

THE DIAPASON

NOVEMBER 2021



Church of the Transfiguration
Community of Jesus
Orleans, Massachusetts
Cover feature on pages 22–24

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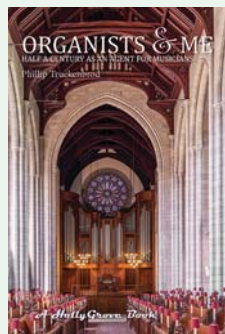
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CONTENTS

FEATURES

- Programmatic considerations in Julius Reubke's *Organ Sonata on Psalm 94* by David Lim 14
- Jean Langlais' *Suite médiévale* and Vatican II by Shelby Fisher 18

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Appointments 6
- Nunc Dimittis 8
- Harpsichord Notes by Michael Delfin 11
- In the wind . . . by John Bishop 12

REVIEWS

- Book Reviews 10
- Choral Music Reviews 10, 25

ORGAN PROJECTS

21

CALENDAR

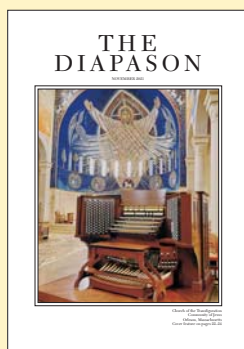
26

ORGAN RECITALS

29

CLASSIFIED ADVERTISING

30



COVER

Church of the Transfiguration, Community of Jesus; Orleans, Massachusetts; Nelson Barden & Associates, Waltham, Massachusetts 22

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Editor's Notebook

In this issue

This month's cover feature is the remarkable new pipe organ in the Church of the Transfiguration, Community of Jesus, Orleans, Massachusetts, an instrument over a quarter of a century in creation, the last and largest project of Nelson Barden & Associates. The organ will be dedicated in recital by Thomas Murray on December 4.

David Lim explores programmatic considerations in Julius Reubke's *Organ Sonata on Psalm 94*, focusing on the structure of the psalm as it relates to sections of the sonata. Shelby Fisher writes about Jean Langlais' organ Mass *Suite médiévale* and how the composer reacted to the implementation of liturgical and musical reform in France following the Second Vatican Council.

In "In the Wind . . .," John Bishop catalogs various items an organbuilder or organ technician uses behind the scenes to keep pipe organs in good order. Michael Delfin, in "Harpsichord Notes," reviews recent CDs of the music of Johann Mattheson as performed by Colin Booth. In "New Organs," Russell Meyer & Associates has completed its Opus 14, a two-manual, twelve-rank instrument for First Presbyterian Church of Clarksville, Georgia.

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for the holidays, we are extending our promotional offering of Raven and Acis CDs for new and gift subscriptions. For print subscriptions, receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. (Digital and student subscriptions receive one free CD for a one-year subscription.) Visit www.thediapason.com/subscribe.

Gruenstein Award

A reminder that 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.

Here & There

Events



Luther Memorial Church, Madison, Wisconsin, Austin organ (photo credit: Andrew Schaeffer)

Luther Memorial Church, Madison, Wisconsin, announces music events, Wednesdays at noon: November 3, Andrew Schaeffer, organ; 11/17, Just Bach; 11/24, Andrew Schaeffer, organ; December 1, Bruce Bengtson, organ. For information: luthermem.org.

First Presbyterian Church, Arlington Heights, Illinois, announces its 2021–2022 season of concerts, and all are live-streamed: November 3, Christopher Urban, organ; 11/3, Chancel Choir and Orchestra present Howard Goodall's, *Eternal Light*; 11/21, Christopher Urban, organ, with First Presbyterian Brass Ensemble; December 8, Kris Ward, handbells, and Carol Frieburg, piano; 12/12, Chancel Choir, Men's Chorus, Chamber Singers and Orchestra present "The Glory of Christmas;" January 5, 2022, Christopher Urban, organ, and Andrew Orals, violin; February 2, Megan Hendrickson, soprano, and Sarah Jenks, piano; 2/13, 37th Annual Organfest featuring Michael Gagne, Marianne Kim, Christopher Urban, and Gary Wendt. For information: firstpresah.org.

January 5, 2022, Christopher Urban, organ, and Andrew Orals, violin; February 2, Megan Hendrickson, soprano, and Sarah Jenks, piano; 2/13, 37th Annual Organfest featuring Michael Gagne, Marianne Kim, Christopher Urban, and Gary Wendt. For information: firstpresah.org.

St. Thomas Church Fifth Avenue, New York, New York, announces its

2021–2022 concert season: November 6, 13, 20, Stephen Tharp, a series featuring the organ works of Jeanne Demessieux; December 7 and 9, Handel, *Messiah*; 12/16, Christmas on Fifth Avenue;

February 3, 2022, An Evening with Nico Muhly; March 29 and 31, Bach, *St. Matthew Passion*, with the choirs of Trinity Church, Wall Street (3/31 at Trinity Church); April 11, Jeremy Filsell, Pamela Decker's *The Seven Last Words and Triumph of Christ*; 4/12, Vivaldi, *Stabat Mater*; 4/28, Todd Wilson, the organ music of Gerre Hancock; May 12, The King Shall Rejoice: Heroic Music of Handel and Purcell. For information: saintthomaschurch.org.

The Cathedral Church of St. Paul, Detroit, Michigan, announces its 2021–2022 season of events. Organ recitals are held Fridays at 12:30 p.m.: November 12 (7:30 p.m.), Sarah Simko; December 10, Jeremy David Tarrant and Sarah Simko; February 11, 2022, Sarah Simko; 2/25, Jeremy David Tarrant; April 29, Jeremy David Tarrant; June 11, Sarah Simko; and 6/24, Jeremy David Tarrant.

Choral Evensongs are offered: January 6, 1/9, February 13, March 27, May 22, 5/26. Additional concerts and choral services are scheduled: November 28, Advent Procession; December 18, Lessons & Carols; April 10, Music and Words for Passiontide; May 21, spring choral concert. For further information: detroitcathedral.org.

Polyhymnia of New York, New York, announces its 2021–2022 concert season with events at St. Ignatius of Antioch Episcopal Church: November 20, Advent and Christmas in the Churches of Rome; March 12, 2022, For Musick's Art, works of Christopher Tye; and May 14, Motet settings from the *Song of Songs*. For information: polyhymnia-nyc.org.

Emmanuel Church, Chester Parish, Chestertown, Maryland, announces special music events for 2021–2022: November 21, Thanksgiving Evensong; December 19, Advent/Christmas Lessons & Carols; January 5, 2022, Twelfth Night Evensong; March 18, Simon Johnson; April 8, Christa Rakich; May 26, Ascension Evensong. For information: emmanuelchesterparish.org.



Christ Episcopal Church, Bradenton, Florida, Létourneau organ

Christ Episcopal Church, Bradenton, Florida, Richard Benedum, organist and choirmaster, announces its 2021–2022 season of musical events: November 21, Mozart, *Mass in F*, K. 192/K. 186f; December 5, Advent Lessons & Carols; 12/12, Sarasota Young Voices; January 30, 2022, Lion Rampant Pipe & Drum; February 13, Atlanta Guitar Duo; 2/27, Mozart, *Mass in C*, K. 259; March 13, István Ruppert, organist; 3/23, Choral Evensong for the Annunciation.

Advent organ recitals are offered Thursdays at 12:15 p.m.: December 2, Julane Rodgers, harpsichord; 12/9, Richard Benedum; and 12/16, John Behnke. In addition, Lenten organ recitals are presented Thursdays at 12:15 p.m.: March 3, Sam Nelson; 3/10, John Fenstermaker; 3/17, Ann Stephenson-Moe; 3/24, Cynthia Roberts-Greene; 3/31, Nancy Siebecker; and April 7, James Walton. For information: christchurchswfla.org.

► page 4

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► page 3

Quire Cleveland, Cleveland, Ohio, Jay White, artistic director, announces its 2021–2022 season: Carols for Quire XI—Mary's Song, December 2, St. Paschal Baylon Catholic Church, Highland Heights; 12/3, Our Lady of Peace Catholic Church, Cleveland; 12/4, St. Ignatius of Antioch Catholic Church, Cleveland;

Bohemian Treasure: Demantius's *St. John Passion*, March 4, St. John Cantius Catholic Church, Cleveland; 3/5, St. Vitus Catholic Church, Cleveland; 3/6, St. Elizabeth of Hungary Catholic Church, Cleveland;

Resonant Glory: Music for Grand Spaces, May 13, Cathedral of St. John the Evangelist, Cleveland; 5/14, St. Noel Catholic Church, Willoughby Hills; 5/15, St. Sebastian Catholic Church, Akron. For information: quirecleveland.org.



Church of the Transfiguration, Community of Jesus, Orleans, Massachusetts

The Community of Jesus, Orleans, Massachusetts, announces the dedication recital for its four-manual, 185-rank, 11,964-pipe organ in the Church of the Transfiguration by **Thomas Murray** on December 4, 7:30 p.m. The pipework of the instrument is drawn from twenty different Skinner organs; the result is the magnum opus and final work of Nelson Barden & Associates.

Tickets are \$35, \$30 for seniors. Further information, including a history of this project spanning more than a quarter century, may be found in this month's cover feature, pages 22–24. For more information regarding the recital and to order tickets: churchofthetransfiguration.org.

Conferences

Furman University, Greenville, South Carolina, announces its 2022 Church Music Conference, January

27–28. The conference will feature **Stephen Darlington**, director of music emeritus for Christ Church Cathedral, Oxford, UK. Darlington will conduct rehearsals and present lectures. During the closing Evensong, he will conduct the Furman Singers, Furman Chamber Choir, Christ Church Parish Choir, and the choir of conference singers. For information: furman.edu.



Schlicker-Dobson organ, Chapel of the Resurrection, Valparaiso University, Valparaiso, Indiana

The Association of Lutheran Church Musicians announces a conference sponsored by the organization's Region 1 and the **Lutheran Summer Music Academy and Festival**, July 18–21, 2022. The conference, "From Generation to Generation," will be held at Valparaiso University, Valparaiso, Indiana. Presentations include topics such as worship and technology, working with smaller or intergenerational vocal ensembles, composition, and enriching congregational singing. Featured guest artists include Cantus, Calmus, and Martin Jean. In person and virtual attendance options are available. For information: alcsm.org.

Competitions

Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint Sulpice announces



Saint-Sulpice, Paris, France, Cavaillé-Coll organ

the works of four composers have advanced to the final round of its 30th anniversary composition contest, in the category of works for small organ and voices. The composers are Pierre-Alain Braye-Weppe, Laurent Coulomb, Alessio Ferrante, and Dominik Puk. Thirty-nine candidates from fourteen nations submitted works for consideration.

The public final round will take place November 21 in Saint-Sulpice, Paris. For information, see the November 2020 issue, page 4, and aross.fr/en/composition-competition/.

Centre de Musique Baroque, Versailles, France, announces an organ competition open to students ages 10 through 18, utilizing French repertoire of the 17th and 18th centuries. The prize includes an organ tour of the palace chapel of Versailles and Saint-Gervais Church in Paris on April 23, 2022. The jury consists of Nicolas Bucher, Louis Castelain, Anne-Gaëlle Chanon, Vincent Genvrin, Matthieu Jolivet, Adrien Levasor, Véronique Le Guen, and Pierre Méa. The jury will meet in January to designate twelve winners. The results of the competition will be made public on February 4. Deadline for application is December 31. For information: cmbv.fr.

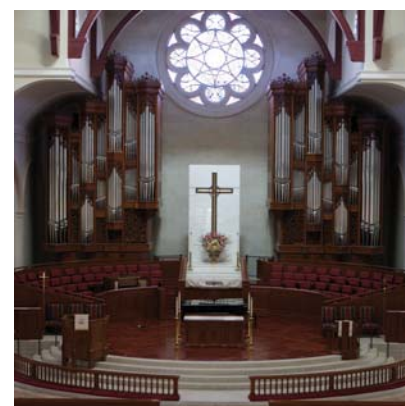


First Presbyterian Church, Fort Wayne, Indiana

First Presbyterian Church, Fort Wayne, Indiana, announces its National Organ Playing Competition to be held on March 26, 2022. Submissions for the preliminary round will be accepted from January 1, 2022, through January 31. Organists under age 35 at the time of the competition are eligible. For forms, rules, and detailed information: firstpresfortwayne.org/national-organ-playing-competition.

The second **Boston Bach International Organ Competition** will take place September 3–11, 2022. Eligibility is restricted to those aged 26–37 as of September 1, 2022. Deadline for

application is February 15. The jury consists of Martin Schmeding (chair), Stephen Farr, Erica Johnson, Bálint Karosi, Karin Nelson, Dana Robinson, and Peter Westerbrink. For information: bbioc.org.



Mander organ, Peachtree Road United Methodist Church, Atlanta, Georgia

The first annual **Elizabeth B. Stephens International Organ Competition** will be held at Peachtree Road United Methodist Church, Atlanta, Georgia, June 15–17, 2022. The first prize for the competition is \$12,000, with second prize set at \$6,000 and third at \$3,000.

The competition is open to any organist 32 years of age and younger as of June 15, 2022. Applications for the competition open January 10 and may be submitted through February 25. The first round of judging will be based on recorded submissions from competitors, must not exceed 30 minutes, and will consist of the following:

- the final movement from any one of J. S. Bach's Trio Sonatas, BWV 525–530;
- *Cantabile* of César Franck (in recognition of the 200th anniversary of his birth);
- a virtuosic work from the twentieth or twenty-first century;
- an option of a free-choice work, depending on the duration of pieces one through three.

Candidates may record their submission at any time, but applications will not be accepted before January 10, the first day the applications go live on the website. Each submission should include an MP3 file of the recorded performance with the application form and two references.

The judges of the first round of recordings will be David Briggs, Jens Korndörfer, and Oliver Brett. Candidates will be notified of the result of the recorded round on March 14. The judges will choose six organists to continue to the final round, for which all travel expenses will be provided by the competition.

The six organists selected for the final round will present a free-choice recital not to exceed 50 minutes in length. Candidates may choose to include an improvisation on a submitted theme (lasting no more than 12 minutes). The theme will be provided at the start of their recital.

The jury for the final round consists of David Briggs (chair), David Higgs, Alan Morrison, Carole Terry, and Jean-Baptiste Robin. The final round of the competition will be performed live in Atlanta.

The competition was founded by the family of the late Elizabeth B. Stephens, who played in many churches and served as the assistant organist at Peachtree Road United Methodist Church, playing chapel services for more than twenty-five years before retiring in 1999. She remained a staunch advocate of the music and arts program at the church, as well as other arts organizations in Atlanta, until her death in 2020. For information, e-mail competition@prumc.org or visit www.prumc.org/organ-competition.

► page 6

Scattered leaves ... from our Scrapbook

ON MINIMALISTS

"I prefer the music of early minimalists such as Haydn and Mozart, whose music is simple but full, to that of their modern counterparts. Think of what Haydn achieves in the first few pages of *The Creation*. He describes the creation of the world out of chaos and pain, and when he arrives at the words "And there was light!," the final, forte C major chord of the phrase — if it is performed well — feels louder and mightier than all the massive chords Wagner or Bruckner or Mahler ever wrote."

Sir Georg Solti

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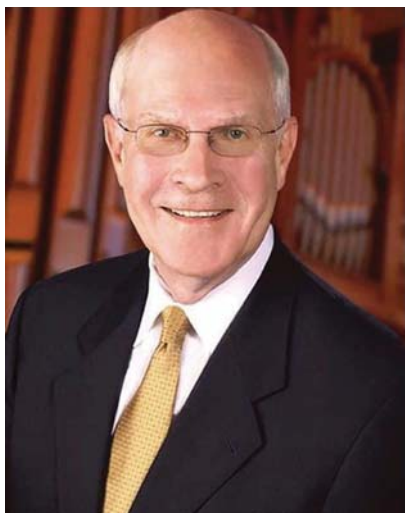
► page 4

Scholarships

The **Kotzschmar Memorial Trust** announces its scholarship awardees for 2021: **Michael Bostock**, piano; **Annabelle Brooks**, piano; **Mia Love**, voice; **Jack Schaeffer**, piano; **Liam Scott**, organ; **Ryan Slocum**, organ; **Ryan Sweet**, organ; and **Alex Wu**, piano. The eight recipients split \$3,000 in funds for their musical studies. There were 23 applicants. Judges were Rebecca Schnell, Dean Stein, and Harold Stover.

The Kotzschmar Memorial Trust Scholarship was established in 1911 to provide financial aid "in the musical education of such pupil or pupils of marked musical ability." According to the terms of the trust, preference is to be given to promising students of the organ. If no such promising student is found, the trust states that the award "may be used in aid of students of marked music ability in piano, violin, other musical instruments or voice culture." For information: foko.org.

People



Frederick Swann

Frederick Swann celebrated his 90th birthday (July 30) on July 25 at St. Margaret's Episcopal Church, Palm Desert, California, an occasion marking 80 years as an organist and 20 years as artist-in-residence at the church. Music played by Swann included *Cantabile* by César Franck and Swann's *Trumpet Tune*. The St. Margaret's Choir sang "Be Strong and of Good Courage," also by Swann. Among the congratulatory greetings received were those from Michael Bedford, president of the American Guild of Organists; Karen Holtkamp, of Karen McFarlane Artists; and Reverend Andrew Butler, rector of St. Margaret's;

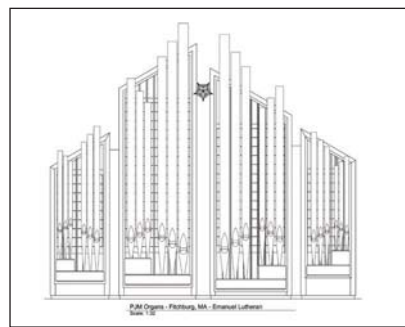
as well as proclamations from Kathleen Kelly, mayor of the City of Palm Desert and an Episcopal priest; and by Nelson Dodge, dean of the Los Angeles AGO Chapter. For information: stmargarets.org and concertorganists.com/artists/frederick-swann.

Awards

The **National Association of Pastoral Musicians** announces its 2021 award recipients: the Jubilate Deo award for substantial contribution to the development of pastoral liturgy in the United States is presented to **Rev. John F. Baldwin, S.J.**; the pastoral musician of the year award goes to **Richard Cheri**.

Academic scholarship awards are presented as follows: the James W. Kosnik Scholarship and the OCP Scholarship to **Kateri Andress**; the GIA Pastoral Musicians Scholarship to **Daniel Dangea**; the NPM Members Scholarship is awarded to **Thomas Lynch** and **Joseph Maruschak**. For information: npm.org.

Organbuilders



Rendering, **Patrick J. Murphy & Associates, Inc.**, organ for Emanuel Lutheran Church, Fitchburg, Massachusetts

Patrick J. Murphy & Associates, Inc., of Stowe, Pennsylvania, has been commissioned to build a new organ for Emanuel Lutheran Church, Fitchburg, Massachusetts. The two-manual, 20-rank instrument with stopkey console will feature slider chests and will be completely enclosed in two separate expression boxes housed behind a Frank Friemel-designed case that fits this 1970s building of postmodern architecture. Installation is expected in the first quarter of 2022.

Aside from the new Pedal Principal in the façade, all fluework will be retained from the church's existing 1896 Hook and Hastings Opus 1127, originally built for the Calvinistic Congregational Church, Fitchburg, and will be augmented with pipework from 1872 E. & G. G. Hook Opus 616 in the builder's inventory. For information: pjmorgan.com.

Appointments

Dexter Kennedy is appointed director of music and organist for Trinity-by-the-Cove Episcopal Church, Naples, Florida. He will serve as principal organist, direct the church's twelve-voice professional choir, act as curator of Trinity's three pipe organs, as well as artistic director of the Music at Trinity Concert Series. Kennedy comes to Trinity-by-the-Cove following a seven-year tenure as assistant director of music and organist at Christ Church Grosse Pointe (Episcopal), Grosse Pointe Farms, Michigan, during which time he also held academic positions at the College of Wooster and Oberlin Conservatory, as well as appearing with the Boston Symphony Orchestra.



Dexter Kennedy

A first prize winner of the Grand Prix de Chartres International Organ Competition, Kennedy is active as a recitalist, and in 2022 will be touring performing the complete works of César Franck for the composer's 200th birth anniversary. He is a member of THE DIAPASON's 20 Under 30 Class of 2015 and is represented by Seven Eight Artists. For information: dexterkenedy.com and seveneightartists.com.

Asher Oliver is appointed assistant organist for York Minster, UK. He will assist Robert Sharpe, the director of music, and Benjamin Morris, assistant director of music, in all aspects of music for the cathedral. In addition to accompanying services and working with the choir on a daily basis, Oliver will also assist with the choir library and gain experience of recitals, concerts, and live radio broadcasts.



