

# THE DIAPASON

MAY 2021



Christ Church Cathedral  
Cincinnati, Ohio  
Cover feature on pages 26–28



# PHILLIP TRUCKENBROD

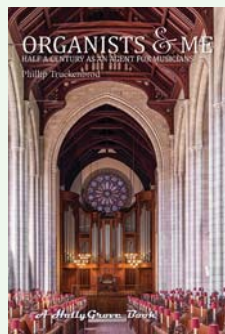
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# THE DIAPASON

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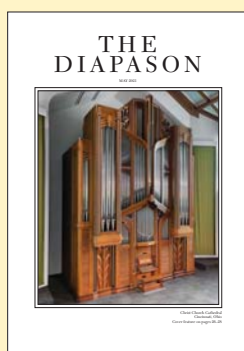
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On Teaching

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**Steven Young**  
**John L. Speller**

## Editor's Notebook

### Presenting our 20 Under 30 Class of 2021

The principal focus of this issue is THE DIAPASON's 20 Under 30 Class of 2021. A biennial recognition program of the best of young organists, church musicians, harpsichordists, carillonners, and organ and harpsichord builders, it is a pleasure to present to you representatives of the promising future of what we all care about deeply. Here you will find biographical information and pictures of each of the Class of 2021.

Many thanks to those who submitted nominations, and be assured there will be many more quality candidates to hear about again in two years. In December 2022, nominations will open for the Class of 2023.

### Elsewhere in this issue

In "On Teaching," Gavin Black reports on feedback received from readers on his discussion about his pedal method. John Bishop, in "In the Wind . . .," writes about the particular care needed and taken by the organ restoration crew of the Jim Whelan Boardwalk Hall, Atlantic City, New Jersey, during the recent demolition of the hotel and casino just feet away from the hall. The seventh installment of my series on the organs of La Grange, Illinois, details the organs of First Presbyterian Church.

This month's cover feature is the installation by Richards, Fowkes & Co. of Ooltewah, Tennessee, in Christ Church Cathedral, Cincinnati, Ohio. Readers will find interesting the scheme developed for the instrument's mixtures. The cathedral's chapel organ by C. B. Fisk, Inc., was featured in the August 2018 issue.

## Here & There

### Correction



**Buzard organ, Countryside Community Church, Omaha, Nebraska**

**Buzard Pipe Organ Builders** regrets that it sent THE DIAPASON the wrong photo for its April cover feature. The correct image, as edited by **Len Levasseur**, appears above.

### Events

**Methuen Memorial Music Hall**, Methuen, Massachusetts, announces summer organ recitals, Wednesdays at 8:00 p.m.: May 19, Michael Hey; 5/26, Bridgette Wargovich; June 2, Scott Lamlein; 6/9, Adam Pajan; 6/16, Jeremy Bruns; 6/23, Cathy Meyer; 6/30, Christopher Houlihan;

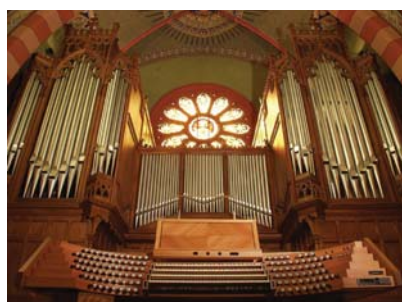
July 7, Rhonda Sider Edgington; 7/14, Stephan Griffin; 7/21, Mark Pacoe; 7/28, Stefan Donner; August 4, Nichole Keller; 8/11, Caroline Robinson; 8/18, Rosalind Mohnsen; 8/25, Jennifer McPherson. All programs are livestreamed via the hall's YouTube channel: youtube.com/c/



**Methuen Memorial Music Hall**

methuenmemorialmusichall. For information: <https://mmmh.org>.

### Competitions



**Stahlhuth-Jann organ, St. Martin's Church, Dudelange, Luxembourg** (photo credit: FIMOD)

**The Eighth International Organ Competition Dudelange** will take place September 5-9 on the Stahlhuth-Jann organ in St. Martin's Church, Dudelange, Luxembourg. The competition is open to organists who have not reached their 35th birthday by September 1, 1986.

