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AUGUST 2022



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# THE DIAPASON

Scranton Gillette Communications

One Hundred Thirteenth Year: No. 8,  
Whole No. 1353  
AUGUST 2022  
Established in 1909  
ISSN 0012-2378

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

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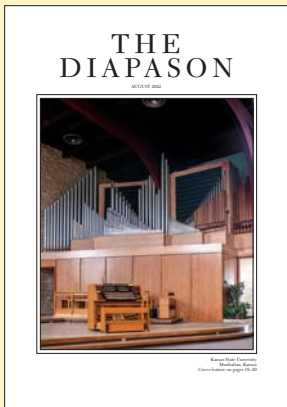
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Quimby Pipe Organs, Inc.,  
Warrensburg, Missouri; Kansas State  
University, Manhattan, Kansas 18

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Circulation/  
Subscriptions **THE DIAPASON**  
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DPP@omeda.com  
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In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **John L. Speller**

## Editor's Notebook

### Digital edition promotion

Through the end of September, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber. For information and to subscribe: toll free, 877/501-7540; local, 847/763-4933; for new subscriptions: [www.diapason.com/newfriend](http://www.diapason.com/newfriend); for renewals: [www.diapason.com/renewfriend](http://www.diapason.com/renewfriend).

### 20 Under 30

THE DIAPASON's biennial 20 Under 30 program returns in December! We will recognize once again young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations will open December 1 and close on February 1, 2023. Begin to consider now the young leader you might nominate for this important award! Visit [thediapason.com](http://thediapason.com) and click on "20 Under 30" to view past honorees and their many and varied accomplishments.

### In this issue

And speaking of 20 Under 30, Joyce Johnson Robinson, past editor of THE DIAPASON, interviews Greg Zelek, a member of the 20 Under 30 Class of 2016. Zelek is now principal organist of the Madison Symphony Orchestra. Michael Gailit continues his discussion of Johann Sebastian Bach's *Toccatina and Fugue in D Minor*, BWV 565, the fourth installment of his series, a discussion that now turns to whether or not J. S. Bach was the

## Here & There

### People



Jackson Borges

In celebration of the 200th anniversary of the birth of César Franck, **Jackson Borges** will perform the complete major organ works of the composer in a series of four recitals this fall, to be held at Statesboro First United Methodist Church in Statesboro, Georgia, and which will culminate on Franck's birthday. The dates are November 15 and 29, and December 6 and 13, all at 6:00 p.m. Jackson holds the Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees from San Diego State University, Westminster Choir College, and the University of Alabama, respectively. His teachers have included Robert Plimpton, Alan Morrison, Bruce Newick, and Faythe Freese. Borges was appointed organist and minister of music for Statesboro First United Methodist Church in July 2021, which houses a Casavant/Zimmer/Walker organ of over 100 ranks. More information may be found at: [jacksonborges.com](http://jacksonborges.com), [zimmerorgans.com](http://zimmerorgans.com), [thediapason.com/artists/jackson-borges](http://thediapason.com/artists/jackson-borges).

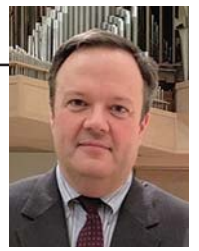
**Richard Coffey**, who retired in May as music director of the Hartford Chorale, Hartford, Connecticut, after 17 years of service, has been named music



Richard Coffey

director emeritus of the organization. During his tenure, he introduced artistic tools such as paid vocal section leaders, an assistant music director position, and a renewed audition process, elevating and maintaining artistic quality in the community. He partnered effectively with the chorale's primary performance partner, the Hartford Symphony Orchestra, and introduced the chorale to other organizations, choral and orchestral, that allowed the chorale to expand its reach in the community, across the state, and beyond. Coffey worked with the board to revise its strategic plan and other board governance topics and strategized with the board and membership to embrace touring. For information: [hartfordchorale.org](http://hartfordchorale.org).

A memorial service for **Charles Huddleston Heaton, Sr.** (1928–2021) will be held September 10 at 2:00 p.m. with prelude beginning at 1:30 p.m. The service will take place at St. Andrew's Episcopal Church, 5801 Hampton Street, Pittsburgh, Pennsylvania. (See "Nunc dimittis," August 2021 issue, page 8.) Memorial contributions can be made to: The Charles Huddleston Heaton Collection, The Organ Historical Society, attention: Marcia Sommers, 330 North Spring Mill Road, Villanova, Pennsylvania



Stephen Schnurr  
847/954-7989; [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

actual composer. John Bishop, in "In the Wind . . ." elucidates how historic organ restoration in the twenty-first century so often means relocation of an organ to a new home with promise of new musical opportunities for generations to come.

This month's cover feature is Austin Organs, Inc., Opus 2352, an instrument designed by James B. Jamison before his death in 1957, but not built and finished until 1961 for All Faiths Chapel at Kansas State University, Manhattan. This curious instrument, believed to be Jamison's "Minimum All-Purpose American Organ," was recently restored by Quimby Pipe Organs, Inc., of Warrensburg, Missouri, for another sixty years or more of service in teaching and church music.

### Future cover features

Remember, THE DIAPASON cover features are not just for new organs! These opportunities introduce readers to exceptional rebuilt or restored instruments, as well. Likewise, college, university, and conservatory organ programs have a unique opportunity to place their institutions in the forefront of readers' minds.

Cover features for 2023 can be reserved today. Contact Jerome Butera to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com). ■



Charles Huddleston Heaton, Sr.

19085-1737; or to The Charles Heaton Scholarship, The American Guild of Organists, attention: Anthony Thurman, 475 Riverside Drive, Suite 1260, New York, New York 10115.



James Kibbie

**James Kibbie** will perform the complete organ works of Johann Sebastian Bach in 18 recitals at the University of Michigan from September 2022 through April 2023. The programs are open to the public, in person or live-streamed, at

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

Subscriptions: 1 yr. \$46; 2 yr. \$86; 3 yr. \$120 (United States and U.S. Possessions), Canada and Mexico: 1 yr. \$46 + \$12 shipping; 2 yr. \$86 + \$18 shipping; 3 yr. \$120 + \$21 shipping. Other foreign subscriptions: 1 yr. \$46 + \$34 shipping; 2 yr. \$86 + \$46 shipping; 3 yr. \$120 + \$55 shipping. Digital subscription (no print copy): 1 yr. \$36. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300.

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

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no charge. Contributions may be made to the James Kibbie Endowed Scholarship fund supporting organ and sacred music students at the university. The schedule, programs, recording downloads, and additional information are available online at <http://www-personal.umich.edu/~jkibbie/kibbie-bach.html>.



**Richard Webster** (photo credit: Franck Grall)

**Richard Webster** will retire September 1 as director of music and organist at Trinity Church, Copley Square, Boston, Massachusetts. He came to Trinity in 2005 as Michael Kleinschmidt's associate, with the charge to found a serious choir program for children. The Trinity Choristers now numbers 30 boys, girls, and teens. In August the Trinity choirs will complete their fifth tour to England under his leadership, with residencies at York Minster and Durham Cathedral. Webster also oversaw the renovation of Trinity's 1926 Skinner nave organ, Opus 573, returning it to its original character, with the addition of a new four-manual replica Skinner console. The 2012 recording *Awake, Arise! Voices of Trinity Church* features the Trinity Choir and organists Colin Lynch and Ross Wood in music by Messiaen, Croft, and Webster.

Webster will remain active after retirement from Trinity Church as music director of Chicago's Bach Week Festival, a post he has held since 1975. This fall will mark his second year as a guest lecturer at the Yale Institute of Sacred Music, New Haven, Connecticut. In October he will direct a Three Choirs Festival in Indianapolis with the Christ

Church Cathedral, Trinity Episcopal Church, and St. Paul's Episcopal Church choirs. He will continue as a guest conductor of the Grand Rapids Choir of Men and Boys, leading their annual Lessons and Carols in December. From September through November he will serve as sabbatical replacement at St. Christopher's Episcopal Church, Chatham, Massachusetts.

As organist/choirmaster emeritus of St. Luke's Episcopal Church, Evanston, Illinois, he will join the celebration of the centennial of the Skinner organ, Opus 327, by conducting a hymn festival with the St. Luke's Choir, brass, organ, and choir alumni. The October 15 festival will take place exactly 100 years to the day from when the church launched a four-day series of recitals to dedicate the instrument in 1922. Webster served St. Luke's from 1972 to 2003, where he led the Choir of Men and Boys, founded the Girls Choir and Schola, took the choirs on seven tours to England, and released six recordings. He also spearheaded the 1994–1998 restoration of that historic organ. (Skinner Opus 327 is featured in the article, "Ernest M. Skinner in Chicago, Part 2: Saint Luke's Episcopal Church, Evanston," by Stephen Schnurr, in the June 2022 issue of *THE DIAPASON*, pages 14–21.)

As a composer he is currently completing several commissions, including a new congregational Mass setting for St. John-on-the-Mountain Church, Bernardsville, New Jersey. His hymn settings for brass, organ, choir, and congregation are in regular use across the United States as well as in Canada, Australia, Germany, New Zealand, Taiwan, Sweden, and on BBC's *Songs of Praise*. His music is published by Augsburg Fortress, Selah, Church Music Society, Church Publishing, and Advent Press, which publishes his music exclusively.

Webster has performed and recorded as organist with the Chicago Symphony Orchestra and the Milwaukee Symphony Orchestra. He is a past-president of the Association of Anglican Musicians, a Fellow of the Royal School of Church Music, and holds an honorary doctorate from the University of the South at Sewanee. A passionate runner, he has completed 42 marathons and will run the Chicago Marathon in October.



**Bottom row: 2022 Arthur Poister Scholarship Competition in Organ Playing final round contestants, Nicholas Stigall, Anne Maria Lim, Bruce Xu. Top row: judges, David Enlow, Erica Johnson, Michael Unger**

**The 2022 Arthur Poister Scholarship Competition in Organ Playing** took place June 3 at St. Paul's Episcopal Church, Syracuse, New York. This year's competition was an in-person event in which three contestants were invited to perform 30-minute programs on the basis of their preliminary round recordings. The first prize of \$3,000, provided by the Arthur Poister Endowment Fund of Syracuse University, and a recital engagement on the historic Holtkamp organ at Syracuse University's Setnor School of Music was awarded to **Bruce Xu** of Sloatsburg, New York. Xu is an undergraduate organ performance major in the studio of Ken Cowan at Rice University. He also received the most votes for the Will O. Headlee Audience Prize of \$500, funded by Don Ingram in memory of Will Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator. Xu's program included Bach's *Prelude and Fugue in G Major*, BWV 541, Widor's "Andante Sostenuto" from *Symphonie Gothique*, and the "Tocatta" from Duruflé's *Suite*, op. 7.

The second prize of \$1,000, provided by the Arthur Poister Endowment Fund of Syracuse University, was awarded to **Nicholas Stigall**, a junior organ major of Janette Fishell at Indiana University Jacobs School of Music. The third prize of \$500, funded by the Syracuse Chapter of the American Guild of Organists, was awarded to **Anne Maria Lim**, a junior organ major at Eastman School of Music studying with Anne Laver. The judges for the final round were David Enlow, Erica Johnson, and Michael Unger. For information: [syracuseago.org](http://syracuseago.org).

### Nunc dimittis



**Gloria R. Werblow**

**Gloria R. Werblow** of Cary, North Carolina, died June 5. Born July 11, 1938, in New York, she began her carillon studies with Janet Dundore, carillonneur at St. Thomas's Church, Whitmarsh, Pennsylvania, continuing with Beverly Buchanan, and she achieved Carillonneur status in the Guild of Carillonneurs of North America (GCNA) in 1997. She served as carillonneur at Calvary Episcopal Church, Williamsville, New York, from 1977 until 2020 and at the Rainbow Tower Carillon, Niagara Falls, Ontario, Canada, from 1987 until 2001. She oversaw three carillon renovations—one at Rainbow Tower, two at Calvary Church—and was also handbell choir director at Calvary Church. She served on numerous committees for the GCNA,

was elected to the GCNA board of directors in 1993 and served as president from 2000 until 2002. A concert in thanksgiving for her life was performed at Calvary Church on June 26.

### Carillon News

**The 2022 Midwest Regional Carillon Conference** will be held November 4–5 at the Rochester Carillon, housed in the Plummer Building of the Mayo Clinic, Rochester, Minnesota. This event will feature recitals by Austin Ferguson, Laura Ellis, and Claire Janezic, including a duet performance of Ronald Barnes's *A Carillon Concerto for Two to Play*, composed for the Rochester Carillon and premiered at the 1981 Guild of Carillonneurs in North America congress by the composer and Richard Strauss. There will also be lectures and open tower time. Deadline for registration is October 1. For information: [ferguson.austin@mayo.edu](mailto:ferguson.austin@mayo.edu).

### Events

**The Royal Canadian College of Organists' FutureStops Festival** will take place September 29 through October 1 in downtown Toronto, Ontario, Canada. Venues such as Roy Thomson Hall, Cathedral Church of St. James, and Metropolitan United Church will

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**Gail Archer**  
*Carthus*  
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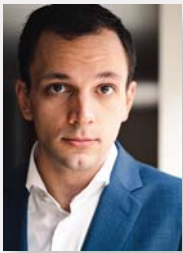
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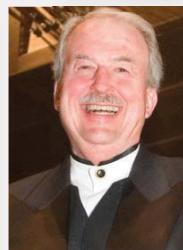
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“L’Organo” committee members Lee Kohlenberg, Nicholas Quardokus (a member of THE DIAPASON’S 20 Under 30 Class of 2017), Nancy Lefter, Julia Harlow (in gallery), Murray Somerville, and chairman Robert Gant, along with Stephan Bucher, who serves as liaison between the French Huguenot Church’s Body of Elders and its Board of Administration, and church music committee member Richard Donohoe

Prior to the June 3 recital on the 1845 Henry Erben organ at the **French Huguenot Church** in Charleston, South Carolina, part of Piccolo Spoleto’s “L’Organo” series of recitals, the L’Organo board, led by **Robert Gant**, presented to the leadership of the church a copy of the Organ Historical Society’s recent publication, *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York*, by Stephen L. Pinel (see “Book Reviews,” June 2021 issue, pages 11 and 25). “L’Organo” is presented by the City of Charleston’s Office of Cultural Affairs as part of the Piccolo Spoleto Festival, an arts festival of concerts, theater, visual arts, etc., alongside the international Spoleto Festival USA, in the two weeks following the Memorial Day weekend. For information: piccolospoleto.com.

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**Appointments**

**Sophie Bray** is appointed administrator of the Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine. She is a graduate of Skidmore College with a Bachelor of Science degree in business management with minors in arts administration and dance. She has worked with the Portland Museum of Art as gallery ambassador and has held internships with Mad Horse Theatre, Dirigo Talent Agency, and Jynx Productions. At Skidmore, Bray was awarded the Gilbert Arts Administration Grant. She is also an alumni company dancer with the Maine State Ballet. For information: foko.org.



