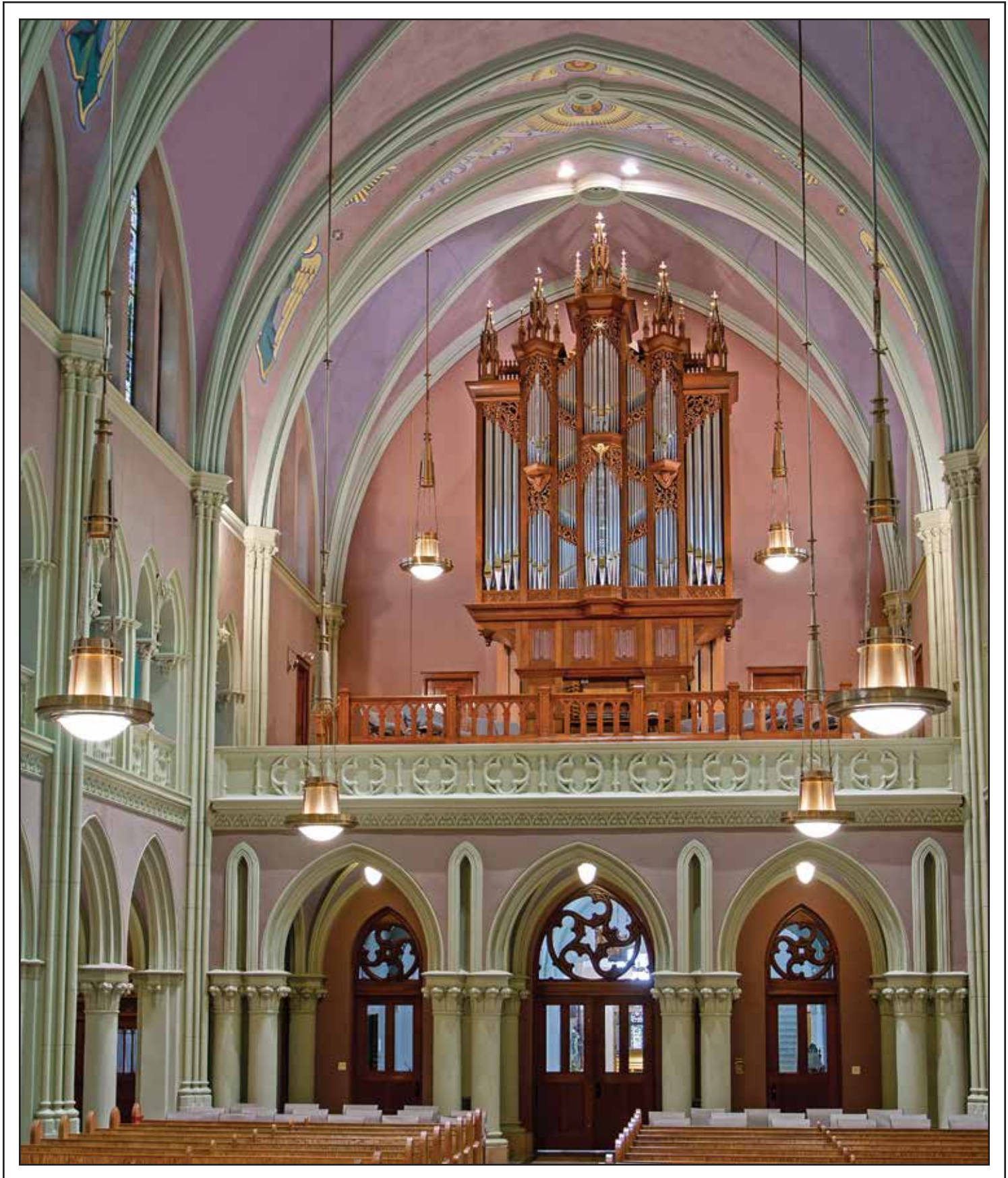


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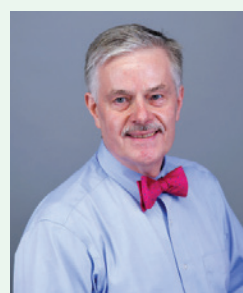
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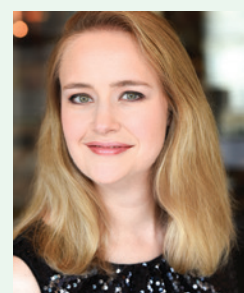
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One Hundred Fifteenth Year: No. 1,
Whole No. 1370
JANUARY 2024
Established in 1909
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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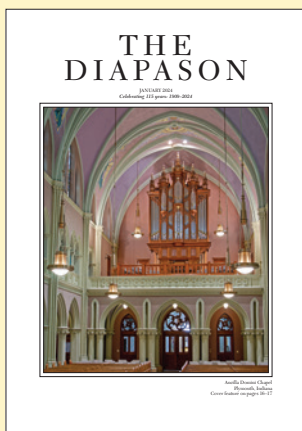
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Virginia; Ancilla Domini Chapel, Plymouth,
Indiana 16

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Circulation/
Subscriptions **THE DIAPASON**
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Lincolnshire, IL 60069-0300
DPP@omeda.com
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Local: 847/763-4933

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GAVIN BLACK
On Teaching

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Editor's Notebook

Happy New Year 2024

The staff of THE DIAPASON wishes everyone a happy and healthy New Year, continuing through all the days of the year 2024. We look forward to bringing you numerous articles for your reading pleasure and edification. This issue commences our 115th year of delivering news, features, events, and so much more. The first issue was published in December 1909! THE DIAPASON would not exist without its dedicated readers and its supportive advertisers. Thank you for your support.

As you read our 115th-year issues, consider giving a gift subscription for THE DIAPASON to a colleague, student, or friend. Our digital subscription is a bargain at \$39, and our student rate is simply incredible at \$20. To begin a new gift subscription, telephone 877/501-7540.

The Gruenstein Award

Nominations for our third Gruenstein Award are accepted through January 31. The award honors the work of a young scholar through a feature-length article in the May 2024 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2024. For further details, see the September 2023 issue, page 3, or visit www.thediapason.com.

In this issue

Lorraine Brugh discusses how the performance practice of César Franck's larger organ works can be applied to the shorter works in his collection, *L'Organiste*. John Bishop, in "In the Wind. . .," demonstrates how the design of a space affects how an organ is designed, and how an organ is chosen

Here & There

People



Norberto Guinaldo

Norberto Guinaldo has retired as organist of Garden Grove United Methodist Church, Garden Grove, California, after 58 years of service. Born in Buenos Aires, Argentina, in 1937, Guinaldo came to the United States in 1959, having studied organ in that city since the age of 16 with the Italian organist Hermes Forti. He holds a master's degree in theory and composition from the University of California at Riverside. He also studied with Jean Langlais at the Schola Cantorum in Paris, France.

In the United States Guinaldo studied organ with Clarence Mader, who in 1964 was hired as consultant for the new Reuter organ to be installed at the Garden Grove church's new sanctuary then under construction. Mader recommended to church authorities that they consider hiring Guinaldo. As a composer, he has written in various genres, though especially in organ compositions as can be seen on his website, guinaldopublications.com.

Guinaldo was active as a recitalist and often would premiere his own works, such as his *Credo*, an hour-long piece in 12 sections, during the 1983 Far West regional convention of the American Guild of

Organists. The 1976 Bicentennial project, "The American Organ Sonata in America," where he featured the revival of 20 sonatas of 19th- and early-20th-century American composers, was presented during five consecutive months ending on July 4. The series was noted in THE DIAPASON as "a most significant project of the Bicentennial Celebration."

Guinaldo plans to continue publication of his compositions and to keep busy with daily walks, exercises, gardening, reading, and cooking. For more information on Guinaldo, see the two-part series, "Against All Odds: A few inconveniences on the road to becoming an organist," in the March 2017 issue, pages 20–22, and the April 2017 issue, pages 23–25.



Paul Jacobs and Gustavo Dudamel

In October 2023 **Paul Jacobs** joined the Los Angeles Philharmonic on two occasions: 10/5 with conductor **Gustavo Dudamel** for Francis Poulenc's *Concerto for Organ, Timpani, and Strings* as part of the gala celebration marking the 20th anniversary of Walt Disney Concert Hall and honoring the hall's architect Frank Gehry; and 10/24 with conductor **Esa-Pekka Salonen** in a performance of Lou Harrison's *Concerto for Organ with Percussion*. For information: pauljacobsorgan.com.



Stephen Schnurr
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for relocation to a new venue. In "Harpsichord Notes," David Kelzenberg reviews a recording by Kathryn Cok, *Dialogue: Bach, Buxtehude*.

This month's cover feature spotlights the new Taylor & Boody Opus 83 in Ancilla Domini Chapel of the United States Province motherhouse of the Poor Handmaids of Jesus Christ in Indiana. This large two-manual instrument is at home in the spectacular visual and acoustical environment of this century-old Gothic worship space.

2024 Resource Directory

The 2024 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon. Send any updates for the 2025 directory to: sschnurr@sgcmail.com.

Summer conferences, workshops, conventions, etc.

An upcoming issue will include our list of summer conventions, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month. ■



Peggy Haas Howell and Dan Locklair

Requiem and other works by composer **Dan Locklair** were performed with the composer conducting on November 5, 2023, as an All Saints Sunday concert at St. John's Episcopal Church, Lynchburg, Virginia. Performers were the St. John's Choir, the Cantate Youth and Children's Choir, soloists, string orchestra, and organist **Peggy Haas Howell**.

The concert opened with a piece in memory of Locklair's mother for string orchestra, *In Memory H.H.L.* Other works included *Remembrance*, a setting of the Beatitudes for choir, organ, and trumpet, and *When in Our Music God Is Glorified* for choir and organ. For information: locklair.com.



Joseph Maxwell Ossei-Little

The Binghamton Chapter of the American Guild of Organists
► page 4

The Diapason (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: sschnurr@sgcmail.com.

Print subscriptions: 1 yr. \$49; 2 yr. \$89; 3 yr. \$129 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$59; 2 yr. \$109; 3 yr. \$159. Other foreign subscriptions: 1 yr. \$89; 2 yr. \$139; 3 yr. \$189. Digital subscription (no print copy): 1 yr. \$39; 2 yr. \$59; 3 yr. \$79. Student (digital only): \$20. Single copies \$6 (United States); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300.

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

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

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Here & There

► page 3

presented its 2023 Young Artist Series recital November 11 at the United Presbyterian Church of Binghamton, New York. **Joseph Maxwell Ossei-Little**, who is pursuing a Master of Music degree in organ performance at Syracuse University, Syracuse, New York, studying with Anne Laver, was the featured recitalist. Ossei-Little, from Accra, Ghana, is principal organist for Grace Episcopal Church, Syracuse, and has been an advocate for music in Ghana for years. The recital was performed on the church's 1996 three-manual, 50-rank Guibault-Thérien organ and featured works by Bach, Mendelssohn, Florence Price, Samuel Coleridge-Taylor, and others.

Concert management



Lukas Hasler

Seven Eight Artists announces the addition of **Lukas Hasler** to its roster. With over 80,000 followers on Facebook, Instagram, and YouTube, Hasler is one of the world's most successful and visible organists on social media. A native of Austria, he studied at the University of Music and Performing Arts in Graz with Ulrich Walther. Additional work was with Johann Vexo in France. He is currently a doctoral student of Cherry Rhodes at the University of Southern California in Los Angeles. His international concert career has taken him through Europe, Asia, and the United States. Appearances include the Salzburg Festival, Tyrolean Festival Erl, organ summer at the St. Florian Bruckner Organ, International Organ Festival in Düsseldorf, and the Russian music festival of the Volgograd Philharmonic. For information: SevenEightArtists.com/hasler.

Associations



HyeSung Hwang

The Association of Anglican Musicians (AAM) is offering free memberships for full-time students. This program has been underwritten by a legacy gift from Delbert Disselhorst, honoring his passion for working with students, notably as professor of organ at the University of Iowa from 1970 until 2008. **HyeSung Hwang**, director of music ministries at St. Martin's in-the-Field Episcopal Church, Severna Park, Maryland, became AAM's 1,000th member on October 9, 2023. In recognition of this milestone, she will receive a full scholarship to attend the annual conference of the association hosted in Minnesota, June 9–13. For information: anglicanmusicians.org.

Internships



The Association of Anglican Musicians' 2024–2025 Gerre Hancock Internship will be hosted by **St. Luke's Episcopal Church**, Atlanta, Georgia. The program was established to create full-time mentoring opportunities for

► page 6



Jens Korndörfer, Michael Guarneiri, Daniel Colaner, Jan Jones Brown (daughter of Joyce Jones), Abigail Crafton, and Eugene Lavery (photo credit: Julia Dokter)

Baylor University, Waco, Texas, announces results of its inaugural national high school organ competition, held November 4, 2023, on the three-manual, 56-rank Létourneau organ at Truett Seminary. The required repertoire consisted of one piece by Bach and a contrasting work, both chosen by each finalist. The performances included repertoire such as Bach's *Fantasy and Fugue in G minor*, BWV 542, Laurin's "Scherzo" from the *Symphony No. 1*, opus 36, and Sowerby's *Pageant*. Eugene Lavery, organist and director of music at St. Alban's Episcopal Church, Waco, and Jens Korndörfer, organizer and associate professor of organ at Baylor University, served as judges. The \$1,000 first prize in memory of Joyce Jones was awarded to **Daniel Colaner**, a member of THE DIAPASON's 20 Under 30 Class of 2021, and the \$500 second prize, sponsored by Orgues Létourneau, was split between **Abigail Crafton** and **Michael Guarneiri**. The next high school organ competition will take place at Baylor University in the fall of 2024. For information: jens_korndorfer@baylor.edu.



Karel Paukert, Richard Webster, Brian Wilson, James Higdon, Lorraine Brugh, and Kevin Jones at St. Paul's Episcopal Church, Cleveland Heights, Ohio (photo courtesy of St. Paul's Episcopal Church)

St. Paul's Episcopal Church, Cleveland Heights, Ohio, hosted a celebration of **Karel Paukert** and his work as teacher, organist, choirmaster, and performer on November 17, 2023. **Kevin Jones**, director of music at St. Paul's since 2022 and former student of Paukert's, organized the event, attended by over 200 people, especially former students, colleagues, family, and church members. Paukert has served St. Paul's Church since 1979 when he was named organist and choirmaster. On August 2, 2023, he was named artist-in-residence, and he continues to serve as organist for the church's early Sunday service. The November event opened with a recital by five former Paukert students at Northwestern University, Evanston, Illinois—**James Higdon**, **Kevin Jones**, **Brian Wilson**, **Richard Webster**, and **Lorraine Brugh**—performing works of Alain, Hindemith, Franck, de Grigny, Webster, Eben, and Duruflé. A reception followed, with attendees greeted by the **Reverend Jeanne Leinbach**, rector of St. Paul's. Tributes were provided by Brugh, Higdon, Webster, and Jones, after which Paukert addressed the crowd. For information: stpauls-church.org.

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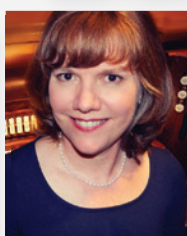
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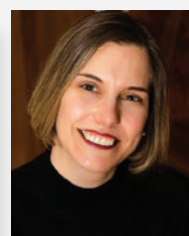
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Nunc Dimittis

Father Cyprian Constantine, O.S.B., 74, a monk of Saint Vincent Archabbey for 48 years, died Sunday, November 12, 2023, after a short illness. A native of Boulder, Colorado, he began the study of piano and violin at an early age, and was locally, regionally, and nationally known as an organist. He was an assistant professor at Saint Vincent College, where he chaired, at various times, both the Music and Fine Arts departments; at Saint Vincent Seminary, he served for a time as academic dean (2004–2007), as director of liturgical formation (2007–2023) and, for the past 20 years, as schola director. He was also concertmaster, first violinist, and principal keyboardist in the Archabbey Baroque Ensemble. For a six-year period he directed the Saint Vincent Camerata, a group specializing in the performance of Medieval and Renaissance vocal and instrumental music.

Father Cyprian earned the Bachelor of Music Education degree in 1971 at the University of Colorado, where he studied violin with Oswald Lehnert and organ with Don Vollstedt. He then entered Saint Vincent Archabbey, where he professed his final vows as a Benedictine in 1975. He earned the Master of Divinity degree from Saint Vincent Seminary in 1976 and was ordained to the priesthood in 1977. In the year 2000, he was granted faculties by the Ruthenian Byzantine Rite Archeparchy of Pittsburgh for Byzantine Rite Catholic parishes.

Father Cyprian received the Master of Music degree from Northwestern University in 1979, where he studied organ with Wolfgang Rübsam. Later, he returned to the University of Colorado at Boulder, where he received the Doctor of Musical Arts degree in organ in 1992. While a doctoral student at Colorado University, Father Cyprian was organist/director of music at Our Savior's Lutheran Church in Denver and served as organist/choirmaster and parochial vicar for Sacred Heart of Jesus Catholic Church in Boulder.

In 1982, he was chosen by the Benedictine Musicians of the Americas to participate in a study-tour of current liturgical music practices in European Benedictine houses. In 1985, he received a grant from the National Endowment for the Humanities for summer research in Gregorian chant at Catholic University in Washington, D.C. The result of his study was *Matins at Cluny for the Feast of Saint Peter in Chains*, a reconstruction of the service



The Rev. Cyprian Constantine, O.S.B.

from an 11th century Cluniac manuscript. This reconstruction was published by the Plainsong and Medieval Society of London.

