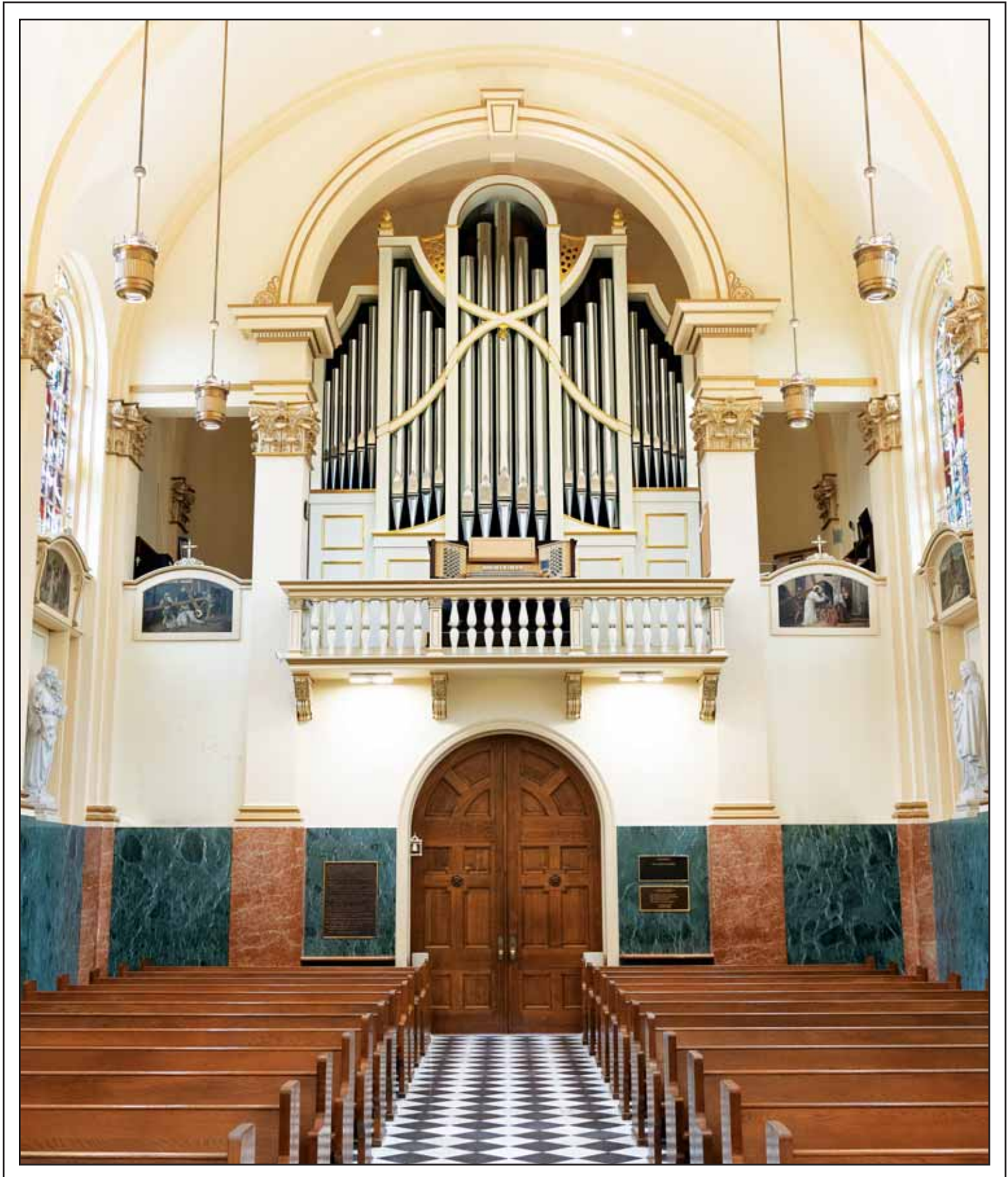


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OCTOBER 2022



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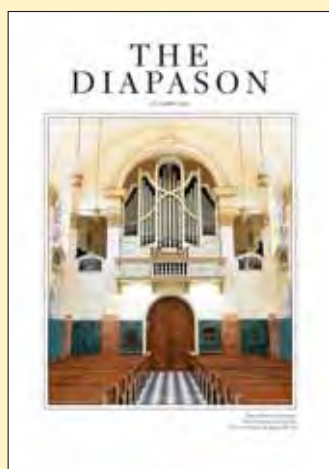
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In the wind . . .

GAVIN BLACK
On Teaching

Editor's Notebook

20 Under 30

THE DIAPASON's biennial 20 Under 30 program returns in December! We will recognize once again young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations will open December 1 and close February 1, 2023. Begin to consider the young leader you might nominate for this important recognition! Visit thediapason.com and click on "20 Under 30" to view past honorees and their many and varied accomplishments.

New advertisers

We appreciate all our advertisers, many of whom have long demonstrated their support of the mission of THE DIAPASON. This month's issue welcomes Mark Steinbach as a new advertiser. Remember, for all your advertising needs, contact Jerome Butera, sales director, at jbutera@sgcmail.com or 608/634-6253

In this issue

Michael Gailit concludes his discussion of the *Toccata and Fugue in D Minor*, BWV 565, the sixth installment of his series, a discussion that continues to focus on who is the composer of this famous work. Thomas L. Read provides insight to how an organist can learn to modulate from key to key.

Gavin Black returns after a seven-month hiatus, marking fifteen years of his column, "On Teaching." Gavin recollects the manifold offerings over decades from the former Westminster Choir College of Princeton, New Jersey. John Bishop, in "In

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the Wind . . ." discusses the relationship between an musical instrument and its maker. Kimberly Schafer's "Carillon Profile" spotlights the Beaumont Memorial Tower of Michigan State University, East Lansing, Michigan.

This month's cover feature is the new Fratelli Ruffatti pipe organ at Notre Dame Seminary, New Orleans, Louisiana. The two-manual instrument features an enclosed and unenclosed Grand-Orgue manual, providing enhanced flexibility for literature and service playing.

2023 Resource Directory

Work on the 2023 Resource Directory has begun, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2022, please email Stephen Schnurr, sschnurr@sgcmail.com, with your contact information. If your business was listed in our directory this year, please review your information to ensure it is accurate and complete. Listings are free.

Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera (jbutera@sgcmail.com; 608/634-6253). The deadline for listings and advertising is October 25. ■

Here & There

Letters to the Editor

Bishop Gadsden Episcopal Retirement Community

I regret a serious proofreading error in my part of the September article on the organ at Bishop Gadsden Episcopal Retirement Community [see cover feature, September 2022, pages 22–23]. I misspelled Clara Godshall's name. This is especially distressing since Clara plays our organ so brilliantly and is such a strong advocate for excellence in Anglican music.

Jack Bethards
Schoenstein & Co.



Alex Johnson

Chicago, Illinois. He leaves a position at the University of Texas, Austin, where he has taught carillon students, and the University of Rochester Carillon Society of advanced carillon students. He has also served as a mathematics teacher at the Eastside Early College High School, Austin. He succeeds Joey Brink, a member of THE DIAPASON's 20 under 30 Class of 2015, who has been appointed university carillonist for the University of Denver Lamont School of Music, Denver, Colorado (see the June 2022 issue, page 3).

Johnson began carillon study at the University of Rochester with Doris Aman, where he earned his bachelor's degree in physics. He then studied at Bok Tower Gardens, Lake Wales, Florida, as a carillon fellow. In 2019, he won the Queen Fabiola International Carillon Competition in Mechelen, Belgium. He then spent a year studying at the Royal Carillon School "Jef Denyn" in Mechelen on a fellowship from the Belgian American Educational Foundation. He is a member of THE DIAPASON's 20 Under 30 Class of 2021. (For further information, see the May 2021 issue, page 18.) Johnson has performed carillon recitals across the United States,

Canada, and Europe. For information: rockefeller.uchicago.edu.



Alexander Meszler

Alexander Meszler is appointed college organist and assistant professor at Luther College, Decorah, Iowa. In addition to the organ, he will be teaching music theory and aural skills. As a Fulbright recipient, Meszler spent a year in Versailles, France, to research secularism and the organ and to study with Jean-Baptiste Robin at the Conservatoire à Rayonnement Régional de Versailles. He has presented this research throughout Europe and the United States.

A strong advocate of music by living composers, Alexander currently serves as a member of the American Guild of Organists' Committee on New Music. He is a member of THE DIAPASON's 20 Under 30 Class of 2019 and was the winner of THE DIAPASON's inaugural Gruenstein Award in 2020. With Kimberly Marshall, he is general editor for a forthcoming online *Encyclopedia of the Organ* that will contain 4,000 articles. He is vice-president of Epsilon Spires, a non-profit organization for the arts and sustainability in Brattleboro, Vermont, which is home to a historic Estey organ. He leaves positions at Syracuse University, Syracuse, New York, and Hamilton College, Clinton, New York. For information: alexandermeszler.com.

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Appointments



Michael Ging

Michael Ging is appointed adjunct professor of organ at Rollins College, Winter Park, Florida, where he teaches on the rebuilt Aeolian-Skinner Opus 858 in Knowles Memorial Chapel. He continues as director of music at All Saints Church, Winter Park. He is managed by Seven Eight Artists, which he founded with Ryan Gagnon in 2017. For information: seveneightartists.com.

Alex Johnson is appointed the seventh university carillonist for Rockefeller Memorial Chapel, University of Chicago,

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

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Charles Francis, Jonas Schauer, and Ashely Wagner at St. Cuthbert's Church, Edinburgh, UK

The final round of the **Incorporated Association of Organists-Royal College of Organists Organ Playing Competition** for organists between the ages of 18 and 26 years was held July 23–24 in St. Cuthbert's Church, Edinburgh, UK, as part of the Incorporated Association of Organists (IAO) Festival 2022. **Charles Francis**, an undergraduate student at Birmingham Conservatoire, was presented the first prize of £1,000 along with recital opportunities. Second prize of £500 was presented to **Jonas Schauer**, a student at the Felix Mendelssohn Bartholdy University of Music and Theater in Leipzig; the third prize (£200) was given to **Ashley Wagner**, assistant head of music at Birmingham Cathedral.

The jury included John Kitchen, IAO president and president-elect of the Royal College of Organists (RCO); David Hill, current RCO president; and Naji Hakim. For information: iao.org.uk and rco.org.uk.



Schnitger Organ Competition winners: Martien de Vos, Stephan Pollhammer, and Sunkyung Noh (photo credit: Victor Baena)

The **14th International Schnitger Organ Competition** was held June 24–July 1 in Alkmaar, the Netherlands, featuring the historic organs of Grote Sint Laurenskerk and the Kapelkerk. **Stephan Pollhammer** of Austria won the Schnitger first prize, with an award of €5,000, as well as the Izaak Kingma audience prize. The Flentrop second prize of €2,500 was awarded to **Sunkyung Noh** of South Korea. The Friends of the Organ third prize of €1,500 went to **Martien de Vos** of the Netherlands.

Members of the jury included Benoît Mernier (Belgium), Michel Bouvard (France), Martin Schmeding (Germany), Johannes Strobl (Switzerland), and Menno van Delft (the Netherlands). For information: orgelfestivalholland.nl.

► page 3



Manuel Piazza

Manuel Piazza is appointed interim assistant director of music at Trinity Church, Boston, Massachusetts, where he will play the church's 1926 Skinner organ and assist Colin Lynch in leading and administering the chorister program. Piazza is a graduate of the Yale Institute of Sacred Music, New Haven, Connecticut, where he studied organ with Martin Jean, improvisation with Jeffrey Brillhart, and choral conducting with Dale Adelman. He served as senior organ scholar at Trinity Church on the Green, New Haven, where he was mentored by Walden Moore, and as an organist for Yale Schola Cantorum, conducted by David Hill.

Piazza developed a passion for sacred music while attending St. Michael's Choir School as a chorister in Toronto, Canada. He completed his undergraduate studies in organ performance at the University of Toronto, where he studied with John Tuttle. In Toronto, he served as choir director and organist at Our Lady of Sorrows Catholic Church, organ scholar at Trinity College (University of Toronto), organ scholar at St. James Anglican Cathedral, and one of five organists of St. Michael's Cathedral Basilica. From September 2019 to July 2020, he was organ scholar at Truro Cathedral in Cornwall, UK, where he played for Evensong three times a week, accompanying choristers under the direction of Christopher Gray. While living in the UK, he also taught theory and organ and performed with ensembles such as the London Sinfonia. After returning to North America, he won first prize in the 2021 Royal Canadian College of Organists National Organ Playing Competition and other awards such as the Godfrey Hewitt Memorial Scholarship (RCCO),

the Mary Baker Scholarship in Organ Accompanying (Yale ISM), the Julia R. Sherman Memorial Prize for excellence in organ playing (Yale ISM), and the Aidan Kavanagh Prize for academic achievement (Yale Divinity School). For information: trinitychurchboston.org.

People



Annamarie Collins

Annamarie Collins has been named the inaugural Opus 327 Organ Scholar at **St. Luke's Episcopal Church**, Evanston, Illinois. Collins is a third-generation church musician from Philadelphia, Pennsylvania. In addition to studying and performing on St. Luke's 1922 Skinner Organ Company Opus 327, she will receive training in a music program in the Anglican tradition. Now in her third year at Northwestern University, Evanston, Collins studies piano performance and biomedical engineering as part of a dual-degree program.

Collins grew up singing with her parents in the choir at St. Francis de Sales Catholic Church in West Philadelphia and taking piano lessons from her grandmother. Inspired by her organist grandfather, she participated in a Pipe Organ Encounter of the American Guild of Organists at Smith College and studied organ with Thomas Bara at the Interlochen Arts Camp in Michigan.

At Northwestern University, Collins was the recipient of an undergraduate research grant, interning with the Feinberg School of Medicine's Foltz Lab for the past two summers. In addition to playing piano for the Sheil Catholic Center on campus, she is an avid chamber musician. For information: opus327.org and stlukesevanston.org.

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Feith International Organ Competition winners: Leendert Verduijn, Grant Smith, Stefano Perrotta

The First Feith International Organ Competition was held August 12–14 in the castle church of Blieskastel, Germany, for organists who had yet to reach their 28th birthday. Competitors performed works of Bach, Rheinberger, Schumann, and Liszt on the castle church’s 2019 Klais organ of three manuals.

The competition winner was **Grant Smith**, a student at Rice University, Houston, Texas, with a prize of €6,000; second prize of €3,000 was awarded to **Stefano Perrotta** of Italy; third prize of €1,500 was awarded to **Leendert Verduijn** of the Netherlands. The jury consisted of Claudia Rode (Germany, chair), Jörg Abbing (Germany), Christian von Blohn (Germany), Jean-Baptiste Monnot (France), and Isabelle Demers (United States). For information: feith-orgelwettbewerb.org.

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Philip Crozier

Philip Crozier of Montreal, Canada, performed seven recitals in Europe this past summer in his first overseas tour since the pandemic. Venues included the Jesuitenkirche, Bad Münstereifel; Steinfeld Abbey; Stadtpfarrkirche St. Servatius, Siegburg; and Dom St. Martin, Rottenburg, in Germany; and the Hervormde Kerk, Vaals; Lutherse Kerk de Kopermolen, Vaals; and Brigidakerk, Geldrop, in the Netherlands. Prior to this he performed a recital of music by mainly women composers at St. James United Church, Montreal, where he was organist and director of music from 1986 until 2016. In May he performed an arrangement of *The Planets* by Gustav Holst with the Buzz Brass Quintet, Montreal.

Karl E. Moyer performed a recital celebrating his 85th birthday June 16 at St. Anthony Catholic Church, Lancaster, Pennsylvania. The program featured his personal favorite organ works, including compositions by Charles-Marie Widor, Maurice Duruflé, César Franck, Johann Sebastian Bach, Johannes Brahms, Richard Purvis, and Alec Wyton.



Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle announces his 2022–2023 season with events in New York, New York (unless otherwise noted): October 9, organ recital, First United Methodist Church, West Des Moines, Iowa; 10/12, New York Philharmonic, Respighi, *Pines of Rome*, Lincoln Center; 10/16, organ recital, Cathedral of St. John the Divine; 10/25, Musica Sacra, Music for a Gothic Space, Cathedral of St. John the Divine; 11/15, Oratorio Society of New York, Carnegie Hall;

December 9–10, The Joy of Christmas, Cathedral of St. John the Divine; 12/19, Oratorio Society of New York, Handel, *Messiah*, Carnegie Hall; 12/21, Musica Sacra, Handel, *Messiah*, Carnegie Hall; 12/31, New Year’s Eve Concert for Peace, Cathedral of St. John the Divine;

January 28, 2023, interfaith choral festival, Christ Cathedral, Garden Grove, California; March 8, Light of Paradise, Cathedral of St. John the Divine; 3/19, Elgar, *Dream of Gerontius*, Cathedral of the Madeleine, Salt Lake City, Utah; April 16, organ recital, Cathedral of St. John the Divine; 4/18, Musica Sacra, Multitude of Voices, Cathedral of St. John the Divine; May 8, Oratorio Society of New York, Bach, *Mass in B Minor*, Carnegie Hall; 5/16, Venice: City of Light, Cathedral of St. John the Divine. For information: kenttritle.com.

Nunc dimittis

Richard French Davidson, 80, died July 13 in Brick, New Jersey. Born June 18, 1942, and raised in Upper Montclair, New Jersey, he was active in the liturgical music of the Episcopal Church from an early age, serving as a chorister at his home parish of St. Luke’s Episcopal Church, Montclair, New Jersey, as well as seasonally at the Cathedral of St. John the Divine in New York City under the direction of Norman Coke-Jephcott.

Davidson graduated from Wagner College, Staten Island, New York, in 1964, earning a degree in clinical psychology while pursuing parallel studies in computer programming. He maintained a full-time career in data management with Chase Manhattan Bank in New York City throughout the 1960s and 1970s.

Continuing his involvement with the musical and liturgical life of the Episcopal Church, Davidson began in the late 1970s to be retained by churches and other institutions as a consultant on organ design and installations, both pipe and electronic, the latter being an area where he applied his postgraduate study and knowledge of psychoacoustics (the relationship between sound and its reception/interpretation by the human ear and mind) to the custom design of loudspeakers for organ installations. He expanded this business beyond the organ trade to the commercial design of loudspeakers for home stereo equipment in the high-end audiophile market, earning several awards and citations by trade groups and audiophile societies.

After leaving Chase, he assembled his various business pursuits under the umbrella of his own company, establishing Innovative Techniques Corporation

(ITC) in Herbertsville, New Jersey, in 1980. In that decade, with his work as a consultant increasingly focused on pipe organ projects, he began studying pipe organ tuning and maintenance with organbuilder Donald Davett in Hartford, Connecticut, pipe voicing with Gilbert Adams and Hans Schmidt, and tonal finishing with Ronald Thayer.

Having developed a regular pipe organ tuning and maintenance clientele in central New Jersey, Davidson began to design and build new pipe organs under the ITC nameplate after relocating the firm to Jackson, New Jersey, in 1992, where he expanded his facilities to include a complete organ shop, entering into partnership with Edward Hillis, formerly of Gress-Miles. During the 1990s the firm designed six new instruments, ranging from seven to 32 ranks, and rebuilt and revoiced several others in the New York and New Jersey area. In his approach to tonal design, Davidson would often cite “Father” Henry Willis, Ernest Skinner, and Cuthbert Harrison as his greatest influences.

In the late 1990s and early 2000s Davidson’s focus returned to electronic instruments, working first with Makin and later with Phoenix, designing compact and portable tone cabinets, their size facilitating ease of transport as well as placement and configuration during installation. During this period he also tonally finished instruments employing the customizable Hauptwerk system in several New Jersey churches. Davidson closed the ITC pipe organ shop in 2008 but continued to tune and maintain pipe organs through 2015. Davidson was in demand as a bass chorister, singing regularly at numerous Episcopal and Methodist churches in New Jersey, as well as Rutgers University, the annual choir festival in Ocean Grove, New Jersey, and various community choruses.

Richard Davidson was predeceased in 1994 by his wife of 29 years, Ethel Burkey Davidson, an organist and fellow Episcopal Church chorister, who often served as demonstration organist on recordings of his instruments. Both were active members of the Monmouth County and Ocean County, New Jersey, chapters of the American Guild of Organists. The Davidsons were well known for their gracious hospitality, and their home was often a salon for singers and musicians. In his last years, as a widower and retiree, Davidson became a founding member of Franciscan Servants of God’s Grace, a group dedicated to caring for and ministering to elderly and infirm individuals in hospitals and nursing homes, many of whom had no other surviving families to care for their needs, and continued this

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charitable activity until just a few weeks before his death.

Richard French Davidson is survived by two brothers, Penn and John, a nephew Chris, and a niece Karen. Funeral services were held August 27 at Trinity Episcopal Church Red Bank, New Jersey, with burial in the parish churchyard.



Foster H. Diehl

Foster H. Diehl, 84, died August 26. He was born in Elmira, New York, and demonstrated a natural gift for sound and music in primary school, taking music lessons until he left for college. He held his first organist position at the age of 14 for a small country church outside Utica, New York.

Diehl was a resident student at the Royal School of Church Music in Addington Palace from 1958 until 1961 and was a graduate of Trinity College of Music, London, UK. In 1958 he received his A.R.C.M. diploma in organ performance from the Royal College of Music and won the highest marks awarded that year. He also held an L. Mus. degree with a major in organ and a minor in church music. In 1961 he earned a fellowship (F.T.C.L.) in organ with a minor in Gregorian chant.

Upon completion of his studies in England, Diehl returned to the United States where he was appointed organist and choirmaster at St. Joseph Catholic Church, West New York, New Jersey. He was married shortly thereafter to his British fiancée, Clare Harwood, an accomplished pianist. In 1964, at the age of 26, he was appointed organist for the Cathedral of the Holy Name, Chicago, Illinois, and subsequently assumed the position of choirmaster, leading both the men's and boy's choirs, and further served as director of music for Cathedral High School. In 1975 he was appointed organist and choirmaster of St. Petronille Catholic Church, Glen Ellyn, Illinois. In his later years he relocated to Florida and held two more positions, at St. Patrick Catholic Church in Largo, and later at Highland Presbyterian in Clearwater, where he finally retired at the age of 75.

Foster H. Diehl is survived by his daughters Renee and Erika, grandsons Cody and Cameron, great-granddaughter Morgan, and sister Donna. He was buried at Our Lady Queen of Peace Catholic Cemetery, Royal Palm Beach, Florida.

Benjamin Goddard Mague, 74, former president of Andover Organ Company, died July 4. He was born May 17, 1948, in Machias, Maine. His parents were Westminster Choir College graduates who, before settling in Maine, served as joint music directors at Plymouth Congregational Church, New Haven, Connecticut. Mague attended Mt. Hermon School and then Colby College, where he built his first organ as an interterm project. He received a Master of Music degree in organ from the University of Wisconsin, where he also did a survey of contemporary North American



Benjamin Goddard Mague

tracker organbuilders. A 4½-year stint in the United States Navy as a Chaplain's Yeoman found him in Cuba connecting with the chaplain's daughter, Kathy, with whom he was married for 48 years.

Mague's lifelong career was at the Andover Organ Company, where he started in 1975 and remained for 47 years, retiring in April 2022. He worked successively as a designer, project team leader, and shop manager, served as company treasurer from 1995 to 2012, and as president from 2012 to 2021. For over 52 years, Mague served as an organist at several churches and naval chapels. After overseeing the mechanical design and installation of Andover Opus 93 in 1985 at First Congregational Church of Milford, New Hampshire, he became the minister of music there, retiring in 2019.

Benjamin Goddard Mague is survived by his wife, Kathy; three children and their spouses, Jeremy (Danielle), Steve (Claire), and Anna (Garrett); and three grandchildren, Ryan, Kaylee, and Genevieve. A celebration of his life was held July 9 at First Congregational Church of Milford. Michael Eaton, an Andover

colleague, played the organ that Mague designed and played for 34 years. Memorial gifts in his memory may be made to Ukraine Crisis Relief Fund by Global Giving or American Heart Association.



Donald Gordon McDonald

Donald Gordon McDonald, 97, died August 5 in Dallas, Texas. He was born February 22, 1925, in Waxahachie, Texas. In high school, he took organ lessons with Dora Poteet Barclay at Southern Methodist University. Following high school, he enrolled at SMU as a pre-med student, but left to serve in World War II in the United States Army Air Corps, Ninth Air Force, from 1943 until 1945 as a chaplain's assistant. During the war, he was involved in the Northern France Campaign, the Ardennes Campaign, the Rhineland Campaign, and the Central Europe Campaign. For his service McDonald received the American Theater Service Medal, the European Theater Service Medal with four bronze battle stars, and the Victory Medal.

Returning from the war, McDonald attended Curtis Institute of Music,

► page 20



Rodgers congratulates Our Lady Help of Christians in Jennings, Louisiana on the installation of their Infinity Series 367.

Organist Dan Miller inducted the new instrument of **Our Lady Help of Christians** with a spectacular concert, demonstrating the enormous versatility of the organ. The beautiful tone of the Rodgers Infinity Series rang throughout the church touching the hearts of members of the church and local community.

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Westminster Choir College: memories and reflections

This column marks my return from a seven-month break—a sabbatical that I took to catch up on various things and to think about and plan for the future direction of this column. I return quite eager and feeling relaxed and energized.

During these seven months a lot has happened in the world—not surprisingly. But a few things that have occurred during my break are of particular interest to organists and of some relevance to this column. In early June, Rider University of New Jersey announced various cuts in programs. These cuts were university-wide, but they had a particular effect on Westminster Choir College since they included the elimination of the organ performance and sacred music degree programs. The organ department and its performance program constituted my professional home for many years, and even though I have not had much direct connection to Westminster for the last twenty years or so, this change feels momentous to me. It occasions most of the reflections in this column.

Also during these same months, two former longtime Westminster organ professors passed away: Robert Carwithen on May 11 and Donald McDonald on August 5 (see McDonald's obituary in this issue, page ??). I did not study with either of them, but I knew them and would see each of them a few times most weeks for decades. I would not be the right person to write a thorough tribute to either of them. But I want to mention here that I got a lot of joy from knowing each of them and had deep respect and admiration for their knowledge and insight, as well as their kindness to me as a student and later as a young colleague.

I should mention that I do not intend to analyze or discuss the whole arc of the changes that have taken place with respect to Westminster Choir College over the last several years, which are massive in nature and extent. I share the visceral sadness that many friends and colleagues experience at the thought of the Westminster campus in Princeton vacant and void of college life. This sadness is especially vivid and present for me since the Princeton Early Keyboard Center studio is across the street from that campus, and I see it most days. I am

not privy to much real information about what has been going on at Westminster, and I have no idea how things will evolve going forward. Nonetheless, I have used the announced end of the Westminster organ program as an occasion for me to look back on some of what that program meant to me over the many years when I was closely and deeply involved with that program as a visitor, student, and teacher.

In a recent column I described how my then-teacher Paul Jordan helped me find a new teacher in Princeton as I was about to head off to college from my home in New Haven, Connecticut. He did so by speaking to Helen Kemp of the Westminster faculty, whom he knew and had worked with. As far as I recall, this was the first time I had heard of Westminster Choir College. What I get from this memory now is a reminder that I was somewhat insular in my approach those days. I am pretty certain I had never heard of Gustav Leonhardt or Virgil Fox, to name two examples from different corners of the world that I hoped to inhabit. The performers whom I happened to encounter I delved into deeply—Helmut Walcha, E. Power Biggs, Marcel Dupré—but my overall approach was one of an innocent lack of curiosity. I believe that it is also at least tangentially related to something that is probably a strength, a well-developed lack of interest in being buffeted about by fashion or influence. That youthful lack of curiosity (or laziness about looking into things and expanding horizons) might be related to my insistence on working things out for myself. This is something I believe in very strongly and commend urgently to students.

As I have also recounted elsewhere, I started studying privately with Eugene Roan shortly after I started at Princeton University. We had our lessons at the university chapel, so the first time that I set foot on the Westminster campus was at a recital that Professor Roan gave in the fall of 1974 on the Casavant organ in the basement of Dayton Hall. That building was a dormitory above ground, but below the surface was the central venue of the organ department. The recital hall was at one end, and along various corridors were faculty offices and practice rooms. One thing that I get now out of remembering that first visit is an

awareness of how long that space indeed stayed much the same. I am fairly sure that the offices housed mostly the same faculty members, and the practice rooms the same organs, for about twenty years after that day.

But the Westminster organ department was a *place*. I care a lot about the sense of place.

The place that was the Westminster organ department was labyrinthine. The basement that I mentioned was the hub. But corridors connected that space to other basement spaces where there were also practice organs. There was even an organ in a small room that was located in a corridor between buildings. The web extended to other buildings—a couple of other dormitories, nearby though not connected, where there were practice rooms; the chapel building, where there was an organ in the upstairs chapel space itself, and other organs in smaller rooms on the ground floor level, and, if I remember correctly, a closet for the organ maintenance department. This is the kind of interconnected and spread-out space that I love.

With so many practice rooms and students, faculty members, and visitors, one had to expect practicing to be overheard as a matter of course. During the time when I was a student at Westminster in the 1980s this sense of being overheard helped me to overcome or at least to manage performance anxiety and a general kind of shyness about playing and about artistic expression. These are indeed two separate things. There is the stage fright sort of anxiety, the fear of making mistakes, even falling apart, or of being judged a “bad” player by someone who hears you play. I had been consumed by that fear at least all the way through high school and well into my college years. I got a great deal of help in this department from Professor Roan in lessons and discussion, and from simply making myself perform. I also got a lot out of the particular Westminster approach to teaching performance, which I wrote about in these terms in February 2018 issue:

With pieces that we were working on there were levels of performing that were pretty carefully stepped up. First there were two informal ones: the awareness that everything that went on in any practice room could be heard pretty easily by anyone who walked by, and the customary practice of students playing informally for their friends. The next step was studio class, where the atmosphere was relaxed, where all of the other people in the room were in exactly the same boat, and where you could play a given piece more than once as the weeks went by and get more comfortable with it. Then some pieces would be brought to performance class, the same sort of thing, but department-wide, with the ever-present possibility that some people from outside the department might be there. Then on to various recitals . . .

This starts with the awareness of being overheard. That awareness also exists to be ignored—doing so is good concentration practice.

The practice organs at Westminster exhibited a great deal of variety. The two very small two-manual Flentrops were the instruments that interested me the most. They were of the same design—upper manual featured only a 4' flute, the lower manual consisted of 8' + 2', the pedal consisted of a lone 8', and there were the usual couplers—but sounded and felt a bit different. Those of us who focused on these instruments tended to have one of them that was our favorite. They both had an extremely sensitive action along with flexible (or what some



Circa 1976 Flentrop practice organ, Westminster Choir College, Princeton, New Jersey (photo credit: Daryl Robinson)

would call “unsteady”) winding. The action was sensitive in that the shape and nature of the attacks and releases varied a lot with different sorts of touch. Each of these organs could sound like a different instrument based on the minutiae of how they were being played.

A certain small Noack practice organ in a nearby room also had a very sensitive action, but in a different way: the action was light enough that it was painfully easy to make notes sound by barely brushing up against them from the side. This made it an ideal instrument for drilling notes and in general for developing accuracy and straightforwardly clean playing habits. I should probably have spent more time than I did in that room.

The Flentrops, however, had the shortest pedal sharps that I have ever encountered. That, combined with the sensitive wind supply, made them really intense training tools for pedal accuracy, in particular for those who wanted to play on flat pedalboards. The presence of a variety of pedalboards—flat, American Guild of Organists standard, other sorts of concave and/or radiating with various levels of sensitivity—helped train me not to care very much about pedal differences. Sometime in the course of my student days I realized that I could go back and forth among pedal keyboards as different as they come without any trouble. This led to some of the specifics of my approach to teaching pedal playing, in particular conceiving of the physical act of pushing down pedal keys as being a point rather than a line.

