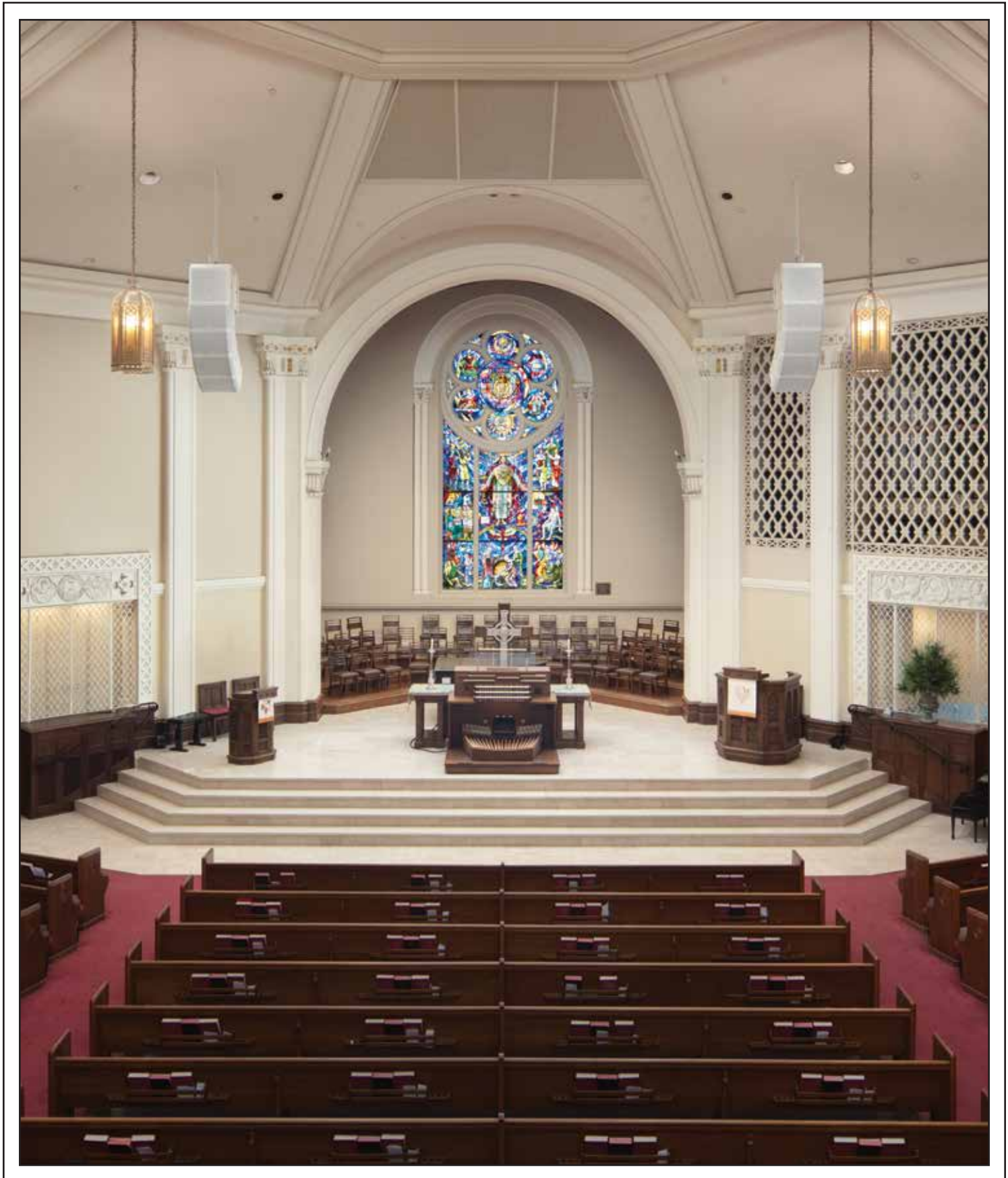


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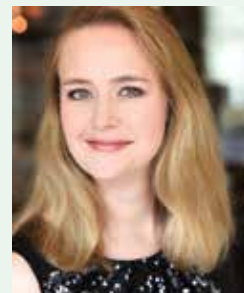
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Scranton Gillette Communications

One Hundred Fifteenth Year: No. 3,
Whole No. 1372
MARCH 2024
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- Albert Schweitzer Organ Festival Hartford 2023: High School Division Competition by Alan MacMillan 9
- Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty, Part 2 by Carolyn Shuster Fournier 12

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Carillon News 3
- Nunc Dimittis 4
- Appointments 7
- In the wind . . . by John Bishop 10

REVIEWS

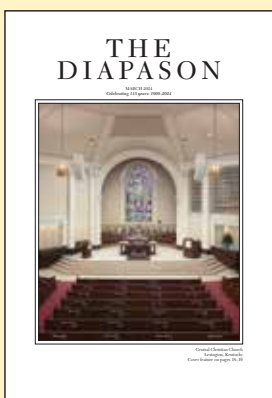
- Book Reviews 21
- New Recordings 21

SUMMER CONFERENCES 20

CALENDAR 23

RECITAL PROGRAMS 25

CLASSIFIED ADVERTISING 26



COVER

Holtkamp Organ Company, Cleveland, Ohio;
Central Christian Church,
Lexington, Kentucky 18

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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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In the wind . . .

GAVIN BLACK
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Editor's Notebook

The 2024 Gruenstein Award

We thank the record number of scholars who submitted article manuscripts to be considered for the third Gruenstein Award, the deadline for which was January 31. We are impressed with the breadth and the quality of scholarship of younger women and men in the United States. We will feature the winning essay in our May issue.

New advertisers

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

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Here & There

Events

The Philadelphia Pipe Organ Festival will take place March 15–22 in Philadelphia, Pennsylvania: March 15, Chelsea Chen, Ravel's *Bolero* for organ and brass, Girard College Chapel; 3/16, Matthew Glandorf, Gothic Drama from Screen and Keyboard: The Passion of Joan of Arc, St. Luke's Church, Germantown; 3/16, Amanda Mole, The Organ's Modern Touch: Minimalism and Contemporary Works, First Presbyterian Church, Germantown; 3/17, Alan Morrison with Marian Anderson Historical Society Scholars, Celebrating the Memory and Art of Marian Anderson, Tindley Temple;

3/19, Parker Kitterman with soloists from Opera Philadelphia, Reimagining the Sound of Revolution: U.S. premiere of *Garras de Oro*, Rodeph Shalom; 3/20, John Walhausen, Baroque ensemble, and vocalists, J. S. Bach, Cantata BWV 146, *Wir müssen durch viel Trübsal*, Unitarian Society of Germantown; 3/21, Daryl Robinson, Holst's *The Planets* and world premiere, Philadelphia Episcopal Cathedral; 3/22, Alcée Chriss, Romance in the Garden: Franck and Rachmaninoff at Longwood; 3/23, Organ Day, a festival for all ages, Kimmel Center. For information: phillyorganfestival.org.



James Kennerley at Austin Organ Company Opus 323, Merrill Auditorium, Portland, Maine

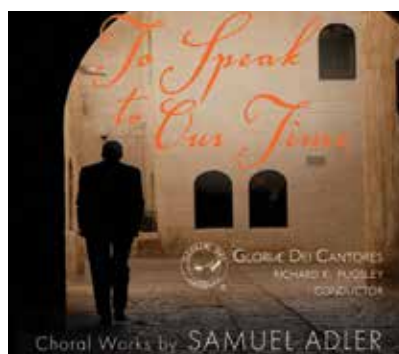
James Kennerley, municipal organist of Portland, Maine, will present a concert on March 22, 7:00 p.m., to celebrate the birthday of Johann Sebastian Bach. The event will feature the Kotschmar Organ, Austin Organ Company Opus

323, installed in 1911 in Portland's **Merrill Auditorium**. The program will include Bach's preludes and fugues in C major and minor, BWV 547 and 546, Kennerley's transcription of the *Italian Concerto*, BWV 971, and the *Fantasia and Fugue in G Minor*, BWV 542. For information: foko.org.

Carillon News

The Ninth International Queen Fabiola Carillon Competition will take place in Mechelen, Belgium, July 10–14. This competition is offered every five years by the Royal Carillon School Mechelen and the City of Mechelen. There are two compulsory works, one each by Joey Brink (solo carillon) and Jeroen Malaise (chamber carillon, percussion, and piano). First prize is €3,000; second prize, €2,000; third, €1,500; fourth, €1,300; and fifth, €1,000. In addition, there is an audience prize, an improvisation prize, and a prize for the best-performed Belgian contemporary piece. Deadline for registration is April 30. For further information: beiaardschool.mechelen.be.

Awards



To Speak to Our Time: Choral Works by Samuel Adler

Gloria Dei Cantores and its director **Richard K. Pugsley** have been awarded the **2023 American Prize**

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.

In this issue

Carolyn Shuster Fournier concludes the two-part series of her research into the life and teaching methods of César Franck. Alan MacMillan reports on the 2023 Albert Schweitzer Organ Festival Hartford high school division competition. John Bishop, in "In the Wind. . .," reminisces on his recent trip through New York, Pennsylvania, and Ohio, and remembers his good friend, Thomas H. Anderson. A list of summer conferences, conventions, symposia, institutes, and workshops will be found here, as well.

This month's cover feature is the new Holtkamp Organ Company organ for Central Christian Church, Lexington, Kentucky. The instrument follows in a succession of other fine examples of organbuilders for this historic congregation such as Hook & Hastings, M. P. Möller, Henry Pilcher's Sons, and an earlier example of the Holtkamp firm.

Ernst Bacon Memorial Award for the Performance of American Music with the group's album *To Speak to Our Time: Choral Works of Samuel Adler* (GDCD066, \$18.99). Works featured include *A Hymn of Praise*, *Let Us Rejoice*, *Psalm 23*, *To Speak to Our Time*, and *How Sweet the Sound*. For information: gdcrecordings.com.

People



Ronald Wyatt

Ronald Wyatt has retired as director of music and organist of Trinity Episcopal Church on Galveston Island, Texas, after 48 years of service. The celebratory weekend of December 2 included a recital attended by a capacity crowd, a service on Sunday morning, and a gala reception for the community in the afternoon. The City of Galveston proclaimed December 2, 2023, "Ron Wyatt Day."

Wyatt's musical activities have included playing both concertos of Josef Rheinberger with symphony orchestra; Bach's Brandenburg concertos on harpsichord with Baroque ensemble; piano accompaniment of a performance of *Amahl and the Night Visitors* with the original NBC cast; organ concert for two pipe organs featuring music of Soler and Lucchinetti; and playing calliope in a parade honoring the birthday of Queen Elizabeth II.

Wyatt has served as chairman of the artist committee of the Houston Chapter

► page 4

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

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Here & There

► page 3

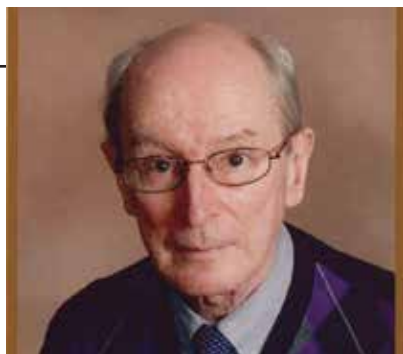
of the American Guild of Organists, dean of the Galveston Chapter AGO, member of the arts committee of the City of Galveston, member of the music commission of the Episcopal Diocese of Texas, one of the founders and writer of rules for the San Antonio Pipe Organ Competition, and director of the Diocesan Junior Choir Festival.

Wyatt earned the Bachelor of Business Administration degree from the University of Texas and the Bachelor and Master of Music degrees from Trinity University, San Antonio, Texas, where he was a student of Campbell Smith. His study abroad was with Marie-Claire Alain and Marie-Madeleine Duruffé in Paris, France, and Michael Schneider in Köln, Germany. A highlight of his study was appearing with Madame Alain on the Netherlands Television Network. He continues his musical activities as a recitalist and as accompanist of the Galveston College Chorale.

Nunc Dimittis

David Bartlett, 76, born August 5, 1947, died December 18, 2023, in Minneapolis, Minnesota. His musical career began as a young chorister in the local family church in Folkestone, Kent, England. He attended the Royal College of Music, London, where he was an organ student of Ralph Downes, and then moved to Salzburg where he studied at the Mozarteum with Michael Schneider. He participated many times in the International Summer Organ Academy in Haarlem, the Netherlands. Bartlett moved to the United States in 1975 as a graduate student in musicology at Washington University, St. Louis, Missouri. He was a Fellow of the Royal College of Organists.

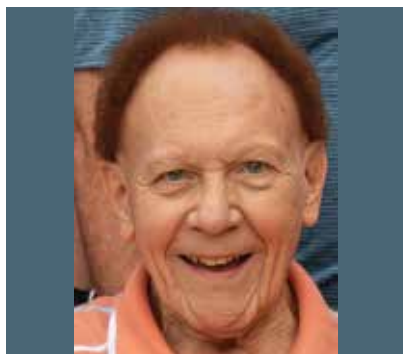
David Bartlett served churches in London and in St. Louis before his appointment in 1982 as the ninth organist and choirmaster of the Cathedral Church of St. Paul, Detroit, Michigan. In 2000 he moved to Minneapolis, Minnesota, where he directed the music at St. Mark's Episcopal Cathedral and then at St. Helena's Catholic Church, St. Paul, Minnesota, retiring in 2022. He presented organ recitals in the United



David Bartlett

States, England, and France. In addition to his work as an organist and choral conductor, he composed several hymn-tunes, anthems, and carol settings, many of which are still in use at the cathedral in Detroit.

David Bartlett is survived by his sister Janet and her family. A memorial service will be held in Minneapolis at a date yet to be determined, as well as a service at the Cathedral Church of St. Paul in Detroit.



Byron Lloyd Blackmore

Byron Lloyd Blackmore died January 1 in Sun City West, Arizona. He was born March 24, 1935, in Flint, Michigan. In 1953 he graduated from Flushing High School, Flushing, Michigan, where he was valedictorian of his senior class. He was an active high school musician and piano accompanist for several choral groups, becoming a church organist in 1950, when he was a freshman.

Blackmore attended Michigan State University, East Lansing, earning a Bachelor of Music degree in 1957 and a Master of Music degree in 1958. His graduate work in organ performance and church music continued at Syracuse University, the University of Illinois, and Northwestern University.

Following his graduation from Michigan State, Blackmore taught vocal music in the Flint, Michigan, public schools for a brief time before being drafted into the United States Army. He became a chaplain assistant at Fort Meade, Maryland, where he played the organ and directed army chapel choirs. In 1959 while at Fort Meade, he married Mary Lou Watchorn of Flint. In the fall of 1960 they moved to Decatur, Illinois, where Byron became full-time organist and director of music at Grace United Methodist Church.

In 1965 the Blackmores moved to La Crosse, Wisconsin, where Byron was organist and director of music at Our Savior's Lutheran Church for 32 years and taught organ at the University of Wisconsin-La Crosse for 25 years. He was a champion of the organ music of Jean Langlais. He gave many performances of Marcel Dupré's *Le Chemin de la Croix*, a work he studied in depth with his mentor, Arthur Poister, who studied the work with Dupré. He gave annual organ recitals at his church in La Crosse and helped establish an annual American Guild of Organists Lenten organ recital series. Blackmore also had a career as a financial planner for several years with American Express Financial Services in La Crosse.

Blackmore became well known as an organ teacher in western Wisconsin and nearby communities in Minnesota. He had many students who became organists and church musicians and served as a role model for many who are active musicians today. Byron and Mary Lou retired in 1997 and moved to Sun City West, Arizona, where Byron became organist at Crown of Life Lutheran Church in 1999 and gave many organ recitals in the greater Phoenix area.

Byron Lloyd Blackmore was preceded in death by his wife Mary Lou. He is survived by their three children: Rachel Lord (Steve), Joel Blackmore (Maria), and Neil Blackmore (Julie), as well as five grandchildren and two brothers. A memorial service will be held in the spring in Sun City West. Memorial gifts may be made to the music department of Crown of Life Lutheran Church, 13131 West Spanish Garden Drive, Sun City West, Arizona 85375 (colchurch.com).



Robert Charles Shone

Robert Charles Shone died January 13. He was born February 16, 1927. For over three decades in the mid-20th century, he established himself as a Gregorian chant and Renaissance and Baroque music performance presenter and scholar in the Washington, D.C., metropolitan area. Assuming the position of organist and choirmaster at Ascension and St. Agnes Episcopal Church in the heart of Washington at the age of 30, he developed a select ensemble of singers whose voices suited the early music and Latin-text Masses and motets that he loved, such as those by Heinrich von Biber, André Campra, and Jean Gilles, and that were embraced by the Anglo-Catholic environment of St. Agnes.

By 1967 Shone had built over the course of two years with volunteer assistance a two-manual, 1,000-pipe organ utilizing pipework saved from the 1875 instrument that was original to the church and dismantled in 1945. His intent was to build a dependable and artistically successful instrument voiced according to the concept of the Baroque sound accepted at that time. He managed to accomplish this while working a 40-plus-hour week at his father-in-law's custom mattress business in order to support his wife and three children. Upon the organ's completion, Shone conceived and initiated an annual Bach festival that subsequently continued for the 30 years of his tenure at St. Agnes, making the church a center of musical culture with appearances by prominent organists such as Vernon deTar and others as well as early music instrumental ensembles and choirs from the Washington-Baltimore environs.

Shone earned a Bachelor of Music degree from The Catholic University of America, a Master of Arts degree in music from Columbia University, and the Colleague certificate of the American Guild of Organists. He had been continuously involved in church music from the age of eight when he was a boy soprano chorister in Baltimore. During his high school years, Shone became an assistant organist to his teacher, Sherman Kreuzburg, at St. Stephen's Episcopal Church, Washington, D.C. During his World War II military service, he served as a chaplain's assistant, ultimately succeeding organist Virgil Fox at Walter Reed Army Medical Center. During this time, Shone commenced organ studies with Paul Callaway at the Washington National Cathedral. University years

► page 6



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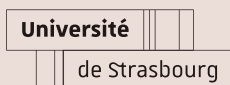
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Here & There

► page 4

followed after Shone's military obligations ended, and concurrent with his studies he held church positions as organist and choir director at a number of churches in the Washington, D.C., and New York areas until accepting the post at St. Agnes.

In addition to the work he was accomplishing at St. Agnes, Shone's long-standing and intense interest in Gregorian chant led to the development of a select, all-male vocal ensemble, a performance/study group that ultimately sang in Washington monasteries as well as at the National Cathedral, the Basilica of the National Shrine of the Immaculate Conception, and St. Matthew's Catholic Cathedral, among other venues.

In 1989 Shone relocated to Pinellas County, Florida, and served as organist and choir director at Good Samaritan Episcopal Church, the Presbyterian Church of Palm Harbor, St. John's Episcopal Church, St. Matthew's Episcopal Church, and finally the Episcopal Church of the Good Shepherd, each time building a choir and developing an expansive music program. He held his final position until retirement in 2017 at the age of 90.

Throughout his career, Shone actively participated as a member of the American Guild of Organists, having served twice as dean of the Clearwater Chapter. Additionally, he was a frequent recitalist throughout the Washington metropolitan and Tampa Bay areas, performing hundreds of concerts encompassing a wide repertoire of music from all periods. Along with his wife Theresa Villani, a solo cellist, the duo offered programs of cello/organ and cello/piano that often included notable but neglected works of merit. In 2003 the pair recorded a disc of their organ/cello repertoire, *A Royal Dialogue*, at St. Matthew's Episcopal Church in south St. Petersburg, Florida, employing the Casavant organ there.

Organbuilders

Fratelli Ruffatti, Padova, Italy, has completed the restoration of their organ at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida. The five-manual organ was built in 1972 during the tenure of Diane Bish, and over half a century after its construction, a complete restoration was needed. The work started near the end of 2022 and has involved the complete releathering and reconditioning of all windchests, restoration of 117 ranks of pipes and various other components, including the installation of adequate protection devices for the safety of maintenance personnel, a



Ruffatti organ, Coral Ridge Presbyterian Church, Fort Lauderdale, Florida

much-needed feature since the various organ divisions are organized at multiple levels within the case, for a total height of 45 feet from floor level. The tonal finishing and final tuning were completed before Christmas 2023. For information: ruffatti.com/en.

Publishers



Johann Sebastian Bach: Toccata und Fuge d-Moll, BWV 565

Dr. J. Butz-Musikverlag announces new organ publications. *Johann Sebastian Bach: Toccata und Fuge d-Moll, BWV 565* (BU3114), edited by Arno Hartmann, includes the organ solo score with an additional piano part arranged by Wilhelm Middelschulte. *Mein teurer Heiland* (BU3118) comprises 18 transcriptions of choruses, arias, and chorales from Bach's passions according to St. Matthew and St. John arranged for organ solo, edited by Johannes Schröder. Andreas Willscher's *My Bach* (BU3106) is based on Bach's *Toccata and Fugue in D Minor, BWV 565*. *Best Loved Melodies, Volume 5* (BU3109 with pedal/BU3110 manual only), edited by Edward Tambling, offers well-known pieces by Bach, Elgar, Debussy, and Gershwin. For further information: butz-verlag.de.



