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AUGUST 2023



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Saint Marys, Kansas
Cover feature on pages 18–19

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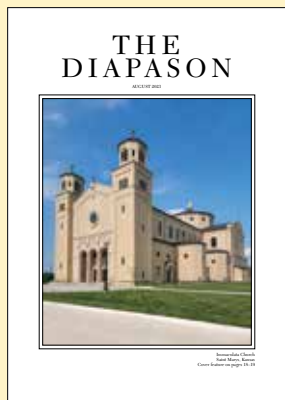
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Editor's Notebook

Siegfried Emanuel Gruenstein (1877–1957)

THE DIAPASON is pleased to announce its third **Gruenstein Award** to honor **S. E. Gruenstein**, founder and first editor of THE DIAPASON, which commenced publication in December 1909. For the journal's 110th anniversary in 2019, THE DIAPASON established the Gruenstein Award to recognize the scholarly work of a young author who has not reached their 35th birthday. The winner of the inaugural Gruenstein Award (2020) was Alexander Meszler; the 2022 Gruenstein Award winner was Colin MacKnight.

Submissions of article-length essays will be accepted from September 1, 2023, until January 31, 2024, and the winning article will be published in the May 2024 issue. Authors may not have reached their 35th birthday before January 31, 2024. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON. The winning



Here & There

Events



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Colin Knapp)

The University of Michigan School of Music, Theatre & Dance, Ann Arbor, announces its 63rd annual organ conference, "Time Play: Inventing Future Sounds and Scholarship in the Historical Keyboard Realm," October 1–3. The event will feature performances by faculty and students, Nuova Pratica with the school's Baroque Chamber Orchestra, and Bálint Karosi; world premieres including works of Roshanne Etazady and Zeynep Özcan; roundtable discussions, demonstrations, masterclasses, and a documentary screening, as well as a retirement celebration for James Kibbie. For information: smt.d.umich.edu/department/department-of-organ.

The University of Kansas School of Music and the Kansas University Church Music Alumni Network present "Bach at Bales" October 26–28, celebrating the organ works of Bach on



Hellmuth Wolff Opus 40, Bales Organ Recital Hall, University of Kansas, Lawrence

the occasion of the 125th anniversary of the organ and church music program at the University of Kansas. Guest presenters include **Olivier Latry** and **George Stauffer**. For information: organ.ku.edu.



Cavaillé-Coll organ, Basilica of St.-Sernin, Toulouse, France

The 28th Toulouse International Organ Festival will take place October 4–15 in Toulouse, France, "L'orgue intime." Featured performers include Gunnar Idenstam, Sarah Davaci, Benjamin Alard, Lilly Joel, and

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To submit materials or to direct questions, contact Stephen Schnurr, editorial director: sschnurr@sgcmail.com.

With a new academic and choir year, remember your colleagues and students!

Remember that a subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school programs. Our student subscription remains an incredible bargain at \$20 per year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$39.

In this issue

The fourth of a five-part series on the life and work of groundbreaking French harpsichordist Huguette Dreyfus continues the fascinating narrative by one of her last students, Sally Gordon-Mark. Steven Young introduces readers to the life of Marthe Bracquemond, an organist, composer, and collaborator who was a trailblazer, especially with her organ performances on radio broadcasts. In "In the Wind . . ." John Bishop recalls artistic masterworks experienced during his recent trip to Italy.

This month's cover feature is the new Quimby Pipe Organs, Inc., instrument for the choir gallery of the Immaculata Church of St. Marys, Kansas. The large, newly built edifice stands as a beacon in the plains of Kansas. For the Immaculata, Quimby has also rebuilt and revoiced Aeolian-Skinner Opus 1483, a four-rank organ now at home in the church's transept. ■

Nicola Procaccini. For information: toulouse-les-orgues.org.



The Worcester, Massachusetts, Chapter of the American Guild of Organists announces its Max Reger Festival, November 3–5, marking the 150th anniversary of the composer's birth. The conference will examine Reger's stylistic mannerisms in context of a time where atonality was emerging from Schoenberg, who was remarked that Reger represented "a new technique" of change looking forward. Featured recitalists are **Carole Terry** and **Peter Sykes**; presenters include **Christopher Anderson** and Terry. The venues include Mechanics Hall, Wesley United Methodist Church, First Baptist Church, and All Saints' Episcopal Church. For information: reger150.org.

The 2023 East Texas Pipe Organ Festival will take place November 5–9 in Kilgore, Texas. This annual festival features the Aeolian-Skinner organs designed and tonally finished by Roy Perry in the East Texas area and includes visits to local attractions, presentations on organbuilding, and programs on other organs of interest. Presenters include Joby Bell, George Bozeman, ► **page 4**

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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► page 3



First Presbyterian Church, Kilgore, Texas, Aeolian-Skinner organ

Ken Cowan, Scott Dettra, Richard Elliott, Clara Gerdes, David Hurd, Christopher Marks, Ben Shepherd, Lisa Shihoten, Chan Teague, Fred Teardo, and Clark Wilson. For information: easttexaspipeorganfestival.com.

People



Dan Locklair

Dan Locklair's *Windows of Comfort*, Organbooks I and II, were performed by Marie Rubis Bauer on June 11 at First Presbyterian Church, Topeka, Kansas, marking the 25th anniversary of the work. Delayed for two years by the Covid epidemic, the event was presented by the Topeka Chapter of the American Guild of Organists and included several of Locklair's choral works performed by the Jubilee Choir, conducted by Lucas Tappan. For information: www.locklair.com.



Jennifer Pascual



Paul Ford

The National Association of Pastoral Musicians (NPM) presented its two 2023 major awards to church musicians at its 46th national convention, July 10–14 in Reno, Nevada. Jennifer Pascual was named Pastoral Musician of the Year. This award is given to an individual who exemplifies the best of the NPM, one who has given substantial witness or promotion to the role of pastoral music in parish, diocesan, or institutional life. Pascual has been director of music at St. Patrick's Cathedral, New York, New York, since 2003, the first woman to hold this liturgical music position. She is also director of music of the New York Archdiocesan Festival Chorale.

The NPM presented its 2023 Jubilate Deo Award to Paul Ford. This award is given in recognition of a substantial contribution to the development of pastoral liturgy in the United States. Ford is a musician, teacher, author, composer, pastoral liturgist, and speaker who spent most of his career teaching at St. John Seminary, Camarillo, California. He is the author of six books and 70 articles. For information: npm.org.

► page 6



Adam Tabajdi, Bryan Anderson, and Colin MacKnight (photo courtesy Longwood Gardens)

The Longwood Gardens International Organ Competition occurred June 20–24 at Longwood Gardens, Kennett Square, Pennsylvania, featuring the ballroom's four-manual Aeolian organ of 146 ranks, 10,010 pipes. Bryan Anderson won the Pierre S. du Pont First Prize of \$40,000, a contract with Phillip Truckenbrod Concert Artists, LLC, and a 2023–2024 performance at Longwood Gardens. In addition, he was awarded the Philadelphia Chapter of the American Guild of Organists Prize of \$1,000, which recognizes the outstanding performance of the judges' choice piece. Anderson is the director of music at St. Thomas's Episcopal Church and School, Houston, Texas, and a member of THE DIAPASON's 20 Under 30 Class of 2017.

The \$15,000 Firmin Swinnen Second Prize was awarded to Colin MacKnight, who also won the \$1,000 Audience Choice Prize. He is director of music at Trinity Episcopal Cathedral, Little Rock, Arkansas, a member of THE DIAPASON's 20 Under 30 Class of 2019, and THE DIAPASON's Gruenstein Award winner for 2022.

Adam Tabajdi of Debrecen, Hungary, received the \$5,000 Clarence Snyder Third Prize. He is a doctoral student at the Liszt Academy, Budapest. Rounding out the five finalists were Samuel Lee, a doctoral candidate at McGill University, and Aleksanteri Wallius, a master's degree student at the Sibelius Academy, Helsinki, Finland. For information: longwoodgardens.org.



Top row: Alan Morrison, Timothy Olsen, Amanda Mole, judges; bottom row: Theodore Cheng, Marshall Joos, Daniel Colaner

The annual Arthur Poister Scholarship Competition in Organ Playing took place June 9 at St. Paul's Episcopal Church, Syracuse, New York. This year's competition was an in-person event in which three contestants were invited to perform 30-minute programs on the basis of their preliminary round recordings.

First prize of \$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University, and a recital engagement on the historic Holtkamp organ at Syracuse University's Setnor School of Music went to Daniel Colaner of Akron, Ohio, a member of THE DIAPASON's 20 Under 30 Class of 2021. He is a high school student who studies privately with David Higgs and participates in the Cleveland Institute of Music Organ Academy program. Colaner was also awarded the Will O. Headlee Audience Prize of \$500, funded by Don Ingram in memory of Will Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator. Second Prize of \$1,000, also funded by the Poister Endowment, was awarded to Marshall Joos, a junior organ major of Ken Cowan at the Shepherd School of Music at Rice University. Third prize of \$500, funded by the Syracuse Chapter of the American Guild of Organists, was awarded to Theodore Cheng, a doctoral student at the Juilliard School studying with Paul Jacobs and a member of THE DIAPASON's 20 Under 30 Class of 2023. The judges for the final round were Amanda Mole, Alan Morrison, and Timothy Olsen. For information: alaver@syr.edu.

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Nunc Dimittis

Albert Laurence “Laurie” Campbell died April 25. He was born December 25, 1932, in San Diego, California. He began to play piano when he was three or four and played string bass and trumpet in junior high and high school.

After a semester at the University of California San Diego in 1951 Campbell volunteered in the 93rd Army Band stationed at Camp Roberts near Paso Robles, California. There he played trumpet and trombone for hundreds of new draftees on their way to Korea. He also discovered the Episcopal Church and pipe organs during weekends spent in Paso Robles, often sleeping in the recreation room of St. James Episcopal Church on Saturday nights. After being honorably discharged in 1953 Campbell attended the University of Redlands, Redlands, California, where he majored in sacred music and focused on playing piano and organ. There he met his future wife of 62 years, Marilyn Miller.

After their wedding in 1955 in Anaheim, California, the Campbells moved to Seattle, Washington, where Albert worked as an organist and completed his master’s degree in music performance at the University of Washington. In 1968 Campbell accepted a position as a music professor at the University of California Santa Barbara (UCSB). In 1972 he entered into a partnership with one of his students, Michael McNeil, and together they built three mechanical-action pipe organs. Opus 1 was originally installed in the Campbell home; Opus 2 is a practice organ at UCSB; and Opus 3 was installed at St. Paul’s Episcopal Church, Ventura, California.

After many years with the university, Campbell returned to church music in the late 1970s and continued to work in churches as organist and choirmaster. In 1998 the Campbells came to the bay area of California to be near their children and first grandchild. They joined All Saints’ Episcopal Church, Palo Alto, California, where Albert spent ten years as director of music. After moving to Rossmoor, California, in 2011, Campbell became music director at the Church of Our Saviour in Mill Valley, where he served until his retirement in 2019. He continued to perform concerts throughout his career.

Albert Laurence Campbell is survived by three children, KC (“Peter”), Mary, and Penny, and four grandchildren. A memorial service will be held September 16 at the Church of Our Saviour, Mill Valley. Memorial gifts may be made to Friends of Music, in memory of Albert Laurence Campbell, University Advancement, University of Redlands, 1200 East Colton Avenue, Redlands, California 92373.

William Dudley Oakes, 66, died April 27 in New Orleans, Louisiana. He was born January 8, 1957, in Richmond, Virginia. Oakes studied organ at the University of Richmond with Suzanne Kidd Bunting, graduating with a Bachelor of Music degree in 1979. He pursued further study at the University of Michigan, Ann Arbor, first with Marilyn Mason for a Master of Music degree in 1981 and then with Robert Glasgow for a Doctor of Musical Arts degree in 1988. Oakes was a finalist in the Grand Prix de Chartres in the 1980s, and he concertized throughout the eastern United States as well as in Europe.

Throughout his life, Oakes was also a church musician. In chronological order he directed music programs at St. James Episcopal Church, Grosse Ile, Michigan; Shadyside Presbyterian Church, Pittsburgh, Pennsylvania (interim); First Presbyterian Church, Norfolk, Virginia; St. John’s Episcopal Church,



Albert Laurence “Laurie” Campbell

Georgetown, DC; St. Joseph’s Catholic Church on Capitol Hill, Washington, DC; and Grace Lutheran Church, Winchester, Virginia. He also taught at Virginia Wesleyan College, Norfolk, Virginia, and at Shenandoah Conservatory of Shenandoah University, Winchester, Virginia.

Oakes began a long association with Fernand Létourneau and Létourneau Pipe Organs of Saint-Hyacinthe, Québec, Canada, in 1988, rising to the position of vice president for sales and marketing. He was involved in over 80 of the company’s pipe organ projects, with most of these in the United States.

Upon Fernand Létourneau’s retirement in November 2019, Oakes purchased the company, and as president spent the next three years leading the firm toward its current five-year backlog.

William Dudley Oakes is survived by his husband J. Thomas Mitts as well as two older brothers and their families. Memorial services were held at St. Charles Avenue Church, New Orleans, on May 18; at Augustana Lutheran Church, Washington, DC, on May 20; and at Grace Evangelical Lutheran Church, Winchester, Virginia, on May 21.



William Dudley Oakes

Stephen Rumpf of New York, New York, died June 3. He began his musical studies at an early age in Wabash, Indiana. As a Honeywell Scholar he attended the National Music Camp and graduated from the Interlochen Arts Academy, Interlochen, Michigan, in organ and bassoon. Further studies were at Hope College, Holland, Michigan, and Oberlin Conservatory of Music, Oberlin, Ohio. He then studied in Europe under Nadia Boulanger, Annette Dieudonné, and André Marchal in Paris, France, and Hugo Ruf in Cologne, Germany. Further harpsichord studies were with Kenneth Gilbert in Montréal, Canada, and Albert Fuller in New York City. While in Cologne, he was one of the music directors of the State Theater and also held a church position. After his years in Europe, he relocated to Montréal where he was director of music and organist for St. James United Church and studied with Raymond Daveluy at McGill University. He had also studied choral conducting and voice.

Rumpf performed organ and harpsichord recitals throughout North America, France, and Germany. Several of his performances have been broadcast on American Public Media’s *Pipedreams*. He performed in concert venues in New York City and abroad including Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Metropolitan Museum of Art, St. Patrick’s Cathedral, Cathedral of St. John the Divine, St. Thomas Church Fifth Avenue, Brick Church, Church of the Transfiguration, and St. Paul’s Chapel, Columbia University.

Rumpf served as organist and choir director for many churches and synagogues in the New York metropolitan area including the Episcopal Church of the Resurrection, St. Andrew’s Episcopal Church in Harlem, St. Joseph’s Church, Yorkville, Notre-Dame Catholic Church, the Hebrew Tabernacle, and for Eric Butterworth’s weekly services at Alice Tully Hall.

Rumpf taught organ, piano, and harpsichord and collaborated with a variety of instrumentalists and vocalists in concert. He was active with the New York City Chapter of the American Guild of Organists, past chair of the St. Wilfrid Club of New York City, and a member of the Organ Historical Society. He was very active in several Masonic organizations and was recently reappointed Grand Organist of Free and Accepted Masons in the State of New York. ■

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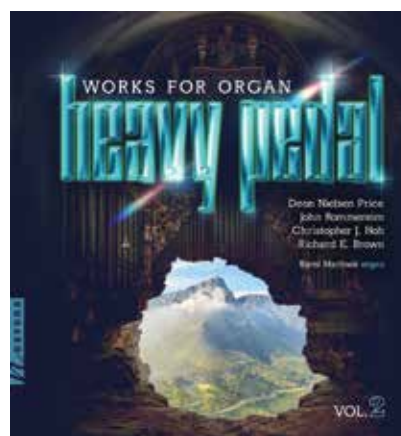
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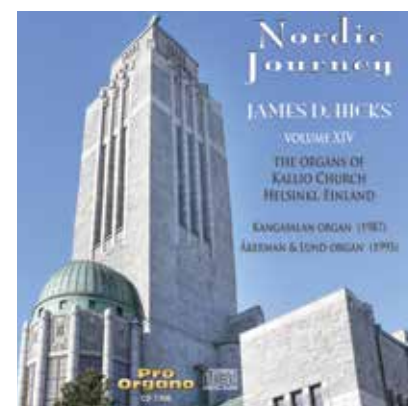
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Recordings



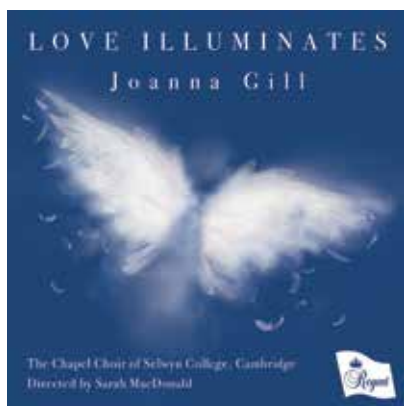
Heavy Pedal, Volume 2

Navona Records announces a new digital organ recording: *Heavy Pedal, Volume 2* (NV6529), featuring **Karel Martínek** performing works of Christopher Hoh, Deon Price, Richard E. Brown, and John Rommerein. The recordings were made on the concert hall organs of Unicov and Pardubice, both in the Czech Republic. For information: navonarecords.com.



Nordic Journey, Volume XIV: The Organs of Kallio Church

Pro Organo announces a new organ CD: *Nordic Journey, Volume XIV: The Organs of Kallio Church* (\$17.98), featuring **James D. Hicks** performing on the 1987 Kangasalan organ of 21 stops and the 48-stop, 1995 Åkerman & Lund organ of the Kallio Church of Helsinki, Finland. Some of the works include Katja Ceder, flutist, and Hedi Viisma performing on the traditional Finnish *kantele*. Composers represented include Kjell Mørk Karlsen, Olli Saari, Finn Viderø, and Hans Friedrich Micheelsen. For information: proorgano.com.



Love Illuminates

Regent Records announces a new choral recording: *Love Illuminates* (REGCD 574, £10.64), the first recording devoted to the sacred choral music

of Scottish composer **Joanna Gill**. The **Chapel Choir of Selwyn College**, Cambridge, UK, is directed by **Sarah MacDonald**, with **Matt Denton**, violinist, **Emma Denton**, cellist, **Maria Marchant**, pianist, and **Adam Field**, organist. Works featured include *Mass for HTB Queen's Gate*, *If ye love me*, *A spotless rose*, and *I heard the bells on Christmas Day*. For information: regentrecords.com.

