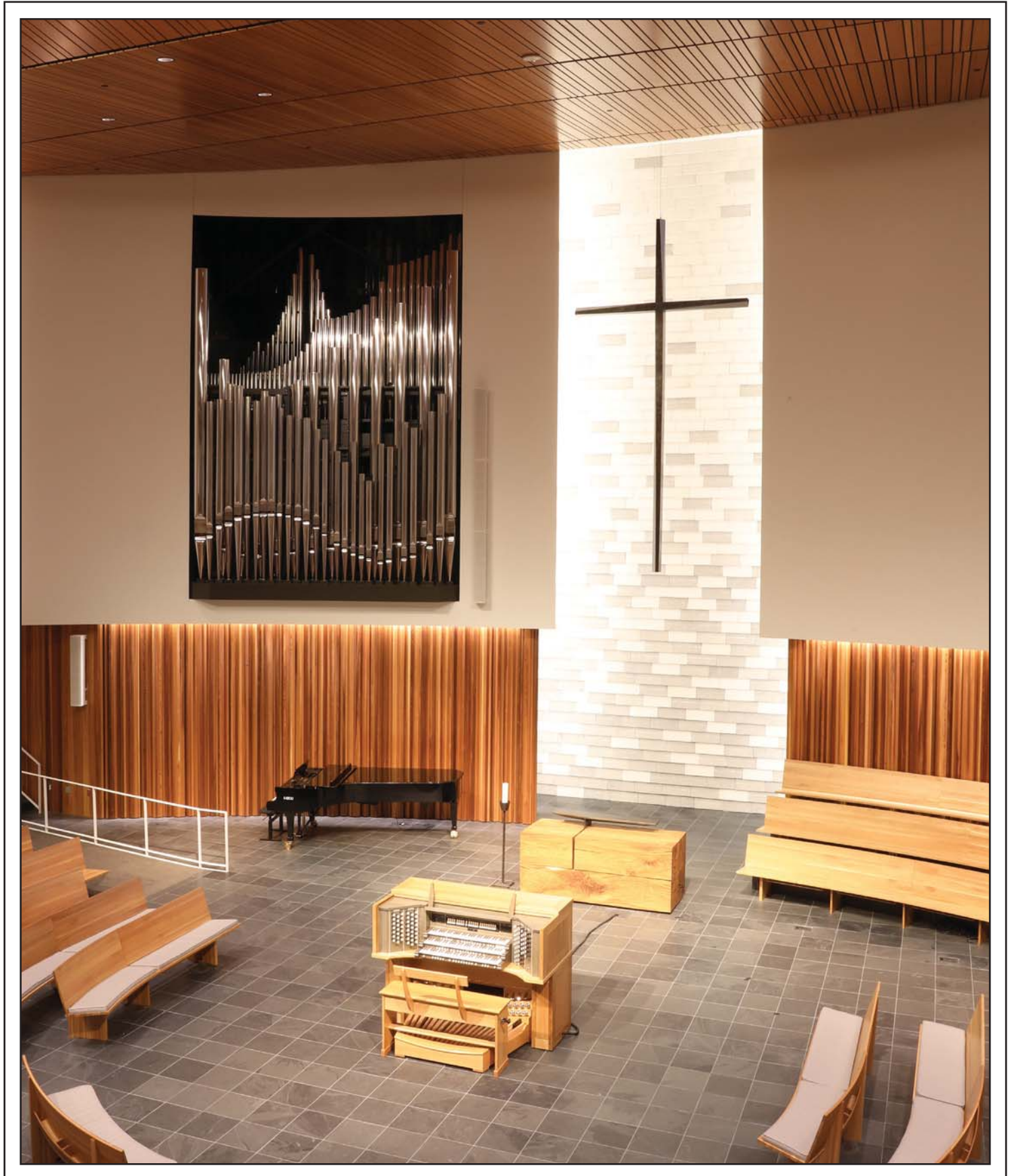


THE DIAPASON

APRIL 2021



Countryside Community Church
Omaha, Nebraska
Cover feature on pages 22–23

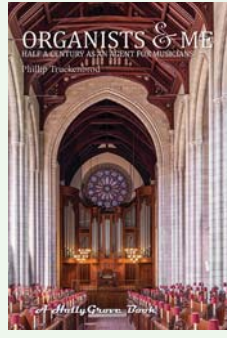
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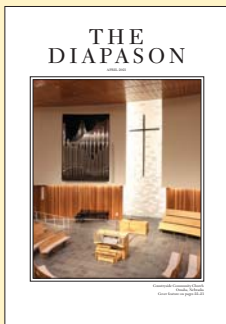
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Editor's Notebook

20 Under 30

We thank all those who submitted nominations for our Class of 2021. There was an impressive number of fine entries for the brightest and most promising young leaders in the field of the organ, church music, harpsichord, carillon, and organ and harpsichord building. The members of the Class of 2021 were announced on March 8. To see the 20 Under 30 Class of 2021, visit THE DIAPASON website (thediapason.com, click on "20 Under 30").

The Associated Pipe Organ Builders of America (APOBA) is graciously providing one-year subscriptions to THE DIAPASON for each member of the Class of 2021. Next month's issue will include in-depth entries and photographs of each member of the class.

In this issue

This month's cover feature is the recent installation by Buzard Pipe Organ Builders in Countryside Community Church of Omaha, Nebraska. The congregation is one participant in a "Tri-Faith Initiative," which features a campus shared by this church, a synagogue, and a mosque. Each faith works together yet retains its distinctive beliefs and practices, and this new pipe organ is likely the first such installation in the region in two decades.

Readers of this journal will recall the Ernest M. Skinner Sesquicentennial Conference held in Evanston, Illinois, in April

Here & There

Events



Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals, Sundays at 4:00 p.m.: April 4, Gail Archer, organ; 4/11, Norm Paskowsky, organ; 4/18, St. Mary's Cathedral Choir. On April 25, celebrating 50 years of the present cathedral and its organ, Christoph Tietze will perform.

May 2: The Pianissimo (Piano Trio of the Musical Arts Association); 5/9, Quantum Quartet (piano quartet); 5/16, St. Brigid School Honor Choir; 5/23, Carmen Maret, flute, and Andrew Bergeron, guitar; 5/30, Duane Soubirous, organ.

St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. These events are available livestream. For information: www.stmarycathedralsf.org.

People

Matthew M. Bellocchio is elected president of the Board of Trustees of Methuen Memorial Music Hall, Methuen, Massachusetts. An organ-builder with over fifty years of experience, Bellocchio has also served as president of the American Institute of Organbuilders (2012–2015) and has authored many published articles on pipe organ history and technology appearing in national and international journals. He succeeds Chad P. Dow, who served as interim president following the January 2020 death of Edward J.



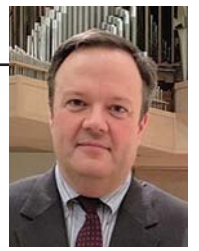
Matthew M. Bellocchio

Sampson, who served as president for nearly forty years.

The year 2021 marks the 75th anniversary of the 1946 acquisition and incorporation of Music Hall as a private, nonprofit community cultural center. Designed by the English architect Henry Vaughan and completed in 1909, the building was erected to house the famed "Great Organ," the first concert organ in the United States. Originally built between 1857 and 1863 by the E. F. Walcker firm of Ludwigsburg, Germany, for the Boston Music Hall, the instrument was purchased in 1897 by Edward F. Searles of Methuen, who had the organ rebuilt and installed in the purpose-built hall. In 1947, the Aeolian-Skinner Organ Company of Boston completed an extensive renovation of the instrument. Today, the organ's resources include four manuals, five divisions, 85 stops, 116 ranks, and 6,000 pipes.

Music Hall has presented an annual summer concert series attracting organists from around the world, with 2021 marking the 75th consecutive year. In 2020, the hall began livestreaming concerts and expanding its reach. For information: www.mmmh.org.

Jeannine and David Jordan presented their organ and multimedia

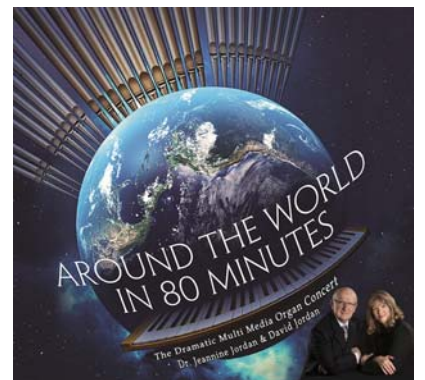


Stephen Schnurr
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www.TheDiapason.com

2016. From my lecture at the conference I have extracted an article on the early work of Skinner in Chicago. John C. Hughes contributes a brief essay on organ and choral collaborations in the worship setting.

John Bishop, in "In the Wind . . .," ponders what it will be like for church musicians and choirs to return to the worship setting as the world experiences the benefits of recently released Covid vaccines. In "On Teaching," Gavin Black muses further on the influences of masters such as Alfred Brendel and Marcel Dupré on his early development as a musician. Kimberly Schafer has authored a "Carillon Profile" on the Mayo Clinic Carillon in Rochester, Minnesota.

This month, we present a list of summer conferences, workshops, and institutes. While many organizations will not have events this summer, others are hopeful to do so, whether in person or digitally or both. While this list is accurate as of our deadline for this issue, we strongly urge those considering these events to contact the sponsor organizations early in the planning process for updates. ■



Around the World in 80 Minutes

program, *Around the World in 80 Minutes*, as a livestream concert on January 3 through the YouTube channel of St. Paul's Episcopal Church, Salem, Oregon, featuring the church's Gabriel Kney organ. Viewers from around the world watched the program at the time of its occurrence and afterward. **Paul Klemme** is minister of music for the church.

The Jordans are in the process of recording a second organ and multimedia program, *Bach and Sons*, for a livestream to be presented by First Presbyterian Church, Portland, Oregon, in mid-March. For information: www.promotionmusic.org.

Competitions

The **Organ Club** in association with the **Northern Ireland International Organ Competition** announce their 2021 competition for teenage organists, December 29–30, at St. Clement Danes Church, London, UK. Competitors are required to play a work by Bach and another work of their choosing.

The Junior Section, for ages up to 16, includes a first prize of £500 and a second prize of £250. The Senior Section, for ages 17–19, has a first prize of £1,000 and a second prize of £500. Deadline for application is November 2. For information: cegb36@gmail.com.

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

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Concert Artist Cooperative

Concert Artist Cooperative III, an artist advertising management since 1988 founded by Beth Zucchini, has been reorganized to continue to provide direct marketing services for emerging and credentialed classical artists. The cooperative promotes integrity, diversity, creativity, and professionalism, focusing on the artist, not the agency. Beginning its 34th year of operation on April 1, an updated roster with new international soloists and ensembles is now available. For information: concertartistcooperative.com.

Karen McFarlane Artists, Inc., announces the addition of two new artists to its roster.

Nathaniel Gumbs is a native of the Bronx, New York, and has performed throughout the United States and abroad, including Antigua, St. Thomas, Ghana, Paris, and Munich. He currently serves as director of chapel music at Yale University where he works with students, faculty, and guests to coordinate music for three worshipping communities: the University Church in Battell Chapel, and at Yale Divinity School in both Marquand Chapel and at Berkeley Divinity School. Gumbs earned his undergraduate degree from Shenandoah Conservatory in Virginia, his Master of Music degree from Yale University, and he is currently completing a Doctor of Musical Arts degree at



Nathaniel Gumbs (photo credit: Norman Oates)

the Eastman School of Music, Rochester, New York.

Prior to his position at Yale, Gumbs served as director of music and arts and church organist at Friendship Missionary Baptist Church, Charlotte, North Carolina, where he led several hundred volunteer musicians and staff in four choirs and other ensembles. He has also been a frequent guest musician at Abyssinian Baptist Church in Harlem and served as organist and clinician for the Hampton University Ministers' Conference. He is a member of THE DIAPASON's 20 Under 30 Class of 2017. In 2018, Gumbs curated the opening hymn festival, "Singing Diverse Music in the New Church," for the Hymn Society in the United States and Canada's annual conference. His teachers include Steven Cooksey, David Higgs, and Martin Jean.



Colin MacKnight (photo credit: Jiyang Chen)

Colin MacKnight has performed at venues across the United States as well as in Canada and Jamaica. He is a C. V. Starr Doctoral Fellow at The Juilliard



Andrew Morris

The Fort Wayne First Presbyterian Church National Organ Playing Competition was to be held on March 21, 2020. Due to the Covid-19 pandemic, the final round of the competition was initially postponed and ultimately cancelled. Three finalists were selected, and the church has honored each of them with the distinction of being a 2020 finalist and an award to each of a third of the total prize money. The three finalists were: **Andrew Morris**, a master's degree candidate at the University of Kansas studying with James Higdon; **Colin MacKnight**, associate organist and choirmaster at the Cathedral of the Incarnation, Garden City, Long Island, New York, and a C. V. Starr Doctoral Fellow at The Juilliard School, New York City, studying with Paul Jacobs (and a member of THE DIAPASON's 20 Under 30 Class of 2019); and **Daniel Minnick**, who is pursuing a Doctor of Musical Arts degree in organ performance and literature from the Eastman School of Music, Rochester, New York, with David Higgs, having previously studied with Nathan Laube.

First Presbyterian Church will hold its next competition on March 26, 2022. The biennial competition was started in 1960 and is the longest running national organ playing competition in the United States. For information: firstpresfortwayne.org.

School, New York, New York, where he also received his bachelor's and master's degrees studying with Paul Jacobs. MacKnight currently serves as associate organist and choirmaster at the Cathedral of the Incarnation, Garden City, Long Island, New York.

Prior positions include assistant organist and music theory teacher at St. Thomas Church Fifth Avenue and assistant organist at Church of the Resurrection, both in New York City. He is a laureate of several competitions including first prizes at the Paris Music



Colin MacKnight (photo credit: Jiyang Chen)



Daniel Minnick

Competition, the Albert Schweitzer Competition, and the Northeast region of the American Guild of Organists/Quimby competition for young organists. The latter led to a performance at the AGO 2016 national convention in Houston. He also was a laureate of the 2016 and 2019 Longwood Gardens International Organ Competitions. In December of 2016, MacKnight and composer Jon Cziner were selected for an AGO Student Commissioning Project grant, resulting in Cziner's *Fantasy Chorale*, which MacKnight premiered in 2017. MacKnight has also earned the Fellow and Choirmaster certifications from the AGO, receiving the prize for top Choirmaster score. He is a member of THE DIAPASON's 20 Under 30 Class of 2019.

For bookings and information, contact John McElliott: john@concertorganists.com or concertorganists.com.

Nunc Dimittis

James Sands "Jock" Darling, Jr., organist, choirmaster, and music director, died January 26, 2021, in Williamsburg, Virginia. Born May 29, 1929, in Hampton, Virginia, he attended Christchurch School, Middlesex County, Virginia, and graduated from Phillips Academy, Andover, Massachusetts, in 1946. He attended Yale University, New Haven, Connecticut, where he earned undergraduate degrees in music theory and piano in 1950 and 1951, and in 1954 he completed a master's degree in organ

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James Sands "Jock" Darling, Jr.

at University of Michigan, Ann Arbor. On January 31, 1953, he married Mary Lee Oliver of Gloucester, Virginia.

From 1954 to 1961 he was organist and choir director at Plymouth Church, Shaker Heights, Ohio, and from 1961 to 2006, he held the position of organist and choirmaster at Bruton Parish Church, Williamsburg. At Bruton Parish Church, Darling directed an active program in music for all ages, including offerings for adult, boys, and girls choirs, as well as approximately 125 candlelight concerts annually, which were performed by himself, Bruton Parish associates, local musicians, and visiting artists. He taught organ and harpsichord at the College of William and Mary, Williamsburg, and as music consultant for Colonial Williamsburg Foundation, he presented many concerts in the Governor's Palace and other historic buildings, often playing and conducting in colonial costume. Among the dignitaries who attended his recitals were four United States presidents and several heads of state. As a guest artist, he also performed throughout the United States and in Europe. Darling published numerous recordings of colonial period music and edited four publications of keyboard music for the Colonial Williamsburg Foundation. In 2003, he authored *Let the Anthems Swell*, a monograph on the history of music at Bruton Parish Church. He especially enjoyed offering the Saturday morning recitals in William and Mary's historic Wren Chapel on an 18th-century English chamber organ. This concert series, which he initiated in 1971, continues to this day.

The Darling residence was a musical center, where the family hosted

gatherings of visiting musicians, instrument makers, choirs, and for a time, the Wednesday morning meetings of the Williamsburg Music Club, which he helped found in 1964.

James S. Darling is survived by his sister Sarah Winfree "Sally" Darling; children Elizabeth Ann Darling, Russell Christian Darling, James Andrew Darling, Jonathan Lee Darling, Sarah Trevilian Darling, and their spouses and partners; four grandchildren and two great-grandchildren. His wife of 67 years, Mary Lee Oliver Darling, preceded him in death on January 13 of this year.

A memorial service will be held at Bruton Parish Church at a future date. Donations in James S. Darling's memory may be made to Bruton Parish Church (brutonparish.org) or the Organ Historical Society (organhistoricalsociety.org).

Walter Joseph Gundling, 82, of Mountville, Pennsylvania, died February 17. A native of Lancaster, Pennsylvania, he was active at Sacred Heart Catholic Church in his youth and a member of a family of pipe organ builders. His father, Walter Sebastian Gundling, grandfather, Sebastian, and families came to the United States in 1926 after leaving a family pipe organ building business in Laudenbach, Germany. They settled in Erie, Pennsylvania, working for the Tellers Organ Company, where Walter Sebastian completed his apprenticeship. In 1929, the family settled in Lancaster and founded the Sebastian Gundling & Son Co., which was engaged in maintaining and rebuilding pipe organs as well as building new instruments. In 1953, the firm, now including the teenaged Walter Joseph Gundling, installed the organ in Sacred Heart Church.