Father Cyprian appeared many times as organ recitalist in the Saint Vincent College concert series and in other series around the country: Trinity Episcopal Cathedral, Pittsburgh; Saint Patrick's Cathedral, Harrisburg; the National Shrine of the Immaculate Conception, Washington, D.C.; Whately Chapel at the University of Denver; Saint Paul's and Our Savior's Lutheran churches, Trinity Methodist and First Baptist churches in Denver; as dedicatory recitalist in Covington, Kentucky, and Baltimore, Maryland.

He was on loan to the Archdiocese of Denver from 1993 to 1998. There he was principal organist and associate director of music of the Cathedral Basilica of the Immaculate Conception, chaplain of the Benedictine Abbey of Saint Walburga, and director of liturgy for the Archdiocese of Denver. He also served on the Music Commission of the Archdiocese and was one of the organizers of the local chapter of the National Association of Pastoral Musicians (NPM). He also served as an organizer and clinician at the national conventions of the NPM and the American Guild of Organists in Denver.

In the summer of 2000, he travelled to Rome to perform in a concert series in the Basilica at Sant' Anselmo. Father Cyprian also served as a consultant on the construction of the new Buzard Basilica organ, which was dedicated in November of 2014. He gave one of the inaugural concerts on the organ the following spring.

Most of Father Cyprian's life revolved around music. On a few occasions, he also undertook non-musical roles, including serving as associate director of Admissions and Financial Aid and assistant director of the Opportunity Program at Saint Vincent College; and, in 1990, Father Cyprian

was invited to serve as secretary to the Abbot Primate of the Benedictine Order, headquartered at the Collegio di Sant' Anselmo, Rome, Italy.

He was predeceased by his parents, John George and Marian Olive (Willis) Constantine. Surviving are cousins Connie Jean Magee of Phoenix, Arizona; Janel Hall Schempf of Juneau, Alaska, and Susan Horst of Truckee, California; and close friends Lonnie Graham of Northglenn, Colorado; John-Paul Buzard of Urbana, Illinois, and Jayne Russo.

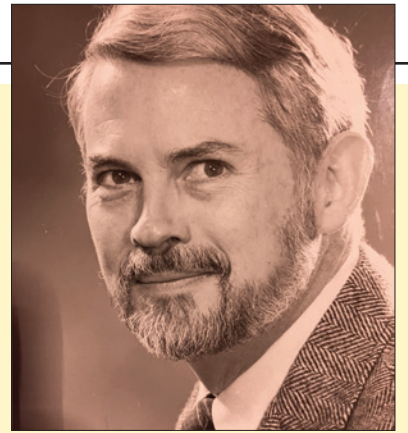
Reception of the body, visitation, and a wake service were held on Thursday, November 16. Father Prior Killian Loch, O.S.B., served as celebrant and homilist.

A concelebrated Mass of Christian Burial was held on Friday, November 17, with Archabbot Martin de Porres Bartel, O.S.B., serving as principal celebrant and Father Jean-Luc Zadroga, O.S.B., as homilist. The Rite of Committal followed in the Marcy Mother of Mercy Mausoleum Chapel at Saint Vincent Cemetery.

Memorial contributions may be made to the Benedictine Health and Welfare Fund at Saint Vincent Archabbey, 300 Fraser Purchase Rd., Latrobe, PA 15650.

W. Thomas "Tom" Smith, 89, died October 16, 2023, at his home in Oaxaca, Mexico. Born April 4, 1934, in Gloster, Mississippi, he grew up in South Carolina and graduated from Fairforest High School in 1952. After studying music for three years at Stetson University, DeLand, Florida, he completed his undergraduate studies at Syracuse University, Syracuse, New York, with a Bachelor of Arts degree in 1960. Between those years of study, he spent two and a half years in the United States Army, serving as chaplain's assistant in Verdun, France, and Ft. Stewart, Georgia. Following several years as organist and choir director at Atone-ment Lutheran Church, Syracuse, New York, and St. John's Lutheran Church in Summit, New Jersey, he completed his Master of Sacred Music degree at Wittenberg University, Springfield, Ohio, in 1977.

While he was a graduate student at Wittenberg, his work as an instructor of organ and hymnology caught the attention of the president of the Hymn Society of America (now the Hymn Society in the United States and Canada), L. David Miller, who also was dean of the music school at Wittenberg. In 1976 Smith was hired as the part-time



W. Thomas "Tom" Smith

executive director of the society, the first to hold this position, while he was finishing his master's degree. One of his first accomplishments was the reorganization of the contents of the Hymn Society office when the headquarters was moved from New York City to Springfield, Ohio. He managed moving the office contents when the Hymn Society headquarters moved to Ft. Worth, Texas, in 1983, where he then taught hymnology at Texas Christian University from 1984 to 1996.

Smith's tenure as full-time executive director of the Hymn Society in the United States and Canada was from 1978 until his retirement in 1996. Under leadership, the Hymn Society experienced tremendous growth and many positive changes as he brought new ideas to the structure of the organization. He traveled extensively as an ambassador for the Hymn Society, providing leadership for a variety of events and programs, particularly for chapters of the American Guild of Organists and the Royal Canadian College of Organists. The annual summer conferences became a highlight for members as they gathered in various places across the United States and Canada for expanded and innovative programming that he initiated. In 1996 Smith was named a Fellow of the Hymn Society in the United States and Canada.

Smith's retirement began in December 1996 when he relocated to Oaxaca, Mexico. He maintained an active musical life, hosting concerts in his home with performances on a four-and-a-half-stop Oberlinger organ that he purchased in 2001. He was known and loved in Oaxaca by many friends, neighbors, and students to whom he taught English for many years. His generosity led him to provide living space in his house for students of limited financial means.

Upon his death Smith was cremated, and his ashes remain in Oaxaca. A private celebration of his life was held in his home on October 29. ■

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20-21 SEPTEMBER, 2024

2025

Electricity in the Pipe Organ Seminar
24-25 JANUARY, 2025

Organ Re-Leathering Seminar
24-26 APRIL, 2025

Pipe Organ Voicing Seminar
20-21 JUNE, 2025

**Pipe Organ Business Management
Seminar**
24-26 JULY, 2025

Pipe Organ Tuning Seminar
18-19 SEPTEMBER, 2025

Here & There

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The internship is paid with full benefits. Applicants must be within three years of a completed church-music-relevant college degree program. Application deadline is February 1. For information: anglicanmusicians.org/internship.

Competitions



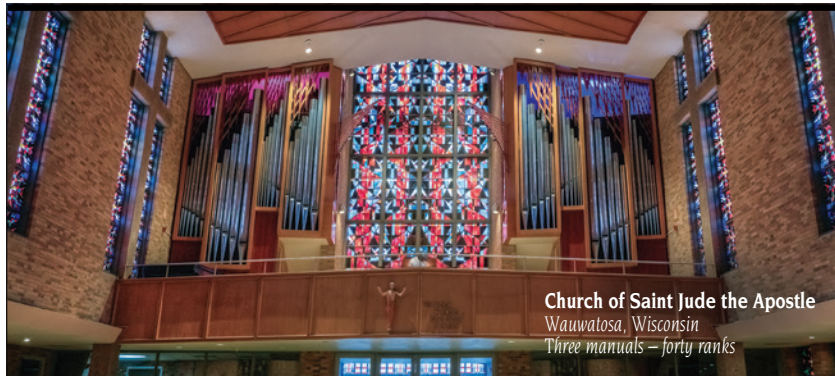
The Third International Martini Organ Competition Groningen (IMOCC) will take place July 28–August 3 in Groningen, the Netherlands. The competition is open to any organist up to the age of 35. First prize is €5,000; second prize, €3,000; third prize, €2,000. Twelve contestants will be chosen to compete in Groningen, and three instruments will be featured: the Schnitger organ in the Martinikerk, the Schnitger organ in the Akerk, and the recently restored De Mare/Hinsz organ in the Petrus & Pauluskerk of Loppersum.

The jury consists of Bernard Focroulle (Belgium), Monica Melcova (Slovakia), Matthias Havinga (the Netherlands), Vincent Thévenaz (Switzerland), and Ville Urponen (Finland). Jury members will present masterclasses and recitals. Deadline for application is March 13. For information: imocg.nl.

Carillon News

The Crane Memorial Carillon at **St. Chrysostom's Episcopal Church**, Chicago, Illinois, was rededicated on December 10, 2023, during the morning liturgy. Following the service, carillonneur **James Fackenthal** performed the dedicatory recital.

The carillon, cast by Gillett & Johnston in 1926, was recently renovated by Royal Eijsbouts Bell Foundry, Asten, the Netherlands. The original 43 bells were retained, while five new bells were cast in the upper register to complete four octaves. Eijsbouts also constructed a new bell frame, new keyboard, new directed crank transmission system, new clappers, and lightly re-tuned the top two original octaves of bells. The carillon consultant for the project was **Kimberly Schafer**. A profile of this carillon by Schafer appeared in the February 2019 issue, page 10. For information: sainte.org.



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Organbuilders



Goulding & Wood Opus 54, Cathedral of the Incarnation, Nashville, Tennessee

Goulding and Wood Pipe Organ Builders, Indianapolis, Indiana, has completed the installation of a three-manual pipe organ for the Cathedral of the Incarnation, Nashville, Tennessee. Opus 54 consists of 40 ranks across Great, Swell, Solo, and Pedal, and includes five sets of pipes retained from the previous 1920 Henry Pilcher's Sons instrument. Twin stained red-oak façade cases flank the gallery stained glass window. For information: gouldingandwood.com.

Publishers



Orgelkalender Deutschland 2024

Dr. J. Butz Musikverlag announces its *Orgelkalender Deutschland 2024* (978-3-928412-85-8, €9.90), featuring the photography of Andreas Rother, Otmar Britz, Archiv Klais, Franz Wiebelt, and Jenny Setchell. For information: butz-verlag.de.

Longwood Gardens, Kennett Square, Pennsylvania, announces publication of a new book, *Gardens of Music: Musical Instruments & Performing Arts at Longwood Gardens* (\$38), by **Colvin Randall** with **Jonathan Ambrosino**. The book examines the history and legacies of the musicians, performers, staff, and instruments that have been a

Appointments

Carolyn Craig is appointed a junior fellow at Royal Birmingham Conservatoire, part of Birmingham City University, UK. She is an organ scholar at Westminster Abbey and a member of THE DIAPASON's 20 Under 30 Class of 2019.

Originally from Knoxville, Tennessee, and holding degrees from Indiana and Yale universities, Craig is a former organ scholar at Truro Cathedral and Westminster Cathedral and now has a schedule of international tours, broadcasts, and teaching alongside her duties at Westminster Abbey. She strives for inclusivity in her programming and in her approach to her work, is a co-founder of Amplify Female Composers, and is a contributor to the inclusive church music planning resource *A Great Host of Composers*. For information: carolyncraigmusician.com.

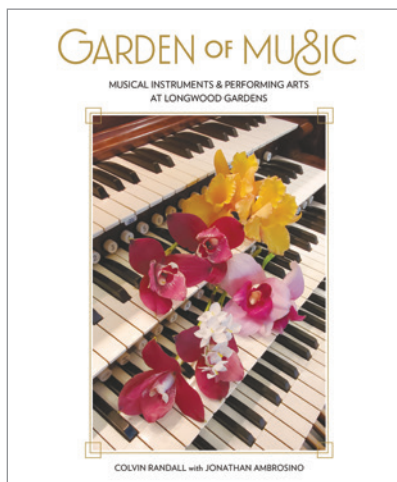


Carolyn Craig

Christoph Hintermueller is appointed music director for St. Mary Catholic Church, Marshall, Michigan. He recently completed his studies with Jesse Eschbach at the University of North Texas, Denton. A native of Germany, he has held church positions where he was responsible for a choir and organ series, and he earned multiple awards in Germany for his Innovative Concert Projects presentations. Hintermueller's focus in recent years has been American organ and choral music, much of it unknown in Germany. For information: stmarymarshall.org.



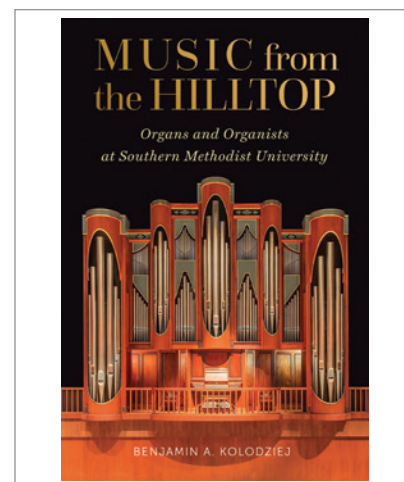
Christoph Hintermueller



Gardens of Music: Musical Instruments & Performing Arts at Longwood Gardens

part of the performing arts at Longwood Gardens. The instruments include not only the 10,010-pipe, four-manual Aeolian organ, but also a 62-bell carillon by Eijsbouts and a Steinway grand piano. At 320 pages with 99 illustrations, the volume traces the performing arts at the estate from the days of the du Pont family to the present. For information: longwoodgardens.org.

The University of North Texas Press announces a new book, *Music from the Hilltop: Organs and Organists at Southern Methodist University*, by **Benjamin A. Kolodziej**. The 335-page hardbound volume with 40 pictures narrates the history of organ studies at the university and a history of church music and pipe organs in Dallas, Texas, focusing on three influential figures: Bertha Stevens Cassidy (1876–1959), the first



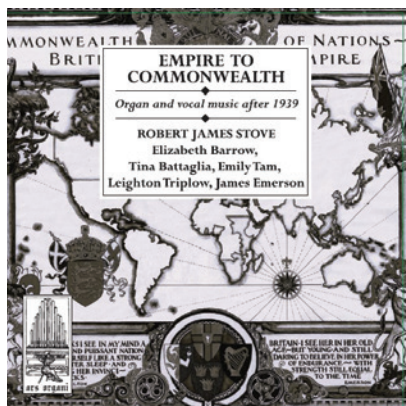
Music from the Hilltop: Organs and Organists at Southern Methodist University

university organ professor; Dora Poteet Barclay (1903–1961), who followed in her teacher Cassidy's footsteps; and Robert Theodore Anderson (1934–2009). Kolodziej is organist of Perkins Chapel at Southern Methodist University. For information: untpress.unt.edu.

Recordings

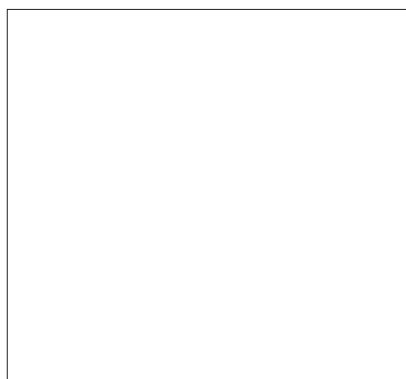
Ars Organi announces a new recording, *Empire to Commonwealth* (AOR005), featuring **Robert James Stove**, organist; **Elizabeth Barrow**, soprano; **Tina Battaglia**, soprano; **Emily Tam**, mezzo-soprano; **Leighton Triplow**, tenor; and **James Emerson**, baritone, performing organ and vocal works written after 1939 by composers from Britain, Australia, and New Zealand. Composers represented include A. E. Floyd, William G. James, John





Empire to Commonwealth

Longmire, Oliphant Chuckerbutty, Henry Coleman, Arnold Cooke, John Ireland, Dom Gregory Murray, George Oldroyd, Alec Rowley, Gordon Slater, Christopher Steel, Cyril Vincent Taylor, and Leslie Woodgate. For information: arsorgani.com.



Oh Mensch! Gib Acht!

Ars Produktion announces a new trumpet and organ recording, *Oh Mensch! Gib Acht!*, featuring **Sebastian Küchler-Blessing**, organist, and **Reinhold Friedrich**, trumpeter. The recording is made using the 2004 four-manual Rieger organ of the cathedral of Essen, Germany. The transcriptions

include a slow movement from *Symphony No. 3* by Mahler, *Kol Nidrei* by Max Bruch, *O Tod, wie bitter bist du* by Brahms, and . . . *ad memoriam* . . . by Zsigmond Szathmary. For information: ars-produktion.de.



Organ Transitions: Swedish Symphonic Music for the Organ

Caprice Records announces a new organ recording: *Organ Transitions: Swedish Symphonic Music for the Organ* (CAP 21942), featuring **Jonas Lundblad** performing on the 1898 Åkerman & Lund organ in the cathedral of Västerås, Sweden. Featured composers include Hugo Alfvén, Wilhelm Stenhammar, Kurt Atterberg, Sara Wennerberg-Reuter, and Otto Olsson. Several selections are first recordings. For information: capricerecords.se.