First prize is €5,000 plus a concert at the 2022 Dudelange Organ Festival; second prize is €2,500; third is €1,250; the audience prize is \$750. Finalists not receiving a prize will receive €750.

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



The sole remaining unaltered work of John Bergstrom & Sons as restored by Schoenstein & Co. is featured in "Organ Projects."

### Digital edition promotion

Through the end of June, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber. For information and to subscribe: toll free, 877/501-7540; local, 847/763-4933; for new subscriptions: [https://sgc.dragonforms.com/DPP\\_newfriend](https://sgc.dragonforms.com/DPP_newfriend); for renewals: [https://sgc.dragonforms.com/DPP\\_renewfriend](https://sgc.dragonforms.com/DPP_renewfriend).

### Summer events

If you will be hosting summer organ and carillon recitals and choral events at your church, university, or other venue, be sure to let me know. THE DIAPASON is already receiving news of upcoming events to share with you, beginning with the June issue. We would be delighted to announce as many events as possible, in the print issue and at the website. ■

The jury consists of Hans-Ola Ericsson, Paul Breisch, Véronique Le Guen, and Matthias Maierhofer. Deadline for application is July 15. For information: [orgue-dudelange.lu](http://orgue-dudelange.lu).

### Education



**The Littlefield Organ, University of Washington, Seattle Washington** (photo courtesy University of Washington School of Music)

**The University of Washington School of Music**, Seattle, Washington, has announced two donor gifts in support of organ performance. Organ-builder **Paul B. Fritts** has endowed the first Faculty Fellowship in the School of Music, with a \$1.5 million gift that will provide support for organ performance degree programs. The Paul B. Fritts Endowed Faculty Fellowship will fund instruction from organists who are noted for their scholarly and professional contributions to the field. This gift establishes one of the largest endowments in the School of Music. The University of

► page 4

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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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## ► page 3

Washington houses the Littlefield Organ in the Walker-Ames Room in Kane Hall, which was finished by Fritts in 1990 and has been the location of organ concerts over the past thirty years.

At the same time, the School of Music has received a gift of \$250,000 from an anonymous donor to create a four-year organ competition for early-career organists. The timing and details of this competition will be announced once it is possible again to schedule public events. For information: [music.washington.edu](mailto:music.washington.edu).

## Concert Management

**Concert Artist Cooperative** announces the addition of new artists to its roster.



**Robert Brewer**

**Robert Brewer**, a native of Houston, Texas, is an organist, pianist, conductor, and pedagogue with a varied career spanning more than 40 years. He greatly expanded the music program at St. Paul's United Methodist Church, Houston, including an 80-voice choir that has sung for multiple conventions of the American Guild of Organists, American Choral Directors Association, and other regional festivals and served as choir-in-residence at Westminster Abbey, York Minster, Ely Cathedral, St. Alban's Abbey, Southwark Cathedral, Thomaskirche (Leipzig), St. Thomas Church Fifth Avenue, and Washington National Cathedral; and was also the resident vocal ensemble of Houston Ballet. Brewer has served as instructor of organ at University of Houston and instructor of organ and

harpichord at University of St. Thomas. Other professional appointments included conductor of Concert Chorale of Houston, artistic director of Houston Masterworks Chorus, as well as an opera coach for Houston Grand Opera.

In 2005, Brewer joined the faculty of Rice University as an artist in opera studies. In 2006, he became organist and choirmaster of the Episcopal Church of the Epiphany, where he built a comprehensive Royal School of Church Music program for children and adults. Additionally, he served as principal accompanist of the Houston Children's Chorus, primary organist of the Bach Society of Houston, and assisting organist of Temple Beth-Israel.

From 2011–2018, Brewer worked in San Antonio as artist-in-residence of St. Mark's Episcopal Church and was music director and organist of Temple Beth-El, conducting its professional choir for services and concerts. As a faculty member of University of Texas, San Antonio, he taught opera studies, organ, harpichord, harp, and collaborative piano.

His discography includes three recordings on commercial labels: *Echos of the American Cathedral* with St. Paul's Choir, *Return—Art Songs from Carolina* with North Carolina School of the Arts soprano, Marilyn Taylor, and the chamber music of Dan Locklair. Currently, Brewer is organist of the United Church of Chapel Hill and an assisting organist at Duke University Chapel, and he maintains a private vocal, organ, and piano studio.