After graduation from Lancaster Catholic High School in 1956, Walter Joseph began full-time work for the family business, having completed his apprenticeship. He was the third generation to carry on the business, with clients in 225 churches in Pennsylvania and Maryland. In 1981, Walter Joseph Gundling's son, Daniel Walter, joined the firm.

On April 28, 1962, Walter Joseph Gundling married Kathleen Ann Wiegand in Lancaster, and they were married for nearly 59 years. Together they raised five children.

Walter Joseph Gundling retired from the business in 2005, at which time the firm closed. The Moravian Church of Lancaster hosted a retirement concert and reception on June 12, 2005, Walter Joseph's birthday.

Walter Joseph Gundling is survived by his children Daniel Gundling (Patricia) of Emmaus, Pennsylvania; Joseph Anthony Gundling (Janet) of Lebanon, Pennsylvania; Mary Ellen Gundling Koval (Mark) of Wilmington, Delaware; Anne Marie Gundling Williams (Andy) of Lancaster; and Barbara Kathleen Gundling Raihall (James) of Glen Mills, Pennsylvania; as well as ten grandchildren and three great-grandchildren. A funeral Mass was celebrated at Sacred Heart Catholic Church, Lancaster, on February 25. Memorial gifts may be made to the Dominican Nuns of the Perpetual Rosary, 1834 Lititz Pike, Lancaster, Pennsylvania 17601.



J. Samuel Hammond (photo courtesy Duke University)

J. Samuel Hammond, 73, longtime carillonneur at Duke Chapel, Duke University, Durham, North Carolina, died February 25. Hammond retired from the university in December 2018 after 53 years of service spanning six university presidents. He performed daily carillon recitals at 5:00 p.m. on weekdays and on Sundays after chapel services and at university ceremonies. Upon his retirement the university board of trustees dedicated the 50-bell carillon in his honor.

Born August 22, 1947, Hammond came to Duke as an undergraduate student in 1964 from Americus, Georgia, and began playing the chapel carillon shortly after his arrival. He graduated with a Bachelor of Arts degree in history in 1968 and later earned a master's degree in theological studies, both at Duke, as well as a master's degree in library science from University of North Carolina-Chapel Hill. Hammond was promoted to chapel carillonneur upon graduation in 1968 and was named university carillonneur in 1986, becoming only the second person to hold the title. In 2018, he was named university carillonneur emeritus. For 41 years, he was a librarian in the university's rare book room, music library, and other library departments. Upon retirement from the library in 2012, he was honored through the collection's acquisition of a rare first edition of the illustrated 1612 book, *De campanis commentarius* ("A Commentary on Bells"). Hammond performed recitals in bell towers of churches and universities across the United States. In addition, for more than 50 years he volunteered as accompanist for young musicians in the Duke String School, playing piano in rehearsals and performances. During his lifetime, Hammond served as organist at Methodist, Episcopal, and Catholic churches, substitute organist at Duke Chapel, and accompanist for the Triangle Jewish Chorale, Durham Savoyards, Longleaf Opera Company, and other groups.

J. Samuel Hammond is survived by his wife Marie, son Christopher and his wife Kelli, son John, and four

grandchildren. A memorial service will be held at a later date. Memorial gifts may be made to Urban Ministries of Durham, Triangle Land Conservancy, or a charity of your choice.

Social media

Karen Beaumont, Milwaukee, Wisconsin, is collaborating with **Musikverlag Doblinger**, Vienna, Austria, by recording selections of the publisher's organ music scores for posting on YouTube to extend the reach of the music. For information: karenbeaumontorganist.mysite.com and [youtube.com/playlist?list=PL7t2eJzXt2LeVz2XoiK_irkzNH6y8P1wa](https://www.youtube.com/playlist?list=PL7t2eJzXt2LeVz2XoiK_irkzNH6y8P1wa).

Publishers

Editions Walhall announces new publications: *Danse macabre* (EW1113, €21.80), by Harald Feller, for organ and percussion; *Sonata in G Major* (G379, €16.80), by Christoph Schaffrath, edited by Leonore and Günter von Zadow, for harpsichord obbligato and viola da gamba. For information: edition-walhall.de.



Organ Music in Bulgaria?! Heck Yeah!

Pavel V. Madzharov announces publication of his e-book, *Organ Music in Bulgaria?! Heck Yeah!* (\$19.99). The first e-book on this subject, it is the result of research over the course of four years. With 223 pages, the publication covers the history with pictures of 24 Bulgarian pipe organs and a catalog of 185 Bulgarian organ pieces composed between 1972 and 2020. There are also interviews with 16 Bulgarian professionals in the area of organ music. For information: imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah.

MorningStar Music Publishers announces new organ publications: *Third Sonata for Organ* (MSM-10-038, \$16), by Gerald Near; *Be Glad & Rejoice! Ten Postludes on Familiar Hymn Tunes* (MSM-10-041, \$21), by Charles Callahan; *Blessed Assurance: Five Gospel Hymns for Organ* (MSM-10-442, \$16), by Matthew H. Corl; and *Dance Prelude and Harmonizations on Duke Street* (MSM-20-416, \$15), by Michael Burkhardt, for organ and flute with optional unison voices. For information: morningstarmusic.com.

Recordings

Alba Records announces a new two-CD release: *Pekka Kostianen: Triduum Paschale* (ABCD 455 1-2). The work was commissioned by the Jyväskylä

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Carillon Profile
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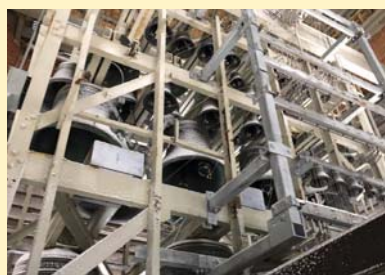
The Mayo Clinic in Rochester, Minnesota, is the only medical center in North America to house a carillon. The instrument is further distinguished by possessing bells from three different bell founders, performing its own unique clock-chime pattern, and sponsoring an annual carillon composition commission (see the February 2021 issue of THE DIAPASON, page 20, for information on the upcoming competition). The carillon was donated by brothers Drs. William J. and Charles H. Mayo, founding physicians of their namesake clinic. The original 23 bells were cast by England's Gillett & Johnston bell foundry and installed in the Plummer Building in 1928.

In 1977, 33 bells were added to the instrument, raising the total to 56 bells, or 4.5 octaves. This expansion was funded by Mrs. Frances G. Sheets and Mrs. Isabella Gooding Sanders, who descended from an early Rochester settler. In addition to casting the new bells, Petit & Fritsen of Aarle-Rixtel, the Netherlands, provided a new performance keyboard, practice keyboard, and enclosed playing cabin.

In 2006, the smallest Gillett & Johnston bell from 1928 was found to be cracked. John Taylor & Co. of Loughborough, UK, cast a replica for use in the instrument, while the damaged bell was moved for permanent display in the nearby Mayo Clinic museum, along with the original practice keyboard. Het Molenpad of the United States and the Netherlands installed the new bell, re-tuned the Petit & Fritsen bells, and installed new clappers for them. They also replaced deteriorated components of the suspension system and re-wired the transmission system.

In 2018–2019, the carillon was overhauled by Christoph Paccard of North Charleston, South Carolina. A major feature of this project included raising the bell frame, allowing for proper egress of the lowest bell sounds. Other improvements included replacement of the outdated roller-bar transmission system with a directed crank system and the replacement of the Gillett & Johnston pneumatic strike mechanism with new electronic strikers. A new World Carillon Federation standard keyboard will be installed in 2022.

Like many tuned bell installations in North America, the instrument initially marked 15-minute intervals with the Westminster Chimes, popularized by



Bells in the frame



The cracked bell now in the Mayo Clinic Museum

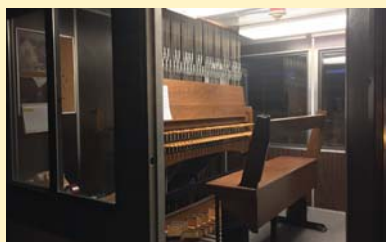
the famous “Big Ben” and its companion bells in the Palace of Westminster in London, UK. In 2016, then-Mayo's carillonneur Jeffrey Daehn received an audio record of Mayo's first carillonneur James Drummond. On it was a recording of a piece Drummond had composed for the Mayo Clinic carillon. This serendipitous discovery propelled the effort to create a singular chime pattern for the instrument, which began at the suggestion of David R. Daugherty, M.D., to John Noseworthy, the Mayo Clinic's president and CEO. Jeffrey Daehn adapted Drummond's composition to a clock-chime pattern, and the “Mayo Clinic Chimes” now performs at 8 a.m. as a “call to work.”

The Mayo Clinic carillon has had four carillonneurs, with the current carillonneur, Austin Ferguson, having started in early 2017. He performs daily at 4:45 p.m. and on Mondays at 7:00 p.m. and Wednesdays and Fridays at noon. Additional performances are scheduled during the summer and on holidays. The Mayo Clinic carillon features a Second Summer Saturdays series, bringing in three performers annually.

Since 2019, the Dolores Jean Lavins Center for Humanities has sponsored



The Mayo Clinic's Plummer Building, Rochester, Minnesota



The performance clavier



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a commission through the Music for Mayo Carillon Music Series. The initiative expands modern carillon repertoire, while making the compositions free and accessible to anyone. For 2021, Geert D'Hollander, carillonneur of Bok Tower Gardens composed *Old Style Variations on KINGSFOLD*. The piece was premiered on February 1 on the Mayo Clinic carillon by Austin Ferguson. ■

—Kimberly Schafer, PhD

Founder and Partner,
 Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com

Carillon website: history.mayoclinic.org/tours-events/carillon-music-and-concerts.php

All photos credit: Austin Ferguson



Triduum Paschale

Taulumäki Church in Jyväskylä, Finland. For the recording, Kostiaainen's composition is performed by Jyväskylä Sinfonia, St. Michael Strings, Musica Choir, with soloists, conducted by Ville Matvejeff. For information: alba.fi.



Jeanne Demessieux: The Decca Legacy

Decca announces new organ recordings. *Jeanne Demessieux: The Decca Legacy* (4841424), an 8-CD collection, brings together for the first time Demessieux's complete Decca recordings and a previously unpublished BBC Radio broadcast, released to mark the centenary of her birth. It includes Demessieux's Franck recordings; her recordings from St. Mark's Church, North Audley Street, London, many released for the first time since the original 78s; little-known recordings of sacred songs with Demessieux accompanying the Belgian soprano, Suzanne Danco; and an improvisation on a submitted theme from the only extant BBC radio broadcast with Demessieux, which also includes works by Bach, Buxtehude, Widor, and Messiaen. The accompanying booklet details Demessieux's unpublished recordings; photos and facsimiles of some of her programs; details of some of the recording sessions; and notes on the instruments and full specifications for each of the five organs.

(See the following articles in THE DIAPASON on Demessieux: “The Legend of Jeanne Demessieux: A Study,” by D'Arcy Trinkwon, November 2008, pages 30–33; “The Rise and Fall of a Famous Collaboration: Marcel Dupré” **▶ page 10** in

▶ page 6
 Symphony and Jyväskylä parish church and consists of a three-part oratorio for Holy Thursday, Good Friday, and Easter Sunday, premiered Easter Day 2000 in



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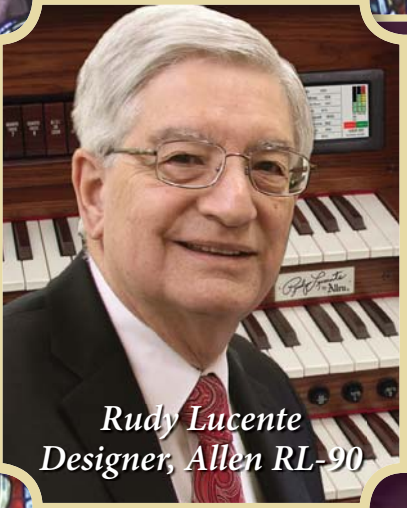
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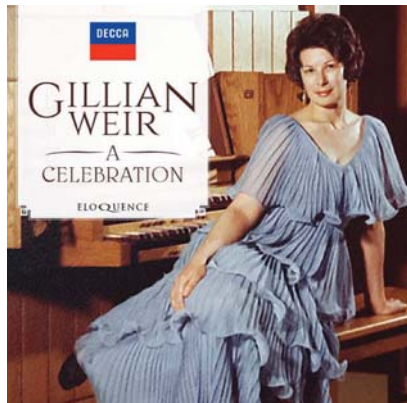
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and Jeanne Demessieux,” by Lynn Cavanaugh, July 2005; “The American Recital Tours of Jeanne Demessieux,” by Laura Ellis, October 1995; “An interview with Pierre Labric,” by Jesse Eschbach, February 2020, pages 14–16.)



Gillian Weir: A Celebration

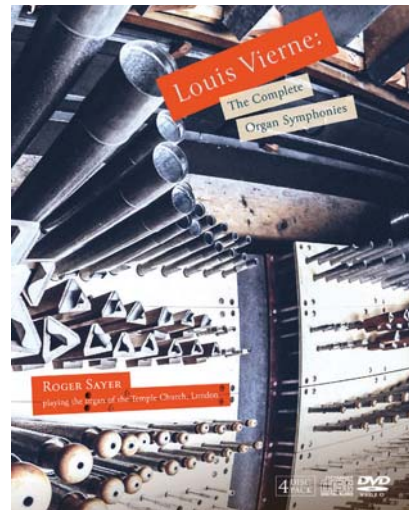
Gillian Weir: A Celebration (4841435) is a 22-CD collection of the recordings of Weir celebrating her 80th birthday this year, spanning her career of nearly five decades. It presents Weir’s complete Argo recordings, selected recordings on other labels, and ten discs of previously unpublished BBC radio broadcasts. The first twelve CDs in the set are made up of studio recordings, and the remaining ten CDs comprise previously unpublished recordings of BBC broadcasts. (Note: the BBC recordings are not included on digital services for streaming or download.) The set features sixteen organs from six countries and includes a booklet with informative introductions to the recordings, along with Gillian Weir’s reminiscences and anecdotes from the recording sessions and her encounters with composers such as Olivier Messiaen and William Mathias. For information: eloquenceclassics.com.



Gijs Boelen: Organ Works

Gijs Boelen announces release of his CD: *Gijs Boelen: Organ Works* (GBR02,

€15). The disc features six of his organ compositions that he performs on the 1854 Kam organ of the Catharijnekerk in Brielle, the Netherlands. Works include *Folk Suite*, *Moto Ostinato*, *Arabic Dance*, *Seven Miniatures*, *Just Relax*, and *God is a DJ*. For information: gjijsboelen.nl.



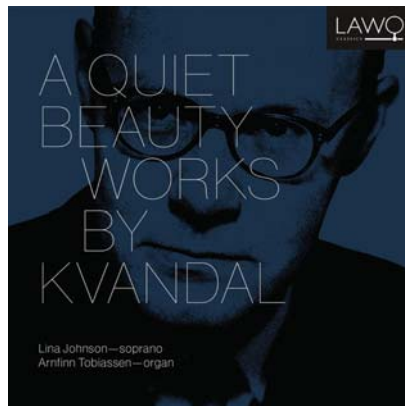
Louis Vierne: The Complete Organ Symphonies

Fugue State Films announces a new release (1 DVD and 3 CDs): *Louis Vierne: The Complete Organ Symphonies* (£31.50). The symphonies are performed by **Roger Sayer** on the organ of the Temple Church, London, UK. For information on the Temple Church organs, see Sayer’s article in the November 2019 issue of THE DIAPASON, pages 14–16. For information on the Fugue State release: fuguestatefilms.co.uk.



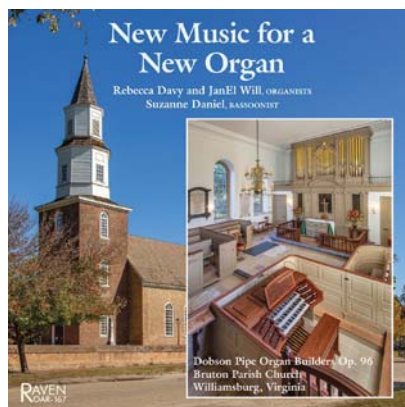
Kühmstedt, Van Eyken, Reubke for Organ

LAWO Classics announces new CDs. *Kühmstedt, Van Eyken, Reubke for Organ* (LWC1205) features **Halgeir Schiager** performing works of Friedrich Kühmstedt (*Fantasia*, op. 47, and *Grosse Sonata*, op. 49), Jan Albert Van Eyken (*Sonata No. 2*, op. 15), and Julius Reubke (*Sonata on the 94th Psalm*) on the 2014 Eule organ of the Sofienberg Church, Oslo, Norway.



A Quiet Beauty: Works by Kvandal

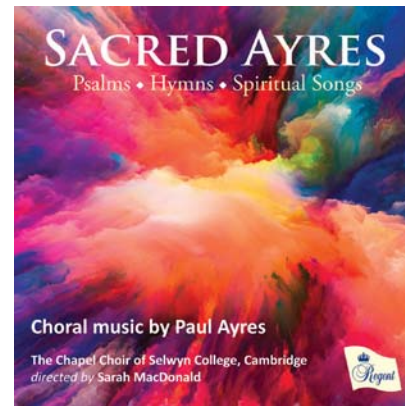
A Quiet Beauty: Works by Kvandal (LWC 1203), features works by Johan Kvandal performed by **Arnfinn Tobiasen** on the Verschuieren organ of Our Savior’s Church, Haugesund, Norway. Compositions include *Tre Julesalmer* (1946), *Partita on the Folk Tune Hvor er det godt å lande*, op. 36 (1971), and *Fantasia for orgel*, op. 83 (1996). For information: lawo.no.



