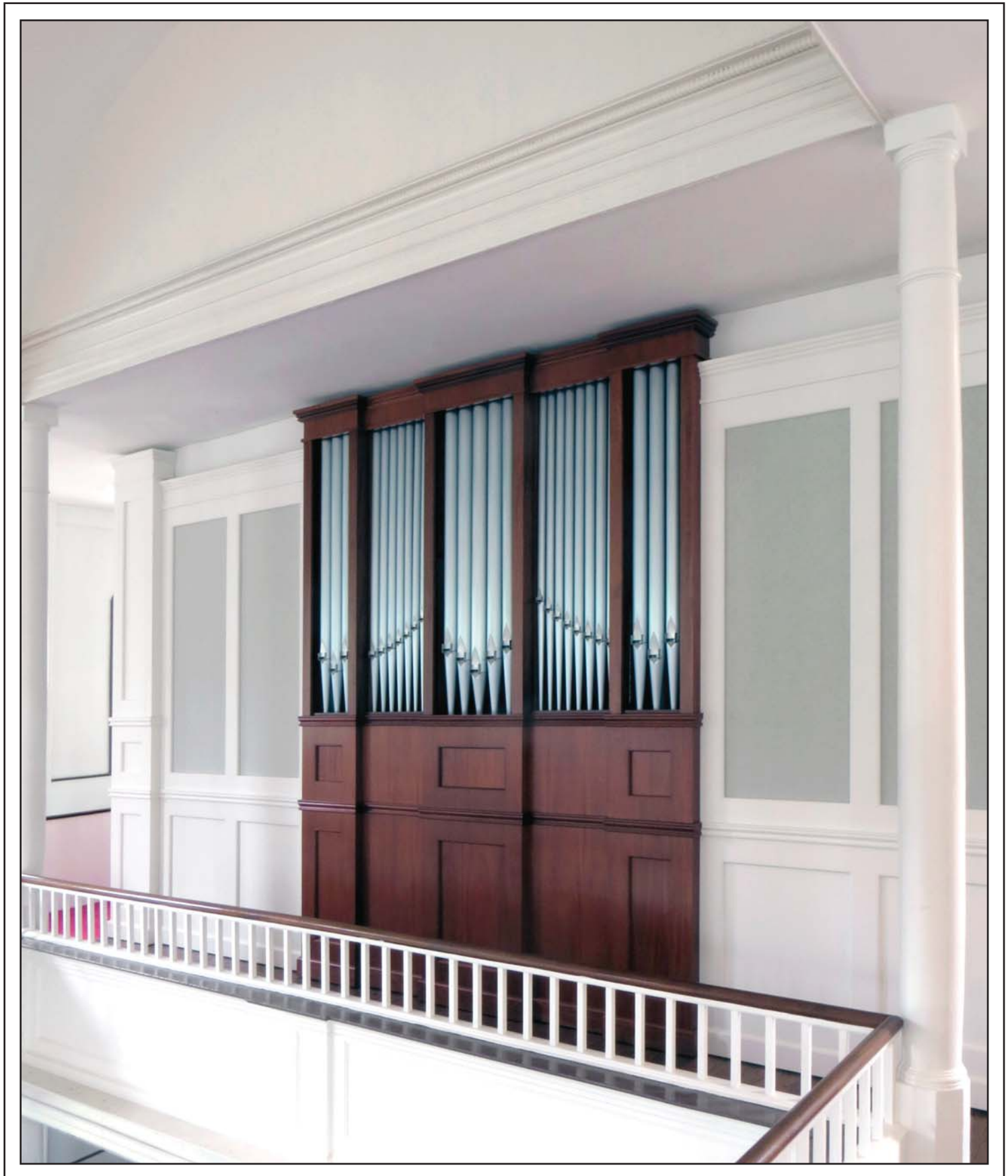


THE DIAPASON

AUGUST 2021



Setauket Presbyterian Church
Setauket, New York
Cover feature on pages 22–24

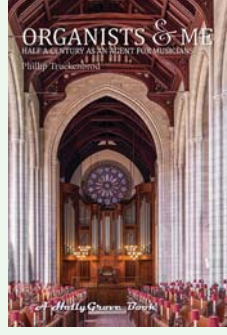
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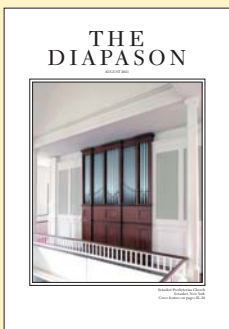
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Steven Young
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Leon Nelson

Editor's Notebook

A "renewed" season of recitals, concerts, master-classes, Evensongs, etc.

As summer draws to a close, we are receiving notices of various events for the 2021–2022 season from churches, universities, and other institutions. This is a very exciting development, indeed! If you are coordinating a series of events of interest to our readers (organ, choral, harpsichord, carillon recitals, etc.), please be sure to send me the particulars, so that they can be included here and at our website. Be sure to take note of these events in your area, and show your support for what you love by attending!

With a new academic and choir year, remember your colleagues and students!

Remember that a subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school programs. Our student subscription remains an incredible bargain at \$20 per year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$35.

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The second Gruenstein Award

A brief reminder that entries for the second Gruenstein Award will be accepted from September 1, 2021, through

Here & There

Events

The East Texas Pipe Organ Festival will hold its 2021 festival November 7–11, headquartered in New Orleans, Louisiana. The event is customarily centered in Kilgore, Texas; however, repairs to First Presbyterian Church, Kilgore, and its Aeolian-Skinner organ have necessitated the move to New Orleans. Featured performers include Ken Cowan and Lisa Shihoten, David Baskeyfield, Jan Kraybill, Stefan Engels, and others performing on organs built by Aeolian, Aeolian-Skinner, Holtkamp, Goulding & Wood, Simmons & Willcox, and Skinner. For information: easttexaspipeorganfestival.com.

Education



Marcussen organ, Wichita State University, Wichita, Kansas

The Wichita State University Foundation, Wichita, Kansas, has announced a new organ scholarship/fellowship established by Dr. **Robert "Kent" Nelson** to be included as a gift to benefit Wichita State University in his estate plans. Nelson's legacy gift to the organ program will be a combination of his nine-foot Steinway grand piano, his three-manual Allen organ, and a cash gift to create a student support fund for undergraduate and graduate students

studying organ, the Kent Nelson Scholarship for Organ.

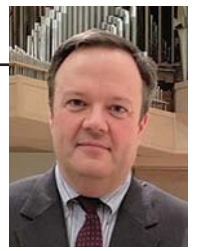
Nelson earned his Bachelor of Arts degree in music from Wheaton College, Wheaton, Illinois, his Master of Music degree from University of Wichita (not yet Wichita State University), and his Doctor of Musical Arts degree from the University of Southern California, all with an emphasis in organ. He served on the faculty of San Jacinto College near Houston, Texas, for 29 years, teaching piano, organ, and various music courses.

This fund was established out of an appreciation held by Nelson for his experiences at WSU and his interest in supporting future students studying organ at the university. **Lynne Davis** is Robert L. Town Distinguished Professor of Organ at WSU. For information: wichita.edu.

Competitions

The American Center of Church Music announces its first annual composition contest and seminar, open to composers of any age. Participants will register for an online seminar on composing for the organ, since each of the contest categories will focus on new organ music. Pieces of any length will be considered, with preference given to submissions that are ten minutes or less in length. Submissions must be unpublished and fit one of three categories: hymn or spiritual song, chorale prelude, or general service music. Preference will be given to pieces that could be used in a church service and that use the organ, such as preludes, postludes, offertories, or solos.

The online seminar will be geared toward those familiar and unfamiliar with organ composition and will take place January 8, 2022, with panelists David Chervien, Timothy Tikker, Graeme Shields, and Tyler Pimm. The deadline



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

January 31, 2022. The award recognizes the scholarly work of a young author who has not reached their 35th birthday. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. For more information, see the July 2021 issue of THE DIAPASON, page 3.

In this issue

Shannon Murphy provides an introduction to nineteenth-century Russian organ music. Kimberly Schafer, who regularly contributes an introduction to various American carillons, covers a particularly noteworthy and historic instrument and its recent renovation at the Netherland Carillon in Alexandria, Virginia.

Gavin Black returns to his column, "On Teaching," with a remembrance of a important teacher in his career, Eugene Roan. John Bishop, in "In the Wind . . .," continues and updates his discussion of π , including Archimedes' mental model, and gives remembrances of the late organbuilder Fritz Noack.

This month's cover feature spotlights Sebastian M. Glück's Opus 24, a two-manual instrument recently completed for the Setauket Presbyterian Church, Setauket, New York. The organ was designed in consultation with David Enlow of New York City. ■

to register for the online seminar is January 7, 2022. The deadline to submit a composition is April 24, 2022. First prize is \$500; second prize is \$250. Both prizes will come with public premieres of the works. For information: americancenterofchurchmusic.org.

Concert management

Seven Eight Artists announces the addition of new artists to its roster.



Emma Whitten

Emma Whitten is an organist specializing in early Baroque and contemporary repertoire. She performs across the United States and internationally, including appearances at venues and festivals such as the Los Angeles President's Day Organ Festival, St. Paul's Cathedral, San Diego, Catalina Organ Festival, Tucson, St. Mary's Basilica, Phoenix, and the University of Tennessee, Knoxville. Whitten holds degrees in organ performance from the University of Notre Dame, the University of Kansas, and Arizona State University, where she received her Doctor of Musical Arts degree studying with Kimberly Marshall. She is currently organist and associate director of music at Mission San Luis Rey Parish, Oceanside, California.

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Top row: Renée Anne Louprette, Nicole Keller, Andrew Henderson; bottom row: Rachel Schulz, Jennifer Shin, Collin Miller (photo credit: Ben Merchant)

The 2021 Arthur Poister Scholarship Competition in Organ Playing took place on June 4 at St. Paul's Episcopal Church, Syracuse, New York. This year's competition returned to an in-person event in which three contestants were invited to perform thirty-minute programs on the basis of their preliminary round recordings.

First Prize of \$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University, and a recital engagement on the Holtkamp organ at Syracuse University's Setnor School of Music went to **Collin Miller** of Lafayette, Louisiana. Miller is pursuing a Master of Music degree in organ performance in the studio of Janette Fishell at Indiana University, Jacobs School of Music, Bloomington. His winner's recital will take place in autumn at Syracuse University. Second Prize of \$1,000, also funded by the Poister Endowment Fund, was awarded to **Jennifer Shin**, a doctoral student of David Higgs at the Eastman School of Music. She also received the most votes for the Will O. Headlee Audience Prize of \$500, funded by Don Ingram in memory of Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator. Shin is a member of THE DIAPASON'S 20 Under 30 Class of 2021. Third Prize of \$500, funded by the Syracuse Chapter of the American Guild of Organists, was awarded to **Rachel Schulz**, a Master of Music candidate at the University of Kansas studying with Michael Bauer.

The judges for the final round were Andrew Henderson, Nicole Keller, and Renée Anne Louprette. For information: syracuseago.org.



Student performers with Paul Jacobs for June 9 Juilliard concert at Lincoln Center

On June 9, **The Juilliard School's** organ department, under the direction of **Paul Jacobs**, performed a live-streamed concert from Paul Hall at Lincoln Center, New York City. The program included collaborations with flute, harp, and voice, with music by Alberto Ginastera, Rachel Laurin, Dan Locklair, John Weaver, and Charles-Marie Widor, and transcriptions of Fauré, Mahler, and Wagner.

Performing on the program were organists Elena Baquerizo, Eddie Zheng, Cecily DeMarco, Edward Hewes, Aletheia Teague, Jeremy Jelinek, Jeremiah Mead, Yuejian Chen, with Audrey Emata (flute), Tiffany Wong (harp), and Joseph Parrish (baritone). For information: juilliard.edu.

► page 3



AEMeyer Duo

The **AEMeyer Duo** (Anna Meyer, flute, and Erik Meyer, organ) has performed for almost twenty years throughout North America and Europe. In 2020, AEMeyer released their debut album, *Fantasmagoria*, which features five new compositions written for the duo by Carson Cooman, Parker Kitterman, Till Meyn, Erik Meyer, and Kile Smith. Anna Meyer holds degrees in flute performance from University of Cincinnati College Conservatory of Music, Peabody Conservatory, and a doctoral degree from Temple University, where she teaches. Erik Meyer received his degrees from Peabody Conservatory of Music. His compositions have won awards from the American Guild of Organists, Association of Lutheran Church Musicians, and Presbyterian Association of Musicians. In addition to serving as organist at Abington Presbyterian Church, Erik teaches music at Temple University. For information: seveneightartists.com.

People

Gerhard Weinberger announces new publications and editions. For organ, from Edition Sonat-Verlag: *Toccatà pasquale* (on the chorale CHRIST IST ERSTANDEN) (SOV 5.409.00, €9.80) and *In paradisum deducant te angeli* (SOV 5.408.00, €9.50). For organ, from Edition Récit: *La Vent de l'Esprit* (MER 2021.40, €3.00), as well as editions edited by Weinberger—*Sonata No. 3 in F Minor*

by Karl Wolfrum (MER 2021.50, €9.50) and *Interludium* (Wandlungsmusic) by Frederich Klose (MER 2021.60, €3.90).

Weinberger taught at the Hochschule für Musik und Theater München and the Hochschule für Musik Würzburg. For information: sonat-verlag.de; recit.de; de.wikipedia.org/wiki/Gerhard_Weinberger.

Carillon News

The **Guild of Carillonneurs in North America** (GCNA) has announced its new carillonneur members for 2021: **Deborah Hennig** (Koninklijke Beiaardschool "Jef Denyn," Mechelen, Belgium), **Claire Janezic** (University of Rochester), **Maria Krunic** (University of Chicago), **Joseph Min** (University of Chicago), and **Joshua Villanueva** (University of Denver). These carillonneurs performed in a debut recital on June 27 during the guild's virtual congress, hosted by Trinity College, Hartford, Connecticut.

The GCNA has released 24 new publications this summer, including five original compositions and five arrangements, four new Franco Commissions, eight Franco Composition Contest Winners, and two winning arrangements from the Sally Slade Warner Competition. For information: gcnar.org.

The **Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses** organized an international contest for carillon composition and arrangement marking the 300th anniversary of the birth of organist, carillonneur, and composer Matthias Vanden Gheyn (Tienen, 1721–Leuven, 1785). There were two categories: carillon compositions inspired by the concept of cosmology and carillon arrangements of a work of the Baroque period. (See the January 2021 issue of THE DIAPASON, pages 6–7.)

In the first category, 32 submissions were received from twelve countries; in the second category, thirty submissions were received from eight countries. The submissions in category 1 were judged by an international jury of four composers/pianists and four carillonneurs. The submissions in category 2 were evaluated

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NEW! Paris Impact Organ Suites

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- Karg-Elert: Clair de Lune
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- H. Alexander Matthews: The Passing of Summer
- Horatio Parker: Allegretto from Sonata in E-flat, op. 65
- Debussy: Cortège (Petite Suite, trans. Roques)
- Meyerbeer: March from Le Prophète (trans. Best)
- Clèrambault: Basse et Dessus de Trompette (1st Suite)
- Olliphant Chuckerbutty: Paeon, a Song of Triumph (Fanfare)

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Organ Historical Society Chicago-Midwest Chapter members: Stephen Schnurr, Carole Prendergast, Derek Nickels, and Robert Woodworth

Members of the **Chicago-Midwest Chapter of the Organ Historical Society** presented a farewell recital for the four-manual Geo. Kilgen & Son organ in St. Ignatius Catholic Church, Chicago, Illinois, on June 6. The parish, founded in 1906, built a permanent church to the designs of Chicago's Henry Schlacks in the Rogers Park neighborhood in 1916 and 1917. The present organ was installed in 1924. The Archdiocese of Chicago suppressed the parish on July 1.

For the program, recitalists **Carole Prendergast, Robert Woodworth, Stephen Schnurr,** and **Derek Nickels** presented works by Bach, Buxtehude, Langlais, Widor, Saint-Saëns, Thalben-Ball, Clarence Eddy, and others. The future disposition of the church campus and the organ are not known at this time.

► page 4



The campanile of Tienen

by the four carillonneurs in the jury. The results were announced on June 12 during the online congress of the World Carillon Federation.

For carillon compositions, first prize (€2,000) was awarded to **Geert D'hollander**, carillonneur at Bok Tower, Lake Wales, Florida, for his work *Halos*; second prize (€1,000) to **Jeroen Malaise**,

musician in Antwerp, for his work *The Vermilion Bird of the South*; third prize (€500) to **Thomas Laue**, carillonneur in Canberra, Australia, for his work *Boomerang Nebula*. These compositions will be performed on October 2 on several carillons in Leuven during the cultural city festival "Knall," the Leuven Big Bang Festival. This festival honors the Leuven priest and professor Georges Lemaître (1894–1966), who first developed the theories of the expansion of the universe (1927) and of the big bang (1931).

For carillon arrangements, first prize (€1,500) was awarded to **Thomas Laue** for an arrangement of *Sonate for Violin*, op. 16, no. 12, by Isabella Leonarda (1620–1704); second prize (€750) to **Geert D'hollander** for an arrangement of *Suite No. 1 for Harpsichord* by Joseph-Hector Fiocco (1703–1741); third prize (€500) to **Roy Kroezen** (carillonneur in Centralia, Illinois), for an arrangement of *French Suite No. 2* by Johann Sebastian Bach. The three winning arrangements will be performed in autumn 2021 and in summer 2022 on the Peace Carillon in Park Abbey (replica after 1730) and the city carillon of Tienen (1723).

Campanae Lovanienses will make the scores of the five highest-ranked entries in both categories available free of

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Appointments

Nicole Aldrich is appointed director of chapel music and of the Princeton University Chapel Choir, Princeton University, Princeton, New Jersey. She succeeds Penna Rose, who served in that capacity for 29 years. Aldrich leaves a position she has held since 2011 as senior lecturer and director of choral activities at Washington University, St. Louis, Missouri, and director of music for University United Methodist Church, St. Louis. Prior to that, she served at the University of Delaware, Newark.

Aldrich received her Master of Music degree in choral conducting from Northwestern University, Evanston, Illinois, and her Doctor of Musical Arts degree from the University of Maryland, College Park. She is a professional soprano and pianist as well as a conductor. For information: chapel.princeton.edu.



Nicole Aldrich

Samantha Koch is appointed to the position of head flue voicer for Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada. Koch is a graduate of the American Organ Institute at the University of Oklahoma, Norman, where she earned a master's degree in organ performance and organ technology. She has experience in tonal design, flue and reed voicing, woodworking, pipe making, various kinds of windchest actions, electric and electronic systems, installation, and tonal finishing. Prior to coming to Létourneau, she practiced general organbuilding with Quimby Pipe Organs, Inc., of Warrensburg, Missouri, for four years, but especially enjoyed furthering her education as a voicer under Quimby's head voicer Eric Johnson.

Koch is a performer, having concertized and held church positions across the United States and Europe. She is an active member of the American Institute of Organbuilders and maintains an interest in the advancement of women and younger generations in the organbuilding profession. For further information: letourneauorgans.com.



Samantha Koch

Colin MacKnight is appointed director of music for Trinity Episcopal Cathedral, Little Rock, Arkansas. At Trinity, he oversees a music program that includes among its offerings a chorister program, a concert series, and weekly choral evensongs. In June, he received his Doctor of Musical Arts degree from The Juilliard School, New York City, marking the end of ten years and three degrees at the school. Over the last eight years, MacKnight has served three Episcopal churches: Church of the Resurrection and Saint Thomas Fifth Avenue, both in New York City, and, most recently, Cathedral of the Incarnation, Garden City, Long Island. A member of THE DIAPASON's 20 Under 30 Class of 2019, he has completed his Associate, Fellow, and Choirmaster certification exams with the American Guild of Organists. As a recitalist, he is represented in North America by Karen McFarlane Artists, Inc. For information: concertorganists.com and colinmacknight.com.



Colin MacKnight

James Reed is appointed organist and director of music (Kantor) at Fosen Cathedral, Trøndelag, Norway, where he will lead the music program of this congregation of the Diocese of Nidaros, Trondheim, in the Evangelical Lutheran Church of Norway (Den Norske Kyrkja). He will assume responsibility for the Kantoret as well as for monthly organ Vespers and regular Sunday services. In addition to responsibilities for Roan Parish, and the parish churches of Stoksund and Åfjord, he remains artistic director of the Norwegian Early Church Music Festival (Nynorsk kyrkjemusikkfestivalen) based in Hove (Vestlandet), and music director of St. Mary's Singers, Westminster, UK, and St. Alphage Chorus, Edgware, UK. He leaves his position of interim director of music for Steinkjer Parish Church, Trøndelag. ■



James Reed



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► page 6

charge to the international carillon community. The jury consisted of Michael Finnis (UK), Anthony Romaniuk (Australia), Leo Samama (the Netherlands), Annelies Van Parys (Belgium), Stefano Colletti (France), Koen Cosaert (Belgium), Monika Kazmierczak (Poland), and Tiffany Ng (United States).