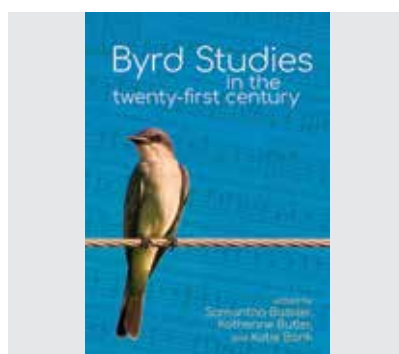
Robert McCormick, Clara Gerdes Bartz, Layla Joshi, Daniel Colaner, Malik Jardine, and Thomas Gaynor

The **David Dubois High School Organ Competition** took place at **Westminster Choir College of Rider University** on January 20. The first prize of \$3,000 was awarded to **Daniel Colaner** of Cleveland, Ohio (a member of THE DIAPASON's 20 Under 30 Class of 2021); the second prize of \$2,000 was given to **Malik Jardine** of New York City; and the third prize of \$1,000 was presented to **Layla Joshi** of Moorestown, New Jersey. The judges were organ faculty members Clara Gerdes Bartz, Thomas Gaynor, and Robert McCormick. For information: rider.edu/academics/colleges-schools/college-arts-sciences/westminster-choir-college.



Olivier Latry, Thierry Escaich, David Casson, and Éric Lebrun

On January 26, four French organists performed a concert to inaugurate Yves Fossaert's recent renovation of the Danion-Gonzalez concert organ (1974–1975) in the Jean-Philippe Rameau Auditorium at the **Regional Conservatory** in Saint-Maur, an eastern suburb of Paris, France. The concert rendered homage to Gaston Litaize (1909–1991), who founded the organ class there in 1974, and Pierre Pincemaille, who taught improvisation from 2000 to 2017. The program was presented by two former and two present professors of this conservatory—**Olivier Latry, David Casson, Éric Lebrun, and Thierry Escaich**. The concert ended with a special highpoint; these four organists improvised together, alternating on four keyboard instruments in this hall: a piano, the concert organ, a celesta, and a positive chamber organ.

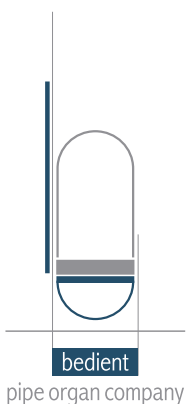


Byrd Studies in the Twenty-First Century

Liverpool University Press announces a new book, *Byrd Studies in the Twenty-First Century* (9781638040859, hard cover; 9781638040866, PDF), edited by Samantha Bassler, Katherine Butler,

and Katie Bank. The book demonstrates current approaches to studies of William Byrd (1543–1623) and represents the sole major print effort to commemorate the 400th anniversary of the composer's death in 2023. The volume's chapters cover topics that engage with Byrd's milieu and music, incorporating themes such as reception history, exploration and exile, historiography, digital scholarship, literary criticism, and reconstruction. It also expands upon established areas of Byrd scholarship, including his Catholicism, analysis, performance practice, and Reformation politics, investigating how approaches to Byrd and his music have changed since the last major anniversary in 1923.

Samantha Bassler is a scholar and educator who teaches in the music



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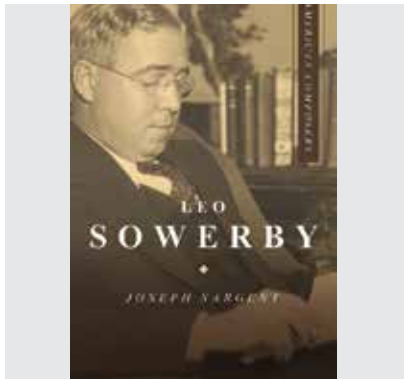
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departments at New York University Steinhardt and Rutgers University at Newark; Katherine Butler is assistant professor in music at Northumbria University; Katie Bank is Leverhulme Early Career Fellow in the Department of History at the University of Birmingham researching musical-visual culture in early modern England. For information: liverpooluniversitypress.co.uk.

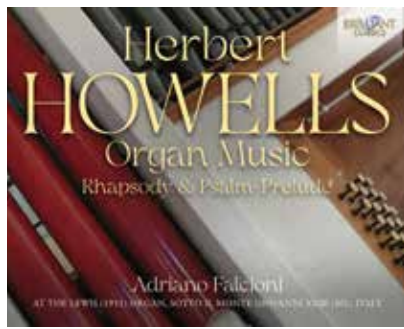


Leo Sowerby

University of Illinois Press, Champaign, Illinois, announces a new book, *Leo Sowerby*, by Joseph Sargent (cloth, 9780252045936, \$50; eBook, 9780252056918, \$19.95). The biography offers the first focused study of Sowerby's life and work against the backdrop of his place in American music. The author is an assistant professor of musicology at the University of Alabama. For information: <http://go.illinois.edu/s24sargent>.

Recordings

Brilliant Classics announces a new organ recording, *Herbert Howells: Organ Music, Rhapsody & Psalm-Prelude*,



Herbert Howells: Organ Music, Rhapsody & Psalm-Prelude

featuring **Adriano Falcioni** performing on the 1911 Lewis organ moved to Sotto il Monte Giovanni XXIII, Italy, in 2015 (organolewis.it/en). The recording includes the composer's three rhapsodies, set one of *Psalm-Preludes*, and three of *Six Pieces for Organ*. For information: brilliantclassics.com.



Parallels

Divine Art Records announces a new organ recording, *Parallels* (DDX) **► page 8**

Appointments

Robert McCormick is appointed organist and director of music at the Episcopal Church of the Good Shepherd, Rosemont (Bryn Mawr), Pennsylvania. He will continue to lead the music program in the Anglo-Catholic tradition, expand the all-professional choir to include auditioned volunteers, begin an in-depth chorister program for children, and play the church's 1977 Austin Organs, Inc., organ. This follows nearly eight years as organist and choirmaster of St. Mark's Church, Locust Street, Philadelphia, where he led a successful program in the Anglican choral tradition, doubling the number of boy and girl choristers, and oversaw the restoration of the church's historic 1937 Aeolian-Skinner organ. The fourth installment of McCormick's series in THE DIAPASON, "Spotlight on Improvisation," was featured in the December 2023 issue, pages 12–14.



Robert McCormick

McCormick also has held similar positions at St. Paul's Church, K Street, Washington, D.C., and the Church of St. Mary the Virgin, New York City. He continues as an adjunct assistant professor of organ at Westminster Choir College and a recitalist/clinician under the management of Phillip Truckenbrod Concert Artists. For information: goodshepherdrosemont.com and concertartists.com.

Ashley O'Brien is appointed executive director of the Friends of the Kotschmar Organ, Merrill Auditorium, Portland, Maine. With experience in strategic planning, brand development, and operational optimization with over 15 years of work at multinational corporations like Morgan Stanley, Ann Inc., and Pernod Ricard, O'Brien brings over a decade of nonprofit board leadership experience with organizations such as New York Choral Society, HeathCorps, and Wellesley College Alumnae Leadership Council.



Ashley O'Brien

She is an amateur classically trained vocalist and French horn player, performing at Carnegie Hall, Lincoln Center, Radio City Music Hall, Madison Square Garden, Heinz Auditorium, and Boston Symphony Hall with soloists such as René Fleming, Ailyn Perez, Andrea Bocelli, Kelly O'Hara, and Bryn Terfel. She holds a Bachelor of Arts degree from Wellesley College, Wellesley, Massachusetts, where she majored in economics and minored in women's studies, and she resides in Kennebunk, Maine. For information: foko.org.

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Here & There

► page 7

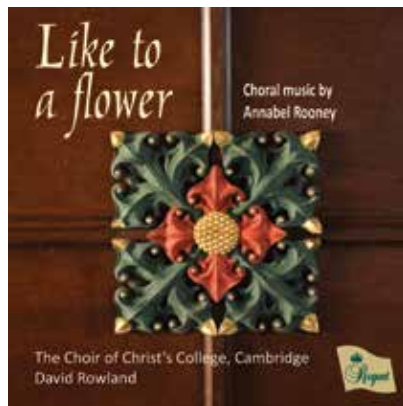
21112), featuring **Alexander Ffinch** performing on the organ of Cheltenham College Chapel, restored in 2017 by Harrison & Harrison. Composers featured are Gustav Holst, Florence Price, Chris Martin, Edward Elgar, Dan Locklair, and Léon Boëllmann. For information: divineartrecords.com.



Sweet was the Sound: Christmas music from Tewkesbury Abbey

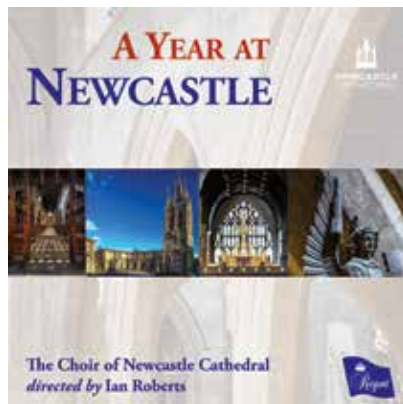
Regent Recordings announces new choral recordings. *Sweet was the Sound: Christmas music from Tewkesbury Abbey* (REGCD 577) features the Tewkesbury Abbey Schola Cantorum, Carleton Etherington, organist, and Simon Bell, director. There are many first recordings of 21st-century music. Composers include Philip Stopford, Alexander L'Estrange, June Nixon, Grayston Ives, Kerensa Briggs, Philip Ledger, Malcolm Archer, and George Baker.

Like to a flower: Choral music by Annabel Rooney (REGCD 570) features the Choir of Christ's College, Cambridge, UK, **David Rowland**, director. Works



Like to a flower: Choral music of Annabel Rooney

include *Magnificat and Nunc Dimittis in A Minor*, *Mass in C-Sharp Minor*, *Drop, drop, slow tears*, *Jesu dulcis memoria*, and *Ave verum corpus*.



A Year at Newcastle

A Year at Newcastle (REGCD 582) features the Choir of Newcastle Cathedral, **Ian Roberts**, director, **Kris Thomsett**, organist. Among the works

are *Three Grace Anthems* by Alan Gray, the first commercial recording of these recently discovered works. For information: regentrecords.com.



Edward Power Biggs Plays Historic Organs of Europe

Sony Classics announces a new six-CD organ collection, *Edward Power Biggs Plays Historic Organs of Europe* (\$47.98), with all recordings remastered from the original analog tapes using 24 bit/192 kHz technology. Disc 1 features "Historic Organs of Switzerland;" Disc 2, "Historic Organs of Spain;" Disc 3, "Historic Organs of Italy;" Disc 4, "Historic Organs of France;" Disc 5, "Historic Organs of England;" and Disc 6, "Historic Organs of Holland and North Germany." The set is available from amazon.com.

Toccata Classics announces new recordings. *Axel Ruoff: Complete Works for Organ, Volume Five* (TOCC 0709) features **Jan Lehtola**, organist; **Mari-Anni Hilander**, soprano; and **Henri Tikkanen**, baritone, performing in St. Paul's Church, Helsinki, Finland, on an organ built in 1931 by Kangasalan Urkutehdä and rebuilt in 2005 by Veikko Virtanen Oy. Works include *Messe Basse* for soprano and organ, *Memento Creatoris Tui* for baritone and organ, and *Happy Birthday: Variationen und Fuga Grottesca*.

Richard Lambert: Choral Music, Sacred and Secular (TOCC 0713) features the **Accordare Choir**; **Oriole String Quartet**; **George Szirtes**, narrator; **Dominika Mak**, pianist; **Adrian Bending**, timpanist; **Donna Maria Landowski**, percussionist; and **Karolina Csáthy**, director. Works include *A Christmas Sequence*, *Lord, Make Us an Instrument of Thy Peace*, and *Prayer and Supplication*.

Oskar Merikanto: Organ Music (TOCC 0715) features **Jan Lehtola** performing on the 1929 Kangasala organ of the cathedral of Tampere, Finland. The recording marks the centennial of



Axel Ruoff: Complete Works for Organ, Volume Five



Richard Lambert: Choral Music Sacred and Secular



Oskar Merikanto: Organ Music

the composer's death. Works include *Fantasia Chromatica*, *45 Chorale Preludes*, *Konzert-Etuden*, and *Trauermarsch*. For further information: toccataclassics.com.

NEW! Czech Organ Works 19-20th Centuries

Czech Organ Works Markéta Schley Reindlová plays 19th- & 20th-century Czech music at St. Martin's, Dudelange, Luxembourg, on the 1912 Stahlhuth organ in German Romantic style and incorporating French and English sounds, restored and enlarged in 2002 to 78 stops by the Jann firm. 24-page booklet. Imported by Raven.

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| Wiedermann: Praise the Almighty!* | Janacek: Ave maria!* | Eben: A Festive Voluntary |



*Andrea Brozakova, soprano
†Jehanne Streppe, violin

NEW! Organ Works of Daniel Schlee (b. 1957)

Works of Thomas Daniel Schlee, born 1957 in Vienna, are played by Pier Damiano Peretti. Schlee studied organ with Friedrich Lessky, Michael Radulescu, and Jean Langlais and composition with Messiaen, Francis Burt, and Erich Romanovsky. Recorded at Ste-Trinité, Paris. 28-page booklet. **Ambiente ACD-2030 \$16.98 free shipping in USA**

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Psalms: *Sicut ros Hermon*, Op. 74, No. 1
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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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| Eric Nathan: Immeasurable | Bach: Ich ruf zu Dir Herr Jesu Christ, BWV 639 |
| Wang Lu: Missing Absence | Buxtehude: Nun komm der Heiden Heiland, BuxWV 211 |
| Bach: Fantasia & Fugue in G Minor, BWV 542 | Bach: O Mensch bewein dein' Sünde gross, BWV 622 |
| Anton Heiller: Nun komm der Heiden Heiland | Bach: Meine Seele erhebet den Herren, BWV 648 |
| Bach: Das alte Jahr vergangen ist, BWV 614 | |

NEW! Sietze de Vries: Orgelbüchlein +

In 210 minutes of video on a DVD, **Sietze de Vries** performs J. S. Bach's 46 chorales of the *Orgelbüchlein*, improvises 45 more chorale preludes in the style of Bach, discusses improvisation using Bach's techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs. Big booklet. Raven import. **Fugue State Films F5FDVD016 \$49.95 free shipping in USA**



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Albert Schweitzer Organ Festival Hartford 2023

High School Division Competition

By Alan MacMillan

On September 22–23, 2023, the high school division competition of the Albert Schweitzer Organ Festival Hartford (ASOFH) returned to Trinity College in Hartford, Connecticut, for the first time since 2018. This biennial competition was canceled in 2020 due to the pandemic and was held virtually in 2021.

Three prodigiously gifted teenage organists impressed with playing that one might have expected from more seasoned artists. The common repertoire for each competitor consisted of *Prelude and Fugue in G Major*, BWV 541, by Johann Sebastian Bach, and “Andante Sostenuto” from *Symphonie gothique*, opus 70, by Charles-Marie Widor. As well, each player was required to perform a contrasting work composed after 1937 of their choice.

First prize and \$7,500 went to Daniel Colaner of Ohio, a member of THE DIAPASON’s 20 Under 30 Class of 2021, whose contrasting work was *Scherzo Symphonique*, by Pierre Cochereau, originally a virtuosic improvisation from 1974 later transcribed by Jeremy Filsell. A high school senior, Daniel is already a veteran of the concert hall and television as well as a winner in other organ competitions. He is a student of David Higgs at the Eastman School of Music.

Sarah Ku of New York, who is currently a student at the Groton School in Groton, Massachusetts, won second prize and \$3,500. “Saraband for the Morning of Easter” from *Six Pieces for Organ*, number 2 (1953), by Herbert Howells, was her contrasting work. Sarah has studied in England and has received a number of awards and scholarships. She is a student of Daniel Moriarty.

Third prize and \$1,500 was awarded to fifteen-year-old Henry Dangerfield of Minnesota. Henry is a student of Raymond Johnston and has attended the Curtis Summer Organ Intensive in Philadelphia, Pennsylvania, as has Sarah Ku. His choice selection was “Fugue” from *Prélude et Fugue sur le nom d’Alain*, opus 7, by Maurice Duruflé.

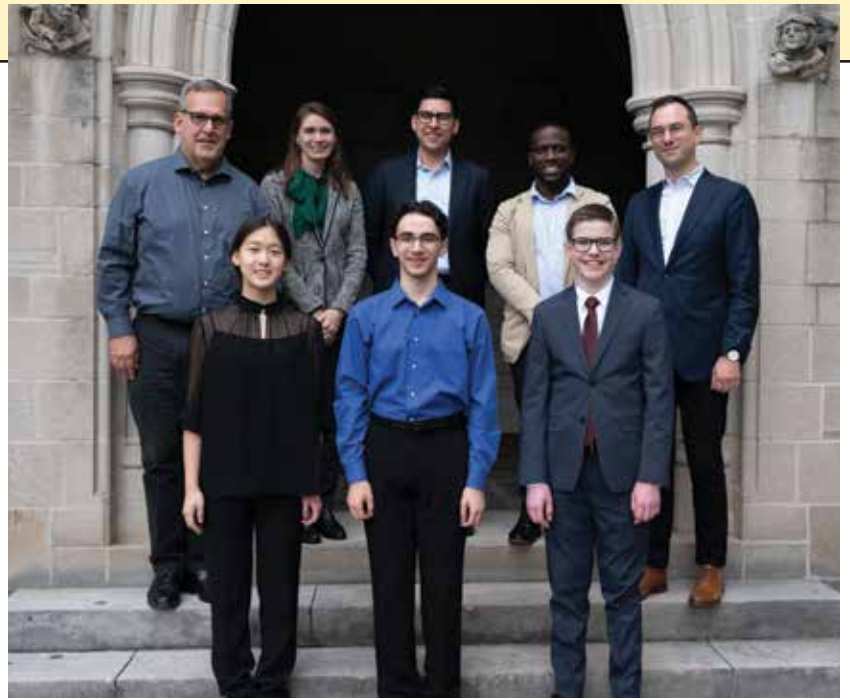
Daniel and Henry competed for the David C. Spicer Hymn Playing Prize by accompanying the assembled audience in “Immortal, Invisible, God Only Wise” to the tune ST. DENIO. Henry won the \$1,500 prize named in memory of the festival’s co-founder who was known for his passion for hymns and hymn playing. Henry also received the audience prize of \$250 decided by paper ballot.

The jury of this final round of the competition consisted of Monica Berney (née Czausz), a graduate of the Curtis Institute and Rice University and currently director of music at Saint Paul’s Parish, K Street, Washington, D.C.;

Nathaniel Gumbs, who holds a Doctor of Musical Arts degree from the Eastman School of Music and currently serves as director of chapel music at Yale University; and Michael Hey, a Juilliard graduate currently music director for Marble Collegiate Church in New York City and formerly associate director of music at Saint Patrick’s Cathedral. Berney and Hey are members of THE DIAPASON’s 20 Under 30 Class of 2016, Gumbs the Class of 2017.

In addition to the competition, the festival was bookended by an opening recital by 2022 ASOFH young professional first prize and audience prize winner Bruce Xu and a closing festival concert featuring the combined choirs of Chorus Angelicus and Gaudeamus of Torrington, the Trinity College Chapel Singers, and the Choirs of Saint Patrick-Saint Anthony Catholic Church of Hartford. Chorus Angelicus and Gaudeamus director Gabriel Löfvall conducted, with ASOFH artistic director and Trinity College organist and director of chapel music Christopher Houlihan (a member of THE DIAPASON’s 20 Under 30 inaugural class) at the organ.

Bruce Xu played an eclectic and engaging program for a large and appreciative audience that offered a combination of standard repertoire works: *Choral Varié sur le thème du “Veni Creator”* by



Front row: Sarah Ku, Daniel Colaner, Henry Dangerfield; back row: Robert Bau-smith, Monica Berney, Michael Hey, Nathaniel Gumbs, Christopher Houlihan (photo credit: Ray Shaw)

Duruflé, Felix Mendelssohn’s *Andante with Variations in D*, and Bach’s *Passacaglia and Fugue in C Minor*, BWV 582, with transcriptions of lighter works ranging from Elgar’s *Pomp and Circumstance March No. 1* to *Bésame Mucho* by Consuelo Velázquez. The festival concert featured a rich and varied program with brass choir and percussion augmenting the choirs and organ, performed for a capacity crowd.

An all-too-rare performance of Heinrich Schütz’s double choir setting of Psalm 100, *Jauchzet dem Herren, alle Welt*, in this case with the brass acting as the second choir, opened the concert with stirring effect. A *Villancico*, or Spanish carol, *Tlecantimo choquiliya*, by the Portuguese composer Gaspar Fernandes, roughly a Schütz contemporary, transported the audience to a rustic Mexican village replete with the appropriate percussion. Daniel Colaner then reprised his performance of the Cochereau *Scherzo Symphonique*, dispatching it with the same élan as he had during the competition. Two of Marcel Dupré’s *Quatre Motets*, opus 9, “Ave Maria” and “Laudate” (Psalm 117), leant a devotional character to the close of the

first half of the concert. After intermission, organ and brass were heard on their own in the *Introduction and Chorale* by American composer Louie White (1929–1979). Benjamin Britten’s *Rejoice in the Lamb* provided a moving finale; at once humorous, entertaining, full of pathos, and brilliantly performed, it was a triumph for all involved.

