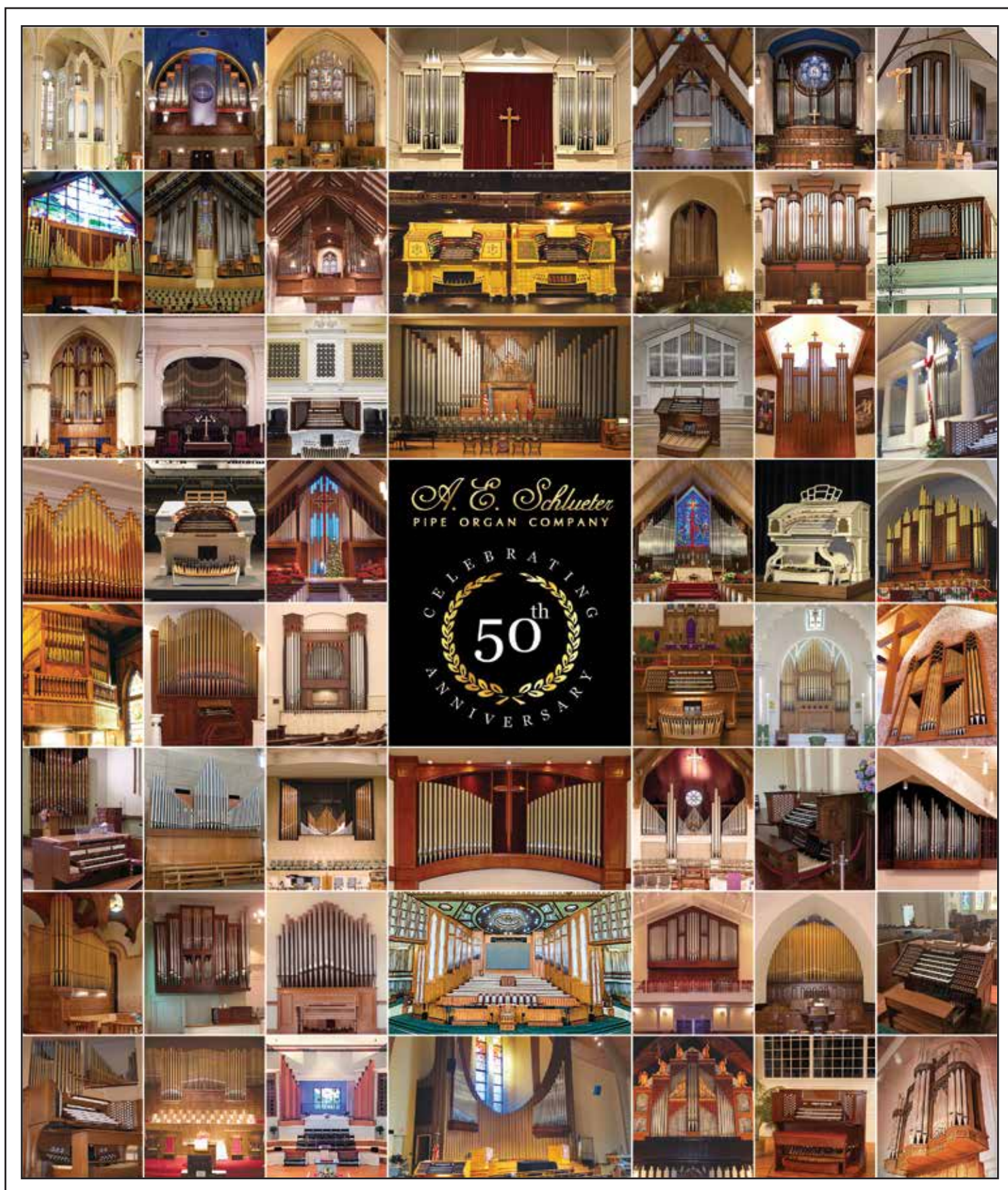


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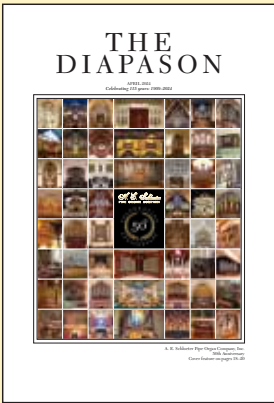
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**Steven Young**

Editor's Notebook

The 2024 Gruenstein Award

THE DIAPASON received a record number of worthy entries for its third Gruenstein Award, a process that ended January 31. The award recognizes excellence in scholarship and writing by a young person who has not reached their 35th birthday. This year's winning essay is by JJ Mitchel, a member of THE DIAPASON's 20 Under 30 Class of 2021. The first installment of his essay will be featured in next month's issue.



Stephen Schnurr  
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In this issue

In 2023, St. Paul's Episcopal Church of Cleveland Heights, Ohio, named Karel Paukert, the parish's longtime organist and choirmaster, as its artist-in-residence. A gala celebration honoring Karel's work was held on November 17. At that time, Lorraine Brugh and Richard Webster conducted an interview with Paukert, the feature article of this issue. Karel discusses his courageous journey from his native Czechoslovakia to the United States.

John Bishop, in "In the Wind. . .," traces the beginnings of organbuilding in the United States. This month's cover feature celebrates a half century of organbuilding by the A. E. Schlueter Pipe Organ Company of Lithonia, Georgia.

Summer events

Is your church, educational institution, or municipal organization sponsoring summer organ, choral, or carillon events? Be sure to let our readers know by including your events in the calendar. Please send me the information, as our June issue will be in process by the time you read this.

Engaging the next generation

Is your organization hosting a summer event geared especially toward the next generation of organists and church

Here & There

Organbuilders



Rendering of Kegg organ, St. Andrew's Episcopal Church, Houston, Texas

**Kegg Pipe Organ Builders**, Hartsville, Ohio, has been commissioned to build a new organ for St. Andrew's Episcopal Church, Houston, Texas. For this new three-manual, 28-rank instrument, the Great and Pedal divisions will be housed in a center case with Choir and Swell in enlarged side chambers. The new organ replaces a smaller instrument that was installed in the rear of the nave with the console and choir in front. Installation will occur in January 2025. Music director is John Kirk. For information: keggorgan.com.

**Fratelli Ruffatti**, Padua, Italy, has completed installation of a new organ for the Abbey Church of the Holy Cross in the market town and civil parish of Pershore, Worcestershire, England. A Grade I listed building dating to the Middle Ages, the abbey was once part of a large monastery. It features a rare example of Norman and early English architecture. Henry VIII ordered destruction of its entire nave, leaving only the original monks' quire intact, which has since been used as an Anglican church. As such, the present Anglican Abbey Church of the Holy Cross can accommodate up to three hundred persons for church services, cultural activities, and concerts.



Ruffatti organ, Abbey Church of the Holy Cross, Pershore, Worcestershire, England

The new organ comprises three manuals and 33 stops in two oak cases located within two of the triforium's Gothic arches. The case design is contemporary and not intended to be a copy from the past, but to blend with the architectural lines of the arches. The façade features pipes made from 95% tin alloy, a few of which are embossed in a diamond pattern. For information: <https://ruffatti.com/en/>.

Grants

**The Organ Historical Society**, Villanova, Pennsylvania, announces its **Dr. Rollin Smith Research Grant** in the amount of up to \$2,000 supporting research projects related to the pipe organ—its builders, history, construction, styles, reception, composers, repertoires, organists, performance practice, and more. The grant may be used to cover travel, housing, and other research-related expenses.

Within one year of awarding the grant, the recipient is expected to submit the work for publication in *The Tracker* or with OHS Press, and/or to present aspects of the research in a public forum such as the annual convention of the society.

Deadline for application is November 1; the award will be announced by December 15. For information, Christopher Anderson: [csander@smu.edu](mailto:csander@smu.edu).

Carillon News

The **Carillon Society of Australia** has completely revised its website. Included is access to the organization's first newsletter, *Dulci Tones*, in more than a decade, number 38, edited by Thomas Laue. For further information: [carillon.org.au](http://carillon.org.au).

Events

**The Organ Historical Society** announces its 2024 annual convention in Baltimore, Maryland, July 21–25. The event features instruments by Roosevelt, Stein, Niemann, Johnson, among others. For further information: [organhistoricalsociety.org/2024](http://organhistoricalsociety.org/2024).

Competitions

**The Fourteenth Mikael Tariverdiev International Organ Competition** will take place September 3–9, 2025, in Kaliningrad, Russia, and is open to all organists born on or after January 1, 1985. The first rounds of the competition will be held April 28–May 1, 2025, in Hamburg, Germany; May 5–10 in New Haven, Connecticut; May 15–25 in Seoul, South Korea; and August 28–31 in Moscow, Russia. Contestants may choose the location of their first-round participation. First prize is \$5,000; second prize, \$3,000; third prize, \$2,000; with three additional prizes of \$1,000 each. Deadline for application is April 1, 2025. For information: [organcompetition.ru](http://organcompetition.ru).

Nunc Dimittis

**Robert Eugene Leftwich** died January 13, 2024. He was born July 2, 1940, in Texas and grew up in Longmont, Colorado. He attended Baylor University, **> page 4**

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► page 3

where he obtained a Bachelor of Science degree in 1963. He earned a master's degree from Northern Illinois University in 1970 and a doctorate in nursing education in 1977 from Clayton University, St. Louis, Missouri.

Leftwich worked as an oncology nurse at Baylor University Hospital, Dallas, Texas, and taught at Governors State University in Illinois. He was also a vocalist and organist and would serve as a full-time organist and choir director until his retirement in 2005 in Augusta, Georgia. A United States Air Force veteran, Robert Eugene Leftwich was interred at Westover Memorial Gardens in a private ceremony.

**Thaddeus Howard Haycock Outerbridge** ("Thad") of Beverly, Massachusetts, died February 4. Born December 12, 1937, in Paget, Bermuda, he came to the United States to attend Boston University, Massachusetts, in 1958. He returned permanently in 1964 to pursue his lifelong interest in the pipe organ and its construction, renovation, and repair, working with David Cogswell at the Berkshire Organ Company. In 1968 he moved to Beverly and opened his own company, Thad H. H. Outerbridge, LLC, located in Bermuda and the United States. His work included renovating the organ at All Saints Episcopal Church, Ashmont (Dorchester), Massachusetts. He and his business partner Armando Furtado renovated the console for the Casavant Frères organ at Boston University's Marsh Chapel in 2004. In addition to renovation, relocation, and rebuilding of existing organs he built two instruments of his own design—one at Second Congregational Church and the other First Baptist Church of Beverly. Outerbridge joined with his business partner Armando Furtado to create Outerbridge Organs, LLC, of which Armando is now sole owner.

Memorial gifts for Thaddeus Howard Haycock Outerbridge may be made to Hospice House, 78 Liberty Street, Danvers, Massachusetts 01923. A memorial service was held March 16 at St. Peter's Church, Beverly. He will be buried at Holy Trinity Church, Baileys Bay, Bermuda.



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Recordings



**Frank La Rocca: Requiem for the Forgotten and Messe des Malades**

**Cappella Records** announces a new choral recording, *Frank La Rocca: Requiem for the Forgotten and Messe des Malades* (CR 430), featuring the **Benedict XVI Choir and Orchestra, Richard Sparks**, director. The Requiem is scored for SATB choir, low strings, organ, and harp; the Mass is scored for SATB choir and organ. Also included is La Rocca's *Diffusa est gratia*, a setting of the Offertory of the Feast of the Purification of the Blessed Virgin Mary. For information: [cappellarecords.com](http://cappellarecords.com).



**Flor Peeters: Geistliche Lieder, Volume 4**

**Motette Psallite Verlag** announces a new recording, *Flor Peeters: Geistliche Lieder, Volume 4* (MOT 15124, \$22), featuring Mechthild Bach, Julia Großsteiner, Anjulie Hartrampf, Eva-Maria Heinzl, Mirja Fässler, Martin Erhard, Clemens Morgenthaler, Helmut Binder, Johannes Hämmerle, and Clemens Müller. The

sacred songs include *Ave Maria* (two settings), *Ave verum*, *O Maria die daar staat*, *Speculum vitae*, *Marialied*, *Ubi caritas et amor*, *Jésus l'ami*, *Wedding song*, and *Pater noster*. For more information: [motette.org](http://motette.org).



**Cochereau: Le Disque du Centenaire**

**Solstice** announces a new organ recording, *Cochereau: Le Disque du Centenaire* (SOCD 409), marking the 40th anniversary of the death of Pierre Cochereau and the centennial of his birth. Recorded at Notre Dame Cathedral of Paris, France, selections include Cochereau's *Suite rhapsodique improvisée sur "Ave maris stella," Variations improvisées sur "Frère Jacques," Improvisation sur le Noël "Laissez paître vos bêtes,"* and *Aus tiefer Not schrei' ich zu dir*, BWV 686, of J. S. Bach. For information: [solstice-music.com](http://solstice-music.com).

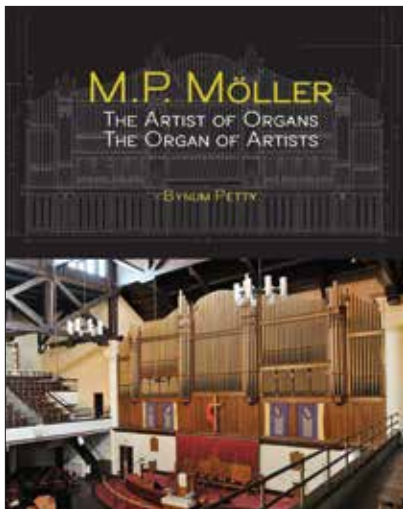


**Olivier Messiaen: La Nativité du Seigneur**

**Aeolus** announces a new organ recording, *Olivier Messiaen: La Nativité du Seigneur* (AE11401, SACD), recorded on the unaltered 1880 Cavaillé-Coll organ of Église Saint-François de Sales, Lyon, France, featuring **Mark Steinbach**, Brown University organist and distinguished senior lecturer in music. When the work premiered in 1936 at La Trinité, Paris, that organ had not yet undergone the significant changes that took place in the 1965 renovation. The almost authentically preserved Cavaillé-Coll organ of the Église Saint-François-de-Sales is thus closer to the instrument Messiaen would have envisioned when he created *La Nativité du Seigneur*.

This is likely to be the last CD recording of this instrument for some time to come, as a restoration is scheduled to begin soon. For information: [aeolus-music.com](http://aeolus-music.com).

Publishers



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

**The Organ Historical Society** announces a new book, *M. P. Möller: The Artist of Organs, The Organ of Artists* (9780913499894, \$79.95), by **Bynum Petty**, a revised and enlarged second edition of Petty's original study of M. P. Möller, *An Organ a Day*. This book traces the history of the firm from its beginning in 1854 to its sale in 1993 and includes detailed stoplists of the largest organs, a transcript of M. P. Möller's 1921 diary, and a complete catalog of Möller Artiste player organ rolls. The last of 24 appendices is a complete geographical index of the company's 11,850 organs. For information: [ohscatalog.org](http://ohscatalog.org).

**Augsburg Fortress** announces new choral publications: *O Come, Let Us Sing* (978-8-8898-3036-8, \$2.50), by Walter L. Pelz, for SAB and organ; *Arise and Rejoice!* (979-8-8898-3046-7, \$3.25), by Mark Patterson, for SATB, organ, children's choir, and handbells; *Build a Longer Table* (979-8-8898-3047-4, \$2.50), by John Helgen, for SAB and piano; *Christ, Who Was Before the World Began* (979-8-8898-3048-1, \$2.50), by Brenda Portman, for unison voices, organ, and optional descant; *Dust, Remember You Are Splendor* (979-8-8898-3049-8, \$2.75), by Anne Krentz Organ, for SAB, piano, flute, and optional assembly; *How Beautiful the Messenger* (979-8-8898-3050-4, \$2.75), by Wayne L. Wold, for SATB, organ, and optional handbells; *May the Deep Blessings of Earth Be with Us* (979-8-8898-3052-8, \$2.50), by Tom Trenney, for SATB and piano; *What Joyous Song Unfolding* (979-8-8898-3054-2, \$2.50), by Zebulon M. Highben, for SATB, organ, and optional assembly; *Savior, Like a Shepherd Lead Us* (979-8-8898-3053-5, \$3.00), by William Bradley Roberts, for SATB, keyboard, and optional C instrument; and *Love Consecrates the Humblest Act* (979-8-8898-3051-1, \$2.25), by Robert J. Powell, for SATB and organ. For information: [augsburgfortress.org](http://augsburgfortress.org).

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COLIN LYNCH, Assistant Director  
BETH ZUCCHINO, Founder & Director Emerita



Appointments

**Carolyn Craig** is appointed assistant director of music for Wells Cathedral, UK. She has served since September 2023 as organ scholar at Westminster Abbey. Originally from Knoxville, Tennessee, and with degrees from Indiana and Yale universities, Craig is a former organ scholar at Truro Cathedral and Westminster Cathedral and maintains a schedule of international tours, broadcasts, and teaching alongside her duties at Westminster Abbey. She was recently appointed as a junior fellow of Royal Birmingham Conservatoire. She is a member of THE DIAPASON's 20 Under 30 Class of 2019.



Carolyn Craig

In her new position, Craig will be the principal organist for cathedral services, play a key part in the training of choristers, and direct Wells Cathedral Chamber Choir. For information: [wells cathedral.org.uk](http://wells cathedral.org.uk), [carolyncraigmusician.com](http://carolyncraigmusician.com).