**Sophie Bray**

**Mary-Beth Campbell** is appointed executive director of the Canadian International Organ Competition, succeeding Thomas Leslie. She has served in university administration and project management for two Canadian music schools, McGill University and the University of Toronto. She has coordinated several visiting artist programs and has led the planning and execution of numerous conferences and special events featuring performers, researchers, and partner institutions from around the world. Campbell completed her undergraduate and master’s degrees in vocal performance at McGill University and performed for many years as a soloist and chamber musician specializing primarily in early music. Working with chamber ensembles such as Le Studio de musique ancienne de Montréal and La Chapelle de Québec, she recorded frequently and has toured in Canada, the United States, and Europe. For information: ciocm.org.



**Mary-Beth Campbell** (photo credit: Peter Matulina)

**Andrew Nethsingha** is appointed organist and master of choristers at Westminster Abbey, UK, effective January 2023, leaving his position as director of music at St. John’s College, University of Cambridge, UK. At Westminster Abbey, he will replace James O’Donnell, who has been appointed as professor in the practice of music at the Yale School of Music, New Haven, Connecticut (see “Appointments,” June 2022 issue, p. 4).



**Andrew Nethsingha** (photo courtesy: Dean and Chapter of Westminster)

Nethsingha will be the head of the abbey music department and oversee all musical aspects, including directing the Choir of Westminster Abbey. Since its foundation in the fourteenth century, the choir has sung daily services in the abbey and has a schedule that includes concerts, broadcasts, and a series of recordings for Hyperion Records.

A graduate and former organ scholar of St. John’s College, Nethsingha was appointed its director of music in 2007 following his work as director of music at Gloucester Cathedral. He has previously held appointments at the cathedrals of Wells and Truro and has been artistic director of the Three Choirs Festival. For information: westminster-abbey.org.



**Nacole Palmer**

**Nacole Palmer** is appointed executive director of the Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine. She cofounded and still leads Zenith Ensemble, a professional ensemble based in Maine, New Hampshire, and Vermont. An oratorio and concert singer, she has appeared as soprano soloist at Carnegie Hall and Lincoln Center, and sings regularly with the choir of Trinity Church Wall Street, Seraphic Fire, and Spire. While in college, Nacole cofounded the Yale College Opera Company (now known as Opera Theater of Yale College) in 1998, and she helped start a music camp in the Lower Ninth Ward of New Orleans (now known as Make Music NOLA), Louisiana, in 2009. For information: foko.org.

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St. John's Evangelical Lutheran Church, Stroudsburg, PA replaced their Allen TC-8 analog organ with a new Allen GX-350DK (right) featuring GENISYS Technology and Allen's new tone generation system, APEX. Although their 57-year-old instrument continued to serve reliably, St. John's desired an instrument with a more versatile specification and capabilities that would support their expanding music program.

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## Here & There

### ► page 4

host concerts, presentations, and panel discussions. Thomas Mellan (a member of THE DIAPASON's 20 Under 30 Class of 2019), Rashaan Rori Allwood, and Sarah Svendsen are among the featured artists. For further information: [futurestops.org](http://futurestops.org).

In addition to major projects, Schantz regularly undertakes small projects, such as the restoration of the Swell and Choir expression engines for the 1967 M. P. Möller organ at Boardman United Methodist, Youngstown, Ohio. For information: [schantzorgan.com](http://schantzorgan.com).

## Organbuilders



First Presbyterian Church, Athens, Georgia

Schantz Organ Company, Orrville, Ohio, has completed a project at First Presbyterian Church, Athens, Georgia. A seven-rank Antiphonal division was added to the three-manual, 38-rank organ built in 2002. New chambers were arranged in the rear of the worship space to house the division, which consists of a principal chorus, two flutes, and a Trompette Heroique.

Schantz is engaged to move its 2003 Opus 2209 from Burlington, North Carolina, to Our Lady of Peace Catholic Church, Cleveland, Ohio. As part of this project, the console will be upgraded with a modern control system and new case-work will be built for this 31-rank organ, as the organ's first home was in chambers.

## Publishers



Orgelkalender Deutschland 2023

Dr. J. Butz announces its *Orgelkalender Deutschland 2023* (Organ Calendar Germany 2023) (978-3-928412-86-5, €9.90), featuring photographs of 13 organs by Jenny Setchell. For information: [butz-verlag.de](http://butz-verlag.de).

Bärenreiter announces new choral publications: *Requiem*, K. 626, by Wolfgang Amadeus Mozart, with a



C. B. Fisk Opus 164 open house

On June 18 C. B. Fisk, Inc., celebrated the completion of Opus 164, a new organ for the Chapel of the Christ Child at Christ Church Christiana Hundred of Wilmington, Delaware. This was their first open shop since the start of the pandemic. About 350 guests enjoyed tours of the workshop, music, and excellent craft beer from a local brewer. Opus 164 is a two-manual organ, winded, scaled, and voiced after northern Italian instruments of the 16th century. The organ was delivered to church on July 10. Nathan Laube will play a dedication recital in early November. For information: [cbfisk.com](http://cbfisk.com).

new completion and edited by Michael Ostrzyga (BA 11310-90, €9.95, piano/vocal score; BA 11310, €69.96, full score); *St. John Passion*, BWV 245, by Johann Sebastian Bach, in an urtext choral score edited by Arthur Mendel (BA 5037, €9.95). Information: [baerenreiter.com](http://baerenreiter.com).

CanticaNOVA Publications announces new music releases: *Fanfare, Choral, and Fantasia on a Theme by Elgar* (6024), by Gary D. Penkala, for organ; *Four Choral Trios, Volume 1* (6003), by Friedrich Wilhelm Marburg, for organ, featuring works on AUS TIEFER NOT SCHREI ICH ZU DIR, GOTT DES HIMMELS UND DER ERDEN, VOM HIMMEL HOCH DA KOMM ICH HER, and WAS GOTT TUT, DAS IST WOHLGETAN; *Two Chant Meditations* (6042), by Kevin Walters, SJ, for organ; *Anima Christi* (3032), by Alex E. Hill, for unison choir and organ; and *All Good Shepherds* (5055), by Gary D. Penkala, for SAB and organ. For information: [canticanova.org](http://canticanova.org).

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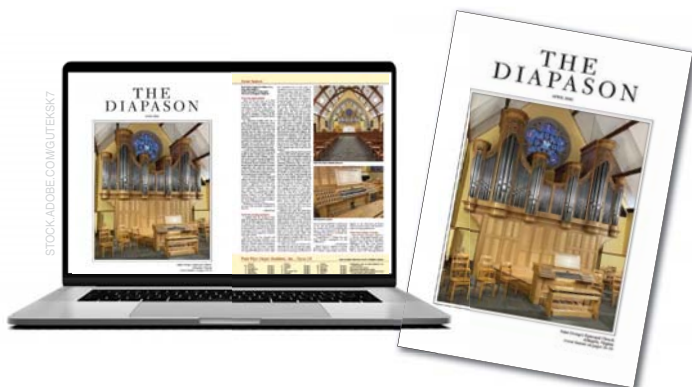
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*Douze Courtes Pièces* (LE6000362, \$49), by Rachel Laurin. For more information: theleupoldfoundation.org.

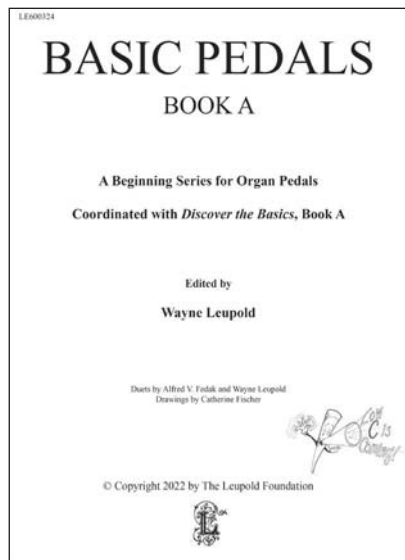
In addition, the Leupold Foundation is developing a series of four books, *Basic Pedals*, that will teach beginning pedal technique and trio playing for organists. They are coordinated with the four books of the primer series in print, *Discover the Basics*, that teach basic manual technique, coordination, and music reading. *Basic Pedals* is designed for students of any age. Teachers interested in testing the series in advance of publication are invited to contact Wayne Leupold at: [contact@theleupoldfoundation.org](mailto:contact@theleupoldfoundation.org).



Stephens Competition prize winners and judges: David Higgs, Carole Terry, Tom Rioult, Quentin du Verdier, Alex Jones, David Briggs, Alan Morrison, Jean-Baptiste Robin

Peachtree Road United Methodist Church, Atlanta, Georgia, held its inaugural **Elizabeth B. Stephens International Organ Competition** June 15–17. Finalists were Alex Jones (UK), Tom Rioult (France), Quentin du Verdier (France), Ilaria Centorrino (Italy), Minjun Lee (South Korea), and Krzysztof Augustyn (Poland).

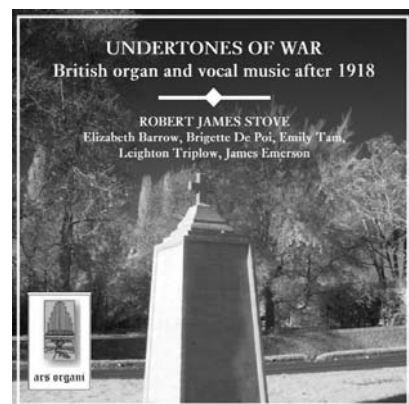
The winner was **Quentin du Verdier**. Second prize was awarded to **Tom Rioult** and third prize was presented to **Alex Jones**. The jury was David Briggs (chair), David Higgs, Alan Morrison, Carole Terry, and Jean-Baptiste Robin. For information: [www.prumc.org](http://www.prumc.org).



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The Leupold Foundation announces new organ publications: *Four Preludes and Fugues on B-A-C-H* (LE6000379, \$37), by Bálint Karosi; *Favorite Hymn Settings for the Church Year, Volume 4, Lent* (LE6000377, \$22), by Robert Thompson; *The Pulse of Life* (LE7000070, \$25), op. 23, by Moshe Ariel Ganelin; *Organ Music, Volume XI* (WL6000358, \$28), by Margaret Vardell Sandresky; and

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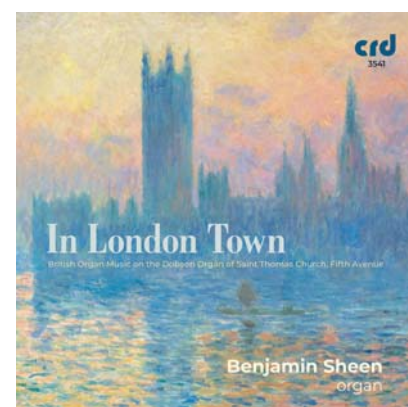


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**Ars Organi** announces a new recording, *Undertones of War: British Organ and Vocal Music After 1918*, featuring **Robert James Stove** performing on the T. W. Magahy & Son organ of the Basilica of Our Lady of Victories, Melbourne,

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**CRD Records** announces *In London Town: British Organ Music on the Dobson Organ of Saint Thomas Church, Fifth Avenue* (CRD3541), featuring **Benjamin Sheen** performing works by Elgar, Walton, Ireland, Whitlock, Judith Bingham, Andrew Carter, and others. After having served eight years as associate organist for St. Thomas Church, Sheen is now sub-organist at Christ Church Cathedral, Oxford, and organ tutor at Oxford University. For information: [crdrecords.com](http://crdrecords.com).



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### Preservation by relocation

News of churches closing crosses my desk ever more frequently and shows up as rants on social media forums at the same pace. I read comments claiming that a closing is “criminal” or “unconscionable” as if reasonable and caring people did not spend years discussing how to manage an albatross of a building with the tithes of fewer and fewer congregants. In the early 1990s, I renovated a large three-manual organ at the First Baptist Church of Arlington, Massachusetts, and continued to maintain it until a couple years ago. There were 150 pledging families at the time of the organ project. By the time I retired from maintaining organs, there were fewer than fifty families struggling to maintain the huge stone building with a 1,000-seat sanctuary and monogrammed china service for 1,200.

As we completed that project, I got to know Eleanor Metcalf, an elderly church member who played the organ, practiced at the church, and substituted occasionally for the regular organist. She had grown up in the Baptist church in nearby Watertown, Massachusetts, where she studied with the organist as a teenager and loved to sit in a particular pew where she had a view of the organ’s pedalboard. She was a lifelong fan of Bach’s *Prelude and Fugue in D Major*, BWV 532, which she said she could never play herself, but was thrilled to watch her teacher whip through those opening scales on the pedals. When she and her husband celebrated their fiftieth wedding anniversary, they engaged me to play a recital for their family and guests on the Watertown organ. Of course they sat in her favorite pew, and of course I played Bach’s *D Major*. A few years after that, the Watertown church closed, as the congregation had dwindled past sustainability. The building was subdivided into condominiums, and the organ, which was not of great distinction, was discarded.

Last week I received a call from a member of the Belmont-Watertown United Methodist Church, a congregation created ten years ago by the merging of the Belmont and Watertown churches, saying they were interested in selling one of their organs. (Belmont, Watertown, and Arlington, Massachusetts, are neighboring towns, about five miles west of Boston.) I had maintained the organ in the Belmont church for years, and as it too lacked distinction, I was glad to hear that they wished to sell the exceptional organ in the Watertown church.

As it happened, I was planning to drive between our homes in western Massachusetts and coastal Maine the next day so it would not be far out of my way to make a quick visit to Watertown. Wendy sealed the deal by reminding me that there is a spectacular Middle Eastern grocery store in Watertown. The congregant, Laurel, told me the story of their decision process that led to the merging of the congregations ten years ago. The Watertown church has a long history of outreach that led to dozens of weekly meetings of self-help and social organizations like Alcoholics Anonymous, Mothers Against Drunk Driving, and the like. The merged congregations had been worshiping in the Belmont church, renting the Watertown sanctuary to a Korean congregation, and

continuing the outreach programs in the Watertown building.

They have recently decided to sell the property in Belmont and the large stone parish house that adjoins the Watertown church building, which will be converted to condominiums, and redevelop the church to accommodate the merged Methodist congregation and all the outreach activities. The church building includes a large sanctuary, an adjoining fellowship hall, and a large basement with classrooms and open space. The chancel, which contains the organ in side chambers, will be separated from the nave to create an additional large meeting room, which explains the idea of selling the organ in the interest of its preservation.