Nunc Dimittis



Charles Huddleston Heaton, Sr.

Charles Huddleston Heaton, Sr., 92, died June 11, in Huntsville, Alabama. He was born November 1, 1928, in Centralia, Illinois. Heaton earned his Bachelor of Music degree from DePauw University, Greencastle, Indiana, in 1950, studying with Van Denman Thompson. He then went to New York City for his Master of Sacred Music degree at the School of Sacred Music of Union Theological Seminary, completed in 1952. After service in the United States Army, he returned to Union Seminary in September 1954 for his Doctor of Sacred Music degree. Among his teachers at Union were Hugh Porter and Harold Friedell.

In 1954, while a student, Heaton was appointed chapel organist for Kirkpatrick Chapel, Rutgers University, in New Brunswick, New Jersey, playing a three-manual Skinner organ. The following year, while still a student, he became organist and choir director for the Presbyterian Church of Bound Brook, New Jersey. He was awarded his doctoral degree in 1957.

In 1956 Heaton was named organist and director of music for Second Presbyterian Church, St. Louis, Missouri. He would become organist for Temple Israel of the same city in 1959. From 1962 to 1964, he taught organ at Southern Illinois University at Carbondale.

Heaton then served as organist and director of music for East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, from 1972 until 1993. During his tenure at the church, he recorded the disc, *Music Till Midnight*, named for a series of concerts he formulated at East Liberty beginning in 1976. He was a lecturer in music at Pittsburgh Theological Seminary between 1973 and 1976.

Following retirement Heaton was organist-in-residence at Trinity Episcopal Cathedral (1993–1996 and 1997–2002) and served as interim organist for a year each at Calvary Episcopal (1996–1997) and Oakmont Presbyterian Churches, all in Pittsburgh. Heaton was a Fellow of the American Guild of Organists (1957),

penned two books—*How to Build a Church Choir* (1958) and *A Guidebook to Worship Services of Sacred Music* (1961)—published several anthems, and was editor of the *Hymnbook for Christian Worship*, published by Judson Press in 1970. He was a staff reviewer of new recordings for THE DIAPASON magazine and was pleased to have a complete run of the journal, which he had bound and donated to DePauw University. He also contributed to journals such as *Clavier* and *The American Organist*. A 90th birthday celebration concert in Heaton's honor was held at St. Andrew's Episcopal Church in the Highland Park neighborhood of Pittsburgh on November 3, 2018, with several local organists performing.

On April 17, 1954, Heaton married Jane Pugh, who predeceased him in September 1999. They had three children, who survive: Rebecca Lynn Turner (Patrick) of Herndon, Virginia; Charles Huddleston Heaton, Jr. (Miki), of Brierfield, Alabama; and Matthew Aaron Heaton (Shannon) of Medford, Massachusetts, along with four grandchildren and two great-grandchildren.

A memorial service for Charles Huddleston Heaton, Sr., will take place in September at St. Andrew's Episcopal Church, Pittsburgh. Burial will be in Crystal Lake, Michigan, where the Heaton's spent their summers. Memorial contributions may be made to a scholarship in Heaton's memory to the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, New York 10115, attention: F. Anthony Thurman.



Fritz Noack

Fritz Noack, 86, died June 2. Born in Germany in 1935, he apprenticed in organbuilding with Rudolf von Beckerath in Hamburg between 1954 and 1958. He would work with Klaus Becker and Ahrend & Brunzema, also in Germany, before coming to the United States, working briefly for the Estey Organ Company in Brattleboro, Vermont, and later with Charles Fisk, then with the Andover Organ Company in Methuen, Massachusetts.

In 1960, he founded the Noack Organ Company, then located in Lawrence, Massachusetts. The workshop would move to Andover, Massachusetts, in 1965 for larger space. In 1970, the company moved to its present location, a former schoolhouse in Georgetown, Massachusetts, where an erecting room was added to the building. More than a dozen organbuilders, including the principal personnel of various other firms, have received their training there.



1915 Casavant Opus 615, gallery organ, Église Saint-Jean-Bapiste, Montréal, Canada

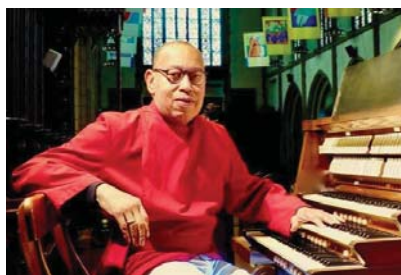
The Canadian International Organ Competition (CIOC) and La Fabrique de l'Église Saint-Jean-Bapiste have announced a new partnership whereby the CIOC will gradually assume responsibility for the cultural activities taking place at the historic church as well as the adjoining Saint-Louis Chapel. Such activities include concerts of all styles and genres, ranging from organ music to classical ensembles, orchestras, and pop artists.

In conjunction with this new partnership, Saint-Jean-Baptiste Church has named **Jean-Willy Kunz** as its titular organist. Kunz is artistic director of the CIOC, organist-in-residence of the Orchestre symphonique de Montréal, and professor of organ at the Conservatoire de musique de Montréal. He succeeds **Jacques Boucher** who will become titular organist emeritus after 35 years of service to the church. Boucher was a member of the 2014 CIOC jury.

Saint-Jean-Baptiste Church is home to two historic pipe organs. The principal organ in the gallery, Casavant Frères' Opus 615 of four manuals, built in 1915 and restored in 1996, features 65 stops. The second instrument is an antiphonal choir organ of fifteen stops, also part of Casavant's Opus 615. In addition to the main church organs, the Saint-Louis Chapel contains 1916 Casavant Opus 656 of nine stops. Since the CIOC's founding, Saint-Jean-Baptiste Church has always been featured as part of the competition as well as the CIOC Organ Festival. With this new partnership, the CIOC is looking forward to increasing the profile of these organs. For information: ciocm.org and eglisesjb.com.

Noack was active in various professional organizations, including service as the president of the International Society of Organbuilders from 2000 to 2006; he also served two terms as president of the Associated Pipe Organ Builders of America. He taught organ construction and building at New England Conservatory, Boston.

In early 2015, Noack retired from his company, turning its leadership over to Didier Grassin. At that point, the firm had built nearly 160 instruments, installed throughout the United States and abroad in locations such as Iceland and Japan.



William E. Randolph, Jr.

William E. Randolph, Jr., died May 15. In 1979, he earned his Bachelor of Music degree from the Manhattan School of Music, New York City, studying with Frederick Swann. He would further study with Jean Langlais in Paris and Christopher Dearnley in London.

Randolph worked at the Episcopal Church of the Intercession in New York City from 1983 until 1993. He then served at St. Philip's Episcopal Church and at St. George's Episcopal Church, New York City. He returned to Church of the Intercession in 2002 where he remained until his death. He also was adjunct organist at Columbia University, organist at the Marymount School

for Girls, and assistant organist at the Cathedral of St. John the Divine, all of New York City. A memorial service for Randolph was held at the Cathedral of St. John the Divine on June 10.



Carl Flentge Schalk (Photo courtesy of Concordia University Chicago and the Schalk Family)

Carl Flentge Schalk, 91, died January 24 in Melrose Park, Illinois. He was born September 26, 1929, and attended high school and college at Concordia Teachers College, River Forest, Illinois (now Concordia University Chicago), graduating in 1952 with a Bachelor of Science degree in education. He proceeded to earn a Master of Music degree from the Eastman School of Music and a Master of Arts in Religion degree from Concordia Seminary in Saint Louis, Missouri. His first call was to Zion Lutheran Church and School, Wausau, Wisconsin, as fifth and sixth grade teacher and church musician. From 1958 to 1965, Schalk was music director for radio broadcasts of *The Lutheran Hour*.

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From 1965 until his retirement in 1993, Schalk was professor of church music at Concordia University, River Forest. During this time, he guided the development of the university's Master of Church Music degree, which has since graduated more than 200 students, edited the journal *Church Music*, and coordinated the annual Lectures in Church Music, which brings church musicians, performers, conductors, and educators together for a three-day conference. Schalk was a member of the Inter-Lutheran Commission on Worship, which produced the *Lutheran Book of Worship* in 1978, and the board of directors of Lutheran Music Program, the parent organization of the Lutheran Summer Music Academy and Festival. He was honored with the Faithful Servant award from the Association of

Lutheran Church Musicians, was named a fellow of the Hymn Society of the United States and Canada, and received numerous other awards and several honorary doctorates. In 2002, Schalk was named the American Guild of Organist's Composer of the Year.

At Grace Lutheran Church, River Forest, Illinois, adjacent to the Concordia campus, Schalk assisted Paul Bouman in church music; together they founded the Bach Cantata Vesper Series that continues to this day. Schalk is well known for his numerous choral compositions as well as his hymntunes and carols, which number over one hundred. He had ongoing collaborations with poets Jaroslav Vajda and Herbert Brokering, producing tunes for several of their hymn texts. Schalk's hymntunes may be found in modern

Christian hymnals of various denominations. In 2013, Nancy Raabe's critical biography, *Carl F. Schalk: A Life in Song*, was published, and in 2015, *Singing the Church's Song*, a collection of articles and essays about church music by Carl Schalk was released. As recently as 2020, his book, *Singing the Faith: A Short Introduction to Christian Hymnody*, was also printed (see the March 2021 issue of THE DIAPASON, p. 21). He was preceded in death by his wife Noël Roeder, and is survived by three children and four grandchildren.

Prelude on an American Folk Hymn: LONESOME VALLEY (14109, £3.50, download £2.99), by Francis Jackson; *Suite for Jasper (Five Pieces)* (14114, £7.95), by Malcolm Riley. For information: banks-musicpublications.co.uk.

CanticaNOVA Publications announces new choral and organ items: *Three Simple Carols* (5148, \$1.90), by Colin Brumby, for SATB and organ; *Beata viscera* (3028, \$1.75), by Gary Penkala, for two-part mixed choir and organ; *Nova! Nova!* (5041, \$1.75), by Chad Cagle, for SATB a cappella; *Christmas Tuba Tune on ANTIOCH* (6046, \$3.25), by Grimoaldo Macchia, for organ; and *Prelude on THAXTED* (6032, \$3.25), by Paul Randall Keith, for organ. For information: canticanova.com.

Publishers

Banks Music Publications announces new organ publications: *Fanfare in B-flat & The Goss-Radley Fanfare* (14110, £6.50), by Francis Jackson;

► page 10

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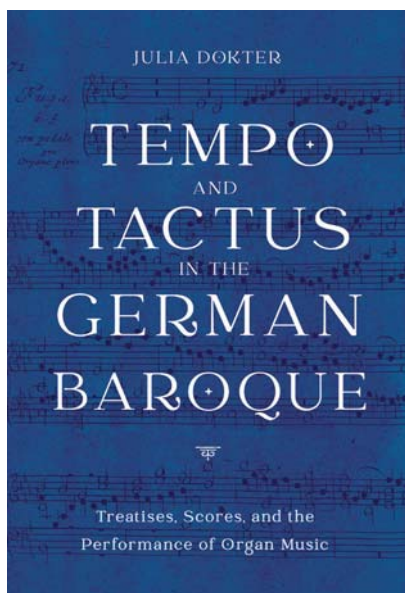
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Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music

Boydell & Brewer, Inc., and University of Rochester Press announce a new book: *Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music*, by **Julia Dokter** (hardcover, 9781648250187, \$135; e-book, 9781800102279, \$24.99). The book guides the reader through the intricacies of German Baroque metric theory via analyses of treatises and organ music by Bach, Buxtehude, Bruhns, Weckman, and others.

For orders placed through December 31, the publisher is offering a 35% discount on the book by using the promo code BB135 at the checkout section of the website. For information: boydellandbrewer.com.

Breitkopf & Härtel announces new publications. *The Swan of Tuonela* (EB 9376, €17.90), op. 22/2, by Jean Sibelius, arranged for English horn and organ by Matthias Arter, is one of four tone poems that comprise *Lemminkäinen-Suite*. *Orlando di Lasso: Complete Works*, Volume 19, Motets X (SON 349, €209), is edited by Bernhold Schmid. For information: breitkopf.com.

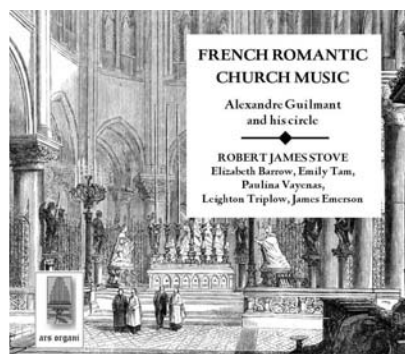
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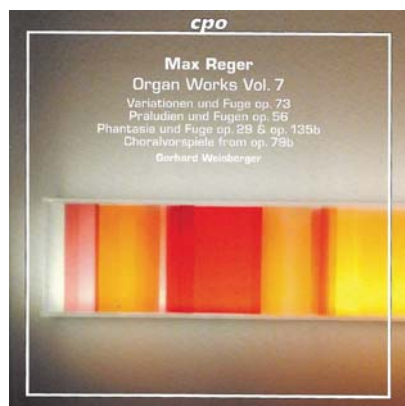
MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

Recordings



French Romantic Church Music: Alexandre Guilmant and His Circle

Ars Organi announces a new organ CD: *French Romantic Church Music: Alexandre Guilmant and His Circle* (AOR003). Recorded in the Basilica of Our Lady of Victories, Camberwell, Australia, the disc includes choral and organ motets by Guilmant, Saint-Saëns, Widor, Bonnet, Boëllmann, Déodat de Séverac, and Louis-Lazare Perruchot. Robert James Stove is organist; the singers are Elizabeth Barrow, Emily Tam, Paulina Vayenas, Leighton Tripfow, and James Emerson. For information: arsorgani.com.



Max Reger: Organ Works, Volume 7

CPO announces a new 2-CD set: *Max Reger: Organ Works, Volume 7* (8977550, €15.99), featuring **Gerhard Weinberger** performing on the Steinmeyer organ in the Christuskirche of Mannheim and the Jahn organ in the Versöhnungskirche, Dresden, Germany. Works include

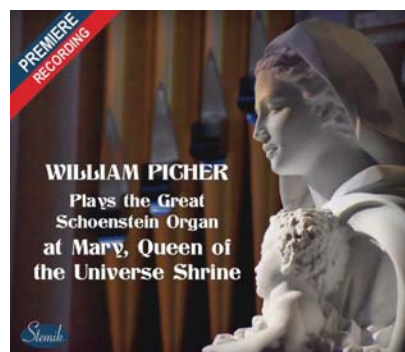
Variations and Fugue in F-sharp Minor, op. 73; *Fantasy and Fugue in C Minor*, op. 29; *Fantasy and Fugue in D Minor*, op. 135b; *Fünf leicht ausführbare Präludien und Fugen*, op. 56, numbers 1–3, and 5; *Choralvorspiele*, op. 79b, numbers 1, 3, 8, 9, and 11. For information: jpc.de.



The Chenault Duo (photo credit: Dustin Chambers)

Gothic announces a new CD: *Organ Music for Two, Volume Five* (G-49336, \$18.98), featuring the **Chenault Duo**, performing on the Aeolian-Skinner organ at the Cathedral of St. Philip, Atlanta, Georgia. Works include *William Tell Overture*, *Londonderry Air*, *Two to Tango*, *Softly and Tenderly*, and two world premieres: *A Spiritual Romp* by Nicholas White, based on three spirituals, and *Cantabile à Deux* and *Fantaisie à Deux* by Rachel Laurin.

Raymond and Elizabeth Chenault commissioned their first organ duet in 1979 and since then have commissioned nearly eighty organ duet works. Based in Atlanta, Georgia, and Richmond, Virginia, they are Organists and Choirmasters Emeriti of All Saints’ Episcopal Church and taught choral music at the Lovett School, both in Atlanta. They are represented by Phillip Truckenbrod Concert Artists: concertartists.com. The CD is available from gothic-catalog.com and chenaultduo.com.



William Picher Plays the Great Schoenstein Organ at Mary, Queen of the Universe Shrine

Sternik announces release of a new CD: *William Picher Plays the Great Schoenstein Organ at Mary, Queen of the Universe Shrine*. This is the premiere recording of the 86-rank, 5,283-pipe Schoenstein organ and includes works by Buxtehude, Debussy, Sousa, Wagner, and others. **William Picher** is director of music at the Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, Florida. For information: williampicher.hearnow.com.

Organbuilders

Aug. Laukhuff GmbH & Co. KG, Weikersheim, Germany, ceased operations on June 30. The company was founded in 1823 and has been located on AugustLaukhuff-Strasse in Weikersheim since 1878. Laukhuff began insolvency proceedings as early as 2014. Since then, the company was in the process of restructuring and optimization. Plans for a new building were drawn, discussions

with the city commenced, and the future planned. The Laukhuff family bore additional costs in order to secure jobs and the future of the company.

However, the Covid-19 pandemic worsened the situation, with organbuilders and their clients shuttered for a year. Due to the combination of restructuring in recent years and the slump in sales in 2020 and 2021, all financial buffers were exhausted.

On March 23, 2021, the company entered protective shield proceedings and, in addition to restructuring plans, a search for investors was started, seeking a future as a medium-sized craft business with a restructuring plan and a suitable investor. The protective shield proceedings ended on June 30.

Laukhuff supplied the organbuilding industry with custom designed and mass produced parts. Numerous organbuilders worldwide are expected to be in a scramble to figure out how to obtain parts without the firm.

In the late afternoon of June 15, a fire broke out in the workshop of **Dobson Pipe Organ Builders, Ltd.**, of Lake City, Iowa, rendering the facility a total loss. According to the state fire marshal’s department, it appears a malfunctioning fan caused sawdust to ignite, sparking the fire. One person was injured in the blaze.

Dobson has acquired the tools and equipment of the **Nelson Barden & Associates** workshop in Waltham, Massachusetts, as the firm begins to rebuild. For information: dobsonorgan.com.

Tower chimes

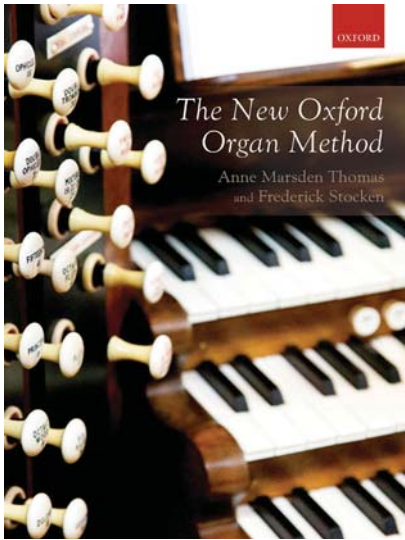


William Pugh and Caleb Rheal of Top Rung Tower Chime & Organ Service at the city hall of Asheville, North Carolina (photo credit: Eric Johnson)

Top Rung Tower Chime & Organ Service recently completed repairs to the 1932 Deagan Tower Chime of ten notes on the eleventh floor of the city hall in Asheville, North Carolina. While the 7,000-pound chime system was hoisted so that the deck could be reroofed, **William Pugh** and **Caleb Rheal** replaced the deteriorated six-inch base timbers and rusted bolts prior to painters’ arrival. They also rewound onsite the large coils that retract the striker heads. The chimes are played from a paper-loop player on the ninth floor and a keyboard on the fifth floor.

After fourteen years in Lawrence, Kansas, ten years in Manhattan, Kansas, and ten years in Athens, Tennessee, the firm has moved to Etowah, Tennessee. Rheal is in charge of the shop, which is located in the historic former J. C. Penney building. Pugh is handling paperwork and consulting from La Crosse, Wisconsin. For information: deagan.com. ■

Book Reviews



The New Oxford Organ Method

The New Oxford Organ Method, by Anne Marsden Thomas and Frederick Stocken. Oxford University Press, ISBN 978-0-19-351832-2, \$43. Available from ohscatalog.org and other resources.

The New Oxford Organ Method is systematic, accomplished on one's own or with a teacher, and highly adaptable in our recent pandemic environment. Many of us that provide instruction in organ playing often juggle method books, scales and exercises, repertoire and ornamentation resources, and more. Some might even provide various aspects of the lesson to our students in "leaflet" form thinking that it is being done for "educational" purposes. But what if there was a resource that combined it all in one book, respective of

copyright and of suitable editions? What if a resource engaged the beginning or intermediate student with information on our beloved pipe organ, its composers, provided scales and exercises, tips on various practice techniques, and suggestions for registration? How about a method book that includes repertoire from all periods with suggested finger and pedal markings suitable for the organist that is studying with you and consequently playing for church services at the same time?