New Music for a New Organ

Raven announces a new CD: *New Music for a New Organ* (OAR-167, \$15.98 postpaid) featuring **Rebecca Davy** and **JanEl Will**, organists, assisted by **Suzanne Daniel**, bassoonist, performing newly composed music on the 2019 Dobson Pipe Organ Builders, Ltd., Opus 96 of 46 ranks at Bruton Parish Church, Williamsburg, Virginia. Music on the CD includes works commissioned for the dedication of the organ: *Holy Seasons: Four Tone Poems for Organ* by Dan Locklair and *Concerto per organo* by Carson Cooman. Other works on the CD are by Craig Phillips, Gwyneth Walker, and Aaron David Miller.

The 12-page booklet contains notes on the music and extensive notes on the organ and organ history of the church written by John Panning of the Dobson firm. (See also the January 2020 issue of THE DIAPASON, pages 1, 20–21). For information: ravencd.com.



Sacred Ayres: Choral Music by Paul Ayres

and **David Leigh**, with David Leigh and **Harry Meehan**, organists. The disc includes works by Stanford, Vaughan Williams, Howells, Judith Weir, Philip Ledger, and others.

Sacred Ayres: Choral Music by Paul Ayres (REGCD 536) features the Chapel Choir of Selwyn College, Cambridge, UK, directed by **Sarah MacDonald**. Compositions by Ayres include *Be Thou My Vision*, *This Is the Day*, *Go Tell It on the Mountain*, *Quanto sei bella*, and *A New Commandment*. For information: regentrecords.com.

Organbuilders



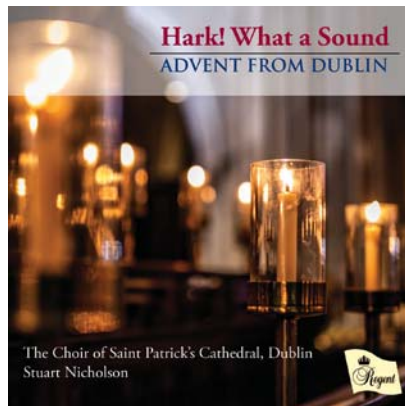
The Roosevelt organ case in All Saints Catholic Church, Harlem, New York (photo credit: John Rust)

The Organ Clearing House announces that the organ of the former **All Saints Catholic Church**, Harlem, New York, has been sold for relocation to **St. Paul the Apostle Catholic Church**, Columbus Circle, New York, New York. All Saints Church is a Venetian Gothic building designed by James Renwick, Jr., finished in 1893. The edifice is in the process of being sold.

The organ of the church was built in New York City by Frank Roosevelt, Opus 525, three manuals, 59 ranks, the last instrument to be finished by the builder. It was rebuilt in 1931 by Welte-Tripp of Sound Beach, Connecticut, becoming a four-manual, 70-rank organ retaining most of the Roosevelt pipework with a new Solo division. Removal from All Saints Church occurred in February. **Daniel Ficarri**, a member of THE DIAPASON’s 20 Under 30 Class of 2019, is organist of St. Paul the Apostle Church. For information: organclearinghouse.com.

Digital edition promotion

From April 15 through June 30, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital. For information and to subscribe: toll free, 877/501-7540; local, 847/763-4933; for new subscriptions: https://sgc.dragonforms.com/DPP_NewFriend&PK=2021; for renewals: https://sgc.dragonforms.com/DPP_renewFriend&PK=2021.



Hark! What a Sound: Advent from Dublin

Regent Records announces new CDs. *Hark! What a Sound: Advent from Dublin* (REGCD 556) features the Choir of St. Patrick’s Cathedral, Dublin, Ireland, directed by **Stuart Nicholson**

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Random

Last month, as I was finishing up the column recounting my youthful discovery of the playing of Alfred Brendel and discussing some of the effects of that discovery on my life and work, it occurred to me that my affinity for Brendel was something that came about utterly at random. I alluded to this briefly at the end of the column, but I have continued to muse about it.

Randomness is a flexible concept as well as one that is subject to various interpretations or restraints. I would not expect to be able to sort all of that out here. Instead, I will posit some of the ways this randomness affected my own story—some aspects of music making that seem to engage the idea of randomness in a fruitful way, and how this might benefit teaching.

I invested a lot of time in 1970 listening to BBC 3 and thus hearing its broadcasts of Brendel Beethoven records was itself random. It was also a matter of chance that I was then at a particularly receptive moment to encounter that music and those performances. In other words, that receptivity did not arise out of, or have any connection to, my having injured my back, my wanting to skip school as much as I could get away with, my family being in London at the time, or the BBC's choice to program that music. I wrote last month, "As a 'classical music person' in the latter third of the twentieth century and thereafter, I would certainly have been familiar with Alfred Brendel." But at a later time, I may have gotten little or even nothing out of my encounter with that playing. Or I might have gotten more. In any case it would have been something different. By that point, perhaps I would have more-or-less given up on piano listening and not paid any attention; or at another time, maybe I would have been so inspired that I would have decided to rededicate myself to actually learning piano, and would thus not have ended up as an organist or harpsichordist.

Another development in my education as a musician came about at random and yet was of tremendous importance. I took bassoon lessons during the 1968–1969 school year. Late in that year my teacher, JoAnn Wich, downsized her record collection and gave me a pile of LPs. Among those was the recording of Saint-Saëns' *Third Symphony*, conducted by Paul Paray with Marcel Dupré at the organ. At some point I listened to this at random: I had essentially never heard of Saint-Saëns and thought of myself as someone who did not like post-Classical-era music. I could easily have never listened to this record. In fact, I fell head-over-heels in love with it: the music, the performance, the sonorities, even the discussion on the record jacket of the recording technology that was used. I became an instant Saint-Saëns fanatic—I still am—and Paray became one of my favorite conductors, which he still is. In discovering Saint-Saëns I allowed the first crack to form in this resistance that I had to music from after the Classical era.

It would be impossible to overstate how strong that resistance had been up to that time. I can still remember the feeling that music after Beethoven engendered in me (come to think of it, maybe music after *early* Beethoven). It was a kind of fear of chaos or anarchy—probably, really, death. I thought that it would be wrong as well as dangerous to engage with that sort of music.

I do not know where those feelings came from. I suspect that I got from Baroque and early Classical music more of a sense of order and reassurance than

I would want to get out of that music now, and that later music challenged or upset that sense in a way that I was not ready for. It took a while for that crumbling of my resistance to bear fruit. As I wrote last month it was in 1974 that I first became receptive to Schumann, and later to Liszt, for example, or for that matter Brahms.

Most germane to my work at the organ was that I discovered Dupré, and this is where it gets particularly interesting, since the story is not that I became a great devotee of him or his playing, as much as I do indeed admire both. The first thing my exposure to his playing of the magnificent Saint-Saëns organ part did was to help push me away from the bassoon and back toward keyboard playing. I was forcefully reminded that I was excited about the organ, even though the return to keyboard playing meant, for the time being, going back to piano lessons.

Second, it got me interested in Dupré and the kinds of organs that he was generally associated with. As I grew up and became generally a bit more diligent, that led to a significant amount of time reading about and listening to Romantic organs, especially in France, but also Germany and England. I already knew that in my own playing I wanted to focus on Baroque music and the instruments that pertained most directly to that repertoire. This is something that has never wavered. But the chance encounter with that Saint-Saëns recording is the specific source of my awareness of organs and organ music beyond my own performing specialties. If I never had that encounter but had returned to and stuck with study of the organ I would someday have had to learn about all manner of details about the organ and its music. Perhaps my interest in doing so would have been sparked by another chance encounter; after all, I grew up less than a mile from the Woolsey Hall organ at Yale University. But maybe I would have simply had to grapple with that music as a part of my education, understood to be necessary. It occurs to me now that discovering something by chance or at random can give an extra jolt of excitement and can help it to feel more personal.

Randomness in music

So what about randomness in music itself, be it performance, improvisation, perhaps composition, and maybe even instrument design? I will not write about composition or improvisation here, since randomness in those settings is complicated, and I do not have direct experience with these concepts myself. Besides, other scholars have canvassed these topics at great length. But I have some thoughts about instruments and performance.

One of these concerns harpsichord voicing. In the case of harpsichords, voicing means causing the plectra to be the way that you want them to be. It is about size, shape, and relative rigidity or flexibility. It affects volume of sound, character of sound, and touch. The plectra are relatively ephemeral, and voicing has to be reworked or touched up on harpsichords rather regularly. Many harpsichordists do most or all of their own voicing, and I have done so for several decades. In thinking about voicing, the voicer probably has a template in mind for all the notes of a stop on a harpsichord. That could be that all the notes should be the same strength as one another; or that the middle two octaves should be even and the volume and touch should gradually ascend in the high and low outer octaves; or that the middle should be even, the top notes gradually louder, and the bass notes slightly

quieter; and so on. I feel convinced from my own experience that whatever the template may be, the result is more effective musically if there is a small amount of random variation from that template. When I do a total voicing of a harpsichord stop, I do the initial, rough voicing as carefully as I can, according to whatever plan I have in mind. Then I wait until the following day to do the final refining of that voicing, which rarely needs to be done.

I believe that these very slight deviations from the theoretical ideal help to enliven the sound and compensate for any aesthetic stiffness that might come from the lack of player control over dynamics. But there is something about the way that this works that I had not sorted out until now. It is actually critical that it be genuinely random, not a planned-out slight deviation from the plan. That would just be a second, more detailed version of the template. The randomness is what makes it feel alive. Random variation will relate in various ways to different pieces in different keys, without any danger that the voicer will favor one over another.

I suspect that there are similar things to say about organ voicing. This logically should relate differently to a wide variety of harpsichords or organs. It is a subjective reaction, but still an example of the way that randomness can come into play in music.

This puts me in mind of an aspect of the sound old natural horns make. Some notes have a sonority that is completely different from the adjoining notes—vastly different, on the scale of placing a few Vox Humana pipes throughout a stop that is otherwise a Gedeckt, for example. These notes are distributed at random with respect to any given piece and add a surprisingly vivid color dimension to the effect of a performance.

I have observed similar concepts about interpretation and performance. As players we often have templates for how we want pieces to go: tempo and registration, but also details like articulation, phrasing, rubato, dynamics or dynamic inflections, voicing of chords on piano (a different use of that word, of course), arpeggiation, and so on. We map these things out; doing so is an important part of the process of creating our interpretation. Drilling the results of this planning into our fingers and feet is an important part of making an interpretation into a performance. However, my own experience tells me that a bit of random deviation from what we have planned and drilled so diligently is usually a good thing. It is as a listener rather than as a player that I have noticed this. In particular, I realized that performances in which a fugue-subject phrasing or the shaping of a recurring motif is *exactly repeated* without change tends to sound sterile, boring, and, eventually, annoying. There can be planned deviation from one instance of a theme to another. However, I feel that a little bit of random variation, including from the planned variation, brings the results closer to feeling alive and human.

Random choice of repertoire

Another aspect where randomness seems to be a fruitful lens through which to ponder is that of finding repertoire



for students. There are various ways of approaching that task. At one extreme is the concept of having a list of pieces that you expect all students to work on, perhaps in a set order. (This is, I believe, rare as a practice, but is a concept that can inform the process.) At the other is simply letting students bring in and work on any pieces that they happen to like. (I am temperamentally inclined to this, though I do recognize the glaring problem with it, namely, that it fails to introduce students to pieces that they do not already know about or happen to hear or otherwise discover.) Most approaches are a hybrid, and many approaches can work. But it is fun to ponder how to randomize this process: line up all of the pieces ever written on the desk, swirl around until dizzy, then lunge over and pick one! Or put them all on a dartboard and throw! These are joking ways of describing the idea. But I wonder whether choosing the occasional piece utterly at random might be a way to enliven study and might not teach both the student and the teacher something about the learning process.

If the actual experience of working on the randomly chosen piece was boring or fruitless it might be humane to let the student drop it after a while. But in order for this to be a good experience or experiment, the student would have to want to give any such piece an honest try.

I plan on choosing my own next piece this way. I need to concoct an actual method for doing the random choosing. But I am very curious to see how it feels to work on a piece for none of the sorts of reasons that I usually have. That should mean starting the work itself with fewer preconceptions or expectations. That is part of what is intriguing about it, and I will report back at some point.

Next month I will write about some of the feedback that I have received about my pedal method column from several months ago. I have not done that yet because other things have come up and because that feedback is still coming in. Interestingly, most of it by far, though not all, has been about shoes.

So, I shall kick off the discussion in May by talking about shoes. ■

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

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A break in the action

Last night, my wife Wendy and I watched the *American Masters* documentary, “Where Now Is,” about Michael Tilson Thomas, widely known as MTT, who recently retired as music director of the San Francisco Symphony. His tenure in San Francisco spanned nearly twenty-five years during which the orchestra grew in stature and popularity. I admire how a brilliant conductor can build an orchestra over time, nurturing the musicianship of the individual players and the strength of the ensemble. I consider the symphony orchestra to be one of the greatest achievements of human culture. It amazes me that all those musicians, each an accomplished soloist with the requisite ego, can come together on a hundred-foot stage and perform with such precision of ensemble.

MTT had a dramatic conducting debut at a very young age. On October 22, 1969, William Steinberg was conducting a concert by the Boston Symphony Orchestra at Carnegie Hall, opening the program with Brahms’s *Second Symphony* during which he fell ill. At the end of the piece, Steinberg left the stage, found MTT, assistant conductor of the BSO, said something like, “Put on a suit. You’re going to conduct,” and was taken to Roosevelt Hospital.

The following morning, Harold Schoenberg of *The New York Times* reported, “Young Mr. Thomas, 24 years old, had his golden opportunity and made the most of it. He conducted Robert Starer’s *Concerto for Violin, Cello, and Orchestra*, and Strauss’s *Till Eulenspiegel* with an air of immense confidence and authority and showed that his confidence was not misplaced.” (Leonard Bernstein had a similar sudden debut. He was twenty-five when he filled in for the ailing Bruno Walter at the last minute, conducting the New York Philharmonic Orchestra.)

MTT’s precocious brilliance kick-started his storied career as music director of the Buffalo Philharmonic Orchestra, principal guest conductor of the Los Angeles Philharmonic, and principal conductor of the London Philharmonic before going to San Francisco. Perhaps his crowning achievement is the creation of the New World Symphony in Miami Beach, Florida. Founded in 1987, the

New World Symphony is an orchestral academy whose mission statement is “to prepare highly gifted graduates of distinguished music programs for leadership roles in ensembles and orchestras around the world.”

I was especially moved to watch MTT in private coaching sessions with the young musicians of the New World Symphony, as well as his rehearsal techniques with the full orchestra. Wendy and I commented to each other that he was always smiling. Of course, the editor of the film may have had some control over that, moments of ill temper left on the cutting room floor, but I don’t think so.

Frank Gehry was the principal architect for the spectacular New World Center, home of the New World Symphony, opened in Miami Beach in 2011. Hilariously, it was noted that Gehry was MTT’s babysitter when both were growing up in Los Angeles.

Watching that film was bittersweet. It has been more than a year since we sat in a concert hall to hear an orchestra perform. The last live performance Wendy and I saw together was a disappointing new opera, four days before she left the city for our exile in Maine. (I followed her four days later.) MTT’s enthusiasm and that of the many colleagues we saw in orchestras and in separate interviews was infectious and a poignant reminder of all that we have lost in the last year. As I remember our life in the city, I think of the many thrilling plays, musicals, and concerts we have seen. I think of the stagehands, ushers, electricians, carpenters, costume designers, and actors whose livelihood vanished overnight. A quick look at my calendar shows that I had dinner with a colleague in a posh restaurant in lower Manhattan on Thursday, March 12, 2020, the same day that forty-two Broadway theaters, countless off-Broadway venues, Carnegie Hall, the Metropolitan Museum of Art, the Metropolitan Opera, the New York Philharmonic, and many other cultural venues closed. It first seemed that those places would reopen in a few weeks, but that was not to be.

Weathering the storm

In the December 2015 issue of *THE DIAPASON*, I wrote of our first visit with



The amphitheater at Epidauros (photo credit: Carole Raddato, used through the Creative Commons Attribution-Share Alike 2.0 Generic license)

our grandson Samuel, four days after his birth. In that essay, I wondered what life would bring him, I looked forward to being able to share cultural experiences with him and his older brother Benjamin, and I wondered what their educations would be like. I remembered the goitered and aptly named Mrs. Loudon who taught music in the public schools when I was a kid, making twice-a-week visits to each classroom, braying simple songs. She drew staves on the blackboard with that cool five-gang chalk holder and taught us musical notation. “Every good boy deserves fudge,” but come to think of it, I do not remember what the girls got. I don’t think that is going to happen for them in public school.

As I thought about that precious young life, I could not have imagined that he’d spend his fifth birthday on lockdown, or that Chris would take leave from his job as a high school teacher, develop a curriculum for approval by the school principal, and home-school his sons so they would not have to spend all of Covid-tide glued to screens. I could not have imagined that they would have to be isolated from their friends, many of whom they can see from the windows of their condominium apartment or learn to wear masks whenever they leave their home.

I wonder what it will be like for them when the coast is clear and they can re-socialize. Will they experience growing pains as they reconnect with their pals? Will it be hard for them to return to classroom learning? We all wonder together what the “new normal” will be, even as we look forward to returning to a former life.