Publishers

Edition Walhall announces a new publication for harpsichord (or organ): *Adriano Banchieri (1568–1634): Moderna armonia di canzoni alla francese, op. 26* (BA1260R, €18.50), containing 15 canzonas and two fantasias first published in Venice in 1612, here edited

by Alessandro Bares. For information: edition-walhall.de.

CanticaNOVA Publications announces new organ publications: *Fantasia on Christus Vincit* (6017, \$3.25), by Kevin Frecker; and *Improvisation on Now the Green Blade Riseth* (6049, \$3.25), by Jacob Anthony Perkowski.

There are also new choral publications: *Two Post-Christmas Motets* (5109, \$1.65), by Colin Brumby, for SATB; *Magnificat in B-flat* (5116, \$1.90), by Colin Brumby, for SATB; and *A Song of Life* (3057, \$2.50), by Gary D. Penkala, for cantor and organ. For information: canticanova.com.

The Guild of Carillonneurs in North America announces publication of carillon arrangements from its

2022 Sally Slade Warner Competition, available for purchase in digital or print formats from the guild's online store: *La fille aux cheveux de lin*, by Claude Debussy, arranged by Mary Jo Disler; "Gamelan" from *Java Suite*, by Leopold Godowsky, arranged by Mary Jo Disler; *Lacquiparle—Traditional Dakota*, arranged by Peter Olejar; *El Coqui*, by Jose Ignacio Quinton, arranged by Carlos Colon-Ortiz; *Organ Concerto in B-flat Major*, HWV 294, by G. F. Handel, arranged by Wesley Arai. For information: gcn.org.

Selah Publishing announces a new organ publication, *Improvisations on Two Early American Hymns: FOUNDATION and MORNING SONG* (160-687, \$20, print or PDF), by **Robert McCormick**. In **► page 20**

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An explosion of creativity

We have learned to tell time according to the pandemic, separating the “before and after” times as many of us have settled into vaccinated life and relaxed our mask-wearing regimens. I did not take to the air until a quick trip to Houston in February, but I had a couple other trips this year before Wendy and I went to Greece and Italy in May. Our daughter lived in Athens for five years, and her husband is Greek, so we have deep connections with family there, and our trip was planned around the “destination christening” of our youngest grandchild. That family of four (there is a five-year-old sister) lives in Brooklyn, but his parents were eager to follow the Greek tradition of christening, which is scaled a lot like a wedding with a big catered party, so off we went.

After the family festival, we flew from Athens to Tuscany, landing in Bologna and taking a train to Florence. It was my first time in Italy, and I was excited to see the Renaissance art I had studied so eagerly in college and to learn whether all I have heard about food in Italy is true. It is. In preparation for the trip, I read *Brunelleschi's Dome* by Ross King, a vibrant history of the building of the great Duomo in Florence, the competitions to determine the architect, and the extraordinary feat of the construction of the immense dome, which is still the largest in the world nearly 600 years after its completion.

Construction of the nave of the Cattedrale di Santa Maria del Fiore (Cathedral of Saint Mary of the Flower) was begun in 1296 and completed in 1380, a timespan that included fifty years of slow progress due to lack of funding and a ten-year hiatus because of the Black Death. As the nave was nearing completion, there was no concept of how to build a dome whose base would be 180 feet off the ground and whose diameter would be nearly 150 feet. It seems a little funny to have built such a huge structure without knowing how to complete it, but during the thirteenth and fourteenth centuries, architects were experimenting with the limits of structure, resulting in events like the collapse in 1284 of part of the cathedral at Beauvais in France, which was so tall and had such huge windows that the flying buttresses could not support the structure.

Filippo Brunelleschi (1377–1436), a goldsmith, sculptor, and architect, entered a competition along with goldsmith and sculptor Lorenzo Ghiberti (1378–1455) for the design of the dome. Ghiberti had earlier beaten Brunelleschi in a competition for the design of the huge bronze doors of the baptistry that shares the piazza with the cathedral. You can imagine there was no love lost between those two. Brunelleschi's plan for the dome would involve no centering scaffold, which had never been done before, and included the invention of equipment that would hoist stones weighing up to two tons to the extreme height of the dome, 375 feet up. The main hoisting

crane was powered by oxen walking on a circular treadmill installed in the crossing of the cathedral. Imagine the hay bale and shovel maintenance of that machine!

The Museo dell'Opera del Duomo (Museum of the Works of the Cathedral), just across the narrow street behind the apse of the cathedral, houses Lorenzo Ghiberti's original bronze baptistry doors, protected from the elements and replaced by brilliant replicas at the baptistry. Each door includes twenty-eight reliefs depicting scenes from the Old Testament; each door is fifteen feet tall and weighs thirty tons. It must have been quite a challenge for fifteenth-century craftsmen to hang those doors on freely swinging hinges. There is also a display of hoisting tackle used during the construction of the dome, much like the gear used on Organ Clearing House job sites.

I recommend King's *Brunelleschi's Dome*, a fascinating read that provides vivid images of life in fourteenth-century Florence and insight into some of the brilliant minds of the Renaissance. King's descriptions of the roads and spaces around the Duomo evoke the smells of the thirteenth-century city and are a fun prelude to walking on the same streets today. Those streets are defined by 600-year-old buildings and were not designed for modern traffic. Delivery and garbage trucks are in miniature scale, taxis are ubiquitous, and flocks of tourists cling to the edges in single file as the vehicles squeeze by.

Adjacent to the Duomo is the campanile designed and built by Giotto di Bondone (ca. 1267–1337). Many of his paintings grace churches in Florence, particularly in Santa Croce (Holy Cross), which contains a dazzling display of Renaissance art. The campanile, whose construction started in 1334, almost 700 years ago, is almost fifty feet square and nearly 280 feet tall. It houses seven bells, the largest of which is about eighty inches in diameter.

The exterior of the campanile is decorated with dozens of relief panels about eighteen inches across, some diamond-shaped and some hexagonal. The collection depicts the planets (Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the moon), theological and cardinal virtues, liberal arts (music, geometry, rhetoric, etc.), and the seven sacraments. Human history is depicted, along with the mechanical and creative arts (music, blacksmith, building, medicine, agriculture, etc.). These spectacular pieces were started by Andrea Pisano (1290–1348) in 1347 and completed by his workshop after his death. Like the baptistry doors, the original pieces have been removed to the museum to protect them from the elements and replaced outside on the building with replicas.

§

Thirty-nine years after the death of Brunelleschi, Michelangelo di Lodovico Buonarroti Simoni (1475–1564) was born in Caprese, about seventy-two miles from Florence. I have studied, thought,



Michelangelo, *The Deposition*, 1547–1555, Museo dell'Opera del Duomo, Florence, Italy (photo credit: John Bishop)

and written about Michelangelo's genius and the spectacular art he produced, but finally visiting Florence where so much of his work is preserved was the thrill of a lifetime. *David* is breathtaking. I had the same feeling when I saw Van Gogh's *Starry Night* in the Museum of Modern Art in New York or stood on the rim of the Grand Canyon for the first time. I had heard and read so much about it and seen countless photographs, but nothing prepares you for standing in its presence in real time. Michelangelo captured the entire human condition in that piece of stone. He proved to us that people in the early-sixteenth century were just like us, not counting the last half century of Cheetos and French fries.

Michelangelo created this seventeen-foot-tall statue between 1501 and 1504 at the age of twenty-six. The exhibit hall that *David* dominates also includes several unfinished sculptures by Michelangelo that offer a glimpse into how a human figure is drawn from a block of stone. The finished *David* weighs about six tons. The original stone must have weighed at least twice that. Michelangelo started chipping away early in the morning of Friday, September 13, 1501. I suppose he worked through the weekend. It seems a miracle that he was able to pull that figure out of that stone.

So much has been written about this iconic sculpture, the youthful pose, the contemplative but tense facial expression. While many representations of *David* show him after his defeat of Goliath, Michelangelo's *David* is shown just before the battle, after he has determined to fight. Muscles bulge with tension, and the body is slightly twisted as though he is about to spring into action. The surface of the marble shimmers, and the figure seems almost alive. We stood staring, taking a few steps to change the angle, with a sense of awe . . . amid a throng of tourists with phones in their hands. Some looked up from their phones to snap a picture, but most were nose down, immersed in their screens in the presence of one of the most famous pieces of art in the world. It is a triumph of human expression, of one man's interpretation of a legendary mythical moment in time, his squeezing life, action, and emotion from a huge piece of stone, and most of the people in the room were not present to appreciate it, taking up space while dulling their minds.

Wendy's car has an annoying feature that nags the driver when taking eyes off the road—look to one side for a few seconds too long, and you hear a loud ding as the dashboard flashes, “Eyes on the road.” I wonder if a museum hall could have such a feature. Take your eyes off the art, and you get ejected.

A lucky stroke during our visit to Florence was to visit the Museo dell'Opera del Duomo just as it opened in the morning. Ghiberti's bronze doors are among the first things you see as you enter, but deeper into the museum is



Andrea Pisano, *Jubal, the beginning of the art of music*, from the series of reliefs on the exterior of the Duomo, 1334–1343, Museo dell'Opera del Duomo, Florence (photo credit: John Bishop)

another masterpiece of Michelangelo, *The Deposition*, the same scene as his famous *Pietà* in Rome, Jesus being removed from the Cross. It is smaller in scale than *David*, the figures are roughly life-sized, but like *David* across town, it is exquisite. Michelangelo worked on this piece between 1547 and 1555, when he was in his seventies. It is supposed that the figure of Nicodemus standing behind Christ is Michelangelo's self-portrait. We were lucky because we were alone in the room with *The Deposition* for over fifteen minutes. I did take some photos, but I did not check email, send a text, or order dog food to be delivered before we got home.

§

The lives of Lorenzo Ghiberti and Filippo Brunelleschi encompass the earliest days of organbuilding. There are different theories about the age of the organ in the Basilica at Sion, Switzerland, made famous by E. Power Biggs's recording from the 1960s. His jacket notes claimed it was built in 1390, while scholars and historians have suggested 1435. In any event, that instrument is from the same time as Ghiberti's doors and Brunelleschi's dome—all three artworks are tributes to the skill, ingenuity, and creativity of the day. The organ in the Koorkerk van Middelburg, Utrecht, the Netherlands, dates from 1479, and the organ in the Grote Kerk in Oosthuizen was built in 1521.

Andrea Gabrieli (1532–1585) was appointed organist of San Marco in Venice in 1566, two years after Michelangelo's death. Orlando di Lasso (1532–1594) was born when Michelangelo was fifty-seven. Di Lasso and Gabrieli met in Munich in 1562, exchanging musical ideas that surely advanced the art of music during the Renaissance. Jan Pieterszoon Sweelinck (1562–1621) was born in Deventer in the Netherlands two years before Michelangelo's death. It is interesting to note that all this dazzling creativity was going on in Europe 200 years before the American Revolution. Sweelinck died the same year that British colonists landed at Plymouth, Massachusetts.

To the hills

We rented a car in Florence and drove to Camaiore, thirty minutes northeast of Lucca, near the coast of the Ligurian Sea, where we spent four nights in a hilltop villa owned by a wine merchant friend in New York. The house was a lofty eighteenth-century place with thirteen-foot ceilings, marble floors, and feral cats. The bathtub was Carrara marble, as was the three-foot-wide kitchen sink. Our friend directed us to the local butcher, coffee shop, and pasta house. We had lunches in the pasta restaurant and cooked dinners at “home” for the nights we were there using the homemade pasta, treats from the butcher, and produce from a fruit and vegetable shop.

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Ghiberti's bronze doors, 1422, Museo dell'Opera del Duomo, Florence. Original doors in museum, replicas mounted in the Duomo baptistry north doors (photo credit: John Bishop)

From Camaiore we took day trips to Lucca where we visited Puccini's birthplace and Carrara to see the quarry that was the source of the stone provided to Michelangelo for the masterpieces we had seen in Florence. We were there on a Sunday, so there was no work going on, but we saw hundreds of heavy trucks lined up at the nearby port loaded with stones marked in the tens of thousands of pounds. It is a dramatic mountain drive to the quarry itself, and we marveled at the skill and determination of fifteenth-century workers who managed to separate those huge blocks of marble from the mountain and transport them eighty-five miles to Florence. We got out of the car at the gated entrance to a quarry yard full of heavy equipment to soak in the view, and I pocketed three plum-sized chunks of marble that now sit on my desk as inspiration.

Mangia

We drove to Bologna, turned in our car, and took to the streets. After finding our hotel, we met a guide we had engaged for a personal food tour of the old city. Books have been written about experiences like that (I know because I've read them), but to walk from shop to shop for three hours with that charming woman sharing her passion about the city's culinary culture was a highpoint of the trip, not to offend Brunelleschi and Michelangelo. Meat preserved and presented in hundreds of ways is everywhere. The care and pride that goes into the whole gamut of raising, processing, presenting, selling, and consuming food is obvious as people with gleaming smiles offered us samples and described their lives. We were taken to a "laboratory" associated with one of the finest pasta shops where a dozen women were making pasta of all descriptions. I was especially enchanted by Consuela who was making tortellini, taking a pinch of the pork filling from a pouch, and twisting little squares of pasta into the classic shape. They offered us a sample, gently boiled with a little Bolognese sauce. I have nothing to add.

Spectacular meals with exquisite wines (we came home with a new appreciation for Sangiovese), lots more art including Michelangelo, and driving rain completed our short stay in Bologna. It is a city of porticoes, long colonnades that line many of the city's streets, more than twenty-four miles of them. They originated in the Middle Ages, some dating from before 1100, and were developed to increase the interior space of the upper floors of houses, leaving space for pedestrians at ground level. Most of them have vaulted ceilings, many of which are decorated with frescos. However much they increased the square footage of a city apartment, they sure were handy during four days of steady rain. We were feeling a little grumpy about the constant rain until we



Consuelo's tortellini, Bologna (photo credit: John Bishop)

learned while checking out of our hotel that thirty inches of rain had fallen in just a couple days north of Bologna, terrible flooding was ruining crops and destroying houses, and more than eighty people had died. Desk clerks and taxi drivers were distraught about the regional calamity.

We flew to Zürich from Bologna where we changed planes to fly home to Boston. I was working on my iPad during the first flight and put it in the pocket of the seat in front of me when a meal was served, and got off the airplane without it. We had left the plane on the tarmac and were bused to the terminal, so I knew there was no hope of getting back to the plane, and I

By John Bishop

started an online claim for the lost article. As we were taking our seats in the next plane, an airport worker in a reflective vest handed me the iPad. They found it while cleaning the plane and traced our seat numbers. Fly Swiss Air.

§

We were enriched by our ten-day immersion in Renaissance art, and I kept thinking about how the history of the organ and its music developed concurrently with the work of Brunelleschi and Michelangelo. Heinrich Scheidemann (1595–1663) was born sixty-three years after Andrea Gabrieli. Dieterich Buxtehude's lifespan (c. 1637–1707) overlapped with Scheidemann's by forty-two years, and Johann Sebastian Bach was born forty-eight years after Buxtehude. That succession of great musicians who nourished the art of the organ takes us from the time of Michelangelo to Franz Joseph Haydn (1732–1809).

The Renaissance was an explosion of creativity and inventiveness that covered the fifteenth and sixteenth centuries. Art, architecture, music, and science



(photo credit: Félix Müller)

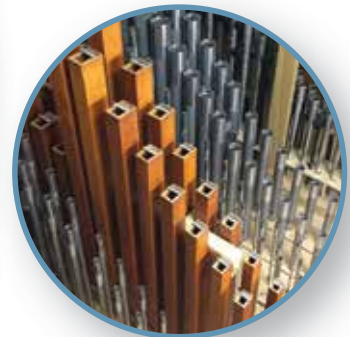
increased exponentially. I have mentioned some of the giants, but each of the great museums we visited is chock full of the work of dozens of other artists.

We're living in a time of political mayhem and ecological disasters. Take an afternoon to visit a museum and be reminded about what's good about human expression, and draw the lines that connect the organ and its history to the wide world of arts and humanities. ■

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The life of French harpsichordist Huguette Dreyfus

Part 4: La Reine des coeurs¹

By Sally Gordon-Mark

Editor's note: Part 1 of this series appeared in the March 2023 issue of THE DIAPASON, pages 18–20; part 2 appeared in the April 2023 issue, pages 14–19; part 3 appeared in the July 2023 issue, pages 10–15.

She was life itself in her way of being and in her playing.²

Most of our colleagues—and we agree—consider Huguette Dreyfus the best harpsichordist of our time since Wanda Landowska. Why? . . . She is above all an artist, a musician who plays for pleasure. It is the way she has of expressing herself—with precision, ease, elegance, variety, and spontaneity. . . . She has a very great attribute: inasmuch as she takes what she does very seriously, she never seems to take herself too seriously.³

This press review was written in 1967, only five years after Huguette had given her first solo recital in Paris. Later that year, another critic referred to her as “the great lady of French harpsichordists, as she is called.”⁴ In that relatively short period, her concerts and recordings had catapulted her to the top of her profession in France.

Huguette’s life could have turned out quite differently. She and her family, being Jewish, lived in France’s “free zone” during the occupation by the Nazis until 1942. When it became necessary to leave, they crossed the Swiss border in December, most likely having traversed the mountains on foot as so many others did. The trip was made in glacial temperatures, for that winter would turn out to be one of France’s coldest in the twentieth century.⁵ She had just turned fourteen when she and her family sought shelter in Switzerland with relatives.⁶ After the war, they settled in Paris.