On September 21–22, 2024, the young professional division competition returns to Trinity College. Open to organists age twenty-six and younger, the competition awards \$29,000 in prizes. The weekend will also feature Christopher Houlihan, organist, and the Hartford Symphony Orchestra, Carolyn Kuan, conductor, performing Howard Hanson’s *Concerto for Organ, Strings, and Harp* and Alexandre Guilmant’s *Symphony No. 1 for Organ and Orchestra*. For more information, please visit www.ASOFHartford.org.

Alan MacMillan is a Connecticut-based organist and composer whose works have been published by Paraclete Press, Augsburg, and Lorenz. He has served on the board of the Albert Schweitzer Organ Festival Hartford since 2022.



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In the wind...

On the road again

In the 1980 movie, *Honeysuckle Rose*, Willie Nelson played Buck Bonham, a country music singer looking for national fame. His life as a traveling music star is a strain on his marriage to Viv, played by Dyan Cannon; one thing leads to another, and not everyone winds up happy. The best thing that came out of that movie is the song, "On the Road Again," which won a Grammy Award for Best Country Song and an American Music Award for Favorite Country Single.

In the 1980s I was working in an organ shop where some of us preferred classical music and some preferred rock and roll. In the days before earpods when music was played through speakers we had to compromise—ours was often country music. It was fun to make up words to go with the rhyming schemes, and some of the country songs of those days were simply hilarious. Bobby Bare's "Drop Kick Me Jesus Through the Goalposts of Life," Willie Nelson and Julio Iglesias singing "To All the Girls I've Loved Before," and Dolly Parton's "Better Keep Your Hands Off My Potential New Boyfriend" (really) gave us lots of material.

"On the Road Again" seems full of hope, opening with a major sixth ("My Bonnie Lies Over the Ocean. . ."), with lyrics about the pleasure of "making music with my friends." There is a sort of choo-choo-train-like rhythm underneath, and some lithe, right-in-tune harmonica playing. "Like a band of gypsies, we go down the highway, We're the best of friends, insisting that the world keep turning our way, and our way is on the road again."

My daily office routine includes lots of correspondence with people wishing to buy and sell pipe organs, and I keep a list of places that might be productive to visit, sort of like pins on a map. Several times a year, when those pins meld into a circle that I might drive in a week or so, I set off in my Suburban. I make a point of visiting any organ workshops that might be along the route, and I am often able to include errands for us or for colleague companies, like delivering a blower here, a rank of pipes there, or picking up a pedalboard—it helps pay for the gas. When I leave home, sappy as it may be, I think of the indefatigable Willie Nelson and dial up that song, fixing myself up with an earworm that will easily last a week.

§

Last December, Willie cheered me on as I headed for Pennsylvania, Ohio, and New York. My first day out, I met with people at a church who are considering purchasing an organ and had dinner with my son in central Massachusetts. The following morning, I drove to New Holland, Pennsylvania, to visit New Holland Church Furniture, a company that builds miles of pews, thousands of chairs, hundreds of altars, and dozens of organ cases. The Organ Clearing House has helped with the installation of several large new organs with cases built by New

Holland, and they have since engaged us to install a few other large pieces such as a cathedral reredos. I was given a lengthy tour of the facility and marveled at the production volume and values.

I was especially impressed by an extensive layout of curved pews in the shop for the floor and balconies of a large church under construction. It is one thing to build straight pews; all organbuilders have equipment in their workshops for cutting wood straight. It is much more challenging to work with curves, especially because you would not necessarily use the same curved layouts in several different churches. The forms and patterns for gluing those long, curved boards are custom made for each location. And in this building, the balconies had layouts much different from the main floor, further complicating the job. Massive custom-built sanding machines finish those twenty-foot-long curves with the grain, as any good woodworker would.

Computer-driven machines were cutting out chair backs, pew ends, Gothic arches, and Stations of the Cross at dizzying rates. A procession of ten-foot-long pew seats, hanging from iron hooks like sides of beef, rode conveyors through a huge spray booth. Carts of chair frames rolled from gluing stations to assembly rooms. Engineers and designers stared at computer screens, moving pixilated lines around to create perfect drawings. Those drawings were fed into the machines that cut the wood. Semi-trailers were backed up to loading docks, ready to haul the finished products to their destinations. Seventy-five or eighty workers were toiling in the factory, combining artistry with automation, creating elegant furnishings for church buildings across the country.

New Holland is in the heart of Pennsylvania Dutch country, and I was sharing the roads with Amish families in black carriages drawn by single horses and large flatbed trailers drawn by teams of three horses, all with reflective triangles on the back. Driving around them in a big comfortable car with the heat on gently and music playing, I reflected on the contrasting lifestyles. I saw those buggies parked in the driveways of prosperous-looking farmsteads where oxen were waiting patiently to be harnessed to plows and reapers. It is quite a feat to make a living as a farmer in these times without burning diesel fuel.

Pennsylvania and Ohio

I went from New Holland to Wooster, Ohio, home of Wooster College, where I helped maintain the large Holtkamp in the chapel and smaller practice organs when I was working with John Leek in the 1970s. I drove by those buildings nearly fifty years after I first worked in them, reliving John's often humorous, sometimes stern teaching. I remembered standing on a ladder behind the Great windchest as a fledgling tuner, confronted for the first time by a Sesquialtera II, Mixture IV, and Scharff III,



Eight pedalboards in production at Organ Supply Industries; large sanding belts hanging on a rack behind (photo credit: John Bishop)



Coupler rail dividers at Organ Supply Industries. They remind me of houses and hotels in "Monopoly." (photo credit: John Bishop)



Organbuilders at Tom Anderson's funeral: Amory Atkins (Organ Clearing House), Armando Furtado (associate of Thad Outerbridge), Chris Broome (reed pipe maker and voicer), Mark Dirksen (formerly with John-Paul Buzard Pipe Organ Builders), Jonathan Ambrosino (consultant, voicer, author), John Bishop, Jonathan Ortloff (Ortloff Organ Company), Scot Huntington (S. L. Huntington & Co.), Chris Emerson (formerly of Quimby Pipe Organs, independent organ worker) (photo credit: Catherine Broome)

struggling to decipher the relationships between all those tiny pipes.

I drove past the First Presbyterian Church where in 1980 Leek and I attended the dedicatory recital of Karl Wilhelm's Opus 76 played by my organ teacher, Haskell Thomson. Jack Russell, professor of organ at Wooster College and a former student of Haskell's, was organist at that church. Jack is still a friend, now located in the Boston area. Opus 76 is a grand three-manual affair with thirty-six stops, free standing pedal towers, and beautiful carved pipe shades. What I remember most about that recital was a cipher that stopped Mr. Thomson in mid-sweep (his students will get an inward chuckle from that), bringing him to the balcony rail to ask for assistance, an organbuilder's nightmare.

While in Wooster, I visited the newly formed Greenleaf Organ Company founded by Samantha Koch and her husband Daniel Hancock. They are working on the renovation of a 1916 Hook & Hastings organ purchased through the Organ Clearing House by a church in Kansas. The organ had been in storage for years in Newcastle, Maine, where I live, and it was fun to see "my baby" getting a new lease of life. The folks at Greenleaf are smart and skillful, and I look forward to seeing lots of great projects come from that shop.

I drove from Wooster to Oberlin, Ohio, where I went to school forty-five years ago. My timing was bad as I arrived a few days after the holiday break started, so there were not many people around. I had breakfast with Randy Wagner, longtime executive at Organ Supply Industries (OSI) in Erie, Pennsylvania. OSI has been for decades the largest company supplying to the organbuilding trade in the United States.

I met Randy in the 1970s when I was working for John Leek, and Leek and I traveled back and forth from OSI to deliver and pick up parts for our projects. Our relationship continued through my days with Angerstein & Associates, the Bishop Organ Company, and the Organ Clearing House. It is one of my

longest collegial friendships. Randy retired to Oberlin where he cut his teeth working with Homer Blanchard in the 1950s. He shares with Barbara Owen the distinction of being one of two surviving participants in the founding meeting of the Organ Historical Society, held in the choir room at St. Bartholomew's Episcopal Church in New York City in 1956.¹

From Oberlin, I drove to Hartville, Ohio, for a quick visit with Charles Kegg of Kegg Pipe Organ Builders. Charles's shop has a luxurious amount of space for his staff, with a snazzy collection of machines and equipment. His interest in automated musical instruments means that there are collections of paper rolls for player devices and a very rare machine that punches those paper rolls. Charles and I are collaborating on a project in New York City, and it was a nice opportunity to compare notes and questions.

And back to Pennsylvania

Organ Supply Industries in Erie, Pennsylvania, is one of the largest pipe organ companies in the United States and serves as a supplier to most of the independent organ companies around the country. My pal Bryan Timm, OSI vice president, gave me the "family rate" tour followed by a nice lunch. Their vast factory building is a wonderland where everything is on a huge scale, where forklifts stack organ parts sky high, and where the multiplicity of organ stuff boggles the mind. Eight pedalboards are lined up, in the early stages of their construction. A couple dozen keyboards are making their way through production. Thousands of the little dividers between coupler tablets roll off saws into boxes—the blanks that they are cut from look like houses and hotels from "Monopoly." It takes hundreds of clamps to glue up things like the huge wood organ pipes from 16' and 32' open wood diapasons, and those clamps are stacked on carts, ready for the next project. Organ pipes of all sizes are under construction, and the countless forms and jigs needed to make pipes in an infinity of shapes and

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Tom Anderson mitering a diapason pipe
(photo credit: John Bishop)

sizes are neatly organized in racks and shelves. Ranks of wooden pipes whip through their production department and wind up in crates labeled for shipment to organ companies all over the country. Huge woodworking machines seem to be everywhere, all connected with the metal ducts of the dust collection system that gathers tons of sawdust and plane shavings into hoppers, powered by immense vacuum motors.

OSI is something of a nerve-central for the American pipe organ industry. The bustle of activity through the various departments reassures us that pipe organs are being built across the country, and that talented and dedicated people are pouring their hearts into them.

I left Erie to visit an interesting vintage mechanical-action organ in a recently closed church in Canaseraga, a village of about 500 people in rural central New York, about sixty-five miles south of Rochester. Garret House (1810–1900) was the most prominent organbuilder in Buffalo, New York, of his time. He built a nine-rank, one-manual organ for Trinity Episcopal Church in Canaseraga, and my circle of pins included a snowy drive on long lonely country roads to meet with a small group of parishioners of the now-closed church. They were a cheerful band of lifelong residents, families who have been friends and neighbors for generations, and they are hoping we can find a new home for the lovely organ. Since I joined the Organ Clearing House, I have met with many such groups, sorry to have lost their church and eager for the organ to carry life's breath to another congregation. Having gathered specifications, dimensions, and photographs, I was put in touch with the officer of the diocese who manages property. I hope we can offer the organ soon. Keep your eye on our website.

Saying goodbye

One of the sure effects of celebrating people I have known for forty or fifty years is the passing of treasured colleagues, mentors, and friends. Thomas H. Anderson was all of these. He was born in 1937 in Belfast, Ireland, and started as an apprentice in an organ pipe making shop when he was fourteen. He emigrated to the United States at age nineteen to take a job with the Aeolian-Skinner Organ Company. That was 1956, when Aeolian-Skinner built nearly twenty organs, including the beauty at Saint Thomas Church, Fifth Avenue, New York (see footnote). Not long after that (not sure when), he started his own firm, the Thomas H. Anderson Organ Pipe Company. He purchased a home in Easton, Massachusetts, not far from Dorchester and Randolph, Massachusetts, where the Aeolian-Skinner facilities were located. His property included a handsome barn attached to the house that he converted to a workshop, and

a long, low “chicken coop” where he stored large pipes and materials.

I first met Tommy around 1984 when I went to work for Daniel Angerstein & Associates in Stoughton, Massachusetts, less than ten miles from Tommy's shop. What a convenience to have a pipe maker so close by; we frequently drove up and down Bay Road between the two shops. Daniel Angerstein closed his shop when he was appointed tonal director at M. P. Möller, and I started the Bishop Organ Company by assuming Dan's maintenance business. At the same time, I assumed the care of the large Aeolian-Skinner organs at Trinity Church and The First Church of Christ, Scientist (The Mother Church), both in Boston, and I quickly had a list of rebuilding and restoration projects, most of which required Tommy's help.

Tommy and his wife Susan grew up on the same street in Belfast. Once he was established in the United States, he went back to Belfast to marry her and bring her to join him in Easton. I imagine there were many letters between them in the interim, planning a life together in a new country. What a courageous decision it

was for Susan to join Tommy here. They raised four children, six grandchildren, two step-grandchildren, and three great-grandchildren, all supported by Tommy, also known as Granda, hammering away in that workshop.

There are few craftsmen whose intuitive grasp of π can outstrip an organ pipe maker. When I was working in a shop every day, I could easily eye the difference between eighteen and twenty millimeters, or between an inch and an inch-and-a-sixteenth. Tommy could hold a pipe in his hand and sense the width of the rectangle to cut to form an identical tube. Circles are the province of the pipe maker. It's uncanny.

Susan passed away on December 31, 1996. Tommy passed away on December 30, 2023. His funeral service was held in Easton, just a mile from his house, on January 6, 2024. I was there with nine other organbuilders to meet his family and share stories of our work with him. One of his daughters remembered the chore of loading crates of newly made organ pipes into their van and delivering them to the Consolidated Freightways Terminal in nearby Canton, Massachusetts.

We were a group of old-timers, most of us had known Tommy for decades, and each of us know many organbuilders out there on the grapevine. None of us could remember hearing anything but lovely words about Tommy. He was kind, humorous, caring, diligent, and skillful—a valued and admired colleague. He made organ pipes. Tens of thousands of organ pipes. His work will sing on in dozens of churches around the country. He was a valued friend. He was a gentleman. ■

Notes

1. Pierre Cochereau, organist at the Cathedral of Notre Dame in Paris, France, was scheduled to open the 1956 American Guild of Organists national convention with a recital on the new Aeolian-Skinner organ at Saint Thomas Church in New York City. During the months preceding that convention, G. Donald Harrison was racing to complete the organ. It was fiercely hot, and there was a taxi strike going on, so after a long workday on June 14, Harrison had to walk several long blocks to his apartment on Third Avenue. After dinner with his wife Helen, he sat down to watch Victor Borge on television and died of a heart attack. It is interesting to note that John Scott, future organist at Saint Thomas Church, was born on June 18, 1956, just four days after Harrison's death.

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Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty

Part 2

By Carolyn Shuster Fournier

Editor's note: Part 1 of this series appeared in the February 2024 issue, pages 10–16.

The repertoire of César Franck's organ students

What organ repertoire did César Franck's students play, and how did they play it? Many of them stated that he did not give them any indications concerning tempi, style, technique, and registrations.⁸⁷ Let us examine if this is true by beginning with their repertoire, which was founded on the works of the great master Johann Sebastian Bach, the absolute spiritual reference for these budding organists. Franck's students played the following Bach works during their exams and competitions:⁸⁸

Played once: *Well-Tempered Clavier*, Part I, "Fugue in C-sharp Minor," BWV 849ii, and "Fugue in F Minor," BWV 857ii; *Well-Tempered Clavier*, Part II, "Fugue in C Minor," BWV 871ii; "Fugue in D Major," BWV 874ii, "Fugue in D-sharp Minor," BWV 877ii; "Fugue in E Major," BWV 878ii; "Fugue in F Minor," BWV 857ii or BWV 881ii; "Fugue in A-flat Major," BWV 862ii or BWV 886ii; "Fugue in B-flat Minor," BWV 891ii. *Aria in F Major*, BWV 587; fugue of the *Pasacaglia in C Minor*, BWV 582; *Canzona and Fugue in D Minor*, BWV 588; *Prelude in E Minor*, BWV 555i; *Fantasy in C Minor*, BWV 562i; *Fantasy and Fugue in G Minor*, BWV 542; *Pastorale in F Major*, BWV 590; *Prelude in E Minor*, BWV 533i; and *Prelude in G Major*, BWV 568; *Fugue in C Major*, BWV 545ii, and either BWV 564iii or BWV 566; *Fugue in C Minor* (unspecified); *Fugue*

in D Minor (unspecified); "Tocatta" from *Tocatta, Adagio, and Fugue in C Major*, BWV 564; "Allegro," first movement of *Sonata in E-flat Major*, BWV 525.

Played twice: *Well-Tempered Keyboard*, Part I, "Fugue in B-Flat Minor," BWV 867ii; *Fugue in E Minor*, BWV 555ii; *Prelude and Fugue in G Major*, BWV 557; *Prelude and Fugue G Minor*, BWV 558; *Prelude and Fugue B-flat Major*, BWV 560; *Prelude in C Minor*, BWV 546i; *Prelude in C Minor; Prelude in D Major*, BWV 532i; *Prelude in G Major*, BWV 541i; *Prelude in B Minor*, BWV 544i; *Fugue in D Minor*, BWV 539ii; *Fugue in E Minor*, BWV 548ii; *Fugue in F Major*, BWV 540ii; *Fugue in F Minor*, BWV 534ii; *Fugue in G Minor*, BWV 131a; *Fugue in B Minor* on a Theme by Corelli, BWV 579; *Fugue in B Minor*, BWV 544ii; *Fantasy in G Minor*, BWV 542ii; *Passacaglia in C Minor*, BWV 582; *Prelude and Fugue in E Minor*, BWV 533; *Tocatta in D Minor*, BWV 565i; *Tocatta and Fugue in D Minor*, BWV 565; first movement of *Concerto in A Minor* after Vivaldi, BWV 593; *O Lamm Gottes, unschuldig*, BWV 656; *O Mensch, bewein' dein' Sünde gross*, BWV 622.

Played three times: *Prelude in E-flat Major*, BWV 552i; *Fugue in C Major*, BWV 566ii; *Fugue in C Minor* on a Theme by Legrenzi, BWV 574; *Fugue in G Minor*, BWV 542ii; *Prelude and Fugue in C Major*, BWV 566; *Prelude and Fugue C Minor*, BWV 546; *Tocatta in F Major*, BWV 540i; last movement of *Concerto in A Minor* after Vivaldi, BWV 593.

Played four times: *Concerto in G Major* after Prince Johann Ernst, BWV 592; *Fantasy in C Minor*, BWV 537;

Fugue in C Minor, BWV 546ii; *Tocatta in D Minor* ("Dorian"), BWV 538i.

Played six times: *Concerto in A Minor* after Vivaldi, BWV 593; *Fugue in G Minor*, BWV 578.

Played eight times: *Fugue in C Minor*, BWV 537.

In 1887 Franck prepared five volumes with thirty-one Bach pieces in a Braille edition for the National Institute for the Blind in Paris. It used heels, heel and toe crossings, finger, foot, and hand substitutions, finger, foot, and thumb *glissandi*, which favored a complete legato.⁸⁹ All pieces included in this collection were performed by Franck's students at the Paris Conservatory, except for the chorales *An Wasserflüssen Babylon*, BWV 653, and *Wir glauben all an einen Gott, Vater*, BWV 740. On the other hand, they had performed the following works that were not in Franck's Braille edition of Bach's organ works: selections from *Well-Tempered Clavier*, parts 1 and 2; *Aria in F Major*, BWV 587; *Concerto in G Major* after Prince Johann Ernst, BWV 592; *Fugue in G Minor*, BWV 131a; *Pastorale in F Major*, BWV 590; *Tocatta in D Minor* ("Dorian"), BWV 538i; and the first movement ("Allegro") of *Sonata in E-flat*, BWV 525.

Franck's ten students who had previously studied at the Niedermeyer School and at the National Institute of Blind Youth had immediately played Bach's virtuosic works: *Fugue in D Major*, BWV 532 (played by Albert Mahaut and Adolphe Marty); *Fugue in E Minor*, BWV 548 (played by Joséphine Boulay); *Fantasy and Fugue in G Minor*, BWV 542 (played by Mahaut). They won their first prizes

rapidly, except for Henri Letocart. As at the Niedermeyer School, Franck's students likely used the C. F. Peters edition of Bach's organ works. Many of his long-term students had begun with Bach's *Well-Tempered Clavier* and *Eight Little Preludes and Fugues*. Franck had inscribed in John Hinson's copy of the *Well-Tempered Clavier* numerous "optional" pedal indications for the first twelve preludes and fugues in this collection.⁹⁰ Charles-Valentin Alkan's performances of Bach chorales and trio sonatas in his *Les Petits Concerts* in the Salons Érard between 1873 and 1880⁹¹ certainly inspired Franck's students to play the two chorales and a movement of a trio sonata.