Rusty

On February 3, 2021, Gregory Wallace and Pete Muntean reported on CNN that airline pilots who had been idled by reduced air travel during the pandemic are finding that they are rusty when they return to the air and making errors managing their aircraft. Early in their article they wrote, “This was my first flight in nearly three months,” one pilot wrote in a June report explaining why he or she neglected to turn on the critical anti-icing system. “I placed too much confidence in assuming it would all come back to me as second nature.” A few paragraphs down, there was a bold heading, “Boy, was I wrong!”

Watching MTT lead rehearsals had me wondering what it will take to rebuild musical ensembles when the spread of the virus is contained. A symphony orchestra becomes great because its members play together all the time. They are in rehearsal and concerts five

or six days a week, and they learn the musical intuitions as well as the quirks and habits of their fellow musicians. A violinist might think to herself, “He’s going to flub that note at the page-turn,” and compensate subconsciously. A second clarinet is inspired by the principal to stretch that phrase just a touch. How much rejuvenation will it take to rebuild the intimate ensemble, that greatest of collegial achievements? Musicians often refer to a sloppy performance as a “train wreck.” I hope “plane crash” does not become part of that lexicon.

Will a rusty theater electrician fail to tighten a bolt allowing a light to fall during a play? Will actors and dancers step on each other’s toes? Will they have crises of confidence? Performance is a tricky thing that blends pedagogy, intuition, memory, expression, and confidence. Remember Harold Schoenberg writing that MTT conducted with “an air of immense confidence and authority and showed that his confidence was not misplaced.” I love that his confidence was not misplaced. Any performer knows exactly what that means and so do astute listeners, as in, “He had no business being that sure of himself.” I know I have played concerts during which my confidence was misplaced.

§

Human creativity reached a zenith in the last centuries before the birth of Christ. The marvelous architecture of ancient Rome and Greece, the literature of Sophocles and Euripides, and the mathematical understanding of Archimedes and Euclid all bear witness to the genius of that age. And don’t forget my hero Pythagoras (570 BC–495 BC) who discovered the musical overtone series, defined musical intervals, and developed systems of tuning.

The Sacred Triangle of Greece comprises the Temple of Apollo at Delphi, the Temple of Athena Parthenos (the Parthenon) in Athens, and the Temple of Athena Aphaia on the island of Aegina. The three sites were built within a few years of each other around 500 BC and form a perfect isosceles triangle, a hundred miles on each side. How did they plot that triangle when one leg crosses mountains and the other two cross bodies of water? Celestial navigation was first practiced by the Phoenicians around 2000 BC, and in the second century BC, Hipparchus, a Greek astronomer, developed the concept of longitude, assuming a spherical earth and dividing it into 360 degrees.

Several years ago, visiting our daughter’s in-laws in Athens, Greece, her father-in-law Christos, an architect, took us to visit the Sanctuary of Asklepios, the

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god of medicine, at Epidaurus, about ninety miles from Athens. We have probably visited a dozen Greek amphitheaters, but the one at Epidaurus, built in the fourth century BC and seating 14,000, takes the cake. The immense structure is a section of a perfect sphere that produces whispering acoustics in a vast space and has remained perfectly level for over two thousand years. How did they do that without a laser-level? How did they know the ground would be that stable for millennia? How did they plot that perfect sphere?

Christos told how he worked for a large architectural firm that held retreats at that site, when the head of the firm posed the rhetorical question, "Who was the bastard who burned the library at Alexandria?" That library was a depository of human knowledge recorded in hundreds of thousands of scrolls, estimated to be the equivalent of 100,000 books. Its destruction was part of the decline of intellectual activity that led to the Dark Ages, which ran roughly from 700 AD until the thirteenth century. It was a time of ignorance and war, and as populations increased faster than medical care developed, the era was rife with disease and pandemics such as the Black Death.

Humankind broke out of the Dark Ages into a time of explosive creativity. In the world of music, we remember the remarkable pipe organ in Sion, Switzerland (approximately 1390), Guillaume DuFay (1397-1474), Johannes Okeghem (died 1497), and Josquin des Prez (died 1521). Leonardo da Vinci (1452-1519) had a lot to say in the arts and sciences, Titian (1490-1576) and Michelangelo (1475-1564) brought the visual arts to dizzying heights.

§

Our year of pandemic is a hiccup compared to the Dark Ages, but just as the Renaissance bloomed out of despair, I think we are going to see an explosion of creativity when orchestras can return to the stage and rehearsal room, when theaters can open and host dramatic expression, when museums can welcome in crowds hungry to learn, and when we can gather with friends before or after a concert to revel in the thrill of creativity and the thrill of our lasting companionship.

While Facebook is full of flaws and has certainly made it easy for people to stir up trouble, I have loved witnessing the "creativity in exile" of many friends and colleagues. People have been sharing their Covid-tide projects, learning new literature, writing new music, finding ways to create ensembles online, all to keep the arts alive. I have seen performances of Bach cantatas on Zoom that project the intimacy of musical relationships and love of the music. If those great pieces can be brought alive remotely, I cannot wait to hear how musicians interact when they can gather in person again.

I have been thinking especially about church choirs. In my days as a church musician, choir night was a highlight of the week. Thinking of my own workload and availability of volunteer time, I appreciated the ability of people to carve out that time. Many of the members of choirs I led had young children, so their participation depended on the willingness of a spouse to be at home making supper, supervising homework, and making sure the kids got cleaned up and to bed on time. And each Thursday evening, as many as a dozen choir members came to our house for BYOB after rehearsal, singing around the piano,

ordering pizza, building a loving social group as part of their volunteer service to their church.

Those deep and lasting friendships had everything to do with the quality of their music making. Chatting about the music over drinks after a rehearsal is a big part of ensemble building, as are shared visions, shared life experiences, shared opinions, and shared jokes. A choir that can laugh together sings better together. I remember an evening when we were working on a particularly difficult passage in William Byrd's five-part (with two tenors) setting of *Ave, Maria*, when in frustration, one of the tenors burst out with "Oy vey, Maria," and the choir fell into the kind of unstoppable laughter that makes your eyes water and your belly hurt. It took a few more readings of the piece before we could pass that measure without cracking up, but the performance was the richer for it.

Tens of thousands of devoted choir members are missing all that these days. I encourage those of you who lead choirs to be nurturing your groups, maintaining those social and musical relationships

in any way possible, and helping the volunteers to look forward to returning to the marvelous work of making music for the church. Won't it be great to see the vested choir waiting at the back of the church as you start that processional hymn with a room full of people?

It's not a train.

There's a glimmer at the end of the tunnel. Vaccines are spreading across the globe, and they are proving to be effective. While most large cultural institutions are still closed or operating with significantly reduced schedules and capacities, there is a sense that we may be over the hump. I know I am eager to get back on the road and resume my former pattern of visiting the organs that I am dealing with. As I correspond with so many of you, I am longing for the time when I can call and say, "I'll be in town next week, can we meet?" And I am looking forward to witnessing the celebrations as orchestras get back to work and our beloved church choirs can be free to have their fun. Be sure you're ready, and when the time comes, give it all you've got. ■



(photo credit: Félix Müller)

Notes

1. I was once sitting in a concert hall with my first wife, waiting for a friend's voice recital to start, when a heavy stage light crashed in front of the piano, right where the singer would have stood. The falling light was enough to cancel the concert. This was when my children were young, and we got home far earlier than expected to find the babysitter on the couch making out with her boyfriend. "Hi, this is Jimmie."

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Ernest M. Skinner in Chicago

The first contracts

By Stephen Schnurr

Editor's note: the information in this article was delivered as a lecture for the Ernest M. Skinner Sesquicentennial Conference on April 25, 2016, in Evanston, Illinois. The conference was sponsored by the Chicago, North Shore, and Fox Valley Chapters of the American Guild of Organists, the Chicago-Midwest Chapter of the Organ Historical Society, the Music Institute of Chicago, and THE DIAPASON.

Ernest M. Skinner was a busy organbuilder from the time he first organized his own firm in 1901 in South Boston, Massachusetts. Most of the first 100 instruments were built for East Coast clients, though occasionally an organ would make its way further afield. In the Midwest United States, within a few years, Skinner organs would be sent to locations in Ohio, Minnesota, Michigan, Wisconsin, Iowa, and Indiana; however, it would take more than a decade before the first contract for a Skinner organ was inked for a destination in Illinois.

By the turn of the twentieth century, Chicago had fully recovered from the devastating fire of October 8–10, 1871. The city hosted the 1893 World's Columbian Exposition, centered where one now finds Jackson Park. Everything was new in Chicago, with resplendent churches, large fraternal lodges, educational institutions, and residences that drove a healthy, modern market for acquiring pipe organs of all sizes in the most up-to-date designs.

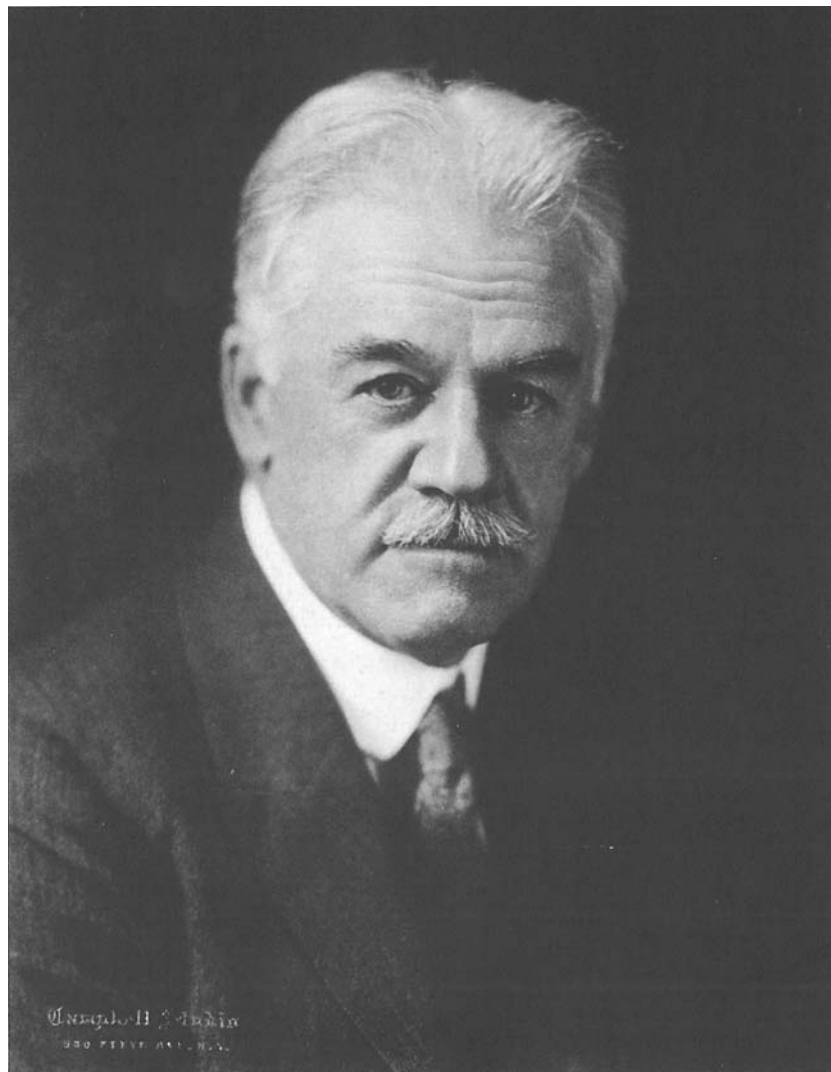
Breaking into the Chicago organ purchasing market must have become a priority for Skinner, for in 1913 a sudden flurry of four contracts was signed in quick succession in Chicago and Evanston for opuses 207, 208, 210, and 211. This breakthrough for the Skinner firm

likely came with the assistance of the young and rising-star organist, Palmer Christian. Born in 1885 in nearby Kankakee, Illinois, Christian studied at Chicago's American Conservatory of Music with Clarence Dickinson before traveling abroad to study with Karl Straube in Leipzig and Alexandre Guilmant in Paris. Upon his return to the United States in 1911, Palmer became organist of Kenwood Evangelical Church in the fashionable Chicago South Side neighborhood of Kenwood.

Kenwood Evangelical Church, Chicago

The city block bounded by 46th and 47th Streets and Greenwood and Ellis Avenues contains three monumental churches of significant architectural quality, all constructed between 1887 and 1926: the former Saint James United Methodist Church (46th Street and Ellis Avenue), Kenwood United Church of Christ (46th Street and Greenwood Avenue, just across the alleyway from Saint James), and Saint Ambrose Catholic Church (47th Street and Ellis Avenue). When these buildings were erected, Kenwood was a neighborhood of high society, as the likes of John G. Shedd of Marshall Field & Company fame belonged to Kenwood Evangelical Church. The Swift family of the meat-packing industry and the Harris family of banking belonged to Saint James Methodist Episcopal Church.

Kenwood Evangelical Church was organized on November 17, 1885, having grown from a Sunday school formed earlier that year. On November 26, 1887, the cornerstone of the present church was laid. The Romanesque Revival building was designed by William W. Boyington



Ernest Martin Skinner



Detail of the console of 1914 Ernest M. Skinner Company Opus 207

in association with H. B. Wheelock and dedicated November 18, 1888. (Boyington designed many important Chicago landmarks, most of which, like the old Chicago Board of Trade Building, are gone. His 1869 Chicago Water Tower and Pumping Station remain.) The edifice and the lot cost \$65,423.92. The church is listed on the National Register of Historic Places. In 1888, Steere & Turner of Massachusetts installed its Opus 263, a two-manual, twenty-three-rank, mechanical-action organ costing \$3,250. Portions of the gumwood case and the façade, including pipes from the Great 8' Open Diapason, were retained to hide the new Skinner organ.

As mentioned above, in 1911 Palmer Christian was appointed organist to Kenwood Church. He soon led efforts to replace the Steere & Turner organ, and he specifically worked to have the contract awarded to the Ernest M. Skinner Company. This was to be the first Skinner contract in Illinois.

A specification was drawn for a three-manual organ in January 1913, and the contract was announced in the March

issue of THE DIAPASON. This was to be Opus 207, followed closely by three other Chicago-area contracts: Opus 208, First Church of Christ, Scientist, Evanston; Opus 210, Fourth Presbyterian Church, Chicago; and Opus 211, Hyde Park Baptist Church, Chicago.

Several changes would be made to the specification by the time the organ was installed the following year. On May 22, Christian wrote authorizing addition of the Great 8' Philomela, extended from the Pedal 16' Diapason, for an additional \$150. Already, Christian and Skinner were at odds on just when the organ would be finished:

Regarding the matter of time, I have only this to say, that, inasmuch as our church was the first to get you out here—and, if I must say it, this was entirely due to my “plugging” for you—we most certainly hope that you can make a special effort in our case, if need be, to be ready according to schedule.

On July 14, 1913, the church treasurer, John B. Lord, wrote to Skinner, authorizing several changes to the specification:



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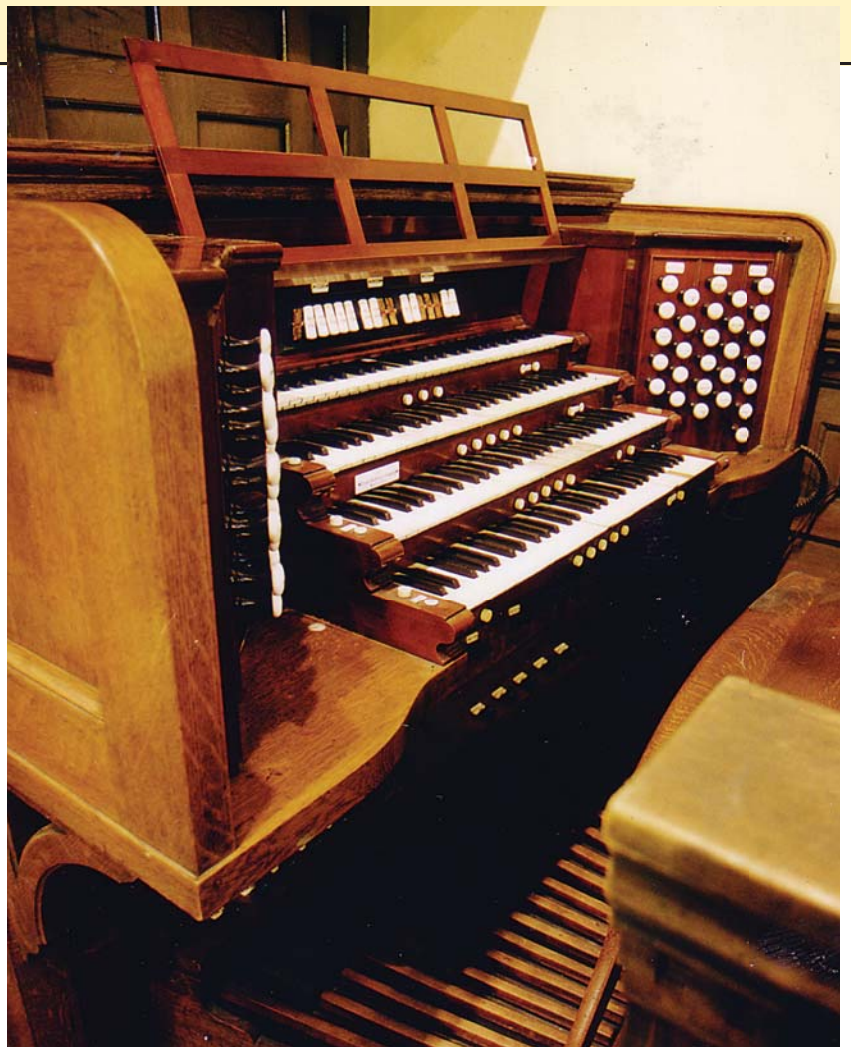
Kenwood Evangelical Church, now Kenwood United Church of Christ, Chicago



A vintage postcard view of Kenwood Evangelical Church, Chicago, with Saint James Methodist Episcopal Church in the background at right. Saint James Church burned in 1924 and was replaced by a more imposing Gothic stone edifice. Both churches housed Casavant organs.

elimination of the Choir 8' English Horn and casework; addition of the Choir two-rank 8' Dulcet; 8' Posaupe, 8' Salicional,

and 4' Octave borrows from the Swell to the Great; addition of Chimes for \$500; and a six-rank Echo division on a fourth



1914 Ernest M. Skinner Company Opus 207, Kenwood United Church of Christ

manual for \$1,800. The church could now claim it was to have a four-manual organ, not three, as another Chicago church had since signed a contract for a four-manual Skinner organ, Fourth Presbyterian Church.

