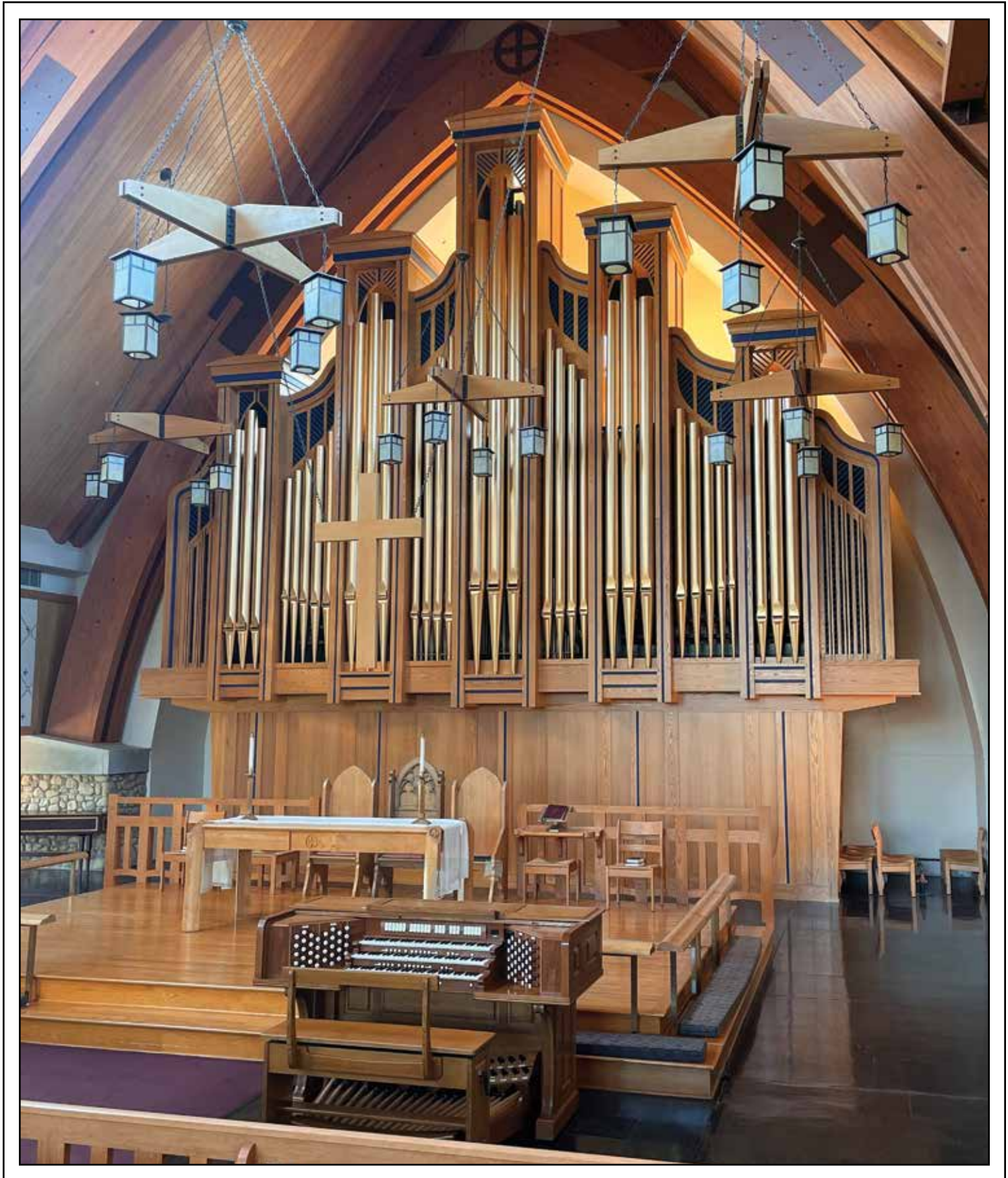


THE DIAPASON

DECEMBER 2023



Saint John's Episcopal Church
Johnson City, Tennessee
Cover feature on pages 18-19

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CONTENTS

FEATURES

Spotlight on Improvisation, Part 4: an Interview with Dorothy Papadakos
by Robert McCormick 12

The Organ Works of Buxtehude and Bruhns
by Michael McNeil 15

NEWS & DEPARTMENTS

Editor's Notebook 3

Here & There 3

Carillon News 4

Nunc Dimittis 8

In the wind . . . by John Bishop 10

REVIEWS

New Recordings 20

CALENDAR

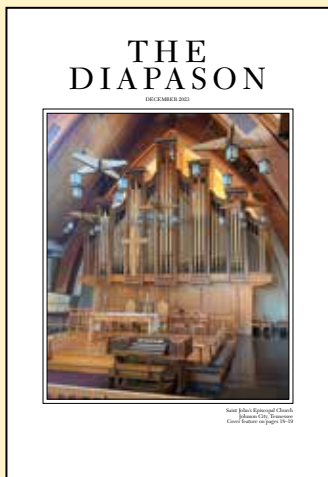
23

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Patrick J. Murphy & Associates Organbuilders, Stowe, Pennsylvania; Saint John's Episcopal Church, Johnson City, Tennessee 18

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In the wind . . .

GAVIN BLACK
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Editor's Notebook

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As we approach the holidays, a subscription to THE DIAPASON makes the perfect gift that recurs monthly for friends who share your interest in the organ, church music, harpsichord, and carillon. We have extended our promotional offering of Acis and Raven CDs for new and gift subscriptions (print and digital) through December 31. Receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. (New and gift student subscriptions receive one free CD for a one-year subscription.) Visit www.thediapason.com/subscribe.

In this issue

Robert McCormick provides the fourth installment of his series of interviews with organists about the art of improvisation, leading discussion with Dorothy Papadakos. Michael McNeil explores the organ works of Dieterich Buxtehude and Nicolaus Bruhns, focusing on how modern editors can rethink what we know from the oldest extant scores in tablature. John Bishop, in "In the Wind. . .," relates how organ parts large and small are managed with the installation, repair, and dismantling of a pipe organ.

This month's cover feature is the Patrick J. Murphy & Associates organ recently completed for Saint John's Episcopal Church,

Here & There

People



Paul Jacobs

An article by **Paul Jacobs**, "A Solo Organ Spectacular: Six Trio Sonatas for Organ (Late 1720s), By Johann Sebastian Bach," appeared in the October 21 issue of *The Wall Street Journal*, page C014. For information: pauljacobsorgan.com.



James Kibbie

James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording, the 22nd in the series, is Karl Osterland's *Pastorale*, available in MP3 format at www.umich.edu/~jkibbie.



William James Lawson (photo credit: Curt Lawson)

William James Lawson marked his fiftieth year as a church organist and recitalist on October 8 by performing the first of two recitals at Main Street Baptist Church, Binghamton, New York. The program consisted of four organ suites by modern American and English composers: *Georgian Suite*, opus 81, by Francis Jackson (1917–2022); *Suite "Laudate Dominum"* by Peter Hurford (1930–2019); *Suite in C (Delaware Suite)* by David Schelat (b. 1955); and *Archangel Suite* by Craig Phillips (b. 1961). The program was performed on the church's Russell & Company instrument of three manuals, 32 ranks. Lawson is organist of Main Street Baptist Church and is an instructor of organ, harpsichord, and voice at Binghamton University.

The second recital in the series, titled "The Danish Organ," will be performed in May 2024. For information: mainstreetbaptist.net.

Organbuilders

Saint John's Abbey Organ Builders, Collegetown, Minnesota, began operations in October 2023 as a continuation of Pasi Organ Builders, occupying a new 30,000-square-foot Abbey Woodshop along with Saint John's Abbey Woodworking and Abbey Artisans. Under the artistic leadership of Martin Pasi, Abbey

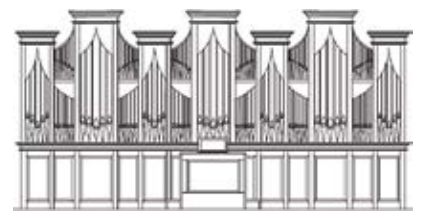


Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

Johnson City, Tennessee. The story of the instrument is a happy one, as it began its life serving the First Presbyterian Church of Reading, Pennsylvania. When that church moved, the organ needed a new home, and has found just that in a new state.

Gruenstein Award

Nominations for THE DIAPASON's third **Gruenstein Award**, recognizing the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2024, are being accepted through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the September issue. All materials are to be submitted to Stephen Schnurr at sschnurr@sgcmail.com. ■



Rendering of Saint John's Abbey Organ Builders Opus 1, St. Michael the Archangel Catholic Church, Leawood, Kansas

Organ Builders will be a fully functioning training workshop, building and maintaining organs with an eye toward cultivating future generations of organbuilders and technicians formed in traditional handcrafts. The first apprentice cohort will join the team early in 2024.

Saint John's Abbey Organ Builders has signed its first contract with St. Michael the Archangel Catholic Church, Leawood, Kansas, for a mechanical-action organ of 45 stops over three manuals and pedal, to be completed in 2025. The tonal scheme for the instrument is inspired by 18th-century abbey organs of central Europe, filtered through Pasi's distinctive personal style. It will be housed in a wide case with the Hauptwerk (Great) division in the center, flanked by two Seitenwerk (side) divisions in swell enclosures. The Pedal division will reside behind the main case, and the organist will be able to accompany and direct the choir from a reversed, detached console. More information at sjaorgans.org.

Schantz Organ Company, Orrville, Ohio, has completed a project at St. Thomas More University Parish and Student Center in Norman, Oklahoma, located on the University of Oklahoma campus. The console shell and 30 ranks of pipes came from Skinner Organ Company Opus 422 (1923). Opus 422 was built for First Presbyterian Church, Stamford, Connecticut, and was later in the Presbyterian Church of Dover, Delaware. Schantz built a new Choir 8'

► page 4

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

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► page 3



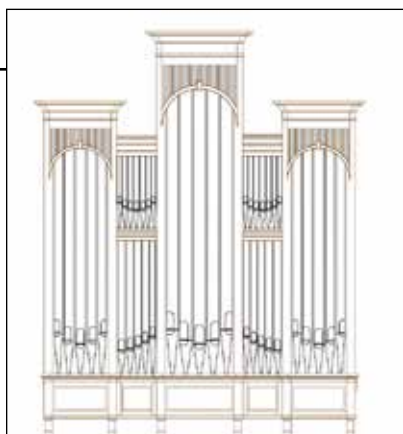
Schantz organ, St. Thomas More University Parish and Student Center, Norman, Oklahoma

Tromba, extended to 16' in the Pedal, to complete the instrument. The entire mechanism is new, including keyboards.

Nolan Reilly, now director of music and diocesan musician at the Cathedral of Our Lady of Perpetual Help, Oklahoma City, Oklahoma, was the musician at St. Thomas More at the time of this project and was integrally involved in all that brought this project to life. Dan Clayton served as acoustical consultant. Eric Gastier, Schantz staff architect, provided the organ layout and designed the non-speaking casework.

A dedication recital was presented by Nathan Laube. For information: schantzorgan.com.

Schoenstein & Co., Benicia, California, is building a three-manual, 46-rank organ for Church of the Good Shepherd, Corpus Christi, Texas. Built in 1950, the Spanish-Mission-Revival building seats about 500 and offers a warm, balanced acoustic for voice and organ. The Episcopal parish and day school use the church every day for services, school events, and musical performances. Opus 185 will consist of a four-division chancel organ and an enclosed antiphonal organ in the rear gallery. The Swell will include



Rendering of Schoenstein & Co. Opus 185, Church of the Good Shepherd, Corpus Christi, Texas

double enclosure for the chorus reeds (32', 16', 8', and 4') and mixture.

Church of the Good Shepherd's previous organ was designed by James B. Jamison. Subsequent alterations obscured Jamison's tonal concept. Rector Milton Black, organist Mi Ou Lee, and consultant Ken Cowan have guided the project. For information: schoenstein.com.

Anniversaries



Scott and Sandy Peterson

Peterson Electro-Musical Products, Inc., Alsip, Illinois, is celebrating 75 years of service. Inventor and organ enthusiast Richard H. ("Dick") Peterson founded the company in 1948, initially working in a small spare building at his father's coal distribution business in Chicago. Having grown up exposed to church organs and later becoming enthralled with the sounds and workings



Courtney Lewis, Paul Jacobs, Lowell Liebermann (photo courtesy Jacksonville Symphony)

On September 29–30, **Paul Jacobs** was the soloist for the world premiere performances of *Organ Concerto* by **Lowell Liebermann** with the Jacksonville Symphony, conducted by **Courtney Lewis** at Jacoby Symphony Hall, Jacksonville, Florida. The concerto was co-commissioned by the Oregon Bach Festival, during which it will be performed in July 2024. For information: pauljacobsorgan.com.

of the Radio City Music Hall theatre organ, Peterson set off on a lifelong career devoted to "perfecting the organ" by using modern technology to optimize quality, performance, longevity, and affordability of instruments, thus making them accessible to more churches and homes.

Perhaps best known for pipe organ control systems, the company also develops, sells, and supports a wide variety of other products to organbuilders and rebuilders worldwide; tens of thousands of pipe organs utilize Peterson components today. Peterson Electro-Musical Products is also known throughout the broader music industry for its line of professional-grade strobe tuners.

Current president Scott Peterson, his wife Sandy, and their team of next-generation managers continue to look toward decades more in the pipe organ industry. For information: www.PetersonEMP.com and www.PetersonTuners.com.

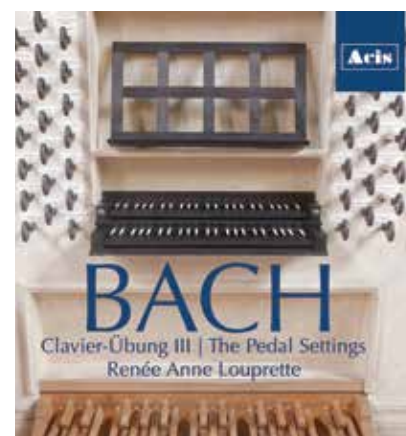
Competitions

The Second Feith International Organ Competition will take place August 16–18, 2024, in the Schlosskirche of Blieskastel, Germany. The competition is open to organists born after August 18, 1993. First prize is €6,000; second prize, €3,000; third prize, €1,500. The jury consists of Claudia Rode (Frankfurt, chair), Jörg Abbing (Saarbrücken), Christian von Blohn (St. Ingbert), Jean-Baptiste Monnot (Rouen), and Isabelle Demers (Montréal). Deadline for application is February 29, 2024. For information: feith-orgelwettbewerb.org.

Carillon News

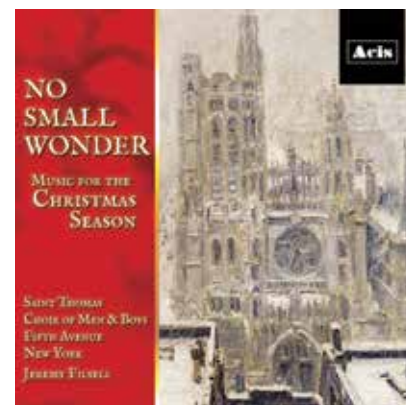
The Guild of Carillonneurs in North America is accepting applications for its 2024 Robert Barnes Memorial Grant. The fund seeks to promote the growth and vitality of the North American carillon culture by encouraging study in carillon performance, composition, music history, or instrument design. Grants of up to \$14,478 are available. Membership in the guild is not required. Application deadline is March 1, 2024, with grants awarded in mid-June 2024, and projects to be completed by June 2026. For information: gcn.org/barnes-grants.

Recordings



Bach: Clavier-Übung III, The Pedal Settings

Acis announces new recordings. *Bach: Clavier-Übung III, The Pedal Settings* (APL41745), features **Renée Anne Louprett** performing on the Craighead-Saunders organ of Christ Church, Episcopal, Rochester, New York, an instrument designed according to the specifications of the organ by Adam Gottlob Casparini in 1776 for the Church of the Dominicans in Vilnius, Lithuania.



No Small Wonder: Music for the Christmas Season

No Small Wonder: Music for the Christmas Season (APL53981) features the **Saint Thomas Choir of Men & Boys**, Fifth Avenue, New York, directed by **Jeremy Filsell**. The recording includes works by Edward Bairstow, Leo Nestor, Simon Preston, Charles Villiers Stanford, Judith Bingham, and others.

► page 6

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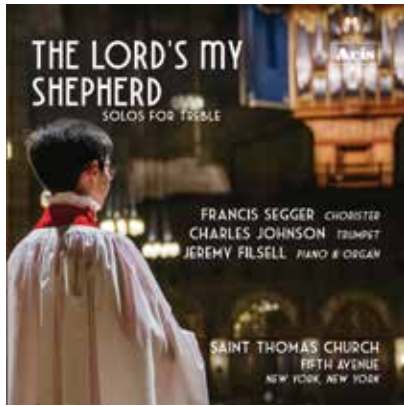
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FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita

► page 4



The Lord's My Shepherd: Solos for Treble

The Lord's My Shepherd: Solos for Treble (APL54346) features **Francis Segger**, chorister; **Charles Johnson**, trumpeter; and **Jeremy Filsell**, organist and pianist. The culmination of the treble career of the head chorister of St. Thomas Church, Fifth Avenue, Segger, is presented in works by Bach, Boulanger, Rorem, Handel, Parry, and others.