Franck's students thoroughly studied the construction of Bach's fugues, more than his preludes—for example, the combination of themes in the *Fugue in C Minor*, BWV 574.⁹² This truly inspired his students' improvisations and compositions as well as those of his own, as shown in his *Prelude, Fugue et Variation, Grande Pièce Symphonique*, and *Trois Chorals*.⁹³ Bach's fugues were indeed "the model for all music."⁹⁴ During the bicentenary of J. S. Bach's birth in 1885, René de Récy had indicated the importance of the fugue in Bach's works: "The fugue is . . . the first complete type of musical composition."⁹⁵ Mel Bonis, who attended his class as an auditor around 1878, remembers having heard him say, "Bach is the oldest of the future musicians."⁹⁶

In addition to their substantial Bach repertoire, Franck's students played Handel's *Concerto in B-flat Major*, a short piece by Lemmens, Schumann's *Canonic Study in A-flat Major*, opus 56, number

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Sir Georg Solti

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César Franck at the console of the Cavallé-Coll organ, Église Sainte-Clotilde, Paris. Portrait by Jeanne Rongier, 1888

4 (played twice), and movements from Felix Mendelssohn's sonatas, notably *Sonata VI*, based on the Lutheran hymn, "Vater unser im Himmelreich," played six times. Franck's teaching, based on these German masters, was faithful to that of Alexis Chauvet, François Benoist, and Charles-Valentin Alkan, who had composed works based on Protestant chorales, such as his *Impromptu sur le Choral de Luther* ("Ein Feste Burg"), dedicated to François Benoist.

For Franck, improvisation was an "authentic compositional act."⁹⁷ Vincent d'Indy and Charles Tournemire considered it to be "an infinitely precious advantage to work for two years in his organ class, a center of true studies in composition."⁹⁸ According to his composition student, Charles Bordes (1863–1909), "Father Franck was formed by his students."⁹⁹

Franck's students became pioneers when they played their master's works, which were relatively unknown then. When Georges Bizet heard a student play Franck's *Prélude, Fugue et Variation* during an exam, he confided to Franck, "Your piece is exquisite. I did not know that you were a composer."¹⁰⁰ Franck's following fourteen students promoted and encouraged him by performing his works for their exams and their competitions:

- Adèle Billaut: *Prélude, Fugue et Variation* (January 1875)
- Marie Renaud: *Prélude, Fugue et Variation* (July 1876)
- Georges Verscheider: *Fantaisie in C* (January 1874), *Pastorale* (January 1877), and *Prière* (June 1877)
- Henri Dallier: *Fantaisie in C* (June 1878)¹⁰¹
- Gabriel Pierné: *Final* (July 1882)
- Henri Kaiser: *Grande Pièce Symphonique* (July 1884)
- François Pinot: *Fantaisie in A* (June 1885)
- Adolphe Marty: *Fantaisie in C* (June 1886)
- Jean-Joseph Jemain: *Cantabile* (January 1887), the beginning of *Grande Pièce Symphonique* (June 1887)
- Georges Aubry: *Cantabile* (June 1888)
- Georges Bondon: *Prière* (July 1888), *Grande Pièce Symphonique* (July 1889)
- Albert Mahaut: *Prière* (June 1889)
- Marie Prestat: *Prélude, Fugue et Variation* (July 1889), *Fantaisie in A* (January 1890), and *Prière* (July 1890)
- Henri Letocart: *Pastorale* (July 1890).

For Tournemire, his master's "Prière," the most remarkable of his *Six Pièces*, is an uninterrupted large fresco. Its "Andante sostenuto" theme is played at the tempo of 55 to the quarter note. Its animated central melismatic recitative sections, played with great liberty and at a livelier tempo, at 76 to the quarter note, "provide the necessary calm to express the initial theme when it returns with more ardent intensity. One must interpret its conclusion with fantasy."¹⁰² Jean Langlais regretted that he never heard Albert Mahaut play it. Mahaut revered it so much that he had stopped playing it when he was seventy-five years old.¹⁰³ Dedicated to François Benoist, it was played four times, which duly rendered homage to Franck's predecessor.

Charles Tournemire's indications in his book *César Franck* prove that Franck did indeed deal with expressive interpretational matters. In accordance with his master's approach, he analyzes the basic form and structure of each piece, its musical expression, its tempos, and its mystical meaning. The exquisite *Prélude, Fugue et Variation*, a sweet Bach-like cantilena, was dedicated to Camille Saint-Saëns. The "Andantino" should be played without rigor at the tempo of 60 to the quarter note, the "Fugue" at 88, and the "Variation" without haste, very clearly, "at the tip of your fingertips."¹⁰⁴ In the *Grande Pièce Symphonique*, the first Romantic sonata conceived for the organ, dedicated to Charles-Valentin Alkan, Tournemire provides the following tempi: "Andante serioso" with the quarter note at 69, "Allegro non troppo e maestoso" with a half note at 80; quarter notes in the "Andante" at 60; in the "Scherzo-Allegro" quarter notes at 96; in the final *grand chœur* quarter notes at 80; and the final fugue with a half note at 60; after the final subject in the pedal, one should broaden the tempo until the end. In the pure *Fantaisie in C*, dedicated to Alexis Chauvet, the "Quasi lento" is "a small, calm intense poem,"¹⁰⁵ the quarter notes in its "Poco Lento" can be played at 66 without dragging, and its pastorale-like "Allegretto cantando" around 76, with great suppleness. Its calm, contemplative final "Adagio" rejects any metronomic movement. In the charming *Pastorale*, the quarter notes of the "Andantino" are at 58; in the "Quasi Allegretto," the quarter notes are at 100, and slightly less rapidly during the exposition of the fugue. In the *Fantaisie in A*, the quarter note of



Example 3: César Franck, *Pièce Héroïque*, mesure 27¹¹¹

"Andantino" is at 88, and the movement should fluctuate with much liberty; after "Très largement," at measure 214, one returns to the initial tempo with "a feeling of infinite calm"¹⁰⁶ until its delicate ending. In the remarkable *Cantabile*, with the general movement of a quarter note at 69, each interpreter should "follow his own interiority!"¹⁰⁷

Charles Tournemire's disciple Maurice Duruflé indicated Tournemire's advice in brackets in his own edition of Franck's works, published in Paris by Bornemann. He wrote the following concerning the general interpretations of this music: "It is certain that one must bring to it a wide-awake sensitivity, but a sensitivity the measure of which must be ceaselessly controlled. Even though, it is delicate and even dangerous to give too precise indications in this realm, which remains personal. . . ."¹⁰⁸ One must always remain faithful to César Franck's musical intentions, which means that one may need to change the registrations and even rewrite the score. When Marie Prestat played Franck's *Pièce héroïque* on the studio organ at the conservatory, since it had no 16' stops in the manuals, she had to play the piece's theme in octaves in the manuals, leaving out a low B that did not exist.¹⁰⁹ As Rollin Smith indicated, according to Franck's private student, R. Huntington Woodman, Franck did deal with details such as touch because he insisted that in measure 27 of this piece, the eighth notes should be played with "a crisp, short, staccato" (Example 3).¹¹⁰

Organists must adapt the tempo of his *Prélude, Fugue et Variation*, originally written for piano and harmonium, to the acoustics in churches and concert halls. André Marchal (1894–1980), who had

studied with Adolphe Marty and Albert Mahaut at the Institute for Blind Youth from 1909 until 1911, played Franck's works in a very supple and expressive manner. A true artist never plays music in the same manner, but continually evolves and adapts each of his interpretations to each particular situation, to each organ, and to the building's acoustics. This is shown in Tournemire's annotated scores.

Like their master, Franck's students certainly played his works in accordance with their own personalities, each organ, and acoustic, but always very musically. Vital musical expression cannot be acquired by imitating others, but by understanding and expressing music freely and with conviction. According to Tournemire, Franck admonished his students "not to imitate him, but to search within oneself."¹¹² During his lessons, his only criteria, "I love it" and "I don't love it," made his students understand that music is a science of producing and hearing pleasant, enchanting sounds that deeply touch and transform humanity.

Each student's repertoire is very interesting. To give one example, Georges Verscheider had earned no organ prizes because he had difficulty improvising, and his whitlow illness had prevented him playing his exam on June 24, 1878. Nonetheless, Franck found him to be a very interesting student and really appreciated his hard work, his distinctive interpretations, and his innovative repertoire. During his six years in Franck's class (1873–1879), in addition to the above mentioned three Franck pieces, he played the following works during his exams: Bach's *Fugue in C Minor*, BWV 546, the virtuosic *Fantasy and Fugue in G Minor*, BWV 542, and his *Prélude and Fugue in B Minor*, BWV 544 (each of these four pieces in separate exams), as well as the flamboyant *Toccata in F Major*, BWV 540. An Alsatian, he was Franck's first student to play the first movement of *Sonata in E-flat*, BWV 525, the chorale, *O Lamm Gottes, unschuldig*, BWV 656, and Mendelssohn's *Sonata III* and *Sonata VI*.

In order to play this repertoire, Franck's students had already acquired an excellent piano technique when they had entered his class, but they absolutely needed to acquire an excellent pedal technique as well. Since the Paris Conservatory had no practice instruments and they could not



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Nineteenth-century French organists

rehearse in churches, they were obliged to practice on pianos equipped with pedalboards. Pierre Érard began to rent them out in 1873.¹¹³ Louis Vierne's aunt Colin had purchased a Pleyel pedalboard for him in 1889, the year he had begun to attend Franck's class.¹¹⁴ In addition, Franck's students could practice in piano and organ manufacturing firms.¹¹⁵

According to Henri Büsser, "To tell the truth, Franck neglected to teach technique, notably that of the pedalboard." (À dire vrai, l'enseignement technique était assez négligé, notamment l'étude du pédalier.)¹¹⁶ Was this true? While no written technical organ method by Franck is known, his approach to acquiring an excellent pedal technique is nonetheless revealed in Adolphe Marty's *L'art de la pédale du grand orgue* (Art of the Pedal for the Great Organ), published in 1891 and dedicated "To my Master, Monsieur César Franck, Organ Professor at the National Conservatory in Paris."¹¹⁷ In its preface Marty explains that,

without the pedal, the sound of the Grand Organ is lacking in roundness and a full sonority, also because the more one is a walking virtuoso, the more one can achieve the true style of the organ, thus being able to play together all of its harmonic voices, because after all the execution of modern compositions especially requires a deep knowledge of manipulating this part of the organ.¹¹⁸

Divided into four series, the first series presents twenty-five exercises destined to give suppleness and technique to the pedal lines played by both feet, learning *glissandi* and substitutions. The second series deals with the technique of the toes, in order to play large intervals with the same foot, then presents the chromatic scale, the trill, and arpeggios. Highly musical, a manual accompaniment is added to each exercise that enables students to think harmonically. It was expected that each should be transposed into all major and minor keys (see **Example 4**).

In the third series, one learns how to play octaves. The fourth series deals with the independence of the two feet, *glissandi*, and substitutions, as well as scales and arpeggios, which should be practiced in fragments. Above all, this method was not based on plainchant and was not applied to the harmonium, as

in *École d'orgue* of Lemmens, but was closer in spirit to Alkan's highly virtuosic *Douze Études pour les Pieds Seulement* (Twelve Etudes for the Feet Alone, published by Richault, ca. 1866), which were dedicated to Louis James Alfred Lefébure-Wély, as was Franck's *Final* with its long pedal solos. The two brief excerpts, **Examples 5 and 6**, illustrate the polyrhythms found in the pedal studies by Alkan and by Marty.

Franck's students possibly practiced on Charles-Valentin Alkan's grand concert piano equipped with a pedalboard in Pierre Érard's workshop at 11–13, rue du Mail, located near Notre-Dame-des-Victoires Church. According to Albert Mahaud, they attended a performance of Franck's *Prélude, Choral et Fugue* for piano there.¹²² In 1818 the Érard piano builders erected a concert hall on the ground floor of their mansion, now located on the right side of 13, rue du Mail. On January 10, 1839, Franck performed a traditional piano concert there, and in 1843 his *Trio in F-sharp Minor*, dedicated to S. M. le Roi des Belges (His Majesty, the King of Belgium). In November 1845 his *Ruth* was performed there.

In 1860 a second prestigious concert hall with 300 seats was built at the far end of this building. In 1877 Charles Garnier restored its ceiling and enlarged it to 572 seats. Both halls had excellent acoustics. On March 31, 1883, a concert given by the National Society of Music conducted by Édouard Colonne premiered two orchestral symphonic poems: César Franck's *Le Chasseur maudit* (The Accursed Huntsman) and *Viviane*, opus 5, by his student Ernest Chausson. In 1894 when Louis Vierne assisted Widor's organ class, he gave lessons on Alkan's piano, which had remained there after his death in 1888.¹²³ Immediately following Alkan's death, Franck expressed his immense gratitude to him by arranging ten of his keyboard pieces for organ, which were published in Paris by Richault in 1889: seven excerpts, numbers 1, 2, 5, 6, 8, 9, and 11, of his *13 Prières*, opus 64, for piano with a pedalboard, dedicated to Pierre Érard (Richault, 1866); two (numbers 3 and 7) of his *11 Grands Préludes*, opus 66, for piano with a pedalboard, dedicated to C. A. Franck (Richault, published in 1866); as well number 3 of his *11 Pièces dans le style religieux*, opus 72, for



Example 4: Scales study, to be practiced in fragments taken from Adolphe Marty's *Art of the Organ Pedal*¹¹⁹



Example 5: Charles-Valentin Alkan's "Study Number 10" from his *12 Pedal Studies for Organ or Piano with Pedals for the Feet* (Paris, Richault, c. 1866)¹²⁰



Example 6: Adolphe Marty's "Exercise Number 11" for independence of the two feet, from the Fourth Series of his *Art of the Organ Pedal* (1891)¹²¹

harmonium, dedicated to Simon Richault (Richault, published in 1867).

How did César Franck's teaching differ from that of Charles-Marie Widor? Widor had warned Louis Vierne about the attacks by Franck's former pupils against his reforms of their organ technique and confided to him: "Concerning improvisation, I have nothing to change from what Franck taught you: he was the greatest improviser of his time . . . only some details in the forms, nothing in the procedures."¹²⁴ For Vierne, while Franck was more severe in his requirements for the fugue than Widor, his interest in detailed melodic invention, harmonic discoveries, and subtle modulations all promoted the musical expression.

For Widor, being a musician was not enough: one must be a virtuoso as well. In June 1891, before Jules Bouval played his exam, Widor mentioned that unfortunately he had not acquired a good organ technique. However, in January 1892 he observed that he had gained the virtuosity that he had lacked during the preceding year. Henri Libert, who played mechanically, became an intelligent musician and an excellent virtuoso, performing Bach's *Tocatta in F Major* in January 1892. In 1894 he won a first prize in organ, the same year as Louis Vierne.

In addition, Widor had encouraged his students to compete for the *Grand Prix de Rome*: Paul Ternisien, Jules Bouval, and Henri Büsser, who won it in 1893. However, none of them won an organ prize at the Paris Conservatory. In January 1892 Ternisien was extremely nervous and lost control of himself during his exam as he played Franck's *Cantabile*. Bouval was so upset that he did not compete in June 1894. Büsser, although he was very intelligent and a good musician, had difficulty improvising. Contrary to Widor, who was to become the *Secrétaire Perpétuel* of the Institut de France in July 1914, Franck had discouraged some of his students from attempting to go to Rome. In 1884, while Claude Debussy had won the *Grand Prix de Rome*, Franck's organ student, Henri Kaiser, had only received his first prize in organ. Only two of his "true" organ students, Samuel Rousseau and Gabriel Pierné, obtained the *Grand*

Prix de Rome, in 1878 and 1882.¹²⁵ Tourneüre later expressed his gratitude to Franck for having discouraged him to follow this path:

The most beautiful nature that I ever met, during my long career, was naturally that of Franck. I owe him my direction and how much I bless him each day for having advised me, when I began, to not dream of the *Prix de Rome*. . . . Since then, I have had the time to reflect. . . . I wonder what I would have become if I had had the disrespect to not follow his advice. . . . I would have undoubtedly made conventional music, false theater, and I would have been lost . . . irremediably.¹²⁶

César Franck's artistic legacy

Many of Franck's organ students at the Paris Conservatory composed works in various genres. The following exhaustive list will illustrate this.

Organ works: Alfred Bachelet, Édouard Bopp, Joséphine Boulay, Jules Bouval, Henri Büsser, Auguste Chapuis, Hedwige Chrétien (even though she was not a liturgical organist), Henri Dallier, Georges Deslandres, Vincent d'Indy, Dynam-Victor Fumet, Louis Gamme, Georges Guiraud, Georges Hüe, Henri Letocart, Henri Libert, Adolphe Marty, Gabriel Pierné, Marie Prestat, Paul Rougnon, Marcel Rouher, Samuel Rousseau, Francis Thomé, Charles Tourneüre, Paul Vidal, Louis Vierne, and Paul Wachs.

Religious vocal music: Joséphine Boulay, Georges Guiraud, Henri Letocart, Albert Pillard, Marcel Rouher, Achille Runner, Arnal de Serres, and Théophile Sourilas.

Vocal works: Hedwige Chrétien.

Piano works: Bazile Benoît, Hedwige Chrétien, Aimé Féry, Louis Frémaux, Georges Guiraud, and Carlos Mesquita.

Works for harmonium and piano: Marie Prestat and Théophile Sourilas.

Chamber music: Auguste Chapuis, Hedwige Chrétien, Jean-Joseph Jemain, and Marie Prestat.

Melodies: Amédée Dutacq, Georges Guiraud, Jean-Joseph Jemain, Henri Letocart, Carlos Mesquita, Albert Pillard, Marcel Rouher, Achille Runner, Arnal de Serres, Paul Ternisien, and Paul Wachs.



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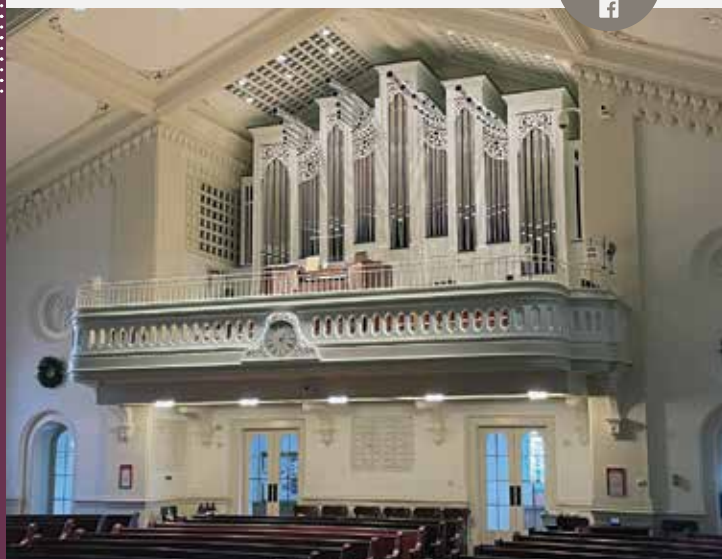
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Charles Tournemire, c. 1903 (photo Otto, published in *Musica*, Collection Denis Havard de la Montagne)

Light music: Émile Fournier.

Lyrical works: Alfred Bachelet, Émile Fournier, Louis Frémaux, Jean-Joseph Jemain, and Marie Prestat.

Operettas: Louis Frémaux and Louis Ganne.

Symphonic works: Hedwige Chrétien, Jean-Joseph Jemain, Henri Letocart, and Paul Wachs.

Music for all genres: Camille Benoît, Pierre de Bréville, Henri Büsser, Auguste Chapuis, Henri Dallier, Vincent d'Indy, Cesarino Galeotti, Lucien Grandjany, Georges Hüe, Henri Kaiser, Adolphe Marty, Gabriel Pierné, Marie Renaud, Paul Rougnon, Samuel Rousseau, Jean-Ferdinand Schneider, Théophile Sourilas, Francis Thomé, Charles Tournemire, and Louis Vierne.

Editions of early music: Auguste Chapuis and Vincent d'Indy (Rameau), Jean-Joseph Jemain (Baroque works), and Henri Letocart (Jean-Baptiste Lully).

Transcriptions: Henri Büsser, Charles Tournemire, Louis Vierne, and Paul Wachs.

Louis Vierne had transcribed for organ five of Franck's *Pieces for Harmonium* (Pérégally et Parvy, 1901/Leduc, 1905); Charles Tournemire transcribed his "March" and "Prelude" of the Second Act of *Giselle*, as well as the *Chanson de l'Hermine d'Hulda* (Choudens, 1927).

Many of Franck's students, in addition to Adolphe Marty and Charles Tournemire, were authors of pedagogical music methods, and others were administrators in conservatories. Some of Franck's students wrote books on harmony (André-Paul Burgat) or solfège manuals (Marie Renaud, Paul Rougnon). Paul Wachs wrote a manual on organ improvisation, "in homage to his Master Monsieur César Franck, Organ Professor at the Paris Conservatory," as well as a treatise on plainchant, written for organists who accompany the liturgy.¹²⁷ Some were members of the Institut de France: Georges Hüe, Officier d'Académie; André Paul Burgat; Louis Ganne, president of Société des auteurs, compositeurs, et éditeurs de musique. Auguste Chapuis was a music inspector. Jean-Joseph Jemain and Camille Benoît were music critics. Lucien Grandjany, Georges Guiraud, Georges Marty, Samuel Rousseau, and Vincent d'Indy were choir directors. Louis Ganne, Jean-Joseph Jemain, Georges Marty, Gabriel Pierné, and Vincent d'Indy were orchestral conductors. Alfred Bachelet succeeded Guy Ropartz as director of the Nancy Conservatory, who had been there from 1894 until 1919 before directing the Strasbourg Conservatory from 1919 until 1929. Some became inspectors of music in the city of Paris, such as Auguste Chapuis (1895–1928).