**Jeremy S. Bruns** is associate organist and choirmaster at The Church of the Advent, Boston, Massachusetts. Bruns has previously held positions in Dorchester, Massachusetts, Pittsburgh, Pennsylvania, and elsewhere, including three years as associate organist of St. Thomas Church Fifth Avenue in Manhattan, where he worked with the late John Scott and the St. Thomas Choir of Men and Boys. Bruns has also served as a visiting assistant professor in the School of Music at Stephen F. Austin State University, Nacogdoches, Texas.

Bruns studied with David Higgs at the Eastman School of Music, Rochester, New York, earning a Master of Music degree in performance and literature



**Katherine Jolliff**



**Simon Templet**

**East Carolina University School of Music**, Greenville, North Carolina, announces the winners of its 15th Annual Young Artists' Competition in Organ Performance, held virtually on March 13. **Katherine Jolliff** of Indianapolis, Indiana, won the Cathée Jean Huber First Prize (sponsored by East Carolina Musical Arts Education Foundation) and was also awarded the Bach prize and the hymn playing prize. **Simon Templet** of Hahnville, Louisiana, won the second prize, sponsored by C. B. Fisk, Inc. The adjudicators were Andrew Scanlon and Ann Labounsky. For information: [ecu.edu](http://ecu.edu).



**Jeremy S. Bruns**

and a Performer's Certificate. Bruns has won prizes in major competitions, including the 2003 Dallas International Organ Competition. He was also one of four North American finalists chosen to compete in the 1998 Calgary International Organ Festival and Competition, and was a prize winner in the 1993 International J. S. Bach Organ Competition held at the Kennedy Center for the Performing Arts in Washington, D.C.

Bruns has been heard on the nationally syndicated radio show *Pipedreams* and has accompanied the St. Thomas Choir for regular broadcasts on BBC Radio, as well as recordings on the Pro Organo label. He has been featured at the Piccolo Spoleto Festival in Charleston, South Carolina, and has performed recitals with engagements including St. Paul's Cathedral and Westminster Abbey in London, Canterbury Cathedral, Washington National Cathedral, St. James's Cathedral in Toronto, Grace Cathedral in San Francisco, Methuen Memorial Music Hall, St. Paul Cathedral and

Heinz Memorial Chapel in Pittsburgh, Adolphus Busch Hall (Harvard University), and the Fisor Reformed Church in Budapest, Hungary. A solo recording on the Pro Organo label, *French Éclat at Saint Thomas Church*, is available.



**Tyler Canonico**

**Tyler A. Canonico** is minister of music and organist at Market Square Presbyterian Church, Harrisburg, Pennsylvania, where he leads a music program that includes a children's choir, two bell choirs, the Sanctuary Choir, the Schola Cantorum, and the Market Square Singers, a touring choir comprising amateur and professional volunteers from the church and greater Central Pennsylvania community; he is also program director for Arts on the Square. Recently, he led the Market Square Singers on a concert tour of Canada, and the group is currently preparing for its 2022 tour to Scotland. Previously, Canonico was organist and assistant music director at

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COLIN LYNCH, ASSISTANT DIRECTOR  
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## ► page 4

Christ Episcopal Church and the accompanist for the Alabama Choir School in Tuscaloosa. He also served as assistant organist at the Cathedral of St. Paul, Birmingham, Alabama.

Canonico is organist for the Harrisburg Symphony Orchestra; co-founding member of *Allegro con Fuoco Duo*; and is collaborative pianist for the Central Pennsylvania Womyn's Chorus. In 2011, he was awarded first place in the American Guild of Organist/Quimby Region III Competition for Young Organists. He has performed Samuel Barber's *Toccata Festiva* with the Lebanon Valley College Symphony Orchestra and performed for the Piccolo Spoleto Festival in Charleston, South Carolina, and at national and regional AGO conventions.

Canonico is a graduate of the University of Alabama, Tuscaloosa, where he received a Master of Music degree in organ performance and studied with Faythe Freese. He earned his Bachelor of Arts degree in music with a concentration in organ performance and sacred music from Lebanon Valley College, Annville, Pennsylvania, where he studied organ and piano with Shelly Moorman-Stahlman and orchestral conducting with Johannes Dietrich. Visit his website at: [www.tylercanonico.com](http://www.tylercanonico.com) for more information.