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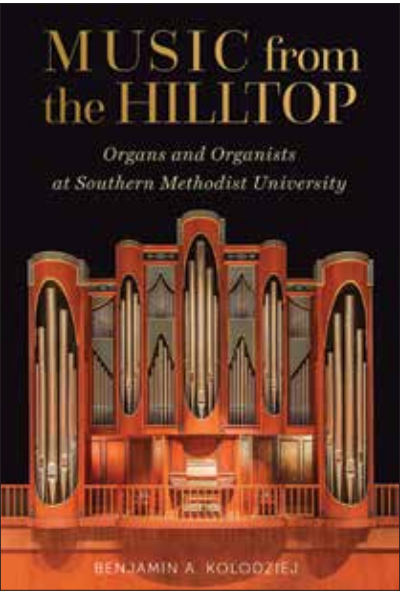
**The Leupold Foundation** announces new organ publications. *Jazz Hymn Preludes*, Set 3, Lent (LE600015, \$15), by **Joe Utterback**, includes settings of BEACH SPRING, HERZLIEBSTER JESU, WONDROUS LOVE, ROCKINGHAM, WOODWORTH, STEAL AWAY, NEAR THE CROSS, BALM IN GILEAD, HAMBURG, and PETRA. *Hymn Preludes for the Church Year*, Volume 4, Lent (LE600147, \$18), by **Kenneth T. Kosche**, features settings of NAR MIT ÖIE, ROCKINGHAM OLD, HAMBURG, DER AM KREUZ, O LAMM GOTTES, UNSCHULDIG, WONDROUS LOVE, HERZLICH TUT MICH VERLANGEN, O MEIN JESU, ICH MUSS STERBEN, O TRAUIGKEIT, and SOUTHWELL. *Favorite Hymn Settings for the Church Year*, Volume 4, Lent (LE600377, \$22), by **Robert Thompson**, holds settings of MARTYRDOM, ST. CHRISTOPHER, RATHBUN, HERZLIEBSTER JESU, BALM IN GILEAD, BOURBON, HAMBURG, PASSION CHORALE, PETRA, ROCKINGHAM, SOUTHWELL, SUFFERER, and WONDROUS LOVE.

*Hymn Preludes for the Church Year*: Volume 1, Advent (WL600397, \$20), by **Kenneth T. Kosche**, includes settings of hymntunes VENI EMMANUEL, NUN KOMM, DER HEIDEN HEILAND,

PUER NOBIS, CHESTERFIELD, TRURO, HELMSLEY, GABRIEL'S MESSAGE, BEREDEN VÄG FÖR HERRAN, FREU DICH SEHR, O HEILAND REISS DIE HIMMEL AUF, and AUF MEINES HERZENS GRUNDE. *A Treasury of Hymn Tune Settings for Organ*, Volume 1, Advent (LE600395, \$20), by **Anthony Giamanco**, features settings of hymntunes ST. THOMAS, WACHET AUF, WINCHESTER NEW, CHESTERFIELD, JEFFERSON, TRURO, CONDITOR ALME SIDERUM, GABRIEL'S MESSAGE, FREU DICH SEHR, LOST IN THE NIGHT, BESANÇON, NUN KOMM, DER HEIDEN HEILAND, and WIE SCHÖN LEUCHTET.

*Grandeur and Glory: Organ Chorale Preludes based on Great Hymns for the Church Year*, Volume 1, Advent (WL600083, \$24), by **Daniel Burton**, consists of settings of hymntunes NUN KOMM, DER HEIDEN HEILAND, WACHET AUF, ALLES IST AN GOTTES SEGEN, ABERYSTWYTH, OLD 120TH, BEREDEN VÄG FÖR HERRAN, VENEZ DIVIN MESSIE, PLEADING SAVIOR, ERMUNTRE DICH, CONDITOR ALME SIDERUM, ABER, WINCHESTER NEW, HYFRYDOL, OLD FORTY-SECOND, AUF MEINEN LEBEN GOTT, and SHEFFIELD. For information: [theleupoldfoundation.org](http://theleupoldfoundation.org).

Book Reviews



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

*Music from the Hilltop: Organs and Organists at Southern Methodist University*, by **Benjamin A. Kolodziej**, foreword by **Christopher Anderson**. University of North Texas Press, Denton, 2023, 9781574419108 (cloth), 9781574419214 (ebook), 335 + xv pages, 40 black and white photographs, plus one color on dust jacket, \$45. Available from [untpress.unt.edu](http://untpress.unt.edu) and [amazon.com](http://amazon.com).

To this reviewer's knowledge, this may be the only book-length publication dedicated solely to the founding and century-long-plus history of an American organ and church music program at the collegiate level. Benjamin Kolodziej has thoroughly researched and assembled a fascinating narrative of the history of pipe organs, organ instruction, and church music at Southern Methodist University (SMU), Dallas, Texas. He earned undergraduate and graduate degrees from SMU and is organist for the university's Perkins Chapel, as well as organist and choirmaster for Saint John's Episcopal Church, Dallas.

The book is ordered principally around the lives and work of three generations of the primary organ teachers at the university—Bertha Stevens Cassidy (1876–1959), Dory Poteet Barclay (1903–1961), and Robert Theodore Anderson (1934–2009)—though the narrative is by no means limited to these organists. The story is remarkable and engaging from beginning through the present.

Bertha Cassidy was the first woman appointed to the university faculty. Founded in 1911, SMU opened its first

undergraduate classes in the fall of 1915, and Cassidy was hired from the start to teach organ and church music. For the first several years, she taught on the modest two-manual Estey pipe organ installed in 1913 in her residence, not far from campus. In 1926, when McFarlin Memorial Auditorium was completed for music instruction, practice, and performance, a four-manual Hillgreen-Lane & Company organ was installed, a decision largely influenced by Cassidy. To this reader, the story of a university that immediately upon its founding placed emphasis on organ instruction—and the pains to which the administration went to provide facilities—was a page-turning thrill.

When Bertha Cassidy retired in 1934, her student-protégé Dora Poteet Barclay took on Cassidy's mantle. Barclay traveled further afield in her recital career than her teacher; and while Cassidy was well known and respected in the Southwest, Barclay was more of a national figure in the organ world. Kolodziej's narrative from start to finish is notable for its honesty of assessment of the successes and the not-so-successful stories of the SMU organ program. As an example, it quickly became apparent that the McFarlin Auditorium concert organ was not the finest in its design or quality of construction; rather, it became an instrument that was reviled by guest recitalists and by the faculty. Several future instruments were designed, built, and dedicated that were also admittedly disappointing. An example was the 1951 Aeolian-Skinner Opus 1167 of three manuals installed in the recently completed Perkins Chapel. Despite these disappointments, Barclay's insistence on excellence in all matters of organ performance set the stage for the SMU organ program to rise from regional to national notoriety.

Robert Anderson was appointed to the sacred music faculty of SMU in 1960, his tenure thus overlapping Barclay's for a short time. With Anderson's determination over the span of his tenure, the organ facilities of the university expanded and improved tremendously in quantity and quality. Most notably, Aeolian-Skinner Opus 1438 was completed in 1965 for the university's newly constructed Caruth Auditorium. This instrument was in turn replaced at the end of Anderson's career with C. B. Fisk, Inc., Opus 101. Anderson's national reputation as organ recitalist and instructor attracted dozens of students to SMU at any given time.

As noted, this history focuses on the life and work of Cassidy, Barclay, and Anderson. However, other notable figures assisted in expanding the organ and church music program beyond what any one instructor could accomplish. These

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people include but are not limited to Lloyd Pfautsch, the first professor commissioned to form a sacred music program through the university's theology school; Carlton Young; George Klump; James Tallis, whose short tenure before his untimely death was to focus on establishing a harpsichord program; and Larry Palmer, under whose tireless work harpsichord studies flourished. (Palmer would span fifty years as contributing editor for harpsichord for THE DIAPASON.) The narrative concludes in the present, with an organ program led by Stefan Engels. Continually looking to improve facilities, a "new" organ was most recently relocated, restored, and installed in Perkins Chapel, 1927 Skinner Organ Company Opus 563, an instrument completely different from any that was ever in the vicinity of the school.

Kolodziej's tireless work has resulted in a seminal publication that should encourage other schools to commission studies that lead to similar books. *Music from the Hilltop* should be of great interest to anyone who wants to know more about church music education in the United States; it is highly recommended.

—Stephen Schnurr  
Gary, Indiana

**New Recordings**

**Bach Clavier-Übung III: The Pedal Settings, Renée Anne Louprette. Craighead-Saunders organ of 2008 at Christ Episcopal Church, Rochester, New York. Acis Productions, APL41745, CD, \$18.99; MP3, \$9.00; AAC, \$9.00; FLAC, \$15.00;**



**Bach: Clavier-Übung III, The Pedal Settings**

ALAC, \$15.00; 96k FLAC, \$21.99; 96k ALAC, \$21.99. Available from

**acisproductions.com; also streaming on Spotify and Apple Music.**

*Praeludium pro Organo Pleno*, BWV 552/i; *Kyrie, Gott Vater in Ewigkeit*, BWV 669; *Christe, aller Welt Trost*, BWV 670; *Kyrie, Gott heiliger Geist*, BWV 671; *Allein Gott in der Höh sei Ehr*, BWV 676; *Dies sind die heil'gen zehn Gebot*, BWV 678; *Wir glauben all an einen Gott*, BWV 680; *Vater unser im Himmelreich*, BWV 682; *Christ unser Herr zum Jordan kam*, BWV 684; *Aus tiefer Not schrei ich zu dir*, BWV 686; *Jesus Christus, unser Heiland*, BWV 688; *Fuga pro Organo*, BWV 552/ii.

Renée Anne Louprette came originally from Albany, New York. She has a Master of Music degree in conducting from Bard College Conservatory, a Bachelor of Music degree *summa cum laude* in piano

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performance and a graduate professional diploma in organ performance from the Hartt School, University of Hartford, Connecticut. She gained the accolade of a *Premier Prix-mention très bien* at the Conservatoire National de Toulouse in France and a *Diplôme Supérieur* in organ performance from the Centre d'Études Supérieures de Musique et de Danse de Toulouse, where her teachers were Michel Bouvard and Jan Willem Jansen, and where she also studied improvisation with Philippe Lefebvre. Furthermore, she undertook additional studies with Gillian Weir, James David Christie, and Guy Bovet. She received a Fulbright Scholarship for 2022–2023, which she spent in Brasov, Romania, documenting the preservation and restoration of the historic pipe organs of Transylvania.

Louprette is currently assistant professor of music and college organist at Bard College, where she is also artistic director and conductor of the Bard Baroque Ensemble. In addition, she directs the organ program of Rutgers University, where her husband, the distinguished Bach scholar George Stauffer, is dean of the Mason Gross School of the Arts and distinguished professor of music history.

The Craighead-Saunders organ of 2008 at Christ Episcopal Church in Rochester, New York, is an example of the work of GOArt/Yokota of Gothenburg, Sweden. The instrument is modeled after the 1776 Adam Gottlob Casparini organ at the Dominican Church in Vilnius, Lithuania. It has two manuals and pedal with thirty-two stops drawn from forty ranks. It displays many of the qualities that Bach himself found desirable, including rich basses, numerous color stops, and a selection of *lieblich*

stops including the Flaut Travers, Principal Amalel, Iula (Gemshorn), and Unda Maris. Renée Anne Louprette's extensive knowledge of historic pipe organs enables her to exercise a great deal of taste and good judgment in her rendering of Bach's music on this organ.

The 2020s is perhaps the decade of the Bach chorale prelude, with such associated activities as the *Orgelbüchlein Project*, the international composition project to complete J. S. Bach's *Orgelbüchlein*. In the light of this, Louprette's recording of the pedal settings of the *Clavier-Übung III* is most timely. Besides the chorale preludes themselves she includes the *Prelude and Fugue in E-flat*, BWV 552, with which Bach bookended the *Clavier-Übung III*. This is one of Bach's most popular compositions, and my personal research, based admittedly on a relatively small sample, suggests that it is the favorite piece for devotees of the organ, myself included, to program as part of their wedding music. Louprette takes the prelude at a dignified pace, allowing every note to be heard clearly and making use of registrations on the manuals that are clear without being top-heavy, suitably supported by a strong bass in the pedal. She approaches the first section of the triple fugue in a similar manner and with a similar registration. However, she takes the second and third sections at a brisker pace. The second section uses a rather lighter registration that continues into the beginning of the third section and builds up to the *plenum* at the end. A good, solid performance in every way.

Renée Anne Louprette plays *Kyrie, Gott Vater in Ewigkeit*, BWV 669, on some of the *lieblich* stops of Manual II,

with a suitably soft pedal, and with the chorale melody given out on a Cornet registration with tremulant on Manual I. This performance conveys both a nostalgic pathos and an expressive tenderness to the piece, which is probably quite close to what Bach intended. There is something of a similar feeling to *Christe, aller Welt Trost*, BWV 670, which Louprette plays on the Manual I 8' and 4' flutes, together with the Pedal Violon Bass and with the chorale melody as a reed solo with tremulant on Manual II. By way of contrast, she offers a sedate and dignified performance of *Kyrie, Gott heiliger Geist*, BWV 671, making use of the organ's *plenum*, rather after the fashion of the *Prelude and Fugue in E-flat*.

Using a *mezzo forte* combination of manual 8' and 4' stops together again with the Pedal Violon Bass, Louprette gives a sprightly performance of *Allein Gott in der Höch sei Ehr*, BWV 676, making use of some extremely astute rubato and phrasing. *Dies sind die heiligen zehn Gebot*, BWV 678, receives another gentle, lilting performance with contrasting reed solos. Again, the performer takes the famous "Giant Fugue," *Wir glauben all an einen Gott*, BWV 680, at a sedate and dignified tempo making use of the organ's *plenum*.

We then come to *Vater unser im Himmelreich*, BWV 682, which Renée Anne Louprette treats tenderly on *mezzo forte* 8', 4', and 2' stops, plus the inevitable Pedal Violon Bass, cleverly balancing the parts of the trio. She plays *Christ unser Herr zum Jordan kam*, BWV 684, nimbly and makes use once again of 8' and 4' stops on Manual I with a reed solo on Manual II, while *Aus tiefer Not schrei ich zu dir*, BWV 686, reverts to the pattern of combining a dignified tempo with the *plenum* of the organ.

I always find Bach's approach in *Jesus Christus, unser Heiland*, BWV 688, particularly interesting. Its style is in many ways surprisingly modern and reminds me of twentieth-century works like some of Marcel Dupré's *Variations sur un vieux Noël*. With a performance full of sparkle on a bright registration, and with the chorale melody as a reed solo and adopting semi-staccato articulation, I imagine Renée Anne Louprette would be equally comfortable playing either of these compositions.

This compact disc is a masterful recording that displays the *Clavier-Übung III* pedal settings in historically accurate performances as they deserve and in a way of which I have little doubt that Bach would have approved. I have much pleasure in recommending it.



**Organ Music of Pierre Kunc, 1865–1941: French Composer & Organist**

**Organ Music of Pierre Kunc, 1865–1941: French Composer & Organist. Damin Spritzer, organist. 1849 John Abbey Organ, Cathédrale Saint-Étienne, Châlons-en-Champagne, France. Raven, OAR-184, \$15.98. Available from ravened.com.**

*Symphonie en re mineur pour orgue: "Fantaisie," "Canzona," "Toccata;" Pièce funèbre, Communion, Sortie fuguée, Adagietto;* from *Les prières de l'orgue—Recueil de pièces pour orgue ou harmonium: "Bénissez Dieu mes frères les oiseaux," "Pastorale," "Improvisation;" Marche religieuse; Grand pièce symphonique.*

Pierre Kunc is an outstanding French composer of the Romantic-Symphonic period who deserves to be considerably better known. Pierre Aloÿs Marie Joseph Kunc (1865–1941) came from a family of talented organists. His father, Aloÿs, studied organ and composition in Toulouse and became professor of music at the College of Saint-Marie. He was a leader of the movement to restore liturgical chant to the churches of Paris and was the founder of the review *Musica Sacra*, of which Pierre was editor. The most famous member of the family was Pierre's younger brother, the composer Aimé Kunc (1877–1958), who was



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director of the Toulouse Conservatoire from 1914 to 1944. Pierre's mother, Françoise Henriette Kunc (née Darguin), who studied with César Franck, and Germaine, one of Pierre's sisters, were also organists. Pierre entered the École Niedermeyer de Paris in 1889, where he studied organ with Clément Loret and piano with Charles Wilfrid de Bériot, and where he was awarded prizes in organ, harmony, fugue, and composition. He undertook further study at the Paris Conservatoire, in organ under Eugène Gigout and composition under Ernest Guiraud. Pierre Kunc held numerous positions in and around Paris, including professor of music at the École Sainte Genevieve. His most important position, however, was as *maître de chapelle* of the Église Saint-Sulpice during the period when Charles-Marie Widor and Marcel Dupré were successively *organiste titulaire*.

The American organist Damin Spritzer obtained her Bachelor of Music degree at the Oberlin Conservatory of Music, where she studied under Haskell Thomson and David Boe. She earned the degree of Master of Music at the Eastman School of Music in Rochester, where she was taught by David Higgs. She completed her Doctor of Musical Arts degree at the University of North Texas under the tutelage of Jesse Eschbach. She undertook further study with Gerre Hancock, Joel Martinson, Karel Paukert, and Delbert Saman. In the fall of 2014 she took up an appointment as visiting professor of music at the University of Oklahoma, where she is now associate professor of organ. She also serves as cathedral organist and artist-in-residence at the Cathedral Church of Saint Matthew the Apostle (Episcopal) in Dallas, Texas, and as an adjunct lecturer in organ literature and church music at the University of North Texas. She has made it her particular mission to popularize the organ music of relatively obscure composers who deserved to be known better, of which Pierre Kunc is a prime example.

John York Abbey (1785–1859) was an English organbuilder from Whilton, Northamptonshire. His early life is obscure, but around 1825 he went to Paris to assist Sébastien Érard, best known for his harpsichords and pianos, in building an organ for the Exhibition of the Productions of National Industry, held at the Louvre. He was at the forefront of the organbuilding of the period in adopting horizontal bellows, balanced backfall actions, superior coupler designs, and swell shutters instead of the old “Nag’s Head” swells. Although his rival Aristide Cavaillé-Coll gained many of the most prodigious contracts, John Abbey still managed to run a moderately successful business. The large three-manual-and-pedal organ featured on this compact disc at the Cathédrale of Saint-Étienne, Châlons-en-Champagne, France, is most likely John Abbey's largest surviving work. He built organs in such cities in France as Rennes, Nantes, Bayeux, Amiens, Rheims, and Nevers, as well as Paris, and he also supplied numerous organs to South America and Chile. After his death at Versailles in 1859, his two sons, Eugène and John Albert Abbey, and Eugène's son John-Marie Abbey carried on the business until its closure in 1935.

