

THE DIAPASON

OCTOBER 2021



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Athens, Georgia
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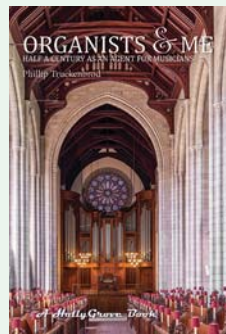
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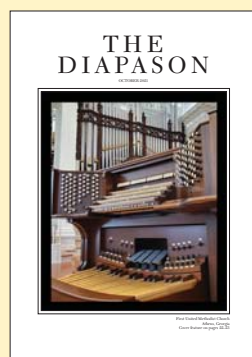
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Editor's Notebook

Gruenstein Award

Nominations for the second **Gruenstein Award**, which recognizes the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2022, 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 should be submitted to Stephen Schnurr at sschnurr@sgcmail.com.

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A subscription to THE DIAPASON makes the perfect gift for a friend who shares your interest in the organ, church music, harpsichord, and carillon. This month, for new and gift subscriptions, we are offering free Acis and Raven CDs: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. Check it out now at www.thediapason.com/subscribe.

2022 Resource Directory

Work on the 2022 Resource Directory has begun, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2021, please email Stephen Schnurr, sschnurr@sgcmail.com, with your contact information. If your business was listed in our directory this year, please review your information to ensure it is accurate and complete. Listings are free.

Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera

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



(jbutera@sgcmail.com; 608/634-6253). The deadline for listings and advertising is November 1.

2022 Cover Features

THE DIAPASON cover features showcase your new organ, organ rebuild or restoration, academic studies program, and more. Cover features are not just for organbuilders! Churches and collegiate institutions have found cover features to be worthwhile. Contact Jerome Butera to reserve your cover feature: jbutera@sgcmail.com; 608/634-6253.

In this issue

The final installment of a series by Girėnas Povilionis explores an important collection of antique drawings of eighteenth-century organ façades by Lithuanian organbuilders. Ona Jarmalavičiūtė introduces readers to Italian organist, teacher, and composer Paolo La Rosa. John Bishop, in "In the Wind . . .," relates how the organbuilding tools of Nelson Barden & Associates have found new life for the future of Dobson Pipe Organ Builders, Ltd., having been moved from Massachusetts to Iowa.

This month's cover feature spotlights Quimby Pipe Organs, Inc., Opus 77 for First United Methodist Church, Athens, Georgia. The new four-manual organ features 68 ranks. In "New Organs," Muller Pipe Organ Company has installed a new two-manual instrument in St. Patrick Catholic Church, Columbus, Ohio.

Here & There

Events



James Kennerley at the console of the Kotschmar Memorial Organ, Merrill Auditorium, Portland, Maine (photo credit: Jill Brady)

Merrill Auditorium, Portland, Maine, announces its 2021–2022 season of events featuring the Kotschmar Memorial Organ, Austin Organ Company Opus 323, with **James Kennerley**, municipal organist: October 16, *The Phantom of the Opera*, pre-recorded and shown at the Saco Drive-In Theater, Saco, Maine, and October 30, in the auditorium; December 20, Christmas with Kennerley, in the auditorium; March 22, Bach Birthday Bash, in the auditorium.

Events are available on demand after the live premiere performance. For information: foko.org.

People



John Fenstermaker

John Fenstermaker has retired after a career spanning sixty years as a professional organist. His most recent position was at Trinity-by-the-Cove Episcopal Church, Naples, Florida, serving eighteen years.

He came to Naples from Grace Cathedral, San Francisco, California, where he was organist-choirmaster for thirty years. In addition, he was chief organist at the California Palace of the Legion of Honor, now the Legion of Honor, where he played 26 weekend recitals each year. He has appeared with the San Francisco Symphony under the batons of Seiji Ozawa, Herbert Blomstedt, Michael Tilson Thomas, Arthur Fiedler, and Carmen Dragon. He graduated from the College of Church Musicians, Washington, DC, led by Leo Sowerby, and then was assistant at Washington National Cathedral for four years under Paul Callaway before moving to California. He studied in England with Allan Wicks at

Canterbury Cathedral and in Paris with André Marchal at St. Eustache. Fenstermaker remains active as a recitalist and a substitute church organist.

The August 29 Evensong and farewell recital can be viewed at the Trinity website: trinitybythecove.com.



Colin Lynch

The Masterwork Music and Art Foundation announces the winner of its organ competition award, **Colin Lynch**. The award is presented for his musicianship and advocacy for organ performance. Lynch is currently associate director of music and organist for Trinity Church, Boston, Massachusetts. He holds degrees from Oberlin Conservatory of Music, Yale University, and Northwestern University. He will present a recital in Morris County, New Jersey, in the fall.

The award was designed to aid an emerging musician specializing in organ with his or her career aspirations and development. The competition was national and open to all musicians under the age of 40. Each contestant was required to submit a performance video, an essay, a biographical profile, as well as two references. Judges were Brian

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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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Oregon Bach Festival organ institute participants at First United Methodist Church, Eugene, Oregon: Paul Jacobs, Grant Smith, Isza Wu, Annie Spink, and Chase Olson

Paul Jacobs led the Oregon Bach Festival's eighth annual organ institute July 5–9. In addition to daily masterclasses and education seminars in technique and performance, participants performed their final recital to an in-person audience. The organists hailed from the Midwest, California, and the Netherlands. This session was made possible by a grant from the Reed Foundation, which provided tuition-free access and lodging. For information: oregonbachfestival.org.



Participants in St. Thomas Aquinas Church recital: Taylor Stukenborg, Marina Sanusi, Lauren Bedard, Carol Williams, Anthony Poehailos, Karl Meier, and Carmen Badinelli

Carol Williams, director of music for St. Thomas Aquinas Catholic Church, Charlottesville, Virginia, presented a recital May 20 in collaboration with musicians of the parish. The program included her latest composition, *Sing Again*. For information: melcot.com.

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Harlow, Kathy McNeil, David Enlow, Chris Hatcher, Skip Yingling, Greg Whid-don, Kyle Ritter, and Preston Dibble. For information: masterworkarts.org.



Damin Spritzer

Damin Spritzer was granted tenure and promoted to associate professor in June after being named area chair of the organ department in 2020 at the University of Oklahoma, Norman. She was appointed to the faculty in 2015.

In addition to her full-time teaching duties she has recorded five CDs for Raven Recordings, published a critical edition, concertizes internationally, and is active in various roles with the Organ Historical Society, Association of Anglican Musicians, Organ Media Foundation, and American Guild of Organists Dallas and Oklahoma City chapters. Spritzer's fifth CD was the first recorded by a woman and by an American at Hereford Cathedral in England. Her monograph on the composer R. L. Becker is forthcoming from Wayne Leupold Editions and expected later this year. Her degrees are from Oberlin Conservatory of Music, Eastman School of Music, and the University of North Texas. For information: daminspritzer.com.



Kent Tritle (photo credit: Jennifer Taylor)

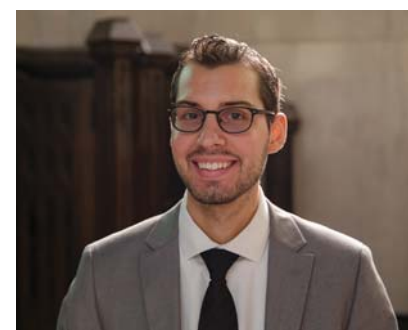
Kent Tritle announces his 2021–2021 season with events in New York, New York: October 19, Beethoven, *Symphony* 9, in an organ transcription premiere by David Briggs, with Tritle conducting, Cathedral of St. John the Divine; 10/26, Musica Sacra, Cathedral of St. John the Divine; November 2, Fauré, *Requiem*, Cathedral of St. John the Divine; 11/5, American Modern Ensemble, Actors' Chapel; 11/9, Oratorio Society of New York, Cathedral of St. John the Divine; 11/11, Holst, *The Planets*, Manhattan School of Music Orchestra and Vocal Arts Ensemble; 11/22, Mozart, *Requiem*, Manhattan School of Music Symphony and Symphonic Chorus;

December 10–11, Christmas concert, Cathedral of St. John the Divine; 12/14, 15, 17, 18, Handel, *Messiah*, New York Philharmonic, The Riverside Church; 12/20, Handel, *Messiah*, Oratorio Society of New York, Carnegie Hall; 12/21, Handel, *Messiah*, Musica Sacra, Carnegie Hall; 12/31, New Year's Eve Concert for Peace, Cathedral of St. John the Divine;

January 31, Holst, *The Planets*, Royal Philharmonic Orchestra, Carnegie Hall; February 12, Manhattan School of Music Chamber Choir; 2/22, choral concert, Cathedral of St. John the Divine; March 8, Oratorio Society of New York, Cathedral of St. John the Divine; 3/22, Musica Sacra, Cathedral of St. John the Divine; 3/30, Manhattan School of Music Symphony and Symphonic Choir;

April 5, choral concert, Cathedral of St. John the Divine; May 9, Mendelssohn, *Elijah*, Oratorio Society of New York, Carnegie Hall. For information: kenttritle.com.

Appointments



Nicholas Capozzoli

Nicholas Capozzoli is appointed director of music for Christ Church Cathedral, Montréal, Québec, Canada, where he will work with a team of two assistant organists, a semi-professional choir, and music committee. Capozzoli holds a Doctor of Music degree in performance studies from McGill University, Montréal, as well as degrees in historical performance and organ from Oberlin Conservatory of Music, Oberlin, Ohio. He has been awarded prizes in the Canadian International Organ Competition, Taylor Organ Competition, American Guild of Organists/Quimby Competition for Young Organists, and Carol Teti Memorial Organ Competition.

An advocate for research into music by female and marginalized composers, his doctoral thesis on the life and music of Claire Delbos (1906–1959) is the first of its kind. Capozzoli is also director of chapel music at the Montreal Diocesan Theological College and associate editor for the online journal *Vox Humana*. A member of THE DIAPASON's 20 Under 30 Class of 2015, he performs regularly throughout North America under the management of Seven Eight Artists. For information: nicholascazzoli.com.



Daniel Ficarri

Daniel Ficarri is appointed associate organist for the Cathedral of St. John the Divine, New York, New York, replacing Raymond Nagem. Ficarri earned his bachelor's and master's degrees from The Juilliard School, New York City, where he studied with Paul Jacobs. Previously, Ficarri served as organist at the Church of St. Paul the Apostle, New York City, and as organ scholar at Hitchcock Presbyterian Church in Scarsdale, New York.

A member of THE DIAPASON's 20 Under 30 Class of 2019, Ficarri has performed in Carnegie Hall and Alice Tully Hall under the batons of Marin Alsop, Itzhak Perlman, David Robertson, and James Gaffigan. As a composer, Ficarri recently created works for *Choir & Organ* magazine, the Madison Symphony Orchestra, and Christ Cathedral,

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FAYTHE FREESE, DIRECTOR
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Garden Grove, California. Several of his works are available through MorningStar Music Publishers and E. C. Schirmer. For further information: danielifcarri.com.



Thomas Mellan

Thomas Mellan is appointed organist for St. Cecilia Catholic Church, Boston, Massachusetts. A member of THE DIAPASON's 20 Under 30 Class of 2019, Mellan is a French/American organist, composer, pianist, and harpsichordist. He has performed in spaces such as Walt Disney Concert Hall, Los Angeles; Église Saint-Eustache, Paris; the Wanamaker Organ, Philadelphia; and on historic instruments throughout Europe. He gave the Ukrainian premiere of Messiaen's *Livre d'Orgue* as part of his residency in Lviv, and in 2020 he was the first person to arrange, perform, and record Chopin's *Twelve Etudes*, op. 10, for the organ.

Thomas Mellan's compositions have been performed across America, Europe, and Asia. His output includes chamber and orchestral works, virtuoso works for flute and clarinet, boundary-pushing music for the pipe organ, and a 35-minute set of polyphonic, serial inventions for solo violin. He received his bachelor's and two master's degrees (organ: 2019; composition: 2020) from the University of Southern California Thornton School of Music. He studied organ with Cherry Rhodes and Jean Guillou, counterpoint with Neal Desby and Morten Lauridsen, and composition with Frank Ticheli, Andrew Norman, and Donald Crockett.



Andrew Scanlon

Andrew Scanlon is appointed associate organist-choirmaster for the Church of the Advent, Boston, Massachusetts, where he will assist organist-choirmaster Mark Dwyer in all aspects of the music program at the Anglo-Catholic parish. Scanlon leaves his roles as organ professor at East Carolina University and organist-choirmaster at St. Paul's Episcopal Church, both in Greenville, North Carolina, where he served since 2009. Scanlon is a frequent recitalist, having performed throughout North America, Europe, and Africa, and has presented concerts and workshops for the American Guild of Organists, the Organ Historical Society, and the Royal School of Church Music.



Noah Smith

Noah Smith is appointed organ scholar at St. John's Episcopal Church, Tulsa, Oklahoma. He will accompany the choirs on the organ, Schoenstein Opus 173, under the mentorship of music director Joseph Arndt. Smith is a third-year undergraduate student at the University of Oklahoma pursuing degrees in

organ and piano performance, studying with Adam Pajan and Jeongwon Ham. He is also a technician at the Red River Pipe Organ Company.

Smith grew up in Russellville, Arkansas, where he attended All Saints' Episcopal Church. A National Merit Scholar, he is the recipient of multiple music scholarships at OU. He was named OU's Outstanding Undergraduate Organ Student for the 2021–2022 academic year and won the OU Young Artist Competition and the OU Rising Stars Competition in 2021. In 2020, he was awarded prizes by the Little Rock Musical Coterie, the OKC Ladies Music Club, and the Hyeckha Club of Tulsa. For information: sjtulsa.org.

Nunc Dimittis



Edith Ho

Edith June Ho, 88, died July 30. Born in 1932 in China and raised in Hong Kong and Singapore, early on she set her sights on emigration to the United States. She earned money for the journey playing piano recitals throughout Cambodia and Vietnam, and by 1955 she had landed in Baltimore. There Edith Ho earned first a bachelor's degree in piano from Columbia Union College, and then at Peabody Conservatory a second bachelor's and a master's degree, before accomplishing doctoral work in organ with her mentor, Arthur Howes.

Edith Ho also sang alto in Howes' choir at Mount Calvary Church, which gave an introduction to the future cornerstones of her passion: Anglo-Catholic liturgy, Renaissance polyphony, and neo-classical organs with mechanical action—thanks to the church's 1961 groundbreaking instrument from Charles Fisk/Andover. Over the next decade, her career revolved around several organist-choirmaster positions in Baltimore; she also studied abroad with Helmut Walcha and Heinz Wunderlich, playing recitals along the way. In 1972 she moved to the United Church, New Haven, Connecticut. In 1977, Boston called.

Renowned for liturgy and music, the Church of the Advent had known eminent musicians, most recently George Faxon, Alfred Nash Patterson, John Cook, and Philip Steinhaus. Edith Ho was certainly a norm-breaking departure, and, as time would prove, a savvy choice for a fresh moment. For her, the job was practically heaven itself: an all-professional choir, weekly Solemn Mass with choral Mass setting and two motets, and a rigorous Anglo-Catholic liturgy. Lesser beings might have faltered when, six months in, the rector suddenly died. But Edith Ho—slight of stature yet towering of personality—had a focus and determination forged in steel. Steadily, she molded an ensemble of impeccable standard, through two weekly rehearsals in addition to Sunday morning warm-ups.

People took notice. Particularly before broad reverence for early music and the many choral groups that now serve it, the Advent Choir was one of few offering almost exclusively polyphonic music of the Medieval and Renaissance periods, in resolutely straight tone. The program was leavened occasionally by music of the Baroque and Classical periods and, even more occasionally, nineteenth- and twentieth-century Anglican repertoire. Her tenure saw thirteen choral recordings, many devoted to then-little-known composers such as Manchicourt and Crecquillon. As with Gerre Hancock at Saint Thomas Church Fifth Avenue, New York, Edith Ho saw the associate musician's position as a stepping-stone to train the next generation, and many future names of importance revolved through the job.

With the appointment of Mark Dwyer in 1989, however, a true comrade had arrived. Dwyer remained twelve years and, after stints in Albany and Washington, returned in 2007 to succeed Edith Ho. By that time, her tastes had broadened a little ("My first Sowerby!" she proclaimed one Sunday in self-shock), but her standards and rigid perfectionism never budged.

Edith Ho stepped down on account of a heart condition, certainly not from any flagging of spirit or determination—qualities those who sang and played for her well remember. While other musicians stay away in retirement, making space for successors, Edith Ho could not imagine worshipping anywhere else and made the last pew her second home. On her final Sunday, this past July, she greeted parishioners and musicians as was her custom and then visited the Crypt Chapel where her ashes now reside. Her Requiem Mass was held September 11, to a full house and the ringing music of Tomás Luis de Victoria.

—Jonathan Ambrosino
Arlington, Massachusetts



Pierre Rochas (photo credit: Cyril Croisy)

Pierre Rochas, 98, musician, musicologist, and organ specialist, died June 9. Born in 1923, he became a radiologist like his father, Antoine Rochas, a founding member of the French Society of Radiology, who had installed his clinic in Brignolles (in the Var) in 1902. After the Second World War, Americans helped him to rebuild his radiology clinic, which had been damaged during the war.

Passionate about organs, between 1958–1963 Pierre Rochas constructed a three-manual, 38-stop pipe organ tuned in unequal temperament for his home in Brignolles. Improvisations on the stops of this organ by Michel Colin were recorded for a CD that was included in Rochas' small illustrated dictionary of organs, *Le Petit Dictionnaire de l'orgue illustré*, published in 1997 by Harmonia Mundi. His personal instrument collection also included a two-manual harpsichord and pianofortes by Sébastien Érard and Pleyel.

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Pierre Rochas notably contributed to the efforts of restoration of multiple early French historic organs in Provence. In the 1960s, in collaboration with Henri Jarrié, a Dominican monk, and Bernard Coutaz, the founder of Harmonia Mundi, he established the series "The evenings of French music at Saint-Maximin" that featured the historic Jean-Esprit and Joseph Isnard organ (1772–1774) in the Royal Basilica of Saint Mary Magdalene at Saint-Maximin-la-Sainte-Baume.

In 1962, Rochas worked to found the French Organ Academy in the Royal Convent there. He promoted initiation of and wrote notes for the series of recordings *Orgues historiques* (Historical Organs) by Harmonia Mundi and supervised recordings of historic organs by René Saorgin, Francis Chapelet, Michel Chapuis, Helmut Winter, Marcel Pehu, among others. Rochas' record jackets included richly illustrated documentaries of these instruments. Respectful of historic organs, he strongly encouraged detailed

documentation of them by builders and technicians. With Michel Chapuis, he contributed to Pierre Chéron's exemplary restorations of the historic organs in Barjols (1963), Saint-Chinian (1964), Cuers (1968), Roquemare (1969), and Lambesc (1970).

After 1985, Xavier Darasse asked him to teach a musicology course for the organ department at the Conservatoire National Supérieur de Musique in Lyon. He was also a corresponding member of the Commission Nationale des Monuments Historiques and the music association Arbeitskreis für Orgelfragen, founded by Helmut Winter.

Those who knew him remember his warm personality, kindness, and generosity to others. His passion for early historic organs has left a lasting impact on the organ world in Provence. His

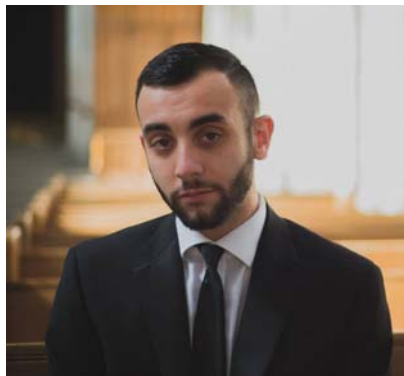
funeral took place at the Church of the Holy Savior in Brignoles on June 12.