**Vincent Carr** is associate professor of organ and sacred music at the Indiana University Jacobs School of Music, Bloomington. In addition to maintaining a studio of organ majors as well as teaching courses in church music and improvisation, he is known for his versatility as a performer and collaborative musician. From concert hall to church, he has championed new music and the works of underrepresented composers, such as Black composers, especially Florence B. Price, in diverse concert programs. In 2020, he was elected national councillor for education for the American Guild of Organists.

He earned his undergraduate degrees in organ performance and Spanish language from Indiana University, and his graduate music studies were at Yale University, where he was the recipient of prizes from the faculty and in national



Vincent Carr

organ competitions. In 2013 he took a sabbatical in France, studying in the tradition of Nadia Boulanger.

From 2006 to 2013, he served the Cathedral Basilica of the Sacred Heart, Newark, New Jersey; at a subsequent post at the Cathedral of the Incarnation, Garden City, New York, he recorded *A Year at Incarnation*. Before joining the Indiana University faculty, he was a professor at John J. Cali School of Music at Montclair State University for nearly a decade.

As a composer and improviser, he has developed original music for keyboard, choir, silent film, and musical theater. Currently, his areas of interest and research include improvisation pedagogy, the integration of artificial intelligence into organ instruction, and the career development of church musicians.

**Joseph Causby** is director of music and organist for Chapel of the Cross, Chapel Hill, North Carolina, and president of the Royal School of Church Music in America. Prior to his appointment in Chapel Hill, he spent 14 years in Texas, most recently at St. Mark's Episcopal Church, San Antonio, where he built an active music program. Under his direction, the St. Mark's choir took part in three English cathedral residencies, performed major works with orchestra, and recorded and broadcasted live on NPR and PBS. A dedicated collaborator, Causby has formed relationships with

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Paul Jacobs and Franz Welser-Most

On March 18 and 19, **Paul Jacobs** was soloist with the Cleveland Orchestra, conducted by **Franz Welser-Most**, in performances of Poulenc's *Concerto for Organ, Strings, and Timpani*, which were streamed via the orchestra's digital media platform, Adella. Jacobs also performed by livestream the Poulenc with the Philadelphia Orchestra on January 14, conducted by Yannick Nezet-Seguin. For information: [pauljacobsorgan.com](http://pauljacobsorgan.com).

## Appointments

**Ryan T. Mueller** is appointed tonal director of Berghaus Pipe Organ Builders, Bellwood, Illinois. Mueller is a native of Milwaukee, Wisconsin, and has previously worked for Grandall & Engen, LLC, and Dobson Pipe Organ Builders, Ltd. A member of THE DIAPASON's 20 Under 30 Class of 2019, he is also a recitalist, scholar, and advocate of the pipe organ and has served in various offices at the local and national level for the American Institute of Organbuilders, Organ Historical Society, American Guild of Organists, and is also a member of the National Trust for Historic Preservation, Association of Lutheran Church Musicians, and the Association for Preservation Technology. Mueller will oversee the tonal department, provide artistic vision for all projects, engage in new organ sales, and also maintain an active role in the tuning & service department. For information: [berghausorgan.com](http://berghausorgan.com).



Ryan T. Mueller



Joshua Stafford

**Joshua Stafford** is appointed director of music ministries and organist for Riverside Presbyterian Church, Jacksonville, Florida. A native of Jamestown, New York, he earned a Bachelor of Music degree in organ performance from the Curtis Institute of Music, Philadelphia, Pennsylvania, in 2010 as a scholarship student of Alan Morrison. In 2012 he received his Master of Music degree in organ performance and a certificate in sacred music from the Yale School of Music as a student of Thomas Murray in organ and Jeffrey Brillhart in improvisation. While at Yale, Stafford was the recipient of the Robert Baker Award.