In 1953 Huguette was granted a scholarship at the Accademia Chigiana in Siena to study with Ruggero Gerlin, who would be her only harpsichord *maître*, for a total of six summers. In September of that year, Huguette played in the annual end-of-term concert in the Sala Bianca of the Palazzo Chigi-Saracini, which housed the Accademia. A critic was in the audience and spoke briefly of her performance in an Italian newspaper, using words like “grand perfection,” “great agility,” and “always brilliant.”⁷ There was another positive review the following year, when she performed again in the palace. However, she tumbled from her cozy nest in Siena when she participated in the Geneva international competition in October 1958.⁸ The only contestant remaining by the second round, she gave a public concert on October 1,⁹ receiving her first tepid review:

The young French harpsichordist has a very polished technique and animates her playing with an agreeable rhythmic cadence. Yes, all very proper—controlled and musical. Yet given the very impersonal character of the harpsichord, it should be forced to shake things up in a certain manner to be convincing. Yet Miss Dreyfus treats her instrument with very great respect.¹⁰

The reporter criticized her frequent registration changes as being distracting for the audience; Huguette had made five in each movement of the Bach partita, for example. For the third round, Huguette gave a concert in Geneva’s Victoria Hall on October 3, for which she received another lukewarm review, describing her playing as “prosaic.” However, Huguette took the criticism to heart and less than four years later, she received reviews like the following regarding her first solo recital in Paris:

Truly Miss Dreyfus is attached to her instrument, which she plays with exquisite art according to her nature, which is uncommon. What’s more, she captures, with her acute intelligence, the articulation of the phrases. . . .¹¹

This young harpsichordist has a way of playing that is very captivating! A balanced playing, precise, vigorous, as musical as you would wish for! . . . Huguette Dreyfus knows the resources of her instrument. She exploits it wisely with rare talent, serving musical expression and formal clarity. Thus, the name of Huguette Dreyfus merits being remembered.¹²

In 1964 when the distinguished English musicologist Lionel Salter reviewed one of her Rameau LPs recorded in April 1960 and released in 1963, he praised her choice of registrations:

Huguette Dreyfus gives a whole string of admirable performances, never putting a finger wrong, with an unhurried sense of style and with every ornament convincing and clean as a whistle: her playing has vitality and strong rhythmic control, without ever becoming inflexible, and above all she has excellent taste. Her phrasing is musical, her touch varied, and her registration, while subtly varied, is an object lesson to harpsichordists with fidgety feet or who are afraid to let the music speak for itself. She uses 16-foot tone extremely sparingly, and then in entirely appropriate places.¹³

Never again would “prosaic” be used to describe her! Reviewing a concert she gave in Rome, an American newspaper there reported:

The vitality of Mlle. Dreyfus’s playing was, fortunately, equal to all tests, and she



Huguette Dreyfus, circa 1995, Paris, France (photo courtesy of Françoise Dreyfus)



Huguette Dreyfus and Zuzana Růžicková (photo courtesy of Robert Tiffet)



Christian Lardé, Jacques Herbillon, Huguette Dreyfus (photo courtesy of Marie-Claire Jamet)

kept her audience in the palm of her hand to the very end. . . . Mlle. Dreyfus’s timing is as keen as that of a trapeze artist, and the arch of her phrase can be as breathtaking as his line of flight. Consequently she has no need of gaudy, tricky registrations. . . . Playing of this caliber is very rare.¹⁴

By the mid-1970s Huguette was on an equal par with the best musicians in Europe and was spoken of as “undoubtedly the greatest French harpsichordist”¹⁵ of her generation. It is evident from a review in 1976 that her personality was clearly integrated into her artistic persona:

. . . Huguette Dreyfus, always great. This musician is a model of sincerity and enthusiasm. She would not know how to be opaque and vague. . . .¹⁶

Parisian harpsichord-maker Reinhard von Nagel remembers:

Huguette on stage: certain harpsichordists have to win the heart of their public

during a recital. Not Huguette! The few dancing and buoyant steps she took from coming offstage to the harpsichord on stage gained the audience’s attachment even before she touched the first note. And this even in the dark. In the summer of 1974, a concert was scheduled in Faro. The Portuguese dictatorship had ended several weeks earlier. Well, the night of the concert, an electrical blackout deprived the city of light. Never mind. Huguette played the sonatas by Seixas by heart, in the dark.¹⁷

A critic also spoke of the warmth she communicated to her audience:

Marvelous Huguette. When she sits at the keyboard, you feel her presence and availability immediately. . . . Huguette Dreyfus is warm and at ease from the beginning, which quickly puts the audience on her side. In action, she becomes totally a part of the instrument and a certain “aura” surrounds her, you feel her being a musician from her head—a pretty profile—to the tips of her fingers. Her style? Voluptuous, like her silhouette.¹⁸



Kenneth Gilbert, Myriam Soumignac, Huguette Dreyfus, March 10, 2010, Paris, France (photo credit: Laure Morabito, courtesy of Clavecins en France)



Christian Lardé and Huguette Dreyfus (photo courtesy of Claude Mercier-Ythier)

For a lady of large renown, Huguette was small of stature, attractive and (*bon vivant* that she was) voluptuous in youth, plump in later years. She was immaculately groomed and stylishly dressed, often wearing clothes tailored for her. Although highly intelligent and cultured, there was nothing arrogant in her manner: she was confident, yet modest. Meeting her, the first thing that drew you to her was her luminous smile and the cheerful warmth in her eyes. Huguette inspired trust. She was entirely present when you spoke to her—focused, direct, engaged. Her keen wit was accompanied by an infectious laugh, which sometimes burst through her words before she could finish a sentence. She was even subject to uncontrollable giggles on stage, as described here by a British diplomat:

Eduard Melkus gave a most successful Bach evening with his cheery chum Huguette Dreyfus. The papers said how

nice to go to an old music concert where the players were obviously enjoying making the music—we had a violin/harpsichord sonata, an unaccompanied violin partita, and two harpsichord concerti—with one instrument to each part instead of a whole orchestra—most enjoyable. The Dreyfus has very nimble fingers and appears to be an infectiously happy person: she soon had us all loving her. . . . Melkus broke a music stand when trying to make it higher: the Dreyfus got a fit of the giggles and the whole audience did.¹⁹

Huguette's frequent performance partner, harpist Marie-Claire Jamet, recalls her having to leave the stage momentarily during a concert Huguette was giving with Marie-Claire's husband, flautist Christian Lardé, and baritone Jacques Herbillon. She was on the brink of an uncontrollable fit of laughter, probably due to something Jacques, an impenitent prankster, said or did. Another time, when she and Marie-Claire were travelling by car,

they laughed the entire way until they reached their concert venue.²⁰

Matthew Dirst, an American concert artist, teacher, and former student, remembers:

Huguette's generosity and wicked sense of humor often worked in tandem: I enjoyed many a ride back to Paris in her car after a long day in Rueil-Malmaison, during which she would regale me with stories. Much laughter would ensue, and more than once we had to slow down so she could compose herself before continuing down the road. I also learned more than my fair share of off-color French slang during these commutes, thanks to her lively tutelage.²¹

Huguette loved to travel. It suited someone with her unquenchable curiosity and intense interests. After she acquired a car, she would take a month off to drive through France, Germany, Switzerland, and Italy on her way to Siena for Gerlin's classes. With her foot on the gas (and she did like to

drive fast),²² Huguette would tour the countryside, visit places of interest, see friends along the way. She made detailed notes in her tiny diary of everything from appointments, travel expenses, and phone numbers to recipes and fragments of melodies.²³

A self-proclaimed "chatterbox," Huguette spoke quickly, her words tumbling out with enthusiasm. Her focus was clearly on her companions and on the outside world. She followed what other musicians were doing, which is why in May 1955 she travelled to the Netherlands just to attend a concert by Jamy van Wering. Huguette's energy seemed to know no bounds. From the beginning of her adult life, she rehearsed, performed, and taught during the day, then saw friends or attended concerts in the evening. If she was ever tired or sad, she did not let it show. As light as her demeanor was, however, it cloaked character traits of a tougher nature. As harpsichordist Jill Severs remembers:

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When I first heard Huguette play in class, I was struck by her confidence and competence, and during the following magical years that we spent at the Accademia Chigiana in Ruggero Gerlin's harpsichord class, it was clear that she possessed a steely ambition. Huguette had a keen wit and was always a kind and helpful friend.²⁴

Friendship occupied a very important place in Huguette's life.²⁵ No matter how busy, she always maintained correspondence with friends and former students all over the world, often writing letters, postcards, and Christmas cards by hand. She kept up her friendships with classmates from the 1950s, i.e., Kenneth Gilbert, musicologists and radio producers René Stricker and Myriam Soumignac. Other friends included performers with whom she had worked from the early 1960s onwards: Eduard Melkus, Jacques Herbillon, Christian Lardé, Marie-Claire Jamet, Alfred Deller, Luciano Sgrizzi, and Luigi Fernando Tagliavini. Close friends she could see less frequently were Zuzana Růžicková and her husband, Victor Kalabis. When the Soviets marched into Prague, she offered them a sanctuary, imploring them to come live with her, saying everything she had was theirs, but Zuzana and Victor did not want to abandon their native land. Zuzana never forgot this kindness.²⁶

How could I not remember Huguette, charming, cheerful, and friendly Huguette Dreyfuss [*sic*], another great artist and friend. How many evenings we spent chatting over a glass of red wine in a cheese place in Paris at the corner of "rue de Londres," how many competitions as the jury members we have suffered through with the help of mutual support, her wonderful sense of humor, and her generous musicianship. And then came August of 1968: "Come, come together with Viktor, everything will be provided—the apartment, piano, harpsichord." Perhaps there is nothing to add, this speaks for itself about our Huguette, whom even my students (whom I love to send to her) adore as well as perhaps anybody who has gotten to know her.²⁷

Mstislav Rostropovich, who had moved to Paris in 1978, was another close friend of Huguette's.²⁸ Sylvia Spycet, a harpsichordist and classmate in Paris and Siena, introduced her to her brother Jérôme and to her sister Agnès, whom Huguette would see frequently.²⁹ Jérôme, a singer in Nadia Boulanger's ensemble for a time, was a musicologist and the biographer of Clara Haskil, Nadia Boulanger, and Kathleen Ferrier. Agnès was a distinguished author and archaeologist, specializing in the Orient. Sadly, Sylvie, who had also studied with Dufourcq and Gerlin, passed away in her 40s in 1960.

A singular and touching friendship was one that Huguette experienced with a French-Canadian Catholic priest, Abbé Pierre Raymond, whom she had met at a concert in his parish, Saint Boniface, in Manitoba, in February 1963. She was on tour for the first time, playing with

the Paul Kuentz orchestra. Abbé Pierre was a cultured, attractive, and articulate man. During the 1960s he was known for his gifts in literature, music, and drama, in the exercise of his role as a teacher and also as an inspector of the schools in his region. He was a fervent supporter of classes being given in French and vigorously campaigned for the survival of the French language in Manitoba. The priest initiated a correspondence with her that would last until 1970.

In the summer of 1964, on a trip to Lourdes, he went to Paris where he had lunch with Huguette and her family in their apartment on the Quai d'Orsay by Pont Alma. Although they were repeatedly invited to visit him in Manitoba to explore the province and stay with his sister Noëlla, who was a nun, teacher, and organist, they never did. In a letter dated August 23, 1965, Abbé Pierre compared the life of an artist with the life of a priest:

I am not unaware that your life as an artist demands the utmost from you. When you have been breathed on by genius and want to make the most of yourself for the happiness of others, it means total dedication, the giving of yourself without half measures and without repentance. Truly a priesthood, neither more nor less. . . . it is music that brings man closest to the ideal, which is cohesion of the hearts of all living beings.

In October that year, he would write to her, the "dear little sister of his soul."

Take care of yourself, be prudent. But continue to transmit your smile and that of your art. The blessing of the artist has something of that of the great priest! She has a mission to warm the earth by the most profound Love there be!³⁰

In the school year of 1966–1967, Abbé Pierre obtained his master's degree in theology from the University of Strasbourg. In his letters he expressed his hopes to be transferred to Vienna, but his request would be denied. There are no letters after 1970 in Huguette's archives, and it seemed at the end that she was trying to discourage their friendship; as he became more and more solicitous about her work pace, she was slower to respond. He would remain thereafter in Manitoba.

In Paris, Huguette and harpsichord maker Claude Mercier-Ythier (1931–2020) sustained a professional relationship for forty-five years that benefited them both. They enjoyed a constant and amical friendship for a total of fifty-four years. Huguette first called on his services in 1962, the year that Claude, a native of Grasse in Provence, opened his store and workshop, *A la corde pincée*, 20 rue Vernueil, on the west bank of Paris, the first of its kind since the French Revolution. Building, restoring, and renting harpsichords, he also represented the Neupert company when Pleyel stopped making harpsichords. He maintained Huguette's harpsichord, and since she did not travel with hers,



Huguette Dreyfus (photo courtesy of Claude Mercier-Ythier)



Huguette Dreyfus, April 25, 2011 (photo courtesy of Christophe Rousset)



Huguette Dreyfus at left, Nicole Dreyfus in center, surprised by an impromptu tango by two students, December 1993, Paris, France (photo courtesy of Sally Gordon-Mark)



Abbé Pierre Raymond (photo obtained from archives of Société historique de Saint-Boniface, as published in *La Liberté et le patriote*, October 9, 1959, page 6. Restored by Stuart Gordon.)



Huguette Dreyfus and Yannick Guillou, 1977 (photo courtesy of Yannick Guillou)

he supplied her with instruments for recordings, concerts, and masterclasses, including an original harpsichord by Henri Hensch (1754), her favorite, that he had restored.

Being able to play and record on a historic instrument at a time when copies of historic harpsichords were not yet being produced in France was a definite advantage that Huguette had over her rivals. It also helped place her at the forefront of the revival of early music, as did her tendency not to rely on printed editions but to consult original manuscripts at the Bibliothèque nationale in Paris. After Huguette's death, Claude wrote a tribute to her:

I was proud to have known Huguette. We worked together for 45 years and toured France. How many people discovered the harpsichord thanks to these tours? . . . In

certain places, the French were discovering this instrument for the first time. How many beautiful instruments did we discover in fabulous places—castles and convents? And how many unknown artists, composers of past eras, did she bring back to life? She was a woman with an iron will: I saw her give a concert at Saint Paul de Vence with a high fever. She didn't give in. She had signed a contract, she owed a concert.³¹

The person to whom she was most attached was her brother Pierre, eight years her senior and a surgeon. When he died suddenly of a heart attack at the age of forty-six in 1967, it was a hard blow that took years for her to get over. Later that same year, her mother, aged only sixty-five, passed away. She and her cousin, Nicole Dreyfus, began to see more of each other, eventually becoming very close. When Huguette was eight

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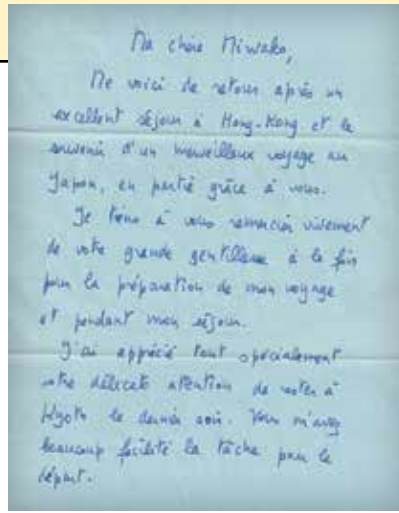
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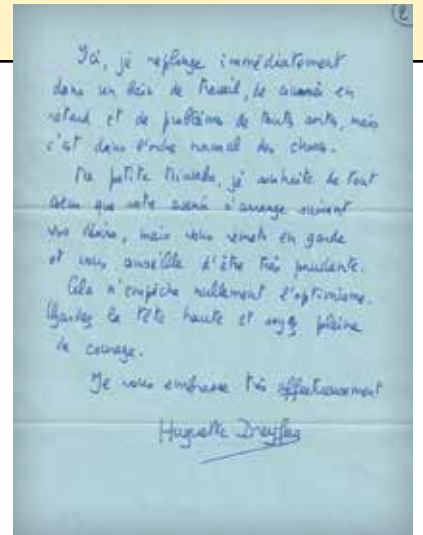
Cousins and best friends, Nicole Dreyfus and Huguette Dreyfus (photo courtesy of Françoise Dreyfus)



Harpichord maker Marc Ducornet, Huguette Dreyfus, Sally Gordon-Mark, January 27, 1997, after Huguette's concert at the Musée Grévin, Paris, France (photo courtesy of Claude Mercier-Ythier)



Letter to Miwako Shirai-Rey from Huguette, May 10, 1979, page 1⁴⁷ (photo courtesy of Miwako Shirai-Rey)



Letter to Miwako Shirai-Rey from Huguette, May 10, 1979, page 2⁴⁷



Nicole Dreyfus and Huguette Dreyfus, August 26, 2006, Villecroze, France (photo courtesy of Shigeru Oikawa)

years old and Nicole twelve, they played piano duets every Sunday. As Huguette described it:

My mother and I went to her house because Nicole had lost her father when she was very young. She was taking piano lessons too. My other great pleasure was playing duets, to improvise completely. . . . Nicole preferred the bass part; me, I was up in the high notes. For us, it was a magnificent pleasure.³²

When Nicole and her mother moved to Nice in 1937, their paths separated. Nicole would become a famous lawyer in France. Once reunited, she and Huguette were often together and took their vacations in exotic places.³³ Nicole accompanied her to the Villecroze summer sessions and was a welcome guest at dinners and parties hosted by Huguette's friends and students.

Huguette does not appear to have socialized with her first early music teacher, Norbert Dufourcq (1904–1990), but she did stay in touch with him and often attended his organ concerts and seminars. As for Ruggero Gerlin (1899–1983), their relationship remained friendly but formal over the years. He was very reserved, but still, in 1960, the first year since 1953 that she was absent from his class in Siena, he wrote to say that he missed her a lot. They did see each other often in Paris once he resided there.³⁴

The teacher with whom Huguette did develop a close friendship with was Alexis Roland-Manuel, born in 1891. He was very sociable, often inviting his students to his home. When he died on November 1, 1966, his wife asked Huguette to play at his funeral. When her friends passed away, she felt the loss deeply, as was the case with Luciano Sgrizzi (1910–1994), a “walking encyclopedia” according to Claude Mercier-Ythier. It had been an important friendship to her.³⁵

One of the things I appreciated the most in Luciano Sgrizzi was his immense culture. He had an extraordinary knowledge of literature, and you could speak with him on any subject. He always had something to bring to the conversation. I think that when you are a musician, you have to avoid only caring and speaking about your instrument.³⁶

As for Huguette's preferences in music,

I've loved Italian opera since I was young. I've always had a special liking for singing—the voices of others, of course. I would have liked to have been able to sing, but that was a gift I wasn't given.

Huguette especially enjoyed music by Rossini, who she said had the same “visceral joy of living” as Scarlatti did (and as she herself did). She also enjoyed listening to the music of Corelli, Vivaldi, Schubert, and modern music too—“You can't separate yourself from your own era.”³⁷ She frequently asked her student Maria de Lourdes Cutolo to play Brazilian music for her after class.³⁸ Her favorite composers to play, according to interviews and concert programs, were Jean-Philippe Rameau, François Couperin, and above all, Johann Sebastian Bach and Domenico Scarlatti.