Christian wrote Skinner on December 19, 1913, reminding him that he wanted Swell and Choir Unison Off couplers, five pistons for each manual except Echo (there were no General pistons), Swell to Pedal reversible, and a Choir to

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The right stopjamb of Ernest M. Skinner Company Opus 208



The coupler rail of Ernest M. Skinner Company Opus 208

Pedal 4' coupler. The old organ had been removed from the church, and Christian was complaining about the delay in completing the new organ, noting he had lost \$100 in wedding fees, as there was no organ to play for the ceremonies. He asked if Skinner would be able to keep a February 1, 1914, completion date, as he wanted his former teacher Clarence Dickinson to play the dedicatory recital soon thereafter when he was in Chicago.

Dickinson did not play the dedicatory recital during this visit. The May 1, 1914, issue of *THE DIAPASON* notes that Christian himself played the opening recital on April 16. Apparently, Mr. Skinner was present for the program. This was the

first Skinner organ to be completed in Illinois, but not for long.

The Great, Swell, Choir, and Pedal divisions are housed behind the old Steere façade above the pulpit and choir loft at the front of the nave. The Echo division and Chimes are in a room located off the second-floor rear balcony. The console sits in the choir loft at the far right. The manual compass is 61 notes (C–C); pedal compass is 32 notes (C–G). (Opus 208 would have a 30-note pedalboard.) The unaltered organ has been unplayable for several decades.

The congregation is now known as Kenwood United Church of Christ. The church has experienced a renewal in numbers over the last several decades, mostly due to the leadership of Reverend Dr. Leroy Sanders.

First Church of Christ, Scientist, Evanston

Evanston's First Church of Christ, Scientist, was founded in January 1895. The first worship site was probably a residence located on the present property, which was converted for use as a church. This building burned in 1897, and the members of the congregation set about building a new church costing \$25,000.

Construction for the present church seating 900 commenced in 1912 and



The interior of First Church of Christ, Scientist, Evanston



The church interior repurposed for Music Institute of Chicago



A vintage postcard view of the former First Church of Christ, Scientist, Evanston

was completed the following year. It is an excellent example of Neo-Classical architecture that has been revered by Christian Scientists everywhere and by the denomination's founder, Mary Baker Eddy. Mrs. Eddy became interested in this style of architecture while attending the 1893 World's Fair in Chicago. Many of the exhibition buildings reflected this influence, including the Parliament of World Religions. First Church of Christ, Scientist, Chicago, now home to Grant Memorial African Methodist Episcopal Church, was among the first buildings of this type. The architect of First Church, Evanston, Solon Spencer Beman, also served as architect for First, Second, Fourth, Fifth, and Sixth Churches of Christ, Scientist, Chicago. He designed the mansion of the W. W. Kimball family on South Prairie Avenue, Chicago, as well as the entire "town" of Pullman on the South Side of Chicago. Beman became a personal friend of Mrs. Eddy, became a Christian Scientist, and served as a consulting architect for construction

of the Mother Church Extension in Boston. First Church, Evanston, was Beman's final commission, as he died the following year at the age of sixty-one. The church reportedly cost \$100,000 to build.

The first organ that the congregation owned was apparently a reed organ built by Leonard Peloubet & Co. of Pittsburgh, Pennsylvania. In 1902, Lyon & Healy of Chicago built their Opus 105 (factory number 1357) for the congregation. This two-manual organ had mechanical key and stop action. When the present building was constructed, the Lyon & Healy was retained and installed in the Sunday school room of the lower level. In the 1990s, the then small congregation, unable to retain the organ, turned it over to the Organ Clearing House for eventual sale.

The organ in the new church auditorium, built by the Ernest M. Skinner Company, was completed on June 1, 1914, as Opus 208. The contract was signed in 1913. It is the oldest functioning Skinner organ in the state of Illinois.

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Ernest M. Skinner Company Opus 208, console



The builder's nameplate for Ernest M. Skinner Company Opus 208

THE DIAPASON announced the organ in July 1914:

The organ chamber is at the rear of the readers' platform, and the tone comes into the auditorium through open ornamental lattice work, which conceals the pipes. The console is at the north (right) end of the platform, at the left of the readers.

Within the organ, the Great is centrally located with the Swell behind. The Choir and three Great additions are to the right. Interestingly, the pedal compass is 30 notes (C–F). During construction, the 4' Octave was added to the Swell division, on its own chest with channel jumpers. Wind pressure was six inches throughout. The late Roy Kehl of Evanston has noted that Opus 208 was nearly identical to Opus 204, installed in Synod Hall of the Cathedral Church of Saint John the Divine, New York, New York.

At a later date, three ranks were added to the Great. Additional tilting tablets above the Swell manual were added for these stops, which were not controlled by the combination action. This work is believed to have been carried out by La Marche of Chicago.

The congregation was served by several excellent organists. Rosseter Gleason Cole was appointed organist in 1909 and served through 1929. Cole was born in 1866. After study at the University of Michigan and in Berlin, he returned to the United States, settling in the Chicago area in 1902. For over fifty years, he served on the faculty of the Cosmopolitan Music School, and for a time served as dean of the school. He was twice dean of the Illinois (now Chicago) Chapter of the American Guild of Organists (1913–1914 and 1928–1930). On January 1, 1930, he became organist

to Second Church of Christ, Scientist, Chicago. During his lifetime, over ninety of his compositions were published in many different forms. He died in 1952, at Hilltop, near Lake Bluff, Illinois.

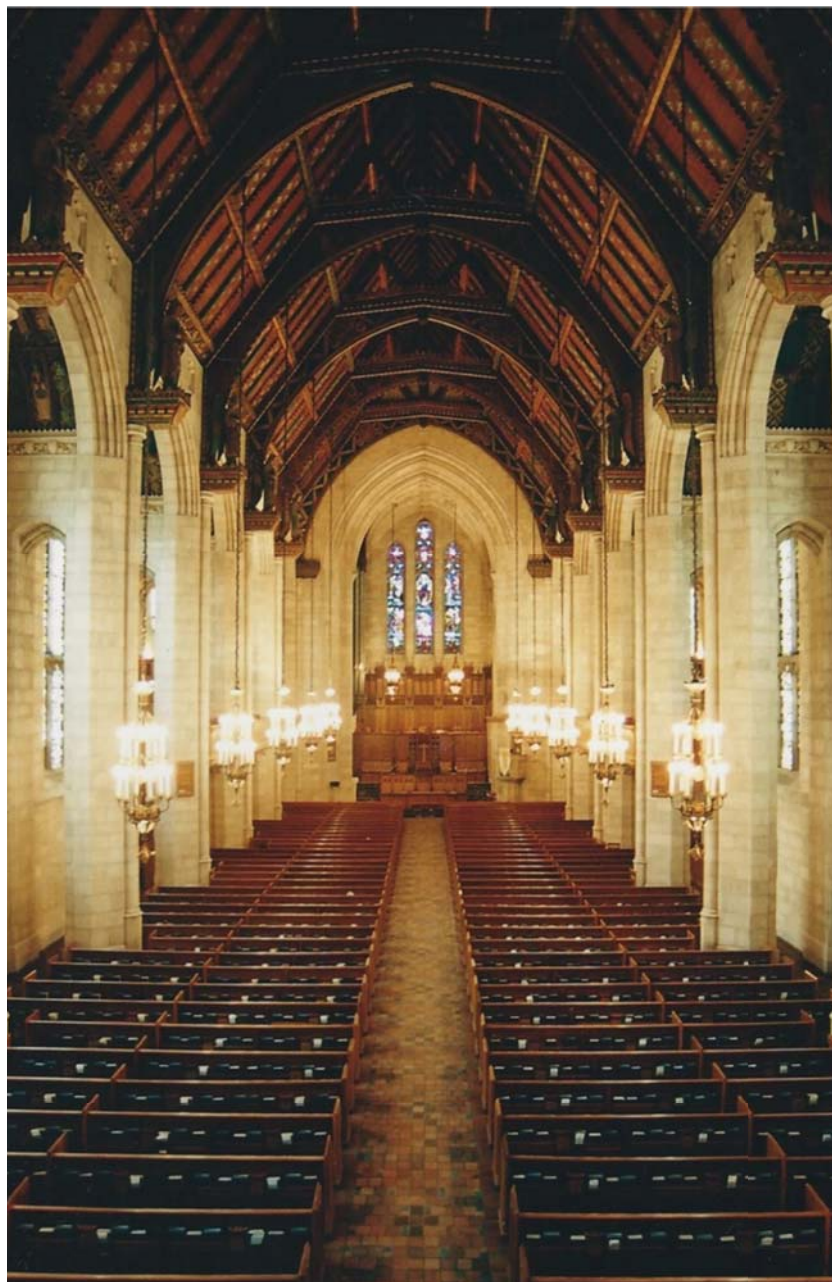
One of the oldest community music schools in the state, the Music Institute of Chicago was founded in 1931 and has campuses in Downers Grove, Evanston, Highland Park, Lake Forest, Lincolnshire, Northbrook, and Winnetka. In 2001, Music Institute purchased its second Evanston campus, the former First Church of Christ, Scientist. First Church had recently merged with Second Church of Christ, Scientist, Evanston, moving to that congregation's worship space.

First Church vacated its building in 2001, and renovations for the Music Institute began the following year. The building is registered on the National Register of Historic Places. In 2003, when renovations were complete, the prestigious Richard H. Driehaus Award was presented to the Music Institute for its creative reuse of this historic building. For the organ's ninetieth birthday celebration, the Organ Historical Society presented its Historic Organ Citation #312 on June 13, 2004, during a recital by James Russell Brown.

Between 2005 and 2007, the organ received a historic restoration by J. L. Weiler, Inc., of Chicago. At the conclusion of this project, the organ was inaugurated in recital by Thomas Murray on September 28, 2007.

Fourth Presbyterian Church, Chicago

The Fourth Presbyterian Church of Chicago is the merger of North Presbyterian Church (founded in 1848) and Westminster Presbyterian Church (founded in 1855); Fourth Church was



Interior of Fourth Presbyterian Church, Chicago

formally organized February 12, 1871, thus celebrating its sesquicentennial in 2021. According to the church's website: "The name 'Fourth' was selected not because it was the fourth Presbyterian church to be founded in Chicago, but because Fourth was the lowest number then not in use."

Fourth Church refurbished the North Church building at the southeast corner of Wabash and Grand Avenues and dedicated it on October 8, 1871. Within a day, the church burned in the Great Fire of Chicago. North Church housed 1865 Pilcher Bros. & Chant Opus 65, which burned with the church.

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A vintage postcard view of Fourth Presbyterian Church, Chicago

The congregation built a new stone building at the northwest corner of Rush and Superior Streets and dedicated it in February of 1874. This building housed Johnson & Son Opus 436, a three-manual organ.

The cornerstone of the present building was laid on September 17, 1912. The English and French Gothic edifice was designed by Ralph Adams Cram, while the accompanying buildings were built to the designs of Chicago's Howard Van Doren Shaw. This part of what is now North Michigan Avenue was then known as Lincoln Parkway.

The building was dedicated in May 1914. In the ensuing years, the sanctuary was adorned with stained glass windows by Charles J. Connick. At its dedication, it also featured a new, four-manual organ built by the Ernest M. Skinner Company, Opus 210. In the church archives, there is a letter from Ernest M. Skinner to Mrs. Emmons Blaine, 101

Erie Street, Chicago, dated February 13, 1913. Mrs. Blaine was the donor of the organ. Apparently, Skinner had come to the church during its construction, met with Mrs. Blaine, took measurements, and drew a preliminary specification for an organ while at her house. There must have been disappointment with what was perceived to be the size of the organ that could fit into the small main chamber. In the end, the chamber's exceptionally large height allowed Skinner to stack the organ, providing a much larger instrument to be built. Skinner probably overdid it in this letter by stating:

When I say I am pleased with the result, I mean that the tone will have a perfect outlet, that the organ is not crowded in any way, that it is roomy and convenient of access for the tuners, and that it is a very large complete instrument, second to none in this country; that while there are several stops appearing in the Cathedral organ in New York that I did not put here, I did



Facade of Ernest M. Skinner Company Opus 210, Fourth Presbyterian Church

get in one or two stops that are not in the Cathedral organ, because they were not in existence when that was built. I have invented a new stop through my study over this case.

I wanted to put in a Flute Celeste of which I am very fond. It takes up considerable room, and I set about finding a way to take less. I wanted to make the stop softer than usual, so I had some pipes made to small scale from the model of my Erzähler. The result is a most beautiful combination. I think the most beautiful soft effect I have heard.

It is easy to make a soft tone. It is not easy to make a soft tone and fill it with significance. The sheer beauty of this stop gives me a very great asset and adds another to my list of original stops. I call it "Kleine Erzähler," which means "little story tellers." Erzähler means story-teller, it is a German [sic] word and is a stop I designed seven or eight years ago. The stop is so talkative, I have always said it named itself. This new one is a smaller scale of the same family and it takes two pipes to each note, and so becomes plural. They speak with a vibration, as a Violin. I feel very happy over it . . .

I say without reservation, I am better pleased with this specifications [sic] than any other I have drawn. It is a fine church organ and besides has a wealth of orchestral color and it does not contain a stop of doubtful value. I have always hoped I should land in Chicago with a big one.

While Palmer Christian may have given Ernest Skinner his first organ in Chicago, and even a four-manual organ, it was Mrs. Blaine who gave Skinner his first four-manual organ in Chicago that would definitely sow the seeds for more large contracts.

The first mention of Opus 210 in *THE DIAPASON* occurred in the February 1, 1913, issue on the front page:

Ernest M. Skinner has been commissioned by the Fourth Presbyterian Church of Chicago to build for it a four-manual organ which will be one of the largest and most noteworthy instruments in the country. The organ is to be installed in the new edifice under construction by that church on the north side of the city. This will be probably the largest Presbyterian church in Chicago and the music here, which has always been of the best, is to continue so when the new building is occupied . . . Expense is not to be spared, and Mr. Skinner is to incorporate every feature that could be of advantage when the size of the building is considered . . . Mr. Skinner closed the deal when in Chicago about the middle of January. There was no competition for the contract.

The article also mentioned J. Lawrence Erb had been hired as the new organist for the church. The May issue provided the organ's specification.

The June 1, 1914, issue of *THE DIAPASON* noted the organ was played at the opening of the church on May 10, and that afternoon a recital was given by Eric DeLamarter, who by then had become the church's new organist. The article noted the work on the organ had yet to be finished, and Mr. Skinner had made several visits to Chicago during installation. Voicing was done at night, "when the noises of the city were nearly enough stilled to permit them to get in their artistic touches." Walter Binckmeyer and T. Cecil Lewis were assisting with voicing.

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A vintage postcard view of Hyde Park Baptist Church, now Hyde Park Union Church

In 1946, Aeolian-Skinner would make some tonal revisions to the organ, adding six ranks. This project was paid for again by Mrs. Blaine. In 1971, the organ was rebuilt/replaced by the Aeolian-Skinner Organ Co. with its Opus 1516, among the last organs completed by the firm, with four manuals, 125 ranks. Goulding & Wood of Indianapolis, Indiana, renovated the organ in 1994 with slight alterations. In 2015, Quimby Pipe Organs completed for this church its Opus 71, the largest organ in Chicago, with five manuals, 142 ranks.

Hyde Park Baptist Church, Chicago

On May 9, 1874, the First Baptist Church of Hyde Park was founded. Hyde Park was a township annexed by Chicago in 1889. With the opening of the University of Chicago nearby on October 1, 1892, the congregation grew rapidly in membership. One of the congregation's new members was Dr. William R. Harper, president of the new university. Under Harper's influence, the church began discussions about a new plant in 1893. A new chapel-sized building was finished on the present property in 1896.

In November 1897, ideas about completion of the main church and the acquisition of a pipe organ took form. In 1901 the congregation received a generous gift in the amount of \$15,000 from John D. Rockefeller, Jr., who was instrumental in the building of the nearby University of Chicago. Architect James Gamble was commissioned to design the church of Romanesque influence, seating some six hundred persons. In 1904, the congregation changed its name to Hyde Park Baptist Church. The new church was dedicated on January 7, 1906. The exterior is of red sandstone with limestone trim. Original plans called for construction entirely of stone, but this proved too costly. The interior is constructed of limestone, brick, and dark oak, crowned with massive cross beams. A brochure printed by the church notes that "the peaked ceiling is as high as the center aisle is long (some 76 feet)." A small pipe organ acquired a few years earlier at a cost of \$1,000 was moved from the chapel to the new church, but it proved inadequate.