Agave: In Her Hands

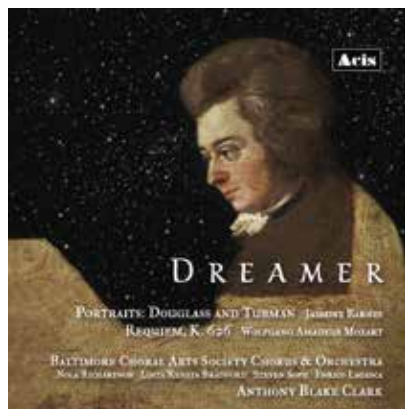
Agave: In Her Hands (APL53714) features **Michelle Kennedy**, soprano, singing compositions by women spanning four centuries. Composers represented include Clara Schumann, Florence Price, Theophania Cecil, and Margaret Bonds. Kennedy is accompanied on a variety of instruments, including organ, piano, harpsichord, theorbo, and Baroque strings.

La sposa dei cantici (APL53714) consists of Alessandro Scarlatti's recently



La sposa dei cantici

discovered oratorio, which celebrates the Assumption of the Blessed Virgin Mary by exploring her devotion to God, God's love for humanity, and the gift of human affection. **Matthew Dirst** directs **Ars Lyrica Houston** with soloists **Meghan Lindsay**, **John Holiday**, **Jay Carter**, and **Ryland Angel**.

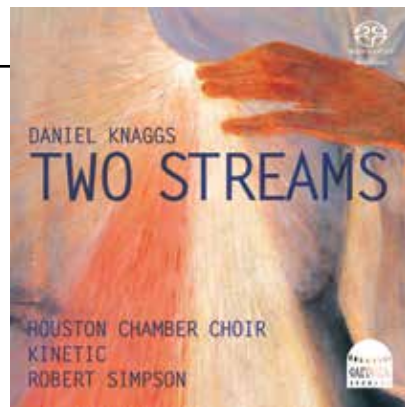


Dreamer

Dreamer (APL34825) features the **Baltimore Choral Arts Society**, **Anthony Blake Clark**, conductor, performing Clark's completion of W. A. Mozart's *Requiem* and *Portraits: Douglass and Tubman* by **Jasmine Barnes**. The Barnes work explores the legacies of Harriet Tubman and Frederick Douglass.

All recordings are available in physical CD, digital download, and streaming formats. For information: acisproductions.com.

Cappella Records announces a new choral recording, **Daniel Knaggs: Two Streams** (CR 429), featuring the **Houston Chamber Choir** and the string ensemble **Kinetic**, directed by **Robert**



Two Streams

Simpson. *Two Streams* is structured around the words of Polish nun Maria Faustina Kowalska (1905–1938). She joined the Congregation of Sisters of Mercy where she received heavenly messages to share with the world, inspiring this music by Knaggs. For information: cappellarecords.com.



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

Raven announces new recordings for organ, harpsichord, and carillon. *Organ Music of Pierre Kunc, 1865–1941: French Composer & Organist* (OAR-184) features **Damin Spritzer** performing on the 1849 John Abbey organ at Cathédrale Saint-Étienne, Châlons-en-Champagne, France. A native of Toulouse, Kunc served as choir director at St.-Sulpice, Paris, after 1928.

There is a new recording for carillon, *Jubilant Bells: Carillon Music of Alice Gomez* (OAR-185), featuring **Laura Ellis** performing works by **Alice Gomez** on the Nordan Memorial Carillon at Central Christian Church, San Antonio, Texas. The 48-bell Petit & Fritsen has bells cast in 1953 and 1986. Works include *Jubilant Bells*, *Three Songs of Praise*, *Air & Dance*, and *Three Spanish Dances*.

Gomez is a San Antonio native and composer of symphonic music, chamber music, and instrumental and choral collections in classical, Latin American, and symphonic pop styles. Ellis is a professor of organ, carillon, harpsichord, and



Jubilant Bells

associate director of the School of Music at the University of Florida, Gainesville.



Resonance & Resilience: Dresden

Resonance & Resilience: Dresden (OAR-183) spotlights **Mark Steinbach**, Brown University organist, performing on the 1755 Gottfried Silbermann organ of the Hofkirche, Dresden, Germany. The program includes six works by Bach and pieces by Buxtehude, Anton Heiller, Olivier Messiaen, as well as first recordings of works composed by Brown University colleagues Wang Lu and Eric Nathan.



Johann Sebastian Bach: The Complete Organ Trio Sonatas

With *Johann Sebastian Bach: The Complete Organ Trio Sonatas* (FRSCD-014), **John Scott Whiteley** performs BWV 525–530 on the 26-rank organ built in North German style by J. W. Walker of

► page 20

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20-21 JUNE, 2025

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Nunc Dimittis



James Hejduk

James Hejduk, 79, died September 18 in Lincoln, Nebraska. Born July 26, 1944, in Madison, Ohio, he began playing church services as a ninth grader in 1958 in his hometown. Hejduk earned degrees from Westminster Choir College, Princeton, New Jersey, and Indiana University, Bloomington. He was awarded a succession of Rockefeller grants for post-graduate studies in choral conducting at Oberlin College Conservatory of Music and the Aspen Choral Institute, where he also sang in its chamber choir. He was the first musician awarded a Klingenstein Fellowship at Columbia University, where he studied organ and developed an interdisciplinary curriculum focused on J. S. Bach. He further studied choral conducting in Cambridge, UK, and organ in Paris, France, with Marcel Dupré.

Hejduk's teaching career began at The Millbrook School in New York State in 1968. He began his 15-year tenure as director of choral music and chapel organist at Milton Academy in 1971, followed by 12 years at the University of Nebraska-Lincoln from 1986 until 1998, where he was associate professor of music. Returning to the Boston area in 1998, he joined the faculty at Belmont Hill School as its director of music and resumed his position as organist-choirmaster at the Congregational Church of Needham, Massachusetts, that he held from 1974 until 1986. He served churches in Newark, New Jersey; Bloomington, Indiana; Lincoln, Nebraska; and New York City before moving to Massachusetts.

Hejduk was a past dean of the Boston Chapter of the American Guild of Organists and twice served on its executive committee. He was a past president of the Nebraska Choral Directors Association and served the Massachusetts ACDA as repertoire and standards chair for music and worship. He also served a term as a member of the choral panel of the National Endowment for the Arts.

Hejduk sang four seasons with the Robert Shaw Festival Chorus at Carnegie Hall and prepared the Beethoven *Ninth Symphony* for Shaw for the dedication of the Lied Center for the Performing Arts at University of Nebraska-Lincoln (UN-L). With his choirs from Milton, Nebraska, and Belmont Hill, Hejduk toured Romania (three times), the Czech Republic, Latvia, England, Italy, as well as Québec and New York City. His University Singers from UN-L were invited to perform at several ACDA and MENC conventions. Locally, he performed organ recitals at Needham, Milton Academy, Memorial Church at Harvard University, Trinity Church, Boston, Old West Church, Boston, and The Brooks School.

After returning to Lincoln to retire, Hejduk maintained a life largely centered on music. He served two terms as sub-dean of the Lincoln Chapter of the American Guild of Organists and followed that with three years' service on its executive board. He also made semi-annual trips to Princeton, New Jersey, where he served a six-year term on the alumni council of Westminster Choir College. He was also the class agent and fund-raiser for the college's class of 1966. Hejduk was organist for many years at Lincoln's First Church of Christ, Scientist, and continued to attend conferences, symposia, and conventions allied to choral and organ music. For the Lincoln Organ Showcase he served as a co-chair of its board.

James Hejduk is survived by his sister Laurel (Jim) Van Slyke; sister-in-law Kathy Hejduk; a nephew David (Sara) Van Slyke; and a niece Sandra (Joe) Todd. A graveside service was held at Fairview Cemetery, Madison, Ohio, on October 14. A memorial service was held at First-Plymouth Congregational Church, Lincoln, Nebraska, on October 29. Memorial gifts may be made to the music programs of Belmont Hill School, Milton Academy, or The Congregational Church of Needham, Massachusetts.

Dominic Joseph Radanovich, 85, of Milwaukee, Wisconsin, died October 7; he was born November 6, 1938. As a young man Radanovich studied piano with Sophie Charlotte Gaebler (1862-1954), a student of Franz Liszt. After high school he entered the Basilian Monastery in Alberta, Canada, followed by a stint in the United States Air Force. In Milwaukee he established Radanovich and Associates Pipe Organ Builders.

Radanovich displayed interests in classical music, all things related to pipe organ building and playing, musical composition, Christian history and theology, world geography, trains, and



Dominic Joseph Radanovich

model railroading. His life-long interest in Native American studies, especially of the Lakota people, motivated him to donate his time to rebuild and install a used pipe organ in Our Lady of the Sioux Chapel at St. Joseph's School for Indian Children, Chamberlain, South Dakota. He co-authored the book *Zuzeca the Snow Snake: A Native American Story for the Young at Heart*. Later in life he regularly traveled to Philadelphia to work on the Wanamaker Organ. He was part of the team that readied the pipe organ for Wanamaker Organ Days concerts.

A funeral Mass was celebrated on October 28 at St. George Melkite Catholic Church, Milwaukee. Memorial gifts may be made to St. George Melkite Catholic Church, 1617 West State Street, Milwaukee, Wisconsin 53233-1246 (byzantinemilwaukee.com), or Congregation of the Great Spirit Catholic Church, 1000 West Lapham Boulevard, Milwaukee, Wisconsin 53204 (greatspirit.net).



Thomas Wikman (photo courtesy of Lutheran School of Theology at Chicago)

Thomas Wikman, 81, the founder and conductor laureate of Music of the Baroque, Chicago, Illinois, died October 10. A church musician, voice teacher, choirmaster, keyboardist, and orchestral conductor, he formally established Music of the Baroque in 1972, leading the organization for 30 years as music director. Beginning in 1984, he served a 30-year tenure as choirmaster at Church of the Ascension, Chicago, an Anglo-Catholic church known for its musical and liturgical tradition and the quality of its all-professional choir.

Born in 1942 in Muskegon, Michigan, Wikman started composing and playing piano at a young age, and by seven he was studying harmony, counterpoint, orchestration, and music theory with composer Carl Borgeson. He continued to expand his musical horizons in Chicago, working with Leo Sowerby, Stella Roberts, Jeanne Boyd, and Irwin Fischer, among others. He studied organ and Gregorian chant with Benjamin Hadley and undertook further vocal studies with Don Murray and Norman Gulbrandsen.

After serving as organist and choirmaster at St. Richard of Chichester

Episcopal Church in the Edgebrook neighborhood of Chicago, in 1968 Wikman was offered the position of music director at the Church of St. Paul & the Redeemer, Episcopal, in the Hyde Park neighborhood. He offered free voice lessons to help build the choir. Next, he needed an orchestra. Composer Ralph Shapey's avant-garde concerts at the University of Chicago led Wikman to violinists Elliott Golub and Everett Zlatoff-Mirsky, who agreed to lead the ensemble.

Music of the Baroque's first official concert took place in 1972 at the Church of St. Paul & the Redeemer. Wikman led a chorus, a quartet of vocal soloists, and an orchestra of 28 in two Bach cantatas, drawing capacity audiences and paving the way for the ensemble to flourish in the decades ahead. Wikman took Music of the Baroque to New York in 1987, performing Bach's *Christmas Oratorio* to critical acclaim. In the mid-1990s, Wikman led Music of the Baroque in a performance inaugurating the newly restored Library of Congress in front of an audience of cardinals as they opened the Vatican's "Rome Reborn" exhibit. Music of the Baroque also appeared at the Ravinia Music Festival and the White House during his tenure.

Under Thomas Wikman's direction, Music of the Baroque built a strong and lasting reputation for its performances of large-scale 17th- and 18th-century works, many of which were Chicago premieres. Among the highlights were Monteverdi's *Vespers of the Blessed Virgin* (1610) and his operas *L'Orfeo*, *L'Incoronazione di Poppea*, and *Il Ritorno d'Ulisse in Patria*; Telemann's *Day of Judgment*; Purcell's *Fairy Queen* and *King Arthur*; Handel's *Alcina*, *Alexander's Feast*, *Jephtha*, *Samson*, *Saul*, *Semele*, *Deborah*, *Athalia*, and *Theodora*; and all of Bach's major choral works. Wikman frequently went beyond the Baroque period, performing Mendelssohn's *Elijah*, the Mozart *Requiem*, and Rossini's *Stabat Mater*. He established a strong relationship with WFMT, Chicago's classical music radio station, that continues to this day.

Thomas Wikman's musical activities extended beyond Music of the Baroque. As a conductor, he led the Houston Symphony in *Messiah*, appeared at the Grand Teton Music Festival, worked with the Elgin Choral Union, and founded the New Oratorio Singers, the New Court Singers, and the Tudor Singers. He maintained an active voice studio, working with singers associated with the Metropolitan and Chicago Lyric operas, San Francisco Opera, New York City Opera, and major European houses, including La Scala, Bayreuth, Vienna, and Berlin. Wikman was also a recital accompanist for singers including Isola Jones, Frank Guarrera, Simon Estes, Judith Nelson, Tamara Matthews, Patrice Michaels, Richard Versalle, and Gloria Banditelli.

Active as an organist until the end of his life, Wikman played hundreds of recitals as the artistic director of the Paul Manz Organ series for the Lutheran School of Theology in Chicago and the organist and artist-in-residence at the Chicago Theological Seminary. He toured Europe multiple times, giving organ recitals in France, Germany, Switzerland, Hungary, Denmark, and Italy. In May 2002, Wikman was awarded the degree of Doctor of Fine Arts (*honoris causa*) from the University of Illinois at Chicago.

A memorial service is planned for spring 2024. Music of the Baroque dedicated its concerts on October 15-16 to his memory. ■

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In the wind...

Let's hoist a few.

On September 24, 2023, Alyson Krueger published an article in *The New York Times* under the headline, "My Running Club, My Everything," telling of the culture of running clubs in New York City in which twenty-five or more people gather at a specified meeting place and run together for four or five miles. She described an outing of the Upper West Side Running Club that met at the American Museum of Natural History (Central Park West at Eighty-First Street) where members ran a loop around Central Park and wound up at the Gin Mill on Amsterdam Avenue at Eighty-First Street, one block west of the museum. I chuckled as I read because the Gin Mill is a favorite after hours haunt of the Organ Clearing House crew. I wonder how many of you reading this have sat there with our guys?

The Gin Mill has a happy hour routine with discounted drinks, and if you are anything like a regular and the bartender knows you, it seems as if you are charged by the hour. Your glass gets magically and repeatedly refilled, and the closing check is a nice surprise. I have spent quite a few evenings there, but our boots-on-the-ground crew has spent dozens. In 2010 the crew spent most of the summer hoisting organ parts into the chambers at the Cathedral of Saint John the Divine, followed by hoisting pints and other concoctions at the Gin Mill. Numerous subsequent projects have allowed reunions with the friendly staff there—friendly to good natured partyers, but hard on bad apples.

Since so many of our projects involve hoisting organ components in and out of balconies, towers, and high chambers, I spend a lot of time talking with scaffolding vendors around the country. I have first-name relationships with reps in a dozen cities, as well as with our personal representatives from national scaffolding vendors. We own several electric hoists, including one with a 100-foot reach purchased for that job at Saint John the Divine that can hoist a 2,000-pound load 100 feet in two minutes with a soft start and stop. A multiple-week job like that means that someone has held a finger on the up or down button for dozens of hours. We like to ship our own hoist across the country because specialized rental equipment like that can be hard to find and in poor condition. In a usual setup, the hoist is hung from a trolley that rolls on an I-beam so a heavy load like a four-manual console or ten-stop windchest can be lifted clear of a balcony rail, trolleyed out over the nave floor, and safely lowered. Safely for the console, safely for our crew.

The bells, the bells

Wendy and I left our apartment in Greenwich Village on the heels of the pandemic and moved early last year to bucolic Stockbridge in western Massachusetts, about five miles from the New

York border. Our house is three doors up Church Street from Main Street where stands the granite Children's Chime Tower on the Village Green that is shared by the First Congregational Church. After we moved in, we were delighted to learn that we can hear the largest bell ringing the hour, every hour, from the house—no more wondering what time it is in the middle of the night.