In July 1985 she was featured in a five-part radio program presented by

Rémy Stricker on Scarlatti, whom she described as “life itself.” Huguette felt that his sonatas fell into three periods. In the first, he is “extremely virtuoso, very brilliant. The sonatas are very hard to play and full of pitfalls.” The middle period is a transitional period, where he is “more self-assured in his ideas and there are more slow movements,” and in the last, “we observe that Scarlatti has completely mastered his instrument.” She goes on to say:

While hand crossings are rare, there are still many leaps, which are hard to execute. Scarlatti uses the full range of the keyboard. He wants to bring out the instrument's richness. The last sonatas, more brilliant, show a quality of ideas that the first didn't have: the virtuosity of the performer tends to disappear before the virtuosity of the composer.³⁹

In another radio interview, Huguette said:

Domenico Scarlatti was a phenomenon in the history of music. As far as I am concerned, he is not comparable to anyone . . . there are explosions in his music—very often of joy. . . . The fact of being dramatic is also important when you have a lot of vitality. You cannot always live joyfully . . . there are melancholy moments that he illustrates magnificently, and above all, very gay and rapid passages become suddenly gloomy, and then he recovers the joy, which is, after all, very dionysiac. . . . Sometimes he plays with equilibrium. He pretends to

come back to a form already used, and then goes off another way.⁴⁰

Huguette's repertoire included not only music from the Baroque and Classical periods, but also twentieth-century pieces by Bartok, de Falla, Stravinsky, Distler, Poulenc, and Dutilleux. Henri Dutilleux (1916–2013) composed a piece in her honor, *Les Citations*, for oboe, harpichord, double bass, and percussion—a second part to an existing work (*Diptych*). In 1991, while teaching at Villecroze Academy in the summer, which harpichordist Kristian Nyquist attended, Huguette received newly composed pages of the music, a few at a time, from Dutilleux. Kristian observed that she was under pressure to learn it quickly for the premiere, which would take place at the Festival of Besançon on September 9 in the Church of Saint Laurent. Filmed for television and also broadcast on radio, the premiere would be performed by Huguette, Maurice Bourgue, Bernard Balet, and Bernard Cazauran; a recording would follow later.⁴¹ Kristian turned pages for her, enjoying being in the midst of the concert.⁴²

As the curtain came down on the twentieth century, the pace of Huguette's professional life decelerated somewhat. But her enthusiasm and high spirits did not lessen. She continued to give concerts in France and Europe. In 1994 Huguette resigned from her positions at the principal music conservatories in Lyon and Rueil-Malmaison, but continued to teach





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Twentieth-century French harpsichordists

at home and in the summer sessions of Villecroze. In 1997 three important CDs that she had recorded came out: *Mystery Sonatas*, *Rosencrantz Sonaten*, *Sonates du Rosaire* (on which Eduard Melkus played violin),⁴³ *Le Clavier bien tempéré I*,⁴⁴ and *Das wohltemperierte Klavier II*.⁴⁵

Former students were welcome to come for tea or coffee, cake, and animated conversations on Sunday afternoons; those visiting from other countries found themselves invited to lunch. Huguette continued to travel and attend museum exhibits and concerts. From time to time, she gave concerts and masterclasses, granted interviews, and participated in symposiums. She visited friends in Italy and continued to perform in annual concerts with the chamber orchestra of her old friend Eduard Melkus⁴⁶ in Vienna's Albertina Museum. No one who knew her could imagine her vibrant current of energy ever diminishing or even vanishing. ■

To be continued.

Born in New York City, Sally Gordon-Mark has French and American citizenships, lives in Europe, and is an independent writer, researcher, and translator. She is also a musician—her professional life began in Hollywood as the soprano of a teenage girl group, *The Murmaids*, whose hit record, *Popsicles & Icicles*, is still played on air and sold on CDs. Eventually she worked for Warner Bros. Records, Francis Coppola, and finally Lucasfilm Ltd., in charge of public relations and promotions, before a life-changing move to Paris in 1987. There Sally played harpsichord for the first time, thanks to American concert artist Jory Vinikour, her friend and first teacher. He recommended she study with Huguette Dreyfus, which she had the good fortune to do during the last three years before Huguette retired from the superior regional conservatory of Rueil-Malmaison, remaining a devoted friend until Huguette passed away.

During Sally's residence in France, she organized a dozen Baroque concerts for the historical city of Saint-Germain-en-Laye, worked as a researcher for books published by several authors and Yale University, and being trilingual, served as a translator of early music CD



Claude Mercier-Ythier at the door of his workshop, Paris, France (photo credit: © Novine Movarekhi)

booklets for musicians and Warner Classic Records. She also taught piano privately and at the British School of Paris on a regular basis. In September 2020, she settled in Perugia, Italy. In March 2023, Sally was the guest editor of the British Harpsichord Society's e-magazine *Sounding Board*, No. 19, devoted entirely to the memory of Huguette Dreyfus. You can download the magazine here: <https://www.harpsichord.org.uk/wp-content/uploads/2023/03/SB19.pdf>.

Notes

1. "The Queen of Hearts," title of a harpsichord piece by François Couperin, *Pièces de clavecin IV, Ordre 2^{ème}*.
2. André Raynaud, *The Sounding Board*, Number 19, May 2023, page 7. The British Harpsichord Society.
3. "Cinq minutes avec Huguette Dreyfus," *Musica, Journal Musical Français*, Number 154, February 1967, *Coupures de presse*, BnF VM FONDS DRE 5 (3).
4. *Il Informateur Corse*, March 14, 1967, *Coupures de presse*, BnF, op. cit.
5. "Trois grands hivers: 1940, 1941, 1942," *Le corps, la famille et l'État, Hommage à André Burguière*. Myriam Cottias, Laura Downs, et Christiane Klapisch-Zuber (dir.) Presse universitaires de Rennes, 2010.
6. "The Life of French Harpsichordist Huguette Dreyfus, Part 1," *THE DIAPASON*, March 2023, page 18.
7. Newspaper and date unknown. *Coupures de presse*, BnF, op. cit.
8. "The Life of French Harpsichordist Huguette Dreyfus, Part 2," *THE DIAPASON*, April 2023, pages 14–15.



Claude Mercier-Ythier in his workshop (photo credit: © Novine Movarekhi)



Claude Mercier-Ythier in his workshop, the first of its kind in Paris, France (photo credit: © Novine Movarekhi)

9. Programs in author's collection: *Concours finals publics, Salle de Conservatoire, 1 October 1958 and Concours finals publics, Victoria Hall, vendredi 3 octobre 1958*.
10. *La Suisse*, October 2, 1958, *Coupures de presse*, BnF, op. cit.
11. Maurice Imbert, *Officiel des Spectacles*, January 31, 1962, *Coupures de presse*, BnF, op. cit.
12. Claude Chamfray, *Journal Musical Français*, February 5, 1962, *Coupures de presse*, BnF, op. cit.
13. Lionel Salter, *The Gramophone*, London, June 1964, *Coupures de presse*, BnF, op. cit.
14. *Daily American*, Rome. Undated, but according to her concert programs and agendas, the review was most likely written in 1965. *Coupures de presse*, BnF, op. cit.
15. Jean-Louis Gazignaire, *Le Figaro*, Paris, July 10, 1976, *Coupures de presse*, BnF, op. cit.
16. George Gallician, *Le Meridional—La France*, July 15, 1968, *Coupures de presse*, BnF, op. cit.
17. Reinhard von Nagel, *Sounding Board*, Number 19, page 7, op. cit.
18. René Geng, *Mulhouse*, undated but probably written in 1978, since she only performed there in 1958, 1978, and 2009. *Coupures de presse*, BnF, op. cit.
19. Extract of a letter dated November 22, 1978, from Theo Peters, former Consul General of the British Government at Anvers in Belgium, to Gordon C. Murray, who then sent it to Huguette Dreyfus on March 16, 1979. BnF, *Correspondance non classée*, 1967–1979, VM FONDS 145 DRE-1 (17).
20. Marie-Claire Jamet, interview with author, November 6, 2022, Flayosc, France.
21. Matthew Dirst, December 22, 2022, *Sounding Board*, Number 19, March 2023, page 23, op. cit.
22. Eduard Melkus, interview with author, Baden, Austria, February 2022.
23. *Agendes*, BnF, VM FONDS DRE-3 (5).
24. Jill Severs, video interview with author, January 18, 2023.
25. Huguette Dreyfus, interview with Valentina Ferri, *Symphonia—I concerti per clavicembalo*, April 1998.
26. Zuzana Růžicková, interview with author, February 2017, Prague, Czech Republic.
27. *Královna cembala*, page 106, Zuzana Růžicková with Marie Kulijevová, Zentiva, Czech Republic. This extract was translated from Czech into English by Kamila Valkova Valenta.
28. Laurent Soumignac, telephone interview with author, October 6, 2022.
29. *Agendes*, BnF, op. cit.
30. Letters from Abbé Pierre Raymond to Huguette Dreyfus from 1964 to 1970, BnF,

31. *Liure d'or; Clavecin en France*, <https://www.clavecin-en-france.org/spip.php?article288>.
32. Huguette Dreyfus, interview by Marcel Quilléver, "Les Traversées du Temps," part 1, *France Musique*, March 7, 2012.
33. Having mentioned to students that she liked elephants after seeing them on a trip, Huguette ended up with a huge assortment of plush and ceramic elephants in all sizes that covered her pianoforte entirely.
34. Ruggero Gerlin, letter to Huguette Dreyfus, August 4, 1960, BnF, *Correspondance non classée*, op. cit.
35. Huguette Dreyfus, interview by Valentina Ferri, op. cit.
36. Huguette Dreyfus, interview by Myriam Soumignac, "Huguette Dreyfus: Portraits en musique," *France Musique*, June 9, 1988, INA.
37. Huguette Dreyfus, interview by Myriam Soumignac, op. cit.
38. Maria de Lourdes Cutolo, interview with author, May 13, 2018.
39. "Domenico Scarlatti, 2/5: La vie en Espagne 1720–1757," presented by Rémy Stricker, *Radio France*, July 9, 1985, INA.
40. Huguette Dreyfus, interview by Myriam Soumignac, op. cit.
41. Huguette's complete discography is available at www.sallygordonmark.com and www.dolmetsch.com.
42. Kristian Nyquist, interview with author, March 5, 2022, Karlsruhe, Germany.
43. Codex (Archiv Produktion), 453 173-2.
44. Denon CO-75638/39, 1997.
45. Denon CO-18037/38, 1997.
46. The Capella Academica Wien, which Eduard Melkus in his 90s still conducts.
47. "My dear Miwako, Here I am back from an excellent stay in Hong-Kong with memories of a marvelous trip to Japan, in part thanks to you. I warmly thank you for your great kindness, both in the preparation of my voyage and during my stay. I especially appreciated your going out of your way to remain in Kyoto the last night. You facilitated the task of departure very much. Here, I am plunging immediately into a sea of work, running late and with problems of every sort, but that's par for the course. My little Miwako, I wish with all my heart that your future will happen according to your desires, but I advise you to be alert and very prudent. That doesn't prevent optimism at all. Keep your head high and be full of courage. With an affectionate kiss, Huguette Dreyfus." (For more about the trip to Japan, see part 2 of this series, *THE DIAPASON*, April 2023).

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Marthe Bracquemond (1898–1973)

Organist, composer, and collaborator

By Steven Young

The name of Marthe Bracquemond is little known in the musical world, yet she was a pioneer as one of the first female organists to break with established expectations in musical training. Additionally, she was the busiest organ performer on the airwaves of France between 1931 and 1939. She appeared more regularly than any other organist, male or female, on the *Transmission sans fil* (TSF) broadcasts aired by Radio-Paris P. T. T. (a division of France's Ministry of Posts, Telegraphs, and Telephones), performing numerous concerts (sometimes weekly) for several years, presenting a varied repertoire of works mainly written by French composers from every age. By her musical accomplishments and activities, she helped shatter the gender barrier for female performers, but especially female organists.

Personal history

Bracquemond's musical career appears to have been unique among her contemporaries. While there were several well-known and established female organists during her early years, all had the benefit of a Paris Conservatoire pedigree where they garnered the *première prix* in organ performance, notably Marie Prestat (1862–1933), Genéviève Mercier (1900–1934), and Joséphine Boulay (1869–1925). Bracquemond did not attend the Conservatoire or any other musical institution; all her musical training appears to have been through private study with some of the finest teachers in Paris, including composition with Charles-Marie Widor and Henri Büsser, piano with Louis Vierne, and organ under the tutelage France's premiere organ pedagogue, Marcel Dupré.¹

While little information exists about her early or personal life, she descended from a line of artists who specialized in the fine arts, including painting and sculpting. From her birth in 1898, art and artists surely surrounded her. Her father, Pierre Bracquemond (1870–1926), was a sculptor and painter, renowned for his work throughout his life. Auguste Joseph “Felix” Bracquemond (1833–1914), her grandfather, was a renowned sculptor, painter, and lithographer, and her grandmother, Marie (1840–1916), was often considered as one of the finest women impressionist painters of her generation (alongside Mary Cassatt and Eva Gonzalès). Her grandmother may have served as an inspiration as she was one of the few successful female artists in Paris at the time whose training was equally non-traditional.

However, her musical talent and interests seem to have come from her mother's side of the family. Renée Berbadette,

about whom little information exists, was the daughter of the acclaimed musicologist and pianist Pierre Hippolyte Berbadette.² Hippolyte was an active musician in La Rochelle, where the family home remained for many years. Hippolyte was also an amateur composer. Coming of age in such an environment, it would seem that Marthe had little choice but to become an artist. Bracquemond first came to public attention as a composer, having had several works performed in various venues before she made her public performance debut; these compositions included the *Trois pièces pour quatuor à cordes* and *Trois Mélodies*, her first published opus.

Bracquemond's first documented performance mentions her as an accompanist to the aforementioned songs given at a concert of the Société Musical Indépendante, which took place in 1923. She again appeared as an accompanist in 1924 as part of a concert given by Marcel Dupré, where she played the organ. Her first solo organ performance was part of a program shared with Louis Vierne, where she performed works of Bach and Franck. The reviewer seems to have been more impressed by her gender (“ce qui plus rare . . . une organiste femme”), though he did comment on her remarkable playing.³ Early in 1925 she participated in a *concert spirituel* at l'Oratoire de la Louvre, where she collaborated with several other musicians.⁴

As she progressed musically, she developed an interest in early music, which in 1925 led her to become an active member of the Société Française de Musicologie. One result of her interest in musicology was the regular inclusion of early French organ compositions on her recital programs.⁵ This interest in early music was shared with the tenor Yves Tinayre, a frequent collaborator of Bracquemond's. Their joint concerts often featured many works by Baroque composers. In 1927 Bracquemond was the only organist to appear on the cover of *Le Courrier Musical*, one of the leading musical periodicals of the time, as she gave her so-called “début” recital at the Salle Majestic on February 22, though she had performed previously in several other venues. Many of the musicians appearing on the cover were often new and upcoming talent. The event must have been a *tour-de-force* as the reviewer claimed it lasted for two hours and contained seventeen pieces. (She was scheduled to perform with tenor Yves Tinayre and some instrumentalists.)⁶ The program featured numerous Baroque works, including the first performance of a canzona by Domenico Zipoli. Additionally, the program



A young Marthe Bracquemond

included the premiere of three of the six pieces from the recently published *Pièces de Fantaisie*, Première suite, opus 51, by Louis Vierne.⁷ The reviewer described the program as “intelligently constructed” and having been presented with “a lovely artistry.”

Additionally, she was a member of an all-female orchestra under the direction of Jane Evrard that specialized in early music.⁸ In all probability, this likely contributed to her interest in and her organ performances of numerous early French and German composers.

She was twice married during her lifetime, and she did have at least one child from her first marriage. She served as organist at l'Eglise Reformée de la Passy on the rue Cortambert in Paris's sixteenth *arrondissement*, one of the few Protestant churches in the city, for twenty-five years between 1937 and 1962.

She composed only two organ works, which were published by Editions musicales de la Schola Cantorum (1951) and Alphonse Leduc (1954), respectively; she was the only female composer on the Leduc organ publication roster during the 1950s. Additionally, she made two recordings, one of some noëls that she arranged for choir on which she performed as soloist and accompanist, and a second where she is part of the *orchestre féminine* under Evrard.⁹ She enjoyed a long career as a performer and collaborator with numerous other musicians, but it appears that most of her earliest performances were given as recitals on the radio.¹⁰

“Queen of the airwaves”

The history of these radio concerts is a rich one for the organ. As early as 1924, regularly scheduled broadcasts of organ recitals from the Salon Cavaillé-Coll were heard across France, featuring the organist Georges Jacob.¹¹ The first documentable radio broadcast given by Bracquemond took place on February 15, 1928, where she played the organ in a performance of Camille Saint-Saëns's

Third Symphony on Paris P. T. T. Nearly every worthy organist played this work, seemingly a rite of passage granting entrance into the echelon of the solo performer. She was heard again on December 6, 1928, when she accompanied Lyse de Florane, a contralto, in numerous arias by French, Italian, and German composers. Bracquemond performed solo organ works including the *Toccata and Fugue in D Minor* by Bach, *Sonata in A Major* by Mendelssohn, an etude of Schumann, and two movements from the *Première Symphonie*, opus 14, of Vierne.¹² The program appears to be a repeat (or rebroadcast) of one performed a few days earlier at the Salle Majestic.¹³ The organ at the Majestic was constructed by Théodore Puget, a builder from Toulouse, which featured a tubular-pneumatic action, a rarity among the organs of Paris. The program began at 8:45 p.m. and would appear to have lasted well over an hour.

The first of the solo radio recitals took place on November 22, 1930, with Bracquemond performing a varied program featuring works by Bach, Buxtehude, Couperin, Schumann, Franck, Dupré, and Widor. Four weeks later, on Christmas Eve, she played two programs. The first featured music by Mendelssohn, Franck, Dupré, and Vierne; the second featured French noëls arranged by Alexandre Guilmant, Henri Büsser, and Louis-Claude d'Aquin, as well as regional tunes from Alsace and elsewhere. The Büsser selection, *Deux Noëls*, was dedicated to her.¹⁴ Shortly after that, she began to perform as a regularly featured artist, sharing the responsibility with Pierre Revel, a *première prix* winner in the Conservatory organ class of Guilmant.