The New Oxford Organ Method is the complete resource for students of all levels. As this reviewer digested this book from beginning to end, I imagined the various lessons and students that would benefit immensely from its design and organization. I reflected on how this resource could be used with the students that are studying virtually with me as well, since the thorough descriptive texts that accompany each chapter serve as a bridge between sessions with an in-person instructor. Rather than skipping from section to section, as one does in some methods, those using this method simply study systematically from beginning to end. Keeping in mind that no student is like another, multiple suggestions for practice techniques are demonstrated throughout. My only suggestion is a practical one: if you are an instructor, sit down with your student or students and review the first sixteen pages of this book, answering questions about the techniques, images, and strategies that are described. The authors recommend this, and I endorse this recommendation, as so often these foreword and introductory sections are overlooked.

While it is mentioned frequently, be sure to find yourself perusing the

resources that are shared at the end of each chapter at www.oup.com/noon. One may have students that are simply learning at an accelerated pace, and the companion resources are a great additional resource, such as "Keyboard Musicianship." I often find myself suggesting additional repertoire for most of my students, so the section labeled "Recommend next pieces" on the website is coordinated with each chapter. Your student may wish to purchase some of these collections to keep pace with their studies. The aspect I found the most enlightening on this web resource is the section on "Suggested Listening," which serves to broaden the experience and mind of the student of the organ. Once your students finish this method you can be certain of their ability to play the organ, and you will hear their growth as consummate musicians.

—Steven Betancourt
Loyola University
Chicago, Illinois

birthday. (See "A Celebration of Francis Jackson's 100th Birthday: A Living Centenary at York Minster, October 4, 2017," by Lorraine Brugh, THE DIAPASON, December 2017, page 20.) Written in a Baroque style, the work recalls the music of Mouret, Handel, and Telemann, with an accompanied solo immediately repeated on the tutti. The opening and closing sections are very tonal and traditional. The B section features a more adventurous harmonic scheme.

The second piece, *A Trumpet Minuet*, pays respect to Alfred Hollins, a blind organist born in York. Like *Réjouissance*, *A Trumpet Minuet* employs a similar style and structure. Both pieces rely on a solid solo reed stop for the basic registration. The compositions are extremely accessible and will be welcome additions to the processional and recessional repertoire for festive celebrations.

—Steven Young
Bridgewater, Massachusetts

New Organ Music

Réjouissance: A Tuba Tune, by Vernon Hoyle. Banks Music Publications, #14094, £3.50, download £2.99. ***A Trumpet Minuet***, by Vernon Hoyle. Banks Music Publications, #14101, £3.95, download £2.99. Available from banksmusicpublications.co.uk.

Two of the newest publications from British composer Vernon Hoyle pay homage to two renowned British church musicians who have a connection to York, from whence Hoyle himself hails. The first, *Réjouissance*, is dedicated to Francis Jackson, former music director at York Minster, to commemorate his 100th

Expressions for Organ, by Carson Cooman. Carus 18.042, \$33.95. Available from carus-verlag.com.

This publication features fourteen independent pieces. Although several of the pieces would work in concert, most are suitable for church services as well. This is a very interesting set of pieces in the forms of free-standing preludes, chorale preludes, festive works, and quiet meditative pieces. As I do with all the music I review, I play each piece through several times and, if at all possible, use them in public performances as well. I have used the great majority of this music in church services, and much of it is of short enough duration to fit well as preludes, offertories, or interludes.

► page 25

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Thinking about Gene Roan

This month I share thoughts about my teacher Gene Roan, as the ninetyeth anniversary of his birth took place recently. He was born June 8, 1931, and died in 2006 at the age of 75. This recent birthday, significant yet also sad, has led me to think about him quite a lot. On June 8, I posted a lengthy commemoration of Gene on Facebook, recounting some of my interactions with him and reflections on what he meant to me. This was met with a gratifyingly large amount of favorable comment, with many colleagues and friends chipping in with some of their own memories. It was this experience that led me to feel that I should not miss the opportunity to commemorate Gene here. I studied with him formally off and on from the fall of 1974 through 1986. Gene and I remained colleagues in and around Westminster Choir College and close friends until his death on September 21, 2006, after a long illness.

I wrote a column about my other principal organ teacher, Paul Jordan, on the occasion of his death in early 2015. I had been studying with Paul, formally and informally, in New Haven, where I grew up and he worked, for several years when in the summer of 1974 I faced the prospect of going off to college at Princeton. That was all very well, but working with Paul was so compelling that I was distraught about having to make any sort of change. As I recall, I initially assumed that I would continue to study with him, taking lessons when I was home, and maybe keeping in touch by phone. However, he made plans to leave New Haven that summer, taking a faculty job at the State University of New York at Binghamton, so I asked him to recommend a teacher in Princeton. Paul phoned his friend, the renowned choral conductor and teacher Helen Kemp, who was on the Westminster faculty at the time. He described what I was like as a student and what I might be looking for, and she remarked, "Well, I think Gene Roan is interested in Baroque music." And thus, very casually, the whole rest of the course of my professional life was set.

I was pretty shy as a seventeen-year-old, so it took me a few weeks to call Professor Roan, even though I was very eager to resume organ lessons. (I also arrived at Princeton with a very nice letter of introduction to William Scheide from a mutual friend. I was too shy to follow up on that, which I have always regretted.) Roan and I arranged to meet at the console of the organ in the Princeton University Chapel. When we had both arrived we talked for a few minutes and then repaired to a small diner a few blocks away to continue chatting over tea. I felt comfortable with him right away. But I also had a concern; he had not asked to hear me play. Did this mean that he had already decided against taking me as a student? I could not imagine that an experienced, august teacher

would agree to start working with a student without experiencing their playing. I had assumed that this event was in part going to be an audition. But none of this was true, and we made an appointment for our first actual lesson shortly thereafter. I was left a bit nervous that perhaps when he heard me play some doubt would creep in.

In fact, Gene had taught me his first lesson: how a prospective student already plays is the least important matter about that student. What matters is that they have decided that they want to study. By the time I started teaching regularly around 1985, I had really absorbed that idea. As far as I can remember I have never specifically asked anyone who inquired about lessons to play for me before agreeing to take them on as a student. I am pretty sure I have never declined to take someone on for any reason. If I did it would be because I suspected that they did not really want to be there, but normally it is up to the student to make that judgment.

Sometime soon into our work together, probably at that first real lesson, Gene explained to me that he never expected a student to play a piece the same way that he did. That fit in nicely with my own temperamental approach. I was very stubborn about doing things the way that I wanted to, and my mind was pretty closed to ideas about interpretation that I had not somehow already absorbed by then. (In the aforementioned Facebook post I wrote: "I am at this point the most open-minded person I know of as to artistic matters—maybe to a fault, in some people's eyes—but when I was seventeen and had only been playing organ for a couple of years I was pretty sure that I knew how things should be done.")

Everything that I "knew" about "how things should be done" I had gotten from somewhere, largely from Paul Jordan and the approach that he taught, and also from various non-organ musical influences. There is an interesting paradox involved in wanting to do things my way as a kind of declaration of independence when "my" way has been absorbed entirely from others. These kinds of conflicts are probably universal and inevitable, especially early in life. Maybe they are not really conflicts: just the stuff of which our various approaches are made. At first I greeted Gene's disavowal of any intention of directing me to play a certain way with relief, because I did not want my existing notions to be challenged or changed. What he taught me over many years, starting with that declaration at our first lesson, was open-mindedness itself. And in doing so he opened me up to radical changes in my own playing, all of which came about organically. I was never at a stage where I was doing something just because someone else was requiring me to do it when I found it unconvincing. If you who are reading this today have read this column over the years, you know how much this approach of Gene's has



Eugene Roan at a clavichord (photo credit: Nathan A. Randall)

influenced my own teaching and thinking about teaching.

I have wondered whether one of his reasons for not expecting his students to play the way he did was that he needed for his own way of doing things to be flexible and subject to change. If you lock in an interpretive stance by convincing your students that it is right and necessary, then what happens when you evolve away from that stance? Nothing happens exactly, as a practical matter, but it seems like kind of an awkward state of affairs. I know that Gene was always a bit worried, in "one off" teaching situations like workshops, that the ideas presented might come across to the students as too cut and dried, too clearly "true" when they were really just part of a long thought process. When he taught workshops, as he did a lot over many years, he was careful to present his teaching in a way that avoided this as much as possible.

I know that Gene's overriding concern in teaching was to give each student what that student specifically needed. As I evolved towards being more open to interpretive approaches other than those

I had absorbed from almost the cradle, we had many talks in which I thanked him for his flexibility and non-dogmatic approach. And while he certainly did not remotely disavow that approach, he also took pains to remind me that there are all sorts of different approaches that might be needed for different students. In my case he never directly criticized ideas that I brought to lessons, even ones that I later figured out he thought were flawed, limited, or with which he disagreed. Constantly over many years he pointed me toward all sorts of other manners of hearing things and thinking about music—not so much to get me to adopt any of them as to get me to be open to various interpretations. There are students who perhaps need to be guided a bit more directly. There are also students who *think* that they need to be guided more directly but who really do not. There are students who learn most from the teacher, and there are students who learn most from other students. There are students who learn by listening, others who learn through analysis, and still others through just trying things. Gene probably thought

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more consciously and conscientiously about respecting these different needs than anyone else I have known.

Gene Roan was a very fine and accomplished player. During the years that we were both in Princeton he did not give many full-length organ recitals there. I believe that I heard him in such a recital only twice. The first of those was on the Casavant organ at Westminster in the same fall when he and I first met: a recital that included the Bach *Fugue in G Minor*, BWV 578. I had only ever heard that piece as light, clear, and relaxed—though with building intensity. (This was, to be honest, because I had only listened to the Walcha recording, and maybe tried to play it myself.) Gene played it fast and loud—magnificent, but also shocking to me. I remember that I asked him about it afterwards. I took it for granted that he knew that his way of playing it was kind of “out there” (though as far as I have any reason to believe now, it wasn’t!). He said that this was what he did with the piece when he wanted to shock people. I think that he was partly indulging my limited perspective on the piece by putting it that way, though it was likely also true.

Gene was a great admirer of Mendelssohn’s organ repertoire. We had several fascinating lessons on a couple of the sonatas and maybe a prelude and fugue or two, though I never did much with those pieces in performance myself. In a way that seemed to arise directly out of his love for and affinity with those works, as he was easily the finest Mendelssohn performer that I have ever heard. I heard more suppleness, expressivity, singing quality, and general sense that something consequential was going on with his playing of Mendelssohn than I have heard before or since. He was also especially interested in Reincken, and his analysis of the massive fantasia on AN WASSER-FLÜSSEN BABYLON over the course of a couple of lessons was my introduction to the rhetoric of pre-Bach form.

Like many organists, Gene was interested in and focused on sonority. He knew a lot about organ design, both its history and how it works or can work in practice. He had an extraordinary ability to remember specific organ stops. He once told me that if he heard a particular Doppelflöte stop (just an example, but a favorite of his), he would recognize that specific stop forever, should he hear it again. I think that this in part led him to focus more on actual sound than on stop names. He used to delight in telling students that on one old electronic organ, the best-sounding diapason was the stop labeled French Horn. Not that this approach was unique to him or is unique to those who were his students, but it was eye-opening and influential to me and I believe to many others.

He also taught me a lot about the relationship between sonority and interpretation. In a column from 2008 I wrote in these terms about one salient example of that:

In the spring of 1979 I was studying . . . with Prof. Eugene Roan. . . . I played one of the *Well-Tempered Clavier* fugues for him on my new harpsichord, and he commented that he couldn’t hear a certain motif when it came in in the top voice. I think that I said something about harpsichord voicing, or acoustics, but he suggested that I simply make the theme a bit more detached, and he demonstrated that it could indeed be heard better that way. He floated the idea that the sound of the instrument was telling me something about how to play the piece. At the time I was very committed to the notion that this theme should be articulated a certain way,

and that it should be played exactly that way every time that it came in. I didn’t want the instrument to try to force me to depart from my plan. However, that moment was the beginning of my considering the idea that interpretation could be, in effect, a collaboration between analytically derived ideas and acoustic- or instrument-derived sonic realities, and that neither side of that picture should be ignored.

When Professor Roan became head of the organ department at Westminster in 1995 he invited me to join the faculty as an adjunct, initially to teach harpsichord, but soon after also to teach organ and segments of various classes. He retired in 2000, and I left at the same time. These years were extraordinary. He was an extremely supportive “boss”—quotation marks meant to convey, of course, that he did not really feel or behave like a boss, but rather a very supportive colleague with lots of resources to make good things happen. I brought a lot of harpsichords to the campus, and there were a lot of organs there in those days. We had non-stop informal interaction among students and faculty over all sorts of instruments

and repertoire. (This interaction was so fruitful and real that I sometimes cannot remember for sure whether a student whom I knew then actually took lessons from me or not.) I was given a lot of freedom to do whatever I thought was right with my students, guided by the notion that this is never the same from one student to another. I had students who didn’t play Bach over a whole year, or nothing but Bach, or who worked on only one piece for a whole semester or even a whole year, or who, for a while at least, just dabbled in many pieces in a row without really learning any; students who played in class every week, and students who did so very rarely: whatever was going to work psychologically and pedagogically to help that student get the most out of the experience. I would tend to run unconventional things by Gene expressly, and he would make sure that I could articulate what I was going for. There was never any top-down decision making.

As I mentioned above, we were good friends for about thirty-two years. He was a presence around Princeton and Westminster for over fifty years, and there are

countless people there and spread out through the world who remember him vividly and miss him as I do.

Leonard Eugene Roan, Jr., was born June 8, 1931, in Albany, Georgia, and died September 21, 2006, in Princeton, New Jersey. ■

Gavin Black is director of the Princeton Early Keyboard Center, Inc., Princeton, New Jersey (pek.org). He can be reached by email at gavinblackbaroque@gmail.com.

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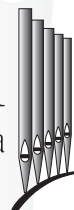
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Humble π

Archimedes (c. 287–c. 212 BC) lived in the ancient Greek capital of Syracuse, located on what is now Sicily. He was one of the great mathematicians, engineers, inventors, and astronomers of his time, even of all time. He imagined and recorded the origins of calculus and pioneered the concept of applying mathematics to physical motion, the applications of a screw, and the multiplication of pulleys and levers to allow the lifting of heavy objects. He is the source of the quote, “Give me a lever long enough and a place to stand, and I can move the earth.”

Among his many achievements was the realization of π (spelled pi), the mathematical constant that defines the properties of a circle and all shapes that are related to circles. π is an irrational number—it cannot be expressed as an exact number. We round it off at 22/7 or 3.14, so we actually arrive at approximations of the exact number. It is a little like figuring a third of a dollar: $\$0.33 + \$0.33 + \$0.34 = \1.00 . Because it cannot be expressed in an exact way, we use the symbol π to indicate the exact number. Around 600 AD, Chinese mathematicians calculated π to seven digits after the decimal, and with modern computing power it has been calculated to trillions of digits. It is infinite. Let’s stick with 3.14 to save time. π is known as Archimedes’ Constant.

In the June 2021 issue of THE DIAPASON, pages 12–13, I wrote about an encounter I had with a twenty-something kid in a local lumber yard as I was buying material to make a circular baffle to keep squirrels off one of our birdfeeders. I was planning to fasten aluminum flashing to the circumference of the circle, so I rattled off thirty inches (the diameter of my circle) times π to get a little under eight feet, so the ten-foot roll of flashing would be enough. The kid did not know about π (didn’t know about π ?) so I gave him a primer. π times the diameter of a circle (πd) is its circumference. π times the radius squared (πr^2) is its area. I suggested that we could compare the area of a twelve-inch pizza with that of a sixteen-inch pizza, and using the calculator in my phone, I rattled off the two areas, and he was impressed by how much difference that four inches made to the size of the pizza.

But when I recreated the exercise while writing the June column, I mixed up the formulas and used πd for the area rather than πr^2 (circumference rather than area) and triumphantly reported the difference between a twelve- and a sixteen-inch pie as about twelve and a half square inches. Had I used the correct formula, I would have found that the sixteen-inch pie is larger by about 88 square inches, or 44 two-inch bites, over six times more than my published result.

Two readers caught my mistake and wrote to me and to the editors of THE DIAPASON. Nicholas Bullat is a retired organist and harpsichordist and former chair of the organ department and head

of graduate studies at Chicago’s American Conservatory who also worked as a corporate and securities counsel. Nicholas carried the pizza story a step further using prices from a local pizzeria. Their \$12.50 twelve-inch pie costs about \$0.11 per square inch while the \$18.00 sixteen-inch pie comes out at \$0.09 per square inch. If I am right estimating a bite at two square inches, then those 44 extra \$0.18 bites seem quite a bargain.

Glenn Gabanski, a retired high school math teacher in the Chicago area, also caught my mix up of pizza recipes, adding that the sixteen-inch pizza is 1.78 times larger than the twelve-inch. I will never buy a small pizza again. If the large one does not get finished, we will have leftovers for breakfast.

Achimedes’ mental model

Glenn found another significant error in what I wrote for the June 2021 issue. Remembering long-ago visits to Boston’s Museum of Science, I wrote:

When I was a kid on school field trips, I was interested in an exhibit at the Museum of Science in Boston that showed a perfect sphere and a perfect cone on a scale. Each shape had the same radius, and radius and height were equal. They balanced. My old-guy memory of my young-guy thinking had me wondering, “Who figured that out.” You can prove it by using π to calculate the volume of each shape.

The last time I was in that wonderful museum would actually have been when my sons were teenagers, more than twenty years ago, and I have since learned that the exhibit was installed around 1980, long after my field-trip days. I should hesitate to guess because I am apparently often wrong. Glenn pointed out that my memory of the cone and sphere could not be correct because the cone would have to be four times the radius of the sphere for the masses to be equal when the radii were equal. The volume of a sphere is $V = 4/3 \pi r^3$. If $r = 1$, $V = 4/3 \pi$. The volume of a cone is $V = \pi r^2 h/3$. If $r = 1$, then $V = \pi/3$, $1/4$ the volume of the sphere. Using 1 for the radius made it easy to understand.

My foggy senior-citizen memory needed a boost, so I called the Museum of Science and was connected to Alana Parkes, an exhibit developer. When I described the volume-balancing exhibit she knew exactly what I meant and responded with a photograph reproduced here showing the balance beam with a cone and sphere on one side, and a cylinder on the other. If the radius of the sphere and the radii of the base of the cone and the cylinder are all equal, the volume of the cone plus the sphere equals that of the cylinder. I shared that with Glenn, and he whipped out his pencil and responded with a sketch, also reproduced here, a lovely piece of teaching with the reduction of the equations explaining the properties of the drawing. I am sorry the fellow in the lumber yard did not have Glenn as a teacher in high school.



Archimedes’ mental model (photo credit: Alana Parkes, Museum of Science, Boston)

I had engaging conversations with Nicholas and Glenn on Zoom, and I am grateful to them for reading carefully enough to catch my errors and respond. When I told Glenn that he was one of two who had written, he responded, “Only two?” And many thanks to Alana Parkes of the Museum of Science in Boston for her cheerful willingness to correct my faulty memory and provide this fine photograph.

Glenn mentioned that he had always been troubled by the moment at the end of *The Wizard of Oz*, when the Wizard confers a “ThD” degree on the Scarecrow, a Doctor of Thinkology, he explains. The Scarecrow instantly responds by misquoting the Pythagorean theorem. Humbug. (You can watch that scene here: <https://www.youtube.com/watch?v=DxrlcLktcxU>.) And remember that bird feeder baffle? The thirty-inch plywood circle with less than eight feet of flashing around it? It didn’t work. The squirrels “took the hill” within an hour.

A life’s work

Forty hours a week times fifty weeks is 2,000 hours in a year. Maybe you took three weeks of vacation, but I bet you worked more than eight hours a lot of those days. At that rate, there are 100,000 working hours in a fifty-year career. Did you use them all wisely and productively? Professional accomplishments add up over a long career. I started writing this column in April of 2004 so this is the 208th issue at an average of 2,500 words, well over half a million words. When you visit, I will show you my pitchfork, um, I mean tuning fork. In twenty years, a church organist playing one service a week for fifty weeks each year plays at least 3,000 hymns, 1,000 preludes, 1,000 postludes, 1,000 anthems, and 1,000 dramatic lead-ups to the Doxology. Did you do that without repeats? Oh, right, you played a certain “Toccata” on twenty Easters.