—Carolyn Shuster Fournier
Paris, France

Competitions

The Hymn Society in the United States and Canada is conducting a competition for a hymn or song text for congregational singing that highlights the role of the organ in accompanying, leading, empowering, and enlivening congregational song. The competition is made possible through a gift from the George M. Hartung Memorial Fund. The hymn text should be ecumenical in nature, whether written for an existing or a new musical setting.

The writer of the winning entry will receive a \$500 prize. One or two prizes



Manuel Piazza



Tyler Boehmer

The Royal Canadian College of Organists announces results of its 2021 National Organ Playing Competition, held during the RCCO's Organ Festival Canada in Hamilton, August 8–13. The First Place Godfrey Hewitt Memorial Prize was awarded to **Manuel Piazza**; the Second Place Paul Murray Prize was presented to **Tyler Boehmer**; the Third Place Muriel Gidley Stafford Prize went to **Samuel Lee**. Jurors were Michael Bloss, Isabelle Demers, David Enlow, John Laing, and Patricia Wright. John Laing composed a work required for the final round, *Our Hope for a Better Tomorrow: Fantasia for Organ*. The competition was hosted by the Ancaster Canadian Reformed Church and Central Presbyterian Church in Hamilton.

Manuel Giovanni Piazza, a native of Toronto, is a graduate student at the Yale Institute of Sacred Music, New Haven, Connecticut, studying with Martin Jean, and is junior organ scholar at Trinity Church on the Green, New Haven. Tyler Boehmer is pursuing a Doctor of Musical Arts degree at the University of Kansas and is a prizewinner at several competitions. Samuel Lee is a doctoral degree candidate at McGill University, studying with Hans-Ola Ericsson and Jonathan Oldengarm. For information: rcco.ca.



Samuel Lee

Harpsichord Notes



Mae and Irving Jurow International Harpsichord Competition 2021 prizewinners: Michael Delfin, Anastasia Chin, Steve Bergeron, Elena Zamolodchikova, and Zuguang Xiao

The Ninth Mae and Irving Jurow International Harpsichord Competition, sponsored by the **Historical Keyboard Society of North America**, was held August 4–7 in St. Paul, Minnesota. The competition included contemporary repertoire, continuo, improvisation, and performance of a Bach concerto with the Lyra Baroque Orchestra, Jacques Ogg, artistic director.

The semifinal round was held on August 5, livestreamed from The Baroque Room in St. Paul. Ten contestants performed diverse repertoire. The semifinalists were Anastasia Chin (Singapore), Curtis Pavey (United States, a member of THE DIAPASON's 20 Under 30 Class of 2021), Duangkamon Wattanasak (Thailand), Elena Zamolodchikova (Russia), Weronika Klosiewicz-Paine (Poland), Zuguang Xiao (China), Steve Bergeron (Canada), Han Cheol Kang (Korea), Caitlyn Koester (United States), and Michael Delfin (United States, also a member of THE DIAPASON's 20 Under 30 Class of 2021).

The finalists were Steve Bergeron, Anastasia Chin, Michael Delfin, Han Cheol Kang, and Zuguang Xiao. The one live-audience event of the competition was the non-finalists concert. Five twenty-minute recitals were given by Lena Zamolodchikova, Duangkamon Wattanasak, Weronika Klosiewicz-Paine, Caitlyn Koester, and Curtis Pavey on August 6 at the Hennepin Avenue United Methodist Church art gallery.

The final round included forty-minute solo recitals performed by the five finalists on August 7 at Sundin Music Hall, Hamline University. Repertoire included music by Frescobaldi, C. P. E. Bach, Partitura improvisation on Bernardo Pasquini, and *Three Dances* by Dina Smorgonskaya. That evening, each of the finalists performed the D-major harpsichord concerto by J. S. Bach with members of Lyra Baroque Orchestra.

Prizes were announced that night at a reception and awards ceremony for judges and contestants. The 2021 Jurow Harpsichord Competition winners are **Michael Delfin** and **Anastasia Chin** (tied for second prize), **Steve Bergeron** and **Zuguang Xiao** (tied for third prize), and **Elena Zamolodchikova** (Jurow Prize for a Promising Non-finalist). No First prize was awarded. Second prize is \$2,500; third prize is \$1,500; and the Jurow prize is \$750. The judges were Jaap ter Linden, Frances Conover Fitch, Jacques Ogg, Peter Sykes, and Elisabeth Wright. The competition was directed by Vivian Montgomery.

The Mae and Irving Jurow International Harpsichord Competition (formerly SEHKS International Harpsichord Competition) has occurred approximately every four years since the first in 1982. It has been held in Tallahassee, Florida (1982 and 1996), Washington, D.C. (1986), Winston-Salem, North Carolina (1991), Bethlehem, Pennsylvania (2002), Denton, Texas (2007), Cincinnati, Ohio (2012), and Oberlin, Ohio (2016). Karyl Louwenaar was its first director, followed by Charlotte Mattax Moersch and Vivian Montgomery, who assumed the role in 2010. For information: historicalkeyboardsociety.org. ■

A. E. Schlueter

2020-2022 Projects

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of \$250 each may also be awarded to runners-up. Deadline for submissions is October 31. The winning entry will be published in the society's journal, *The Hymn*. For further details and to make a submission: thehymnsociety.org.

Publishers

Breitkopf & Härtel announces new publications. *Buxtehude Orgelwerke/ Organ Works*, a critical source edition of the free organ works, edited by **Harald Vogel**, EB 9304, volume I/1: Free Organ Works (*pedaliter*), including BuxWV 136–153, 158 (€33.90); EB 9305, volume I/2: Free Organ Works (*pedaliter*), including BuxWV 154–157, 159–161 (€33.90); EB 9415 Set, volume I: Free Organ Works (*pedaliter*), including BuxWV 136–161 (€61.90); EB 9306,

volume II: Free Organ and Keyboard Works (*manualiter*), including BuxWV 162–176, 225 (€33.90). Also, there is *Johann Sebastian Bach: Sämtliche Choralsätze/Complete Chorales*, an urtext edited by **Thomas Daniel** (ChB 5377, €19.90). For information: breitkopf.com.

Concordia Publishing House announces new publications. *Chorale Preludes of Georg Philipp Telemann* (977961, \$50), edited by **Sam Eather-ton**, is a collection of 19 chorale preludes. Telemann typically set each chorale tune twice, the first in three voices and the second *alio modo* or *aliter* ("in another way") consisting of two voices (*bicinium*). *Hymns Complete* (977947, \$35), by **John A. Behnke**, sets nine hymns with an introduction and settings of verses to reflect texts in *Lutheran Service Book*.

Hymn Descants, Set 3 (977953, \$50), by **Benjamin Culli**, provides descants for C and B-flat instruments for 35 hymn-tunes. *Preludes on Five Hymns of Martin Luther* (977943, \$23), by **Bret A. Heim**, includes music featuring hymntunes GOTT DER VATER WOHN UNS BEI, JESUS CHRISTUS, UNSER HEILAND, NUN BITTEN WIR, NUN FREUT EUCH, and NUN KOMM, DER HEIDEN HEILAND. For information: cph.org.

Doblinger announces new publica-tions. *Zieh alle Register! (Pull Out All the Stops!): Easy to Intermediate Pieces for Organ Solo and Organ Chamber Music* (979-0-012-20787-0, €28.95), by **Ulrike Theresia Wegele**, is a supplement to *Organ Method With Hands and Feet*, volume 2; and *Monastische Marienan-tiphonen* (Monastic Marian Antiphons)

(979-0-012-20751-1, €14.95) is set for four-part mixed choir, violin, cello, and organ. For information: doblinger-musikverlag.at.

Dr. J. Butz Musikverlag announces new choral publications: *Missa ex B* (BU 3004, €24.95), by Johann Ernst Eberlin, edited by **Friedrich Hägele**, for solo-ists, SATB, orchestra, and organ, a first edition; *O Heiland aller Welt* (BU 2997, €1.80), by **John Goss**, for SATB and organ; *Veni Creator Spiritus* (BU 3001, €10), by Franz Xavier Bixi, edited by **Friedrich Hägele**, for soprano solo, SATB, orchestra, and organ, a first edition; and *Ave verum corpus* (BU 3003, €10), by Joannes Lohelius, edited by **Friedrich Hägele**, for SATB and orchestra, a first edition.

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Butz also announces new organ publications: *Communions der französischen Romantik* (3000, €24), edited by **Andreas Willscher** and **Hans-Peter Bähr**; *Partita über Lourdes-Lied* (3002, €10), by **Bernard Sanders**; *Fünf Nocturnes* (2992, €13), by **John Field**; *Acht Kleine Präludien und Fugen* (2999, €14), by J. S. Bach, edited for manuals-only organ by **Tobias Zuleger**; *Fünfte Symphonie* (2996, €23), by Anton Bruckner, transcribed by **Erwin Horn**. For information: butz-verlage.de.

Editions Walhall announces new publications *Six Suites of Lessons for the Harpsichord*, op. 3 (EW1183, €23.50), by John Christopher Smith (1712–1795), is edited by **Jolando Scarpa**. These pieces show a more developed style, somewhat influenced by Handel, than those found in Smith's opp. 1 and 2.

XII Pensieri per Organo (Twelve Compositions for Organ), op. 3, by Giovanni M. Casini (1675–1719), Band 1 (EW1187, € 19.80), is the first of two volumes of these works edited by **Jolando Scarpa**. *Toccata*, by **Harald Feller** (€ 12.50), is scored for harpsichord (EW1105) or piano (EW1125). For information: edition-walhall.de.

GIA Publications announces new choral octavos: *Angels, from the Realms of Glory* (G-10254), by **Bernard Sexton**, for SATB and keyboard; *In the Bleak Midwinter* (G-10397), by **Jennifer Wagner**, for SATB, baritone solo, and keyboard; *In the Bleak Midwinter* (G-10490), by Harold Darke, for SATB, soprano solo, and organ; *Morningstar Carol* (G-10457), by **Gerald Custer**, for SATB and organ; and *O Little Town of Bethlehem* (G-10491), by Walford Davies, for SATB, solo, and keyboard. For information: giamusic.com.

MorningStar Music Publishers announces new choral publications: *What Child Is This?* (50-5922, \$2.25), by **Matthew Culleton**, for SATB divisi, a cappella; *Lo, How a Rose E'er Blooming* (50-6001, \$1.95), by **Matthew Culleton**, for SATB divisi, a cappella; *Words from Two Women* (50-6113, \$1.85), by Jane Marshall, for SATB a cappella; and *What Does the Lord Require of You?* (50-6188, \$1.95), by **Alfred V. Fedak**, for SATB and organ.

There is a new organ publication by **David Schelat**: *In dulci júbilo: Nine Accessible Hymn Preludes for Advent and Christmas* (10-466, \$16). The book features selections for hymntunes: BEREDEN VÄG FÖR HERRAN, DIX, IN DULCI JUBILO, JEFFERSON, KINGS OF ORIENT, PERSONENT HODIE, RISE UP, SHEPHERD (DOUGLASS), SALZBURG, and VENI EMMANUEL.

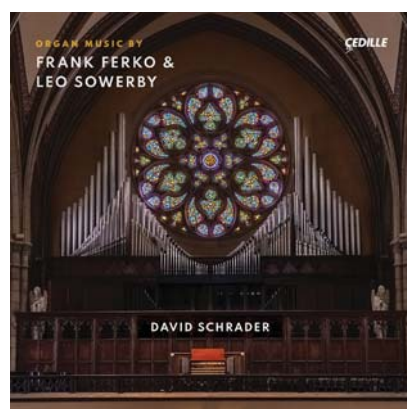
There is also a new publication for organ: *Be Glad and Rejoice! Ten Postludes on Familiar Hymn Tunes* (10-041, \$21) by **Charles Callahan** includes settings of AZMON, BEECHER, FOUNDATION, GELOBT SEI GOTT (VULPIUS), HANOVER, HOLY MANNA, KREMSER, CHESTERFIELD (RICHMOND), ST. MAGNUS, and TOULON. For information: morningstarmusic.com.

Oxford University Press announces new choral publications: *O Sing Unto*

the Lord (9780193551060, \$2.60), by **Becky McGlade**, for ATB unaccompanied; *The Call* (9780193550759, \$3.35), by **Mack Wilberg**, for SATB and organ or orchestra; *Make a Joyful Noise* (9780193559530, \$3.35), by **Alan Bullard**, for SATB and organ; *I Saw a New Heaven* (9780193555532, \$3.00), by **Becky McGlade**, for SATB with divisi, unaccompanied; and *Rivers of Living Water* (9780193560765, \$3.35), by **Trevor Weston**, for SATB and organ. For information: global.oup.com.

Tim Knight Music announces new organ publications: *Contrasts: Three Short Organ Pieces* (TKM857), by **Ian Higginson**, including "Trumpet Tune," "Intermezzo," and "Sortie," and *Short Organ Pieces, Set 4* (TKM856), by **Tim Knight**, including "Circle Dance," "Aria," and "Recessional." For information: timknightmusic.com.

Recordings



Organ Music by Frank Ferko & Leo Sowerby

Cedille Records announces a new two-CD release: *Organ Music by Frank Ferko & Leo Sowerby* (CDR 90000 204), performed by **David Schrader**. The discs includes world-premiere recordings of eight Ferko compositions and the first recording of Sowerby's *Two Sketches*, both composers with ties to Chicago along with the performer.

The selections were recorded on the three mechanical-action organs of House of Hope Presbyterian Church, St. Paul, Minnesota (Fisk, Merklin, and Jaekel), and at St. Ita Catholic Church, Chicago (Wicks/Howell). Ferko selections include *Music for Elizabeth Chapel* and *Symphonie brève*; Sowerby items include *Pageant* and *Symphony in G Major*. For information: cedillerecords.org.

Deutsche Grammophon announces the rerelease of all organ recordings made by **Helmut Walcha** (1907–1991), the blind German organist and harpsichordist who specialized in Baroque keyboard music, for Deutsche Grammophon, Arkiv Produktion, and Philips, honoring the 30th anniversary of his death on August 11. The collection includes the complete organ works of J. S. Bach, as well as his complete *Well-Tempered Clavier* and the sonatas for violin and harpsichord, along with organ works by Lübeck, Buxtehude, Scheidt, Bruhns, Sweelinck, Tunder, Böhm, and Pachelbel. The organs featured include those in St. Jakobi Church,

Carillon Profile

Chicago Botanic Garden, Theodore C. Butz Memorial Carillon, Glencoe, Illinois

The Theodore C. Butz Memorial Carillon stands in the idyllic location of the Chicago Botanic Garden, in the suburb of Glencoe, perfectly suited to engage and accommodate their large audiences. The carillon is housed in a modest-sized open tower with large glass panels on all sides of the playing cabin, allowing garden visitors an excellent view into carillonists' performances. The tower is situated on Evening Island, which is across the Great Basin from a large lawn where hundreds of listeners have gathered on summer evenings to hear concerts by carillonists from around the world since June 1987.

The carillon was generously donated by Mrs. Harold "Mitzi" James, a member of the family that formed the Butz Foundation. Wanting to give to the garden, which was in the area where she had spent much of her life, Mitzi immediately decided upon a carillon when shown the garden's master plan with the instrument drawn in. Petit & Fritzen of the Netherlands (now merged with Eijsbouts) cast the bells, while Verdin of Ohio installed them. The instrument is a standard size of 48 bells (four octaves) and bourdon C weight of 5,000 pounds. It does not transpose.

The Butz carillon was dedicated on October 19, 1986. Carillonist Wylie Crawford performed the recital, which included the commissioned piece, "Prelude, Intermezzo & Finale," by Ronald Barnes.

The following June, the annual summer carillon concert series began, thanks to the generous support of the Butz Foundation. The Monday evening concerts commence in mid-June and last until the end of August, drawing hundreds of attendees at each event. Before performing, the featured carillonist gives demonstrations of the instrument to the curious. Due to ongoing Covid restrictions, the garden cancelled the summer carillon concert series in 2020 and 2021.

The instrument has undergone some updates since its installation 35 years ago. In 2006, again thanks to the generosity of the Butz family via Elvira Butz, the garden obtained a practice carillon keyboard in order to facilitate performer practice and carillon lessons, led by Wylie Crawford. In 2014–2015, Meeks & Watson of Ohio replaced and updated carillon components that had been water damaged or over exposed to the elements. Major features of their project consisted of replacing and renewing the transmission system, restoring clappers, removing rust and repainting metal components, replacing support bolts, and repairing water damage on the wooden keyboard and bench.

Currently the carillon is performed on weekday mornings from 8:00–9:00 a.m. by the Botanic Garden Carillonist Wylie Crawford and other local carillonists.

—Kimberly Schafer
Carillonist and campanologist
Chicago, Illinois

Garden website: chicagobotanic.org.

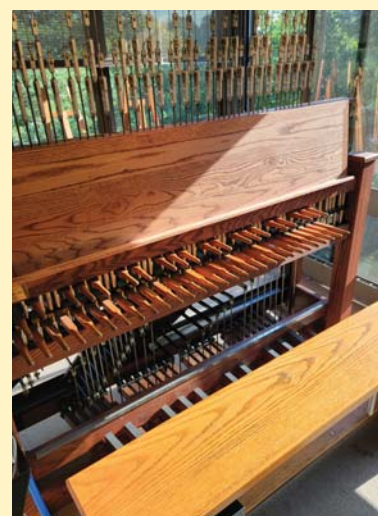
All photos credit: Wylie Crawford



The Theodore C. Butz Memorial Carillon, Chicago Botanic Garden, Glencoe, Illinois



The Butz Carillon tower



The carillon clavier

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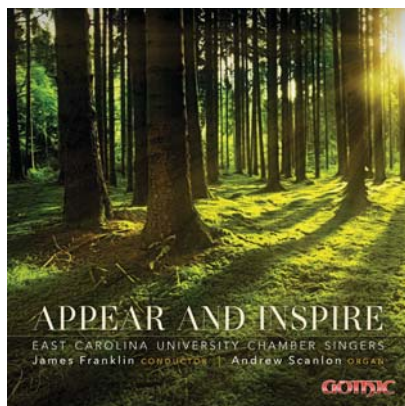
Helmut Walcha (photo credit: Siegfried Lauterwasser/DG)

Lübeck (Stellwagen), Sts. Peter and Paul Church, Cappel (Arp Schnitger), St. Laurens Church, Alkmaar (Franz Casper Schnitger), and Saint-Pierre-le-Jeune, Strasbourg (Silbermann).

A 32-CD box set (137102, €67.99) is available from Deutsche Grammophon's DG Store, and downloads are available from DG Store, Amazon Music, Presto Classical, and Barnes & Noble. For information: deutschegrammophon.com.

Gothic announces a new choral CD: *Appear and Inspire* (G-49335, \$18.98, with download of individual tracks and entire disc available), featuring the East Carolina University Chamber Singers, conducted by **James Franklin** with **Andrew Scanlon**, organist. (See page 6 for Andrew Scanlon's recent appointment to the Church of the Advent, Boston, Massachusetts.)

The recording was made at St. Paul's Episcopal Church, Greenville, North Carolina, which houses 2005 C. B. Fisk, Inc., Opus 126 of three manuals, 58



Appear and Inspire

ranks. Selections include works by Franz Biebl, Elgar, Mendelssohn, Duruflé, and Britten. For further information: gothic-catalog.com.