When Georges Jacob retired from the regular “on air” performances, l'Association de les Amis de l'Orgue took control of the broadcasts and decided upon a rather rigid set of requirements for choosing performers. The first criterion was that each should have garnered a *première prix* from the Conservatoire.

French female organists

One would assume that would automatically rule out Bracquemond, as she had no conservatory training. But, it did not. In fact, Bracquemond was the most active performer on the musical roster, performing eighty-seven times over the five years (1934–1939) in which she began concertizing on these broadcasts. Her first two years seem to have been the busiest, performing twenty-seven radio concerts each year, in which she played many works by Franck, Bach, Widor, and Vierne, as well as works by Dupré and the young Maurice Duruflé, notably his recently published *Prélude, Adagio, et Choral varié sur le thème du 'Veni Creator,'* opus 4, winner of the composition competition sponsored by Les Amis de l'Orgue. Also during this season, she introduced French listeners to organ works by Swedish composers Waldemar Åhlén and Otto Olsson, among others.

In this series, she rarely repeated a single piece from her vast repertoire. In 1935 she performed her radio concerts from various venues in Paris, including the Salle Cavaillé-Coll, the Schola Cantorum, l'Église Saint-Sulpice, and chez Miramon Fitz-James (one of the presidents of l'Association de les Amis de l'Orgue). It is during this season we find the first mention of her *Variations sur un air d'Auvergne*, which may be the same as the *Variations sur un Noël*,¹⁵ and her first performances of works by Olivier Messiaen.

In 1936 she made fourteen radio appearances. Those performances began in January with two concerts and resumed in April upon her return from her American concert tour.¹⁶ This tour seems to have been an extension of her radio work, as only three concert listings appear in any American periodicals of the time. However, *Paris-midi* reported upon her return that her "recitals and her sessions with National Broadcasting have earned her the greatest success,"¹⁷ so she may have performed more than is documentable.

The performances were aired on WJZ radio out of New York. The station had a large broadcast area as newspapers in Rochester, New York, Des Moines, Iowa, Chillicothe, Ohio, Saint Louis, Missouri, and Baltimore, Maryland, all make mention of one or more of her performances.

Back in France, there were nine radio concerts in 1937, five in 1938 and 1939. The diminishing number of performances may have been a result of her position at l'Église réformée and the increasing number of concert organists. In 1939 with the onset of World War II, the series was terminated.

During World War II, Bracquemond seems to have been less active in the musical scene, possibly contributing to the war effort. There are no records of public performances, though on the rarest of occasions, some of her chamber music appeared on concert programs given during the war years (1939–1944). It appears that she rented a hall containing an organ, where she gave concerts. A newspaper announcement mentions concerts at the "salle d'orgue de Marthe Bracquemond." She may have used this space for recitals, teaching, and/or practicing. This hall may have been used during the war, but it was certainly used following it. Two years after the war ended, she made a triumphant return to

major concert venues, namely the Salle Pleyel and the Salle Gaveau. A review of a 1946 concert stated:

The return of Marthe Bracquemond into Parisian musical life must be noted. The day before yesterday, November 13, she gave a magnificent program at the Salle Pleyel, and on Wednesday November 27, at 6:30 p. m., she will continue her "Cycle of original recitals" in a magnificent program with major works of Mozart, Roger-Ducasse, Saint-Saëns, Louis Vierne, and Widor.¹⁸

Bracquemond continued to give solo and shared recitals until 1950; she also performed regularly as part of the concerts at La Schola Cantorum, where she would play solo pieces between choral selections.¹⁹ These programs featured some of the finest pieces by French composers and others. Bracquemond, herself a composer, only performed one of her own compositions during this period; it was a work entitled *La Forêt*, an unpublished score that may not be extant. Marie-Louise Girod, former organist of l'Oratoire de la Louvre, considered it to be a formidable work, possibly Bracquemond's most extensive composition for the instrument.²⁰ Her only other published organ piece, *Ombres: Suite pour la Passion*, has no documentable public performance by the composer.

Bracquemond's unusual repertoire

Bracquemond's repertoire included many of the celebrated works by Johann Sebastian Bach and Felix Mendelssohn, and a few other well-known early German composers as well as music of Scandinavia, but she focused on the music of France and Belgium. In addition to the music of Joseph Jongen, a well-respected Belgian organist/composer, Bracquemond performed the music of Père Jean-Marie Plum, a contemporary of hers (1899–1944), on at least seven different occasions. Plum's music is little known and does not seem to have enjoyed wide acknowledgement in the organ community of France or Belgium, but it is of solid musical construction, worthy of performance. Plum's post-Romantic aesthetic is often likened to that of Charles Tournemire and Maurice Duruflé because of his similar infusion of Gregorian themes into modern, chromatic harmony. Perhaps this style is what attracted Bracquemond to the music. In 1936 Bracquemond played Plum's chant-based four-movement *Symphonie Eucharistique*, opus 115, composed in 1934.²¹

As mentioned above, Bracquemond performed some contemporary Scandinavian music, though many of the compositions are not listed. A reference to *Variations sur un choral* by Åhlén (1894–1982), a Swedish composer, appears in her repertoire list. In his list of works, there is one *Koraalpartita*; one might assume this to be the work she performed. She also performed music of Jean Sibelius and Oskar Merikanto, notably his 1918 *Passacaglia*.²² Other lesser-known composers featured in these concerts included Patrik Vretblad and David Wikander.

She was a fierce champion of contemporary French organ music, performing and premiering works by members of La Jeune France, formerly La Spirale, a group of composers that included



Marthe Bracquemond performing

Olivier Messiaen, André Jolivet, Jean-Yves Daniel-Lesur, and Georges Migot. In 1936 she performed Jolivet's *Prélude apocalyptique*, a work dedicated to her, the year following its publication. The piece was reworked and later recast as *Hymne à l'univers*. Bracquemond also played Migot's *Le Tombeau de Nicolas de Grigny*, which he dedicated to her. Bracquemond's affiliation with this group likely led to the performance of another unpublished work, *Trois poèmes*, given at a concert of La Spirale that showcased the compositions of women; the event was billed as a concert of *musique féminine française* in 1937.²³ Several years later, her colleague Léonce de Saint-Martin, then organist of Notre-Dame, dedicated his 1944 *Toccata de la Libération* to her, and she gave a performance of the work in 1946.²⁴

Bracquemond demonstrates what it truly means to be a collaborator. In addition to her "debut" concert, which she shared with a tenor, she frequently collaborated with other musicians in live performances and during her radio broadcasts. She performed with numerous singers, instrumentalists, and in 1935 with the renowned pianist Jean Doyen, performing Marcel Dupré's *Ballade pour piano et orgue*, opus 30 (1932), a work Dupré himself often played with his daughter Marguerite during concert tours.

Compositional career

As a composer, Bracquemond produced several pieces, but published a very small body of her work.²⁵ The aforementioned *La Forêt* for organ, several *mélodies*, as well as a larger piece for orchestra are among those unpublished pieces. Her published works include *Trois Mélodies*, a string quartet, music for flute (and harp), some brief choral pieces, and two more substantial works for organ.

Her earliest published composition, *Trois Mélodies*, appeared in 1922 and is dedicated to Louis Vierne, her piano teacher of many years. A cursory examination of the work shows some of Vierne's compositional influence evidenced in the use of ostinato rhythmic and harmonic patterns, frequently set in a tripartite form. Her poet choice may have reflected her upbringing in that she

chose to promote the works of Judith Gautier, French poet and historical novelist (1845–1917). The poems from *Le livre de jade* appeared in 1867—a volume of Chinese poetry loosely rendered into French.²⁶ One review of the premiere of these works by the Société Musicale Indépendante referred to them as delicate, possessing charm and musicality.²⁷

In the chamber and vocal music, the sparse textures and repetitive figures clearly demonstrate her affinity for the style espoused by many of her contemporaries, some of whom were members of La Spirale and La Jeune France. A published review of her *Trois pièces pour quatuor à cordes* calls it a "unique" work and describes it as possessing both "musical and ideological continuity,"²⁸ while another reviewer commented on their freshness and amiability.²⁹

The two published organ works of Bracquemond pay homage to her teacher, Marcel Dupré. He composed his *Variations sur un Noël* on the well-known carol, Noël nouvelet, and a lengthy work, *Le Chemin de la Croix*, which began as a set of improvisations to accompany the reading of texts of Paul Claudel. As for Bracquemond's musical style seen in her two published organ works, one finds a mixture of techniques, all set within the ever-changing musical scene of interwar France. In the *Variations* (1952), Bracquemond fuses an ancient tune whose origin is presently unknown with elements of whole-tone harmonies and modal scales, resulting in a style resembling a combination of her teachers' influences as well as those of her contemporaries such as Duruflé. In contrast to those influences, one also notices the sparseness of the writing, reflecting Neo-Classical tendencies. "Variation I" is a melody accompanied by major triads mostly, recalling the chordal planing used by Debussy. "Variation II" makes use of a trio texture with the melodic line in the pedal. The third variation moves to the dark key of E-flat minor, where slowly undulating sixteenth notes accompany an altered version of the melody. "Variation IV" is a scherzo where the melodic line is rhythmically altered and placed within dissonant harmony. The final variation resembles a scaled-down French toccata associated with Vierne and Dupré, but

BACH AT NOON
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The broadcast announcer's text for Marthe Bracquemond's performance of music by Marcel Dupré on the National Broadcasting Company

this spare setting emphasizes Bracquemond's simpler style drawing on Neo-Classical techniques.

In *Ombres*, published in 1954, one finds similarities to Dupré's *Le Chemin de la Croix*, written some twenty years earlier, in her use of contrapuntal techniques and the use of the interval of the fourth, an interval featured in the Dupré composition. (Bracquemond's work is considerably shorter than that of Dupré.) The use of Biblical quotations at the outset of each movement recalls Messiaen's organ suites, *La Nativité du Seigneur* and *l'Ascension*. Bracquemond creates a programmatic work that attempts to rival the sincerity and emotionalism found in Messiaen's religious cycles. She makes frequent use of ostinato patterns evidenced in the music of Vierne, solid contrapuntal writing found in the music of Widor and Dupré, with more modern harmonies. The work makes use of cyclic techniques and a unifying *leitmotif* that harkens back to the music of Franck, Wagner, and others.

Radio performances did not receive critical reviews, but from the numerous performances she gave, it appears she was well received and respected. The critical reviews of her live concert performances make note of her scrupulous performance, her finesse and grace with attention to every detail, sometimes despite the instrument she is playing.³⁰ Other reviews have similar praise for her expertise as both organist and accompanist. Bracquemond was truly a musical force with which to be reckoned.³¹ ■

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Notes

1. See Anne Bongrain, *Le Conservatoire national de musique et déclamation 1900–1930: Documents historiques et administratifs*. Librairie Philosophique J. Vrin 2012.
2. *L'Echo rochelais*, Nov. 27, 1929, pages 1–2. Barbedette authored numerous books on music of Classical-era composers including Beethoven, Haydn, and Schubert, though his most celebrated work is his tome on Stephen Heller. Barbedette was honored by Heller as the dedicatee of his fourth piano sonata.
3. *Le Temps*, Dec. 17, 1924, page 4.
4. *La Liberté*, April 18, 1925, page 5.
5. "Séances De La Société Française De Musicologie." *Revue De Musicologie* 6, no. 14 (1925): pages 95–96. Accessed at jstor.org/libserv-prd.libgw.edu/stable/925700.
6. *Le Monde Musical*, vol. 38, no. 3 (March 1927), page 118. According to this review, Yves Tinayre was ill and was replaced by Mme. Castellazzi.
7. *La Semaine de Paris*, February 18, 1927, pages 38–39.
8. "Musical Notes from Abroad." *The Musical Times* 78, no. 1127 (1937): pages 76–78. doi:10.2307/920305. Jane Evrard was the pseudonym of Jeanne Chevallier Poulet, a well-respected violinist.
9. Marthe Bracquemond, *Noëls Percherons—Échange et Rencontres au Pays Percheron*, SDRM (3)-697. See also: 1936, *Orchestre Féminin de Paris*, dir. J. Evrard, *Groupe vocal Yvonne Gouverné, Marcelle de Lacour clavecin, Paul Derenne (tenor), Hugues Cuénod (ténor)*, accessed at france-orgue.fr/disque/index.php?pg=dsq.fra.rch&org=Marthe.
10. Elsa Barraine's organ music was composed and published between 1928 and 1930 (Durand). Jeanne Demessieux's *Six Études* was published in 1946 (Durand), so music by women was not new, yet rarely performed.
11. *Le Ménestrel*, October 3, 1924, page 416, announced that Jacob had been tasked by the T. S. F. with programming regularly scheduled organ recitals.
12. *Le Matin*, December 6, 1928, page 5.
13. *Le Gaulois*, December 2, 1928, page 5.
14. *Le Matin*, December 24, 1930, page 6.
15. Also entitled *Variations sur un air Auvergnat*.
16. Her three radio appearances in the United States are as follows: February 16, 1936, "Radio Programs Scheduled for Broadcast This Week," *The New York Times* (1923-Current file): 1. February 16, 1936. ProQuest. Web. January 9, 2018. March 1, 1936—"Broadcast of an organ recital by Marthe Bracquemond," WJZ (*The New York Times*, March 1, 1936, XXII) ("Radio Programs Scheduled for Broadcast This Week," *The New York Times* (1923-Current file): 1. March 1, 1936. ProQuest. Web. January 9, 2018.) March 8, 1936: "Radio Programs Scheduled for Broadcast This Week," *The New York Times* (1923-Current file): 1. March 8, 1936. ProQuest. Web. January 9, 2018.
17. *Paris-midi*, April 22, 1936, page 7.
18. E. Bleu, "Marthe Bracquemond aux grandes orgues de Pleyel," *Images Musicales*, November 15, 1946, cited in Cartayrade, op. cit., pages 290–291. "La rentrée de Marthe Bracquemond dans l'activité de la vie musicale parisienne se doit d'être signalée. Avant hier 13 novembre elle donnait sur le magnifique instrument de la Salle Pleyel et le mercredi 27 novembre, à 18h30, elle poursuivra son "Cycle de récitals originaux" dans un magnifique

Nombre d'émissions de quelques organistes sur la radio d'État de 1934 à septembre 1939

	1934	1935	1936	1937	1938	Septembre 1939
Bracquemond	27	27	14	9	5	5
Bret				2	2	1
Cellier	1	2		1		
Cornelis			1	5	3	1
Daniel-Lesur		2		2		
Durufié	1	2	11	14	10	5
Fleury		3	6	3	2	1
Genty				3	4	5
Gilles	1	1	1		1	
Giroud			1	1	4	1
Grunenwald		1	4	6	4	
Hennebains			3	2		
Ibos		1	4	4	4	1
Jacob	1		2		1	1
Langlais		1	3	5	7	3
Litaize		1	6	9	7	6
Marchal	1	1	2	3	2	1
Marcilly		2	7	5	2	2
Maxence			1	6	7	
Messiaen		4	4	2	4	1
Mignan		2	4	2	4	2
Mulet			1			
Nibelle		1	1	2	1	3
Nizan			5	5		3
Panel		2	5	3	3	2
Pergola		4	8	5	3	1
Pierront		2	2	3	2	4
Pierson		2				
Reboulot				4	4	1
Revel	14	22	16	11	10	9
Roger		2	6	6	7	3
Souberbielle		1	1			
Vierne	2		1			
Zilgien			11	5	8	7
Total	48	86	131	127	111	70

Cartayrade list of organists' performances 1934–1939

programme où sont inscrites de grandes oeuvres caractéristiques de Mozart, Roger-Ducasse, Saint-Saëns, Louis Vierne, et Widor." Bracquemond performed works by Bach, Dupré, Alain, and Vierne.

19. Published interview with Georges Trouvé by Jean Claude Duval entitled "Georges Trouvé organiste et 'grand serviteur d'église,'" April 23, 2001.

20. oratoiredulouvre.fr/patrimoine/lorgue-et-le-protestantisme.

21. The earliest record of a performance comes from *l'Intransegeant*, February 7, 1934, page 9, announcing a concert of works by Plum given at the Royal Conservatoire de Bruxelles (performer not named).

22. *Paris-midi*, February 9, 1940, page 2.

23. *L'Art musicale*, February 19, 1937, page 490. The concert took place at the Schola Cantorum. She performed with a singer named Cernay. See: Nigel Simeone, "La Spirale and La Jeune France: Group Identities," *The Musical Times*, vol. 143, no. 1880 (2002), page 29. These pieces do not appear to have been published.

24. Alain Cartayrade, "Le Concerts pour orgue au Palais de Chaillot de 1939 à 1972 et pendant la Seconde Guerre mondiale," *Le*

Bulletin de l'Association Maurice et Marie-Madeleine Durufié, vol. 14 (2015), page 290.

25. There is record of one piece for harp and flute that appears not to have been published. The *Prélude Incantatoire-Pastorale-Conclusion on a Sonnet of Ronsard* was dedicated to and premiered by Françoise Kempf and Jan Merry in 1932 (see Ardal Powell, *The Flute*, page 220).

26. Pauline Yu, "Your Alabaster in This Porcelain: Judith Gauthier's 'Le Livre De Jade.'" *PMLA* 122, no. 2 (2007): pages 464–482. Accessed at jstor.org/stable/25501716.

27. *Le Courrier Musical*, vol. 24, no. 1 (Jan. 1, 1922), pages 11–12. The premiere took place on December 1, 1921. Blanche Croiza sang, accompanist not named.

28. *Le Ménestrel*, March 31, 1922, page 144.

29. *Le Courrier Musical*, vol. 24, no. 10 (May 15, 1922), page 173.

30. Refer to a review in *Le Ménestrel*, December 17, 1926, page 538.

31. See *Le Ménestrel*, December 20, 1929, page 551. See also Ebrecht, Ronald, "Lenten Series at the American Cathedral in Paris, 1949 and 1950." *THE DIAPASON*, December 2002, pages 20–21. ProQuest. Web. February 17, 2018.

Cover feature

Quimby Pipe Organs, Inc., Warrensburg, Missouri Immaculata Church, Saint Marys, Kansas

In the middle of Kansas, seemingly in the middle of nowhere, sits the newly constructed Immaculata Church in Saint Marys. The magnificent structure stands tall against the Kansas winds, and the brick structure provides a stark contrast to the open, light interior of the building. Walking into the sanctuary, one is immediately struck by the craftsmanship of the skilled hands that created the space: marble flooring and altar are surrounded by murals inserted into the ceiling (with a proverbial nod to the Sistine Chapel). Crosses dedicated to the apostles surround the nave and bless those who look on. The tall ceilings and ornate artwork provide a worship space unparalleled by modern-day architecture. The blue background gives the feeling that the ceiling opens to Heaven as parishioners sit in pews to pray and sing.