Pierre Kunc wrote his longest organ composition, *Symphonie en re mineur*, between 1921 and 1923. He dedicated it to Georges Jacob, who gave its inaugural performance in Paris in 1924. While it was initially popular, tastes were rapidly changing, and the *Symphonie* failed to sustain its original warm reception. The

first movement, “Fantaisie,” begins with a fanfare-like passage, and after this its four themes undergo almost constant development in terms of rhythm, harmony, and modal changes. The second movement, “Canzona,” is much calmer and features a pastoral theme on the Basson-Hautbois accompanied on a flute. It demonstrates Kunc's skill at modifying the harmonies of the accompaniment in order persistently to revivify the effect of the beginning. The third movement, “Toccata,” is very much in the tradition of the works of Franck and Vierne. Kunc recapitulates the themes from both “Fantaisie” and “Canzona” in a piece that ends dramatically on full organ.

Together with other compositions, including Kunc's *Offertoire en fa majeur*, *Offertoire sur deux noëls*, and *Marche de sortie en re majeur*, *Pièce funèbre* comes from an anthology named *Parnasse des organistes du XXme siècle* (Arras, 1911). Kunc dedicated *Pièce funèbre* to the memory of his father Aloÿs and of his deceased brother Joseph, and its somber mood reflects his purpose in writing it. The piece begins with the triple iteration of an original theme, each iteration

differing and the third being particularly interesting in including a pedal part in pizzicato eighth notes. This leads to a fugue, which however breaks off suddenly, following which the piece moves to the key of A-flat major and the Gregorian chant *In Paradisum* appears as a second subject. The piece maintains its somber mood throughout and ends very softly. The next track, *Communio*, is another work from *Parnasse des organistes du XXme siècle*. It is in three sections, the middle one of which features a charming canon between the soprano and tenor voices.

*Sortie fuguée* comes from a series, *L'orgue moderne*, edited by Alexandre Guilmant and Widor. *Sortie fuguée* appeared in 1899, and Kunc dedicated it to Louis Vierne. Its lively subject is in some ways reminiscent of the Baroque period. It is in D major, and the pedal solo at the end is somewhat evocative of J. S. Bach's *Prelude and Fugue in D Major*, BWV 532. Kunc's *Adagietto* is also from *L'orgue moderne* and appeared in 1902. It is a short monothematic composition that makes use of colorful registrations on the Trompette and flute stops.

In 1925 Pierre Kunc published a collection of twenty pieces entitled *Les prières de l'orgue—Recueil de pièces pour orgue ou harmonium*. Damin Spritzer's compact disc includes three of these. The first is the sixth in the collection, “Bénissez Dieu, mes frères les oiseaux,” which is a quotation from *Les Fioresetti* by Saint Francis of Assisi. Once again Kunc dedicated this composition to Louis Vierne, who would doubtless have admired the lilting melody and reimagined harmonies as a fitting commentary on the words of the saint. The next work from the collection is *Pastorale*, though this does not particularly resemble Franck's composition of the same title in that, although it is in three sections, there is no “storm-like” section in the middle, but it merely becomes a little louder and more animated. The use of the Basson-Hautbois as a solo stop does, however, evoke the mood of Franck's *Pastorale*. The third piece is the collection's thirteenth, *Improvisation*. This was doubtless an extemporized voluntary that Kunc later wrote down. It is modal in character and begins and

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## That ingenious business

Great Britain's King George III (1738–1820), whose oppressive rule over the American colonies led to the American Revolutionary War, has resurfaced in public conversation as a character in Lin-Manuel Miranda's brilliant musical, *Hamilton*. In the king's featured song, "You'll be back" (in the style of The Beatles), the crazy king addresses the colonists, singing,

Why so sad? Remember we made an arrangement when you went away? Now you're making me mad. Remember, despite our estrangement, I'm your man. You'll be back, soon you'll see, you'll remember you belong to me. . . . And when push comes to shove, I will send a fully armed battalion to remind you of my love. . . .

Wendy and I were fortunate to see *Hamilton* in the first months of its run on Broadway and were thrilled by the whirling, swirling singing and dancing from the first moments. Sitting to my right was a curmudgeonly man who looked like Winston Churchill (though thankfully not as large) who did not crack a smile until King George made his mincing appearance.

The American pipe organ industry started in the eighteenth century before the birth of "Mad King George." Johann Gottlob Klemm (1690–1762) was born in Dresden, Germany, where he apparently apprenticed with the great organbuilder Gottfried Silbermann (1683–1753). Silbermann was nearly an exact contemporary of Johann Sebastian Bach (1685–1750), who was a great champion of Silbermann's organs, though a little skeptical of the pianofortes Silbermann built late in his life. Klemm built the first organ for the church now known as Trinity Church Wall Street, New York (in a previous building at the same location), and lived in New York City's Moravian community until 1757, when he learned that the Moravians in Bethlehem, Pennsylvania, needed an organ.<sup>1</sup>

David Tannenberg (1728–1804) was born in Germany, moved to Zeist, the Netherlands, in 1748, and emigrated to Bethlehem, Pennsylvania, in 1749. He first worked as a joiner, and when Klemm arrived in Bethlehem in 1757, he became Klemm's apprentice and assistant. After Klemm's death in 1762 Tannenberg did no organ work for three years, but between 1765 and his death in 1804 he was involved in building more than forty organs.<sup>2</sup> As he grew older and became concerned that he had no apprentice who could carry on his work, Tannenberg obtained permission from the Moravian elders in Lititz, Pennsylvania, to write to elders in Hernhuth, Germany, asking them to send a suitable candidate. In response, Johann Philip Bachmann (1762–1837) arrived in Bethlehem on February 17, 1793. Two months later he married Tannenberg's daughter, Anna Maria. Tannenberg and Bachmann worked together building organs until 1800 when tensions between them following Anna Maria's suicide in 1799 led to their parting ways.<sup>3</sup> While installing the organ in the Lutheran church in York, Pennsylvania, seventy-six-year-old David Tannenberg fell from a scaffolding on May 17, 1804, and died two days later.<sup>4</sup>

While most of David Tannenberg's organs were built in Pennsylvania, he also built instruments for destinations in Albany, New York; Frederick, Maryland; and Salem, North Carolina. It is almost 500 miles from Bethlehem to Salem. I can drive that far in less than seven hours in air-conditioned comfort. It must have been a rough slog to transport an organ such a distance on eighteenth-century

roads. There are only a few Tannenberg organs extant, notably the 1798 "Single Brothers' House" organ restored by Taylor & Boody and installed in a new concert hall at the Museum of Early Southern and Decorative Arts in Old Salem, North Carolina.

Philip Bachmann built organs under his own name until 1821. An organ built by Bachmann in 1819 has been restored by Paul Fritts & Company in Tacoma, Washington, and is now available for installation in a suitable historic and architectural home. You can read the prospectus and see photos at the Fritts website: [frittsorgan.com/opus\\_pages/galleries/bachmann\\_reconstruct/bachmann\\_prospectus.html](http://frittsorgan.com/opus_pages/galleries/bachmann_reconstruct/bachmann_prospectus.html).

Consider these dates. Klemm's career in America started in the late 1730s—his organ at Trinity Church Wall Street was built in 1741, nine years before Bach's death. Tannenberg's career was in full swing in the 1770s, concurrent with the American Revolutionary War. Bachmann died in 1837 when Felix Mendelssohn was twenty-eight and Johannes Brahms was four years old. Klemm, Tannenberg, and Bachmann were all German-born American immigrants who built dozens of organs for the Moravian communities in Pennsylvania, Maryland, and North Carolina during America's Colonial period. Wolfgang Amadeus Mozart lived from 1756 to 1791; he was twenty years old at the start of the American Revolution.

## Three important books

Orpha Ochse (born 1925) received a Master of Music degree from the Eastman School of Music in 1948 and a PhD in 1953. She is ninety-eight years old. The University of Indiana Press published her masterful *The History of the Organ in the United States* in 1975. The worn and be-scribbled hardcover copy on my desk in Maine is inscribed with my name and "Oberlin, 1975." I purchased it from the Co-op Bookstore in Oberlin the year it was published. I was nineteen.

Ochse's book includes the histories of hundreds of American organbuilders, both companies and individuals. She traces the connections between personalities telling us who worked and apprenticed for whom, who influenced whom, and who formed and dissolved partnerships. The book is organized by regions and eras ("Rural Society," "Expanding Society," "Industrial Society," "the Twentieth Century"). The comprehensive index includes thousands of entries making it a necessary first tool for someone like me who spends each day in the office considering and discussing dozens of organs. Many of the biographical details I am including here came straight from Ochse's book.

*The History of the Organ in the United States* was released in paperback in 1988 and is still available from the University of Indiana Press, Barnes & Noble, and other retailers. If there is an organist in your life who does not own a copy, here is a great gift suggestion. Tell them I sent you.

Organbuilder Raymond Brunner (1949–2020) lived and worked around Lititz and Lancaster, Pennsylvania, home of many organs built by David Tannenberg and the other Moravian-Pennsylvania Dutch organbuilders. He wrote the authoritative history of that era of American organbuilding under the title *That Ingenious Business*, published by the Pennsylvania German Society in 1991. It includes technical and mathematical information of interest to the sophisticated organbuilder and portrayal of daily life at the end of the eighteenth century, such as a drawing



Organ by David Tannenberg (1800), Old Salem, North Carolina, restored by Taylor & Boody (2004) (photo credit: Bruce Shull)



Erben organ, relocated from Ellsworth, Maine, to the Order of Saint Lazarus of Jerusalem, Wellington, New Zealand, by the Organ Clearing House (2006) (photo credit: Timothy Hurd)

of a Sunday morning at Christ Lutheran Church in York, Pennsylvania, with main floor and balcony packed with worshippers, the Tannenberg organ, a preacher gesticulating from the pulpit, and an usher with a stick chasing a dog. 'Twas ever thus. I last saw Ray at breakfast in New York during early planning for the restoration of the organ at Old Saint Patrick's Cathedral. I am sorry he did not live to see it.

Stephen L. Pinel's *The Work-list of Henry Erben, Organ Builder in Nineteenth-Century New York* was published by the OHS Press, the Organ Historical Society, in 2021. It is a 624-page monster with appendices and indices that include many historical photographs, timelines, and detailed descriptions of most every Erben organ, alongside contemporary descriptions, reviews, often accompanied by newspaper articles. Its six pounds of minutia about one of America's most influential organbuilders means that it is not a book for everyone, but a carefully researched, exhaustive tome of immense value.

## An urban Erben

Henry Erben (1800–1884) was a premier organbuilder in New York City who built hundreds of organs for locations in New York, New England, and as far away as Texas and California. Imagine the logistics of moving an organ from New York to San Francisco in 1858. Calvary Church (Presbyterian) in San Francisco was formed in 1854 and commissioned an organ from Erben shortly after. The organ was completed in 1858 and loaded onto the clipper ship *Caroline Tucker*, which left New York on May 13, 1858, and carried the organ around Cape Horn "west about" to San Francisco.<sup>5</sup>

Erben's father Peter (1771–1863) built organs and pianos and was organist at Trinity Church, New York (known now as Trinity Church Wall Street), into the 1840s. Thomas Hall (1791–c.1875) was an organbuilder who started working in Philadelphia around 1812. In that same year he installed an organ in Saint John's Chapel in New York and was assisted by twelve-year-old Henry Erben. Hall moved to New York in 1817, and Henry became his apprentice. They formed the partnership Hall & Erben in 1821, which was dissolved in 1835.<sup>6</sup> Between 1824 and his death in 1884, Henry Erben produced 1,333 organs, 250 of which were built between 1856 and 1860, the firm's busiest five years.<sup>7</sup> That's more than an organ a week. In 1846 Erben built a new four-manual organ for Trinity Church Wall Street (replaced by Hook & Hastings Opus 2168 in 1907), where he quarreled publicly with the church's organist, Dr. Edward Hodges, who had succeeded his father.

The Erben workshop was located on a corner of Canal and Centre Streets in lower Manhattan, in the neighborhood now known as Little Italy, one mile from Trinity Church. Erben's largest intact extant organ was built in 1868 for what is now the Basilica of Saint Patrick's Old Cathedral at Prince and Mulberry Streets in NoLiTa (north of Little Italy), just six blocks north of the workshop. As I write, the Organ Clearing House is completing the dismantling of the organ at Old Saint Patrick's and shipping it to Brunner & Company in Pennsylvania for restoration. I was in the city last week as the project started and walked between those two churches. It was fun to imagine running into Mr. Erben as he walked the streets between his workshop and two of his important clients. Maybe I would treat him to a fruit smoothie, ubiquitous in the neighborhood today. I wonder what would amaze him most about modern organbuilding? Perhaps electric blowers?

## Another Erben afloat

In 2006 the Organ Clearing House sent an Erben organ halfway around the world when the Order of Saint Lazarus of Jerusalem in Wellington, New Zealand, purchased a one-manual, six-rank organ built in 1847 from Saint Dunstan's Episcopal Church, Ellsworth, Maine. The Clearing House crew crated the organ and delivered it to the docks in Elizabeth, New Jersey, where it was loaded into a container for its 9,000-mile journey.

The organ's specifications are 8' Open Diapason (18–56), 8' Stopped Diapason (18–56), 8' Stopped Diapason Bass (1–17), 8' Dulciana (18–56), 4' Principal, 4' Flute, and 2' Fifteenth. There is a permanent coupler from the manual to the seventeen-note pedalboard.

That was the second time that organ traveled by boat. Ellsworth is a small coastal town with a population of about 8,400 located to the northeast of Penobscot Bay in a series of bays and waterways that defines Down East Maine. In the late 1840s there were about 4,000 people living in Ellsworth, and the town boasted nine sawmills, two gristmills, one tannery, eight brickyards, and thirteen shipbuilders, along with several other industries.<sup>8</sup> There was plenty of work in Ellsworth. To drive there today, one winds along US Route 1, which crosses many bridges over water as it navigates Maine's legendary rocky coast. It would have been an arduous trip by land in 1847, and traveling by sea was the most efficient and economical way to transport passengers and freight.

The Erben workshop was less than a mile from the docks in New York City, and the Episcopal church in Ellsworth is barely a block from the Union River. The Ellsworth organ traveled only slightly farther





**Keydesk of the 1868 Erben organ, Basilica of Saint Patrick's Old Cathedral, New York, New York** (photo credit: John Bishop)



**Organ by Henry Erben (1868), Basilica of Saint Patrick's Old Cathedral, New York, New York** (photo credit: John Bishop)

by land than the great organs at Old Saint Patrick's and Trinity Church in New York, mere blocks from the workshop.

§

One of the highlights of visiting an organbuilder's workshop is the fine woodworking that is such an integral part of the product. Hardwood frame-and-panel doors are as integral to a modern organ case as they were in centuries past, and many internal components sport dovetails and other classic joinery. We identify what variety of wood is being used by the smell in the milling room. There is no mistaking the difference in smell between sawing poplar or white oak.<sup>9</sup>

The same is true with boat building. Several of the coastal Maine towns with shipbuilding heritages are now home to small shops that build wooden pleasure boats by hand, and while organbuilders typically strive for perfectly square corners and straight lines, you hardly find any in a wooden boat. The bow comes to a point, midships swells to the maximum "beam" (width) and tapers back to a narrower stern. The hull often bulbs out a little from the top rails and tapers to a narrow keel below. Viewed from the side, the fairing line of the hull sweeps upward toward the bow. Every line and surface is a complex curve, which means the interior spaces are also full of curves and odd angles.

To start building a boat, the layout of the hull is drawn on the workshop floor looking something like a topographical map with increasing curved lines showing elevation. The keel is placed, and ribs are constructed according to the curves of the hull. The completed keel and ribs look something like a whale's skeleton turned upside down. The outside of the hull is formed by "planking," steaming and bending the planks, also called strakes, and fastening them to the ribs. The process reminds me of my years as an apprentice to John Leek in Oberlin, Ohio, when we steamed boards until they were flexible and clamped them to a frame to form the bentside of a harpsichord. We had built a box just big enough to enclose the piece of lumber with a goofy rig using tea kettles on hot plates to produce the steam and the flexible tubing we use in organs to conduct the steam to the box. It was one thing to fire up that cute contraption and handle a piping hot board six feet long, one foot wide, and three-quarters of an inch thick. It is quite another to steam and bend a twenty-footer that is two inches thick and bend that around the ribs of a boat.

I witnessed this process on a large scale at the Mystic Seaport Museum in Mystic, Connecticut, where the 110-foot whaling ship *Charles W. Morgan* was being restored in the museum's shipyard. Watching the workers fastening

those massive thick boards to the ribs with wood pegs and bronze spikes was a glimpse back into the time when all ships were made of wood and no ships had engines.

Our boat, a Marshall catboat, had a reliable diesel engine in a spacious hold below the deck that I was happy to use

when approaching a dock or mooring. I remember once watching a single-handed sailor leave a crowded mooring field in a large two-masted schooner under full sail. He let go of the mooring line, walked some forty feet back to the wheel, and away he went, weaving through the fleet as if he was rowing a skiff, harking back to the days when diesel engines were not an option, so seamen had to have real skill. Shortly after we bought our boat, I wrote an essay for *Catboat Journal* about the adventures Wendy and I had sailing her from the boatyard in Padanaram, Massachusetts (near New Bedford), to our house on the Damariscotta River in Maine, 250 miles in six days and five nights. I received an email from a fellow in California who would be teaching a course on handling catboats at the Wooden Boat School in Brooklin, Maine, not far from Ellsworth, saying if we happened to be near Brooklin he'd love to have us address the class. We "happened" to be near Brooklin at the stated date because we arranged our summer around it and had a week-long cruise that took us there.