The tower was built in 1879, the gift of David Dudley Field II, son of David Dudley Field, pastor of the Congregational Church, and his wife, Submit (really). David II was a prominent New York politician and attorney who represented William Magear "Boss" Tweed in his Tammany Hall embezzlement trial. (Tweed died in prison.) David II dedicated the tower to his grandchildren, stipulating that the chimes should be played every day from "apple blossom time to first frost." His grave is in the Stockbridge Cemetery, just across Main Street from the Chime Tower. My grandfather was rector of Saint Paul's Episcopal Church in Stockbridge when I was a kid, and I remember sitting on that green with my grandmother at picnic suppers listening to recitals on the chimes. The music was simple as there are only eleven bells, but since it was more than fifty years ago, I remember it as grand. That tradition continued until recently when the timber frame supporting the chimes was deemed unsafe due to an infestation of carpenter ants.

The big bell continued to ring every hour until a storm caused a power failure last spring, stopping the clock at 2:16. The clock was not reset after the storm, leaving us wondering about the time during the night. At the last town meeting, the citizens approved rebuilding the chimes with a new steel frame, refurbishing the chimes' playing action, replacing the roof, and re-pointing the stone work.

I was returning to Stockbridge last week from our place in Maine and saw a large crane set up next to the tower. I went home, unloaded the car, walked back to the green with Farley the Goldendoodle to see what was going on, and I found three men from the Verdin Company of Cincinnati, Ohio, preparing to hoist the bells back into the tower. They had removed them earlier in the week, placing them on a flat-bed trailer owned by the town so they could be driven to safety overnight at the public works yard a half-mile away. The new steel frame was in place, and they were hoisting the bells with their new striking mechanisms back into the tower.

In the twenty months since we moved to town, we had only heard the largest bell as it tolled the hours, but now, as the people from Verdin were putting things together and testing the new actions, I heard all the bells for the first time in more than fifty years. At least one of the technicians knew how to play a little so a few hymns and a couple children's songs wafted up the street to



The Children's Chime Tower and Gary's Crane (photo credit: John Bishop)



A bronze bell ready for hoisting (photo credit: John Bishop)

our house. Before they left town, they set and started the clock, freeing it from 2:16 to cover all 720 minutes of the twelve-hour cycle. The morning after the first night of tolling the hour, I was walking Farley a few minutes before 7:00 and ran into our neighbor Marty with Brody the Labrador at the poop-bag kiosk across from the tower. When the bell tolled the hour and we were chatting about the return of the bells, Marty told me that Stewart across the street used to play the chimes and was looking forward to volunteering again when the rest of the work on the tower is complete and the chime goes back into service. I suppose I will, too.

Doing it the old-fashioned way

After Wendy and I visited Florence, Italy, in May 2023, I wrote about the hoisting equipment designed by Filippo Brunelleschi for the construction of the dome of the cathedral there. He had won the design competition in 1418, and construction started in 1420 on what is still the largest unsupported dome in the world. Brunelleschi's hoisting gear was powered by oxen walking on a circular treadmill on the floor of the cathedral, a rig that was a lot messier and required more maintenance than what we use on our job sites. He made use of blocks and tackle, the same as used to handle the rigging of sailing ships. It is fun to picture workers hauling hay into the church to feed the oxen, and I suppose there was a poop-bag kiosk there also.

The real genius of Brunelleschi's hoist was the crane at the top that could transfer stones weighing thousands of pounds laterally to every spot in the circumference of the dome. In the world of rigging, it is one thing to hoist a heavy load vertically; it is a very different challenge to move horizontally from under the hoisting point.

We marvel at ancient feats of lifting. Stonehenge in Wiltshire, England, is believed to be between four- and five-thousand years old. It includes some thirty stones, some as heavy as twenty-five tons. The stones came from a quarry sixteen miles away—simply bringing

them to the site was effort enough. In most American states, the weight limits on tandem axles of commercial trucks are between 25,000 and 40,000 pounds. Rhode Island has the highest limit, 44,800 pounds, which is about the weight of one of the stones at Stonehenge. The Grove crane that was helping my friends from Verdin hoisting bells is a robust machine with a fifty-ton lifting capacity. The engineers and laborers at Stonehenge would have been pleased with help from Gary the crane operator.

We visit iconic churches in Europe built in centuries past and admire their seventeenth- and eighteenth-century organs. The monumental organ completed in 1738 by Christian Müller at the church of Saint Bavo in Haarlem, the Netherlands, has 32' pipes in the pedal tower. As modern organbuilders, we know how much work it is to handle things like that. Those eighteenth-century craftsmen worked very hard.

I was twenty-one years old when my mentor John Leek and I helped a crew from Flentrop in Zaandam, the Netherlands, install the three-manual organ at Trinity Episcopal Cathedral in Cleveland, Ohio. The organ has a beautiful twenty-five-foot mahogany case topped with a massive crown with heavy moldings that stands on a pedestal balcony something like fifteen feet above the floor. The balcony is shallower than the organ case so when you are up on top, you look straight down to the floor.

There is a polished 16' Principal in the façade, and come to think of it, we installed that organ using technology and equipment similar to that used by Brunelleschi, lifting everything to the balcony and into the organ using a block-and-tackle with hemp rope. Looking back, it would have been a lot more pleasant had anyone thought of using nylon rigging rope like you find on a modern sailboat because that hairy, prickly hemp was hard on our hands. The heaviest piece of the organ was the impost frame with the huge moldings that form the bases of the case towers and the rigid structure that connects the lower and upper cases. I suppose it weighed around 1,500 pounds; so instead of oxen, there was me and a young guy from Flentrop pulling on the rope. We were much neater and easier to maintain than Brunelleschi's oxen. My sixty-seven-year-old shoulders and back could no more do that kind of work now than fly me to the moon.

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Jake from the Verdin Company preparing bell strikers for hoisting (photo credit: John Bishop)



1977 Flentrop organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

By John Bishop

you left.” Another common comment is someone remembering the organ looming high in the back of the church and if they ever gave it any thought, they assumed that it was part of the building. Not so. Every organ in every building anywhere in the world was put there intentionally by craftsmen. They had to figure out how to mount and secure each heavy component. Think of the sprawling sixteenth-century organ case at the cathedral in Chartres. It gives the impression that it is somehow hanging from the stained-glass windows, but 500 years ago, those workers built scaffolding clear up to the clerestory windows and hoisted and lugged the heavy woodwork and huge pipes to their lofty spots.



(photo credit: Félix Müller)

Twenty years ago, we were delivering a three-manual organ to a church in suburban Richmond, Virginia. There was a big organ case with polished façade pipes, five large windchests, all the machinery and ductwork for the wind system, seventy or eighty eight-foot pipe trays full of nicely packed pipes, the console, and all the mysterious looking bits and pieces that make up a full-sized pipe organ. Parishioners volunteered on

a Sunday afternoon to help unload the truck, and by day's end the sanctuary was jam packed with carefully made, expensive looking stuff. I had worked with the church's organ committee and governing board to create and negotiate the project and knew several of the people involved very well. After the dust had settled that evening, one of them came up to me and commented, “John, it wasn't until this moment that I understood why organs cost so much money.”

To lift the big shiny façade pipes up to the case, a co-worker picked up the top of the pipe and climbed a ladder from the nave floor to the balcony as others moved the toe end toward the ladder, bringing the pipe to vertical. I wore a leather harness around my waist as if I was carrying a flagpole in a parade, we placed the toe of the pipe in the cup, and I climbed the ladder, toe following top as the others above me balanced and guided it into place. Today I stand in a church gazing up at the organ, remembering doing that work, incredulous. I am not half the man I used to be.

I have been with the Organ Clearing House for nearly twenty-five years, watching my colleague Amory Atkins set up scaffolding and hoisting equipment on dozens, even hundreds of job sites. There is still plenty of hustle to the work, but the I-beams, trolley, and electric hoist all supported by steel scaffolding make for a much safer and less strenuous work site.

Making the impossible possible

When I was running the Bishop Organ Company in the Boston area in the 1980s, we had a releathering project in the large organ of one of Boston's great churches. As usual, we started the job with a string of heavy days disconnecting organ components covered with decades of city grime and removing them from the organ for transportation to our workshop. After we had wrestled a particularly awkward and heavy part down the ladders and out of the building, one of my employees announced that now he thought he understood organbuilding. “It's squeezing into tiny spaces to remove screws you can't reach, to separate a part of the organ the size of a refrigerator that's covered with mud and sharp pointy things and carrying it down a ladder next to a Tiffany window.”

He was right. A big manual windchest might weigh 800 or 1,000 pounds, more for a large console. If we are planning to dismantle or install a Skinner organ that has one of those wonderful electro-pneumatic harps, we might plan an entire day to handle that single specialty voice—they are big and heavy and include row after row of little prickly things that dig into your hands, arms, and shoulders. When I hear a harp in service playing, recital, or recording, my mind jumps instantly to the titanic struggles I have had moving them. They sound so ethereal in a lofty room, but they are pug-nacious bulky brats to handle.

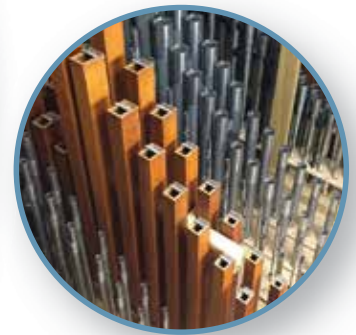
The thrilling rumbles of big 16' and 32' stops do not happen anywhere else in music, but again, my mind jumps to the herculean task of moving such things. The pipes, racks, and windchests of a 32' Double Open Wood weigh many tons and will fill half of a semi-trailer. One of the marvels of the pipe organ is the idea that a single pipe might be approaching

forty feet in length including pipe foot and tuning length, weigh close to a ton, and can produce only one musical tone at one pitch at one volume level. What a luxurious note.

When I meet people at social events, they are invariably surprised when they learn about my work. “A pipe organ builder. I didn't know there were any of

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Spotlight on Improvisation, Part 4: an Interview with Dorothy Papadakos

By Robert McCormick

Editor's note: Part 1 of this series (Matthew Glandorf) may be found in the May 2022 issue, pages 20–21; Part 2 (Mary Beth Bennett) in the September 2022 issue, pages 12–13; and Part 3 (Jason Roberts) in the July 2023 issue, pages 16–17.

Introduction

We continue our series focusing on American organist-improvisers with a name familiar to many—Dorothy Papadakos. I first met Dorothy more than two decades ago, when I was director of music at the Church of Saint Mary the Virgin, Times Square, New York City, and she was cathedral organist of the Cathedral of Saint John the Divine. The first time I ever heard Dorothy play live was at the seating of the Right Reverend Mark Sisk as Fifteenth Bishop of New York in 2001. Dorothy began the first hymn on the celebrated State Trumpet, and off we went. “We’re about to have church,” I thought, and we certainly did. It was a marvelous and memorable liturgy, hardly least due to Dorothy’s glorious playing.

Dorothy surely must be one of the most multifaceted and versatile persons in our profession: she is not only an organist, but also a jazz musician, musical theater composer, and author. She also may well be one of the warmest and most joyful among us. In addition to interviewing Dorothy via email, I have just had the privilege of seeing her for the first time in over a decade over lunch in Philadelphia, alongside her delightful husband, Tracy McCullen, and marvelous fellow organist Peter Richard Conte. After an extraordinary shared meal, two hours later, I walked back to my church refreshed and full of Dorothy’s infectious happiness.

Writing this article, seeing Dorothy in person, and pondering her inspiring responses reminded me yet again of music’s power to stir, heal, and renew. Dorothy is a wonderful example of a life devoted to making the world a better place through the art of music. How many people has she inspired through her musical gifts? (Countless numbers, of course.) Case in point: I have been prompted again to seek to rediscover and recapture a sense of childlike joy and awe in music making. Like many of us, especially being an absolute perfectionist, I spend much of my time focused on the minutiae of music making. Without question, for any of us to practice our art at the highest levels, we must do this. Yet it is so easy to lose sight of the ultimate purpose of music making as a result, for our perspectives to become skewed.

In a church context, the goal of music is to glorify God and to inspire the people who hear it. How many times have I finished a service unable to think of anything other than whether or not I

played a difficult passage cleanly enough, or why did I take such-and-such a turn in an improvisation when another would have been better, or whether the choir tuned as well as they could in a particular motet, only to have a congregant share heartfelt appreciation for the beauty of the music offered? (The answer, of course, is virtually all the time!)

Improvisation is perhaps the most personal way to make music. With that in mind, let us now hear directly from Dorothy Papadakos herself.

Discussion

When, how, and why did you start playing by ear and inventing your own music? Did it coincide with your early music training?

If it had not been for a fourth-grade crush, music and I may have never met! I was nine years old in Reno/Tahoe, Nevada, “going steady” with a boy taking piano lessons. Our mothers decided it would be cute if we played duets together, so they started me with his piano teacher, Loren McNabb, a hefty Scottish jazzman with a white goatee who moonlighted playing Reno’s nightclub circuit. To my surprise, I took to the piano instantly. I love math and science, and this was ultimate math and science to me. I enjoyed experiencing how my brain and fingers learned more and more technical pieces. And I loved the feel in my little hands of playing scales, amazed at what my fingers could do, especially when I stopped thinking about them and let them do their thing skiing up and down the keyboard like natural athletes!

After each half-hour lesson I begged Mr. McNabb to play me “his music:” Ellington, Gershwin, Porter, Broadway. Two years in, at age eleven, I went on strike! I refused to practice “that boring classical music” and insisted he teach me “his music:” jazz! I wanted to read lead sheets and chord changes. They were the gateway to a mysterious world, to musical freedom. Mr. McNabb complained to my mom about her problem child; she told him to teach me whatever I wanted if it kept me practicing! (Go, Mom!) I took to jazz like a bird to the air. In just a few years I could read any lead sheet and was playing jazz gigs for local events by age fifteen.

Enter the men who changed my early life and music forever: Liberace and blind British jazz pianist George Shearing. I got to meet Liberace several times backstage at John Ascuaga’s Nugget when he performed in Reno, because my mom knew him from her Hollywood days. I assiduously copied Liberace’s recordings note-for-note to learn his style and to get inside his stunning technique. (How did he do it with all those rings on?) Then the George Shearing



Dorothy Papadakos at the console of the Wanamaker Organ, Macy’s Department Store, Philadelphia, Pennsylvania (photo credit: Tracy McCullen)

Quartet came to town and blew this kid “outta da water!” His album *Light, Airy, and Swinging* changed my ears and tonal imagination. I knew then and there all I wanted to do was to improvise and compose “cool jazz.”

Tell us more about how you employed improvisation in childhood.

Those first jazz gigs at around age fifteen were for fashion shows in Reno and some Reno High School theater work. Then a turning point came: Trinity Episcopal Church in Reno (now Trinity Cathedral) asked me to join their folk ensemble since I’d been taking guitar lessons and sang in their youth choir. The next thing I knew, I was lead vocalist and guitarist of the ten-piece band playing the 9:00 a.m. service! This was the era of *Godspell*, *Jesus Christ Superstar*, and 1970s folk and pop. It was musical heaven for me, until my dear Mr. McNabb died suddenly. I was 16, devastated, lost, a ship without a rudder. My mother tried everything to find me a new teacher. Of course, no one could measure up. She even took me to the University of Nevada-Reno’s head piano professor for whom I improvised on Duke Ellington’s *Sophisticated Lady*. Mom and I were so proud of my audition; I nailed every note and nuance! But this piano professor just shook his head, clicking his tongue saying, “It’s too bad she doesn’t play classical.” Mom, furious, grabbed me by my arm saying, “Come on, Dorothy Jean! We’re getting out of here!”

That next Sunday in church my ears heard the organ as if for the first time (a three-manual 1967 Allen). That’s when I approached Mr. James Poulton, Trinity’s wonderful 11:00 a.m. organist and choir-master, who agreed to give me organ lessons. As with the piano, I’d never given the organ a moment’s thought, but I was so lost without Mr. McNabb, I thought, “Why not organ? It’s a stack of synthesizers!” (Yes, that’s how my sixteen-year-old brain saw the organ.) I now know that if it weren’t for death and grief, the organ and I may have never met—and fallen in love. My scientific mind went crazy for the stops, pistons, 32’ pitches, pedals, the whole tonal palette. I felt like a one-woman orchestra!

I noticed, too, I could “noodle” around on the organ, but no one else I knew noodled (in public), so I assumed this was simply not done. My first organ piece with Mr. Poulton was the famous (attributed to) Bach *Toccata in D Minor*, every sixteenth note’s fingerings and meticulous counting penciled in. To this day, I still use that really worn-out original score at my *Phantom of the Opera* (1929) silent film performances (my show opener to set the mood) to remember where I come from. And, of

course, I now play the *Toccata* like the improvisation it’s meant to be!

As a child, did you understand the music theory behind what you were doing, or did that understanding catch up later?

Yes, oh yes, I was very fortunate that both Mr. McNabb and my next mentor, Don Rae, the great jazz pianist/arranger for the legendary Las Vegas comedy team Gaylord and Holiday, insisted I master jazz harmony, voicings, and scales, and listen to classical composers to learn how they put harmonies together. They instilled in me the fierce mental discipline that I rely on today. Once I discovered major and minor ninths, thirteenth, and Burt Bacharach, I was hooked. But when I discovered how just one harmonic shift, or one simple, sexy jazz chord could change the key and slip my improv into a brand-new musical world, it ignited the composer in me.