In 2021 the church building was not complete, but the congregation needed an instrument to complement the space; something that would expand into it and give additional harmony and accompaniment to voices lifted in praise and supplication. This instrument was built and installed in the first half of 2023. The church, in its construction, creates five seconds of reverberation. Because of that, we had to scale the organ to compensate for the magnificent acoustic of the space. Even the mixtures have a say there, because the room carries the upper tones so well. Quimby is also in the process of completing and installing a smaller organ for the transept of the church.

With consideration to the demands required of the proposed instrument, we determined that the inspiration for the diapason chorus would be based on the English organbuilder, Thomas C. Lewis (1833–1915), who fashioned his work in the form of the German, Edmund Schulze (1824–1878), who built most of his instruments for English clients. These builders were renowned for their assertive and majestic chorus flue work.

In Immaculata, the splendid acoustics and the size of the space called for the use of heroic scales and voicing to achieve our intended goals.

The major flue chorus complements the chorus reed rank, which incorporates the use of French domed shallots that provide the tonal characteristics of Cavaillé-Coll, and blends to provide full, luscious tones throughout the space. The other ranks in the specification complement the two major flue choruses and provide a balanced level of dynamics.



Sanctuary, Immaculata Church, Saint Marys, Kansas

The instrument installed in the north transept of Immaculata was built in 1966 by Aeolian-Skinner as their Opus 1483. The organ was secured from the University of Colorado, Boulder, by Quimby Pipe Organs in 2021. A complete rebuild and revoicing, retaining all ranks, was accomplished, incorporating the console from Aeolian-Skinner Opus 1523 from Seventy-Sixth Street Presbyterian Church, Birmingham, Alabama: two manuals and pedal, four ranks, 316 pipes: 16' Rohrgedeckt (95 pipes); 8' Spitzflöte (85 pipes); 2 1/2' Nasat (61 pipes); 4' Principal (73 pipes).

Those at Quimby Pipe Organs who made contributions to the building and installation of these fine instruments are Michael Quimby, president and tonal director; Eric Johnson, head reed voicer; Joseph Nielson, and Sean Estanek, flue voicers; Brian Seever, service department manager and lead installer; Daniel Sliger, woodshop foreman and lead installer; Charles Ford,



Balcony cases

Quimby Pipe Organs, Inc.

Immaculata Church, Saint Marys, Kansas

GREAT (unenclosed) 9 ranks	
16' Violone (Swell)	
8' Principal	61 pipes
8' Gedeckt	61 pipes
8' Viola (Swell)	
4' Octave	61 pipes
4' Hohl Flute (prepared)	
2' Super Octave	61 pipes
1 1/2' Mixture IV	244 pipes
8' Trumpet	85 pipes
8' Cromorne (prepared)	
4' Clarion (extension)	
Great to Great 16	
Great Unison Off	
Great to Great 4	
SWELL (enclosed) 9 ranks	
8' Principal (prepared)	
8' Rohrlflute	61 pipes
8' Viola	85 pipes
8' Viola Celeste (TC)	49 pipes
4' Octave	61 pipes
4' Nachthorn	61 pipes

2 1/2' Nazard	61 pipes
2' Fifteenth	61 pipes
1 1/2' Tierce	61 pipes
Mixture IV (prepared)	
8' Trumpet (prepared)	
8' Oboe	61 pipes
Tremulant	
Swell to Swell 16	
Swell Unison Off	
Swell to Swell 4	
CHOIR (prepared for 8 ranks)	
8' Solo Diapason (prepared, Pedal)	
8' Viola (Swell)	
4' Viola (Swell)	
16' Contra Trumpet (Great)	
8' Trumpet (Great)	
8' Cromorne (prepared, Great)	
4' Clarion (Great)	
Choir to Choir 16	
Choir Unison Off	
Choir to Choir 4	

PEDAL 2 ranks	
32' Bourdon (ext 16' Bdn, 1–12 digital)	
16' Principal	73 pipes
16' Violone (Swell)	
16' Bourdon	44 pipes
8' Octave (extension 16' Principal)	
8' Viola (Swell)	
8' Bourdon (extension 16' Bourdon)	
4' Super Octave (extension 16' Princ)	
16' Contra Trumpet (Great)	
16' Bassoon (prepared)	
8' Trumpet (Great)	
4' Clarion (Great)	

Couplers	
Swell to Great 16-8-4	
Swell to Choir 16-8-4	
Choir to Great 16-8-4	
Great to Choir 8	
Great to Pedal 8-4	
Swell to Pedal 8-4	
Choir to Pedal 8-4	
Pedal to Choir 8	

Combination Action	
Great divisional pistons: 1–5	
Swell divisional pistons: 1–5	
Choir divisional pistons: 1–5	
General pistons: 1–6 thumb, 7–10 toe studs	
Next Piston Sequencer: 1 toe stud, 1 piston	
Previous Piston Sequencer: 1 toe stud, 1 piston	
Set piston	
Sforzando piston	
General Cancel piston	
Memory Level Up or Down: 2 pistons	

Crescendo and Expression	
General Crescendo pedal	
Adjustable Crescendos	
Swell expression pedal	

Reversibles	
Great to Pedal toe stud	
Sforzando toe stud	

Playback and transposer

20 ranks, 35 stops, 1,251 pipes



View from second balcony



Console



Swell division



North balcony case



Great division

project designer; Chris Emerson, executive assistant and lead installer; and the following production and installation team members: Chirt and Aime Touch, Anthony Soun, Mahoney Soun, Bailey Tucker, Bryce Munson, Noah Lipham, Baylee Marten, Rebecca Estanek, and Tygran Gilligan, intern.
—Michael Quimby

Builder's website:
quimbypipeorgans.com/

Church's website:
www.anewimmaculata.org/

Photo credit: Michael Quimby

Here & There

► page 7

the early days of the pandemic McCormick recorded several improvisations on American hymntunes shared widely on social media. Bryan Dunnewald, then assistant organist and choirmaster at St. Mark's Church, Philadelphia (where he worked alongside McCormick), transcribed three of these improvisations from the recordings (a third is planned for publication later this year). The improvisation on FOUNDATION is a tribute to Maurice Duruflé, and the form is based on Duruflé's *Choral varié sur le "Veni Creator."* The improvisation on MORNING SONG is in homage to Marcel Dupré and is modeled on that composer's *Variations sur un Noël*. For information: selahpub.com.

(978-2-503-60675-0, €100), by Beverly Jerold. The monograph aims to make the subjects of tuning, temperament, and intonation accessible to performers and scholars. For information: brepols.net.

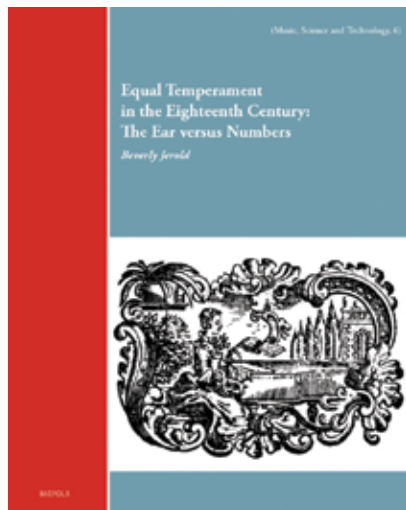
MorningStar Music Publishers announces new choral music: *Gather at the River* (50-6180, \$2.65), by Susan LaBarr, for SSA with piano and optional violin and cello; *Vision of Paradise/In paradisum* (50-1287, \$2.65), by Ryan Kelly, for SATB and organ; *O sacrum convivium* (50-2668, \$2.25), by Francisco J. Carbonell, for SATB a cappella; *Love, Come Down* (50-4844, \$2.65), by Karen Marrolli, for SATB and piano; *Rejoice and Sing* (50-6379, \$2.65), by Karen Marrolli, for SATB and piano; *Come, Walk with Me* (50-0361, \$2.65), by Z. Randall Stroope, for SATB and piano with optional oboe, violin, and viola; *Speak, Lord* (50-7982, \$2.85, for SATB; 50-7981, \$2.85, for two-part mixed), by Tom Trenney; *All Who Hunger, Gather Gladly* (50-8322, \$2.65), by David M. Cherwien, for SAB and organ with optional C-instrument; *I Open My Mouth* (1.3676, \$3.15), by Adrian Dunn, for SSATBB a cappella; *Bells* (1.3675, \$2.85), by Adrian Dunn, for soprano solo and SSATBB a cappella; and *Pentecost* (50-8881, \$3.15), by Tom Shelton, for SAB and piano with optional children's choir, violin, and cello. For information: morningstarmusic.com.

Organbuilders

Peragallo Pipe Organ Company, Paterson, New Jersey, has purchased the Shenandoah Organ Company, Lyndhurst, Virginia, from the late Robert and Jeanne Lent. Before his death on August 27, 2022 (see "Nunc dimittis,"

November 2022, pages 6–7), Robert Lent visited the Peragallo factory where he transferred ownership of the company to Peragallo and visited the organ at Radio City Music Hall where he played as a staff organist early in his career.

The Shenandoah firm had clients in North Carolina, South Carolina, Virginia, West Virginia, and Pennsylvania. The Peragallo firm, founded in 1918, has clients throughout the Eastern Seaboard. For information: peragallo.com. ■



Equal Temperament in the Eighteenth Century: The Ear versus Numbers

Brepols announces a new book, *Equal Temperament in the Eighteenth Century: The Ear versus Numbers*

NEW! Sietze de Vries: Orgelbüchlein + 45 more Improvised



On 210 minutes of video on a DVD, Sietze de Vries performs the entire 46 chorales of the *Orgelbüchlein* as composed by J. S. Bach, improvises 45 more chorale preludes in the style of Bach, discusses the philosophy of improvisation, demonstrates how to improvise according to Bach's techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs.

For his *Orgelbüchlein*, Bach assembled a book of pages, then wrote the name of a hymn at the top of each page: 163 hymns used in the Lutheran church. Bach intended to compose a chorale prelude on each tune. He composed 46 of them, the remaining pages left blank at the end of his life. Sietze de Vries improvises preludes on 45 of the chorales on blank pages.

The set includes a DVD, 2 CDs, a booklet with an essay by Sietze, photos of the two organs, stoplists, and registrations used on each chorale. Imported by Raven.

Fugue State Films FSDVD016 \$49.95 free shipping in USA

NEW! 2-DVD+2-CD Documentary from Fugue State Films



Bach and Expression Seven documentaries (3½ hours on DVD 1) are filmed at the keyboards of four organs by builders known to Bach: Silbermann, Hildebrandt, and Trost in Rötha, Sangerhausen, and Waltershausen. Tonal concepts of Silbermann and Hildebrandt compared to the almost orchestral Trost organs sparks an enlightened investigation of registration as a means of expression. Daniel Moulton and Martin Schmeding present articulation, rhythm, performance practices of various periods, etc. DVD 2 contains filmed performances of 25 Bach works on the four organs (audio is repeated on the 2 CDs). A 28-page booklet includes photos and stoplists. Imported by Raven. **Fugue State Films FSDVD-015 \$45.95 free shipping in USA**

Fugue State Films Organ DVD/CD sets

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Harrison organ, Temple Church, London, 1-DVD/3-CD set **FSDVD-014 \$39.95**

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Christophe Mantoux plays the 1890 Cavallé-Coll at the Church of St. Ouen in Rouen, France, in this famous recording, now with more of Alain's organ works added to the program. Raven produces it as a newly mastered 2-CD set. In its original production as a single CD, this recording received a *Grand Prix du Disque*. **2-CD set for the price of One CD Raven OAR-163 \$15.98 free shipping in USA**

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Appointments

Margaret Harper is appointed director of music for Trinity Episcopal Church, Princeton, New Jersey. For the last five years, Harper has served as associate director of music and organist at St. Michael and All Angels Episcopal Church, Dallas, Texas. At St. Michael, her primary task was to create a new chorister program in the model of the Royal School of Church Music–America. Along with the church's staff of three organists and four choir directors, she helped to develop the music department, expanded the concert series, and created a music appreciation curriculum for members of the parish who wanted to learn more about sacred music.



Margaret Harper

Before moving to Dallas, Harper served as director of music and liturgy at St. John's Episcopal Church, Portsmouth, New Hampshire. While at St. John's, she founded an after-school program for at-risk youth, the Choir School at St. John's. Within its first few years, the choir school had reached its capacity with a waiting list and gained several accolades, including an invitation to sing and premiere a newly commissioned work at the Newburyport Chamber Music Festival. At St. John's, Harper also doubled the size of the adult choir.

For the 2022–2023 academic year, Harper was visiting lecturer of organ at Baylor University, Waco, Texas. She has previously taught organ, harpsichord, and keyboard skills at the University of Southern Maine and the Eastman School of Music. Harper holds a Doctor of Musical Arts degree and a performer's certificate from Eastman. She has a passion for new music and has presented premiere performances of works by composers including Cecilia McDowall, George Baker, Philip Moore, Todd Wilson, and others. She serves in leadership roles for the Association of Anglican Musicians, the Royal School of Church Music–America, and the American Guild of Organists. Harper performs and tours as an organist, harpsichordist, and conductor, and is on the roster of Concert Artist Cooperative. For information: trinityprinceton.org.

Thomas Marvil is appointed cathedral organist for Christ Church Cathedral (Episcopal), Houston, Texas, where he will work with canon for music Robert Simpson. Prior to this appointment, he served as associate director of music at St. John Vianney Catholic Church, Houston. He was previously assistant director of music at St. Anne Catholic Church, Houston, and was organ scholar at Christ Church Cathedral during his graduate studies. An active local artist, Marvil has played for productions at the Houston Grand Opera, appeared in concert with the Houston Chamber Choir, and performed recitals at Houston churches including the Co-Cathedral of the Sacred Heart and First Lutheran Church. He holds a Master of Music degree from the University of Houston, where he studied organ with Daryl Robinson and choral conducting with Betsy Cook Weber, and a Bachelor of Music degree from Westminster Choir College, where he studied organ with Alan Morrison and Matthew Lewis. For information: christchurchcathedral.org. ■



Thomas Marvil

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Reviews

New Recordings

Passages on the Journey: Organ Music of Angela Kraft Cross. Angela Kraft Cross, organist, plays the Great Organ of Methuen Memorial Music Hall, Methuen Massachusetts. Raven, OAR-179, \$15.98. Available from RavenCD.com.

Variations on Ode to Joy; Tree of Life; Healing Waters; Grand Lothbury Voluntary; Petite Messe d'Orgue: "Kyrie," "Gloria," "Sanctus," "Agnus Dei"; *St. Bede's Voluntary; Fantasie on Ubi Caritas; Archangel Fantasie; La Pietà; Fantasie on Arirang; Journey to Wholeness (To Make the Man Whole):* "In Health and Sickness," "Empathy," "Healing."

The booklet that accompanies the compact disc rather curiously makes no mention of the background and biography of Angela Kraft Cross. Born in 1958, she graduated in 1980 with bachelor's degrees in physics and organ performance from Oberlin College and Conservatory of Music. She subsequently earned a Doctor of Medicine degree at Loma Linda University and pursues a career as an eye surgeon as well as being a composer of music and concert performer on the organ and piano. In 1993 she obtained a Master of Music degree in piano performance under the tutelage of Thomas LaRatta at the College of Notre Dame. Her organ teachers have included Louis Robilliard, Marie-Louise Langlais, Sandra Soderlund, S. Leslie Crow, William Porter, and Garth Peacock. She has also studied composition with Pamela Decker, and she holds the Associate Certificate of the American Guild of Organists.

Variations on Ode to Joy (2020) is an upbeat attempt to portray Pablo Picasso's Cubism in musical terms. It makes use of textures and registrations on the organ that combine brightness with liquidity. *Tree of Life* (2013) also endeavors to portray art in musical terms. In this case the artwork that Dr. Cross makes use of is the stained-glass window of the same title and date that artist Gordon Huether fashioned at the Congregational Church (United Church of Christ) of San Mateo, California. The next composition, *Healing Waters* (2022), takes its inspiration from the crashing sea waves of Monterey Bay on the central California shore. Symbolic of the human concerns that the piece seeks to heal is a rather mournful passage on the Swell 8' Hautbois. This gives way to healing warmer textures at the end. The compositions in the first section of the compact disc conclude with *Grand Lothbury Voluntary* (2014), a trumpet voluntary in the classical English style, which Dr. Cross dedicated to Richard Townsend, organist of the Church of Saint Margaret Lothbury in London, UK.

Dr. Cross devoted the next part of the compact disc to her *Petite Messe d'Orgue* (2018–2019). "Kyrie Eleison" is in two distinct sections—the first symbolizing an inner call to repentance, and the second emphasizing God's assurance of unconditional love. "Gloria in Excelsis Deo" begins as a paean featuring the trumpet and concludes with a passage taking its inspiration from the English custom of change-ringing of bells. "Sanctus" (including the Benedictus) is a straightforward hymn of praise, making use of effects on the organ that are both warm and ebullient in a compositional style that reminds me of Marcel Dupré's *Variations sur un Noël*. The melodies have a distinctive plainsong character. Finally, "Agnus Dei" represents the prayer to Christ of believers during the eucharist as God's sacrificial love confirms their innermost being.

Following *Petite Messe* are various individual pieces suited to particular occasions. *St. Bede's Voluntary* (2017) is another trumpet voluntary in the classical English style written in honor of Rani Fischer, organist of Saint Bede's Episcopal Church, Menlo Park, California. Ms. Fischer is a graduate of the Longy School of Music in Cambridge, Massachusetts, and studied organ with Betty Lou Johnson, Larry Schipull, Grant Moss, Margaret Irwin-Brandon, and Peter Sykes. The composition portrays a search for meaning that culminates in a moment of enlightenment.

Fantasie on Ubi Caritas (2019) commemorates four decades of the social justice ministry of the Reverends Stephen and Mary Hammond of Peace Church, Oberlin, Ohio, and particularly their work promoting the rights of the LGBTQ+ community. The Gregorian chant expresses a hope for humanity that grows progressively until it triumphs in the sharing of love and charity for all. The organ expresses this in its warm and tranquil harmonies.