He invited another catboat sailor to share stories with the class, a veteran single-hander who sailed an older version of the same model boat. The important difference was his boat didn't have an engine. Fogged in, sit and read. Bad weather coming, sit and read. Need to get ashore for emergency or otherwise, but no wind? Sit and read. We were having dinner at a pub after the class, chatting about our boats, and I told Bill how much I admired his career of sailing single-handed without an engine. His response, "Where do you keep the wine?" ■

#### Notes

1. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), page 15.
2. Ibid, page 52.
3. Ibid, page 62.
4. Ibid, page 53.
5. Stephen L. Pinel, *The Work-list of Henry Erben, Organ Builder in Nineteenth-Century New York* (Villanova, Pennsylvania: OHS Press, the Organ Historical Society, 2021), page 165.
6. Ochse, page 151.
7. Pinel, page 18.
8. en.wikipedia.org/wiki/Ellsworth,\_Maine.
9. The smell of sawing ivory or cow bone reminds me of the worst day at the dentist.

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# From Skuteč to Cleveland, A Journey to Freedom through Music

## A conversation with Karel Paukert

By Lorraine S. Brugh and Richard Webster

### The celebration

"These people will be your friends for life," Karel Paukert pronounced to his organ class at Northwestern University in the mid-1970s. Looking around, we students likely smirked, unable to imagine this motley crew being lifelong friends. Almost exactly fifty years later, on November 17, 2023, many of those former students along with colleagues, family, and church members gathered to celebrate Karel's life of teaching, leading, and performing.

Saint Paul's Episcopal Church in Cleveland Heights, Ohio, named Karel Paukert artist-in-residence on August 2, 2023. He has served at Saint Paul's since 1979, first as organist and choirmaster, and now continues as organist for their Sunday early service. Most days he is there, practicing and working on a memoir he is writing at the request of two colleagues in the Czech Republic.

Kevin Jones, director of music at Saint Paul's since June 2022 and a former student of Karel's, organized an evening of celebration and tribute. Attended by more than 200 people, the evening opened with a recital by five of Karel's former students. The rector, the Reverend Jeanne Leinbach, welcomed everyone to the recital. Performers were former students of Karel's from Northwestern University—James Higdon, Richard Webster, and Lorraine Brugh—and the Cleveland Institute of Music—Brian Wilson and Kevin Jones. The recital displayed evidence of the wide range of Karel's teaching and influence with works of Jehan Alain, Paul Hindemith, César Franck, Nicolas de



Karel Paukert, Richard Webster, Brian Wilson, James Higdon, Lorraine Brugh, and Kevin Jones at Saint Paul's Episcopal Church, Cleveland Heights, Ohio, November 17, 2023 (photo courtesy of Saint Paul's Episcopal Church)

Grigny, Richard Webster, Petr Eben, and Maurice Duruflé.

A gala reception followed the recital. Wine flowed freely, complemented by delicious canapés and desserts. The Reverend Leinbach again greeted and thanked all who came from near and far to attend. Lorraine Brugh, James Higdon, Richard Webster, and Kevin

Jones all gave tributes, as well as a bit of roasting to Karel. Karel then closed the evening by recalling his love for Saint Paul's and the staff and parishioners who continue to be a source of great love and support for him, his family, many of whom were in attendance, as were his former students. It was a grand evening of sharing across many decades and places where Karel continues to inspire with his music and wit. All shared admiration for his humanity. Indeed, we students had remained friends for life.

### An interview

On November 17, before the festivities, Lorraine Brugh and Richard Webster interviewed Karel, focusing on his early life in Czechoslovakia (thereafter the Czech Republic and now Czechia), his escape to the West, and passion for lifelong teaching and learning.

**Lorraine Brugh: You have been a lifelong mentor to so many students, including the two of us. Would you talk about that role and then tell us who your mentors were?**

**Karel Paukert:** This is very interesting, because I never thought of you two as teenagers. I don't think I treated you that way. You were both seventeen when you came to Northwestern. I simply saw two young people, extremely gifted; it was oozing from you. I was as excited as I used to be as a child when I was cultivating herbs and flowers. As a kid I loved to grow plants. This was fantastic for me.

I was first teaching young students as a young person myself when my teachers J. B. Krajs in Prague and then Gabriel Verschraegen in Ghent asked me to work

with certain students while they were absent. I like to deal with people, especially young people. You two were very eager, like sponges. It was just a pleasure from the very beginning.

**Richard Webster: It's significant that you mention your love of people because many teachers don't have that love as you do.**

I really feel strongly about the role love plays in our lives. It surpasses language, racial, and geographical barriers. Also, good will. I felt it in abundance as soon as I left my oppressed native country and began my life in the West. It instantly changed me, and I became more trusting and harmonious within myself.

During my second week in Iceland, I was entrusted with the role of an oboe teacher in the music school. In my own mind I had no business being a teacher of oboe, but as a member of the Radio Orchestra and being one of the very few oboe players on the island, I fulfilled my task. My student Kjartan became the oboist of the Iceland Philharmonic a few years later.

I think that my positive instincts in that field are in my DNA, as most of my forefathers on one side of my family were teachers in the Sudetenland (frontiers drawn after the First World War in 1918–1919 and in 1938 appropriated by Adolf Hitler). Consequently, I have the need to share good things with other people.

**LB: Which side of your family was that?**

My father's family. My grandfather just happened to come to my hometown Skuteč as the new postmaster. He



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Karel Paukert with oboe in Iceland, 1962

married there. The object of his admiration was my grandmother Hedvika. He ate in a restaurant for ten years watching this young woman, the daughter of the owner, before he asked her to marry him.

He had a dignity about him and thought we teenagers were rude for welcoming girls without shirts on, even though it was a hot summer. I was twelve, my brother eight, and he considered us loose, with



Karel Paukert conducting from the console of Skinner Organ Company Opus 327, Saint Luke's Episcopal Church, Evanston, Illinois, c. 1973

no manners. He gave us an example of a time he was mortified when his teacher in elementary school took his class to the river and requested them to take their shirts off before swimming. His shyness did not allow him to do it. He was tearing up, sharing this episode with us. I would definitely say I got my love of teaching from his side.

**LB: Can you talk about some of your mentors outside of your family?**

There was a Catholic priest, Monsignor Jiri Sahula, who, though poor as a church mouse, had a great assortment of musical instruments. When I was about ten years old and was his acolyte for morning Mass in the local Church of the Assumption of the Blessed Virgin, he lent me books to read. They were way over my head, but I just perused them to please him and then brought them back. For a change he started to talk about the

beauty and nobility of the church organ. That was before it began to mesmerize me. In the same context he talked about a composer, František Musil, a priest, who composed a beautiful sonata.

Many years later, when I played the sonata, I was often in tears, recalling Monsignor's poverty and humility. You could see him from afar. He walked by our house to the next village, probably to visit ailing folks. Walking through the neighborhood, he would carry a huge leather bag, and village folks often offered him goods. "Just baked, Monsignor." People loved him and took pleasure in feeding him.

Monsignor Sahula was well known as a published historian, rather conservative, but enlightened. It was moving to see him play a variety of instruments, including a musical saw, a zither, and a one-key flute. When I came home for a visit from the conservatory in Prague, he wanted

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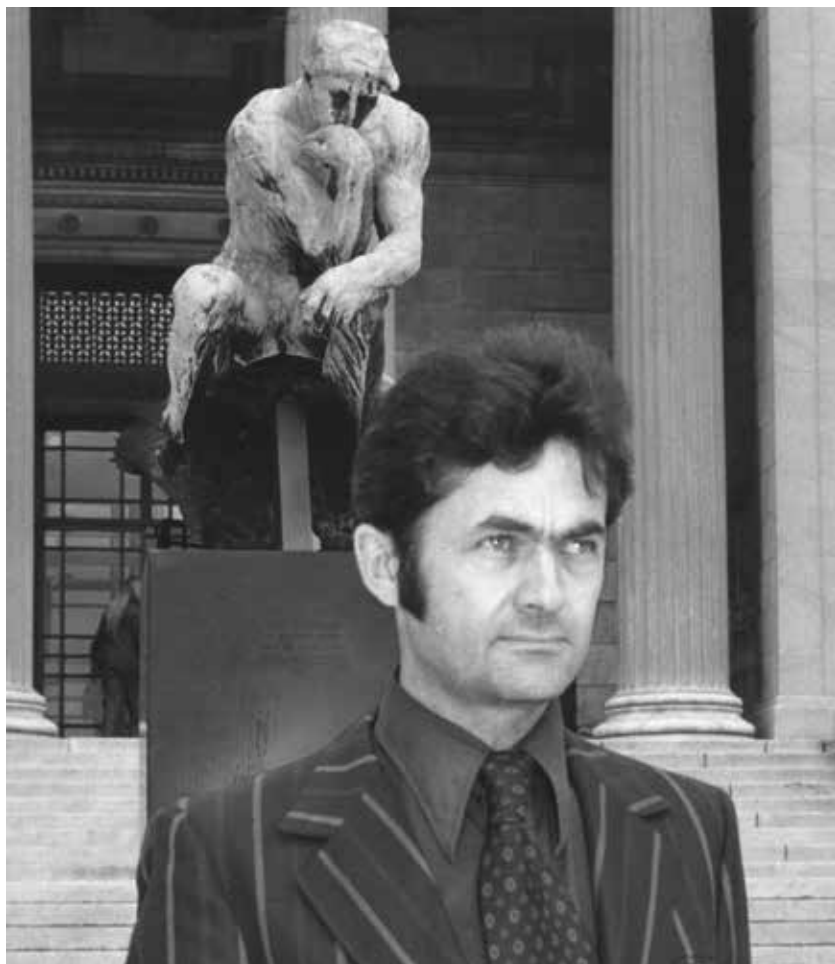
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Karel Paukert in front of the Cleveland Museum of Art, Fall 1974. This photograph in front of Rodin's *The Thinker* accompanied an interview with Wilma Salisbury of Cleveland's *The Plain Dealer*.



Karel Paukert with Olivier Messiaen, Gartner Auditorium, Cleveland Museum of Art, Cleveland, Ohio, 1978

us to make music together—violin and piano. I was pleased to oblige. Often it was painful because he did not practice and his intonation was painful. In the winter, around Christmas, his huge room with a high ceiling was atrociously cold. It was touching to see him tear up playing or talking about music. (I learned from him and others how much music moves people.) I loved those times with the Monsignor, nevertheless.

## RW: Would you tell us about your teachers?

My organ teacher at the Prague Conservatory, Jan Bedřich Krajs, was the nephew of the composer and organ virtuoso, Bedřich Antonín Wiedermann. He was like a father to me, in part because he had the same kind of view on present-day government policy and was opposed to the Communists, as my father was.

Our discussions in the organ studio were without boundaries. At a certain point, perhaps in my second year, a recording line was installed, so that we could record our playing. That was a pretext, and what we did not think of was that they also could tape our conversations. We didn't realize that when we talked politics, even students among ourselves, someone could record us, and they did. It was brought to the attention of the conservatory authorities, and they threatened to close the

department if professor Krajs did not dismiss me.

I seemed to have been the chief culprit. My standing was magnified by an anonymous letter from my hometown Skuteč about my class origin: *petit bourgeois*. This indicated that I was not worthy to be part of the cadre, the working class in the new Socialist state, but should first prove myself in a factory.

Fortunately, the man who installed the telephone was our instructor of acoustics and the son of Comrade Prchal, a leader of the Revolutionary Movement of the Trade Unions (ROH). He was a friend of my teacher, who, among other maintenance tasks, oiled our organ motors. He asked Professor Krajs with urgency to dismiss me, to prevent the closing of the department of organ. On ideological grounds, Krajs said he was not going to do that. What followed was a search of the apartment of the Krajs family. Professor Krajs was a friend of Jan Masaryk, the son of the first president of the Czech Republic, Tomáš Garrigue Masaryk. He "died" in Czernin Palace [in Prague] in 1948, by suicide or was possibly thrown out of a window. To this day it isn't certain how he died.

My father listened to Jan Masaryk and other Czech dissidents on regular short-wave radio transmissions from London on the BBC (*London Calls*) and from New York (*Voice of America*) during the War. Broadcasts were in the Czech language, received on our Telefunken radio. This was considered to be illegal activity and could be punishable by prison or even death, as the required orange tag on the dial indicated.

Before leaving the country, Masaryk left Professor Krajs his famous hat, books, letters, and other memorabilia. One day the secret police came to check his apartment, probably to look for objects that could compromise him so that they could take action against him. The Krajs family lived in Malá Strana, in a centuries-old house, below the Prague Castle in Thunovská Street.

Upon hearing the doorbell, the professor peeked down from the upper floor and saw men in leather coats, a typical attire of the secret police. Before he opened the doors downstairs he took the things that might be compromising and threw them all into an oven, a ceramic stove that went up all the way to the ceiling in the large room, which housed a small two-manual organ. Unfortunately, later in the day when the professor was at the conservatory, Mrs. Krajs came back and lit a fire in the stove, not knowing what all the papers were about. She burned it all up. There were notes, letters, enough incriminating evidence that almost certainly would have resulted in incarceration.

The early 1950s were tough times after a few peaceful years following World War II. It was the "dictatorship of the working class on the way to Socialism and Communism." In many ways it mirrored the German occupation and their beastly deeds.

## RW: What year would this be?

It began after the February 1948 Revolution with the confiscation of properties of the rich and the nationalization of industry, and climaxed in the last years of Stalin. The years 1952 and 1953 were terrible, because any Soviet doctrine would be copied by the Czech Communists. It was the art and culture of social realism; everything had to be optimistic, with positive depictions of the Russians. Whatever it was, it had to be in agreement with the party line. This was the reign of Socialist realism. So we couldn't play music that wasn't relatable to the working classes, especially anything with religious titles. Music that named Jesus Christ or mentioned anything religious was prohibited, with a few exceptions. If a piece was called "Meditation" it might have passed the ideological control.


My colleague, Jan Hora, retired professor of the conservatory and the Academy of Musical Arts, often played in the

concert halls of the Soviet Union. He said that there were never printed programs in the Soviet Union. The works would be announced from the stage so that any religious connotations would be erased.

Thanks to Jan I got to know Professor Verschraegen. Jan was my best friend from the conservatory years. He was a fine organist and was allowed to travel abroad. While still in school he won several competitions. In fact, Jan met Professor Verschraegen when he was taking part in the J. S. Bach competition in Ghent. He always brought back organ scores of contemporary composers published in the West. This was music that we never had access to in the "Czechoslovak Socialist Republic." I was able to borrow and copy some of them.

I also told you about Paul Hindemith and copying his *Sonata I*. When he came to Prague, I asked him if he would be so kind as to sign it. That much I could say in German. He was very upset—I might say furious. I must have been in a tearful disposition, as his kind wife, Frau Gertrud, had mercy on me, took me by my hand, and invited me to sit with her in the loge at Smetana Hall during the second half of his rehearsal with the Czech Philharmonic Orchestra. After I explained to her in broken German our situation, *vis-à-vis* new music from the West, she took me after the rehearsal to the green room. I could tell that she was explaining the predicament of music students to Hindemith. He obviously changed his mind, because he did sign the sonata ("With thanks to the copyist!!"). He also requested my address, and during one of the ensuing summer months I got a package from Schott in Vienna, addressed to my parents' house in Skuteč, with all three of his sonatas.

Back to Professor Verschraegen. It happened that he was allowed to concertize in the Czech Republic. I was in military service between 1957 and 1959 in Pisek and Tabor. It was in 1958 that I met him. Mr. Palasek, who was the minister at the prayer house of the Czech Brethren, had for our circumstances



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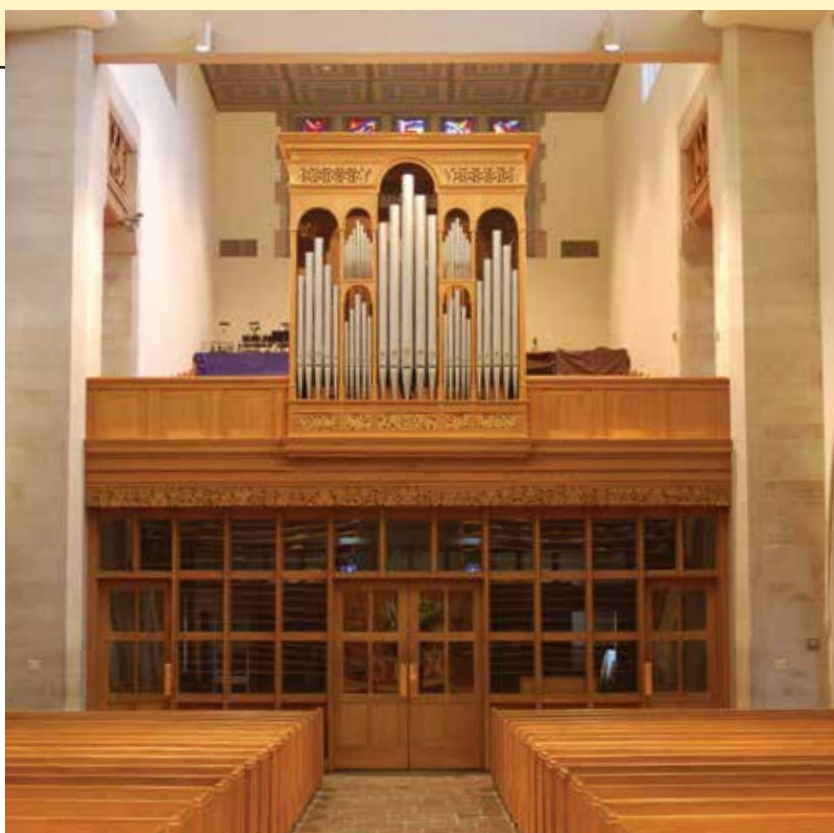
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Karel Paukert at the console of the 1975 Rieger-Kloss organ in Dvořák Hall, Rudolfinum, Prague, 1990s

a nice, small two-manual organ, and allowed me to practice there whenever I had permission to leave the barracks. He told me about an upcoming Verschraegen concert there and asked if I could assist him during his recital.