At age eleven, I learned the circle of fifths and how to read complex charts. It was fun, hard work yet easy to memorize, and it laid the groundwork for reading figured bass when I started playing Baroque continuo. I spent thousands of hours at my stepfather’s Steinway grand piano and couldn’t wait to get home from school to play through a new fake book or disco tunes Don Rae brought me. Don’s big improvisation game changer was teaching me the Blues. In losing Mr. McNabb, I understood gut-wrenching loss and grief, but I didn’t know how to get there musically, how to turn anguish into beauty. Don had me prepare a new improvisation weekly by memory in all twenty-four keys, major and minor, over twenty weeks, on anything I wanted. I remember that first time I played one of my improvs for him, it was about four minutes long. Nervous as I was, I let myself go in it. When I finished, he was silent. I turned and saw him, his jaw open. I remember it so well. That’s when he knew I had a gift; me, I wasn’t so sure. I thought I was a copycat, just imitating Duke Ellington and George Shearing. I still didn’t feel original or unique because I worked so hard to emulate others.

I must add here a pivotal moment almost every successful person I’ve met has experienced. It happened at the end of my freshman year at the University of Nevada, Reno. Remember the piano professor my mother stormed out on? They assigned him to teach me organ! Oh no! He was no organist, and I knew this would be bad. At our last lesson he dismissed me in no uncertain terms: “Missy, I suggest you give this up. You don’t have what it takes to make it in music.” In that instant I thought of Liberace, George Shearing, Mr. McNabb, Don Rae, Duke Ellington, my improvs. (I also thought

of words that are unprintable here!) He was wrong, and I knew it. But what was I to do, having been told, “Don’t come back”? Well, the gods were listening!

Was there a watershed moment that inspired you to become a professional organist and church musician?

Yes! Enter Saint Bartholomew’s Church on Park Avenue, New York City, and Robert K. Kennedy, organist and master of the choirs at the Cathedral of the Incarnation in Garden City, Long Island. One springtime Sunday morning in Reno before church I serendipitously caught the TV broadcast of the 9:00 a.m. contemporary service at Saint Bartholomew’s with guitars, drums, organ, handbells, a big choir, and congregation singing amazing jazz church music!

I froze, mesmerized in total disbelief. Oh, the joy in their music! I knew I was meant to be there. I packed up and drove across the country to live with my dad in Saint James, Long Island, and started commuting on Sunday mornings to St. Bart’s as a choir member and guitarist in the 9:00 a.m. band. At the same time, I began organ lessons as a sophomore at SUNY Stony Brook traveling to Garden City to work with the brilliant, warm, and wonderful Kennedy, who gave me the “You get serious or else!” talk. He whipped me into shape like a real organ teacher. The Bach-Vivaldi *Concerto in A Minor* always makes me think of Robert. I credit him with helping me decide to become a professional organist and believing I could do it if I gave everything to my craft. So I did—everything. I dove into repertoire and completely forgot about jazz and improv. I told myself they were no longer of any use. At this point I still had no idea anyone improvised

on the organ, even though Robert was teaching at the same time his astonishing protégé Peter Richard Conte, my dear friend and improvisation colleague!

Beyond Robert Kennedy, who were your principal teachers and influences in organ and organ improvisation? How did you learn from them?

At Saint Bartholomew’s I met the great conductor and organist Dr. Dennis Keene, who was at the time St. Bart’s assistant organist, while finishing his doctoral degree at Juilliard. Dennis would become pivotal in my organ education.

St. Bart’s by now had hired me as their Christian education secretary, and one night working late I heard Dennis practicing two pieces on St. Bart’s glorious Aeolian-Skinner organ: Messiaen’s *Le Banquet Céleste* and Duruflé’s *Scherzo*. I stopped my work. I quietly snuck out to a partially opened chancel door and listened and watched him play in that sparkling, golden Byzantine mosaic space.

Le Banquet Céleste brought tears to my eyes. What on earth was this exquisitely inexpressible music? And this playful scherzo! Who on earth wrote this jewel of pure spontaneous magic? Both were jazz but not jazz; earthly yet other-worldly. Duruflé and Messiaen became my repertoire gurus. Soon Dennis was teaching me French Romantic and contemporary repertoire on the organ in St. Bart’s side chapel. (Organist Jack Ossewaarde prohibited anyone but Dennis and him from touching the great organ, especially newbies like me!) When Dennis became organist and choirmaster downtown at the Church of the Ascension, our work continued, and he trained me up for Juilliard and Eastman auditions. Those years studying with Dennis and the thousands

of painstaking hours of blood, sweat, and tears formed my technique into what it is today. I have Dennis to thank for not letting me get away with anything less than excellence. And he gave me a front row seat as organ-page-turner at some of the finest choral and orchestral concerts in the world presented by his Ascension Music. I have lifelong gratitude for all he gave me, especially the privilege of hosting Madame Duruflé in my cathedral apartment (because *Je parle français*) for a week at Saint John the Divine—wow—*il n’y a rien à dire!* (There are no words!) She and I remained dear friends for many years after and shared unforgettable visits in France. Now there was *une grande improvisatrice!* And with such petite hands!

May I digress and share with you the thrill of a lifetime? On a visit to Marie-Madeleine’s lovely stone house in Cavaillon in Provence where she was on holiday with her dear sister Elianne, we were having tea in her living room when I commented on the lovely old brown upright piano against the far wall, a candle mounted on each end, fine lace lying across the top. She told me, “That’s where Maurice composed his *Messe Cum Jubilo*.” I started to cry as I so love that gorgeous work. I can still feel that hot Provence August afternoon with her and smell the fragrance of her giant rosemary bushes infusing that cool stone living room.

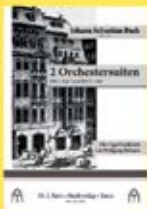
While studying with Dennis, I won the New York City AGO organ competition, and to my joy and astonishment got into Juilliard for fall 1983 to pursue my dream of studying Messiaen’s works with Messiaen’s protégé, the sublime artist Dr. Jon Gillock. What a world Jon brought me into; what an extraordinary

friendship we built. Messiaen’s harmonies, registrations, birdsongs, and Hindu rhythms blew my mind. Through all this, improvisation took a back seat until three things happened at once: first, Dennis gave me Marcel Dupré’s two improvisation books; second, I began studying improvisation at Juilliard with my dear friend and colleague, the legendary improviser “Uncle” Gerre Hancock at Saint Thomas Church Fifth Avenue (that’s an article all its own!); and third, I heard Paul Halley’s iconic improvisation album *Nightwatch* on the great organ at the Cathedral of Saint John the Divine, where he was organist and choirmaster.

If there was a seminal person, moment, place, and organ in my improvisation career, this was it: Paul Halley at the Cathedral of Saint John the Divine and the mind-blowing Aeolian-Skinner Opus 150-A, “Miss Scarlett,” housed in the cathedral’s astounding eight-second acoustic (now nine seconds since the 2001 post-fire restoration!). Paul Halley’s organ improv exploded my mind, ears, and musical imagination. In his playing I heard jazz improvisation like nothing I’d ever heard; he used the organ in ways I never imagined possible, especially the strings. I memorized Paul’s album, tried to replicate his sophisticated progressions, his sonic palette, his tricks with acoustics. I worked my butt off learning this extraordinary new thing: jazz-infused improvisation on a pipe organ, wonder of wonders! My four improvisers (two hands, two feet) found their home. This is when I made the commitment to find my voice and forge my own style.

My “second childhood,” as I call my twenty-three years at Saint John the Divine, began prior to my Juilliard studies, as a Barnard College junior in 1980.

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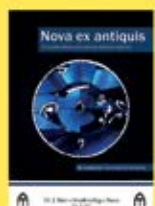
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Improvisation at the organ

One autumn Friday I was unexpectedly called in as a last-minute sub to play for the cathedral's weekend sleepover-in-the-crypt youth program, *Nightwatch*. It went so well that I was invited back on many Friday nights when Paul Halley was on tour with the Paul Winter Consort. *Nightwatch* and I would continue together for the next nine years, and it became my weekly "improv lab" to try out new ideas! Can I even begin to describe what it was like to be in that vast, dark cathedral on those marvelous cold winter Friday and Saturday nights, improvising in the dark and speaking to thousands of kids visiting from across the country about the great organ, showing off its cool sounds and taking them on a grand sonic ride they still to this day write to me about?

While at Juilliard in 1983, I found my courage to write Paul Halley asking if he'd consider taking me on as an improv student, knowing he didn't teach because of his heavy touring and cathedral schedule. But, oh my goodness, he asked me to come in and play for him! He'd heard about my subbing at *Nightwatch*, and I'll always remember that audition: afternoon light in the great organ loft, me seated on the bench, terrified in awe to be in Paul's presence as he opened the hymnal to a Gregorian chant, one I would soon come to cherish, *Conditio alme siderum*.

I don't remember what I improvised; I do remember thinking I made a total hash of it! I finished, waited in silence, then turned. Paul was relaxed, leaning back, arms stretched wide along the organ loft railing. With that great smile of his, he nodded saying, "Yes, I'll work with you." I thought I would die. My spontaneous squeal of joy echoed through the cathedral! What a privilege to become Paul's improvisation protégé. And what a challenge: I never worked so hard in my life, never felt such a drive to excel, to prove myself and to achieve my dream of becoming a great improviser. And in all those years of study, Paul never charged me for a lesson.

In January 1984 Paul asked me to substitute for him in my first ever Paul Winter Consort gig at the Princeton University Chapel on their colossal organ. Thus began my nearly forty-year friendship and life-changing work with my dear friend and musical guru Paul Winter. Here was an entire band of world-class improvisers who welcomed me with open arms. And who knew one could improvise with humpback whales, timber wolves, or canyon wrens? Again my sonic world exploded! In 1986 Paul Halley named me cathedral organ scholar and trained me up on how to devise choral accompaniments and hymns in the English Cathedral style. In 1987 he and the dean appointed me cathedral assistant organist and then in 1990, when Paul left the cathedral, I was appointed cathedral organist. I remember once asking Paul why he hired me, and I've never forgotten his answer: "Because you're great with kids (the Cathedral Choristers), you're an accomplished woman organist (an endangered species in 1980s New York), and you read Samba charts (unheard of for an organist!)." Wow. There it was: all my years of improvisation and jazz landed me the coolest job on planet Earth.

A funny side note to this: at Juilliard my dear teacher Dr. Jon Gillock fully supported my improvisation work with Paul Halley. Jon deeply revered the great French organ improvisers and wanted me to give my improv and repertoire studies equal effort like the French do. But Juilliard found out and threatened to expel me for studying with a teacher outside the school, even though I had

Dr. Gillock's blessing. So, I assured the powers-that-be that I would stop—and of course, I didn't! Never in a million years could I have imagined when I graduated from Juilliard with my master's degree in organ at age twenty-five that in four short years I would be appointed the first woman cathedral organist at Saint John the Divine, because of my improv chops!

How does improvising in concert settings differ to you from liturgical settings?

There is quite a difference for me, like two alternate sonic worlds with very separate harmonic languages, techniques, themes, timings, feeling, purpose, audience, energetic intent, all of it. In accompanying silent films, my job (as I learned in reading my hero Charlie Chaplin's autobiography) is to provide the emotional subtext of every scene: to improvise music that provides the emotional counterpoint to the action to enhance, not compete with, its drama, comedy, and conflict, and also to prepare the audience for what's coming in the next scene. The music is the narrator. It must be subtle yet blunt, amorphous yet cued, often with specific timed "hits" (like a crash or surprise), and it is very much about surrendering to the three-way micro-millisecond relationship between oneself, the audience, and the actors. It's a powerful and very real energetic triangle, and when you give yourself over to it, that's when the magic happens, when the audience gets lost in the film and forgets you're there.

In liturgical settings it's all about surrender, again, but this time it's surrender to what is ineffable, wonder-filled, and sacred inside each person in a holy gathering. Here we are, friends and strangers gathered in worship in a once-in-a-lifetime gathering that'll never be repeated in all of time, with all our burdens, sorrows, challenges, and joys. I've found that yearning is at the core of everyone's worship—our deep yearning for divine intervention, divine comfort, for the sublime, for answers, transformation, the soul aching to be heard and held. Organ music can express and even meet this yearning like nothing else. Whether it helps people cry and release, or is a cradle of peace, or uplifts them in an ecstatic experience of the divine, it is a sacred honor and opportunity we organists are entrusted with.

The very first thing I do in any performance is "take the temperature" of the room. Even thirty feet up and three hundred feet away hidden in a cathedral organ loft, you can feel a congregation's mood. It's hard to describe, but it's palpable. It's a vibration that imbues the space. I use this as the starting point of my prelude improv, the launch of any Sunday morning's spiritual journey in which we organists are the first soul to express our yearning. Gradually the congregation joins us in hymn singing, joins the clergy in prayer, and together we go on the journey.

My musical goal in any liturgy is to shift the mood from what it was at the start to something entirely new and different by the end. My liturgical harmonic language is completely different and more contemporary than my silent film language. Silent films tend to dictate what harmonies and progressions work so you don't "take the audience out of the film." In a liturgy, I find there's room for broader expression and risk-taking, especially in a big acoustic on a big instrument with lots of toys onboard. My liturgical improvs are infused with jazz and French Romantic harmonic worlds and massive rhythm. I'm talking massive; rhythm

is everything! It's the heartbeat of any improvisation, loud or soft, fast or slow.

Paul Halley taught me this. It's what thrills and soars and tingles and creates awe. You could vamp on plain old C major with a killer rhythmic pattern, a few textural shifts, a 32' Bombarde, and it'll make your congregation stomp and cheer! I aim for one thing in my liturgical improvs: to continually lift up, even in somber Lenten modal mysterious improvs. I constantly let myself let go—this keeps the journey lifting and wondering (versus wandering!) for whomever I'm playing. If I'm surprised, they'll be surprised; if I'm moved, they'll be moved. I tell my students that improv is sheer blind trust; it's surrender to divine channeling. It's losing one's conscious thought, so time stands still and you can't remember what you played. And that's when they really go on the ride with you. That's when you come out of it thinking, "Wow, what just happened?" That's when your congregation knows you gave yourself to them. I never, ever forget this maxim: "You can't fool an audience." They just somehow know if you're holding back or are bored, scared, unprepared, not into it, or not giving your all—they know when there's no lift off!

Do you consider yourself to have your own distinct musical language? Is there anything distinctly "American" about your improvising?

My musical passion is world music. I love combining ethnic sounds, especially Greek, Brazilian, Celtic, Middle Eastern, and Asian. I love stretching where the organ can go, seeing what part of the world it can travel to through a culture's musical voice. That's what I loved at Saint John the Divine in those golden years under the visionary leadership of our global-minded dean, the Very Reverend James Parks Morton. One minute I'd be playing Tibetan music for the Dalai Lama, then Eritrean hymns at a Coptic funeral, then *Sakura* for a Japanese tea ceremony, then "Hava Nagila" at a Jewish-Christian wedding, then *New York, New York* on the State Trumpet celebrating a Yankees-Mets Subway Series! If you see our magnificent country as the great melting pot of immigrants, then yes, my improvs and compositions are highly "American" in that I embrace all our ethnic styles. In terms of my own style, I don't know how to describe it. I just know it as me and that it's ever evolving. I'm often told by people, "Oh, Dorothy, I just knew when I walked in it was you playing—I'd know that sound anywhere!" I always wonder to myself, which sound(s) gave me away?

Tell us more about your jazz background and how it informs your improvising at the organ.

In addition to what I described above, I'd add two things: the legendary jazz pianist Lyle Mays of the Pat Metheny Group, with whom I had the tremendous privilege of studying jazz composition, told me, "Dorothy, if I ever hear you cadenced with plain old V-I, I'll call the jazz police!" And Lyle also said, "The greatest musicians on the planet are jazz players. They can improvise in any style because they get inside the style, they don't just copy it." I've bided by Lyle's words throughout my career.

Do you ever imitate specific composers or historical styles?

Oh yes, of course! We all stand on the shoulders of those who've come before us, and we borrow from our contemporaries, too. No musicians, especially improvisers, are creative islands unto themselves.



Robert McCormick, Dorothy Papadakos, Tracy McCullen, and Peter Richard Conte at lunch

Day and night we unconsciously take in shards of music, hooks, and tunes we're not aware of. They lodge and cook in our musical psyche, then days later pop out in a gig or writing session, and we're like, "Whoa, where'd that come from?" I borrow rhythmic hooks from Bartók, Prokofiev, Rachmaninoff, Stravinsky, Ravel; toccata patterns from Cochereau, Vierne, and Dupré; and every day I listen on BBC Radio 1 to the hottest pop, chill, dance, and cutting-edge tracks. I relax to Indian ragas and cook to electronic soundscape artists like Aurah. It all informs my improvs, my music theater scores, my organ and choral works. In fact, I'm listening to Aurah while writing this: it's "I Decree Peace" on their *Etherea Borealis* album. Check it out!