Asher Oliver

Oliver began his musical education as a chorister at Manchester Cathedral while studying at Chetham's School of Music, where he later studied organ with Christopher Stokes. Following a gap year as organ scholar at St. George's Chapel, Windsor Castle, he studied for a music degree at Trinity College, Cambridge. Working closely with the college choir there, he took part in tours across Europe, the United States, and Canada and is featured as an accompanist on CDs of choral music by Gerald Finzi and Ralph Vaughan Williams. Upon leaving Cambridge, Oliver moved to London to take up the position of organ scholar at St. Paul's Cathedral.

A continuo player, Asher Oliver regularly took part in performances of Bach cantatas and oratorios while a student, highlights of which include a project working with players from the Orchestra of the Age of Enlightenment under the direction of John Butt, as well as a performance of Bach's *St. Matthew Passion*, for which he worked closely with English tenor and evangelist, Nicholas Mulroy. For information: yorkminster.org.

Schoenstein & Co. of Benicia, California, is building a three-manual, 30-voice organ for Our Lady of Belen Chapel under construction on the 33-acre campus of the Belen Jesuit Preparatory School, Miami, Florida. The institution was founded in 1854 in Havana, Cuba, by Queen Isabella II of Spain. In 1961, the Communist regime confiscated the school property and exiled the Jesuit faculty. The school was re-established that same year in Miami.

Musical education at the Ignatian Center for the Arts includes instrumental instruction in band and orchestra and vocal instruction in the music ministry ensemble. The new instrument will be used for school liturgies and organ instruction. The school president is Fr. Guillermo M. García-Tuñón, S.J.; the director of music ministry is Jonathan A.

Sánchez; the organ consultant is Luis J. Cuza. For information: schoenstein.com.



Old Windham United Church, Simcoe, Ontario, Canada

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has completed installation of a new

► page 8

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Essential Resources for All Church Musicians

► page 6

Schmidt Classique "Kombination" organ system for Old Windham United Church, Simcoe, Ontario. The organ console is a Viscount Chorum 60 Deluxe and features four voicing styles. The organ system includes, in addition to pipes, over 50 speakers. There are two organ chambers in the church in the chancel and choir area. or information: schmidtpianoandorgan.com.



Schantz organ, Central Baptist Church, Newnan, Georgia

Schantz Organ Company, Orrville, Ohio, recently completed a project at Central Baptist Church, Newnan, Georgia, Opus 2338. The 37-rank organ includes the selective reuse of eight stops built by Henry Pilcher's Sons in 1924 and M. P. Möller in their 1959 rebuild of the instrument. New pipes and a façade were made by Schantz, as well as new mechanism, layout, and a three-manual moveable console. Provisions for the four-stop Echo division of Pilcher pipework were made in the console.

Schantz has signed a contract for a project to take place at St. Thomas More University Parish, Norman, Oklahoma. This project will consist of building an all-new mechanism for the console and pipes of Skinner Organ Company Opus 422, built in 1923. This will be this instrument's third home. A new non-speaking façade will also be built as part of the project. For information: schantzorgan.com.

Indian Hill Music School, Groton, Massachusetts, has commissioned a new four-manual Hauptwerk organ for the main concert hall of its new music center. The contract to build the instrument was awarded in 2018 to Richard Hedgebeth of Stuart Organ Company, Binghamton, New York. After Hedgebeth's death in 2019, the project was taken over by

Nunc Dimittis

James P. Autenrith, 97, of Potsdam, New York, died September 20 in Canton, New York. Born in New Berlin, New York, on October 1, 1923, he was raised in Newport and graduated from West Canada Valley Central School. He served in World War II as a chaplain's assistant in Mannheim, Germany, and was assigned to play the organ in Heidelberg at the funeral of General George S. Patton.

James Autenrith held a 46-year career including teaching at Michigan State University, East Lansing, and at the State University of New York Potsdam's Crane School of Music. He also served as church organist in Gloversville, Utica, and Auburn, New York, as well as in Battle Creek and East Lansing, Michigan. Autenrith was organist and choir director at the Potsdam United Methodist Church for 35 years and played many organ recitals during this time, including performances at conventions of the Organ Historical Society.

James P. Autenrith is survived by his wife of 68 years, Audrey, as well as two sisters, Joan Stack of Boynton Beach, Florida, and Betsy Newman of Newport, New York, and nieces and nephews. A private service took place at Bayside Cemetery, Potsdam. Memorial gifts may be made to the James Autenrith Scholarship at Crane School of Music, c/o Potsdam College Foundation, 44 Pierrepont Avenue, Potsdam, New York 13676, or by visiting potsdam.edu/give.



James P. Autenrith

John Kuzma, 75, music educator, composer, arranger, organist, conductor, and philosopher, died August 7 in Cincinnati, Ohio. Born March 16, 1946, in Cincinnati, Kuzma began composing and arranging music as a high school student. Having taught himself to play the keyboard in grade school, he began study at Cincinnati Conservatory of Music and won a scholarship at Eastman School of Music, Rochester, New York, where he studied with David Craighead. A Fulbright scholarship took him to Copenhagen, Denmark, for a year's organ work with Finn Viderø before returning to the United States for graduate studies in organ and composition at the University of Illinois. There his organ teacher was Jerald Hamilton.

After graduation, he served as organist and choir director for St. Paul's Episcopal Cathedral, San Diego, founder and music director of the San Diego Chamber Orchestra, a teacher at San Diego State University and at University of California, Santa Barbara, and was a staff musical arranger at the Crystal Cathedral, Garden Grove, California. He became music director of the American Boy Choir in Princeton, New Jersey, before moving to Denver, Colorado, in 1987 to serve as minister of music at Montview Boulevard Presbyterian Church, a post he held for nearly three decades prior to his retirement in 2015.

Kuzma's arrangements and compositions have been performed by the Colorado Symphony Orchestra and Symphony Chorus, Colorado Children's Chorale, Denver Brass, Denver Gay Men's Chorus, Ars Nova Singers, American Boy Choir, and Dallas and Chicago Symphony Orchestras. Many of his compositions and arrangements have been performed around the world, and he was the arranger and composer of music for Pope St. John Paul II's visit to Denver for World Youth Day in 1993. During his tenure at Montview, he established the Montview Conservatory of Music and began a series of classical music concerts for children that reached more than 14,000 Denver students over several years. His creation and funding of the Montview Music Endowment continues to support Montview's music program and to pay professional musicians to perform in Montview's concerts. Kuzma was a Colorado Arts Council Music Composition Fellowship winner in 1999.

John Kuzma is survived by his wife, Bess. Memorial gifts may be given to the music program at Montview Boulevard Presbyterian Church, 1980 Dahlia Street, Denver, Colorado 80220. For more information: montview.org/music. ■



John Kuzma



Hauptwerk organ for Indian Hill Music School, Groton, Massachusetts

Daniel Lemieux of Meta Organworks, Argyle, New York.

The organ currently contains twelve sample sets of organs and can be extended with more sample sets in the future. It is powered by 42 speaker cabinets, including 16 subwoofers, for a total of 41,600 watts of power capable of producing 64' tone (8 Hz). For information: indianhillmusic.org.

Publishers

BachScholar Publishing announces a new publication of Bach's music, 436 *Four-Part Chorales: The Ultimate Edition for Performance, Study & Sight-Reading*. The Urtext edition prepared by **Cory Hall** is ordered alphabetically in German according to chorale melody and includes an index for reference. There is a hardbound edition (\$59.95) and a downloadable PDF (\$24.95). For information: bachscholar.com.

Concordia Publishing House announces new organ publications. There are three sets in the series *Preludes and Harmonizations for the Hymn of the Day: Feasts and Festivals*, Volume 1 (977941), Lent (977939), and Lent and Holy Week (977940). Additional items include *Five Hymn Inspirations*, Set 3 (977945), by **John A. Behnke**; *A Thousand Voices: 7 Hymn Tune Preludes*, Volume 5 (977957), by **Jeffrey Bliersch**; *8 Easy Chorale Preludes for All Seasons*, Set 5 (977951), by **Benjamin M. Culli**; and *My Redeemer Lives, Five Preludes for Easter* (977948), by **Jacob B. Weber**. For information: cph.org.

Edition Walhall announces new Christmas publications. *Feldafinger Chorbuch* (EW 1162, €19.80), by **Harald Feller**, features thirteen choral arrangements of Christmas carols for

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three- to seven-part mixed choir and organ *ad lib*; settings include MARIA DURCH EIN DORNWALD GING and STILLE NACHT, HEILIGE NACHT. *Wie schön leuchtet der Morgenstern* (SN 151, €40), by **Dietrich Schnabel** is a set of variations on the hymntune for recorder orchestra and organ. For information: edition-walhall.de.

GIA Publications, Inc., announces choral publications for Christmas: *Bring a Torch, Jeannette, Isabella* (G-10111, \$2.25), by **David Simmons**, for SATB and piano; *How Soft He Sleeps* (G-10251, \$2.10), by **Tom Saltsman**, for SATB, soprano solo, keyboard, and guitar; *Joy to the World* (G-10212, \$2.25), by **Robert J. Powell**, for unison voice and organ; *Mary Walks Amid the Thorns* (G-10267, \$2.25), by **Russell Schulz-Widmar**, for SATB with keyboard reduction; *O Splendor of the Father's Light* (G-10326, \$2.10), by **Robert G. Farrell**, for SAB and organ; and *Sing Now a Song of a Child Who Was Born* (G-10344, \$2.25), by **Sally Ann Morris**, for SATB and keyboard. For information: giamusic.com.

The Leupold Foundation (formerly Wayne Leupold Editions) announces new Advent and Christmas publications for organ: *Jazz Hymn Preludes*, Volume 1, Advent (WL600339, \$20) and Volume 2, Christmas and Epiphany (LE600371, \$18), by **Joe Utterback**; *Favorite Hymn Settings for the Church Year*, Volume 1, Advent (LE600343, \$22), Volume 2, Christmas Part 1 (LE600365, \$28), and Volume 3, Christmas Part 2 (WL600366, \$22), by **Robert Thompson**; and *Chorale Treatments for Organ*, Volume 1, Advent, Christmas, and Epiphany (LE600363, \$24), by

Anders Börjesson. For information: theleupoldfoundation.org.

MorningStar Music Publishers announces a new book: *The Church Year in Limericks*, Volume 2 (90-61, \$15), by **Christopher M. Brunelle**. The short poems may be used as choir devotionals, in church newsletters, or in other ways.

In addition, there are new organ publications: *Six Voluntaries for Organ*, Set 3 (10-046, \$14), by **Robert J. Powell**, with music for preludes, offertories, and postludes; *Three Trumpet Tunes for Organ* (10-298, \$14), by **Michael Helman**, appropriate for weddings, installations, and other festive services; and *In dulci júbilo: Nine Accessible Hymn Preludes for Advent and Christmas* (10-466, \$16), by **David Schelat**, with settings of BEREDEN VÄG FÖR HERRAN, DIX, IN DULCI JUBILO, JEFFERSON, PERSONENT HODIE, RISE UP, SHEPHERD, AND FOLLOW, SALZBURG, THREE KINGS OF ORIENT, and VENI EMMANUEL. For information: morningstarmusic.com.

The Organ Historical Society is accepting orders for its 2022 pipe organ calendar, *Travel-Orgue 2022*, which features exclusively instruments in recital spaces—the first time the society has featured organs in significant secular public spaces. Instruments by Flentrop Orgelbouw, Bedient Pipe Organ Co., Holtkamp Organ Company, C. B. Fisk, Inc., E. F. Walcker & Cie., Aeolian-Skinner, Dobson Pipe Organ Builders, George S. Hutchings, Austin Organs, Inc., Glatter-Götz Orgelbau/Rosales Organ Builders, Hutchings-Votey, J. W. Steere, Skinner Organ Company, and the Wanamaker organ. OHS Member price is \$25, non-members \$30, with



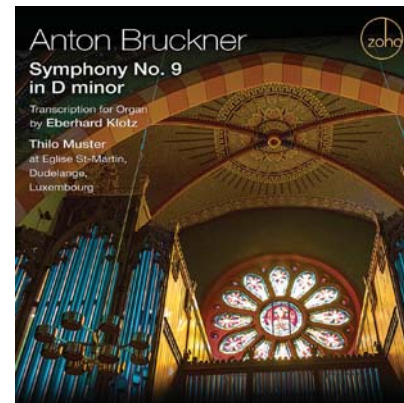
Travel-Orgue 2022 (photo credit: Len Levasseur)

a discount for bulk purchases of ten or more. A limited number of these are published every year. For information: organhistoricalsociety.org.

Recordings

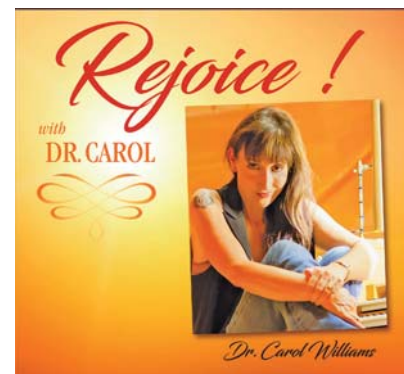
Zoho announces a new organ CD: *Anton Bruckner, Symphony No. 9 in D Minor*. The disc features a transcription for organ of the symphony by **Eberhard Klotz**, performed by **Thilo Muster** on the 1912 Georg Stahlhuth organ of Église St.-Martin, Dudelange, Luxembourg. For information: zohomusic.com.

Klotz has transcribed the fourth, fifth, sixth, seventh, and ninth symphonies, with the eighth soon to be finished. For the Bruckner bicentennial in 2024, all symphonies are to be transcribed and published by Merseburger Verlag of Germany. For further



Anton Bruckner: Symphony No. 9 in D Minor

information and to order scores under publication: merseburger.de.



Rejoice! with Dr. Carol

Carol Williams has released a CD, *Rejoice! with Dr. Carol*. The repertoire includes compositions by Williams and Paul Desmond's *Take Five*, recorded on the hybrid Viscount organ at St. Thomas Aquinas Church, Charlottesville, Virginia. For information: melcot.com.

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Book Reviews



Orgelschule mit Hand und Fuß

Orgel Schule mit Hand und Fuß (Organ Method With Hands and Feet), Volumes 1, 2, and 3, by Ulrike Theresia Wegele. Doblinger, ISBN 978-3-902667-70-0 (volume 1), 978-3-902667-71-7 (volume 2), 978-3-902667-72-4 (volume 3), €27.95 each. Available from doblinger-musikverlag.at.

The three-volume *Organ Method with Hands and Feet* is clearly a work of dedication and love for the organ by Ulrike Theresia Wegele. Introduced as a method for autodidacts or those working with a teacher, there are many exemplary facets to what one can find in this collection. While some repertoire is edited or extracted from larger works, the breadth of styles, periods, and composers found in this collection is worthwhile.

As some organ methods assume a piano background, this method does not. One can begin keyboard studies using the first volume, and the learner will also be instructed in music theory concepts, transposition, and improvisation as they progress through all three volumes. As is beginning to be customary, video demonstrations found on the author's website accompany this collection and are quite valuable for the reinforcement of the lessons.

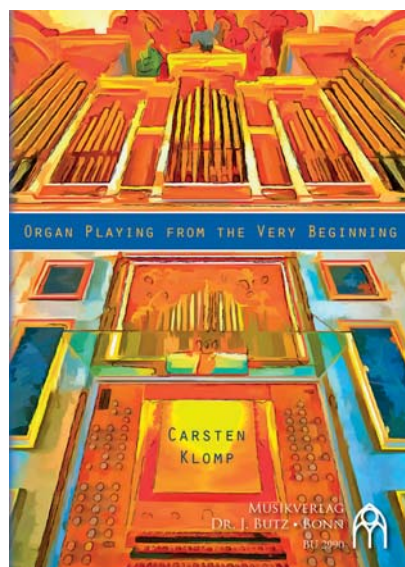
Composition is also encouraged, and space is made for both written and musical notes. One of the greatest challenges for any reviewer, especially those who are active organists, is the fact that you are looking at this collection from the end goal. Imagining the experience from the person starting out on their organ journey, I would deduce that this collection would serve well those shining students with extra creative space for improvisation and composition. Ms. Wegele encourages this in a subtle way, so pair this method with a teacher that can nurture that skill, and you have found the right method book for your student or yourself!

Each of the three volumes has some interesting points. Volume 1 is described

as ideally started by the eight-year-old student. This volume is ambitious, but keep in mind that it is suggested to take between one and two years for completion. The first part incorporates music reading and beginning keyboard skills, and halfway through one begins to play hymntunes and known melodies.

Volume 2 introduces the use of the metronome and music theory, and music terms are demonstrated and defined. Ornamentation also appears with instruction and definition.

Volume 3 begins to have more and lengthier repertoire, but note that some pieces are excerpts or edited. Toward the beginning section of volume 3, Ms. Wegele instructs the learner that they have now learned enough "to take over an organist position." I would add that if the learner has dedicated themselves to this method with skills like practicing, writing in fingering, using the metronome, improvisation, repertoire building, and hymn playing, then they have earned the ability to play the organ in any setting they so desire.



Organ Playing from the Very Beginning

Organ Playing from the Very Beginning, by Carsten Klomp. Musikverlag Dr. J. Butz, Bonn, BU 2990, 978-3-928412-90-2, €32. Available from butz-verlag.de.

Do not be fooled by the thin size of *Organ Playing from the Very Beginning* as it is packed with the perfect material for the beginning musician studying the organ. The author indicates that this volume is intended for children or adults with piano or no piano background. Students are encouraged to engage a teacher along with the method book, and this reviewer highly endorses that sentiment, especially for the theory sections. There are some aspects of this method that for this reviewer are immediately appealing: use of the pedals from the first lesson, music theory that includes ear training, and the accompanying CD. One would also enjoy the gorgeous photographs and diagrams (more on that later).

As I read this method and listened to the accompanying CD tracks, I was struck that this method would have immediate appeal to visual and curious learners. What if the student has at their disposal a small two-manual instrument with an uninspired console and façade? This method provides copious photos of organ consoles, façades, pipework, and more to inspire the learner to dream and remain curious about the illustrious pipe organ.

The theory sections provide snippets of how the organ evolved, its history, and how it works with diagrams to demonstrate complex points. There are opportunities for the learner to transpose simpler examples and to improvise endings to pieces. Some of these sections on improvisation and transposition would definitely benefit from added instructor guidance.

Another feature that I found to be unusual was the inclusion of various duets throughout the entire edition. These can be played by both teacher and student, or the student can utilize the accompanying CD, which plays the teacher's part while the student plays their duet part. Observing how many are becoming adept with technology, this should become a wonderful feature for future learning.

This method provides a solid foundation for the beginning student. The photos and diagrams describe complex concepts, like organ stop pipe length, tracker action, pipe construction, and how wind enters organ pipes. The only recommendation this reviewer would add is an action plan once the method book is completed. But then again, this is where a competent teacher enters the scene, to guide the student from this complete foundation and introduction to the organ and organ playing to repertoire exploration and interpretation. This book will surely set the learner ablaze with curiosity.

—Steven Betancourt
Loyola University
Chicago, Illinois

Choral Music Reviews

The sacred choral pieces reviewed in this column can be used throughout the year, and many are conceived along the lines of promoting hope, healing, and peace. Composers have not been idle during the pandemic, and they continue to seek to highlight pertinent themes in our society. These selections offer well-crafted music that is accessible with a minimum of rehearsals.

I hope you can find several pieces that will resonate with the faith community you serve. Most are scored for SATB choir with some type of keyboard accompaniment, and a few are for women's choirs. Many feature other instruments, occasionally the assembly, and a couple are scored a cappella. You can find listening samples for each online, which can be very helpful!

We Reply, by Dominick DiOrio (ASCAP). E. C. Schirmer, Catalog No. 8963, SATB with divisi and piano, with optional (preferred) string quartet, 2020, \$2.60, \$35 for string parts, \$27 full score. Duration: 4:40. Available from ecspublishing.com.

This piece in C minor has a sense of urgency throughout, with a fast tempo and accented chords, as if depicting someone running and gasping for breath. This timely text, adapted by the composer, is based on Hebrew prayers Shema and Hashkiveinu, and begins with an impassioned plea, "Hear us, God, hear our strife, hear our pain," that moves to "We seek your peace, we seek your grace." Our response to struggle, anguish, and violence is "We shall love you, God, with all our heart, now and forever."

There is use of mixed meter, a triplet pattern, and a vocal trill, with dynamic contrasts and plenty of unison singing. This is appropriate for church, particularly a healing service, or concert use.

My Song in the Night, a Southern Folk Hymn, arranged by Mark Shepperd. SATB choir and piano with optional violin or flute. Beckenhurst Press, BP2245, 2020, \$2.25. Duration: 5:11. Available from beckenhurstpress.com.