Improvisation themes used during the exams of César Franck's organ class at the Paris Conservatory between 1879–87

Examination on 13 January 1879
Fugue subject (A. Guilmant) Modern subject (J. Cohen)
Andante

Examination on 17 June 1879
Fugue subject (A.-H. Fissot) Modern subject (Th. Dubois)

Examination on 26 January 1880
Fugue subject (A. Guilmant) Free subject (A. Guilmant)
Andante

Examination on 17 June 1880
Fugue subject (A.-E. Bazille) Free subject (J. Cohen)
Andantino

Examination on 15 January 1881
Improvised fugue subject (A.-E. Bazille) Modern subject (A. Guilmant)
Andante

Examination on 18 June 1881
Fugue subject (Th. Dubois) Free subject (Léo Delibes)

Examination in January 1882
Fugue subject (A. Guilmant) Modern subject (Th. Dubois)
Andantino

Examination on 15 January 1883
(A.-H. Fissot) (A. Guilmant)
Andante

Examination on 21 June 1883
Fugue subject (A. Guilmant) Free subject (Th. Dubois)
Andantino

Examination on 14 January 1884
Fugue subject (A.-E. Bazille) Free subject (Th. Dubois)

Examination on 21 June 1884
Fugue subject (A.-E. Bazille) Modern subject (A.-E. Bazille)

Examination on 12 January 1885
Fugue subject (A.-H. Fissot) Free subject (A.-E. Bazille)
Andante

Examination on 11 January 1886
Subject of A. Guilmant A. Thomas (*A Summer Night's Dream*)
His opera premiered at the Opéra Comique [Salle Favart] on 5 June 1851.

Examination on 18 June 1886
Fugue subject (A. Guilmant) Modern subject (J. Cohen)

Examination on 13 June 1887
Fugue subject (A.-E. Bazille) Free subject (Th. Dubois)

Plainchant: 4th Mode

These themes were taken from: Théodore Dubois (1837–1924), *Thèmes notés pour les examens d'orgue au Conservatoire de Paris* [Noted themes for the organ exams at the Paris Conservatory], AN, AP 237, 3. (© Carolyn Shuster Fournier, notated by Tim Eizenfield 2024/01)

These themes were composed by professors at the Paris Conservatory, excepting Alexandre Guilmant

Some of Franck's other students became music professors. Georges Guiraud taught harmony at the Toulouse Conservatory from 1912 until 1928. Bruno Maurel taught music in Marseille. Jean-Joseph Jemain was a piano professor at the Lyon Conservatory from 1888 to 1901. In Parisian schools Paul Jeannin taught music and Césarino Galeotti taught piano. Henri Dallier taught organ at the Niedermeyer School beginning in 1905. Henri Libert taught organ there as well as at the American Conservatory in 1937.

At the Paris Conservatory, Paul Rougnon taught solfège; Marie Renaud (1876–1893), Lucien Grandjany (1883), Paul Vidal (1884), Hedwige Chrétien (in the class for women, 1890–1892), Henri Kaiser (1891), and Georges Bondon (1898) taught there. Louis Vierne assisted both Charles-Marie Widor and Alexandre Guilmant's organ classes (1894–1911). Paul Vidal taught accompaniment at the piano (1886) and composition (1910) there. Georges Marty taught the vocal ensemble class (1892) and harmony (1904). Both Auguste Chapuis (1894) and Henri Dallier (1908–1928) taught harmony to women: their student,

Nadia Boulanger, then trained musicians from all over the world at the American Conservatory in Fontainebleau. Henri Büsser was a professor of vocal ensembles (1904–1930) and composition (1930–1948) there; his student, Gaston Litaize, highly appreciated his

remarkable teaching. Like César Franck, Büsser recommended his students to "work, work, always work."¹²⁸ Charles Tournemire taught chamber music there (1928–1935). In 1935 he wrote in a rather severe manner to his private organ student from Liège, Pierre Froidebise,

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as his own master César Franck had corrected him:

I read your music with interest. You have ideas, many ideas. You are only missing the art of presenting them with more subtlety. . . . I am returning your works with several corrections. . . . Accept them!! Don't get tense!! When for the first time, César Franck corrected my works at the beginning, I found that *odious*!!? Because he dared to alter my harmonies. . . . And since, I have acknowledged the soundness of his remarks! This may be learned. You have what may not be learned. Thank God. . . .¹²⁹

From 1891–1899, Arthur Coquard, Franck's former composition student,¹³⁰ directed the National Institute for Blind Youth, where three of César Franck's students also perpetuated his legacy: Adolphe Marty, Albert Mahaut, and Joséphine Boulay. When Adolphe Marty was organ professor there (1888–1930), he opened up new horizons to an entire generation of blind organists, teaching them counterpoint and fugue, improvisation, and interpretation of the works of J. S. Bach. According to Louis Vierne, his open-minded and enthusiastic manner of teaching illustrated that of his master, César Franck: "I found joy with my professors. Marty, always very affectionate, treated me like a friend, not like a student. He continued to largely make me profit from his experience as a student at the Conservatory and predicted a likely success in this establishment."¹³¹

Albert Mahaut, who taught harmony there (1889–1924), wrote the following just after Franck was buried at the Grand-Montrouge Cemetery on November 10, 1890: "We had encircled a tomb, it is true, but this tomb ought to be glorious. . . . We gathered courage to work, each in our sphere, to the triumph of the master who, unknown during his lifetime, ought to be soon the object of enthusiastic acclamations."¹³²

Eight years after Franck's death, Albert Mahaut was the first to perform Franck's entire twelve organ pieces at the Trocadéro on April 28, 1898, and again in 1899. He also played them at Saint-Léon Church in Nancy on March 24 and 27, 1905, the year he wrote his book, *César Franck*, and continued to perform them throughout his life.

During his fifty-three years of volunteer social work for the Valentin Haüy Association for the Blind (1890–1943),¹³³ he developed the musical notation in Braille and encouraged young blind organists throughout France to study in Paris. Josephine Boulay taught harmony and piano there from 1888 to 1925. This institution produced hundreds of other future church musicians, music professors, and piano tuners. André Marchal, Augustin Barié, Gaston Litaize, and Jean Langlais faithfully transmitted the teaching principles of Adolphe Marty and Albert Mahaut to an entire generation of blind organists, among them: Xavier Dufresse, Jean-Pierre Leguay, Antoine Reboulot, Georges Robert, and Louis Thiry. These then transmitted their knowledge to their own students. The organ professor there since 2002, Dominique Levaque, had studied in Rouen with Louis Thiry. Gaston Litaize later taught at the conservatory in Saint-Maur (1974–1990), where he was succeeded by his organ student, Olivier Latry, who, in 1985, became the youngest titular organist at the Notre-Dame Cathedral in Paris and, in 1995, was appointed organ professor at the Conservatoire National Supérieur de Musique in Paris. Litaize's student, Éric Lebrun, succeeded Olivier Latry at the Saint-Maur Conservatory.

In 1894 Charles Bordes, with the collaboration of Vincent d'Indy and Alexandre Guilmant, founded the Schola Cantorum and taught choral direction there. Vincent d'Indy directed it from 1900 to 1931. Pierre de Bréville taught counterpoint from 1898 to 1902. Jean-Joseph Jemain was a piano professor beginning in 1901. Marie Prestat taught organ in 1901 and 1902 and also piano from 1901 until 1922. Louis Vierne taught organ there (1911–ca. 1925). Opposed to the academic programs at the Paris Conservatory and known for its high artistic morals, the Schola Cantorum's monthly review, *La Tribune de Saint-Gervais*, published articles on religious music, as had the Niedermeyer School. After d'Indy's death in 1931, four of Franck's composition students who were artistic advisers there—Gabriel Pierné, Paul Dukas, Guy Ropartz, and Pierre de Bréville—along with Albert Roussel, resigned and founded the École César Franck on January 7, 1935. Louis d'Arnal

de Serres directed it until 1942 according to the spirit of Franck, with strictness and musicality. Among Édouard Souberbielle's organ students there, Michel Chapuis became organ professor at the Conservatoire National Supérieur de Musique in Paris from 1986 to 1995.

Finally, in accordance with an 1870 modification of Article 29 at the Paris Conservatory, which had stipulated that the organ should be taught both technically and liturgically,¹³⁴ Franck had inspired and trained an entire generation of church musicians in Paris; several indications concerning his private students are provided in brackets:¹³⁵

Choirmasters and organists at:

La Madeleine: Achille Runner (1904–1938);

Sainte-Anne-de-la-Maison-Blanche: Dynam-Victor Fumet (1914 or 1917–1948);

Saint-Denis-de-la-Chapelle: Joseph Humblot (c. 1873–1903).

Choirmasters at:

Notre-Dame d'Auteuil: Stéphane Gaurion;

Sainte-Clotilde: Stéphane Gaurion (1869?–1875),¹³⁶ Samuel Rousseau (1882–1904)¹³⁷;

Saint-Esprit Reformed Protestant Church: Jean-Joseph Jemain (beginning in 1901);

Saint-Gervais: Charles Bordes (1890–1902), where he founded the Chanteurs de Saint-Gervais in 1892;

Saint-Roch: Louis Landry (beginning in 1897)¹³⁸;

Saint-Vincent-de-Paul: Marcel Rouher (1890–1900).

Choir accompanists:

Sainte-Clotilde: Stéphane Gaurion (1863?–1869), Samuel Rousseau (1870–1878, 1881–1882); Georges Verschneider (1882?–ca. 1891); Dynam-Victor Fumet (1884, in the Chapelle de Jésus-Enfant, also known as the Catechism Chapel);

Saint-Eugène: Albert Pillard (1900);

Sainte-Marie des Batignolles: Georges Deslandres (ca. 1870);

Saint-Germain l'Auxerrois: Marcel Rouher (1882–1910);

Saint-Philippe-du-Roule: Georges Bondon (in 1900);

Saint-Vincent-de-Paul: François Pinot (1887–1891, succeeding Léon Boëllmann), Lucien Grandjany (1891–1892), and Henri Letocart (1892–1900).

Titular organists at:

La Madeleine: Henri Dallier (1905–1934), for whom Achille Runner substituted;

Notre-Dame Cathedral: Louis Vierne (1900–1937);

Notre-Dame-des-Champs: Auguste Chapuis (1884–1888);

Sainte-Clotilde: Gabriel Pierné (1890–1898); Charles Tournemire (1898–1939);

Sainte-Trinité: Marie Prestat substituted for Alexandre Guilmant on August 30, 1896;

Saint-Eustache: Henri Dallier (1878–1905);

Saint-François Xavier: Albert Renaud (1879–1891), Adolphe Marty (1891–1941);

Saint-Germain l'Auxerrois: Marcel Rouher (1910–1913);

Saint-Jean-Saint-François: Georges Guiraud (1889–1896) [Camille Rage (1906–1919?)];

Saint-Jean-Baptiste de Grenelle: Albert Pillard (1929);

Saint-Joseph's English-speaking Catholic Church: Louis de Serres;

Saint-Leu-Saint-Gilles: Camille Rage (1901–1906);

Saint-Louis-en-l'Île: François Pinot; Saint-Méris: Paul Wachs (1874–1896); Saint-Philippe-du-Roule: Cesarino Galeotti;

Saint-Pierre-de-Chaillot: Jules Bouval (1900–1914);

Saint-Roch: Auguste Chapuis (1888–1906);

Saint-Sulpice: Louis Vierne substituted for Charles-Marie Widor (1892–1890);

Saint-Vincent-de-Paul: Albert Mahaut (1897–1899), succeeded Léon Boëllmann.

Some played in Parisian suburbs at:

Charenton-le-Pont: Georges Guiraud; in Nogent-sur-Marne: Charles Bordes, organist and choirmaster (1887–1890);

Saint-Clodoald in Saint-Cloud: Henri Büsser (1892–1906) [Bruno Maurel substituted for him (1893–1895)];

Saint-Nicolas in Issy-les-Moulineaux: Louis Ganne (in 1882);

in Meudon: Albert Mahaut (1888); in Saint-Leu-la-Forêt: Vincent d'Indy (1874);

Saint-Pierre in Montrouge: Albert Mahaut (1892–1897);

Saint-Pierre in Neuilly: Henri Letocart (1900–1944), organist and choirmaster; director of the chorale society, *Amis des Cathédrale* [Friends of the Cathedral];

Saint-Denis Basilica: Henri Libert (1896–1937).

Some of his students were active as organists in provincial cities, at:

Saint-Pierre in Dreux: Henri Huvey (1887–1944), succeeded by his daughter Anne-Marie Huvey (1944–2005);

Saint-Paul in Orléans: Adolphe Marty (1887–1891);

Saint-Germain in Rennes: Charles-Auguste Collin;

Saint-Pierre in Rennes: Albert Renaud (1873–1878);

Saint-Germain in Saint-Germain-en-Laye: Albert Renaud (1891–1924), who had succeeded Saint-René Taillandier;

Saint-Rémy-de-Provence: Saint-René Taillandier (1891–1931?);

Basilica in Saint-Quentin: Henri Rougnon (until 1934);

Saint-Pierre in Toulouse: Georges Guiraud (1896–1912);

Saint-Sernin in Toulouse: Georges Guiraud (1912–1928);

His private organ student, Raymond Huntington Woodman, was organist and choirmaster at First Presbyterian Church in Brooklyn, New York (1880–1941).

Among Franck's disciples who played at Sainte-Clotilde Basilica in Paris, Samuel Rousseau possibly accompanied the choir before he was appointed choir organist in 1877. He then left for Rome after winning the *Grand Prix de Rome*. On February 20, 1888, Georges Verschneider, Franck, Dubois, and Rousseau inaugurated the new Merklin choir organ.¹³⁹ Rousseau's *Libera me*, premiered in 1885, was played during Franck's funeral. His *Fantaisie*, opus 73 (1889, published in 1894), which closely resembles Franck's *Trois Chorals*, was dedicated "to the memory of his dear Master, César Franck."¹⁴⁰ After César's death, his son Georges Franck entrusted him with the orchestration of the third act of *Giselle* and the revision of *Hulda*. In 1884 Franck had turned over the accompaniments in the Catechism Chapel of Sainte-Clotilde to Dynam-Victor Fumet.¹⁴¹ Surnamed "Dynam" due to his "dynamite playing," he was appreciated by Franck for his original spirit, and this had encouraged him: "I was still in César Franck's organ class . . . when I sought to make known a very rich music; also, I invented music with

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one beat time so that each beat rested on a rich harmony. The purpose of art . . . is to humanize the universal life, that is to say, to render it proportional to mankind's fallen kingdom."¹⁴² Gabriel Pierné began to substitute for Franck in 1882 and became his successor (1890–1898).

Charles Tournemire, a true dignified disciple of Franck, succeeded Gabriel Pierné (1898–1939). In 1910 he dedicated his *Triple Choral* (Sancta Trinitas), opus 41, "to the memory of my venerable Master César Franck." In 1930 and 1931 he became the first organist to record at Sainte-Clotilde Basilica for Polydore some of Franck's works (*Cantabile*, *Chant de la Creuse*, *Noël angevin*, and *Choral in A Minor*) as well as five of his own improvisations (*Petite Rapsodie improvisée*, *Cantilène improvisé*, *Improvisation sur le Te Deum*, *Fantaisie-improvisation sur l'Ave Maris Stella*, and *Choral-Improvisation sur le Victimae Paschali*), proving that interpretation and improvisation are inseparable.¹⁴³ Tournemire also prepared an edition of Franck's *L'Organiste* and *Pièces Posthumes* with his own fingerings, metronome markings, and annotations (Enoch, 1933: volume 2, and 1934: volume 1). Maurice Emmanuel, Franck's disciple who had not been his student, was choirmaster at Sainte-Clotilde from 1904 to 1907, thus described Tournemire's dignified succession to his master César Franck:

After the service had ended, the parishioners fled the church during the "post-ludes," which were true treasures that César Franck played for them. Have times changed? Do the parishioners hear the artist who today [1926], through a close bond between the liturgy and art, and equally respecting the religious and musical functions, edified them on the themes taken from the service of the day, as noble, as disciplined in their structure as those by César Franck, of whom he was one of his last students? His master bequeathed to him the gifts of these contemplative and impassioned improvisations, sometimes calm, sometimes tumultuous, and which are like mystical dramas conceived in the secret recesses of the soul. The successor of the Master of the *Béatitudes* also retreats to the contemplation of labor, and comes out of his reserve only to give flight to the thousand voices of his organ, in a lyrical exhilaration, with which the congregation seems to associate little. . . .¹⁴⁴

During the inauguration of a monument in homage to César Franck in the small garden placed in front of Sainte-Clotilde Church on October 22, 1904, named as the Square Samuel-Rousseau in 1935, Théodore Dubois, director of the Paris Conservatory since 1896, expressed the Conservatory's gratitude to César Franck:

If there was, as one had pretended, some coldness, or rather some indifference of certain colleagues of César Franck, I ignore this, and even I do not believe it, but I insist on officially proclaiming that the Conservatory is very proud to have counted among its professors such an artist, and the actual director considers it a great honor to have been his friend and colleague during all these years. And in my name and in the name of the Conservatory, I bring here a moving homage of admiration to the memory of a noble and powerful artist to whom we erect this monument today.¹⁴⁵

Conclusion

An ardent, prolific music teacher with an open-minded spirit, César Franck faithfully accomplished his duties as an organ professor at the Paris Conservatory. Due to a lack of funds, its Cavaillé-Coll organs were limited, but they were equipped with a thirty-note pedalboard,

indispensable to playing Bach and contemporary works. In this institution founded on the principles of liberty, equality, and fraternity, he respected his students, understood their potential, gave them practical advice, encouraged them to constantly work with rigor, and guided them with suppleness in the right direction.

To become accomplished artistic organists and excellent church musicians, Franck's students needed to acquire a solid pedal technique, internalize their musicianship by memorizing their repertoire, and study harmony, counterpoint, fugue, and composition to be able to realize subtle plainchant accompaniments and master the art of improvisation, which helped them to compose. His private organ and composition students who audited his class benefited from his wise advice. Johann Sebastian Bach's music inspired and influenced the improvisations and compositions of both the master and his students. Franck's impassioned quest for artistic beauty and spiritual approach to teaching produced a lasting legacy. ■

Notes

87. Jacques Viret, "César Franck vu par ses élèves," *La Tribune de l'Orgue*, 1990, No. 3, page 11, quoted in Fauquet, page 477.
88. Prepared with A. N., AJ³⁷ 283 and Russell Stinson, *J. S. Bach at His Royal Instrument* (New York: Oxford University Press 2021), pages 159–172.
89. Karen Hastings, "New Franck Fingerings Brought to Light," *The American Organist* (December 1990), pages 92–101.
90. Stinson, page 74.
91. Constance Himelfarb, "Chronologie," in *Charles-Valentin Alkan, sous la direction de Brigitte François-Sappey* (Paris: Arthème Fayard, 1991), page 21.
92. Ibid.
93. Vallas, "César Franck," *Histoire de la musique, Encyclopédie de la Pléiade* (Paris: Gallimard, 1960), page 894, and Stinson, pages 81–88.
94. Joël-Marie Fauquet and Antoine Hennion, *La grandeur de Bach* (Paris: Arthème Fayard, 2000), page 115.
95. Cited in Fauquet and Hennion, page 115. See René de Récy, "Jean-Sébastien Bach et ses derniers biographes," *Revue des deux mondes* (September 15, 1885), pages 406–427.
96. Mel Bonis, *Souvenirs et Réflexions* (Paris: Éditions du Nant d'Enfer, s.d.), page 38, quoted by Norbert Dufourcq in *L'Orgue*, No. 185 (1983), page 5, by Fauquet, page 574, and by Fauquet and Hennion, page 132.
97. Fauquet, page 485.
98. Tournemire, page 70. After Franck's death, Tournemire studied composition with Vincent d'Indy at the Schola Cantorum.
99. Tournemire, page 72.
100. Vallas, page 244.
101. On June 1, 1889, Henri Dallier performed *Prélude, Fugue et Variation* at the Trocadéro for the World's Fair.
102. Tournemire, page 24.
103. Jean Langlais, "Propos sur le style de César Franck dans son œuvre pour orgue," *Jeunesse et Orgue* (Automne 1878, page 6), mentioned in Smith, page 134.
104. Tournemire, page 23.
105. Tournemire, page 21.
106. Tournemire, page 25.
107. Tournemire, page 26. For more information on Franck's metronomic markings, see Rollin Smith in *The American Organist* (September 2003), pages 59–60.
108. Maurice Duruffé, "Notes to the Performer," *César Franck, Volume IV, Les Trois Chorals* (Paris: Durand & C^{ie}, D. & F. 13.794), undated.
109. Viret, page 11, cited in Fauquet, page 179.
110. Winslow Cheney, "A Lesson in Playing Franck: Measure-by-Measure Outline of Technical Details Involved in Attaining an Artistic Interpretation of *Pièce héroïque*," *The American Organist* (August 1937), page 264.
111. César Franck, *Pièce héroïque*, measure 27 (Paris, September 19, 1878), B. N. Music Department, Ms. 20151 (3), page 2.
112. Tournemire, page 63.
113. See François Sabatier, "L'œuvre d'orgue et de piano-pédalier," in *Charles-Valentin Alkan*, 233, and in Georges Guillard, "Le piano-pédalier," *R. I. M. F.*, No. 13, February 1984.
114. Vienne, *Mes Souvenirs*, page 20.
115. According to Gustave Lyon, "Letter to Ambroise Thomas," October 31, 1893, A. N.,