In addition to being a place, the Westminster organ department was also a community. Everyone who was a member of that community had their own feelings about it at the time and subsequently has their own memories of it. I have no sense that mine are the same as others. I also know that school is difficult, and that students and faculty members can experience tensions arising out of overwork, competitiveness, envy or jealousy, fear about career prospects, and so on. However, my own experience of the department as a community when I was a student and later as a faculty member was that it was relaxed, friendly, nurturing, conducive of cooperation rather than conflict, and in general a social and academic environment in which I could thrive. I do not mean this as boilerplate, but rather as something quite specific. As I have written before from time to time, I was a “late bloomer” as a practical musician. I was deeply interested in music from

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a very early age, but it took me ages to develop the focus and discipline to practice particularly well or indeed very much at all. When I was ready to go to college, I was not a developed enough player to consider applying to music schools. During my undergraduate years at Princeton I spent a lot of time and mental effort on remedying this with help from Professor Roan via the private lessons that I took with him. When in due course I was ready to apply to graduate school, I had reached a stage where I could play some music very well. But I was not anything like a polished virtuoso as I had a small repertoire and was an atrocious sight reader. I was subject to lapses in concentration that made it pretty much hit-or-miss whether I would play anything like my best any given time. The atmosphere of graduate school could easily have been

crushing to my spirit. Among the older musicians I knew there were several who advised me not to put myself into that kind of situation. At Westminster I found a kind of infectious joy in whatever each member of the community could do well, a sense that not everyone had to be good at or even involved with the same things, and an awareness that there is plenty of time to learn whatever you still need to learn. This was exactly what I needed to thrive at that point in my life, rather than wither away or shrivel up. These ideas form one of the cores of my own approach to teaching.


I picked up a lot of “little random stuff” while at Westminster. I know that there are many pieces that I first became interested in because I walked by a room in which someone was practicing something that was unfamiliar to me and that

intrigued me. I believe that I became interested in Messiaen that way. There was a time when a fellow student whom I did not particularly know opened the door of his practice room as I was passing by and asked if I would come in and listen to him play the Buxtehude *Praeludium in D Major* and give him my feedback. I did not know why at the time—I probably filled in the “why” with the assumption that he thought that I was a great Buxtehude expert. Just as likely he just wanted to practice playing under the pressure of someone’s listening. Maybe he was asking for feedback just to be polite. This was a significantly more skilled (advanced) player than I was at that point, so I was rather stunned that he wanted my help. It was a small thing, but it actually contributed a little bit to my sense that I could be an effective teacher someday.

One day Gene Roan and I were walking along the corridor chatting when he stopped near a practice room door. He told me to listen, and then after a couple of minutes said, “even his very slow practice has a sense of direction.” I did not know who the practicing student was. I think that I was shy about actually peering through the little window, or maybe it was papered over. But that was a significant lesson to me. I have tried to make sure that my slow practicing has a sense of direction ever since! And as that happens to tie in with what I will be writing about next month, I will leave it at that for now. ■

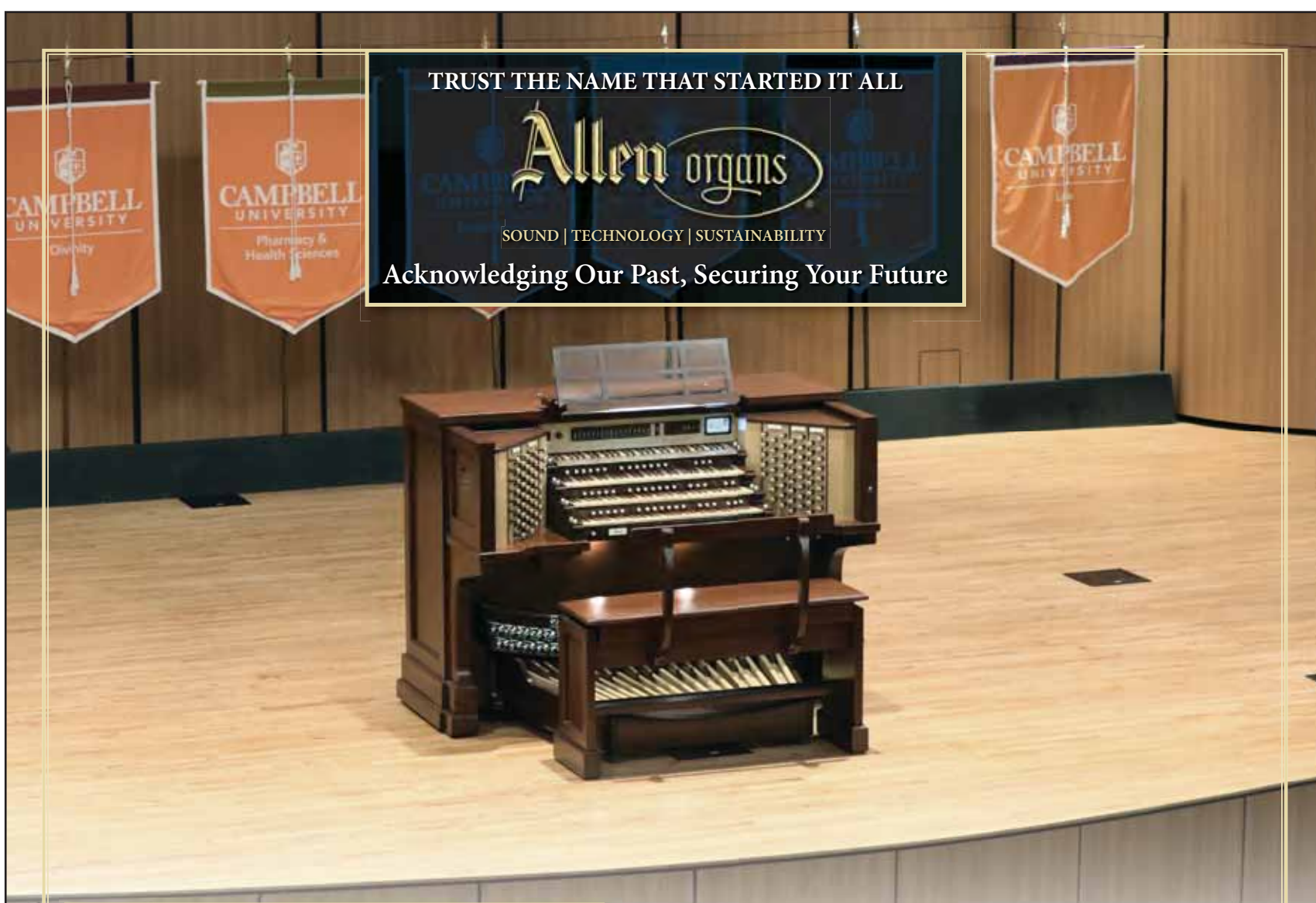
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Above - Campbell University, Buies Creek, North Carolina - The Hobson Performing Arts Center recently installed a Custom Four-Manual Allen GENISYS organ.

Left - The University's 1985 Allen ADC8000 still in use within the Scott Concert Hall.

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Make me an instrument.

I have been involved in the world of building musical instruments since I was about twelve years old as the organist of my home church, where my father was rector, was the harpsichord and clavichord builder Carl Fudge. On occasion, he brought one of his instruments to the church for a special performance, and at that tender age I was fascinated by the concept of playing an instrument you had built yourself. I have thought about that continually in the past fifty-plus years, so my feelings and perceptions have become more sophisticated, but I know I was in awe of Carl's skill as both instrument maker and musician. Visiting his workshop, I was further enthralled, I started taking organ lessons, and my life's path was set.

Longtime readers of this column will recognize that one of my favorite subjects is writing about one's relationship with one's instrument. In his book *Violin Dreams* (Houghton Mifflin, 2006), Arnold Steinhardt, first violinist of the Guarneri Quartet wrote:

When I hold the violin, my left arm stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, a place halfway between my brain and my beating heart.

Lovely, isn't it? What a poetic description of a musical relationship. But his next sentence throws most of the rest of us under the bus.

Instruments that are played at arm's length—the piano, the bassoon, the tympani—have a certain reserve built into the relationship. Touch me, hold me if you must, but don't get too close, they seem to say. . . . To play the violin, however, I must stroke its strings and embrace a delicate body with ample curves and a scroll like a perfect hairdo fresh from the beauty salon. This creature sings ardently to me day after day, year after year, as I embrace it.¹

In that light, I imagine Steinhardt would equate organists with truck drivers, sliding onto the bench, flipping a switch to turn on a ten-horsepower motor, and playing the instrument by remote control, twenty, fifty, or a hundred feet away.

I hope he likes it.

Nearly thirty-five years ago, my siblings, mother, and I commissioned a local artist to paint a picture of the red barn behind our parents' house on Cape Cod in honor of dad's retirement. We sent her photos of the barn, and she visited there several times in secret. The painting was to be unveiled at "the party" in front of family and friends, and there was an air of excitement, but when the cloth was removed there was silence. It did not look like our barn. The proportions were askew, and the shadow of a nearby tree fell across the grass and the barn's wall in a way no shadow could exist under the sun. It was a stunning moment, a much better story now than an experience then.

§

I have just reread John Marchese's book *The Violin Maker* (Harper Collins, 2007), which follows the commissioning and construction of a new violin for Eugene Drucker, violinist of the Emerson String Quartet. (Drucker and Philip Setzer have equal billing, swapping "first chair" duties back and forth.) Drucker had commissioned the legendary luthier Sam Zygmuntowicz of Brooklyn, New York, to build an instrument to

complement the Stradivari instrument that he uses in most performances, but which has a temperamental "personality," especially when the quartet's travels take them from one climate extreme to another in a short period. The Strad is slow to recover.

Marchese provides plenty of background information including biographical data about Guarneri, Stradivari, and the other Cremonese luthiers. He spent countless hours with both Drucker and Zygmuntowicz, interviewing them and observing them in the workshop, teaching studio, and concert stage. As Sam chose the wood for Gene's violin, Marchese related stories about the harvesting and aging of wood; luthiers have collections of pieces of maple and spruce that have aged fifty years since they were harvested and milled. The stability of such aged wood is essential to the luthier. We learn of Sam's apprenticeship and education as a luthier, how he was privileged to take detailed measurements of a dismantled Strad, and how he created a detailed map of the various pieces of the fiddle, measured to the thousandth of an inch. We hear him speaking with and addressing his colleague luthiers at conferences and restaurant tables. Throughout the book, I could hear the undercurrent: "I hope he likes it, I hope he likes it, I hope he likes it."

Spoiler alert: Sam finished the violin in time to present it at Gene's fiftieth birthday party amid excitement and congratulations. Gene plays the instrument for his friends, uses it in concert, and practices on it. He swaps back and forth between the new instrument and his trusty Strad. He wants to love it, but just cannot get there. Ultimately Sam acknowledges that he failed to captivate Gene with the new instrument. I recommend this book to anyone who owns and cares for a musical instrument, and to anyone who builds those instruments.

A bargain at twice the price

Nowhere in Marchese's book is the actual price of a Zygmuntowicz violin stated, but a quick internet search at least implied to me that it is around \$100,000. That is about the price of a new Steinway "B," the seven-foot piano so prevalent in teaching studios and smaller recital halls. A Steinway "B" weighs nearly 800 pounds—the instrument costs \$125 per pound or about \$9 an ounce. A Zygmuntowicz violin weighs about fourteen ounces, about \$7,143 per ounce. By comparison, think of the \$15,000,000 Strad at \$1,071,429 per ounce.

As a pipe organ builder, I marvel at the idea that a fourteen-ounce violin might be worth \$15,000,000. You can build a mighty pipe organ for that amount; in fact few organs have ever cost that much. And does that mighty organ weigh 100,000 pounds? It is a bargain at \$150 a pound or \$9.38 an ounce. Why would anyone want to buy a violin when they could have a pipe organ?

Let's buy a pipe organ.

When an orchestral musician purchases an instrument, whether new or "experienced," it is a personal transaction. The musician is choosing and paying privately. At Eugene Drucker's level, the price can be a family sacrifice. That money might have gone toward a vacation home or a boat, but the serious musician cannot function without an instrument of high enough quality to inspire his creativity.

The purchase of a pipe organ is typically a community event. When an organ shows signs of failing or when people within an institution advocate for a new



John-Paul Buzard and Fred Bahr of John-Paul Buzard Pipe Organ Builders working with sample pipes at Saint George's Episcopal Church, Nashville, Tennessee (photo credit: Gerry Senechal)



Splitting an oak log on the bandsaw at the sawmill of Taylor & Boody (photo credit: John Boody)

instrument, a committee is usually formed to study the situation. Many of these committees engage consultants to inform and advise their work. Organ companies are solicited for proposals, a budget is established, a decision is made, and the hard work begins: raising the money.

The iconic four-manual, seventy-five-rank Flentrop organ in Saint Mark's Cathedral in Seattle, Washington, was purchased for \$165,000 in 1965. In today's economy, that is about enough money for the copper 32' Prestant that dominates the façade. The same organ today would cost something like \$2,000,000. A three-manual organ with forty stops is likely to cost \$1,000,000. That is a lot of money for a congregation to raise, and regardless of the price per pound, it is a lot of money for a small community of people to pay for a musical instrument.

I like to compare that process with a tennis club deciding to build a swimming pool. A few members come up with the idea on a hot afternoon, the elected leadership gets involved, and contractors offer estimates. Perhaps the membership would be assessed to raise some of the money; perhaps members would be solicited to make donations; perhaps there would be a mortgage to be offset by increased membership dues. Whether it is a tennis club building a swimming pool or a church commissioning a pipe organ, there would likely be a parliamentary process of proposing, discussing, and voting, except in those institutions with authoritarian leadership.

I have long believed that the easy part of the process is building the organ. With decisions made and money raised, an organbuilder receives some of that money and gets to work doing what he knows how to do.

I hope they like it.

My comment about building an organ being the easy part notwithstanding, it is a complex task. Where do you start? What is it going to sound like? A point of departure is the determination of scaling of the organ pipes and the wind pressure. The length of organ pipes is pretty much given by the physics of musical

tone. To produce low CC, the lowest note of the keyboard, on a unison stop, the speaking length of the pipe from mouth to tuning point is eight feet. The question is, what should the diameter of the pipe be? Are you hoping to achieve a brilliant "baroque" sound with narrow scales, a lush romantic sound with wide scales, or something in between? Higher wind pressure translates easily into more powerful tone, though there are plenty of examples of low-pressure organs with bold voices.

You can study examples of organs in comparable buildings, measuring the scales and other dimensions of the pipes, and maybe altering the numbers for slightly smaller or broader scales. Some organbuilders are brilliant at imagining the tone of a particular scale within a building and designing the rest of the voices to be compatible with the first. For a more certain study, it is increasingly common for an organbuilder to bring a portable organ with wind supply and a collection of sample pipes of different dimensions allowing him to compare different scales and wind pressures. It is an expensive process involving travel, lodging, and shipping the equipment and supplies, but if the organ has a million-dollar price tag, it is a modest investment. There is no substitute for producing actual tones in the actual acoustical environment.

Think of the myriad individual projects that make up a completed organ. Artisans are building windchests, reservoirs, keyboards, consoles, wind conductors, mechanical or electric actions, casework, ladders, walkboards—the list can seem endless. And what about ornate decorations like pinnacles, pipe shades, and *putti*?

Like Sam Zygmuntowicz choosing the wood for a new violin, the organbuilder is on a constant search for good materials. I remember my mentor John Leek in Oberlin, Ohio, in the 1970s purchasing a rare log of boxwood seven or eight feet long and eight inches in diameter for making the sharp keys of his organs and harpsichords, and gorgeous European beechwood for harpsichord bridges and nuts (the slim rail ahead of the tuning



Leek Opus 1, Annandale, Virginia (photo courtesy of St. Alban's Episcopal Church)

pins that lifts the strings off the pinblock). He ordered them through his friends at Flentrop Orgelbouw in Zaandam, the Netherlands, who shipped them to Cleveland in the sea-going container that delivered the brilliant Flentrop organ for Trinity Episcopal Cathedral in Cleveland. Each time we set out to make a set of keyboards, we lopped a piece off that boxwood and milled it into those familiar tapered shapes.