### ... and what an organ

While the organs in the Belmont Methodist and Watertown Baptist churches were unremarkable, the Watertown Methodist church has a spectacular instrument, Skinner Organ Company Opus 459 (1924), with four manuals and thirty-four ranks. Skinner produced many organs of this scale based on a scheme of expression and flexibility. This organ has four enclosed divisions (Swell, Great, Solo, Echo), three sets of Celestes (Gamba, Salicional, Flauto Dolce), three 8’ Open Diapasons, nine reeds, a two-stop Echo division (Chimney Flute and Vox Humana with Chimes), and a Harp/Celesta. It is full of lavish extras like celestes that start at low C and sixteen-stage expression motors. A creative organist can do anything with an instrument like this. As I write in mid-June, the organ will appear on the website of the Organ Clearing House in the next few days. I wonder if it will still be available as you read this in early August.<sup>1</sup>

Laurel told me how the congregation loves that organ and respects its heritage, and though they are heartbroken at the thought of losing it, they know they would never be able to fund the necessary renovation. When I visited the other day, the organ had not been used for six years. When I started the blower, there were dozens of ciphers and only a few notes on a few stops that played. From that perspective, the organ seems like a wreck, but when I climbed around inside the two chambers I marveled at the “like new” condition. Scrolls on reed pipes were neat and tight, everything was standing straight, and there was none of the tuner’s detritus we often see laying on perch boards or in corners. I imagine that in the ninety-eight years since the organ was built, no inept service technician ever entered the organ chambers. I understand and respect the decisions made by the board of trustees of the merged congregation, and I am confident that another congregation will acquire and restore the marvelous organ for another century of inspiring use.

### Another transplant

In the June issue of this magazine, I wrote about visiting the Organ Clearing House installation of an organ by Gabriel Kney at Saint Meinrad School of Theology in Saint Meinrad, Indiana.<sup>2</sup> That organ became available when the church that commissioned it in 1980 decided to divest itself of real estate and use the proceeds of the sale to create a fund forming the core of a church devoted entirely to



Console, Skinner Organ Company Opus 459 (photo credit: John Bishop)



Skinner Organ Company Opus 459, Watertown, Massachusetts (right side façade) (photo credit: John Bishop)

public service. Once again, the decision was the result of years of reflection and discussion as they realized that it did not make sense for the ever-smaller congregation to try to sustain a complex physical plant. The people of that church were thoughtful, creative, and eager to continue serving the community as effectively as their resources would allow, and they are pleased to know that their organ is now being used daily in the chapel of a flourishing seminary.

### From Passaic to Ingelheim

Around the year 2000, the First Presbyterian Church in Passaic, New Jersey, was experiencing decline in membership and was saddled with a large complex building it could no longer afford to maintain or operate, and it entered into an agreement with a neighboring growing congregation to swap buildings. I do not remember the details of the deal, but I know that the result was that each congregation wound up in a building of appropriate size. The swap was completed with the understanding that the Presbyterian church’s Skinner organ (Opus 823, 1930) remained their property, and that the organ could be removed when it was sold.<sup>3</sup> In 2008 we organized the sale of the organ to the Evangelische Saalkirche in Ingelheim am Rhein, Germany.

The organist of the Saalkirche, Carsten Lenz, was enamored by Skinner organs and had long dreamed of importing one to Germany. He first visited me at the Organ Clearing House exhibition booth during the 2002 convention of the American Guild of Organists in Philadelphia. Later, we met in New York City and New Haven, Connecticut, to visit Skinner organs. It took several years for his church to raise the funds and negotiate the sale, but in 2008 we dismantled the instrument and shipped it to Klais

Orgelbau, who renovated the organ and installed it in Ingelheim.

This was another example of the “smallish” four-manual organs by the Skinner Organ Company with thirty-nine ranks and thirty-six stops including four 8’ Open Diapasons, four celestes (Gamba, Salicional, Echo Viole, Dulciana), eleven reeds, three expression boxes, and a Harp/Celesta. Sorry, no two-stop Echo. Like the Watertown organ, this scheme developed by Mr. Skinner defines an exceptionally versatile and expressive instrument. I was excited to visit the organ in Ingelheim in 2019 and pleased that while Klais had made some modifications to the instrument, the Skinner organ was otherwise intact and recognizable in its new home. Carsten gave me an energetic demonstration and tour and told me that German organists have responded to it enthusiastically.

### Worthy of preservation

I have mentioned two organs that I deemed unworthy of preservation. Both were useful, serviceable instruments that enhanced worship and brought pleasure to listeners. Remember Eleanor Metcalf worshiping in Watertown as a teenager in the 1930s in the thrall of that organ. You might think there must be some place for it. But the fact is, there are hundreds of organs available at any given time, and it is a good year when we place more than twenty. If I can offer a masterpiece like the Skinner in Watertown, it is hard to justify encouraging a church to spend hundreds of thousands of dollars on an ordinary or even mediocre instrument. View it through a wider lens. There is a finite amount of money spent on pipe organs in the United States each year. Isn’t it our responsibility to see that most of it is spent on excellence?

There is an exception to this idea. The church that owns and loves a reliable,

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Skinner Organ Company Opus 823 from Passaic, New Jersey, relocated to Ingelheim am Rhein, Carsten Lenz, organist (photo credit: John Bishop)

useful organ, one that might not merit the cost of preservation through relocation, should be encouraged to keep it in good condition, even if it needs an expensive renovation like releathering. I am not thinking of a wreck of a pipe organ that has been “improved” by unqualified technicians. Eleanor’s church in Watertown maintained their organ well until they realized that the entire campus was beyond their means.

### Former glories

I mentioned 1,200 sets of monogrammed china to provoke the image of a parish hall set up for a huge dinner, backed up by a professional kitchen that could produce that volume of food, tuna casserole being the 1950s equivalent of loaves and fishes. There are photos of just such an event hanging in the parish hall of that church, the men wearing identical skinny ties and white shirts under their jackets and the women with updos. In the age of TV dinners and cars with tailfins, suburban Protestant churches around Boston were packed on Sundays, home to softball and bowling leagues, and the huge buildings they left to their descendants have become impossibly expensive to maintain.

Over twenty years with the Organ Clearing House, I have spent hundreds of hours in church buildings that have been closed. I have heard about how much a church meant to lifelong parishioners. They have shown me photos of their children’s baptisms and weddings and parents’ funerals, and now they are reduced to clearing decades of churchy stuff out of a building. What do you do with 500 pew Bibles, fifty choir robes, a hundred bottles of Elmer’s glue, or a library of choral music? In at least one church, the last-standing loyal parishioners were members of the “Disbursement Committee.” Without exception, these people are heartened to know that their organ will have new life, metaphorically carrying the life’s breath of their church to worship somewhere else. While it is always sad to see a church building breathing its last, it is a privilege to be able to preserve a good organ.

Some years ago, I visited a church building in New Jersey that had been

purchased by a new congregation. It was a large, elegant structure in a prominent downtown location with hardwood paneling on the front of the wrap-around balcony and a big Austin organ down front. The original congregation had abandoned the building without any planning. It was during the last service that the people were informed that it was the last service. They simply closed the doors and put the building up for sale. The bulletins were in a dusty heap at the ushers’ station, the water glasses were on the pulpit, the altar flowers were long rotted, and that Sunday’s anthem was heaped on the choir room piano. It was the only church I have visited that was closed without years of careful, thoughtful planning. There must have been some angry people after church that day. I wonder if there was a coffee hour.

It is more usual for a closure to happen after years of deliberation. If two congregations are merging, which building is retained? There are likely to be conflicting sentimentalities competing with practicality. One building might be better suited for redevelopment for another purpose. It can be tricky to build condominium residences in a Gothic building. What do you do with thirty-foot stained-glass windows? In some cases, one building is chosen, but the better organ from the other building is moved. Each individual case is a sad story. Each involves personal and community loss. But this trend is undeniable, inevitable, and in most cases, unavoidable. It is not useful to rattle along on social media about criminal negligence, irresponsibility, or thoughtlessness. It just is.

I am impressed by the story I have learned about the churches in Belmont and Watertown. I think they are being creative with their heritage and their resources. I am sorry that the wonderful Skinner organ will have to leave town, but I know it is worthy of proper restoration, and I expect it will be easy to find it a new home.

### Good old Mr. Skinner

When I was a student at Oberlin in the 1970s, we were all in the thrall of modern tracker organs built on classical models. I did not understand or appreciate Mr. Skinner’s ideals; in fact I admit I was disdainful of them. Of course, the trumpet and mixture should be on the Great. What sense does it make to bury them in the Swell? Wait. I get it. More of the “meat” of the organ is under expression. Couple the Swell to the Great and start the verse with the box closed. It is a great effect to put the wind at the back of the processing choir by opening the box slowly.

The Ernest M. Skinner Company built its first four-manual organ for Grace Church in New York City (now home of a smashing organ by Taylor & Boody) in 1902. The organ in Watertown, built in 1924, is the 103rd four-manual Skinner, most of which are modest in size with fewer than forty ranks. This scheme was a wonderful subset of Skinner’s prolific career with imaginative use of a relatively small number of voices combined with seemingly lavish excesses of construction.



(photo credit: Félix Müller)

I have listed some of the attributes of Opus 459. G. Donald Harrison joined the Skinner Organ Company in 1927, three years after the Watertown organ was installed. In 1936, the newly formed Aeolian-Skinner Organ Company installed the iconic organ at Church of the Advent in Boston (Opus 940),<sup>4</sup> long recognized as a near perfect example of the American Classic organ with three fully developed principal choruses, a Positiv division, and several mutations. Under its two names, the company produced 481 organs between Watertown and Church of the Advent, a little over forty a year.

Ernest Skinner grew bitter in his old age as the style of organ he developed fell out of favor. Walter Holtkamp, Sr., rebuilt the Skinner organ at the Cleveland Museum of Art. While that project was underway, Holtkamp saw the elderly Ernest Skinner standing forlorn and alone at a function of the American Guild of Organists. He thought to himself, there is one of our greatest organbuilders and no one wants to talk with him. He walked up to Skinner and introduced himself as Walter Holtkamp from Cleveland. Skinner, who was hard of hearing, snapped back, “Cleveland? One of my finest organs is in the art museum there, and some damn fool is trying to change it.” ■

### Notes

1. [pipeorgandatabase.org/organ/22899](http://pipeorgandatabase.org/organ/22899).
2. [organclearinghouse.com/sold/#/3085-gabriel-kney-dallas-tx](http://organclearinghouse.com/sold/#/3085-gabriel-kney-dallas-tx).
3. [pipeorgandatabase.org/organ/23629](http://pipeorgandatabase.org/organ/23629).
4. [pipeorgandatabase.org/organ/7407](http://pipeorgandatabase.org/organ/7407).





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# Exploring the unknown of BWV 565

## Part 4

By Michael Gailit

*Editor's note: Part 1 of this series appeared in the June 2021 issue of THE DIAPASON, pages 18–19; part 2 appeared in the July 2021 issue, pages 12–14; part 3 appeared in the December 2021 issue, pages 16–18.*

Part 4 completes the note-by-note investigation of *Toccatà con Fuga ex d*, BWV 565, of Johann Sebastian Bach.<sup>1</sup> After initial observations, the author set the goal of tracing and describing motivic processes throughout the piece, not foreseeing the dimensions of the project.

This survey ended in part 3 with the entry of the fugue theme in measures 70 through 72. Probably intended, both the midpoint of the fugue entry in these measures as well as the midpoint of all 143 measures converge on the same third beat of measure 71.

From beat 3 of measure 72, a bridge of four beats opens the longest interlude that occupies the next fourteen measures. With measure 72 in the restored version,<sup>2</sup> the bridge is created almost entirely with the tetrachord.<sup>3</sup> In the second half of measure 72, we observe applied motive splitting, in which the first four notes of the fugue theme appear as an independent motive. This mordent motive consists of the mordent as an upbeat to a target note on the downbeat. Showing a subtle gradual

process, the first appearance shares the downbeat note F3 with the tetrachord group above, becoming then fully independent with all four notes in the second appearance (Example 47). The new motive will return in the closing *recitativ* part, assuming a significant role.

### Suspense and action

Ten of the fourteen measures of the interlude contain repetitions of arpeggios in a persistent one-voice texture. Does this prove that the piece is inferior in quality as some critics have suggested? Indeed, no! The composer intended to set experimental textures in contrast to each other, instead of taking the well-beaten path of the learned polyphonic style. The interlude, together with the following theme entries, could hardly have been better designed to create suspense. In a movie scene, for example, the background music first becomes gradually quieter and simpler. It then lingers on one note at the end, until suddenly some unexpected action is in full swing. Like an experienced movie director, the composer of BWV 565 proved to be a master of suspense in this interlude. The figurations are placed in the somewhat weaker middle register, only to sink ever lower and become softer toward the end. The harmony oscillates between the tonic and dominant, finally retreating

Example 47

Example 48

Example 49

Example 50

Example 51

entirely to the tonic. The scene is devoid of any developed motives, as we sink further into the key of D minor.

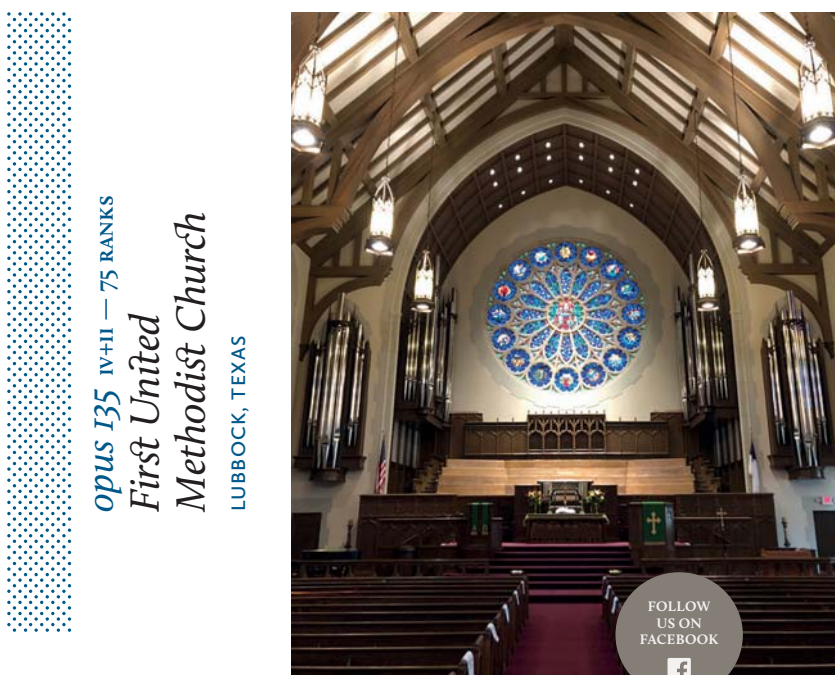
A turn motive leads into measure 84 where the motivic substance with four descending tetrachords returns. These foreshadow the action in measure 85, where scales of two consecutive tetrachords rush upward twice (Example 48). Only the chromatic shift from F to F-sharp leading to G is needed to announce the theme in C minor, presented in the pedal. The alto voice prolongs the action with an immediate entry in the same key. Long trills enhance the thrill.

The interlude from the second half of measure 90 until the next theme entry in measure 93 is filled completely with tetrachords in all three voices. In Example 49, the motives are presented as eighth notes, omitting the inserted “step” notes to better display the structure. The top voice repeats the figuration from measure 54, except that the four-fold sequence now proceeds downward. In the first half of measure 92 two tetrachord variants switch the voices after only two notes.

In measure 94, several editors have added an A3 to the upper line on the last sixteenth-note beat. The C4, however, already serves as a passing note between B-flat3 and D4. Adding an A3 would result in parallel octaves with the bass. Furthermore, adding an F-sharp3 turns C4 into a dominant seventh requiring a resolution a step downward to B-flat3 (Example 50).