If your life’s work was a billion bits on a hard drive or 250,000 emails, you cannot stand them in a field and review them, but when you walk into the workshop of the Noack Organ Company you see photos of 160 pipe organs on the wall leading up the stairs to the office. Fritz Noack founded the company in 1960 in Lawrence, Massachusetts, moved it to a larger workshop in Andover, Massachusetts, in 1965, and in 1970 purchased an old school building on Main Street in Georgetown, Massachusetts. A tall erecting room with a voicing balcony was added, and the Noack team has been producing marvelous organs there for over fifty years.



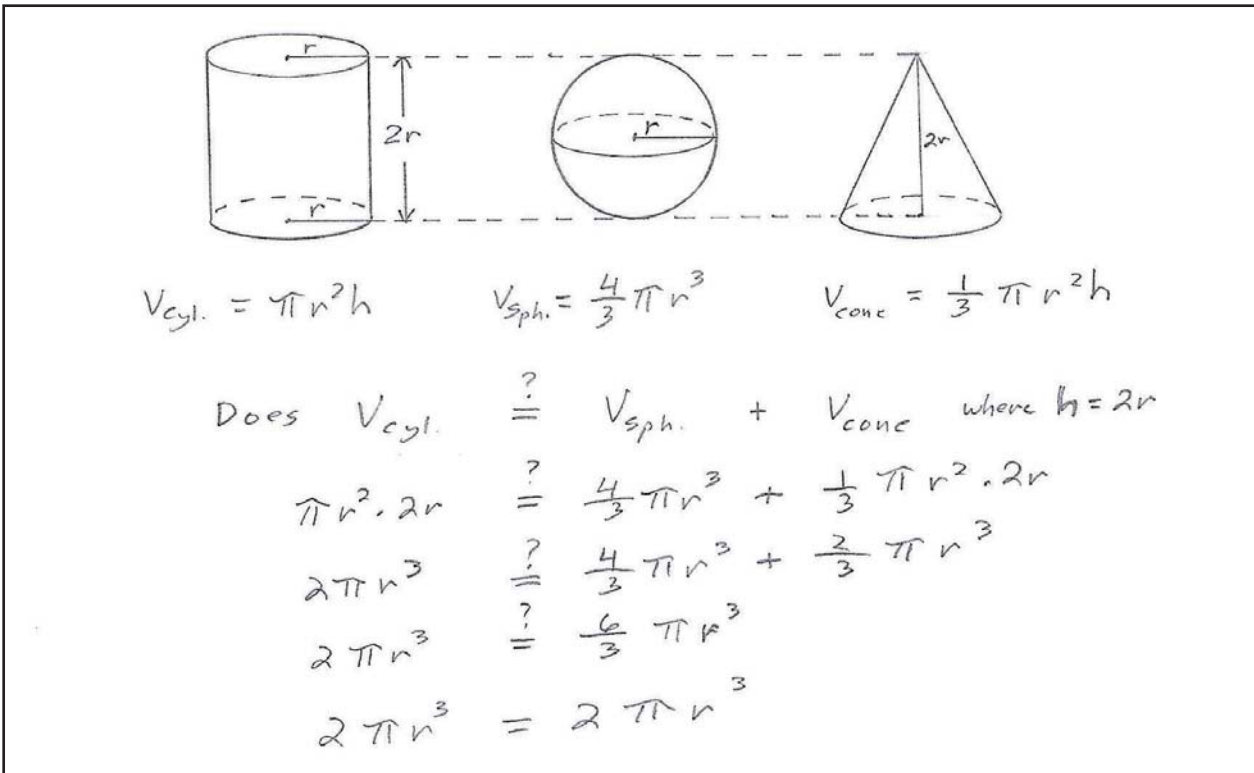
Fritz Noack

Fritz Noack passed away on June 2 at the age of 86. He leaves a vast legacy that stretches from the infancy of the “Tracker Revival,” the renaissance of American organbuilding, to the present day. He apprenticed with Rudolf von Beckerath, and worked for Klaus Becker, Ahrend & Brunzema, and Charles Fisk (at the Andover Organ Company) before starting his own firm.¹ The nascent company was home to a host of apprentices who have had important and influential careers in the business including John Brombaugh and John Boody.

An American renaissance

As a teenager in the Boston area in the 1970s, I was swept up in the excitement of that renaissance. My mentors took me to concerts, workshop open houses, and parties, and I soaked it all in. I remember a moment in the Würsthaus in Harvard Square, a long gone but much-beloved haunt for the organ community. We had come from a recital played by Fenner Douglass on the Fisk organ at Harvard Memorial Church and were gathered around a large round table. It must have been around 1973 or 1974, because I was thinking about applying to Oberlin and was excited to meet Fenner for the first time. Someone at the table noticed that there were nine people present who were organists for churches that had Fisk organs. The guest list would have included John Ferris, Yuko Hayashi, John Skelton, and Daniel Pinkham. (If anyone reading was there that night, please be in touch and fill in my erstwhile memory.) That has stood out for me as an indication of just how much was going on in the organ world there and then. C. B. Fisk, Inc., was founded in 1961, and barely a dozen years later there were nine Fisk organs in the Boston area alone.

There is quite a list of adventurous instrument builders who opened workshops in the 1960s and jump-started that renaissance, including Fisk and Noack, Karl Wilhelm, Hellmuth Wolff, and John Brombaugh. Fritz Noack’s career was the longest of all these. It is hard to think



Proof of Archimedes' mental model (courtesy Glenn Gabanski)

of any field of endeavor that was affected by a renaissance as profound as the pipe organ. Comparing the organs built by these firms in the 1960s with those built at the same time by the long established companies like Möller, Reuter, and Aeolian-Skinner is like comparing chalk with cheese. The combination of research and imagination that went into that was dazzling. People were traveling to Europe to study ancient instruments supported by Fulbright scholarships and Ford Foundation grants and experimenting with their findings after returning to their workshops.

During the 1980s and 1990s, I maintained over a hundred organs in New England, and I was familiar with many of the earliest organs of that renaissance. Some of them could truly be described as experimental organs, prototypes that combined newly formed interpretations of ancient techniques with the practicality of creating a complex machine with an experimental budget, and some could be honestly described as not very good. There was a lot of plywood, contrasting with the opulent hardwood European cases. There were primitive electric stop actions using automotive windshield-wiper motors to move the sliders. The noise of those motors was a noticeable part of the experience of hearing the Fisk organ at Harvard.

A common flaw of organs of that time was "wind-sickness." American builders were not used to working with low wind pressures, and there was much to do to develop the ability to deliver sufficient volume of air pressure to larger bass pipes. Lifting a pipe of a 32' rank in a Skinner organ and playing the note will blow off your topknot. Visiting the famous five-manual Beckerath organ at the Oratory of Saint Joseph in Montreal while Juget-Sinclair was renovating it, I was struck by the two-inch paper tubing used to supply wind to the massive 32' façade pipes. That one-inch radius squared times π equals 3.14 square inches. The largest Skinner toehole is at least five inches in diameter. The two-and-a-half-inch radius squared times π is 19.625 square inches. I will take the large pizza, thanks.

In a nutshell

The Andover Organ Company and Otto Hoffman of Texas were among the earliest American builders of modern

tracker-action organs. Hoffman was building organs in the late 1940s, but the activity centered around Boston was the biggest concentration of the start of the renaissance. Four significant Beckerath organs were installed in Montreal in the 1950s including the five-manual behemoth at the Oratory. That inspired the leadership of Casavant to quickly branch out into mechanical-action instruments to establish a foothold in their own country.

In 1964, Casavant installed a three-manual tracker organ with forty-six ranks (many of them 2' and smaller) at Saint Andrew's Episcopal Church in Wellesley, Massachusetts, Opus 2791, and Karl Wilhelm and Hellmuth Wolff were among the Casavant employees present. Shortly thereafter, both established their own firms. (That organ has subsequently been moved through the Organ Clearing House to Holyoke, Massachusetts, and replaced with a new two-manual instrument by Juget-Sinclair.) That same year, Fisk built the thirty-eight-stop organ (Opus 44) for King's Chapel in Boston

where Daniel Pinkham was the organist, the first modern American three-manual tracker organ. The first modern American four-manual tracker was built by Fisk in 1967 for Harvard, Fisk's forty-sixth organ in the company's first eight years.

Fritz Noack's first large organ was the three-manual instrument for Trinity Lutheran Church in Worcester, Massachusetts, built in 1969, the fortieth Noack organ in the company's first nine years. Those two small workshops produced close to a hundred organs in a decade. By 1980 when both firms were twenty years old, they had produced a combined 170 organs including the ninety-seven-rank Fisk at House of Hope Presbyterian Church in Saint Paul, Minnesota. That's what I mean when I mention the tremendous amount of activity in Boston in the 1960s and 1970s.

Today, sixty years into the renaissance, we have a raft of firms to choose from, many of which are led by people who started in the Noack shop. It is fun to trace the genealogy of the American pipe



(photo credit: Félix Müller)

organ business to understand how the histories of the companies intertwine.

I know others will write Fritz Noack's biography, telling of his personal history and family. I am happy to point out the significance of his diligence and imagination, the extraordinary number of excellent instruments he produced in a workshop that I am guessing never had more than twelve people working at a time, and how I valued him as a friend and mentor as I made my way through life. I maintained perhaps ten of his organs, including the big one in Worcester (there was a swell Mexican restaurant nearby), and we had lots of close encounters when problems arose that we solved together.

He had a positive outlook, charming smile, and a twinkle in his eye. He carried the wisdom of the ages, always remained an avid learner, and helped raise the art of organbuilding in America for all of us. He gave the art a further great gift, ensuring his company's future by bringing Didier Grassin into the firm to continue its work. With Fritz's support and encouragement, Didier has added his style of design and leadership and has produced two monumental organs in his first years after Fritz's retirement, Opus 162 in Washington, D.C., and Opus 164 in Birmingham, Alabama.

I salute Fritz Noack for all he has added to the lives of organists around the world. I am grateful for his friendship and wish him Godspeed as he assumes his new job, tuning harps in the great beyond. ■

Notes

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Carillon Profile: the Netherlands Carillon

Arlington, Virginia

By Kimberly Schafer

The Netherlands Carillon monument, located in Arlington, Virginia, next to the Arlington National Cemetery and Iwo Jima Memorial, was a gift from the Netherlands to the United States in gratitude for their liberation during World War II and Marshall Plan aid. A Dutch press officer, Govert Verheul, had dreamed up the idea of giving the United States a carillon at a time when the administration was searching for an appropriate present for their generous benefactor. The subsequent “Bells for America” committee solicited donations from Dutch people, provinces, businesses, and organizations for the carillon. Queen Juliana announced the gift to the United States on her state visit to the country in 1952. While the bells were cast only one year later, the carillon would not be installed and dedicated until 1960.

The carillon and tower were designed to showcase Dutch culture and society. The instrument was provisioned with forty-nine bells cast by three different Dutch bell foundries: Eijsbouts, Petit & Fritsen, and Van Bergen. The bells were exquisitely inscribed and decorated to represent varying divisions of Dutch society. The lowest were dedicated to Dutch territories, the middle to professions and professional organizations, and the highest to the youth. Eugenia van den Grinten-Lücker, Louis Meijs, and Gerard van Remmen designed the bell ornamentation. The rhyming couplets centered on Dutch life and aspirations were composed by poet Ben van Eyselsteijn. The modernist tower was designed by Joost W. C. Boks and is bordered by Dutch royal lions by Paul Koning and forty-nine tulip beds to match the number of bells.

The carillon project was delayed and marked with problems from the beginning. Dutch carillonist Ferdinand Timmermans and Belgian Kamiel Lefèvre performed for the official presentation of the carillon to the United States on May 5, 1954, Liberation Day for the Netherlands. The carillon was housed in a temporary structure in West Potomac Park until its relocation in its permanent tower in 1960. By that time, the United States had its own growing carillon culture, so Charles T. Chapman, the carillonist of the Luray Singing Tower memorial carillon, Luray, Virginia, inaugurated the instrument during its formal dedication on May 5, 1960.

In 1963, Frank Law, also carillonist at the Valley Forge Carillon, became the first director carillonneur of the instrument and tirelessly advocated for its performance and care. By 1970, though, the carillon had already fallen

into disrepair. Thanks to Law’s advocacy and publicity from *The Washington Post*, the National Park Service allocated the necessary funds to screen off the open belfry from birds, refurbish the transmission system, and replace the keyboard.

A full renovation did not happen until 1994–1995, which was conducted by Eijsbouts. Two Dutch businessmen, Berend Boks, son of the tower’s architect, and Kersen de Jong, spearheaded the fundraising campaign that gathered donations from Dutch businesses and the government. One of the primary aims was to re-tune the smallest thirty-six bells to sound more concordantly together, since the three bell foundries did not produce bells of the same casting and tuning quality. Other improvements in the renovation included yet another new keyboard aligned with the North American keyboard standard, new transmission system, new clappers, and a new automatic playing mechanism controlled by a computer, replacing the obsolete tape-playing mechanism.

In 1995, the year of the fiftieth anniversary of Dutch liberation, Prime Minister Wim Kok presented a fiftieth carillon bell to President Bill Clinton. The newest Eijsbouts bell was now the smallest, and it featured two lions and a bald eagle for the United States, along with the message of “Freedom / Friendship.” The newly expanded and renovated instrument was inaugurated by Washington, D.C., carillonist Edward Nassor and Dutch carillonist Jacques Maassen on May 5, 1995. Nassor, Law’s student, had become the director carillonneur after Law’s death in 1985. The liberation commemoration and celebration was a lavish two-day affair, including a ceremony honoring fallen soldiers at Arlington National Cemetery, the performance of the musical *Bells of Freedom* composed for the occasion, and a dinner and dance for over 1,000 Dutch businessmen and American veterans and diplomats.

In 2010, the tower was closed to visitors due to safety issues. Water damage had noticeably corroded bolts and the exterior paint, raising concerns about the tower’s structural integrity. By 2015, the automatic-playing mechanism had broken, ceasing the daily noon and 6:00 p.m. playings. Because of these issues and the upcoming seventy-fifth anniversary of the Dutch liberation, an international fundraising team comprising both governments, the Netherlands-America Foundation, and corporate donors raised funds for the latest renovation to the tower and carillon.



New George Marshall Bell (photo credit: Luc Rombouts)



The May 2021 exhibition of the three new bells (photo credit: Stephen Voss for the Embassy of the Kingdom of the Netherlands in Washington, D.C.)



Jaap Leyten, an Eijsbouts employee, works on the bells (photo credit: Luc Rombouts)

The work began in October 2019, when all fifty bells were removed and returned to the Eijsbouts bell foundry in the Netherlands for another round of re-tuning. Three new bells were added, one low and two high, and the bells have

been re-keyed at concert pitch, rather than transposing down a minor third. The range extends down to a low G, making the instrument an American grand carillon, and thus continuing the Dutch tradition of expanding and upkeeping their



Detail of decoration on the Marshall Bell (photo credit: Luc Rombouts)



The Netherlands Carillon, Arlington, Virginia (photo courtesy of the George Washington Memorial Parkway; photo by April Evans)



Reinstalled bells (photo credit: Luc Rombouts)



View from the Netherlands Carillon (photo credit: Luc Rombouts)



Eijsbouts workers Redmar Willems and Coen Feijen with Edward Nassor (right) at carillon clavier (photo credit: Luc Rombouts)

for America: *The Cold War, Modernism, and the Netherlands Carillon in Arlington* (2019); Edward Nassor, "A Culture Inscribed: Inscriptions and Reliefs on the Bells of the Netherlands Carillon, USA," *The Bulletin of the Guild of Carillonneurs in North America* 70 (2021). ■

Kimberly Schafer, founder and partner of Community Bell Advocates, LLC (communitybelladvocates.com), is a bell performer, researcher, and advocate. She has performed on the carillon since a college student, in recital across the United States and Europe.

Schafer studied bell instruments as part of her musicological dissertation

research at the University of Texas at Austin and serves as the editor-in-chief of the *Bulletin*, the journal of the Guild of Carillonneurs in North America (gcn.org). She advises institutions on the repair, installation, performance, and programming of tower bells and bell instruments in North America and coordinates events to promote them.

gift according to the prevailing standards. Other improvements include a World Carillon standard keyboard, new clappers, updated automatic-playing mechanism, and new playing cabin. The three new bells were dedicated to extraordinary Americans in the twentieth century: General and Secretary of State George Marshall, Civil Rights leader Martin Luther King, Jr., and First Lady and activist Eleanor Roosevelt. The three new bells were exhibited in Washington, D.C., in May 2021, and the entire carillon was reinstalled in June 2021. The project had been delayed by a year due to the Covid-19 pandemic. The tower will undergo repairs until autumn 2021, when an inauguration recital is scheduled. Edward Nassor continues as the director carillonneur of the Netherlands Carillon and will lead the regular concert schedule.

The author consulted three sources for this profile: Tiffany Ng's doctoral dissertation, "The Heritage of the Future: Historical Keyboards, Technology, and Modernism" (2015); Diederik Oostdijk, *Bells*

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East meets West

Synthesis of style in nineteenth-century Russian organ music

By Shannon Murphy

In nineteenth-century Russia, secular and sacred music had very little to do with each other, due to a separation in large part imposed by the Orthodox Church. Musicians of the West are familiar with this divorce of musical spheres, having endured a similar division in musical culture from the Middle Ages through the sixteenth century. However, there is a clear difference between the two experiences of division; this can be seen in the role of the organ.

In Europe, the organ and its repertoire developed mainly in the sacred realm, playing an integral role in church services both in the Medieval Roman Catholic Church as well as in the multiple denominations born in the Protestant Reformation. But in Russia, instruments were not allowed to be a part of Orthodox church services. According to the church, the voice was the only instrument necessary and worthy of use in liturgical settings.¹ While the organ was used at times in church services of minor outlying denominations, there was most definitely a dearth of liturgical organ music compared to the concurrently flourishing sacred traditions of western countries. Some may view this as a deficiency, but in another sense, the Russian repertoire for the organ in the nineteenth century provides a unique secular perspective on general musical trends. It is fascinating to consider the connections among the European organ traditions as specifically represented in music from the nineteenth century.

The oldest surviving record of pipe organs in Russia can be seen in the fresco of *skomorokhi* at Saint Sofia Cathedral in Kiev,² which dates to the eleventh century. The church outlawed these troubador-like figures, deeming them disciples of the devil.³ Regardless of the Orthodox Church's antagonism towards amusement of any kind (even private musical activity in the home), the *skomorokhi* were in very high demand by various wealthy aristocrats and merchants.

Through the centuries, the organ gained ground outside of the church on its own merits as an instrument suitable for court entertainment, especially in the fifteenth to eighteenth centuries. Organ-builders from Poland and the Netherlands were invited to establish firms; these as well as some minor Russian



Vladimir Odoyevsky

builders functioned, for the most part, on the whim of the tsar.

In the nineteenth century, the instrument had so grown in social status that it attracted the notable personage Prince Vladimir Odoyevsky (1804–1869) to become the first documented composer of organ music in Russia. He also commissioned a singular instrument for his home from the Saint Petersburg builder Georg Mälzel. It was modeled after Baroque organs of North Germany and nicknamed “Sebastianon.”⁴ While the instrument has not survived, its specifications are provided here:

- Manual I**
- 8' Dulciana
- 8' Gedackt
- 2' Octavina
- Sesquialter
- Manual II**
- 8' Flauto traverso
- 4' Fugara
- 8' Melodicon
- Pedal**
- 16' Subbass
- Melody coupler
- Pedal coupler

The 8' Flauto traverso stop had a so-called “espressivo” effect, i.e., its volume varied with the pressure on the key.

Odoyevsky often held musical gatherings where musicians such as Mikhail Glinka improvised on the instrument. The prince himself was known for occasionally improvising fugues based



Example 1: Vladimir Odoyevsky, *Prayer Without Words*, measures 13–20 (used with permission of Bärenreiter-Verlag)



Mikhail Glinka

on themes from Russian folksongs. In addition to an active performing life, he is also reputed to be the first Russian musicologist,⁵ having copied out music from the Italian Renaissance and organ works of Johann Sebastian Bach, collected Russian folksongs, and published articles discussing musical trends of the past and of his time.

In Odoyevsky's organ pieces, there are characteristics that reflect some aspects in the Russian ethos of music making in the nineteenth century, namely a sensitivity to color (in registration) and a disregard for Western traditions of composition. For instance, in measures 4–7 of *Prayer Without Words*, opus 73, number 2, the player (or registrant) is required to add and take away the Nazard every two beats, a purely coloristic effect.