John Boody of Taylor & Boody organ-builders in Staunton, Virginia, specializes in harvesting trees and saving lumber for their instruments. His appreciation of the beauty of wood allows the artisans there to choose ideal boards for special places. Gorgeous woodgrain patterns on organ benches, around keytables, and case-work is a hallmark of their instruments, and John's care with quarter-sawing and drying the lumber produces especially stable material. In 2009, Wendy and I visited John and Janet Boody as part of a trip to Washington, DC, and Thomas Jefferson's Virginia home, Monticello. We stayed in an apartment above John's sawmill and saw the stacks of dried oak boards that would become the case of the new organ at Grace Episcopal Church in New York City.

George Bozeman, another of my mentors, held the concept that wind is the fuel we burn to make organ tone. Any pipe organ has a complex system to produce wind pressure (the blower), transport it to reservoirs and windchests (wind ducts), and regulate it to an exact and steady pressure (reservoirs, also known as regulators). "Bellows" is a term universally used to describe reservoirs/regulators, but I understand a bellows produces wind pressure, as found in the hand-pumped organs of earlier years, or the bellows next to your fireplace. A reservoir stores pressurized air, and a regulator regulates the pressure with internal valves that allow air to flow to the windchests only when the organ is being played and wind is being consumed. Both reservoir and regulator refer correctly to those components of a modern organ wind system, as the pressure is created by an electric blower. Steady, reliable pipe speech relies on steady, reliable wind pressure.

There are two basic types of structure for pipe organs. Some instruments have interior "skeletons" of wood or steel that support windchests, reservoirs, expression boxes, and the ladders and walkboards necessary to reach them all. Others are supported by their free-standing cases. The upright styles of the lower case support the impost, the

heavy frame that includes the bases of round or pointed towers. In the case of the Flentrop in Cleveland I mentioned earlier, the impost was by far the heaviest single part of the organ, and the core of its structure. The upper-case panels and styles fit into mortices in the impost and in turn supported the majestic tower crowns. The Pedaal and Hoofdwijk windchests sat on the impost.

In either type of construction, the musical stability of the instrument is a direct factor of its structural stability, especially with mechanical key action, as any motion in the structure affects the adjustment of the action. Organ pipes must be supported to stand perfectly vertically, especially when the pipe metal is soft, as gravity will grab any leaning pipe and try to pull it to the ground. Reed pipes need special support because they are skinniest and weakest at the bottom of the resonator where it intersects with the pipe's boot. Any organbuilder or technician can tell stories about larger reed pipes collapsing on themselves, sometimes breaking free of their supports and crashing down on neighboring pipes.

The proof is in the pudding.

With beautiful wood chosen, accurate actions built and adjusted, wind system regulated and free of leaks, it is time for the pipes. It is a magical moment when an organ produces its first musical tones in its new home. Sometimes we let people in the church know when we expect to sound the first notes. We have already had the excitement of turning on the blower for the first time, experiencing the organ coming to life. People gather, a rank of pipes is placed in their holes, and an out-of-tune hymn is played. After thousands of hours in the workshop, days or weeks of heavy lifting, and precise fitting, the heart of the enterprise comes clear.

What about Eugene Drucker's reaction to his new instrument? Will the new organ be all everyone hoped for? The local organist will have the strongest reaction, the choir and other musicians who will use the instrument follow suit. The people in the pews will have their opinions. In 1982, John Leek and I installed a new organ we had built at Saint Alban's Episcopal Church in Annandale, Virginia. The previous organ was a nondescript "asparagus patch" of

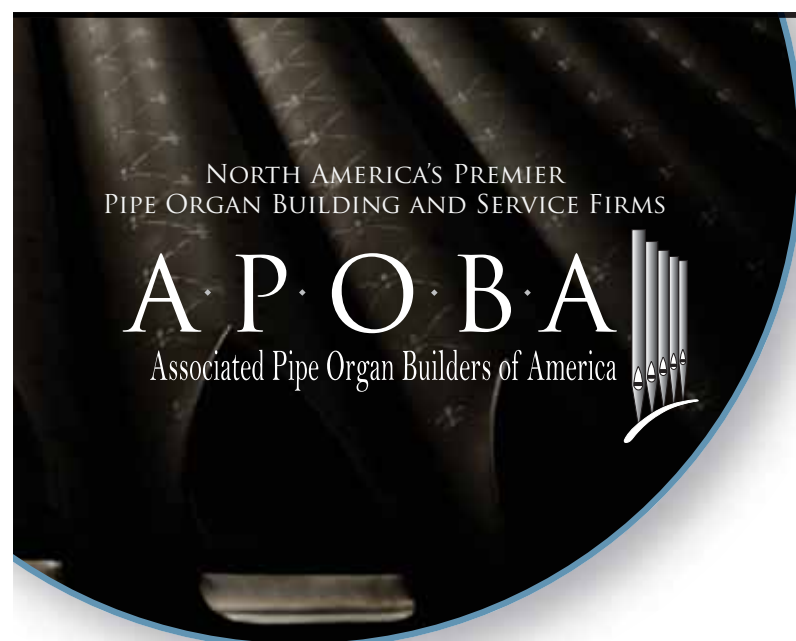


(photo credit: Félix Müller)

exposed pipes with little stature; our instrument had a tall case of oak and walnut with classic pointed towers and moldings and shiny façade pipes. We delivered the organ on a Sunday afternoon, and by the following Sunday the case was standing, giving the impression of being complete. John and I sat in the pews as the congregation filed in, found their seats, and craned their necks to see the new organ in the rear balcony. In the quiet of the moment, a young girl cried out, "I liked the old one better."

Notes

1. Arnold Steinhardt, *Violin Dreams* (Houghton Mifflin, 2006), 5.



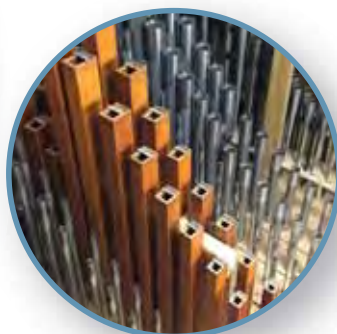
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The modulating organist

By Thomas L. Read

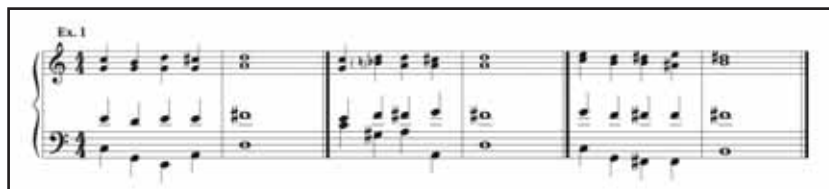
The ability to move from one key to another smoothly and convincingly is one of the church organist's highly valued skills. Facility in modulation is especially useful when leading the singing of hymns. Moving a particular verse to a higher key can allow the congregation to "catch its breath" as the modulation unfolds and may encourage more energetic singing at the onset of the next verse.¹

A change of key can be made directly and dramatically as shown in **Example 1**, but an extended musical journey from one tonal region to another may charm, even inspire the listener. Herein we present a diverse collection of modulating phrases. As well, a technical review is offered for those who want to compose their own modulations applicable to specific hymns. Examples 1 through 10 accompany the review and are more intentionally didactic than the Additional Models, numbered 1 through 15 (see page 14). The latter collection includes modulations in both major and minor keys and in duple and triple meters. A few are applicable to hymns with modal and "Early American" qualities. Numbers 1, 13, 14, and 15 incorporate melodic elements of specific hymns. The models all move to a key that is a step above or below the initial key, reflecting typical demands of hymn accompaniment. In every case it is assumed that the initial key has been firmly established before the commencement of the modulation.

Here are some guidelines for composing modulations. Bear in mind, modulation by half-step in major mode (e.g., C to D-flat) is challenging as there are no chords common to both keys. Lacking common diatonic chords one must accept varying degrees of chromaticism. When modulating by whole step in minor mode (e.g., C minor to D minor) common chords are available only with harmonic and melodic minor scale forms.

- Unless the replication of a hymn's melodic material is a foremost concern, it is helpful first to sketch out a fundamental progression, working upward from the bass voice. **Examples 3, 3c**, and the "first stage" of **Example 4** demonstrate this approach. In **Example 2** a basic counterpoint between bass and soprano is proposed. In **Example 3c** chromatic chords leading from C minor to D minor are linked together in accordance with what Anton Bruckner called "the law of the shortest way." That is, to the extent possible the voices move by step. This voice leading principle promotes coherent, easily singable lines.

- When planning extended modulations it is worthwhile to dissolve or weaken the energy of the initial key before beginning to establish the new key. As shown in **Examples 5c** and **6a**, this strategy can also strengthen the effect of shorter modulations. In **Example 5c** the mediant chord (on 3rd scale degree) of the new key (C) is tonicized



Example 1



Example 2



Example 3



Example 4

before cadential motion in the new key is introduced. In **Example 6a** the diminished chord that embellishes the subdominant of the new key is chromatic in both keys. **Example 4** includes three preliminary stages of composition that culminate in an extended modulation from D major to E-flat major. Despite the fact that the two keys are only a half-step apart, the harmonic and melodic sequential motion of the example's final version, stage 4, produces a smooth, almost imperceptible dissolution of the initial key while sustaining a feeling of moving upward to the new key. In stage 1 the F-major chord prepares the dominant (V) chord of the new key. Stage 2

achieves a smoother progression from D to E-flat by introducing a C-major chord to function as dominant of the F chord, now spelled as a minor triad diatonic in E-flat. Further, the G-major chord, measure 2, serves as applied dominant of C and as the subdominant (IV) of D major.

Thus, the whole affair moves through a circle of fifths arriving forcefully in the new key: D-G-C-F-B-flat-E-flat. Stage 3, the result of much experimentation and revision, unfolds two contrapuntally and motivically cohesive voices. Notice that sequential repetition in measures 3 and 4 of the opening motive also prolongs the effect of the G-major chord: a harmonic plateau on IV of D;

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Example 5

Example 7

Example 6

Example 8

Example 9

Example 10

an unessential but interesting musical bonus. Inner voices were added in stage 4, attending to the law of the shortest way and to traditional precepts of chord voicing. In other words, double chord roots; with inverted chords double the “tonal” scale degrees—1, 4, 5. Do not double active tones, that is, leading tones and dissonant tones.

- To lessen the possibility of the cadence in the new key sounding instead like a half-cadence in a different key, it is helpful to precede the new dominant chord with its own (applied) dominant seventh or diminished seventh chord, as in **Examples 5a, 5b, and 5c**.

- A sense of arrival is strengthened when the goal cadence is decorated with 7–6 or 4–3 contrapuntal activity, as in **Examples 6a and 6b**.

- Applied (secondary) dominant and diminished-seventh chords are ready means for dissolving and establishing keys, as are such chromatic chords as the Neapolitan Sixth (flat-II⁶) and the various Augmented Sixth chords, as in **Examples 7a through 7e**. As demonstrated in **Example 7b**, using a German augmented-sixth chord is one of the quickest and simplest ways of moving to a key a half-step above in either major or minor keys. In **Example 7c** the second beat is a dominant-seventh chord in F-sharp minor. On the third beat of the bar the E-sharp is respelled as F to form the fifth above the root of a diminished-seventh chord of the dominant in F minor. And, *nota bene*, there are four different potential leading tones in any diminished-seventh chord, as in **Example 8**.

- The modulation shown in **Example 9** is perhaps impractically extended. But it offers a study exploring the modulatory potential of common tone relations among keys. A short common tone modulation is shown in **Example 10**.

- As ever, traditional principles of voice leading provide a sound basis for imaginative harmonic invention. To the extent necessary, review and practice of venerable part writing techniques can promote flexibility and freedom when composing harmonic elaborations such those shown in **Example 3b** and **Model 15** (see page 14). ■

Notes

1. Daniel Krymkowski, Professor of Sociology at the University of Vermont and organist

at First Presbyterian Church in Barre, Vermont, suggested to me that a varied collection of modulations would be useful as models when performing interludes between hymn verses. I take this opportunity to thank Dan for his advice and encouragement, and for contributing one of his own modulations.

Thomas L. Read, composer and violinist, is Professor Emeritus at the University of Vermont. He holds degrees from the Oberlin, New England, and Peabody conservatories. As violinist he has been a member of the Erie Philharmonic, Baltimore Symphony, Boston Festival Arts, Vermont Symphony, and the Saratoga Festival of Baroque Music. During his more than forty years at the University of Vermont he taught music theory and composition, conducted orchestra concerts and musical theater productions, and led an innovative series of new music concerts and lectures (Symposium on Contemporary Music, held annually from 1968 until 1991).

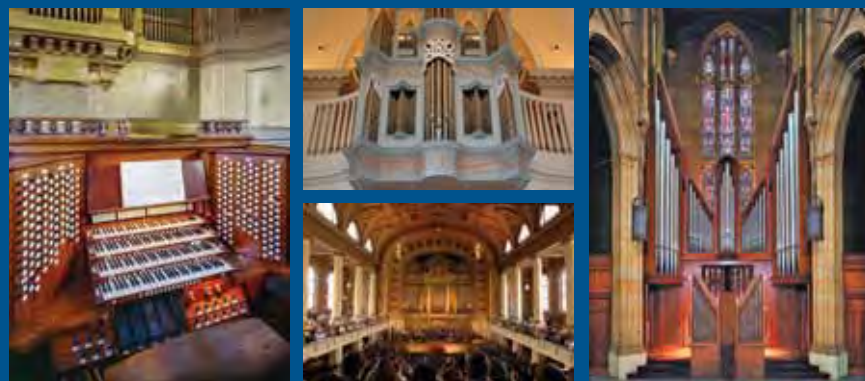
His compositions project a consistent and distinctive personal style while embracing a variety of New Music idioms and techniques. Critics, while noting its lyrical qualities, have called his music “substantive and meticulously planned, with a wide expressive range leaving a feeling of rich satisfaction.” His Toccata and Five Preludes for organ

were published recently by The American Composers Edition. C. F. Peters, Tunbridge Music, and Tuba Euphonium Press also publish his work. Listen to his music on Navona Records, ACA Recordings, Zimbel Records, VCME Records, Socialband.org, and on YouTube. A complete repertoire and recording catalogue is at thomaslread.com.

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Modulation from Dorian to E Dorian (Pedal)

Model 1

2 (Austrian Model)
E to F#

(Austrian Model) E to F#

Model 2

3 Modulations in the style of 18thC. "American Harmony."

Modulations in the style of 18thC. "American Harmony."

Model 3

4 Dorian (from C to C Dorian)

Dorian (from C to C Dorian)

Model 4

5 Major Keys
Major to major

Major Keys
Major to major

Model 5

6 Different soprano and bass.
Emphasis on ascending soprano.

Different soprano and bass.
Emphasis on ascending soprano.

Model 6

7 For hymns in spiritual style; moving up a major 2nd.

For hymns in spiritual style; moving up a major 2nd.

Model 7

8 Triple meter.
From C major to D major

Triple meter.
From C major to D major

Model 8

9 Minor Keys

Minor Keys

Model 9

10

Vox populi

Model 10

11

V7 to 6
On to 4

Model 11

12 (No. 5 adjusted to minor mode)

(No. 5 adjusted to minor mode)

Model 12

13 "If Thou Be Better"

"If Thou Be Better"

Model 13

14 "Look Ye Sinner"

"Look Ye Sinner"

Model 14

15 Free Elaborations On A Simple Modulation.
Basic pattern:
From D major to E major.

Free Elaborations On A Simple Modulation.
Basic pattern:
From D major to E major.

Model 15

Exploring the unknown of BWV 565

Part 6

By Michael Gailit

Editor's note: Part 1 of this series appeared in the June 2021 issue of THE DIAPASON, pages 18–19; part 2 appeared in the July 2021 issue, pages 12–14; part 3 appeared in the December 2021 issue, pages 16–18; part 4 appeared in the August 2022 issue, pages 15–17; part 5 appeared in the September 2022 issue, pages 19–21.