- AJ³⁷ 81 12. In 1893, this director of the Pleyel, Wolff et Cie. firm opened his workshop to Widor's students and gave such a pedalboard to the Conservatory.
116. Büsser, pages 33–34.
117. Marty, *L'Art de la Pédale du Grand Orgue* (Paris: Maclar et Noël, 1891/Philippe et M. Combre, 1958), on the cover. It was printed in braille just after Franck's death.
118. Published in Marty, page 1.
119. Published in Marty, page 22.
120. Published in Sabatier, page 240.
121. Published in Marty, page 37.
122. Mahaut, "Souvenirs personnels sur César Franck," Bibliothèque Valentin Haüy in Paris, MTP1³⁸, 4066, page 587. This work was composed in 1884.
123. Vienne, *Journal*, page 165.
124. Vienne, *Journal*, page 164.
125. See Fauquet, page 491.
126. Tournemire, "Letter to Alice Lesur," *L'Herbe*, September 21, 1930. Collection Christian Lesur, published in "Mémoires de Charles Tournemire," Critical Edition by Jean-Marc Leblanc, *L'Orgue*, No. 321–324, 2018—I–IV, XXI. At least three of Franck's organ students received the *Grand Prix de Rome*: Samuel Rousseau (1878), Gabriel Pierné (1882), and Henri Büsser (1893).
127. Paul Wachs, *L'organiste improvisateur: traité d'improvisation*, Paris, Schott (1878) and *Petit traité de plain-chant*, Enoch (undated).
128. Alain Litaize, *Fantaisie et Fugue sur le nom de Gaston LITAIZE, Souvenirs et témoignages* (Sampzon: Delatour France, 2012), page 38.
129. Tournemire, letter to Pierre Froidebise, April 17, 1935, published in Pierre Froidebise, "Grande rencontre: Charles Tournemire," *Exposition itinérante, Art & Orgue en Wallonie*, undated, page 13. Pierre Froidebise took private organ and composition lessons with Charles Tournemire in his Parisian home beginning in April 1935.
130. Arthur Coquard (1846–1910), a composer, also earned a Doctor in Law degree and was a music critic for *Le Temps* and *L'Écho de Paris*. He wrote *Franck* in 1890.
131. Vienne, *Journal II*, page 157.
132. Mahaut, page 588. Two years later, his body was transferred to the Montparnasse Cemetery.
133. This association was founded in 1889 by Maurice de la Sizeranne. Albert Mahaut succeeded him as its director (1918–1943).
134. See Fauquet, page 476.
135. This list was established thanks to Pierre Guillot, *Dictionnaire des organistes français des XIXe et XXe siècles* (Sprimont, 2003), and the assistance of Vincent Thauziès from the Archives Historiques de l'Archevêché de Paris.
136. See Denis Havad de la Montagne and Carolyn Shuster Fournier, "Maîtres de chapelle et organistes de la Basilique Sainte-Clotilde," in "La Tradition musicale de la Basilique Sainte-Clotilde de Paris," *L'Orgue*, No. 278–279, 2007—II–III, page 5.
137. Samuel Rousseau also directed the women's choir at the Société des Concerts at the Paris Conservatory.
138. He was also a choir director at the *Opéra-Comique*.

139. Cf. Smith, page 45.

140. Kurt Lueders, "Samuel Rousseau: simple figure marginale ou témoin privilégié d'un 'Esprit Sainte-Clotilde'?" in Carolyn Shuster Fournier, *L'Orgue*, No. 278–279, 2007—II–III, page 23.

141. According to Denis Havad de la Montagne, who had spoken with D.-V. Fumet's organ student, Odette Allouard-Carny, in March 2007 Sainte-Clotilde's annexed Catechism Chapel, located at 29, rue Las-Cases, had been inaugurated in 1881. According to Shuster Fournier, page 159, from 1861–1885 their choir was accompanied on a Victor Mustel harmonium, previously placed in their Sainte-Valère annexed chapel (rue de Bourgogne). According to Smith, page 43, around 1885 this parish acquired another Victor Mustel harmonium, a Model K with 19 stops. In 1888 a fourteen-stop Merklin choir organ was installed in Sainte-Clotilde's chancel area. Thanks to its electro-pneumatic action, it was divided into two elevated sections in the side arches of the sanctuary; its console was located on the left side, at the end of the choir stalls, and its bellows were placed behind the high altar.

142. Philippe Rambaud, "D.-V. Fumet," Bibliothèque des Lettres françaises, No. 4, February 15, 1914, published in Pierre Guillot, 223.

143. See Joël-Marie Fauquet, *Catalogue de l'œuvre de Charles Tournemire* (Geneva: Minkoff, 1979), page 99. These five improvisations were reconstituted by Tournemire's disciple Maurice Duruffé and published by Durand in 1958.

144. Emmanuel, page 124.

145. Julien Tiersot, "Inauguration du monument de César Franck," *Le Ménestrel*, No. 44 (October 30, 1904), page 34, and in Théodore Dubois, *Souvenirs de ma vie*, annotated by Christine Collette-Kléo (Lyon: Symétrie, 2009), page 194.

A French American organist and musicologist living in Paris, Carolyn Shuster Fournier was organist at the American Cathedral in 1988 and 1989. After thirty-three years of faithful service at Église de la Sainte-Trinité, where she had directed a weekly noontime concert series, she was named honorary titular of their 1867 Cavaillé-Coll choir organ. A recitalist, she has made recordings and contributed articles to specialized reviews, on both sides of the Atlantic. In 2007 the French Cultural Minister awarded her the distinction of Knight in the Order of Arts and Letters.

Editor's note: an earlier version of this article, "César Franck's orgelklas aan het Parijse conservatorium, zijn gepassioneerde zoektocht naar artistieke schoonheid," appeared in *Orgelkunst*, issue 179, 2022, pages 168–191.

Cover feature

Holtkamp Organ Company, Cleveland, Ohio Central Christian Church, Lexington, Kentucky

Lexington sits at the heart of the Bluegrass country of Kentucky. It has many claims to fame. It is the “Horse Capital of the World,” hands down, with hundreds of horse farms throughout the region. It is adjacent to Bourbon County, Kentucky, and home to fourteen bourbon distilleries. It is also home to what is arguably the “Mother Church” of the Christian Church (Disciples of Christ), namely Central Christian Church.

Central Christian Church is a founding congregation of the Christian Church (Disciples of Christ). Its roots go back to the Cane Ridge Revival of 1804. This event took place at the Cane Ridge Meeting House, near Paris, Kentucky, which was constructed in 1791 and is still in existence. Cane Ridge revivals were legendary, at times drawing as many as 20,000 Christians from Kentucky, Western Virginia, and southern Ohio for a week of socializing, lectures, and worship. The meeting house, constructed of ash logs and measuring fifty feet by thirty feet, is believed to be the largest single-room log structure in North America. It was at one of these revivals that the Reverend Barton Stone and other men of the cloth made the decision to leave the Presbyterian Church and establish the Christian Church, a church based on the Bible alone, and not on the specific Protestant creeds or Calvinistic doctrines that were so prevalent at the time. Following this, Reverend Stone preached in the central Bluegrass region, eventually settling in Lexington in 1815 where he continued his ministry. In 1831, in conjunction with adherents of Alexander Campbell (Disciples of Christ out of West Virginia) and Lexington’s Mill Street Baptist Church, they purchased a former cotton factory, which became Hill Street Christian Church. Hill Street Christian Church grew and prospered, and in 1842 built Main Street Christian Church. Main Street Christian Church grew and prospered, and in 1894 completed the construction of Central Christian Church on the corner of Lexington’s East Short Street and Walnut Street, which remains its home to this day.

The history of organs at Central Christian Church began with a Hook & Hastings tracker instrument in 1894. This was replaced in 1915 by a tubular-pneumatic-action organ by M. P. Möller. After a worship space fire in 1933, the Möller was rebuilt by Henry Pilcher’s Sons of Louisville, Kentucky. This was followed by an organ by the Holtkamp Organ Company in 1960.

Pipe organ projects are often long affairs. Such was the case at Central

Christian Church. Our first meetings with the organ committee were in 2009. This was followed by a period of discernment as the committee chose the builder of their new organ. During this time, they visited the 1970 Holtkamp organ at Knox Presbyterian Church in the Hyde Park neighborhood of Cincinnati. The organ at Knox Presbyterian originally had much in common with the 1960 Holtkamp at Central Christian Church. It was very colorful and had wonderful ensemble qualities, but lacked the fullness and warmth that is a signature of our work today. In 2005 the Knox Presbyterian organ was rebuilt and expanded by Holtkamp to give it this desired fullness and warmth. The visit to Knox Presbyterian demonstrated in real time the general concepts in the proposal put forward by Holtkamp for the 1960 Central Christian Church pipe organ. Based on this visit, Holtkamp was chosen as the builder of the new organ at Central Christian Church. Time passed. Money was raised. Covid happened. And in 2021 a contract was signed.

Our work on the Central Christian project began with taking field measurements of all stops in the organ, including diameter, mouth width, cut-up, and voicing details for flue pipes, and diameter, length, and type of shallot for reed pipes. The results of this research were used to inform us as to which existing stops were most appropriate for the contract specification that we were working from. This ultimately resulted in our using twenty-two stops from the existing organ in the new organ project. Of these twenty-two stops, all were revoiced and ten were rescaled.

At a later date, we visited Central Christian to focus on the acoustical characteristics of the worship space. The space is large, but not overly so. The volume is roughly 300,000 cubic feet, with a seating capacity of 650. The walls and ceiling are hard plaster but with many windows. The floor and pews are wood but with carpet tapers in the aisles and pew cushions. During this visit we took measurements of the room acoustics. Our findings showed the room acoustics to be very good in the middle and high frequencies, but lacking in low frequency response, particularly in the main floor worship space seating, where low frequency support is so important in leading the congregation in song. (Interestingly, the low-end response in the balcony is much better than the low-end response on the main floor seating.) With this information in hand, we drew up the scales of all stops in the organ, with the aim of creating a sound palette that is diverse in color, with excellent ensemble characteristics and a full and embracing cascade of sound.



Cane Ridge Meeting House



Central Christian Church, Lexington, Kentucky, exterior, 1898



A view of the chancel area

Holtkamp Organ Company, Job #2127

| GREAT (Manual II) | |
|-----------------------------|-----------|
| 16' Violone | 61 pipes |
| 8' Open Diapason | 61 pipes |
| 8' Violone (ext 16') | 12 pipes |
| 8' Rohrbourdon | 61 pipes |
| 4' Octave | 61 pipes |
| 4' Spitzflute | 61 pipes |
| 2½' Nazard | 61 pipes |
| 2' Superoctave | 61 pipes |
| 1½' Tierce | 61 pipes |
| 2' Mixture III-IV | 232 pipes |
| 8' Trumpet | 61 pipes |
| Great 16 | |
| Great Unison Off | |
| MIDI on Great | |
| 16' Harmonic Tuba (TC) | |
| 8' Harmonic Tuba (W.P. 10") | 61 pipes |
| 4' Harmonic Tuba (ext 8') | 12 pipes |

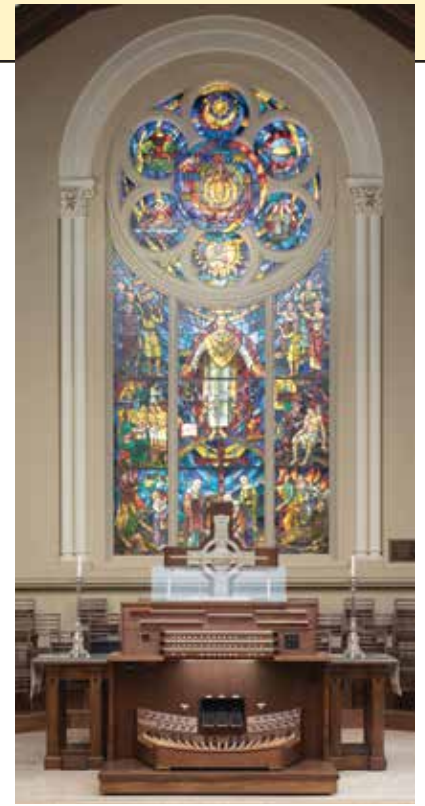
| SWELL (Manual III, enclosed) | |
|------------------------------|-----------|
| 16' Flauto Dolce | 61 pipes |
| 8' Geigen Diapason | 61 pipes |
| 8' Gamba | 61 pipes |
| 8' Voix Celeste (F6) | 56 pipes |
| 8' Hohlflute | 61 pipes |
| 8' Flauto Dolce (ext 16') | 12 pipes |
| 4' Octave Geigen | 61 pipes |
| 4' Harmonic Flute | 61 pipes |
| 2' Flautino | 61 pipes |
| 2½' Plein Jeu IV | 244 pipes |
| 16' Oboe (ext 8') | 12 pipes |
| 8' Trompette | 61 pipes |
| 8' Oboe | 61 pipes |
| Tremulant | |
| Swell 16 | |
| Swell Unison Off | |
| Swell 4 | |
| MIDI on Swell | |
| 16' Bourdon | Pedal |
| 16' Harmonic Tuba (TC) | Great |

| | |
|-----------------------------------|----------|
| 16' Posaune | Pedal |
| 16' Oboe | Swell |
| 8' Bourdon | Pedal |
| 8' Harmonic Tuba | Great |
| 8' Posaune | Pedal |
| CHOIR (Manual I, enclosed) | |
| 8' Concert Flute | 61 pipes |
| 8' Stopped Flute | 61 pipes |
| 8' Dulciana | 61 pipes |
| 8' Unda Maris (TC) | 49 pipes |
| 4' Waldflute | 61 pipes |
| 2' Octave | 61 pipes |
| 1½' Larigot | 61 pipes |
| 8' Bassoon | 61 pipes |
| 8' Clarinet | 61 pipes |
| Tremulant | |
| Choir 16 | |
| Choir Unison Off | |
| Choir 4 | |
| MIDI on Choir | |

| | |
|--------------------------------------|----------|
| 16' Harmonic Tuba (TC) | Great |
| 8' Harmonic Tuba | Great |
| 4' Harmonic Tuba | Great |
| PEDAL | |
| 32' Bourdon (1-12 electronic) | |
| 16' Open Diapason | 32 pipes |
| 16' Violone | Great |
| 16' Bourdon | 32 pipes |
| 16' Flauto Dolce | Swell |
| 8' Octave | 32 pipes |
| 8' Violone | Great |
| 8' Bourdon (ext) | 12 pipes |
| 8' Flauto Dolce | Swell |
| 4' Choralbass (ext) | 12 pipes |
| 4' Bourdon (ext) | 12 pipes |
| 2' Principal (ext) | 12 pipes |
| 32' Contra Posaune (1-12 electronic) | |
| 16' Posaune | 32 pipes |
| 16' Oboe | Swell |
| 8' Trumpet (ext) | 12 pipes |



The Holtkamp console with a view toward the rear of the nave



The Holtkamp console



Central Christian Church, Lexington, Kentucky

In many organ projects, placement of divisions can be very straightforward. For example, if the organ is free standing in the front or rear of the room, the divisions can be stacked, one on top of the other, with the pedal split to the left and right. At Central Christian, this is not the case. Since the rebuilding of the worship space at Central Christian following a devastating fire in 1933, the organ chamber was placed on the right side of the nave, above the baptismal

pool and behind an ornate, acoustically open plaster screen. While this is an excellent location to project the sound of the organ to the congregation, it is not so for the choir. Because of the organ chamber location, anthems for the choir were almost always accompanied on the piano. To remedy this in the new organ project, we borrowed some space from the choir vesting room, a room that was adjacent to the left side of the main organ chamber. This gave us ample

space for the Swell division, which now speaks directly into the chancel area and to the choir. This change in the location of the Swell division allows the choir to perform anthems with organ accompaniments for the first time in decades.

During the planning of the Central Christian organ, we had a discussion specific to the console—whether it should be stop-tab or drawknob. The unanimous choice of all musicians on staff and the organ committee was the

signature Holtkamp stop-tab console. This is because stop-tab consoles are more ergonomic in design than drawknob consoles. Playing in general is easier on stop-tab consoles because the keys, stop-tabs, and music all lie in the same plane directly in front of the organist. The architectural detailing of the console is drawn from our work in the 1940s. The width of the console is somewhat greater than our stop-tab consoles of the past so that it could comfortably accommodate the number of stop-tabs.

There are many factors that go into a successful organ project. Most important is strong congregational leadership and strong pastoral leadership. Both of these characteristics were in place at Central Christian Church from the beginning of the project to the end.

The result is a new pipe organ that is also a strong leader for the church and general community, which will provide spiritual restoration, renewal, and rejoicing to the many families and individuals who worship at Central Christian Church, now and for generations to come.

—F. Christian Holtkamp

Photo credit: Matt Peel

www.HoltkampOrgan.com
www.centralchristianlex.org/

The organ dedication series began in September 2023 and continues on Sundays at 4 p.m.: March 10, Schuyler Robinson; April 14, David Enlow; May 19, Clif Cason; June 16, Erich Balling and Lisa Hall.

Central Christian Church, Lexington, Kentucky

8' Oboe
 4' Clarion (ext)
 MIDI on Pedal
 8' Harmonic Tuba
 4' Harmonic Tuba

Swell
 12 pipes
 Great
 Great

Swell to Choir 16'
 Swell to Choir 8'
 Swell to Choir 4'
 Choir to Swell 8'

COMBINATIONS

Generals 1-2-3-4-5-6-7-8-9-10
 piston and toe stud
 Pedal 1-2-3-4-5-6 toe stud
 Great 1-2-3-4-5-6 piston
 Swell 1-2-3-4-5-6 piston
 Choir 1-2-3-4-5-6 piston
 Set piston
 General Cancel piston
 Full Organ Reversible piston and toe stud
 Next piston (3) and toe stud (1)
 Previous piston (3) and toe stud (1)
 Manual Transfer piston
 Zimbelstern Reversible piston

CONSOLE DETAILS

New Signature Holtkamp stop-tab console on moveable dolly for portability
 Existing keyboards restored
 Manual natural keys – ivory
 Manual sharp keys – ebony
 Existing pedalboard renovated
 Pedal natural keys – maple
 Pedal sharp keys – ebony
 Stop tabs – ivory plastic
 Organ bench with adjusting crank mechanism
 Music rack light
 Pedalboard light
 Swell Expression Pedal
 Choir Expression Pedal
 Crescendo Pedal
 Full Organ indicator light
 Crescendo indicator light

MECHANICAL/ELECTRICAL DETAILS

Electrical control system by SSOS with 100 levels of memory, internal Record/Playback, and MIDI capability
 New 3 H.P. blower
 New .5 H.P. booster blower
 Zimbelstern
 Swell expression motors: two 8-stage Peterson expression motors
 Choir expression motor: one 16-stage Peterson expression motor
 Three solid state rectifiers
 Start/Stop switch located on console

Wind pressures:
 Great 3.5"
 Swell 4"
 Choir 3.25"
 Pedal 4.5"

35 stops, 42 ranks, 2,445 pipes

Summer Institutes, Workshops, & Conferences

Events listed below are accurate at the time of our deadline. Readers are encouraged to contact the organization offering any event early in the planning process for important updates.

Guild of Carillonneurs in North America Annual Congress

June 5–8, Concordia University, Athens, WV. Recitals and presentations. Contact: www.gcna.org.

Association of Anglican Musicians 2024 Annual Conference

June 9–13, Minneapolis, MN. Recitals, lectures, liturgies, workshops, panel discussions, hymn festival. David Cherven, Abraham Wallace, Damin Spritzer, Isabelle Demers, others. Contact: anglicanmusicians.org

American Guild of Organists Pipe Organ Encounters

June 14–19, Winston-Salem, NC; POE+, June 10–14, Chattanooga, TN. Contact: agohq.org.

Shenandoah University Church Music Institute

June 16–21 (week 1); June 23–28 (week 2), Winchester, VA. Workshops, worship, hymn festival, etc. Contact: su.edu/cmi.

Montreat Conferences on Worship and Music

June 16–21 and June 23–28, Montreat, NC. Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. Ahreum Han Congdon, Martin Tel, others. Contact: Presbyterian Association of Musicians, www.pam.pcusa.org.

Fellowship of Worship Artists Music and Worship Arts Week

June 24–28, Lake Junaluska, NC. Seminars, workshops, worship. Tom Trenney, Mark Miller, Emily Williams Burch, others. Contact: umfellowship.org

Interlochen Adult Choir Camp

June 24–29, Interlochen, MI. Vocal warm-ups, sectional rehearsals, with public performance. Jerry Blackstone, Scott Van Ornum. interlochen.org/college-creative-arts/programs/adult-choir-camp.

Church Music Association of America 34th Sacred Music Colloquium

June 24–29, Champaign-Urbana, IL. Gregorian chant training, lectures, choral readings. Horst Buchholz, Jennifer Donnellson-Nowicka, MeeAe Cecilia Nam, others. Contact: churchmusicassociation.org.

Historical Keyboard Society of North America

June 26–29, Williamsburg, VA.

Cultural and material histories of historical keyboard instruments in Colonial British America.