Saint Michael and All Angels Episcopal Church in Dallas, Texas, commissioned *Archangel Fantasie* (2021) for the seventy-fifth anniversary of the founding of their church. The congregation's social justice ministry mirrors that of Saint Michael the Archangel as a warrior for social justice. The piece begins rather darkly on the trumpet but brightens as it builds up to a crescendo and then drops down until Saint Michael bursts on the scene in a massive toccata-like ending.

In *La Pietà* (2021) Dr. Cross again returns to the theme of expressing art in musical terms. In this case the subject is Michelangelo's sculpture *La Pietà* portraying the Blessed Virgin Mary as she cradles her lifeless son Jesus in heart-rending Good Friday grief. The piece is essentially a prayer recognizing humankind's inhumanity and urging them to work for a more equitable and loving world. The organ expresses this in a blending together of warm harmonies on the foundation stops.

Dr. Cross wrote *Fantasie on Arirang* (2017) for her first concert tour of Seoul, South Korea. She bases it on a Korean folk song that recounts the anger and discouragement reflected in a failed love affair. The protagonist hopes that the partner who has abandoned her will break both his legs by falling on the mountain pass of Arirang. In spite of its negative connotations the piece does have a positive aspect in expressing courage and perseverance in the face of loss.

The final three tracks on the compact disc comprise a sonatina named *Journey to Wholeness* (2017). The first movement, "In Health and Sickness," expresses the protagonist's anxiety in both good and bad times. "Empathy" introduces a sympathetic caregiver by means of a melody, once again, on the 8' Hautbois. Finally, "Healing" expresses a recovery that, although by no means without setbacks, eventually comes to a successful fruition.

Dr. Cross produced *Passages on the Journey* as a tribute to her husband, Robert Cross, celebrating the couple's thirtieth wedding anniversary. Robert Cross, incidentally, was the recording engineer on this compact disc. Angela Kraft Cross demonstrates in these recordings her skills both as a composer and as a performer. I thoroughly commend this compact disc.

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

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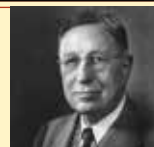
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=AGO chapter event, •+=RCCO centre event, +=new organ dedication, ++= OHS event.
Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

CALIFORNIA

Rudy de Vos; Cathedral of Christ the Light, Oakland, 8/20, 3 pm
Johann Vexo; Spreckels Organ Pavilion, San Diego, 8/21, 7:30 pm
Freiburg Cathedral Girls Choir; Cathedral of Christ the Light, Oakland, 8/26, 3 pm
Freiburg Cathedral Girls Choir; Cathedral of St. Mary of the Assumption, San Francisco, 8/27, 4 pm
Michał Szostak; Cathedral of St. Mary of the Assumption, San Francisco, 9/3, 4 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, 9/10, 4 pm

CONNECTICUT

Yale Schola Cantorum, choral Evensong; Christ Church Episcopal, New Haven, 9/22, 5:30 pm
Choral Evensong; St. John's Episcopal, West Hartford, 9/24, 5 pm
Nathan Laube; Trinity Episcopal, Milton, Litchfield, 9/30, 7 pm

DISTRICT OF COLUMBIA

Adam Chlebek; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/20, 6 pm
Randall Sheets; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/27, 6 pm
Bruce Neswick; Washington National Cathedral, Washington, 9/3, 2 pm
Michał Szostak; National City Christian, Washington, 9/8, 12:15 pm
Christoph Hintermüller; National City Christian, Washington, 9/15, 12:15 pm
Sandro da Silva; National City Christian, Washington, 9/22, 12:15 pm
Jackson Borges; National City Christian, Washington, 9/29, 12:15 pm

FLORIDA

Adam J. Brakel; St. Paul's Church, Orlando Lutheran Towers, Orlando, 8/20, 3 pm
Nathaniel Gumbs; Trinity Episcopal, St. Augustine, 9/22, 7 pm

ILLINOIS

Nathan Laube; Salem Evangelical United Church of Christ, Quincy, 9/8, 7:30 pm
Nathan Laube; Marmion Abbey, Aurora, 9/10, 3 pm
Douglas Cleveland; First Congregational Church, Elgin, 9/19, 7 pm

MAINE

Paul Jacobs; Merrill Auditorium, Portland, 8/15, 7 pm
Abraham Ross; St. John Catholic Church, Bangor, 8/17, 7:30 pm
Mary-Katherine Fletcher; St. John Catholic Church, Bangor, 8/24, 7:30 pm
Kevin Birch; St. John Catholic Church, Bangor, 8/31, 7:30 pm
James Kennerley, silent film accompaniment, *The General*; Merrill Auditorium, Portland, 9/23, 7 pm

MASSACHUSETTS

Anne Horsch; Methuen Memorial Music Hall, Methuen, 8/16, 7:30 pm
Garrett Martin; Methuen Memorial Music Hall, Methuen, 8/23, 7:30 pm
Alcee Chriss; Union Chapel, Oak Bluffs, 8/27, 10 am worship service; 8/28, 7:30 pm recital

Crista Miller; Methuen Memorial Music Hall, Methuen, 8/30, 7:30 pm
Nathan Avakian, silent film accompaniment; Methuen Memorial Music Hall, Methuen, 9/17, 3 pm
Katelyn Emerson; College of the Holy Cross, Worcester, 9/26, 7 pm
James Kennerley; Methuen Memorial Music Hall, Methuen, 9/29, 7:30 pm

MICHIGAN

Jozef Kotowicz; First Presbyterian, Ypsilanti, 8/20, 4 pm
Cherry Rhodes; Jack H. Miller Center for Musical Arts, Hope College, Holland, 9/26, 7 pm

NEW JERSEY

Thomas Gaynor; Boardwalk Hall, Atlantic City, 8/15, 12 noon
Don Meineke; Boardwalk Hall, Atlantic City, 8/17, 12 noon
Dylan David Shaw; Boardwalk Hall, Atlantic City, 8/18, 12 noon
Scott Breiner; Boardwalk Hall, Atlantic City, 8/21, 12 noon
Thomas Gaynor; Boardwalk Hall, Atlantic City, 8/22, 12 noon
Luke Stasiunas; Boardwalk Hall, Atlantic City, 8/23, 12 noon
Rudy Lucente; Boardwalk Hall, Atlantic City, 8/24, 12 noon
Scott Breiner; Boardwalk Hall, Atlantic City, 8/25, 12 noon
Scott Breiner; Boardwalk Hall, Atlantic City, 8/28, 12 noon
Thomas Gaynor; Boardwalk Hall, Atlantic City, 8/29, 12 noon
Rudy Lucente; Boardwalk Hall, Atlantic City, 8/30, 12 noon
John Bate; Boardwalk Hall, Atlantic City, 8/31, 12 noon
Dylan David Shaw; Boardwalk Hall, Atlantic City, 9/1, 12 noon
Dylan David Shaw; Boardwalk Hall, Atlantic City, 9/6, 12 noon
Peter Richard Conte; Boardwalk Hall, Atlantic City, 9/13, 12 noon
Nathaniel Gumbs; Princeton University Chapel, Princeton, 9/29, 8 pm

NEW YORK

Craig Williams; Round Lake Auditorium, Round Lake, 8/20, 4 pm
Nathaniel Gumbs; SUNY Potsdam, Potsdam, 9/16, 3 pm lecture; 9/17, 3 pm recital
Craig Williams; Cadet Chapel, West Point, 9/17, 2 pm

OHIO

Quire Cleveland; St. Pascal Baylon Catholic Church, Highland Heights, 9/29, 7:30 pm
Quire Cleveland; Our Lady of Peace Catholic Church, Shaker Square, 9/30, 8 pm

PENNSYLVANIA

Katelyn Emerson; St. Anne's Catholic Church, Bethlehem, 9/16, 10 am masterclass; 9/17, 4 pm recital

TENNESSEE

Damin Spritzer; St. George's Episcopal, Nashville, 9/8, 7 pm
Choral Evensong; St. George's Episcopal, Nashville, 9/10, 5 pm

TEXAS

Ken Cowan; St. Alban's Episcopal, Waco, 8/27, 4 pm
Daryl Robinson; Trinity Downtown Lutheran, Houston, 9/24, 2:30 pm

WISCONSIN

Benjamin Stone; Lawrence University, Appleton, 8/16, 12:15 pm
Mark Paisar; St. Mary Catholic Church, Appleton, 8/23, 12:15 pm
Ethan Mellema; First Presbyterian, Neenah, 8/30, 12:15 pm
David Jonies; Church of the Gesu, Milwaukee, 9/12, 7:30 pm
Jacob Benda; Cathedral of Saint Joseph the Workman, La Crosse, 9/17, 3:30 pm

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Calendar

AUSTRIA

Markus Rupprecht; Brucknerhaus, Linz, 9/27, 7:30 pm

CANADA

Mélanie Barney; Notre-Dame-du-Cap, Trois-Rivières, QC, 8/20, 2 pm
Marc-André Marquis; Notre-Dame-du-Cap, Trois-Rivières, QC, 8/27, 2 pm

CZECH REPUBLIC

Giulia Biagetti; Basilika St. Jakob, Prague, 8/17, 7 pm
Ernst Wally; Basilika St. Jakob, Prague, 8/24, 7 pm
Irena Chribková; Basilika St. Jakob, Prague, 8/31, 7 pm
Yewon Choi; Basilika St. Jakob, Prague, 9/7, 7 pm
Ondrej Valenta; Basilika St. Jakob, Prague, 9/14, 7 pm
Baptiste-Florian Marie-Ouvrard; Basilika St. Jakob, Prague, 9/21, 7 pm

FRANCE

Hugo Gutierrez; Notre-Dame des Neiges, L'Alpe d'Huez, 8/17, 8:45 pm
Benjamin Alard; Collégiale Notre-Dame, Dole, 9/3, 5:30 pm
Benjamin Alard; Bach, BWV 525–530; Maison de la Radio et de la Musique, Paris, 9/19, 8 pm

GERMANY

Ute Gremmel-Geuchen; St. Jacobi, Hamburg, 8/15, 8 pm
Annette Drengk; Dom St. Petri, Schleswig, 8/16, 7 pm
Kamil Maksymilian Kulawik; Dom St. Petri, Bautzen, 8/16, 7:30 pm
Svenja Reis; Dorfkirche, Denstedt, 8/16, 7:30 pm
Hanna Dys; Kreuzkirche, Dresden, 8/16, 8 pm
Andreas Jetter; Dom St. Petri, Bremen, 8/17, 7 pm
Jaroslaw Wróblewski; Dom, Altenberg, 8/17, 8 pm
Erwan La Prado; Münster, Konstanz, 8/18, 8 pm
Josef Edwin Miltschitzky, with soprano; Münster, Überlingen, 8/18, 8:15 pm
Michael Vetter; Dom St. Petri, Bautzen, 8/19, 12 noon
Markus Kaufmann; Kreuzkirche, Dresden, 8/19, 3 pm
Johannes Krahl; Stiftskirche St. Georg, Grauhof bei Goslar, 8/20, 5 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; St. Bartholomäus, Bielefeld-Brackwede, 8/20, 5 pm
Dieter Lorenz, with harp; Dom, Wesel, 8/20, 6 pm
Franz Hauk; Stadtkirche, Karlsruhe, 8/20, 8:30 pm
Daniel Beilschmidt; Schlosskirche, Altenberg, 8/22, 5 pm
Patrick Gläser; Dom St. Petri, Schleswig, 8/23, 7 pm
Michael Vetter; Dom St. Petri, Bautzen, 8/23, 7:30 pm
Andrea Marcon; Kirche Sts. Sixtus & Sinicius, Hohenkirchen, 8/23, 8 pm
Irina Kalinovskaya; Frauenkirche, Dresden, 8/23, 8 pm
Thiemo Janssen; Dom St. Petri, Bremen, 8/24, 7 pm
Amelie Held; Dom, Verden, 8/24, 7 pm
Hector Olivera; Dom, Wesel, 8/24, 7:30 pm
Andreas Meisner, with piano; Dom, Altenberg, 8/24, 8 pm
Matthias Havinga; Zionskirche, Worpswede, 8/24, 8 pm
Edoardo Bellotti; Kirche St. Willehadi, Osterholz-Scharmbeck, 8/25, 8 pm
George Warren; Münster, Konstanz, 8/25, 8 pm
Andreas Boltz; Dom, Frankfurt, 8/26, 12:30 pm
Paul Goussot, organ and harpsichord, with Ricercar Consort, soprano, viola da gamba; Findorffkirche, Grasberg, 8/26, 8 pm
Martin Sturm, works of Reger; Johanneskirche, Saalfeld, 8/27, 6 pm

Sebastian Freitag; Liebfrauenkirche, Hamm, 8/27, 6:30 pm
Andrea Marcon, with La Cetra Barockorchester & Vokalensemble Basel; Sts. Cyprian & Corneliuskirche, Ganderkesee, 8/27, 7 pm
Holger Gehring; Apostelkirche, Münster, 8/27, 8 pm
Daniel Beilschmidt, works of Bach; Kirche Sts. Peter & Paul, Elxleben, 8/28, 6:30 pm
Kevin Bowyer; Bachkirche, Arnstadt, 8/29, 6:30 pm
Amelie Held; St. Jacobi, Hamburg, 8/29, 8 pm
Gerhard Paulus; Dom St. Petri, Schleswig, 8/30, 7 pm
Mark William; Dom St. Petri, Bautzen, 8/30, 7:30 pm
Gerhard Weinberger; Kathedrale, Dresden, 8/30, 8 pm
Martin Bambauer; Dom St. Petri, Bremen, 8/31, 7 pm
Rolf Müller; Dom, Altenberg, 8/31, 8 pm
Andreas Jost; Münster, Konstanz, 9/1, 8 pm
Stefan Madrzak; St. Lambertus, Erkelenz, 9/2, 11:30 am
Marius Herb; Münster, Überlingen, 9/2, 11:30 am
Ingomar Kury; Dom, Wesel, 9/2, 12 noon
Philipp Christ; St. Cyprian & Cornelius, Ganderkesee, 9/2, 12:05 pm
Gabriel Marghiert; Abteikirche, Marienstatt, 9/3, 3:15 pm
Léon Berben; Erlöserkirche, Münster, 9/3, 8 pm
Andreas Fischer; Dom St. Petri, Schleswig, 9/6, 7 pm
Jean-Baptiste Robin; Frauenkirche, Dresden, 9/6, 8 pm
Stephan Leuthold, Tobias Gravenhorst, Wolfgang Baumgratz & Ciricino Micheletto; Dom St. Petri, Bremen, 9/7, 7 pm
Andreas Meisner & Rolf Müller, with Capella Nova Altenberg & Domkantorei; Dom, Altenberg, 9/7, 8 pm
Gereon Krahforst; Abteikirche, Marienstatt, 9/8, 7:30 pm
Michael Schönheit; Dom, Merseburg, 9/9, 7 pm
Stephan Leuthold; Dom St. Petri, Bremen, 9/10, 3 pm
Hans-André Stamm, with brass; Abteikirche, Marienstatt, 9/10, 3:15 pm
Gregor Simon; Münster, Obermarchtal, 9/10, 5 pm
Mahela T. Reichstatt; Dom St. Petri, Schleswig, 9/10, 5 pm
Winfried Böinig, Markus Eichenlaub & Stefan Schmidt; Pfarrkirche St. Clemens, Tritenheim, 9/10, 6 pm
Michael von Hintzenstern; Dorfkirche, Denstedt, 9/10, 7:30 pm
Nicholas Wearne, with vocalist; Dom, Merseburg, 9/11, 9 am & 12 noon
Anna-Victoria Baltrusch, with vocalist; Dom, Merseburg, 9/12, 9 am & 12 noon
Arvid Gast; Dom, Merseburg, 9/12, 7 pm
Irénée Peyrot, with vocalist; Dom, Merseburg, 9/13, 9 am & 12 noon
Johannes Lang, with vocalists; Dom, Merseburg, 9/13, 7 pm & 9 pm
Christian Drengk; Kreuzkirche, Dresden, 9/13, 8 pm
Denny Wilke, with vocalist; Dom, Merseburg, 9/14, 9 am & 12 noon
Martin Schmeding; Dom, Merseburg, 9/14, 7 pm
Ulfert Smidt, with baritone; Dom, Merseburg, 9/14, 9 pm
Roberto Marini, with vocalist; Dom, Merseburg, 9/15, 9 am & 12 noon
Collegium Vocale Leipzig; Dom, Merseburg, 9/15, 7 pm
Michael Schönheit, with vocalist; Dom, Merseburg, 9/16, 9 am
Michael Vetter; Dom St. Petri, Bautzen, 9/16, 12 noon
Hye-Young & Michael Bottenhorn; Dom, Frankfurt, 9/16, 12:30 pm
Daniel Beilschmidt, works of Bach; Schlosskirche, Altenberg, 9/16, 5 pm

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Calendar

Ansgar Schlei, children's program; Dom, Wesel, 9/16, 5 pm
Hubert Hübner; St. Martin, Bamberg, 9/16, 5:30 pm
Jean-Baptiste Dupont; Dom, Merseburg, 9/16, 6 pm
Denny Wilke, Leipziger Universitätschor, Staatskapelle Halle; Dom, Merseburg, 9/16, 10 pm
Gereon Krahfors; St. Joseph, Hamm, 9/17, 3 pm
Frederic Blanc; St. Joseph, Hamm, 9/17, 4:15 pm
Bernhard Haas; Münster, Obermarchtal, 9/17, 5 pm
Vincent Dubois; St. Joseph, Hamm, 9/17, 5:30 pm
Hans-Eugen Ekert; St. Aurelius, Calw-Hirsau, 9/17, 7 pm
Edgar Krapp; with Merseburger Hofmusik, Merseburg, 9/17, 7 pm
Joseph Nolan; St. Lambertus, Essen, 9/17, 8 pm
Markus Nitt; Erlöserkirche, Münster, 9/17, 8 pm
Michael Bottenhorn; St. Josef, Bonn-Beuel, 9/19, 7:30 pm
Daniel Bielschmidt; Dorfkirche, Denstedt, 9/20, 7:30 pm
Holger Gehring; Kathedrale, Dresden, 9/20, 8 pm
Hayo Boerema; St. Lambertus, Essen, 9/22, 8 pm
Thomas Meyer, with vocalist, saxophone, double bass; St. Martin, Bamberg, 9/23, 5:30 pm
Jörg Nitschke, with trumpets; St. Lambertus, Essen, 9/24, 5 pm
Martin Schmeding; Münster, Obermarchtal, 9/24, 5 pm
Hannah Parry, with Kantorei an der Apostelkirche; Apostelkirche, Münster, 9/24, 8 pm
Daniel Beilschmidt; Liebfrauenkirche, Hamm, 9/25, 12 noon
Annie Bloch, with electric guitar; Liebfrauenkirche, Hamm, 9/26, 12 noon
Stefan Viegelahn; Liebfrauenkirche, Hamm, 9/27, 12 noon
Cameron Carpenter; Kulturpalast, Dresden, 9/27, 8 pm
Elisabeth Hubmann; Liebfrauenkirche, Hamm, 9/28, 12 noon
Stephan Leuthold; Dom St. Petri, Bremen, 9/28, 7 pm
Daniel Beilschmidt, with Handglockenchor Gotha and trumpet; Schlosskirche, Altenberg, 9/30, 5 pm
Hans-Ola Ericsson; Liebfrauenkirche, Hamm, 9/30, 7 pm