In 1914, a new organ was installed by the Ernest M. Skinner Company. The contract was dated January 31, 1913, at a cost of \$8,000.00. By April 30, it was decided by mail to move the Swell 8' French Horn preparation (knob only) to the Choir. It was stipulated: "Both kinds of Vox Humana pipes to be sent for the church to decide which it wants."

Construction of the organ commenced in May 1914, and it was dedicated on

October 22 of that year. This project corresponded with a general decoration of the church interior, designed by James R. M. Morrison. The three-manual, electro-pneumatic action organ, Opus 211, consisted of thirty-one stops, twenty-one ranks, with a total of 1,281 pipes. The console had a manual compass of 61 notes (C-C) and a pedal compass of 30 notes (C-F). The organ was powered by a 7½-horsepower Spencer Orgoblo turbine. Several years later, a set of chimes was added in memory of T. B. Merrill.

This organ was rebuilt by M. P. Möller of Hagerstown, Maryland, in 1956, and is now a thirty-rank organ. The project retained seven ranks of Skinner pipe-work as well as most of the chests. A new three-manual, drawknob console with 32-note pedalboard was installed. The existing blower was reused. In 1965, the congregation again changed its name, becoming the Hyde Park Union Church, reflecting its affiliation with both the American Baptist Church and the United Church of Christ.

§

The year 1914 became an important and busy year for Skinner in Chicago. Opus 207 (Kenwood Evangelical) and Opus 210 (Fourth Presbyterian) had their first recitals within a month of each other (April 16 and May 10, respectively), and the First Church of Christ, Scientist, Evanston, organ (Opus 208) was finished the following month (June 1). Dedication for Opus 211 at Hyde Park Baptist was not that far behind (October 22). Once these instruments became known to organists of the region, the Skinner and Aeolian-Skinner firms would proceed to build dozens of additional organs for the area, continuing through to the end of the company's work. ■

Stephen Schnurr is editorial director and publisher for THE DIAPASON; director of music for Saint Paul Catholic Church, Valparaiso, Indiana; and adjunct instructor of organ at Valparaiso University.

Kenwood Evangelical Church, Chicago

Specification of 1914 Ernest M. Skinner Organ Company Opus 207

GREAT (Manual II, 6" wind pressure)		
16'	Bourdon	61 pipes
8'	First Diapason (scale 42)	61 pipes
8'	Second Diapason (scale 45)	61 pipes
8'	Philomela	73 pipes
8'	Waldflöte	61 pipes
8'	Salicional (fr Sw 8' Salicional)	
8'	Erzähler ("com")	61 pipes
4'	Octave (fr Sw 4' Octave)	
4'	Flute ("Har #2")	61 pipes
8'	Posaune (fr Sw 8' Posaune)	
	Chimes (fr Echo)	



Interior of Hyde Park Baptist Church and Ernest M. Skinner Company Opus 211



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Organ and choral collaborations in the worship setting

Issues and solutions

By John C. Hughes

Many church choirs perform with organ accompaniment; however, they typically rehearse with a different instrument (piano) in a different space (choir room). Although this situation may be necessary due to scheduling conflicts in the sanctuary, the limitations of the piano and the challenges of changing acoustics bear significant musical costs. These factors not only hinder each performance, but they also impede the long-term development of a choral program.

Limitations of the piano

Almost every choir across the globe uses a piano to learn notes and rhythms. And for good reason—it is a highly effective and efficient tool. But relying on the piano has several inherent drawbacks. Primarily, the piano is a crutch. Singers often earn a reputation for poor musicianship. This may at times be justified, but often singers' lack of independence is due to not having a tactile tool to find their notes. Everything in singing depends on ear training. There is no key to press or fingering to use to sing a B-flat! Singers must find a note through other means, either from another voice part or, most likely, from the piano.

This leads to a larger issue within the culture of choirs. Singers, especially the amateur volunteers who comprise church choirs, have an expectation of being taught all their notes and rhythms in rehearsal using a piano. They are rarely taught how to learn their parts by another method or held responsible for doing so. Rather than complaining about singers' lack of musical literacy, directors must instead consider what they are doing to help choir members become independent. But that is a whole other article!

Another problematic issue with the piano is that it uses the imperfect tuning system of equal temperament. In short, equal temperament makes every half step equally sized. This allows musicians to play in any key, modulate, and use chromaticism. Equal temperament relies on enharmonic equivalency—that an F-sharp is the same as a G-flat. However, these are actually different pitches, depending on the harmonic context. For these reasons, an "in-tune" piano is actually a compromise and not really in tune. In fact, only an octave is pure on a piano. Thus, when choirs learn to tune to a piano, they are learning to sing out of tune.¹

Most organs also use equal temperament. However, the preceding concerns are lessened due to the implications of the organ's pipes. The design of an organ excites the harmonic spectrum (overtone sequence) in a performance space to a much greater extent than that of a

piano. Consequently, choirs singing with organs are able to tune to the overtone sequence more readily than when relying on a piano's discrete pitch. Hearing intervals in this manner improves overall intonation regardless of the accompanying instrument's tuning system.

Finally, the piano is a percussive instrument. The hammered action is an effective tool for learning rhythms. Of course, this differs significantly from the organ, an instrument with limited inherent ability to articulate. It is a distinct adjustment for a choir to go from rehearsing with a piano, which literally pounds out their notes, to performing with an organ. Additionally, organists may require an instant to change registrations within a piece, particularly after a large climax. Conductors need to be aware of when these pauses might happen and incorporate them into their interpretation. Although conductors may not have to think about this issue if they were to perform with a piano, they should teach their choirs to observe such slightest pauses when learning a piece with organ accompaniment. This process should start at the beginning of the learning sequence, even if a piano is used for rehearsal.

Acoustical challenges

Many creature comforts exist in a rehearsal room. It is a designated space for uninterrupted rehearsals, contains convenient music distribution and storage systems, has comfortable seating, and provides an area for people to gather and socialize. These attributes have their merits; however, the acoustics of a rehearsal room can significantly impair an ensemble's growth. The typical rehearsal room is a less-than-ideal acoustical environment. Factors such as low ceilings, carpeting, and padded chairs deaden any reverberation. A dry acoustic such as this prevents a choir from hearing itself. A non-resonant space thereby impedes a choir's ability to tune well, especially when they are tuning to a piano.

A larger issue emerges when a choir learns a piece in a dry acoustic with piano accompaniment and then moves to the sanctuary to sing in a different acoustic with a different instrument. Conductors need to appreciate fully how abrupt this change can be. In such a scenario, choir



John C. Hughes conducts at the Cathedral Church of Saint Paul, Fond du Lac, Wisconsin.

members need to adjust instantaneously to a resonant space, a non-percussive instrument, the difference in balance between a piano and organ, and new sight lines. As with a lot of musical concepts, awareness is crucial. Conductors need to be aware of how large this adjustment is. Regardless of how confident a choir may feel in the rehearsal room, they can become uneasy and tentative when it comes time to perform in worship.

Solutions

The most obvious solution to these issues is to rehearse exclusively in the performance space with organ. This may be difficult to achieve logistically, so it is best to rehearse in the sanctuary as much as possible. Conductors must utilize their limited time wisely. Instead of doing a quick run-through of an anthem, their focus should be on helping the choir "hear" the new space. They should practice very specific sections, especially ones that involve balance between the choir and organ, tempo changes, and dynamic shifts. Confoundingly, even if choirs are able to rehearse in the sanctuary before a service, an empty space likely has a different acoustic than one full of people.

It may be necessary to hold the majority of rehearsals in the choir room. If so, conductors should take preventative measures and focus on helping singers develop musical independence from the piano. One such strategy is rehearsing without accompaniment or with a reduced accompaniment, such as playing only the bass line. This will help the choir hear their parts within the harmonic context and improve their tuning overall. Another strategy is to "count-sing" or sing every note staccato on a neutral syllable. In the latter case, every note is equally short; a printed quarter note and whole note are both sung as an eighth note. These strategies encourage everyone to embody the subdivisional pulse and not rely on the piano to keep time.

Finally, conductors might consider intentionally varying their interpretations so that the choir does not lock into one way of singing a piece. An important part of conducting is training an ensemble to watch not only for the tempo, but also for rubato, phrasing, dynamics, articulations, and other expressive devices. It is important to remember that each performance space is a unique instrument itself. In performance, conductors are really playing two instruments simultaneously: the ensemble and the room. By helping a choir become more flexible, conductors gain the ability to adjust their performances in the moment to the space and accompaniment.

Conclusion

Awareness and intent are critical elements of fine music making. Tradition dictates using piano in a separate rehearsal room. However, this may not be the most helpful for the long-term development of church choir programs. Volunteer choir members deserve to feel comfortable and confident going into a worship performance. It is therefore incumbent on directors to employ and continuously hone strategies to ensure that singers do indeed feel successful. ■

Note

1. For more information about tuning systems and training choirs to sing in tune, consult Per-Gunnar Alldahl, *Choral Intonation*, trans. Robert Carroll (Stockholm: Gehrmans Musikförlag, 2008).

John C. Hughes, D.M.A., is the music director of the Chicago Master Singers. Previously, he was a faculty member of Ripon College, Ripon, Wisconsin, where he served as director of choral activities and chair of the music department. In addition to his duties at CMS, Hughes is involved with the Green Lake Festival of Music, where he conducts the annual Composer Residency. He has held various church music positions throughout the Midwest.

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**BUILDING-RESTORATION
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**Buzard Pipe Organ Builders,
Champaign, Illinois
Countryside Community
Church, Omaha, Nebraska,
Opus 47
Completed November 2020**

From the builder

Countryside Community Church is the Christian participant in the new “Tri-Faith Initiative,” a campus that includes the church, a mosque, and a synagogue. Congregations from the three Abrahamic faiths bought a large tract of land and developed it together as a demonstration of how well our three faiths can live together in peace and harmony. Buzard Pipe Organ Builders was selected for this important commission based on our noble sound and creative designs. It was a privilege and honor to work with the architects, parishioners, and clergy to create a most unique instrument that solidly represents centuries of sacred musical tradition.

This three-manual organ of 25 stops (30 ranks) includes preparations for future addition of nine more stops on the Great, Swell, and Pedal, a “Grande Choeur” of approximately 10 stops as the third manual division, and three Walker digital pedal stops.

The church originally planned on moving the much smaller organ from their previous building. As the new building took shape, parishioners Roy and Gloria Dinsdale came forward with a significant financial gift for an organ, better suited to the larger sanctuary. It was our challenge to engineer the instrument for the somewhat diminutive already-built chamber, which was bisected by steel beams and cross-bracing and a vent for a lower-level kitchen.

The visual design embodies several of the congregation’s faith tenets, as described to us by then senior pastor Eric Elnes: our life’s journey from a chaotic, dark earth upward to heavenly order of peace and light; the trinity and elements of “three;” and the coexistence of science and faith as represented by the front pipes’ mouths, which form a perfect sine wave. In order to encourage the “dark-to-light” journey as one gazes upward at the façade, the three levels of pipes are made of increasingly rich alloys of tin, the visually brightest at the top. Although difficult to see in the photograph, the Pedal 16’ Bourdon pipes in the very back, top right quadrant of the chamber have been interpreted by many parishioners as a visual representation of a skyline of the Heavenly City. The top level Trombas seem to many to be hands at prayer.

In this organ, as in several of our newest instruments, the Great is divided into enclosed and unenclosed sections. The bold and clear principal chorus is unenclosed, while the colorful stops are in an expression box. The enclosed Great may be coupled to other manuals and the pedal at any pitch and may function either as a “Choir Division” or a “Solo Division” depending on which stops are drawn. This allows us the freedom to give any musical purpose we choose to an independent third manual division. By nature of the two mixtures in the Swell, one low, the other high-pitched, this division can function as a foil to the Great as the Swell or a “Positif.” The musical personality of the Grand Choeur, being prepared for future addition, is still under discussion.

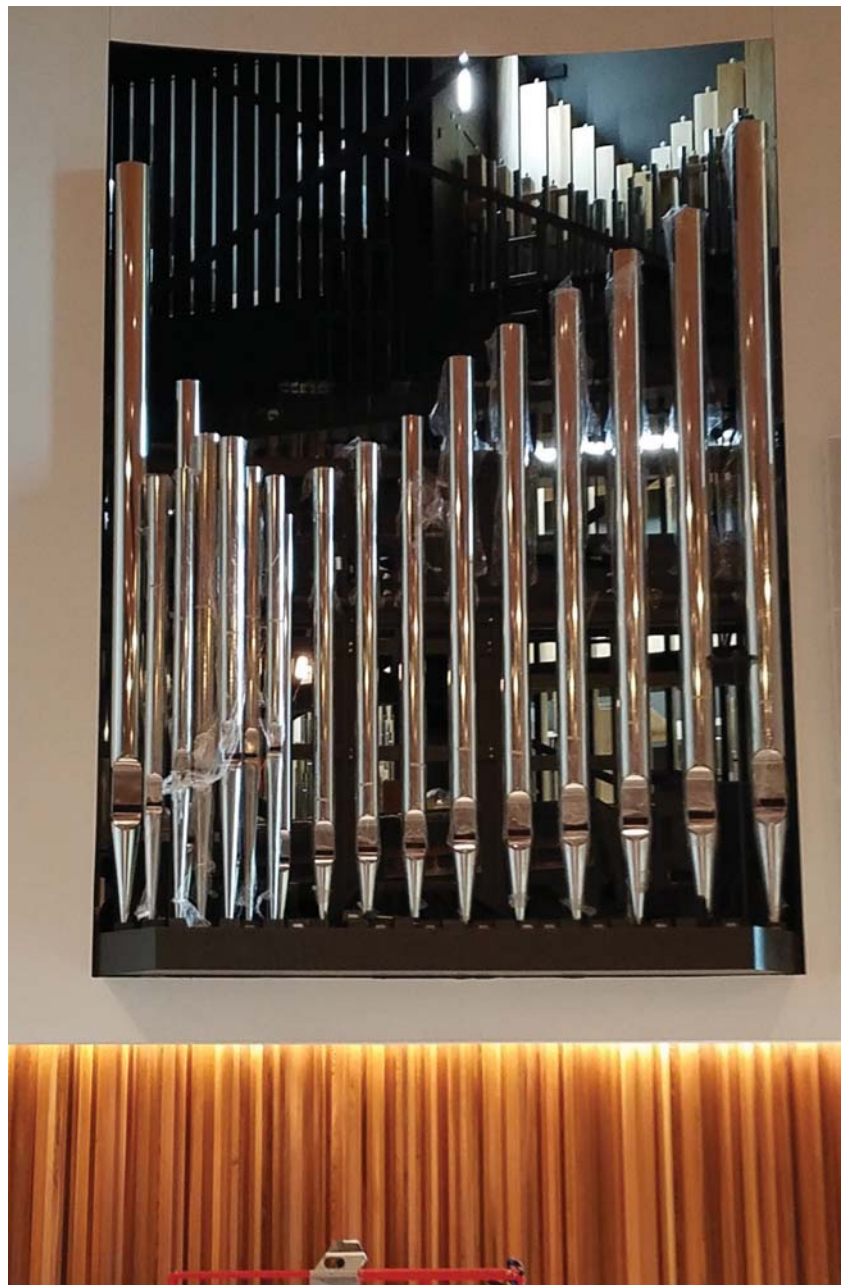
The heart of any Buzard organ is the Swell division. It is the workhorse for accompanying, coloring and contrasting with the other divisions, and providing the “powerhouse” reed battery for our distinctive full Swell. The Trombas, sort of a reed equivalent to the Great and Pedal First Open Diapasons, louden and thicken the texture of full organ, over and above the significant contribution of the Swell battery to the ensemble.

Organist Alex Ritter served as a project manager on the church’s behalf; Rick MacInnes was the chair of Countryside Church’s Relocation Committee; Daniel Loven-Crum was the patient person at the church who arranged logistics of meals brought in for us, housing, and complete access to the building during what proved to be a much-prolonged installation, with months of hiatus while we were locked down by the pandemic and closed by the State of Illinois.

The staff of Buzard Pipe Organ Builders who participated in this instrument’s design, construction, installation, and administrative support are:

- Charles Eames
- Shane Rhoades
- Michael Meyer
- Felix Franken
- Christopher Goodnight
- John Switzer
- Jeff Hoover
- Lauren Kasky
- Keith Williams
- Jefrey Player
- Fredrick Bahr
- Andrew Woodruff

—John-Paul Buzard
President & Artistic Director
Buzard Pipe Organ Builders, LLC



Installing the façade pipes

From the organist

For Countryside, the journey to the completion of this instrument was a wild ride. The plan was to rebuild and relocate our existing Reuter organ to the new building. Construction of the new church was well underway when we received a generous donation from Roy and Gloria Dinsdale to commission the design and construction of a new pipe organ. Imagine our excitement and concern. The architectural plans were complete. Ground had been broken. The foundation and structural supports were already in place. The interior walls surrounding

the organ chamber were scheduled to go up in three months, and a grand opening was almost exactly a year away. The Dinsdale’s generosity, however, inspired us to dream big and move quickly. This was a unique opportunity: to design and build an instrument that would be as musically exquisite as it was aesthetically dynamic—the first pipe organ installation in Omaha in nearly twenty years.