Tales from Forgotten Woods

Gateway Music announces a new CD: *Tales from Forgotten Woods* (142.50 Dkr, also available streaming from Spotify and other sources), featuring **Helle Thun**, soprano, and **Flemming**

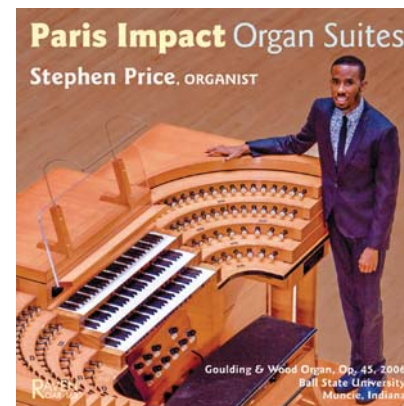
Christian Hansen, organist. The disc comprises improvisatory music for voice and organ, recorded in the Jesuskirken, Copenhagen, Denmark, using the 1996 Jensen & Thomsen organ of two manuals, 16 ranks, and in Saksøbing Church, using an Allen digital organ. For information: gatewaymusicshop.dk.



The Roots & the Flower: Counterpoint in Bloom, Schumann Opus 56 and 60

OUR Recordings announces a new organ CD, *The Roots & the Flower: Counterpoint in Bloom, Schumann Opus 56 & 60* (6.220675). **Jens E. Christensen** performs Schumann's *Six Studies in Canonic Form*, op. 56, and *Six Fugues on B-A-C-H*, op. 60, on the 1698-1700 Botzen Brothers organ of four manuals, 57 stops, in the Vor Frelser Church in Copenhagen, Denmark. The Baroque church was constructed between 1682 and 1752. The organ is featured in several dozen recitals annually. For further information: ourrecordings.com.

Raven announces a new organ CD: *Paris Impact: Organ Suites* (OAR-168, \$15.98 postpaid) features **Stephen**



Paris Impact: Organ Suites

Price performing on the 2006 Goulding & Wood Opus 45 of three-manuals, 50 stops, 63-ranks in Sursa Performance Hall, Ball State University, Muncie, Indiana, where Price has served on the faculty since 2018, having recently completed his Master of Music and Doctor of Music degrees at Indiana University Jacobs School of Music, Bloomington, with Janette Fishell.

This is the first CD recording of the instrument. The disc features the first suite by Pierre DuMège, Jehan Alain's *Suite pour orgue*, and *Views from the Oldest House* by Ned Rorem.

Also available from Raven is a new three-CD set from Ambiente of Germany, *Louis Vierne: Sämtliche Orgelsymphonien* (Complete Organ Symphonies) (ACD-2042, \$19.98). **Winfried Lichtscheidel** performs on the 1999 Gerald Woehl organ of three-manuals, 62-ranks in the Church of St. Martinus, Sendenhorst, Germany, built in the French Romantic style.

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Andrew Donaldson



Sally Ann Morris

The Hymn Society of the United States and Canada announced its new fellows for 2021 during its online conference on July 15: **Andrew Donaldson**, **Sally Ann Morris**, and **Robin Knowles Wallace**. The highest honor given by the organization, this is conferred on each because of their work as a composer, text writer, hymnal editor, translator, church musician, festival creator, teacher, and/or leader of congregational song in local and global Christian communities, and for service to The Hymn Society.

Andrew Donaldson received a Bachelor of Arts degree in French and English studies from Glendon College, York University, in 1974, and studied classical guitar at the Royal Conservatory of Music, where he received the Associate Diploma in classical guitar performance in 1979. He served two Presbyterian congregations from 1982 to 2010 while teaching private guitar and music theory at Toronto-area universities. In 2007, Knox College, University of Toronto, recognized him with the Doctor of Divinity degree, *honoris causa*, for contributions to congregational song.

Donaldson served on the committee that produced *The Book of Psalms* (1995) for the Presbyterian Church in Canada. He accepted co-editorship with Donald Anderson of the denomination's hymnal revision for *The Book of Praise* (1997). Donaldson integrated global song into his congregational worship practice, aspects of his own compositions, workshops, and the Canadian Presbyterian hymnal. He directed Hilariter, an ensemble of instrumentalists and singers who offered events within his congregation and other venues in Canada and the United States.

Donaldson was appointed consultant on worship and spirituality for the World Council of Churches (WCC) in Geneva from 2011 to 2016. In this capacity, he prepared liturgies, selecting, translating, and arranging congregational song for daily prayer for the WCC executive and central committees. He also organized prayers for large international gatherings, including the International Ecumenical Peace Convention (Kingston, Jamaica, 2011) and the Tenth Assembly of the WCC (Busan, South Korea, 2013). His service with the WCC culminated with editing *Hosanna! Ecumenical Songs for Justice and Peace* (2016), a collection of songs, psalms, and prayers on the theme of the WCC's tenth assembly. His texts, tunes, and translations appear in several recent Canadian and United States hymnals and collections.

Sally Ann Morris began exploring work as a composer in junior high school, winning a composition contest for ninth graders. She subsequently attended St. Andrews Presbyterian College, Laurinburg, North Carolina, earning a Bachelor of Music degree in applied voice in 1975, after which she pursued graduate study in composition at West Virginia University, Morgantown, West Virginia. Upon returning to North Carolina, she helped form a musical ensemble, the Piedmont Chamber Singers, taught piano, and served as a church musician in multiple short-term positions.

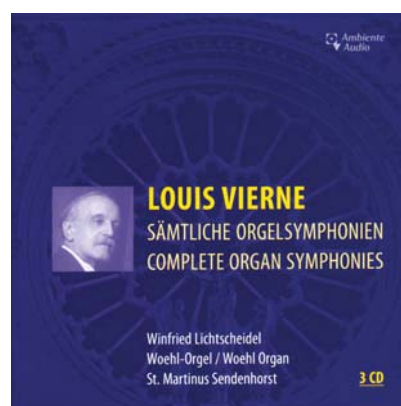
In 1990, Morris received her first commission to write a hymntune for the centennial of Augsburg Lutheran Church, Winston-Salem, North Carolina. The same year, she attended her first Hymn Society conference and won the first three national hymn-writing contests she entered. This accomplishment gained her an invitation from Carl P. Daw, Jr., then executive director of The Hymn Society, to present a plenary showcase as an emerging writer at the conference in 1996, by which date three of her tunes had been published for the first time in *The New Century Hymnal* (1995).

Morris's hymntunes, songs, and choral anthems include three collections published by GIA Publications: *Giving Thanks in Song and Prayer* (1998), *To Sing the Artist's Praise* (2009), and *Spread the Good News* (2016). She served as musician for St. Paul the Apostle Catholic Church, Greensboro, North Carolina. In 2016, Morris began a new position as musician-in-residence at Wake Forest University School of Divinity, Winston-Salem, North Carolina. There she leads weekly chapel services and assists seminarians to learn how to use music in crafting worship.



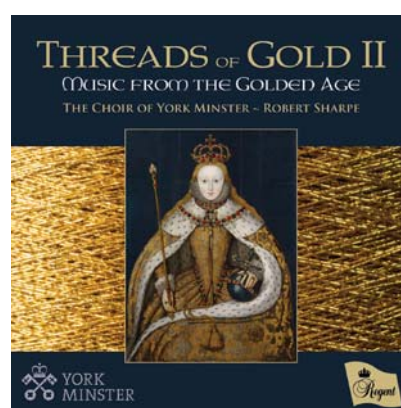
Robin Knowles Wallace

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Louis Vierne: Sämtliche Orgelsymphonien

Lichtscheidel is organist of the church and director of the concert series "Sendenhorster Orgelherbst." A 36-page insert booklet details the music, organ, and organist in German and English. For information: ravencd.com.



Threads of Gold II, Music of the Golden Age

Regent Records announces a new choral CD: *Threads of Gold II, Music of*

the Golden Age (REGCD 544, £10.64), featuring the choir of York Minster directed by **Robert Sharpe**, **Benjamin Morris**, organist. The disc features works of Thomas Tallis, Orlando Gibbons, William Byrd, Thomas Tomkins, and Robert Parsons. For information: regentrecords.com.

Organbuilders

Michael Proscia Organbuilder, Inc., of Bowdon, Georgia, has been commissioned by **St. John Episcopal Church**, College Park, Georgia, to supply a rebuilt, three-manual, all-electric console as phase one of a three-phase project for console and organ renovation. This will replace the extant three-manual, electro-mechanical M. P. Möller console that has served since 1955, as many interior components are beyond repair. The rebuilt console will control an instrument of 29 ranks with prepared stops.

Phase two will address rebuilding and exposing (cantilevered above the choir) the Great division with several replacement ranks and providing new electric-action chests. Phase three will address rebuilding the Swell and Choir divisions along with augmenting the Pedal, as well as reconfiguring the chamber and expression shades. For information: prosciaorgans.com.

Dobson Pipe Organ Builders, Ltd., Lake City, Iowa, has acquired the contents of the shop of **Nelson Barden & Associates** of Waltham, Massachusetts, as the Dobson firm looks to rebuild after a devastating fire on June 15. The contents were shipped through the Organ Clearing House. For further details, see John Bishop's "In the Wind. . ." column on pages 14 and 15.

The academic background of Robin Knowles Wallace includes a Bachelor of Arts degree from University of Cincinnati (1974, thesis: "The Shape-Note Tradition"); Master of Arts degree in church music from Scarritt College, Nashville, Tennessee (1978); Master of Theological Studies degree from Candler School of Theology, Emory University, Atlanta, Georgia (1982, thesis: "The Language of Hymnody: The Hymn Texts of Fred Kaan"); and a PhD degree from Garrett-Evangelical Theological Seminary and Northwestern University, Evanston, Illinois (1996, thesis: "Moving Toward Emancipatory Language: A Study of Six Recent Hymn Texts").

An ordained minister of the United Church of Christ, Wallace has taught at the Methodist Theological School in Ohio where she developed a multilevel curriculum in congregational song, choral music, liturgy, and preaching. Her contributions to hymnic biography and bibliography include fourteen entries in the *Canterbury Dictionary of Hymnology* and as resource editor for *Worship Arts*, the journal of The Fellowship of United Methodists in Music and Worship Arts (1985–1993). This involved engaging the membership in reviewing materials and resulted in thirteen years of columns on "Hymns for the Lectionary" (1985–1997).

Wallace served as editor of The Hymn Society's journal, *The Hymn* (2012–2017; 2018–present), and as contributing editor for the column, "Hymns in Periodical Literature." She has written twenty hymnology articles and 55 book reviews for 29 journals, contributed to eleven books, and published 60 worship articles.

Her contributions to the *Proceedings* of The Charles Wesley Society include "Across the Pond: Charles Wesley and Holiness in Current British Hymnals" [18 (2014)], "Jesu, United by Thy Grace: Wesleyan Hymn Singing as a Communal Spiritual Practice" [13, (2009)], and "Charles Wesley's Tercentenary Celebration at the Oxford Institute of Methodist Theological Studies" [11, 2006–07]. Further, she has presented at annual meetings of the Hymn Society of Great Britain and Ireland. For information: thehymnsociety.org.

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Book Reviews



Die Orgeln der Hofkirche in Innsbruck

Die Orgeln der Hofkirche in Innsbruck (The Organs of the Court Chapel in Innsbruck) (978-3-99069-232-5, €22), the fifth publication in the series *Tyroler Orgelschatz* (Tyrolean Organ Treasure), edited by Kurt Estermann. Helbling Verlag GmbH, Esslingen, Germany, 2020; two volumes, paperback, in a slipcase. "Teil 1: Die Ebert-Orgel," 360 pages, 327 color illustrations. "Teil 2: Die Italienische Orgel in der Silbernen Kapelle," 184 pages, 239 color illustrations. Text in German with brief English summaries. Available from helbling.com.

The two volumes, placed in a slipcase, detail two exceptionally important historic organs in the North Tyrolean region of Austria: the Ebert organ in the Hofkirche (Court Chapel) and the Italian organ in the nearby Silberne Kapelle (Silver Chapel), both dating from the sixteenth century. The text is in German, with brief summaries in English. A CD accompanies each volume in the set, featuring the organ detailed in that book.

The first volume details the Ebert organ in the Hofkirche. The book opens with a detailed history of the church, construction for which began in 1553, its artistic works and artifacts, and its continuing mission in the present time. The edifice is colloquially known as the Schwarzmaderkirche, due to the twenty-eight life-sized figures standing guard. The church was built close to the city's Hofberg by Emperor Ferdinand I to house the tomb of his grandfather, Emperor Maximilian I. The tomb features a statue of the emperor surrounded by those twenty-eight bronze statues and twenty-three additional smaller bronze statuettes. The Hofkirche is the most frequented tourist attraction in Innsbruck.

A history of organs in the Hofkirche follows, focusing on the sixteenth-century organ by Jörg Ebert. Planning for the instrument began in 1554, one year after construction of the church commenced. Ebert began work on the organ in 1557, and the instrument was completed in the choir of the Hofkirche in 1561. Domenico Pozzo of Milan executed exquisite paintings on the case. Various repairs were made to the organ through the late eighteenth century.

A second organ was installed in a rear gallery circa 1629 by Leopold Rotenburger of Salzburg and eventually moved to the rood loft in 1781. This instrument became disused and was gifted to the church at Natters in 1811.

In the late eighteenth century many of the paintings on the Ebert organ case were covered with white paint, and some alterations to the organ occurred in the nineteenth century. In 1861, Josef

Unterburger installed a new two-manual organ in the rood gallery, and this instrument was rebuilt and enlarged to twenty-four stops by Josef Sies in 1877.

In 1884, work began to uncover the paintings in the Ebert organ case. In 1900, Hans Mauracher of Salzburg replaced the Sies organ in the rood loft. This instrument was moved to the rear gallery in 1990, and it was restored by Wolfgang Bodem in 2004 and 2005.

In the dark days of World War II, the Ebert organ was dismantled and stored for safety from possible bombing of the church. Restoration of the instrument began in 1952 by Hubert Neumann of Götzis, but the work was not completed upon his death in 1962. In 1965, a new restoration contract was awarded to Ahrend & Brunzema, a project completed in 1970. As much as possible of the casework paintings were restored, the nineteenth-century project of uncovering them having caused quite a bit of damage itself. A study of the iconography of the paintings on the case follows, as well as information about Jörg Ebert, his family in Southwest Germany, and

the instruments built by Ebert and his son Ulrich.

The second volume details the Italian Renaissance organ of the nearby Silberne Kapelle (Silver Chapel). Just as with the first volume, this book opens with a detailed and descriptive history of the chapel. Following that is a thorough documentation of the organ of unknown builder, well known for its extensive use of open wood pipes, even in the façade (*organo di legno*). (For another important document on this organ and a project to recreate it, see a review of Walter Chingaglia's *Towards the Rebuilding of an Italian Renaissance-Style Wooden Organ* in the May 2021 issue, page 29). The instrument has been at the Silberne Kapelle since the late seventeenth century.

Over the centuries, various repairs and slight modifications occurred, and the instrument was removed to safe storage in 1944, during World War II. Herbert Neumann carried out a restoration of the organ between 1949 and 1952, according to the ideals of that time; a second restoration in 1992 by Pier Paolo Donati returned the organ as close to its original

form as possible. The instrument is the only sixteenth-century Italian wooden organ to survive to modern times.

This set of books stands as a landmark model of thorough organ documentation of two historic instruments, an achievement accomplished through the extensive essays, exquisite photographs, and informative graphs, tables, and drawings. The photographs themselves are extraordinary, with subjects ranging from the beautiful interiors of the church and chapel, to the details and decorative schemes of the organ cases, to the workings of the interiors and details of pipework. The English summaries are most helpful, though those who do not read German will wish the summaries were more extensive. Still, this set should prove highly informative and interesting to anyone wishing to know more about sixteenth-century organs of Southern Europe. The accompanying compact discs bring the music of these instruments to life.

—Stephen Schnurr
Gary, Indiana

► page 24

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A restoration story

A couple months ago, I wrote in these pages about Fritz Noack, the pioneering builder of mechanical-action pipe organs who learned the trade working for great European firms and came to the United States to build more than 160 organs (see August 2021 issue, pages 14–15). Fritz passed away on June 2 at the age of 86, and I recounted his career in the context of the frenzy of mechanical-action organs, especially as it was centered in the Boston area. At the same time Noack and others were getting started, Nelson Barden was focusing on the restoration of early twentieth-century electro-pneumatic-action organs, the very instruments so many churches were suddenly overly eager to replace.

Nelson was born in 1934 and apprenticed with Roy Carlson of Magnolia, Massachusetts, beginning in 1955, two years before E. Power Biggs brought the iconic Flentrop organ to the Busch-Reisinger Museum (now known as Busch Hall) at Harvard University. Carlson maintained many of the prominent organs in Boston including those in Symphony Hall, First Church, Old South Church, and Second Church (now Ruggles Baptist Church). Early in his time with Carlson, the combination action of a new organ in a junior college auditorium failed just weeks after the dedication concert. The builder of the organ could not solve the problem, and the organist called Roy who in turn sent Nelson to investigate. He noticed that the power-supply feed wires of the combination action were of different colors than those for the organ, and after scouring the building, “discovered” an independent twenty-four-volt generator that powered the combination action. It was turned off. He turned it on. *Voilà!*

Nelson was quickly recognized as a *wunderkind* whose aptitude and musical ear equipped him to solve bewildering mechanical glitches, set excellent temperaments, and tune large organs for the most discriminating organists. Those organists began engaging him personally for their maintenance programs, and by the time he was twenty-five years old he was supporting himself with eighteen tuning and maintenance contracts in the Boston area.

The Aeolian-Skinner Organ Company was prominent in Boston and typically restored their own instruments. Second Church in Boston had a forty-five-rank Skinner organ “down front” (Opus 226) and an eighty-three-stop organ by Möller in a rear gallery (Opus 3903), all played from a console located on the floor in front of the congregation, and the organist wished to have the console moved to the gallery. Aeolian-Skinner chose not to bid on the complex project involving a large organ by another builder, and Nelson Barden made what he considered to be a high bid and was awarded the contract. The organist left the church a few years later, and his successor insisted that the console should be moved back to its original location. This time Nelson knew just what the project would cost and accomplished the work with a larger profit margin.

After working from the basement of a friend’s apartment in Brookline, Massachusetts, Nelson found space in the former Chickering Piano Factory in Dorchester, knowing he would have to work hard to meet the \$140 monthly rent. By 1963, he had seventy-eight maintenance contracts. When that number had grown to 107 by 1971, he decided to scale back and focus specifically on restoration.

Counterculture

Nelson was establishing his restoration business in the midst of the tracker-action frenzy. Companies like C. B. Fisk, Inc., Noack Organ Company, and Andover Organ Company were producing dozens of new instruments. Nelson told me simply that he was not moved by tracker-action organs, preferring to work on the “gorgeous” electro-pneumatic-action organs of the early twentieth century, especially those built by Ernest Skinner and the Skinner Organ Company. He gained a deep respect for the innovations that allowed pneumatic actions to work so reliably and sensitively, and developed techniques expressly for this unique work, setting the standards for generations of restorers of pipe organs.