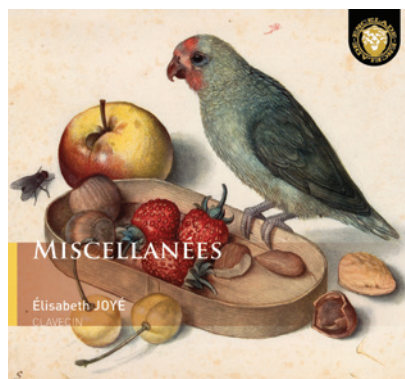
Gothic announces a new choral recording, *Silence and Music* (G-49340; \$18.98 for CD, \$12.98 for digital formats), featuring the **East Carolina University Chamber Singers**, **James Franklin**, conductor, and **Christopher Jacobson**, organist. The recording was made in St. Paul's Episcopal Church, Greenville, North Carolina, utilizing



Silence and Music

2005 C. B. Fisk, Inc., Opus 126 of three manuals, 58 ranks.

Composers featured include Poulenc, Howells, Vaughan Williams, Brahms, Mahler, Rachmaninoff, and Wagner along with Frank Martin, Caroline Shaw, Jaakko Mantyjärvi, Nikolai Kedroff, Nikolai Golovanov, and Alfred Schnittke. For information: gothic-catalog.com.



Miscellanées

L'Encelade announces a new harpsichord and virginal recording: *Miscellanées* (ECL 2202), featuring **Élisabeth Joyé** performing works of fourteen composers of the 16th through 18th centuries, including Bull, Boehm, Frescobaldi,

Here & There

d'Anglebert, Fischer, Froberger, and Gibbons. The three instruments used are by Jean-François Brun—an Italian virginal modeled on an anonymous instrument from 1626; a spinet after an example from 1560 possibly by Salodien-sis; and an octave harpsichord modeled after one by Domenico Pisarenis in 1543. For information: encelade.net.



Nordic Journey, Volume XV, Baltic Sojourn: Music from Estonia, Latvia, and Lithuania

Pro Organo announces a new organ recording, *Nordic Journey, Volume XV, Baltic Sojourn: Music from Estonia, Latvia, and Lithuania* (7309), featuring **James D. Hicks** performing on the organ of the Pauluskirche, Ulm, Germany. The organ of four manuals and 86 speaking stops was originally built by Link in 1910 as Opus 535, renovated by the same builder in 1970 as Opus 900, renovated again and expanded by Mühleisen in 1997, and finally by Gaida in 2014. The recording includes a multi-movement commissioned work for Estonian *kannel* and organ by Estonian composer **Malle Maltis**, for which Helsinki-based *kannel* specialist **Hedi Viisma** performs. For information: proorgano.com.



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When an organbuilder accepts the challenge of creating a new instrument for a particular space, they incorporate all the features of the room: architecture, acoustics, ambient climate, and building surfaces like floors, walls, and ceilings. All are factors that influence the design of the organ. Many builders have a portable windchest equipped with blower, regulator, and sample pipes that they ship to the church, allowing them to hear and compare pipes of different scales at different wind pressures in the room where the organ will go. If the walls, ceilings, and floors are made of materials that absorb sound, the builder recommends changing them by replacing carpet with stone tiles, sealing soft ceilings with material that reflects sound, and doubling or tripling the thickness of sheetrock walls.

A formula is developed that includes the scope and content of the organ, the scales of various ranks of pipes at certain wind pressures, and the adaptation of the room that encloses it. It is both a scientific equation and an artistic composition. It is purposeful and intentional; there is no sense of “hit or miss.” Building a pipe organ is an expensive adventure, and it is important to get it right.

Perhaps I am describing an ideal. Often there are compromises because of budget limitations or conflicts with other groups within a parish about changing the look and feel of a sanctuary—a congregation that is accustomed to carpets and pew cushions may not part with them easily. In any case, it is customary for an organbuilder to spend a lot of time and effort creating the most effective equation considering the limitations.

If each instrument is carefully planned for a specific room, how can it be that we routinely relocate organs from one place to another? That has been central to my work as director of the Organ Clearing House for nearly twenty-five years. We accept as new listings those organs we judge to be good candidates for relocation, and we help guide the placement of an organ based on our sense of the same design equation used to plan a new instrument. Sometimes it is necessary to design and build a new case to get the architecture right. In other cases it helps to rescale some of the stops to increase the depth of the sound of the organ. Increasing the scale involves making the pipes larger in diameter relative to their length by adding new pipes for the lowest few notes, moving the pipes up the correct number of holes and cutting them shorter to make the correct pitch. Increasing scale along with raising wind pressure will make an organ more bold and powerful, ready to fill a larger space with sound.

§

A couple years ago the Organ Clearing House organized the relocation of Gabriel Kney's Opus 93 (two manuals, forty ranks), built in 1980 for First Community Church of Dallas, Texas. The organ was offered for sale because that church decided to divest itself of real estate to create an endowment it could administer to meet specific needs of the community, confining the organized worship to more simple surroundings. The organ's original home was a

contemporary room with a sharp-pitched roofline, something like an A-frame. It was moved to a richly decorated chapel at Saint Meinrad Seminary and School of Theology in Saint Meinrad, Indiana.

The organ has classic lines and proportions. It is housed in a free-standing “honey” oak case with a narrow lower section that spreads wider midway up to accommodate a common three-tower design. The towers have flat roofs that neatly parallel the flat but coffered ceiling of the chapel. The honey color of the case complements that of the wooden chairs, while walls and ceiling are a similar but darker hue. Someone seeing the organ for the first time in the chapel at Saint Meinrad might think it was originally designed for that room.

The bright and powerful classic tones of the organ carry effectively through the large space, which with its contoured ceiling provides a rich acoustical surrounding. Mr. Kney's equation for the creation of an instrument for the church in Dallas transposed easily to the different surroundings.

About twelve years ago, we relocated a 1916 Casavant organ, Opus 665, from the “downstairs church” at the Basilica of Saints Peter and Paul in Lewiston, Maine, to the nave of Church of the Resurrection on East Seventy-Fourth Street at Park Avenue in the Upper East Side of Manhattan. Four 16' stops from previous organs in the church were incorporated and added to the specification. The Pedal Principal 16' became the Great 16' Violone; the Gemshorn 16' extended the Postif Dulciane 8' to play at 16' on both manual and pedal; the Pedal Bourdon 16' serves as an independent pedal stop with the remote Positif; and the Pedal 16' Quintadena was cut shorter to create a 10 $\frac{3}{4}$ ' Quinte, which effectively increased the scale of the stop by five notes. A fourth “new” 16' stop was created with the extension of the Récit 8' Hautbois with a new bass octave so the rank could speak at 16' pitch on manual and pedal, making a total of four sixteens and a ten-and-two-thirds added to the already sonorous Double Open Wood, Subbass, and Trombone. Pretty good foundation for a forty-rank organ.

Originally, there were two Open Diapasons on the Grand Orgue. We left one in that division as the usual foundation of the main principal chorus, and the other, larger diapason became the base of a new Solo division, which includes a restored Skinner French Horn and new replicas of a Skinner Harmonic Flute and high-pressure Tuba.

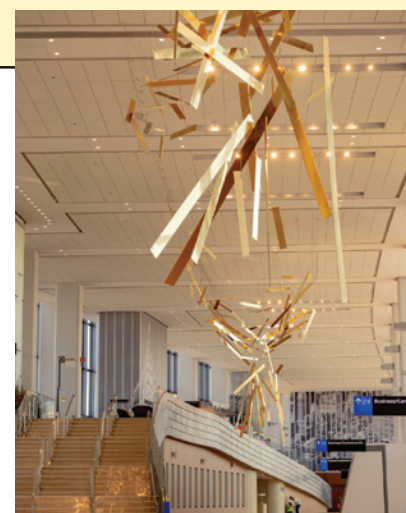
These and other modifications transformed the organ from a downstairs small-town organ to an upstairs big-city organ. You can read about this instrument and follow links to see full specifications at resurrectionnyc.org/organ.html.

Monumental art

I am thinking about moving large objects that were made for specific places after reading an article by Hilarie M. Sheets published in *The New York Times* on October 13, 2023, “Moving a Masterpiece to LaGuardia is a High Wire Act.” *Orpheus and Apollo* is a metal sculpture 190-feet wide and forty-feet deep comprising 188 Muntz metal bars¹ suspended in a system of complex angles from 444 woven stainless-steel wires. The wires were fastened to eye bolts in the ceiling personally by the sculptor Richard Lippold (1915–2002) in the grand lobby of Philharmonic Hall in New York City's Lincoln Center. The work was in place for the opening of the hall in 1962 (E. Power Biggs, Catharine Crozier, and Virgil Fox shared the dedication recital



Orpheus and Apollo during its installation in LaGuardia Airport. The crew had to reassemble 188 metal bars, suspended at precise angles midair, from 444 wires attached to the ceiling. (photo credit: AMIR HAMJA/The New York Times/Redux)



Richard Lippold's sculpture, Orpheus and Apollo, at LaGuardia Airport, Queens, New York, on October 11, 2023 (photo credit: AMIR HAMJA/The New York Times/Redux)

of the Aeolian-Skinner organ there that year), but fifty years later conservators grew concerned about the stability and safety of the massive complex work. The wires that suspended the heavy metal bars were fraying, and as a second reconstruction and renaming of the hall was being planned, *Orpheus and Apollo* was documented, dismantled, and placed in a storage facility in New Jersey. Just like seemingly countless pipe organs I have seen go into storage, there was little hope that the grand piece of art would ever see the light of day.

Architecture critic Paul Goldberger, lecturer at the Parsons School of Design and Pulitzer Prize winning author of the column “Skyline” in *The New Yorker* magazine, was serving as consultant to Lincoln Center for the selection of the architect of the transformation of Philharmonic Hall, then Avery Fisher Hall, into Geffen Hall, and the Port Authority of New York and New Jersey for the reconstruction of LaGuardia Airport. As he followed the planning of those two major projects, he noticed similarities in the two monumental spaces and conceived the idea that *Orpheus and Apollo* might be installed at LaGuardia. “Lincoln Center had a sculpture in search of a space, and the airport had a space in search of a purpose,” Goldberger said of the atrium at LaGuardia. The article continues, “With the sculpture as the centerpiece of this new gathering spot with a mezzanine lounge, Goldberger feels it is ‘entirely consistent with what Lippold intended, which was to enliven an architectural space, to have people moving around it.’”

Peter Flamm, executive director of the Lincoln Center Development Project, said, “We believed LaGuardia to be the best solution that provided a manner to appropriately appreciate the piece.” Lincoln Center not only gave *Orpheus and Apollo* to the Port Authority but also funded the restoration and re-lacquering of the 188 metal bars. When conservator Marc Roussel dismantled the sculpture, a precise 3-D scan of the original installation was created—that was included in the gift to the Port Authority.

Frank Rapaccioli of the fine-arts mover Dun-Right Carriers was responsible for the installation at LaGuardia, converting the model into a format that mapped out the placement of the screw-eyes and the lengths of the new steel wires that determined the height of each end of the sculpture. The original layout had to be changed to accommodate the lower ceiling in the LaGuardia atrium, and conservator Roussel was charged by the Lippold Foundation to observe and approve those changes in the interest of preserving as much of the integrity of the original installation as possible.

The installation took thirty days. At the outset, there was a lot of trial and error as the installers and curators realized how easy it was to leave wires rubbing against others, and many pieces had to be cut down and moved even a few inches for clearance. As the work progressed they got the hang of it, and there were far fewer “back steps” in the second half of the project.

The article concludes, “While profoundly disappointed about the sculpture's displacement, Anthony C. Wood, executive director of the Ittleson Foundation, which originally funded *Orpheus and Apollo* at Lincoln Center, is relieved that it was so well documented and hasn't been consigned to storage, in pieces, for eternity. Putting it in a new and exciting home, where it will be seen by more people, is the silver lining,” Wood said. “But you don't have to be an art expert to know that it's going to be different. How could it not?”²

This story speaks of inspiration, cooperation, and flexibility. Paul Goldberger had the great idea, and officials and conservators at Lincoln Center and the Port Authority cooperated to make it happen. The fact that the iconic sculpture would not fit in the new space in its original form did not stop them. They reconfigured it to fit, retaining as much of the work's integrity as possible. The overriding sentiment was that it is better to have the work renovated and installed in a busy public place than to have it languish in storage, never to be seen again.

§

We at the Organ Clearing House have faced just this question with numerous pipe organs. Imagine a large three-manual, nineteenth-century organ built by E. & G. G. Hook or Henry Erben. It is installed in an immense balcony, stands thirty or forty feet tall, and has a footprint thirty feet wide by twelve feet deep. (I am thinking of a particular organ I visited last week.) What newer church can accommodate an instrument of that size? But when a potential purchaser who loves the sounds of organs from that era arrives representing a church that has adequate space for this organ but would wish to equip it with electric stop action and a solid-state combination action, I would be tempted to refuse on the grounds that the historic monument should be preserved without alteration. What do I achieve? Nothing. The interested party moves on, and the organ remains dormant.

Why not consider adapting that grand organ to suit the needs of a modern congregation? After all, there would be only a few churches that could house such a massive organ. A careful restoration of the windchests, reservoirs, keyboard and



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1977 Klaiss organ, rebuilt 2003 by C. B. Fisk, Inc., Saint Peter's Lutheran Church, New York City (photo credit: New York Chapter, American Guild of Organists)

stop action, and pipes could be enhanced by adding electric solenoid stop action motors to the existing mechanical stop action. The only actual violation of the original organ would be drilling piston buttons into the keyslips between the keyboards, and the original keyslips could be retained in case someone later chose to reverse the project and remove the electric action.

The organ would be used and admired, and it would sound just as it did when it was new. It would leave the vast assortment of historic organs languishing in storage or in abandoned buildings.

When conservators restore a piece of furniture owned by Marie Antoinette, they place it behind velvet ropes, keeping visitors from touching it. When we restore or renovate a pipe organ, we intend it to be used. The purpose of preserving an organ is so people can hear the timeless sounds.

§

There is a grand relief-plaster sculpture thirty feet wide called *The Spirit of Transportation* in a secondary waiting room in the Thirtieth Street Station in Philadelphia. One passes it on leaving the main concourse and heading for the public restrooms or the Amtrak first class lounge. It was created by the Austrian sculptor Karl Bitter (1867–1915) who emigrated to the United States in 1889. *The Spirit of Transportation* was created for the opening of Philadelphia's Broad Street Station and depicts the history of transportation from ox carts to fanciful imaginations of air and space craft. When the Thirtieth Street Station was built, its predecessor the Broad Street Station was demolished, but curators and designers had the foresight to preserve this and several other important sculptures. One might have preferred to have the work installed in a busy central place in the new station rather than in an out-of-the-way place, but at least it was preserved where it can be freely admired by the public.

§

In the first weekend of November 2023, my colleague Amory Atkins and I attended dedication concerts of the rebuilt and reimagined 1977 Klaiss organ at Saint Peter's Lutheran Church on Lexington Avenue (at the CitiCorp building) in Manhattan. I have written previously about the emergency removal of the organ a couple winters ago following a major water main break at the intersection of East Fifty-Fourth Street and Lexington Avenue. The lower levels of the church were profoundly flooded, and while there was only about a half inch



1980 Gabriel Kney Opus 93, relocated to Saint Meinrad School of Theology by the Organ Clearing House and Buzard Pipe Organ Builders, 2022 (photo credit: Keith Williams, Buzard Pipe Organ Builders)

of water in the organ, there was great concern about mold developing and the need to remove the organ quickly for remediation in the entire room.

There had been questions about the viability of the instrument for many years. It has an iconic case designed by Massimo Vignelli, but the windchests and mechanical action were problematic, the wind system was inadequate, and the tonal structure was substandard. The organ was shipped to the workshop of C. B. Fisk, Inc., in Gloucester, Massachusetts, where it was reworked with a new wind system and tracker action, several lovely replacement voices, and a general revoicing. The resulting instrument is a joy to hear. The preservation of the case and visual design of the organ was an important move, retaining the original architectural content of the striking and unusual sanctuary.

This project was a great example of how thoughtful changes can extend the life and improve the usefulness of an artwork. It is exciting to celebrate that organ's rebirth concurrently with the installation of the restored and reinvigorated Lippold sculpture, *Orpheus and Apollo*. Neither project was a strict historical restoration, and both brought new life to important works of



(photo credit: Félix Müller)

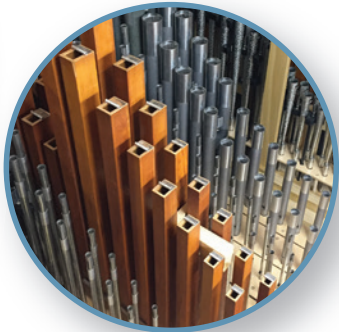
art through open-minded appraisal and thoughtful craftsmanship. There are a lot of ways to interpret the concept of historical preservation. ■

Notes

1. Muntz metal is an alloy of 60% copper and 40% zinc that is stronger, harder, and more rigid than other forms of brass.
2. Hilarie M. Sheets, "Moving a Masterpiece to LaGuardia is a High Wire Act," *The New York Times*, October 13, 2023.

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César Franck: Alive and Well in Worship

By Lorraine S. Brugh

Editor's note: the ideas in this article were originally presented at a workshop for the American Guild of Organists national convention in Seattle, Washington, July 6, 2022.

In the late 1970s Madame Marie-Madeleine Duruflé played a recital on the Aeolian-Skinner organ at Alice Millar Chapel on the campus of Northwestern University in Evanston, Illinois. That evening those of us who were undergraduate organ students encountered not only a new musical culture, but also a national spirit at odds with our own. We arrived in t-shirts and jeans and beheld a woman of small physical stature, but immense cultural presence. We were stunned by the idea of a French woman, dressed to the nines, a brilliant player and formidable pedagogue, completely dedicated to her art. The contrast had only begun to unfold.