In 2016, Stafford was named the Pierre S. du Pont First Prize winner of the Longwood Gardens International Organ Competition. He is a member of THE DIAPASON's 20 Under 30 Class of 2017. In 2020 Stafford was named director of sacred music and the Jared Jacobsen Chair for the Organist of the Chautauqua Institution, Chautauqua, New York. He leaves his position as director of music for St. Peter's Episcopal Church, Morristown, New Jersey, where he has served since 2013. Joshua Stafford is represented by Phillip Truckenbrod Concert Artists. For information: [concertartists.com](http://concertartists.com).

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Joseph Causby

universities and international organizations including Snape Maltings Friday Afternoons project, the Royal Academy of Music, and Cambridge University.

Causby has worked with Duke University Chapel's organ scholar initiative, private and public school music education programs, and the University of North Carolina's music department and faculty. In addition to serving on the RSCM board since 2017, he was co-chair of the 2018 national conference of the Association of Anglican Musicians, former board member of the Youth Orchestra of San Antonio, and former artistic director of the Alamo Baroque Festival.

As an organ recitalist, Causby has presented concerts in the United States, Canada, England, and France. In 2019, he was a featured speaker for the 100th anniversary of the founding of the Choir School of St. Thomas Church, Fifth Avenue, New York City. His dissertation, "Who dares stand idle? Thomas Tertius Noble, a life in church music, 1867–1953," was completed in 2015.

A native of North Carolina, Causby holds a Bachelor of Music degree from Appalachian State University, a Master of Music degree from Rice University,

and a doctorate from the University of Durham, UK, where he also served as the first American organ scholar of Durham Cathedral. His most recent organ study has been with Gillian Weir.



Carson Cooman

**Carson Cooman**, an American composer and organist, holds degrees in music from Harvard University and Carnegie Mellon University and since 2006 has held the position of composer in residence at Memorial Church, Harvard University. As an organ recitalist, Cooman specializes in performance of contemporary music. Over 300 new compositions by more than 100 international composers have been written for him.

Cooman has made many recordings as organist, including more than ten complete CD releases of music by Thomas Åberg, Paula Diehl, Carlotta Ferrari, Lothar Graap, Eva-Maria Houben, and Andreas Willscher, along with several multi-composer albums. His recordings of more than 3,000 additional contemporary organ compositions can be heard

freely from YouTube and his website (carsoncooman.com).

As a composer, Cooman has created a catalog of works in many forms ranging from solo instrumental pieces to operas, and from orchestral works to hymntunes. His work has been performed on all six inhabited continents and appears on over forty recordings, including more than 25 complete CDs on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Diversions, Convivium, Altarus, MSR Classics, Raven, and Zimbel labels.



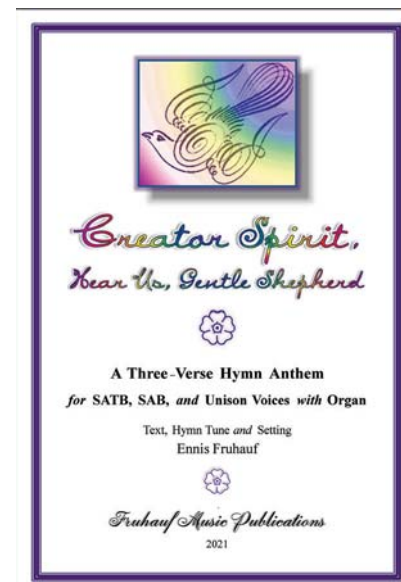
**Allegro con fuoco**

**Allegro con Fuoco Duo** was formed in January 2014 by Tyler A. Canonico and Jordan R. Markham. The piano and organ duo has been featured on many concert series, including the Friday Music at Midday series at National City Christian Church, Washington, D.C., and the Music at Grace Concert Series at Grace United Methodist Church in Baltimore, Maryland, where they gave the world premiere of a piano four-hands piece, composed for and dedicated to them by Eric Whitehill. This duo has performed at the governor's mansion, Harrisburg, Pennsylvania, for a diversity event with the governor in attendance.

For bookings and information: concertartistcooperative.com.

## Publishers

**Breitkopf & Härtel** announces a new organ publication: *Nicolaus Bruhns: Complete Organ Works*, urtext edition by **Harald Vogel** (EB 8663, 72 pp., €27.50). In the preface, a commentary offers a discussion of the authorship of two dubious works that are included in the appendix. There are also two essays focusing on important aspects of notation, interpretation, and original instruments. For information: breitkopf.com.