This selection begins with women singing in unison against a flowing triplet pattern in the piano part, moving to SA voices, followed by men in unison singing against women in unison until all split into four voices. The key area moves from A minor to D major, then to B minor, ending on a Picardy B major-seventh chord. The choir is allowed a three-measure a cappella opportunity that most groups can handle. The solo obligato part is beautifully constructed, plays integrally with the keyboard part, and aids the soaring nature of this piece. "Unto thee, O Lord, in affliction I call, my comfort by day and my song in the night." The piece is about putting trust in God in times of difficulty. The high point of the piece occurs with the text, "My comfort and joy, my soul's delight," followed by "O Jesus, my Savior, my song in the night." Your choir will enjoy singing this piece!

Let Evening Come, by Robert Buckley Farlee, with text by Jane Kenyon. SATB with divisi, a cappella. A keyboard reduction of the choral parts is included in the score. MorningStar Music Publishers, 50-8954, 2020, \$1.95. Duration: 3:15. Available from morningstarmusic.com.

This work would be suitable for evening prayer. The text calls to mind several images associated with nightfall that remind us of the beauty of creation: "Let the stars appear and the moon disclose her silver horn. Let the fox go back to its sandy den." There is one phrase that makes this suitable for church use, "God does not leave us comfortless, so let evening come." There is lovely musical text

► page 25

Milnar Organ Company

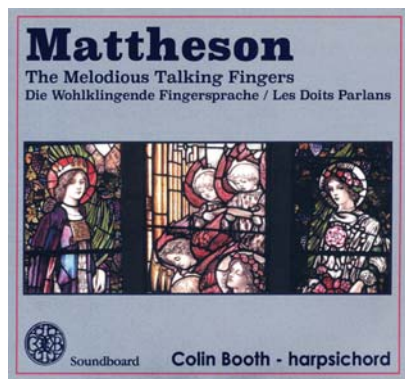
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Johann Mattheson: The Melodious Talking Fingers



Johann Mattheson: Harmony's Monument

Johann Mattheson: The Melodious Talking Fingers (*Die Wohlklingende Fingersprache*), Colin Booth, harpsichordist. Soundboard, SBCD-220, \$16.98.

Johann Mattheson: *Harmony's Monument* (*Harmonisches Denckmahl*), *The Twelve Suites of 1714*, Colin

Booth, harpsichordist. Soundboard, SBCD-208 (2 CDs), \$16.98. Both available from ravened.com.

Of the memorable Baroque composers of quotable music and words, Johann Mattheson does not appear as a household name, but in his day he achieved recognition among his peers, particularly for his writings on music. Nowadays he is known both as a composer and author of theoretical works, and as the one who nearly brought an early end to the composer of *The Messiah*! Handel and Mattheson violently quarreled during the premiere of the latter's opera *Cleopatra*, and were it not for an obtrusive coat button deflecting a sword thrust, Baroque music might have lost a significant body of music! The two later reconciled, and Mattheson dedicated his *Melodious Talking Fingers* to Handel. Keyboardists are fortunate enough to hear this work and Mattheson's twelve suites in a masterful recording by harpsichordist and builder Colin Booth. His research into Mattheson's life and music are well reflected in these two albums, which provide a window into the music of a highly instructive and colorful composer. In addition, Mr. Booth precedes this captivating repertoire with program notes that bait the listener without meaninglessly or uninformed conjecture.

Though different in many ways from Bach, Handel, and Telemann, Mattheson utilized many of the same musical ingredients via different tastes and yielding highly inventive and engaging flavor. The collection's curious title perhaps hints at the occasionally capricious nature of its contents. These "technically competent fugues . . . do not sound as if written to demonstrate Mattheson's desired contrapuntal rigor from his colleagues," yet the contrapuntal mastery is evident.

Numerous fugues consist of multiple subjects and demand considerable dexterity and singing interpretations to convey their richness. Additional pieces in this collection display grace and wit, providing even more opportunities for the player's hands to sing and speak. Colin Booth does both. His performance shows admirable command of the fugues' structure, yet the learned nature of the pieces yields to very characterful interpretations, from the singing quality of the fugues' subjects to the unusual fugal characteristic of complete silence. The radiant first fugue gives way to a graceful and lyrical fifth fugue (complete with the buff stop), while the severe eighth and the triple-subject ninth receive their own creative colors, even with their austere nature. A palpable energy permeates most of the livelier fugues, and the listener is rewarded for embarking on this journey in the peaceful conclusion of the final fugue on the chorale *WERDE MÜNTER MEIN GEMÜTE*. The dances are likewise imbued with character befitting their wit and charm, and Mr. Booth delivers a both a humorous *Burla* and a *Seriosità* whose sensitivity recalls the warmth of Couperin's many sensuous pieces.

The twelve suites contrast enormously from those of Mattheson's German contemporaries, as the former contain a more overt personal touch, especially in their fantastical opening movements. Their dance movements, though similar in nature, are far more adventurous in rhetoric and surprise, and Mr. Booth's recording captures the adventurous qualities of these suites as a whole. His performance conveys the architecture of both individual dances and entire suites with the same mastery as in the fugues. His tempo choices and interpretations of character hold the suites together

well, and his use of *inegalité*, though occasionally predictable in *allemandes* and *courantes*, imbues the dances with elegance. Giges drive relentlessly and energetically, while their slower counterparts sway gracefully, whether *sarabandes*, airs, or minuets. The more fantastical movements rivet the listener in their arresting character, from the seventh's virtuoso "Prelude" to the sixth's suave "Prelude" to the second's brilliant "Tocatine." Mr. Booth seems especially committed to selling the unusual movements or those placed unusually; these stand out, especially the hilarious fugue that begins *Suite No. 11* and precedes an equally outrageous gigue of an overture! The gorgeous third and sixth suites are the highlights of the album. Their soulful *allemandes*, energetic *courantes*, dulcet slow movements, and vivacious giges show that composer of austere fugues could write absolutely beautiful dances.

As if the listener were not already in for a treat, Colin Booth's instruments add yet another dimension of both inventiveness and craftsmanship to these albums. His 2016 restoration of the Nicolas Celini harpsichord yields a sound befitting to the speaking quality of *Die Wohlklingende Fingersprache*, and both instruments in the suites provide a vibrant sound for the many contrasting movements. Furthermore, Mr. Booth recently issued an edition of *Fingersprache*, available for purchase on his website (colin-booth.co.uk) and from Raven. All in all, these albums provide a rare opportunity to hear lesser-known and deserving repertoire played by someone committed to making its presence known and able to deliver it masterfully via both interpretation and instrument.

—Michael Delfin
Cincinnati, Ohio

Photo by Robert A. Lisak

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String too short to save

After my freshman year at Oberlin Conservatory of Music, I spent the summer working with Bozeman-Gibson & Company in Lowell, Massachusetts. It was 1975, and on my first day working in an organ shop, I was set up in the parking lot with sawhorses, a set of painted façade pipes, a can of Zip-Strip®, and a hose. If that wasn't enough to send me running, I guess I was hooked. They were working on the restoration of an 1848 Stevens organ in Belfast, Maine, completing a new organ in Castleton, Vermont, and installing a rebuilt historic tracker (I do not remember the builder) in a Salvation Army chapel in Providence, Rhode Island. A lot of the summer was spent driving around New England between those organs, my first glimpse into the life of a vagabond organ guy.

During my sophomore year I started working part time for John Leek, the organ and harpsichord technician for the Oberlin Conservatory of Music. I spent the next summer working with Bozeman during which the company moved to their permanent workshop in Deerfield, Massachusetts. There were a couple hours of "barn building" each day after the organbuilding. I continued part time with Leek as long as I was a student and switched to full time after I graduated. Counting the summers and part-time work, I have been at it for forty-six years.

After Christmas of 2019 I retired from working on organs on site and in my workshop. No more weeks spent wiring organs, no more service calls, no more console rebuilds—my favorite workshop job. I hasten to add that I continue to run the Organ Clearing House, managing the sale of vintage organs, and keeping the crew busy. I am still working as a consultant and still writing monthly columns. They will have to snatch the MacBook® from my cold dead hands. I have not yet imagined a time when I would not be doing some type of work with pipe organs.

With the outbreak of Covid, Wendy and I left New York City for our place in Maine, bringing the families of two of our kids with us. My private workshop, the three-car garage, became a staging space for groceries for our expanded household as we quarantined everything we brought into the house. When winter turned to spring, we added a refrigerator beside the garage freezer. The workshop has always been at least part boatyard. I have a couple shelves of boat parts, the expensive stainless-steel screws we use around salt water, and there are several lengths of surplus line hanging on a wall. You never know when you are going to need some more line. It is also a gardening shed and kitchen overflow storage for the bigger pots and pans. Lobster pots, roasting pans, and canning jars live on the shelves above the fridge.

This sounds like a lot of clutter, but I still have not mentioned the cabinets, shelves, and industrial drawers full of organ parts and hardware I have accumulated over the years. One year I restored an Aeolian residence organ with its paper roll player. It was playable in the shop for a summer, and we had a string of dinner parties during which we would suggest a break before dessert and leave the table for an organ demonstration. Some of Wendy's publishing friends and colleagues needed that to understand just what I do for a living. "It was always mysterious to me!" I have rebuilt four or five consoles here, refinishing cabinets, rebushing keyboards, and retrofitting solid-state controls and electric drawknobs.

I know I will keep most of the general hardware as long as we live here.

It is handy to have hundreds of sizes of screws arranged in drawers to support home repair projects. This summer, I cut up several lengths of half-inch threaded rod and collected the necessary washers, nuts, and lock washers for a tool hanger I built in the shed. Mending plates, corner braces, and hinges will always come in handy. I have felt and punches to make pads for the bottoms of chair legs; I have lubricants and finishes for pretty much any purpose and big, well-lit workbenches. It is my own private hardware store. Funny, I still go to the hardware store most weeks.

He polished up the handle of the big front door.

Along with his organ work, John Leek built harpsichords, and as we made those keyboards and brass levers to control "choirs" of jacks, I learned about polishing. I have a bench grinder that spins abrasive wheels, wire wheels, and cloth polishing wheels. There is a drawer full of bars of polishing compound, a rake for dressing the cloth wheels, and the nasty wheel with an iron handle for dressing the abrasive wheels. I rejuvenated a rusty cast-iron skillet using the wire wheel. Handy.

There is a case of Parson's sudsy ammonia on a high shelf. I think there are ten bottles left in it. It is a terrific solution for use in my ultrasonic cleaner. I have used it to clean reed shallots and tongues, little brass console parts like screws and switches. I will hang onto all this because there are lots of things around the house that need polishing, and Wendy's engagement ring looks great after an ultrasonic swim in sudsy ammonia.

Totally tubular

I have worked on all sorts of pneumatic actions from different organbuilders, many of which incorporate some type of rigid or flexible tubing. Seventy-year-old rubber tubing is likely to be crumbling apart. Quarter-inch (interior diameter) tubing is common to many different types of organs, so I have hundreds of feet of that in a coil, destined to be cut into six-inch pieces. There is about forty feet of three-quarter-inch (ID) heavy plastic tubing with nylon webbing embedded. It is made for high-pressure hot water in small gasoline engines, and it was great for use as pneumatic tubing in a big expression motor. I have coils of copper tubing and some straight lengths of aluminum and brass tubing. You never know when you are going to need some.

Parts is parts.

Sometime ago I got the idea that it would be clever to have a supply of the waxed boxes used for Asian carry-out food for storing specific organ parts. I used them for a while, decided they were ridiculous, and discarded most of the minimum order of 1,000 boxes, but some are still around. One is labeled "Schlicker console parts." I installed a Peterson system in a Schlicker console. Having serviced many Schlicker organs over the years, I know that the little pressed metal toggles in the "ka-chunk" combination actions can wear and break or simply fall out, and here were two or three hundred of them going to waste. I used four or five for a service call repair, and I still have the rest of them. Pretty sure I am not going to need them again.

I have boxes of Austin magnets, Austin note motors, Kimber Allen keyboard contacts, pedalboard contacts, Heuss nuts, leather nuts, compass springs (for the pallets in slider windchests), pouch springs, fiber discs (for making pouches and valves), many sizes and styles of felt



Hot pot, glue pots, ultrasonic cleaner (photo credit: John Bishop)

and paper punchings for regulating keyboards, and even coils of wire for stringing harpsichords.

For a short while I repaired and rebuilt harmoniums, and I have a heavy box full of the brass reeds. They must have been salvaged from derelict instruments. I do not remember where I got them, but I doubt I did the salvaging because I would have kept them separated and labeled by voices. I may have used ten of them, and the rest are here if anyone wants them. A soak in sudsy ammonia would help. Another box is full of keyboard ivories. I "harvested" them from old pianos and organ keyboards, and having a miscellany of ivories really is useful as you can pick through them to match color and size. While I used many of them for service call repairs and refurbishing old keyboards, I am probably finished with them now.

On the high shelf near the tubing, there is a stack of boxes of various types of windchest magnets. Some have pipe valves that work either electrically or pneumatically, others are the standard "screw cap" chest magnets for pitman and offset chests. And for those times when you are changing wind pressure, there are boxes of magnet caps with one-quarter-inch and three-sixteenths-inch exhaust holes. None of these will have household use.

There are about twenty three-foot cardboard tubes in the rafters containing skins of leather and yards of felt, fabric, and cork. There is enough material to reather a ten-stop pitman chest and a half-dozen reservoirs. There is pouch leather, gusset leather, alum-tanned leather for reservoir belts, and several types and weights of pneumatic leather. I am not sure how much of it I will use, but as I recently gave Wendy a big piece of thin black felt for a sewing project, I will assume it is worth keeping. Since it is up high, it is not in anyone's way.

Twenty or thirty years ago, industrial chemists developed spray cans of graphite lubricant, perfect for treating windchest tables, sliders, and toeboard bottoms so slider stop action would work smoothly. Before switching to that, I mixed flake graphite with denatured

alcohol creating a paste that I scooped with latex-gloved hands and rubbed over all the surfaces. It was a messy process, but when the alcohol evaporated, a rich, even coat of graphite glistened on the wood. Heaven help you if you spilled any on the floor. I have most of a gallon can of graphite that I guess I do not need anymore. I also have half a case of that graphite spray. I can use it on snow shovels to keep snow from sticking to them.

Material handling

In industrial catalogues, material handling is the section that includes dollies, carts, pallet jacks, and all the tools and equipment used to move things around. You can buy a Drum Dolly, a two-wheeler designed specifically to handle 55-gallon drums or a refrigerator dolly—you can guess what that's for. A refrigerator dolly is a two-wheeler with straps to hold the load in place, and rubber belts that move over wheels on the back so you can haul the fridge up stairs. I have used mine for hauling reservoirs upstairs to choir lofts. The upright freezer in the garage needs to be defrosted occasionally. That can be a nasty job, but it is pretty simple here, and we have been "eating it down" in preparation. Soon, I will move the last few things into the top of the Covid fridge, wheel the freezer through the overhead door, and stand it in the doorway facing the sun with the door open. It takes a few hours, and there is no need to catch the water.

I have a come-along, a tool with a steel cable, hooks on both ends, and a long handle that pumps a ratchet. I bought it when we were installing an organ and realized it needed to be a few inches to the left. A half-dozen pumps of the handle was all it took to scotch the organ to its proper place. I have not used it on a job since, but we have a half-mile wooded driveway that trees fall on occasionally. I can often hitch a chain to loops on my car and drag a tree out of the way, but several times I have used the come-along tied to another tree to do the job when I cannot make the angle with the car. We also use it to pull the dock out of the water. I am keeping that.



Come-along (photo credit: John Bishop)

The opposite of the come-along is a house jack that I have used often when re-leathering reservoirs. After the hinges are glued to the ribs, the pairs of ribs are glued to the body and top, and the belts are glued on all around, you have to open the thing fully before gluing on the gussets. You are stretching all the new material and glue, and it can be a heavy lift, especially on a large reservoir. I have done it with blocks and levers, but a hand-pumped hydraulic house jack is just the ticket. When our daughter wanted to convert a small shed into a pottery studio, our son-in-law and I jacked up the shed and repaired its structure. I will keep the jack.

Another tool I used when gluing reservoirs is the big double-boiler you see keeping soup warm in a cafeteria line. Having hot wet rags is essential when using hot glue, and I have a Sharpie mark on the front for the little volume knob, setting the temperature high enough to soften excess glue, but not so hot that I cannot put my hands in it. When I was gluing four or five reservoirs at once, the pot would be hot all day, and I would change the water every hour as it got dark with the glue. We like to give big parties, and a steaming pot of clam chowder would be just the thing for a chilly fall cookout, but I think this appliance has too many miles on it for use in food service. It is handy for soaking labels off jars.

My Rubbermaid® rolling table has ball-bearing casters and a load limit of 500 pounds. I know it can bear more than that. It is about the same height as my workbenches and the rear end of my Chevy Suburban, so I can wheel a windchest or reservoir from the back of the car to the workbench without lifting anything, and it is perfect for moving lumber between planer, table saw, and cut-off saw. I can also wheel groceries from the car to the Covid fridge, and I have even used it to wheel our eight-foot fiberglass dinghy to the car. Yes, you can put an eight-foot dinghy in a Suburban and close the door. I get fussy when other people in the family leave stuff on my rolling table because I like to keep it free for the next use. I'm keeping it.

One of our kids bought a couple big inflatable rubber swim toys. I especially like the Grandpa-sized pink inner tube with its five-foot dragon tail, lots of fun for swimming off the dock with our grandchildren, and it is convenient to have an air compressor with a big assortment of fittings. It saves fifteen minutes of huffing and puffing when you could be in the water. The fifty-foot air hose hangs on a steel column between garage bays, so it



Magnets (photo credit: John Bishop)

only takes a moment to set up to check the air of the tires on cars parked outside.

Perspective

There is almost no end to the list of tools, materials, supplies, and equipment in my garage workshop. I am still using



Parts (photo credit: John Bishop)

most of the tools for projects around the house. This summer I built a neat set of drawers using quarter-sawn oak to match my library table desk. I am just starting a new "private drive" sign for the top of the road using birch lumber left over from a set of bookcases I made for Wendy's office. I will use a pin-router to make the lettering. Wendy is a talented and productive weaver, and there is nothing like an organbuilder as tech department for a house with two looms.

I hope this little tour is informative to organists who might not know much



(photo credit: Félix Müller)

of what is behind the service technician who works on your organ or the organ company that built or rebuilt it. Mine is a light-duty shop, a delight for me to work in alone or with a colleague or two. It is especially nice in the summer with the overhead doors open. I keep thinking I will not do any more organ work there, but it is easy to imagine a time when our crew is working nearby and something needs to be re-leathered quickly. I might just bend the rule. ■

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Programmatic considerations in Julius Reubke's *Organ Sonata on Psalm 94*

By David Lim

The *Organ Sonata on Psalm 94* of Julius Reubke (1834–1858) is perhaps the best example of programmatic music in the organ repertoire—wholly unusual for a mid-nineteenth-century composition in multiple regards. Firstly, composers and performers exploited the expressive and virtuosic capabilities afforded by the piano. The use of the piano in solo and collaborative works was undoubtedly a hallmark of nineteenth-century composition. In contrast, relatively few major compositions for the organ were produced during this period. The Romantic perspective noted the “organ’s expressive and dynamic possibilities were deficient, falling far short of those of the piano . . .”¹ Just as the organ was the *tenor*² of north-German keyboard literature of the eighteenth century, the piano was likewise in nineteenth-century composition. Secondly, period composers frequently used contemporary literary works as programmatic, extra-musical bases for their compositions.³ Ecclesiastical associations and the archaic nature of the organ were certainly not aligned with the growing secularization of the enlightenment and emphasis on innovation and modernity at the beginning of the industrial revolution.

Reubke’s substantial contribution of an organ composition based on a religious

program was somewhat countercultural for the mid-1800s. This novelty provides a landmark, revolutionary composition in organ literature, demonstrating great sensitivity towards the program and virtuosity previously unseen. The piece reflects several important characteristics of Psalm 94, namely the personal and human perspectives of the psalmist and the literary structure of the psalm.

Several influences in Julius’s short life make his unusual organ sonata appear to be a natural outgrowth of his experience. His childhood was undoubtedly formative. Born in Hausneindorf, he was baptized and educated in the village’s Evangelical (Lutheran) Church and received instruction from the parish cantor. One can presume that education in religious matters was taught, though no sources cited mention curriculum. The village was insulated from the effects of the 1848 revolution.⁴

Julius was exposed to the cutting edge of music throughout his life. He was a child prodigy, having studied with many notable teachers, and quickly gained a reputation as a regarded pupil, performer, and composer. As the son of an organbuilder, Julius was undoubtedly exposed to the organ world in his youth⁵ as his father, Adolf, was completing notable projects in the style of organbuilding prevalent at that time.