After her first piece, we applauded vigorously, but she failed to appear at the edge of the balcony. Finally, she took her bow, wearing the high heels she had taken time to change from her organ shoes. We simply did not know what to make of this.

The art of French organ playing is about more than the organ or the performer. French culture is valued for its beauty and its ability to communicate that beauty, whether through an organ piece of Maurice Duruflé, a cappuccino, or a croissant.

More than a century before Madame Duruflé, César Franck also embodied this idea of beauty in his works. Whether it was a large work, like his *Symphony in D Minor*, or his smaller works, like the collection *L'Organiste*, Franck carefully crafted each piece to embody the noble ideas of the French Romantic period. Building on the organbuilding innovations of Aristide Cavaillé-Coll, especially with the instrument at the Basilica of Sainte-Clotilde in Paris, France, where Franck was organist from 1858 until his death in 1890, (the gallery organ was installed in 1859,) Franck was ever mindful of the ideals of the French Romantic organ, which in his own words noted, "It sounds just like an orchestra."

Outside Sainte-Clotilde is a small city park. Tucked away on the side of the park is a sculpture by Alfred Lenoir of César Franck receiving inspiration from an angel whispering in his ear. This



Alfred Lenoir's sculpture featuring an image of César Franck outside the Basilica of Sainte-Clotilde, Paris



Plaques noting the tenure of César Franck and Jean Langlais as organists of the Basilica of Sainte-Clotilde, Paris

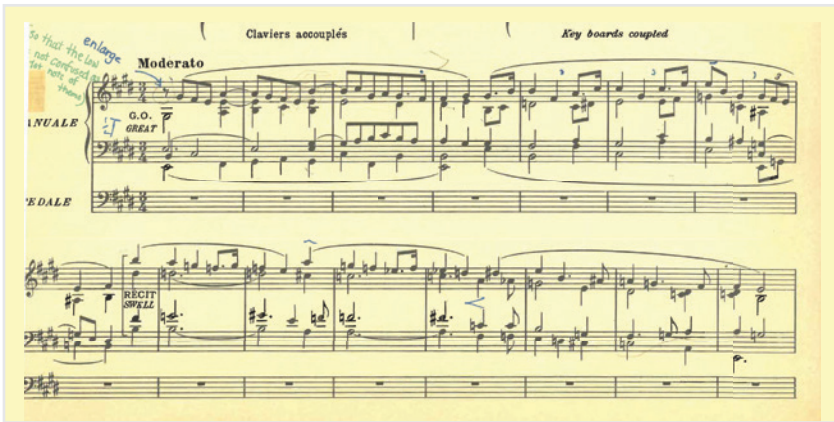


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Example 1a, annotated opening measures, *Choral No. 1 in E Major*

Grecian-style sculpture attests to the French ideal that music is a gift of God, the ultimate creator of beauty.

While best known for his large-scale organ works, Franck also composed shorter works for harmonium, all of which are playable on the organ. Often overlooked, these pieces are miniatures of Franck's compositional style, embodying many of the same performance practices of the larger works.

Titled *L'Organiste*, this collection of pieces was published posthumously. The individual pieces may have been conceived initially as musical ideas that were intended to develop into more extended works, or they were simply movements usable for worship on a smaller harmonium or organ.

By looking at these smaller pieces in light of Franck's larger works, one can develop a performance practice

L'ORGANISTE

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Par

CÉSAR FRANCK

SEPT PIÈCES EN UT MAJEUR ET UT MINEUR

Poco allegretto.

Example 1b, "Poco allegretto," *L'Organiste*

consistent with Franck's compositional style. This may serve as a gateway for a student to learn the style before taking on the challenge of a larger work.

I have gleaned the following principles of Franck performance practice from several sources: lessons with Karel Paukert at Northwestern University (1970–1974); a masterclass with Daniel Roth at Northwestern in 1981; and private organ study with Jean Langlais at Sainte-Clotilde in Paris in the summer of 1978, where he served as organist from 1945 until 1987. (Langlais would record the organ works of Franck during his tenure on the organ of Sainte-Clotilde.) This is not meant to be an authoritative interpretation; rather, it combines the wisdom of three teachers of Franck's work in a way I believe is consistent.

- Daniel Roth, in his masterclass on the organ works of César Franck at Northwestern University on November 12, 1981, noted, "Base tempo is important; one always returns there." When Roth visited Northwestern, he was titular organist in Paris at the Basilica of Sacré Coeur de Montmartre. In 1985 he accepted the position of titular organist at the church of Saint Sulpice in Paris, where he was recently granted emeritus status. Roth noted that Franck's pieces have a framework, and the performer's role is to attend to that framework and not get lost in expressive details. For the American students at his Northwestern masterclass this important insight shaped our future performances. We regarded freedom, rubato, and expressiveness in French Romantic works, and most especially Franck, with new eyes.

- Enlargement of initial rests to clarify the melody—cf. *Choral No. 1 in E major*, FWV 38, and *L'Organiste*, "Sept pièces en ut majeur et ut mineur," #1, "Poco allegretto" in C major.

Franck often begins a melody after establishing a chord on a downbeat. Langlais made the point that this sort of chord needs to settle before the melody begins and should thus be lengthened. Using a bit of rubato, however, should not slow the overall pulse of the piece. The performer needs to keep track of the pulse that also attends to this musical idea. The opening chord of the *Choral in E Major* is a stellar example, and the opening chord of the first piece in *L'Organiste* is a parallel example. In both of these cases, it is the very opening of the piece that makes establishing the pulse even more difficult. (See **Examples 1a** and **1b**.)

- Every eighth note and triplet is important—cf. *Choral #2 in B Minor*, FWV 39, and *L'Organiste*, "Sept pièces en mi-bémol majeur et mi-bémol mineur," #2, "Quasi lento" in E-flat.

Langlais insisted that Franck's choice of triplets and pairs of eighth notes was deliberate and meaningful. Emphasizing the difference between them is the performer's directive. In the case of the *Choral in B Minor*, Langlais suggested playing the eighth note to its full length to show this difference. This lends a sense of unpredictability inside the beat, which still remains true to the quarter-note pulse. (See **Examples 2a** and **2b**.)

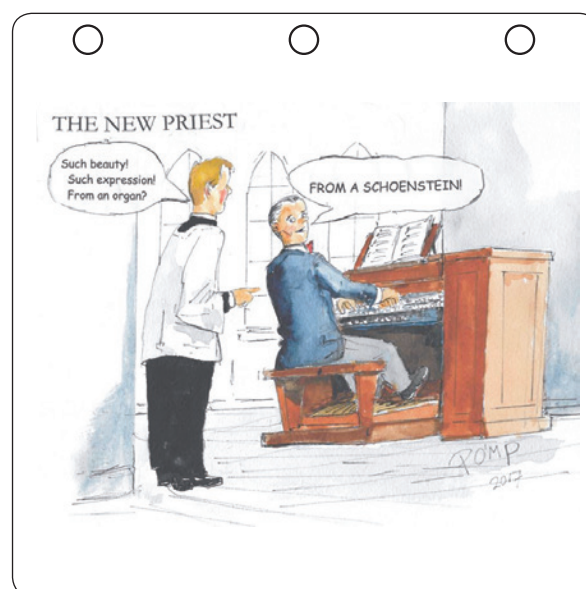
- Tie common notes in inner voices—cf. *Cantabile*, FWV 36, and *L'Organiste*, "Noël Angevin," #2.

Langlais taught me this general principle: "In Franck, common notes are tied, not struck again. This happens when a note heard in one voice is directly followed by the same note, but in another voice. Repeated notes within a voice are repeated." There are exceptions to this general principle. For instance, melody and bass notes are generally exempt from this. The bass line is also providing

Example 2a, *Choral No. 2 in B Minor*, measures 48–59

Example 2b, "Quasi Lento," *L'Organiste*

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Example 3a, *Cantabile*, measures 74–77

Example 3b, “Noël Angevin,” *L’Organiste*

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Example 4, *Prelude, Fugue, and Variation*, transition from “Prelude” to “Fugue”

Example 5a, *Prelude, Fugue, and Variation*, opening section

Example 5b, “Andantino,” *L’Organiste*

a rhythmic foundation so it is always articulated, and the melody should be articulated as written. (See **Examples 3a and 3b**.)

- A fermata adds an extra beat—cf. “Prelude” from *Prelude, Fugue, and Variation*, FWV 30, and *L’Organiste*, Noël Angevin.

Contrary to my notion that the length of a fermata is up to the performer, Langlais suggested that generally the fermata adds one beat to the pulse of the note, effectively adding one count to that measure. A fermata over rests can be lengthened or shortened depending on the acoustics of the room. Drier acoustics should shorten a rest, livelier acoustics may lengthen the fermata. (See **Examples 4 and 3b**.)

- “Extending one note is expressive; too many is heavy.”—cf. “Prelude” from *Prelude, Fugue, and Variation* and *L’Organiste*, “Sept pièces en ut majeur et ut mineur,” #2, “Andantino” in C major.

This comment by Jean Langlais at a lesson reminded me of Daniel Roth’s comments about architecture. One can be expressive and still honor the architecture of the larger piece. This means that the performer has discretion to choose when to make a note expressive but should not use that principle in excess so that the architecture of the piece is lost. Some notes will be played expressively, and others will simply be played as written.

- “Staccato means separated, not necessarily short.”—cf. *Final*, FWV 33, page 35, and *L’Organiste*, “Noël Angevin.”



The organ of the Basilica of Sainte-Clotilde, Paris



César Franck (photo credit: Pierre Petit)

link several pieces together by the same or related keys.

- For those who teach, the smaller works are a useful tool in presenting Franck's performance principles before a student is to play the larger works.

- For those situations where the instrument has no pedalboard, the pieces may be performed on manuals only. Franck notated them that way, and it is not a compromise to use them in that manner, whether a pedalboard is present or not.

I believe there is still a lot of life left in Franck's works for the next generations. I am convinced there is enough value to continue to perform both his shorter and longer works.

Lorraine S. Brugh is senior research professor for Valparaiso University, Valparaiso, Indiana.

- For church organists, using some of the smaller works from *L'Organiste* can add beauty and depth to a worship service. Because Franck organized the pieces by key, the organist may choose to



Example 6a, *Final*, measures 112–116



Example 6b, "Noël Angevin," *L'Organiste*

From Langlais I learned that there are many gradations between legato and staccato. Unlike German Baroque literature where many consider the norm is to play detached, the French Romantic norm is legato. Staccato means simply not legato and may mean playing a quarter note at $\frac{3}{4}$ of its length, as in the example from the *Final*, or may actually be as short as possible. The performer must pay attention to the musical line

to determine what kind of length communicates best.

Whether playing a large- or small-scale work, organists can benefit from understanding the performance practice of Franck's compositions. Finding the right balance between written notation and its expressive qualities can bring even the smallest-scale piece to life. I close with three suggestions for using movements from *L'Organiste*.

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Cover feature

Taylor & Boody Organbuilders,
Staunton, Virginia, Opus 83
Ancilla Domini Chapel,
Plymouth, Indiana

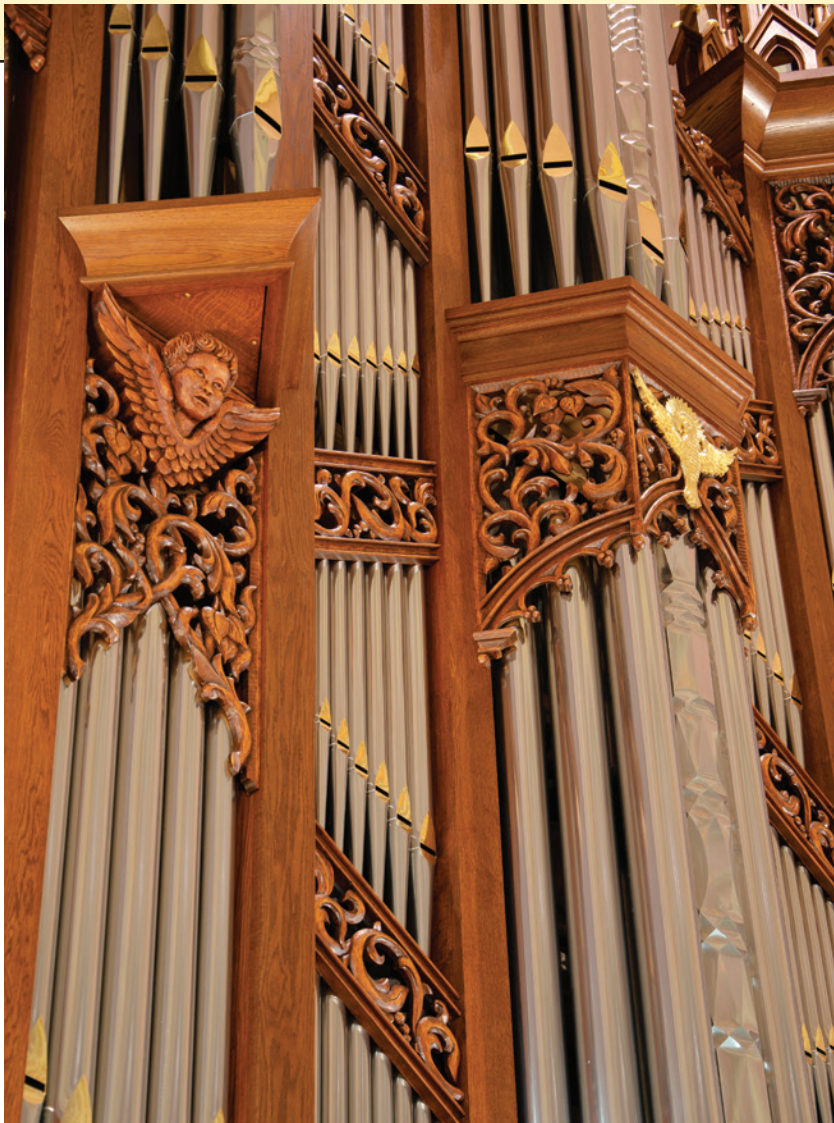
From the director of liturgy and music and the organ project advisor

On August 15, 1851, Katharina Kasper and four companions pronounced their vows as a new religious community, the Poor Handmaids of Jesus Christ (Ancillae Domini), and began their ministry to the poor, the sick, and those most in need. Under the shadow of a linden tree beside Heilborn Chapel in Dernbach, Germany, the congregation grew, and was called to minister all around the world. Today, Saint Katharina's community serves in nine countries, including the United States, where the first motherhouse was established in 1868. The present motherhouse of the United States Province was dedicated in 1923 and is a thriving ministry center focused on serving the most vulnerable in society, a place of openness and welcome where people of all faiths and spiritual expressions can find a home. At the center of life in the motherhouse is Ancilla Domini Chapel, a

majestic building constructed to last for the ages and inspire countless searching souls. The chapel's gallery first held the final organ by Louis Van Dinter, a Dutch-born organbuilder who settled in Mishawaka, Indiana. The instrument was typical of those built for Catholic churches in the 1920s. It was relatively small, almost entirely composed of 8' and 4' stops voiced very smoothly, and designed to accompany the choir of sisters and play music during the Mass. It was never intended to lead the congregational singing that became common after the reforms of the Second Vatican Council. Like many such instruments, the Van Dinter was altered to suit the changing needs of the liturgy, but these renovations sapped the instrument of its original character and were made using low-quality materials. When the instrument began rapidly failing in the 2010s the need for a change became clear. Respecting its history in the chapel, and recognizing its still-extant lovely core, we first considered renovating and expanding the Van Dinter organ. However, after considering several proposals, we ruled out this option. The



At the dedication, from left to right: Kristin Reichert, Aaron Reichert, John Boody, Erik Boody, BJ Regi, and Robbie Lawson



Facade detail, showing glazed basswood carvings and embossed tin front pipes

necessary work was simply too extensive and making such an investment to yield a relatively unsatisfying result would not have been prudent. We also considered re-homing an existing instrument, but none were available that suited the needs of the project. A new pipe organ was the most economical and musically promising option. Any new organ project requires assessing priorities. No one organ can play all literature compellingly or serve all needs equally. In Ancilla Chapel, the organ's primary function is to accompany congregational singing. Particularly given the German heritage of the Poor Handmaids, our primary inspiration came from the great instruments of northern Europe, which were designed and built to accompany robust congregational singing. We desired a totally mechanical instrument of the highest quality, the kind of instrument that will stand the test of time and last as long as the breathtaking building housing it. This is in line with the Poor Handmaids' commitment to integral ecology, sustainability, and true economy (which considers the timespan of generations,

not simply the present moment). The new instrument also had to meet practical considerations: occupy a minimal footprint in the gallery, include modern playing aids (combination action, etc.), and fit within budgetary constraints. Given limitations of space and budget, a complete two-manual and pedal instrument was the best option to fulfill this vision. Finally, we desired a true musical instrument with its own integrity and identity, the kind of instrument that speaks to the soul and is more than an acoustical synthesizer of amalgamated tone colors. After considering four proposals, in March 2019, the Provincial Council of the Poor Handmaids selected Taylor & Boody Organbuilders to build the new instrument. It was a difficult decision, since all the proposals were excellent and could have yielded wonderful instruments. Taylor & Boody's proposal stood out for its attention to detail and spiritual connection to the Poor Handmaids. From the hand-drawn case design incorporating elements from the chapel architecture to the stoplist and specification, the proposal showed great