Example 52

Measures 100 and 101 surprise us with a four-part texture for manuals only. The awkward voice leading requires a well-considered fingering, perhaps more than anywhere else in the piece. It may



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Example 53

Example 54

Example 55

Example 56



Example 57

be that the composer never fully decided whether or not to assign the bass line to the pedal. At least the four quarter notes (which form a tetrachord variant) could conceivably be assigned to the pedal. The jump from the manual sixteenth-note group to the pedal quarter notes, however, is not entirely convincing (Example 51).

Before D minor returns with theme entries in all four voices, an extensive interlude develops the nucleus. Examples 52 and 53 show the many variants and how and where they appear. Motives related to the nucleus are colored red, tetrachords and its variants green, and the remote relatives blue. Gray boxes underline the mordents.

In the interlude section of measures 115 through 119, the trichord returns, alternately ascending and descending within the figurations (Example 54). Forming a climax in measures 120 and 121, trichords are sequentially combined with tetrachords, the latter taken from the fugue theme (Example 55).

In measure 122, the last entry of the fugue theme is ingeniously preceded twice by the complete nucleus (Example 56). The green notes mark the

Example 58

Example 59

transitional section where the nucleus becomes the fugue theme. After all this intense motivic-thematic work, only two consecutive cadences in the penultimate measure 126 are required to conclude the fugue and to end with a deceptive cadence on a B-flat major chord.

### The Recitativ

The final section in the Ringk manuscript starts on a new page and spreads over two pages. Unfortunately half of the heading has been cut off. With the use of the letters “e,” “c,” “i,” “t,” and “a” from the title page, the upper case “R” from a signature entry, and the lower case “v” from the designation *Vivace*, the heading may be reconstructed (see gray area). Suddenly *Recitativ*, rather than *Recitativo* emerges from the manuscript (Example 57).

The *recitativ* opens with passagework that is entirely based on tetrachords. The red notes in Example 58 reveal the presence of the mordent.

The “Adagissimo” in measure 130 stops on the third note of a tetrachord. Instead of progressing to F4, the expected F surprisingly jumps to the bass, interrupting the resolution of C-sharp to D. It creates an expressive

four-fold dissonance with the diminished-seventh chord, a reminiscence of measure 2. A pedal solo *recitativo* leads into a six-four chord in A minor, which in turn is transformed into a six chord in C major by the tetrachord of the first four notes of the nucleus. A performance suggestion to add a mordent on the A3 would serve as a helpful reminder to the performer (Example 59).

The run spanning measures 133 and 134 develops the mordent motive. In addition, all of the notes on the same beats form trichords and tetrachords (Examples 60 and 61).

In measure 136 we discover the retrograde form of the nucleus (Example 62), and in measures 138 and 139 the retrograde form of the B-A-C-H motive. Five descending tetrachords create the framework of the seven closing measures (Example 63).

### Startling truths

The note-by-note analysis has revealed two startling truths:

- BWV 565 was composed throughout with a compositional technique called thematic work (*thematische Arbeit*).
- Measured against Baroque compositional practice, the composer of BWV



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3x2 mordent motives

133

8 trichords

Example 60

565 preferred experimental textures with contrasting character instead of the traditional techniques of Baroque counterpoint.

Therefore, we must conclude that:

- BWV 565 was in all probability not composed by Johann Sebastian Bach. The compositional technique of motivic-thematic work emerged after his death in German and Austrian countries during the second half of the eighteenth century. As a musical term, it was first defined in 1802 by Heinrich Christoph Koch, and Joseph Haydn (1732–1809) has long been considered the first composer to develop the technique.
- There is not a single piece in Bach's huge *œuvre* that uses motivic-thematic work, especially to this extent. It is also highly unlikely that he wrote

an experimental piece contrary to his musical beliefs, which also anticipates a compositional style first described decades later.

- Pejorative criticism is based on misunderstanding—BWV 565 is anything but youthful or immature. The opposite is true. It has been so skillfully composed that its true nature has remained overlooked for centuries.
- Although BWV 565 may resemble Baroque textures such as the *stylus phantasticus*, there is not a single example of *stylus phantasticus* where the parts relate to each other so extensively on a motivic-thematic basis.
- BWV 565 deserves a prominent place in music history, since it may represent the first example of a piece continuously based on motivic-thematic work.

4 mordent motives

4 tetrachords

Example 61

135

nucleus, retrograde

Example 62

H C A B

Example 63

- Whoever composed BWV 565 anticipated distinctly several compositional principles of the Classical era. Part 5 of this article will further explore these startling assertions, and Part 6 will present an answer to the question, "Who else?"

**To be continued.**

**Notes**

1. Pianist-musicologist Dr. John Strauss of Luther College, Decorah, Iowa, was of invaluable help in providing dedicated advice and assistance to the author in the completion of this text.
2. THE DIAPASON published the restored version of measure 72 in "The fitting filler for the fugue," by Michael Gailit, January 2021, page 17.
3. Tetrachord is the Greek term for four consecutive notes in one direction. The motivic development in BWV 565 occasionally changes the form of the tetrachord. The nature of the compositional style allows for application of this term for all note combinations whose material consists of four consecutive notes, no matter in which order they appear. However, the basic shape of the stepwise progression in one direction should be recognizable.

Michael Gailit graduated from the University of Music and Performing Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at Saint

Augustine's Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the basis of their individual performance practices. He toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, masterclasses, invitations to juries, musicological publications, editing sheet music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy, and the organ symphonies of Louis Vierne. Currently Gailit is working on a book, The Enigma BWV 565, a study elucidating new answers and new questions.

*Johann Sebastian Bach.*

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# Doing things a little differently

## An interview with Greg Zelek

By Joyce Johnson Robinson

Greg Zelek, named one of THE DIAPASON's 20 under 30 Class of 2016 (see THE DIAPASON, May 2016, page 31), was the first organist to be awarded Juilliard's Kovner Fellowship (a merit-based scholarship award that covers the full estimated cost of study at The Juilliard School). Zelek received bachelor's and master's degrees and an Artist Diploma from Juilliard, studying with Paul Jacobs. Since September 2017, Zelek has been in Madison, Wisconsin, serving as the Madison Symphony Orchestra's principal organist and the Elaine and Nicholas Mischler Curator of the Overture Concert Organ, a three-manual, seventy-two-rank Klais instrument that is entirely movable in one large chamber. Prior to holding this position, Zelek has served as organist and music director at several churches in Florida and New York, and spent summers in Spain. He has logged numerous performances with symphonies in Florida, New Jersey, New York, and Wisconsin, and has presented recitals throughout the United States.

Zelek is certainly reaching the career aspirations mentioned in his 20 under 30 essay: "to broaden the audience for the organ, popularizing an instrument that is often misunderstood even by other classical musicians" and to present it "in atypical performances and collaborating with other artists." He has made significant strides toward these goals, notwithstanding the challenges posed by a virus pandemic in 2020 and 2021. We talked with Greg Zelek to find out the details.

### Describe in brief what your position with the Madison Symphony Orchestra entails.

I am the principal organist of the Madison Symphony Orchestra (MSO) and hold the endowed position of the Elaine and Nicholas Mischler Curator of the Overture Concert Organ. I perform with the symphony whenever there is an organ part in a symphonic work and have also been the soloist for organ concertos. As the curator of the Overture Concert Organ, I perform in and plan our organ series (as well as a summer concert series) by selecting and hiring guest artists, organize events for the Friends of the Overture Concert Organ (FOCO), who help support all organ programming, and handle scheduling of organ maintenance. I succeeded Sam Hutchinson, who retired in 2017, and am forever grateful to him for the organ program in Madison that he helped shape.

### What special things have you done in your position that were new?

As I always do at my live performances, I try to make the event an all-around experience that not only showcases the instrument and repertoire, but also entertains the audience with personal interaction throughout the concert. I began forming relationships with many music aficionados in Madison, and this has allowed for growth of the program and greater enthusiasm for the organ and our performances.

### At the annual Free Community Carol Sing, a December holiday event for which you played, the attendance reached a new level in 2019. It had never previously been necessary to open the top levels of the theater to accommodate the crowd. What's the secret to your success?

The Carol Sing is an incredible tradition that attracts around 1,500 people from all ages to sing Christmas carols accompanied by the organ. I really appreciate everyone in our audience, and I think this mutual admiration from both those in attendance and the performer makes concerts and events much more memorable and entertaining for everyone.

I always open and close the Carol Sing with solo organ works that demonstrate the full scope of our instrument, and I think it's a great opportunity to share repertoire with children and their parents who otherwise might have never heard the organ before. When everyone in the family can leave with a smile on their face after a concert, you know they'll be returning (and bringing some family friends).

### When the Covid pandemic struck in March of 2020, how did things change for you?

It was difficult to see what exactly we would be doing at the start of the 2020–2021 season, since so much was up in the air immediately following the start of the pandemic. One advantage of playing the pipe organ is that you can perform an entire program without anyone else on stage (which was essential with the social-distancing guidelines in place). I planned two virtual concerts in the fall with the hope that this might give our audience members something to look forward to since there was nothing going on at the start of the new season.

As soon as we began advertising our two virtual streams (I performed the first, and my former organ teacher at Juilliard, Paul Jacobs, performed the second), we had over 1,600 households register and watch the events. While these virtual events are not an equal substitute for our live concerts, they provided the advantage of being able to share music from



Greg Zelek at the Klais organ console, Overture Center, Madison, Wisconsin (photo credit: Peter Rodgers)



Greg Zelek performs with cellist Thomas Mesa at Longwood Gardens, Kennett Square, Pennsylvania (photo credit: Candie Ward)



Greg Zelek introduces the Klais organ of Overture Hall to students (photo credit: Jackie Rose)

Overture Hall with a wider community beyond just Madison.

I planned one final virtual event in the spring to close the season with my friend and trumpet player, Ansel Norris, who I had the opportunity to perform with in Naples, Florida, back in March 2020. That Naples performance turned out to be my last live concert before the pandemic, and it seemed appropriate to close our virtual season alongside Ansel, who coincidentally is originally from Madison. It was wonderful to see the majority of the households that registered for these three concerts return to their seats for live concerts at Overture Hall for the 2021–2022 organ season.

### What else did you do during the 2020–2021 Covid year?

Apart from the Madison Symphony Virtual Organ Series events, I performed alongside the Madison Symphony's Maestro, John DeMain, in a virtual Christmas concert that showcased the Klais's versatility for both solo and accompanied works that was viewed by over 6,000 households. I also had the opportunity to perform at some other venues throughout the pandemic.

I performed my first live concert in over a year with the Jacksonville Symphony Orchestra in a concert for organ and brass ensemble in January 2021. This was my fourth year performing in



Greg Zelek performs in Overture Hall with Ansel Norris



Greg Zelek addresses the audience from the console of the Klais organ, Overture Hall, Madison, Wisconsin (photo credit: Peter Rodgers)



Greg Zelek performs as a youth in Ramales de la Victoria, Spain



Zelek addresses the audience at a Carol Sing in Overture Hall, Madison, Wisconsin (photo courtesy Wisconsin State Journal)

the event, and it was surreal to play in front of a socially distanced but live audience after so many months away. I also recorded a virtual concert from Longwood Gardens with my friend and fellow Juilliard alum, cellist Thomas Mesa. I then returned to perform Rheinberger's *Second Organ Concerto* with the Jacksonville Symphony before another live audience at the end of March 2021.

**Things have now opened up. What items are added to your calendar?**

We have a very exciting upcoming 2022–2023 organ season at Overture

Hall, with performances by guest artists, as well as myself. The Jacksonville Symphony has also invited me back to again be the artist-in-residence for their organ program that is in its second year that showcases their Bryan Concert Organ (a Casavant instrument in Jacoby Hall). Many of the canceled events from the start of the pandemic for which I was booked were rescheduled for both this past 2021–2022 season and this upcoming Fall.

**Let's return to your student years. You grew up in Miami and began piano lessons at age seven. How were you attracted to the organ?**

I attended Epiphany Catholic School in Miami, Florida, where they built an entirely new church structure around a magnificent Ruffatti instrument during my time as a student there. Tom Schuster was hired to be the organist, and I began taking piano lessons with him. I then went on to attend New World School of the Arts High School as a pianist, studying with Ciro Fodere. As I moved into high school, I wanted some cash to be able to take my girlfriend out to dinner and the movies, and Tom had said that I could get a church job that paid if I started studying the organ. When you're a kid, \$5,000 a year seems like a million dollars, so I began taking organ lessons with Tom, and here I am, however many years later, doing it professionally!

**And you even had a summer job in Spain.**

Each summer, we would visit family for a month in a tiny town called Ramales de la Victoria, which is nestled in the mountains of the north of Spain. I would play the Sunday Mass there, which not only helped me grow in appreciation of the music, but also of a very different culture. It also helped me keep up my Spanish that I grew up speaking as a kid, and that I'm still fluent in today.

**Your college and graduate work has all been done at Juilliard. What led you to decide to remain at Juilliard for all of your training?**

My former organ teacher, Paul Jacobs, is the reason that I chose Juilliard, and there was no reason to go anywhere else once I was there! Paul's unique vision of the profession made me believe that I might be able to venture outside of the traditional path for organists and do things a little differently. Through his extensive experience with orchestras around the world and his vigorous dedication to making the organ an integral part of the classical music scene, I was motivated to work intensely, set high standards for musical excellence, and develop my own individual style of concertizing. Paul's passion and work ethic is a constant inspiration to me, and I feel a responsibility to pass on my own passion with anyone and everyone who attends an organ performance.

**Was it difficult to adjust to New York City?**

I recall Paul Jacobs not allowing me to talk as much as I wanted to in my first couple of lessons, and so I was forced to play (and thus reveal that I was probably less prepared than I should have been). It quickly became clear that I wasn't going to be able to talk my way out of lessons, and so I really started working and honing my craft. As soon as I realized what it took to learn and internalize music and started memorizing my music for our weekly organ class performances

throughout the semester, New York was a dream environment for an aspiring musician. The level of talent in NYC is so high, and it really inspired me to look beyond my life as a student and try to imagine what might be possible in this challenging but very rewarding profession. I then went on to get my master's and Artist Diploma from Juilliard as well.

**Attendance at Madison's organ programs has increased greatly during your tenure—tripling. How do you account for that?**

There is nothing more contagious than enthusiasm, and I hope that I exude enthusiasm whenever I perform. I hear so many organists talk about how they go about selecting music for their concerts ("always include something your audience wants to hear, but make sure you play something that they need to hear"), and I have a very different take on this idea. I generally perform the music that I want to share and feel the responsibility of convincing the audience that they should want to hear it too.

The more I have gotten to know the audience in Madison, the more I feel that they trust me to play the best music and to bring in the top guest artists. There is constant pressure to perform at the highest level, and this is inspiring to me. I also hope that I'm a fairly relatable person. I tend to talk about how my parents don't know anything about classical music, how my mom thought that giving me a sip of her Manhattan would help calm me before an organ

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competition, and how my dad may be asleep halfway through my concert. And these types of stories (all true, by the way) tend to make audiences feel comfortable and more attentive to the beautiful music that I have the privilege of performing.