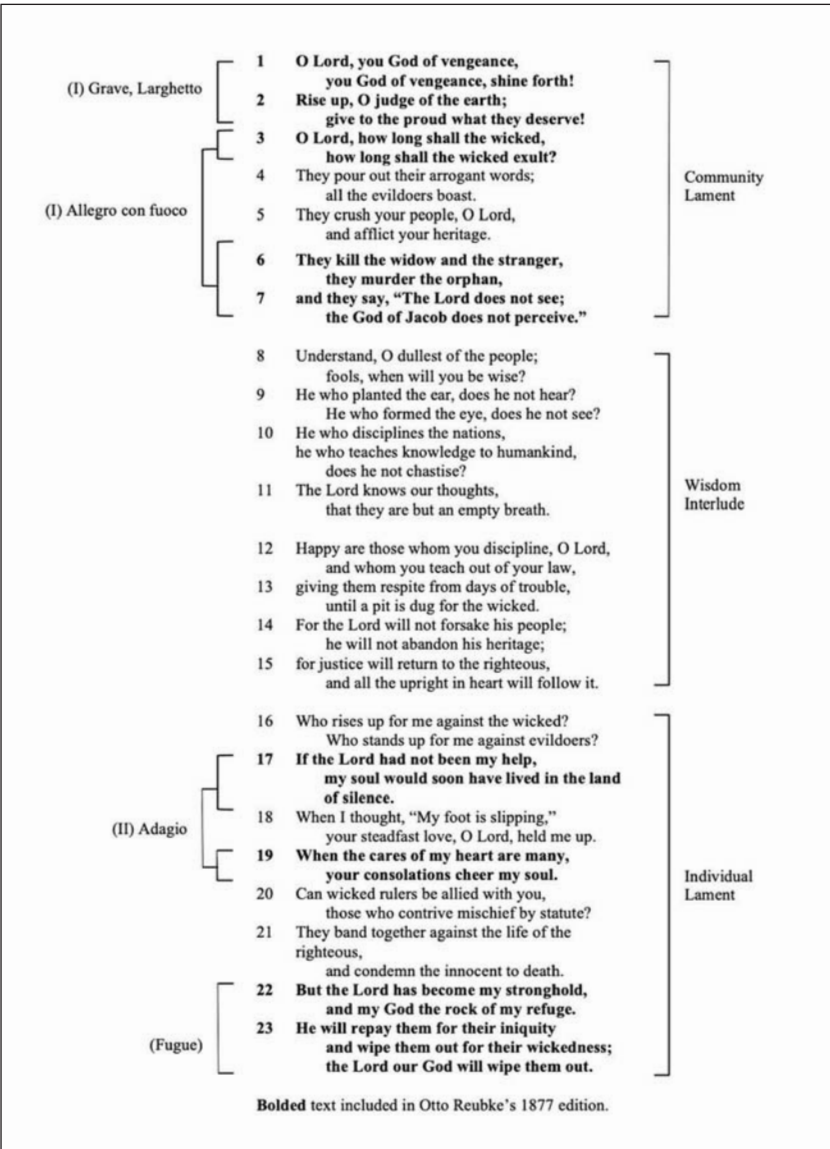


Figure 1: Psalm 94 (NRSV), psalm structure in relation to sonata movements

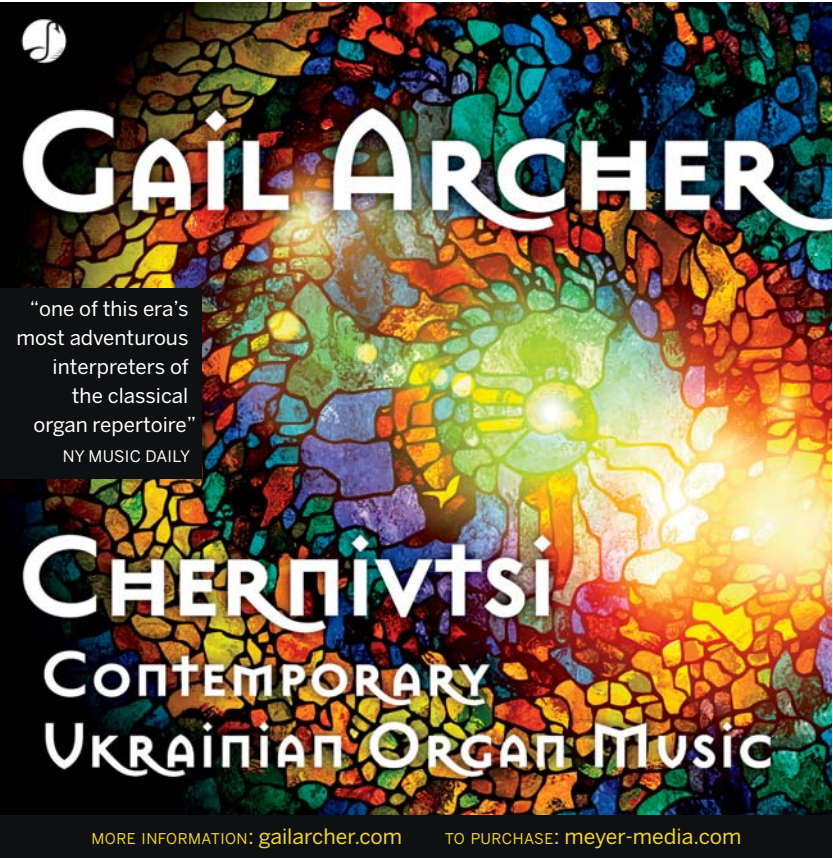
Reubke’s later studies with Franz Liszt (1811–1886) in Weimar coincided with Liszt’s development of the symphonic poem. His influence on the young Reubke was profound.⁶ Liszt began to realize, explore, and exploit the possibilities that modern German Romantic organs afforded in compositions such as his *Fantasie and Fugue on the Chorale “Ad nos, ad salutarem undam”* (written 1850, premiered 1852) and the *Prelude and Fugue on B-A-C-H* (premiered 1855).⁷ Organs built during this time reflected larger trends in music. Large instruments were constructed in Germany and France, facilitated by technological innovations. Greater emphasis on unison (8’) color stops and increasing tonal resources allowed new and rebuilt organs to accommodate the gamut of dynamic and color possibilities previously unavailable to organists. The organs of Friedrich Ladegast and Adolf Reubke defined this modern style in north Germany.⁸ Julius’s musical experiences from early youth to developing composer culminate in his *Organ Sonata*.

Liszt and Reubke “strove to emancipate the organ, to raise it to the level of the piano,”⁹ by exploring and exploiting the new avenues of modern organs. “Liszt set new standards for handling the instrument,”¹⁰ and Reubke followed Liszt’s orchestral approach to the organ.¹¹ Such efforts solved one problem and created another. Their organ works were revolutionary, but the technical demands exceeded the abilities of most organists of the time. Any progressive traits in their organ compositions were negated by the relative unavailability of suitable organists to perform and promote such innovations.

Discrepancies surround the initial relationship and presentation of the program and music at the sonata’s premiere performance at the Merseburg

Cathedral on June 17, 1857,¹² with Reubke performing. Franz Brendel notes in a review: “The work is not titled as a sonata, quite the contrary, the 94th Psalm was printed as the program, a procedure of which I completely approve.”¹³ Daniel Chorzempa interprets this to mean the entire text of Psalm 94 was included in the program.¹⁴ However, only select verses were included in Otto Reubke’s (Julius’s brother) 1877 edition of the sonata (Figures 1 and 2). Michael Gailit comments that Brendel likely would not have realized if the full psalm text was actually present in the program, considering its “rather long and very rarely used” nature.¹⁵ In contrast, Choonhae Kim Lee understands that “The 94th Psalm” was printed as the title, not the program.¹⁶ Programs from the premiere performance are not known to exist. No sources determine whether the work was based on the psalm text from its inception or if it was added as a program after the sonata was completed.

Existing discussions focus on direct text-music relationships and sectional comparisons. All have used the verses appearing in Otto’s edition of the sonata, despite the ambiguity surrounding Reubke’s use of the psalm text. The writings of Chorzempa (1971), Lee (1989), Manwarren (1994), Nieuwkoop (1995), and Gailit (1992) emphasize different aspects of the sonata. References to its programmatic and formal analysis are included to varying degrees in all papers. Chorzempa’s interpretation in part revolves around the Baroque idea of *Affektenlehre*, whereby specific musical characteristics elicit emotional responses. He extends this into a Romantic notion that the inclusion of programmatic music, according to Wilhelm Wackenroder, allows the written



| Source | Section (vs.) | General Comments |
|----------|---------------|--|
| Kraus | 1-7 | Description of distress |
| | 8-15 | Address to wicked |
| | 16-23 | Prayer song of individual |
| Howard | 1-7 | Community Lament |
| | 8-15 | Wisdom Interlude |
| | 16-23 | Individual Lament |
| Limburg | 1-7 | "Rise and Shine, O Lord!," teach about God |
| | 8-15 | "God Will Never Give Up," teach about God's People |
| | 16-23 | "My Mighty Fortress," teach about God and Individual |
| Clifford | 1-2 | "Rise up and repay evildoers" |
| | 3-7 | "The wicked attack the weak and boast..." |
| | 8-11 | "A warning to fools" |
| | 12-15 | "The wise individual as an example to the people" |
| | 16-19 | "The Lord has come to my aid" |
| | 20-23 | "I know my God has nothing to do with the wicked" |

Figure 2: sectional genre and general commentary in Psalm 94



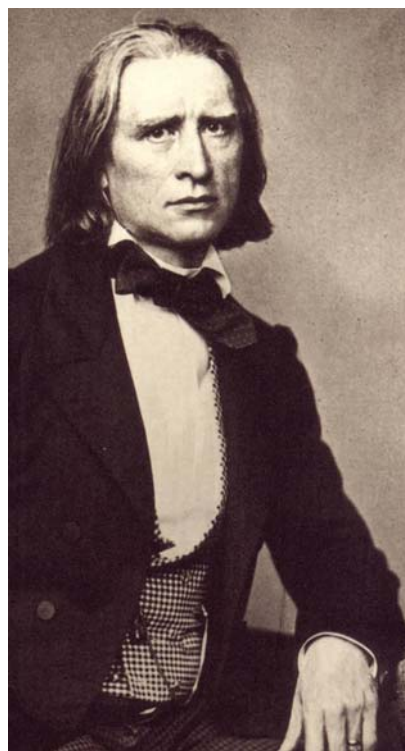
Julius Reubke

word to take on fuller meaning, as music is the "completion of philosophy."¹⁷ He also mentions the general "atmosphere" in particular sections. Lee's dissertation approaches the sonata from the perspective of the psalmist in the first two movements and later God's presence in the final. She conjectures specific text-music relationships, "double function" formal structure, and includes an analysis of rhythmic treatments of the principal theme (Figure 3A). Manwarren offers the most objective analysis of the sonata, relating the organ sonata to the piano sonatas of Liszt and Reubke. Psalm 94 itself is mentioned only briefly, aside from his formal and harmonic analysis. In contrast, the analysis offered by Nieuwkoop distinctly relates text and music, describing Reubke as a "master of musical depiction."¹⁸ His commentary on the music's textual representation is undergirded by specific musical features. Gailit's journal article (which later evolved into a book) is dominated by detailed motivic analysis with the occasional comment referencing programmatic meaning. Lee, Manwarren, and Gailit all cite Chorzempa's dissertation and draw upon his interpretation.

Direct correlations are commonly made when discussing program and sonata. Nieuwkoop describes measures 16–21 as

... an impressive musical rendering of another key word from verse 1: "... erschäine (... shew thyself)." It is an imperative exclamation, which Reubke represents by means of the following musical techniques: 1. dotted rhythms, 2. a sequential treatment, 3. an increased number of voices (from 3 to 10), 4. a large ambitus.

Similarly, Lee describes, "The second verse 'Rise up' is portrayed immediately after the repetition of the opening phrase in the full organ. The music builds with the sequence of rising phrases."²⁰ Numerous similar descriptions are routine in existing literature. These descriptions portray Reubke's treatment of the psalm text as "Mickey Mousing" (to borrow a phrase from film music scholars), wherein musical gestures intend to



Franz Liszt in 1858

describe, reinforce, and clarify specific on-screen actions; or, in our case, a specific word, phrase, or mood from the psalm text. Nonetheless, each interpretation offered is informative and provides different perspectives.²¹ Curiously, while the importance of the program has been highlighted to varying degrees in the sources detailed below, none cite any scholarly resources pertaining directly to the psalm text itself.

Psalm 94 features a distinct three-part construction, as reflected in the commentaries of Clifford, Howard, Kraus, and Limburg. Clifford's analysis is more microscopic but is consistent with the larger sectional division of the others (Figure 2). The opening and closing sections are laments for the community and individual respectively. The middle introduces wisdom literature. This "wisdom interlude" is one of the defining features of Psalm 94, as it interrupts the psalm's otherwise lament form. In verses 1–7, the psalmist writes of the injustice and violence occurring in the world. Frustrated with God's inactivity, he invokes God to action in hopes that the numerous atrocities cited will end and the oppressors see justice. Verses 1–2 directly invoke God to be present and act in the world. Concern for the larger community is expressed. The middle section (verses 8–15) employs wisdom poetry, which is often used to describe human nature²² and the education of humankind. The teachings of an all-knowing God are "supremely strange," as God is better known as a creator and judge in Old Testament Judaic thinking.²³ The resulting advantages are described in verses 12–15, where those who accept such teachings are happy²⁴ and assured of God's faithfulness to humanity.²⁵ The

(A) Movement I (Grave), mm 1-7. Principal Theme (P₁).



(B) Movement I (Larghetto), mm 53-58. Secondary Theme (S₁).



(C) Movement II (Adagio), mm 233-237. Principal Theme (P₂).



(D) Movement II (Adagio), mm 243-247. Secondary Theme (S₂).



(E) Movement III (Allegro), mm 317-323. Fugue Subject.



Figure 3: principal and secondary themes in Reubke's *Organ Sonata* (based on Gailit)

lament returns in the concluding section; however, focus shifts now towards the psalmist's relationship with and reliance on God. Clifford notes several statements of trust and confidence: God is referred to as "rock" and "refuge." Howard mentions Kraus's interpretations of the last section as "a prayer of an individual."²⁶ Thoughts expressed about God's interaction with the world are constantly developing in the psalm, as the psalmist is quick to find comfort in God despite the terrible circumstances of his present condition.

The human, earthly, and personal perspective of the psalmist is readily noticed in Psalm 94. Personal pronouns are found throughout. Questions and petitions are offered to God. The general affect of Reubke's *Organ Sonata* is one of bewilderment and chaos. Such a setting is most appropriate as the psalmist is likewise perplexed and angered by the world's "wicked" state. The very nature of God is questioned. This confused and seemingly illogical state of both the psalmist and the world are musically portrayed. Harmonic stability is rare and definitive cadences are lacking throughout much of the sonata. The introduction establishes this confused state with

the first thematic entrance (measures 1–7) cadencing in D-flat major and the second (measures 8–15) cadencing in C major—neither establishes nor alludes to the work's tonic of C minor (Figure 4).²⁷ This "veiled" and "amorphous" tonality²⁸ in conjunction with the rapid shifts in both dynamics and tempo preclude predictability, anticipation, and order. Just as the psalmist is left to the mercy of God for a response to his dire situation, so, too, must the listener wait for musical answers and conclusions. The laws of God and of conventional western music theory seem to be abandoned to some extent.

Monothematicism offers the only possibility of reliable predictability as the entire work revolves around a single, two-part theme. Gailit's analysis and nomenclature refers to the "falling melody line" as the main theme. This theme consists of two-halves: a head motive consisting of a "semitone + third" (measures 1–2) and a descending chromatic scale (measures 3–4) (Figure 3A).^{29, 30} Principal and secondary themes first appear in the *Grave* and *Larghetto* sections of the first movement, respectively (P₁, S₁). The themes of the second movement (Adagio) are derived from

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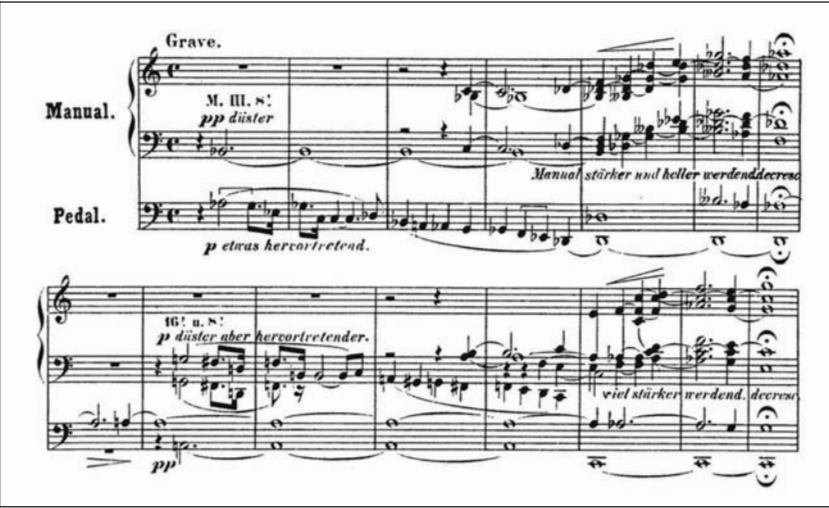


Figure 4: movement 1 (Grave), measures 1–16, Otto Reubke edition, 1871

those of the first. Although different, these two themes are simply in altered guise (P2, S2). The fugue of the third movement is a distinct but not exact return of the principal theme from the first movement (Figure 3).

Thematic variation of both main theme, especially the head motive, and descending scale is present throughout and comprises repetition and fragmentation.³¹ The distinctive rhythmic and melodic qualities of the head motive, in particular, permeate virtually every section of the piece.³² This incessant use of the head motive represents the psalmist's similarly frequent address and reference to God. Titles such as "Lord," "God," and "He" appear in several verses of Psalm 94. Divine names are distributed equally in all the three parts of the psalm.³³ Hence, the head motive is a musical address of God, just as the titles mentioned are verbal addresses. The psalmist is constantly invoking God in both text and music. This may be a simple side effect of the sonata's cyclic, monothematic construction; however, it is an undeniable commonality between text and sonata.

Moreover, thematic variation further reinforces the personal view exhibited by the psalmist. Each address of God is framed differently—petition, questioning, trust, confidence. The principal themes of each movement demonstrate this. The precise rhythmic (as examined and described by Lee) and melodic

characteristics of each iteration are different, yet each retains the essence of the original. Respective iterations are likewise harmonized differently and presented in the context of different textures, all in addition to motivic alterations themselves. The head motive's distinctive nature readily identifies it in various textures. Voices throughout the sonata resemble the theme's scalar portion making distinctive identification thereof challenging—the temptation of over-identifying such sections is very possible.

The third movement's fugue subject (Figure 3E) is clearly derived from the principal theme (P1), and the descending scale of P1 is now inverted. Gailit offers that this scalar ascent "could be taken to symbolically represent the portion of the text which speaks of hope and trust in the Lord."³⁴ Indeed, this programmatic correlation bears more significance as this literal change in direction reflects the psalmist's changed attitude towards and opinion of God. Compared to the damning accusations of the psalm's opening, he reverses his position by placing trust and confidence in God. The programmatic function of the scale seems to represent the psalmist's general attitude towards the Divine.

The juxtaposition between sections of Psalm 94 bears elements of plot archetype. For the psalmist, confusion and question leads to trust and understanding. A musical trajectory of chaos to order can be found in harmonic

| | First Movement | | | Second Movement | Third Movement | |
|------------------|-----------------|-------------------------------|-----------------------|---|--------------------|---------------------|
| Tonal center | C minor | | | A minor G major | C minor | |
| Section | Grave | Larghetto | Allegro | Adagio Grave (not indicated) | Allegro più mosso | Allegro assai |
| Key | D-flat, C, c | c [#] , A-flat, g | g,f, A-flat, c | a G | G,B-flat E-flat | c,f, A-flat c |
| Key relationship | [Ib] [I] | [i],[Vib] [v] | [v],[iv] [Vib],[i] | [vi] [V] wandering tonality [IIIb] | [i],[iv] [Vib] | [i] |

* Lower case denotes minor key and upper case major key.