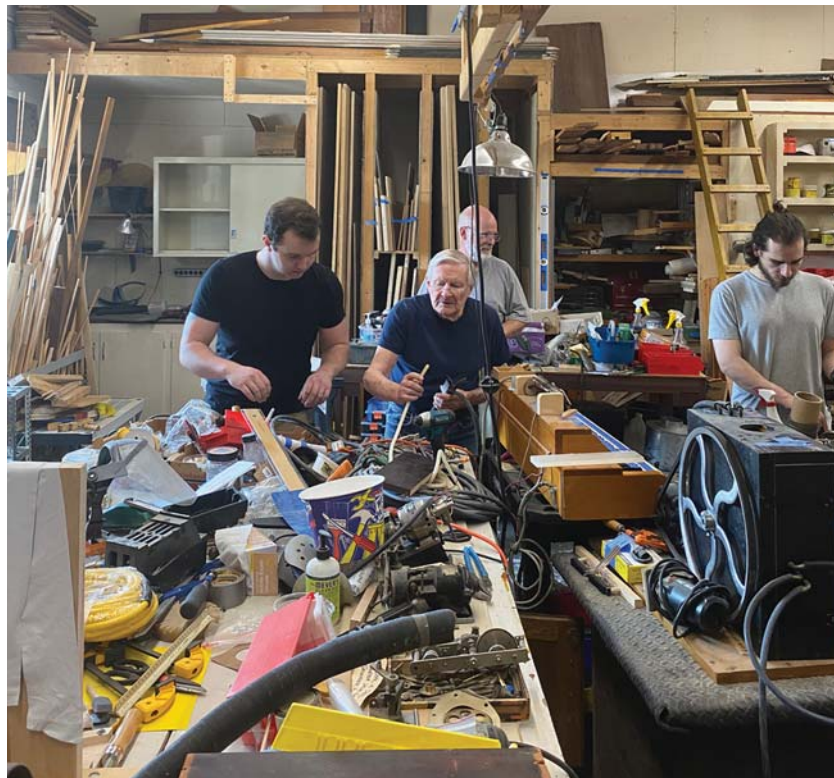
Nelson maintained the fleet of organs owned by Boston University, so naturally he was summoned when John Robinson, secretary of the university’s board of trustees, wished to remove the Skinner organ from his home in Greenwich, Connecticut. A quick inspection of the organ revealed that sewage pipes running through the ceiling of the basement organ chamber had leaked for decades, and he recommended that it would not be practical to restore the badly damaged organ. Mr. Robinson had other ideas. The organ would be restored to museum-quality condition and donated to the university.

BU president John Silber and chairman of the board of trustees Arthur Metcalf came to visit the organ. When Metcalf saw the two-manual Skinner console, he announced, “The organ in my house has three keyboards.” Nelson asked, “Dr. Metcalf, where do you live?” The next day, Nelson and his assistants arrived at Metcalf’s residence in Winchester, Massachusetts, which was originally built for William E. Schrafft, Boston’s “Candy King,” who equipped it with an Aeolian organ.

Dr. Metcalf pressed his hands together and dramatically announced, “I think they should get married,” and the concept of the Boston University Symphonic Organ was born. Nelson Barden & Associates was appointed restorers-in-residence at the university and situated in a fully equipped restoration studio in the Fuller Building on Commonwealth Avenue, built for the Peter Fuller Cadillac-Oldsmobile automobile dealership. It was a blast to drive up the interior circular ramp to Nelson’s fourth-floor studio.

Nelson Barden & Associates worked for more than fifteen years combining the two organs, adding several others, and expanding the instrument to 107 ranks with additional stops and many percussions. Nelson collaborated with his associate Sean O’Donnell, mathematics professor John Irwin, and Roy Battelle to create a sophisticated digital player with advanced editing capabilities, allowing the fragile paper rolls to be transferred to digital files. The organ could be played from both Skinner and Aeolian roll players, the digital system, and from a four-manual Skinner console. It was ultimately installed in Metcalf Hall of the George Sherman Union on the university’s campus, where it was dedicated in honor of president John R. Silber and has been heard by thousands of students and visitors.

The Boston University Symphonic Organ stands as an eloquent example of the art of restoring electro-pneumatic-action pipe organs. Part of Nelson’s vision was that the appearance of a restored organ was important to the overall artistic effect, and along with



“A sorted affair:” Peter Rudewicz, Nelson Barden, Sean O’Donnell, Sam Rapley
(photo credit: John Bishop)

new techniques for the accurate and intricate restoration of leathered actions, he developed methods for the restoration of the finish on organ pipes, windchests, and all other components of the instrument. Even the screws and hardware were run through bead-blaster cleaning machines to remove rust, adding to the “like new” appearance of the organ. The BU organ is thirty feet tall and one hundred feet wide. Most of the organ is enclosed behind a dazzling array of expression shutters. Visitors walk on parquet floors behind the two stories of chambers. Sliding glass doors allow viewing of each chamber, and polished brass handrails complete the effect. Walking through the organ while it is playing a complex orchestral score is a dizzying experience. You can see photos and read a marvelous essay about the organ written by Jonathan Ambrosino at <http://www.nbarden.com/gfx/BUSO-History.pdf>.

Nelson Barden & Associates is also well-known for having restored the 113-rank Skinner organ at Old South Church in Boston, and for the creation of the recently completed “Skinner” organ with over 125 ranks for the Church of the Transfiguration at the Community of Jesus in Orleans, Massachusetts, a new installation made up primarily of combined and restored Skinner organs and components.

Passing the baton

When the BU organ was completed and the university needed the studio space in the Fuller Building, Nelson Barden & Associates moved to a workshop space in Waltham, Massachusetts. Having passed his eighty-seventh birthday this summer, Nelson was planning his retirement, aware that he would have to find new homes for the vast collection of wood and metal working machines, hand tools, and other equipment he had accumulated over his long career. He told me, “I prayed to Saint Cecilia.”

On June 15, news broke of a devastating fire destroying the workshop of Dobson Pipe Organ Builders in Lake City, Iowa. At the time of the fire, Dobson was about a third of the way through the construction of their ninety-ninth organ, a large, new four-manual instrument for Saint James’s Church, King Street,

in Sydney, Australia. It was to include a Vox Humana made by the Skinner Organ Company they had purchased from Nelson’s associate Peter Rudewicz, and immediately after the fire, Dobson president John Panning called Peter to ask if a replacement rank was available. There was, and it was soon apparent that one company was eager to sell its equipment and the other was in immediate need of it.

An agreement was quickly reached, and arrangements made to pack and ship the entire contents of Nelson’s workshop to Dobson. The Organ Clearing House helped with the packing and chartered a semi-trailer that turned out to be driven by Bob Mead, one of our regulars. This was the fourth load Bob had hauled for OCH in 2021, and he delivered it to Dobson’s temporary workshop on August 2. It seems a miracle that all that well-seasoned organbuilding equipment will continue to sing together in the same choir, helping to build organs for the next generation.

It’s all art

I visited Nelson Barden’s workshops many times over the years, both in the Fuller Building and in Waltham. During the restoration of the BU organ, Nelson developed a theatrical lecture presentation of the work they were doing that he first shared with the BU board of trustees. He generously presented it for the staff of my Bishop Organ Company in the late 1980s and famously ran it six times for the national convention of the American Guild of Organists in 1990, and I know that countless others were treated to this show, gaining a higher understanding of the art of the organ and the art of organ restoration. The fastidious details of Nelson’s methods have been applied to the restoration of historic mechanical-action organs, pianos, harpsichords, and many other facets of the world of historical restoration. His career has influenced the preservation of many electro-pneumatic-action instruments that might otherwise have been replaced with new tracker organs.

I believe that the revival of building organs in classical styles has led us all to a higher understanding of the art through the limitless study and experimentation that went into recreating ancient methods. The concurrence of



Joshua Wood, Amory Atkins, and Terence Atkin of the Organ Clearing House; Jerrie Ann Spencer and Baby, Nelson Barden, Sean O'Donnell, Peter Rudewicz, and Bob Mead, legendary semi-trailer owner-operator who has hauled many pipe organs around the country (photo credit: Sam Rapley)



Nelson Barden and Amory Atkins of the Organ Clearing House (photo credit: John Bishop)

reconstruction of old methods of organ-building with the development of new techniques of organ restoration means that the entire art of the organ has been elevated. Today, organbuilders in the United States and Europe are building and restoring high quality organs of all types and descriptions.

The evolution of the pneumatic-action and electro-pneumatic-action organ to include expression enclosures and a dizzying array of registration devices invented by such geniuses as Aristide Cavaillé-Coll, Henry Willis, and Ernest Skinner did not sully the reputation or effectiveness of the classic beauties of Arp Schnitger and Elias and George Hook, but added to the breadth and depth of the art. As Silbermann and Hildebrandt organs inspired Bach, so Cavaillé-Coll organs inspired Franck, Vierne, Widor, Dupré, and a host of other great musicians. Ernest Skinner changed the landscape forever with his colorful tonal innovations, elegant consoles, and the spectacular design of the pitman windchest that sports the fastest and quietest stop action of any pipe organ—even a careless user cannot make it noisier. The vast repertoire of music for the organ from Scheidt and Sweelinck through Demessieux and George Baker is only possible because of the huge variety that is the world of the pipe organ.

I am often asked what is my favorite organ, a question I find impossible to

answer. I might say it is the last organ I heard, but that one might have been a stinker—there is such a thing. There are some iconic “best in the world” organs, and those I have played are worthy of the distinction. I love any beautiful instrument that has been well maintained and loved by the people that own and play it. I love any organ that has been the center of the life of a congregation through generations of festivals, marriages, and funerals. I love a great new organ that is being heard for the first time for the daring and skill of those who made it, paid for it, and prepared a good home for it. I love a beautiful, intimate instrument in a distant local church, and I love a majestic behemoth in a great cathedral or concert hall. I love an organ carefully restored with constant attention to the intentions of the original builder, and I love the first third of the Dobson organ destroyed in the June fire. What matters is that an organ is built with care and integrity, that it is designed with intent and purpose, and that it is faithful to the six-hundred-year legacy of the instrument.

Nelson Barden & Associates and Dobson Pipe Organ Builders are two companies within the same industry with radically different philosophies, methods, and practices. The fact that Nelson's tools and equipment would be useful to Dobson shows that whether you are restoring a Skinner organ or building a grand new instrument, it is simply all about organs. Both companies devote huge amounts of



The ceremonial expression shoe; the inscription reads, “The song is over but the melody lingers on.” From Nelson Barden and the alumni of Nelson Barden & Associates to John Panning and the current and future staff of Dobson Pipe Organ Builders, July 30, 2021 (photo credit: John Panning)

time and energy to achieving the highest results. Both have raised the standards, inspiring firms across the country with the depth of their work. As Nelson retires from his career and Dobson rebuilds after its fire, the legacy of American organbuilding flourishes.

Inspiration

In the 1980s and 1990s, I was a newly independent organ guy in the Boston area. I was lucky to work on some of the great organs there and to have contact with some of the “old timers” who had worked with Mr. Skinner. They referred



(photo credit: Félix Müller)

to him formally and with reverence as they came from a time when a young employee would not dream of addressing his boss as “Ernest.” They were in their eighties when I was in my forties. Nelson is of the generation in between. He is a marvelous teacher—there's a troupe of fine organ craftspeople who got their start in his shop—and he was generous to me with advice and suggestions as I learned my way. After I joined the Organ Clearing House, I collaborated often with Nelson, especially as he sent us across the country to “harvest” the Skinner organs destined to become part of the great instrument at the Community of Jesus.

Helping to move Nelson's equipment to Iowa has given me a chance to reflect on his contribution to our art. I admire his contrariness, insisting that fine electro-pneumatic-action organs were worth restoring as so many of his contemporaries were newly excited about tracker organs. He helped get us to this place of excellence in every style of organ, and Saint Cecilia was paying attention. ■



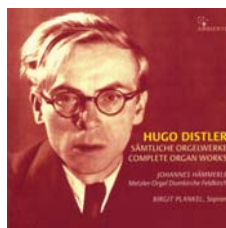
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Drawings of eighteenth-century organ façades by Vilnius organbuilders

Part 2

By Girėnas Povilionis

Editor's note: the first part of this series appeared in the September 2021 issue of THE DIAPASON, pages 14–21.

This article illuminates a unique collection of drawings depicting ten organ façade designs dating from the latter part of the eighteenth century. The collection titled *Ružne rysunki* is stored in the Old and Rare Books Department at the Library of Vilnius Academy of Arts, Lithuania. The drawings are of inestimable value to the history of Lithuanian pipe organs; as well, this manuscript is also significant to the European history of pipe organs at large.

The first part of this series presented the historical background of the leather-bound album of drawings and analyzed eight drawings (numbers 7, 11, 13, 16, 18, 21, 23, and 25) out of 10, commenting on the old inscriptions and identifying the possible locations of projected Baroque organs as well as raising the hypothesis of authorship. The attribution of old drawings to the area of the so-called Vilnius organbuilding school is based on the comparison to the extant examples of Baroque pipe organs in Lithuanian territories. Some of the drawings represent the two-tower Baroque and Rococo façade compositions (consisting of two tall towers at the

sides of the façade, a lower triangular tower in the center, and two intermediate flats, curving upwards, as in drawing numbers 16, 18, 21, and 25), which is particularly common among works by Vilnius organbuilders.

This second part of the series continues the analysis of the drawing numbers 9 and 6, the first showing the typical two-tower architecture with Rococo ornamentation and resembling that discussed last month, and the second in a Doric style and appearing as a precise copy of the organ façade designs from a 1780 French textbook.

Drawing number 9

The façade in drawing number 9 is marked by a unique structure with two lateral towers (Figure 11), which suggests that the organ design might have been made for a church with a window in the rear wall, since the entire structure is arranged around the central axis to enclose the window. The façade design in this drawing has structural similarities to those in drawing numbers 18 and 21; its centerpiece resembles that of the façade in drawing number 7 (Figure 5). Nevertheless, drawing number 9 is analyzed individually because with regard to style, it dates from a later period and displays a different drawing manner.



Figure 5: drawing of organ façade number 7, second half of eighteenth century (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344)

Rococo ornamentation in this drawing is manifest in the plasticity of the wings and the lattice grille in front of the pipes and keydesk, all decorated with rocaille and plant-inspired ornaments; the towers are crowned with statues of angels. It is not known whether the design was implemented, yet its centerpiece bears

some similarity to that of the organ built at the beginning of the nineteenth century in Palūšė Church (Figure 5c).

Drawing number 6

The façade structure in drawing number 6 (Figure 12) dates from the latest period, possibly from the beginning of the nineteenth century. It is a Classical type characterized by the architectural composition found in buildings and interior structures. Presumably the compiler of the album, Jonas Danauskas, named the façade as Doric (a Polish inscription says *Dorycki*).

It might be assumed that the façade of the 1819 organ of Raseiniai Dominican Church,¹⁴ which has not survived, and the old façade of the Vilnius Cathedral organ, which in the 1833 record was described to be of “Doric style,” resembled the design featured in drawing number 6. It was initially believed that the drawing had been used to build the organ in Anciškis Church at the beginning of the nineteenth century (Figure 12a). However, after examining the organ in 2012, it was discovered that upon transferring the instrument to this location,¹⁵ the upper part of the façade, the second storey, was simply cut off.

It is interesting to note that the Classical organ façade in drawing number 6 seems to be a precise copy of some drawings in the organ façades catalogue found in a 1780 French textbook of architecture by Jean-François de Neuforge, *Recueil élémentaire d'architecture* (Paris, 1780) (French examples of Classical organ façade presented in Figure 13a, b, c, and c).¹⁶ This book on architecture includes some authentic



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Figure 5c: unknown master, Palūšė Church, beginning of nineteenth century



Figure 12: drawing of organ façade number 6, beginning of nineteenth century (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344)



Figure 11: drawing of organ façade number 9, second half of eighteenth century (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344)

drawings in classical style—we may see a close resemblance between the discussed Lithuanian drawing number 6 and French drawing on page CCXII (Figure 13c).

§

The ten authentic organ façade drawings presented here reflect in general the features typical for the period of organ-building that flourished into the Vilnius school of the late Baroque. Dating from approximately 1740 through 1850, Vilnius organbuilding played a significant role in the panorama of European organbuilding tradition, representing a unique and independent style of organs in Lithuania and neighboring territories (Belarus, Latvia, and Poland) that were formerly attributed to the Grand Duchy of Lithuania (GDL).

16. In his study (*Nowoz'itnyj prospekt organowy i jego twórcy*. Warszawa: instytut sztuki Pan, 2012, pp. 216, 335) Polish researcher Marcin Zgliński provides some examples with authentic sketches from the mentioned French catalogue, referring to the original source: Jean-François de Neufforge, *Recueil élémentaire d'architecture*, Paris, 1780, vols. 5–6, p. 211. In fact, the organ façades were printed not in vols. 5–6, but as a supplement to the whole study, *Supplément au Recueil élémentaire d'architecture contenant plusieurs études des ordres d'architecture d'après l'opinion des Anciens et le sentiment des Modernes, divers entrecolonnements propres à l'ordonnance des façades, divers exemples de décorations extérieures et intérieures, etc., à l'usage des monuments sacrés, publics et particuliers*, composé par le sieur Neufforge, architecte, Volume 2, 1775–1780. The digitized collection may be accessed via Gallica database (gallica.bnf.fr), at <https://bibliotheque-numerique.inha.fr/collection/item/15732-redirection> [last accessed April 12, 2021].

Notes

14. Raseiniai Dominican Church Inspection Act of 1820 (LVIA, f. 669, ap. 2, b. 224, l. 13v).

15. The church from which the organ was transferred to Anciškis has not been identified.

Archival Sources

Butkiškė Church Inspection Act of 1806. LVIA, f. 669, ap. 2, b. 221, l. 308v.

Butkiškė Church Inspection Act of 1896. LVIA, f. 669, ap. 3, b. 2573, l. 53.



Figure 12a: unknown maker, Anciškis Church, beginning of nineteenth century

Joniškėlis Church Inspection Act of 1804. LVIA, f. 1671, ap. 4, b. 3, l. 6.

Joniškėlis Church Inspection Act of 1806. LVIA, f. 669, ap. 2, b. 221, l. 480.

Joniškėlis Church Inspection Act of 1819. LVIA, f. 1671, ap. 4, b. 3, l. 1.

Joniškėlis Church Inspection Act of 1845. LVIA, f. 669, ap. 2, b. 267, l. 144.

Kėdainiai St. Joseph (Carmelite) Church Inspection Act of 1806. LVIA, f. 669, ap. 2,

b. 221, l. 596.

Kėdainiai St. Joseph (Carmelite) Church Inspection Act of 1820. LVIA, f. 669, ap. 2, b. 224, l. 147.

Krinčinas Church Inspection Act of 1820. LVIA, f. 669, ap. 2, b. 222, l. 16.

Notėnai Church Inspection Act of 1873. LVIA, f. 1671, ap. 4, b. 4, l. 708.

Raseiniai Dominican Church Inspection Act of 1820. LVIA, f. 669, ap. 2, b. 224, l. 13v.



Figure 13a: classical organ façade drawings from French textbook of architecture by Jean-François de Neufforge, *Recueil elementaire d'architecture* (Paris, 1780): façade on page CCVII (207)

Semeliškės Church Inspection Act of 1782.
LVIA, f. 694, ap. 1, b. 3941.
Skaruliai Church Inspection Act of 1901.
LVIA, f. 669, ap. 3, b. 2762, l. 122.
Suvainiškis Church Inspection Act of 1820.
LVIA, f. 696, ap. 2, b. 29, l. 308.