There was a youngish lady named Vera who was translating for him. The two seemed to have been affectionate with each other. She was a Jew and had spent several war years in the concentration camp. I could tell because she had a tattoo on her arm.

Later in Ghent, I realized that her story fascinated Verschraegen from the very beginning, and he was attracted to her. She asked me if I liked his playing; I said, yes, very much, and she asked if I would like to study with him. She talked to Gabriel about me, and the next time he came to Prague I played for him. He came there to premiere his *Concerto for Organ and Strings* with the Prague Chamber Orchestra in the Rudolfinum.

He loved Prague and stayed for several days. I tried to communicate with him in my elementary German. He spoke his native Flemish, French, and German. Afterwards, Vera convinced me that I had to improve my German to communicate with him. I listened to her and took private German lessons, making fairly rapid progress.

The Pragokoncert housed him in the Hotel Alcron, a hotel for guests from the West. One evening he invited me there for supper. As we spoke a waiter came to us and silently pointed above his head, toward the chandelier. That indicated to me that there was a recording device. Fortunately, I had not said very much. But I was so grateful, so grateful to the waiter for warning us.

The next day, through the help of Vera, I got to play for him. Later when I was in Belgium, he told me I was like some other Czech organists, who were so rhythmically undisciplined. (He had heard them in various competitions as a juror.) He said I had to buy a metronome and reached immediately for his wallet to give me money, but I did have some money. After two lessons with him I did what he asked me to do—to write in all the fingerings and pedaling in Bach's *Tocatta in F* (BWV 540i). Thereafter, I passed his requirement.

**RW: Just like you, he was very generous to his students.**

Thank you. Anyway, so then after two or three lessons, he said that he would like me to teach his son, Dirk. "You can play as you want, but I want you to teach him to use the metronome and note the fingerings." Obviously, he wanted me to instill discipline in him.

After that I didn't get many lessons from him. He would listen to me and make a few, always helpful comments. We discussed interpretations away from the organ as well. He was a deep thinker and liked to talk a lot about himself and life in general. I lived nearby, and he would often ring my doorbell in the evening and ask if I wanted to have coffee or a beer chat. We might also meet in the square at a brasserie in front of the cathedral where I was playing weekday Masses, Sunday morning Masses, and other important offices. Or we would talk and walk through the old town. He would talk politics, the world, and Vera in Prague, and I would comment here and there. He loved his city and was a proud "Vlamink" (Flemish citizen).

**RW: Last year you received an honorary doctorate from the Academy of Musical Arts in Prague, and a week thereafter the Prize of the Ministry of Culture. What was it like for you to be there and to receive the award?**

It was like a dream. My entire U.S. family and Czech relatives came to support me. When I legally left Prague in 1961 I had a suitcase containing some music scores and my oboe for a one-year engagement in the Iceland Symphony Orchestra. By not returning for the obligatory summer military training and disregarding all the letters from the Czech authorities, the military court issued me a ten-year prison term. I did not think that even a short visit would ever be a possibility.

I never thought I would be going back. But things changed. The Velvet Revolution was a miracle. I told you about my mother. When I took a train to Skuteč to say goodbye before leaving for Iceland and told her I might not be coming back, she was standing in front of the armoire

and was so startled she dropped a mirror on the floor. "You cannot do it." I didn't even say goodbye to my father because he was working in an ammunition factory and could only come home on the weekend. I didn't know myself if I could get to the point where I could divorce myself from my past and never be back again.

Playing in the Iceland Symphony Orchestra in Reykjavik, existing modestly, I had saved some money, made some more in Oslo with the recording of Czech organ music in the cathedral in Oslo for the Norwegian Radio. I kept my savings in my shoes, believing that with a little bit of luck I could survive two to three months.

In Oslo I put my suitcase into a railway depot before embarking by autostop to the west coast. I splurged on a pair of blue jeans (my first ones), a small backpack, and a navy t-shirt. Then in the harbor I was trying to find work. I did find it on a packet boat servicing Kristiansand and Bergen. I meditated about my future under the starlit sky when the boat moored at night in one of the





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## Interview

magic fjords. The sailors would leave me on the boat alone, sleep somewhere on the shore, and would come back in the morning. I was to clean the kitchen and the deck. After I was finished I watched the stars and made my plans. My kingdom was the deck of the smallish boat.

On the way to Prague in 2022 I was again replaying in my mind the circumstances of my leaving in 1961. It took me many months in Reykjavik to tackle the parting step with my past. The final decision, the realization that I had to leave my past in order to at least touch my dreams, was made during my journey in 1962, hitchhiking from Bergen back to Oslo. After a nap in a haystack in the Telemark region of Norway, awakened by the scent of hay and hearing singing from a beautifully carved chalet (there must have been more than a dozen of them, scattered in the valley), I made the decision to stay in the West. I bought a ticket to Ghent, checked my suitcase, boarded the train, and was on my way to Belgium.

In Sweden there was no passport control from Norway. When we reached Denmark, however, there was a casual passport control at the border to Germany. The officer selected me and said I needed a valid visa. I told him I had one. He stated I needed a visa for each country since my passport was from a Communist country. He said I had transgressed Scandinavian rules. I explained what I was contemplating—to ask for asylum. He said he would let me go to Germany, and there I would need to ask for asylum.

The German border police got me off the train. The realization came to me too late that my suitcase, a "Mitgepack," was going to Ghent. Out of fear that I could be apprehended, I had left in it the letters from Verschraegen that could prove he had invited me to come to study with him, plus anything else that would reveal my intentions not to return home. This was August, and I didn't get to Ghent until November. Meanwhile, I had to exist. The Germans said it would be possible to stay in Germany because I was a musician. But I would have to change my name and go to a camp for refugees, because I didn't want to become a German citizen.

I was sent back to Denmark on the next train. The same officer, Mr. Poulsen, waited for me at the Padborg station and brought me to a small police station directly in the railway station. There he interviewed me and wrote a protocol. I was jailed overnight and taken with two men, obviously criminals, to Copenhagen by rail and boats. Today the bridges make that part of the voyage a delight.

They brought me to the officer for refugees. I deposited my Czech passport and the return airline ticket to Prague. His office would help me apply for a visa to Belgium. In the meantime, I was required to find housing and periodically report to his office. I was terrified that I would not have enough money to stay in the city while I waited for the visa.

I wrote a desperate letter to a friend in Iceland, Didda Gudrum Kristinsdottir. She was a pianist who studied with Bruno Seidlhofer in Vienna and was at that time the best pianist in Iceland. I gave her the address of the rented room where she could write to me.

Instead of receiving a letter, one day a Danish woman came to my door,

introduced herself as Hanne Poulsen, a friend of Didda from Vienna, where she had studied broadcasting. She already knew that I needed help here and offered me the use of her apartment. "I am leaving my apartment and going on vacation. I will be with my mother for six weeks. I would like you to use it." I just couldn't accept it. She said she would come in the afternoon and would show me Copenhagen. She drove me all around the city in her beautiful Saab. We ended in Nyhavn with a glass of delicious Tuborg beer. During our sightseeing I decided to accept her kind offer. That helped me to survive in Copenhagen because I had no job. For many years thereafter, whenever I would be nearby, I would meet her for dinner.

I would go to the Belgian embassy to check on my visa almost every day, wearing sunglasses so that I would not be recognized. That feeling of being pursued stayed with me for a long time. It finally disappeared in 1964, when I arrived in the United States.

During my waiting time for the visa I was able to take advantage of the musical life in Copenhagen. Tickets were inexpensive. In Tivoli, the famous amusement park, I heard amazing concerts of all sorts, including Danish avant-garde composers, conductor Zubin Mehta with the Tivoli orchestra, even a piano recital by the seventy-five-year-old Arthur Rubinstein.

One day, in a cafeteria, I met a young man who looked at me quizzically and addressed me in English. By that time I could speak some English. He was a Fulbright student from the USA, Raymond Harris, studying with Finn Viderø. I knew the name of his teacher as he was well known as a prophet, specializing in the works of Buxtehude. Mr. Viderø didn't mind if I came to his lessons. I learned a lot by observing him and listening to the beautiful Marcussen organ on which he taught. I summoned the courage to visit other organ lofts and was received cordially. Many of the organists were also composers. I could not believe the clarity of those instruments!

Then one day at the Belgian embassy, a kind consular officer, a distinguished older Jewish woman told me, "Do not despair. It will happen." It wasn't happening fast enough. I was writing desperate letters to Verschraegen, "Please, please, Herr Professor." I got no answer. He needed to attest that he was inviting me to Belgium. We had made the agreement in 1961 that he would send me a Christmas card with his signature and an asterisk if the invitation was still valid. Shortly thereafter I received it and still have it. It's a Christmas card, more than half a century old, with a landscape painting of an old Flemish master, and on the reverse, his signature and the asterisk.

After coming to Ghent I found out that Professor Verschraegen traveled during the summer with the whole family in Europe and was also giving concerts. His mail was collected by one of the sextons, Roger Van de Wielle, a musicologist and author, who was also one of the organists.

**LB: Tonight you will be honored for another award, artist-in-residence at Saint Paul's. Share some of your thoughts about this celebration.**

The rector, in her generosity, and Kevin Jones, director of music here, made it



The 2002 Vladimir Slajch positiv organ, Saint Paul's Episcopal Church, Cleveland Heights, Ohio

possible for me to stay on. I treasure the office I have, because I can hopefully finish my memoirs. I also have a resting place here in the columbarium for Noriko [Fujii-Paukert, Karel's wife] and myself. She agreed to be buried with me.

Look at this beautiful space. I'm often here until 8:00 p.m. working on details of the remembrances, making sure all the details are correct. Sometimes I come to pleasant, even stunning discoveries. Today, for example, I was reading about two musicians who concertized at the Cleveland Museum of Art in their early careers, Christine Brandes and Joshua Bell. Christine, a sought-after soprano in early music, shone in several of our concerts thirty years ago, and Joshua, now a world-class violinist, was scheduled for one of our summer concerts when he was thirteen or fourteen. He was the first winner of the Stulberg International Competition for string players under age twenty.

This competition was founded by the friends of Julius Stulberg, professor of violin in Kalamazoo [Western Michigan University], a year after his death. It was a stroke of luck, and it happened because of my skiing accident. I found out about Joshua from my orthopedist, Dr. Stulberg, whose father was a German immigrant and the famed violinist. The good doctor, who apparently frequented our concerts, raved about Joshua and put me in contact with his mother. I was fortunate in that regard; so many good things happened to me.

**LB: How did the invitation to write your memoir come about?**

It was the editor of Prague Radio, Eva Ocisková, who recorded a series of talks for her program *Paměti* ("Memories"). It was a successful program in many installments on Radio Vltava Prague. From

that she must have gleaned some inspiration and asked me to consider writing the story of my life. Her husband, my close friend, renowned organist Jaroslav Tůma, supported it.

**LB: They are planning a publication in Czech?**

Yes, and there is support for the Czech edition from official circles. What happens further, with the English edition, I don't know as yet.

**LB: What accomplishments are you most proud of, or satisfied with, in your long professional arc?**

Well, here in the church I am pleased with the acquisition of instruments. We acquired an Italian organ by Gerhard Hradetzky, the Italian harpsichord by Matthias Giewisch, and the positiv of Vladimir Slajch. Of course, we have the iconic Holtkamp organ.

At the Cleveland Museum of Art (CMA) procurement was one of my chief preoccupations from the very beginning. I wanted to acquire instruments that would enable us to present a variety of musical styles. Those instruments included harpsichord copies for French, Italian, and German repertoire, an organ positiv, an original Broadwood fortepiano, a copy of Mozart's Walter clavier, and a clavichord. We used them in the auditorium and in various galleries for concerts. This gave the musical arts also a visual artistic presentation. In both instances it required patience and perseverance to obtain the necessary funds from private individuals and foundations.

Unfortunately, the CMA instruments are now in storage and are not played. That situation pains me very much. Even more, the human capital we assembled through the many activities is no longer nourished by the CMA as it was for almost 100 years. You cannot measure such things with a yardstick, but you can see and feel the respect people paid to music over the years. I was not the first one. I simply continued in that trajectory of the first curators, following in the footsteps of my predecessor, Walter Blodgett.

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Lorraine Brugh, Richard Webster, and Karel Paukert, November 2023

There are many instrumentalists and composers who were studying here at the Cleveland Institute of Music (CIM) and students at other institutions who, even now after many years have passed, acknowledge how much the CMA program enriched their professional lives through the concerts, listening to rehearsals, and meeting with the artists. We wanted it to be precisely that: a supplemental music laboratory for as many as possible. The young professionals who studied with Donald Erb at CIM got to meet William Bolcom, William Albright, Jacob Druckman, Messrs. Carter and Crumb, and dozens of others. Imagine the young organist to be a few steps away from such legends as Jean Langlais, Pierre Cochereau, Madame Duruflé, Olivier Messiaen, or Yvonne Loriod. There is something sacred in meeting great artists.

It was the same with masterclasses. If we had harpsichordist Gustav Leonhardt or Edith Picht-Axenfeld playing fortepiano, students would come from CIM, from Case Western, Cleveland State, or the Oberlin Conservatory, just to experience their artistry. It was the education tangent that I valued very much. What is heartwarming to me now are the occasional encounters with folks I meet in the street or a store, or musicians who participated in our endeavors, age-wise all over the spectrum, expressing gratitude for our musical mission.

**LB: Was the new music direction your own, or had it been already established?**

I was following Walter Blodgett. He was interested in new music. The CMA juried exhibitions of local artists. Walter complemented this with May festivals, mostly performances of new music. He had people like Karlheinz Stockhausen here before I came. I could not believe it.

So I felt very safe in pushing the envelope. Among others in programming music of different nations, I also wanted to promote Czech music. The general manager of CMA, Beverly Barksdale, previously assistant to George Szell, assured me that because Szell presented Czech music often [with the Cleveland Orchestra], programming Czech music would not be objectionable to Clevelanders. On the contrary, we would frequently combine resources from CMA, the choir from Saint Paul's, as well as local instrumentalists, and present concerts in the CMA, the Bohemian National Hall, and elsewhere in the city. During the oppressive regime, ending with the Velvet Revolution (Prague, November and December 1989), local folks were unable

to visit the homeland and enthusiastically supported our programs of Dvořák, Smetana, Janáček, and others.

**RW: What are your regrets?**

As humans we all sin. Perhaps I sinned more than others. Feeling guilty helped me do good things and helped me, in part, to overcome my guilt. I should have loved more. I should have spent more time with my family. I should have been more understanding of some of my students. I should have worked harder from the beginning.

**RW: What advice do you have to young musicians, particularly organists, composers, and church musicians who are at the beginnings of their careers?**

I just really think that, in today's market, it is necessary to be multi-faceted, to be capable of stepping into diverse situations, in order to earn enough for the basic necessities. I am speaking now as the father of a family. The brilliant ones and those who are hard working will most likely make it. [Young musicians] do not need any advice from us. They just need to find a mentor and continue to love music and know what and why they are doing it.

**LB: Well, there aren't even enough church jobs to go around anymore.**

I think you have to follow your call, whatever it is. My teacher at the conservatory, Mr. Krajs, said, when he taught me privately,

Darling, you are ready to take the exams at the conservatory. Think it over. You have to be sure you love music enough. You know how the government treats the church, and it may not change in your lifetime. You may have to play for free in the church, if they are even open, and be employed in a radio station as a sound engineer. But you play oboe; you will be okay.

The satisfaction of being a musician is enormous, especially in religious realms. I was fortunate to have a dream position at the museum (CMA), not in terms of financial rewards but in being an unofficial musical missionary in the city. To that end was added another dimension, serving people in the church, first [at Saint Luke's Episcopal Church] in Evanston and now in Cleveland Heights. I was fortunate to work under great rectors—in Evanston, Tom Ray, and in Cleveland Heights, Chave McCracken, Nick White, Alan Gates, Jeanne Leinbach, and a host of wonderful musical colleagues. I learned from all of them, and I am still learning.

**RW: It's a calling.**

Yes.

**Postscript by Karel Paukert**

I wish Frank Cunkle were still alive. Thanks to him I made it all the way to the U.S. In 1963 Gabriel Verschraegen asked me to take care of an American music journalist, Mr. Cunkle, who was planning to visit the Festival of Flanders to see diverse organs and attend as many recitals as possible. I agreed to be his guide, not realizing that this encounter would change my life forever.

Frank was the editor of THE DIAPASON, based in Chicago. As I quickly found out, he had an encyclopedic knowledge of the U.S. organ scene. He let me know right away that he disliked certain organists, but did like very much the playing of Catharine Crozier and also Robert Noehren. I proudly told him that I met both in Haarlem and that they recommended

me to come to the U.S. Frank did not promise me anything but indicated that he would contact a few acquaintances in churches and schools for a possible recital or a class on Czech organ music. It all became reality when I landed in Chicago on December 19, 1964. I was welcomed by Frank, organbuilder John F. Shawhan, and two doctoral students at Northwestern University, Benn Gibson and James Leland. They brought me to Frank's house (he did not drive) in Oak Park.

The Chicago Chapter of the American Guild of Organists invited me to play a recital for their midwinter conclave, undoubtedly, thanks to Frank's recommendation. It was announced in the December 1964 issue of THE DIAPASON.

In 1968 I returned to the Chicago area to teach at Northwestern University in Evanston and reconnected with Frank. Upon his retirement in 1970 he moved to our small house on Noyes Street and became a frequent babysitter of our children. He eventually fulfilled his plan to retire in Mexico. After he found the experience disappointing, he returned to the U.S. to live close to his sister in Chula Vista, California.

A child of the Great Depression, he was born in Arkansas and was accustomed to living frugally. In his younger years he earned his living in music as an organist, pianist, composer, and arranger. He possessed absolute pitch. His music education was broad. I am his grateful mentee, for imparting to me the skills of American life I would need for the rest of my life.