Figure 5: Choonhae Kim Lee's harmonic analysis (1989)

and phrase structures, paralleling the psalmist evolving understanding of God's nature. Chorzewa comments on the first movement's Larghetto that "a measure for measure analysis reveals no governing system or imposed order. Harmonic color is exploited for its own sake."³⁵ Manwarren undergirds this statement, mentioning a "shifting chromatic nature" and later states that Reubke "avoids tonicizing the key outright."³⁶ Harmonic chaos continues in the second movement (Adagio) as three keys are established in a five-measure section (measures 237–242).³⁷ Phrase structure seems to have little regularity, though some can be found. Unlike the sonata's first two movements, the final movement is harmonically and structurally stable. The fugue is stricter as a tonal center and phrase structures are overtly present. Manwarren notes a "traditional tonic-dominant relationship" between subject and answer, mentioning a "firm grounding" in the tonic.³⁸ Lee identifies a constancy of the C-minor tonality (Figure 5).³⁹ Gailit observes regular four- and eight-bar phrases in episodic and developmental sections of the fugue; subject statements are consistently seven bars.⁴⁰ The fugue is unambiguous and goal-orientated. The sonata and program establish clear musical and textual dichotomies respectively that are placed in parallel. Such transformations, however, do not extend to the sonata's mode. One expects or desires a "happy," triumphant ending with minor giving way to major. Curiously, the sonata's conclusion is not consistent with aspects of a plot archetype model, as Reubke defies any such expectations and concludes the sonata with a dramatic, defiant conclusion in C minor using the fullest resources of the organ. This inconsistency is justified when considering items absent from the music and its program.

Parallels between music and program support and reflect each other. Likewise, these may be extended to elements that are not present. Gailit states,

It is of great importance to understand that the second theme does not show the regular contrast to the first theme. It does not use another (major) key, it stays in C minor. Those contrasting, "friendly" themes are very often used for the triumphant ending of the composition. The lyric themes are, so to speak, the germ of redemption. . . . In his organ sonata, Reubke does not "program" the redemption. When listening to the second theme one can already guess that the piece will not have a happy ending!⁴¹

Reubke's compositional style is understandably influenced by the works and teachings of Liszt. Manwarren's analysis of Liszt's and Reubke's piano sonatas finds similar treatment of the second theme, describing them as "lyrical" and mentions their "even phrase structures."⁴² The second theme from Reubke's *Organ Sonata* does not conform to this description. Gailit notes that Reubke seems to purposefully "avoid regular bar numbers,"⁴³ consistent with the initial presentation of the primary theme. This supposed intention of developing a clear, non-contrasting second theme

is supported by Reubke's exposure to Liszt's lyrical second theme of and creation of his own in the *Piano Sonata*, as Manwarren's dissertation demonstrates.

The closest thing to a "redemptive" theme is a soloed melody in measures 81–86, beat 1, intended to be played on an 8' Trompete (Figure 6). Reubke specifies several other instances where lines are to be soloed on different registrations. For example, Reubke prescribes "Man. I Viola da Gamba 8'" for the second statement of first movement's secondary theme (S1) (measure 64) with the melody to be "very prominent."⁴⁴ Several other similar prescriptions for soloing are found in both first and second movements and always solo thematic material. This solo Trompete line is curious as it bears little, if any, resemblance to any of the primary or secondary themes, with the exception of the ubiquitous head motive (measure 82). Reubke makes clear that it should be understood as a thematic statement, considering its soloed distinction, yet it is intrinsically athematic. The listener is intended to hear this as important and substantive (especially when played using the prominent, distinct Trompete color), despite its content being contextually unrelated. This contradiction is confusing. Such an oddity is explained if labeled as the sonata's "redemptive theme." Such a label is further justified as it aligns with the typical "lyrical" and "evenly phrased" qualities previously mentioned, in particular the slur markings within each bar, routine use of eighth notes, and stepwise and tertian motion. However, its singular appearance in the whole sonata disqualifies it as thematic material. Rather, it seems Reubke intends this to be a fake theme, presented as authentic but without credentials. Any true redemptive theme is simply not present in the organ sonata—an imposter offers false hope. The lack of a true contrasting second theme appears to have basis in the program's own lack.

It is precisely the wisdom interlude of Psalm 94 (verses 8–15) that is excluded from the sonata's program as listed in Otto Reubke's edition. The program thus unites the two lament sections of Psalm 94 into a more unified whole. The single-movement and monothematic structure of the sonata reflect this. The absence of text focusing on education and human behavior precludes any chance for a musical depiction of redemption in the world. Without accepting and understanding the wisdom, teaching, and guidance through God's presence in the world, humankind has little chance of achieving a just world. The psalmist does not desire the wicked to return to a righteous lifestyle, nor does he intercede on their behalf. Rather, the psalmist concludes by expressing desire for God's justice and retribution in the form of eradication of the unjust. Redemption is denied to this demographic in the psalm, just as a redemptive theme is denied in the sonata. Gailit's comment about the lack of a "redemptive" secondary theme foreshadowing and fulfilling a "bad ending" therefore stems from the program

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Figure 6: movement 1 (Grave), measures 80–89. Soloed melody at measures 81–86, beat 1. Otto Reubke edition, 1871

itself. This is yet more sinister when realizing the intentionality inherent in both text and music.

Reubke demonstrates a more profound understanding and realization of Psalm 94's text, extending beyond the straightforward "depiction" as described by others' analysis identifying, relating, and explaining the sonata's affect with specific musical features. He seems to offer the listener something more akin to a critical reading, one that helps us understand, sympathize with, and participate in the emotions and thoughts of the psalmist. Reubke's *Organ Sonata on Psalm 94* offers a visceral musical experience, whether one is performer or listener. His virtuosic and highly technical writing in combination with a religious program places the sonata in a unique position as it engages performer and audience sonically and theologically as found in few other compositions in the organ repertoire. ■

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Notes

1. Hans van Nieuwkoop, "Interpretation of Reubke's 'Sonate der 94 Psalm,'" in *Proceedings of the Göteborg International Organ Academy 1994*, trans. Richard van der Hart, ed. Hans Davidsson and Sverker Jullander, 383–402 (Göteborg: Novum Grafiska AB, 1995): 383.
2. In the Latin sense of "holder."
3. J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010), 606.
4. Daniel W. Chorzempa, "Julius Reubke: Life and Works" (Ph.D. diss., University of Minnesota, 1971), 14–15.
5. Nieuwkoop, "Interpretation of Reubke's 'Sonate der 94 Psalm,'" 384.
6. Michael Gailit, "Julius Reubke and His Organ Sonata: The 94th Psalm, Part I," *THE DIAPASON*, 83, no. 1 (Jan. 1992): 12–14.
7. Ibid., 13.
8. Nieuwkoop, "Interpretation of Reubke's 'Sonate der 94 Psalm,'" 384.
9. Ibid., 384.
10. Gailit, "Julius Reubke: Part I," 13.
11. Matthew C. Manwarren, "The Influence of Liszt's *Sonata in B Minor* on Julius Reubke: A Study of Reubke's *Sonata in B-flat Minor* for Piano and the *Sonata on the Ninety-fourth Psalm for Organ*" (DMA diss., University of Cincinnati, 1994), 91.
12. Chorzempa, "Julius Reubke," 101.
13. Chorzempa, "Julius Reubke," 102.

14. Chorzempa, "Julius Reubke," 252.
15. Gailit, "Julius Reubke: Part II," 10.
16. Choonhae Kim Lee, "Reubke's *The 94th Psalm*: Synthesis of conservative and progressive styles, A lecture recital, Together with three Recitals of Selected works of J. S. Bach, C. Franck, A. Heillerds, M. Reger, L. Sowerby, M. Widor, and Others" (DMA diss., University of North Texas-Denton, 1989), 24.
17. Chorzempa, "Julius Reubke," 250.
18. Nieuwkoop, "Interpretation of Reubke's 'Sonate der 94 Psalm,'" 394.
19. Nieuwkoop, "Interpretation of Reubke's 'Sonate der 94 Psalm,'" 388.
20. Lee, "Reubke's *The 94th Psalm*," 26.
21. Music scholarship prior to 1971 was not examined as research presented by Chorzempa corrects previous errors and misunderstandings.
22. Richard J. Clifford, *Psalms 73–150*, Abingdon Old Testament Commentaries (Nashville: Abingdon Press, 2003), 113–114.
23. Hans-Joachim Kraus, *Psalms 60–150: A Commentary* (Minneapolis: Augsburg Fortress, 1989), 241.
24. Clifford, *Psalms 73–150*, 114.
25. Kraus, *Psalms 60–150*, 241.
26. David M. Howard, Jr., *The Structure of Psalms 93–100* (Winona Lake: Eisenbrauns, 1997), 49.
27. Lee, "Reubke's *The 94th Psalm*," 41.
28. Chorzempa, "Julius Reubke," 224.
29. Gailit, "Julius Reubke: Part II," 10.
30. Gailit includes the rising chords in mm. 4–7 in addition to the head motive, creating a "Main Idea." I do not find this useful in my analysis.
31. Lee, "Reubke's *The 94th Psalm*," 312.
32. Chorzempa, "Julius Reubke," 206.
33. Howard, *The Structure of Psalms 93–100*, 50.
34. Gailit, "Julius Reubke: Part IV," 13.
35. Chorzempa, "Julius Reubke," 232.
36. Manwarren, "The Influence of Liszt," 47.
37. Ibid., 67.
38. Manwarren, "The Influence of Liszt," 80.
39. Lee, "Reubke's *The 94th Psalm*," 42.
40. Gailit, "Julius Reubke: Part IV," 14.
41. Gailit, "Julius Reubke: Part III," 12.
42. Manwarren, "The Influence of Liszt," 37.
43. Gailit, "Julius Reubke: Part III," 12.
44. "Melodie sehr hervortretend."

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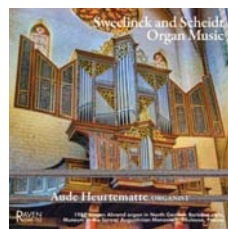


The organ of the cathedral of Merseburg, where Julius Reubke's *Organ Sonata on Psalm 94* was premiered (photo credit: Hans-Jörg Gemeinholzer; licensed under Creative Commons: <https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>)

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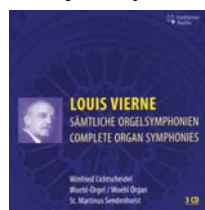
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Jean Langlais' *Suite médiévale* and Vatican II

By Shelby Fisher

Jean Langlais (1907–1991) composed his organ Mass *Suite médiévale* in 1947, drawing on a rich tradition of French organ suites composed for use during the “low” Mass. Changes to the liturgy after the Second Vatican Council (“Vatican II”) in 1962 drastically reduced the role of the organ during the Mass, thereby eliminating the need for the French organ Mass. *Suite médiévale* is one example of a body of small-scale liturgical organ compositions that no longer carry their intended relevance due to changes to the liturgy. These works are often neglected in both concert and liturgical settings, yet they can be appropriate for both. Exploring the musical and liturgical heritage that influenced Langlais, as well as the changes resulting from the Second Vatican Council, provides today’s organists with a frame of reference to interpret and understand his organ compositions.

Organ music and the liturgy in twentieth-century France

During the four centuries between the Council of Trent in 1563 and the Second Vatican Council between 1962 and 1965, liturgical organ playing in France became highly developed in large part due to the autonomy afforded French bishops to govern the liturgy within each diocese.

The most widely known liturgy used in France was the Parisian Rite, which was used until the middle of the nineteenth century. Accordingly, most French liturgical organ music from the seventeenth to nineteenth centuries was written for the Parisian Rite.¹ Eventually the Parisian Rite was supplanted by the more universally recognized Roman Rite. This affected the evolution of the French organ Mass in at least two ways. First was the retention of the “low Mass,” during which the organist played for virtually the entire service, pausing only for the reading and homily as described by Gaston Litaize:

During this era, the organist at the main organ normally played two Sunday Masses:

1) The “Grand Messe,” which involved a procession, an offertory, often an elevation, a communion, and a postlude; in addition, he alternated with the choir for verses of plainchant for the Ordinary (Kyrie, Gloria, Sanctus, Agnus Dei); they sang a verse and the organ commented on in, changing registrations for each verset.

2) The “Messe Basse,” where the organist could virtually play a recital. With everything spoken in a low voice [“à voix basse,” hence “Messe basse”], this is what happened: the priest left the sacristy, the organist played a procession, which lasted until the Gospel reading, then came the sermon. The organ then resumed and didn’t stop until there was no one left in



Sainte Clothilde, Paris, France

the church. So, one could easily play a complete Choral by Franck.²

Second, with the introduction of the Roman Rite, French organists largely moved away from chant-based organ music, favoring all-purpose *Offertoires* or *Grand Choeurs*.

A chant revival movement soon made its mark on French liturgical organ music. In 1889, the Benedictine Abbey of Solesmes published a new chantbook based on extensive research of early manuscripts that sought to restore chant to its medieval form.³ Interest in chant revival trickled into Parisian music circles, where in 1894, organist-composers Alexandre Guilmant and Vincent D’Indy founded the Schola Cantorum de Paris. The school’s founding manifesto called for the “performance of plainchant according to the Gregorian tradition; restoration of polyphonic music in the Catholic Reformation style of Palestrina; the creation of ‘new modern Catholic music;’ and improvement of the repertory for organists.”⁴ Guilmant in particular championed a return to organ compositions that used chant, writing that, “The German organists have composed some pieces based on the melody of chorales, forming a literature for the organ that is particularly rich; why should we not do the same with our Catholic melodies?”⁵

No French organist-composer produced more of this literature than Charles Tournemire. He studied at the Paris Conservatory with César Franck and Charles-Marie Widor, eventually succeeding Franck as titular organist of Sainte Clotilde in 1898. His largest organ work was *L’Orgue mystique*, a cycle of 51 organ Masses, one for nearly every Sunday of the liturgical year. Each Mass comprises five movements: *Prélude à*

l’Introït, *Offertoire*, *Élévation*, *Communion*, and *Pièce terminale*, all drawing motivic material from the proper chants for the given day.⁶

Jean Langlais and *Suite médiévale*

Charles Tournemire mentored only a few private students who showed the greatest promise. One of these students was Jean Langlais. Earlier Langlais had studied organ with André Marchal at the National Institute for Blind Students, then with Marcel Dupré at the Paris Conservatory. Upon graduation from the conservatory, Langlais continued improvisation studies with Tournemire and served as his assistant at Sainte Clotilde. Langlais chose Tournemire as his instructor specifically for Tournemire’s fluency with improvisation on plainchant.⁷

Langlais eventually succeeded Tournemire as organist at Sainte Clotilde in 1945. The Cavallé-Coll organ at Sainte Clotilde had been enlarged and slightly modified at the end of Tournemire’s tenure, and Langlais was eager to compose for the new instrument. Langlais composed four organ Masses between 1947 and 1951.⁸ His Masses are important not only because they demonstrate both the pervasiveness of the plainchant revival movement and the development of the French School of improvisation and composition, but they are also significant because they are some of the last French organ Masses to be published.⁹

In 1947, Langlais completed *Suite médiévale: en forme de messe basse*.¹⁰ As indicated by the subtitle, the suite was intended for use at the “low” Mass. Langlais not only followed the same five-part structure as Tournemire, but also used chant as inspiration. However, unlike Tournemire’s *L’Orgue mystique*,



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VII
A -sper- ges me, * Dó-mi- ne,

Asperges me, Domine

4. Kyrie fons bonitatis. *

3.
K Y-ri- e, fons bo-ni-tá-tis, Pa-ter ingé-ni-te,
a quo bona cuncta pro-cédunt : e- lé- i-son. Ký-

Kyrie, fons bonitatis

V
A -dó-ro te devó-te, la-tens Dé- i-tas,

Adoro te devote

Langlais chose chants appropriate for use throughout the liturgical year rather than those tied to a specific day.

The first movement of the suite is titled "Prélude: Entrée" and can be divided into two parts. The first half opens on full organ with a succession of parallel fourths and fifths suggestive of Notre-Dame *organum* followed briefly by the incipit to the chant "Asperges me, Domine," or "Thou shalt sprinkle me, oh Lord," before returning to the *fortissimo* parallel fourths and fifths. The antiphon, taken from Psalm 51, typically accompanied the *Asperges*, or ritual sprinkling of the congregation with holy water at the principal Mass on Sunday. The first half ends with the rubric, "If not needed, do not play further," suggesting the flexibility of the suite to be adjusted to fit requirements of the Mass at the moment of performance. The second half further develops the chant, first in parallel fifths, and then in parallel fifths doubled at the octave in the manuals. In a nod to the Solesmes style of chant singing with its unpredictable pulse, the time signature throughout the "Prélude" changes frequently.

The second movement, "Tiento: Offertoire," was intended for use during the offertory of the Mass, hence its longer performance length of four minutes. Here Langlais honors Spanish keyboard music of the sixteenth and seventeenth centuries, constructing a loosely imitative four-voice *fugato*, punctuated three times in the pedal by the Kyrie trope "Fons bonitatis" from Mass II. The Medieval practice of chant troping, or the insertion of additional texts and/or melodies within the standard chant, had long been abandoned. Langlais' inclusion of the Kyrie trope is a clever acknowledgment of this historical practice rather than a modern application of chant. The movement ends with a final appearance of the chant accompanied by soft, homophonic chords. In order to keep rhythmic freedom without frequently changing the time signature, Langlais indicated "0" as the beginning time signature, explaining, "The sign 0 signifies free measures as for their length but regular as for their note value." Langlais continued to employ this practice in later compositions.¹¹

"Improvisation: Élévation" is the calm and meditative third movement, utilizing a simple registration of only a single stop for each manual. It begins in A major, then moves to E-flat Mixolydian just before the introduction of the well-known and ancient Eucharistic hymn "Adoro te." The final four measures are in E major, a key favored by Frescobaldi and other sixteenth-century composers for use during elevation toccatas.¹² The key of E and its cousin, the Phrygian mode, were traditionally used to express the mystical. The elevation represents the high point of the Mass at which time the celebrant elevates the host and chalice, having been transformed into the body and blood of Christ, so they may be adored by the congregation.¹³

The fourth movement, "Méditation: Communion," was intended to be played as the congregation receives communion. It is based on two chants: "Ubi caritas," an antiphon traditionally sung during the

VI
U - bi cá-ri- tas et a-mor, De- us i-bi est.†

Ubi caritas et amor, Deus ibi est.

I
J Esu dulcis memó-ri- a, Dans ve-ra cordis gáudi- a:
Sed super mel et ómni- a, E-jus dulcis præ-sénti- a.

Jesu dulcis memoria

Cantor:
Christus vincit, Christus regnat, Christus ímpe-rat. ij.

Christus vincit, Christus regnat, Christus imperat.

washing of the feet on Holy Thursday, but also appropriate as a Eucharistic hymn; and a second Eucharistic hymn, "Jesu dulcis memoria." Langlais unifies the emergence of these themes with a sixteenth-note motive in multiple keys.

"Acclamations: Sur le texte des acclamations Carolingiennes" is the dramatic postlude of the suite. Langlais uses fragments of the ancient Roman chant "Laudes Regiae" from the Carolingian Acclamations, a hymn historically sung at solemn occasions and adopted by the Holy Roman Emperor, Charlemagne. The melody for the words "Christus vincit" repeats six times in the pedal in alternation with the phrase "Exaudi Christi" from the same chant. Langlais adds two more chant fragments, "Christus regnat" and "Christus imperat," and repeats them employing an ascending harmonic pattern he often used to create tension. Similarly, the manuals play the "Christus vincit" theme first in F, then in G, and finally in A, to which the pedal responds with "Christus imperat" first in F, then F-sharp and then G. Langlais concludes by introducing a pedal

carillon of C-F-G-D played in long notes against the "Christus vincit" theme stated in manual octaves. Marie-Louise Langlais notes that these final measures are reminiscent of the bells of Reims Cathedral, where French kings were crowned during the Medieval period.¹⁴

Langlais' reaction to the Second Vatican Council

As early as 1900, French clergy began holding grassroots meetings to study the Church's handling of religious expression, particularly with regard to participation of the congregation at Mass.¹⁵ By 1945 this populist movement became known as Catholic Action, and its followers known as the "new liturgists."¹⁶ At the heart of the new liturgists' agenda was the democratization of the liturgy brought about partly through changing the musical context of the Mass. Other clergy and most professional musicians saw the new liturgists as a threat to the traditional practice of church music. The new liturgists championed simple, approachable music that favored congregational singing and the use of the

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Twentieth-century French composers

vernacular rather than Latin. Furthermore, many in favor of liturgical reform sought to also diminish the role of both the organ and chant.

Langlais was distraught by the changes the new liturgists brought to the Mass. He regarded these changes as a departure from the artistic mission of the Church and wrote:¹⁷

All religious composers, of which I am one, are deeply discouraged by this movement, which is the negation of art. In my opinion nothing is beautiful enough for God. Our forebears knew this and held that to pray surrounded by beauty was central to worship.

The new liturgist movement reached its peak during the Second Vatican Council. In December 1963, the council issued the *Constitution on the Sacred Liturgy*. Initially the constitution alleviated the concerns of the professional musicians by declaring the musical tradition of the Church as “a treasure of inestimable value, greater even than that of any other art.”¹⁸ While the council supported the use of Gregorian chant and polyphony, it also seemed to support the new liturgists by stating that “to promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalms, antiphons, hymns as well as by actions, gestures, and bodily attitudes. And at the proper time a reverent silence should be observed.”¹⁹ In the practical application of the constitution, it was the new liturgists that seemed to gain the upper hand.