When I first arrived in 2017, we had 224 FOCO households (Friends of the Overture Concert Organ), and this past pandemic year we had over 550. My last organ concert at Overture Hall this past May 2022 had over 1,400 audience members, and I'm proud that we've been able to create excitement around our instrument and program in Madison. The Madison community at large is most appreciative and supportive of the arts, and they have welcomed me with open arms. I have made some extremely close relationships in a short period of time, and this is a testament to how gracious and loving the people of Madison really are.

#### How's the Klais?

There is something unique about playing a concert hall instrument, and the immediacy of sound is both electrifying and thrilling. Everyone in Madison is so proud to have a world-class organ in our César Pelli-designed concert hall, especially considering that there are many cities larger in size than Madison, such as New York City, that don't. The instrument was built by Klais in 2004 and gifted to the MSO by Pleasant T. Rowland (a Madison native and the founder of the American Girl books and brand). With over 4,000 pipes and 63 stops, there are countless sounds to choose from, and it really brings all different styles of music to life.

#### The MSO website ([madisonsymphony.org](http://madisonsymphony.org)) mentions "Pop-up Events." Can you tell us about these?

When I first arrived, the Madison Symphony Orchestra League asked if I would play for a Party of Note, where they sell a certain number of tickets to an event that supports the MSO's Education and Community Engagement Programs. This event was the first to sell out, and we now do two of them a year. It has been a great opportunity to play for some new organ enthusiasts, and it also gives me the chance to meet and perform for audience members who attend the symphony but have never gone to an organ event.

#### What sorts of programs have you done with children?

We have had a number of elementary and middle school classes take a field trip to Overture Hall for me to explain the organ and have them sit down and play the instrument themselves. It is wonderful to see the unique personalities of each student shine through the instrument, with some choosing the loudest sounds on the instrument, and others wanting to play on the softer and more delicate stops.

Prior to the pandemic, I had the students select the different organ sounds for a Bach fugue, and then I performed it using the stops they had selected. The children were excited by both the colors that could be drawn from the organ and the physical aspect of playing this instrument. I was also recently featured in the MSO's LinkUp Program, which is a music education offering created by Carnegie Hall's Weill Music Institute. It was virtual this year, and they showcased the pipe organ in our hall, which I think is a wonderful way to introduce this incredible instrument to our youth.

**You are bilingual. Have you been able to utilize that in your work?**

It was my Cuban grandfather on my mother's side that imparted to me the musical gene. He is the reason that I am a musician today, and he also inspired me to arrange works like *Malagueña*, by the Cuban composer, Ernesto Lecuona. It's been wonderful to speak Spanish with supporters at receptions, and my Cuban heritage has given me an insight into a different culture. This has allowed me to relate to a wider variety of people, which has been helpful in making friends for our organ program.

#### Donors generously contributed \$30,740.54 to name the Solo division of the Overture Concert Organ in honor of you for your twenty-eighth birthday. That's quite an honor!

This was a complete surprise to me, and I was shocked in gratitude when they presented me with this honor at a donor event on the day of my birthday. It was done to commemorate my "golden birthday," which was something that I had never heard of prior to this moment. (Editor's note: A golden birthday occurs in the year you turn the same age as your

birthday—so, turning twenty-eight on October 28, 2019.)

#### You've done some of your own arrangements. (I particularly enjoyed your *Clair de Lune*.) Do you arrange with the Klais in mind, or were these written prior to Madison?

That particular arrangement was completed prior to my arrival in Madison. I'm grateful to hear that you enjoyed it, because I think some of these reimagined pieces work really well on our Klais. I have, however, recently commissioned an organ and cello sonata from Daniel Ficarri, a classmate from Juilliard, written for our Klais and to be performed with cellist Thomas Mesa in the 2022–2023 season.

#### Are there any recordings on the horizon?

I will soon be recording my first organ CD as the MSO's organist and plan on releasing it at my concert in September 2022. I will be performing the works on the CD at the opening of the 2022–2023 season concert and will

have a sort of "CD Release" party for the event.

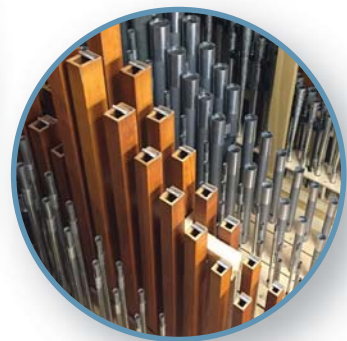
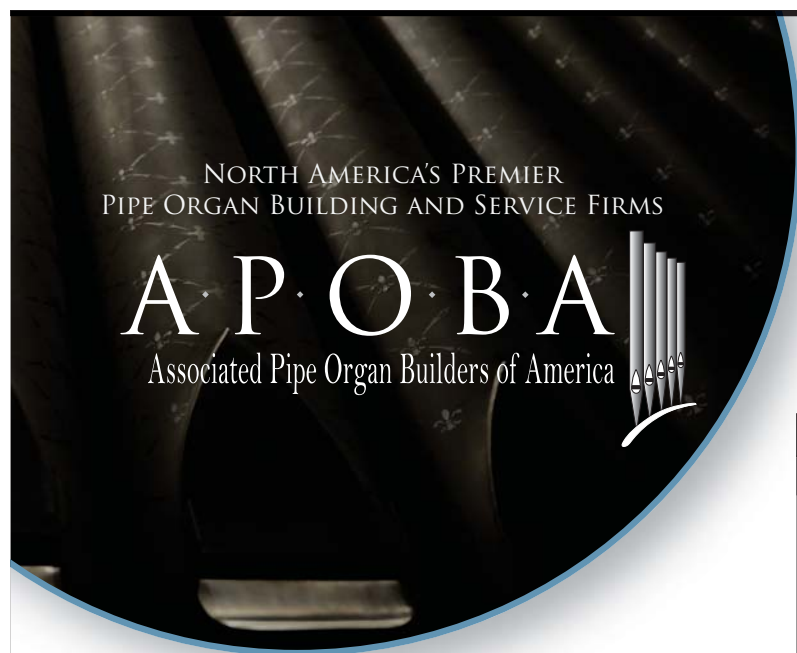
#### Do you have any special goals or plans for the future?

I think it is imperative that I constantly think of new ways to keep our program fresh and exciting, and presenting a variety of performers and repertoire is fundamental to keeping an audience engaged. It's a challenge to retain audience members year after year and continue to attract new ones if the program itself doesn't evolve over time, and so I am always learning new repertoire to perform and thinking of creative ways to program the organ alongside other musicians. It also helps to always have a new joke or two to share with those who attend . . .

#### Thank you very much, Greg!

Greg Zelek's website: [gregzelek.com](http://gregzelek.com)  
MSO website: [madisonsymphony.org](http://madisonsymphony.org) ■

*Joyce Johnson Robinson is a past editor of THE DIAPASON.*



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minimum, all-purpose American organ. He gives three specifications for this organ, one of which is the identical organ he designed for our chapel.<sup>15</sup> The May 1, 1960, issue of *THE DIAPASON* also sports this almost identical stoplist when the official announcement of Austin's building of the All Faiths Chapel organ was announced to the public.<sup>16</sup>

A month after his letter to Basil Austin, Jamison received a letter from Kenneth Heywood, director of endowment and development at Kansas State University, indicating that a new organ for All Faiths Chapel could not be procured until necessary funds were raised.<sup>17</sup> A little less than three months later, on May 29, 1957, James Jamison passed away. He was seventy-four years old.

### Project resurgence

Nothing is known about what happened regarding the All Faiths Chapel organ project for the next eighteen months or so until the next wave of correspondence reveals that Kansas State University President James McCain had become aware of the fact that European mechanical-action organs were cheaper than American electro-pneumatic-action organs. In a letter to McCain, Hays reiterated his respect for Austin and Jamison's vision:

I have always had the greatest respect for Jamison's knowledge and ability, as I have had the greatest faith in his integrity. . . . Installing an organ in our chapel was a thing Jamison very much wanted to accomplish. . . . I think, with respect to future generations of students and teachers as well as the entire community, that the benefits of Jamison's plans in our behalf should not be abandoned without serious consideration.<sup>18</sup>

However, it appears that the discussion was not moving quickly enough for McCain, who wrote the following to Luther Leavengood and Kenneth Heywood four months later:

I continue to come across references to the purchase of German organs for chapels similar to ours. . . . Unless I am furnished evidence to the contrary, I shall assume that with the money now available we could purchase an organ for our chapel which would be as satisfactory as the

\$45,000 or \$50,000 chapel organ that we originally planned to install in the chapel.<sup>19</sup>

Six days later, Luther Leavengood began writing universities and churches that had mechanical organs built by Kuhn, Beckerath, and Flentrop. In a letter to an organist that played at a church with a mechanical-action organ, Hays mused, "There are many reasons that I am convinced a foreign organ is not for us and I am prepared to argue for my viewpoint, but the comparison in cost is the point on which I have no information and for which we ask your help."<sup>20</sup>

Shortly thereafter, Austin President Frederic Austin delivered bad news to Kenneth Heywood that manufacturing costs had risen 25% since 1957, making it even more difficult for Hays to convince university officials who were not organists that Austin should be selected as the builder of the All Faiths Chapel organ. Hays summarized the results of his study of mechanical-action organs versus American electro-pneumatic-action organs shortly thereafter, with the argument that Jamison and the All Faiths Chapel architects had worked together to design an organ that would be appropriate for the chapel itself and that "no organ can be purchased and then 'moved in' as one might buy a piano."<sup>21</sup> However, President McCain remained undeterred, "I am by no means yet convinced that with the money now available we cannot purchase a foreign make organ with as good results as we would get from one American organ to which we appear to be rather arbitrarily committed. If this is the case, it would certainly be tragic to defer action on securing an organ for perhaps 15, 20, or even more years."<sup>22</sup>

It truly appeared that the dream Hays and Jamison had formed over five years previously would be doomed to failure. However, the vision for an organ in All Faiths Chapel was kept alive by Marion Pelton, one of Hays's colleagues in the keyboard area who was herself an organist. Pelton had taught at Kansas State University since 1928 and had an interest in early music fueled by a two-year residency at Columbia Teacher's College in New York City (1955–1957) where



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she was exposed to much early music. In May 1959 she began sponsoring Pro Musica Antiqua concerts that featured early music. Pelton relates:

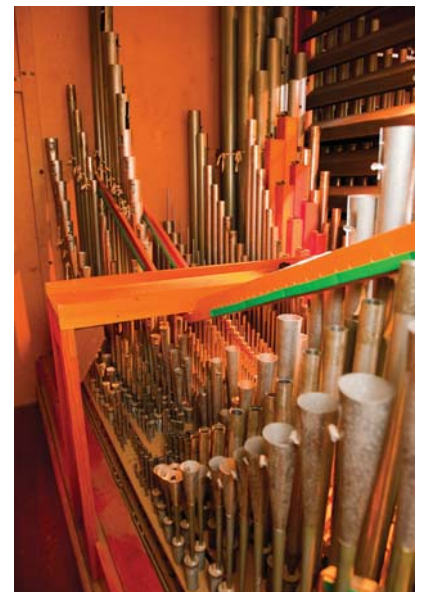
. . . the very first one of these programs, they didn't have the organ [in All Faiths Chapel] . . . I wanted an organ so badly. . . . The paper gave me a lot of publicity and I had pictures of the early organs that I had visited over in Europe on these huge white cardboard things. We also had a tea. The idea then was I was trying to raise money for an organ for the chapel. Well, I think I raised about \$400 . . . It was just terribly disappointing.<sup>23</sup>

However, Mrs. Gabe Sellers, a resident of Manhattan, had a brother, Ernest Nicolay, a Kansas State University graduate who was vice-president and director of the Frito Company in Detroit, Michigan. The very next day, Sellers and her brother Ernest went to visit their mother in Michigan, and Ernest remarked, "Do you know of someplace to give some money to Kansas State University? I have to pay so much tax on so much money and I would be very glad to make them a big gift."<sup>24</sup> His sister, Mrs. Sellers, remarked that she had just been at a concert the day before where they were trying to raise money for an organ.<sup>25</sup> Nicolay's gift was substantial enough that Kenneth Heywood wrote Frederic Austin indicating, "A very substantial contribution has been promised by one of our alumni which, when received, will bring the figure to the point where we can feel justified in obligating ourselves."<sup>26</sup> Hays also wrote to McCain:

Since [Jamison] was willing to include this design [for the All Faiths Chapel organ] in this book as an example of his mature thought, it is my opinion that every effort should be made to place in our chapel the organ he designed for it and which Austin will build to his specifications.

Just as we would get top quality design from Jamison, we would also get top quality construction and long-lasting dependability from the Austin Company. We have had expert opinion on this point, and the longevity and mechanical dependability of the present Austin in the University Auditorium bears out that opinion.<sup>27</sup>

Finally, in November of 1959, the All Faiths Chapel organ contract between Austin Organs and Kansas State University was finalized. Hays wrote Frederic Austin, "Years ago, when I was impatient and despairing of the outcome of our negotiations with your company, JBJ said to me, 'These things take a long time; I've been through it hundreds of times; do not be impatient and don't worry, it will come out all right.' How I wish that he could be here to know that it has 'come out all right!'"<sup>28</sup> Due to what was a slightly reduced budget, the final stoplist



Swell pipework

had to be altered slightly, much to Hays's chagrin. Thankfully, the revisions to the stoplist were minor (the Great II Rauschquint was divided into separate 2 1/2' and 2' Principal stops), the 8' Geigen was deleted from the Positiv, and the Pedal Trompette 4' Pedal Extension (labeled Clarion) and the Swell Trompette borrow were deleted and replaced with a 4' Krummhorn borrow from the Positiv).