Taylor & Boody Organbuilders Opus 83

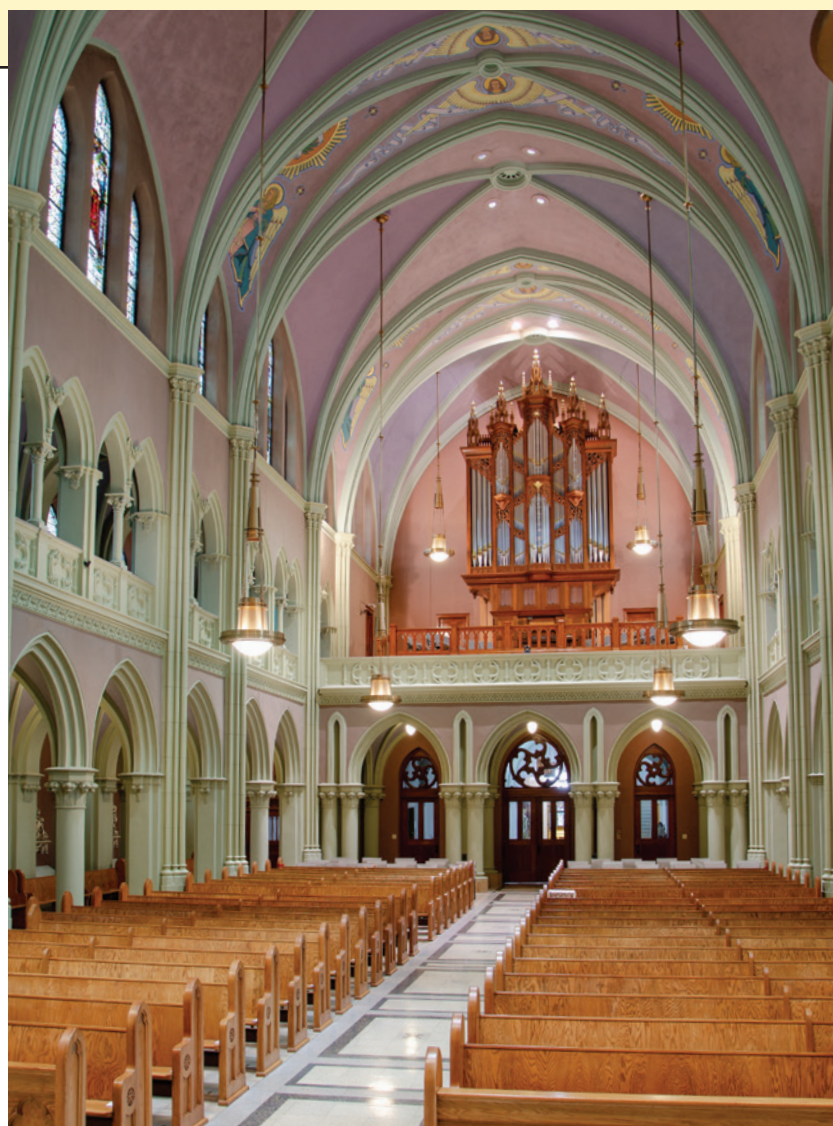
Ancilla Domini Chapel, Plymouth, Indiana

HAUPTWERK (manual I)			
16'	Principal	2 3/4'	Nasat
16'	Quintadena	2'	Octave
8'	Octave	2'	Waldflöte
8'	Rohrflöte		Sesquialtera II
8'	Salicional		Scharff IV–VI
4'	Octave	16'	Dulcian
4'	Spitzflöte	8'	Trompet
2 3/4'	Quinte	8'	Vox Humana
2'	Superoctave		
	Mixture IV–VI		
	Cornet IV (mounted, g ^a –d ^{'''})		
16'	Trompet		
8'	Trompet		
OBERWERK (manual II)		PEDAL	
8'	Principal	16'	Principal (HW)
8'	Gedackt	16'	Subbass
8'	Holzflöte	8'	Octave
4'	Octave	4'	Octave
4'	Rohrflöte		Mixture V
		32'	Fagott
		16'	Posaune
		16'	Trompet (HW)
		8'	Trompet
		2'	Cornett

Couplers: OW to HW, HW to PD, OW to PD		T&B's "Ancilla" Temperament offsets from			
Tremulant, Zimbelstern, Wind Stabilizer		Equal in cents:			
Metal pipes of hammered lead-tin alloys		C	+5.87	C-G	-1/6 PC
Natural keys of polished cow bone		Cs	-1.30	G-D	-1/6 PC
Sharps and stop knobs of ebony		D	+1.96	D-A	-1/6 PC
Mechanical key action		Ds	+2.61	A-E	-1/9 PC
Mechanical stop action with combination cap-		E	-0.65	E-B	-1/6 PC
ture system and piston sequencer		F	+6.52	B-Fs	-1/9 PC
Manual compass: C-a''', 58 notes; Pedal		Fs	-3.26	Fs-Cs	0
compass: C-f', 30 notes		G	+3.91	Cs-Gs	0
Case of solid white oak		Gs	+0.65	Gs-Ds	0
Three wedge bellows with foot pumping le-		A	0.00	Ds-As	0
vers and blower		As	+4.56	As-F	0
Temperament: T&B's "Ancilla"		B	-2.61	F-C	-1/9 PC
Pitch: A=440hz at 70°F					
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The organ as viewed from the crossing



Pipework of the Oberwerk division

care and commitment to the vision of the project.

Now that Taylor & Boody Opus 83 is installed and playing, we are proud to report that the vision has been fulfilled beyond expectations. When Saint Katharina sat praying under the linden tree by Heilborn chapel 150 years ago, could she have imagined that the linden wood from a tree by the motherhouse of her sisters an ocean away would adorn the case of a magnificent pipe organ? Perhaps she could, because, guided by the Holy Spirit, Saint Katharina's faith and charism were rooted in something larger than herself: the God who surpasses all understanding, from whom untold graces can flow through those open to following the call to serve.

New pipe organs can never be about one person, or even one institution. These grand instruments are of and for the whole community, for all who encounter them. The Poor Handmaids of Jesus Christ are proud to offer Taylor & Boody Opus 83 for the glory of God and as an oblation to present and future

generations. All are welcome to visit Ancilla Domini Chapel and play, hear, and pray with this splendid instrument.

—Andrew Jennings
Director of Liturgy and Music
United States Province,
Poor Handmaids of Jesus Christ
—Dr. Benjamin A. Stone
Organ Project Advisor

From the organbuilders

George Taylor and Robbie Lawson first visited the Ancilla Domini chapel in February of 2019 while delivering our Opus 75, a continuo organ, to the University of Notre Dame. Their reaction was one of great surprise, to find such an imposing structure in so remote a location. They were struck by the quality of the building, the level of detail in the neo-Gothic architecture, and most of all, the room's enveloping and generous acoustic. George recalls of their visit: "I asked Ben [Stone, the organ project advisor] to play a hymn on the 8' Diapason. The turgid sound brought to mind E. Power Biggs's put down (in his inimitable British accent) of a similar stop as 'wooly.' Then I went downstairs and asked Ben to repeat the verse. Thanks to the building those tubby old pipes now sounded lovely. Clearly, here we would be blessed with arguably the best room we had ever worked in."

The towering case of the organ is modeled after 17th- and 18th-century Dutch instruments. It is constructed of white oak, much of which came from our sawmill, and stands at an imposing 34 feet tall to the top of the center spire. An aging and precariously leaning linden (basswood) tree that had to be removed from the Ancilla Domini campus was sent to our sawmill, and supplied the lumber for the carvings, providing a very special connection between the organ and its home. All of the case decoration is reflective of the sanctuary, and especially its beautiful and ornate high altar.

The façade contains pipes from the Hauptwerk 16' Principal, down to low F-sharp, as well as the Oberwerk 8' Principal. Behind it, at impost level, sit the two large windchests of the Hauptwerk division. Located above that, in the center, are the Oberwerk windchests. The Pedal is housed in a separate, two-tiered open case that stands behind the main case. The vaulted ceiling above the organ is the perfect reflector not only for the encased manual divisions, but likewise allows for the Pedal to stand behind the case without any loss of tonal presence.

Though the focus of many of our recent instruments has been toward the accompaniment of choirs and congregations in an Anglo-American style, with complete Swell divisions behind foundational Great choruses, we were asked for this project to return to a more pure form of the idiom in which we have worked for many decades, that of the high North German Baroque organ. This perfectly suits their primary requirement of robust congregational accompaniment in a large, reverberant room.

Far from being a collection of screeching mixtures, the opulent specification provides a variety of 16- and 8-foot stops in each division, as well as complete choruses and a plethora of flutes and mutations. The Oberwerk's high-tin 8' Principal in façade is modeled after 18th-century examples, and its instrumental speech is the perfect foil to the Hauptwerk's hammered lead 8' Octave, whose dark, *vocale* sounds recall an earlier era. The Hauptwerk is lent *gravitas* by its full-compass 16' Principal. The high bass response of the room allows the largest pipes to speak naturally and gently, completely unforced. The 8' Holzflöte of the Oberwerk is a tapered wooden stop that sings with an ethereal charm from its position high atop the organ. The 8' Salicional of the Hauptwerk has more refined speech characteristics than some of its Baroque cousins, but there is still plenty of rosin on the bow.

Perhaps more so than the brilliant choruses, it is the variety of reeds that distinguish the North German Baroque organ, and Opus 83 is no exception. The German-faced shallots help relate the sound of the dark and covered Trompets of the Hauptwerk to the brash and noisy 8' Trompet that cries from the Oberwerk. The room demands a 32-foot pedal reed, and our Pedal Fagott can be heard under full organ, or used under just 8-foot stops. The woody and clarinet-like Dulcian, the strident Vox Humana, and the piquant Cornett provide an array of accompanimental and solo possibilities.

The key and stop action of the organ are completely mechanical, though the utility of the organ has been augmented by a combination action and sequencer by Solid State Organ Systems. Carbon fiber trackers are used throughout the instrument. The wind for the organ is provided by three large wedge bellows, located in a room behind the back wall of the gallery. The entire organ plays on 80mm (3 1/8 inches) wind pressure. Though normally blower-winded, the organ can also be foot-pumped. The tremulant affects the entire organ, and wind stabilizers can be engaged to calm the lively wind.

The first truck of organ parts arrived the week before Thanksgiving of 2022, and the last tuning cone was packed up three months later near the end of February. Tonal finishing was completed by Aaron Reichert and the author, assisted by Sean Dye. I would be remiss if I did not mention the wonderful hospitality extended to us during installation and voicing. The organ was dedicated in a service of blessing on March 25, 2023, followed by a recital played by organ project advisor Dr. Benjamin A. Stone. The sisters have truly fostered a friendly and welcoming community, and it was a true joy to work with them, Ben Stone, and Andrew Jennings in bringing this instrument to life!

—Joel A. VanderZee
Taylor & Boody Organbuilders



Dialogue: Bach, Buxtehude

Dialogue: Bach, Buxtehude, Kathryn Cok, harpsichord. DMP Records, DVH 140431, 2022, €15. Available from dmp-records.nl.

Chromatische Fantasie und Fuge d-moll, BWV 903, Johann Sebastian Bach; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Dieterich Buxtehude; *Fantasie und Fuge a-moll*, BWV 904, Bach; *Fuga in C*, BuxWV 174, Buxtehude; *Fuge C-dur*, BWV 952, Bach; *Praeludium in g*, BuxWV 163, *Aria: Rofilis*, BuxWV 248, Buxtehude; *Fuge a-moll*, BWV 959, Bach; *Canzona in C*, BuxWV 166, Buxtehude; *Präludium, Fuge, und Allegro Es-dur*, BWV 998, Bach; *Courante Simple in a*, BuxWV 245, Buxtehude; *Capriccio B-dur*, BWV 992, Bach.

Dr. Kathryn Cok is a native New Yorker currently living in the Netherlands, where she completed her graduate studies and now teaches at the Royal Conservatory in The Hague. She is active as a performer and researcher and currently serves as vice president of the Historical Keyboard Society of North America. As far as I am aware, this production represents her first commercial recording of late Baroque solo keyboard repertoire.

Cok presents on this recording a very interesting collection of famous and obscure keyboard works by the two most celebrated keyboard composers of the German high Baroque. The program opens with a Bach work clearly influenced by Buxtehude and a challenge: how does one approach and perform a work so often heard and familiar as Bach's *Chromatic Fantasy and Fugue*? Is it even possible to bring something new to this work, studied and performed since Bach's own time, without

introducing bizarre elements (as many have tried) or otherwise deviating in significant ways from the score? In hearing the first notes, the Dutch influences in Cok's playing are evident, particularly in the slower sections of the piece. She plays with great sensitivity, emphasizing the forward motion of the voices rather than the vertical harmonies, usually slightly delaying the upper voice. The *recitativo* sections are treated with subtlety and tenderness, while the rapid sections are played with flair and virtuosity. Added ornaments are always tasteful and appropriate, although her inclusion of the supertonic in the final arpeggiated tonic chord (here and elsewhere) was a fresh surprise. In short, Cok succeeds in breathing life into the work without deviating significantly from the score.

The accompanying fugue is more sedate in character, earning its epithet in the chromaticism of its theme. Bach makes extensive use of pedal points throughout the fugue in all voices. Many performers allow these extended notes to simply fade into silence or use trills to extend the pitch; Cok chooses to repeat the tied pitch at the beginning of each tied bar, sometimes alternating octaves upon repetition. Her solution keeps the harmonies active in our ears. Given these extended pedal and inverted pedal points, the parallel octave passage (pedal?) at the work's conclusion, and other elements, I believe this work could be appropriately performed on the organ.

It is interesting that most of the Buxtehude works in the present collection have been published traditionally with the organ works and are most frequently performed on that instrument. That said, Cok makes a persuasive case for their performance on the harpsichord.

The first Buxtehude work heard, a charming setting of the chorale *Wie schön leuchtet der Morgenstern* (BuxWV 223), is one such case. It is sectional, with each line of the chorale treated in contrasting style. In performance on the organ, it is easy to facilitate these contrasts by changing manuals or registration. In this performance, the resources of the harpsichord provide the ability for similar dynamic contrasts.

The next Bach work, while similarly titled *Fantasie and Fugue*, could hardly be more different than the *Chromatic*

Fantasy and Fugue. The *Fantasy and Fugue in A Minor*, BWV 904, is a more serious and profound work, likely a product of a later time. The first movement is a prelude in fairly strict, mostly three-, although sometimes expanding to four- or five-voice counterpoint. The fugue is a splendid double fugue, with both subjects combined at the conclusion. It is a work that appeals to the mind as much as the ear and was a wise choice to show contrast with the much earlier chromatic pair. Interestingly, the second theme of this fugue is a descending chromatic line, thus an inversion of parts of the subject of the D-minor chromatic fugue.

Three other great works of Buxtehude (alternating with Bach works on the CD) are also drawn from the organ repertoire. These are the famous "*Gigue*" *Fugue in C Major*, BuxWV 174; one of the large *stylus phantasticus praeludia*, BuxWV 163, this one in G minor; and the lesser-known *Canzona in C Major*, BuxWV 166. The fugue is a rollicking delight, briskly performed by Cok. Both the G-minor *praeludium* and the *Canzona in C* are extended dramatic works in *stylus phantasticus* with alternating imitative contrapuntal sections and free dramatic flourishes. Cok has clearly mastered this style, performing these works in a highly improvisatory manner, with bold contrasts in registration and tempo and lavish embellishments.

Cok has included two relatively obscure Bach fugues, found among those many works buried in the appendices of the Bach Gesellschaft and mostly ignored for generations. The *Fugue in C Major*, BWV 952, is not a particularly interesting work in three voices. The subject is one of those instrumental-type "sewing-machine" subjects that rambles on in a sequence before finally finding an answer. The counterpoint and harmonies do suggest the work of the young Bach—indeed, the successful working out of the piece implies a somewhat later date of composition—but the lack of musical creativity suggests the work of a lesser mind, perhaps the exercise of a young student or even a youthful Bach son. The performance is quite fine, bringing as much life and interest to the work as is possible given the rather feeble source material.

The *Fugue in A Minor*, BWV 959, brings us into another world altogether. It is a *fugue à 3* with occasional chords expanding to four voices. One immediately notices in comparison with the previous fugue the more interesting and intriguing fugue subject, ripe with possibilities. There are many "un-Bachian" elements to be found in this work, unlike the previous straightforward C-major fugue, which surprise the listener on first hearing and mark it as a product of

his earliest productive years. In earlier times the authenticity of many of these early "quirky" works was questioned by scholars simply because "there's nothing else like it in the canon." One need only to study works such as the famous *Toccatina in D Minor*, BWV 565, *Chromatic Fantasy in D Minor*, BWV 903i, *Passaglia in C Minor*, BWV 582, the *Pastorale in F Major*, BWV 590, the *Piece d'orgue*, BWV 572, the canzona, the capriccios in B-flat major and E major, and many others, to realize that Bach was experimenting and often composed only one example of a form, genre, or style.