In 1962, Langlais and other organists served on the French Episcopal Commission on Sacred Music, tasked with interpreting the Second Vatican Council’s new guidelines on liturgical music. A second group, the Commission of Expert Musicians, was formed in 1964 to supply new music to accompany the Propers that had been newly translated into French.

The role of the organ was a troublesome point in the new liturgy. Monsignor Maurice Rigaud, who acted as president of both the French Episcopal Commission on Sacred Music and the Commission of Expert Musicians, indicated that silence was to replace the use of the organ after the collect, at the offertory, at the elevation, and at communion; and in addition, that sung chant rather than the organ was the preferred method of balancing music with silence. The organists serving on both commissions lamented to Rigaud that there was nothing left for the organists to do during the Mass.²⁰

If the role of the organist is so reduced to this sort of humming in the background, in this role of “hole-filling” between two verses of songs in French and to serve as accompaniment for eventual new songs, one wonders . . . if it is now necessary to train young organists and to place them in careers that are reduced to such a farce, a career that is so long in its preparation, so costly, so laborious and difficult. One no longer even sees the necessity to maintain organ classes in our Conservatories and Schools of Music.

Musically, Langlais was slow to respond to Vatican II. Though initially supportive of attempts to write music for the new liturgy, Langlais became discouraged not only with the Commission of Expert Musicians’ tendency to favor the opinions of clergy over those of professional musicians but also with the low quality of new music that was admitted. In an interview with *L’Est Républicain*, Langlais was bold in his opinion of this new music, saying, “The goal of those who are currently writing religious songs is good, but the quality of the music is mediocre.”²¹

Langlais’ shameless musical response to Vatican II was his *Trois Implorations*, commissioned as the final organ exam piece at the Paris Conservatory in the spring of 1970. The third movement of the set, “Imploration pour la croyance,” expresses Langlais’ continued frustration with the Catholic Church. In his program notes Langlais writes, “The composer has tried to translate the state of the soul of a Christian in revolt against the current desacralizing atmosphere.”²² Langlais uses the chant intonation of the Credo from Masses I, II, and IV “Credo in unum Deum,” answered by staccato chord clusters with full organ as if in protest. The juxtaposition of chant and chord clusters continues until the piece finally ends with five staccato chords that use all twelve tones of the scale simultaneously. Marie-Louise Langlais writes that “Imploration pour la croyance” is Langlais’ way of shouting to the world, “I believe with all my strength, but with all my strength I also suffer from what I hear in the Church.”²³

Conclusion

Langlais represents the culmination of the Sainte Clotilde organist-composer tradition, which began with César Franck and continued with Charles Tournemire. His style represents a unique synthesis of twentieth-century compositional techniques, traditional influences, and theological commentary. His close personal and professional ties to the Catholic Church at a time when it was experiencing major changes significantly influenced his work.

One cannot understand Langlais’ music without considering his Catholicism. To appreciate Langlais’ “otherworldly” harmonies and diverse colors, it is important to understand the religious context that inspired his compositions. Langlais saw himself not just as a composer, but also as a theologian, whose role was to connect the faithful to God. Although Vatican II reforms have erased its original context, *Suite médiévale* remains an excellent representation of Langlais’ compositional style and techniques; with short movements, contrasting tone colors, and recognizable chant fragments, it is an exciting and convincing work that merits continued recognition in the organ repertoire. ■

Shelby Fisher earned Bachelor of Music and Master of Music degrees in organ performance and pedagogy from the University of Utah, Salt Lake City, where she studied under Kenneth Udy. She is organist and director of music at Christ United Methodist Church in Salt Lake City, Utah.

Notes

1. Orpha Ochse, *Organists and Organ Playing in Nineteenth-Century France and Belgium* (Bloomington, Indiana: Indiana University Press, 1994), 127.
2. Marie-Louise Langlais, *Jean Langlais Remembered* (New York: American Guild of Organists, 2016), 136–137.
3. Stephen Schloesser, *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919–1933* (Toronto: University of Toronto Press, 2005), 284.
4. Ibid.
5. Edward Zimmerman and Lawrence Archbold, “Why Should We Not Do the Same with Our Catholic Melodies?: Guilmant’s *L’Organiste liturgiste*, Op. 65,” in *French Organ Music from the Revolution to Franck and Widor*, ed. Lawrence Archbold and William J. Peterson (New York: University of Rochester Press, 1995), 203.
6. Edward Schaefer, “Tournemire’s *L’Orgue mystique* and Its Place in the Legacy of the Organ Mass,” in *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*, ed. Jennifer Donalson and Stephen Schloesser (Richmond, Virginia: Church Music Association of America, 2014), 40.
7. Langlais, *Jean Langlais Remembered*, 41.
8. Langlais published *Suite brève* and *Suite médiévale* in 1947, *Suite française* in 1948, and *Hommage à Frescobaldi* in 1951.
9. Schaefer, 31.
10. Langlais, *Langlais Remembered*, 133.
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12. Willi Appel, *The History of Keyboard Music to 1700* (Bloomington, Indiana: Indiana University Press, 1972), 478.
13. John Caldwell and Bonnie J. Blackburn, “Elevation,” in *Grove Music Online* (Oxford University Press, 2001).
14. Langlais, *Langlais Remembered*, 138.
15. Ann Labounsky, *Jean Langlais: The Man and his Music* (Portland, Oregon: Amadeus Press, 2000), 211.
16. Labounsky, 211.
17. Labounsky, 214.

18. Anthony Ruff, *Sacred Music and Liturgical Reform: Transformations and Treasures* (Chicago, Hillenbrand Books, 2007), 314.
19. Labounsky, 219.
20. Labounsky, 226.
21. Labounsky, 229.
22. Labounsky, 272.
23. Langlais, *Jean Langlais Remembered*, 263.

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2020 Russell Meyer & Associates Opus 14



Console

**Russell Meyer & Associates,
Lawrenceville, Georgia,
Opus 14
First Presbyterian Church,
Clarkesville, Georgia**

Historic First Presbyterian Church of Clarkesville, Georgia, was built in 1848 by Jarvis Van Buren, a first cousin of President Martin Van Buren. The first pipe organ in the building was installed in the rear gallery by the Greenwood Pipe Organ Company in 1983.

The Atlanta Pipe Organ Sales & Service Company rebuilt and enlarged the Greenwood organ to seven ranks in 1989, retaining a set of twelve old 16' Bourdon pipes, a 4' Principal, a tenor-C Dulciana, a set of swell shades, a set

of Maas-Rowe chimes, and a rebuilt two-manual drawknob console originally made by the Skinner Organ Company in 1926 for First Methodist Church of Hendersonville, North Carolina. The 1989 organ included a new organ case, five ranks of new pipes manufactured by the Wicks Organ Company, and entirely new electro-mechanical windchests with schwimmers. The Great division consisted of two unenclosed ranks—an 8' Principal and a 4 1/2' unit Octave—plus numerous borrowed stops from the Swell division. The Swell comprised an 85-note unit Rohr Flute, a 4' Principal, a 37-note, tenor-C Tierce, and a pair of 49-note, tenor-C dulcianas without common bass. Because the organ had



Left stopjamb

only one flute rank of 8' pitch with a 16' extension, the soft 16' pedal stop (activated by means of dual valves) differed from the loud 16' stop only in its lowest octave. The organ possessed no reed tone.

Russell Meyer & Associates were contracted to rebuild and enlarge the organ in 2020. We added six ranks of pipes from M. P. Möller Opus 9739 (1962), originally installed in Saint Mary-in-the-Highlands Episcopal Church, Cold Spring, New York. To make the Great division more independent from the Swell, we added a III–IV rank mixture with its quints derived from a 49-note 1 1/2' rank and its unisons from a 49-note 1' rank. We also added a delightful 73-note wooden Gedeckt and moved the former 49-note Dulciana Celeste from the Swell along with twelve Haskell bass pipes added from our inventory. We also included a borrowed 16' voice in the Great that produces a balanced level of gentle 16' manual tone not achievable by the clumsier means of a suboctave coupler.

In the Swell division we replaced the previous dulcianas with a pair of moderately scaled violes. Because the unison Viole is full-compass, we were able to employ it as a common bass for a warmly singing 8' extension of the existing 4' Principal, a very useful stop indeed. Perhaps most significant in terms of tonal variety was our addition of an 85-note unit 16' Trumpet conveniently playable in every division. This Trumpet performs beautifully as both a chorus reed and a solo stop.

Improvements to the Pedal division include a 32' resultant and a gentle 16' stop that retains a different character and softer volume from its louder sister throughout the entire compass of the pedalboard. The provision of cantus stops also adds to the versatility of the instrument. It is quite surprising how

effectively the revised Pedal division undergirds the full ensemble, yet is able to do almost anything the organist asks of it, be it a quiet bass, a sweet melody, or a bold pedal solo.

To accommodate the added ranks, we expanded the organ case in matching appearance to double its previous size. We retained the existing console shell, bench, keyboards, and pedalboard but supplied all new thumb pistons, toe studs, drawknobs, tilting tablets, and a digital console clock. We manufactured new key slips, stop jambs, coupler rail, and music rack, and provided LED console lighting. We reconfigured the winding system and built new electro-mechanical windchests for five ranks, two additional schwimmers, and a seven-bell Zimbelstern of our own design. A new Opus-Two control system provides a 250-level combination action, piston sequencer, transposer, and built-in record/playback that operates totally on internal memory. We also installed a new 64-stage electric swell motor, as well as LED work lights inside the organ case.

I acknowledge and thank my colleagues and friends who worked with me on the construction, installation, and tonal finishing of this organ: Allen Colson, Joshua Crook, Tommy McCook, Michael Proscia, Corley Easterling, Bud Taylor, and Tom Wigley. John Thomas and Stephen McCarthy assisted with the removal of the Cold Spring instrument.

We are grateful to the church Session, the congregation, and the staff for entrusting us with this project. Reverend Matthew Henderson is the pastor, Areatha Ketch is music director, and Sandra Altman is organist.

—Russell Meyer, president

Builder's website:
rmeyerpipeorgans.com
Church website: fpccga.org

Russell Meyer & Associates Opus 14

First Presbyterian Church, Clarkesville, Georgia

| GREAT (Manual I, unenclosed) | | | |
|------------------------------|--|----------|--|
| 16' | Dolce Bass (ext, common bass) | | |
| 8' | Open Diapason | 61 pipes | |
| 8' | Gedeckt (wood) * | 61 pipes | |
| 8' | Dulciana (1–12 added *) | 61 pipes | |
| 4' | Octave | 61 pipes | |
| 4' | Gedeckt Flute (ext 8') * | 12 pipes | |
| 2' | Super Octave (ext 4') | 12 pipes | |
| III–IV | Mixture (1 1/2', derived) * | 98 pipes | |
| 8' | Trumpet (Sw) | | |
| 4' | Clarion (Sw) | | |
| | Chimes | 21 tubes | |
| | Zimbelstern * | 7 bells | |
| | Swell to Great 16 | | |
| | Swell to Great | | |
| | Swell to Great 4 | | |
| SWELL (Manual II, enclosed) | | | |
| 8' | Violin Diapason (ext, common bass) | | |
| 8' | Rohr Bourdon | 61 pipes | |
| 8' | Viole * | 61 pipes | |
| 8' | Viole Celeste (TC) * | 49 pipes | |
| 4' | Principal | 61 pipes | |
| 4' | Rohr Flute (ext 8') | 12 pipes | |
| 2 1/2' | Nazard (ext 8' Rohr Flute) | | |
| 2' | Block Flute (ext 8') | 12 pipes | |
| 1 1/2' | Tierce (TC) | 37 pipes | |
| 1 1/2' | Larigot (ext 8' Rohr Flute) | | |
| 16' | Double Trumpet (ext 8') * | 12 pipes | |
| 8' | Trumpet * | 61 pipes | |
| 4' | Clarion (ext 8') * | 12 pipes | |
| | Tremulant | | |
| | Swell to Swell 16 | | |
| | Swell to Swell 4 | | |
| PEDAL (unenclosed) | | | |
| 32' | Harmonic Bass (1–12 resultant) | | |
| 16' | Subbass (wood, ext Sw) | 12 pipes | |
| 16' | Lieblich Gedeckt (ext Gt, soft wind) | | |
| 8' | Open Diapason (1–12 fr Gt Open Diapason; 13–32 fr Gt Octave) | | |
| 8' | Gedeckt Bass (Gt) | | |
| 4' | Choral Bass (Gt 4' Octave) | | |
| 4' | Gedeckt Flute (Gt 8') | | |
| 16' | Double Trumpet (Sw) | | |
| 8' | Trumpet (Sw) | | |
| 4' | Clarion (Sw) | | |
| | Great to Pedal | | |
| | Swell to Pedal | | |
| | Swell to Pedal 4 | | |

* added pipes

12 ranks, 756 pipes

The Saint Cecilia Organ
Church of the Transfiguration
Community of Jesus
Orleans, Massachusetts

If we all embrace a new vision, special guidance and support will surely come.
—Nelson Barden

On Monday, May 15, 1995, at 10:56 p.m., a fax from Nelson Barden (president, Nelson Barden & Associates, restorer-in-residence, Boston University) arrived in the music office. This was not just another fax. This document was in response to Nelson’s first visit to the Community of Jesus to meet with the superior, Mother Betty Pugsley, during which they discussed the vision, need, scope, and reason for an organ of incredible depth, proportion, beauty, and scale that would support the worship at the Community of Jesus and its world-renowned music outreach. Nelson realized instantly and exactly what she was saying, and both agreed that, “Above all other considerations, this organ must uncompromisingly spring from its spiritual and artistic vision until that vision becomes reality.”

To that end, the organ’s specification, geographic layout, and overall design were inspired and motivated by the ministry and mission of *Gloriae Dei Cantores* (the resident professional choir at the Community of Jesus) as well as the community’s enthusiastic hymn singing. *Gloriae Dei Cantores* performs repertoire of more than thirty nationalities, from Gregorian chant to music of the present day—a challenge for any organ to support, given the number of genres this includes!

Before meeting Nelson, we had committed to the restoration of an E. M. Skinner organ for the Church of the Transfiguration, knowing the innate beauty and flexibility of these instruments. In fact, we had already purchased, and had in storage, Skinner Organ Company Opus 762 from the Munn Avenue Presbyterian Church in East Orange, New Jersey. We soon realized, however, that this instrument would not be enough on its own and instead would need to become the basis for something far larger and with greater impact. In order to fulfill his vision and charge to unite the organ with the basilica form of the church, Nelson said, “Surround Sound:”

For this installation, I suggest rotating the traditional east-west organ placement 90 degrees to north-south and stretching the instrument completely down the nave in balconies over both side aisles. The divisions would start near the chancel (above the choir seating) with the Swell and Choir on opposite sides. These would be followed by an exposed Great and an Enclosed Great (including some Pedal) to broaden the tone and bring it down the nave Next would be matching north and south Solo divisions, followed by North and South Orchestral. These paired divisions would contain similar but distinct voices. These four matched divisions would form the “moving melody” section. . . . Near the west end would be the Bombarde/Antiphonal opposite the Echo. The shades of these divisions would not open directly toward the congregation but project the sound toward the back wall. This would modulate the heavy hitters in the Bombarde and allow the Echo to do a tonal “disappearing act.” The directional and surround effects achieved by computer control of stops and shades would lift the instrument beyond state-of-the-art into a unique realm. Moving melody could range freely over the building from left to right and front to back A single *pianissimo* chord from the chancel could

grow into a mighty wave of sound, roll down the entire length of the nave, cascade into the Echo, and disappear.

Over the course of many years, there ensued hundreds of discussions about the numerous specifics needed to arrive at such a conclusion. (The specification alone has been through more than 150 revisions!) Only two weeks after the first fax came the next “prophetic” fax that would soon reveal the platform upon which we would collaborate for more than two and a half decades.

In addition to the primary precept of always maintaining the spiritual and artistic vision, two other significant points were developed from this second exchange:

1. Encourage apprentice-interested Community of Jesus members into the organbuilding field to act as good stewards in both the construction and future care of this instrument; and
2. Let the project take the time required for the organ to “teach and tell us” how it should grow and be transformed through varied experiences.

Upon mutually enthusiastic agreement, we reviewed the concepts set forth in the May 15 document in which Nelson said the organ should be:

1. World-class and unique
2. Ideally suited to your purposes
3. A tangible expression of Community of Jesus spiritual principles
4. Beautiful and musical, with instantly recognizable tone
5. Designed for posterity; built to last forever
6. Able to perform both nineteenth-century music authentically and eighteenth-century Bach convincingly
7. Capable of eliciting profound emotions
8. Designed for HDCD recordings
9. Focused on future developments, not current technology
10. A “trend setter.”

These discussion points quickly converted into:

1. Adopting the vision
2. Making the commitment to move forward
3. Incorporating the organ space into the church design
4. Refining the vision, shaping it to our precise needs
5. Defining the mechanical system of the organ
6. Developing a plan of action and a realistic budget
7. Locating a shop and storage space
8. Beginning to implement the plan of action
9. Training part-time workers and develop their expertise
10. Acquiring more component parts to restore
11. Organizing and commencing restoration work
12. Setting up a division and playing it for inspiration!

Thus, the organ restoration project began in earnest.

Fast forward to the summer of 2021, and we look back to see that Nelson’s original division layout, with some changes in nomenclature, has come true. The disposition of the divisions is as follows:

| APSE | | |
|-------------------------|------------------|-------|
| Choir | | Swell |
| North Gt (& Ped) | South Gt (& Ped) | |
| Solo (& Pedal) | String (& Pedal) | |
| Antiphonal/Processional | | Echo |
| WEST END | | |



The Church of the Transfiguration, Orleans, Massachusetts



Nelson Barden working on the development of one of the Choir main chests



One of the brothers from the Community of Jesus placing pipework in the Swell division

We were extremely fortunate to find instruments available for purchase that, together, created a “joyful musical genesis.” Below is a partial list of the Skinner organs whose components constitute this “new” instrument:

- Opus 140, Trinity Episcopal Cathedral, Cleveland, Ohio
- Opus 195, Williams College, Williamstown, Massachusetts
- Opus 310, Plymouth Church, Shaker Heights, Ohio
- Opus 473, Florida State University, Tallahassee, Florida
- Opus 540, Saint Paul’s Lutheran Church, Williamsport, Pennsylvania
- Opus 541, First Congregational Church, St. Petersburg, Florida
- Opus 655, Saint Paul’s Episcopal Church, Rochester, New York
- Opus 656, Princeton University, Princeton, New Jersey
- Opus 762, Munn Avenue Presbyterian Church, East Orange, New Jersey

- Opus 855, Sacred Heart Catholic Church, Pittsburgh, Pennsylvania
- Opus 858, Rollins College, Winter Park, Florida
- Opus 934, Saint Joseph’s College, Adrian, Michigan
- Opus 991, Broadway Tabernacle, New York, New York
- Opus 1242, First Baptist Church, Abilene, Texas

Nelson and the Community of Jesus have maintained an organbuilding apprenticeship program over these many years, having trained one of our members to journeyman status (over the course of twenty years), and four others in multi-year, work-training situations. During this time, the construction and installation truly did follow Nelson’s initial concept—division by division. This is what allowed the organ to “teach” us. Below are some other significant dates in the history of this organ:

- June 2000: Dedication of the Church of the Transfiguration
North Great, Swell, and Tuba Mirabilis



One of the brothers from the Community of Jesus refinishing pipework



Part of the Choir division prior to installation in the church



Nelson Barden at his best



Members of the Community of Jesus helping unload the final organ console

June 2003: Great Artist series begins with American Guild of Organists Regions I and II convention, featuring Thomas Murray
Choir division

June 2005: Fifth anniversary of the Church of the Transfiguration
Antiphonal/Processional divisions

June 2010: Tenth anniversary of the Church of the Transfiguration
Echo division and arrival of the West End console for the concerts by Gerre and Judith Hancock and Thomas Murray

Summer 2018: 32' Bombarde installed on South side

Summer 2019: removal of 1929 console and return of the rewired west end console serving as temporary main console

February 2020: Arrival of the final console

Our new console was designed, constructed, and installed by Richard Houghten and Joseph Zamberlan. From 2000 until 2020, we had used the original Skinner Organ Company console from Opus 762, which by 2020 the organ had long outgrown. The new console was designed to be as comfortable as a Skinner one, with everything clearly identified and within reach. Special features include shade expression thumb slides underneath the bottom three keyboards, an expression matrix so that any of the divisions can be assigned to a specific swell shoe (the entire organ is under expression), ivory keyboards that came from the Opus 762 console and are E. M. Skinner's "tracker touch." Some unusual couplers such as pedal to manual are included.