How does improvisation differ from composing to you? Do you prefer one or the other?

To me improvisation is spontaneous composition, and composition is repeated improvisation until you find something you want to save and write down. They are equal in fertility and joy to me. I'd say the great gift that improvisation brings to a composer is to know if you don't like something you wrote, you can improvise a hundred other ideas to replace it with! Composer-improvisers trust the unlimited flowing fountain of ideas inside of them. It's unfailing, and the perfect idea is always just an improv away. Improvisation is ultimately just about trusting the unknown yet to be revealed in you. Each of us is a creative giant we have this lifetime to get to know, so from me to you I say, "Go for it, and rock da house!"

Reflection

I hope readers are as fascinated and stirred by Dorothy's words as I am. She reminds us, if I may use a tired cliché, not to neglect the trees (as Dorothy clearly has done her homework, thoroughly learning music theory and technique, inside and out), but truly to see and appreciate the whole forest. I'm not sure about each of you, but that's a reminder I needed at this moment. May each of us heed Dorothy's advice to "go for it." ■

Robert McCormick has been organist and choirmaster of Saint Mark's Church, Locust Street, Philadelphia, since 2016. Previously he held similar positions at Saint Paul's Church, K Street, in Washington, D.C., and at Saint Mary the Virgin, New York City. He is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

Dorothy Papadakos's website: dorothypapadakos.com

Experience Dorothy's artistry at our website: thediapason.com/videos/dorothy-papadakos-plays-phantom-opera

The Organ Works of Buxtehude and Bruhns

By Michael McNeil

Many of the organ compositions of Dieterich Buxtehude (c. 1637–1707) and Nicolaus Bruhns (1665–1697) contain bass accidentals that are not playable on the short-octave manual and pedal basses of the late-seventeenth-century organs of Lübeck. The bass octave of Buxtehude’s organs contained just eight notes—C, D, E, F, G, A, A-sharp, and B—a consequence of meantone tuning. It is impossible to imagine that these wonderful and dramatic compositions were not played in some manner on those organs, but that is the extraordinary claim of at least one modern researcher.¹

A solution to this problem might lie in its history. The original scores of the organ works of Buxtehude and Bruhns were written in tablature, an older form of notation that looks nothing like modern notation. **Figure 1** shows an example of tablature and modern notation. And here is the key point: none of the tablature originals have survived. All extant versions in tablature are copies, and copies often contain errors. Our modern scores are transcriptions from tablature to modern notation. Transcriptions may contain errors, not the least of which is that the intended octave in tablature is often ambiguous.^{2, 3, 4} **Figure 2** (page 15) shows an example of a tablature copy of Bruhns’s *Praeludium in E Minor* (the smaller of the two E minor *praeludia*).

What might have motivated eighteenth- and nineteenth-century musicians to modify the original tablature manuscripts to be unplayable on the organs for which they were composed? The musicians who later copied or transcribed the originals were familiar with later organs that had full-compass basses, or perhaps only a missing low C-sharp. We should also note that the later shift toward equal temperament eliminated the intense gravity of meantone’s pure major thirds, whose resultants sound a full two octaves lower in pitch. The disappearance of this gravity may have influenced the desire to shift tenor accidentals and the phrases in which they were embedded to the bass octave. The ambiguity of the intended octave in tablature may have also provided the rationalization to do so. Equal temperament’s loss of gravity was a strong motivation for eighteenth-century organbuilders to include deeper and very costly pitches in their stoplists.⁵

Meantone, unlike equal temperament, has intense key color. Modern-received wisdom relates that the strong dissonances in meantone were avoided in practice; history teaches us otherwise. Dom Bédos argued that meantone was more musical than equal temperament because it presented the composer with useful tensions between the purity of its eight major thirds and the dissonance of its four Pythagorean thirds. Bédos was explicitly referring to quarter-comma meantone.⁶ Restoring bass accidentals to the tenor heightens their dissonance (beat rates will double), setting up tension for later resolution with meantone’s pure thirds.



Figure 1: *Praeludium in G Major* by Nicolaus Bruhns. A tablature copy and its transcription in modern notation (Images used by permission of Breitkopf & Härtel, Edition 8663, 2008.)

The short bass octave is an essential feature of the great meantone organs of Lübeck on which the compositions of Buxtehude and Bruhns were most logically composed and played. The short octave with its four missing accidentals has an unusual key order:

D E A#
C F G A B

This indicates the use of an original form of meantone, i.e., quarter-syntonic comma, not the later and much less colorful versions like Gottfried Silbermann’s fifth-comma meantone. Dissonances were used to good effect, but dissonances in quarter-comma meantone also supported the elimination of accidental bass pipes, saving space in their layouts and considerable cost. Later versions of meantone in the eighteenth century reduced both the dissonances and the purity of meantone; this supported the use of more accidentals in the bass of new organs, often omitting only the C-sharp in a normal order of the bass keys:

D# F# G# A#
C D E F G A B

We know that the organ compositions of Buxtehude and Bruhns were composed when the large organs of Lübeck had short bass octaves, and there is evidence that those organs were not returned from their original meantone in Buxtehude’s time.⁷ This suggests that the presence of any bass accidentals other than A-sharp in the organ works of Buxtehude and Bruhns very likely denotes deliberate changes in modern transcriptions to accommodate later organs with more complete bass octaves and much less colorful temperaments.

We will never know if any of our reconstructions are faithful to the originals—they are all lost. But we can use our knowledge of meantone’s inherent dissonant tension and majestic purity to aim for a reconstruction that heightens the emotional impact of these compositions. This is completely in character with the *stylus phantasticus*, a term coined for the freely composed organ works of Buxtehude and Bruhns—works that speak to modern ears with emotional intensity and

dramatic rhythms. These works perfectly express the unique sound of a pipe organ’s principal chorus and thundering pedal bass. And unlike modern compositions, these works feature the musicality and gravity of seventeenth-century meantone.

I am an organbuilder, not a musician skilled in composition. I built my Opus 5 for, among other things, the purpose of showcasing the effect of quarter-comma meantone on the works of Buxtehude and Bruhns, only to discover that many of the modern scores are deeply flawed. Finding no one willing to address this problem, I have evaluated and restored the following scores:


Dieterich Buxtehude: *Praeludium in C Major*, BuxWV 137, restored; *Toccata in D Minor*, BuxWV 155, restored;

Toccata in F Major, BuxWV 157, no issues; *Ciaccona in E Minor*, BuxWV 160, no issues; *Fuga in C Major*, BuxWV 174, no issues;

Nicolaus Bruhns: *Praeludium in E Minor* (“Little”), restored.

At the end of this article you will find my suggested corrections, all of which are in the pedal, noting the editions I used. If a reader objects that others are much more qualified to make these corrections, I could not agree with you more, and I wholeheartedly welcome those with more skill to propose solutions that are playable on historically correct, short-octave organs.

We can debate how much of a phrase containing bass accidentals needs to



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Figure 2: *Praeludium in E Minor*, by Nicolaus Bruhns. A manuscript copy of the score in tablature (image in public domain, commons.wikimedia.org/wiki/File:Bruhns_Prid_e_Manuskript.png, accessed June 2022)



Example 1: page 20, fourth stave, end of measure 1



Example 2: page 24, fifth stave, measures 6-7



Example 3: page 5, first stave, measure 7



Example 4: third stave, measures 7-8



Example 5: fourth stave, measure 1



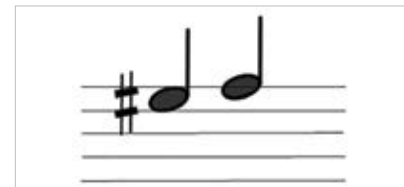
Example 6: fourth stave, measure 2



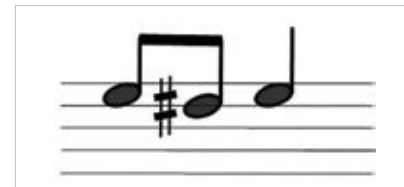
Example 7: fourth stave, measure 3



Example 8: fourth stave, measure 4



Example 9: fourth stave, measure 5



Example 10: fifth stave, end of measure 5

be moved to the tenor. We can debate whether the bass accidentals are themselves errors that represent different notes. But if we accept that Buxtehude and Bruhns created their compositions on the organs of their time, we must also accept that the accidentals C-sharp, D-sharp, F-sharp, and G-sharp in the bass octaves of modern scores are not faithful to the original compositions.

Claiming that these compositions were not meant to be played on the large and grand late-seventeenth-century organs of Lübeck is analogous to saying that the Scherer family and Friedrich Stellwagen made and maintained beautiful organs with wonderful sounds, but those short-octave organs were not meant to be played—they were just exercises in thought. ■

Notes

1. Ibo Ortgies, *Die Praxis der Orgelstimung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musik*, Göteborgs universitet, 2007, page 2, Abstract: “An analysis of payments to bellows pumpers as recorded in church account books shows that the organs of St. Marien, Lübeck, were not retuned during the tenures of Franz Tunder and Dieterich Buxtehude. Thus, some of their organ works could not have been played on the organs available to them during their lifetimes.” [translated by John Brombaugh]

2. organscore.com/buxtehude-complete-organ-works, accessed June 2022. “Editing Buxtehude’s organ work is a delicate task because we do not have access to any holographic source of these works. The available manuscripts are all copies by eighteenth- and nineteenth-century organists, mostly written in modern notation system—the originals were probably in German organ tablature—and contain transcription errors such as missing notes, confused voices, incorrect note heights or accidentals, and poorly placed bars. In places where the music is obviously corrupted and no complementary source is available, the editor must reconstruct the music by guessing at the original idea. Because of this, no modern edition can claim to be the genuine composer’s text.”

3. en.opera-scores.com/O/Dieterich+Buxtehude/Herr%2C+ich+lasse+dich+nicht%2C+BuxWV+36.html, accessed

June 2022. “Copies made by various composers are the only extant sources for the organ works: chorale settings are mostly transmitted in copies by Johann Gottfried Walther, while Gottfried Lindemann’s and others’ copies concentrate on free works. Johann Christoph Bach’s manuscript is particularly important, as it includes the three known ostinato works and the famous *Praeludium in C Major*, BuxWV 137. Although Buxtehude himself most probably wrote in organ tablature, the majority of the copies are in standard staff notation.

“The nineteen organ *praeludia* form the core of Buxtehude’s work and are ultimately considered his most important contributions to the music literature of the seventeenth century. They are sectional compositions that alternate between free improvisation and strict counterpoint. They are usually either fugues or pieces written in fugal manner; all make heavy use of pedal and are idiomatic to the organ. These preludes, together with pieces by Nicolaus Bruhns, represent the highest point in the evolution of the north German organ prelude and the so-called *stylus phantasticus*. They were undoubtedly among the influences on J. S. Bach, whose organ preludes, toccatas, and fugues frequently employ similar techniques.

“Occasionally the introduction will engage in parallel thirds, sixths, etc. For example, BuxWV 149 begins with a single voice, proceeds to parallel counterpoint for nine bars, and then segues into the kind of texture described above. . . . [Note the reference to writing in parallel thirds and sixths. This works extremely well with meantone’s pure thirds. All of equal temperament’s major thirds are very, and equally, dissonant.]

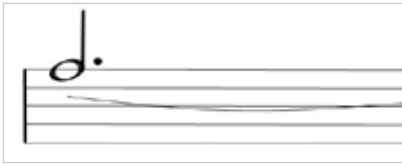
“Buxtehude’s other pieces that employ free writing or sectional structure include works titled *tocatta*, *praeambulum*, etc. A well-known piece is BuxWV 146, in the rare key of F-sharp minor; it is believed that this prelude



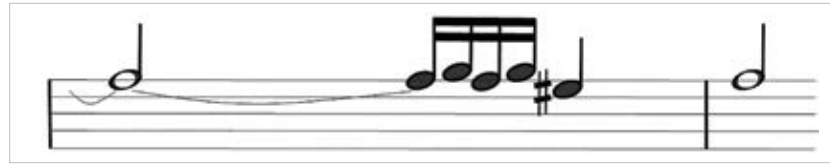
Example 11: page 6, fourth stave, measures 5–7



Example 12: page 6, fifth stave, measure 2



Example 13: fifth stave, measure 6



Example 14: page 7, first stave, measures 1–2



Example 15: first stave, measures 2–3



Example 16: first stave, measures 3–4



Example 17: page 3, third stave, measure 1, fifth stave, measure 5; page 4, first stave, measure 7; and page 5, first stave, measure 3



Example 18: page 5, first stave, measures 6–7



Example 19: page 5, fourth stave, measures 1–2

was written by Buxtehude especially for himself and his organ, and that he had his own way of tuning the instrument to allow for the tonality rarely used because of meantone temperament.” [The key of F-sharp minor in Pietro Aron’s quarter-comma meantone, with the wolf placed on the interval G-sharp to D-sharp, is very useful; its minor third is much less dissonant than an equal temperament minor third. Furthermore, the minor third beats at exactly twice the rate of the fifth. This is a sonorous key in meantone. (See the beat rate chart on page 131 in *The Sound of Pipe Organs*, Michael McNeil, 2012.) As there were no pedal F-sharp bass keys on Buxtehude’s organs, this note would have been played in the tenor.]

4. en.wikipedia.org/wiki/Organ_tablature, accessed June 2022. “. . . The feature of organ tablature that distinguishes it from modern musical notation is the absence of staves, noteheads, and key signatures. Pitches are denoted by letter names written in script, durations by flags (much like modern notation), although in early notations durations were shown using mensural indications, and octave

displacement by octave lines drawn above a letter. There was some variation in the notation of accidentals, but sometimes sharps were specified by the addition of a loop to the end of the letter. B-natural and B-flat were represented by *h* and *b* respectively. Naturals are not indicated, as accidentals do not carry through the entire measure as in modern notation. Key signatures are not specified; they are implied by the indicated sharps.

“. . . Repertoire originally written in tablature has been translated into modern notation. However, this translation carries a risk of error. In German script an A and an E can become confused, as can an F and a G. Likewise, an octave line over a series of notes can begin or end ambiguously. Different solutions are given by different editors, and this is one manifestation of the improvisatory tradition of organ performance of the period.”

5. Michael McNeil, “The elusive and sonorous meantone of Dom Bédos,” *THE DIAPASON*, September 2020, pages 14–17.

6. John Brombaugh analyzed Bédos’s tables of meantone intervals, and McNeil found the result was virtually identical to Pietro Aron’s equal-beating quarter-syntonic-comma meantone (see Owen Jorgensen, *Tuning the Historical Temperaments by Ear*, Northern Michigan University Press, 1977, pages 173–177).

7. Ibo Ortgies. See quotation in Note 1.

Restorations for performance on meantone organs with short bass octaves, C, D, E, F, G, A, A-sharp, and B

All examples are in the bass clef in the pedal.

Edition Peters 4855, Nicolaus Bruhns, 1968

Nr. 3, *Praeludium und Fuge e-moll* (“Little”), pages 20–24. See **Examples 1 and 2**.

Edition Renaud Vergnet, D. Buxtehude, Volume 1, 2018

Praeludium in C Major, BuxWV 137, pages 5–7. See **Examples 3 through 16**.

Edition Renaud Vergnet, D. Buxtehude, Volume 2, 2018

Tocatta in D Minor, BuxWV 155, pages 2–5. See **Examples 17 through 19**.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his Opus 5, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. Opus 5 includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone. Stay tuned.

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Cover feature

**Patrick J. Murphy & Associates
Organbuilders,
Stowe, Pennsylvania
Saint John's Episcopal Church,
Johnson City, Tennessee**

From the builder

As is often stated by the Organ Clearing House, with the closing of many churches, pipe organs become available for purchase and relocation. Such is the situation that befell M. P. Möller Opus 7435R.

But first, a little background. M. P. Möller Opus 7435 was built for the First Presbyterian Church in Reading, Pennsylvania, in 1946. Installed in divided chambers located high within the chancel, the organ contained three manuals and approximately 22 stops. In 1965 the instrument was rebuilt and enlarged by Möller to 25 stops. The rebuilding was typical for the time, along with refreshment of the windchest actions, a Scharf and extensive Bombarde unit (32', 16', 8', 4') were added.

By 2004 the instrument was once again showing signs of mechanical wear and tear as well as a need for tonal rebalancing. Patrick J. Murphy & Associates, located in Stowe, Pennsylvania (just ten miles away), was engaged to perform a comprehensive overhaul (to become our Opus 47) that included new electric slider windchests, new winding, additional foundational flues and reeds, as well as comprehensive revoicing. The majority of the Great was relocated outside of the cramped chambers to allow greater tonal development within the acoustically challenged space. Digital 32' stops and percussions from Walker Technical Company were added as well as one of our very first signature low-profile drawknob consoles.

Unfortunately, no sooner had the instrument been dedicated than the First Presbyterian Church had a schism that resulted in several key leadership persons departing, including the organist and organ financial donor. The position of organist remained mostly vacant, filled primarily by a string of supply musicians, except for the last person to hold the post. Finally, after facing mounting debt and declining membership, the downtown building was sold in 2018, and the congregation relocated to a dramatically smaller facility outside of the city, leaving the building and most of its contents behind, including the organ. A new owner for the organ was sought.