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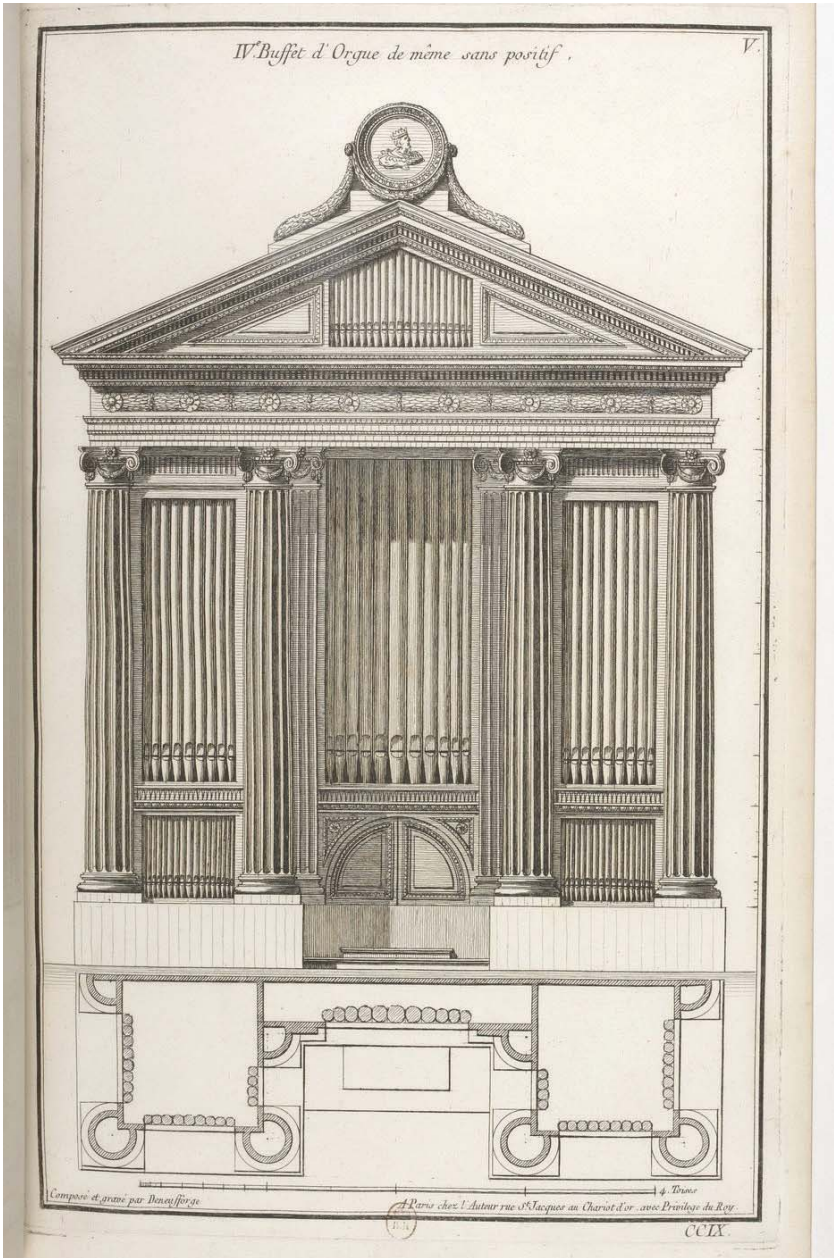


Figure 13b: façade on page CCIX (209)

Povilionis, Girėnas. *Vėlyvojo baroko vargondirbystės menas Lietuvos Didžiojoje Kunigaikštystėje* [The Late Baroque Organ Building Art in the Grand Duchy of Lithuania]. Vilnius: Vargonų paveldo centras, 2013.
Povilionis, Girėnas. *Vargondirbystės menas Lietuvoje: nuo baroko iki klasicizmo. Vargonų katalogas. xvii a.–xix a. pirmoji pusė* [The Lithuanian Organ Art: from Baroque to Classicism. Organ catalogue. 17th c.–1st half of the 19th c.]. Vilnius: Savastis, 2009.
Šv. Jokūbo bažnyčia [St Jacob Church in Vilnius]. Vilnius: LTSR Kultūros Ministerija, Paminklų restauravimo institutas, 1975.
Zgliński, Marcin. “Budownictwo organowe na terenie dawnego Wielkiego Księstwa litewskiego do około 1850 roku w świetle najnowszych badań. Materiały.” *Muzyka*, Warszawa, 2003, No. 3, pp. 65–98.
Zgliński, Marcin. “Organmistrz, snycerz, stolarz, inwestor – z działalności osiemnastowiecznego wileńskiego warsztatu organmistrzowskiego. uwagi na bazie nowo odkrytych archiwaliów.” *Przegląd Wschodni*, Vol. 6, z. 2 (22), 1999, pp. 289–303.

Zgliński, Marcin. *Nowożytny prospekt organowy i jego twórcy*. Warszawa: instytut sztuki Pan, 2012.
Dr. Girėnas Povilionis (born 1976), PhD in humanities/art criticism (2006), is associate professor at the Lithuanian Academy of Music and Theater. He is a senior specialist at the Center for Culture Heritage, an organ historian, researcher and restorer, and gives lectures at the Lithuanian Academy of Music and Theater and Grigalius Center for Church Music Studies. Since 2021 he has been a member of the Commission for the Certification of Movable Cultural Property Restorers; in 2009–2018 he was a member of the Restoration Council of the Ministry of Culture of the Republic of Lithuania.
Between 2009 and 2011 he was a post-doctoral fellow funded by the European Union Structural Funds project “Post-doctoral Fellowship Implementation in Lithuania” at the Lithuanian Culture Research Institute. In 2000, he completed

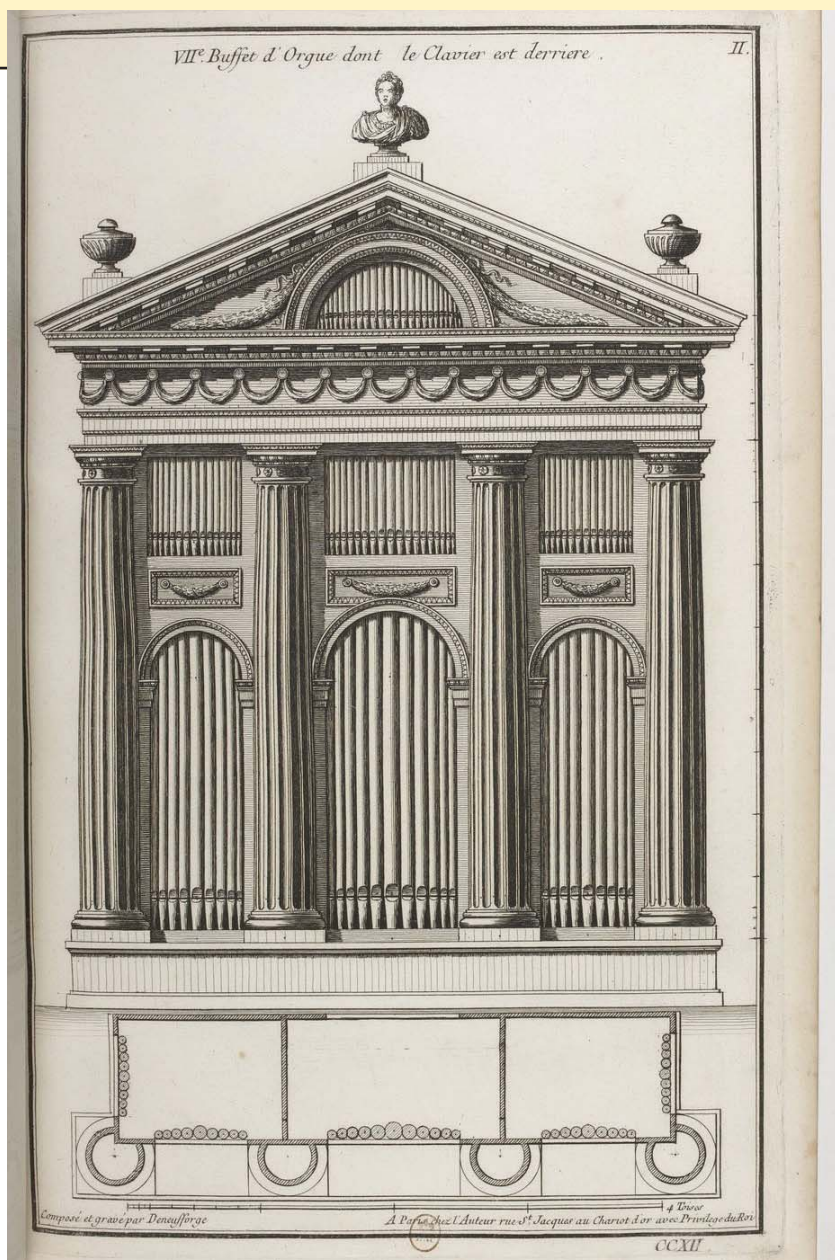


Figure 13c: façade on page CCXII (212)

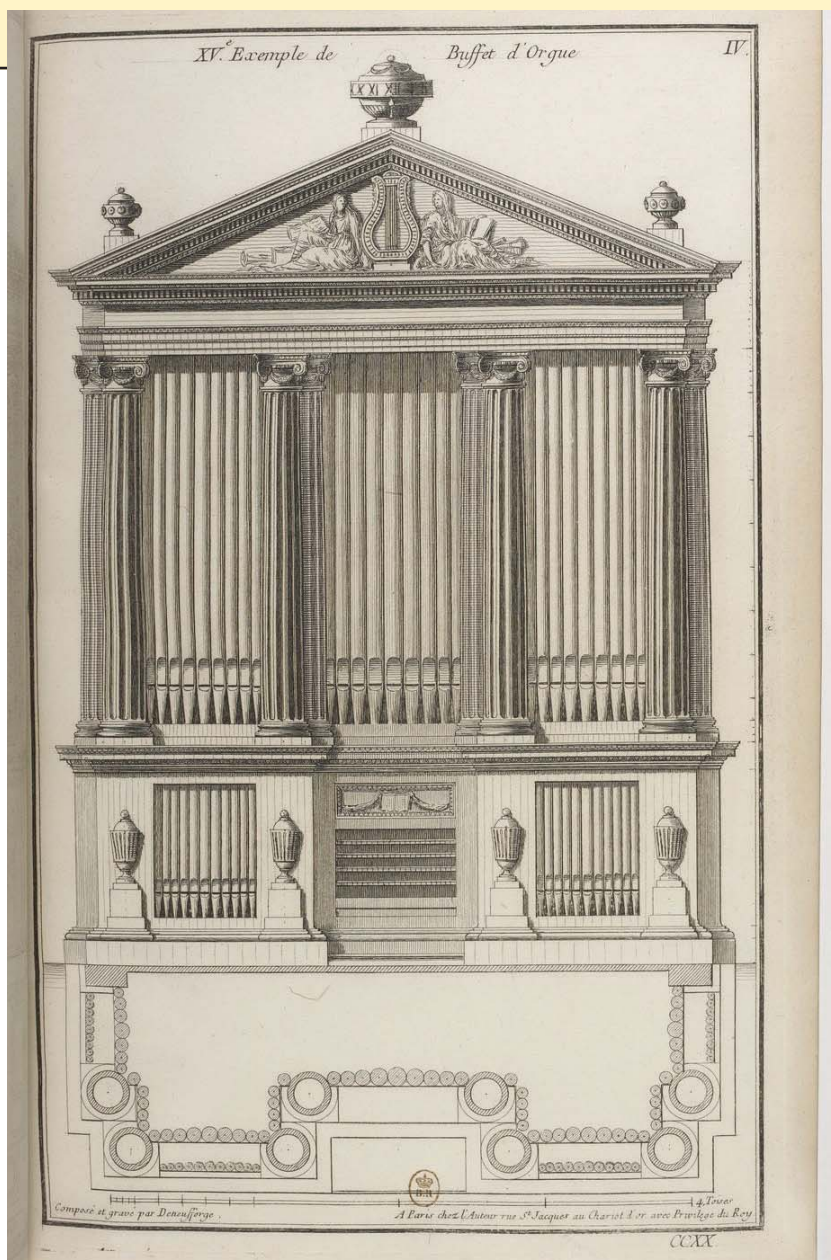


Figure 13d: façade on page CCXX (220)

his studies for a Master of Arts degree in organ at the Lithuanian Academy of Music and Theater. He advanced his skills in organbuilding and restoration in France in 1999 and 2000, supervised by Michel Chapuis and Dominique Lalmand, at Gotland University in Sweden in 2001 and 2006, and at the Center for Organ Art (GoArt) at Gothenburg University in 2001 and 2002.

In 2007, Povilionis established the Center for Organ Heritage in Lithuania. Currently he implements the restoration of large historical pipe organs in the main churches in Lithuania, e.g., Adam Gottlob Casparini's 1775–1776 grand organ in the Dominican Church of the Holy Spirit in Vilnius (organ replica built for Christ Church, Rochester, New York); an organ in the chapel of The Gates of Dawn (Aušros Vartai), Vilnius; a 25-stop Romantic organ by Juozapas Radavičius at the church in Žemaičių Kalvarija; a Baroque organ with a Romantic-era addition by Wacław Biernacki in Pivašiūnai, an important sanctuary in Lithuania. Among his recently restored projects are a 1938 instrument by Otto Kratokvil with a Baroque façade in Telšiai Cathedral and the late-Baroque two-manual organ in the Žemalė church, as well as other organs in Lithuania.

Povilionis's scientific activities encompass research into historic organs and the issues of the preservation and restoration of this heritage. He has presented his research at international conferences and congresses in Lithuania, Latvia, Estonia, France, Sweden, the United Kingdom, the United States, Denmark, Poland, and Portugal; delivered workshops in various towns in Lithuania and given lectures at the Latvian J. Vītols Academy of Music. He has published

over forty scientific articles and two monographs (The Late Baroque Organ Building Art in the Grand Duchy of Lithuania, 2013; and The Lithuanian Organ Art: from Baroque to Classicism. Organ Catalogue. 17th c.–1st half of the 19th c., 2009), and is currently writing his third monograph on peculiarities for Vox humana pipe ranks that have survived in authentic Lithuanian Baroque organs, funded by the Research Council

of Lithuania. He has managed the three-CD project Lithuanian Historical Organs and the 2008 Days of Cultural Heritage in Lithuania. For more information: www.vargonai.com.

This article is part of the project "Genesis and Comparative Study of Vilnius Baroque Organbuilding School Stops Vox Humana & Unda Maris: Adaptation of Caspari(ni) and Italian Traditions,"

funded by the Research Council of Lithuania (LMTLT), agreement No. S-LIP-18-40.

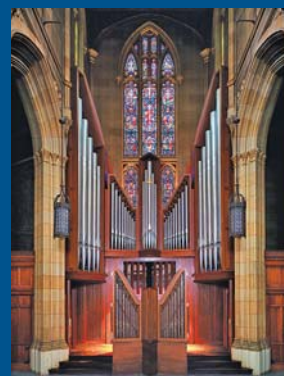
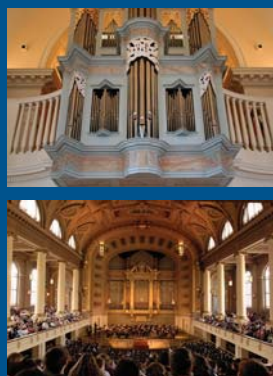


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An interview with Paolo La Rosa

By Ona Jarmalavičiūtė

Italian organist and composer Paolo La Rosa is always exploring music with different points of view. After his studies in organ, choral conducting, improvisation, and composition at the “G. Verdi” Conservatory in Milan and the “L. Marenzio” Conservatory in Brescia, Italy, he traveled across Europe, participating in various organ masterclasses. He is the composer of numerous pieces for mixed voices, children’s choirs, orchestra, voice, and piano. In the wake of the current pandemic, Italy has suffered losses in various areas of life, including its music and cultural life. La Rosa shares his impressions and thoughts on the present situation of the organ and church music in his native country. He discusses elements of his life that have shaped him as a musician.

What formed you as a musician?

I studied in the conservatories of Brescia and Milan, but I believe that my most meaningful training happened throughout my time touring Europe for numerous masterclasses in organ, improvisation, composition, and choral conducting. Throughout these years I learned that there is no single vision of what music is, in both interpretation and composition. Each teacher with whom I have worked had their own unique vision. Everyone has assisted me in different aspects and has helped to shape my musical thinking. It is very important to have a broad cultural background and not a specific music repertoire. I believe that is the point of being a musician—having a unique vision and ability to express yourself in an eclectic way. That’s how I was formed as well.

How has your musical taste evolved during the years?

I have different musical tastes: my first love was J. S. Bach, and I developed deep knowledge of his work from a very young age. As an organ student at the conservatory, I experienced the French organist-composers of the nineteenth and twentieth centuries. During improvisation and composition studies I was motivated and inspired by such great masters as Debussy, Ravel, Stravinsky, and Messiaen.

What lessons from your professors defined your future career?

There have been several aspects that have characterized the course of my career. In my two years of early music studies at the International Academy of Music in Milan, for example, I learned a method and rigor in regards to interpretation of ancient and Baroque music both on the harpsichord and on the organ. Also during courses at the CESMD (Centre d’Études Supérieures Musique et Danse) in Toulouse in France, I learned the French repertoire by playing historical instruments and learning directly from their sound.

What do you value the most in your profession?

I really enjoy the very fact that we, as musicians, always face different experiences when we play in concerts, when we compose pieces for choir and organ, as well as when we teach in class or to private students. The organist must adapt to each hall and each instrument differently. Since no organ is the same, new creative solutions on how to adapt to it is challenging and rewarding.

How could you define your compositional style?



Paolo La Rosa

Over the years my taste is increasingly leaning toward a sonorous style. If I can be more precise I love the modalism that emancipates us from classical tonalism and apparently detaches us from tradition. In some of my works, I have achieved a style that I would define as a chromatic neo-modalism. In other pieces more related to the world of children and childhood itself, I like to mix modernity and tradition, always with style and taste, and never in an obvious way.

What does your compositional routine look like?

I always follow a melodic idea that I can modify during the course of the composition. In this way I am linked to predefined forms that are expressed in a modern language. Gregorian chant is a great starting point for the construction of a melody. In improvisation, we have the ability to create a musical work directly under our fingers, instead. But even then we must not lose sight of the language, and the piece should be as consistent as possible.

What professional accomplishments are most meaningful to you?

In general, I am happy I followed my own musical thinking, and I don’t get too carried away by clichés and trends of the times. And specifically in the field of organ playing, I am particularly proud of a disc of organ improvisations I am about to publish. This recording is a result that sprang out of my musical and liturgical work at the Church of San Michele and Santa Rita in Milan where I worked until 2011.

How have the role and significance of the organist evolved recently?

I can speak only of my country, Italy, where the role of the professional liturgical organist is unfortunately gradually worsening. I would say this is happening mainly due to the mediocrity of the clergy and new priests, who often see the organist as an encumbrance to be considered and paid, rather than a minister of the liturgy that can encourage and influence others with his work. This is quite saddening to live through.

What is creativity for you, and how does it manifest in your work and everyday life?

In my opinion, creativity occurs in interpretation, composition, and teaching. There is so much creativity and spirituality that manifests itself in the daily relationships I have formed with my students and, in a broader sense, in the cultural exchange that takes place in the teaching of music. The relationship between the teacher and the pupil can be interpreted in many different ways, but for me, the student is considered as an already full vessel that the teacher only has to guide, not an empty vessel that still needs to be filled. The word educate in Italian literally means to bring out—therefore, to give birth, develop, bring out one’s talent for the world to experience.

What motivates you in your career?

I am motivated by getting to know many new people and having many different shared experiences. Also I really enjoy the continuous change of mind and circumstances that happen in a composer’s professional life. This doesn’t allow one to get too attached to one’s beliefs and principals.

What future projects are you most excited about?

During this global health crisis, I am more concerned about not losing what we organists already have: playing in churches, leading the assemblies in liturgical chants, and listening to music during concert performances. But at the moment I am working on my future passion project, since I am searching for interesting organ repertoire to record for my next organ CD!

For more information, visit: <http://paololarosa.blogspot.com> and [youtube.com/c/PaoloLaRosa](https://www.youtube.com/c/PaoloLaRosa).

Ona Jarmalavičiūtė is a Lithuanian London-based culture journalist and musicologist, writing for such magazines as Mica-Music, Classical Music Daily, and Opera Wire. She has interviewed contemporary musicians, including Polina Osetinskaya, Asmik Grigorian, Kirill Gerstein, and Alastair Miles. With a mission of connecting musicians and their ideas with the audiences, Ona is interested in the topics of the compositional process, as well as the creative practices in contemporary times.