Perhaps the most moving realizations are the visionary outlooks of how this organ would affect people as they listened and experienced it in the setting of the Church of the Transfiguration. In concluding his initial thoughts to us in



Console detail of the Saint Cecilia Organ at the Community of Jesus

May 1995, Nelson wrote this to encourage us to take this on:

The Ultimate Goal

Every church is an expression of the builders, and so is every organ. When this instrument is finished, Community members will feel they are a part of the organ, and the organ is part of them. It will give voice to their aspirations and resonate with deep-seated meaning.

Building a magnificent instrument is hard work, sometimes tedious and always prolonged. Non-professionals may become discouraged, just as organ builders are when the job drags on. The difference is that organ builders hold a vision that gives them boundless energy and faith. They know the end result and imagine how it sounds.

Community members will understand everything when their labor comes to life and the organ starts to play. Lumber and leather, wire, and wind—if a pipe organ can sing with the angels, isn't there hope for us all?

The list of people to thank is simply endless at this point, but here are names of those without whom this organ would not exist:

Mother Betty Pugsley
Nelson Barden
Sean O'Donnell
Joseph Sloan
Joseph Rotella
John Ananda
Jonathon Ambrosino

Cover feature

Duane Prill
William Czelusniak
Richard Houghten
Joseph Zamberlan
Christopher Broome
David Broome*
James Hudson Crissman
Peter Rudewicz
Thomas Murray
David Craighead*
Gerre Hancock*
*deceased

To learn more, please visit our web-site, www.communityofjesus.org.
—Nelson Barden and Jim Jordan

Since 1956, Nelson Barden has been recognized as one of America’s leading experts in the museum quality restoration of orchestral pipe organs—particularly the work of E. M. Skinner—and is President of Nelson Barden & Associates.

Jim Jordan is one of the organists in residence at the Church of the Transfiguration at the Community of Jesus since 1988, during which has performed as an organ accompanist for *Gloriæ Dei Cantores*, and a soloist throughout the United States and Eastern and Western Europe.

Nelson Barden & Associates
Church of the Transfiguration,
Orleans, Massachusetts

| | | | |
|-------------|-----|---------------------------|--------------|
| NORTH GREAT | | | |
| 1. | 16' | Violone | 73 |
| 2. | 8' | First Diapason | 61 |
| 3. | 8' | Second Diapason | 61 |
| | 8' | Violone | -- |
| 4. | 8' | Harmonic Flute | 61 |
| 5. | 8' | Gemshorn | 61 |
| 6. | 8' | Gemshorn Celeste (TC) | 49 |
| 7. | 4' | Octave | 61 |
| 8. | 4' | Harmonic Flute | 61 |
| 9. | 2' | Fifteenth | 61 |
| 10. | | Willis Mixture IV | 244 |
| | | 15 19 22 26 | 12 |
| | | 12 15 19 22 | 24 |
| | | 8 12 15 19 | 12 |
| | | 1 8 12 15 | 13 |
| 11. | 16' | Posaune | 61 |
| 12. | 8' | Cornopean | 61 |
| 13. | 4' | Clarion | 61 |
| | | Tremolo | |
| | | North Great Sub | |
| | | North Great Unison Off | |
| | | North Great Super | |
| | 8' | Tuba Mirabilis | Choir |
| | 8' | Tuba Major | Processional |
| | 8' | Trompette Militaire | Processional |
| SOUTH GREAT | | | |
| 14. | 16' | Gedecktpommer | 68 |
| 15. | 8' | Stentorphone | 73 |
| 16. | 8' | Principal | 61 |
| 17. | 8' | Bourdon | 61 |
| 18. | 4' | Octave | 61 |
| 19. | 4' | Nachthorn | 61 |
| 20. | 2½' | Twelfth | 61 |
| 21. | 2' | Fifteenth | 61 |
| 22. | | Fourniture III–V | 245 |
| | | 15 19 22 | 12 |
| | | 12 15 19 22 | 12 |
| | | 8 12 15 19 | 12 |
| | | 1 8 12 15 | 12 |
| | | 1 5 8 12 15 | 13 |
| 23. | | Scharff III–IV | 220 |
| | | 15 19 22 | 18 |
| | | 12 15 19 | 6 |
| | | 12 15 17 19 | 18 |
| | | 8 12 15 17 | 6 |
| | | 8 10 12 15 | 13 |
| 24. | 16' | Willis Trombone | 56 |
| 25. | 8' | Willis Trumpet | 61 |
| 26. | 8' | Hautbois | 68 |
| 27. | 4' | Clairon | 68 |
| | | Tremolo | |
| | | South Great Unison Off | |
| | | East Chimes | |
| SWELL | | | |
| 28. | 16' | Bourdon | 73 |
| 29. | 8' | Diapason | 73 |
| 30. | 8' | Salicional | 73 |
| 31. | 8' | Voix Celeste | 73 |
| | 8' | Bourdon (ext 16' Bourdon) | -- |
| 32. | 8' | Rohrflöte | 61 |
| 33. | 8' | Flauto Dolce | 73 |
| 34. | 8' | Flute Celeste (TC) | 61 |

| | | | |
|--------------|-----|-------------------------------------|--------------|
| 35. | 4' | Octave | 73 |
| 36. | 4' | Triangle Flute | 73 |
| 37. | 2' | Flautino | 61 |
| 38. | | Willis Mixture IV | 244 |
| | | 15 19 22 26 | 12 |
| | | 8 12 15 19 | 36 |
| | | 1 8 12 15 | 13 |
| 39. | 16' | Waldhorn | 73 |
| 40. | 8' | Trumpet | 73 |
| 41. | 8' | Oboe d'Amour | 73 |
| 42. | 8' | Vox Humana | 73 |
| 43. | 4' | Clarion | 61 |
| | | Tremolo | |
| | | Swell Sub | |
| | | Swell Unison Off | |
| | | Swell Super | |
| | 8' | Tuba Mirabilis | Choir |
| | 8' | Tuba Major | Processional |
| | 8' | Trompette Militaire | Processional |
| | | Orchestral Bells | |
| | | Orchestral Harp | |
| ANTIPHONAL | | | |
| 44. | 16' | Lieblich Bourdon | 61 |
| 45. | 8' | Diapason | 73 |
| 46. | 8' | Gross Flute | 73 |
| 47. | 8' | Clarabella | 73 |
| 48. | 8' | Erzähler Celeste II (celeste TC) | 134 |
| 49. | 4' | Principal | 61 |
| 50. | 4' | Harmonic Flute | 61 |
| 51. | | Mixture IV | 244 |
| | | 12 15 19 22 | 18 |
| | | 8 12 15 19 | 12 |
| | | 1 8 12 15 | 31 |
| | | Tremolo | |
| | | Antiphonal Sub | |
| | | Antiphonal Unison Off | |
| | | Antiphonal Super | |
| CHOIR | | | |
| 52. | 16' | Erzähler | 85 |
| 53. | 8' | Diapason | 73 |
| 54. | 8' | Cello | 73 |
| 55. | 8' | Cello Celeste | 73 |
| 56. | 8' | Viola | 73 |
| 57. | 8' | Viola Celeste | 73 |
| 58. | 8' | Concert Flute | 73 |
| 59. | 8' | Lieblich Gedeckt | 73 |
| | 8' | Erzähler | -- |
| 60. | 8' | Erzähler Celeste | 73 |
| 61. | 8' | Aeoline Celeste II (celeste TC) | 110 |
| 62. | 4' | Principal | 73 |
| 63. | 4' | Flute | 61 |
| 64. | 2½' | Nazard | 61 |
| 65. | 2' | Piccolo | 61 |
| 66. | 1½' | Tierce | 61 |
| 67. | 1' | Sifflöte (to f54) | 54 |
| 68. | | Low Mixture III–IV | 207 |
| | | 15 19 22 | 12 |
| | | 12 15 19 | 12 |
| | | 8 12 15 | 13 |
| | | 1 8 12 15 | 24 |
| 69. | | High Mixture III | 183 |
| | | 22 26 29 | 18 |
| | | 19 22 26 | 12 |
| | | 15 19 22 | 12 |
| | | 12 15 19 | 6 |
| | | 8 12 15 | 13 |
| 70. | 16' | Heckelphone | 73 |
| | 8' | Heckelphone | -- |
| 71. | 8' | Flügel Horn | 73 |
| 72. | 8' | English Horn | 73 |
| 73. | 8' | Clarinet | 73 |
| | | Tremolo | |
| 74. | 8' | Tuba Mirabilis | 67 |
| | | Choir Sub | |
| | | Choir Unison Off | |
| | | Choir Super | |
| PROCESSIONAL | | | |
| 75. | 8' | Principal Diapason | 73 |
| 76. | 8' | Gamba Celeste II | 146 |
| 77. | 8' | Orchestral Flute | 73 |
| 78. | 8' | Chorus Trumpet | 73 |
| | | Tremolo | |
| 79. | 8' | Tuba Major | 73 |
| 80. | 8' | Trompette Militaire | 73 |
| | | Processional Sub | |
| | | Processional Unison Off | |
| | | Processional Super | |
| STRING | | | |
| | 16' | Double Violin (Kimball, ext) | -- |
| | 16' | Contra Viol (Haskell, ext. Ætheria) | -- |
| 81. | 16' | Bourdon | 73 |
| 82. | 8' | Diapason | 61 |
| 83. | 8' | Violin | 85 |
| 84. | 8' | Violin Celeste | 73 |
| 85. | 8' | Cello | 73 |
| 86. | 8' | Cello Celeste | 73 |
| 87. | 8' | Flared Gamba | 73 |
| 88. | 8' | Flared Gamba Celeste | 73 |
| 89. | 8' | Gross Gamba | 73 |
| 90. | 8' | Gross Gamba Celeste | 73 |
| 91. | 8' | Cellos II (flat-front) | 134 |
| 92. | 8' | Salicional | 73 |
| 93. | 8' | Voix Celeste | 73 |
| 94. | 8' | Viola Ætheria | 97 |
| 95. | 8' | Viola Ætheria Celeste (TC) | 61 |
| 96. | 8' | Voix Celeste II (celeste TC) | 110 |
| 97. | 8' | Chimney Flute | 73 |

| | | | |
|-------|------|------------------------------------|--------------|
| 98. | 8' | Dulciana | 73 |
| 99. | 8' | Unda Maris (TC) | 61 |
| 100. | 8' | Quintadena | 73 |
| 101. | 8' | Quintadena Celeste (TC) | 61 |
| 102. | 8' | Flute Celeste II (celeste TC) | 110 |
| | 4' | Violin Celeste II | -- |
| | 4' | Violina Ætheria | -- |
| | 4' | Voix Celeste II | -- |
| 103. | 4' | Triangle Flute | 61 |
| 104. | 2½' | String Nazard | 61 |
| | 2' | Violette | |
| 105. | 1½' | String Tierce (to c49) | 49 |
| 106. | 8' | Cornopean | 61 |
| 107. | 8' | French Horn | 61 |
| 108. | 8' | English Horn (free reed) | 61 |
| 109. | 8' | Oboe (labial) | 61 |
| 110. | 8' | Vox Humana (TC) | 49 |
| | | Tremolo | |
| | | String Sub | |
| | | String Super | |
| | | String Unison Off | |
| SOLO | | | |
| 111. | 8' | Horn Diapason | 73 |
| 112. | 8' | Flauto Mirabilis | 73 |
| 113. | 8' | Saxophone (wood) | 73 |
| 114. | 8' | Viola | 73 |
| 115. | 8' | Viola Celeste | 73 |
| 116. | 8' | Dulcet II | 146 |
| 117. | 8' | Silver Flute | 73 |
| 118. | 4' | Concert Flute | 61 |
| 119. | 4' | Viole Celeste II | 122 |
| | 4' | Silver Flute | -- |
| 120. | 8' | English Horn | 73 |
| 121. | 8' | Labial Clarinet | 61 |
| 122. | 8' | Orchestral Oboe | 73 |
| | | Tremolo | |
| | 8' | Tuba Mirabilis | Choir |
| | 8' | Tuba Major | Processional |
| | 8' | Trompette Militaire | Processional |
| | | Tremolo | |
| | | Solo Sub | |
| | | Solo Unison Off | |
| | | Solo Super | |
| | | Orchestral Harp | |
| | | Harp | |
| | | Orchestral Bells | |
| | | East Chimes—West Chimes | |
| ECHO | | | |
| 123. | 8' | Echo Principal | 61 |
| 124. | 8' | Gamba | 66 |
| 125. | 8' | Dulcet Celeste II | 146 |
| 126. | 8' | Philomela | 73 |
| 127. | 8' | Fern Flute | 73 |
| 128. | 8' | Wood Celeste (TC) | 49 |
| 129. | 8' | Muted Viole | 73 |
| 130. | 8' | Muted Viole Celeste | 73 |
| 131. | 8' | Spitzflute Celeste II (celeste TC) | 134 |
| 132. | 8' | Double-Enclosed Aeoline | 61 |
| 133. | 4' | Fugara | 61 |
| 134. | 4' | Harmonic Flute | 61 |
| 135. | 2' | Piccolo | 61 |
| | 16' | Clarinet (Bassoon bass) | 12 |
| 136. | 8' | Clarinet (free-reed) | 73 |
| | | Tremolo | |
| 137. | 16' | Bass Vox | 73 |
| 138. | 8' | Baritone Vox | 73 |
| 139. | 8' | Tenor Vox | 73 |
| 140. | 8' | Alto Vox | 73 |
| 141. | 8-4' | Soprano Vox I-II | 112 |
| 142. | 8' | Vox Humana (doubly-enclosed) | 61 |
| 143. | | Aeolian Mixture IV–V | 275 |
| | | 8 12 15 17 | 18 |
| | | 1 8 12 15 17 | 31 |
| | | 1 8 12 15 | 12 |
| | | Vox Chorus Tremolo | |
| PEDAL | | | |
| | 64' | Gravissima | -- |
| | 32' | Open Wood (ext Major Bass) | 12 |
| | 32' | Erzähler (ext Choir) | 12 |
| 144. | 16' | Open Wood | 56 |
| 145. | 16' | Major Bass (wood, Haskell bass) | 44 |
| 146. | 16' | Open Diapason (metal) | 32 |
| | 16' | Double Violin | String |
| | 16' | Violone | North Great |
| | 16' | Contra Viol | String |
| | 16' | Erzähler | Choir |
| | 16' | Bourdon | Swell |
| | 16' | Echo Bourdon | String |
| | 16' | Lieblich Bourdon | Processional |
| | 16' | Gedecktpommer | South Great |
| 147. | 16' | Quintadena (in Echo) | 32 |
| | 8' | Open Wood | -- |
| 148. | 8' | Principal | 44 |
| | 8' | Major Bass | -- |
| | 8' | Violone | North Great |
| | 8' | Viol Ætheria | String |
| | 8' | Concert Flute | Choir |
| | 8' | Erzähler | Choir |
| | 8' | Gedeckt | Swell |
| | 8' | Still Gedeckt | String |
| | 8' | Lieblich Gedeckt | Processional |
| | 4' | Octave | -- |
| | 4' | Concert Flute | Choir |
| | 4' | Erzähler | Choir |
| | 4' | Gedeckt | Swell |
| | 32' | Bombarde | -- |
| | 32' | Waldhorn (TC) | Swell |
| 149. | 16' | Bombarde | 56 |

| | | |
|---|--|--------------|
| 16' | Posaune | North Great |
| 16' | Willis Trombone | South Great |
| 16' | Waldhorn | Swell |
| 16' | Heckelphone | Choir |
| 16' | Clarinet | Echo |
| 8' | Bombarde | -- |
| 8' | Heckelphone | Choir |
| 8' | English Horn | Choir |
| 4' | Heckelphone | Choir |
| 8' | Tuba Mirabilis | Choir |
| 8' | Tuba Major | Processional |
| 8' | Trompette Militaire | Processional |
| COUPLERS | | |
| | N. Great to Pedal | |
| | N. Great to Pedal 4 | |
| | S. Great to Pedal | |
| | S. Great to Pedal 4 | |
| | Swell to Pedal | |
| | Swell to Pedal 4 | |
| | Choir to Pedal | |
| | Choir to Pedal 4 | |
| | Solo to Pedal | |
| | Solo to Pedal 4 | |
| | Swell to Great 16 | |
| | Swell to Great | |
| | Swell to Great 4 | |
| | Choir to Great 16 | |
| | Choir to Great | |
| | Choir to Great 4 | |
| | Solo to Great 16 | |
| | Solo to Great | |
| | Solo to Great 4 | |
| | Solo to Swell | |
| | Choir to Swell | |
| | Great to Solo | |
| | Swell to Solo | |
| | Swell to Choir 16 | |
| | Swell to Choir | |
| | Swell to Choir 4 | |
| | Solo to Choir 16 | |
| | Solo to Choir | |
| | Solo to Choir 4 | |
| | String on Great | |
| | Echo on Great | |
| | Antiph. on Great | |
| | Proc. on Great | |
| | String on Swell | |
| | Echo on Swell | |
| | Antiph. on Swell | |
| | Proc. on Swell | |
| | String on Choir | |
| | Echo on Choir | |
| | Antiph. on Choir | |
| | Proc. on Choir | |
| | String on Solo | |
| | Echo on Solo | |
| | Antiph. on Solo | |
| | Proc. on Solo | |
| BALANCED PEDALS | | |
| I—II—III—IV—V/Crescendo | | |
| EXPRESSION THUMB SLIDES | | |
| Swell—Great—Choir | | |
| EXPRESSION MATRIX | | |
| Assigns any of the following onto any or all of the balanced pedals and thumb slides. When an enclosure or control is assigned to more than one pedal or slide, the pedal or slide open furthest takes precedent. | | |
| | North Great | |
| | South Great | |
| | Swell | |
| | Choir | |
| | Solo | |
| | Echo (west end only) | |
| | Interior Echo (speaking into String enclosure) | |
| | String | |
| | Pedal | |
| | Antiphonal | |
| | Processional | |
| | Tremolo Speed | |
| | Tremolo Depth | |
| | All Swells | |
| The Matrix has its own divisionals | | |
| Standard—1—2—3—4—5—6—7 | | |
| COMBINATIONS | | |
| | Generals 1–25 / 1–10 | Thumb/Toe |
| | Great 1–10 | Thumb |
| | Swell 1–10 | Thumb |
| | Choir 1–10 | Thumb |
| | Solo 1–8 | Thumb |
| | Pedal 1–10 | Toe |
| | Great to Pedal | Thumb/Toe |
| | Swell to Pedal | Thumb/Toe |
| | Choir to Pedal | Thumb |
| | Solo to Pedal | Thumb |
| | All Divisionals Next – All Generals Next | |
| | Next and Previous (multiple) | |
| | Library – Scope – Set – Cancel | |
| | Solid State Organ Systems Organist Palette | |
| | 149 independent stops | |
| | 185 ranks | |
| | 11,964 pipes | |

Reviews

► page 10

painting with the phrase, “Let the wind die down.”

Just As I Am, by Howard Helvey. SATB with keyboard (adaptable for organ), Beckenhurst Press, BP2246, 2020, \$2.15. Duration: 3:35. Available from beckenhorstpress.com.

The piece is an arrangement of the nineteenth-century hymn by William Bradbury and the text long associated with it by Charlotte Elliott (1789–1871). It is conceived in a flowing 3/4 meter that begins in D-flat major and beautifully transitions to F major, followed by D major. It begins with men in unison, then unison women in counterpoint with the men. The middle section grows to four-part vocal writing, incorporating some new, fresh harmonies. It ends with a lovely soprano descant against unison voices. This would not be difficult to accomplish with only a rehearsal or two. If your choir loves this text and tune, they will have fun singing this piece.

Give Peace in Our Time, O Lord, by Ethan McGrath. SATB and piano (can be adapted to organ). Beckenhurst Press, BP2247, 2020, \$2.25. Duration: 3:40. Available from beckenhorstpress.com.

The text is from the 1662 *Book of Common Prayer*. The music is in Gospel style and includes a solo part (for any voice) at the beginning and the end. There is a short, three-measure a cappella section for the choir as the piece winds down. The soloist needs to sing with conviction and soulfully. The text for the entire piece is contained in the title, other than the phrase, “Because there is none other that fightest (fights) for us.” Alternate text is included for those who want to sing in the vernacular rather than with the seventeenth-century English text. It reminds us that we have been striving for peace for centuries.

Five Treble Motets, by Genevieve Rose Kwasniewski. CanticaNOVA Publications, Catalog #5047, 2020, \$2.50. Available from canticanova.com.