In a later portion of the same piece, Odoyevsky uses octaves in a way that

would baffle any western organist. Since he was in possession of stops at 8' and 4' pitches as well as manual and pedal couplers, it would at first seem that the doubling in measures 13–21 (Example 1) is entirely unnecessary.⁶ Yet, it is possible that the melodic octaves in measure 13 might be inspired by the *znamenny* chant, which developed from the ancient Byzantine tradition of the Eastern Orthodox Church. Yet the doubling in measures 14–15 is inconsistent with that thought and seems to come more from a pianistic style of composition.

There are other subtle instances of Western influence here. In the title *Prayer without Words*, there is an echo of Felix Mendelssohn's character pieces *Songs without Words* for the piano. And in the simple lyricism of this piece, one sees the influence of Irish composer John Field, the inventor of the nocturne,

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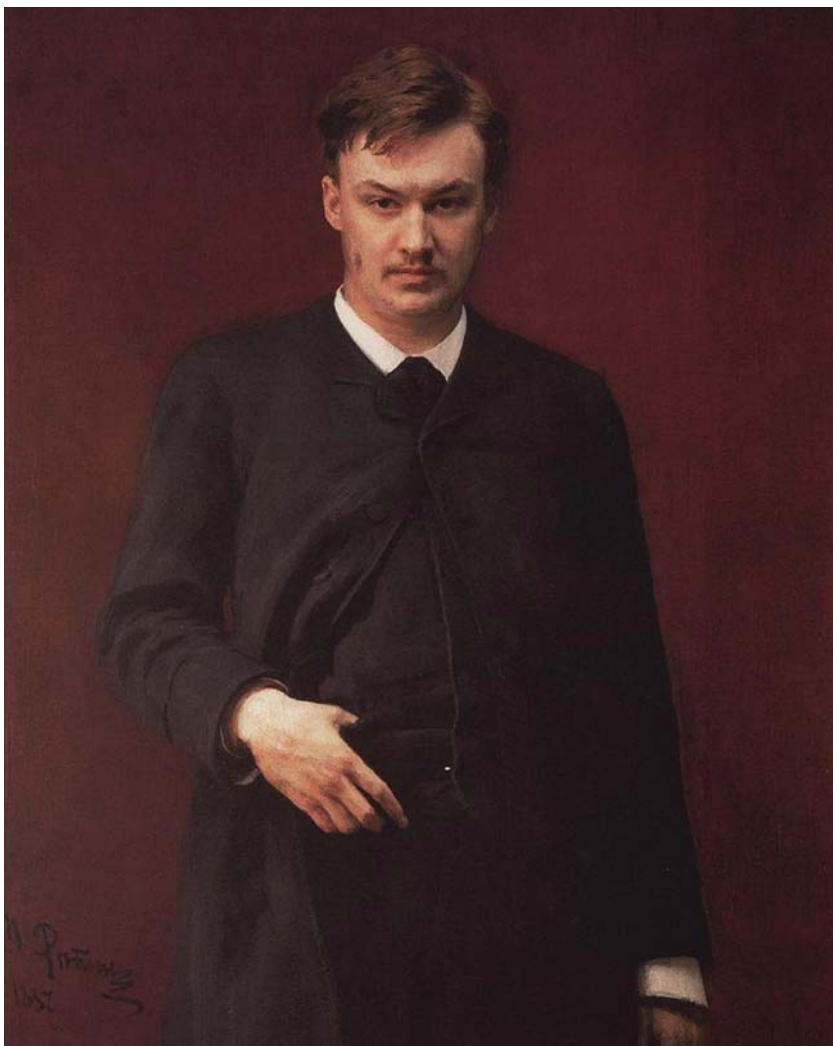
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Example 2: Mikhail Glinka, *Fugue in A Minor*, measures 1–5



Alexander Glazunov

who taught and inspired Odoyevsky, Glinka, and Frederic Chopin.

In 1833, Mikhail Glinka studied composition with German composer Siegfried Dehn. Glinka wrote (of Dehn), “He . . . not only put my knowledge in order, but also my ideas on art in general.”⁷ Out of this productive period came the opus 93 fugues for the organ: E-flat major, A minor, and D major. The influence of Germanic contrapuntal training is obvious in the treatment of the subjects, with use of parallel minor key, inversion, and stretto. Resisting imitation, Glinka did not write a Baroque fugue. The expressive leaps of the A minor fugue subject (Example 2),⁸ the motivic development of the codas, and the dynamic markings all point to a Romantic sensibility particular to Glinka.

It is interesting to consider this work in light of what Richard Taruskin has written about Glinka.⁹

What makes Glinka a founding father [of Russian music] has mainly to do not with his being the “formulator of Russian musical language,” whatever that may mean, but rather with the fact that he was the first Russian composer to achieve world stature. In short, with Glinka, Russian music did not depart from Europe but quite opposite—it joined Europe.

While the organ repertoire expanded, so did interest in the instrument; this can be seen in the establishment of organ departments of the first conservatories in the country. The Saint Petersburg (founded 1862) and Moscow (founded 1866) conservatories, headed up by the

Rubinstein brothers, included organ study in their course offerings. Remaining consistent with the emphasis of their curriculum, the professors hired hailed from Europe. The first organ teacher appointed in Saint Petersburg was Heinrich Still, a German organist who studied at the Leipzig Conservatory. Jacques Handschin, another professor of organ in Saint Petersburg, was of Swiss descent, but born in Russia. Having studied with organists Charles-Marie Widor, Max Reger, and Karl Straube, Handschin provided a direct link to some of the greatest luminaries of the European organ world. It is interesting to note that Pyotr Tchaikovsky was one of the first students in the organ classes at the Saint Petersburg Conservatory, graduating with a minor in organ studies.¹⁰

Despite its restricted use in the Orthodox Church, it is evident that in nineteenth-century Russia, the organ was thriving as a salon instrument, piquing the interest of composers and gaining respect in the academic field. Yet another aspect of the Russian organ world is its concert life. Franz Liszt’s recital of 1843, performed at the church of Saints Peter and Paul in Moscow, astounded and impressed. The frequent programs of music by Bach, presented by Johann Wilhelm Hassler in the early part of the nineteenth century, had an unprecedented cultural as well as academic influence. Widor himself gave the dedication recital in 1899 for the Cavaillé-Coll organ in Moscow.¹¹

Another development of the organ world reflective of the Russian musical



Cavaillé-Coll organ, Moscow Conservatory (photo credit: Shingarov; licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license)

scene at large can be seen in the instruments acquired by the conservatories. There was an organ built by Eberhard Walcker at Saint Petersburg and two Ladegast organs in Moscow. But the grandest statement of all is found in the last opus of Aristide Cavaillé-Coll, the world-renowned organ innovator, which was installed in Bolshoi Hall at the Moscow Conservatory in 1899. This symphonic instrument undoubtedly had a huge influence in the performance and compositional direction of organ works in Russia. Its specifications are found here.¹²

Grand Orgue (Manual I, C–g³)

- 16′ Montre
- 16′ Bourdon
- 8′ Montre
- 8′ Flûte harmonique
- 8′ Violoncelle
- 8′ Bourdon
- 4′ Prestant
- 2½′ Quinte
- 2′ Doublette
- Plein jeu V
- Cornet V (c–g³)
- 16′ Bombarde
- 8′ Trompette
- 4′ Clairon

Positif (Manual II, C–g³)

- 16′ Quintaton
- 8′ Salicional
- 8′ Flûte harmonique
- 8′ Cor de nuit
- 4′ Principal
- 4′ Flûte douce
- 2′ Doublette

- Cornet V (c–g³)
- 8′ Trompette
- 8′ Cromorne
- 8′ Basson
- Plein jeu IV

Récit (Manual III, C–g³)

- 16′ Bourdon
- 8′ Diapason
- 8′ Flûte traversière
- 8′ Viole de Gambe
- 8′ Voix-céleste
- 4′ Flûte octavante
- 2′ Octavin
- Plein jeu IV
- 16′ Basson
- 8′ Trompette
- 8′ Basson et Hautbois
- 4′ Clairon harmonique
- Tremblant

En chamade (Manual III)

- 8′ Trompette
- 4′ Clairon

Pédale (C–g¹)

- 32′ Flûte
- 16′ Contrebasse
- 16′ Soubasse
- 8′ Flûte
- 8′ Bourdon
- 4′ Flûte
- Plein jeu IV
- 16′ Bombarde
- 8′ Trompette
- 4′ Clairon

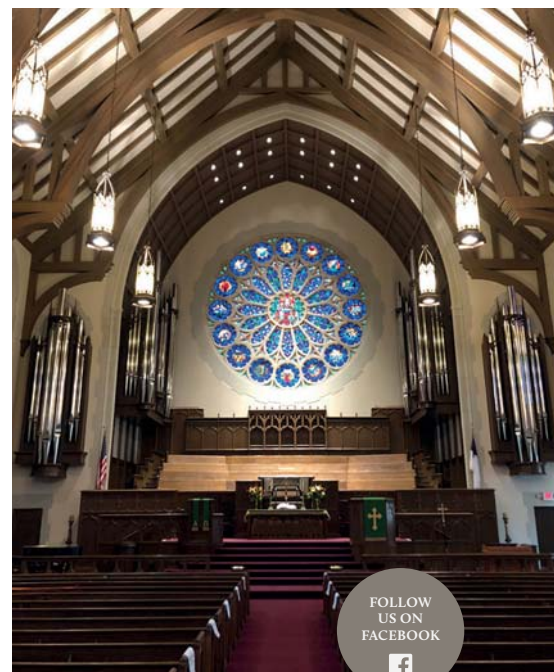
Pédales de combinaison

- Tirasse du Grand Orgue (I/P)
- Tirasse du Positif (II/P)
- Tirasse du Récit (III/P)
- Anches Pédale
- Anches Chamade
- Anches Grand Orgue

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Russian organ music

Example 3: Alexander Glazunov, *Prelude and Fugue in D Minor*, opus 98, measures 28–43 (used with permission of Bärenreiter-Verlag)

Example 4: Glazunov, *Prelude and Fugue in D Minor*, opus 98, measures 196–206 (used with permission of Bärenreiter-Verlag)

- | | |
|---------------------------|---------------------------------------|
| Anches Positif | Grand Orgue sur Machine |
| Anches Récit | Positif au Grand Orgue |
| Octaves grave Grand Orgue | Récit au Grand Orgue |
| Octaves grave Positif | Récit au Positif |
| Octaves grave Récit | Octaves grave du Récit au Grand Orgue |
| Expression Positif | |
| Expression Récit | Sonette |

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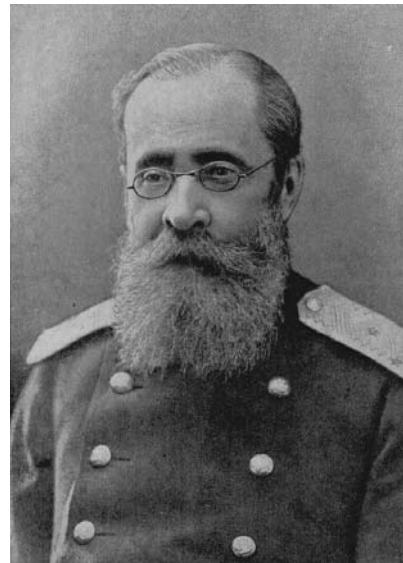
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Example 5: César Cui, *Prelude in G Minor*, measures 15–24 (used with permission of Bärenreiter-Verlag)



César Cui

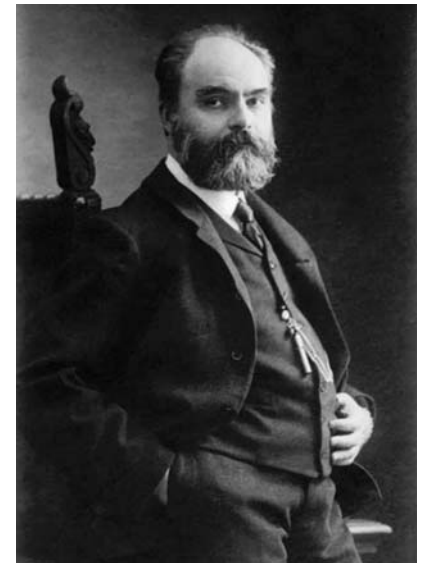
dans Buffet d'orgue:
8' Flûte, 8' Violoncelle (Pédale), 16' Montre, 8' Montre, 8' Flûte harmonique, 8' Violoncelle, 4' Prestant (Grand Orgue)

Mechanical key action (with Barker lever)
Mechanical stop action

An organ so fully equipped with a French reed chorus as well as string stops on every division is uniquely suited to perform symphonic repertoire. Unsurprisingly, there was already a significant representation of pieces inspired by the organ symphonies of French composers like Louis Vierne and Charles-Marie Widor. One fine example is the *Prelude and Fugue in D Minor*, opus 98,¹³ by Alexander Glazunov, which can be played convincingly only on an organ such as this (**Example 3**).

Here one encounters a far more technically advanced composition than either the character piece or fugue mentioned above. In the first place, there is double pedal, which poses a certain physical challenge for the performer. There is also a complex registration scheme: symphonic in nature, with flutes and strings working as separate ensembles, and contrasting dynamics achieved by means of adding octaves above and below 8' pitch. Following the fugue, in measure 196 comes the classic French symphonic organ sound of full foundation stops (strings, flutes, principals) along with mixtures and reeds (labeled *anches*). Yet he does not stop there, as he adds even more 8' reeds in measure 200,¹⁴ and 4' reeds for the final chord (**Example 4**).

However technically advanced, there is also a marked difference in character between this and the works of composers such as Glinka, Odoyevsky, and César Cui. These all belonged to the generation of "The Mighty Five," a group centered around the charismatic Mili Balakirev, who stood staunchly against the Germanic tradition of music making



Sergey Liapunov

fostered by the conservatories. Richard Leonard says of Balakirev:¹⁵

[His] teaching methods, his disdain of textbook instruction in harmony and counterpoint, his insistence that learning should come instead from the study of great works, and above all his despotic handling of his pupils' efforts, have all been the subject of endless debate.

This debate polarized the community and the musical conversation in Russia for much of the nineteenth century. While Balakirev's free-spirited group was highly idealized, almost utopian in its philosophy, it did have one mark against them. They did not include organ study in their "Free School," set up in opposition to the academic conservatism of the Moscow and Saint Petersburg schools. In the end, the Mighty Five gave way to a new group known as the Belyayev Circle, which aligned itself with the more academic aspirations of the conservatories. While the scholastic emphasis brought the advantage of consistent technical growth through systematic study, Leonard points out the weaknesses of this group.¹⁶

Inevitably, the strong academic influence brings with it a prevailing conservatism . . . They lack the pioneering spirit, the urge towards enterprise, which had set in motion Glinka, Balakirev . . . They are competent but unadventurous.

One sees this contrast exemplified in the music of composers César Cui and Sergey Liapunov. César Cui was part of Balakirev's Circle, mainly remembered now for his articles written in various musical journals. After attending a concert where music of the Belyayev Circle was featured, Cui wrote an article entitled "Fathers and Sons" (the Mighty Five being the fathers, and Belyayev's Circle the sons). In that article, he calls on the younger generation to "abandon this false path" and to "absorb the idea that the purpose of music is not to astound but to

Example 6: Sergey Liapunov, *Prélude Pastoral*, opus 54, measures 126–135 (used with permission of Bärenreiter-Verlag)

attract and captivate, that everything great is usually simple[;] that one cannot make oneself original by one's own wish."¹⁷

In Cui's delicate and graceful salon piece, *Prelude in G Minor*,¹⁸ there is much influence from folksong, especially in measures 17–30 (Example 5), where the theme takes on a more simple and earthy quality than the opening section. The pianistic writing, seen especially in the arpeggiation of measures 16–20, somewhat detracts from its overall effectiveness. Even so, there is a certain warmth and personality to this small piece that lends a value all its own.

However, Cui's prelude lacks motivic development and harmonic complexity in comparison to Liapunov's *Prélude Pastoral*, opus 54. Structured in variation form, this piece is much more advanced from a technical standpoint. Here we see the main thrust of the difference between the Balakirev and Belyayev groups. Although Liapunov has a technical familiarity in writing for the organ, his music lacks the inspiration of even a small character piece by Cui, who is reputed to be one of the weakest composers of the Mighty Five.¹⁹

Take measures 126–135 (Example 6),²⁰ for instance. The whole piece centers around this moment. In the thirty bars prior, the registration and rhythmic pulse have all been building towards this point. In typical French fashion, the *Grand jeux* (reed chorus) is indicated here, and yet (in the author's opinion) there is something supremely unsatisfying about this climax. The simplistic sequence, followed by stepwise motion and ending with octave arpeggiation does not seem worthy of the technical mastery of this piece or of the musical suspense that anticipated this turning point. The piece is practically finished at this point, though there are a few more variations that spin out the theme and gradually diminuendo towards a gentle close.

So, there is organ music that represents a synthesis of style between the technical forms and tools used in Western traditions and the various aims of Russian musicians throughout the nineteenth century. Perhaps the most interesting examples of this integration can be seen in the pieces that expressly intend to convey a Russian character. For instance, Reinhold Glière's three-voice *Fugue on a Russian Christmas Song*²¹ does not seek to emulate either the French symphonic style or the Germanic tendencies of fugue. He uses the form merely to develop and express the theme to its utmost. His aim being such, the result is a piece entirely determined by the syncopated rhythmic profile and folk-like character of the subject (Example 7).

Although there seems to be much disparity in approach between the passionate idealism of Balakirev's school of thought encouraged by Glinka and the technical and historical prowess of the Belyayev Circle, both generations eventually give way to a new method of composing, which incorporates emphases of both camps. Sergey Taneyev did his utmost to articulate this new vision when he wrote:²²

The task of every Russian composer consists in furthering the creation of national music. The history of western music gives us the answer as to what should be done to attain this: apply to the Russian song the workings of the mind that were applied to the song of western nations, and we will have our own national music. Begin with elementary contrapuntal forms, pass to more complex ones, elaborate the form of the Russian fugue. . . . The Europeans took centuries to get there, we need far less. We know the way, the goal, we can profit by their experience.

From the *Choral-Varié* of Sergey Taneyev, to Glazunov's *Fantasy*, opus 110, and finally into twentieth-century organ works by Rachmaninov and Khachaturian, one sees an even more pronounced integration of Western technique and form and the Russian spirit—a realization of Taneyev's vision. ■

Shannon Murphy is organist and assistant director of music at Trinity Presbyterian Church in Montgomery, Alabama. She holds a Bachelor of Music degree in piano performance from Westminster Choir College where she studied organ with Ken Cowan and a Master of Music degree in organ performance from the Manhattan School of Music where she studied with Kent Tritle. Ms. Murphy is also an active recitalist. Recent appearances include programs at Saint Ignatius Loyola Church and the Cathedral of Saint John the Divine in New York City. An advocate for new music at the organ, Ms. Murphy has commissioned and premiered several works, including pieces by Aris Antoniadis, Lydia Wayne Chang, Jonathan Posthuma, and Sarah Rimkus. Find more information at www.shannonmurphyorganist.com.

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Among the linguistic tics bandied about the organbuilding craft for the better part of a century is “judicious unification,” apologetically implying that the practice is quantifiably evil depending upon the extent of its use and the judgment of the builder. If we dislike the builder, it is dismissed as cheap expediency; if we adore the builder, it is the methodology of a thoughtful and clever artist. Both assessments can be, and have been, accurate. Duplexing (the ability to play a stop from more than one keyboard) and unification (the ability to play a particular stop at more than one pitch) have been in use for more than three hundred years. A century after the cinema organ flourished, many are granting “unit orchestras” absolution as we try to preserve the few that we have yet to destroy, with the expectation that accompanying silent films in church will reinvigorate appreciation for the organ, even if it is not used to play organ music.

In some circles, the conservative traditionalist falls from grace when employing a rank of pipes for more than one musical purpose, although a “pass” is granted if the duplexing or extending is achieved solely with wires, rods, and levers. Regardless of action type, compromise is inevitable when space is rationed. For the staunch purist, the compromise must take the form of a smaller instrument in which each stop serves a single function, eagerly sacrificing variety, color, and scope. The establishment may believe that such a design process is additive, but in truth, pressure is applied to *exclude* stops from the project. The builder who designs, scales, voices, and finishes a partially unified organ must weigh and assume responsibility for the musical consequences of each compromise.

At Setauket Presbyterian Church, I set out to design an organ that could be played, despite the unification or duplexing of nine of its twenty-five ranks, as a traditionally disposed instrument while avoiding some of the perceived pitfalls of the extension principle: lack of character distinction between the manual sections, “missing note syndrome,” divisional imbalance, and an ineffective Pedal department.