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Muller Pipe Organ Company, Croton, Ohio Saint Patrick Catholic Church, Columbus, Ohio

Muller Pipe Organ Company has installed a new two-manual, twenty-two-rank organ at Saint Patrick Catholic Church in Columbus, Ohio. The instrument utilizes select pipework from the church's former organ—a 1935 Schantz—plus the façade and casework of an earlier Odell/Roosevelt instrument. The Schantz organ was typical for 1935 and served the parish for many years. In the 1980s, an ambitious plan of restoration and expansion commenced. A three-manual console was installed to accommodate several tonal additions that would “complete” the instrument, but the additions ultimately went unrealized.

Within the last decade, discussions about an organ project were reinitiated by Kathleen Tully, director of music of the parish. After considering a variety of options, it became apparent that, though the organ was beloved, it needed more color and the ability to support congregational singing. The favored approach was to establish a new tonal concept capable of supporting a wide variety of singing, to create a new organ mechanically, and to retain several signature sounds of the existing organ.

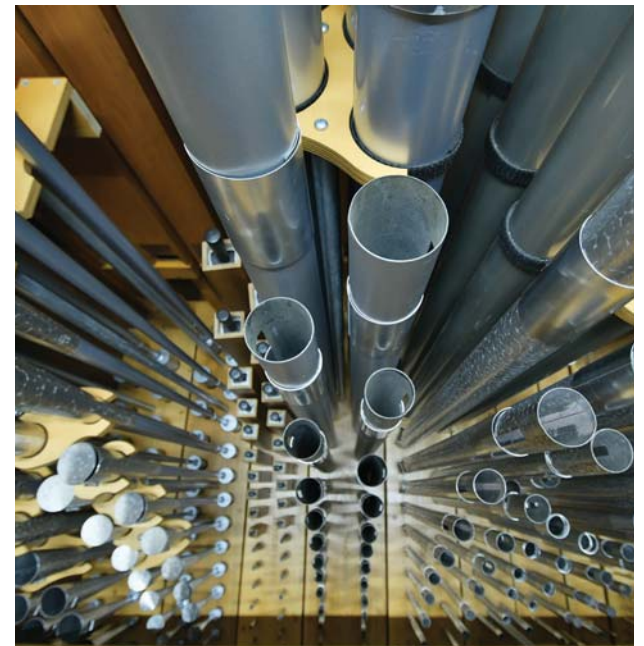
The new instrument is rooted in centuries of pipe organ tonal design but departs somewhat from the norm to provide maximum flexibility and color. Possessing independent principal stops in the Great division chorus and separate principal ranks in the Swell and Pedal divisions, the organ can render contrapuntal music effectively. Unification is employed to provide enhanced functionality and to encourage creativity. Both the Great and Swell are enclosed to inspire inventive use of the instrument's resources.

The Great division boasts five 8' flue ranks and has a dual nature. Aptly serving as a traditional Great division, it also assumes the role ordinarily assigned to a Choir division with its colorful flutes, strings, and Clarinet. The retained Open Diapason functions as both a solo stop and foundation tone.

The Swell division commands a formidable presence in the tonal scheme. Beginning with the restored



Detail of the façade with stenciled pipes



Swell pipework

Violin Diapason, a plethora of possibilities emerges as one explores the tonal palette. Two reed stops are available, including the powerful English-style Trumpet to crown the sound of full organ.

The Pedal division undergirds the entire instrument, with no fewer than five 16' ranks on this modest instrument. A variety of unifications makes the accompaniment of any manual combination possible.

Building this instrument with a limited footprint so that all components would be readily accessible was an interesting challenge for our engineering team. Twenty-two ranks and five 16' stops now reside where 14 ranks and one 16' stop originally existed. Specially designed windchests were employed to take full advantage of the chamber, where horizontal space is more abundant than depth.

The 1980s console was replaced with a restored and updated two-manual pre-owned console. To complete the project, volunteer artisans from the parish painstakingly restored the façade pipes.

The organ was dedicated on November 22, 2019, during Solemn Vespers for the Memorial of Saint Cecilia.

—John W. Muller, president
Scott G. Hayes, tonal director



Pedal pipework and wind reservoir

Muller Pipe Organ Company

Saint Patrick Catholic Church, Columbus, Ohio

GREAT (Manual I, enclosed)

8' Open Diapason (Ped, unenclosed)	
8' Principal (new)	61 pipes
8' Chimney Flute (1-12 existing, 13-73 new)	73 pipes
8' Dulciana (existing)	61 pipes
8' Unda Maris (existing)	61 pipes
4' Octave (new)	61 pipes
4' Chimney Flute (ext 8')	
2' Fifteenth (new)	61 pipes
Mixture III (new)	183 pipes
8' Trumpet (Sw)	
8' Clarinet (new)	61 pipes

SWELL (Manual II, enclosed)

16' Lieblich Gedeckt (existing)	97 pipes
8' Principal (new)	73 pipes
8' Gedeckt (ext 16')	
8' Salicional (vintage)	61 pipes
8' Voix Celeste (TC, vintage)	49 pipes
4' Principal (ext 8')	
4' Harmonic Flute (vintage)	61 pipes
2 2/3' Nazard (ext 16')	
2' Flute (ext 16')	
1 3/4' Tierce (TC)	49 pipes
Mixture II (new)	122 pipes
16' Bassoon (new)	73 pipes
8' Trumpet	61 pipes
8' Oboe (ext 16')	
Tremolo	

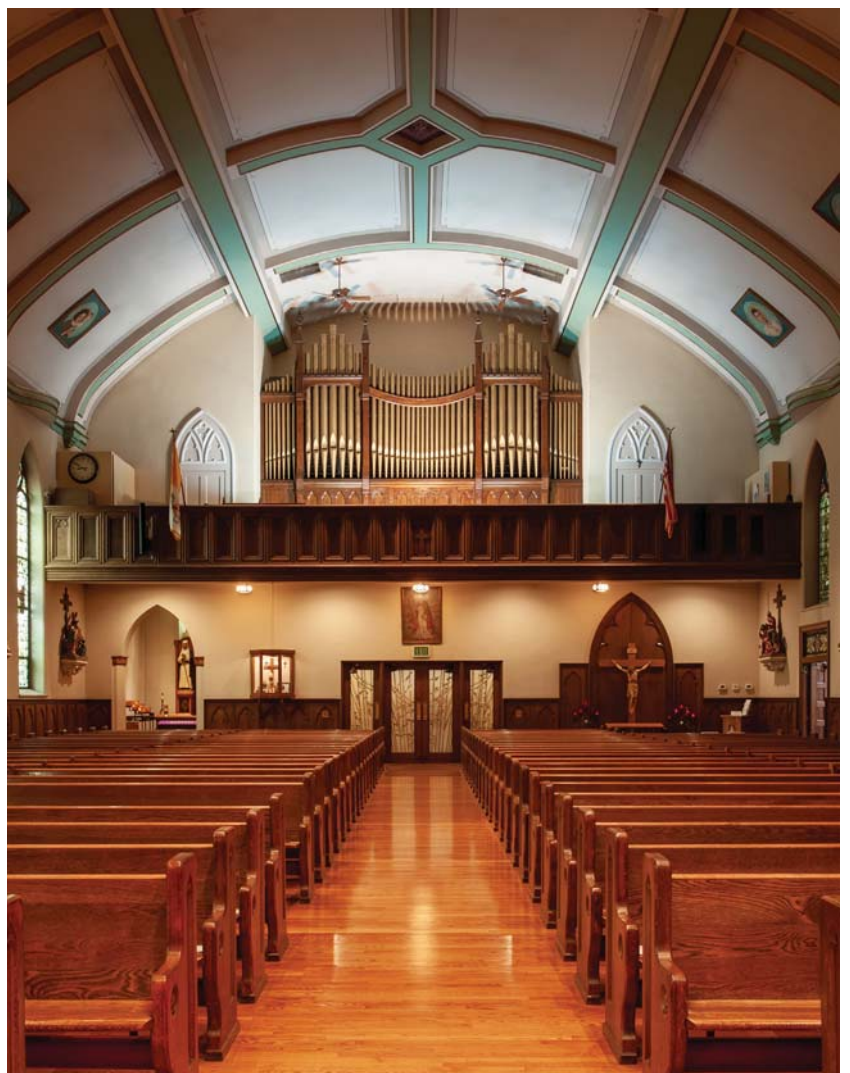
PEDAL

32' Bourdon (Peterson)	12 notes
16' Open Diapason (1-12 vintage, 13-73 existing)	73 pipes
16' Bourdon (existing)	44 pipes
16' Gedeckt (Sw)	
8' Octave (ext 16')	
8' Bourdon (ext 16')	
8' Gedeckt (Sw)	
4' Super Octave (ext 16')	
4' Chimney Flute (Gt)	
16' Double Trumpet (new)	12 pipes
16' Bassoon (Sw)	
8' Trumpet (Sw)	
4' Oboe (Sw)	

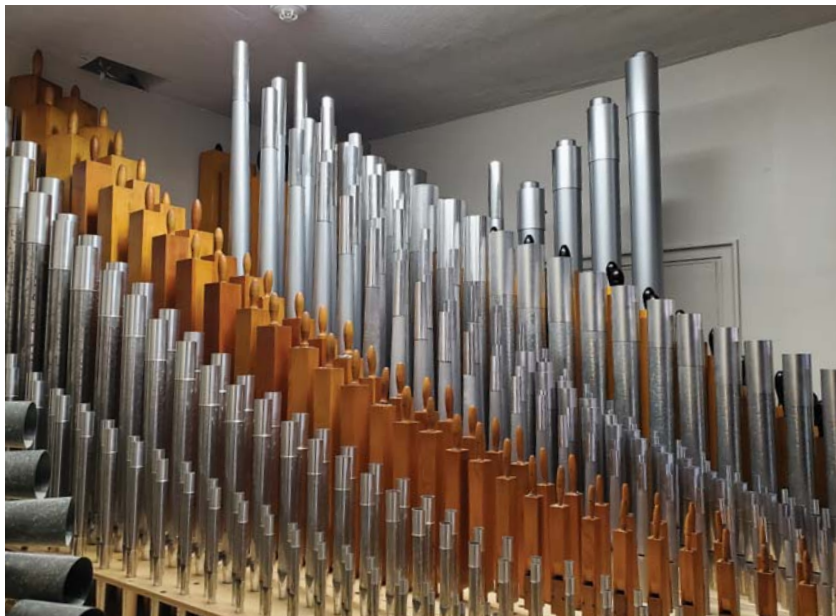
Standard intra- and inter-divisional couplers and pistons
Peterson ICS-4000 Control System

22 ranks
38 stops
1,409 pipes

Builder's website: mullerpipeorgan.com
Church website: stpatrikcolumbus.org



Saint Patrick Catholic Church, Columbus, Ohio, nave towards choir gallery



The Antiphonal division



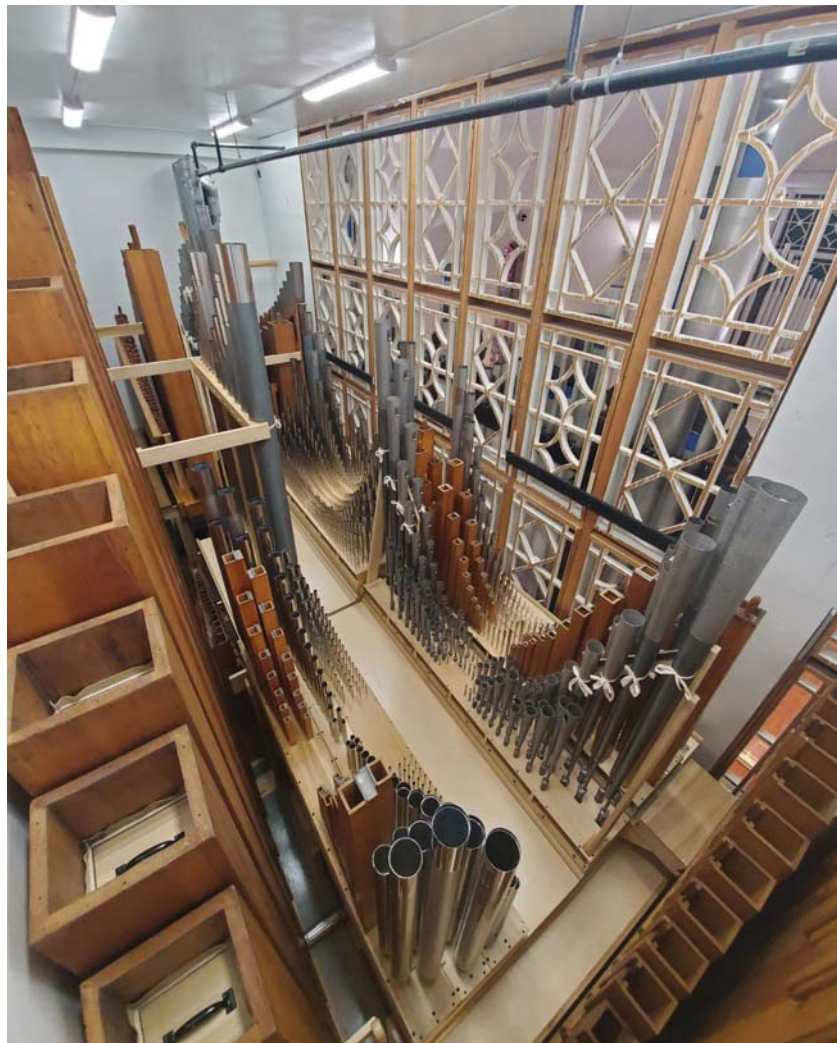
Set up in QPO shop

offset pipes are on electro-pneumatic, pouch-style windchests.

As with most instruments, the console is seen as the crown jewel of the installation. Made of solid mahogany, in the Aeolian-Skinner style, with walnut drawknob jambs, coupler rails, and accents, the console incorporates the Virtuoso control system, provided by Integrated Organ Technologies of Alpharetta, Georgia. The solid mahogany case, designed by T. Daniel Hancock, and built by Southern Elegance

Custom Cabinetry of Crawford, Georgia, incorporates design features from both the existing grillwork and the sanctuary, achieving an aesthetically elegant display. Located in the twin chancel façades are notes 1–21 of the Great 16' Double Open Diapason and notes 1–12 of the Pedal 8' Octave.

It is with great gratitude that Quimby Pipe Organs wishes to thank all of those at First Methodist who made their stay in Athens an enjoyable one: Chuck Hodges, senior pastor; Dave Walton,



Great/Pedal divisions

business administrator; Bob Winstead, executive director of administration and project manager; Steven Mitchell, director of music; Janis Maxwell, director of youth music; Ron Young, facilities manager; and all those in the congregation who showed the love of Christ by supplying treats and meals throughout the installation.

On Sunday, August 1, Joe Russell, a student of both Alan Morrison of the Curtis Institute of Music and Ken Cowan of Rice University, began his tenure as associate director of music ministries and organist. Bradley Welch played the inaugural recital on Sunday, August 29, after a one-year delay due to Covid restrictions. The recital was live-streamed and is available on the church's website: athensfirstumc.org/.

Current associates of Quimby Pipe Organs, Inc., who took part in the

construction and installation of this instrument include Michael Quimby, Eric Johnson, Chris Emerson, Dan Slinger, Brian Seever, Chuck Ford, Chirt Touch, Anthony Soun, Bailey Tucker, Mahoney Soun, Joseph Nielsen, Kevin Kissinger, Ruth Anne Parrott, Dwight Parrott, Joe Lambarena, and Jim Schmidt.

—Chris Emerson,
Administrative Assistant,
and Daniel Slinger, Project Lead

Builder's website: quimbypipeorgans.com/
Church's website: athensfirstumc.org/

Cover photo: Chris Emerson
Other photos: Chris Emerson and Daniel Slinger

Quimby Pipe Organs, Inc.
208 Marshall Street, P. O. Box 434
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First United Methodist Church, Athens, Georgia

32' Contra Trombone 85 pipes
32' Harmonics VII (derived)
16' Trombone (ext 32' Contra Trombone)
16' Double Trumpet (Swell)
16' Contra Fagotto (Choir)
8' Trombone (ext 32' Contra Trombone)
8' Trumpet (Swell)
8' Fagotto (Choir)
8' Oboe (Swell)
8' Clarion (ext 32' Contra Trombone)
8' Fagotto (Choir)
8' Tuba (Solo)

ANTIPHONAL PEDAL—1 rank, enclosed

16' Bourdon 44 pipes
8' Octave (Antiphonal 8' Open Diap)
8' Bourdon (ext 16' Bourdon)

Couplers

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Solo to Pedal 8

Solo to Pedal 4
Antiphonal on Pedal 8

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Solo to Great 16
Solo to Great 8
Solo to Great 4
Antiphonal on Great 8

Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Great to Choir 8
Pedal to Choir 8
Antiphonal on Choir 8
Solo to Swell 16
Solo to Swell 8
Solo to Swell 4
All Swells to Swell

Combination Action

Great Organ divisional pistons 1–8
Swell Organ divisional pistons 1–8
Choir Organ divisional pistons 1–8
Solo Organ divisional pistons 1–8
Antiphonal Organ divisional pistons 1–8
Pedal Organ divisional pistons 1–8 and 1–8 toe studs
General Pistons 1–12 (duplicated on toe studs) and 13–18 pistons only
Next Piston Sequencer: 3 pistons and 1 toe stud
Previous Piston Sequencer: 3 pistons and 1 toe stud
Set Piston
General Cancel Piston

Crescendo & Expression

General Crescendo pedal, 60 positions, three adjustable and one standard
Swell expression pedal
Choir expression pedal
Solo expression pedal
Antiphonal expression pedal

Reversibles

Great to Pedal - thumb and toe paddle
Swell to Pedal - thumb and toe paddle
Choir to Pedal - thumb and toe paddle
Solo to Pedal - thumb and toe paddle
Swell to Great - thumb and toe paddle
Choir to Great - thumb
Swell to Choir - thumb
32' Contra Bourdon - thumb and toe paddle
32' Contra Trombone - thumb and toe paddle
Sforzando - thumb and toe paddle
Manual Transfer - thumb and indicator light

Summary

Great Organ 14 ranks
Swell Organ 15
Choir Organ 14
Solo Organ 7
Antiphonal Organ 7
Pedal Organ 10
Antiphonal Pedal Organ 1

Total number of ranks 68
Total stops 97
Total pipes 3,867

► page 13

New Organ Music

Twelve Free Arrangements for Organ Solo, by James Aylward. Available from the composer, \$20.00, 69 Benton Avenue, San Francisco, California 94112, 415/333-5702.

This second collection of organ solos follows James Aylward's *Ten Free Arrangements for Organ Solo* published in 2017 and reviewed here in the April 2020 issue, page 10. Similar in concept to his first collection, Aylward uses thematic material from a variety of sources and molds them with his unique style of additions, modifications, and embellishments, cast within a French Romantic harmonic style. The result is a newer version of the old, rich in detail and impressively idiomatic.

Featured in this second volume are fairly well-known orchestral selections from Bach, Borowski, Brahms, Handel, Telemann, and Vivaldi. The Guilman rearrangement of "Intermezzo" is a true gem, whereas the "Serenade" by Goss-Custard is a wonderful introduction to the works of this forgotten but once very popular organ recitalist of the first half of the twentieth century.

Twelve Free Arrangements encompasses a wide range of affects and is a very satisfying collection suitable for concerts and church services. The art of improvisation resides in each of these pieces and is in full display for us to enjoy. This is highly recommended!

Carillon, by Herbert Murrill. Oxford University Press, 9780193559233, 2021, \$12.95. Available from: global.oup.com.

The Oxford University Press catalogue now offers a special collection of organ literature marketed as the "Oxford Organ Library," consisting of newly commissioned works, select pieces from their extensive catalogue, or enduring scores now reprinted for us to enjoy anew.