This experimentation is equally evident within works, with almost unlimited experimentation in harmony, modulations, scales, manual (and pedal) figurations, endings, etc. These striking and unusual techniques allow us to follow his compositional matriculation as they merge and evolve into more mature music.

This is a lengthy way of saying that I have no problem accepting this curious and creative work as the effort of a youthful Johann Sebastian Bach, despite its eccentricities. I do not know for certain, but I suspect it was these same quirky eccentricities that attracted Cok to this work and inspired her to this dynamic and dramatic performance, which succeeds without overemphasizing the more unconventional elements.

The two remaining works by Buxtehude included in this recording are both variation sets, published in modern editions *not* among the organ works, but with a collection of traditional keyboard suites presumably intended for performance on harpsichord or clavichord. Seldom performed, these suites and variations for keyboard are far less well known than are Buxtehude's brilliant and justly acclaimed so-called "organ works" (and that's an article for another day).

According to Emilius Bangert, publisher of the first modern edition of these suites and variations (Hansen, 1941, suites only republished by Dover), the tune *Rofilis* "is a melody from Lully's *Ballet de l'Impatience*; it became widely known, and already in the seventeenth century was used in Denmark as a hymntune." Without an initial statement of the unadorned tune, Buxtehude provides a set of three brief (sixteen-bars without repeats) variations in *Aria: Rofilis*, BuxWV 248, a work that requires subtlety rather than virtuosity. The entire work is scarcely two minutes in duration, but it is ample time to demonstrate Cok's ease with this style. Her playing here is a fine example of pure musical poetry.

The roots of the final Buxtehude work in this collection, *Courante Simple*, BuxWV 245, are more shrouded in

Reviews

obscurity. It is immediately a larger-scaled work than *Rofilis*, with more variations exploring higher technical and stylistic demands. The variations tend to increase in complexity as they progress, allowing Cok to again demonstrate her subtlety, creativity, and virtuosity at the keyboard.

The final music of Johann Sebastian Bach included in this delightful collection comprises two major works, both well known. Heard first is the *Prelude, Fugue, and Allegro in E-flat Major*, BWV 998. This work has been a standard of the keyboard repertoire at least since Wanda Landowska recorded it on her Pleyel harpsichord in 1949, but it is actually catalogued as a “lute work” in Wolfgang Schmieder’s *Bach-Werke-Verzeichnis* catalog. There have always been questions about this group of so-called “lute” works, even though lutenists have played them, and guitar transcriptions and performances have been popular since the days of Andrés Segovia. The manuscript of the E-minor lute suite includes a notation at the top of the page reading *aufs lautenwerk*. The *lautenwerk*, a gut-strung keyboard instrument designed to imitate the sound of the lute, was supposedly invented by Bach himself, and his post-mortem instrument inventory suggests that he possessed two of them. Although no historical examples are known to exist, several modern instrument builders have constructed modern *lautenwerke* based on surviving descriptions. In style, all of the lute works are similar, typically featuring a flowing melody in one voice or two, accompanied by a walking bass line in slower notes, and/or passages of *style brisé*. They are seldom contrapuntally complex, with voices being fragmented even in fugues.

Under Cok’s fingers, the leisurely prelude is pure poetry. The melody sings, and there is just enough flexibility of rhythm and agogic to keep the music flowing and engaging the listener. Likewise, the fugue is brought to life in a tranquil way, allowing us to anticipate and appreciate each entry of the theme.

When the mood suddenly changes, Cok makes the shift in style without a noticeable bump. The return of the original section restores tranquility. The final “Allegro” is an outburst of joy, and Cok brings the whole work to an exciting, rollicking conclusion.

Arguably the earliest popular instrumental work by Bach is the so-called *Capriccio sopra la lontananza del suo*

Fratello diletissimo, BWV 992 (“Capriccio on the departure of his beloved brother”), the work with which Kathryn Cok concludes her recorded performance. It was written for the occasion of his brother Johann Jakob’s departure to serve the King of Sweden. The work is in six sections, each relating in a programmatic way to the departure:

1. Arioso: Adagio, “Friends Gather and Try to Dissuade Him from Departing;”
2. (Andante), “They Picture the Dangers Which May Befall Him;”
3. Adagiosissimo (or Adagissimo), “The Friends’ Lament;”
4. (Andante con moto), capriccios “Since He Cannot Be Dissuaded, They Say Farewell;”
5. Allegro poco, “Aria of the Postilion” (Aria di postiglione);
6. “Fugue in Imitation of the Postilion’s Horn” (Fuga all’imitazione della cornetta di postiglione).

Due to the youthful genesis of the work, it lacks many elements of the style of the mature Bach. Yet it has remained a standard of the harpsichord repertoire at least since it was popularized by recordings released by both Wanda Landowska and Ralph Kirkpatrick in the late 1950s. It is easy to see how this work has far surpassed most of Bach’s early keyboard works in popularity, given its obvious charm and the documented transmitted program. Textures vary from simple figured-bass passages to full-fisted chords in some cadences. Quite a bit of ornamentation is notated in modern editions, but given the provenance of its multiple sources, it is unclear how much of it actually originates with the composer.

Like much of the music of Buxtehude and the young Bach, it requires great freedom and imagination to interpret successfully in performance. Throughout this entire program, Cok has demonstrated repeatedly that she has mastered the art of the *stylus phantasticus*. Her performances show thoughtfulness, creativity, subtlety, and virtuosity—all in the service of the music.

The harpsichord heard in this recording, built by Titus Crijnen in 1999, has a rich and resonant sound, superbly captured by the recording team. Kathryn Cok’s spirited and musical performances throughout this disc make recommendation easy. She is an artist of considerable skill, and this compact disc recording should only serve to further her already impressive reputation. ■

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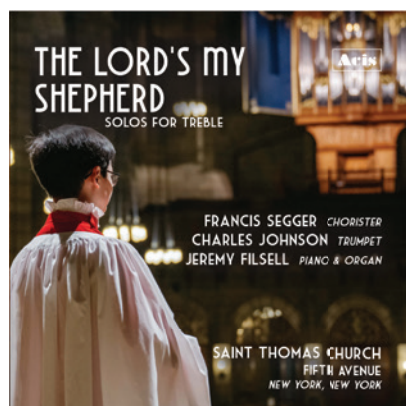
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New Recordings



The Lord's My Shepherd: Solos for Treble

The Lord's My Shepherd: Solos for Treble, Francis Segger, chorister; Charles Johnson, trumpet; Jeremy Filsell, piano and organ; Saint Thomas Episcopal Church, Fifth Avenue, New York, New York. Acis Productions, APL54346, CD, \$18.99; FLAC, \$15.00; ALAC, \$15.00; 96k FLAC, \$21.99; 96k ALAC, \$21.99;

MP3, \$9.00; AAC, \$9.00. Available from acisproductions.com, and on Spotify and Apple Music.

Nunc Dimittis, Geoffrey Burgon; *Blute nur, du liebes Herz!*, Johann Sebastian Bach; *Pie Jesu*, Lili Boulanger; *Little Lamb, Who Made Thee?*, William Bradley Roberts; selections from *Organ Book I*: “Serenade,” “Episode,” “Reveille,” Ned Rorem; selected songs: *Love, Little Elegy, What If Some Little Pain, Alleluia*, Ned Rorem; *The Red Dragonfly (Akatombo)*, Kosaku Yamada, arranged by Grayston Ives; *A Christmas Carol*, Arnold Bax; *Songs of Advent*: “Night: A dark world,” “Candle: The single light,” “Early Dawn: Of Salvation,” “Full Dawn: John the Baptist,” “Sunrise: Three Donkeys,” “Morning: A Working Day,” Alan Ridout; selections from *Six Studies for Organ*: “Toccata,” “Scherzo,” Alan Ridout; *In Paradisum*, Charles Callahan; *Brother James' Air*, James Leith Macbeth Bain, arranged by Malcolm Archer; *Eternal Source of Light Divine*, George Frederick Handel; *Long Since in Egypt's Plenteous Land*, C. H. H. Parry.

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Reviews

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The tradition of recording boy choristers stretches back to 1927 when The Gramophone Company made a recording at the Temple Church, London, of Mendelssohn's anthem *Hear My Prayer*, featuring boy chorister Ernest Lough and the Temple Church Choir with organist and director of music George Thalben-Ball. This recording proved to be immensely popular and has spawned a whole series of such recordings ever since. For North America in the twenty-first century the solo chorister featured on this Acis compact disc, Francis Segger, plays the part of an Ernest Lough *redivivus*, a role he fulfills extremely well. Francis Segger (b. 2009) grew up in Connecticut where he was a choirboy at Trinity Church on the Green, New Haven. He progressed from there to the Choir School of Saint Thomas, Fifth Avenue, where he graduated, completing his final year as head chorister. He is also a pianist and is beginning to learn to play the organ.

Jeremy Filsell, who is organist and director of music at Saint Thomas, grew up in England and learned piano and organ at an early age, becoming a Fellow of the Royal College of Organists at the age of nineteen, and also the organ scholar of Keble College, Oxford. His teachers were Nicholas Kynaston and Daniel Roth. Following his graduation from Oxford University, he undertook further study at the Royal College of Music in London and the Birmingham City University-Conservatoire, where he obtained his Ph.D. He lectured at the Royal Academy of Music in London, the Royal Northern College of Music in Manchester, taught at Eton College, and was a lay clerk in the choir of Saint George's Chapel, Windsor. He held posts as assistant organist of Ely Cathedral and director of music at Saint Luke's Church, Chelsea, London.

On moving to the United States, he was from 2008 to 2009 the principal organist of the National Shrine of the Immaculate Conception in Washington, DC, followed a year later by becoming director of music at Old Saint Paul's Church in Baltimore, Maryland. In 2010 he became artist-in-residence at Washington National Cathedral. He took up his current post as director of music at Saint Thomas in 2019.

The other performer on this compact disc is Charles Johnson, who is principal trumpeter of the Norwalk Symphony Orchestra in Connecticut and a frequent trumpet soloist at Saint Thomas Church as well as the Church of the Holy Trinity in Manhattan. Charlie Johnson, as he prefers to be called, grew up in Jacksonville and Anniston in Alabama. He has a degree in trumpet performance from the College-Conservatory of Music of the University of Cincinnati, where his teachers were Eugene Blee, Phil Collins, and Robert Sullivan. He also studied at The Juilliard School with Mel Broiles.

The compact disc begins with Geoffrey Burgon's *Nunc Dimittis*. I wondered why this piece seemed so familiar, but soon found the answer in the sleeve notes, which relate that Burgon originally wrote it for the dramatization of John le Carré's *Tinker, Tailor, Soldier, Spy*. Nevertheless, Burgon intended his *Nunc Dimittis* as a general anthem for funerals and not just for the John le Carré dramatization. Francis Segger, Jeremy Filsell, and Charlie Johnson do an excellent job of performing it; superior, I think, to the original version in *Tinker, Tailor, Soldier, Spy*. Next, Bach's aria "Blute nur, du liebes Herz!" from *Saint Matthew Passion* relates the story of Judas's betrayal of Jesus.

Lili Boulanger's death at the tragically early age of twenty-four robbed the world of one of its most promising composers. She made her first sketches of *Pie Jesu* eight years earlier, but it is unclear whether or not it was intended to be part of a larger Requiem Mass. She dedicated this, her last completed composition, to her elder sister Nadia Boulanger, to whom she dictated it shortly before her death. Nadia published it in 1922 as a work for a small chamber orchestra, but the present version for organ and voice also survives. Filsell and Segger ably capture the mystical feeling of the piece. Francis Segger hits some impressive high notes and rolls his "r"s beautifully à la King's College, Cambridge.

Despite being a Baptist minister, William Bradley Roberts (b. 1947) has spent most of his career working in the Episcopal Church. His carol, *Little Lamb, Who Made Thee?*, is a setting of an eighteenth-century text by William Blake, warm and tender in its simplicity and which expresses the deep mystery of the Incarnation.

Ned Rorem, whose recent death at the ripe old age of ninety-nine robbed us of one of the great composers of the last seventy-five years, features on this compact disc with works for both solo organ and for organ and voice. Rorem's interest in the organ stemmed from the influence of his long-time partner, James Roland Holmes, who was organist of the Episcopal Church of Saint Matthew and Saint Timothy on West Eighty-Fourth Street in New York City, but who sadly died of AIDS in 1999. Jeremy Filsell plays three compositions from Rorem's *Organ Book I*—"Serenade," "Episode," and "Reveille." All three pieces have repetitions in canon, but the third differs dramatically from the soft, idyllic character of the first two. "Reveille," as its name implies, is a wake-up call using substantial registrations and having a rather jazzy rhythm that contrasts with the other two pieces. After the organ pieces, we hear three of the many songs for voice and piano that form much of his choral repertoire. The first, "Love," sets words by Thomas Lodge, a poet and medical practitioner of the Elizabethan and Jacobean periods, whose dramatic works provided inspiration for some of William Shakespeare's plays. As a Catholic, Lodge spent much of his time in exile, including prolonged travels in South America. The second song, "Little Elegie," uses a poem of the American poet, Elinor Wylie (1885–1928), a woman as famous for her fabulous beauty and scandalous behavior as for her poems. The third song, "What If Some Little Pain?," uses words by Edmund Spenser, while the last of Rorem's songs on the compact disc is "Alleluia." As in the organ piece "Reveille," Rorem makes use of vigorous, somewhat jazzy rhythms. Francis Segger, accompanied by Jeremy Filsell, gives these songs a brilliant performance.

Another track of particular interest is "The Red Dragonfly (Akatombo)" by Kosaku Yamada, arranged by Grayston Ives. This is one of Ives's *Three Songs from Japan* and is a setting of words by the Japanese poet Rofu Miki. This is followed by Arnold Bax's setting of the Christmas carol, "There is no rose of such virtue," and by Alan Ridout's *Songs of Advent* and two of his compositions for organ. These contrast radically with Johnny Dankworth's jazz-inspired *Light of the world*.

Continuing, we have Charles Callahan's *In Paradisum*, an arrangement of the antiphon of that name from the liturgy of the Requiem Mass. Callahan wrote the piece making use of the Medieval plain-song chant, but this performance uses

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Calendar

the trumpet in lieu of the “flute or violin” that Callahan originally set. Next is Malcolm Archer’s arrangement of James Leith Macbeth Bain’s familiar *Brother James’ Air*, and then follows Handel’s *Ode for Queen Anne’s Birthday* (1713), “Eternal source of light divine.”

The final work on the compact disc, Sir Hubert Parry’s “Long since in Egypt’s plenteous land,” comes from his oratorio *Judith* (1888). Parry wrote the libretto himself and makes use of an exquisite arching melody best known in its adaptation as the hymntune REPTON, often sung to the words “Dear Lord and Father of mankind.” A fitting end to a most delightful compact disc.

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

New Organ Music

Acht Stücke im freien Stil aus Opus 31 für Violine und Orgel, by Louis Vierne, edited and arranged by Kai Schreiber. Dr. J. Butz Musikverlag, Verlag, BU 3060, €18. Available from butz-verlag.de.

Louis Vierne’s iconic 24 *Pièces en style libre*, opus 31, may be among his most frequently performed works for small organ. Kai Schreiber, a German organist and composer, arranged eight pieces from the set for violin and organ, choosing pieces especially suited for the violin by virtue of a *cantabile* style, as in “Méditation,” or a more motoric rhythmic bent, as in “Scherzetto.”

Of the eight selections, six emphasize the *cantabile* style, including the first, “Épithaphe.” Purists may object to Schreiber’s transposition from the original E major to F major as well as his choice to write the melody an octave higher; these decisions reflect his interest in exploiting the most sonorous range of the violin. This is followed by “Prélude,” which maintains the original key and melodic register. In both arrangements, as in others, Schreiber creates true duo playing, with opportunities for each instrument to be the soloist. The fifth and sixth selections, “Divertissement” and “Scherzetto,” require notably virtuosic playing.

One must ask if these arrangements are needed or if Vierne would have approved. The first question is one of taste, while the second question might have been answered with a resounding “yes” from the composer. Vierne made transcriptions of music by his predecessors and contemporaries, so it seems the master would likely not be disappointed by these arrangements, which may bring these pieces to a wider audience.

Four Meditations for Organ, by Michael Helman. MorningStar Music Publishers, MSM-10-043, \$12.50. Available from morningstarmusic.com.

Michael Helman (b. 1956) has published over 100 works for organ, choir, and handbells. Each of these meditations has a descriptive title (“Prayer,” “Morning Song,” “Evensong,” and “Reflection”) and melodic lines featuring a solo stop. “Prayer,” which opens the set, is the only selection in a minor key. Like many pieces intended for meditation, these employ a great deal of rhythmic and melodic repetition. All of the pieces begin with the same accompaniment figure (though in different keys). The set would be useful for prayer services and other situations that call for quiet, contemplative music.