Murphy Opus 47 at First Presbyterian Church in Reading, Pennsylvania

In January of 2021 Patrick J. Murphy & Associates purchased, removed, and stored the organ at its own expense until a suitable new owner could be located. As is often the case, locating a similar situation that supplied chambers limited the number of opportunities to find a home.

Fortunately, in the spring of 2021, Nick Andrews, director of music at Saint John's Episcopal Church in Johnson City, Tennessee, who had learned of our work through word of mouth, inquired with us about either a new or rebuilt instrument. While my first visit to Johnson City was to discuss a new free-standing instrument that "might" utilize material from the existing 1960s Möller already installed second hand, the distinguished architecture of the room provided me with a vision of incorporating our Opus 47 into a new, free-standing instrument. Early on we engaged the superlative talents of Frank Friemel to produce an inspired design and rendering, after which he informed us that this was to be his swan song. Our staff performed all the remaining design and construction work except for the all-new case, which was entrusted to R. A. Colby Inc., located just 1.8 miles (and one turn) away from the church. Construction began in the fall of 2022, and installation started in the spring of 2023.

The new installation, now Opus 47R, incorporates our 2004 updates of new slider windchests, console, and pipework additions along with most of the pipes retained from Möller Opus 7435R, with all pipework regulated for



Patrick J. Murphy signature low-profile movable console



Swell pipework

Patrick J. Murphy & Associates Organbuilders, Opus 47R

Saint John's Episcopal Church, Johnson City, Tennessee

GREAT (manual II)	
16'	Lieblich Gedackt (Swell)
16'	Gemshorn (ext) 12 pipes
8'	Principal 61 pipes
8'	Harmonic Flute (1966) 61 pipes
8'	Gemshorn 61 pipes
8'	Bourdon° 61 pipes
4'	Octave 61 pipes
4'	Flute 61 pipes
2 2/4'	Twelfth (1966) 61 pipes
2'	Super Octave 61 pipes
1 1/2'	Mixture IV (encl w/Choir)° 244 pipes
8'	Trumpet (encl w/Choir)° 61 pipes
8'	Tromba (prepared for)
8'	Trumpet (Swell)
	Great 16
	Swell to Great 16-8-4
	Choir to Great 16-8-4
	Chimes (digital – 37 notes)
	Great MIDI
	Great/Choir Transfer

SWELL (manual III, enclosed)	
16'	Lieblich Gedackt (ext) 12 pipes
8'	Diapason° 61 pipes
8'	Gedackt 61 pipes
8'	Viole 61 pipes
8'	Viole Celeste (TC) 49 pipes
4'	Principal 61 pipes
4'	Harmonic Flute 61 pipes
2'	Flautino 61 pipes
2'	Plein Jeu III-IV° 232 pipes
16'	Contra Trumpet (ext)° 12 pipes
8'	Trumpet° 61 pipes
8'	Oboe° 61 pipes
8'	Vox Humana (2023) 61 pipes
	Tremulant
	Swell-16-UO-4
	Swell MIDI

CHOIR (manual I, enclosed)	
8'	Geigen (1966) 61 pipes
8'	Viola 61 pipes
8'	Concert Flute 61 pipes
8'	Dulciana 61 pipes
8'	Unda Maris (TC) 49 pipes
4'	Fugara 61 pipes
4'	Nachthorn 61 pipes
2 2/4'	Nazard° 61 pipes
2'	Blockflute° 61 pipes
1 1/2'	Tierce° 61 pipes
1'	Scharff III (1966) 183 pipes
8'	Clarinet 61 pipes
	Tremulant
8'	Trumpet (Great)
8'	Tromba (prepared for)
	Choir to Choir 16-UO-4
	Swell to Choir 16-8-4
	Harp (digital)
	Celesta (digital)
	Choir MIDI

PEDAL	
32'	Double Open Diapason (digital)
32'	Contra Bourdon (digital)
16'	Open Diapason (digital)
16'	Principal (1946/2023) 56 pipes
16'	Gemshorn (Great)
16'	Violone (digital)
16'	Bourdon 44 pipes
16'	Lieblich Gedackt (Swell)
8'	Octave (ext)
8'	Bourdon (ext)
8'	Gedackt (Swell)
4'	Choralbass (ext)
III	Mixture° 96 pipes
32'	Contra Trombone (digital, w/Choir)
16'	Trombone (ext, 2023) 12 pipes
16'	Contra Trumpet (Swell)
8'	Trumpet (Great)
4'	Clarion (Great)
	Great to Pedal 8-4
	Swell to Pedal 8-4
	Choir to Pedal 8-4

46 ranks (47 when completed), 2,709 pipes

° = 2004



Pedal Mixture and Great Harmonic Flute



Swell chorus, 8' Oboe (capped F. J. Rogers), Pedal Lieblich Gedackt



Close up of right stop jamb

the new space. The thoroughly revised interior layout sits atop all new and quite substantial framing and is supplied by a new winding system. This new structure is capped by our all-new two-inch-thick expression enclosures and shades. The façade pipes are a combination of formerly interior Moller 16' Diapason pipes and façade pipes added in 2004, all professionally modified and painted by Organ Supply Industries to an exceptional result.

The pipe voicing, unfortunately partially entombed in its former location in

Reading, came into full blossom within this acoustically friendly space. My first service hearing the instrument under Nick's superlative playing gave me the closure of feeling like this could have been where this instrument was meant to be all along.

We wish to thank director of music Nick Andrews for his easy, straightforward manner and support, and also all the leadership members and congregation of Saint John's for their support and for the opportunity to provide Opus 47R with a good home. We

also wish to thank Frank Friemel, the staff at R. A. Colby, and Organ Supply Industries for their excellent work. And finally, I wish to thank everyone on my staff who worked tirelessly and diligently on this installation.

—Patrick J. Murphy

From the director of music

Saint John's Episcopal Church is located in scenic Northeast Tennessee in the heart of downtown Johnson City. Known locally as "The Rock Church," the original building was constructed of native river rock from the Nolichucky River in 1905. For many decades leading up to the late 1990s, the seating capacity of the 1905 nave restricted the rapidly growing parish, resulting in the use of overflow seating in the narthex of the church for multiple services on Sunday morning. In 2000, the congregation broke ground for a new nave with a seating capacity of up to 400 people. The new nave was completed and consecrated in November of 2001. Like the original 1905 structure, river rock was also incorporated into the new building. Designed by Memphis, Tennessee architect Jim Williamson, the nave is featured in the book *Architecture for the Gods* (Book II) by Michael Crosbie.

A 1960 Möller of 28 ranks was relocated to Saint John's from an Episcopal church in a suburb of St. Louis, Missouri, in the fall of 2001 and was completed in early 2002. For the next twenty years, the aging Möller suffered ongoing mechanical and tonal issues. In January 2020, two years after I was hired as director of music, the organ mechanically failed from ciphers and wind leaks and was unusable for services. After submitting a written report to the church vestry, an organ committee was formed to investigate our next

steps for the instrument. After initially meeting with several builders, the covid pandemic halted the progress of the organ committee until January 2021. In early 2021, I contacted Patrick Murphy to see if he would be willing to assess our instrument and make a proposal. While visiting onsite, I inquired about his Opus 47 (formerly of First Presbyterian Church, Reading, Pennsylvania, which had been listed on the Organ Clearing House website for some time) as a candidate for relocation. After examining the measurements of the room, it was deemed that Opus 47 would indeed fit within the footprint of the former instrument.

After a trip in May of 2021 to listen to and play several fantastic instruments of Patrick's in Baltimore, Maryland, I made a recommendation to the organ committee to pursue the proposal for relocating Opus 47 to Saint John's. In December of 2021, the vestry of the church voted to accept the proposal from Murphy and signed the contract. The installation for Opus 47-R began in June of 2023 and was completed a few months later in early September. The new casework has transformed the room, and it truly looks like it was always meant to be there! The instrument is full of rich 8' tone on each division and houses a plethora of 16' tone in the pedal division—as every instrument should! I am grateful to the entire team at Patrick J. Murphy & Associates who helped rebirth this amazing instrument! Opus 47-R has a very bright future for many decades to come!

—Nick Andrews
Director of Music

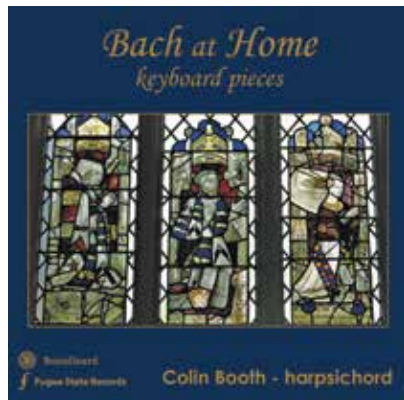
Builder's website: www.pjmorgans.com
Church's website: stjohnstn.org/

Photo credits: Patrick J. Murphy

Here & There

► page 6

England for the home of Michael Phipps, who donated it in 2009 to a new concert hall named for him at the University of Huddersfield, England. The recording is produced by Fugue State Records and imported by Raven.



Bach at Home: Keyboard Pieces

Bach at Home: Keyboard Pieces (SBCD-223) is a harpsichord recording by **Colin Booth**, also released by Fugue State Records and imported by Raven. As a theme, the program investigates how Bach carried home from church his organ-playing style, allowing it to make its mark on his music for domestic instruments, for instance his use of very long held notes in supposed harpsichord works. For information: ravened.com.

Publishers

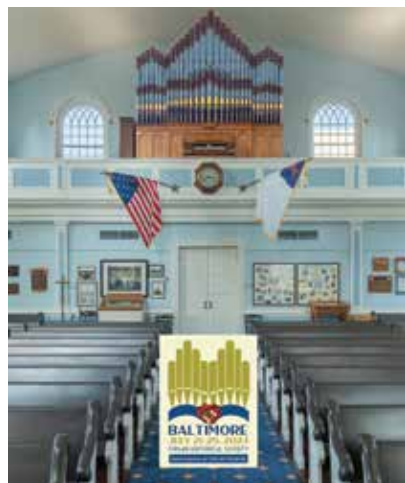
OHS Press announces the publication of *Camille Saint-Saëns: Organist-Composer*, by **Rollin Smith** (\$49.99 plus shipping). The book provides a biographical view of Saint-Saëns as organist and composer, including chapters on the construction and settings of instruments he played (harmonium, Aeolian organ, and Cavaillé-Coll organs, among others). Within the eleven appendices are essays by and about Saint-Saëns, his recordings, specifications of organs that he played, and a thematic catalog of his works for harmonium and organ.

This second edition has been completely revised and expanded with several new chapters, 27 stoplists, a thematic catalog, and 92 illustrations, among which are all the known photographs of



Camille Saint-Saëns: Organist-Composer

Saint-Saëns at the organ. For information: ohscatalog.org.

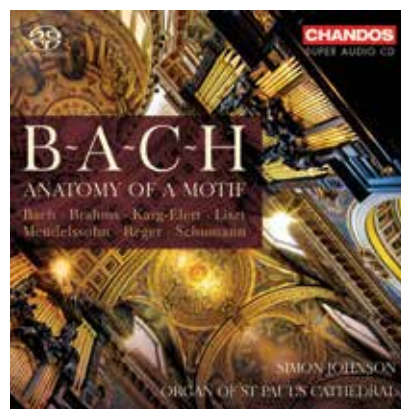


2024 Pipe Organ Calendar

The **Organ Historical Society** announces its *2024 Pipe Organ Calendar* (\$25 for OHS members, \$30 for non-members, shipping included), featuring organs in Baltimore, Maryland, site of the 2024 OHS convention (July 21–25). The calendar features instruments by Andover Organ Company, Thomas Hall/Hilborne L. Roosevelt/Schantz Organ Co., George Jardine & Son, Casavant Frères, Ganter and Schumacher, J. H. & C. S. Odell, Henry Niemann, Johnson & Son/Andover Organ Company, Skinner Organ Company, and Hilborne L. Roosevelt. Only a limited number are available. For information: ohscatalog.org or 484/488-PIPE (7473). ■

Reviews

New Recordings



B-A-C-H: Anatomy of a Motif

B-A-C-H: Anatomy of a Motif. Simon Johnson, organist, Saint Paul's Cathedral, London, UK. Chandos Digital two-disc set, CHSA 5285(2), download album £15.98; SACD album £25.00. Available from chandos.net.

Disc 1: *Contrapunctus 14 à 4* (“Unfinished Fugue”), Johann Sebastian Bach; *Sonata on the Chorale “O Haupt voll Blut und Wunden,”* Felix Mendelssohn/Rudolf Lutz; *Sechs Fugen über den Namen “Bach,”* opus 60, Robert Schumann; *Fugue in A-flat Minor*, WoO 8, Johannes Brahms.

Disc 2: *Ricercar à 6*, Johann Sebastian Bach; *Präludium und Fuge über den Namen B-A-C-H*, S. 260, Franz Liszt; *Fantasia und Fuge über B-A-C-H*, opus 46, Max Reger; *Passacaglia and Fugue on B-A-C-H*, opus 150, Sigfrid Karg-Elert.

Simon Johnson was born in 1975, and his musical career began as a chorister at Peterborough Cathedral. He was subsequently organ scholar at Rochester Cathedral, Norwich Cathedral, and Saint Paul's Cathedral, London, before his first appointment as director of music at All Saints' Church in Northampton. He next became assistant master of music at Saint Albans Cathedral, where he also directed the Saint Albans Abbey Girls' Choir. In 2008 he became organist and assistant director of music at Saint Paul's Cathedral, London, before taking up his current post as master of music at Westminster Cathedral in 2021.

Christopher Wren designed the case for the original “Father” Smith organ, placed on the screen, in 1697. In 1872

“Father” Willis rebuilt the organ as a four-manual instrument in the chancel, and in 1900 enlarged it to five manuals, adding a new section in the northeast quarter dome gallery. Henry Willis III carried out further changes and made repairs after damage in World War II. Between 1972 and 1977 N. P. Mander renewed the action, soundboards, and console, retaining the Father Willis pipework, but enhancing the resources of the instrument with new North Choir, Dome Chorus, and West End sections. John Mander refurbished the organ in 2007 and 2008, providing new Dome Tubas and (through the generosity of Roger Gabb, son of former sub-organist Harry Gabb) a second, mobile console for use under the dome. The sensitivity of the action impressed me in the way that it translates subtle gradations of staccato and legato touch into subtle changes of timbre. The fact that Simon Johnson is so familiar with the organ is also helpful here. These subtleties were the making of the Liszt *Präludium und Fuge über den Namen B-A-C-H*.

The first compact disc features the *Contrapunctus 14 à 4* (“Unfinished Fugue”) of Bach as completed by Lionel Rogg in 1968 and revised in 2020. A much more important completion, however, is the Mendelssohn sonata that follows. In 1840 Mendelssohn gave a recital at the Thomaskirche in Leipzig to raise funds for a memorial to mark Bach's grave. Schumann wrote a glowing review of this in which he mentioned that the sonata was based on the chorale, “O Haupt voll Blut und Wunden,” into which he wove the name B-A-C-H and a fugal movement at the end. A single page of manuscript in Mendelssohn's hand later came to light in the Bodleian Library, Oxford, which contains the beginning of such a work—the opening harmonization of the chorale and the first variation. The whole sonata was subsequently realized by the Swiss organist Rudolf Lutz (b. 1951), taking the chorale variations of Mendelssohn's *Sonata in D Minor*, opus 65, number 6, as an appropriate model. The result is quite astonishingly effective.

Following a severe nervous breakdown, in 1845 Robert Schumann and his wife Clara Schumann moved from Leipzig to Dresden to start a new life. They obtained a pedal piano to facilitate the playing of Bach's organ works, and Robert Schumann conceived the idea of writing a set of six fugues on B-A-C-H in honor of the master. At the same time, he was composing his *Symphony No. 2 in C Major*, but he felt that the fugues were a more important composition and that he had been “striving to make it worthy of the great name it bears, a work which, I believe, will perhaps survive longer than all my others.” They come off very well on the Saint Paul's organ. The sequel came in the 1850s. Johannes Brahms met Robert and Clara Schumann in the fall of 1853, and the three formed a strong musical and personal friendship. This was not, alas, to last, since in 1854 Robert Schumann suffered another nervous breakdown, attempted suicide, and spent the rest of his life in an asylum. Meanwhile Brahms fell in love with Clara, and they pursued an intense but often uneasy relationship for the next forty years. They both undertook a course of study in canon and fugue in 1856, and Brahms sent Clara a copy of his *Fugue in A-flat Minor* on Robert Schumann's birthday in June. Robert died a month later in July. There is no specific reference to B-A-C-H, but the dark and morbid piece makes numerous references to the sort of codes and ciphers that were familiar from Robert



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Reviews

Schumann. It provides an opportunity to access some rather unusual registrations on the Saint Paul's organ.