Carillon, originally published in 1949, is again in print and represents one of the finest compositions penned by Herbert Murrill (1909–1952), alongside his band arrangement for the Indian national anthem. Without doubt, *Carillon* is a showcase organ composition that combines a motoric rhythm, metrical diversification, and genre cross-overing. The energy of this toccata-fanfare is generated by its two-measure angular motive in sixteenth-note motion contrasted with tone clusters and chords as a clarion call. As well, the manuals and pedals are both active throughout the work.

An interesting component to the piece is the composer's indication for his desired effect on the final chord, and

it seems (without knowing the organ for which it was written) open to some adaptation to the performer's instrument as witnessed in several YouTube performances. This is a piece quite worthy of your time and energy to learn.

—David Troiano
St. Clair Shores, Michigan

New Recordings

Chernivtsi: Contemporary Ukrainian Organ Music

Chernivtsi: Contemporary Ukrainian Organ Music, by Gail Archer, organ. Meyer Media, MM20042, \$13. Available from meyer-media.com, gailarcher.com, and amazon.com.

Fanfare, Benedictus: Song of Zechariah, Bohdan Kotyuk; *Piece in Five Movements*, Tadeusz Machl; *Fantasia*, Viktor Goncharenko; *Passacaglia*, Mykola Kolessa; *Chacona*, Svitlana Ostrova; *Fantasia*, Iwan Kryshanowskij.

Gail Archer, who is college organist at Vassar College, Poughkeepsie, New York, a faculty member of the Harriman Institute of Columbia University, and director of the music program at Barnard College, also of Columbia University, plays this recital on the 1990 Rieger-Kloss organ of three manuals, fifty-one ranks in the Armenian Catholic Church, Chernivtsi, Ukraine. The church doubles as a concert hall, and the authorities of the hall paid for the organ. More than ninety percent of the population of Ukraine is Eastern Orthodox. Since Orthodox Christians do not use the organ in worship, the organ community belongs to those Catholic and secular minorities that make up less than ten percent of the population out of necessity.

The first composer, Bohdan Kotyuk (b. 1951) comes from a distinguished Ukrainian family of Roman Catholic philosophers and religious leaders. He combined his interests in music, theology, and philosophy during his training at the Lviv Conservatory. This compact disc

includes two contrasting compositions by this composer for the organ. The first, *Fanfare*, is an animated dialog between the different divisions of the organ. The second, *Benedictus*, is a meditation on the birth of Saint John the Baptist and his foretelling of the coming of Messiah. It has a bright, crisp texture and makes use of a warm interaction between the manual and pedal parts.

Tadeusz Machl (1922–2003) was born in Lviv and educated at the Lviv Conservatory, following which he became the organist of Saint Elizabeth Roman Catholic Church in Lviv. He moved to Szczecin, Poland, and then to Kraków. In the 1950s he traveled to Paris to study the improvisational techniques of contemporary French organists. These techniques are mirrored in the five miniatures that make up *Piece in Five Movements*.

The next composer, Viktor Goncharenko (b. 1959) comes from Dnipro and studied at the Kiev Conservatory. This recording features the second of his fantasias, a work in ternary form with an uneven metrical structure. It has a mysterious warmth, augmented by its highly chromatic character and rich harmonies.

Mykola Kolessa (1903–2006) hailed from Sambia near Lviv and was the son of an eminent ethnomusicologist. He graduated from the Prague Conservatory and completed an advanced degree at its School of Master Artists. He taught at the Lysenko Higher Institute of Music and at Lviv Conservatory, of which he eventually became rector. His *Passacaglia* was written in 1929 as part of his postgraduate studies. It is a highly virtuosic work, including double pedaling. The piece is again very chromatic, with a mixture of massive chords and rapid passages on the manuals.

Svitlana Ostrova (b. 1961) is the only female composer whose work features on this compact disc. She comes from Kiev and attended the Kiev Academy. A noted pedagogue, she is a keen teacher of music for children, and moreover conducts the Kiev ensemble Shchedrivochka, specializing in traditional and contemporary New Year's carols for children. Many of her organ compositions have religious themes, such as her *Symphony of Creation* and *Diptych: Golgotha and Eucharist*. Her *Chacona* consists of four variations on a single theme. It begins with a simple statement of the theme and moves through various contrasting tempi to a highly chromatic conclusion.

For her last composer Gail Archer chose a Ukrainian who is far from contemporary. This is Iwan Kryshanowskij (1867–1924), born in Kiev and a student of Nikolai Rimsky-Korsakov at the Saint Petersburg Conservatory. A later student of Rimsky-Korsakov was Igor Stravinsky, and Dr. Archer chose Kryshanowskij for his place in the musical tradition that influenced both contemporary Russian and Ukrainian composers. His *Fantasia* exhibits the same chromaticism that appears in many contemporary compositions and has much warmth and color with occasional bursts of excitement.

Dr. Archer comments, "It is my sincere hope that many people will take the journey to Chernivtsi and come away refreshed, renewed, and ever more curious about the musical arts in Eastern Europe today." That is certainly the

impression the compact disc leaves with me, and I thoroughly recommend it.

Editor's note: for more on organs and organ music of Lviv, Ukraine, see "Lviv Organ Art History, churches, music, and personalities," by Olena Matselyukh, June 2020, pages 12–17.



Schnitger in Norway: Hans van der Meijden on the new Flentrop organ in Dypvåg Kirke

Schnitger in Norway: Hans van der Meijden on the new Flentrop organ in Dypvåg Kirke. DVH 140325, €15.00. Available from www.dmp-records.nl.

Toccata in D Minor, BuxWV 155, Buxtehude; *Psalm 24*, Claude Goudimel/Anthony van Noordt; *Freu dich sehr, o meine Seele*, Georg Böhm; *Canzon G-dur*, Franz Tunder; *Prelude and Fugue in G Minor*, BWV 535, *Wie schön leuchtet der Morgenstern*, BWV 739, *Herr Gott, nun schleuß den Himmel auf*, BWV 1092, *Jesu, meine Freude*, BWV 1105, *Herzlich lieb hab ich dich, o Herr*, BWV 1115, *Wie nach eine Wasserquelle*, BWV 1119, *Herzlich tut mich verlangen*, BWV 727, *Nun freut euch, lieben Christen g'mein*, BWV 734, *Wir glauben all an einen Gott, Vater*, BWV 740, *Toccata and Fugue in D Minor*, BWV 565, J. S. Bach.

This recording features the organ at the Dypvåg Kirke, which is an interesting exercise of design within constraint. (See "New Organs," December 2020, page 20.) The church in Norway is a stone building dating from around the year 1200. The organist Hans van der Meijden came originally from the Netherlands where he trained at the Rotterdam and Leeuwarden conservatories. He later moved to Norway, where he is a leading organ consultant, and was eager to obtain for the Dypvåg Kirke an organ capable of giving authentic performances of Baroque music. This is where the design within constraint model gains importance.

The church has little headroom and a rather shallow gallery, so an obvious model seemed to be Arp Schnitger's organ of 1698 in Dedesdorf, Germany. Here the two manual chests are on the same level, resulting in a front organ (Vorderwerk) and a back organ (Hintertwerk). A further advantage is that the organ can be shallower since there need be only one walkboard. One disadvantage, however, is that to be able to reach the manual reeds to tune them they are all placed at the front of the back chest, so there can be no reeds on the front organ. One advantage of the Dypvåg gallery is that there is just enough headroom for an 8' Principal in the façade, whereas the Dedesdorf organ only has a 4' Principal. In common with many small organs in the late seventeenth century the Dedesdorf organ has no independent pedal stops. By the time of Bach this was no longer acceptable, so a pedal division comprising a 16' Untersatz and 16' Posauze was provided at Dypvåg. The Dypvåg Kirke commissioned Flentrop Orgelbouw of Zaandam, the Netherlands, to build the organ, and it was completed in 2019.

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Reviews

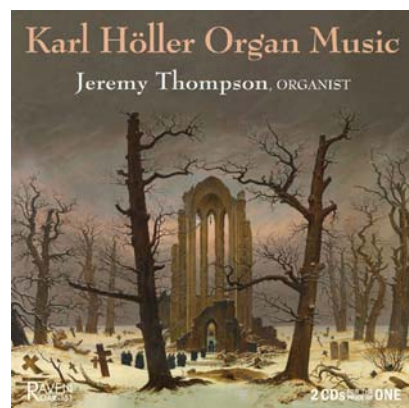
Rather unusually, most of the voicing was done in the workshop so that the pipework could be matched closely to existing Schnitger precedents. The tonal finishing in the church was aimed solely at matching the organ to the acoustics of the building. The instrument is tuned to the $\frac{1}{2}$ -comma Kellner-Bach temperament at A=440 Hz. There is a waxed oak case based on that at Dedesdorf with polished tin façade pipes. This recording is published by DMP Records, a small recording company based in the Netherlands. DMP is also currently producing a CD set of the complete organ works of J. S. Bach, performed by Pieter van Dijk on various historic Dutch organs.

The booklet that comes with the compact disc very helpfully lists all the individual registrations used. For an instrument of only seventeen stops and twenty-one ranks the Flentrop organ produces a very impressive sound that one might expect to come from a much larger instrument. Buxtehude's *Tocatta in D Minor*, an outstanding example of the *stylus phantasticus*, provides an opportunity for the player to demonstrate a wide range of different combinations of stops, and one can hardly think of a better piece with which to demonstrate the organ. Van der Meijden then plays Claude Goudimel's tune *Psalm 42*. He follows this with three variations on the tune by Anthony van Noordt (1619–1675), organist of Nieuwe Kerk in Amsterdam. Good use is made of the reeds here. The 16' Dulcian is most effective in the first variation, as is the 8' Trommet in the third. Next comes Georg Böhm's chorale partita on FREU DICH SEHR, O MEINE SEELE, another setting of the Genevan Psalm 42, this time by Louis Bourgeois. It is a tune commonly sung in North America to the Advent carol, "Comfort, comfort ye my people." There are eleven variations, which again provide many opportunities to explore the different timbres of the organ. One of Franz Tunder's lesser-known organ works, *Canzona in G Major*, gives us an opportunity to hear the Vogelgeschrei (bird whistle) stop.

The remainder of the compact disc features works by J. S. Bach. The first of these is *Prelude and Fugue in G Minor*, BWV 535, and Hans van der Meijden displays considerable artistry in playing the cadenza at the end of the fugue. This followed by eight chorale preludes. With regard to registration he treats these chorale preludes in very different ways. For example, he makes no fewer than ten changes in registration in the course of *Wie schön leuchtet der Morgenstern*, bringing on the Cimbels in near the end. In other cases he plays the entire chorale prelude on the same registration, sometimes using very unexpected stops. In *Nun freut euch, lieben Christen g'mein*, he plays the whole chorale at 4' pitch, using the Hinterverk Quinta a fifth lower in one hand and the Vorderverk Octave in the other, coupling both manuals at pitch to the pedal. He makes effective use of the Vox Humana in *Wir glauben all an einen Gott, Vater*. The compact disc concludes with the *Tocatta and Fugue in D Minor*, BWV 565. Hans van der Meijden's interpretation of the fugue is particularly interesting, contrasting the 8' Trommet with the Vorderverk flues in the echo passages.

Consultant Hans van der Meijden and Flentrop Orgelbouw are to be congratulated on an excellent installation in the Dypvåg Kirke, figuratively a "Schnitger in Norway." The Baroque repertoire chosen proves to be excellent for demonstrating the organ, and the registrations selected are interesting, though I doubt that Bach would have used such

unusual combinations for playing his own compositions. Altogether a very enjoyable compact disc that is well worth its purchase price.



Karl Höller Organ Music

Karl Höller Organ Music. Jeremy Thompson, organist. Raven two-compact disc set, OAR-161, \$15.96. Available from RavenCD.com.

CD1: *Ciacona*, op. 54; *Chorale-passacaglia über "Die Sonn' hat sich mit ihrem Glanz gewendet,"* op. 61; *Chorale variations "Helft mir Gottes Gütes preisen,"* op. 22 no. 1; *Chorale Variations "Jesu meine Freude,"* op. 22 no. 2.

CD2: *Triptychon on the Easter Sequence "Victimae paschali laudes,"* op. 64: "Improvisation, 'Amen,'" "Ricercar, 'Dic nobis, Maria,'" "Postludium, 'Amen, Alleluia!'"

The current building of Saint John's Episcopal Church in Roanoke, Virginia, dates from 1891–1892. The architect was Charles M. Burns of Philadelphia, who specialized in designing Episcopal churches. The building contains a great deal of wood, including the multi-stayed hammerbeam roof and the wooden clerestory. It also features a colorful floor of Enfield tiles, a favorite touch of the architect Burns. The result is a rather unusual acoustic environment. The organ is Quimby Pipe Organs Opus 66 of 2010, with four manuals and 79 ranks, incorporating some ranks from Aeolian-Skinner Opus 1093 of 1948. The organist on this recording, Dr. Jeremy Thompson, is director of music at First Presbyterian Church in Charlottesville, Virginia, and a well-known concert organist.

Karl Höller (1907–1987) came from a family of organists and composers. His father, grandfather, and great-grandfather were cathedral organists, although Karl dedicated himself to teaching, including a time as president of the Frankfurt Hochschule für Musik between 1949 and 1972. As the booklet points out, Höller's organ works are of large scale—I would say monumental—except, perhaps, for the first of the two *Chorale Variations*, op. 22. The rich forthright tone of the Quimby organ makes it an ideal instrument for playing this repertoire. I found the energized, almost euphoric, character of the *Chorale Variation on "Jesu meine Freude"* particularly interesting. Most of the pieces are rather dark in feeling. On the second compact disc the jubilant piece, "Improvisation, Amen," gives us an opportunity to hear the impressive *tutti* of the Quimby organ. The introspective Ricercar that follows provides an interesting contrast with the first movement before the final "Postludium" returns us to the excitement of the first movement. I must confess that I had not previously heard of Karl Höller, but having heard his music I have become a convert. It is my hope that these excellent recordings will help to make his music more popular in North America.

—John L. Speller
Port Huron, Michigan

Bert Adams, FAGO

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, ++= OHS event.
Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 OCTOBER
Chelsea Chen; Trinity College,
Hartford, CT 7:30 pm

Andrew Sheranian; Emmanuel
Church, Chester Parish, Chestertown,
MD 7:30 pm

Amanda Mole; St. James Episco-
pal, Fairhope, AL 7 pm

Organized Rhythm (Clive Driskill-
Smith, organ, & Joseph Gramley, per-
cussion); St. Paul's Episcopal, Milwau-
kee, WI 7 pm

16 OCTOBER
James Kennerley, *The Phantom of
the Opera*; Saco Drive In, Saco, ME
6:30 pm

Colin MacKnight, lecture; SUNY
Potsdam, Potsdam, NY 3 pm

17 OCTOBER
Colin MacKnight; SUNY Potsdam,
Potsdam, NY 3 pm

Students of Curtis Institute of Music;
Ursinus College, Collegedale, PA 4 pm
Nathaniel Gumbs; St. Peter's Epis-
copal, Lewes, DE 5 pm

Stephen Price; Cathedral of St. Phil-
ip, Atlanta, GA 3:15 pm (livestream)

Scott Dettra, with Youngstown
Symphony; Stambaugh Auditorium,
Youngstown, OH 4 pm

Douglas Cleveland; First Presbyte-
rian, Athens, OH 4 pm

David Higgs; Trinity Episcopal, In-
dianapolis, IN 5 pm

19 OCTOBER
David Briggs, with soloists,
Beethoven, *Symphony 9*; Cathedral
of St. John the Divine, New York, NY
7:30 pm

Greg Zelek; Overture Center, Madi-
son, WI 7:30 pm

20 OCTOBER
Just Bach; Luther Memorial, Madi-
son, WI 12 noon

22 OCTOBER
Michael Hey; First Presbyterian,
Stamford, CT 8 pm

Bradley Hunter Welch; St. Paul's
Episcopal, Wilmington, NC 7:30 pm

Janette Fishell; First United Meth-
odist, Henderson, KY 7:30 pm

Keith S. Reas; St. Paul's Episcopal,
Chattanooga, TN 7:30 pm

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

23 OCTOBER
TENET; St. Ignatius of Antioch Epis-
copal, New York, NY 7 pm

David Higgs, masterclass; Christ
Church Cathedral, Cincinnati, OH
10 am

Janette Fishell, masterclass; First
United Methodist, Henderson, KY
10 am

24 OCTOBER
Renée Anne Louprette; Hampton
Congregational, Hampton, CT 4 pm

Choral Evensong; St. John's Episco-
pal, West Hartford, CT 5 pm

Craig Williams; Cadet Chapel,
West Point, NY 2:30 pm

Alcee Chriss, organ & piano;
Princeton Theological Seminary,
Princeton, NJ 4 pm

Bruce Neswick; First Presbyterian,
Stroudsburg, PA 4 pm

Organized Rhythm (Clive Driskill-
Smith, organ, & Joseph Gramley, per-
cussion); First Presbyterian, Virginia
Beach, VA 4 pm

William Callaway; Cathedral of St.
Philip, Atlanta, GA 3:15 pm (livestream)

Peter Richard Conte; Stambaugh
Auditorium, Youngstown, OH 4 pm

David Higgs; Christ Church Cathed-
ral, Cincinnati, OH 7 pm

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

Todd Wilson; St. James Episcopal,
Baton Rouge, LA 5 pm

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

27 OCTOBER
John Chappell Stowe; Luther Me-
morial, Madison, WI 12 noon

28 OCTOBER
Gavin Black, harpsichord, Bach,
The Art of the Fugue selections;
Church of the Transfiguration, New
York, NY 1:15 pm

Works of Palestrina; St. Luke in the
Fields Episcopal, New York, NY 8 pm

29 OCTOBER
Graeme Shields & Timothy Huth;
First Congregational, Ann Arbor, MI
7:30 pm (livestream)

30 OCTOBER
James Kennerley, *The Phantom of
the Opera*; Merrill Auditorium, Port-
land, ME 7 pm

New York Virtuoso Singers, cantatas
of Bach; St. Michael's Episcopal, New
York, NY 8 pm

31 OCTOBER
Christian Lane; Evangelical Re-
formed United Church of Christ, Fred-
erick, MD 3 pm

Jonathan Gregoire; Cathedral of St.
Philip, Atlanta, GA 3:15 pm (livestream)

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

Steven Warner; Halloween concert;
First Presbyterian, Ypsilanti, MI 3 pm

1 NOVEMBER
Ken Cowan; Church Street United
Methodist, Knoxville, TN 7:30 pm

2 NOVEMBER
Fauré, *Requiem*; Cathedral of St.
John the Divine, New York, NY 7:30 pm

3 NOVEMBER
Christopher Urban; First Presby-
terian, Arlington Heights, IL 12:15 pm
(livestream)

Goodall, *Eternal Light*; First Pres-
byterian, Arlington Heights, IL 7 pm
(livestream)

Andrew Schaeffer; Luther Memo-
rial, Madison, WI 12 noon

4 NOVEMBER
Todd Wilson, educational encoun-
ter; Trinity United Methodist, Hunts-
ville, AL 5 pm

5 NOVEMBER
American Modern Ensemble; Actors'
Chapel, New York, NY 7:30 pm

David Higgs; First United Method-
ist, Montgomery, AL 7 pm

Todd Wilson; Trinity United Method-
ist, Huntsville, AL 7:30 pm

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Calendar

6 NOVEMBER

Stephen Tharp, works of Demessieux; St. Thomas Church Fifth Avenue, New York, NY 3 pm

7 NOVEMBER

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm
Biber, *Requiem in A*; Cathedral of St. Philip, Atlanta, GA 4 pm
Ken Cowan & Lisa Shihoten, violin; Temple Sinai, New Orleans, LA 7 pm

8 NOVEMBER

David Higgs; Christ Church Cathedral, New Orleans, LA 7 pm

9 NOVEMBER

Oratorio Society of New York; Cathedral of St. John the Divine, New York, NY 7:30 pm
David Baskeyfield; First Trinity Presbyterian, Laurel, MS 3:30 pm