Contact: <https://hksna.org/>

Sarteano Chamber Choral Conducting Workshop

June 26–July 7, Sarteano, Italy. Lessons, workshops, rehearsals. Simon Carrington, Tony Thornton. Contact: sarteanochoralworkshop.com.

American Guild of Organists 2024 National Convention

June 30–July 4, San Francisco, CA. Recitals, workshops, seminars, worship. Faythe Freese, Kimberly Marshall, David Higgs, Olivier Latry, many others. Contact: agohq.org.

Lutheran Summer Music Academy

June 30–July 28, Valparaiso, IN. Lessons, masterclasses, lectures for high school students. Chad Fothergill, Anne Krentz Organ, others. Contact: lsmacademy.org.

Oberlin Summer Organ Academy

July 7–13, Oberlin, OH. Lessons and masterclasses in organ, harpsichord, improvisation, church music for high school students. Jonathan Moyer, David Kazimir. Contact: oberlin.edu/summer-programs/organ-academy.

Eastman School of Music Summer Organ Academy

July 8–11, Rochester, NY. Lessons, masterclasses, organ crawls. Nathan Laube, David Higgs, Edoardo Bellotti, Stephen Kennedy, William Porter. Contact: summer.esm.rochester.edu.

National Association of Pastoral Musicians 2024 National Convention

July 8–11, Kansas City, MO. Handbell festival, exhibits, choral, organ, and music direction clinics, recitals. Contact: www.npm.org.

Eastman School of Music Choral Masterworks

July 8–12, Rochester, NY. Study of J. S. Bach, *Mass in B Minor*, and Margaret Bonds, *Credo*. Malcolm J. Merriweather, Monica Dale. Contact: summer.esm.rochester.edu.

Oregon Bach Festival Organ Institute

July 8–13, Eugene, OR. Masterclasses, seminars, organ crawls, performance. Paul Jacobs. Contact: www.oregonbachfestival.org/organ-institute.

Sewanee Church Music Conference

July 8–14, Monteagle, TN. Study, worship, organ and choral music. Richard Webster, Monica Czausz Berney. Contact: sewaneeconf.com.

Handbell Musicians of America 2024 National Seminar

July 9–13, Hartford, CT. Seminars, symposiums, ring-in. Leslie Lewis, Michèle Sharik, Ron Bellamy, others. Contact: handbellmusicians.org.

Cours d'Interprétation et Improvisation de Romainmôtier

July 10–27, Romainmôtier, Switzerland. Improvisation and interpretation courses. Daniel Roth, Ludger Lohmann, Tobias Willi, Emmanuel Le Divellec, Guy Bovet, Michel Jordan, Vincent Théven. Contact: jehanalain.ch.

International Organ Festival Haarlem

July 13–27, Haarlem, the Netherlands. Masterclasses, lecture recitals, and excursions to organs in Haarlem, Leiden, Alkmaar, and Groningen. Jean-Baptiste Robin, Olivier Latry, Peter Planyavsky, Nathan Laube, others. Contact: organfestival.nl.

Hymn Society of the United States and Canada 2024 Annual Conference

July 14–17, Atlanta, GA. Hymn festivals, workshops, worship. Nathaniel Gumbs, Charlie Frost, Alisha Lola Jones, others. Contact: thehymnsociety.org.

Fellowship of American Baptist Musicians Conference

July 14–20, Green Lake, WI. Clinics, workshops, worship. Mark Stover, Katie Houts, others. Contact: fabm.com.

Jacobs Academy Schola Cantorum

July 14–21, Bloomington, IN. Course for young musicians passionate about performing a cappella and accompanied sacred choral music, for advanced singers and organists in high school or college above age 16. Dana Marsh, Jeffrey Smith, Janette Fishell, and Christopher Young. For information: <https://blogs.iu.edu/scholacantorum/>.

Organ Historical Society 2024 National Convention

July 21–25, Baltimore, MD. Midori Ataka, Eric Plutz, Nicole Keller, Dominic Fiacco, Bruce Stevens, many others. Contact: organhistoricalsociety.org/2024.

Church Musicians Workshop at Nashotah House

July 21–26, Nashotah, WI. Workshops in the Anglican choral tradition, including hymn and service playing as well as chant. David Hurd, Geoffrey Williams, Sarah Braley, Marty Wheeler Burnett. Contact: nashotah.edu.

Choristers Guild Institute

July 22–25, Richmond, VA. Certificate program for directors of young singers in churches and schools. Michael

Burkhardt, Karol Kimmel, Emily Floyd, Tom Shelton, Katie Houts. Contact: www.choristersguild.org.

Association of Lutheran Church Musicians

July 22–25, Valparaiso, IN. Recitals, lectures, workshops. Chad Fothergill, Anne Krentz Organ, Michael D. Costello, others. Contact: alc.org.

Association of Disciples Musicians Annual Conference

July 22–26, Tulsa, OK. Workshops, clinics, worship. Carolyn Sargeant, Kim Childs, Jeff Elkins, others. Contact: adm-doc.org.

Longwood Gardens Summer Organ Academy

July 22–27, Kennett Square, PA. Lessons, masterclasses, workshops, organ crawls, performances. Peter Richard Conte, Alan Morrison, Ken Cowan. Contact: longwoodgardens.org.

Smarano Academy

July 22–August 2, Smarano, Italy, and Vienna, Austria. Keyboard music of Scalatti, Bach, Walther, etc. Joel Speerstra, Ulrika Davidsson, Edoardo Bellotti, William Porter, others. Contact: smaranoacademy.com/organ.

Baylor 22nd Alleluia Conference

July 23–26, Waco, TX. Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions. Kristina MacMullen, Joseph Martin, Randall Bradley, Keith Pate. Contact: www.baylor.edu/alleluia.

Royal College of Organists Organ Student Experience

July 23–28, Oxford, UK. Lessons, masterclasses, and lectures for young students. Daniel Moul, Katelyn Emerson, Ester Jones, Erwan le Prado, others. Contact: <https://www.rco.org.uk/events/TOSE24>.

Incorporated Association of Organists Music Festival

July 25–29, York, England. Recitals, demonstrations, lectures, competition. Robert Poyser, Paul Carr, Maximilian Elliot, Keith Wright, others. Contact: iao.org.uk

70th International conference of the Gesellschaft der Orgelfreunde, e.v.

July 28–August 3, Vienna, Austria. Organ and carillon concerts, organ visits, lectures, panel discussions. Contact: gdo.de.

Sherborne Summer School of Music Art of Choral Conducting

July 28–August 11, Sherborne, UK. Rehearsals, coaching, lessons. Amy Bebbington, Greg Hallam. Contact: sherborne-summerschoolofmusic.org.

St. Olaf Conference on Worship, Theology, and the Arts

July 29–31, St. Olaf College, Northfield, MN. Seminars, plenaries, worship. Anton Armstrong, Rev. Dr. Char Rachuy Cox, others. Contact: wp.stolaf.edu/cwta

Royal College of Organists Summer Course

July 29–August 3, London, UK. Lessons, masterclasses, services, and performance. Marilyn Harper, Gerard Brooks, Anne Marsden Thomas, Simon Leach, others. Contact: <https://www.rco.org.uk/events/SC2024>.

Musica Antica a Magnano

August 15–24, Magnano, Italy. Clavichord, fortepiano, organ, harpsichord, musicology; Silva Manfré, Albert Muehlboeck, Georges Kiss, others. Contact: www.musicaanticamagnano.com.

American Institute of Organbuilders 2024 Annual Convention

August 18–21, Salt Lake City, UT. Workshops, seminars, lectures, recitals. Contact: pipeorgan.org.

Creative Oundle for Organists Summer School

August 19–25, Oundle, Northamptonshire, UK. Course for young organists including keyboard skills, liturgical skills, improvisation. Ann Elise Smoot, others. Contact: creativeoundle.co.uk.



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Reviews

Book Reviews



Camille Saint-Saëns: Organist-Composer

Camille Saint-Saëns: Organist-Composer, Second Revised and Enlarged Edition, by Rollin Smith. OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2023, 978-0-913499-88-7, hardbound, 391 + xvii pages, 99 black and white illustrations, plus one color illustration on front cover, \$49.99. Available from ohscatalog.org.

As the title suggests, this volume is the author's reworking and expansion of his landmark study of Camille Saint-Saëns published in 1992 by Pendragon Press of Stuyvesant, New York. For those who have the earlier edition, the newer version is just as worthwhile. For one matter, there are nearly twice as many illustrations in the new edition as found in the original.

Rollin Smith provides a thoroughly detailed biography of Saint-Saëns, demonstrating not only the subject's importance as an organist, church musician, and composer, but also in many other aspects. The reader experiences the global facets of cultural life touched by Saint-Saëns, not only in France, but much further afield—for instance, the composer came to the United States twice and was in high demand from coast to coast. Smith enlightens us with Saint-Saëns' influence on other composers of his generation and those following. The reader witnesses the lively social network that Saint-Saëns maintained with other musicians and composers, as well as artists, socialites, and the like.

The eleven appendices are just as interesting as the biographical narrative. There one will find five essays penned by Saint-Saëns between 1902 and 1916; Louis Vierne's article on the sacred music of Saint-Saëns; and a list of prizewinners at the École Niedermeyer. The list of organs played by Saint-Saëns is eye-opening as it demonstrates how far afield he traveled; stoplists for more than two dozen of these instruments are included. There is a list of recordings made by Saint-Saëns, his testimonials written about pianos and harmoniums, and a thematic catalog of works for organ and harmonium. The volume concludes with an extensive bibliography and a helpful index.

Of particular note is Saint-Saëns' essay, "Music in the Church," published in 1916 in *The Musical Quarterly*. The composer takes to task the 1903 *Motu proprio* on music of Pope Pius X. Saint-Saëns was not pleased that "[w]e should have to limit ourselves to Gregorian chant, banish the solos, prohibit every instrument except the organ, and reduce the latter to accompaniments and a few short interludes." These demands thereby excluded "[m]usic of a grand

style that is in accord with the elevated sentiments expressed in the liturgy." Saint-Saëns decidedly wished, rather, that papal authority had called for "the exclusion of all secular music 'adapted' for the Church." That banal practice was an embarrassment for Saint-Saëns and many others, though it was a practice rife throughout the French Catholic Church.

This publication joins more than fifteen others by Rollin Smith. Following the tradition of his earlier books, this one is thoroughly researched, comprehensively organized, and engagingly written. *Camille Saint-Saëns: Organist-Composer* is a worthy addition to the reader's bookshelf.

—Stephen Schnurr
Gary, Indiana

New Recordings



Georg Muffat: Apparatus Musico-Organisticus

Georg Muffat: Apparatus Musico-Organisticus, Kola Owolabi, organ. C. B. Fisk, Inc., Opus 148 and Richards, Fowkes & Co. Opus 24, Christ Church Cathedral, Cincinnati, Ohio. Acis Productions, APL34818, 2CDs, \$29.99; MP3, \$15.00; AAC, \$15.00; ALAC, \$25.00; FLAC, \$25.00; FLAC 192k, \$26.99. Available from acisproductions.com; also streaming on Apple Music and Spotify.

CD1 (recorded on Fisk Opus 148): "Toccata prima;" "Toccata secunda;" "Toccata tertia;" "Toccata sexta;" "Toccata septima;" "Toccata octava." CD2 (recorded on Richards, Fowkes & Co. Opus 24): "Toccata nona;" "Toccata decima;" "Toccata undecima;" "Toccata duodecima et ultima;" "Ciaccona;" "Pas-sacaglia;" "Nova Cyclopeias Harmonica."

Georg Muffat (1653–1704) spent his early life in Meglève, Savoy, but his family later moved to settle in Sélestat, Alsace. At the age of ten he went to Paris to study music and returned to Sélestat at the age of sixteen, where he became a student at the Jesuit College, at the same time studying rhetoric in Molsheim, where he served as organist to the chapter of Strasbourg Cathedral, which was in exile there. Owing to the political instability of the Thirty Years' War he was forced to flee first to Vienna and then to Prague. He moved to Salzburg in 1678, where he was cathedral organist and a musician at the court of the prince-archbishop of Salzburg, Maximilian Gandolf von Küenberg. A few years later he was able to travel to Rome, where he studied with Bernardo Pasquini. In 1690 he traveled to Augsburg and attended the coronation of the second wife of Emperor Leopold I. He dedicated his *Apparatus Musico-Organisticus* to the emperor and presented him with a copy. He also met the prince-bishop of Passau, Johann Philip von Lamberg, and agreed to become his *Hofkapellmeister*. Muffat then spent the remainder of his career in Passau.

► page 22

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Reviews

► page 21

Born in Toronto, Ontario, Canada, Kola Owolabi began piano lessons at the age of seven when his family was living in Nigeria. He returned to Toronto at the age of ten, and his parents enrolled him and his brother at Saint Michael's Choir School, which was connected to the Catholic cathedral. This school for boys had a regular academic curriculum from grades three through 13. In addition, each student participated in daily choral rehearsals with one of the school's choirs, which provided music for four Masses each weekend at the cathedral. Kola was mesmerized by the playing of the cathedral organist, Brian Rae, and would come home from church every week, sit at the piano, and try to imitate things he had heard Rae play during Mass, particularly the hymn playing.

When he was twelve, Owolabi began taking organ lessons with Mr. Rae, and his love of the organ grew from there. Shortly after, with some staff departures from the choir school, they began to rely on students to play for the Sunday Masses at the cathedral. Kola Owolabi became associate organist in 1992 at age 15, which meant that for his last four years of high school he played for three Masses every Sunday, accompanying the cathedral's choirs and playing hymns, preludes, and postludes.

Owolabi undertook his undergraduate studies at McGill University in Montreal, where he obtained degrees in organ performance and choral conducting. He particularly appreciated McGill's emphasis on Baroque music and mechanical-action organs. Dr. Owolabi subsequently studied at Yale University and the Eastman School of Music, where he obtained his Doctor of Musical Arts degree. His teachers included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson, and William Porter. He is currently professor of organ at the University of Notre Dame in South Bend, Indiana, where he teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation.

As Professor Owolabi explains, in the "Toccatina prima" a solemn opening replete with French ornamentation above a dominant pedal leads into virtuosic passages in the left and right hands that change over above another dominant pedal, a feature the composer apparently derives from the influence of Pasquini's toccatas. "Toccatina secunda" begins in a similar manner but also features imitations in melodic form that play out in the soprano, alto, and tenor registers. As in the "Toccatina prima" an allegro section also features virtuosic passages in the left and right hands. There is then a long fugal dialogue that develops at the end into a dialogue made up of more virtuosic passages in the left and right hands.

The major portion of the "Toccatina tertia" is a fugue in 9/4 time, mostly in quarter notes that repeat through a countersubject primarily in eighth notes. It is of interest that Nicholas de Grigny quoted the last five measures of this in the last movement of his *Livre d'orgue* (1699). "Toccatina quarta" displays the somber mood common in many compositions using the fourth mode and shows similarities to Italian elevation toccatas such as those of Froberger and Frescobaldi, though also displaying some features of a French overture. "Toccatina quinta" demonstrates the cheerful characteristics of the key of C major and incorporates rapid scales on full organ over a massive pedal note, using all the resources of the pedal including the reeds. There is the imitative treatment of a march-like theme,

followed once again by a countersubject, this time predominantly in eighth notes.

"Toccatina sexta" incorporates sweet harmonies in the key of F major, which Owolabi suggests are evocative of Christmas music and the elevations and pastorales of Domenico Zipoli. The concluding Italianate gigue in 12/8 time may well have influenced the last movement of J. S. Bach's *Pastorale in F Major*, BWV 590. "Toccatina septima" clearly displays the influence of the French overture and is something of a contrapuntal *tour de force* in that the final section weaves no fewer than four themes together in a manner comparable to the thirtieth of Bach's *Goldberg Variations*, BWV 988.

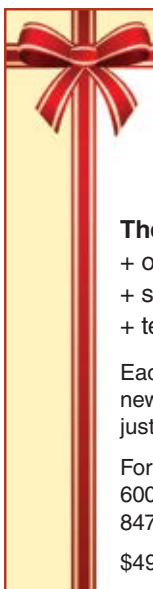
The final piece on the first compact disc, "Toccatina octava," begins in the by now familiar way with a series of chords over a tonic pedal point. A central *grave* section once again evokes the French overture, but the rest of the movement consists of rapid sections, marked "Allegro," "Vivace," and "Presto," characterized by various types of arpeggios treated in imitation between the left and right hands. One thing puzzles me about Professor Owolabi's references to the stops used in the toccatas on the first compact disc: they appear to include numerous stops that are not available on the featured organ, such as a manual 16' stop or Pedal 16' Gros-pusaun, Pedal 8' Octav-pusaun, and Pedal Mixtures. I wondered if Muffat specifically called for these stops in the *Apparatus Musico-Organisticus*, but in none of the early editions can I find mention of any specific stops. I wonder, therefore, what instrument did Professor Owolabi have in mind?

I had expected that one or other of the two organs would prove to be more satisfactory for the performance of Muffat's music, but listening to the two compact discs I concluded that they are both equally suitable. Muffat makes use of no fewer than nine clefs in his writing, explaining that he intends this for pedagogical reasons, in order to keep organ students on their toes! The toccatas in the second half of *Apparatus Musico-Organisticus* represent a more modern approach and contain considerable use of the imitation of motifs, which Owolabi compares to the violin writing of composers like Scarlatti and Corelli, and which one also might compare with the organ works of French composers of the period.

"Toccatina duodecima" is the last of the toccatas, and Muffat devotes the rest of *Apparatus Musico-Organisticus* to a series of compositions of varied forms. The first of these is his "Ciaccona," largely Italian in style though incorporating Muffat's characteristic use of French ornaments. "Passacaglia" is in the French rondeau form, with a refrain after each of six variations. It thus resembles Lully's "Passacaille" in the opera *Armide* (1686). It is the longest work in *Apparatus Musico-Organisticus*. The final work is "Nova Cyclopeias Harmonica," which shows a resemblance to Pachelbel in its form as an aria with eight variations. The work begins softly and then gets louder toward the end. Kola Owolabi deliberately departs from standard practice in finishing on a soft registration, so that the dynamics of the whole piece take the form of an arch.

Kola Owolabi has produced an excellent pair of compact discs, which are both interesting and instructive. I thoroughly recommend them.