—Steven Young
Taunton, Massachusetts

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

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

ALABAMA

James O'Donnell; Cathedral of the Advent, Birmingham, 2/11, 9 am & 11 am worship services

Alcee Chriss; St. John's Episcopal, Montgomery, 2/11, 4 pm

VOCES8; Cathedral of the Advent, Birmingham, 2/22, 7:30 pm

Lynne Davis; First Presbyterian, Tuscaloosa, 2/25, 3 pm

ARIZONA

Ken Cowan; Catalina United Methodist, Tucson, 1/19, 7 pm

Damin Spritzer; Trinity Episcopal Cathedral, Phoenix, 1/28, 4 pm

Douglas Cleveland; University of Arizona, Tucson, 2/2, 7 pm

Scott Dettra, works of Bach; All Saints Episcopal, Phoenix, 2/25, 3 pm

CALIFORNIA

David Higgs; St. Margaret's Episcopal, Palm Desert, 1/21, 4 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 1/21, 4 pm

Alcee Chriss; Fresno State University, Fresno, 1/28, 3 pm

Christoph Tietze, works of Langlais, Franck; Cathedral of St. Mary of the Assumption, San Francisco, 2/4, 4 pm

• **Nathaniel Gumbs**; St. Mark's Episcopal, Berkeley, 2/11, 4 pm

Christoph Tietze, works of Bach, Buxtehude; Cathedral of St. Mary of the Assumption, San Francisco, 2/11, 4 pm

Olivier Latry; Claremont United Church of Christ, Claremont, 2/25, 4 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal, West Hartford, 1/28, 5 pm

Bine Bryndoff; Marquand Chapel, Yale University, New Haven, 1/28, 7:30 pm

Jean Degan; St. John's Episcopal, West Hartford, 2/4, 12:30 pm

Yale Camerata & Yale Glee Club; Woolsey Hall, Yale University, New Haven, 2/11, 4 pm

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 2/17, 7:30 pm

Alexander Straus-Fausto; Woolsey Hall, Yale University, New Haven, 2/19, 7:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 2/25, 5 pm

DELAWARE

Nathan Laube; Christ Church Christiana Hundred, Wilmington, 2/25, 4 pm recital w/ choral works of Durufle

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Choral Evensong; St. Paul's, K Street, Washington, 1/28, 4 pm

Choral Evensong; St. Paul's, K Street, Washington, 2/11, 4 pm

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FLORIDA

Mark Herman; First United Methodist, Ft. Pierce, 2/18, 4 pm

GEORGIA

Jens Korndörfer; Emory University, Atlanta, 1/19, 12 noon

Caroline Robinson; St. Luke's Episcopal, Atlanta, 2/2, 7:30 pm

Bryan Anderson; Westminster Presbyterian, Atlanta, 2/11, 6 pm

ILLINOIS

Kelsey Berg; St. Luke's Episcopal, Evanston, 1/21, 4 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, 1/26, 12:15 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, 1/28, 4 pm

Gail Archer; Holy Name Cathedral, Chicago, 2/4, 7 pm

Robert McCormick; Armerding Concert Hall, Wheaton College, Wheaton, 2/6, 7 pm

Christopher Urban; First Presbyterian, Arlington Heights, 2/7, 12:10 pm

Richard Gress; Fourth Presbyterian, Chicago, 2/9, 12:15 pm

Jay Warren, silent film accompaniment, *Steamboat Bill, Jr.*; St. Luke's Episcopal, Evanston, 2/10, 7:30 pm

Couperin, *Les Trois Leçons de Ténèbre*; St. Chrysostom's Episcopal, Chicago, 2/16, 7:30 pm

Michael Gagne, Marianne Kim, Christopher Urban, & Gary Wendt; First Presbyterian, Arlington Heights, 2/18, 4 pm

Michael Rees; Fourth Presbyterian, Chicago, 2/23, 12:15 pm

KANSAS

Lynne Davis; Wichita State University, Wichita, 2/7, 5:15 pm

KENTUCKY

Käthe Wright Kaufman; Central Christian, Lexington, 1/21, 4 pm

Jillian Gardner; Central Christian, Lexington, 2/11, 4 pm

LOUISIANA

Ken Cowan; First United Methodist, Baton Rouge, 1/28, 4 pm

Nathaniel Gumbs; Christ Church Cathedral, New Orleans, 2/24, 10 am masterclass; 2/25, 4 pm recital

MARYLAND

Nathaniel Gumbs; Second Presbyterian, Baltimore, 1/21, 3:30 pm

Wayne L. Wold; Hood College, Frederick, 2/11, 3 pm

The Chenault Duo; St. John's Episcopal, Hagerstown, 2/25, 4 pm

MASSACHUSETTS

Diane Meredith Belcher; Trinity Church Copley Square, Boston, 2/2, 12:15 pm

MICHIGAN

Choral Evensong; Cathedral of St. Paul, Detroit, 1/21, 4 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 2/1, 7 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 2/9, 12:30 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 2/25, 4 pm

MINNESOTA

VocalEssence; Plymouth Congregational, Minneapolis, 2/4, 4 pm & 7 pm

NEW YORK

Diane Meredith Belcher; St. Thomas Church Fifth Avenue, New York, 1/20, 5:15 pm

Jack Mitchener; Reformed Church of Bronxville, Bronxville, 1/26, 7 pm

Jeremy Filsell, David Briggs, & Wayne Marshall, organ & piano; St. Thomas Church Fifth Avenue, New York, 1/27, 3 pm

Estonian Philharmonic Chamber Choir; St. Ignatius Loyola Catholic Church, New York, 2/1, 8 pm

TENET; Tenri Cultural Institute, New York, 2/10, 6 pm & 8 pm

Nathaniel Gumbs; First Presbyterian, Lockport, 2/16, 7 pm

James O'Donnell; Grace Church, New York, 2/19, 10 am

Olivier Latry; St. Ignatius Loyola Catholic Church, New York, 2/22, 8 pm

David Briggs; Cathedral of St. John the Divine, New York, 2/27, 7:30 pm

NORTH CAROLINA

Martin Jean; Holy Cross Episcopal, Tryon, 1/19, 7 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 1/21, 4 pm

Nathaniel Gumbs; Duke Chapel, Duke University, Durham, 1/28, 5 pm

Bach, Cantatas 125 & 157; Duke Chapel, Duke University, Durham, 2/4, 5 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 2/11, 4 pm

Marian Consort; Duke Chapel, Duke University, Durham, 2/18, 4 pm

James Kealey; Covenant Presbyterian, Charlotte, 2/23, 7 pm

Renée Anne Louprette; Christ United Methodist, Greensboro, 2/23, 7:30 pm

Duke Chapel Evensong Singers, works of Howells; Duke Chapel, Duke University, Durham, 2/25, 4 pm

OHIO

Joshua Stafford; Christ Presbyterian, Canton, 1/19, 7 pm

Nathan Laube; Cincinnati Museum Center, Cincinnati, 1/24, 7:30 pm

Jonathan Ryan; Christ Church Cathedral, Cincinnati, 1/28, 3 pm

Daniel Colaner; St. Paul's Episcopal, Cleveland Heights, 2/4, 4 pm

Joshua Stafford; Saint Joseph Catholic Cathedral, Columbus, 2/11, 3 pm

OKLAHOMA

Isabelle Demers; Cathedral of Our Lady of Perpetual Help, Oklahoma City, 2/2, 7 pm

Katherine Meloan; Trinity Episcopal, Tulsa, 2/4, 4:30 pm

PENNSYLVANIA

James Kealey; Bryn Mawr Presbyterian, Bryn Mawr, 1/21, 2 pm

Alcee Chriss; Shadyside Presbyterian, Pittsburgh, 2/25, 3 pm

SOUTH CAROLINA

Janette Fishell; Lutheran Theological Seminary, Columbia, 2/2, 7 pm

Janette Fishell; Mt. Tabor Lutheran, West Columbia, 2/3, 10:30 am masterclass

TENNESSEE

Katelyn Emerson; Christ Church Cathedral, Nashville, 1/21, 4 pm

Nathan Laube; Collegedale Church, Collegedale, 1/26, 10 am masterclass; 1/28, 7:30 pm recital

Amanda Mole; West End United Methodist, Nashville, 1/28, 4 pm

Stephen Hamilton; Munsey Memorial United Methodist, Johnson City, 1/28, 4 pm

Abraham Wallace; St. George's Episcopal, Nashville, 2/4, 6 pm

Choral Evensong; St. George's Episcopal, Nashville, 2/11, 5 pm

TEXAS

James O'Donnell; Episcopal Church of the Transfiguration, Dallas, 1/21, 7 pm

David Higgs; Ed Landreth Auditorium, Texas Christian University, Fort Worth, 1/26, 7 pm

Katherine Meloan; First United Methodist, Wichita Falls, 2/1, 7 pm

Nathan Laube; Trinity University, San Antonio, 2/5, 4 pm masterclass; 2/6, 7 pm recital

VIRGINIA

The Chenault Duo; St. James's Episcopal, Richmond, 2/9, 7 pm

WASHINGTON

James Kealey; St. Mark's Episcopal Cathedral, Seattle, 2/2, 7:30 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 1/17, 12 noon

John Sittard; Luther Memorial Church, Madison, 1/24, 12 noon

Andrew Schaeffer; Luther Memorial Church, Madison, 2/7, 12 noon

Andrew Schaeffer & Jared Stellmacher; Luther Memorial Church, Madison, 2/16, 7 pm

Chelsea Chen; Overture Hall, Madison, 2/20, 7:30 pm

Just Bach; Luther Memorial Church, Madison, 2/21, 12 noon

Michael Mills; Luther Memorial Church, Madison, 2/28, 12 noon

CANADA

Gail Archer; St. Andrew's United Church, Toronto, ON, 2/18, 4 pm

Isabelle Demers, with orchestra; Palais Montcalm, Québec City, QC, 2/29, 2 pm & 7:30 pm

UNITED KINGDOM

Andrew Reid; Reading Town Hall, Reading, 1/15, 1 pm

Katherine Dienes-Williams; St. Lawrence Church, Alton, 2/7, 8 pm

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RASHAAN ALLWOOD, Roy Thomson Hall, Toronto, ON, Canada, July 4: *Variations on America*, Ives; *In memory of . . .*, Allwood; *Concert Variations on The Star-Spangled Banner*, op. 3, Paine; *To Longwood Gardens*, Barber; *Fantaisie sur O Canada*, Bédard.

ELENA BAQUERIZO, Christ Church Deer Park, Toronto, ON, Canada, July 3 & 5: *The Primitives*, At the Ballet (*Five Dances*), Hampton; *Noël sur les jeux d'Anches sans tremblant (Livre de Noël)*, d'Aquin; *Sonata in e*, BWV, 528, Bach; *Litanies*, JA 119, Alain.

STEFANI BEDIN, St. Thomas's Anglican Church, Toronto, ON, Canada, July 5: *Trois improvisations*, Boulanger; *Cortège Académique*, MacMillan.

STEPHEN BODA, Canadian Christian Reformed Church, Ancaster, ON, Canada, July 7: *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Récit de tierce en taille (Livre d'orgue)*, de Grigny; *Capriccio sopra il cucu*, Kerll; *Fugue in G*, BWV 577, Bach.

CHELSEA CHEN, St. James Cathedral, Toronto, ON, Canada, July 3: *Variations on Sine Nomine*, Weaver; *La fille aux cheveux de lin*, *Arabesque No. 2*, Debussy, transcr. Roques; *Taiwanese Suite*, Chen; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Moto ostinato (Sunday Music)*, Eben; *Naiades (24 Pièces de fantaisie)*, Quatrième suite, op. 55, no. 4, Vierne; *Phantasie über den Choral Halleluja! Gott zu loben, bleibe meine Seelenfreud! (Drei Choralfantasien)*, op. 52, no. 3, Reger.

PETER RICHARD CONTE, Balboa Park, San Diego, CA, July 17: *Overture (Yeomen of the Guard)*, Sullivan, transcr. Conte; *Paraphrase sur un chœur de Judas Maccabæus (18 Pièces nouvelles)*, op. 90, no. 16, Guilmant; *Pilgrim's Chorus (Tannhäuser)*, Wagner, transcr. Lemare, Conte; *Overture (The Barber of Seville)*,

Rossini, transcr. Conte; *Improvisation über den englischen Choral Näher, mein Gott, zu dir!*, op. 17, Karg-Elert; *Regina Coeli*, op. 64, Placare Christe Servulus (*Le Tombeau de Titelouze*, op. 38, no. 16), Dupré; *Night Song, Fantasy on Nursery Tunes*, Elmore; *Regina Coeli (Cavalleria Rusticana)*, Mascagni, transcr. Conte; *Chaconne in e*, BuxWV 160, Buxtehude, orch. Chávez, transcr. Ennis; *Suite (Carmen)*, Bizet, transcr. Lemare.

MATTHEW COONS, Calvin Christian Reformed Church, Toronto, ON, Canada, July 7: *A Fancie*, Byrd; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn.

KEN COWAN, Yorkminster Park Baptist Church, Toronto, ON, Canada, July 6: *Festival Toccata on St. Anne*, Swann; *Lied (Douze pièces)*, no. 3, Litaize; *Humoresque Hommage à Marcel Dupré*, op. 77, Laurin; *Prelude and Fugue in e*, BWV 548, Bach; *Mephisto Waltz No. 1*, Liszt, transcr. Cowan; *Reverie*, Still; *Phantasie über Wie schön leuchtet uns der Morgenstern (Zwei Choralfantasien)*, op. 40, no. 1, Reger.

PHILIP CROZIER, Mariakirken, Bergen, Norway, July 11: *Bergamasca (Fiori Musicali)*, Frescobaldi; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *All' Offertorio*, Zipoli; *Conradus, Ferdinandi, Proportio Ferdinandi Ulterius (Tablature of Jan z Lublina)*, anonymous; *Chant de Mai (Two Pieces)*, op. 53, no. 1, Jongen; *Epigrams*, Kodály; *Pastorale (Zwölf Stücke)*, op. 59, no. 2, Reger; *Suite de concert*, Bédard.

Johanneskirken, Bergen, Norway, July 12: *Partite diverse sopra De lofzang van Maria*, Post; *Invention in C*, *Invention in G*, Gerber; *Fantasia in c*, attr. Bach; *Choral Song and Fugue*, Wesley; *Impromptu (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 2, Vierne; *Toccata in d*, *Fugue in D (Zwölf Stücke)*, op. 59, nos. 5-6, Reger; *Hommage*, Bédard; *Sonata Eroica*, op. 94, Jongen.

ISABELLE DEMERS, Church of St. Andrew & St. Paul, Montréal, QC, Canada, July 16: *Chromatic Fantasy and Fugue*, BWV 903, Bach, transcr. Reger; *Elegy*, Still; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1, Widor; *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, Reger; *Allegro vivace, Final (Symphonie I in d)*, op. 14, Vierne.

JOHN PAUL FARAHAT, St. Basil's Catholic Church, Toronto, ON, Canada, July 6: *Alleluia (Five Liturgical Inventions)*, Togni; *Berceuse à la mémoire de Louis Vierne*, Cochereau; *Preces, Jubilate Deo (Diptyque Liturgique)*, Grunenwald; *Allegro ma non troppo (Symphonie VII in a)*, op. 42, no. 3, Widor; *Deuxième toccata improvisée*, Togni.

JOHN FENSTERMAKER, St. Luke's Episcopal Church, Ft. Myers, FL, July 2: *The Star-Spangled Banner*, Smith; *Triumphal March*, op. 26, *Variations on Old Folks at Home*, Buck; *Washington Post March*, Sousa; *Sweet Sixteenths*, Albright; *Fanfare for the Common Man*, Copland; *Variations on Kum Ba Yah*, Behnke.

CONRAD GOLD, St. Anthony Catholic Church, Toronto, ON, Canada, July 1: *Prelude in G (Six Short Preludes and Postludes)*, op. 101, Stanford; *Vesper Voluntaries*, op. 14 (selections), Elgar; *Carillon sur la sonnerie du Carillon de la chapelle du Château de Longpont (Vingt-quatre pièces en style libre)*, op. 31, book 2, no. 21, Vierne.

RICHARD HANSEN, St. James Anglican Church, Dundas, ON, Canada, July 7: *Prelude and Fugue in c*, BWV 546, Bach; *Voluntary in e (Ten Voluntaries)*, op. 7, no. 7, Stanley; *Trumpet Tune in D*, Johnson; *Adagio in E*, Bridge; *Voluntary in A*, Bédard.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 7: *Prelude and Fugue in a*, BWV 543, Bach;

Ein feste Burg ist unser Gott, BuxWV 184, Buxtehude; *Ein feste Burg ist unser Gott*, Pachelbel; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

DAMIN SPRITZER, Loyola University, Chicago, IL, June 18: *Marche Nuptiale*, Schmitt; *Psaume 136*, de Saint-Martin; *Triptych*, Labole; *Symphonie in e*, Kunc; *Te Deum*, Baker.

MARK STEINBACH, St. Marienkirche, Schwerte, Germany, June 28: *Nun komm, der Heiden Heiland*, BuxWV 211, Buxtehude; *Nun komm, der Heiden Heiland*, Heiller; *Mad Rush*, Glass; *Pièce d'orgue*, BWV 572, Bach; *O Emmanuel (O Antiphon Preludes)*, Muhly; *Freu dich sehr, o meine Seele*, Heiller; *In Quiet Mood*, Price; *Desseins éternels*, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

DAVID TROIANO, Allemagne Evangelica Church, Buenos Aires, Argentina, June 18: *Prelude in b*, BWV 544i, Bach; *Prelude in C*, Dubois; *Prelude in Classic Style*, Young; *Ach Gott und Herr*, Walther; *Psalms 33*, Diemer; *Cantilène mélancolique*, de Jong; *Wer nur den lieben Gott lässt walten*, BWV 642, *Alle Menschen müssen sterben*, BWV 643, *Heut' triumphieret Gottes Sohn*, BWV 630, Bach.