The second compact disc features compositions that are rather more straightforward and require less in the way of commentary. In May 1747 Bach appeared before Frederick the Great at Potsdam, who presented him with a "royal theme" on which to improvise. Bach later presented Frederick with *A Musical Offering*, BWV 1079, exploring all the possibilities of the "royal theme." Although it does not contain the motif B-A-C-H, the *Ricercar à 6* is a consummate example of Bach's work. Although he specifies no instrument or instruments in particular, it is highly likely that Bach himself played the piece on the organ. I have already mentioned how the combination of player and organ led to an outstanding performance of the Liszt *B-A-C-H*. The Reger also comes off well, but the Karg-Elert piece is particularly interesting partly because it is less well known. As passacaglias go, it deserves to be a lot better known.

I am very happy to recommend this compact disc set to readers of THE DIAPASON.



Freak Out: Tom Bell, Grand Organ of the Royal Hospital School Chapel

Freak Out: Tom Bell, Grand Organ of the Royal Hospital School Chapel. Regent Records compact disc, REGCD540, MP3 £7.99, CD £10.50. Available from regentrecords.com.

Free Fantasia on "O Zion, Haste" and "How Firm a Foundation" (from *Gospel Preludes*, Book 4), William Bolcom; *Le tombeau de Georges Roualt*, James MacMillan; *A Refined Reflection* (from *Baronian Suite*), Stephen Paulus; *Moot Points*, John Furse; *Riff-Raff*, Giles Swayne; *Variations on a theme by Anthony Green*, Derek Foster; *Veni Creator Spiritus*, Peter Maxwell Davies; *Black Host*, William Bolcom (with Ross Garrod, percussion.)

One reviewer cautioned, "This recording is extremely loud and is not for the faint-hearted!" This warning particularly applies to the last piece.

Tom Bell was born in Liverpool and raised in Lancashire. He studied with Kevin Bowyer at the Royal Northern College of Music, with Ann Elise Smoot in London, and with Jacques van Oortmerssen in Amsterdam. One of the leading performers of his generation, Tom Bell has performed across Europe, the United States, Asia, and Australasia. His repertoire is broad, but a love of new music means that many of Tom's performances have been innovative firsts. He has collaborated with beatboxer Shlomo, *Divine Comedy* frontman Neil Hannon, and recently has been involved with performances of Jean Guillou's *La Révolte des Orgues* and the completed *Orgelbüchlein Project*. Bell is artistic director of the London Organ Day, maintains a lively teaching schedule, works as an independent organ consultant, and has a passion for outreach and engagement work.

The Grand Organ of the Royal Hospital School Chapel is a most remarkable instrument. Hill, Norman & Beard originally built the organ in 1933 with Stanley Roper, then organist of His Majesty's Chapels Royal, as consultant to the Admiralty. The organ has four manuals and sixty-four stops. It has an unusual wooden organ grille with no visible pipes. Hill, Norman & Beard continued to service the instrument until they went out of business; since then former HNB employees have taken over. A number of changes have helped the egress of sound through the grille and improved the acoustics of the building, which now has a reverberation period of around seven seconds. The specification of the instrument, however, remains as it was in 1933. It is a remarkably fine example of a Romantic-style organ of the 1930s. It is a Romantic organ, so why play modern repertoire on it? Tom Bell's answer to this is that he happened to play a couple of the pieces and was amazed by how well they came off on the instrument—so he thought he would try more.

"Free Fantasia on 'O Zion, Haste' and 'How Firm a Foundation'" is the last of William Bolcom's twelve *Gospel Preludes*. The first section presents a somewhat atonal and fragmented version of the tune, which leads into a rather somber statement of "O Zion, Haste" before the piece emerges from darkness into light in a joyful expression of "How Firm a Foundation." Then follows James MacMillan's largest solo organ work, composed for Thomas Trotter as a memorial to the painter Georges Roualt (1871–1958). A chorale, impetuous and clown-like, careens up and down the keyboard until a final restatement of the chorale leading to a rather strange final chord. The clown has gone, but does its mischief remain?

"A Refined Reflection" is one of several movements of *Baronian Suite* dedicated to the broadcaster Michael Barone. It makes use of combinations of flute and string stops that shine forth in the acoustics of the chapel. There is something of a "Claire de Lune" feeling about this piece. Stephen Paulus sadly died before completing the suite, and the last few bars were written by Caron Farmer, who commissioned the suite and gave it its first performance in 2013. John Furse wrote *Moot Points* in memory of W. H. Swinburne, an important musical influence on the life of Colchester. It contains fanfare-like passages interspersed with soft passages on the strings. Tom Bell premiered it on organ of Colchester's Moot Hall in 2015.

Giles Swayne wrote *Riff-Raff* as a commission from the Saint Albans Cathedral Organ Festival. Andrew Parnell first performed it in Saint Albans Cathedral in July 1983. It includes numerous riffs or ostinati similar to jazz and rock. William Whitehead first performed Derek Foster's *Variations on a Theme of Anthony Green* at a concert of the London Composers' Forum at Saint Michael's, Cornhill. The theme is *The Slow-Worm of Lent*, an homage to poet John Cowper Powys.

Peter Maxwell Davies wrote his composition *Veni Creator Spiritus* for the funeral of a cousin that took place in Rochester Cathedral. He did not mean it specifically as a piece for Pentecost and said that he gained inspiration from *The Mulliner Book*. Finally, William Bolcom's *Black Host* is something of a *tour de force* incorporating percussion as well as organ. The piece features a prepared tape including voices as well as the percussion.

► page 22

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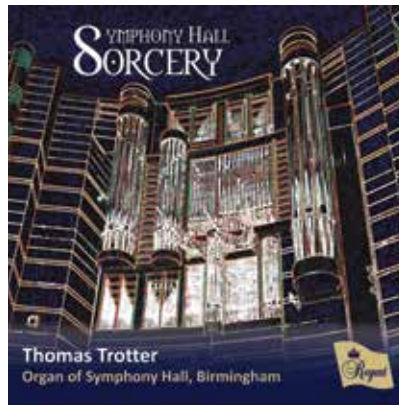
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Reviews

► page 21

This compact disc demonstrates how modern music may successfully be played on a good Romantic organ. I commend it for this reason.



Symphony Hall Sorcery: Thomas Trotter, Organ of Symphony Hall, Birmingham

Symphony Hall Sorcery: Thomas Trotter, Organ of Symphony Hall, Birmingham. Regent Records compact disc, REGCD566, £10.64. Available from regentrecords.com.

The Sorcerer's Apprentice, Paul Dukas, transcribed by Thomas Trotter; *Symphonie V*, opus 42, number 1, i. Allegro Vivace, Charles-Marie Widor; *Five Dances for Organ*, opus 179, John Gardner; *Fantaisie in E-flat Major*, Camille Saint Saëns; *Serenade*, opus 22, Derek Bourgeois; dances from *Danserye* (1551), Tielman Susato, transcribed by Thomas Trotter; *Mozart Changes*, Zsolt Gárdonyi; *Sweelinck Variations*, opus 96, Rachel Laurin.

Thomas Andrew Trotter (b. 1957) has since 1983 been Birmingham City Organist in succession to George Thalben-Ball. His predecessor had only to contend with the organ in Birmingham Town Hall, but Trotter's duties also include the organ of the Symphony Hall. A product of Johannes Klais Orgelbau of Germany (2001), this instrument has four manuals and pedal with eighty-two speaking stops. There is both an attached mechanical-action console and a moveable electric-action console on the stage. "Dance" is an unstated unifying theme regarding the selection of the repertoire.

The lynchpin of the disc is Thomas Trotter's own transcription for organ of Dukas' *Sorcerer's Apprentice*. The orchestral effects remind me somewhat of Leopold Stokowski's extraordinary performance in the 1940 film *Fantasia*, although Thomas Trotter's faster tempi in the most animated sections make for an even more exciting realization of the piece. Following this, flanking between the dances, we hear the familiar strains of the first movement of Widor's fifth symphony.

We return to the dance theme with John Gardner's *Five Dances for Organ*, opus 179—i. Lavolta, ii. Pavin, iii. Jig, iv. Lament, v. Fling. The gentle "Pavin" makes a striking contrast with the sprightly and energetic "Lavolta," and further contrasts with the hornpipe-like "Jig" played on the flutes. "Lament" has a certain Scottish flavor, evoking thoughts of Bonnie Prince Charlie and suitably played on a rather mournful reed. We stay in the Scottish Highlands for the last dance, "Fling," which evokes the popular dances of the nineteenth century.

Bookended between John Gardner's *Dances* and Derek Bourgeois' *Serenade* comes Saint Saëns' *Fantaisie in E-flat Major*, in a restrained but impressive performance. Derek Bourgeois wrote *Serenade* as a recessional for his own wedding in 1965. Bourgeois is not normally a composer of organ music, and

indeed the serenade normally appears for wind and brass ensembles. Here, however, it appears in its original form for organ.

The five following dances are from among the sixty-six in Tielman Susato's *Danserye* of 1551. The individual dances do not appear to have names, but they contrast pleasantly with one another.

Mozart Changes is a tongue-in-cheek composition of the Hungarian Szolt Gárdonyi. Beginning with two dance-like motifs from Mozart's *Piano Sonata in D Major*, K. 572, Gárdonyi becomes wilder and strays further and further from Mozart's original.

The late Rachel Laurin wrote *Sweelinck Variations*, opus 96, to commemorate Thomas Trotter's 800th recital as Birmingham City Organist. Taking a well-known theme from Sweelinck, Rachel Laurin's ten variations contain many contrasts of texture, mood, and color and culminate in a spectacular pedal solo and grand fugue.

This compact disc is full of both sorcery and dance. I have much pleasure in recommending it.



Die Andreas Schneider Orgel (1681) in der ehem. Abteikirche Corvey

Die Andreas Schneider Orgel (1681) in der ehem. Abteikirche Corvey, Egbert Schoenmaker. Produced by Flentrop Orgelbouw, Zaandam, the Netherlands. €15 + postage (in the United States request the cost of the postage in advance of placing an order). Available from rexxmusic21@yahoo.com.

Orgelsatz Psalm 113 (Genfer Psalter), Claude Goudimel (1514–1572); *Choralvorspiel Psalm 113*, Dick Koomans (b. 1957); *Aus "Danserije, het derde musyckboexken," 1551—Allemagne I, Ronde V, Passe e medio & Reprise: La Pingne, Les quatre Branles, Ronde VI—Saltarelle, Pavanne: La Battaille*, Tielman Susato (1510–1570) [sheet music available at egbertschoenmaker.de]; *3 Variationem über "Daphne,"* Anonym Niederlande, c. 1650; *Capriccio chromatico*, Tarquinio Merula (1595–1665); *Herr Christ, der einig Gottessohn* (two verses), Heinrich Scheidemann (c.1595–c.1663); *Orgelsatz Herr Christ der einig Gottessohn* (1608), Hans Leo Hassler (1564–1612); *Passacaglia in d*, Johann Krieger (1652–1735); *Canzona III in d*, Johann Caspar Kerll (1627–1693); *Canzonetta in G*, BuxWV 171, Dieterich Buxtehude (c. 1637–1707); *Toccata V in C* (1690), Georg Muffat (1653–1704); *Capriccio IV in F*, FbWV 411, Johann Jacob Froberger (1616–1667); *An Wasserflüssen Babylon in G (Psalm 137) Orgelsatz transponiert in F*, Johann Pachelbel (1653–1706); *Görlitzer Tabulaturbuch: An Wasserflüssen Babylon*, Samuel Scheidt (1587–1654); *Fantasia in d*, Matthias Weckmann (1619–1674).

Egbert Schoenmaker studied organ at the conservatories of Utrecht (with Nico van den Hooven), Arnhem (with Bert Matter), and Amsterdam. After earning his soloist's diploma with Piet Kee in Amsterdam, he studied harpsichord with

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Reviews

Anneke Uittenbosch. He is organist of the 1812 Epmann organ in the Simon & Judaskerk in Ootmarsum. As *Orgel-revisor* of the Lutherse Landeskirche, Hannover, he is responsible for the diocese of Osnabrück of the Lutheran Church in Hannover, Niedersachsen. In this capacity he is chair of the supervisory committee for the restoration of the Christian Vater organ in Melle. He has given many recitals in Germany and the Netherlands, and has toured Italy, the United States, and Canada.

Andreas Schneider (1646/1647–1685) married Margaretha Elisabeth Fincke in 1671 or 1672. Their son, Wilhelm, was baptized on September 14, 1672. Another son, Franz Conrad, was born in 1678 but died at the age of six. Their daughter, Anna Catharina Gertrud, was baptized on January 14, 1681. Schneider probably apprenticed with Hans Henrich Bader, who built the organ at the Grote- or Sint-Walburgiskerk in Zutphen in 1639. The Zutphen organ survives, rebuilt by Johannes Wilhelmus Timpe (1813), Nicholas Anthony Lohman (1824), and Orgelmakerij Reil (1976 and 1996). It has three manuals with thirty-eight registers.

Schneider ran his own workshop at Höxter from 1676. He built organs with spring chests, as was typical of Baroque organs in Westphalia. Schneider's organ in the former Benedictine Abbey of Saint Stephen and Saint Vitus in Corvey dates from 1681 and has two manuals and pedal with thirty-two registers. Johann Matthias Naumann of Hildesheim added a Rückpositiv in 1718. Stephen Kohlen of Gottsbüren repaired the instrument in 1739 and added a Glockenspiel in 1743. Johann Stephan Heeren from Gottsbüren undertook extensive repairs in 1785, at which time he probably converted the spring chest of the Hauptwerk to a slider chest. He removed the Rückpositiv of 1718 and made it into a separate choir organ, which does not, however, appear to have survived. Numerous further changes and repairs took place in the nineteenth and twentieth centuries, and most recently Flentrop Orgelbouw of Zaandam (under the supervision of Jörg Kraemer) undertook the restoration of the instrument and reconstructed it to its original 1681 state.

My first impression of the Schneider organ in Corvey is of majesty and richness though it lacks some of the brilliance of North German instruments such as those of Arp Schnitger. The rather gentle, softly buzzing reeds heighten this effect and add to the richness. The opening two pieces make use of *forte* registrations. The Susato dances give us the first opportunity to listen to some of the softer voices of the organ, although returning to a *forte* for the "Pavane." Listening to the whole disc, I feel one might, however, play all the music on a one-manual-and-pedal organ, and there is little to indicate that this is a two-manual instrument.

It seems almost a missed opportunity that Egbert Schoenmaker does not include any compositions with a solo on one manual accompanied on the other. This is notwithstanding that many of the same composers have produced organ works of this kind. Take for example, Buxtehude's *Prelude on In Dulci Jubilo*, BuxWV 197, or the second of Matthias Weckmann's *Three Versi on "Komm Heiliger Geist,"* or some of the variations in Johann Pachelbel's *Partita on Freu dich sehr; o meine Seele*.

Apart from this one misgiving, however, I find Egbert Schoenmaker's performance on this very interesting and historic organ to be first rate. I have no hesitation in recommending it.