An organ committee was formed, and I cautioned that we should not rush the process, but we did need to narrow our choices down quickly so the builder would have some time, although

Buzard Pipe Organ Builders, Opus 47

Countryside Community Church, Omaha, Nebraska

- GREAT (Manual II)**
- 16’ Double Open Diapason (metal, in façade)
 - 8’ First Open Diapason (metal, in façade)
 - 8’ Second Open Diapason (metal, in façade)
 - 8’ Bourdon*
 - 8’ Flûte Harmonique*
 - 8’ Viola da Gamba (prepared)*
 - 4’ Principal
 - 4’ Spire Flute (prepared)*
 - 2½’ Twelfth
 - 2’ Fifteenth
 - 2’ Fourniture IV
 - 1½’ Sharp Mixture III (prepared)
 - 16’ English Horn (prepared)*
 - 8’ Clarinet (prepared)*
 - Cymbalstern
 - 8’ Minor Trumpet (ext Sw 16’)
 - 8’ Tromba (ext Ped 16’)
 - 4’ Tromba Clarion (ext Ped 16’)
 - 8’ Major Tuba (prepared)

* enclosed

- GRAND CHOEUR (Manual I, enclosed, prepared)**
- SWELL (Manual III, enclosed)**
- 16’ Lieblich Gedeckt (temporary digital)
 - 8’ Open Diapason
 - 8’ Stopped Diapason (wood)
 - 8’ Salicional
 - 8’ Voix Celeste (TC)
 - 4’ Principal
 - 4’ Harmonic Flute
 - 2½’ Nazard
 - 2’ Octavin
 - 1½’ Tierce
 - 2½’ Grave Mixture II (prepared)
 - 1’ Plein Jeu III
 - 16’ Bassoon
 - 8’ Trompette
 - 8’ Oboe
 - 8’ Vox Humana (prepared)
 - 4’ Clarion (ext 16’)
 - Tremulant
 - 8’ Tromba (ext Ped 16’)
 - 4’ Tromba Clarion (ext Ped 16’)
 - 8’ Major Tuba (Gt prepared)

- PEDAL**
- 32’ Double Open Diapason (digital, prep)
 - 32’ Subbass (digital, prepared)
 - 16’ First Open Diapason (Walker)
 - 16’ Second Open Diapason (Gt)
 - 16’ Bourdon (wood)
 - 16’ Lieblich Gedeckt (Sw, temporary, digital)
 - 8’ Principal (metal, in façade)
 - 8’ Salicional (Sw)
 - 8’ Bass Flute (ext 16’ First Open, Walker)
 - 8’ Bourdon (ext 16’ Bourdon)
 - 8’ Gedeckt Flute (Sw 16’, temporary, digital)
 - 4’ Choral Bass (ext 8’ Principal)
 - 4’ Open Flute (ext 16’ Bourdon)
 - 2½’ Mixture IV (prepared)
 - 32’ Contra Trombone (digital, prepared)
 - 16’ Trombone (metal, in façade)
 - 16’ Bassoon (Sw)
 - 8’ Tromba (ext 16’ Trombone)
 - 8’ Trompette (Sw)
 - 4’ Tromba Clarion (ext 8’ Tromba)
 - 4’ Clarion (from Sw 16’ Bassoon)

Console has standard array of sub, unison, and super octave couplers.

Currently 25 stops, 30 ranks. Nine stops and 15 ranks prepared for future addition in the main portion of the organ. Space for approximately 10 stops in the future Grand Choeur. Three digital voices prepared for future addition.

All metal pipes are made by Killinger Pfeifen Freiberg.

Builder’s website: <https://buzardorgans.com/>

Church website: <https://countrysideucc.org/>



A view from the top of the organ

limited, to work with the architects on any needed changes. We were fortunate to find a partner uniquely suited for the situation in the team at Buzard Pipe Organ Builders. The committee quickly fell in love with the Buzard sound, but the relationship proved beneficial in other ways as well. The success of our Opus 47 despite numerous challenges is a testament to their engineering prowess and ingenuity. For example, the organ chamber was designed for a smaller instrument, and some structural support beams had made their way into the space, causing an obstacle course for a larger instrument. Not only did the Buzard team circumvent the obstacle course, they were able to fit an organ twice the size without compromising the instrument's integrity.

For us and for our donors, an important consideration was a visual design to match the beauty of the sanctuary and punctuate it by symbolizing our values and signifying the organ's role in our future. In reviewing builders' designs, we felt that Buzard's stood out, weaving contemporary and traditional elements together, while making the instrument appear as though it was always meant to be there. Their work on our design exceeded our expectations. An organ is a convergence of art and science, and this is beautifully reflected in the façade design, which makes a strong but not obtrusive statement.

In the context of Countryside's involvement in the Tri-Faith Initiative, the symbolism is compelling. Our purpose is not to borrow from our Tri-Faith partners or change who we are. We are there to stand in solidarity, learn from one another, and use that knowledge to grow stronger in our own faith.

From a tonal perspective, our intention was similar—avoid eclecticism that too often results in a lack of unity, and instead seek a tonal design with integrity that is historically informed and benefits from sharing of the best building practices from across historical periods with an eye towards the future. We cultivated a tonal design that embodies the diversity, drama, expressiveness, and contrast needed for liturgy. The result is unique—a depth and breadth of individual sounds, yet strong unified choruses, articulate and contrapuntally clear voicing without austerity.

The pandemic put a wrench in our plans to share this distinctive and wonderful instrument with the world. We had a strong belief that giving our congregation a chance to hear the instrument in person was very important, especially in a time such as this—after all, we could all use a pick-me-up these days. Thus, we worked with medical professionals in our congregation to curate a series of small, RSVP-only recitals, intentionally limiting capacity to maintain a safe environment. While



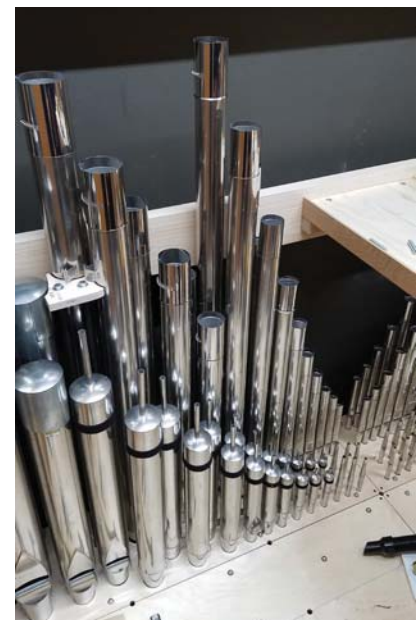
A scissors-lift replaces scaffolding



The Swell Salicional and Stopped Diapason

we would have loved to pack the house with more than 500 people and bring in a special guest to perform, we were grateful to share it with members of our congregation and look forward to the time when we can safely fill the sanctuary seats and experience the majestic sound of the instrument in person.

We were pleased to partner with a firm that invests in the future of the trade by employing women and members of the next generation. My hope is to use this one-of-a-kind instrument to feature up-and-coming organists of diverse backgrounds and foster new compositions



The Enclosed Great Harmonic Flute and Bourdon (actually a Chimney Flute)

from those underrepresented in the current repertoire, ensuring a vibrant future for the instrument and expanding its audience.

What an amazing gift the Dinsdales have given to Countryside Community Church and to the broader Omaha community. It is truly a crown jewel that will be a centerpiece for liturgy and music.

—Alex Ritter

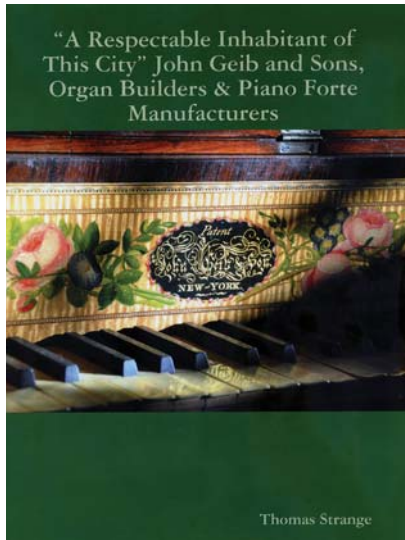
Director of Arts Ministry and Organist

Installation photos: Buzard Pipe Organ Builders, LLC

Cover photo: John-Paul Buzard, digital editing by Len Leveseur

Reviews

Book Reviews



A Respectable Inhabitant of This City: John Geib and Sons, Organ Builders & Piano Forte Manufacturers

“A Respectable Inhabitant of this City:” John Geib and Sons, Organ Builders & Piano Manufacturers, by Thomas Strange. Sigal Museum Press, Greenville, South Carolina, 2019. 199 pages, 149 illustrations, 129 in color, \$40. Available from sigalmusicmuseum.org or lulu.com.

John Geib (1744–1818) is best known for his invention, an improvement to the square piano, the “introduction of a spring-activated jack, hinged at the key lever and acting on an intermediate lever under the hammer. When set in motion, the end of the jack ‘hops’ off the lever butt with the key depressed, allowing the lever and the hammer to return to the rest point and thus preventing blocking.” Geib lived his life beginning in Germany, moving to London, and finally to New York City, playing important roles in the manufacture of pianos and organs in England and the United States.

Chapter 1 describes Geib’s early life in Germany and his career in London. Chapter 2 is a short survey of piano building in London from 1766 to 1800.

Johannes Lorenz Geib was born February 27, 1744, in Staudernheim, in what is now Germany. He and older brother Johann Georg Geib went into organbuilding early in their careers. J. G. Geib would continue in organbuilding his entire career, and some instruments of his are extant in France and Germany. J. L. Geib would leave his family to move to London about 1773, anglicizing his name to John Lawrence Geib. In 1779, John Geib married Rebecca Shrimpton. They would have ten children in London, of which eight survived to adulthood. Each of the four boys shared in their father’s instrument-making career, and perhaps even the daughters did as well.

Geib appears to have established himself as an independent instrument builder, but he also made pianos for other businesses, including Longman & Broderip. He built at least one church organ during his London period. In 1790, Geib installed the organ in St. Mary’s Church, Stafford, at a cost of £820. The case survives today, though the organ was rebuilt in 1844 by John Banfield and again in 1974 by Hill, Norman & Beard.

Geib’s principal work, though, was in the manufacture of pianos. The rapid development of the piano in this era allowed for an average middle-class family to afford the instrument, thus widely expanding the practice of domestic music making in the late eighteenth century and the concomitant neglect of the harpsichord.

In 1786, Geib applied for a patent that would make him known to the modern world, consisting of the introduction of a toothed buff stop on a piano to mute one of two strings in the compass; the escapement mechanism mentioned above, for which Geib would become best known; and, finally, the introduction of a harpsichord register into the grand piano, complete with plucking jacks. Another patent in 1792 was for a combination clavichord and piano with two keyboards, an idea that did not seem to go very far with the purchasing public. During his time in London, Geib claimed to have built approximately 3,000 square pianos, about 100 grand pianos, and more than 200 “organized” pianos (a square piano with a rank of organ pipes), as well as various church and chamber organs.

With the bankruptcies of several instrument dealers in the 1790s, dealers who sold Geib’s instruments, moving to the United States to start anew became rather attractive. Geib and his family sailed in August 1797 for New York City to start a new life with an organbuilding enterprise in America.

Chapter 3 details Geib’s life in America as an organbuilder from 1797 to 1802. By early 1798, Geib had his first commission for a pipe organ, for a Lutheran church at William and Frankfort Streets in New York City (Saint Matthew), an instrument of “800 pipes,” finished in 1799. He would soon begin advertising for his specialty, the organized piano. A contract was signed for an organ for Christ Church in the city in 1800, finished in 1801. For Trinity Parish, Geib would build an organ for Saint George’s Chapel (three manuals) and the case for a George Pike organ imported from London for Saint Paul’s Chapel. The case of the Saint Paul’s Chapel organ is extant, the only remnant of Geib’s organbuilding efforts in America.

Geib would take used organs in trade for his new organs and then resell the used instruments. In 1802 and 1803, the firm would build an organ for the Congregational Church of Providence, Rhode Island.

In New York, Geib also resumed building pianos, instruments that would be sold throughout the Eastern Seaboard. Piano manufacturing would remain an important business of the family descendants throughout the nineteenth century.

Chapter 4 traces the firm Geib & Son between 1802 and 1814. In 1806, the Geibs completed an organ for Central Moravian Church, Bethlehem, Pennsylvania. The instrument was originally contracted from David Tannenberg, but he had died. The last large organ completed by Geib & Son was for Grace Church, New York City, finished in 1810. A few chamber organs would still be built after that time.

Geib & Son would continue by making their mark on the American piano building market. The War of 1812 wreaked havoc on the importation of musical instruments. This allowed established American builders to excel and grow in their domestic market.

Chapter 5 illustrates the history of the piano in America, 1775–1800. Numerous builders are briefly sketched in these pages.

Chapter 6 covers the work of John, Jr., and Adam Geib, 1814–1818. In 1814, John Geib, Sr., completed his final organized piano, at which time he seemingly retired from the business to live with his wife in Newark, New Jersey. After this time, pianos were manufactured under the name John Geib, Jun[ior]. The Geib

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Reviews

family would continue in the music business, with various members making pianos, while others were musicians, taught music, sold non-keyboard instruments, and published music.

John Geib, Sr., published notice in late 1817 that he was (again) accepting orders to build organs. After he died October 30, 1818, his estate sale included organbuilders' tools and "some unfinished organs."

Chapter 7 details the "Growing Sonority of Pianos in the Early Nineteenth Century." Chapter 8 concerns the firm as carried on by Geib, Sr.'s three sons, the company known as J. A. and W. Geib (for John, Jr., Adam, and William). After the death of John, Jr., in 1821, the business became A. and W. Geib, the subject of Chapter 9. The partnership was mutually dissolved in December 1827. William Geib continued manufacturing pianos in his name (Chapter 10) and later under the name Geib & Walker.

This book is a well-researched narrative of the life of Geib and his family, as well as their contributions to building organs and pianos in England and the United States. While readers of this journal may be most interested in the organs built by Geib, surely all will learn quite a bit about how pianos were built and sold in the nineteenth century. The volume also provides a fascinating glimpse of business practices of the era. The photographs of instruments are beautiful, lending further interest to the publication. There is something for everyone to learn from reading Strange's book.

—Stephen Schmurr
Gary, Indiana

New Organ Music

15 Momenti Francescani für Orgel, by Andreas Willscher. Dr. J. Butz Ausgabe, Bonn, Germany, BU2952, €11. Available from butz-verlag.de.

Born in 1955, Andreas Willscher has written a diverse range of compositions. Although most of his works are for organ, other endeavors include symphonic, choral and chamber music, opera, oratorio, songs, cabaret, musicals, and works for rock groups.

In 1971, Willscher became the organist of the Catholic Church of Saint Francis in Barmbek, Germany, where he has served ever since. It would seem natural that he would then offer a musical devotion to this beloved saint. Most of these programmatic meditations are based on texts of the *Fioretti di San Francesco* (The Little Flowers of Saint Francis), the legends of St. Francis, and lend themselves perfectly to liturgical or concert use. The pieces are written for manuals only, though the composer suggests that use of pedals and choice of registrations be left to the type of piece and to the taste of the performer.

The fifteen pieces of this collection are of only moderate difficulty and in general are of short duration—from about one to three minutes each, making them of a perfect length for use during a church service. Each piece is inspired by a legend or moment in the life of Saint Francis. I find it interesting how the composer portrays symbolically in music the sentiment of the title of each piece. My feelings may be right or wrong, but in many cases I think I can understand his intentions. As an example, in the second piece, "The Nativity Scene in Greccio," there is a melody in triple time, perhaps expressing joy over the birth. Then there are two episodes where I immediately thought "Ah, the baby is crying." "The Holy Poverty," number

four, is entirely monophonic—harmonic poverty, perhaps?

The movements in this volume are: 1. "With Humility;" 2. "The Nativity Scene;" 3. "The Mantle with the Stars;" 4. "The Holy Poverty;" 5. "The Sermon to the Birds;" 6. "Brother Wolf;" 7. "Song of the Flowers;" 8. "Brother Masseo;" 9. "The Vineyard;" 10. "Brother Bernardo;" 11. "The Angel with the Violin;" 12. "Brother Giovanni;" 13. "Saint Francis Commands Calm to the Swallows;" 14. "Saint Clare Blesses the Bread;" and 15. "Brother Rufino."

I do not profess to be up to date on each legend, or even very accurate in my translations, but the experience has taught me much about the life of Saint Francis. This music is refreshing and could easily be used without references to Saint Francis.

This has been a very enjoyable learning experience for me, and I am certain I will be playing movements from it for a long time. I recommend *15 Momenti Francescani* very highly. There is so much in the life of Saint Francis that is applicable to our world today!

—Jay Zoller
Newcastle, Maine

Rhapsody, by David Bednall. The Oxford Organ Library, Oxford University Press, 978-0-19-353104-8, 2010, \$12.25. Available from global.oup.com.

David Bednall is quickly becoming a household name among church musicians. His hymntune compositions for organ and his numerous choral works are gaining popularity with organists and choirs alike. Many of his works appear in the varied collections published by Oxford University Press. His music is colorful, rhythmic, and dissonant, but almost always rooted in tonality. He writes about his style:

One of the challenges for any contemporary composer is to discover a compositional style and language that has a distinct nature. The radical and far-reaching changes in twentieth-century music have brought us to a point where one might question what remains to be done. This, perhaps, has particular relevance to the continued use of tonality as a compositional force. My belief, which has been demonstrated by many composers since the advent of atonality, is that the tonal, or at least the poly-tonal world, is far from exhausted. What I admire most in the work of other composers, and have used as the main ingredients for my own compositions, are colour and texture.

Rhapsody, composed in 2010 as part of "The Angel of Creation Commission" sponsored by organist Sebastian Thompson, was the first piece in this impressive series. Other featured composers include Neil Cox (2014), Thomas Hewitt Jones (2013), and Francis Pott (2018)—the glitterati of the organ compositional world in England.