Special thanks to my friends, Lorraine and Richard, and also to Stephen Schnurr and THE DIAPASON, for allowing me to share my memories. ■

*Karel is currently receiving treatment at the University Hospital's Seidman Cancer Center in Cleveland, Ohio.*

*Lorraine Brugh is senior research professor of music at Valparaiso University, Valparaiso, Indiana.*

*Richard Webster is interim director of music at Saint Paul's Choir School and Church, Harvard Square, Boston, Massachusetts, and music director of Chicago's Bach Week Festival.*



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### A. E. Schlueter Pipe Organ Company, Lithonia, Georgia 50th Anniversary

We are privileged to be celebrating our 50th anniversary and are thankful for the organ work that has been entrusted to the company. This past December we held our Christmas luncheon with many of our staff, supporters, and friends, and offered a prayer of thanksgiving for our success and all who have sustained us. It is humbling to be celebrating this milestone in work that supports worship.

The A. E. Schlueter Pipe Organ Company was founded by Arthur ("Art") E. Schlueter, Jr. In his youth Art met an English organbuilder who befriended him and introduced him to church organs, theatre organs, and taught him how to rebuild the bellows on a pump organ at his church. He later took Art on as a part-time employee during his high school years, where he continued learning pipe organ maintenance and tuning.

After his high school graduation Art pursued a college education by obtaining degrees in education and education administration. He later moved to Atlanta, Georgia, to work in accreditation for the Southern Association of Colleges and Schools (SACS). Art continued organ tuning and repairs on the side (once an organ man, always an organ man). Having recognized that pipe organs were his real passion and required his full attention, Art changed his role at SACS to part-time consulting and eventually left SACS to work in the pipe organ field full time.

#### Founding of the company

Our company history began in 1973 when Art applied for an official business license as an organbuilder. The motto of the company was established as "Soli Deo Gloria" and incorporated into the company logo. This admonition has continued to remind us of the importance of our work and is engraved on all of our consoles.

In the early years of the firm, in addition to our tuning and maintenance work, we provided representation and installation services for a major pipe organ manufacturer. Our company quickly grew to maintain organs for more than 100 clients. Pivotal, during this early period, the firm started to undertake rebuilding and expansion of extant instruments under its own name. Being a rebuilder and maintenance company had the importance of exposing the firm to organbuilding across a broad spectrum of styles—tonally, mechanically, and temporally. It could truthfully be said that the greatest impact on who we became as an organbuilder was the foundation provided by those who came before us. With great pride we consider that such renowned firms as Skinner Organ Company, Aeolian-Skinner Organ Company, M. P. Möller, Hook & Hastings, Geo. Kilgen & Son, and Henry Pilcher's Sons were, and are, our teachers.

The initial business location was in the basement of Art's Atlanta home. From these humble beginnings, the business gradually outgrew successive temporary and rented buildings until 1988, when the current complex was begun. It has been expanded three times to its current 22,000 square feet of space. The facilities of our firm include a modern woodworking shop, a voicing room, a drafting and engineering room, and a spacious warehouse area that houses the computer numeric controlled (CNC) machine, storage, and erecting room.

As the company grew, all of Art's five children had the opportunity to work in the business. From age five, the oldest



Many of the staff of A. E. Schlueter Pipe Organ Company were present to enjoy the party on December 23, 2023.

of Art's children, Arthur E. Schlueter III ("Arthur"), had been offered the opportunity to hold notes while tuning and go out on service calls. Arthur recalled: "As a family business, the pipe organ was part of our lives. Where most people had a formal dining room, this room housed a pipe organ. Where most people had a family room, we had a two-manual pipe organ console, and a basement with a pipe organ blower and relays." Much as his father had worked on pipe organs during high school, so it was the same for Arthur. While Art's other children went on to other vocations, Arthur considered this as his career, but it was important to him to leave the business for college and reinforce that it was the right decision. While pursuing a bachelor's degree in marketing, he continued to keep a hand in music with organ and piano lessons and classes in music and music theory. As he states, after having been away from the company, "when I graduated in 1990 there was clarity that my place was at the family firm and that there was a very strong vocation not only to work on pipe organs but to build them under the family name."

#### Building Schlueter pipe organs

This came to fruition when, not long after joining the firm, Art and Arthur made the decision to cease representation for others and to begin building pipe organs under the A. E. Schlueter name. It was important to decide who we were and how we would define our business. What developed was a philosophy to "build instruments that have warmth not at the expense of clarity, and clarity not at the expense of warmth, and to serve God in our efforts." This philosophy encapsulated our tonal vision while reminding us who we serve in our work.

In addition to building new pipe organs, our business builds custom replacement organ consoles and has provided additions for a large number of extant pipe organs. The consoles built by our firm have included traditional drawknob, terraced drawknob, tablet, and horseshoe styles. This custom work ranged from one manual to five manuals in size.

As a major rebuilder, our firm has rebuilt numerous instruments built by companies long since passed and many by firms currently in business. The same quality and ethics we use in organbuilding are employed in organ rebuilding. Traditional materials and methods assure



Schlueter office and shop building

that the intent of the original builder is maintained. When tasked by our clients, our firm can be sensitive to preserving instruments as originally installed without any alteration. With discernment, we are also willing to consult on changes that can expand the tonal capabilities of the organ.

Some of our historically sympathetic rebuilding projects have included restoration of nineteenth- and early twentieth-century mechanical-action instruments. The ongoing restoration of the four-manual, 74-rank Möller/Holtkamp and three-manual, 36-rank Möller/Holtkamp organs at the United States Air Force Academy Protestant and Catholic chapels is being carefully documented, and both organs are being restored without any major changes or alterations.

The instruments built by our company will have a lifespan beyond our own, and this guides our emphasis on quality and long-term durability of our components and methods. In addition to the visual and aural beauty of the pipe organ, we maintain that there is beauty in the choices of joinery and the materials such as wood, metal, glues, screws, springs, and leather. Because we started as a service company, we have extensive experience in rebuilding and maintaining instruments from differing builders, periods, and building styles. This has given us the distinct advantage of knowing what materials and engineering used in organbuilding have worked well and what to avoid in our own organbuilding and rebuilding, which allows us to choose the best materials and methods.

To provide the highest quality, all of the major components and assemblies

used in the building of instruments, organ additions, consoles, and organ cases are built in our facility. Our firm has invested in the future with the implementation of computer assisted design (CAD) and CNC machines. This technology allows the visualization of the instrument and its components prior to building, with accuracy measured in thousandths of an inch. The ability to maintain these tolerances is unparalleled in organbuilding history.

#### What is a Schlueter pipe organ?

First, we would say that each organ has its own identity. If you hear one of our instruments, it will be unique; we strongly believe it should be designed to serve the worship needs and the acoustic that it lives in. Every instrument needs not to be a rote expansion of the last instrument built, but an informed design based upon dialogue with our clients and personal experience of their worship. There are threads that are common to our work—while not a definitive blueprint, a good study example would be the three-manual, 51-rank instrument built for Bethel United Methodist Church in Charleston, South Carolina. This organ was very formative to all of the organs that have come after it and included the building blocks of the instruments that came before it. (The organ was featured on the cover of the April 2005 issue of *THE DIAPASON*. To view the stoplist: <https://pipe-organ.com/wp-content/uploads/2020/08/Bethel-UMC-reprint-web.pdf>)

As we started this commission, it began with multiple site visits and, importantly, attendance in their worship





Custom console built for Saint Peter's Anglican Cathedral in Tallahassee, Florida, as part of the new organ installation



Bethel United Methodist Church in Charleston, South Carolina



Bethel United Methodist Church console

services. There are and always will be the subtle and not-so-subtle differences in churches' worship styles and acoustics with buildings full of congregants. As a builder we feel that it is incumbent upon us to experience the worship with our own eyes and ears and then really listen to how our client will use the organ and its role in their worship. This is the only way to refine a stoplist and scale sheets into a cogent amalgam that will allow us to design, voice, and tonally finish an instrument that truly serves the vision of the church we are working for. We have always tried to remember that the ears we are given aren't only for listening to pipes but also the needs, aspirations, and wishes of those who commission our work.

With shared worship and dialogue with the client, we developed an eclectic specification with roots in American Classicism and Romanticism. Of utmost concern in our tonal design was support for the choir and congregation. To this end, all divisions of the organ were designed around an 8-foot chorus structure. There are independent principal and flute choruses in each division that, while separate, are relatable and act as a foil one to another. The upperwork in the organ is designed to fold within and reinforce the chorus and not to sit above it. We very much wanted the chorus registration to be a hand-in-glove fit. This would be an instrument that would fully support the choral and congregational worship needs and also have the resources to support music from a wide breadth of periods and national styles.

The pipework makes use of varied scales, a mix of shapes (open, slotted, tapered, harmonic, stoppered, chimneyed), and materials to influence the color and weight differences in the organ flue stops. We were also careful in the placement of ranks in the chamber so that they had the best advantage for speech. The wind pressures on this instrument vary in range from four to eighteen inches.

As with most of the instruments we have built, we consider the strings and

their companion celestes important for their sheer beauty and emotive quotient. (And yes, there should be more than one set!) This organ has sets of string ranks divided between the Swell and Choir divisions that can be compounded via couplers to build a string organ. Along with the color reeds, these stops support the romantic sound qualities that were designed into this instrument.

Along with the independent Pedal registers necessary to support a contrapuntal inner voice, we included a number of manual-to-pedal duplexes to bolster and weight the Pedal division.

In addition to the ensemble and woodwind class reeds in the Swell and Choir, there are a number of high-pressure solo reeds (8' French Horn, 16' Tromba Heroique, and 8' English Tuba). They are located in the Choir expression box to allow control of these powerful sounds. As it relates to the pipework, the expression fronts are carried the full width and height of the expression boxes and can fully open to ninety degrees. Our expression boxes are built extra thick and feature overlapping felted edges with forty stages of expression. This treatment allows a minimum of tonal occlusion of a division's resources when fully open and full containment and taming of the resources when closed. Even the commanding solo reeds can be used as ensemble voices when the box is closed.

In studying the previous instrument, we found that through divisional shifting of resources, along with revoicing, repitching, and/or rescaling, some of the pipework could and should be retained. This is an important consideration that we give gravity to in all of our work. We considered the gifts that were required to build an instrument in this church in the first place. The generous people who gave these gifts should have every hope and wish that their gifts continue to be honored. We cannot say it enough, a consideration for stewardship is important in instrument building.

We have long believed that our work truly is a partnership between our company and the churches we work with.

Over the years we have been gifted hundreds of ranks of pipework from churches that have merged, closed, or that have had changes in worship style. To attempt to exemplify "Soli Deo Gloria," the Schlueter family has always added additional stops to every organ we have built, and many that we have rebuilt. As a way of thanks and in the form of a tithe, these additions have allowed the resources of our clients to be amplified and the organs to have a richer and more replete stoplist. We pray that in future years our gifts act as an endorsement of the importance of the organ in worship, and we hope that our instruments will plant the seeds of worship through music. In the case of the Bethel organ, these gifted additions included the 8' French Horn, 16' Double Diapason, 8' Vox Humana, 4' Orchestral Flute, and a secondary set of strings and celestes.

We build many different styles of consoles dependent upon our clients' preferences and needs. The pipe organ at Bethel is controlled with a three-manual, English-style drawknob console with a full coupler and piston complement that adheres to American Guild of Organists standards. We are sensitive to the ergonomics in design to make the console comfortable for the performer.

As believers in the use of technology in the modern pipe organ, we designed this console with features such as multiple-level memory, transposer, Great/

Choir manual transfer, piston sequencer, programmable crescendo and sforzando, record/playback capability, and MIDI.

The mark of quality for any pipe organ is found in the tonal finishing. With an organ project it is possible to be so close to your own work that you cannot judge it on its own merits. It becomes important to step back from your work before you can say it is time to "put down the brush." This is particularly true of tonal finishing. The surety of vision and purpose that guides one's work can also result in blinders preventing your best work from coming forward. To mitigate this, our firm completed the tonal finishing at Bethel over a period of time. Not only does it allow the ears to relax, but it also allows one to come back to a project more jaded and able to assess one's work dispassionately. The tonal finishing on this organ occurred throughout the first year with multiple visits to the church as we traveled through the liturgical year and made different demands of the organ's resources.

The completed organ has continued to serve the church well, as it has now reliably served in worship for several decades. Again, it is our measure of success that we have supported people's faith as well as the outreach of the Piccolo Spoleto Music Festival.

The "fingerprints" of our commission to build the pipe organ at Bethel United Methodist Church are found in many of



## Cover feature

our recently completed projects as well as those currently under contract with our firm.

### Recent projects

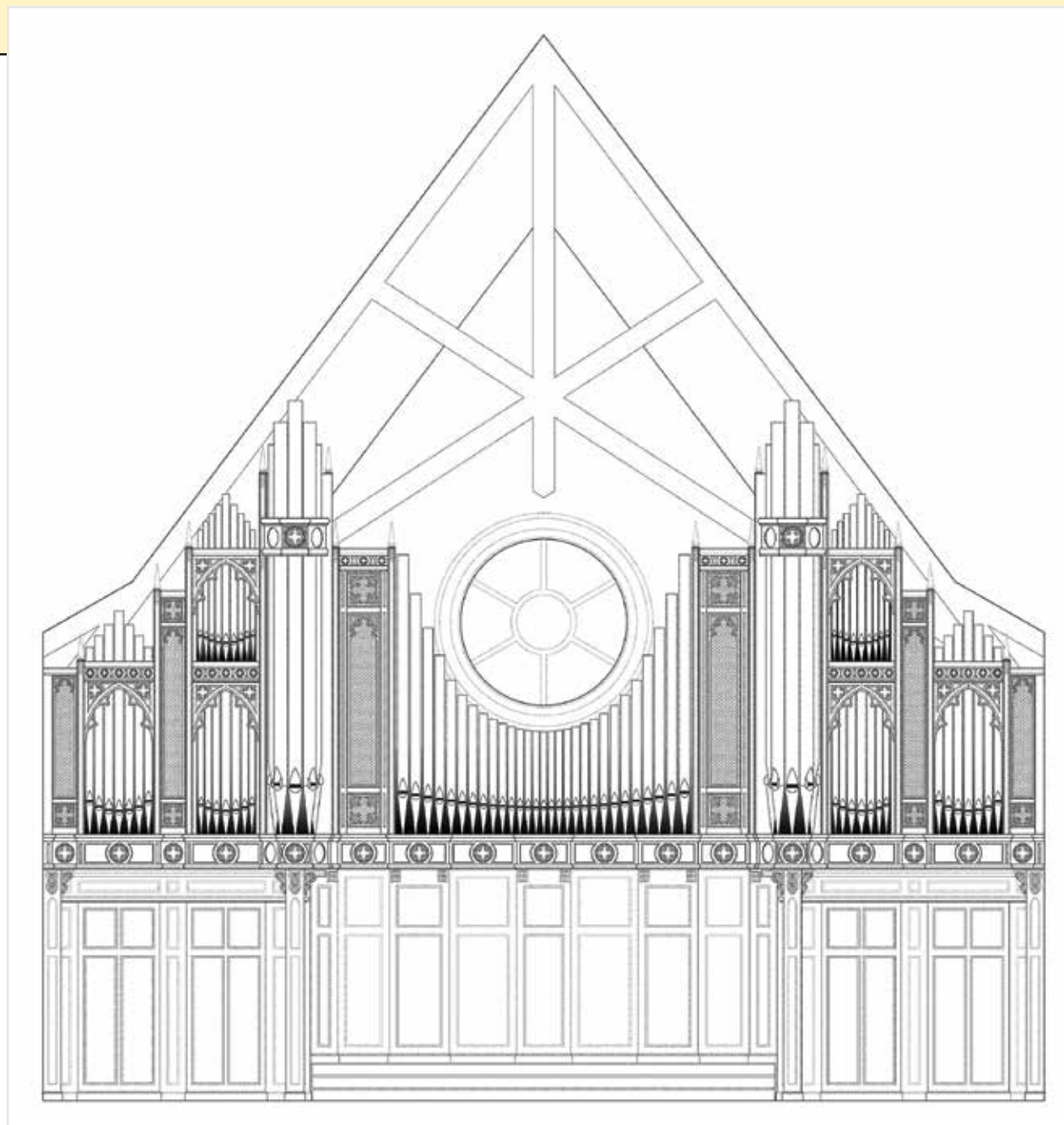
- Southern Baptist Theological Seminary, Louisville, Kentucky: the Aeolian-Skinner instrument representing two disparate time periods was recast as a new cohesive 115-rank organ in the American Eclectic style with an homage to its American Classic beginning.
- First Baptist Church, Hammond, Louisiana: new organ built after hurricane damage with some extant pipework.
- Druid Hills Presbyterian Church, Atlanta, Georgia: rebuilding of G. Donald Harrison Aeolian-Skinner organ with vintage Aeolian-Skinner additions to complete the original specification designed for the organ.
- First Baptist Church, Charleston, South Carolina: console rebuild with new relays, Positiv pipework, and other additions.
- Lucas Theatre, Savannah, Georgia: restoration and enlargement of Wurlitzer theater organ.
- Fox Theatre, Atlanta, Georgia: rebuild of four-manual “Mighty Mo” console and building of temporary console to be used during the rebuilding process.
- Episcopal Church of the Nativity, Dothan, Alabama: releathering and rebuilding of two-manual, 28-rank pipe organ by Angell Organ Company.
- Saint Jean Vianney Catholic Church, Baton Rouge, Louisiana: rebuilding and enlarging of Wicks organ.