—John L. Speller
Parkville, Maryland

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

Lessons & Carols; Cathedral of the Advent, Birmingham, 12/21, 5:30 pm
Epiphany procession with carols; Cathedral of the Advent, Birmingham, 1/11, 5:30 pm
Kevin Kwan; Cathedral of the Advent, Birmingham, 1/11, 6:30 pm

ARIZONA

Ken Cowan; Catalina United Methodist, Tucson, 1/19, 7 pm
Damin Spritzer; Trinity Episcopal Cathedral, Phoenix, 1/28, 4 pm

CALIFORNIA

St. Mary Cathedral Choir & St. Brigid High School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, 12/17, 7 pm
Todd Wilson, with Pacific Symphony; Segerstrom Concert Hall, Costa Mesa, 12/19, 7:30 pm
Joshua Stafford; Christ Episcopal, Eureka, 1/12, 7 pm
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, 1/14, 4 pm
Caroline Robinson; St. James by-the-Sea Episcopal, La Jolla, 1/14, 5 pm

David Higgs; St. Margaret's Episcopal, Palm Desert, 1/21, 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 1/21, 4 pm
Alcee Chriss; Fresno State University, Fresno, 1/28, 3 pm

CONNECTICUT

Lessons & Carols; South Church, New Britain, 12/17, 4 pm
Kyle Swann; St. John's Episcopal, West Hartford, 1/7, 12:30 pm
Choral Evensong; St. John's Episcopal, West Hartford, 1/28, 5 pm
Bine Bryndoff; Marquand Chapel, Yale University, New Haven, 1/28, 7:30 pm

DISTRICT OF COLUMBIA

Cathedral Choral Society; Washington National Cathedral, Washington, 12/16, 2 pm & 6 pm; 12/17, 4 pm
Choral Evensong; St. Paul's, K Street, Washington, 12/17, 4 pm
Choral Evensong; St. Paul's, K Street, Washington, 1/14, 4 pm
Choral Evensong; St. Paul's, K Street, Washington, 1/28, 4 pm

FLORIDA

Bradley Hunter Welch; First Presbyterian, St. Petersburg, 1/7, 4 pm

GEORGIA

Christmas concert; Peachtree Road United Methodist, Atlanta, 12/17, 7:30 pm
Jason Roberts; Peachtree Road United Methodist, Atlanta, 1/12, 7:30 pm
James Kealey; Columbus State University, Columbus, 1/14, 4 pm
Jens Korndörfer; Emory University, Atlanta, 1/19, 12 noon

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HAWAII

Gail Archer; St. Christopher's Episcopal, Kailua, 12/30, 6 pm

Gail Archer; All Saints Episcopal, Kauai, 1/6, 6 pm

ILLINOIS

Candlelight carols; St. Chrysostom's Episcopal, Chicago, 12/15, 7:30 pm

Lessons & Carols; St. Chrysostom's Episcopal, Chicago, 12/17, 10:15 am
Carillon carols; St. Chrysostom's Episcopal, Chicago, 12/17, 3 pm

Christmas concert; First Presbyterian, Arlington Heights, 12/17, 4 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/19, 7:30 pm

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

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

LOUISIANA

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

MAINE

James Kennerley, Christmas concert; Merrill Auditorium, Portland, 12/19, 7 pm

MARYLAND

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

MICHIGAN

Lessons & Carols; Cathedral of St. Paul, Detroit, 12/16, 5 pm

Sarah Simko & Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 12/22, 12:30 pm

Isabelle Demers; Central Reformed, Grand Rapids, 12/31, 7:30 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 1/4, 7 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 1/7, 4 pm

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

MINNESOTA

Bach Society of Minnesota & Vocal-Essence, Bach, *Christmas Oratorio*; Plymouth Congregational, Minneapolis, 12/15, 7:30 pm, & 12/16, 4 pm

NEBRASKA

Alcee Chriss, with brass; First Plymouth Congregational, Lincoln, 12/31, 7 pm

NEVADA

Katelyn Emerson; Christ Church Episcopal, Las Vegas, 1/7, 4 pm

NEW YORK

Advent/Christmas concert; St. Agnes Catholic Cathedral, Rockville Centre, 12/15, 7:30 pm

New York Philharmonic, Handel, *Messiah*; David Geffen Hall, New York, 12/16, 7 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/17, 3 pm

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/18, 7 pm

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, 12/20, 7:30 pm

Anne Laver; Memorial Art Gallery, Rochester, 12/21, 7:30 pm

New Year's concert; Cathedral of St. John the Divine, New York, 12/31, 7:30 pm

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

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

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

NORTH CAROLINA

Christmas Lessons & Carols; Duke Chapel, Duke University, Durham, 12/24, 11 pm

Epiphany Lessons & Carols; Duke Chapel, Duke University, Durham, 1/7, 4 pm

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

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

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

OHIO

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

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

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

PENNSYLVANIA

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

SOUTH CAROLINA

James O'Donnell; Grace Church Cathedral, Charleston, 12/17, 11 am worship service; 7 pm Lessons & Carols with premiere of carol by O'Donnell

TENNESSEE

Choral Evensong; St. George's Episcopal, Nashville, 1/14, 5 pm

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

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

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

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

TEXAS

Bradley Hunter Welch; First Baptist, Abilene, 12/15, 7 pm

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

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

WASHINGTON

Douglas Cleveland; First Presbyterian, Vancouver, 1/14, 2 pm

WISCONSIN

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

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

GERMANY

Johannes Bremme & Johannes Krutmann; Liebfrauenkirche, Hamm, 12/15, 7 pm

Wolfram Goertz; St. Lambertus, Erkelenz, 12/16, 11:30 am

Andreas Boltz; Dom, Frankfurt, 12/16, 12:30 pm

Michael Vetter; Dom St. Petri, Bautzen, 12/16, 4 pm

Christmas concert; St. Lambertus, Essen, 12/16, 4 pm

Michael Gerhard Kaufmann; St. Martin, Bamberg, 12/16, 5:30 pm

Ansgar Schlei; Dom, Wesel, 12/16, 6:30 pm

Melanie Jäger-Waldau; Münster, Überlingen, 12/16, 7:30 pm; 12/17, 5 pm

Stefan Emanuel Knauer; St. Lambertus, Erkelenz, 12/23, 11:30 am

Michael Vetter; Dom St. Petri, Bautzen, 12/23, 4 pm

Michael von Hintzenstern; Dorfkirche, Denstedt, 12/25, 5 pm

Michael Bottenhorn; St. Josef, Bonn-Beuel, 12/25, 6 pm

Fraser Gartshore; St. Josef, Bonn-Beuel, 12/25, 10:30 pm

Kirsten Sturm; Münster, Obermarchtal, 12/29, 5 pm

Thorsten Ahlrichs, with violin & alto; Sts. Cyprian & Cornelius, Ganderkesee, 12/30, 7:30 pm

Michael von Hintzenstern; Dorfkirche, Denstedt, 12/31, 5 pm

Holger Gehring, with Dresdner Trompeten Consort; Kreuzkirche, Dresden, 12/31, 9 pm

Jean-Baptiste Robin, with trumpet; Hl. Geist-Kirche, Schramberg, 12/31, 9:30 pm

Gerhard Löffler; St. Jacobi, Hamburg, 12/31, 10:30 pm

Cappella vocale Liebfrauen; Liebfrauenkirche, Hamm, 12/31, 11:45 pm

Bach, *Christmas Oratorio*; Dom, Wesel, 1/7, 6 pm

Jaap Kroonenburg; Groote Kerk, Massluis, 12/23, 8 pm

Laurence Caldecote; Welsh Church, London, 12/20, 1:05 pm

Sachin Gungen; St. Lawrence Church, Alton, 1/3, 8 pm

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

NETHERLANDS

Laurence Caldecote; Welsh Church, London, 12/20, 1:05 pm

Sachin Gungen; St. Lawrence Church, Alton, 1/3, 8 pm

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

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PHILIP CROZIER, Aureliuskirche, Calw-Hirsau, Germany, June 30: *Bergamasca (Fiori Musicali)*, Frescobaldi; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *All' Offertorio*, Zipoli; *Fantasy on On freudt verzer*, Hofhaimer; *Cantilena Anglica Fortunae*, SsWV 134, Scheidt; *Invention in C*, *Invention in G*, Gerber; *Kleines harmonisches Labyrinth*, BWV 591, Bach; *Fugue in a*, *Fugue in d*, Cernohorský; *Petit Prélude*, Jongen; *Fantasia in c*, attr. Bach; *Kanon (Zwölf Stücke)*, op. 59, no. 4), Reger; *Hommage*, Bédard; *Choral Song and Fugue*, Wesley.

CHRISTOPHER HOULIHAN, Segerstrom Concert Hall, Costa Mesa, CA, June 4: *Prelude and Fugue in a*, BWV 543, Bach; *Air*, Toccato (*Suite No. 1 for Organ*), Price; *Andante Sostenuto (Symphonie Gothique)*, op. 70), Allegro (*Symphonie VI in g*, op. 42, no. 2), Widor; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

NICOLE KELLER, Trinity United Methodist Church, Wilmette, IL, June 26: *Toccata in F*, BWV 540i, Bach; *Sonata I*, Hindemith; *Myn God Voet mij als myn Herder ghepressen*, 23 sallem, Almande de La nonette, Almande de amour, Almande, Almande pryncen, Heer ich Will V Wt's Herten gront, den 9 sallem, De frans galliard (*Klavierbuch der Susanne van Soldt*), anonymous; *Pleasant Thought*, *Hour of Peace*, *Cantilena*, *Festal March*, Price; *The Primitives*, At the Ballet, Everyone Dance (*Five Dances*), Hampton.

YUN KIM, St. Giles Episcopal Church, Northbrook, IL, June 27: *Prélude et Fugue*, op. 121, Jongen; *Cantilena Anglica Fortunae*, SsWV134, Scheidt; *Récit de tierce en taille (Livre d'Orgue)*, de Grigny; *Variations on Handel's Sarabande*, Kim; *Blue whale*, *Giraffes*, *Penguins*, *Barrel organ monkey (Animal Parade)*, Farrington; *Golden Angel*, *Metal Angel (Metal Angel)*, Idenstam.

RENÉE ANNE LOUPRETTE, First United Methodist Church, Victoria, TX, June 9: *Prelude and Fugue in C*, BWV 545, Bach; *Partita Ach wie nichtig, ach wie flüchtig*, Böhm; *Pange lingua en taille à 4*, *Fugue à 5*, *Récit du Chant de l'hymne précédent (Livre d'orgue)*, de Grigny; *Attende Domine (Twelve Chorale Preludes on Gregorian Chant Themes)*, op. 8), Demessieux; *Christ lag in Todesbanden*, Walther; *Fantasia super Christ lag in Todesbanden*, BWV 695, *Christ lag in Todesbanden*, BWV 625, Bach; *Crucifixus (Mass in b*, BWV 232), Bach, transcr. Bouvard; *Variations über den basso continuo der ersten Satzes der Kantate Weinen, Klagen, Sorgen, Zagen und des Crucifixus der h-moll-Messe von Johann Sebastian Bach*, S. 139, Liszt.

COLIN MacKNIGHT, Trinity Episcopal Cathedral, Little Rock, AR, June 2: *Allegro maestoso (Sonata in G*, op. 28), Elgar; *Fantasia Choral No. 1 in D-flat (Two Fantasy Chorals)*, Whitlock; *Fantasy (Suite No. 1 for Organ)*, Price; *Variations on America*, Ives; *Danse*, Debussy, transcr. Roques, MacKnight; *La cathédrale engloutie (Préludes*, book 1, no. 10), Debussy, transcr. Hirsch, MacKnight; *Fantasia and Fugue in a*, BWV 904, Bach, transcr. Reger; *La valse*, Ravel, transcr. Fagiani, MacKnight.

SCOTT MONTGOMERY, Sts. Faith, Hope, and Charity Catholic Church, Winnetka, IL, June 28: *Fantasy Toccata*, Scott; *Finlandia*, op. 26, Sibelius, transcr. Fricker, Montgomery; *Allein Gott in der Höh sei Ehr'*, BWV 676, Bach; *Passacaglia and Fugue on B-A-C-H*, op. 150, Karg-Elert; *Scherzetto (Sonata in C)*, Whitlock; *Fantasy on a Theme by Gustav Holst*, Miller.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, June 15: *Toccata in C*, BWV 564, Bach; *Elegie*, Peeters; *Allegretto grazioso*, Hollins; *Joshua fit de Battle ob Jericho*, Sowande;

Andantino in D-flat, Lemare; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

KAROL MOSSAKOWSKI, Église Saint-Sulpice, Paris, France, June 4: *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 7, no. 1), Dupré; *Choral in b*, FWW 39 (*Trois Chorals*, no. 2), Franck; *Improvisation*; *Symphonie V in f*, op. 42, no. 2, Widor.

BRUCE NESWICK, The Neighborhood Church, Palos Verdes Estates, CA, June 11: *Three Preludes and Fugues*, op. 16, C. Schumann; *Siciliano for a High Ceremony*, Howells; *Prelude and Fugue in A-flat (Trois préludes et fugues*, op. 36, no. 2), Dupré; *Ma\$HeD*, Kim; *Arioso and Finale*, Hurd.

DEREK NICKELS, First Congregational Church, Appleton, WI, June 7: *Fantaisie et fugue (Douze pièces d'orgue*, op. 18, no. 6), Boëly; *Lobe den Herren, den mächtigen König der Ehren*, BWV 137, *Valet will ich dir geben*, BWV 95, *Christ lag in Todesbanden*, BWV 4, Bach, transcr. Biery; *Cantabile (Quatre pièces*, op. 37, no. 1), Jongen; *Prélude et danse fuguée*, Litaize.

KOLA OWOLABI, St. Thomas Aquinas Catholic Church, Dallas, TX, June 9: *Prelude and Fugue in C*, BWV 547, Bach; *Largo*, *Finale (Symphony No. 88 in G)*, Haydn, transcr. Owolabi; *Intermezzo*, Alain; *Sweelinck Variations*, Laurin; *Wade in Duh Wadduh*, Smith; *Kum Ba Yah, Oh, Freedom*, Hailstork; *Berceuse mariale (Sonata No. 1)*, Laurin; *Finale (Sonntagsmusik)*, Eben.

CHRISTA RAKICH, First Lutheran Church, Boston, MA, June 8: *Conditor Alme Siderum*, Baptista; *Sicilienne*, von Paradis; *Sonata in F for Flute and Basso Continuo*, Anna Amalia Princess of Prussia, transcr. Rakich; *Prelude and Fugue in B-flat*, *Prelude and Fugue in d (Three Preludes and Fugues*, op. 16, nos. 2, 3),

C. Schumann, *Ten Variations on Toulon*, Rakich; *Suite No. 1*, Price.

Winnetka Congregational Church, Winnetka, IL, June 27: *Grand Dialogue (Troisième Livre)*, Marchand; *Partite Diverse Sei gegriübet, Jesu göttig*, BWV 768, Bach; *Offertoire*, op. 182, Lartigau; *Prière*, op. 105, Bonis; *Hendon: Hommage à Schumann, Faithfulness: Hommage à Gounod, Slane: Hommage à Gershwin*, Rakich; *Suite No. 1*, Price.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, June 16: *Music for a Festival*, Hampton; *Prelude and Fugue in C*, BWV 545, Bach; *Deux Chorals*, JA 67, 68, Alain; *Sentiments*, Gay; *There Is a Balm in Gilead*, *Listen to the Lambs*, arr. Hailstork, *Spirit Fantasy*, Haywood.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 30: *Marche Héroïque*, IAB 10, Brewer; *Prelude on Iam sol recedit igneus*, Simonds; *A Trumpet Minuet*, Hollins; *Siciliano for a High Ceremony*, Howells; *Sonata in the Style of Handel*, Wolstenholme; *Vocalise*, Rachmaninoff, transcr. Bird; *Adagio*, Final (*Symphonie III in f-sharp*, op. 28), Vierne.

LUCIA SKROBOLA, First Presbyterian Church, Ypsilanti, MI, June 4: *Toccata (Partita on Nicea)*, Callahan; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Andante*, *Moderato*, *Adagio (Ten Trios*, op. 49, nos. 1-3), Rheinberger; *Veni Creator*, de Grigny; *Choral varié sur Veni Creator*, Duruflé.

PHOON YU, with Evangeline Ng, vocalist, Seminary of the Immaculate Conception, Huntington, NY, June 4: *Prelude in D*, BWV 532i, Bach; *Shanghai Bund*, *Train Station*, *Just Be Happy (Four Getai Songs)*, Yuting; *Old House at Ann Siang Hill*, Chieh; *By the Water's Edge*, Teng; *Sechs Studien in kanonischer Form*, op. 56, Schumann; *Fugue in D*, BWV 532ii, Bach.

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For December's complimentary holiday offering, **Fruhauf Music Publications** is presenting free harmonizations of three Christmas hymn tunes for organ. The trio includes *Quittez, Pasteurs, Puer Nobis*, and *Hark! the Herald Angels Sing*, all familiar carols that can be found in multiple denominational hymnals. Please consult FMP's Downloads page at frumuspub.net for listings of additional gratis holiday score titles for organ, choir & organ, and carillon.

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Raven has released Raven OAR-179 "Passages on the Journey" composed by **Angela Kraft Cross** and played by her on the 116-rank organ at the Methuen Memorial Music Hall (1863 E. F. Walcker, 1947 Aeolian-Skinner). Cross composed the works 2013–2022 including a 4-movement *Petite Messe d'Orgue*, several works based on hymn tunes, and a suite, "Journey to Wholeness." It is available as a high-quality CD for \$15.98 (free shipping in the USA) from RavenCD.com 804/355-6386 and from E-Bay, etc. and is available for streaming or download on most digital platforms. **For a review of this recording, see the August 2023 issue, page 21.**

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

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Display Classified, per word	1.40
Display Classified minimum	45.00

Additional to above charges:
 Website placement (includes photo) 32.00 (\$45 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

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

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

THE DIAPASON 220 N. Smith Street, Suite 440, Palatine, IL 60067
 608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

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*Representing the world's premiere organists
& choirs for a century*

John McElliott

president

email

john@

concertorganists.com

website

concertorganists.com

tel 440-542-1882

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Cleveland, OH 44139
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MARTIN BAKER



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DIANE MEREDITH BELCHER



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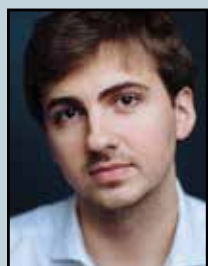
CHRISTIAN LANE



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KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN**



TODD WILSON

CHOIRS

**Westminster
Cathedral**

UK

March–April 2025

Polyphony

UK

October 2025

New College

Oxford, UK

**Saint Thomas
Church**

New York, NY

**Westminster
Abbey**

UK

Trinity College

Cambridge, UK

*COMPETITION WINNERS

*James Kealey — AGO National Young Artist Competition in Organ Performance

**Aaron Tan — Canadian International Organ Competition