The assignment

The congregation owned a pipe organ built in 1968, to which artificial orchestral voices had been added. The ailing instrument had served adequately for hymnody and life cycle events, but the tonal design did not extend consideration to the

performance of the established organ literature. When developing the specifications with consultant David Enlow, we agreed that if the organ could be used to perform the noble repertoire of the past, it would be a fine church organ. No instrument can be loyal to the music of every culture and era, but we were adamant that in addition to the features common to all schools of organbuilding, specific tone colors should be placed in the correct divisions at the proper pitches to enable an organist to bring a stack of scores to the console and honor as closely as possible the composers’ intentions.

Following a period of discussion, the decision was taken to build an organ entirely under the control of expression shutters. While this firm had not, until now, built a fully enclosed instrument, this uncommon practice is experiencing a centennial revival and showed merit in this situation. The existing organ had been completely enclosed, yet its two-rank mixture and narrowly scaled, fractional-length reeds were perceived as painfully harsh by the choir members who sat in front of the organ.

The intimate sanctuary lacks any desirable reverberation. Fortunately, its proportions produce no perceptible echo, and the new organ enjoys an elevated position, speaking down the length of the room, its tone blended and preserved by the barrel vault. Made entirely of timber, the flexible building absorbs lower frequencies, so the organ would need to provide ample harmonically complex tone at 16’ and 8’ pitch without succumbing to the lingering recycled fad for the deprecation of mixtures.

The key ingredients we established for the manual divisions were a pair of contrasting principal choruses, an 8’ harmonic flute for the Great, a string and its undulant, the components of a cornet, and the three primary colors of reed tone: trumpet, clarinet, and oboe. The structural forms of the flute ranks include open cylindrical, open tapered, open harmonic (overblowing), stoppered wood, and capped metal with internal chimneys. The different flutes are voiced and finished within a bounded range of amplitude for the sake of blend, although the harmonic flute is given its characteristic treble ascendancy.

The primary function principle

When utilizing a rank at more than one pitch, it is best to establish its primary function, treat it accordingly, and then identify its potential auxiliary uses and what must be modified to accommodate them. The following are a few examples from the Setauket organ:

The Great 8’ Principal is extended to provide the 2’ Fifteenth. The independent 4’ Octave permits the designer to



The design of the utilitarian mobile console is restrained in the use of ornament and gadgetry. (photo credit: John Kawa)

recalibrate the Principal’s scale progression over the course of two octaves as the unit rank approaches the treble of the 2’ extension. Is it ideal? No. Is it better than extending the 4’ rank or having no 2’ Fifteenth at all? Certainly. The chorus becomes fully independent if the 2’ is retired when the Mixture is added because a 2’ rank enters at the first break of the Mixture.

The Great Flûte Harmonique is called for at 8’ pitch in the literature, so that is its primary function. It takes its bass from the 8’ Principal to continue open tone all the way to the bottom. The 4’ Flûte Octaviante, by extension, can be used as an independent voice, played with the 8’ Holzgedeckt or the 8’ Principal. Crime averted.

The Swell 8’ Chimney Flute also is made available beyond its primary function, playable at 2’ (and 1’) pitch to create oft-debated “gap” registrations in addition to completing the solo Cornet. The 4’ Night Horn stands on its own to

alleviate missing notes in the flute choir. The 2½’ Nazard is scaled and voiced for its primary function, but is also made available at 1½’ rather than foregoing such a stop entirely. The Nazard and Tierce must be independent ranks for the sake of tuning and balance.

The Swell 4’ Principal is the pivot point and tuning reference for that division, one of two 4’ stops that can be selected to change the vowel of the full Cornet. Keying it at 8’ pitch gives the division an 8’ Geigen Diapason where none would fit, a boon to literature, service playing, and choral accompaniment. The 8’ octave is synthesized by playing the bass octaves of the 8’ flute and 8’ string together. This is by no means a confirmation of the 1960s falsehood that “a flute plus a string equals a diapason,” but the effect is quite satisfactory in that lowest octave and the pitch does not suddenly drop out. It lends body to the full ensemble when the organ is played with orchestra.

Sebastian M. Glück, Opus 24

Setauket Presbyterian Church, Setauket, New York

GREAT (Manual I)	
16’ Violone (a)	12 pipes
8’ Principal	58 pipes
8’ Flûte Harmonique (b)	47 pipes
8’ Holz Gedeckt	58 pipes
8’ Viole de Gambe (from Swell)	
8’ Voix Céleste (from Swell)	
4’ Octave	58 pipes
4’ Flûte Octaviante (ext 8’ Fl)	12 pipes
2’ Fifteenth (ext 8’ Princ)	24 pipes
Fourniture IV–V	256 pipes
8’ Trumpet (from Swell)	
8’ Clarinet (ext Sw 16’ Basset)	12 pipes
Tremulant	
Great Silent	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
Chimes	

SWELL (Manual II – enclosed)	
8’ Principal (fr 4’ Principal; 1–12 from 8’ Chimney Flute and 8’ Viole)	
8’ Chimney Flute	58 pipes
8’ Viole de Gambe	58 pipes
8’ Voix Céleste (TC)	46 pipes
4’ Principal	58 pipes
4’ Night Horn (4/5 taper)	58 pipes
2½’ Nazard (2/3 taper)	58 pipes
2’ Recorder (ext 8’ Chim Fl)	24 pipes
1½’ Tierce	58 pipes
1½’ Lariot (c) (ext 2½’ Naz)	8 pipes
1’ Fife (d) (from 8’ Chim Fl)	
Mixture III–IV	179 pipes
16’ Basset Horn	58 pipes
8’ Trumpet	58 pipes
8’ Oboe	58 pipes
Tremulant	
Swell to Great 16	
Swell Silent	
Swell to Great 4	

PEDAL	
16’ Violone (from Great)	
16’ Sub Bass (wood)	32 pipes
8’ Principal (e)	
8’ Viole de Gambe (from Swell)	
8’ Gedeckt (from Gt Holz Gedeckt)	
4’ Choral Bass	32 pipes
4’ Flute (from Gt Holz Gedeckt)	
16’ Trombone (ext 8’ Trumpet)	12 pipes
16’ Basset Horn (from Swell)	
8’ Trumpet (from Swell)	
8’ Oboe (from Swell)	
4’ Cantus Firmus (from Sw 16’ Basset)	
Great to Pedal 8	
Swell to Pedal 8	
Swell to Pedal 4	
Chimes	

(a) with Haskell qualifying tubes; extension of Swell 8’ Viole de Gambe
(b) C1–A#11 from 8’ Principal
(c) F#55–A58 repeat
(d) top octave repeats
(e) 1–12 from Great 8’ Principal, 13–32 from 4’ Choral Bass
Great Fourniture IV–V
C1 19 22 26 29
C13 15 19 22 26
C25 08 12 15 19 22
C37 01 08 12 15 19
C49 01 08 12 15
Swell Mixture III–IV
C1 15 19 22
C37 12 15 22
G44 08 12 15
C#50 01 08 12 15
F#55 01 08 15



The motors of the 16' octave of the Trombone and Trumpet unit. Low CCC measures 8" in diameter.

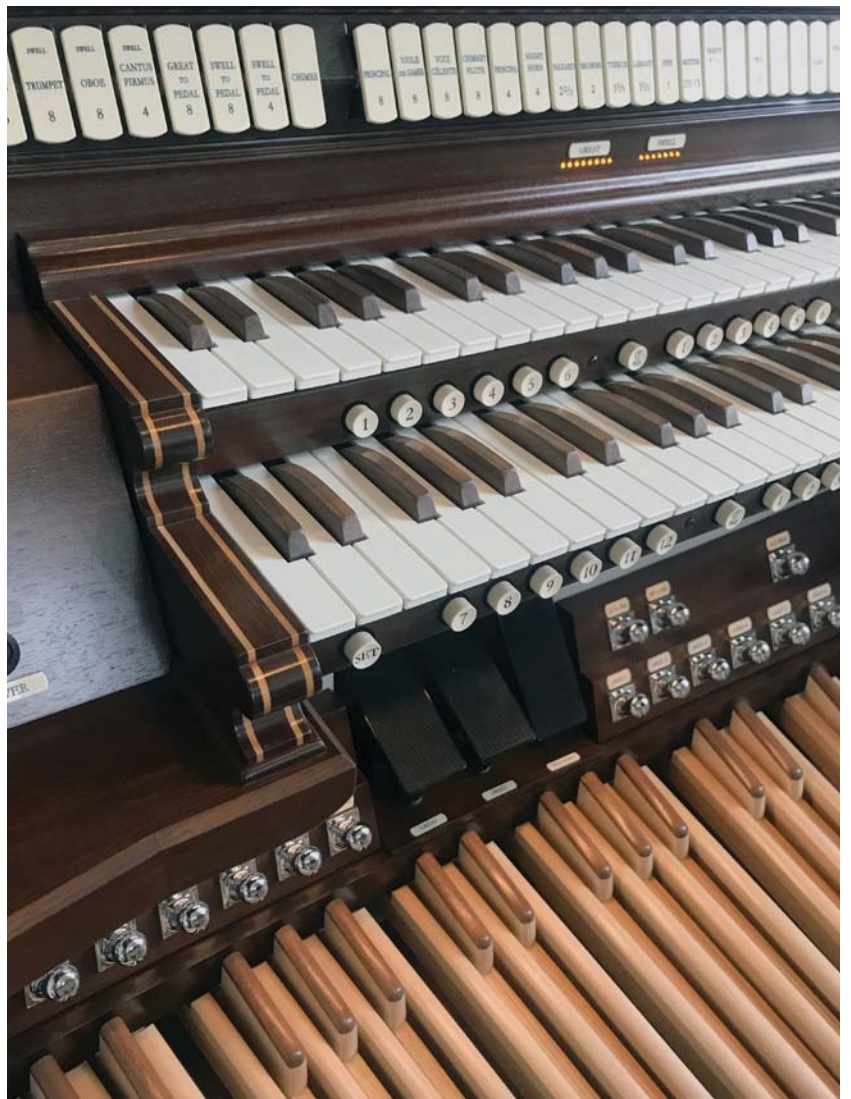
The reeds

If one is restricted to a single trumpet rank in a unit design, its treatment is unavoidably difficult because it cannot serve two masters. If it is powerful enough to stand as the Great 8' Trumpet, it can be too forceful for its expected roles in the Swell. Conversely, if it is designed as a normal Swell stop, it may prove insufficient when drawn with the Great chorus, unsuitable for some solo functions, and too weak for the Pedal, even if its descent into the 16' octave grows dramatically as it would in a French organ. Without a second trumpet, I chose to favor the Great and Pedal with a round and warm English quasi-Tromba that made the transition down to a rolling 16' Trombone that sits majestically under the full organ. After a lengthy search, I located a heritage M. P. Möller rank of unusual construction, built and voiced on the needed pressure, that fit the bill. The resonators were restored and masterfully re-tempered by Organ Supply Industries to stand comfortably beneath the low ceiling of the chamber.

The Swell 8' Oboe features English shallots with caps and scrolls, and is under no burden to act as anything else. If the Trumpet is too loud for a particular registration, the tone of the Oboe can be modified by one or more of the division's flue stops, including the mutations.

The cylindrical half-length reed posed a mixed conundrum: where should it reside, what should it be, and what should it do? Any version of the American Krummhorn of a half a century ago was dismissed from the outset. A warm, round Clarinet with a bit of a bright "edge" would address anything from Clarinet soli in English choral anthems to dialogues in French Baroque suites. The extension down to a 16' Bass Horn provides a rich reed timbre with a fully developed fundamental, giving the desirable growl and harmonic complexity of

the "full Swell." The sticking point is that it plays at 8' pitch from the Great and 16' from the Swell. Were the Great unenclosed, the 8' Clarinet under expression would have been a forthright bonus, but since the Setauket organ is entirely enclosed, the Clarinet is seemingly in the "wrong" enclosure. It is assigned to the Great to chat with the *Jeu de Tierce* in the Swell, and the rank plays at 16' and 4' pitch in the Pedal, as a secondary unison reed and as a *cantus firmus* stop for chorale settings.



Console detail

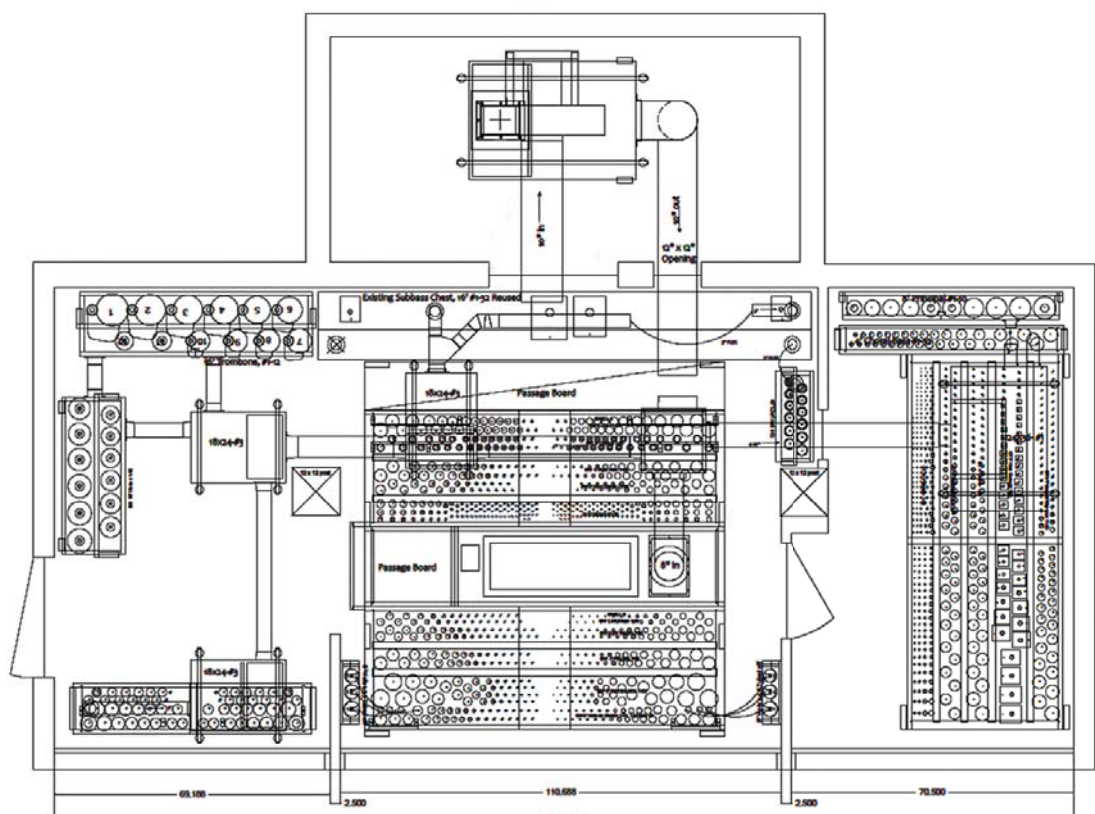
The mixtures

Why provide two generous mixtures when a single small one had been deemed too shrill? The effectiveness of mixtures is contingent upon their position, harmonic composition, scaling, mouth proportions, voicing methods, and tonal finishing. From time to time, theorists have campaigned aggressively to extirpate mixtures from the art of organbuilding, yet they inevitably return to the craft because they are too essential to the organ's origin and design. The compositions of the Setauket mixtures

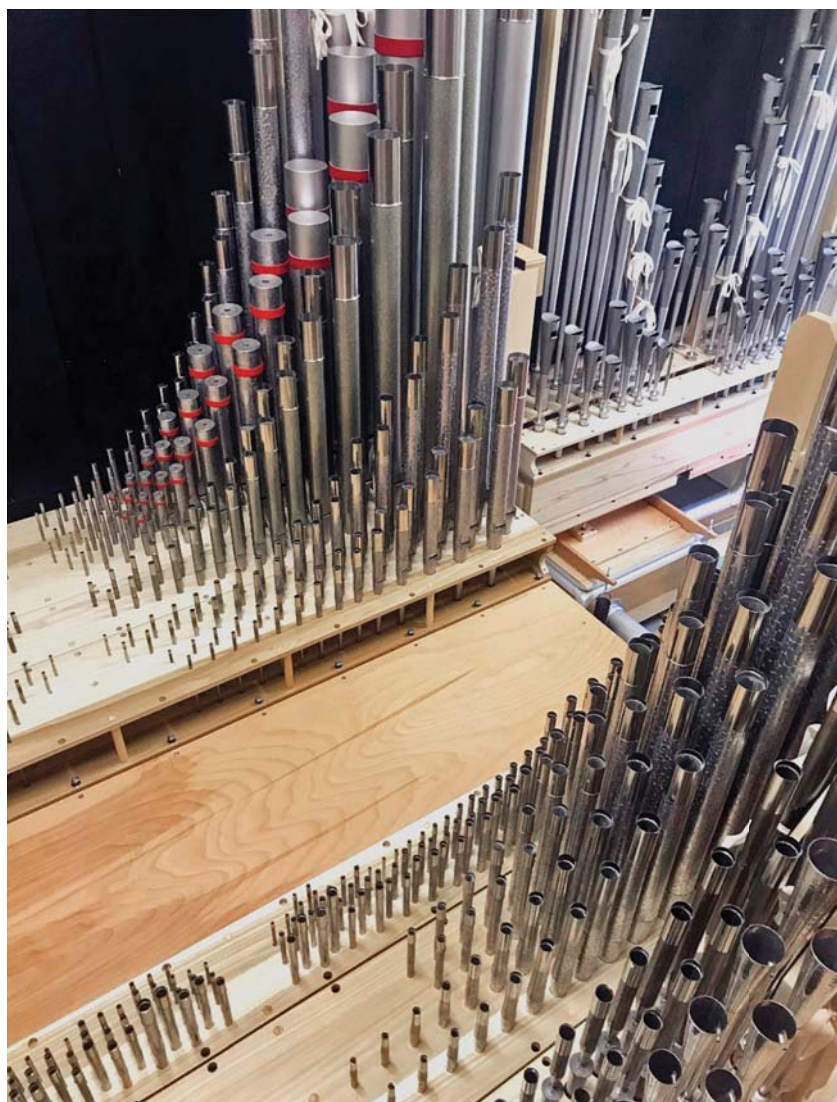
favor unisons over fifths and are not terribly acute in their pitch bases, with the Great IV-V including a second 8' Principal to add warmth and body to the right hand. They are polite but by no means weak, and weld to the ensemble rather than standing apart from it.

The Pedal

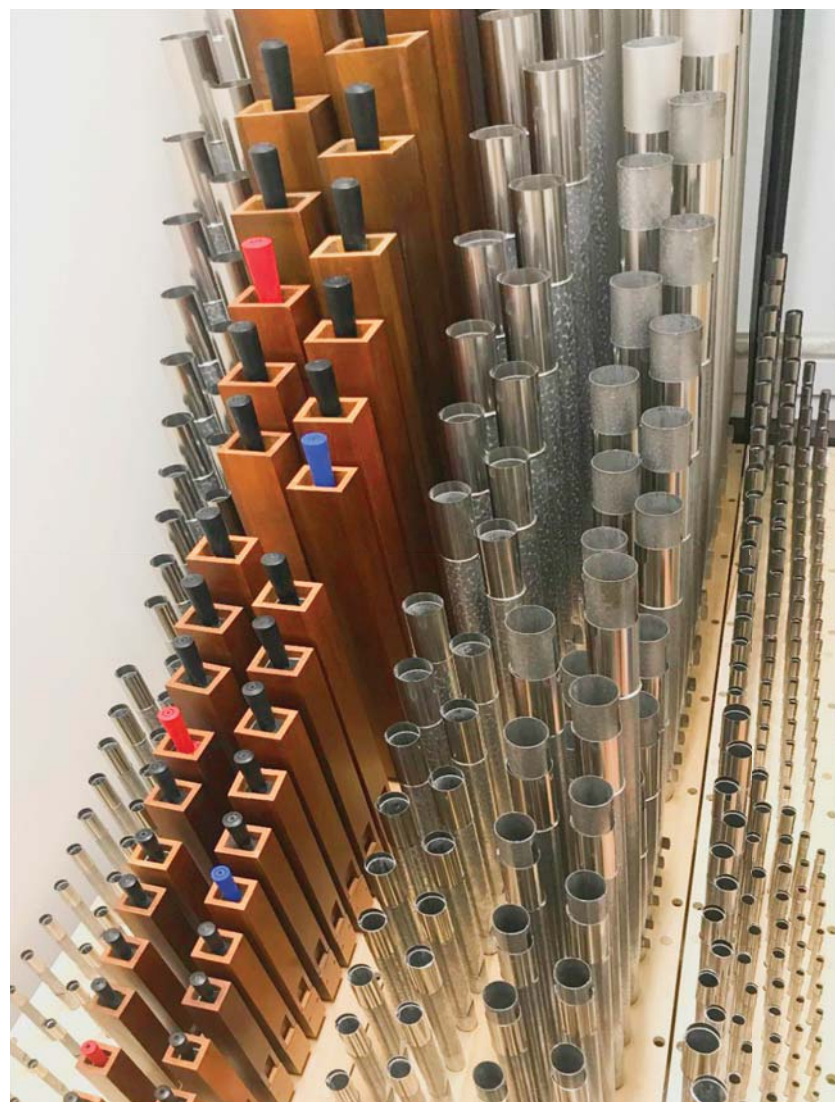
The unit pipe organ was an essential response to the growing market for artificial instruments as American post-war prosperity fostered suburban communities that built new churches and



Plan of the chamber, showing the tower blower room, which takes air from inside the organ. The large structural pillars that interrupt the flow of the chamber plan actually support the half of the square tower that is set into the building.