### Current projects

- All Saints Episcopal Church, Thomasville, Georgia: new three-manual console.
- First Baptist Church, Griffin, Georgia: new four-manual console.
- Holy Spirit Lutheran Church, Charleston, South Carolina: new three-manual console.
- United States Air Force Academy, Protestant Cadet Chapel, Colorado Springs, Colorado: rebuild of historic three-manual, 83-rank Möller/Holtkamp organ.
- United States Air Force Academy, Catholic Cadet Chapel, Colorado Springs, Colorado: rebuild of historic three-manual, 36-rank Möller/Holtkamp organ.
- North Point Methodist Church, Hong Kong: new organ division and façade.
- Peachtree Christian Church, Atlanta, Georgia: complete rebuilding with a new chassis of 1930 Henry Pilcher’s Sons organ installed in sanctuary chancel.
- Our Lady of the Assumption Catholic Church, Brookhaven, Georgia: new four-manual, 62-rank pipe organ.
- Most Holy Trinity Catholic Chapel, West Point Military Academy, West Point, New York: new three-manual, 24-rank pipe organ.
- Fox Theatre, Atlanta, Georgia: phased rebuilding of “Mighty Mo” Möller theater organ (console previously rebuilt).

### Closing thoughts

Our work involves collaborating with people, their stewardship and faith. As a builder I have been privileged to attend many dedicatory concerts as well as morning church services. I must confess that as much as I have enjoyed the organ in recital, often I have taken far greater pleasure hearing the organ in a worship setting. This is not said to diminish the music brought forth by those who have played the organ in concerts, rather



CAD drawing of organ façade design for Our Lady of the Assumption Catholic Church in Brookhaven, Georgia

that hearing the organ taking its part in worship is a validation of the years of planning and work that go into such an instrument. Having been part of building an instrument that serves in worship is the greatest gift an organbuilder can have. It is a culmination of pride, passion, and a legacy that we are leaving behind to future generations.

The title “organbuilder” presumes long hours, travel, and a temporary suspension of personal lives. I am fortunate to have a skilled, dedicated staff who help sculpt the wood, zinc, lead, copper, and brass into poetry. Organbuilding is not the result of any single individual but of a team. A simple thank you is not enough for the colleagues I have the good fortune to work with.

We thank those congregations who have believed in us and treated us like extended family while we completed these instruments. They have buoyed us with their support and prayers and genuinely have become our friends and extended congregations.

I would be remiss if I did not single out my father and business partner, Art, for his work on behalf of the pipe organ industry and his role as mentor to me. In the late 1980s, there were changes in the governance and laws pertaining to National Electric Codes (NEC) and article 650, which regulates pipe organ wiring. Some of the existing code and many of the proposed changes would have been very problematic to American organbuilding. With support from the American Institute of Organ Building (AIO) and the American Pipe Organ Builders Association (APOBA), Art worked as a liaison between the NEC



Certificate from the NEC recognizing Arthur E. Schlueter, Jr., for 25 years of service

and the pipe organ industry for over twenty-seven years. He served on the code-making NEC panel for more than twenty-five years. This has resulted in a new set of appropriate electrical codes for the pipe organ industry that were accepted and adopted by the NEC and that we continue to work with to this current day.

I grew up in the firm and have watched it evolve and change over the years from a service company to a builder of instruments. The company has been dutifully led by my father. It is hard to imagine that post college, I have worked with Dad for over thirty-four years, during which time our roles have changed and evolved, with me moving toward a more forward management role over the last two decades. During our tenure together, I have been

given a tremendous amount of freedom to grow the firm and to provide the artistic guidance to the visual and tonal direction of the firm. Without Art’s support (and patience), the company and my career may well have taken a very different trajectory. A very sincere debt of gratitude is owed to him, the founder of this firm.

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## Reviews

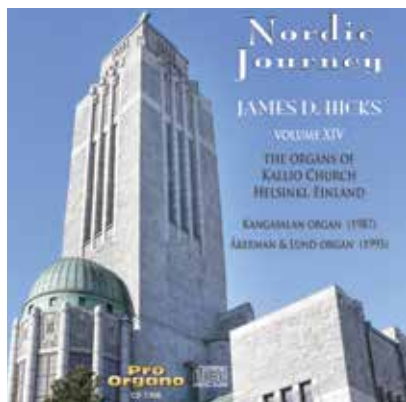
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ends in E Dorian, though it goes through many key changes in between.

The penultimate piece on the disc is Pierre Kunc's *Marche religieuse*. This comes from *Échos jubilaires des Maîtres de l'orgue, Pièces pour orgue ou harmonium, choisies et publiées par l'abbé H. Delépine*, Volume 2 (1929). The composition is in ternary form and features a beautiful and memorable melody that receives a wide range of harmonic treatments and modulates from E major to D-sharp major before settling down into B major.

The compact disc ends as it began, with one of Pierre Kunc's major works for organ, *Grand pièce symphonique*. In common with *Symphonie en re mineur* the dedication is to Kunc's teacher Eugène Gigout, and it attracted considerable interest when it first appeared in 1901 and was featured in recitals by Georges Jacob and Alexandre Guilmant, *inter alia*. Franck's composition of the same name, including its key of F-sharp minor, is a clear influence throughout. Also, as in Franck's piece, part of the development includes a fugal section. Kunc demonstrates great rhythmic energy including the use of hemiola. He utilizes the full tonal resources, both in dynamics and timbre, of the French symphonic organ.

Damin Spritzer, by her superb performance and choice of repertoire, does an excellent job of introducing the much-underrated music of Pierre Kunc. By my estimate the compact disc contains less than half of the total number of Kunc's *oeuvres* for organ, so is it too much to hope that Damin Spritzer might produce a second compact disc? In any case I thoroughly recommend this one.



**Nordic Journey, Volume XIV: The Organs of Kallio Church**

**Nordic Journey, Volume XIV: The Organs of Kallio Church, Helsinki, Finland, James D. Hicks. Pro Organo, CD 7306, \$17.98. Available from proorgano.com. Also available digitally for streaming and download from Apple Music, Spotify, Naxos Music Library, \$17.98.**

*Fuge med koralen "Hvo ene lader Herren råde,"* Fridthjov Anderssen (1876–1937); *Partita over "Kirken Er Et Gammelt Hus,"* Finn Viderø (1906–1987); *Jyddö-farfars bröllopsmarsch*, Mats Backman (b. 1963); *Chorale Prelude on "Herre Gud, ditt dyre navn og aere,"* Lasse Toft Eriksen (b. 1978); *Sen suven suloisuutta*, Jukka Kankainen (1932–2019), Katja Ceder, flute; *Das Holsteinische Orgelbüchlein* ("Präludium," "Tökkata," "Pas-sacaglia," "Fuge," "Fantasie," "Finale"), Hans Friedrich Micheelsen (1902–1973); *Bröllopsmarsch från Sund*, Mats Backman; *Hymni*, Toivo Elovaara (1907–1978), Hedi Viisa, kantele; *A Finnish Pastorale*, Kjell Mørk Karlsen (b. 1947); *Toccata over Te Deum*, Kjell Mørk Karlsen; *Dance Diptych* ("Danza sensuale," "Danza vig-oroza"), Olli Saari (b. 1991).

James D. Hicks came originally from Fredericksburg, Virginia. He lives and works out of Califon, New Jersey, and holds degrees in music from the Peabody Institute of Music of Johns Hopkins University, Yale University, and the University of Cincinnati. He has undertaken courses of instruction at the Royal School of Church Music in England and is also an Associate of the American Guild of Organists. He held liturgical positions throughout the eastern United States and in 2011 retired after twenty-six years' service at The Presbyterian Church of Morristown, New Jersey. He is recently completed *Nordic Journey*, Volume XV, "Baltic Sojourn," which features the organ of the Pauluskirche, Ulm, Germany, built by Gebrüder Link of Giengen an der Brenz as their Opus 535 of 1910.

A special focus of Hicks's work is the commissioning of new organ music by Nordic composers, and he has so far commissioned more than sixty works, some of which are included on the present recording, featuring the organs of Kallio Church, Helsinki, Finland—the Kangasalan organ of 1987 and the Åkerman & Lund organ of 1995.

The first track of the compact disc is *Fuge med koralen "Hvo ene lader Herren råde"* by Fridthjov Anderssen (1876–1937), a Norwegian organist based in Bodo, whose work displays a distinct neo-Romantic character. A particular emphasis of this compact disc is the organ music of Kjell Mørk Karlsen, and the second track is of a composer who particularly influenced Karlsen, the Danish organist Finn Viderø (1906–1987), who is probably the most famous composer on this compact disc. Kjell Mørk Karlsen spent the year 1982 in Denmark studying under Finn Viderø, whose "straightforward" approach had a profound influence on him. Karlsen is a Norwegian composer who shows, however, a strong affinity with the works of the celebrated Finnish composer Jean Sibelius. This influence is particularly apparent in Hicks's commission for this compact disc, *A Finnish Pastorale*, as well as in Karlsen's *Toccata over Te Deum*, an animated piece showing similar influences.

The disc includes two organ arrangements of Finnish wedding marches by Mats Backman, a pianist and organist based in Åland, Finland. *Jyddö-farfars Gustav Gustafsson* (1811–1886), a fiddle player in Föglö, a municipality in Åland, composed the first, *Wedding March of the Grandfather of Jyddö* (*Jyddö-farfars bröllopsmarsch*). Gösta Bryggman (1897–1972) was another fiddle player who came from Sund, also a municipality in Åland, and who composed the *Wedding March from Sund* (*Bröllopsmarsch från Sund*).

The Danish organist and composer Lasse Toft Eriksen studied organ and composition at Aarhus and Esbjerg and is now organist at the Treenighedskirken in Esbjerg, where there is a three-manual organ by Frederiksborg Orgelbyggeri, 1966, and P. Bruhn & Søn, 1991. His publications include the didactical *Organ for Dummies*. *Chorale Prelude on "Herre Gud, ditt dyre navn og aere"* takes as its basis a Norwegian hymn that is very popular in Denmark. Although the piece calls for full organ, James Hicks uses varied registrations, including at one point soloing out the melody in imitation of the Norwegian folk instrument, the Hardanger fiddle. This instrument is like a violin except that it has eight or nine strings instead of the violin's four and is made of thinner wood.

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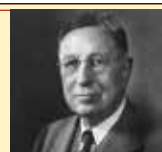
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## Reviews

### ► page 22

The Klemetti Institute began in 1953 under its founder, Arvo Vainio (1901–1979). It was originally a choral institution but soon expanded to include many different musical forces, vocal and instrumental. Jukka Kankainen (1932–2019) was born in Viborg, Finland, taught at the Klemetti Institute from 1964, and became its director in 1972. Most of Kankainen's compositions are unsurprisingly choral as befits the institute, but among his other works is *Sen suven suloisuutta* (The Sweetness of that Summer), which is appropriate to this recording and in which James Hicks accompanies flautist Katja Ceder on the organ.

Hans Friedrich Micheelsen (1902–1973) hailed from Holstein, a part of Germany that formerly belonged to Denmark. He studied under Paul Hindemith at the Hochschule für Musik in Berlin and later moved to Hamburg, where he lectured at the State School of Church Music and additionally held posts as an organist. *Das Holsteinische Orgelbüchlein* ("Präludium," "Toku-kata," "Passacaglia," "Fuge," "Fantasie," "Finale") reflects the influence of Hindemith in its fourth- and fifth-based harmonies and celebrates Micheelsen's Danish and German ancestry. The influence of J. S. Bach is also apparent in several of the movements.

Toivo Elovaara (1907–1978) was a Finnish composer who spent most of his career working as a teacher and organist in Helsinki. Most of his music exists only in manuscript form. Elovaara wrote *Hymni* for organ and kantele as a memorial to a deceased colleague in 1949. As one might expect, sadness pervades this piece. The kantele is a zither-type instrument with five or six strings. Here, James Hicks plays the organ, while Hedii Viisma plays the kantele.

The final work on this compact disc is Olli Saari's *Dance Diptych*, another of James Hicks's commissions. Olli Saari (b. 1990) has master's degrees in church music and organ performance from the Sibelius Academy, where he also studied music theory and composition. He is based in Helsinki as an organist and composer. *Dance Diptych* comprises "Danza sensuale" and "Danza vigorosa."

James D. Hicks's playing on this compact disc is, as usual, impeccable. It worthily takes its place among the other recordings in the Nordic Journey series.

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

### New Organ Music

*Partita on Foundation*, by Charles Callahan. MorningStar Music Publishers, MSM-10-198, \$13.50. Available from [morningstarmusic.com](http://morningstarmusic.com).

The majestic hymntune FOUNDATION first appeared in print in the 1830s and has remained a staple of church hymnody. Charles Callahan's latest set of variations treats the tune with the dignity it deserves. The seven variations open with a powerful "Prelude" that gradually softens as it leads to the first of two *bicinia*. The *bicinium* began as a Renaissance composition in two voices designed for the teaching of counterpoint. In this one, a melody is played against a continuous eighth-note pattern that is contrapuntally inverted for the second *bicinium*. In keeping with the Renaissance spirit, the next variation is a *fauxbourdon*. While not adhering strictly to the standard definition of *fauxbourdon*, the manual parts often make use of

inverted chords. As is often the case in his partitas, Callahan includes a "Trio" as the next variation, allowing for some colorful registrations, especially if a Zimbelstern is available. The set concludes with a quiet "Meditation" followed by a stirring "Postlude" that recalls the opening movement. Extremely useful for both worship services and recitals.

**Great British: 13 Stücke/13 Pieces, Tambling Orgelwerke, Heft 4, by Christopher Tambling. Dr. J. Butz Musikverlag, BU 3064, €16. Available from [butz-verlag.de](http://butz-verlag.de).**

The fourth volume of the organ music of Christopher Tambling (1964–2015) continues the Butz Verlag dedication to bringing great organ music back into the public realm. Tambling was a prolific composer whose music enjoyed great popularity in Britain and beyond. The editor offers this brief biography:

Educated at Christ's Hospital, Horsham, Tambling had organ scholarships to Canterbury Cathedral and St. Peter's College, Oxford. Following these, he held the post of city organist of Perth where he conducted the Perth Symphony Orchestra. He later served as organist and music director of the Catholic college of Downside, where he directed the 90-voice Schola Cantorum. He retired in 2015.

This collection features twelve character pieces that offer something for every taste. Included are festive selections such as "Royal Knights" (a ceremonial march), "Bishop's Fanfare," "Fanfare in Five," and "A Trumpet Gavotte," as well as quieter pieces such as "Highland Chapel," "Reverie," and "Arietta." Other works are entitled "Trumpet Major," "Fugue on an old German Theme," "Sortie," and "Postlude on a Theme by Orlando Gibbons." The remaining work, "Teapot Tune," is a sprightly romp for the trumpet stop. For those unfamiliar with Tambling's *œuvre*, this collection will serve as a solid introduction to the incredibly varied output of this fine composer.

**The Silver Seraphim, by Daniel E. Gawthrop. Subito Music Corporation, 80202203, \$11.95. Available from [subitomusic.com](http://subitomusic.com).**

Daniel E. Gawthrop's *The Silver Seraphim* is a joyful work styled as a trumpet tune. In six sections, the work opens with a jaunty melody played on a louder registration (possibly a solo stop), followed by a section in which the melody is exchanged between two manuals. A slower section using flutes follows before material from the two previous sections returns; a coda combines the sounds of earlier sections.

**Fantasy on Brother James' Air, by Daniel E. Gawthrop. Subito Music Corporation, 80202206, \$10.95. Available from [subitomusic.com](http://subitomusic.com).**

Daniel Gawthrop's reimagining of the well-loved tune, BROTHER JAMES' AIR, is a tripartite work whose bookends are replete with Romantic harmonies. The warm sounds of strings and celeste stops accompany a melodic line that uses flutes and principals. The middle section changes completely in style and tone; with a Baroque trio texture, including a gap registration of flutes at 8' and 2' pitch, its dancing rhythm accompanies a more relaxed melodic line. Completing this texture is a steadily moving *pizzicato* cello line. When the opening warmer sounds return, the composer modulates using colorful chromaticism to enhance the harmony enveloping this classic tune.