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



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Calendar

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

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

ALABAMA

Handel, *Messiah*; Cathedral of the Advent, Birmingham, 4/19, 6:30 pm
Isabelle Demers; St. Paul Catholic Cathedral, Birmingham, 4/21, 4 pm
Abraham Wallace; Cathedral of the Advent, Birmingham, 4/26, 12:30 pm

ARIZONA

Adam J. Brakel; Our Lady of Lourdes Catholic Church, Sun City West, 4/28, 3 pm

CALIFORNIA

Isabelle Demers; Segerstrom Concert Hall, Costa Mesa, 3/17, 3 pm
Michal Szostak; Cathedral of St. Mary of the Assumption, San Francisco, 3/31, 4 pm
Adam J. Brakel; St. James Episcopal, Los Angeles, 4/7, 6 pm
Peter Richard Conte; Valley Baptist, Olive Drive Campus, Bakersfield, 4/12, 7 pm
Alcée Chriss; St. Margaret's Episcopal, Palm Desert, 4/16, 7 pm
Bradley Hunter Welch; La Jolla Presbyterian, La Jolla, 4/28, 4 pm

COLORADO

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Grace & St. Stephen's Episcopal, Colorado Springs, 3/17, 7 pm

CONNECTICUT

Christopher Houlihan; Trinity College Chapel, Hartford, 3/19, 7:30 pm
 Yale Camerata, Yale Glee Club, & Yale Symphony Orchestra, Britten, *War Requiem*; Woolsey Hall, Yale University, New Haven, 4/3, 7:30 pm
Frank Zilinyi; St. John's Episcopal, West Hartford, 4/7, 12:30 pm
 Elm City Girls' Choir; South Church, New Britain, 4/14, 4 pm
 Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 4/15, 5 pm
Alexander Straus-Fausto; Dwight Chapel, Yale University, New Haven, 4/24, 12:30 pm
Christopher Houlihan, with choir, Forrest, *Requiem for the Living*; St. John's Episcopal, West Hartford, 4/27, 3 pm
 Yale Schola Cantorum & Juilliard 415, Bach, *Mass in B Minor*; Woolsey Hall, Yale University, New Haven, 4/27, 7:30 pm
 Choral Evensong; St. John's Episcopal, West Hartford, 4/28, 5 pm

DISTRICT OF COLUMBIA

Choral Evensong; St. Paul's, K Street, Washington, 3/17, 4 pm
 Dupré, *Stations of the Cross*; St. Pauls, K Street, Washington, 3/24, 4 pm
 Bach, *St. Matthew Passion*; Washington National Cathedral, Washington, 3/24, 4 pm
Thomas Sheehan; Washington National Cathedral, Washington, 3/31, 2 pm
 Choral Evensong; St. Paul's, K Street, Washington, 4/14, 4 pm
 Choral Evensong; St. Paul's, K Street, Washington, 4/28, 4 pm

FLORIDA

Wayne L. Wold; Ormond Beach Presbyterian, Ormond Beach, 3/17, 3:30 pm
Colin MacKnight; Church of Bethesda-by-the-Sea, Palm Beach, 4/14, 4 pm
Vincent Dubois; St. John's Episcopal Cathedral, Jacksonville, 4/14, 4 pm

David Higgs; University of Tampa, Tampa, 4/21, 2 pm
 • **David Hurd**; St. Michael's Episcopal, Orlando, 4/21, 4 pm

GEORGIA

Scott Atchison & Patrick Scott; Peachtree Road United Methodist, Atlanta, 3/17, 7 pm
 Three Choirs Festival; Peachtree Road United Methodist, Atlanta, 4/14, 7 pm
Alcée Chriss; First United Methodist, Marietta, 4/27, 7 pm

ILLINOIS

Michal Szostak; Fourth Presbyterian, Chicago, 3/22, 12:15 pm
Christopher Urban, with piano; First Presbyterian, Arlington Heights, 3/27, 12:10 pm
Katelyn Emerson; St. Luke's Episcopal, Evanston, 4/6, 7 pm recital; 4/7, 4 pm masterclass
Vincent Dubois; St. Chrysostom's Episcopal, Chicago, 4/10, 7:30 pm
David Jonies, with Heritage Chorale Oak Park; Grace Lutheran, River Forest, 4/13, 7:30 pm; 4/14, 4 pm
 Choral Evensong; St. James Episcopal Cathedral, Chicago, 4/14, 4 pm
 Mendelssohn, *Elijah*; First Presbyterian, Arlington Heights, 4/21, 4 pm
David Jonies, with Heritage Chorale Oak Park; St. John's Lutheran, Lombard, 4/21, 7:30 pm

INDIANA

James Kealey; First Presbyterian, Muncie, 4/12, 7:30 pm

KANSAS

Alcée Chriss; Wichita State University, Wichita, 4/9, 7:30 pm

KENTUCKY

David Enlow; Central Christian, Lexington, 4/14, 4 pm

LOUISIANA

Stefan Engels; First Methodist, Shreveport, 4/21, 5 pm

MAINE

James Kennerley, works of Bach; Merrill Auditorium, Portland, 3/22, 7 pm

MARYLAND

James O'Donnell; Emmanuel Episcopal, Baltimore, 4/21, 3 pm
 + **Nathan Laube**; Calvary United Methodist, Frederick, 4/27, 10 am masterclass; 4/28, 3 pm recital

MASSACHUSETTS

Monica Berney; First Church of Deerfield, Deerfield, 4/7, 3 pm
Nathan Laube; South Congregational, Amherst, 4/7, 3 pm
Alexander Straus-Fausto; Trinity Church Copley Square, Boston, 4/12, 12:15 pm
Damin Spritzer; All Saints Episcopal, Worcester, 4/21, 4 pm
Gail Archer; St. John the Baptist Catholic Church, Peabody, 4/28, 3 pm

MICHIGAN

Passiontide concert; Cathedral of St. Paul, Detroit, 3/24, 4 pm
 Choral Evensong; Cathedral of St. Paul, Detroit, 4/14, 4 pm
 Choral Evensong; Cathedral of St. Paul, Detroit, 4/28, 4 pm

MINNESOTA

VocalEssence; Plymouth Congregational, Minneapolis, 3/17, 4 pm

NEW JERSEY

Aaron Tan; Cathedral Basilica of the Sacred Heart, Newark, 4/14, 3 pm

NEW YORK

Paul Griffiths; Cathedral of St. John the Divine, New York, 3/17, 5 pm
 Musica Sacra; Cathedral of St. John the Divine, New York, 3/19, 7:30 pm

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Calendar

► page 23

Poulenc, *Stabat Mater*; St. Thomas Church Fifth Avenue, New York, 3/21, 7:30 pm

Jonathan Moyer; Memorial Art Gallery, Rochester, 3/21, 7:30 pm

Gail Archer; Vassar College, Poughkeepsie, 3/24, 3 pm

Iain Quinn, Tournemire, *Seven Last Words of Christ*; St. Thomas Church Fifth Avenue, New York, 3/25, 6:45 pm

Choral concert; St. Thomas Church Fifth Avenue, New York, 3/26, 6:45 pm

Tenebrae; St. Agnes Catholic Cathedral, Rockville Centre, 3/27, 7:30 pm

David Briggs; Cathedral of St. John the Divine, New York, 4/7, 5 pm

James O'Donnell; Christ Episcopal Church, Rochester, 4/12, 7:30 pm recital; 4/13, 10 am masterclass

Katelyn Emerson; U. S. Military Academy, West Point, 4/14, 2 pm

Christopher Houlihan; Cathedral of St. John the Divine, New York, 4/14, 5 pm

Randy Steere; Trinity Memorial Episcopal, Binghamton, 4/19, 7 pm

Aaron Tan; SUNY Buffalo, Amherst, 4/19, 7:30 pm

Stephen Tharp, works of Stravinsky, Bartók; St. Thomas Church Fifth Avenue, New York, 4/20, 3 pm

Mozart, *Coronation Mass*, Bruckner, *Te Deum*; Cathedral of St. John the Divine, New York, 4/20, 7 pm

TENET; St. Paul's Chapel, Trinity Church Wall Street, New York, 4/20, 8 pm

Barnard-Columbia Chorus and Chamber Singers; Columbia University, New York, 4/20, 8 pm

Carolyn Craig; Cathedral of St. John the Divine, New York, 4/21, 5 pm

Juilliard organ students; Cathedral of St. John the Divine, New York, 4/25, 7:30 pm

Stephen Hamilton; St. Ignatius Loyola Catholic Church, New York, 4/28, 4 pm

Jacob Gruss; Cathedral of St. John the Divine, New York, 4/28, 5 pm

NORTH CAROLINA

Bradley Hunter Welch; Central United Methodist, Concord, 3/17, 4 pm

Robert Parkins; Duke Chapel, Duke University, Durham, 3/17, 5 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 3/24, 4 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 3/31, 4 pm

Bach, *St. John Passion*; Duke Chapel, Duke University, Durham, 4/7, 4 pm

Duke Chapel Choir; Duke Chapel, Duke University, Durham, 4/14, 4 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 4/28, 4 pm

Jonathan Lehrer, carillon; Duke Chapel, Duke University, Durham, 4/28, 5 pm

OHIO

Daniel Colaner; Fairlawn Lutheran, Fairlawn, 4/7, 4 pm

Amanda Mole; Christ Church Cathedral, Cincinnati, 4/13, 10 am masterclass; 4/14, 3 pm recital

Ken Cowan; Basilica of St. John the Baptist, Canton, 4/21, 3 pm

Ken Cowan; Cincinnati Museum Center, Cincinnati, 4/24, 7:30 pm recital & choral accompaniment

Renée Anne Louprette; Holy Trinity Lutheran, Akron, 4/28, 4 pm

OKLAHOMA

Todd Wilson; Christ the King Catholic Church, Oklahoma City, 4/6, 10 am workshop; 4/7, 5 pm recital

PENNSYLVANIA

Chelsea Chen, with Philadelphia Orchestra Brass; Girard College Chapel, Philadelphia, 3/15, 7 pm

Matthew Glandorf; St. Luke's Church Germantown, Philadelphia, 3/16, 3 pm

Amanda Mole, with Philadelphia Orchestra Percussion & The Crossing; First Presbyterian Church in Germantown, Philadelphia, 3/16, 7 pm

Alan Morrison, with Marian Anderson Historical Society Scholars; Tindley Temple, Philadelphia, 3/17, 7 pm

Parker Kitterman, with soloists from Opera Philadelphia; Rodeph Shalom, Philadelphia, 3/19, 7 pm

John Walthausen, with Baroque ensemble and soloists, Bach, *Cantata 146*; Unitarian Society of Germantown, Philadelphia, 3/20, 7 pm

Daryl Robinson, with Philadelphia Orchestra Percussion, Holst, *The Planets*; Philadelphia Episcopal Cathedral, Philadelphia, 3/21, 7 pm

Alcée Chriss, with members of Philadelphia Orchestra; Longwood Gardens, Kennett Square, 3/22, 7 pm

Vincent Dubois; Curtis Institute of Music, Philadelphia, 4/11, 2:30 pm improvisation masterclass

Alan Morrison; Jerusalem Evangelical Lutheran, Schwenksville, 4/21, 4 pm

Bryan Anderson; Longwood Gardens, Kennett Square, 4/26, 7:30 pm

RHODE ISLAND

Christopher Houlihan; Christ Episcopal, Westerly, 3/17, 4 pm

SOUTH CAROLINA

Chelsea Chen; Trinity Episcopal Cathedral, Columbia, 4/12, 7 pm

Nathan Laube; Furman University, Greenville, 4/21, 3 pm

TENNESSEE

Jens Korndörfer; Union University, Jackson, 3/26, 7 pm

Vincent Dubois; Covenant Presbyterian, Nashville, 4/8, 7:30 pm

Choral Evensong; St. George's Episcopal, Nashville, 4/14, 5 pm

Hymn festival; St. George's Episcopal, Nashville, 4/28, 6 pm

TEXAS

Ken Cowan; First Presbyterian, Amarillo, 4/7, 4 pm

Katelyn Emerson; First United Lutheran, Dallas, 4/21, 7:30 pm

James Kealey; St. Luke's United Methodist, Houston, 4/26, 7:30 pm

VIRGINIA

Raúl Prieto Ramírez; First Presbyterian, Richmond, 4/12, 7:30 pm

Vincent Dubois; St. Bridget Catholic Church, Richmond, 4/16, 7:30 pm

Monica Burney; St. Andrew's Episcopal, Burke, 4/21, 4 pm

WISCONSIN

Bruce Bengtson; Luther Memorial Church, Madison, 4/3, 12 noon

Janette Fishell; Zion Lutheran, Wausau, 4/6, 9:30 am masterclass on Bach; 4/7, 3 pm recital

Amanda Mole; St. Norbert Abbey, DePere, 4/7, 3 pm

Andrew Schaeffer; Luther Memorial Church, Madison, 4/10, 12 noon

Gary Lewis; Luther Memorial Church, Madison, 4/17, 12 noon

David Cherwien, hymn festival; Luther Memorial Church, Madison, 4/19, 7 pm

Just Bach; Luther Memorial Church, Madison, 4/24, 12 noon

AUSTRIA

Marijim Thoene; Pfarrkirche, Anif, 4/12, 7 pm

CANADA

Thomas Ospital, silent film accompaniment, *The Immigrant*; *Neighbours*; *Spook Sport*; Maison Symphonique de Montréal, Montréal, QC, 3/23, 7:30 pm

Isabelle Demers; Holy Rosary Cathedral, Regina, SK, 4/7, 3 pm

FRANCE

Ghislain Leroy; Église St.-Sulpice, Paris, 4/14, 4 pm

GERMANY

Elmar Lehnen; Marienbasilika, Kevelaer, 3/15, 8 pm

Holger Gehring; Kathedrale, Dresden, 3/20, 8 pm

Mari Fukumoto; Kulturpalast, Dresden, 3/27, 8 pm

Veronika von Degenfeld & Elmar Lehnen; Marienbasilika, Kevelaer, 4/1, 4:30 pm

Holger Gehring; Kreuzkirche, Dresden, 4/3, 8 pm

Jan Ernst; Frauenkirche, Dresden, 4/10, 8 pm

Andreas Meisner; Kathedrale, Dresden, 4/17, 8 pm

Ansgar Schlei; Kreuzkirche, Dresden, 4/24, 8 pm

Jonathan Scott; Marienbasilika, Kevelaer, 4/26, 8 pm

Olivier Latry; Marienbasilika, Kevelaer, 4/30, 8 pm

SWITZERLAND

Pascal Marsault; Village Church, Auvornier, 3/17, 5 pm

Zeltzin Perez; Village Church, Auvornier, 3/17, 5 pm

UNITED KINGDOM

Paul Hale; St. Peter's Church, Nottingham, 3/16, 1:30 pm

Francesca Massey; Methodist Central Hall, London, 3/17, 3 pm

Andrew Benson-Wilson; Grosvenor Chapel, London, 3/19, 1:10 pm

James Gough; Welsh Church, London, 3/20, 1:05 pm

James McVinnie; Royal Festival Hall, London, 3/23, 2 pm & 8 pm

Iveta Apkalna; Royal Festival Hall, London, 3/24, 7:30 pm

Travis Baker; St. Lawrence Church, Alton, 4/4, 8 pm

Carolyn Craig; Southwark Cathedral, London, 4/8, 1:20 pm

Andrew Furniss; Welsh Church, London, 4/17, 1:05 pm

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ADAM J. BRAKEL, St. Paul's Church, Orlando Lutheran Towers, Orlando, FL, August 20: *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, no. 2), Vaughan Williams; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Nun komm, der Heiden Heiland*, BWV 659, BWV 661, Bach; *Concerto in C*, BWV 595, Ernst, transcr. Bach; *Toccata on Old Hundredth*, Hebble; *Prelude and Fugue in f (Trois préludes et fugues)*, op. 7, no. 2), Dupré; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines)*, no. 10), Mulet.

KEN COWAN, St. Alban's Episcopal Church, Waco, TX, August 27: *Introduction, Passacaglia and Fugue*, Willan; *Lied*, Litaize; *Scherzo II (Cathedral Music)*, Idenstam; *Prelude and Fugue in e*, BWV 548, Bach; *Andante espressivo (Sonata in G)*, op. 28), Elgar; *Mephisto Waltz No. 1*, Liszt.

THEO. S. (TED) DAVIS, St. Joseph Catholic Cathedral, Columbus, OH, September 24: *Präludium in d*, Böhm; *Lied (Pièces en style libre)*, op. 31, Livre II, no. 5), Vierne; *Suite du 2ème ton*, Guilain; *Improvisation on Conditor alme siderum*, Davis; *Impromptu No. 1 (Three Impromptus)*, op. 78), Coleridge-Taylor; *Alléluias sereins d'une âme qui désire le ciel*, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

JOSHUA EHLEBRACHT, Cathedral of St. Philip, Atlanta, GA, October 22: *Festival Prelude (Four Compositions)*, op. 67, no. 1), Parker; *Retrospection*, Price; *Fantasia in f*, K. 608, Mozart; *There Is a Happy Land (Sacred Sounds)*, Shearing; *Final (Symphonie VI in b)*, op. 59), Vierne.

GEORGE FERGUS, Cathedral of St. Philip, Atlanta, GA, October 15: *Symphonie-Passion*, op. 23, Dupré.

THOMAS GAYNOR, Great Auditorium, Ocean Grove, NJ, August 16: *Sinfonia (Cantata 29)*, Bach, transcr. Guilmant; *Scherzo (A Midsummer Night's Dream)*, Mendelssohn, transcr. Warren; *Andante sostenuto (Symphonie gothique)*, op. 70), Widor; *Fantasy in f*, K. 608, Mozart; *The Carnival of the Animals (Le Carnaval des animaux)*, Saint-Saëns, transcr. Gaynor.

MATTHIAS HAVINGA, Zionskirche, Worpsswede, Germany, August 24: *Pièce d'orgue*, BWV 572, *Sonata in c*, BWV 526, *Fantasy and Fugue in a*, BWV 904, *An Wasserflüssen Babylon*, BWV 653, *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655a, *O Mensch, beweine dein' Sünde groß*, BWV 622, *Fantasy and Fugue in g*, BWV 542, Bach.

PAUL JACOBS, Merrill Auditorium, Portland, ME, August 18: *Fantasia for Organ*, Weaver; *Sonata in e*, BWV 528, Bach; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Sonata I in d*, op. 42, Guilmant.

JAMES KENNERLEY, Methuen Memorial Music Hall, Methuen, MA, September 29: *Toccata in F*, BWV 540i, Bach; *Suite No. 1 for Organ*, Price; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *The Dancing Pipes*, Dove; *Interstellar Suite*, Zimmer, transcr. Kennerley; *Variations on America*, Ives.

JINHEE KIM, Cathedral of St. Philip, Atlanta, GA, September 24: *Comes Autumn Time*, Sowerby; *Sicilienne (Suite)*, op. 5), Duruflé; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

ANDREA MARCON, Kirche St. Sixtus & Sinicius, Hohenkirchen, Germany, August 23: *Ciacona in e*, BuxWV 160, Buxtehude; *Canzon Terza, Toccata per l'Elevazione (Fiori Musicali)*, *Toccata quinta sopra i pedali (Il secondo libro di*

toccate), Frescobaldi; *Ricercare, Ballo della Battaglia*, Storace; *Drei Arien, Toccata in a, Variazioni capricciose in C*, Pasquini; *Praeludium in d*, Lübeck.

BAPTISTE-FLORIAN MARLE-OUVREARD, Église St.-Eustache, Paris, France, August 6: *Offertoire sur les grands Jeux (Messe pour les Paroisses)*, Couperin; *Pastorale*, op. 19 (*Six pièces*, no. 4), Franck; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

Église St.-Eustache, Paris, France, August 13: *Partita diverse sopra Sei gegrübet. Jesu gütig*, BWV 768, Bach; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer.

Église St.-Eustache, Paris, France, August 15: *Ave Maris Stella (Livre d'Orgue)*, de Grigny; *Fantaisie-Improvisation sur l'Ave Maris Stella*, Tournemire; *Ave Maris Stella III, Magnificat V (Vêpres du commun des fêtes de la Sainte Vierge)*, op. 18), Dupré; *Salve Regina*, Latory.

DAVID PICKERING, with Alyssa Morris, oboist, Kansas State University, Manhattan, KS, September 15: *En taille à 5, Récit de Cromorne (Hymne sur le Veni Creator)*, de Grigny; *Five Polish Carols*, Labunski; *Intermezzo*, Robertson; *Passacaglia in g*, Keeler; *Aria for Oboe and Organ*, Jordan; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck.

ANDREW RISINGER, Cathedral of St. Philip, Atlanta, GA, September 17: *Alleluys*, Preston; *A Fantasy for Organ*, op. 39, Darke; *Dies sind die heiligen zehn Gebot*, BWV 678, Bach; *Recollection (Soliloquy No. 2)*, Conte; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1), Widor.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 29: *Sonata in the Style of Handel*, Wolstenholme; *Suite for Organ*, DeLamarter; *Litany*, Martinson; *Marche religieuse (Pièces dans différents*

styles, book 1, op. 15, no. 2), Guilmant; *Festive Flutes*, Titcomb; *Giga* (op. 73, no. 2), Bossi; *Marche Héroïque*, Brewer.

CAROLYN SHUSTER FOURNIER, Chapelle St.-Louis de la Salpêtrière, Paris, France, September 24: *Plein jeu, Fugue sur la Trompette, Récit de Chromorne, Basse de Trompette, Récit de tierce, Offertoire sur les grands jeux (Messe propre pour les couvents des religieux et religieuses)*, *Plein jeu, Duo sur les Tierces, Tierce en Taille, Dialogue en trio du Cornet et de la Tierce, Plain-Chant du premier Sanctus en Canon, Récit de Cornet, Chromorne en Taille, Offertoire sur les grands jeux (Messe solennelle à l'usage ordinaire des Paroisses)*, Couperin.

MARK STEINBACH, St. Jakobikirche, Lübeck, Germany, July 21: *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 éternelle, Dieu Parmi nous (La Nativité du Seigneur)*, Messiaen.

ALEXANDER STRAUS-FAUSTO, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 23: *Prometheus*, Liszt, transcr. Guillou; *Symphony in d*, Franck, transcr. Hampton; *Ave Maria (Cathedral Windows)*, op. 106, no. 2), Karg-Elert; *Notes Répétées (Six Études)*, op. 5, no. 5), Demessieux; *Overture (Tannhäuser)*, Wagner, transcr. Lemare.

AARON TAN, St. Michael's Cathedral Basilica, Toronto, ON, Canada, July 6: *Praeludium in G*, Bruhns; *Trio No. 5 in D*, Vierling; *Ave Maria (Cathedral Windows)*, op. 106, no. 2), *Phantasia und Fugue in D*, op. 39b, Karg-Elert; *Aux étoiles*, Duparc, transcr. Tan; *Toccata*, op. 11, Prokofiev, transcr. Guillou.

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The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Fridthjov Anderssen, Finn Viderø, and many others. The pipe organs of Kallio Church, Helsinki, are in distinct organ-building styles: the neoclassic 1987 Kangasalan Organ (21 stops), and the French-romantic, 48-stop, 1995 Åkerman & Lund organ. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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The Tracker—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ and its history, organ builders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 40 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music and recordings (www.OHSCatalog.org), and an unsurpassed Library and Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

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LEVSEN ORGAN COMPANY

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 Email: LevenOrg@AOL.com
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 LOS ANGELES, CALIFORNIA 90023
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Taylor & Boody Organbuilders

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www.taylorandboody.com
 540-886-3583
inquiries@taylorandboody.com

 **WICKS ORGAN LLC**

www.wicksorgan.com
 618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

| | |
|------------------------------|---------|
| Regular Classified, per word | \$ 1.00 |
| Regular Classified minimum | 38.00 |
| Display Classified, per word | 1.40 |
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Additional to above charges:
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NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$7.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 220 N. Smith Street, Suite 440, Palatine, IL 60067
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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface

Place on website

Ad Copy _____

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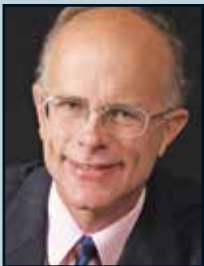
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**Aaron Tan — Canadian International Organ Competition