Before we introduce the most promising candidate for the vacant position of the composer of BWV 565, the author would like to mention two of his recent discoveries.¹ We have observed that the ending of the toccata section contains the second phrase of the opening in the pedal.² It was a surprise to find that the section also contains the first phrase! Pitch notation reveals that, from the second half of measure 27 onward, the nine notes of the top voice are the nucleus, just in a different order and with larger note values (**Example 79**).

The second discovery concerns the upper voice of measure 98. After a chain of eighth notes with ties, not only is the E-flat repeated, but also its accidental (**Example 80**). Until now, this has always been interpreted as a missing tie, and editors customarily replaced the two eighth notes by a quarter note. However, it does not seem conclusive that the copyist both forgot the tie and, against custom, repeated the accidental. Changing the first E-flat to E-natural results in a complete chromatic fourth moving parallel with the lower voice (**Example 81**). In addition, the natural of the preceding note F in the manuscript shows how easily a clumsy natural can be misread as a flat.

Leaving aside these two recent motivic discoveries and returning now to our quest for the “Unknown of BWV 565,” let us consider a statement by Rolf Dietrich Claus:

We owe the only reference to Johann Sebastian Bach as the author of BWV 565 to [the manuscript copy of] Johannes Ringk. The only other evidence for Bach's authorship is the “authentication by tradition” and the argument: “who else could it have been?” Since the latter two do not contribute to a factual assessment of the question of authenticity, they remain undiscussed here.³

This statement of Rolf Dietrich Claus has been the author's primary motivation to investigate the case of BWV 565. There are only two possibilities regarding the creator. Either we already know or we do not know the composer. The latter is hardly imaginable although there are composers who sadly died early and left only one major piece to posterity. Looking for a known composer, a candidate takes the stage, whose keyboard works

show an inventive approach in general and convincing similarities to BWV 565 in particular.

The candidate

The Unknown now becomes a person. Our suspect surpassed his father in fame beyond his lifetime as a keyboard virtuoso, a renowned teacher, a prolific composer, an avid publisher of his own works, and an esteemed chamber musician to Frederick II. He had a tremendous influence on Joseph Haydn (1732–1809), who was to become the father of the Viennese Classical style. We are talking of course about Johann Sebastian Bach's second oldest son, Carl Philipp Emanuel Bach (1714–1788). Hardly any information has survived about the relationship between C. P. E. Bach and Haydn other than this telling story:

In a happy hour, in which his cash register allowed him a small extra expenditure, he visited one of those booksellers whose treasures he had so often only been able to admire in the display windows. We will not deny ourselves the assumption that he remembered his former neighbor Binz and directed his steps to his vault at the Stephan Cemetery. At his request to present him with the best known piano works of the moment, the bookseller took out a booklet of sonatas by C. Ph. Emanuel Bach and praised them so forcefully that Haydn paid without further ado, packed up the booklet, and hurried towards his attic. “I could not get away from my piano until I had played through the sonatas.”⁴

At the internet website cpebach.org, the Packard Humanities Institute of Los Altos, California, recently published all of the compositions of Carl Philipp Emanuel Bach in an excellent urtext edition accompanied by a critical report. Since we know the year of completion or publication of all of the more than 150 keyboard sonatas, we are able to observe and follow the compositional development of the composer.

Placed among Johann Sebastian's keyboard works, the visual impression of BWV 565 alone is jarringly different. The opposite is true with Carl Philipp's late keyboard works. Among them, BWV 565 gives the impression of ready-made merchandise rather than provocative *haute couture*. The esteemed reader is invited to browse through the nearly 800 pages of keyboard solo sonatas. It is a truly unique experience. For this article, only the most relevant examples were selected. Apart from textures similar to those in BWV 565, the guideline for the search was to look for opening themes fulfilling these three conditions:

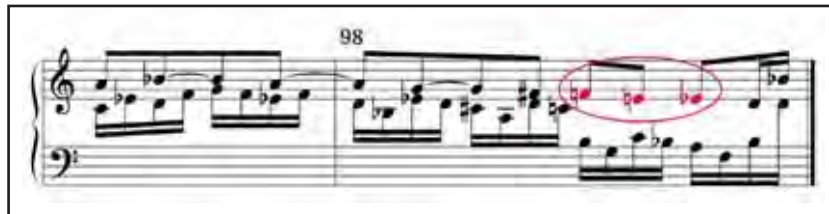
- beginning on the dominant note;
- descent of five scale steps to the tonic note;



Example 79



Example 80



Example 81



Example 82

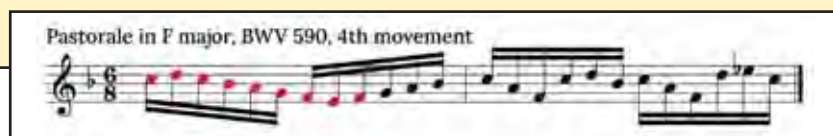
- ending on the mordent motive with the leading tone as the lower neighbor note.

Selected examples

Carl Philipp's first keyboard sonata provides an appropriate example to get started. Indebted to the Baroque style with its imitation work in general and to his father's *Invention in F Major*, BWV 779, this piece contains quite a few motives also present in BWV 565. The descending tetrachord and its *circolo mezzo*⁵ variant is reworked with genuine keyboard figurations. In measures 10 and 11, the sequences twice cite all nine notes of the nucleus of BWV 565, which also provides the substance for the opening of the second movement (**Example 82**).

On the other hand, in Johann Sebastian's keyboard music, organ or harpsichord, a theme of five descending scale steps plus a closing mordent motive simply does not exist at all, with the single exception of a theme in the *Pastorale in F Major*, BWV 590 (**Example 83**).

The step-wise descending fifth can be encountered in Carl Philipp's keyboard music numerous times and in many variations, just as we also encounter many unison passages, figurations with arpeggio chords, and sections with alternately played hands. From the very first one, all sonata movements bear tempo designations, and some movements several. The *Sonata in B Minor*, Wq 49/6,⁶ third movement, reworks a theme very similar to the BWV 565 theme. An ornamented



Example 83



Example 84

version of its first movement resembles the beginning of BWV 565 as well, as does the first movement of the *Sonata in C Minor*, Wq 50/6, of 1759. The *Fantasia in D Minor*, Wq 114/7, shares four beats with the identical figuration in BWV 565 (Example 84).

The *Sonata in A Minor*, Wq 57/2, first movement, places the main idea in three different octave positions. The third movement, “Allegro di molto,” varies the motive in three descending phrases (Example 85).

Carl Philipp’s *Rondo in C Major*, Wq 56/1, fills sections with triad figurations in unison, strongly resembling those in measures 8 through 10 of BWV 565. The given dynamics in the *Rondo* passage inspires one to vary registrations and manual changes in the toccata (Example 86).

The closing of the *Fantasia in F Major*, Wq 59/5, resembles the beginning of BWV 565 in more than one section. The main motive appears in three different octave positions,⁷ followed by ascending broken chords, a unison passage, and a chord phrase in figured-bass style. The dominant-seventh chord on E-flat jumps out of the composer’s surprise box. Serving as a subdominant and pivot, it sits in the exact midpoint of the chord phrase (Example 87).

The arpeggios from the *Rondo in A Minor*, Wq 56/5, show the practice of repeating each harmony twice (Example 88).

In his late sonata movements Carl Philipp Emanuel also developed a certain predilection for chord tremolos, such as in the left hand of the passage from *Sonata in B-flat Major*, Wq 59/3, a



Example 85



Example 86

playing style similar to the trill cadenza in BWV 565 on the diminished-seventh chord in measures 22 through 27 (Example 89).

We have no proof as to how Carl Philipp Emanuel Bach was connected with *Toccat and Fugue ex d*, BWV 565. The examples show, however, that there must have been some connection. At any rate, BWV 565 is still a Bach’s toccata, but the question “Who else could it have been?” strongly suggests the answer is Carl Philipp Emanuel Bach. Certainly, without further evidence, the field remains open for speculation. Do the similarities between BWV 565 and Carl Philipp’s keyboard pieces prove him as the innovative composer of the post-Baroque revolutionary organ piece? Or do they prove him as an avid plagiarizer? Carl Philipp burned his own works, which he did not want distributed, on a large scale in 1786.⁸ Did one of his students secretly copy the piece before?

BWV 565 requires a bottom C-sharp in measure 2, rarely found in organs of Johann Sebastian Bach’s time. This fact has caused some speculation about instruments possibly connected to BWV 565. Related to this question, two organs remain unnoticed thus far. They were commissioned in 1755 and 1776 by the youngest sister of Frederick II, princess Anna Amalia of Prussia (1723–1787). Both were built with full compasses on

all manuals and pedal. The first one still exists and is now located in the Kirche Zur frohen Botschaft (Church of the Good News) in Berlin-Karlshorst. Kristian Wegscheider and his team completed a careful restoration of this sonorous instrument in 2010. It is hard to describe how thrilling BWV 565 sounds on this organ. The missing bottom C-sharp, however, did not stop organists from playing the piece in concert. According to reviews in the *Allgemeine musikalische Zeitung*, BWV 565 was played on the organ at Saint Mary’s Church in Berlin in 1817⁹ and 1829,¹⁰ the very first evidence of public performances—and on an instrument without a bottom C-sharp.

The new status

The quest needs to continue. The efforts of libraries and other institutions are most helpful to make sources digitally available worldwide.

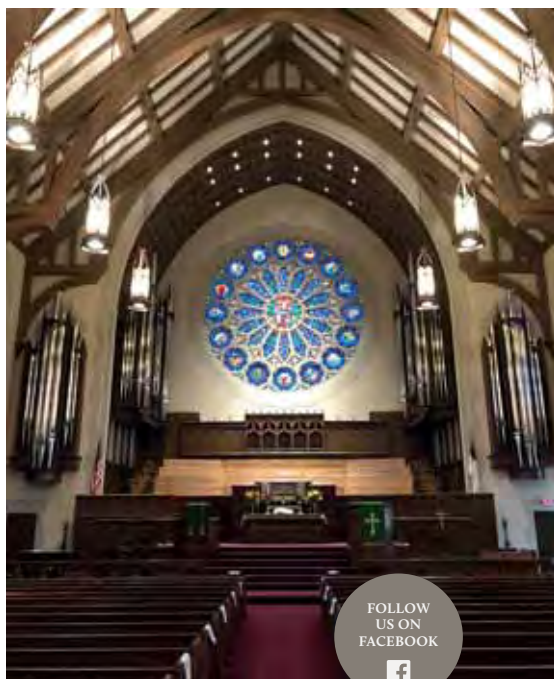
• **Motivic-thematic work.** Far more significant than both questions of authorship and date of composition is the undeniable fact that BWV 565 is a motivic-thematic work. Until now, the development of this technique had been attributed to Joseph Haydn (1732–1809). BWV 565 is lifted now to the unique status of being the very first significant composition in music history using this technique.

• **Post-Baroque revolution.** The author introduced this term to

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Fantasia in F major, Wq 59/5 (Hamburg 1782)
 28 Allegretto

arpeggio

Example 87

Rondo III in A minor, Wq 56/5 (Hamburg 1778)
 73 [Poco andante]

Example 88

compensate for a lacking general designation of the time period between the Baroque and the Viennese Classical periods. BWV 565 shows a significant number of essential features of this style.

- **Cantata BWV 202.** Due to divergent handwriting in comparable sources, the date of 1730, shown on the title page of the cantata, cannot be used conclusively.

- **Johannes Ringk.** From eighteen manuscript sources marked with the name of Ringk as the scribe, a total of eight manuscripts show conformity with the signature font and other features. This body truly represents the scribe Johannes Ringk. The remaining ten manuscripts, including that of BWV 565, have a number of congruences among themselves as well, but none of them in use by Ringk. It can be said securely that the scribe of the earliest source of BWV 565 was definitely not Johannes Ringk.

- **Johann Sebastian Bach.** Internal evidence suggests that the question "Who else?" turns naturally to Carl Philipp Emanuel Bach. Adolf Bernhard Marx (1795–1866), the leading music theorist of his time, published BWV 565 under Johann Sebastian Bach's name with Breitkopf & Härtel in 1833. He mentioned his doubts about authenticity, however, in the Berlin music journal *Allgemeine musikalische Zeitung* several

times. Subsequently, Friedrich Griepenkerl (1782–1849) opened a wordy battle in this journal. His edition of Bach's organ works with Edition Peters in 1845 claimed to be based on authentic sources. Regardless of this vivid dispute, both Marx and Griepenkerl had the same goal—to save a great piece for posterity that would have otherwise been lost forever. It was Griepenkerl who said:

In addition, I do not have a bad conscience about including an inauthentic piece. One stroke through it, and the matter is settled. The buyer loses nothing, but gains another good piece.¹¹

Marx had obviously discovered the true nature of BWV 565:

My doubt is not based on documents or their lack, but on the content of the work, which from the first to the last note does not seem to me to be written in the spirit, according to Bach's artistic principle or system, but rather to bear the marks of the attenuated post-Bach's period. I would not be at a loss to defend this view at length if the patience of the readers and the space of a newspaper did not impose considerations. Whoever is familiar with the many discussions of Bach in my works . . . will in

Sonata in B flat major, Wq 59/3 (Hamburg 1784)
 23 [Allegro un poco]

Example 89

any case not need any further proof. Or, if it is desired, I will give it occasionally.¹²

Marx was never asked for proof. Nothing stopped BWV 565 from starting its world career under the name of Johann Sebastian Bach. Unraveling the true nature of the composition indeed required an undue amount of time and space. The author is grateful to THE DIAPASON and its editors for patience and enthusiasm in publishing this survey. ■

Notes

1. Pianist-musicologist Dr. John Strauss of Luther College, Decorah, Iowa, was of invaluable help in providing dedicated advice and assistance to the author in the completion of this text.

2. Michael Gailit, "Exploring the unknown of BWV 565, Part 2" THE DIAPASON, July 2021, pages 12–14, Example 26.

3. Rolf Dietrich Claus, *Zur Echtheit von Toccata und Fuge d-Moll BWV 565*, second edition (Köln-Rheinkassel: Dohr, 1998), 11.

4. Carl Ferdinand Pohl, *Joseph Haydn* (Berlin, A. Sacco Nachfolger 1875), 131.

5. Half circle in Italian; term for a four-note figuration following the form of a half circle in stepwise motion.

6. The code Wq refers to the catalogue of works of C. P. E. Bach by the Belgian music bibliographer Alfred Wotquenne (1867–1939), which was largely based on the work of the organist Johann Jacob Heinrich Westphal (1756–1825), a friend and contemporary of Carl Philipp.

7. Notated as seven 32nd notes on a quarter beat, the correct notation would be septuplets of 16th notes.

8. Siegbert Rampe, *Carl Philipp Emanuel Bach und seine Zeit* (Laaber: Laaber 2014), 465.

9. *Allgemeine musikalische Zeitung*, vol. 19, September 17, 1817 (Leipzig: Breitkopf & Härtel), 655.

10. *Berliner allgemeine musikalische Zeitung*, vol. 6, May 23, 1829, 456.

11. Quoted from Claus, p. 11.

12. *Allgemeine musikalische Zeitung*, vol. 50, March 8, 1848, 159–160.

Michael Gailit graduated from the University of Music and Performing Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at Saint Augustine's Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the basis of their individual performance practices. He has toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, masterclasses, invitations to juries, musicological publications, editing sheet music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy, and the organ symphonies of Louis Vierne. Currently Gailit is working on a book, *The Enigma BWV 565, a study elucidating new answers and new questions*.

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Flexibility is the key

The new instrument for Notre Dame Seminary of New Orleans is a two-manual organ. In spite of its relatively moderate size, however, it is designed to be more flexible in its use than many of its three-manual counterparts. This is made possible primarily by the careful choice of stops and console controls by sacred music director Max Tenney in collaboration with the builder.

A notable and not-so-common feature is the division of the Grand-Orgue into two sections, unenclosed and enclosed. The first contains the principal chorus, based on a 16' Principal, while the latter includes flutes, a Gemshorn with its Celeste, and a rather powerful reed. Versatility not only comes from graduating the volume of the enclosed stops, but goes well beyond. Let's look at how this is accomplished.