JOHANN VEXO, Église Saints-Pierre-et-Paul, Obernai, France, June 27: *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *Air (Cantata 208)*, Bach, transcr. Isoir; *Prière*, op. 20 (*Six Pièces pour Orgue*, no. 5), Franck; *Symphonie II in e*, op. 20, Vierne.

MADELEINE WOODWORTH, North Shore Congregation Israel, Glencoe, IL, June 26: *Diversion for the Mixtures*, Jackson; *Deuxième prélude et fugue*, Barraine; *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Those Americans (Five Dances)*, Lullaby, Hampton; *Toccata*, op. 9, Guillou.

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Pavey, Curtis. Harpsichord Notes. June 10°, Nov 9°

Petty, Bynum. A Riparian Revival: Restoration of Aeolian-Skinner Opus 1273—Renewal of interest in the works of Charles Tournemire—and revitalization of the oldest city in Pennsylvania. Sept 15–17° †

Rathey, Markus. Györgi Ligeti’s organ works and the spirit of innovation within tradition. Oct 17–19+

Recital Programs. Jan 27, Feb 25, March 28–29, April 28–29, May 28–29, June 29, July 25, Aug 25, Sept 29, Oct 29, Nov 25, Dec 25

Reger, Max. See Tatsuta, Lohmann.

Roberts, Jason. See McCormick.

Robinson, Joyce Johnson. Book Reviews. March 7°, Sept 23°

—. Going Places: an interview with Katelyn Emerson. March 14–17°

Sauer organs. See Tatsuta.

Schantz Organ Company 150th anniversary. See March 1, 22–24°

Schnurr, Stephen. Book Reviews. Jan 24°, April 21°

—. Carillon News. April 4, Oct 6, Dec 4

—. Editor’s Notebook. Jan 3, Feb 3, March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3

Silbermann organs. See McNeil.

Speller, John. New Recordings. Feb 21°, March 7–9, 25°, April 21, 24–25°, May 25–26°, June 10, 25–26°, July 21°, Aug 21°, Sept 23–25°, Oct 10, 24–25°, Nov 9, 21–22°, Dec 20–23°

Stoppenhagen, Joel. New Organ Music. Oct 25

Storace, Bernardo. See Delfin.

Tatsuta, Yumiko. Performance practice in Max Reger’s *Phantasie und Fuge über B-A-C-H*, opus 46. Feb 12–17° + † #

Troiano, David. New Organ Music.

Vierne, Louis. See Bezdegian.

Wallace, Edward. See Jones.

Young, Steven. Marthe Bracquemond (1898–1973): Organist, composer, and collaborator. Aug 15–17° #

Honors and Competitions

Anderson, Bryan,° wins Pierre S. du Pont First Prize and Philadelphia Chapter of the American Guild of Organists Prize, Longwood Gardens International Organ Competition. Aug 4

Antonini, Luc,° wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Balmer, Yves,° wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Briggs, David,° awarded the Medal of the Royal College of Organists. March 4

Brown, James Russell,° retires from Northern Illinois University, DeKalb, IL, and Music Institute of Chicago, Evanston, IL. Sept 3

Chan, Ryan,° awarded second prize, 16th International Gottfried Silbermann Organ Competition, Freiberg, Germany. Nov 4

Cheng, Theodore,° awarded third prize, Young Professional Division competition, Albert Schweitzer Organ Festival Hartford. March 4

—,° named to THE DIAPASON’s “20 Under 30” Class of 2023. May 10

—,° awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Colaner, Daniel,° wins first prize and awarded Will O. Headlee Audience Prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Davis, Ariel,° named to THE DIAPASON’s “20 Under 30” Class of 2023. May 10

Duryee, Alyssa,° awarded 2023 Joan Benson Clavichord Award, Early Music America. Oct 3

Ehnavall, Zacharias,° wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Eicher, David S.,° honored as Fellow of the Hymn Society of the United States and Canada. Sept 6

Elsbernd, Nathan,° named to THE DIAPASON’s “20 Under 30” Class of 2023. May 11

Fiacco, Dominic,° named to THE DIAPASON’s “20 Under 30” Class of 2023. May 11

Ford, Paul,° presented Jubilate Deo Award, National Association of Pastoral Musicians. Aug 4

Gilbert, Christopher, receives 2023 Kotschmar Memorial Trust Scholarship. June 3

Gorka, Cuesta,° awarded special prize, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Organ Stoplists

Aeolian-Skinner

St. Paul’s Episcopal Church, Chester, PA. 2/29°, Sept 15–17

Beckerath

Church of the Immaculate Conception, Montréal, QC, Canada. 3/53°, May 20–24

Buzard

St. George’s Episcopal Church, Nashville, TN. 4/65°, July 1, 18–20

Fritts

Hillsdale College, Hillsdale, MI. 3/85 and 2/38°, Jan 1, 20–21

Hook & Hastings

St. Paul’s Episcopal Church, Chester, PA. 2/16°, Sept 15–17

Kegg

Christendom College, Front Royal, VA. 4/47°, April 1, 22–23

Létourneau

Gloria Dei Lutheran Church, St. Paul, MN. 3/60°, June 1, 22–23

Marceau

St. Mary Magdalene Catholic Church, Everett, WA. 2/24°, April 20
Kent Lutheran Church, Kent, WA. 2/21°, June 24

Murphy

St. John’s Episcopal Church, Johnson City, TN. 3/46°, Dec 1, 18–19

Peragallo

St. Malachy Catholic Church, Brownsburg, IN. 4/39°, Oct 1, 20–22

Quimby

Immaculata Church, St. Marys, KS. 3/20°, Aug 1, 18–19

Rieger

St. Mary’s Basilica, Kraków, Poland. 4/100°, Nov 1, 18–20

Rosales/Parsons

St. James by-the-Sea Episcopal Church, La Jolla, CA. 4/78°, Sept 1, 20–22°

Schoenstein

Belen Jesuit Preparatory School, Miami, FL. 3/33°, May 1, 18–19
First United Methodist Church, Montgomery, AL. 3/41°, Oct 23

Schoenstein/Estey

Seventh Avenue Presbyterian Church, San Francisco, CA. 2/9°, June 21

Thompson-Allen/Skinner

St. Peter’s Episcopal Church, Philadelphia, PA. 3/38°, Feb 1, 18–20



NEW! Jubilant Bells: Music of Alice Gomez

Jubilant Bells Laura Ellis plays carillon music composed by Alice Gomez (b. 1960), a native of San Antonio, Texas, on the 48-bell Petit & Fritsen carillon at Central Christian Church, San Antonio. **Raven OAR-184 \$15.98 free shipping in USA streaming, downloads via Apple, Spotify, more**

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II. Bulerias
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Wang Lu: Missing Absence
Bach: Fantasia & Fugue in G Minor, BWV 542
Anton Heiller: Nun komm der Heiden Heiland
Bach: Das alte Jahr vergangen ist, BWV 614
Bach: Fantasia in G, Piece d'orgue, BWV 572

Bach: Ich ruf zu Dir Herr Jesu Christ, BWV 639
Buxtehude: Nun komm der Heiden Heiland, BuxWV 211
Bach: O Mensch bewein dein' Sünde gross, BWV 622
Bach: Meine Seele erhebet den Herren, BWV 648



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Greene, Ryan,* awarded third prize, 2023 National Undergraduate Organ Competition, Ottumwa, IA. May 4

Güdelhöfer, Johannes,* awarded third prize, 16th International Gottfried Silbermann Organ Competition, Freiburg, Germany. Nov 4

Gugliotta, Anna,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 11

Gullick, Catherine,* awarded fourth prize, high school division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Gunn, Katie,* wins 2023 National Undergraduate Organ Competition, First Presbyterian Church, Ottumwa, IA. May 4

Held, Amelie,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 12

Holt, Simon,* wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Homburg, Kilian,* wins 16th International Gottfried Silbermann Organ Competition, Freiburg, Germany. Nov 4

Idenstam, Gunnar,* awarded special prize, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Janzer, Dennis,* honored by St. Mary's Episcopal Cathedral, Memphis, TN. Nov 3

Johnson, Andrew,* awarded second prize, pre-professional division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Jolliff, Katherine,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 12

Jones, Alex,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 12

Joos, Marshall,* awarded second prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Karosi, Bálint,* wins chamber orchestra category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Koester, Caitlyn,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 13

Landry, Carson,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 13

Lei, Zoe,* awarded third prize, pre-professional division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Lievenon, Ere,* wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

MacKnight, Colin,* awarded Firmin Swinnen Second Prize and Audience Choice Prize, Longwood Gardens International Organ Competition. Aug 4

McCrea, Andrew,* awarded the Medal of the Royal College of Organists. March 4

Miller, John,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 13

Minnick, Daniel,* wins pre-professional division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Monteiro, Simeí,* honored as Fellow of the Hymn Society of the United States and Canada. Sept 6

Moore, Amanda,* awarded third prize, high school division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Orendain, Mauricio Silva,* wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Owen, Barbara,* honored at 90th birthday. April 4

Pascual, Jennifer,* named Pastoral Musician of the Year, National Association of Pastoral Musicians. Aug 4

Paukert, Karl,* awarded honorary doctorate, Academy of Performing Arts, Prague, Czech Republic, and award from Ministry of Culture of the Czech Republic. Feb 3

Parsons, James,* awarded the Medal of the Royal College of Organists. March 4

Perotti, Federico,* wins concerto category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Qi, Chang,* wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Räsänen, Tomi,* wins concerto category, Kaija Saariaho International Organ

Composition Competition, Helsinki, Finland. June 6

Rönkä, Artturi,* wins chamber orchestra category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Roth, Daniel,* honored as *Titulaire Émérite*, St-Sulpice, Paris, France. April 4

Russill, Patrick,* awarded the Medal of the Royal College of Organists. March 4

Sauser, Ellie,* awarded second prize, high school division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Shorokhova, Victoria,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 14

Stigall, Nicholas,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 14

Stoppenhagen, Joel,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 14

Straus-Fausto, Alexander,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 15

Szczepanik, Tomasz,* wins solo category, Kaija Saariaho International Organ Composition Competition, Helsinki, Finland. June 6

Tabajdi, Ádám,* awarded Clarence Snyder Third Prize, Longwood Gardens International Organ Competition. Aug 4

Teague, Aletheia,* awarded second prize, Young Professional Division competition, Albert Schweitzer Organ Festival Hartford. March 4

Thompson, Haleena,* wins high school division, Fourth Sursa American Organ Competition, Ball State University, Muncie, IN. Jan 4

Travers, Aaron,* wins Ruth and Clarence Mader Memorial Scholarship Fund composition contest. April 4

Van Varick, Andrew,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 15

Wallace, Abraham,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 15

—, * named Association of Anglican Musicians 2023–2024 Gerre Hancock Intern. June 3

Wang, Lynnli,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 16

Webb, Henry,* awarded second and audience prizes, 2023 National Undergraduate Organ Competition, First Presbyterian Church, Ottumwa, IA. May 4

Wright, Alden,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 16

Xu, Bruce,* wins Young Professional Division competition, Albert Schweitzer Organ Festival Hartford, as well as audience and hymn-playing awards. March 4

Yoon, Jonghee,* named to THE DIAPASON's "20 Under 30" Class of 2023. May 16

Appointments

Asprey, Erik, to director of planning and engineering, Schoenstein & Co. Oct 8

Bahr, Frederick,* to president, John-Paul Buzard Pipe Organ Builders, Champaign, IL. June 3

Bartosiewicz, Ryan M.,* to president, Andover Organ Company, Methuen, MA. Sept 4

Baskeyfield, David,* to professor of organ and sacred music, East Carolina University; director of music, St. Paul's Episcopal Church, Greenville, NC; and artistic director, East Carolina Musical Arts Foundation. July 4

Berney, Monica (née Czausz),* to director of music, St. Paul's Parish, K Street, Washington, DC. Nov 6

Bethards, Jack,* to chairman and tonal advisor, Schoenstein & Co. Oct 8

Cauchefier-Choplin, Sophie-Véronique,* to co-titulaire, St-Sulpice, Paris, France. April 4

Dunnewald, Bryan,* to director of music, Lafayette-Orinda Presbyterian Church, Lafayette, CA. Feb 3

—, * to tonal director, Schoenstein & Co. Oct 8

Fielding, Thomas,* to director of music, Cathedral of St. John the Evangelist, and music coordinator, Catholic Diocese of Cleveland, OH. Nov 6

Fink, Timothy,* to technical director, Schoenstein & Co. Oct 8

Forrest, Andrew,* to president, Orgues Létourneau, Limitée, Saint-Hyacinthe, Québec, Canada. Jan 3

Fothergill, Chad,* to chapel organist, Duke Chapel, Duke University, Durham, NC. Sept 4

Hamada, Nami,* to tonal director, C. B. Fisk, Inc. April 3

Hansford, Christ, to director of operations, Schoenstein & Co. Oct 8

Harper, Margaret,* to director of music, Trinity Episcopal Church, Princeton, NJ. Aug 20

Haseltine, Ashley,* to executive director, Methuen Memorial Music Hall, Methuen, MA. June 3–4

Hey, Michael T. C.,* to music director, Marble Collegiate Church, New York, NY. June 4

Jacobson, Christopher, to director of music and organist, Episcopal Church of the Incarnation, Dallas, TX. June 4

Johnson, Jared,* to canon director of music, Grace Episcopal Cathedral, San Francisco, CA. June 4

Jones, Kevin,* to director of music, St. Paul's Episcopal Church, Cleveland Heights, OH. Feb 3–4

Karosi, Bálint,* to lecturer, department of organ, 2023–2024 year, University of

Michigan, Ann Arbor. July 4

Korndörfer, Jens,* to associate professor of organ, Baylor University, Waco, TX. March 3

Lynch, Colin,* to director of music and organist, Trinity Church, Copley Square, Boston, MA. April 3

Marvil, Thomas,* to cathedral organist, Christ Church Cathedral (Episcopal), Houston, TX. Aug 20

Mitchener, Jack,* to university organist and artist affiliate in organ, Emory University, Atlanta, GA. Nov 6

Mossakowski, Karol,* to co-titulaire, St-Sulpice, Paris, France. April 4

Pacoe, Mark,* to associate director of music and organist, St. Patrick's Cathedral, New York, NY. July 4

Patterson, Louis,* to president, Schoenstein & Co. Oct 8

Price, Stephen,* to Paul B. Fritts Faculty Fellow and artist-in-residence in organ performance, University of Washington School of Music, Seattle. May 4

Robinson, Jennaya,* to artistic director, National Lutheran Choir, St. Paul, MN. June 4, 6

Wareham, Grant,* to associate organist and choirmaster, St. Thomas Aquinas Catholic Church, Dallas, TX. Jan 3

Zhu, Julie,* to inaugural cohort, President's Postdoctoral Fellows, School of Music, Theatre, and Dance, University of Michigan, Ann Arbor. Oct 6

Obituaries

Ashdown, Franklin,* April 8

Barnett, David Martin,* Jan 4, 6

Berghaus, Leonard George "Len.",* March 3–4

Black, Stephen,* Nov 9

Campbell, Albert Laurence "Laurie,"* Aug 6

Ditto, John Allen,* July 6

Dobey, Robert Benjamin,* June 6

Halsted, Margo,* April 8

Hesselink, Paul S.,* July 6

Hejduk, James,* Dec 8

Hilse, Walter,* March 4

Laurin, Rachel,* Nov 8

Litton, James H.,* Jan 6

Oakes, William Dudley,* Aug 6

Olson, Donald Hugh,* Oct 9

Radanovich, Dominic Joseph,* Dec 8

Riddell, Wayne Kerr,* Jan 6

Rorem, Ned,* Jan 6

Rowland, Jan Reagan,* April 8

Rumpf, Stephen,* Aug 6

Swann, Frederick Lewis,* Jan 6, 22

Wikman, Thomas,* Dec 8



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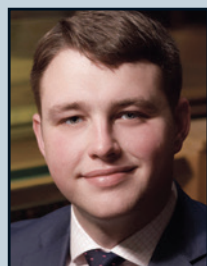
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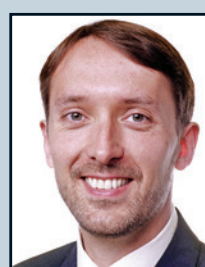
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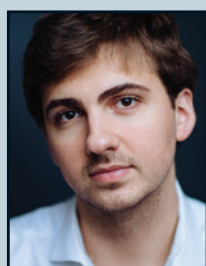
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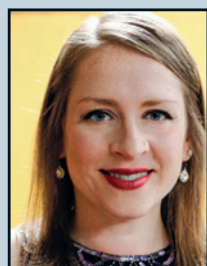
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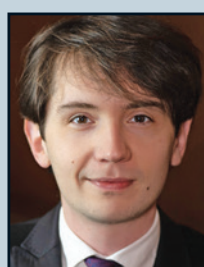
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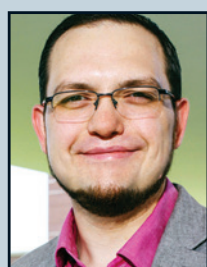
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