A view into the Swell chamber. In the foreground: Oboe, Bassett Horn, Night Horn, Voix Céleste, and Mixture. Beyond the wallboard: Tierce, Nazard, Principal, Chimney Flute, and Viole de Gambe. In the background is the Trumpet.



A view into the Great. The stopper handles of the Holzgedeckt are enameled in red (C) and blue (F) in the manner of harp strings to assist the tuner in identification.

synagogues. Architects were encouraged to forgo space for a pipe organ in their modern, low-slung structures as the allure of compact, inexpensive imitations took hold. This gave birth to the twelve-pipe Pedal division, the delusion that extending the stoppered flute rank down to 16' would provide sufficient bass to support the entire organ.

The chamber plan for Opus 24 reveals the structural obstacles that had to be skirted while granting safe and facile access. I could not provide full independence, so I had to assure that the pedal line could be heard moving against the manual textures. The dedicated 16' Sub Bass exhibits a characteristic of many 16' stoppered wood ranks in small, acoustically dead rooms: if the listener steps in one direction or another, or turns their head, a note can switch from booming to absent. I therefore added a 16' extension of the Viole de Gambe, with Haskell qualifying tubes. It provides clean pitch definition and consistent acoustical reinforcement anywhere in the room, and is far more interesting to the musical ear.

The other independent Pedal rank is the 4' Choral Bass (the twentieth-century name given to a 4' Octave), an arrangement that prevents note robbing from the middle of the manual textures. It also is used at 8' pitch, with the lowest octave borrowed from the Great 8' Principal, a practice not uncommon in smaller mechanical-action work. Because of this shared bottom octave, the Pedal 8' and 4' principal unit is in the Great expression enclosure, and the remainder of the Pedal within the Swell.

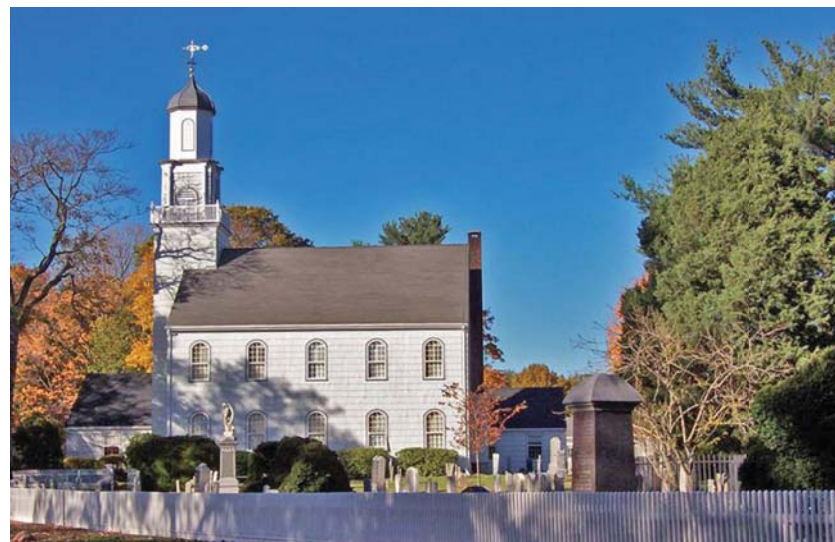
The organ case

Setauket's 1812 landmarked meetinghouse was not conceived for a pipe organ, and the congregation, founded

in 1660, did not install their first organ, an eleven-rank tubular-pneumatic affair set partially into the tower at balcony level, until 1919. The 1968 instrument of sixteen ranks expanded that footprint at the sides and into the gallery. Pipes and speaker cabinets packed the chamber, and the organ could not be maintained effectively. There were no organ pipes to be seen, the works concealed by a metal mesh screen that covered an enormous black void. The console was placed in front, creating poor sight lines, unsafe fire egress, and irreconcilable imbalances between the choir and the organ. Those issues were completely resolved by building a mobile, elegant, unobtrusive console for the new organ and moving the choir to a side gallery.

My duty was to create an architectural solution half as tall as its width, and I arrived at a small façade centered upon a visually neutral backdrop. Initial designs were based upon Georgian chamber organs, but as I spent more time in the building, I saw that the space demanded a more restrained treatment, a contemporary interpretation of organ cases built in New York during the second quarter of the nineteenth century. It is a restfully proportioned quintipartite mahogany façade, devoid of carvings, with burnished front pipes that extend to the cornice.

Paradoxically, this visual treatment is an entirely deceptive set piece, yet respectfully complements the historic interior. The wall of painted joinery uses acoustically transparent grille cloth in place of solid panels, and the façade pipes do not speak on account of the enclosure of the entire organ. Whereas once there was no visual indication that an organ existed, there is now a correlation between what the eye sees and the



Setauket Presbyterian Church, Setauket, New York

ear hears, despite the grand body of tone that seems to issue from a chamber organ.

An assiduous client

The dedication and perseverance of the congregational leadership was remarkable, particularly amidst a global medical crisis fraught with uncertainty. Throughout the project's development, they educated themselves about pipe organ building, and as the concept for the instrument grew, they twice offered to expand the space allocated for the instrument. Church and synagogue musician, international concert organist, and Juilliard faculty member David Enlow served as an informed and patient consultant, steering the proceedings toward a service, concert, and teaching instrument for future generations.

—Sebastian M. Glück
President and Artistic & Tonal Director
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Reviews

► page 11

The first piece, “Praeambulium festivum,” begins with bold, majestic music that returns several times throughout and has faster-moving sections interspersed. The center section is an ostinato aria in two parts. I found it to be unforgettable. The aria has, in addition to a slight memory of the fast section, a melody that picks up speed in the middle section. This delectable segment is followed by a return of the opening majestic music and a short coda.

The second item is “Preludio on a Swedish Tune.” The tune BEREDEN VÄG FÖR HERRAN (Prepare the Way, O Zion) appears in slow notes in the pedal. Marked “Fast, with simple joy,” the right hand features a running sixteenth-note pattern against a bouncing eighth-note left-hand part. The “B” section presents the chorale in large chords and is more rhythmically complex. The opening two-page “A” section returns with a coda at the end.

The third piece is called “Prelude in Copper” and was written for Christa Rakich, whose father was a metallurgist and a world-renowned expert on copper. Composed in his memory, it evokes violin music, of which he was fond, and is in the style of North German Baroque music, but with a more contemporary harmonic vocabulary.

“Cortège” is written as a triumphal procession or march. A triplet motif holds it all together in a meaningful way. The “A” section leads to a slower fughetta with more contemporary harmonies before a return of the opening processional-like passages.

“Gebet” (Prayer) opens with a ten-measure imploratory refrain that is repeated after each of the three verses. One gets the impression of “Lord, Hear our Prayer” being recited after each request. It is very effective.

“Hymnus” was written for the staff of the organbuilding firm C. B. Fisk, Inc., in memory of the company founder, Charles B. Fisk (1925–1983) on the occasion of his thirtieth anniversary of his death. A stately and dignified beginning and ending is interrupted in the middle by a slightly faster canonic section. The piece is about three minutes in length, making it perfect for service music.

“Pièce héroïque” is dedicated to David Carrier and takes its inspiration from César Franck’s well-known work. While the musical mood is heroic like the Franck, the harmonic language is very different. It takes its poetic impetus from the Psalm text, “Though an host should encamp against me, my heart shall not fear; though war should rise against me, in this will I be confident. . . .” This selection is slightly more difficult than most of these movements and will take some work in places.

Cooman notes that his “Ciaccona sopra Salve Regina” is a “mantra-meditation” in which the plainchant “Salve Regina” serves as the chaconne melody. The tempo marking of “Adagio molto” makes it a beautiful and contemplative piece of music.

Dedicated to Felix Bräuer, “Fantasy on ‘Victimae paschali laudes’” was written on the chant of the sequence for Easter Sunday. Beginning *fff* this hymn of praise proclaims the Easter melody in a joyous manner. At one point Cooman calls for the use of a *chamade* reed. It makes me wish I had one on my organ, but I do the best I can without it.

“Prelude on ‘O gläubig Herz, gebenedei’” is based on a hymntune by Michael Praetorius. It is a soft, gentle setting, marked *mp* with *mf* indicated when the tune enters as a solo.

“Prelude on ‘Sollt ich meinem Gott nicht singen’” (Shouldn’t I sing to my God) has a running sixteenth-note pattern that is interrupted twice by a hymn-like section that Cooman has registered “Antique Reed Chorus.” I played this piece as a postlude one Sunday during the Covid-19 pandemic after some choir members had told me how much they missed singing in the choir.

“Prelude on ‘Das ist köstlich’” (“It is priceless,” from Psalm 19) is again a rather gentle setting of this sixteenth-century tune. And, again it is very appropriate for a church service.

“Rondino for St. Joseph” was composed for organist Andreas Willscher, who was for many years the music director at Saint Joseph Church in Hamburg-Wandsbek, Germany. Cooman has quoted phrases from the German carol “Joseph, lieber Joseph mein” throughout this beautiful setting.

The final piece in this collection is a “Postludium on Two Themes” and is dedicated to Andreas and Brigitte Willscher on their thirtieth wedding anniversary. The piece utilizes the hymn “Gabhaim Molta Bride,” a traditional Irish hymn for the Feast of Saint Bridget, and the plainchant Offertorium from the Feast of Saint Andrew the Apostle, November 30. Fortunately, Cooman does identify which hymn is which in the music so you will know their identities if they are unknown to you. The piece builds from *mf* at the beginning to *fff* at the end, and shows off each tune before combining them in the final section.

In an interview that Carson Cooman did for *The American Organist* magazine in 2013, he said “I am most attracted to music that is deeply communicative and totally direct in its presentation with no unnecessary artifice. . . . I want music where every note matters. . . and every moment must matter and have purpose.” He also notes that a composer must also realize that he or she has the responsibility for the use of other people’s time; music is not like the visual arts where someone can just walk away.

In a very real way, Cooman has followed his own advice with this *Expressions* volume. The pieces range in length from 2-1/2 to 6 minutes. They are concise and expressive. The average difficulty is moderate, which is to say, not unwieldy, even if you have to work extra in some places. And, for an organist like myself, whose playing is mostly for church services, there is a wealth of material, all of which is suitable for a worship service.

More than most reviews that I have written, I can say that this music is appropriate and highly usable for church or concert. I recommend this volume very highly.

—Jay Zoller
Newcastle, Maine

New Handbell Music
Meditation on “Thaxted,” arranged for 3–6 octaves of handbells by Sandra K. Tucker. Concordia Publishing House, #977849, Level 3 (M+), \$4.25.

Gustav Holst’s popular tune is set in a brilliant arrangement for handbells. Beginning quietly with a brief introduction the music increases to a stunning climax. Grace notes are played by one person, making them easier than they sound. There are a lot of fast-paced sections that will keep the ringers busy almost from the beginning. This will be an audience pleaser, for sure!

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 AUGUST

Christine Clewell; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

18 AUGUST

Rosalind Mohnsen; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Oliver Rzycki; Christ Church, Michigan City, IN 12:15 pm

Mitchell Miller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Greg Hand; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

21 AUGUST

James Kennerley; Merrill Auditorium, Portland, ME 7 pm (livestream)

22 AUGUST

Jillian Gardner; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

25 AUGUST

Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

Greg Zelek; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

7 SEPTEMBER

Carol Williams; St. Thomas Aquinas Catholic Church, Charlottesville, VA 7:30 pm

10 SEPTEMBER

+ Scott Dettra; St. John's Episcopal Cathedral, Knoxville, TN 7:30 pm

12 SEPTEMBER

Craig Williams; Round Lake Auditorium, Round Lake, NY 3 pm

17 SEPTEMBER

David Jonies; Cathedral of the Assumption, Louisville, KY 7 pm

19 SEPTEMBER

Kenneth Danchik; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

25 SEPTEMBER

David Hurd; St. John's Episcopal, West Hartford, CT 3 pm

26 SEPTEMBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Craig Williams; Goshen Reformed Church, Goshen, NY 3 pm

UNITED STATES West of the Mississippi

15 AUGUST

Simon Jacobs; Aspen Community Church, Aspen, Colorado 6:30 pm

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

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

21 AUGUST

Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm

22 AUGUST

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

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

29 AUGUST

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

5 SEPTEMBER

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

12 SEPTEMBER

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

19 SEPTEMBER

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

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

26 SEPTEMBER

Raul Prieto Ramirez; Spreckels Organ Pavillion, San Diego, CA 2 pm (livestream)

INTERNATIONAL

15 AUGUST

Christophe Guida; Dom, Magdeburg, Germany 4 pm

Felix Hell; Stadtkirche, Karlsruhe, Germany 8:30 pm

17 AUGUST

Albrecht Koch; St. Jacobi Hamburg, Germany 8 pm

Roman Summereder; Münster, Bern, Switzerland 8 pm

Benjamin Morris; Abbey, Selby, UK 12:30 pm

18 AUGUST

Mona Rozdestvenskyte; St. Michaelis, Hamburg, Germany 7 pm

Tomasz-Adam Nowak; Apostelkirche, Münster, Germany 7 pm

Jens Korndörfer; Nikolaikirche, Potsdam, Germany 7:30 pm

Andrew Lucas; Kreuzkirche, Dresden, Germany 8 pm

19 AUGUST

Johan Hermans; St. James Basilica, Prague, Czech Republic 7 pm

Roland Dopfer; Dom St. Petri, Bremen, Germany 7 pm

Andreas Meisner; Dom, Altenberg, Germany 8 pm

Alice Nardo; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

Sebastian Heindl; Victoria Hall, Hanley, UK 12 noon

Paul Carr; Victoria Hall, Hanley, UK 3 pm

20 AUGUST

Alcee Chriss; Stiftskirche, Stuttgart, Germany 6:15 pm

Winfried Bönig; Münster, Konstanz, Germany 8 pm

James Lancelot; Victoria Hall, Hanley, UK 12 noon

Philip Rushforth; Victoria Hall, Hanley, UK 3 pm

21 AUGUST

Joachim Vogelsänger; St. Michaelis, Hamburg, Germany 12 noon

Denny Wilke; Dom, Merseburg, Germany 12 noon

Daniel Mout; Victoria Hall, Hanley, UK 12 noon

Calendar

Martin Baker; Victoria Hall, Hanley, UK 3 pm

22 AUGUST

Simon Botschen; Dom, Magdeburg, Germany 4 pm

Markus Kühnis, with panflute; Münster, Obermarchtal, Germany 4 pm & 6 pm

Jörg Nitschke; Willibrordi-Dom, Wesel, Germany 6 pm

Alcee Chriss; Stadtkirche, Karlsruhe, Germany 8:30 pm

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

Philippe Bournival; Notre-Dame-du-Cap Basilica, Trois-Rivières, Canada 2 pm

24 AUGUST

Bine Katrine Bryndorf; St. Jacobi, Hamburg, Germany 8 pm

Benjamin Guélat; Münster, Bern, Switzerland 8 pm

Jeremiah Stephenson; Abbey, Selby, UK 12:30 pm

25 AUGUST

Peter van der Velde; St. Michaelis, Hamburg, Germany 7 pm

Martin Bambauer; Apostelkirche, Münster, Germany 7 pm

Tobias Scheetz; Erlöserkirche, Pottsdam, Germany 7:30 pm

Sietze de Vries; Frauenkirche, Dresden, Germany 8 pm

26 AUGUST

Irena Chribková; St. James Basilica, Prague, Czech Republic 7 pm

Christian Barthen; Dom St. Petri, Bremen, Germany 7 pm

27 AUGUST

Kay Johannsen; Stiftskirche, Stuttgart, Germany 6:15 pm

Thomas Ospital; Münster, Konstanz, Germany 8 pm

Bach Cantatas 170, 54, 35; Klosterkirche, Muri, Switzerland 7:30 pm

29 AUGUST

Emmanuel Duperrey; Dom, Magdeburg, Germany 4 pm

Martin Gregorius; Liebfrauenkirche, Hamm, Germany 6:30 pm

Philipp Emanuel Gietl & Lukas Punter; Klosterkirche, Muri, Switzerland 5 pm

Marc Senneville; Notre-Dame-du-Cap Basilica, Trois-Rivières, Canada 2 pm

31 AUGUST

Martin Schmeding; St. Jacobi Hamburg, Germany 8 pm

Sven Angelo Mindeci; Münster, Bern, Switzerland 8 pm

Daniel Cook; Abbey, Selby, UK 12:30 pm

1 SEPTEMBER

Jörg Endebrock; St. Michaelis, Hamburg, Germany 7 pm

Johannes Lang, with bassoon; Friedenskirche, Pottsdam, Germany 7:30 pm

Dominik Susteck; Kathedrale, Dresden, Germany 8 pm

2 SEPTEMBER

Christian-Markus Raiser; St. James Basilica, Prague, Czech Republic 7 pm

Rolf Müller; Dom, Altenberg, Germany 8 pm

Léon Berben; Kirche Ss. Sixtus & Sinicius, Hohenkirchen, Germany 8 pm

3 SEPTEMBER

Olga Minkina; St. Cyprian und Cornelius, Ganderkesee, Germany 4 pm

Harald Vogel; Zionskirche, Worpsswede, Germany 8 pm

Chelsea Chen; Münster, Konstanz, Germany 8 pm

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

4 SEPTEMBER

Jörg Endebrock; St. Michaelis, Hamburg, Germany 12 noon

Sebastian Fuhrmann; Dom, Merseburg, Germany 12 noon

Kimberly Marshall; Dom, Freiberg, Germany 12 noon

Maude Gratton, with flute, cello, and tenor; Findorffkirche, Grasberg, Germany 8 pm

Roman Hauser; Dominikanerkirche St. Andreas, Köln, Germany 8 pm

Steve Bowey; St. Alphage, Edgware, UK 7:30 pm

5 SEPTEMBER

Laurens de Man; Schloßkirche, Augustusburg, Germany 12 noon

Markus Eichenlaub, with soprano; Abtei, Marienstatt, Germany 3 pm

Klaudia Camilla Twardzik; Dom, Magdeburg, Germany 4 pm

Vox Luminis; St. Cyprian- und Corneliuskirche, Ganderkesee, Germany 8 pm

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Calendar

7 SEPTEMBER

Martin Haselböck; Kathedrale, Dresden, Germany 8 pm
 Brahms, *Ein deutsches Requiem*; Münster, Bern, Switzerland 8 pm
Johannes Geffert; Abbey, Selby, UK 12:30 pm

8 SEPTEMBER

František Vaníček; Nikolaikirche, Potsdam, Germany 7:30 pm
Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

9 SEPTEMBER

Ales Nosek; St. James Basilica, Prague, Czech Republic 7 pm
Nathan Laube; Dom, Freiberg, Germany 8 pm

10 SEPTEMBER

Annette Herr; Jakobikirche, Freiberg, Germany 10 am
Martin Welzel; Abtei, Marienstatt, Germany 7:30 pm
Mahan Esfahani, harpsichord; Kirche, Clausnitz, Germany 7:30 pm

11 SEPTEMBER

Erwan Le Prado; Marktkirche, Hannover, Germany 6 pm
 Regensburger Domspitzen; Dom, Merseburg, Germany 7 pm

12 SEPTEMBER

Regensburger Domspitzen; Dom, Merseburg, Germany 9:30 am
Michael Schönheit; Dom, Merseburg, Germany 3 pm
Thorsten Ahlrichs; St. Cyprian und Cornelius, Ganderkesee, Germany 3 pm
Martin Setchell; Abtei, Marienstatt, Germany 3 pm
Beate Rux-Voss, with oboe; Dom, Magdeburg, Germany 4 pm
Gregor Simon; Münster, Obermarchtal, Germany 5 pm
 Handel, *Messiah*; Dom, Merseburg, Germany 7 pm
Filip Presseisen, with cello; St. Johann Baptist, Schramberg-Tennbronn, Germany 7 pm
 Haydn, *Stabat Mater*; Dom, Arlesheim, Germany 7:30 pm
 Regensburger Domspitzen; Dom, Freiberg, Germany 8 pm
Jamie de Goei; Sint-Niklaaskerk, Neerpelt, Belgium 2:30 pm
Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