Each section of the Grand-Orgue is equipped with its own set of sub and super couplers and a Unison Off. The unusual possibility of applying interdivisional couplers and Unison Off only to a few stops and of using them in conjunction with other non-coupled stops within the same manual offers new and exciting possibilities. As an example, the Great Trompette, which is only controlled by one stop knob at 8' pitch, can be used at 16', 8', and 4' (and under expression) with a non-coupled principal chorus.

The console controls include a Grand-Orgue Enclosed to Expressif Transfer, which can separate the two Grand-Orgue sections in a single motion, canceling the stops drawn on the first manual and transferring them to the second. The two Grand-Orgue sections, now located on separate keyboards, can be used in dialogue, one against the other. In addition, the transfer makes it possible to use the enclosed Grand-Orgue stops with the stops of the second manual, which are also under expression. Imagine the possibilities!

A further step toward the separation of the two Grand-Orgue sections is their separate set of couplers (at 8' and 4') to the Pedal. There are more controls to stimulate creativity, such as the Manual Melody coupler, the Grand-Orgue Trompette coupler, and the Pedal Divide.

The most important contribution to tonal flexibility, however, is the result of very careful choices of dimensions and manufacturing parameters of the pipes, which comes from decades of experience. Together with refined voicing techniques, a good blending of each stop in all traditional stop combinations is guaranteed. In addition, the performer can create registrations that are often

considered unconventional but provide valid musical solutions to whatever challenges arise. With proper voicing and pipe dimensioning, a smaller instrument can display a tonal flexibility comparable to that of a much larger pipe organ.

Technically, the console has much to offer. In addition to quality tracker-touch keyboards (61 keys), a 32-note standard AGO pedalboard, and an ergonomic design, it is equipped with a very reliable and well-tested control panel, which is remarkable in many ways. It displays a user-friendly touchscreen—by a simple touch the organist can jump from one icon to the next to access different functions. The icons are many, but all are intuitive to put any organist at ease from the first experience.

The combination action, which includes both generals and divisionals, offers great flexibility. As is often the case with modern systems, organists can have their own dedicated “folders.” Password input is not needed to open them; a personalized magnetic “key” placed next to a sensor will allow access. The storing of combinations is made simple by giving them the name of the piece for which they were set (i.e., *Widor Toccata*). Further, a number of such pieces can be selected and grouped into concert folders, which can be given a name as well (i.e., *Christmas Concert 2021*).

—Francesco Ruffatti
Partner & Tonal Director

The organ case

Designing a new pipe organ is always an exciting process. Many things must be taken into account, both from the technical and the visual standpoints. Technically, it is always a challenge to make sure that every part is easily accessible, that every pipe is reachable for tuning, that the various divisions speak freely into the building, and that all technical elements fall into place properly. Visually, the design is the result of a combination of several aspects: the environment in which the organ is located, the client's wishes, and the designer's creativity.

The chapel at Notre Dame Seminary is not a large building, yet it is a place with high, vaulted ceilings and classical architectural design. The organ and the console find their place in the loft above the main door, where the choir will sing under the direction of music director and organist Max Tenney.

The casework was stipulated to be of classical design, with the largest pipes in the façade. Our approach to the design follows this criteria, but with a contemporary touch to it, in an effort to blend the classical style with features that belong to the 21st century. The case is divided into five bays, with the central bay capped by an arch, thus recalling the big central arch



Fratelli Ruffatti organ, Notre Dame Seminary, New Orleans (photo credit: Steven Blackmon)

dividing the loft from the chapel. The side bays closest to the center have counter arches, which bring more emphasis to the central bay, while the bays to their sides are a natural conclusion to the organ case containing the smaller façade pipes.

The organ façade features a decorative element in front of the pipes, which enriches the design as a whole. This element develops from the top of the arched roofs next to the central bay and follows its curve, spanning through the three central bays. The decoration crosses in front of the central pipe and changes its curvature until it reaches the vertical columns, where it is replaced by gilded shadow gaps, and then continues on the low part of the side bays, matching the curvature of the pipe mouths of the outermost bays.

The case is finished with a white lacquer and is enriched by 24-carat gold leaf accents, to complement the interior scheme of the planned redecoration of the chapel, soon to be implemented.

—Michela Ruffatti
Architect & Design Director

The organ in liturgy

Rooted in the Documents of the Universal Church, the Teaching of the Supreme Pontiffs, the Directives of the Dicastery for Divine Worship and the Discipline of the Sacraments in the Vatican, as well as the United States Conference of Catholic Bishops' Secretariat on Divine Worship, together with the *Norms for Spiritual Formation* provided in the most recent edition (2022) of the Program for Priestly Formation, the Office of Sacred Music at Notre Dame Seminary seeks to provide the men in priestly formation with both a solid and comprehensive analysis, as well as a practical and methodological understanding of Liturgical Music, its role in service to the Sacred Liturgy, and the means by which the clear and consistent teaching of the Church on the subject might best be implemented throughout the dioceses and parishes in which these future priests will find themselves in the service of God's Holy People.

These words have guided the Sacred Music Program at Notre Dame Seminary in the New Orleans Archdiocese since my arrival nearly a decade ago.

Fratelli Ruffatti

GRAND-ORGUE Unenclosed			Tremblant for enclosed stops			8' Trompette Harmonique 61 pipes			8' Stopped Diapason (Expressif)		
Manual I			8' Cor de Wehner			8' Hautbois (ext 16') 12 pipes			4' Flûte (ext 16' Soubasse) 12 pipes		
16'	Montre	61 pipes	(Trompette de Fête) 61 pipes			Tremblant			32' Contre Bombarde (prep)*		
8'	Montre	61 pipes	Chimes (prep)*			8' Cor de Wehner (Grand-Orgue)			32' Contre Basson (prep)*		
4'	Prestant	61 pipes	Sub Octave			Chimes (prep)*			16' Bombarde 32 pipes		
2 3/4'	Twelfth	61 pipes	Unison Off			Sub Octave			16' Basson (Expressif)		
2'	Doublette	61 pipes	Super Octave			Unison Off			8' Trompette (ext 16' Bomb.) 12 pipes		
1 3/8'	Seventeenth	61 pipes				Super Octave			4' Hautbois (Expressif)		
2'	Fourniture III-V	264 pipes	EXPRESSIF (Enclosed)						8' Cor de Wehner (Grand-Orgue)		
	Zimbelstern	12 bells	Manual II			PÉDALE (Unenclosed)			Chimes (Expressif)		
	Sub Octave		16'	Bourdon Doux (prep)*		32'	Contre Basse (prep)*		* console preparation for digital stop		
	Unison Off		8'	Stopped Diapason 61 pipes		32'	Contre Bourdon (prep)*				
	Super Octave		8'	Viole de Gambe 61 pipes		32'	Resultant (from Soubasse 16')				
GRAND-ORGUE Enclosed			8'	Viole Celeste (TC) 49 pipes		32'	Harmonics V (from Montre 16' and Subbass 16')		50 speaking stops (including preparations and wired stops)		
16'	Bourdon (prep)*		4'	Prestant 61 pipes					34 pipe ranks		
8'	Flûte Harmonique	61 pipes	4'	Flûte de la Vierge 61 pipes		16'	Montre (Grand-Orgue)		1,970 pipes and 12 real bells		
8'	Bourdon	61 pipes	2 3/4'	Nasard 61 pipes		16'	Soubasse 32 pipes				
8'	Gemshorn	61 pipes	2'	Octavin 61 pipes		16'	Bourdon (Grand-Orgue)				
8'	Gemshorn Celeste (TC)	49 pipes	1 3/8'	Tierce 61 pipes		16'	Bourdon Doux (Expressif)		INTERDIVISIONAL COUPLERS		
4'	Flûte Octavante	61 pipes	2'	Plein Jeu IV 244 pipes		8'	Basse 32 pipes		Expressif to Grand-Orgue 16, 8, 4		
			16'	Basson-Hautbois 61 pipes		8'	Bourdon (ext 16' Soubasse) 12 pipes		Grand-Orgue Enclosed to Expressif Transfer		



Cor de Wehner (horizontal Trumpet pipes)



Expressif division pipework



The console with its touchscreen control panel



Pedal Soubasse and Bombarde pipes with walkboard, all made of mahogany

Almost immediately the then-rector, the Very Reverend James A. Wehner, S.T.D., had begun a conversation with me about the organ in the seminary's Chapel of the Immaculate Conception of the Blessed Virgin Mary. The Möller organ had served admirably for nearly a century. It had even survived several attempts to alter its original tonal design, including the expansion of the instrument through the means of extensive unification, in addition to a revoicing. Also, during the decades following the Second Vatican Council, the instrument had been severely neglected, receiving almost no service in those years.

It was decided early on in those conversations that the organ needed to be replaced. The mandate was clear: to design an instrument worthy of Our Lady's seminary, the largest theologate in the American Church, that would competently and beautifully accompany the Church's liturgies, including both the Holy Mass and the Divine Office. As the seminary grounds are located in the urban uptown neighborhood of the city of New Orleans, the chapel is in frequent demand by the archdiocese for various ceremonies, rites, and services that can be accommodated in the small nave seating only 175 persons. These realities guided my mind in planning a new instrument. Additionally, I wanted

to provide an organ that would serve to inspire future priests not only in their daily prayer, but in the eventual reality that, God willing, they will one day serve as pastors in parishes across the Gulf south, and that they themselves might go on to commission similar instruments of such high quality for these parish communities in which they will serve.

The concept for the seminary organ—two manuals and pedal with two enclosed divisions and an unenclosed complete principal chorus—came about through the months and years of conversations with Francesco Ruffatti, tonal director of the firm. This idea would seem to deliver the most flexibility for our instrument. It was also through these discussions and because of my desire to honor the French patrimony of the city, archdiocese, and seminary, that our concept for a French-inspired instrument was developed. Francesco and Michela had previously spent much time surveying and studying several famous instruments by the builder Cavaillé-Coll in preparation for what has become one of the firm's landmark organs—in Buckfast Abbey, Devon, U.K., which contains a French Gallery division. Our instrument here in New Orleans is largely influenced by that study.

As we have now completed the installation of the instrument and are in the process of voicing and tuning, we have begun using the instrument at liturgies. To say that the organ surpasses my every expectation would be a gross understatement: it literally sings in the room. It is possible to lead the entire seminary community with only the 8' Montre. The rich harmonics seem to lift the voices high in the nave. The Gregorian chant Propers sung by the Seminary Schola Cantorum are beautifully accompanied by the Gemshorn. The sounds are truly gorgeous in every sense of the word.

This project would not have been possible without the incredible support of the Very Reverend Father James A. Wehner, S.T.D., Sixteenth Rector and Sixth President of Notre Dame Seminary. As well, profound thanks are due to the entire team at Fratelli Ruffatti, including Piero, Francesco, and Michela Ruffatti, Fabrizio Scolaro, Evgeny Arnautov, Nancy Daley, and Tim Newby.

—Max Tenney
Associate Professor, Organist and
Director of Sacred Music
Notre Dame Seminary
The Roman Catholic Archdiocese of
New Orleans

Builder's website: ruffatti.com
Seminary website: nds.edu

Cover photo by Steven Blackmon
Detail photos by Fratelli Ruffatti

Notre Dame Seminary, New Orleans, Louisiana

Grand-Orgue Unenclosed to Pédale 8, 4
Grand-Orgue Enclosed to Pédale 8, 4
Expressif to Pédale 8, 4

Manual Melody Coupler
Grand-Orgue Cor de Wehner Coupler

COMBINATION ACTION

Generals 1–10
Grand-Orgue 1–6, Cancel
Expressif 1–6, Cancel
Pédale 1–6, Cancel
Set
General Cancel
Next (+) (multiple locations)
Previous (–)
All Generals Become Next (piston)
Divisional Cancels on stop jambs for each division

MIDI
MIDI Grand-Orgue
MIDI Expressif
MIDI Pédale

Pedal Divide 1
Pedal Divide 2
(Pedal divide configurations and dividing point are programmable from the touchscreen)

CANCELS (not settable)
Reeds Off
Mixtures Off

Zimbelstern
Tutti (Full Organ)

Expression for Expressif
Expression for Grand-Orgue Enclosed
All Swells to Expressif
Crescendo

CONSOLE CONTROL SYSTEM

The control panel is a 5.7-inch-wide color touchscreen.

Functions and features:

- Screen settings, language selection, date and time display, thermometer display
- Metronome
- Transposer, by 12 semitones either way
- Crescendo and Expressions bargraphs
- Crescendo sequences: standard and settable
- Crescendo Off
- Diagnostics
- "Open" memory containing up to 9,999 memory levels for the General pistons
- Additional 100 personalized folders, each containing up to 9,999 memory levels for the General pistons
- Access to the folders by password or by personal proximity sensor
- Up to 5 "insert" combinations can be included or cancelled between each General

piston to correct errors or omissions while setting combination sequences

- Renumbering function for modified piston sequences
- All system data can be saved on USB drive.
- Display for combination piston and level in use
- Combination action sequences can be stored with the name of the piece, and pieces can be collectively grouped and saved into labelled "Concert" folders.

RECORD AND PLAYBACK

Export/import recordings with USB drive.

Here & There

► page 7

Philadelphia, Pennsylvania, to study with Alexander McCurdy, earning his Bachelor of Music degree in 1950. He continued his studies at Union Theological Seminary, New York City, where he obtained a Master of Sacred Music degree in 1952 and later a Doctor of Sacred Music degree in 1964.

McDonald served on the organ faculty at Westminster Choir College, Princeton, New Jersey, from 1952 to 1994 and at Union Theological Seminary from 1958 to 1966. An active recitalist, he was the first American organist to play at the annual organ week in Nuremberg, Germany, in 1963. From 1955 to 1975, he was a touring organ recitalist under the management of Colbert-LaBerge concert management. He served as the organist and minister of music at Christ Church, United Methodist, in New York City for 30 years.

Donald Gordon McDonald is survived by niece Cyndy Matthews and nephew Scotty Rutherford and their families. Memorial gifts may be given to the American Guild of Organists endowment fund at agohq.org or the Central Park Conservancy at centralparknyc.org.

Concert management



David Pérez

David Pérez has joined the management of Seven Eight Artists. He is a soloist and chamber musician with extensive experience at the organ, piano, and harpsichord. He belongs to the first generation of Cuban organists working to rediscover and revitalize the organ and its repertoire on the island. Eager

to incorporate his Cuban heritage and culture into the music he makes, Pérez works to infuse the colors and flavors of Cuban music into the spectrum of organ repertoire with his transcriptions of works by prominent Cuban composers. For information: seveineightartists.com.

Organbuilders



Milnar Antiphonal division, The Community Church of Tellico Village, Loudon, Tennessee

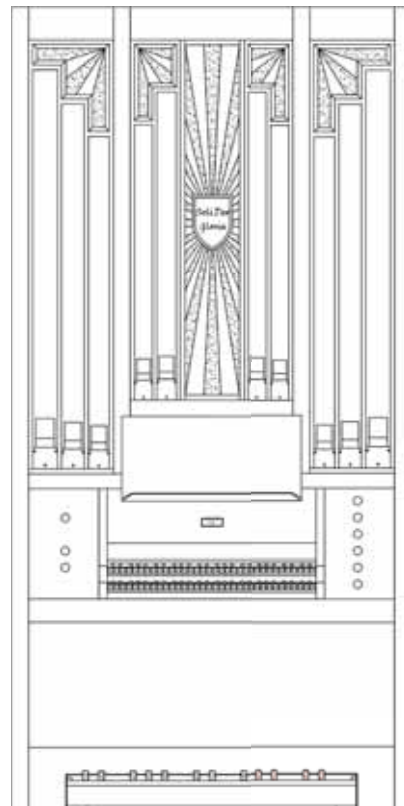
Milnar Organ Company, LLC, of Eagleville, Tennessee, has completed a project at The Community Church of Tellico Village in Loudon, Tennessee. They installed a seven-rank Antiphonal division to an existing Zimmer organ. The Antiphonal Organ was originally part of the Schantz organ at St. John's Episcopal Cathedral in Knoxville, Tennessee.