### Installation and dedication

The All Faiths Chapel organ was installed by Austin staff member Zoltan Zsitvay, who arrived in Manhattan on August 16, 1961.<sup>30</sup> David Broome arrived on August 21 to begin the tonal finishing.<sup>31</sup> The first public use of the organ was only five days after Broome's arrival on August 26 for the wedding of Sara Umberger, granddaughter of Harry Umberger, long-time dean of the Kansas State University School of Architecture. David Broome relates:

We talked with her briefly after the wedding rehearsal the day before. She told us she had set the wedding date late in August, hoping that the organ would be finished by then. She seemed so disappointed that the organ wasn't ready; so we decided to voice the rest of the flue pipes so it could be used. Broome and his associate worked late that night and began early the next morning with their 'wedding gift from the Austin Organ Company.' By 3:00 they'd finished it and could show the organist for the wedding, Mrs. Beth Rodgers, what parts of the instrument she could use.<sup>33</sup>

Robert Hays played the first formal recital on the instrument Sunday, October 8, 1961. Organist Robert Baker, director of the School of Sacred Music at Union Theological Seminary in New York City, a close friend of Jamison's and classmate of Robert Hays, played the dedicatory recital Sunday, November 19, 1961. The *Manhattan Mercury* reported, "an overflow crowd of approximately 1,000 people heard Robert Baker, noted organ recitalist, demonstrate K-State's new \$50,000 pipe organ." Baker declared that the organ was, "beautifully designed; beautifully placed; beautifully executed." Baker further commented, "I have played a great many organs, but seldom can I remember an organ of its size as beautifully designed, as beautifully placed, and as beautifully executed."<sup>34</sup> He summed the instrument up as "satisfactory and thrilling."<sup>35</sup> Despite the pageantry and celebration associated with the completion of the All Faiths Chapel organ, Austin personnel at the time must certainly have felt a pang in their hearts for Jamison and his vision for this organ. Perhaps Richard Piper summarizes it best, "For obvious reasons the builder regards the tonal work somewhat as a memorial



Austin nameplate



Pedal Diapason

to Mr. Jamison whom they hold in such high esteem. They sincerely believe the instrument successfully fulfills his great expectations and that were he here today, he would give his unqualified approval to the tonal interpretation.<sup>36</sup>

**Austin Opus 2352 today**

When I arrived at Kansas State University twelve years ago, the switching system of Austin Opus 2352 had recently undergone conversion to Solid State Logic but sounded tonally fatigued. Quimby Pipe Organs of Warrensburg, Missouri, became curators for the organ in the fall of 2010. I was encouraged that Eric Johnson, head voicer for Quimby, felt as I did, that some wonderful results would occur under the right hands and ears if this organ was restored.

After nearly fifty years of regular and sometimes heavy use, the organ was on the verge of needing significant maintenance: note and stop action releathering, pipe cleaning, stenciling, and tonal regulation, new tuning slides (particularly for exposed pipework), wind reservoir repair, and reed cleaning. Funding for the entire project was a significant hurdle to overcome. To help initiate some momentum with the university administration regarding the organ and to provide external validation about the value of this organ to the community, region, and nation, I applied for a Historic Organ Citation from the Organ Historical Society, an award that was granted November 4, 2011, at a fiftieth-anniversary concert featuring the premiere of Daniel E. Gawthrop's *Symphony No. 2: "The Austin."* The plan worked. University administration awarded funds to cover the releathering and reed cleaning aspects of the project that were completed by Quimby in 2014. The remaining aspects of the project were completed by Quimby in 2022, thanks to the support of the Kansas State University Foundation that helped elicit the support of donors who funded the remainder of this project.

Jamison's thoughts about the disposition and voicing of Austin organs were truly cosmopolitan, perhaps more so than his contemporaries. Even though the All Faiths Chapel organ is only forty ranks, no tonal effect is duplicated. Looking at the Great division, Jamison received inspiration from English organs for the principal chorus. The 8' Diapason is the largest scale of all members of the chorus, a departure from what others were doing at the time. The 8' Spitzflöte is a beautiful stop alone or creates a subtle addition to the 8' Bourdon, perfect for *mezzo-piano* passages.



Great pipework

The 4' Quintadena, enthusiastically endorsed by Jamison, has now fallen out of favor in some circles but is nevertheless another contrasting color. This division is, in the true sense of American Classicism, reedless.

The basis for the Swell division chorus is an 8' Hohlflöte, a lovely stop of wood and an unusual inclusion for the time, yet offers a beautiful contrast to the other flute stops. The Nasard and Tierce ranks only go to tenor C, reinforcing Jamison's idea that they "are justified by their lesser cost and by the fact that rarely are such mutations used below Tenor C."<sup>37</sup> The Swell 8' Trompette is "of medium scale and blown to optimum timbre . . . darker than that of the [Positiv] Bombarde."<sup>38</sup> The Clarinet is, in Jamison's words, "not too suave. At 16' serving as the Trumpet chorus double, it must be very rich harmonically to be right."<sup>39</sup> The 16' Bass Clarinet is also available as a borrow in the Pedal and serves as a wonderful Pedal reed for Baroque literature.

The enclosed Positiv division follows, in Jamison's words, "the sensible trend to convert the customary Choir section into a Choir-Positiv."<sup>40</sup> The 8' Bombarde, the major manual reed, is in this division and was a design element far ahead of its time. Jamison notes the following about this stop's characteristics:

What color shall it be, and what power? Is it possible to have it right in both qualities if we extend it upward from a balanced Pedal reed? Yes, it is, and the great money saving will not be unwelcome. The requirement is that it be of the same general timbre as the rest of the full organ up to that point. What we seek in employing it as a super chorus reed, as well as the rarely provided solo antiphonal voice, is a final splash of brilliance and power that will extend *forte* to *fortissimo* without changing the general color except by brightening it.

This double dictates less power than a genuine English Tuba would have. The ratio sought is one that will add something like 25% to what has gone before; that last final surge of crescendo that marks the true climax. . . .

If this extension of the pedal register has this fortunate manual effect, how does the voice fit into the Pedal field and function? The answer is—in the best possible way. For the correct register is the French Bombarde, playable at 16', 8', and 4' on Pedal and at 8' on Choir. Thus it is in, but not of, that section. There is nothing so dramatically and forcefully effective as this type of tone for *forte-fortissimo* Pedal.

In an organ such as we plan, which will prove to need 33 to 35 registers, it should always be enclosed, making it much more useful and applicable to various demands. The Bombarde is so superior to the more fundamental Trombone that there can be no hesitation in choosing between them. Added to the Pedal fluework, it imparts a drama and a decisive edge that a weightier reed cannot equal, again demonstrating the 'rich bass' principle. Played solo against full



L-R: KSU organ students Andrew Wilson, Jacob Thomas, Michael Martin, and Jasmine Bates

manual flues it realizes an effect the English organ cannot manage—a magnificence of intensity rather than substance.<sup>41</sup>

Jamison's aforementioned effects of this stop are completely realized on the All Faiths Chapel organ. Its enclosure truly lends an amazing degree of flexibility that greatly enhances its use in an organ of moderate size such as this, in addition to its ability to be unison, sub- and super-coupled to the Great and unison and super-coupled to the Pedal.

The Pedal division's flexibility belies its size. Jamison discusses the design of the 16'-8'-4' Diapason chorus:

The 56 pipe unit set . . . can all be regulated to approximate fairly closely the octave-by-octave power balances of three normal independent sets. The general character is crisp, rather than full, consistent with the bright-bass full-tip (pedal-manual) timbre progression. The power is similar to that of the Great [8' Open Diapason], which is the really important item, but the quality is firmer. When both Great and Pedal flue choruses are drawn, we have on the Great an impressive aggregation of various unisons and fifths, moving here and there; and below, on the Pedal, is our unit stop at 16'-8'-4' plus Mixture (another group of unisons and off-unisons) moving contrariwise to or in conjunction with the manual work; we are supposed to be able to tell, in this grand, *forte mêlée*, if the Pedal is unified, independent, or half and half—or if the 4' is a scale larger and louder than the 8'—though which 8' and which 4' is not certain—or if the extended Pedal 8' is two scales smaller than the Pedal 16!<sup>42</sup>

Jamison also utilized this same idea for the 16'-8'-4' Pedal stopped flute rank, and its effects are equally effective. The 16'-8' Spitzflöte unit borrowed from the Great fills in the *mezzo-forte* gap in the Pedal beautifully. The bottom octave of the 16' Spitzflöte is a string that provides the additional harmonic foundation to the bass line that is missing in the 16' Lieblich Gedeckt. When one factors in the division's other stops (two-rank Pedal mixture and reeds), it has more than enough to stand on its own!

In summary, my twelve-year working relationship with this organ encompassing both teaching and performance has reinforced my beliefs that Jamison's "Minimum All-Purpose American Organ" is exactly what it claims to be. Quimby Pipe Organs and its staff are convinced of this organ's design and role in the organ world and have done all they can to retain its integrity and quality. Their work has been top-notch. When the organ was new, Richard Piper mused, "It is truly said that time is the only yardstick by which beauty can be measured. Austin believes this organ will endure."<sup>43</sup> It has endured nobly for over sixty years and given the care and further use it will receive, I have full confidence that its music and legacy will endure for many years yet to come.

—David C. Pickering, DMA, AAGO  
Professor of Music  
Kansas State University



David Pickering and Michael Martin

**Notes**

1. Letter from Luther Leavengood to James Jamison, September 19, 1952.
2. Ibid.
3. Letter from Roy Seaton to James Jamison, May 8, 1953.
4. Ibid.
5. Letter from James Jamison to Robert Hays, January 28, 1954.
6. James B. Jamison, *Organ Design and Appraisal* (New York: H.W. Gray, 1959), 93.
7. Letter from James Jamison to Robert Hays, January 28, 1954.
8. Letter from Robert Baker to Robert Hays, July 19, 1953.
9. Letter from James Jamison to Robert Hays, July 29, 1955.
10. Letter from James Jamison to Basil Austin, March 22, 1956.
11. Ibid., March 27, 1956.
12. Letter from James Jamison to Basil Austin, January 18, 1957.
13. Ibid., February 9, 1957.
14. Ibid.
15. Letter from Robert Hays to James McCain, October 13, 1959.
16. "College in Kansas Orders New Austin," *THE DIAPASON*, May 1, 1960, p. 7.
17. Letter from Kenneth Heywood to James Jamison, March 9, 1957.
18. Letter from Robert Hays to James McCain, January 14, 1959.
19. Letter from James McCain to Luther Leavengood and Kenneth Heywood, April 2, 1959.
20. Letter from Robert Hays to Betty Louise Lumby, April 15, 1959.
21. Letter from Robert Hays to James McCain, May 26, 1959.
22. Letter from James McCain to Robert Hays, May 29, 1959.
23. Byron Jensen, *College Music on the Konza Prairie: A History of Kansas State's Department of Music from 1863 to 1990* (Ed.D. diss., Kansas State University, 1990), 409.
24. Ibid., 409–410.
25. Ibid., 410.
26. Letter from Kenneth Heywood to Frederic Austin, June 5, 1959.
27. Letter from Robert Hays to James McCain, October 13, 1959.
28. Letter from Robert Hays to Frederic Austin, November 30, 1959.
29. Zsitvay was a distinguished member of the Hungarian National Track and Field Team, winning the University World Championships in the Pole Vault in Paris in 1946.
30. Letter from Donald Austin to Robert Hays, August 3, 1961.
31. Ibid.
32. "Memorial Organ," *K-Stater*, October 1961, 7.
33. Ibid.
34. "Expert Praises K-State Organ," *Manhattan Mercury*, November 20, 1961.
35. Ibid.
36. Richard Piper, "Stoplists," *The American Organist* (May 1962), 23.
37. Jamison, 134.
38. Ibid., 115.
39. Ibid.
40. Ibid., 151.
41. Ibid., 105–106.
42. Ibid., 121.
43. Richard Piper, "Stoplists," *The American Organist* (May 1962), 23.

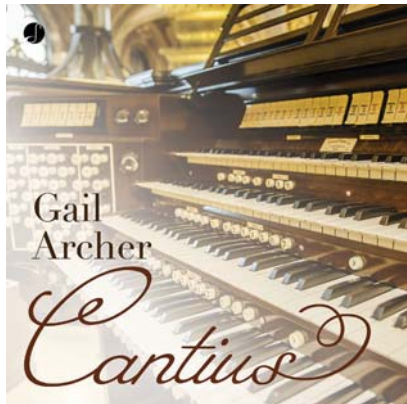
Quimby website:  
quimbypipeorgans.com

University website:  
www.k-state.edu/mtd/music

Photo credit: Tom Theis

## Reviews

### New Recordings



**Cantius**

**Cantius.** Gail Archer plays the Casavant organ at Saint John Cantius Catholic Church, Chicago, Illinois. Swan Studios, Meyer Media, LLC, MM22051. Available as a compact disc or download from amazon.com or prestomusic.com.

*Improvisation on a Polish Hymn*, Mieczysława Surzyńskiego; *Pastorale in F-sharp Minor*, Wincenty Rychling; "Meditation-Elegy" from *First Suite for Organ*, Felix Borowski; *Triptych for Organ*: "Souvenir I," "Offertorium," "Icon," Paweł Łukaszewski; *Kantata for Organ*, Henryk Mikołaj Górecki; *Symphony Number 8 for Organ*, Feliks Nowowiejski; *Esquisse for Organ*, Grażyna Bacewicz; *Triptychon for Organ*: "Introduction," "Meditation," "Toccata," Tadeusz Paciorkiewicz.

Gail Archer is university organist of Vassar College, Poughkeepsie, New York, and director of the music program at Barnard College, Columbia University, New York, New York. She specializes in Eastern European music and has concertized in Poland practically every year since 2003, during which she has familiarized herself with much of the Polish organ repertoire from the twentieth and twenty-first centuries. She made this recording in July 2021 on the "Tina-Mae Organ" of Saint John Cantius Catholic Church in Chicago, Illinois. This instrument is 1926 Casavant Frères Opus 1130, a four-manual organ described extensively in "A history of the organs of Saint John Cantius Catholic Church, Chicago, Illinois," by Stephen Schnurr, in the January 2022 issue of THE DIAPASON, pages 12–19.

Mieczysława Surzyńskiego (1866–1924) was professor of organ at the Music Institute of Warsaw. His *Improvisation on a Polish Hymn* commences with an upbeat theme-and-variations section before transitioning to a dark, dirge-like section that builds to a slight climax before ending softly. The next composer is Wincenty Rychling (1841–1896), who was organist of Wawel Cathedral besides teaching at the local conservatory. His *Pastorale in F-sharp Minor* was one of 100 works for organ posthumously published in 1906. It is a gentle, harmonically rich piece that lasts a mere two minutes.

With Felix Borowski (1872–1956) we move to a composer whom many will have heard of since he lived on both sides of the Atlantic in Poland, England, and the United States, spending the last sixty years of his life in Chicago. His *Meditation-Elegy* is an excerpt from his *First Suite for Organ*, published in 1900, shortly after he had moved to Chicago. It commences with a haunting and ethereal melody, which transitions into a central section composed of rather dense chords that build up to a minor climax before dropping down again for the recapitulation of the first section.

Paweł Łukaszewski (b. 1968) is a faculty member at the Fryderyk Chopin University of Music in Warsaw. The three movements of his *Triptych for Organ* begin with "Souvenir I," which starts as a rather dark, gloomy piece with a series of open fifths, and then becomes brighter and somewhat agitated before fading away into a whisper. The "Offertorium" is a warm and gentle movement of a somewhat wistful character. The final movement returns more to the feeling of the first movement, rising to a climax before ending in more open fifths in the pedal.

Henryk Mikołaj Górecki (1933–2010) studied at the Academy of Music in Katowice, where he later became a faculty member and eventually rose to be rector in 1975. His music was highly controversial, and his *Third Symphony* of 1976 was both praised and reviled. His *Kantata for Organ* consists of dramatic bursts of sound separated by moments of silence. Gail Archer describes it as "a mighty piece" that is "entirely distinctive in modern organ literature."