13 SEPTEMBER

Markus Willinger; Dom, Merseburg, Germany 12 noon
 Ensemble Trecanum; Dom, Merseburg, Germany 7 pm

14 SEPTEMBER

Andreas Liebig; Dom, Merseburg, Germany 12 noon
Lucas Pohle; Dom, Merseburg, Germany 7 pm
 Calmus Ensemble; Dom, Merseburg, Germany 9:30 pm
Eleni Keventsidou; Abbey, Selby, UK 12:30 pm

15 SEPTEMBER

Aigars Reinis; Dom, Merseburg, Germany 12 noon
Karol Massakowski; Kulturpalast, Dresden, Germany 5 pm
Gerhard Löffler; Dom, Merseburg, Germany 7 pm
Giulia Biagetti; Nikolaikirche, Potsdam, Germany 7:30 pm
 Collegium Vocale Leipzig; Dom, Merseburg, Germany 9 pm

16 SEPTEMBER

Leylie Yekta & Nils Larsson; St. James Basilica, Prague, Czech Republic 7 pm
Barry Jordan; Dom, Merseburg, Germany 12 noon
Martin Rost, with vocalists; Dom, Merseburg, Germany 7 pm
Martin Rost, with instrumentalists and vocalists; Dom, Merseburg, Germany 9:30 pm

17 SEPTEMBER

Denny Wilke; Dom, Merseburg, Germany 12 noon
Mario Verdicchio, with string orchestra; Dom, Merseburg, Germany 7 pm
 Ars Choralis Coeln; Dom, Merseburg, Germany 9:30 pm

18 SEPTEMBER

Stadtsingechor Halle; Dom, Merseburg, Germany 12 noon
Michael Schönheit & Denny Wilke; Dom, Merseburg, Germany 4 pm
Sergio Chierici, with soprano; Pfarrzentrum, Ottobeuren, Germany 4 pm
Ansgar Schlei, children's program; Willibrordi-Dom, Wesel, Germany 5 pm

Denny Wilke, with instrumentalists and vocalists; Dom, Merseburg, Germany 7 pm

Jan Katzschke, harpsichord, clavichord, and hammerflügel; Dom, Merseburg, Germany 9 pm

Michael Schönheit, with band; Dom, Merseburg, Germany 10:30 pm
Léon Berben; Sint-Waldetrudiskerk, Herentals, Belgium 7:30 pm

19 SEPTEMBER

Jan Katzschke, harpsichord and organ, with instrumentalists and vocalists; Dom, Merseburg, Germany 3 pm
Markus Eichenlaub; Münster, Obermarchtal, Germany 5 pm
Thorsten Hülsemann; Klosterkirche, Maulbronn, Germany 6 pm
Sophie-Véronique Cauchefere-Choplin, with percussion; Saint-Sulpice, Paris, France 4 pm

20 SEPTEMBER

Voces Suaves; Dom, Arlesheim, Germany 7:30 pm

21 SEPTEMBER

Ashley Grote; Abbey, Selby, UK 12:30 pm

22 SEPTEMBER

Johannes Lang, with saxophone; Friedenskirche, Potsdam, Germany 7:30 pm
Pieter van Dijk; Frauenkirche, Dresden, Germany 8 pm

23 SEPTEMBER

Johann Vexo; St. James Basilica, Prague, Czech Republic 7 pm
Stephan Leuthold, organ and harpsichord; Dom St. Petri, Bremen, Germany 7 pm
Barry Jordan, works of Franck; Dom, Magdeburg, Germany 7:30 pm

24 SEPTEMBER

Daniel Beilschmidt; Universitätskirche St. Pauli, Leipzig, Germany 7:30 pm

25 SEPTEMBER

Björn O. Wiede; Dom, Merseburg, Germany 12 noon
Isabelle Demers; St. John the Evangelist, Islington, UK 7:30 pm
Alexander Fishburn; All Saints, Cheltenham, UK 7:30 pm

26 SEPTEMBER

Stefan Palm, with saxophone; St. Moritz, Rottenburg, Germany 5 pm
Daniel Roth; Münster, Obermarchtal, Germany 5 pm
Jolanta Lerch, with saxophone; St. Moritz, Rottenburg, Germany 5 pm
Stephan Wenzel; Liebfrauenkirche, Hamm, Germany 6:30 pm
Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

28 SEPTEMBER

Martin Baker; Abbey, Selby, UK 12:30 pm

29 SEPTEMBER

Samuel Kummer; Kathedrale, Dresden, Germany 8 pm

Carillon Calendar

By Brian Swager and Stephen Schnurr

Auburn Hills, Michigan

Oakland University, Fridays at 5 pm
 August 6, Julie Ford
 August 13, Dennis Curry

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm
 August 1, Keiran Cantilina
 August 8, Jenna Moon

Chicago, Illinois

Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm
 August 1, Kimberly Schafer
 August 8, Lynnlia Wang
 August 15, Wylie Crawford
 August 22, Joey Brink

New York, New York

The Riverside Church, Tuesdays at 6:30 pm
 August 3, Charles Semowich

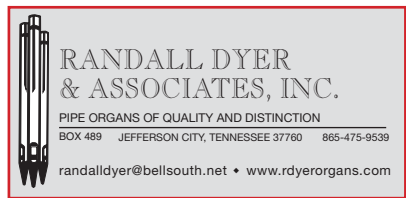
Princeton, New Jersey

Princeton University, Sundays at 1 pm
 August 1, Roy Kroezen
 August 8, Jim Fackenthal
 August 15, Linda Dzuris
 August 22, Lisa Lonie
 August 29, Princeton Carillon Studio
 September 5, Alicia Ding




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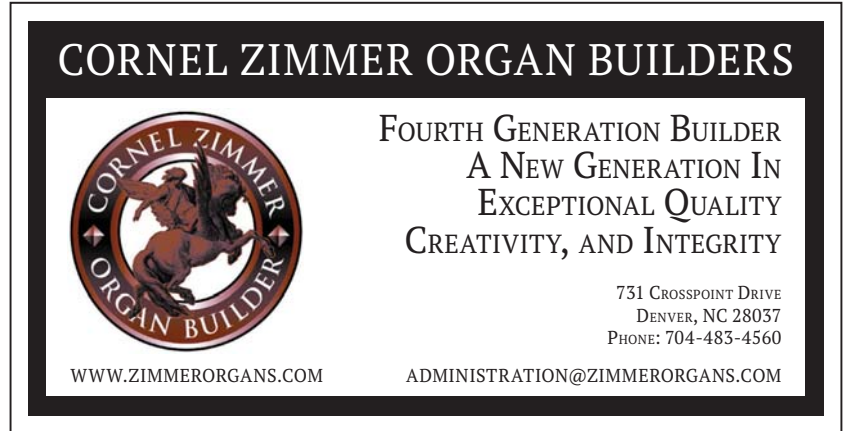
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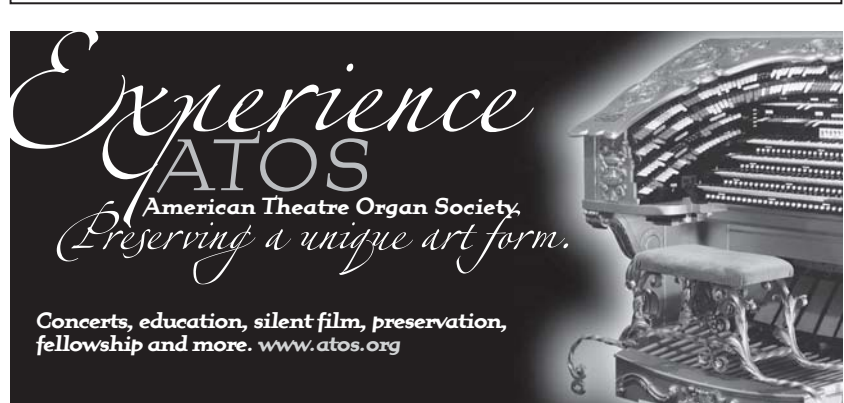


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Recital Programs

BENJAMIN ALARD, clavicétherium, Théâtre des Abbesses, Paris, France, April 16: *L'Art de toucher le clavecin*, Couperin; *Prélude VIII*, Chaconne in G, Fischer; *Sonata in C*, BWV 966, *English Suite No. 2 in a*, BWV 807, Bach.

GAIL ARCHER, St. John Nepomucene Catholic Church, New York, NY, April 10: *Prelude and Fugue in d*, op. 98, Glasunow; *Prelude in g*, *Prelude in a-flat*, Cui; *Prelude Pastorale*, op. 54, Ljapunow; *Toccata*, Slonimsky; *Prelude and Fugue*, Shaversaschvili; *Night on Bald Mountain*, Mussorgsky, transcr. Szathmary.

LAURA BOTTEI, Fourth Presbyterian Church, April 16: *Passacaglia and Fugue in c*, BWV 582, Bach; *Näïades (24 Pièces de fantaisie)*, Quatrième suite, op. 55, no. 4, Vierne; Choral No. 2 in b (*Trois Chorals pour Orgue*), Franck; *Aspects of Glory*, Larsen; *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1, Dupré.

WILL BUTHOD, Cathedral of St. Philip, Atlanta, GA, April 18: *Fanfare for the Common Man*, Copland, transcr. Buthod; *Retrospection*, Price; *Impromptu No. 2 (Three Impromptus for the Organ)*, Coleridge-Taylor; *Wade in duh Wadduh!*, Smith; *Give Me Jesus*, Osterman; selections from *Star Wars*, Williams.

ALCEE CHRISS, Grace Covenant Presbyterian Church, Richmond, VA, April 30: *Prelude and Fugue in D*, BWV 532, Bach; *Study in A-flat (Sechs Studien in kanonischer Form)*, op. 56, no. 4, Schumann; *Non-Allegro (Symphonic Dances)*, op. 45, no. 1, Rachmaninoff, transcr. Chriss; *Épilogue*, op. 50, Laurin; *Fantasy and Fugue in B-flat (Douze pièces pour orgue)*, op. 18, no. 6, Boëly; *Orpheus: Symphonic Poem No. 4*, S. 98, Liszt, transcr. Guillou; *In Quiet Mood*, Price; *Fantasy and Fugue on B-A-C-H*, op. 46, Reger.

CAROLYN CRAIG, St. Luke's Episcopal Church, Anchorage, KY, April 22: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Adagio in E*, Bridge; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Toccata Settima*, Muffat; *Prélude et Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1, Dupré.

MATTHEW DION, with Vikram Perry, cantor, & Anne Pinkerton, oboe, Fairchild Chapel and Finney Chapel, Oberlin College and Conservatory, Oberlin, OH, April 10: *Toccata Prima (Apparatus musico-organisticus)*, Muffat; *Recercar con obligo di Cantare la Quinta parte senza Toccarla*, Bergamesca (*Fiori Musicali*), Frescobaldi; *Estampie Retrové (Robertsbridge Codex)*, anonymous; *Daphne (Camphuysen Manuscript)*, anonymous; *Magnificat primi toni*, Praetorius; *La Béatitude (Pièces Choiesies)*, Piroye; *Cantilène (Suite Brève)*, Langlais; *Institution de l'Eucharistie*, La Résurrection du Christ (*Livre du Saint Sacrement*), Messiaen; *Ave Maria*, Langlais; *Ave Maria*, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JEREMY FILSELL, St. Thomas Church Fifth Avenue, New York, NY, April 24: *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1, *Élévation*, op. 2, Nos. 13-18 (*24 Inventions*), op. 50), *Trois Hymnes*, op. 58, *Prelude and Fugue in f (Trois Préludes et Fugues)*, op. 7, no. 2), *Paraphrase sur le Te Deum*, op. 43, *Épithalame*, WoO, *Annonciation*, op. 56, *Prelude and Fugue in g (Trois Préludes et Fugues)*, op. 7, no. 3), Dupré.

RICHARD GRAY, University of St. Thomas, St. Paul, MN, April 24: *Toccata in C*, Sweelinck; *Ricercare*, Storace; *Hymnus Pange Lingua*, de Grigny; *Fugue in G*, BWV 576, Bach; *Chorale Prelude on St. Columba*, Willan; *Chorale Prelude on Llanfair*, *Hommage à Messiaen*, Robinson; *Acclamations (Suite Médiévale)*, Langlais.

RICHARD HOSKINS & THOMAS COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, April 18: *Grand Choeur Dialogué (Six Pièces d'orgue)*, no. 6), Gigout; *Variations sur O filii et filiae*, Dandrieu; *Choral (Symphonie II in e)*, op. 20), Vierne; *Chant de Mai (Two Pieces)*, op. 53), Jongen; *Toccata on O filii et filiae*, Farnum; *Saraband for the Morning of Easter (Six Pieces for Organ)*, no. 2), Howells; *Choral-Improvisation sur le Victimae paschali (Cinq Improvisations)*, no. 5), Tournemire.

JEFF JOHNSON, Cathedral of St. Philip, Atlanta, GA, April 11: *Toccata a la Rumba*, Planyavsky; *Praeludium in G*, Bruhns; *Pastorale (Vingt-quatre pièces en style libre)*, op. 31, book 2, no. 8), Vierne; *Pièce Héroïque*, FW 37 (*Trois Pièces pour Grand Orgue*, no. 3), Franck.

DAVID LIM, St. Mark's Episcopal Church, Berkeley, CA, April 11: *Sanctus (Missa pro Organo)*, op. 52), Bender; *In Quiet Mood*, *Fantasy (Suite No. 1)*, Price; *Cinq pièces pour l'office divin*, Grunenwald; *Articulation of the Body (Hildegard Organ Cycle)*, Ferko; *Sonata I*, Hindemith.

JACK MITCHENER, Cathedral of St. Philip, Atlanta, GA, March 21: *Fugue in E-flat*, BWV 552ii, *Dies sind die heiligen zehen Gebot*, BWV 678, *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655, *Valet wir ich dir geben*, BWV 736, *Wenn wir in höchsten Nöten sein*, BWV 641, *Movements 2 and 3 (Pastorella)*, BWV 590, *Toccata in F*, BWV 540i, Bach.

PIERRE QUEVAL, Église Saint-Sulpice, Paris, France, April 17: *Cathédrales (Pièces de fantaisie)*, Quatrième suite, op. 55, no. 3), Vierne; *Jésus console les filles d'Israël*, *Jésus tombe pour la troisième fois (Le Chemin de la Croix)*, op. 29), Dupré; *Combat de la Mort et de la Vie*, Force et Agilité des Corps Glo-

rieux (*Les Corps Glorieux*), Messiaen; *Final (Symphonie V in a)*, op. 47), Vierne. *Résurrection (Symphonie-Passion)*, op. 23), Dupré.

JOHN W. W. SHERER & Mio Nakamura, piano, Fourth Presbyterian Church, Chicago, IL, March 12: *Fantaisie*, Demarest; *Andante*, de Boisdeffre; *Introduction and Romance*, Steere; *Pastorale*, Lebeau; *Prélude, Fugue, et Variation*, op. 18, Franck; *Duo Brilliant*, Lebeau.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, March 26: *Prelude in E-flat*, *O Mensch, bewein dein Sünde groß*, *Herzlich tut mich verlangen*, *Christe, du Lamm Gottes*, *Schmücke dich, o liebe Seele*, Bach; *Sheep May Safely Graze*, Air (*Orchestral Suite No. 3*), Bach, transcr. Rawsthorne; *Fugue in E-flat*, Bach.

VICTORIA SHIELDS, First Presbyterian Church, New Canaan, CT, May 21: *Symphonie II in D*, op. 13, no. 2, Widor.

BRUCE STEVENS, University of Richmond, Richmond, VA, March 28: *Passacaglia*, Kerll; *Komm, heiliger Geist, Herre Gott*, BuxWV 199, Buxtehude; *Est-ce Mars*, Sweelinck; *Fugue in d*, BWV 539ii, Bach; *Sonata in D*, C. P. E. Bach; *Sonata II*, Hindemith; *Concert Variations on The Star-Spangled Banner*, Buck.

MARK STEINBACH, Brown University, Providence, RI, April 11: *La Nativité du Seigneur*, Messiaen.

BRADLEY WELCH, Meyerson Symphony Center, Dallas, TX, April 18: *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1), Dupré; *Passacaglia and Fugue in c*, BWV 582, Bach; *Prelude and Fugue in g (Trois Préludes et Fugues)*, op. 7, no. 3), Dupré; *Prelude and Fugue in D*, BWV 532, Bach; *Symphonie-Passion*, op. 23, Dupré.

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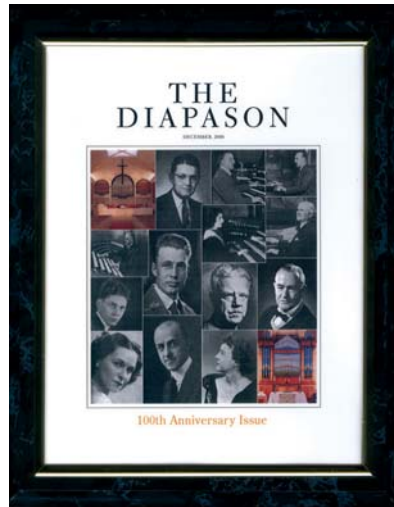
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PUBLICATIONS / RECORDINGS

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 or pavelmadzarov.com@gmail.com.

PUBLICATIONS / RECORDINGS

From Fruhauf Music Publications: Two Baroque settings of a familiar hymn tune, *Old 100th*, often associated with the text of a traditional English doxology. Henry Purcell's Voluntary offers two verses that feature fugal points of imitation and *cantus firmus* statements of the melody. The second score is a Baroque simulacrum from the publisher's library, set in the form of a chorale prelude; it is based on the same tune, but presented in the triple meter of its Germanic source chorale melody. Please visit FMP at www.frumuspub.net to access this and other complimentary score offerings to be found on the home page bulletin board and downloads page.

Raven has released a 2-CD set of organ works by Jehan Alain: *Trois Danses* and other organ works, with Christophe Mantoux playing the 1890 Cavaillé-Coll at St-Ouen, Rouen, France. Pieces include *Trois Danses*, *Petite pièce*, *Choral cistercien*, *Intermezzo*, *Première Fantaisie*, *Deuxième Fantaisie*, *Lamento*, *Berceuse sur deux notes qui cornent*, *Choral dorien*, *Andante*, *Climat*, *Choral phrygien*, *Postlude pour l'office de Complies*. Released earlier on other labels as a single CD containing fewer pieces, the recording received the Grand Prix du Disque. OAR-163, 2 CDs for the price of one, \$15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

PUBLICATIONS / RECORDINGS

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

The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. "Kaleidoscope of Colors" will feature a wide range of instruments spanning three centuries of construction, from 1-manual to 5-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its history, and relevance in the 21st century. Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from Kurt Knecht, a set of variations on the hymntune Nettleton. For information: organhistoricalsociety.org.

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PUBLICATIONS / RECORDINGS

Raven imports the new CD on the German Ambiente label, "Johann Neopomuk David Organ Works Vol. 1" played by Roman Summereder, organ professor at the University of Music and the Performing Arts in Vienna. Works composed by the prolific Austrian, J. N. David (1895-1977), include *Chaconne in A Minor*, DK 174; *Choralvorspiel "Allein Gott,"* DK 189 (from *Choralwerk I*, 1932); *Choralvorspiel "Komm, Heiliger Geist,"* DK 205 (from *Choralwerk II*, 1932); *Choralvorspiel "O Lamm Gottes,"* DK 216 (from *Choralwerk II*, 1932); *Kleine Fantasie "Ach Gott, vom Himmel sieh darein,"* DK 309; *Choralvorspiel "enn mein Stündlein verhanden ist,"* DK 314; *Unüberwindlich starker Held, Sankt Michael, Geistliches Konzert in 3 Sätzen*, 1944-45, DK 380; "O, du armer Judas," *Geistliches Konzert in 3 Sätzen*, 1966-67, DK 555; *Hymne "Pange lingua" 6 vs., 1928*; "Pange lingua," 1972, DK 604 in 3 mvts. Two organs are used: the 4-manual Bruckner organ in the Stiftsbasilika St. Florian, Austria, which is long associated with David and his music, and the 1930 organ designed by David and built by Wilhelm Zika at Christuskirche in Wels. The 32-page booklet includes essays in English on David, the music, and the two organs. Ambiente ACD-2036, \$16.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.



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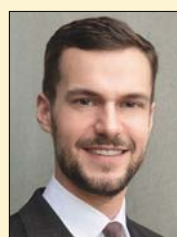
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