The church is a very large building treated heavily with sound absorbing material. There was a significant delay of sound of the organ and choir at the back portion of the church. This delay started just past midway of the room.

The stops on the two main windchests are 8' Rohrflute, 4' Octave, 2' Principal and 1 1/2' Mixture III. The casework was decorated with ornate coverings, all of which had to be removed to match the very modern building. To install the organ on a solid wall, it was necessary to remove half of the 4-inch-thick sound-absorbing material. The 6-inch metal-studded wall gave substantial support to mount the windchests. A room to the side keeps the blower and bellows silent.

The Antiphonal Organ was voiced and regulated standing in the center of the room to balance it with the main organ.

The project was consulted with organist Fredrick Pogue and designed by Frank Friemel. For further information: www.milnarorgan.com.

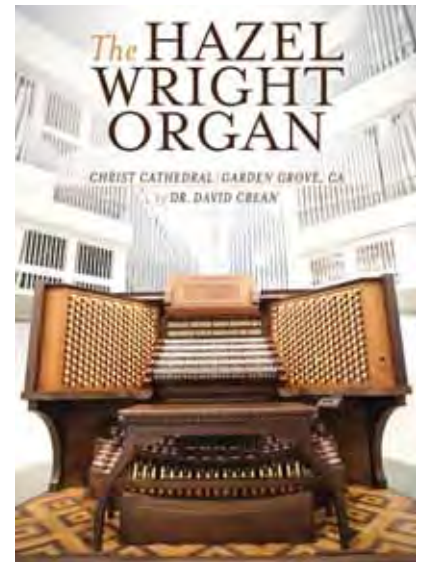


Sketch of M. P. Rathke, Inc., Opus 13, Trinity Lutheran Church, Terre Haute, Indiana

M. P. Rathke, Inc., Cincinnati, Ohio, is building a new organ for Trinity Lutheran Church, Terre Haute, Indiana. Housed in a freestanding case of quarter-sawn white oak with walnut and maple accents, Opus 13 will feature two manuals and eight stops. Installation is scheduled for autumn 2022. For information: rathkepipeorgans.com.

Publishers

The Gothic Catalog announces a new book, *The Hazel Wright Organ: Christ Cathedral, Garden Grove, CA* (\$30), by David Crean, with a foreword by Frederick Swann. The book provides a detailed look at the history of the



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

Hazel Wright Organ, dedicated in 1982 at the Crystal Cathedral, now Christ Cathedral, highlighted by historical photographs, interviews with key players, and complete specifications, plus a list of all concert programs and performers from 1982 to 1998.

The Hazel Wright Organ (see the cover feature of the April 2020 issue) is the fifth largest pipe organ in the world and was made possible by significant donations from Hazel Wright, a regular viewer of Robert Schuller's weekly television program *Hour of Power*. The instrument was built by Fratelli Ruffatti after a design by Virgil Fox, using the 100-rank Aeolian-Skinner organ from Philharmonic Hall in New York City and the 97-rank Ruffatti organ installed in 1977 in the Robert Neutra-designed sanctuary of the Garden Grove Community Church, the predecessor congregation of the Crystal Cathedral. Ruffatti added 29 ranks to the organ at that time. The instrument was enlarged during the 16-year tenure of the Crystal Cathedral's organist emeritus, Frederick Swann. The re-imagined and restored organ currently comprises five manuals, 302 stops, 293 ranks over fourteen divisions, and has more than 17,106 pipes.

Gothic also offers two digital-only recordings, both featuring the Ruffatti organ. *The Hazel Wright Organ* (G-49337) features David Ball, cathedral organist and a member of THE DIAPASON's 20 Under 30 Class of 2017, assisted by Emma Whitten, associate organist of the cathedral. Whitten is the featured performer in *Hazel is Back!* (G-49338). For further information: gothic-catalog.com.





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Carillon Profile

Beaumont Memorial Tower Michigan State University, East Lansing, Michigan

The Michigan State University's Beaumont Memorial Tower in East Lansing is centrally located on campus in an open, wooded park ideal for carillon concerts. Apart from its beautiful natural setting, Beaumont Memorial Tower is distinguished as the first recipient of a Michigan Historical Marker in 1955 on the occasion of the centennial celebration of the university. Alumnus John W. Beaumont and his wife Alice donated the funds for the tower and chime as a monument to the college's mission and achievements.

The tower was designed in the neo-Gothic style by the architectural firm of Donaldson and Meier of Detroit and built in 1929. The current carillon of Beaumont Memorial Tower started as a ten-bell chime cast by Gillett & Johnston of Croydon, England, in 1928 and installed in 1929. The chime was performed manually from a baton keyboard, and the bells were automated to ring the quarter-hour and hour. Shortly after its installation, three more bells were ordered from Gillett & Johnston and installed in 1930, so that the college's Alma Mater, "Close by the Winding Cedar," could be performed with the available pitches.

The chime underwent multiple expansions and improvements until it became the world-class carillon it is today. Russell Daubert, the first chimer, advocated for the expansion of the instrument to a carillon, and in 1935 ten more bells were added—bringing the total number of bells to 23. In the late 1940s, due to the advocacy of new carillonneur Wendell Westcott, 14 more bells were added in 1950, bringing the total to 37, but these treble bells were cast by the Dutch firm Petit & Fritsen. The Michigan State College Fund solicited for ten more bells shortly thereafter, and six treble bells were installed in 1952, while four bass bells were installed in 1959. The new trebles were cast by Petit & Fritsen, while the four bass bells were cast by Gillett & Johnston. By this time, the carillon consisted of 47 bells at a concert size of four octaves.

By the early 1970s, the instrument had fallen into disrepair, and in 1986 the bells were disconnected from the keyboard and automatic playing mechanism. The university hired the Royal Eijsbouts Bell Foundry of the Netherlands restore the clock mechanism, automate the lowest 27 bells, install a new central transmission system with directed cranks, replace the 20 Petit & Fritsen bells, and add two more bells. The replacement treble bells rectified the tuning discrepancy between the bells cast by two firms. Margo Halsted, the University of Michigan carillonneur, was a strong supporter of the carillon's renovation and was the formal consultant on the project. After this last renovation was completed, the carillon consisted of 49 bells. The bells are pitched from C3 to D7, absent two bass notes, although they transpose up one whole step from their keyboard position (lowest bell keyed at B-flat).

Margo Halsted served as the visiting university carillonneur from 1996 to 1997, at which time her student Ray McLellan was appointed to the position of university carillonneur. He served in this position until his untimely passing in April 2021. The university carillonneur of Grand Valley State University, Julianne Vanden Wyngaard, served as the interim carillonneur, and Jonathan Lehrer started as the new university carillonneur in August



Beaumont Memorial Tower, Michigan State University, East Lansing, Michigan (photo credit: Julie Turner)



The carillon clavier in the playing cabin (photo credit: Sally Harwood)



One of the original bells of the tower (photo credit: Sally Harwood)



Some of the bells from below (photo credit: Julie Turner)

2022. Other regular performers include Rachel Drobnak, Laurie Harkema, Sally Harwood, and Bill McHarris.

When classes are in session, the carillon is played at noon most days of the week and for special events. Lehrer will continue the carillon performance studio started by his predecessor. The Muelder Summer Carillon Recital series occurs on five to six consecutive Wednesdays in July and August at 6:00 p.m., started in 1996 through the generosity of faculty member and administrator Milton Muelder.

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

Carillon website:
music.msu.edu/carillon/history-of-beaumont-tower-and-the-carillon

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, •+=RCCO centre event, +=new organ dedication, ++=OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

**UNITED STATES
East of the Mississippi**

15 OCTOBER

Richard Webster & Malcolm Archer, hymn & anthem festival; St. Luke's Episcopal, Evanston, IL 4 pm
VocalEssence; Bethel University, St. Paul, MN 7 pm

16 OCTOBER

Monica Czausz Berney; First Church of Monson, Monson, MA 3 pm
Kent Tritle; Cathedral of St. John the Divine, New York, NY 5 pm
Chelsea Chen; Cathedral Basilica of the Sacred Heart, Newark, NJ 3 pm
Carol Williams; St. Matthew Lutheran, Hanover, PA 4 pm
Gail Archer; St. Bernard Catholic Church, Pittsburgh, PA 3 pm
David Hurd; Grace & St. Peter's Episcopal, Baltimore, MD 6 pm
Craig Williams; Culpeper Baptist, Culpeper, VA 4 pm
Robert McCormick; St. Andrew's Episcopal, Burke, VA 4 pm
James Kealey; Wertheim Performing Arts Center, Miami, FL 4 pm
Lynne Davis; St. Paul's United Methodist, Rochester, MI 4:30 pm
Douglas Cleveland; University of St. Thomas, St. Paul, MN 3 pm

21 OCTOBER

Jeffrey Johnson; Trinity Episcopal, Boston, MA 12:15 pm
David Higgs; Christ United Methodist, Greensboro, NC 7:30 pm
Jonathan Ryan; Cathedral of St. Paul, Birmingham, AL 7 pm

22 OCTOBER

David Briggs; Church of the Transfiguration, Orleans, MA 7:30 pm
+ **James O'Donnell**; Christ Episcopal Church, Greenwich, CT 5 pm
TENET; St. Ignatius of Antioch, New York, NY 7 pm
Gail Archer; St. Stanislaus Bishop & Martyr Polish National Catholic Cathedral, Scranton, PA 3 pm
David Higgs, masterclass; Christ United Methodist, Greensboro, NC 10 am
Vincent Dubois; Corinth Reformed Church, Hickory, NC 7 pm
Colin MacKnight; Painesville United Methodist, Painesville, OH 7:30 pm
Jeffrey Biersch, hymn festival; Zion Lutheran, Wausau, WI 7 pm

23 OCTOBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Ann Labounsky; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm
Gail Archer; St. John Cantius Catholic Church, Philadelphia, PA 3 pm
Johann Vexo; Christ Church Episcopal, Philadelphia, PA 5 pm
Lorie Payne; St. John's Episcopal, Hagerstown, MD 5 pm
Alan Morrison; First Presbyterian, Virginia Beach, VA 4 pm

David Higgs, worship service; Christ United Methodist, Greensboro, NC 11 am

Bálint Karosi; Holy Trinity Lutheran, Akron, OH 4 pm

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

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

Huw Lewis; Central Reformed, Grand Rapids, MI 4 pm

25 OCTOBER

Craig Williams; Central Synagogue, New York, NY 12:30 pm

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

Isabelle Demers; Furman University, Greenville, SC 7:30 pm

Vincent Dubois; Cathedral of St. Paul, St. Paul, MN 7:30 pm

Christopher Houlihan; Overture Center for the Arts, Madison, WI 7:30 pm

26 OCTOBER

Scott Dettra, works of Franck; St. Ignatius Loyola Catholic Church, New York, NY 7 pm (program 1 of 2)

Johann Vexo; First United Methodist, Orlando, FL 7:30 pm

27 OCTOBER

Scott Dettra, works of Franck; St. Ignatius Loyola Catholic Church, New York, NY 7 pm (program 2 of 2)

Choral concert; St. Luke in the Fields, New York, NY 7:30 pm

28 OCTOBER

James Kennerley, silent film accompaniment, *The Cabinet of Dr. Caligari*; Merrill Auditorium, Portland, ME 7 pm

Jordan Prescott; Trinity Episcopal, Boston, MA 12:15 pm

Mark Laubach, works of Franck; St. Anthony of Padua Catholic Church, Lancaster, PA 7 pm

Vincent Dubois; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

Johann Vexo; River Road Church, Baptist, Richmond, VA 7:30 pm

Adam J. Brakel; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7:30 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

29 OCTOBER

Mark Laubach, lecture on Franck; St. Anthony of Padua Catholic Church, Lancaster, PA 10 am

Choral concert; Cathedral of St. Paul, Detroit, MI 7 pm

30 OCTOBER

Felix Hell; Cathedral of St. John the Divine, New York, NY 5 pm

Vincent Dubois; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm

Erik Wm. Suter; Grace Episcopal, Keswick VA 11 am service, 4 pm Evensong, 5 pm recital

James Kealey; Advent Lutheran, Melbourne, FL 3 pm

Scott Dettra, works of Franck; West End United Methodist, Nashville, TN 4 pm (program 1 of 2)

Gail Archer; St. John Cantius Catholic Church, Chicago, IL 3 pm

Chelsea Chen, Rheinberger, *Organ Concerto No. 2 in G*; Grace Lutheran, River Forest, IL 3:45 pm

James Russell Brown; Northern Illinois University, DeKalb, IL 4 pm

31 OCTOBER

Mark Steinbach; Brown University, Providence, RI 11:59 pm

Calendar

Scott Dettra, works of Franck; Christ Church Cathedral, Nashville, TN 7:30 pm (program 2 of 2)

1 NOVEMBER

Thomas Ospital; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm

2 NOVEMBER

de Victoria, *Missa pro defunctis*; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm

Christopher Urban; First Presbyterian, Arlington Heights, IL 12:10 pm
Fauré, *Requiem*; First Presbyterian, Arlington Heights, IL 7 pm

3 NOVEMBER

Thomas Ospital; First Presbyterian, Birmingham, MI 7 pm

4 NOVEMBER

Jared Johnson; Trinity Episcopal, Boston, MA 12:15 pm

Mark Laubach, works of Franck; St. Stephen's Episcopal, Wilkes-Barre, PA 7:30 pm

Olivier Latry; First Presbyterian, Deerfield, IL 7 pm

5 NOVEMBER

Douglas Cleveland; First United Methodist, Montgomery, AL 7 pm

6 NOVEMBER

Alan Murchie; St. John's Episcopal, West Hartford, CT 12:30 pm

Stephen Price; Cathedral of St. John the Divine, New York, NY 5 pm

Scott Dettra; Nazareth Moravian, Nazareth, PA 4 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Monica Czausz Berney; Duke University Chapel, Durham, NC 5 pm

Michael Delfín, organ and piano; Episcopal Church of the Redeemer, Cincinnati, OH 2 pm

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

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

Naki Sung-Kripfans & Deborah Friauff; St. Andrew Episcopal, Ann Arbor, MI 7 pm

Alcee Chriss; Independent Presbyterian, Birmingham, AL 4 pm

10 NOVEMBER

Shin-Ae Chun; First Baptist, Ann Arbor, MI 12:15 pm

11 NOVEMBER

Vincent Carr; Trinity Episcopal, Boston, MA 12:15 pm

Nathan Laube; Chapel of the Christ Child, Christ Church Christiana Hundred, Wilmington, DE 7 pm

Sarah Simko; Cathedral of St. Paul, Detroit, MI 7:30 pm

12 NOVEMBER

Todd Wilson; St. Peter's Episcopal, Charlotte, NC 7:30 pm

Gunnar Idenstam, organ, & Erik Rydval, nyckelharpa; Spivey Hall, Morrow, GA 3 pm

13 NOVEMBER

Yilun Wang; St. Philip Episcopal, Brooklyn, NY 2:30 pm

Mark Laubach, works of Franck; St. Stephen's Episcopal, Wilkes-Barre, PA 4 pm

Nathan Laube; Chapel of the Christ Child, Christ Church Christiana Hundred, Wilmington, DE 4 pm

Veterans' Day service; Cathedral of St. Paul, Detroit, MI 4 pm

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

Ken Cowan; Independent Presbyterian, Birmingham, AL 4 pm

15 NOVEMBER

Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

19 NOVEMBER

Choir concert; St. Agnes Catholic Cathedral, Rockville Centre, NY 5 pm
TENET; St. Luke in the Fields, New York, NY 7 pm

20 NOVEMBER

Katherine Jolliff, Central United Methodist, Endicott, NY 3 pm

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2022

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Calendar

Jens Korndörfer; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Mark Laubach, works of Franck; St. Stephen's Episcopal, Wilkes-Barre, PA 4 pm
Bruce Neswick; Calvary Episcopal, Pittsburgh, PA 4 pm
Alcee Chriss; Washington National Cathedral, Washington, DC 2 pm
Janette Fishell; Finney Chapel, Oberlin College, Oberlin, OH 4:30 pm
Jeremy David Tarrant, works of Franck; Cathedral of St. Paul, Detroit, MI 3:15 pm
Colin MacKnight; Independent Presbyterian, Birmingham, AL 4 pm
Christopher Urban, with brass, Rheinberger, *Concerto No. 2*; First Presbyterian, Arlington Heights, IL 4 pm
James Russell Brown; St. Giles Episcopal, Northbrook, IL 4 pm
Greg Zelek; Emmanuel Episcopal, Rockford, IL 3 pm