Feliks Nowowiejski (1877–1946) was something of an international character. Growing up in an impoverished family on the Polish/Prussian border, he began supporting his family by playing the violin in the Prussian Grenadier Band and playing the organ in his local church. He began composing and soon earned prizes for his compositions, enabling him to study in Berlin and Regensburg and to become a student of the celebrated Max Bruch. He wrote a total of nine organ symphonies. His *Eighth Symphony* consists of a single movement. Incorporating a dark, dirge-like section like the Surzyńskiego piece, it features constantly shifting harmonies, dynamics, and rhythmic figures.

Grażyna Bacewicz (1909–1969) was a noted player of the violin and piano who studied at the Warsaw Conservatoire and later moved to Paris to study under Nadia Boulanger. Bacewicz returned to Poland after the Second World War, where she became professor at the State Conservatory in Łódź. Her *Esquisse for Organ* is a brilliant piece that is full of humor and rhythmic interest. Her chordal progressions remind me of Messiaen.

The composer of the final suite on this compact disc is Tadeusz Paciorkiewicz (1916–1998). He studied organ at the Warsaw Conservatoire and composition at the State Higher Music School in Łódź, where he eventually became dean of composition. His *Triptychon for Organ* comprises "Introduction," "Meditation," and "Toccata." The rather virtuosic final movement is particularly interesting in demanding rhythmic accuracy combined with an energetic tempo. A gentle chromatic passage is inserted before the end, but this is only short, and the original tempo returns in the final section.

Gail Archer provides a lot to ponder with this recording. Not only is her excellent playing of this sometimes-difficult repertoire most enjoyable, but she has clearly only shown us the tip of the iceberg, and there is doubtless much more of this repertoire to be explored. Even as I was writing this I came across a recording on the internet of a quite extensive and interesting piece called *Sansara* by the Polish composer Marian Sawa (1937–2005). Perhaps Dr. Archer will introduce us to more composers in a subsequent recording. It would be interesting also to know how scores of these compositions might be obtained in North America.

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

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**Calendar**

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

**UNITED STATES**  
East of the Mississippi

17 AUGUST  
**Justin Murphy-Mancini**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

**Benjamin Stone**; First English Lutheran, Appleton, WI 12:15 pm  
**Jan Kraybill**; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

19 AUGUST  
**Richard Elliott**; Merrill Auditorium, Portland, ME 7 pm

20 AUGUST  
**Chelsea Chen**; Church of the Transfiguration, Orleans, MA 7:30 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

21 AUGUST  
**Craig Williams**; Round Lake Auditorium, Round Lake, NY 4 pm  
**Adam J. Brakel**; Loyola University, Chicago, IL 3 pm

24 AUGUST  
**Craig Williams**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

**Blake Doss**; First Presbyterian, Neenah, WI 12:15 pm  
**Benjamin Stone**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Charles Barland**; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

27 AUGUST  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

28 AUGUST  
**Alcee Chriss**, worship service; Union Chapel, Oak Bluffs, MA 10 am  
**Gail Archer**; Vassar College, Poughkeepsie, NY 8 pm

**Organized Rhythm** (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); St. John's Lutheran, Allentown, PA 4 pm

31 AUGUST  
**Timothy Olsen**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

**Alcee Chriss**; Union Chapel, Oak Bluffs, MA 7:30 pm  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Dana Robinson**; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

2 SEPTEMBER  
**Bradley Hunter Welch**; Basilica of Ss. Peter & Paul, Lewiston, ME 7:30 pm

**Nathan Laube**; Cathedral of the Immaculate Conception, Springfield, IL 7 pm

9 SEPTEMBER  
**Dave Calendine**, silent film accompaniment; St. John's Episcopal, Hagerstown, MD 7 pm

**Scott Dettra**; Auer Hall, Indiana University, Bloomington, IN 8 pm

10 SEPTEMBER  
**Scott Dettra**, masterclass; Auer Hall, Indiana University, Bloomington, IN 10 am

11 SEPTEMBER  
**Craig Williams**; Cadet Chapel, West Point, NY 2 pm

**Gail Archer**; Immaculate Conception Ukrainian Catholic Cathedral, Philadelphia, PA 3 pm

**James Kibbie**, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

16 SEPTEMBER  
**Katelyn Emerson**; First Presbyterian, Glens Falls, NY 7:30 pm  
**Todd Wilson**; St. Patrick's Episcopal, Dublin, OH 7:30 pm

18 SEPTEMBER  
**Nathaniel Gumbs**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**James Kibbie**, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

23 SEPTEMBER  
**Katelyn Emerson**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm  
**Todd Wilson**, hymn festival; First Presbyterian, Fort Wayne, IN 7 pm

24 SEPTEMBER  
**Scott Dettra**, works of Franck; Princeton University, Princeton, NJ 3:30 pm (program 1) & 8 pm (program 2)

**Huw Lewis**; Jack H. Miller Center, Hope College, Holland, MI 7:30 pm  
**Marilyn Keiser**; Christ Church Cathedral, Indianapolis, IN 6:30 pm

25 SEPTEMBER  
**Nathan Laube**; First Church of Deerfield, Deerfield, MA 3 pm  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Ken Cowan**; Duke University, Durham, NC 5 pm  
**Jens Korndörfer**; St. Michael's Episcopal, Grosse Pointe Woods, MI 4 pm

**James Kibbie**, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm  
**Isabelle Demers**; St. Paul's Lutheran, Masillon, OH 5 pm

30 SEPTEMBER  
**Scott Dettra**, works of Franck; Glenview Community Church, Glenview, IL (program 1 of 2)

**UNITED STATES**  
West of the Mississippi

15 AUGUST  
**Amanda Mole**; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

17 AUGUST  
**Noah Klein**; First United Church of Christ, Northfield, MN 12:15 pm

21 AUGUST  
**Norm Paskowsky**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 AUGUST  
**Bradley Hunter Welch**; St. Alban's Episcopal, Waco, TX 4 pm  
**Edward Lee**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 SEPTEMBER  
**Katya Kolesnikova**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

## Calendar

10 SEPTEMBER

**Daryl Robinson**, with Apollo Chamber Players; Rice University, Houston, TX 7:30 pm

11 SEPTEMBER

**Angela Kraft Cross**, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

13 SEPTEMBER

**Clive Driskill-Smith**; Trinity Episcopal, Tulsa, OK 7:30 pm

16 SEPTEMBER

**Ken Cowan**; Trinity University, San Antonio, TX 7:30 pm

18 SEPTEMBER

**Scott Dettra**, works of Franck; Visitation Catholic Church, Kansas City, MO 7 pm (program 1 of 2)

**Aaron Tan**; St. Philip Presbyterian, Houston, TX 3 pm

19 SEPTEMBER

**Scott Dettra**, works of Franck; Visitation Catholic Church, Kansas City, MO 7 pm (program 2 of 2)

23 SEPTEMBER

**Bradley Hunter Welch**; Bethel University, St. Paul, MN 7:30 pm

25 SEPTEMBER

**David Higgs**; Trinity Episcopal, Greeley, CO 4 pm

**Cherry Rhodes**; Meyerson Symphony Center, Dallas, Texas 3 pm

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

### INTERNATIONAL

16 AUGUST

**Philip Crozier**; Lutherse Kerk de Kopermolen, Vaals, the Netherlands 12 noon

**Peter van der Zwaag**; St. Bavokerk, Haarlem, the Netherlands 8 pm

**Harald Gokus**; Neupostolische Kirche, Herford, Germany 10 am

**Simon Bell**; Abbey, Tewkesbury, UK 1 pm

**Michael Unger**; St George's, Hannover Square, London, UK 1:10 pm

**Hilary Norris**; Cathedral, Hereford, UK 1:15 pm

17 AUGUST

**Damien Simon**; Kathedrale, Dresden, Germany 8 pm

**Richard Hobson**; Welsh Church of Central London, London, UK 1:05 pm

18 AUGUST

**Bert van den Brink**, with trumpet; St. Bavokerk, Haarlem, the Netherlands 4 pm

**Alessandro Bianchi**; York Central Methodist, York, UK 12:30 pm

20 AUGUST

**Philip Crozier**; Brigidakerk, Gelp, the Netherlands 4:15 pm

21 AUGUST

**Philip Crozier**; Stadtpfarrkirche St. Servatius, Siegburg, Germany 4:30 pm

**Denis Bonenfant**; Notre-Dame-du-Cap, Trois-Rivières, QC, Canada 2 pm

22 AUGUST

**Carolyn Craig**; Cathedral, Coventry, UK 12:30 pm

23 AUGUST

**Kumi Choi**; St. Bavokerk, Haarlem, the Netherlands 8 pm

**Benjamin Nicholas**; Abbey, Tewkesbury, UK 1 pm

**Loreto Aramendi**; Grosvenor Chapel, London, UK 1:10 pm

**Simon Bell**; Cathedral, Hereford, UK 1:15 pm

24 AUGUST

**Cesare Mancini**; Kreuzkirche, Dresden, Germany 8 pm

25 AUGUST

**Klaas Koelewijn, Dick Koomans, & Marco bij de Vaate**; St. Bavokerk, Haarlem, the Netherlands 4 pm

**Jeremy Blasby**; York Central Methodist, York, UK 12:30 pm

28 AUGUST

**Philip Crozier**; Dom, Rottenburg, Germany 10:30 am

**Sascha A. Heberling**; Marienkirche, Gelnhausen, Germany 5 pm

**Stefan Kagl**, with brass; Münster, Herford, Germany 6 pm

**Jocelyn Lafond**; Notre-Dame-du-Cap, Trois-Rivières, QC, Canada 2 pm

29 AUGUST

**Jonathan and Tom Scott**; Cathedral, Hereford, UK 11:30 am

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# Calendar

**Paul Carr;** Priory, Great Malvern, UK 12 noon

30 AUGUST

**Frank van Wijk & Cor Ardesch;** St. Bavokerk, Haarlem, the Netherlands 8 pm

**Keith Hearnshaw;** Abbey, Tewkesbury, UK 1 pm

**Ondrej Smolík;** St George's, Hanover Square, London, UK 1:10 pm

**Jonathan Lee;** Cathedral, Hereford, UK 1:15 pm

31 AUGUST

**Willibald Guggenmos;** Frauenkirche, Dresden, Germany 8 pm

2 SEPTEMBER

**Martin Baker & John Scott;** Selby Abbey, Selby, UK 7:30 pm

3 SEPTEMBER

**D'Arcy Trinkwon;** St. Alphage, Edgware, UK 7:30 pm

4 SEPTEMBER

**Harald Gokus,** with percussion; Pauluskirche, Hamm, Germany 4 pm

6 SEPTEMBER

**Bart Jacobs;** St. Bavokerk, Haarlem, the Netherlands 8 pm

**Angela Sones;** Abbey, Tewkesbury, UK 1 pm

7 SEPTEMBER

**Thomas Lennartz;** Kathedrale, Dresden, Germany 8 pm

8 SEPTEMBER

**Asher Oliver;** York Central Methodist, York, UK 12:30 pm

11 SEPTEMBER

**Josef Still;** Katholische Pfarrkirche St. Tertulin, Schlehdorf, Germany 4 pm

**León Berben,** organ and harpsichord; Kapelle Ss. Peter und Paul, Hamm, Germany 4 pm

13 SEPTEMBER

**Erik Jan Eradus & Anton Pauw;** St. Bavokerk, Haarlem, the Netherlands 8 pm

**James Lancelot;** Abbey, Tewkesbury, UK 1 pm

14 SEPTEMBER

**Hansjörg Albrecht;** Kulturpalast, Dresden, Germany 8 pm

15 SEPTEMBER

**Richard Fenwick;** York Central Methodist, York, UK 12:30 pm

**Adrian Partington;** Town Hall, Kidderminster, UK 1:10 pm

**Will Nicholson;** St. John the Evangelist, Upper Norwood, London, UK 7:30 pm

18 SEPTEMBER

**Catalina Vicens;** Dorfkirche, Uentrop, Germany 4 pm

**Heinrich Walther;** Marienkirche, Gelnhausen, Germany 5 pm

20 SEPTEMBER

**Ton Koopman;** St. Bavokerk, Haarlem, the Netherlands 8 pm

**Anthony Gritten;** Abbey, Tewkesbury, UK 1 pm

21 SEPTEMBER

**Holger Gehring;** Kreuzkirche, Dresden, Germany 8 pm

**James Gough;** Welsh Church of Central London, London, UK 1:05 pm

24 SEPTEMBER

**Daniel Moul;** Bloomsbury Central Baptist, London, UK 4 pm

**David Titterington;** St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

**Sean Heath;** All Saints, Cheltenham, UK 7:30 pm

**Gail Archer;** Young United Church, Winnipeg, Canada 7:30 pm

25 SEPTEMBER

**Thomas Rothfuß,** with brass; Katholische Pfarrkirche St. Tertulin, Schlehdorf, Germany 4 pm

**Gunnar Idenstam,** with harp; Liebfrauenkirche, Hamm, Germany 4 pm

**Frédéric Ledroit;** Paroisse Saints-Anges, Lachine, QC, Canada 3 pm

**Gail Archer;** Young United Church, Winnipeg, Canada 3 pm

27 SEPTEMBER

**Els Biesemans;** St. Bavokerk, Haarlem, the Netherlands 8 pm

**Carleton Etherington;** Abbey, Tewkesbury, UK 1 pm

28 SEPTEMBER

**Samuel Kummer;** Frauenkirche, Dresden, Germany 8 pm

## Summer Carillon Calendar

By Brian Swager

**Ann Arbor, Michigan**

University of Michigan, Lurie Tower  
Monday at 7 pm  
August 1, Joanna Stroz

**Bloomfield Hills, Michigan**

Kirk in the Hills Presbyterian Church  
Sundays at 10 am & noon  
August 7, Ellen Dickinson  
August 15 (Monday), Jonathan Lehrer  
August 21, Dennis Curry

**Chicago, Illinois**

Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm  
August 7, Dennis Curry  
August 14, Maria Kronic  
August 21, Joey Brink

**Cohasset, Massachusetts**

St. Stephen's Episcopal Church  
Sundays at 6 pm  
August 7, John Whiteside  
August 14, Jennifer Herrmann  
August 21, George Matthew, Jr.  
August 28, Margaret Pan

**Denver, Colorado**

University of Denver, Williams Carillon  
Sundays at 7 pm  
August 14, Jeremy Chesman  
August 28, Carol Jickling Lens

**East Lansing, Michigan**

Michigan State University  
Wednesdays at 6 pm  
August 3, Eva Albalghiti  
August 10, Jon Lehrer

**Glencoe, Illinois**

Chicago Botanic Garden  
Tuesdays at 10 am  
August 2, Jim Fackenthal  
August 16, Wylie Crawford  
August 30, Sue Bergren

**Holland, Pennsylvania**

Trinity United Church of Christ  
Thursdays at 7:30 pm  
August 4, Claire Janezic

**Kennett Square, Pennsylvania**

Longwood Gardens  
Sundays at 2 pm  
August 7, Hunter Chase

August 21, Jim Brinson  
September 11, Lisa Lonie  
September 24 (Saturday), Geert D'hollander & Ellen Dickinson  
September 25, Geert D'hollander & Ellen Dickinson

**Luray, Virginia**

Luray Singing Tower  
Saturdays at 7 pm & Sundays at 3 pm through September 4  
Andrea McCrady

**Middlebury, Vermont**

Middlebury College Chapel  
Fridays at 6 pm  
August 5, Tanya Lukyanova Walton  
August 12, George Matthew, Jr.  
August 19, George Matthew, Jr.