These five well-constructed pieces are set for SSA choir, with one for SAA and one for SSAA, but they can also work for male voices. The texts include: “Contitebor tibi” (Passion Sunday), “Potum meum” (Communion for Wednesday of Holy Week), “Alleluia, surrexit” (Easter), and two Marian motets: “Et unde hoc mihi” and “Ave Maria: Virgo serena.” These motets are accessible to amateur choirs in parish, chapel, seminary, or convent settings. A keyboard reduction is provided for the fourth setting. The voices tend to move in chordal, or block style (homophony).

Day of Delight and Beauty Unbounded, arr. by Thomas Keesecker, text by Delores Dufner, OSB. MorningStar Publishers, MSM-50-4068, 2020, \$1.95. Duration: 2:16. Available from morningstarmusic.com.

This anthem is scored for unison or two-part voices and piano or organ with optional tambourine and hand drum. It is accessible for all choirs and is a joyful setting of this well-known Easter hymn-tune IN DIR IS FREUDE. Use of finger cymbals would also be appropriate for this sixteenth-century tune. It is composed in a “dancing” 3/4 meter. Many joyful Alleluias are included. This selection would be easy for choirs to learn and very effective when they are preparing a lot of other music for Holy Week.

O Bread of Life from Heaven, arranged by Robert Benson. SATB and organ, CanticaNOVA Publications, Catalog #5078, 2020, \$1.95. Duration: 2:45. Available from canticanova.com.

The music is based on Psalm 6 from the 1564 *Genevan Psalter*, attributed to Louis Bourgeois, while the text is from *Maintzisch Gesangbuch* (1661), translated by John A. L. Riley (1858–1945). This item is useful for communion or general use. It begins with an organ introduction, after which the choir has opportunities for a cappella singing, interspersed with passages with organ accompaniment. The first section is choral homophony, and a middle section is polyphonic but linear and easy for the choir to learn. Homophonic singing returns for the last section. The work is set in E minor but ends with a Picardy third E-major chord.

The old English text may not be appropriate for all congregations, “We faint with thirst; revive us, Of thine abundance give us . . . O Jesus, by thee bidden.” There are eight measures of unison singing before the final *forte* section that marks the climax of the piece. This is well written and would make a lovely communion meditation.

Deus in Adjutorium, by Colin Brumby, SATB a cappella, CanticaNOVA Publications, Catalog #5128, 2020, \$1.50. Available from canticanova.com.

This Latin text is most appropriate for Vespers: “God, come to my assistance / Lord, make haste to help me.” It could also work well as a choral fanfare or introit during any season. The *incipit* is sung mostly on a recitation tone. It includes a doxology along with an optional “Alleluia” that can be omitted during Lent. It is written in a homophonic texture with lovely chordal variations. Very accessible and useful!

Covenant Prayer, text and music by Karen Marroli. SATB and piano, MorningStar Music Publishers, MSM-50-6149, 2020, \$2.25. Duration: 4:30. Available from morningstarmusic.com.

The piece is moderately easy with an accessible vocal range and a keyboard part that is more technical. The work is appropriate for use in the categories of justice and social concerns, missions and outreach, and healing and affirmation. It has a contemporary feel, but the only tricky syncopations are in the keyboard part. The overriding message is reaching out to others with grateful hearts and in praise to God through our actions as we “warm the world with love.”

An Irish Blessing, by Richard Burckard. SSAA a cappella, Galaxy Music Corporation, Catalog No. 1.3614, 2020, \$2.05. Duration: 3:18. Available from ecspublishing.com.

This piece was composed for the Jacksonville Children’s Chorus. It starts with a unison (or solo) voice, growing to two voices, then to three, and fully to four voices from the middle “Amen” to the end. There is frequent use of seconds in the harmony. It is a familiar and comforting text of blessing. There are octave and other large intervallic leaps in the first soprano voice, so there is the need to have well-trained, focused voices for that, preferably with a controlled vibrato.

More choral items of this type will be reviewed in the December issue.

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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, ** = RCOO 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

17 NOVEMBER
Just Bach; Luther Memorial, Madison, WI 12 noon

18 NOVEMBER
Kola Owolabi; Memorial Art Gallery, Rochester, NY 7:30 pm

19 NOVEMBER
Alan J. Hommerding; National City Christian, Washington, DC 12:15 pm
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
Clara Gerdes; St. John Nepomucene Catholic Church, New York, NY 3 pm

New York Virtuoso Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm
Polyhymnia; St. Ignatius of Antioch Episcopal, New York, NY 8 pm
Ken Cowan, masterclass; Second Presbyterian, Louisville, KY 10 am
Stephen Price; Christ Church Cathedral, Indianapolis, IN 7:30 pm

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
Bálint Karosi; Bower Chapel, Moorings Park, Naples, FL 4 pm

24 NOVEMBER
Andrew Schaeffer; Luther Memorial, Madison, WI 12 noon

26 NOVEMBER
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

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

1 DECEMBER
Bruce Bengtson; Luther Memorial Church, Madison, WI 12 noon

2 DECEMBER
Julane Rodgers, harpsichord; Christ Episcopal, Bradenton, FL 12:15 pm

Quire Cleveland; St. Paschal Baylon Catholic Church, Highland Heights, OH 7:30 pm

3 DECEMBER
TENET, Handel, *Messiah*; St. Vincent Ferrer Catholic Church, New York, NY 7:30 pm

Zacchaeus Lock; National City Christian, Washington, DC 12:15 pm
Quire Cleveland; Our Lady of Peace Catholic Church, Cleveland, OH 8 pm

4 DECEMBER
Thomas Murray; Church of the Transfiguration, Orleans, MA 7:30 pm
TENET, Handel, *Messiah*; St. Vincent Ferrer Catholic Church, New York, NY 7:30 pm

Quire Cleveland; St. Ignatius of Antioch Catholic Church, Cleveland, OH 8 pm

5 DECEMBER
Natasha Ulyanovsky; St. John's Episcopal, West Hartford, CT 3 pm
TENET, Handel, *Messiah*; St. Vincent Ferrer Catholic Church, New York, NY 2 pm

Jean Herman Henssler; United Presbyterian, Binghamton, NY 2 pm
Handel, *Messiah*, part 1; Cadet Chapel, West Point, NY 3:30 pm
Advent Lessons & Carols; Christ Episcopal, Bradenton, FL 11 am
Bach Collegium-Fort Wayne, Handel, *Messiah* sing-along; Emmanuel Lutheran, Fort Wayne, IN 2 pm

6 DECEMBER
Stephen Hamilton; St. Mark Catholic Church, St. Paul, MN 7 pm

7 DECEMBER
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Carol Williams; St. Thomas Aquinas Catholic Church, Charlottesville, VA 7:30 pm

9 DECEMBER
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Works of Praetorius; St. Luke in the Fields Episcopal, New York, NY 8 pm
Richard Benedum; Christ Episcopal, Bradenton, FL 12:15 pm

10 DECEMBER
Christmas Concert; Cathedral of St. John the Divine, New York, NY 7 pm
Derrick Ian Meador; National City Christian, Washington, DC 12:15 pm
Jeremy David Tarrant & Sarah Simko; Cathedral of St. Paul, Detroit, MI 12:30 pm

11 DECEMBER
Christmas Concert; Cathedral of St. John the Divine, New York, NY 7 pm
TENET, works of Praetorius; St. Paul's Lutheran, New York, NY 7 pm
Angelica Women's Chamber Choir; First Reformed Church of Hastings, Hastings-on-Hudson, NY, 7:30 pm

12 DECEMBER
Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm
Sarasota Young Voices; Christ Episcopal, Bradenton, FL 4 pm
Ken Cowan; Wabash First United Methodist Church, Wabash, IN 10 am worship service, 3 pm recital
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm



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Calendar

Christmas Concert; First Presbyterian, Arlington Heights, IL 4 pm (livestream)

VocalEssence; Roseville Lutheran, Roseville, MN 4 pm

14 DECEMBER

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

15 DECEMBER

Angelica Women's Chamber Choir; Grace Episcopal, White Plains, NY 12:10 pm

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

16 DECEMBER

Christmas concert; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm

John Behnke; Christ Episcopal, Bradenton, FL 12:15 pm

17 DECEMBER

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

Jackson Borges; National City Christian, Washington, DC 12:15 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

18 DECEMBER

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

Lessons & Carols; Cathedral of St. Paul, Detroit, MI 5 pm

19 DECEMBER

Angelica Women's Chamber Choir; St. John Nepomucene, New York, NY 3 pm

Britten, *Ceremony of Carols*; Trinity Church Wall Street, New York, NY 8 pm

Advent/Christmas Lessons & Carols; Emmanuel Church, Chester Parish, Chestertown, MD 5 pm

Carillon carols; St. Chrysostom's Episcopal, Chicago, IL 3 pm

20 DECEMBER

James Kennerley, Christmas concert; Merrill Auditorium, Portland, ME 7 pm

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

21 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

31 DECEMBER

Choral Concert; Cathedral of St. John the Divine, New York, NY 7 pm

Andrew Peters; Central Christian, Decatur, IL 7 pm

UNITED STATES

West of the Mississippi

21 NOVEMBER

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

Andrew Schaeffer; St. Mary's Episcopal, Edmond, OK 4 pm

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

Michael Gaw; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

28 NOVEMBER

Michael Gaw; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

3 DECEMBER

VocalEssence & Bach Society of Minnesota, Bach, *Christmas Oratorio*; Basilica of St. Mary, Minneapolis, MN 7:30 pm

5 DECEMBER

Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

10 DECEMBER

Daryl Robinson, with Houston Chamber Choir; Christ Church Cathedral, Houston, TX 7:30 pm

11 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 & 7:30 pm

Daryl Robinson, with Houston Chamber Choir; Christ Church Cathedral, Houston, TX 3:30 & 7:30 pm

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LARRY ALLEN, with Scott Bell, oboe, and Micah Wilkinson, trumpet, St. Paul Catholic Cathedral, Pittsburgh, PA, July 18: Con moto maestoso (*Sonata III in A*, op. 65, no. 3), Mendelssohn; *Concerto for Trumpet and Oboe*, Hertel; *Prelude and Fugue in b*, BWV 544, Bach; *Rhapsodie for Oboe and Organ*, Rheinberger; Andante Tranquillo (*Five Short Pieces*), Whitlock; Humoresque (*L'Organo Primitivo*), Yon; *Prayer of St. Gregory*, Hovhanness; *Toccata*, Weaver.

COLIN ANDREWS, Cathedral, Copenhagen, Denmark, July 17: *Variations de Concert*, op. 1, Bonnet; *Passacaglia and Fugue in c*, BWV 582, *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Pièce héroïque*, FWV 37 (*Trois pièces pour grand orgue*, no. 3), Franck; *Prière après la communion*, Offrande et Alleluia Final (*Livre du Saint Sacrement*), Messiaen.

VIRGINIUS BARKAUSKAS, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 18: *Praeludium in g*, BuxWV 149, *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Evocation I: June 2, 1937*, Baker; *Symphonie VI in g*, op. 42, no. 2, Widor.

ROBERT L. BOWER, Cathedral of St. Mary of the Assumption, San Francisco, CA, July 18: Allegro (*Concerto in a*, BWV 593), Vivaldi, transcr. Bach; *Fantasia over het lied Heilig, Heilig, Heilig*, Post; Final (*Symphonie III in f-sharp*, op. 28), Vierne; Andante Sostenuto (*Symphonie gothique*, op. 70), Widor; *Litanies*, JA 119, Alain; *Prelude in E-flat*, BWV 552i, Bach; Adagio, *Toccata (Symphonie V in f)*, op. 42, no. 1), Widor.

MARTIEN de VOS, Jacobinerkerk, Leeuwarden, the Netherlands, July 10: *Improvisatie*, de Vos; *Praeludium in G*, Bruhns; *Ciacona in e*, BuxWV 160, Buxtehude; *Fantasia à gusto Italiano*, Krebs; *Sonata in g*, Wq265,

C. P. E. Bach; *Fantasia in d*, van den Kerckhoven; *Est-ce Mars*, SwWV 321, Sweelinck; *Prelude in G*, BWV 568, *Fugue in G*, BWV 577, Bach.

EUGENIO MARIA FAGIANA, Chiesa di Sant' Anna, Saint' Anna di Stazzema, Italy, July 11: *Toccata in C*, P. 456, *Fugue in C*, P. 151, Pachelbel; *Fugue in g*, Reincken; Improvisation of a concerto in Italian style on submitted themes, Fagiana; *Allegro con brio in D*, *Fugato in G*, *Allegro in D*, da Fabriano.

JEAN-CHRISTOPHE GEISLER, Cathedral, Lausanne, Switzerland, July 9: *Praeludium in e*, Bruhns; *Passacaille (Apparatus musico-organisticus)*, Muffat; *Passacaglia in d*, BuxWV 161, Buxtehude; *Chaconne in f*, Pachelbel; *Passacaglia and Fugue in c*, BWV 582, Bach; *Boléro de concert*, op. 166, Lefébure-Wély.

MICHAEL GING, L'Église de la Madeleine, Paris, France, July 4: *Prelude and Fugue in a*, BWV 543, Bach; Clair de lune (*Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Sonata I in d*, op. 42, Guilmant.

ROBERT GROGAN, carillon, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 18: *Les Cloches d'Orléans*, Moyreau; *Sonata da Cimbalo*, Martines; *Touche Blanches*, *Touche Noires*, Milhaud; *Prelude No. 1 for Carillon*, Lannoy; Green Pastures (*Seven Biblical Sketches for Carillon*), Franco; *Changes for Carillon*, White.

THOMAS GURIN, carillon, Westminster College, New Wilmington, PA, July 9: *Amazing Grace*, arr. Barnes; The Godfather Waltz (*The Godfather*), arr. Gurin; A Time for Us (*Romeo & Juliet*), arr. Giszczak; *Campane a Sera*, Rota; Stranger in Paradise (*Kismet*), Borodin, arr. Haazen; If I Were a Rich Man (*Fiddler*

on the Roof), Bock, arr. Giszczak; Edelweiss (*The Sound of Music*), Rodgers, arr. Gurin; *Image No. 2*, Allard; *Things with Feathers*, Gurin; *Landscape*, Pozdro; *On the San Antonio River*, Byrnes; *Night Pouring In*, Cieri; Moon River (*Breakfast at Tiffany's*), Mancini, arr. Giszczak.

DAVID C. JONIES, Holy Name Chapel, Madison, WI, July 15: *Concert Variations on the Star-Spangled Banner*, Buck; *Magnificat in D*, Dandrieu; *Symphonie I in d*, op. 14, Vierne.

HEINZ-PETER KORTMANN, Cathedral, Lausanne, Switzerland, July 30: *Pièce d'orgue in G*, BWV 572, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Italian Concerto in F*, BWV 971, Bach, transcr. Kortmann; Allegro, Cantabile, Final (*Symphonie II in e*, op. 20), Vierne.

CHASE LOOMER, Emmanuel Episcopal Church, Southern Pines, NC, July 9: *Prelude and Fugue in b*, BWV 544, Bach; Choral No. 2 in b (*Trois Chorals pour Grand Orgue*), Franck; Tierce en taille (*Première livre d'orgue*), du Mage; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Reverie*, Still; *Prelude and Fugue in C*, BWV 545, Bach; *Prelude and Fugue in C (Trois Préludes et Fugues*, op. 36, no. 3), Dupré.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, June 6: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *America the Beautiful*, Ward, arr. Myhre; *Prelude*, Corbett; *Morgenstemming*, Grieg, transcr. Price; *Pastorale*, Mozart, transcr. Donnell; *The Lass with the Delicate Air*, Arne, transcr. Corbett; Andante (*Quartet in d*), Schubert, transcr. Corbett; *Variations on The Gentle Maiden*, Ball, transcr. Price; *Jock O' Hazeldean*, O Gin I Were Where Gadie Rins, transcr. Knox; *Theme and Variations*, Rusterholz; March (*Occasional Oratorio*), Handel; *Jesu, Joy of Man's*

Desiring, Bach transcr. Price; *Land of Rest*, Price; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, June 20: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Our Father by Whose Name All Fatherhood Is Known*, Edwards; *Praeludium in D*, Denyn, transcr. Bigelow; Gavotte I, Gavotte II (*Third Suite for Lute*), Bach, transcr. Barnes; *Bist du bei mir*, Bach, transcr. van Stappen; *La Morinète*, Couperin, transcr. Halsted; *The Wonderful Crocodile*, Poor Wayfaring Stranger, Muss i denn, arr. Myhre; Sicilienne, Milonga (*Serenade I*), Barnes; *Jock O' Hazeldean*, O Gin I Were Where Gadie Rins, arr. Knox; *Azure Bells*, Schroeder; *Toccata (Hemony Suite)*, de Klerk; *Avondstemming*, Lefèvre; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, June 27: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Groote Klokken*, *Kleine Klokken*, Bigelow; *Branle*, Sir John Hope's Current, *Pavan*, English Coranto, arr. Barnes; *Qui me passera le bois?*, Chiapanecas, *Goodbye, My Lover*, *Goodbye*, arr. Price; *Pastorale and Toccata Gaia*, Franco; *Pavane (Suite Archaique)*, Clément; *Passacaglia*, *Koraal*, *en Fuga*, Franssen; *O Thaler weit*, *O Höhen*, Mendelssohn, transcr. Westcott; *Meditation (Thaïs)*, Massenet; *A Little Fantasy and Fugue*, Harty; *Abide with Me*, Monk.

TODD WILSON, Cathedral of St. Philip, Atlanta, GA, June 23: Allegro vivace (*Symphonie VI in g*, op. 42, no. 2), Widor; *Three Cincinnati Improvisations*, Hancock, transcr. Wilson; *Fantasy on Ave Regina Caelorum*, Buonemani; *Fantasy on Themes from Carmen*, Bizet, arr. Lemare; *Soliloquy*, Conte; *Sonata on the 94th Psalm*, Reubke.

ZACHARY ZWAHLEN, Cathedral of St. Philip, Atlanta, GA, May 16: *St. Bride*, *Assisted by Angels*, Bingham; *L'Ascension*, Messiaen.

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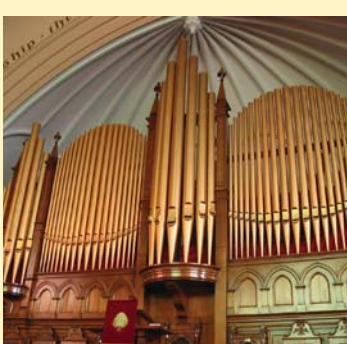
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Raven imports 14 CD titles recorded by British harpsichordist and harpsichord builder Colin Booth. Released in February 2021 is the second volume of works by Johann Mattheson (1681–1764), a great friend of G. F. Handel in Hamburg despite a duel they fought. Mattheson's *Twelve Fugues* published in 1735 in Hamburg 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. [Read a review of the Mattheson discs on p. 11.](#)

The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People, Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications is issuing a new complimentary booklet posting for November: *Four Verses on Amazing Grace* for organ presents a gentle setting of a familiar pentatonic hymn tune. It is being offered along with a revised three-verse setting for carillon of Luther's familiar isometric hymn tune, *Nun Danket Alle Gott*. Both scores are available for download, printing, and performance. The carillon selection is supplemented with a .wav file (generated by an automated Finale/Garrigan harp sound font). Please visit www.frumuspub.net's Downloads page to access a listing of all gratis PDF publications.

Raven imports a book on performance practice, "Did Bach Really Mean That? Deceptive Notation in Baroque Keyboard Music," written by British harpsichordist and harpsichord builder Colin Booth. For a Baroque musician, performance depended upon conventions that were subsequently forgotten by later generations. Later notation became more complicated on the page, attempting to specify detail rather than to rely on unstated but common performance practices. This book explores performance solutions for all Baroque composers, with emphasis on keyboard music, mostly for harpsichord. 349 pages, hardbound, \$42 postpaid in the U.S. from RavenCD.com, 804/355-6386.

PUBLICATIONS / RECORDINGS


From the Piano Bench to the Organ Bench, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/442-1358, www.giamusic.com.

The Organ Historical Society is accepting orders for its 2022 pipe organ calendar, *Travel-Organ 2022*, which features instruments in recital spaces—the first time the Society has featured organs in significant secular public spaces. Instruments by Flen-trop Orgelbouw, Bedient Pipe Organ Co, Holtkamp, C. B. Fisk, E. F. Walker, Aeolian-Skinner, Dobson Pipe Organs, George S. Hutchings, Austin Organs, Glatter-Götz Orgelbau/Rosales Organ Builders, Hutchings-Votey, J. W. Steere, and Skinner Organ, this calendar has something for everyone! OHS Member price is \$25.00, non-members \$30, with a significant discount for bulk purchases of 10 or more. Only a limited number of these are published every year; order early to assure your holiday gift-giving needs are met! Visit 2022 Pipe Organ Calendar to order at organhistoricalsociety.org.



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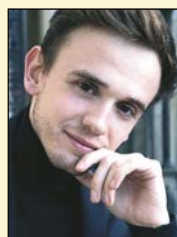
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