Zuzana Ferjenciková; Liebfrauenkirche, Hamm, 9/30, 8 pm
Sietze de Vries; Liebfrauenkirche, Hamm, 9/30, 9 pm

LUXEMBOURG

Suzanne Z'Graggen; St. Martin's Church, Dudelange, 9/26, 8:15 pm

NETHERLANDS

Bert van den Brink, with trumpet; St.-Bavokerk, Haarlem, 8/17, 4 pm
Leendert Verduijn; St.-Bavokerk, Haarlem, 8/22, 8 pm
Ton van Eck, with trumpet; St.-Bavokerk, Haarlem, 8/24, 4 pm
Zsigmond Szathmáry, with viola, trumpet; St.-Bavokerk, Haarlem, 8/29, 9 pm
Jos van der Kooy; St.-Bavokerk, Haarlem, 8/31, 4 pm
Rik Melissant; St.-Bavokerk, Haarlem, 9/5, 8 pm
Rob Nederlof; St.-Bavokerk, Haarlem, 9/12, 8 pm
Bas de Vroome; St.-Bavokerk, Haarlem, 9/19, 8 pm
Una Cintina; St.-Bavokerk, Haarlem, 9/26, 8 pm

SWITZERLAND

Silvano Rodi, with percussion; Musée de l'orgue, Roche, 8/19, 5:15 pm
Tobias Willi; Musée de l'orgue, Roche, 8/26, 5:15 pm
Maurizio Croci & Pieter van Dijk; Klosterkirche, Muri, 8/27, 5 pm
Vincent Thévenaz; Musée de l'orgue, Roche, 9/2, 5:15 pm
Daniela Maranta & Andreas Wüest, with Jugendchor CantuSonus Muri; Klosterkirche, Muri, 9/9, 2 pm, 3 pm, 4 pm, 5 pm
Jürg Brunner; Musée de l'orgue, Roche, 9/9, 5:15 pm
Guy-Baptiste Jaccottet, silent film accompaniment; Musée de l'orgue, Roche, 9/16, 5:15 pm

UNITED KINGDOM

Wyatt Smith; St. George's Hanover Square, London, 8/15, 1:10 pm
Edward Batting; Welsh Church, London, 8/16, 1:05 pm
Daniel Justin; St. Nicholas, Dereham, 8/18, 1 pm
Martin Kondziella; Methodist Central Hall, Westminster, 8/20, 3 pm
Francesca Massey; All Saints, Hastings, 8/21, 7:30 pm
Margaret Phillips; Grosvenor Chapel, London, 8/22, 1:10 pm

Richard Bower; St. Nicholas, Dereham, 8/25, 1 pm
Rachel Mahon; Cathedral, Hereford, 8/28, 11:30 am
Gordon Stewart; All Saints, Hastings, 8/28, 7:30 pm
Martin Baker & John Scott Whitely; Abbey, Selby, 9/1, 7 pm
Anne Page; St. Alphage, Edgware, 9/2, 7:30 pm
Simon Johnson; Westminster Cathedral, London, 9/6, 7:30 pm
Peter Stevens; Westminster Cathedral, London, 9/13, 7:30 pm
Matthew Jorysc; Methodist Central Hall, Westminster, 9/17, 3 pm
Gerard Brooks; Christ Church Spitalfields, London, 9/18, 7:30 pm
Iestyn Evans; Welsh Church, London, 9/20, 1:05 pm
Martin Schmeding; Westminster Cathedral, London, 9/20, 7:30 pm
Marilyn Harper; Fairfield Halls Park Lane, Croydon, 9/21, 1:30 pm
Carol Williams; Royal Festival Hall, London, 9/23, 4 pm
Marilyn Harper; Reading Town Hall, Reading, 9/25, 1 pm
Malcolm Pearce; Oxford Town Hall, St. Aldate's, 9/27, 12 noon
Johann Vexo; Westminster Cathedral, London, 9/27, 7:30 pm
Simon Thomas Jacobs; St. John the Evangelist, Islington, 9/30, 7:30 pm

Carillon Calendar

Ames, Iowa

Iowa State University, Tuesdays at 7 pm
 August 29, David Christensen

Chicago, Illinois

Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm
 August 6, Laura Ellis
 August 13, Alex Johnson

Denver, Colorado

University of Denver, Williams Carillon Sundays at 7 pm
 August 13, Andrea McCrady
 August 27, Joey Brink

East Lansing, Michigan

Michigan State University, Beaumont Tower, Wednesdays at 6 pm
 August 2, Andrea McCrady
 August 9, Jim Fackenthal

Kennett Square, Pennsylvania
 Longwood Gardens, Fridays at 6 pm
 August 11, Lynnli Wang
 August 18, Doug Gefvert
 September 1, Robin Austin
 September 8, Janet Tebbel

Middlebury, Vermont

Middlebury College Chapel
 Fridays at 6 pm
 August 4, Amy Heebner
 August 11, Charles Semowich
 August 18, George Matthew, Jr.

Naperville, Illinois

Millenium Carillon, Tuesdays at 7 pm
 August 1, Jon Leherer
 August 8, Laura Ellis
 August 15, Alexander Johnson

New York, New York

The Riverside Church
 Tuesdays at 6:30 pm
 August 1, Lynnli Wang

Rochester, Minnesota

Rochester Carillon, Mayo Clinic
 Saturdays at 2 pm
 August 12, Wade FitzGerald

Rochester Hills, Michigan

Oakland University, Elliott Tower
 Fridays at 6 pm
 August 4, Andrea McCrady
 August 11, Dennis Curry

St. Paul, Minnesota

House of Hope Presbyterian Church
 Sundays at 4 pm
 August 6, Ellen Dickinson
 August 13, Jim Fackenthal
 August 20, Lyle Anderson
 August 27, Dave Johnson

Valley Forge, Pennsylvania

Washington Memorial Chapel
 Wednesdays at 7:30 pm
 August 2, Dennis Curry
 August 9, Lynnli Wang
 August 16, Janet Tebbel
 August 23, Doug Gefvert & Irish Thunder Pipes & Drums
 August 30, Doug Gefvert

Victoria, British Columbia, Canada

Netherlands Centennial Carillon
 Sundays at 3 pm
 August 13, Rosemary Laing
 August 20, Rosemary Laing
 August 27, Rosemary Laing



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MONICA CZAUSZ BERNEY, Overbrook Presbyterian Church, Philadelphia, PA, April 28: Rondo (*Sinfonietta*, op. 49), Kapustin, transcr. Berney; *Prelude and Fugue in b*, BWV 544, Bach; Intermezzo in A (*Sechs Stücke für Klavier*, op. 118), Brahms, transcr. Berney; *Te Deum*, op. 11, Demessieux; Fantasie, Kanzone, Passacaglia, und Fugue (*Sinfonische Kanzone*, op. 85, no. 2), Karg-Elert; Allegro molto vivace (*Symphony No. 6*, op. 74), Tchaikovsky, transcr. Guillou.

PETER RICHARD CONTE, St. Andrew's Episcopal Church, Amarillo, TX, April 30: Paraphrase sur un chœur de Judas Maccabæus (*18 Pièces nouvelles*, op. 90, no. 16), Guilmant; *Pastorale in F*, BWV 590, Bach; *Mattheus-Final*, BWV 244 (*Bach's Memento*), Bach, transcr. Widor; *Variations on a theme of Corelli*, Kreisler, transcr. Conte; *Chorale Improvisation on Näher, Mein Gott, Zu Dir!*, op. 81, Karg-Elert; *Finlandia*, Sibelius, transcr. Fricker, Conte; *Chaconne in e*, BuxWV 160, Buxtehude, orchestrated by Chávez, transcr. Ennis; *Attende Domine (Three Preludes on Plainsong Hymns*, op. 8, no. 3), Demessieux; *Placare Christe servulus (Le Tombeau de Titelouze*, op. 38, no. 16), *Regina Coeli*, op. 64, Dupré; *Overture to The Pirates of Penzance*, Sullivan, transcr. Conte; *Regina Coeli (Cavalleria Rusticana)*, Mascagni, transcr. Conte; *Suite from Carmen*, Bizet, transcr. Lemare.

KEN COWAN, Stambaugh Auditorium, Youngstown, OH, April 16: *Rákóczi March*, Berlioz, transcr. Liszt, Horowitz, Baker; *Lied*, Litaize; *Adagio (Sonata in c*, BWV 1017), *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Andante espressivo*, *Presto (Sonata in G*, op. 28), Elgar; *Prelude to Hansel and Gretel*, Humperdinck, transcr. Lemare; *Scherzo II (Cathedral Music)*, Idenstam; *Fantasie über den Choral, Wie schön leuchtet der Morgenstern (Zwei Choralfantasien*, op. 40, no. 1), Reger.

JAMES KIBBIE, Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, April 2: *Prelude and Fugue in f*, BWV 534, *In dich hab ich gehoffet, Herr*, BWV 712, *Fantasia super Jesu, meine Freude*, BWV 713, *Fantasia super Valet will ich dir geben*, BWV 735, *Valet will ich dir geben*, BWV 736, *Fantasia in G*, BWV 571, *Chorale Partita: Wenn wir in höchsten Nöten sein*, Anh. 78, *Fantasia in C*, BWV 570, *Jesus Christus, unser Heiland*, BWV 665, BWV 666, *Komm, Gott, Schöpfer, Heiliger Geist*, BWV 667, *Vater unser im Himmelreich*, BWV 636, *Durch Adams Fall ist ganz verderbt*, BWV 637, *Es ist das Heil uns kommen her*, BWV 638, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Prelude and Fugue in a*, BWV 551, Bach.

ALEXANDER PATTAVINA, St. Thomas Church Fifth Avenue, New York, NY, April 30: *Prelude and Fugue in C*, BWV 547, Bach; *Innig (Sechs Studien in kanonischer Form*, op. 56, no. 4), Schumann; *Poco Adagio (Symphony No. 3)*, Saint-Saëns, transcr. Pattavina; *Passacaglia in c*, BWV 582, Bach.

JEAN-BAPTISTE ROBIN, Church of the Covenant, Cleveland, OH, March 5: *Plein Jeu*, *Fugue sur la trompette*, *Récit de Cromorne*, *Duo (Messe pour les Couvents)*, Couperin; *Prelude and Fugue in G*, BWV 541, Bach; *Capriccio sopra il Cucu*, Kerll; *Sonata in C*, BWV 529, Bach; *Solo No. 3 (Trois Solos)*, Robin; *Pièce d'orgue*, BWV 572, Bach; *Chant du Ténéré*, Robin; *D'après un rêve*, Fauré; *Cantabile*, FWW 36, *Pièce héroïque*, FWW 37 (*Trois Pièces*, nos. 2, 3), Franck; *Toccatà (24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 6), Vierne.

DANIEL ROTH, St. Chrysostom's Episcopal Church, Chicago, IL, March 14: *Prelude and Fugue in C*, *Fantaisie in D-flat*, *Scherzo*, Saint-Saëns; *Improvisation on a submitted theme*; *Symphonie in d*, Franck, transcr. Roth.

JONATHAN RYAN, St. James Episcopal Church, Los Angeles, CA, March 19: *Psalm Prelude*, Set 2, no. 3, Howells; *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Retrospection, The Goblin and the Mosquito, Adoration, Price; Introduction, Passacaglia, and Fugue*, Willan.

ROGER SAYER, St. Michael's Church, Cornhill, London, UK, March 27: *Fantasia and Toccata*, Stanford; *Melodia*, Reger; *Scherzo in g*, op. 49, no. 2, Bossi; *Scherzo (Dix Pièces pour Orgue*, no. 8), Gigout; *Adagio (Symphonie IV*, op. 32), Vierne; *Sonata Eroica*, op. 94, Jongen.

ANDREW SCHAEFFER, Luther Memorial Church, Madison, WI, March 29: *Fantasia super Valet will ich dir geben*, BWV 736, Bach; *Urbs Hierusalem beata*, Willan; *Ubi Caritas et amor*, Bullard; *O Traurigkeit, o Herzeleid*, Smyth; *O Sacred Head Surrounded*, Sowerby; *Ah, Holy Jesus*, Walcha.

BRIAN SCHOETTLER, First United Methodist Church, Evanston, IL, March 19: *Wir danken dir (Cantata 29*, BWV 29), Bach, transcr. Dupré; *Sonata in C (12 Sonatas*, op. 1, no. 9), Valeri; *Toccatà septima*, Muffat; *Trumpet Tune*, Swann; *Berceuse sur le nom de Swann*, Baker; *Finale (Variations on a Theme by Haydn*, op. 56), Brahms, transcr. Schoettler; *Elegy for the time of change*, Harris; *Variations on Vicar*, Schoettler; *Allegro ma non troppo (Symphony No. 6*, op. 68), Beethoven, transcr. Schoettler.

DAMIN SPRITZER, Pulaski Heights Methodist Church, Little Rock, AR, March 3: *Fantasia und Fuge über Wie schön leuchtet der Morgenstern*, Senfter; *Meditation (In the Bottoms)*, Dett, transcr. Nevin; *Elegy*, Howe; *Trip-tique*, Labole; *Miserere Mei, Domine (Bach's Memento)*, Bach, transcr. Widor; *Chaconne (Violin Partita No. 2 in d*, BWV 1004), Bach, transcr. Messerer;

English Pastoral, Swain; *Caprice (Two Monologues*, no. 2), Grace; *Rhapsody IV*, Howells.

MARK STEINBACH, Brown University, Providence, RI, March 12: *La Nativité du Seigneur*, Messiaen.

BRUCE STEVENS, University of Richmond, Richmond, VA, March 27: *Praeambulum in E*, LübWV 7, Lübeck; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Unter den Linden grüne*, SwWV 325, Sweelinck; *Ciaccona in f*, Pachelbel; *Prelude and Fugue in c*, BWV 549, *An Waßerflüssen Babylon*, BWV 653, *Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach.

KENT TRITTE, St. Monica Catholic Church, New York, NY, March 10: *Fantasy and Fugue in g*, BWV 542, Bach; *Partita on Detroit*, Hurd; *Still Be My Vision (Triptych)*, Paulus; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Pastorale*, op. 19 (*Six Pièces pour Grand Orgue*, no. 4), Choral in a (*Trois Chorals*, no. 3), Franck.

Cathedral of St. John the Divine, New York, NY, April 16: *Partita on Detroit*, Hurd; *Prélude, adagio, et choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

ABRAHAM WALLACE, Hill Auditorium, University of Michigan, Ann Arbor, MI, March 8: *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Jupiter, the Bringer of Jollity (The Planets)*, Holst, transcr. Sykes; *Passacaglia and Fugue in c*, BWV 582, Bach; *Symphonie III in f-sharp*, op. 28, Vierne.

STEVEN WOODDELL, Cathedral of St. Philip, Atlanta, GA, March 26: *Fantasia in f*, K. 608, Mozart; *Deuxième Fantaisie*, JA 117, Alain; *Scherzo (Symphonie II in e*, op. 20), Vierne; *Fugue (Sonata on the 94th Psalm)*, Reubke.

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PUBLICATIONS / RECORDINGS

New from Fruhauf Music Publications for August: "Two English Baroque Composers & Five Compositions for Organ" offers selections that include Jeremiah Clarke's *Prince of Denmark's March* and *A Ground with Twelve Variations*, paired with Henry Purcell's *Trumpet Tune in D Major, Rondeau from Abdelazar*, and his elegant *Chaconne from King Arthur*. This collection will close FMP's 2022-23 monthly complimentary publications, with new listings in preparation for 2023-24 beginning in September. Please visit frumuspub.net for this and other unique complimentary offerings for organ, choir and organ, and for carillon, all posted on the website's Downloads page.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Fridthjov Anderssen, Finn Viderø, Mats Backman, Lasse Toft Eriksen, Jukka Kankainen, Hans Friedrich Micheelsen, Toiveo Elovaara, Kjell Mørk Karlsen and Olli Saari. The two pipe organs of Kallio Church, Helsinki, are the 1987 Kangasalan Organ (21 stops), and the 48-stop, 1995 Åkerman & Lund organ. www.proorgano.com.

PUBLICATIONS / RECORDINGS

Raven has released Raven OAR-179 "Passages on the Journey" composed by **Angela Kraft Cross** and played by her on the 116-rank organ at the Methuen Memorial Music Hall (1863 E. F. Walcker, 1947 Aeolian-Skinner). Cross composed the works 2013-2022 including a 4-movement *Petite Messe d'Orgue*, several works based on hymn tunes, and a suite, "Journey to Wholeness." It is available as a high-quality CD for \$15.98 (free shipping in the USA) from RavenCD. com 804/355-6386 and from E-Bay, etc. and is available for streaming or download on most digital platforms. **For a review of this disc, see page 21.**

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck throughout this bicentennial year, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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PUBLICATIONS / RECORDINGS

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

Raven albums of organ and choral music are streaming and may be downloaded* on dozens of platforms, including iTunes, Apple Music, Amazon Music, Spotify, etc. About half of the Raven catalog is now available at digital platforms, with more being added frequently. Earlier Raven recordings, originally released as LPs and cassettes, will also become available for streaming or download. Raven continues to produce CDs for their superior fidelity and the information included in CD booklets. RavenCD.com

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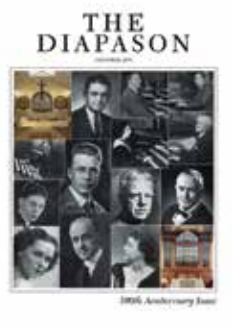
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