—Steven Young  
Taunton, Massachusetts

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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  
**Frederick Teardo**; Cathedral of the Advent, Birmingham, 5/9, 7 pm

### ARIZONA

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

### CALIFORNIA

**Alcée Chriss**; St. Margaret's Episcopal, Palm Desert, 4/16, 7 pm  
**Bradley Hunter Welch**; La Jolla Presbyterian, La Jolla, 4/28, 4 pm  
Cathedral Choir School concert; Cathedral of St. Mary of the Assumption, San Francisco, 5/5, 4 pm  
**Christopher Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, 5/12, 4 pm  
**David Jonies**, with Ensemble Continuo, Duruflé, *Requiem*; Cathedral of Christ the Light, Oakland, 5/24, 8 pm  
**David Hirst**; Cathedral of St. Mary of the Assumption, San Francisco, 5/26, 4 pm  
**Bruce Neswick**; St. James Episcopal, Los Angeles, 5/26, 6 pm  
**Alcée Chriss III**; Performing Arts Center, San Luis Obispo, 5/31, 7:30 pm

### CONNECTICUT

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  
**Scott Lamlein**; St. John's Episcopal, West Hartford, 5/5, 12:30 pm  
**Bruce Neswick**; Woolsey Hall, Yale University, New Haven, 5/5, 4 pm  
hymn festival  
**James O'Donnell**; Calvary Episcopal, Stonington, 5/18, 3 pm  
**James O'Donnell**; St. Paul's Episcopal Church on the Green, Norwalk, 5/24, 7 pm

### DISTRICT OF COLUMBIA

Choral Evensong; St. Paul's, K Street, Washington, 4/28, 4 pm  
Choral Evensong; St. Paul's, K Street, Washington, 5/12, 4 pm  
Cathedral Choral Society; Washington National Cathedral, Washington, 5/19, 4 pm  
Choral Evensong; St. Paul's, K Street, Washington, 5/26, 4 pm

### FLORIDA

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

### GEORGIA

**Alcée Chriss**; First United Methodist, Marietta, 4/27, 7 pm  
**Scott Atchison & Oliver Brett**; Peachtree Road United Methodist, Atlanta, 5/1, 1 pm  
Kinnara; Peachtree Road United Methodist, Atlanta, 5/3, 7 pm  
**Ted Babbitt**; Peachtree Road United Methodist, Atlanta, 5/8, 1 pm  
**Alan Morrison & others**; Spivey Hall, Morrow, 5/12, 3 pm  
**Justin Maxey**; Peachtree Road United Methodist, Atlanta, 5/15, 1 pm  
**Jack Mitchener**; Cathedral of St. Philip, Atlanta, 5/19, 3:15 pm  
**Sean Vogt**; Peachtree Road United Methodist, Atlanta, 5/22, 1 pm  
**Caroline Robinson**; Reinhardt University, Waleska, 5/23, 7:30 pm

### ILLINOIS

Mendelssohn, *Elijah*; First Presbyterian, Arlington Heights, 4/21, 4 pm  
**David Jonies**, with Heritage Choral Oak Park; St. John's Lutheran, Lombard, 4/21, 7:30 pm  
**John W. W. Sherer**; Fourth Presbyterian, Chicago, 4/26, 12:10 pm  
William Baker Festival Singers; St. Chrysostom's Episcopal, Chicago, 4/28, 3 pm  
**Christopher Urban**; First Presbyterian, Arlington Heights, 5/1, 12:10 pm  
• **Jason Roberts**, silent film accompaniment, *The Hunchback of Notre Dame*, *The Navigator*; St. Pauls UCC, Chicago, 5/3, 7:30 pm  
Choral Evensong; St. James Episcopal Cathedral, Chicago, 5/5, 4 pm  
Rachmaninoff, *Vespers*; Rockefeller Memorial Chapel, University of Chicago, Chicago, 5/9, 7:30 pm  
**Bryan Anderson**; Southern Illinois University, Carbondale, 5/17, 7:30 pm

### INDIANA

**Stephen Schnurr**; St. Paul Catholic Church, Valparaiso, 5/10, 7 pm  
**Robert McCormick**; Northminster Presbyterian, Indianapolis, 5/24, 6:30 pm  
hymn festival

### KANSAS

**Lynne Davis**; Wichita State University, Wichita, 5/1, 5:15 pm

### KENTUCKY

**Clif Cason**; Central Christian, Lexington, 5/19, 4 pm

### LOUISIANA

**Jens Korndörfer**; First Methodist, Shreveport, 4/21, 5 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  
**Ken Cowan**; Emmanuel Episcopal, Chestertown, 5/10, 7:30 pm  
**Damin Spritzer**; Grace United Methodist, Hagerstown, 5/19, 4 pm

### MASSACHUSETTS

**Damin Spritzer**; All Saints Episcopal, Worcester, 4/21, 4 pm  
**Gail Archer**; St. John the Baptist Catholic Church, Peabody, 4/28, 3 pm  
**Justin Murphy-Mancini**, with orchestra, Saint-Saëns, *Symphony No. 3*; Methuen Memorial Music Hall, Methuen, 5/18, 7:30 pm; 5/19, 3 pm  
Young Artists Showcase; Methuen Memorial Music Hall, Methuen, 5/22, 7:30 pm  
**Brink Bush**, with Mitchell Bush; Methuen Memorial Music Hall, Methuen, 5/29, 7:30 pm

### MICHIGAN

Choral Evensong; Cathedral of St. Paul, Detroit, 4/28, 4 pm  
Ascension Evensong; Cathedral of St. Paul, Detroit, 5/9, 7 pm

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## Calendar

**Alcée Chriss III**; Christ Church Cranbrook, Bloomfield Hills, 5/21, 7 pm

### MINNESOTA

VocalEssence; Plymouth Congregational, Minneapolis, 5/3, 7:30 pm

### MISSOURI

**Johann Vexo**; First Presbyterian, Kirkwood, 5/4, 7:30 pm

### NEW YORK

**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

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, 5/2, 7:30 pm

TENET; St. Malachy's—The Actor's Chapel, New York, 5/4, 7:30 pm

Vivaldi, *Gloria*, Bach, *Magnificat*; St. Agnes Catholic Cathedral, Rockville Centre, 5/5, 7:30 pm

**Nathan Laube**; Grace Episcopal, Utica, 5/10, 7 pm

Choral concert with Modus Operandi Orchestra; St. Thomas Church Fifth Avenue, New York, 5/16, 7:30 pm

**Naomi Gregory**, with Baroque violin; Memorial Art Gallery, Rochester, 5/16, 7:30 pm

**David Hurd**; St. James-the-Less Episcopal, Scarsdale, 5/19, 3 pm

Verdi, *Requiem*; St. Ignatius Loyola Catholic Church, New York, 5/22, 8 pm

New York Philharmonic, Mozart, *Requiem*; David Geffen Hall, New York, 5/23, 7:30 pm; 5/24, 8 pm; 5/25, 8 pm; 5/28, 7:30 pm

### NORTH CAROLINA

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

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

Ascension Evensong; Duke Chapel, Duke University, Durham, 5/9, 7 pm

### OHIO

**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

**Douglas Cleveland**; Presbyterian Church, Coshocton, 5/5, 3 pm

### OKLAHOMA

**Colin MacKnight**; First United Methodist, Tulsa, 4/30, 7:30 pm

### PENNSYLVANIA

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

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

**Monica Berney**; Kimmel Center, Philadelphia, 5/4, 5 pm

**Nathan Laube**; Pine Street Presbyterian, Harrisburg, 5/5, 4 pm

**Olivier Latry**, with Philadelphia Orchestra, Salonen, *Sinfonia Concertante*; Kimmel Center, Philadelphia, 5/16, 10:30 am open rehearsal, 7:30 pm concert; 5/17, 2 pm concert; 5/18, 8 pm concert

### SOUTH CAROLINA

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

**Alcée Chriss III**; The Citadel, Charleston, 5/27, 7 pm

### TENNESSEE

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

Choral Evensong; St. George's Episcopal, Nashville, 5/12, 5 pm

**Ken Cowan**; First Presbyterian, Franklin, 5/19, 7 pm

### TEXAS

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

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

**Diane Meredith Belcher**; Chapel of the Incarnate Word, San Antonio, 5/19, 3 pm

### UTAH

**Diane Meredith Belcher**; The Tabernacle at Temple Square, Salt Lake City, 5/3, 7:30 pm

### VIRGINIA

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

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

**The Chenault Duo**; Christ & St. Luke's Episcopal, Norfolk, 5/12, 4 pm

### WASHINGTON

**Douglas Cleveland**; First Presbyterian, Vancouver, 4/28, 2 pm

**James O'Donnell**; St. James Catholic Cathedral, Seattle, 5/10, 7:30 pm

### WISCONSIN

**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

**Henry Dangerfield**; Shrine of Our Lady of Guadalupe, La Crosse, 5/11, 3 pm

### AUSTRIA

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

### CANADA

**Nathan Laube**, works of Liszt; Winspear Centre for Music, Edmonton, AB, 5/14, 7:30 pm

**Isabelle Demers**; Maison Symphonique, Montréal, QC, 5/25, 2:30 pm

**Isabelle Demers**, with orchestra; Maison Symphonique, Montréal, QC, 5/28, 7:30 pm; 5/29, 7:30 pm; 5/30, 7:30 pm

### FRANCE

**Sophie-Véronique Cauchefer-Choplin & Laurent Coulondre**; Église St.-Sulpice, Paris, 5/15, 8:30 pm

**Karol Mossakowski**; Église St.-Sulpice, Paris, 5/26, 4 pm

### GERMANY

**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

**Judith Bothe**; Kathedrale, Dresden, 5/8, 8 pm

**Sebastian Freitag**; Kreuzkirche, Dresden, 5/15, 8 pm

**Magne H. Draagen**; Frauenkirche, Dresden, 5/22, 8 pm

**Paul Lammers**, with electric guitar; Marienbasilika, Kevelaer, 5/24, 8 pm

**Albrecht Koch**; Frauenkirche, Dresden, 5/29, 8 pm

### UNITED KINGDOM

**Benjamin Newlove**; St. Michael's Cornhill, London, 4/15, 1 pm

**Evan Lawrence**; Grosvenor Chapel, Mayfair, London, 4/16, 1:10 pm

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

**Joshua Ryan**; Methodist Central Hall, London, 4/21, 3 pm

**Makoto James**; St. Michael's Cornhill, London, 4/22, 1 pm

**Jonathan Rennert**; St. Michael's Cornhill, London, 4/29, 1 pm

**James Johnson**; Grosvenor Chapel, Mayfair, London, 4/30, 1:10 pm

**Luke Bond**; St. Lawrence Church, Alton, 5/2, 8 pm

**Timara Easter**; Emmanuel Church, Wyld Green, Sutton Coldfield, 5/3, 1 pm

**Tom Winpenny**; St. Lawrence Church, Alton, 5/7, 8 pm

**Travis Baker**; Reading Town Hall, Reading, 5/13, 1 pm

**Christopher Saward**; Welsh Church, London, 5/15, 1:05 pm

**Simon Lawford**; Methodist Central Hall, London, 5/19, 3 pm

**Damin Spritzer**; St. John the Evangelist Catholic Church, Islington, London, 5/25, 7:30 pm



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CAROLYN SHUSTER FOURNIER, St. Bride's Episcopal Church, Glasgow, UK, October 1: Dialogue sur les grands jeux (*Veni Creator*), de Grigny; *Komm, heiliger Geist, Herre Gott*, BuxWV 200, Buxtehude; *In dir ist Freude*, BWV 615, Bach; *Pièce in g*, Chauvet; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces pour Grand Orgue*, no. 3), Franck; Scottish Eclogue (*Ten Pieces*, op. 48, no. 4), Salomé; Les anges (*La Nativité du Seigneur*), Messiaen; *Postlude pour l'Office des Complies*, AWV 13, Alain; Grand Chœur alla Händel (*Pièces dans différents styles*, op. 18), Guilmant.

Cathédrale Notre-Dame, Rouen, France, October 7: Grand Chœur alla Händel (*Pièces dans différents styles*, op. 18), Guilmant; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces pour Grand Orgue*, no. 3), Franck; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; Te lucis ante terminum (*Le Tombeau de Titelouze*, op. 38, no. 5), Dupré; *Postlude pour l'Office des Complies*, AWV 13, Alain; Ave Maris Stella (*Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré; Ave Maria, Ave Maris Stella (*Trois Paraphrases Grégoriennes*, op. 5, no. 2), Langlais; A solis ortus cardine (*Le Tombeau de Titelouze*, op. 38, no. 3), Dupré; Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

JILLIAN GARDNER, Cadet Chapel, West Point, NY, October 22: *Festival Toccata*, Fletcher; *Give Me Jesus*, Osterman; Grande valse villageoise (*The Sleeping Beauty*, op. 66, no. 6), Tchaikovsky, transcr. Gardner; Rhapsody in D-flat (*Three Rhapsodies*, op. 17, no. 1), Howells; Flight of the Hummingbird, Dialogue of the Mockingbirds (*Douze Courtes Pièces*, op. 68, nos. 5, 6), Laurin; *Prelude and Fugue in D*, BWV 532, Bach; *Jurassic Park*, Williams, transcr. Gardner; Adagio, Final (*Symphonie VI in g*, op. 42, no. 2), Widor.

MYLES HAYDEN, St. Lorenz Lutheran Church, Frankenmuth, MI, Oc-

tober 29: *Introduction and Passacaglia in d*, Reger; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, Reger.

MICHAEL HEY, Cathedral of the Sacred Heart, Richmond, VA, October 13: *Scherzo Symphonique*, Cochereau, transcr. Filsell; *Passacaglia and Fugue in c*, BWV 582, Bach; *Variations on an Original Theme*, Roberts; *Passacaille (Piano Trio in a)*, Ravel, transcr. Hey; *Scherzo (Symphonie II in e*, op. 20), Vi-erne; Allegro (*Symphonie VI in g*, op. 42, no. 2), Widor.

CHRISTOPHER HOULIHAN, Asbury United Methodist Church, York, PA, October 1: *Prelude and Fugue in a*, BWV 543, Bach; *Trois Pièces*, op. 29, Pierné; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *The Dancing Pipes*, Dove; Andante sostenuto (*Symphonie gothique*, op. 70), Toccata (*Symphonie V in f*, op. 42, no. 1), Widor.

DAVID JONIES, St. Paul Catholic Cathedral, Pittsburgh, PA, October 24: *Prelude and Fugue in D*, BWV 532, Bach; *Tiento partido de mano derecho de 1° Tono*, Cabanilles; *Concert Suite*, op. 39, Piechler; Lobe den Herren, den mächtigen König der Ehren (*Dreissig Kleine Choral-Vorspiele*, op. 135a, no. 15), Morgenglanz der Ewigkeit, Nun danket alle Gott (*Choralvorspiele*, op. 79b, nos. 4, 11), Reger.

BÁLINT KAROSI, Westminster Presbyterian Church, Charlottesville, VA, October 20: *Toccata XVI in C*, FbWV 116, Froberger; *Ein feste Burg ist unser Gott*, Praetorius; *Partita: Wer nur den lieben Gott lässt walten*, Böhm; *Allein Gott in der Höh sey Ehr*, SwWV 299, Sweelinck; *Ein feste Burg ist unser Gott*, BWV 720, Ricercare à 6 voci (*Musical Offering*, BWV 1079), Bach; No. 2 in A (*Preludes and Fugues on B-A-C-H*), Karosi; *Con-*

*certo in F*, op. 4, no. 5, HWV 293, Handel; *Een Vaste Burg is onze God*, Zwart.

St. Thomas Church Fifth Avenue, New York, NY, October 29: *Toccata XVI in C*, FbWV 116, Froberger; *Ein feste Burg ist unser Gott*, Praetorius; *Wer nur den lieben Gott lässt walten*, Böhm; *Ein feste Burg ist unser Gott*, BWV 720, Bach; *Preludes and Fugues on B-A-C-H*, Karosi; *Een Vaste Burg is onze God*, Zwart.

KAREN SCHNEIDER KIRNER, with choir, St. James Episcopal Church, Black Mountain, NC, November 3: Fanfare (*La Péri*), Dukas; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *Crown Imperial*, Walton; Larghetto, Allegro (*Organ Concerto in F*, HWV 295), Handel, transcr. Dupré; *Fugue on Hannover*, Stirling; *Capriol Suite*, Warlock; Ps. 118: *This is the Day*, Kirner; *Toccata and Fugue in d*, BWV 565, Bach; Cortège et litanie (*Quatre Pièces*, op. 19, no. 2), Dupré; Naïdes (*24 Pièces de fantaisie*, Quatrième suite, op. 55, no. 4), Vierne; *The Call of the Gospel/Highland Cathedral*, Warner; *Carillon on a Ukrainian Carol*, Near; *Toccata (Symphonie V in f*, op. 42, no. 1) Widor.

EUGENE LAVERY, Cathedral of the Madeleine, Salt Lake City, UT, October 15: Alla Hornpipe (*Water Music*), Handel, transcr. Guillou; *Corrente Italiana*, Cabanilles; *Prelude and Fugue in a*, BWV 543, Bach; *Variations on Jesu, Dulcis Memoria*, French.

WILLIAM JAMES LAWSON, Main Street Baptist Church, Binghamton, NY, October 10: *Georgian Suite*, op. 81, Jackson; *Suite "Laudate Dominum"*, Hurford; *Suite in C (Delaware Suite)*, Schelat; *Archangel Suite*, Phillips.

LUDGER LOHMANN, St. John Bosco Church, Gdansk, Poland, October 6: *Fantasie und Fuge über den Choral Halleluja! Gott zu loben, bleibe meine*

Seelenfreud (*Drei Choralfantasien*, op. 52, no. 3), Reger; *Orgelverse über Hilf, Herr meines Lebens*, Janca; *Passacaglia über einen finnischen Choral*, op. 41, no. 3, Raphael; *Benedictus (Zwölf Stücke*, op. 59, no. 9), *Fantasie und Fuge in d*, op. 135b, Reger.

St. Helena Kyrka, Skövde, Sweden, October 15: *Praeludium in C*, BuxWV 137, *Praeludium in g*, BuxWV 148, Buxtehude; *Hommage à Dietrich Buxtehude*, Eben; *Fantasia in a*, Byrd; *A Fancy*, Danksagmüller; *Toccata and Fugue in d*, BWV 538, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Von Gott will ich nicht lassen (52 Choralvorspiele*, op. 67, no. 42), *Toccata in d*, *Fugue in D (Zwölf Stücke*, op. 59, nos. 5, 6), Reger.

Vaasa Church, Göteborg, Sweden, October 21: *Fantasia und Fuge über den Choral Halleluja! Gott zu loben, bleibe meine Seelenfreud (Drei Choralfantasien*, op. 52, no. 3), *Introduktion, Variationen, und Fuge über ein Originalthema* op. 73, *Fantasie und Fuge in d*, op. 135b, Reger.

JOSEPH O'BERRY, Cathedral of St. Philip, Atlanta, GA, October 8: Allegro Maestoso (*Sonata in G*, op. 28), Elgar; Pavanne (*Rhythmic Suite*), Elmore; Rhapsody No. 1 (*Three Rhapsodies*, op. 17), Paeon (*Six Pieces for Organ*, no. 3), Howells.

CAROLINE ROBINSON, Cathedral of St. Philip, Atlanta, GA, September 10: *Toccata*, Wilson; *Fantaisie No. 2 in D-flat*, op. 101, Saint-Saëns; *Deuxième Fantaisie*, JA 117, Alain; *Te Deum*, op. 11, Demessieux.

KENT TRITTE, Grace United Methodist Church, Spencer, IA, September 20, and Cathedral of St. John the Divine, New York, NY, September 24: *A Prophecy*, Pinkham; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Fantasy*, E. Hancock; *Passacaglia (Organ Sonata No. 1)*, Coleman; *Prelude and Fugue in g*, (*Trois Préludes et Fugues*, op. 7, no. 3), Dupré.

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**The Tracker**—quarterly journal of the Organ Historical Society ([www.OrganHistoricalSociety.org](http://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](http://www.PipeOrganDatabase.org)), an on-line catalog of books, music and recordings ([www.OHSCatalog.org](http://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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