10 NOVEMBER

Stefan Engels; St. Louis Cathedral, New Orleans, LA 7 pm

11 NOVEMBER

David Hurd; Virginia Theological Seminary, Alexandria, VA 7:30 pm

12 NOVEMBER

Alcee Chriss; Spelman College, Atlanta, GA 7:30 pm
Sarah Simko; Cathedral of St. Paul, Detroit, MI 7:30 pm

13 NOVEMBER

Kimberly Marshall; Brown University, Providence, RI 8 pm
Stephen Tharp, works of Demessieux; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Katelyn Emerson; Abingdon Episcopal, White Marsh, VA 7 pm
Jonathan Ryan; Spivey Hall, Morrow, GA 3 pm

14 NOVEMBER

Works of Josquin; Trinity Church Wall Street, New York, NY 3 pm
Daniel Brondel; Cathedral of St. Philip, Atlanta, GA 3:15 pm (livestream)
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm
Renée Anne Louprette; Trinity Lutheran, Grand Rapids, MI 3 pm
Isabelle Demers; Christ King Catholic Church, Wauwatosa, WI 3 pm
Chicago Gargoyle Brass & Organ; Community Presbyterian, Clarendon Hills, IL 3 pm

17 NOVEMBER

Just Bach; Luther Memorial, Madison, WI 12 noon

19 NOVEMBER

Ken Cowan; Second Presbyterian, Louisville, KY 7 pm

20 NOVEMBER

Stephen Tharp, works of Demessieux; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Ken Cowan, masterclass; Second Presbyterian, Louisville, KY 10 am

21 NOVEMBER

Kimberly Ann Hess; Cadet Chapel, West Point, NY 2:30 pm
Thanksgiving Evensong; Emmanuel Church, Chester Parish, Chestertown, MD 5 pm
Iain Quinn; Cathedral of St. Philip, Atlanta, GA 3:15 pm (livestream)
Mozart, *Mass in F*; Christ Episcopal, Bradenton, FL 11 am
Stephen Buzard; Independent Presbyterian, Birmingham, AL 4 pm
Christopher Urban, with brass; First Presbyterian, Arlington Heights, IL 12:15 pm (livestream)

22 NOVEMBER

Manhattan School of Music Symphony and Symphonic Chorus; Manhattan School of Music, New York, NY 7:30 pm

24 NOVEMBER

Andrew Schaeffer; Luther Memorial, Madison, WI 12 noon

28 NOVEMBER

Advent Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm
Katelyn Emerson; Independent Presbyterian, Birmingham, AL 4 pm
Advent Procession; Cathedral of St. Paul, Detroit, MI 4 pm

UNITED STATES

West of the Mississippi

15 OCTOBER

Ken Cowan; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

17 OCTOBER

Raúl Prieto Ramírez; First United Methodist, Shreveport, LA 3 pm

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Calendar

Laurent Jochum; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

22 OCTOBER

Raúl Prieto Ramírez; First United Methodist, Wichita Falls, TX 7 pm

24 OCTOBER

Jin Kyung Lim, with alto & tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

25 OCTOBER

Jeremy Filsell, masterclass; St. Andrew's United Methodist, Plano, TX 2:30 pm

26 OCTOBER

Choral works of Dupré; Church of the Incarnation, Dallas, TX 8 pm

27 OCTOBER

Jeremy Filsell; Christ the King Catholic Church, Dallas, TX 8 pm

29 OCTOBER

Alan Morrison; Christ Church Cathedral, Houston, TX 7:30 pm

Jeremy David Tarrant; St. Luke's Episcopal, Dallas, TX 7:30 pm

30 OCTOBER

Alan Morrison, masterclass; Christ Church Cathedral, Houston, TX 10 am

Jeremy David Tarrant, masterclass; Southern Methodist University, Dallas, TX 10 am

31 OCTOBER

Clark Wilson, silent film, *Dr. Jekyll & Mr. Hyde*; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

5 NOVEMBER

Aaron Tan; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

7 NOVEMBER

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

9 NOVEMBER

Bálint Karosi; Wichita State University, Wichita, KS 7:30 pm

14 NOVEMBER

Andrew Peters, with St. Louis Chamber Chorus; Third Baptist, St. Louis, MO 3 pm

Gesualdo Six; Church of the Incarnation, Dallas, TX 4 pm

Nathaniel Gumbs; St. Mark's Episcopal, Berkeley, CA 4 pm

Ken Cowan; St. James Episcopal, Los Angeles, CA 6 pm

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

21 NOVEMBER

Stephen Hamilton; St. Mark's Lutheran, Marion, IA 4 pm

Alcee Chriss; St. John's United Methodist, Albuquerque, NM 11 am worship service, 2 pm recital

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 NOVEMBER

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

INTERNATIONAL

16 OCTOBER

Stephen Tharp; Marktkirche, Hannover, Germany 6 pm

Léon Berben; Liebfrauenkirche, Hamm, Germany 7 pm

Michal Markuszewski; Willibrordi-Dom, Wesel, Germany 7:30 pm

Ben van Oosten; Liebfrauenkirche, Hamm, Germany 8 pm

Tomasz Adam Nowak; Liebfrauenkirche, Hamm, Germany 9 pm

Maximilian Schnaus; Liebfrauenkirche, Hamm, Germany 10 pm

Gerhard Löffler; St. Jacobi Hamburg, Germany 8 pm

17 OCTOBER

Ulrike Weidinger; Klosterkirche, St. Florian, Austria 11:30 am

Winfried Bönig; Katholischen Pfarrkirche, Kolbermoor, Germany 5 pm

Min Woo; Evangelische Kirche, Kollnau, Germany 5 pm

19 OCTOBER

Barry Jordan, works of Franck; Dom, Magdeburg, Germany 7:30 pm

20 OCTOBER

Holger Gehring; Kathedrale, Dresden, Germany 8 pm

23 OCTOBER

Stefan Mücksch; Dom, Merseburg, Germany 12 noon

Florence Rousseau; Ss. Cyprian und Cornelius, Ganderkesee, Germany 7:30 pm

Vincent Grappy; Willibrordi-Dom, Wesel, Germany 7:30 pm

Alessandro Bianchi; Domini-kanerkirche St. Andreas, Köln, Germany 8 pm

24 OCTOBER

Baptist-Florian Marle-Ouvrard; Dom St. Martin, Rottenburg, Germany 5 pm

Elmar Lehnen, with trombone; Heilig-Geist Kirche, Schramberg, Germany 7 pm

Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

27 OCTOBER

Friedhelm Flamme; Kreuzkirche, Dresden, Germany 8 pm

28 OCTOBER

Melanie Ortmann, with oboe; Dom St. Petri, Bremen, Germany 7 pm

30 OCTOBER

Michael Schönheit; Dom, Merseburg, Germany 12 noon

Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 7:30 pm

Christopher Strange; All Saints, Cheltenham, UK 7:30 pm

Mitchell Miller; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

31 OCTOBER

Jürgen Wüstefeld; Liebfrauenkirche, Hamm, Germany 6:30 pm

Nathan Laube; Saint-Sulpice, Paris, France 4 pm

2 NOVEMBER

Ilaria Centorrino; St. Lawrence, Alton, UK 8 pm

3 NOVEMBER

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

5 NOVEMBER

Elisabeth Hubmann; Ss. Cyprian und Cornelius, Ganderkesee, Germany 4 pm

6 NOVEMBER

Frank Stanzl; Willibrordi-Dom, Wesel, Germany 12 noon

7 NOVEMBER

Stephen Hamilton; St. Marylebone Parish Church, London, UK 4 pm

9 NOVEMBER

Gerhard Löffler; St. Jacobi Hamburg, Germany 8 pm

10 NOVEMBER

Olivier Latry; Frauenkirche, Dresden, Germany 8 pm

14 NOVEMBER

François Houtart; Pfarrzentrum, Ottebeuren, Germany 4 pm

17 NOVEMBER

Johannes Trümpler; Kreuzkirche, Dresden, Germany 8 pm

Jan Vermeire; Sint-Niklaaskerk, Neerpelt, Belgium 2:30 pm

20 NOVEMBER

Léon Berben; Ss. Cyprian und Cornelius, Ganderkesee, Germany 7:30 pm

Eleni Keventsidou; St. Alphage, Edgeware, UK 3 pm

21 NOVEMBER

Eberhard Lauer; Dom St. Martin, Rottenburg, Germany 5 pm

24 NOVEMBER

Bine Katrine Bryndorf; Universitätskirche St. Pauli, Leipzig, Germany 7:30 pm

Johannes Trümpler; Kathedrale, Dresden, Germany 8 pm

25 NOVEMBER

Olivier Latry; Willibrordi-Dom, Wesel, Germany 7 pm

28 NOVEMBER

Elias Praxmarer, with violin; Abtei, Marienstatt, Germany 3 pm

Carsten Klomp & Rudolf Mahni; Evangelische Kirche, Kollnau, Germany 5 pm



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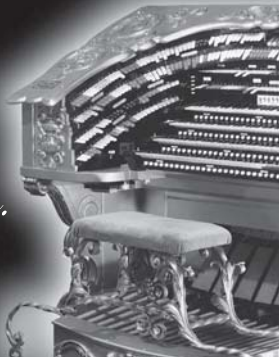
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MEG CUTTING, Fourth Presbyterian Church, Chicago, IL, June 18: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Reverie*, Still; Choral No. 2 in b (Trois Chorals pour Grand Orgue), Franck; *Adoration*, Price; *Litanies*, JA 119, Alain.

JIM FACKENTHAL, carillon; St. Chrysostom's Episcopal Church, Chicago, IL, June 20: Andante, Menuetto I, Menuetto II, Vivace (*Suite I pour le clavecin*), van den Gheyn, transcr. t Hart; *Jubilate for Carillon*, Fruhauf; *Destine, The Bronze Waltz, Path of the Sun*, DellaPenna; *We'll Meet by the Dusky Glen*, arr. Barnes; *John Anderson, My Jo, My Love Is Like a Red, Red, Rose*, Burns, transcr. Knox; *Ye Banks and Braes o' Bonnie Doon*, arr. Warner.

DONALD K. FELLOWS, St. Paul Catholic Cathedral, Pittsburgh, PA, June 13: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Three Meditations on a Gregorian Mass*, Farrell; *Fantasia and Fugue in g*, BWV 542, Bach; *O Christ, Thou Lamb of God, My Life Is But a Pilgrim-stand, All Praise and Thanks to God Most High*, Walcha; *Siciliana*, Viner; *Elegy*, Irving; *Introduction and Passacaglia in d*, Reger.

JEREMY FILSELL, St. Thomas Church Fifth Avenue, New York, NY, June 5: *Prelude and Fugue in A-flat* (*Trois Préludes et Fugues*, op. 36, no. 2), Nos. 19–24 (*Inventions*, op. 50), *Trois Élévations*, op. 32, *Quatres Fugues Modales*, op. 63, *Prelude and Fugue in e* (*Trois Préludes et Fugues*, op. 36, no. 1), *Eight Short Preludes on Gregorian Themes*, op. 45, *Angelus*, op. 34, *Prelude and Fugue in C* (*Trois Préludes et Fugues*, op. 36, no. 3), Dupré.

MICHAEL HEY, Cathedral of Christ the King, Atlanta, GA, June 9: *Grand Choeur Dialogué* (*Six Pièces d'Orgue*, no. 6), Gigout; *Prelude and Fugue in*

a, BWV 543, Bach; *The Dancing Pipes*, Dove; *Pomp and Circumstance No. 1*, Elgar; *Cortège et Litanie* (*Quatre Pièces*, op. 19, no. 2), Dupré; *Roulette* (*Six Pieces for Organ*, op. 9, no. 3), Bingham; *Solitude*, Sol; *Pageant*, Sowerby.

DAVID K. HOUSTON, National City Christian Church, Washington, DC, June 25: *Star Rising*, Santos; *Étoile du Soir* (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 3), Vierne; *October Interlude*, Mader; *Maple Leaf Rag*, Joplin, transcr. Grant; *The Trees Unfold*, Weir; *Hymne au Soleil* (*24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 3), Vierne; *Fanfares to the Tongues of Fire*, King.

SEAN MCCARTHY, St. John's Episcopal Church, West Hartford, CT, June 6: *Prelude on Highland Cathedral*, McCarthy; *Tempo moderato* (*Sonata IV in a*, op. 98), Rheinberger; *Corrente Italiana*, Cabanilles; *Alleluia* (*Douze Pièces Nouvelles*), Dubois; *I Vow to Thee, My Country*, Holst, arr. Thiman; *Litanies*, JA 119, Alain.

SHANNON MURPHY, Basilica of St. Patrick's Old Cathedral, New York, NY, June 21: *Very fast with fire* (*Triptych*), Locklair; *Allegro* (*Sonata in E-flat*), BWV 525i, Bach; *Alla Sarabanda* (*Phantasy Quintet for Strings*), Vaughan Williams, transcr. Ley; *Pasticcio* (*Organ Book*), Langlais; *Prelude on Jesu Meine Freude*, Rimkus; *Praeambulum Festivum* on Allein Gott in der Höh (*Zwanzig Prae- und Postludien*, op. 78, no. 1), Karg-Elert.

DEREK NICKELS, Christ Church, Michigan City, IN, June 16: *Fantaisie et Fugue* (*Douze pièces pour orgue*, op. 18, no. 6), Boëly; *Sonata in C*, K. 255, *Sonata in D*, K. 288, Scarlatti; *Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *Herr Jesu Christ, dich zu uns wend*, BWV 709, *Fugue in c*, BWV 575, *Von Gott will ich nicht lassen*, BWV 658, Bach; Andante

sostenuto (*Symphonie gothique*, op. 70), Widor; *Allegro giocoso* (*Sept improvisations*, op. 150, no. 7), Saint-Saëns.

BRENT NOLTE, Cathedral of St. Joseph the Workman, La Crosse, WI, June 13: *Sonata in G*, Becker; *Fugue à la Gigue*, Johnson; *Sonata*, Near; *Suite de Concert*, Bédard.

CAROLE PRENDERGAST, ROBERT WOODWORTH, STEPHEN SCHNURR, & DEREK NICKELS, St. Ignatius Catholic Church, Chicago, IL, June 6: *Herzlich tut mich verlangen*, (*Eleven Chorale Preludes*, op. 122, no. 9), Brahms; *Prelude on Veni Creator Spiritus*, Nieland; *Voix Céleste* (*Suite Française*), Langlais; *Toccata in F*, BuxWV 157i, Buxtehude; *Elegy in B-flat*, Thalben-Ball; *Caprice*, Harris; *Sonata de 1° tono*, Lidón; *Prelude and Fugue in a*, Eddy; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Fugue in c*, BWV 575, Bach; Andante sostenuto (*Symphonie gothique*, op. 70), Widor; *Allegro giocoso* (*Sept Improvisations*, op. 150, no. 7), Saint-Saëns.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 9: *Prelude and Fugue in C*, BWV 545, Bach; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Prelude and Fugue in a*, Eddy.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 25: *Tuba Tune*, Himmelman; *Sanctuary*, Walker; *Nigerian Suite No. 2*, Sadoh; *Trinitas*, Daley; *Aria*, Burkhardt; *Suite Breve*, Trenney; *Improvisation on We Shall Overcome*, Haywood.

MARK SUDEITH, Christ Church, Michigan City, IN, June 30: *Sonata in E-flat*, BWV 525, Bach; *Symphonie VI in g*, op. 42, no. 2, Widor.

JEREMY DAVID TARRANT, Cathedral Church of St. Paul, Detroit, MI, June

11: *Fugue in E-flat*, BWV 552ii, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in a*, BWV 543, *Passacaglia in c*, BWV 582, *Pastorella*, BWV 590, *Toccata and Fugue in d*, BWV 565, Bach.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, May 30: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *I Bind Unto Myself Today*; Hornpipe I, Air, Menuet I, Menuet II, Hornpipe II (*Water Music*), Handel, transcr. Lodine; *Go to Berwick*, Johnny and Guidwife Count the Lawin, A Rosebud by My Early Walk, Highland Laddy (*Scottish Folk Song Preludes*), Barnes; Andante (*Sonatine II*), Balkom; *Bergerette: Que ne suis-je la fougère*, arr. Chamberlain; *All the Pretty Little Horses*, arr. Myhre; *Air with Variations in Classic Style*, Price; *Holy, Holy, Holy*, Dykes; *Abide with Me*, arr. Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, May 31: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *America the Beautiful*, Ward, arr. Myhre; *Preludium in g*, Denyn; *Solemn March* (*Saul*), Handel; *Arioso* (*Cantata 156*), Bach; *Preludio IV in d*, van den Gheyn; *Hymn-Prelude on Jewels*, Root, arr. Gould; *Prélude Solennel*, Curry; *Memorial Chimes*, Elgar; *Three Pieces for Carillon*, Barber; *Lead, Kindly Light*, Dykes, arr. Myhre; *Evening*, Walker; *Abide with Me*, arr. Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, June 13: *Doxology*, Bourgeois; *God Save the Queen*, Arne; *Prelude* (*Sonata III*), Arne, transcr. Hunsberger; *Rule, Britannia!*, Arne; *Trumpet Voluntary*, Clarke; *Overture*, Bourée, The Peace, Menuet I—Menuet II, The Rejoicing (*Royal Fireworks Music*), Handel, transcr. Buchanan; *Henry Martin, Blow Away the Morning Dew*, *There Were Three Ravens*, *The Jolly Miller of the Dee*, arr. Barnes; *Trumpet Voluntary*, Purcell, *Three English Folk Songs*, arr. Barnes.

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PUBLICATIONS / RECORDINGS

From Fruhauf Music Publications for October: *Prologue, Five Variations and Finale on Veni Creator Spiritus*, for organ. This accretion of individual movements was inspired by Maurice Duruflé's *magnum opus* on the same plainchant tune, and its completed creation has spanned forty years. Although very much of a concert piece, individual variations will also provide timely service music for brief intervals. Please visit www.frumuspub.net for this and other complimentary scores available for download as PDF files.

Raven has released *Organ Music of Karl Höller* (1907-1987) played by Jeremy Thompson on the 1948 Aeolian-Skinner / 2010 Quimby of 74 ranks at St. John's Episcopal Church, Roanoke, Virginia. Works include *Ciacona*, op. 54; *Chorale-Passacaglia Die Sonn' hat sich mit ihrem Glanz gewendet*, op. 61; *Chorale Variations Helft mir Gottes Güte preisen*, op. 22, no. 1; *Chorale Variations Jesu, meine Freude*, op. 22, no. 2; and *Triptychon on Victimae paschali*, op. 64. Raven OAR-161, 2 CDs for the price of one, \$15.98 postpaid in the U.S. from RavenCD.com, 804-355-6386.

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PUBLICATIONS / RECORDINGS

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Raven imports 14 CD titles recorded by British harpsichordist and harpsichord builder Colin Booth. Released in February is the second volume of works by Johann Mattheson (1681-1764), a great friend of G. F. Handel in Hamburg despite a duel they fought. Mattheson's *Twelve Fugues* published in 1735 and dedicated to Handel are played by Booth on a two-manual, brass-strung harpsichord he built in 2016 in replication of one built in 1661 by Nicholas Celini, but with extended compass (Soundboard SBCD-216, \$16.98). It is the same harpsichord used for Booth's celebrated CDs of Bach's *Well Tempered Clavier*, Book I, Soundboard SBCD-218, 2 CDs, \$16.98, and Book II, Soundboard SBCD-219 2 CDs, \$16.98. All postpaid in the U.S. from RavenCD.com, 804/355-6386.

PUBLICATIONS / RECORDINGS

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

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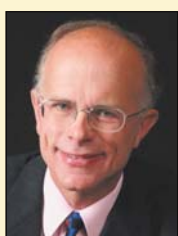
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