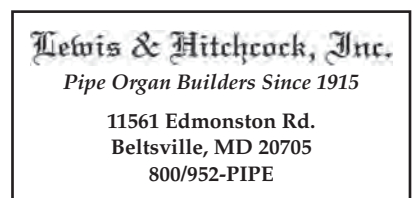


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25 NOVEMBER
 Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm
 26 NOVEMBER
 Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm
 27 NOVEMBER
Diane Meredith Belcher; Church of the Advent, Boston, MA 4:30 pm
 Advent Procession; Cathedral of St. Paul, Detroit, MI 4 pm
 29 NOVEMBER
Jackson Borges, works of Franck; Statesboro First United Methodist, Statesboro, GA 6 pm
UNITED STATES
West of the Mississippi

15 OCTOBER
Damin Spritzer; Dordt University, Sioux Center, IA 7:30 pm
 16 OCTOBER
Ken Cowan; First United Methodist, Lubbock, TX 5 pm
David Hatt, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; St. James Episcopal, Los Angeles, CA 6 pm
 21 OCTOBER
Andrew Peters, silent film, *Grandma's Boy*; Historic Trinity Lutheran, St. Louis, MO 7 pm
Jens Korndörfer; St. Monica Catholic Church, Dallas, TX 7:30 pm
 23 OCTOBER
Michael Hey; St. Francis de Sales Oratory, St. Louis, MO 2 pm
Alexander Ffinch; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
 27 OCTOBER
David Baskeyfield; Third Church of Christ, Scientist, Dallas, TX 7 pm
 28 OCTOBER
Alan Morrison; St. Andrew United Methodist, Plano, TX 7:30 pm
 30 OCTOBER
Thomas Ospital; Boston Avenue United Methodist, Tulsa, OK 5 pm



Stefan Engels; St. Rita Catholic Church, Dallas, TX 7 pm
 4 NOVEMBER
Ken Cowan; Kansas State University, Manhattan, KS 7:30 pm
Vincent Dubois; Highland Park Presbyterian, Dallas, TX 7 pm
 5 NOVEMBER
Nathaniel Gumbs, Price, *Suite and Retrospection*; Walt Disney Concert Hall, Los Angeles, CA 8 pm
 6 NOVEMBER
+ Frederick Hohman; Little Flower Catholic Church, St. Louis, MO 3 pm
Gail Archer; Church of the Good Shepherd, Lake Charles, LA 3 pm
Thomas Ospital; Southern Methodist University, Dallas, TX 7:30 pm
Vincent Dubois; First Presbyterian, Kilgore, TX 8 pm
Olivier Latry; St. John's Lutheran, Sacramento, CA 3 pm recital, 4:30 pm discussion
Nathaniel Gumbs, Price, *Suite and Retrospection*; Walt Disney Concert Hall, Los Angeles, CA 2 pm
 8 NOVEMBER
Olivier Latry; Christopher Cohan Center, San Luis Obispo, CA 6:30 pm discussion, 7:30 pm recital
 11 NOVEMBER
Douglas Cleveland; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm
 13 NOVEMBER
Diane Meredith Belcher; First Christian, Jefferson City, MO 4 pm
James Kealey; Church of the Holy Trinity, Lincoln, NE 4 pm
 18 NOVEMBER
Scott Dettra, works of Franck; Trinity Episcopal Cathedral, Portland, OR 7 pm (program 1 of 2)
 19 NOVEMBER
Scott Dettra, works of Franck; Trinity Episcopal Cathedral, Portland, OR 7 pm (program 2 of 2)
INTERNATIONAL
 19 OCTOBER
Thierry Escaich, with Quatuor Tchaliq; Kulturpalast, Dresden, Germany 8 pm

Richard Lyne; Welsh Church of Central London, London, UK 1:05 pm
 20 OCTOBER
Isabelle Demers; Église Saint-Jean-Baptiste, Montréal, QC, Canada 7 pm
 21 OCTOBER
Aaron Tan & Christian Lane; Ascension of Our Lord Church, Montréal, QC, Canada 7 pm
 22 OCTOBER
Peter Krasinski, silent film accompaniment, *Nosferatu & The Cabinet of Dr. Caligari*; Church of St. Andrew & St. Paul, Montréal, QC, Canada 7 pm
 23 OCTOBER
David Brondel; Oratoire Saint-Joseph du Mont-Royal, Montréal, QC, Canada 7:30 pm
 26 OCTOBER
Holger Gehring; Frauenkirche, Dresden, Germany 8 pm
 30 OCTOBER
Emmanuel Arakélian; Paroisse Saints-Anges, Lachine, QC, Canada 3 pm
 2 NOVEMBER
Matthias Dreißig; Kreuzkirche, Dresden, Germany 8 pm
 9 NOVEMBER
Holger Gehring; Kathedrale, Dresden, Germany 8 pm
 16 NOVEMBER
Samuel Kummer & Matthias Grünert; Kathedrale, Dresden, Germany 8 pm
 20 NOVEMBER
Olivier Latry; Saint-Sulpice, Paris, France 4 pm
 23 NOVEMBER
Sebastian Freitag; Kathedrale, Dresden, Germany 8 pm
 27 NOVEMBER
Yves Garand; Paroisse Saints-Anges, Lachine, QC, Canada 3 pm
 30 NOVEMBER
Holger Gehring, with Handglockenchor Gotha; Kreuzkirche, Dresden, Germany 8 pm



MICHAEL BRITT, St. Patrick's Cathedral, New York, NY, July 17: *Triptych for Organ*, Fedak; *Aux Étoiles*, Duparc, transcr. Fournier; *Finlandia*, op. 26, Silbelius, transcr. Fricker.

JULIA BROWN, Trinity Lutheran Church, Lynnwood, WA, July 5: *Benedicam Domino*, Praetorius, transcr. Scheidemann; *Chorale Fantasia on In dich hab ich gehoffet*, Tunder; *Magnificat Octavi Toni*, Scheidemann; Fanfare, Trio (*Grand Partita on Ein feste Burg*), Osterland; *Chorale Prelude on Ein feste Burg*, Hanff; *Praeludium in e*, BuxWV 142, Buxtehude.

CORRADO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, June 12: *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Preludio*, Verdi, transcr. Cavalli; *Pièce heroïque*, FW 37 (*Trois Pièces pour grand orgue*, no. 3), Franck; *Troisième fantaisie in C*, op. 157, Saint-Saëns; *Karma*, Donati; *In the Steppes of Central Asia*, Borodin, transcr. Bertero; *Prelude and Fugue in c*, B. 146, Willan.

RAY CORNILS, Basilica of Ss. Peter & Paul, Lewiston, ME, July 13: *Knightsbridge March (London Suite)*, Coates; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; *Flapperette*, Greer; Carillon de Westminster (*24 Pièces de fantaisie*, *Troisième suite*, op. 54, no. 6), Vierne.

THEO. S. (TED) DAVIS, harpsichord, Maryland State Boychoir Center for the Arts, Baltimore, MD, July 17: *Allemande*, Courante, Gigue en Rondeau I, Gigue en Rondeau II (*Pièces de clavecin*), Rameau; *Partita in B-flat*, BWV 825, Bach; *Allemande*, Le Sensible, La Marche des Scythes (*Pièces de clavecin*), Royer.

STEFAN DONNER, St. Patrick's Cathedral, New York, NY, July 31: *Prelude and Fugue in C*, BWV 545, Bach; *Andante in F*, K. 616, Mozart; O wie

selig seid ihr doch, ihr Frommen (*Vier Kleine Choralvorspiele*, no. 3), *Prelude and Fugue in D*, Schmidt.

KATELYN EMERSON, St. Christopher's Episcopal Church, Chatham, MA, June 10: *Prelude and Fugue in G*, BWV 541, Bach; *Est-ce Mars*, SwWV 321, Sweelinck; *Chanson de Matin*, op. 15, no. 2, Elgar, transcr. Brewer, Emerson; *Plymouth Suite*, Whitlock; *Chanson de Nuit*, op. 15, no. 1, Elgar, transcr. Brewer, Emerson; *Prière*, op. 20 (*Six Pièces pour Grand Orgue*, no. 5), Franck; Impromptu No. 2 (*Three Impromptus*, op. 78), Taylor; Scherzo (*Sonata en Fa*, op. 7), Laurin; *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor.

DONALD K. FELLOWS, St. Paul Catholic Cathedral, Pittsburgh, PA, July 17: *Prelude and Fugue in D*, BWV 532, Bach; *Prelude and Fugue in f (Dorian) (Three Preludes and Fugues for Organ*, op. 72, no. 2), Peeters; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Sonata in g*, Galuppi; Final (*Symphonie I in d*, op. 14), Vierne.

DOMINIC FIACCO, Old Palatine Church, Johnsville, NY, June 19: *Prelude and Fugue in C*, BWV 547, Bach; *Concerto No. 5 in F*, Handel, transcr. Dupré; *Carpe Diem*, Takle; *Herzlich tut mich erfreuen (Eleven Chorale Preludes*, op. 122, no. 4), Brahms; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Fantasia super Komm, heiliger Geist*, BWV 651, Bach; Scherzo in E (*10 Pièces pour orgue*, no. 8), Gigout; *Prelude and Fugue in A*, BWV 536, *Fugue in e*, BWV 548ii, Bach.

MATT GERHARD, Christ Church, Michigan City, IN, June 1: Fanfare (*École d'Orgue*), Lemmens; *Joyful, Joyful, We Adore Thee*, arr. Gerhard; O Welt, ich muß dich laßen (*Eleven Chorale Preludes*, op. 122, no. 11), Brahms; *Diptych on Orientis Partibus*, Hebble; Improvisa-

tion on O Beautiful, For Spacious Skies (*A Patriotic Suite*), Callahan; *The Entertainer*, Joplin, transcr. Biggs; *Eternal Father, Strong to Save*, arr. Hughes; *Prelude on Easter Hymn*, Broughton; *Adoration*, Price; *A la Romantique (Symphony of Time*, op. 23), Williams; *Toccata (Douze Pièces*, no. 3), Dubois.

DAVID JONIES, Queen of the Rosary Chapel, Sinsinawa, WI, June 22: *Hymne Ave Maris Stella*, de Grigny; March on a Theme by Handel (*Pièces dans différents styles*, book 1, op. 15, no. 2), Guilmant; Pastorale, op. 19 (*Six Pièces d'orgue*, no. 4), Franck; Carillon (*Sept Pièces*, op. 27, no. 4), Dupré; *Sonata IV in a*, op. 98, Rheinberger; *Magnificat noni toni*, BuxWV 205, Buxtehude; *Magnificat peregrini toni*, *Magnificat alio modo*, Pachelbel; *Meine Seele erhebt den Herren*, BWV 648, *Fuga sopra il Magnificat*, BWV 733, Bach.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, July 16: *Hungarian March*, Berlioz, transcr. Kennerley; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Sonata on the 94th Psalm*, Reubke.

DEREK NICKELS, St. Joseph Catholic Church, Chicago, IL, June 12: Hymne d'Actions de grâce, Te Deum (*Trois Paraphrases Grégoriennes*, op. 5, no. 3), Langlais; Tiento de falsas 4º tono, WSC 11, Toca de mano izquierda 5º tono, WSC 83 (*Libro de obras de órgano*), Cabanilles; *Fugue in g*, Reinken; Valet will ich dir geben (*Cantata 95*), Lobe den Herren, den mächtigen König der Ehren (*Cantata 137*), Bach, transcr. Biery; *Prelude and Fugue in C*, BWV 547, Bach; *Prière*, op. 20 (*Six Pièces pour Grand Orgue*, no. 5), Franck; Final (*Symphonie IV in g*, op. 32), Vierne.

CHRISTA RAKICH, St. John's Episcopal Church, West Hartford, CT, June

5: *Partita on Detroit*, Hurd; *Hommage à Schumann: Chorale Prelude on Hendon*, Rakich; *Fuga à 3 Soggetti (Die Kunst der Fuge*, BWV 1080), *Vor deinen Thron tret' ich hiermit*, BWV 668, Bach.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, June 24: *Praeludium in g*, BuxWV 149, Buxtehude; *Psalm Interpretations*, Diemer; *Pièce d'Orgue*, BWV 572, Bach; *Five Short Pieces*, Whitlock; *Voluntary on Engelberg*, Hampton.

REES TAYLOR ROBERTS, First (Scots) Presbyterian Church, Charleston, SC, June 2: *Prelude in F*, Mendelssohn Hensel; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Suite No. 1 for Organ*, Price; *Cantilène*, op. 29 (*Trois Pièces*, no. 2), Pierné; *Prelude in E*, BWV 566, Bach; *Prelude and Fugue on O Traurigkeit, o Herzeleid (Short Chorale Preludes*, no. 5), Smyth; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

ANDREW SCHAEFFER, First Congregational Church (United Church of Christ), Appleton, WI, June 8: *Alleluys*, Preston; *Partita on Herr Jesu Christ, dich zu uns wend*, Böhm; *Lantana*, Selix (*Plymouth Suite*), Whitlock; *Fanfares*, Hampton.

Queen of the Rosary Chapel, Sinsinawa, WI, June 29: *Fanfares*, Hampton; *Praeludium in D*, BuxWV 139, Buxtehude; Master Tallis's Testament (*Six Pieces for Organ*, no. 3), Howells; *Balletto del granduca*, SwWV 319, Sweelinck; *Aria*, Peeters; *Rosace*, Campanile, Noël, In Paradisum, Tu es petra et portæ inferi non prævalerunt adversus te (*Esquisses Byzantines*), Mulet.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 15: *Toccata in F*, BuxWV 156, Buxtehude; *Concerto del Sigr. Meck in b*, LV 133, Walther; *Onder een linde groen*, SwWV 325, Sweelinck; *Praeludium in G*, Bruhns.

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Fruhauf Music Publications continues its new 2022–23 season of complimentary monthly music publications with an October posting of a rousing setting for carillon (solo or duet), entitled *Rounded Variations on St. Stephen*. Please consult FMP's Home Page Bulletin Board (www.frumuspub.net) for titles new and old, and browse through the Downloads page with its complete listing of all available gratis PDF booklet files for organ, choir and organ, and for carillon.

PUBLICATIONS / RECORDINGS

Johann Mattheson: *Harmony's Monument, The 12 Suites of 1714* are played by British harpsichordist and instrument maker Colin Booth in a 2-CD set imported by Raven for sale in America. Booth plays two harpsichords he built, both of two manuals: one is brass-strung and based on the instrument built by Christian Vater of Hannover in 1738 (German National Museum, Nuremberg); the larger copies the iron-strung harpsichord of 1681 by Antoine Vaudry (Victoria and Albert Museum, London). Hamburg-born Mattheson (1681–1764) was a friend of Handel, opera singer, composer, secretary to the English ambassador to Hamburg, prolific writer of books on music, etc. Few compositions were published, and many manuscripts were destroyed in World War II; but the twelve suites subtitled *Harmony's Monument* were published in England and Germany in 1714. The 12 suites comprise a total of 69 pieces and about 2-1/2 hours of music. SBCD-208, 2-CDs for the price of one, \$16.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc. **This recording is reviewed in "Harpichord Notes," November 2021 issue, p. 11.**

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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 pavelmadhzarov.com@gmail.com.

The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People, Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

The Organ Historical Society is offering a limited number of remaining convention books, *The Pipe Organs of Columbus* (\$25, including shipping). The 116-page softbound book contains entries on 26 venues visited during the OHS's 65th annual convention in Columbus, Ohio, and its surroundings, July 31–August 5. Each entry contains essays by Joseph M. McCabe, convention chair, documentation of pipe organs, and color photography by Len Levasseur. For information: organhistoricalsociety.org.

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