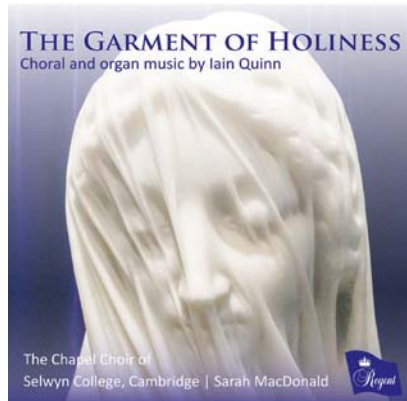
Rhapsody is a truly virtuosic piece recalling the music of Tournemire, Messiaen, Howells, and others, but it does not suggest slavish devotion to these models. Bednall uses fresh harmonic colors and unique tonal relationships to create a piece full of energy and turbulence. The opening iambic rhythm, coupled with the use of the tritone and dissonant chords, sets the stage for this exciting work. The continually shifting moods of the work keep the listener attentive throughout, but the piece is bookended by a musical sonority, sometimes chordal, at other times melodic, that helps unify the ever-changing temperaments. Technically and musically demanding, this, along with the other

Reviews

commissions, should become staples of modern concert repertoire.

—Steven Young
Bridgewater, Massachusetts

New Recordings



The Garment of Holiness

The Garment of Holiness: Choral and Organ Music of Iain Quinn. The Chapel Choir of Selwyn College, Cambridge, UK. Sarah MacDonald, director; Shanna Hart and Alexander Goodwin, organists. Regent Records, Ltd., REGCD 503, £8.33. Available from regentrecords.com.

Regina Coeli; Christus est Stella Matutina; Bless the Lord, All You His Hosts; Save Us, Good Lord; Cradle Song; Mirabile Mysterium; Vidi Aquam; Adoremus in Aeternum; O Esca Viatorum; Jesu, Dulcis Memoria; Continuum (N-O-T-R-E-D-A-M-E); St. Luke's Mass: Kyrie, Gloria, Sanctus et Benedictus, Agnus Dei; Magnificat and Nunc Dimittis; Salvator Mundi; The Garment of Holiness; Toccata on "Victimae Paschali Laudes."

This is another in the series of recordings produced by the Chapel Choir of Selwyn College, Cambridge, UK, directed by Sarah MacDonald, and devoted to a single contemporary composer. I usually begin a review of a recording like this with a few biographical notes about the composer, but it is difficult to know what to say about Iain Quinn, because he has been pretty much everywhere and done pretty much everything and is still only in his forties. To summarize, he grew up in Cardiff, Wales, where he was a chorister at Llandaff Cathedral and at the age of

fourteen became the organist of Saint Michael's Theological College. He studied in the United States at the Juilliard School, the University of Hartford, and Yale University, and in England at the University of Durham. He has taught at Harvard University, the Rimsky-Korsakov State Conservatory in Saint Petersburg, Russia, and is currently associate professor of organ and coordinator of sacred music at Florida State University. He was formerly Maxine Thévenot's predecessor as director of music and organist of Saint John's Episcopal Cathedral in Albuquerque, New Mexico.

Iain Quinn's music combines rich harmonic textures with characteristics ranging from calm and serene to joyful and thrilling. Most of the music on this compact disc is choral in nature, some accompanied and some a cappella, though there are a couple of solo organ pieces. Particularly interesting is Dr. Quinn's *Continuum (N-O-T-R-E-D-A-M-E)* for solo organ. Like some compositions of Charles Tournemire and Olivier Messiaen, the manual part is based on an octatonic scale and features the letters N-O-T-R-E-D-A-M-E at 2' pitch in the pedal. Dr. Quinn originally composed it as a student exercise at Yale University. The length of the changing harmonies is left to the individual player, so the length and character of the piece is to some extent flexible. The total effect is quite entrancing. It fades away to almost nothing at the end.

The compact disc takes its name from the penultimate composition, *The Garment of Holiness*, using a text from the Apocrypha in the King James Version of the Bible. The translator of this was William Branthwaite (d. 1619), Master of Gonville and Caius College, Cambridge, and Dr. Quinn wrote the anthem for the choir of that college. The recording ends with a stirring *Toccata on "Victimae Paschali Laudes"* for solo organ, developed from an improvisation Dr. Quinn performed during an Easter Vigil. Altogether Iain Quinn is a very accomplished and interesting composer. As usual the Selwyn College Chapel Choir does an excellent job under Sarah MacDonald's direction, and I thoroughly recommend this compact disc.

—John L. Speller
Port Huron, Michigan

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Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Nathan Laube, convocation and recital; Hillsdale College, Hillsdale, MI 7:30 pm

16 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

17 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

18 APRIL
Ethan Haman; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

20 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

21 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Janet Yieh; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

22 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

23 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

24 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
Jeremy Filsell; St. Thomas Church Fifth Avenue, New York, NY 2 pm (livestream)
Kristin Dabaghian, with soprano; St. John Nepomucene Catholic Church, New York, NY 3 pm

25 APRIL
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
Douglas Cleveland; First Presbyterian, Athens, OH 4 pm
Alcee Chriss; First Congregational, Columbus, OH 4 pm

27 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

28 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
David McFarlane; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon

29 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

30 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
• **Alcee Chriss**; Grace Covenant Presbyterian, Richmond, VA 7:30 pm

2 MAY
Ed Clark; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)

5 MAY
Kalle Toivio; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon

7 MAY
Katelyn Emerson; Merrill Auditorium, Portland, ME 7 pm

16 MAY
Peter Krasinski; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)

Katelyn Emerson; St. Peter Catholic Church, Canton, OH 3 pm
Katelyn Emerson; Basilica of St. John the Baptist, Canton, OH 4:30 pm

19 MAY
Michael Hey; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

23 MAY
Jack Mitchener; Cathedral of St. Philip, Atlanta, GA 3:15 pm (livestream)

26 MAY
Bridgette Wargovich; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

29 MAY
Mark Paoe, with soprano; St. John Nepomucene Catholic Church, New York, NY 3 pm

UNITED STATES West of the Mississippi

16 APRIL
Daryl Robinson; Christ Church Cathedral, Houston, TX 7:30 pm (livestream)
Stephen Buzard; Trinity Episcopal Cathedral, Portland, OR 7 pm

18 APRIL
St. Mary's Cathedral Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

20 APRIL
Tate Addis & Brett Valliant; Wichita State University, Wichita, Kansas 7:30 pm (livestream)

25 APRIL
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

28 APRIL
Lynne Davis; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

2 MAY
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

9 MAY
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

16 MAY
St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

23 MAY
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

30 MAY
Duane Soubrouis; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

INTERNATIONAL

18 APRIL
Pierre Queval; Saint-Sulpice, Paris, France 4 pm

25 APRIL
Yves Castagnet, with trumpet; Berliner Philharmoniker, Berlin, Germany 11 am

5 MAY
Bartholomäus Prankl; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

16 MAY
Benoît Mernier; Saint-Sulpice, Paris, France 4 pm

29 MAY
Jillian Gardner; Bloomsbury Central Baptist, London, UK 2:30 pm


30 MAY
Jean-Baptiste Dupont, with horn; Berliner Philharmoniker, Berlin, Germany 11 am



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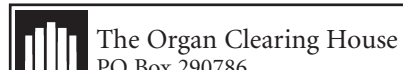
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JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, December 15: *Fanfare on Joy to the World*, Hancock; *Praeludium: Veni, Veni, Emmanuel*, Sowerby; *Will o' the Wisp*, Nevlin; *Prelude on Greensleeves*, Purvis; *The Holy Night*, Buck; *Carillon*, Sowerby; *Variations on Kum Ba Yah*, Behnke.

CHRISTOPHER GANZA, Cathedral of St. Paul, St. Paul, MN, November 2: *Les Paroles Finales de Saint Louis*, Proulx; *Elegy*, Thalben-Ball; *Elegy*, Biery; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, December 25: *Suite gothique*, op. 25, Boëllmann; Pastoral, Carillon sur la sonnerie du Carillon de la chapelle du Château de Longpont, Berceuse (24 *Pièces en style libre*, op. 31, livre 2), Vierne; *Symphonie gothique*, op. 70, Widor.

SIMONE GHELLER, Cathedral of St. John the Evangelist, Milwaukee, WI, November 11: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Clair de lune (Trois Impressions*, op. 72, no. 2), Karg-Elert; *Scherzo in g*, op. 49, no. 2 Bossi; *Concert Piece*, op. 52a, Peeters.

WILL GOTMER, Cathedral of St. Philip, Atlanta, GA, November 22: *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Prelude and Fugue in C*, BWV 531, Bach; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Comes Autumn Time*, Sowerby.

JEAN HERMAN HENSSLER, United Presbyterian Church, Binghamton, NY, November 15: Grand chœur dialogué (6 *Pièces d'orgue*, no. 6), Gigout; *Prière (10 Pièces pour Orgue ou Harmonium*, no. 3), R. Vierne; *Allegretto in b*, op. 1, *Prélude (24 Pièces en style libre*, op. 31, Book 1, no. 5), L. Vierne; *Choral in b (Trois Chorals pour Grand*

Orgue, no. 2), Franck; *Giga*, op. 73, no. 2, Bossi; *Folk Tune, Scherzo (Five Short Pieces)*, Whitlock; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses byzantines)*, Mulet; *Serenade*, op. 22, Bourgeois.

MICHAEL HEY, St. Patrick's Cathedral, New York, NY, November 15: *Scherzo Symphonique*, Cochereau, transcr. Filsell; *Passacaille (Piano Trio)*, Ravel, transcr. Hey; *The Hut on Fowl's Legs, The Great Gate of Kiev (Pictures at an Exhibition)*, Mussorgsky, transcr. Hey.

KATHERINE JOHNSON, Finney Chapel, Oberlin College, Oberlin, OH, November 22: *Prelude in F*, Fanny Mendelssohn; *Prelude and Fugue No. 1*, Barrière; *Suite No. 1*, Price.

JAN KRAYBILL, St. Mark's Episcopal Cathedral, Shreveport, LA, November 8: *Prelude on Malabar*, Sowerby; *Trois Préludes et Fugues*, op. 7, Dupré; *Sonata in e*, Rogers; *Aria (Suite for Eric)*, Ayres; *The Love Amazing*, Wilcken; *Fantasy on Ein Feste Burg (66 Choral-Improvisationen für Orgel*, op. 65, no. 47), Karg-Elert.

PETER LATONA, St. Paul Catholic Cathedral, Pittsburgh, PA, November 20: *Prelude and Fugue in a*, BWV 543, Bach; *Sonata Seconda*, Galuppi; *Two Appalachian Hymns*, Jameson; *Now Thank We All Our God*, Hovland; *Choral Prelude on Llanfair*, Robinson; *Canticle (Folkloric Suite)*, Langlais; *Improvisation on the Proper text of the Solemnity of Our Lord Jesus Christ the King: Final (Sonata I in d*, op. 42), Guilman.

PAUL MONACHINO, Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, OH, November 8: *Festal Flourish*, Jacob; *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Prélude, Fugue, et Variation*, op. 18 (Six *Pièces d'Orgue*, no. 3), Franck; *There Is a Happy Land (Sacred Sounds)*, Shearing;

Shall We Gather at the River (Five Little Romantic Preludes on Early American Hymntunes), Owens; *Simple Gifts (Seven Settings of American Folk Hymns)*, Held; *Variations on America*, Ives; *Andante cantabile, Finale (Symphonie IV in f*, op. 13, no. 4), Widor.

JACOB MONTGOMERY, Cathedral of St. Philip, Atlanta, GA, November 8: *Allegro deciso (Évocation)*, Dupré; *Jesus Loves Me (Gospel Preludes, book 2, no. 4)*, Bolcom; *Adagio (Symphonie III in f-sharp*, op. 28), Vierne; *Passacaglia and Fugue in c*, BWV 582, Bach.

RAYMOND NAGEM, Cathedral of St. John the Divine, New York, NY, November 10: *Prelude and Fugue in b*, BWV 544, Bach; *Promenade, A Little Story, Tarantella, Waltz, Rain and Rainbow, March (Music for Children*, op. 65), Prokofiev; *Melodia (Zwölf Stücke*, op. 59, no. 11), Reger; *Allelujas*, Preston.

STEPHEN PRICE, St. Luke's Episcopal Church, Anchorage, KY, December 13: *Praeludium in G*, Bruhns; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes*, op. 122, no. 8), Brahms; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Partita Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler; *Toccata on Veni Emmanuel*, Hailstork.

ANDREW SCHAEFFER, organ & piano, Luther Memorial Church, Madison, WI, November 25: *Come, You Thankful People, Come*, Organ; *Old Hundredth*, Post; *Psalm 136*, Diemer; *Nun danket alle Gott (66 Choral-Improvisationen für Orgel*, op. 65, no. 59), Karg-Elert.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, November 20: *Voluntary in A*, Eddy; *Suite, DeLamarter; Gigue on the Tuba Stop*, Wright; *Prelude on a Melody by Sowerby*, Simmons; *God of Grace*, Manz; *The*

Holy Wings, Webster; *The Joy of the Redeemed*, Dickinson; *Carillon*, Sowerby; *Fanfare*, Proulx; *In Quiet Mood*, Price; *National City Fanfare*, Miller.

JOHN W. W. SHERER & Mio Nakamura, piano, Fourth Presbyterian Church, Chicago, IL, November 27: *Hymns of Grateful Praise*, arr. McDonald & Larson; *Introduction and Romance*, Steere; *Catalonisches Lied*, Poenitz; *Jesu, Joy of All Desiring*, Bach, transcr. Carson; *Nocturne*, Loret; *Prélude, Fugue, et Variation*, Franck; *Tidings of Joy*, McDonald & Larson.

SIMON TEMPLET, St. Patrick's Catholic Church, New Orleans, LA, November 11: *Prelude and Fugue in b*, BWV 544, Bach; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Fantasy in f*, K. 608, Mozart; *Introduction and Passacaglia in d*, Reger.

BRADLEY HUNTER WELCH, Preston Hollow Presbyterian Church, Dallas, TX, November 29: *O Come, O Come, Emmanuel*, Lowe; *Triptych on O Come, O Come, Emmanuel*, Corl; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Fanfare on Wake, Awake, for Night is Flying*, Burkhardt.

JOHN WIDMAN, carillon, Joseph Dill Baker Memorial Carillon Bell Tower, Frederick, MD, December 20: *Gabriel's Message*, arr. Slade Warner; *December (Calendar)*, Cook; *Three Christmas Pieces*, arr. Disler.

CRAIG S. WILLIAMS, United States Military Academy, West Point, NY, November 15: *Marche Triomphale on Nun danket alle Gott (66 Choral-Improvisationen*, op. 65, no. 59), Karg-Elert; *Toccata and Fugue in d*, BWV 565, Bach; *Largo (New World Symphony*, op. 95), Dvorák; *Toccata*, Faxon; *Adoration*, Price; *Toccata (Symphonie V in f*, op. 42, no. 1), Widor.

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Organist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning service. If interested please send résumé and cover letter to the Director of Music at mikenelson71@comcast.net.

Foley-Baker, Inc. of Tolland, CT, has an open position in our pipe shop. Duties include all aspects of metal and wood pipe repair and restoration. Experience is preferred, but we will train the right person. Basic familiarity with shop tools and an understanding of soldering are required. Candidates must also be able to work independently. Occasional travel is required. We offer excellent pay, with health insurance and 401k retirement plan. Send resume to Milovan Popovic: milovan@foleybaker.com.

PUBLICATIONS / RECORDINGS

Mother's Day Music? Check out "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo: More precious than rubies; In her husband's heart; Fortitude; Artful and charitable; Wisdom and kindness; Gratitude and blessings; The beauty within. 28 pages. See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

Raven imports videos and CDs produced by Fugue State Films in the UK. Released in February, 2021, is *Vierne: The Complete Organ Symphonies* played by Roger Sayer on the 1923/1954/2013 Harrison & Harrison organ of 67-stops at The Temple Church, London. Recorded in stereo and 5.1 surround sound, and in high definition video, the six symphonies include video of full performances on the DVD and in audio only on 3 CDs. A 40-page booklet includes notes on the music, specs of the organ, and photos. FSFDVD-014, \$39.95 postpaid in the U.S. from RavenCD.com, 804/355-6386.

From Fruhauf Music Publications: a complimentary sampling of some of the keyboard compositions of Joseph Hector Fiocco, grouped into an abbreviated three-movement sonata extracted from his *Pièces de Clavecin, Première Suite* (1730). Fiocco was a native of Brussels (or Bruxelles), and a contemporary of Johann Sebastian Bach. The three featured selections are notated and edited for organ performance, grouped together with the intent of presenting a gracious sampling of the composer's output for keyboard. Please visit FMP's home page at www.frumuspub.net to access this and numerous other letter sized PDF booklets now available for download.

PUBLICATIONS / RECORDINGS

Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! \$19.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: imakemyownmusic.com@gmail.com or pavelmadzarov.com@gmail.com.

Consolieri Classic Series for Organ: Complete Set of Six Books. An outstanding collection edited by Alison Luedecke. A must for any church organist. 003067, \$54.00, 800/442-1358, www.giamusic.com.

Raven has released the fifth in a series of recordings by Jon Gillock of the organ works of Olivier Messiaen: *Le Banquet céleste* and *La Nativité du Seigneur* (OAR-985) played on the 2011 Pascal Quoirin organ of 111 ranks at Church of the Ascension in New York. \$15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organbuilders, and regional surveys of instruments. American and European organ topics are discussed; most issues run 48 pages. Membership in the OHS includes a subscription to *The Tracker*. www.organsociety.org.

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