**Morristown, New Jersey**

St. Peter's Church, Sundays at 5 pm  
August 7, Claire Janezic

**New York, New York**

The Riverside Church  
Tuesdays at 6:30 pm  
August 2, Charles Semowich

**Princeton, New Jersey**

Princeton University, Grover Cleveland Tower, Sundays at 1 pm  
August 7, Claire Janezic  
August 14, Lisa Lonie & Janet Tebbel  
August 21, Cast in Bronze, DellaPenna & Lonie  
August 28, Princeton Carillon Studio  
September 4, Robin Austin

**Rochester Minnesota**

Mayo Clinic, Plummer Building  
Saturday at 2 pm  
August 13, Austin Ferguson

**Rochester Hills, Michigan**

Oakland University, Elliott Tower  
Fridays at 6 pm  
August 5, Dennis Curry  
August 12, Jonathan Lehrer

**Valley Forge, Pennsylvania**

Washington Memorial Chapel  
Wednesdays at 7:30 pm  
August 3, Claire Janezic  
August 10, Hunter Chase  
August 17, Doug Gefvert, Irish Thunder Pipes & Drums  
August 24, John Widmann  
August 31, Doug Gefvert

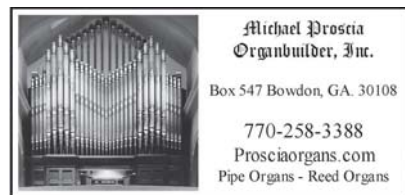


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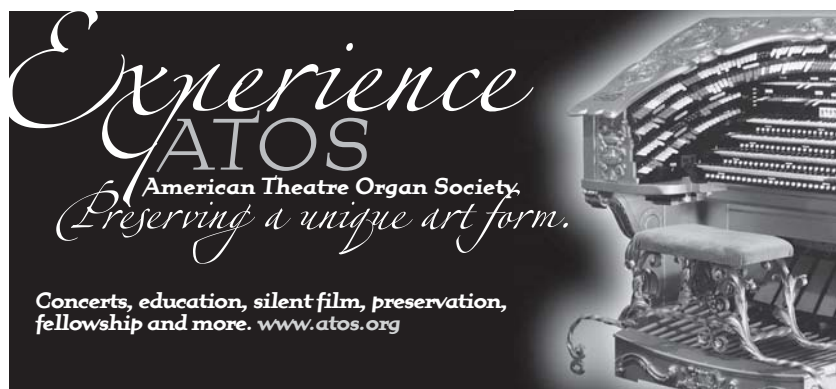
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STEPHEN BUZARD, St. James Episcopal Cathedral, Chicago, IL, April 15: *Le Chemin de la Croix*, op. 29, Dupré.

KEN COWAN, St. Margaret's Episcopal Church, Palm Desert, CA, April 24: *L'Envoi*, Baker; Lied (*Douze pièces*, set 1, no. 3), Litaize; *Prelude and Fugue in e*, BWV 548, Bach; *Prelude (Hansel and Gretel)*, Humperdinck, transcr. Lemare; *Scherzo II (Cathedral Music)*, Idenstam; *Romance*, op. 11, Finzi, transcr. Glover; Fantasy on the Chorale Hallelujah! Gott zu loben, bleibe meine Seelenfreud! (*Drei Choralphantasien*, op. 52, no. 3), Reger.

ISABELLE DEMERS, Michigan State University, East Lansing, MI, April 10: Sinfonia (*Cantata 149*), Bach, transcr. Dupré; No. 5 in a, No. 2 in C, No. 7 in A (*12 Études pour les pieds seulement*), Alkan; *Sonata No. 1*, op. 91, Laurin; Overture (*St. Paul*, op. 36), Mendelssohn, transcr. Best; Allegretto (*Symphonie in d*, FW 48), Franck, transcr. Hampton; Allegro vivace, Final (*Symphonie I in D*, op. 14), Viernie.

ROBIN ERICKSEN, Cathedral of St. Philip, Atlanta, GA, May 1: *Praeambulum in E*, LubWV 7, Lübeck; *Prelude and Fugue in g*, WoO 10, Brahms; *America the Beautiful*, Hampton; *Reflection*, Draper; *This Little Light of Mine, Soon I Will Be Done*, Taylor.

STEPHAN GRIFFIN, Cathedral of St. Philip, Atlanta, GA, April 3, Introduction-Allegro (*First Sonata for Organ*), Price; Rhapsody in D-flat (*Three Rhapsodies*, op. 17, no. 1), Howells; *Valse Mignonne*, op. 124, no. 2, Karg-Elert; *Steal Away (Lay my burden down)*, Farrington; *Finale (First Sonata for Organ)*, Price.

TIMOTHY E. GUENTHER, Trinity Lutheran Church, Ashland, OH, April 3: *Toccata in d*, BWV 565i, Bach; *Four*

*Chorale Preludes on Lobe den Herren*, Visser; *Sonata in G*, K. 328, Scarlatti; *Oh, Whose White Horse Is Standing*, op. 80, *Goodbye, Ridnesenke Village*, op. 81, *Moonlight Night*, op. 85, Pinkevicius; *Shche ne vmerla Ukrayina*, Verbytsky, arr. Janzer; *Chant de Paix (Neuf Pièces)*, Langlais; *Meditation on Sweet Hour of Prayer*, Thompson; *Variations on Pange Lingua*, Fedak; *Covidea III*, Ayres; *The Bells of Berghall Church*, op. 65b, Sibelius; transcr. Klein; *Toccata on Amazing Grace*, Pardini.

JEAN HERMAN HENSSLER, St. Stephen's Episcopal Church, Wilkes-Barre, PA, April 13: Improvisation sur le "Te Deum" (*Cinq Improvisations*, Premier recueil, no. 3), Tournemire, transcr. Duruflé; *O Lamm Gottes, unschuldig*, BWV 656, Bach; Vater unser im Himmelreich, Valet will ich dir geben, Straf mich nicht in deinen Zorn, O Haupt, voll Blut und Wunden (*Choralvorspiele*, op. 67), Reger; Wer nur den lieben Gott läßt walten, Herzliebster Jesu was hast du verbrochen (*Fünfundzwanzig Choralvorspiele*), Walcha.

PAUL JACOBS, Kettering Adventist Church, Dayton, OH, April 10: *Fantasia for Organ*, Weaver; *Sonata in e*, BWV 528, Bach; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces d'Orgue*, no. 3), Franck; *Concert Variations on The Star Spangled Banner*, op. 23, Buck; *Sonata in d*, op. 42, Guilmant.

ANDREW KOTYLO, St. Stephen's Episcopal Church, Wilkes-Barre, PA, April 6: *Toccata in D-Flat*, op. 104, Jongen; Air with Variations (*Suite*), Sowerby; *Introduction, Passacaglia, and Fugue*, Wright.

LEVENTE KUZMA, Cathedral of the Assumption, Louisville, KY, April 29: Offertoire (*Livre de Noël*, op. 60, no. 1), Guilmant; *Benedictus (Zwölf Stücke)*, op. 59, no. 9), Reger; *Chromatic Fantasy*

*and Fugue in d*, BWV 903, Bach, transcr. Reger; *Num freut euch, lieben Christen g'mein*, BWV 734, Bach; *Variations on Weinen, Klagen, Sorgen, Zagen*, S. 179, Liszt; Air (*Holberg Suite*), Grieg; *Carillon Sortie*, Mulet.

MARK LAUBACH, United Presbyterian Church, Binghamton, NY, April 22: *Carillon de Westminster (24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Viernie; *Choral in E*, FW 38 (*Trois Chorals*, no. 1), Cantabile, *Pièce Héroïque*, FW 36, 37 (*Trois Pièces*, nos. 2, 3), *Choral in a*, FW 40 (*Trois Chorals*, no. 3), *Prière*, Final, FW 32, 33 (*Six Pièces*, nos. 5, 6), Franck.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, April 8: *Prae-ludium in C*, BuxWV 137, Buxtehude; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Toccata, Chorale, and Fugue*, op. 16, Jackson; *Hommage à Dietrich Buxtehude*, Eben.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, April 29: Marche religieuse sur un motif du chœur "Lift Up Your Heads" du Messie de Händel (*Pièces dans différents styles*, op. 15, no. 2), Guilmant; *Concerto del Signor Meck in b*, LV 133, Walther; *Méditation (Suite Médiévale)*, Langlais; *The Joy of the Redeemed*, Dickinson; *Beside the Still Waters*, Walker; *Rubrics*, Locklair.

ERIK WM. SUTER, St. Joseph's Catholic Cathedral, Hartford, CT, April 29: Improvisation sur le Victimae Paschali (*Cinq Improvisations*, Deuxième recueil, no. 5), Tournemire, transcr. Duruflé; *L'Ascension*, Messiaen; *Laudes*, Eben; *Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

FREDERICK SWANN, St. Margaret's Episcopal Church, Palm Desert,

CA, April 8: *Fanfare*, Jackson; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Adoration*, Purvis; March on a Theme of Handel (*Pièces dans différents styles*, op. 15, book 1, no. 2), Guilmant.

PETER SYKES, First Congregational Church, Great Barrington, MA, April 23: *Prelude and Fugue in c*, BWV 546, *Pastorale in f*, BWV 590, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Schmücke dich, o liebe Seele*, Herzlich tut mich verlangen (2 settings), Es ist ein Ros' entsprungen (*Eleven Chorale Preludes*, op. 122, nos. 5, 9, 10, 8), Brahms; *Introduction and Passacaglia in d*, Reger.

JOHANN VEXO, Église Saint-Léger, Delle, France, April 5: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott Heiliger Geist*, BWV 671, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen zehn Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Fugue in E-flat*, BWV 552ii, Bach.

JOHANN VEXO, Cathédral Notre-Dame, Le Havre, France, April 10: *Prelude in E-flat*, BWV 552i, *O Mensch, beweine dein Sünde groß*, BWV 622, *Fugue in E-flat*, BWV 552ii, Bach; Andante con moto in E-flat (*12 Pièces pour orgue*, op. 18, no. 1), Andante con moto in g (*14 Pièces de divers auteurs*, op. 45, no. 7), *Toccata in g (12 Pièces caractéristiques)*, op. 48, no. 13), Boëly; *Cantabile*, FWV 36 (*Trois Pièces pour grand orgue*, no. 2), Franck; *Scherzo (Symphonie VI in b*, op. 59), Viernie; *Alléluia sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Résurrection (Symphonie-Passion*, op. 23), Dupré.

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# Classified Advertising

## POSITIONS AVAILABLE

**Are you a pipe organ designer?** Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg.74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

## PUBLICATIONS / RECORDINGS

In the tradition of Johann Sebastian Bach's arrangements of selected Vivaldi compositions, **Fruhauf Music Publications** is pleased to feature an adaptation of one of the Italian composer's three concerti for lute and strings. This delightful opus dates from the 1730s and was written during a visit to Bohemia; it bears a dedication to Count Joseph von Wrtby. The complimentary score is available from FMP's home page Bulletin Board, also featured on the Downloads page. Please visit [www.frumuspub.net](http://www.frumuspub.net) to access this and many other transcriptions, arrangements and compositions for organ.

## PUBLICATIONS / RECORDINGS

**Organ Music in Bulgaria.** The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: [imakemyownmusic.com@gmail.com](mailto:imakemyownmusic.com@gmail.com) or [pavelmadzarov.com@gmail.com](mailto:pavelmadzarov.com@gmail.com)

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**The Raven CD label has released *Wonderful Splendor*** with Russell Weismann playing the restored 1962 Beckerath organ of 97 ranks and four manuals at St. Paul Cathedral, Pittsburgh. The CD includes a wide range of repertoire recommended by Beckerath to demonstrate the versatility of his instruments, including composers Franz Schmidt, Rheinberger, Brahms, Krebs, Frescobaldi, F. Couperin, Kerll, Böhm, and Bach. Pittsburgh native Weismann served as a cathedral musician for many years before taking a doctoral degree at George Mason University and writing a dissertation on Beckerath and his instruments, of which the St. Paul organ is the largest he built in the United States. Raven OAR-172, \$15.98 postpaid in the U.S. from [RavenCD.com](http://RavenCD.com) 804/355-6386 and also from Amazon, E-Bay, etc.

## PUBLICATIONS / RECORDINGS

**The Tracker**—quarterly journal of the Organ Historical Society ([OrganHistoricalSociety.org](http://OrganHistoricalSociety.org)) includes news and articles about the American pipe organ and its history, organbuilders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 44 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database ([PipeOrganDatabase.org](http://PipeOrganDatabase.org)), an on-line catalog of books, music and recordings ([OHSCatalog.org](http://OHSCatalog.org)), and an unsurpassed Library and Archives. Questions? Call 833-POSITIF (767-4843).

**Raven imports** a 3-CD set (at a special price) of all six organ symphonies by Louis Vierne (1870-1937), played by Winfried Lichtscheidel on the 3-manual organ of 62 ranks built in French style in 1999 by Gerald Woehl of Marburg, Germany, for the Church of St. Martinus in Sendenhorst, Germany. The wonderful playing is very well recorded in the large acoustic of the church. The 36-page booklet includes notes in English and German on the music, organ, and organist. Produced in 2021 by Ambiente, ACD-3044, \$19.98 postpaid in the U.S. from [RavenCD.com](http://RavenCD.com) 804/355-6386.

## PUBLICATIONS / RECORDINGS

**The Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

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**Jardine Opus 57, built in 1867, as a two-manual.** Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; [david@davidmooreinc.com](mailto:david@davidmooreinc.com).

**Bedient Opus 77 for sale in Seattle.** Mechanical key, electric stop and combination action. 2 manuals/pedal 58/30. 12 stops, 11 ranks. Main case, external pipes, pedalboard: 100"D x 87"W x 115"H. Blower: 30"D x 22"W x 24"H. \$197K. Full details from May 2022 at [www.bedient77forsale.org](http://www.bedient77forsale.org).



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**Koehnken & Grimm, Pfeffer, Hill-green-Lane, Debierre, and Redman organs for sale.** Please see pictures on our website [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com). For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email [royredman@gmail.com](mailto:royredman@gmail.com).

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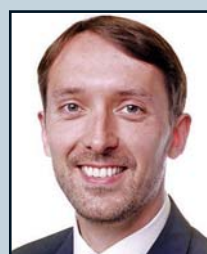
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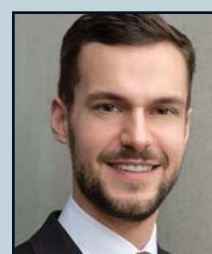
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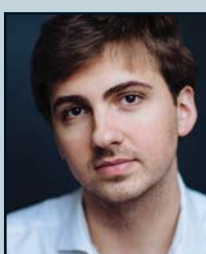
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