**Creator Spirit**

**Fruhauf Music Publications** announces a new and complimentary  
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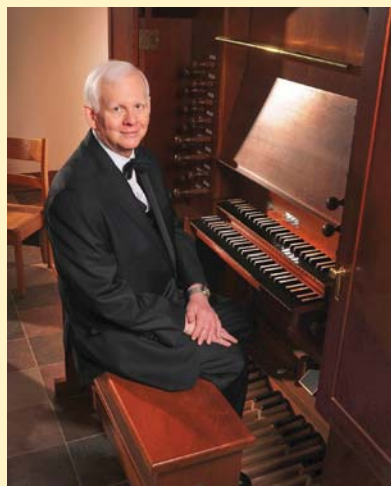
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## Nunc Dimittis



H. Thomas Baugh, III

**H. Thomas Baugh, III**, died December 6, 2020, in Roanoke, Virginia, where he was organist and choir-master of Christ Episcopal Church for 34 years, beginning in October 1986. Previously, he had served Christ and Grace Episcopal Church, Petersburg, Virginia, as director of music, and St. James's Episcopal Church, Richmond, as assistant organist. He studied choral conducting at Westminster Choir College, Princeton, New Jersey, and studied organ with John Mueller, Bruce Stevens, and Gerre Hancock, and in Lyon, France, with Louis Robilliard. He was a graduate of Oklahoma City University, Union Presbyterian Seminary, as well as Westminster Choir College. He was first appointed a church organist at age 14 in Oklahoma.

Baugh was born September 21, 1953, in Oklahoma City. He is survived by his wife of 38 years, Jane Roth Baugh; his sister, Barbara Baugh Laird; in-laws, Katherine and Alan Riley; a niece and a nephew.

At Christ Church in Roanoke, he encouraged interior renovations, acoustical improvement, and replacement of the existing Zimmer organ with C. B. Fisk, Inc., Opus 124 of 2004, which he designed. Playing the Fisk organ, he recorded four compact discs

produced on the Raven label: *French Éclat in the Roanoke Valley*, *Éclat Encore*, *Christ Church Voluntaries*, and a choral CD, *Christ Church Centennial, 2017*. He established a summer recital series and revived the traditional Episcopal service of Choral Evensong in the Roanoke Valley.



Michael Ray Johnston

**Michael Ray Johnston**, 64, of Charlotte, North Carolina, died February 22. Born July 3, 1956, in Charlotte, he graduated from North Mecklenburg High School in 1974. He received a Bachelor of Arts degree from Mars Hill College, Mars Hill, North Carolina, in 1978 and a Master of Music degree in church music from Westminster Choir College, Princeton, New Jersey, in 1980. After piano study with Flora Neely and vocal study as a teenager with Harvey L. Woodruff, he studied voice with Julie Fortney and William Thomas at Mars Hill and Marvin Keenze at Westminster. His organ study was with Donna Robertson at Mars Hill and William Hays at Westminster, and conducting studies were with Joel Stegall at Mars Hill and Joseph Flummerfelt at Westminster.

Johnston exhibited interest in music from an early age and sang solos and in the local children's choir of Mallard Creek Presbyterian Church. He was selected by Michael Pittard, his high school choral director, to attend the Governor's School of North Carolina over two summer sessions. During this time, he became the youngest member and section leader of the Sanctuary Choir of Covenant Presbyterian Church in Charlotte under Richard M. Peek. It was here that he began to develop his tenor and countertenor

voice (singing the Evangelist part in J. S. Bach's *St. John Passion*), as well as being inspired to compose and to be trained as a church musician. While in Princeton, he was a member of the barbershop quartet The Nassau Blend and was director of the barbershop chorus. On his return to Charlotte after graduate school, he served primarily as a section leader in four Charlotte churches (including Covenant Presbyterian) and worked at the Raspberry Insurance Agency. For a week each summer between 1971 and 1988, Johnston attended and later was a faculty member of the Wildacres Music Camp, Little Switzerland, North Carolina, which his voice teacher Harvey Woodruff founded and directed.

Johnston composed choral, vocal, instrumental, and organ music, including a cantata, *The Mountain of the Lord*, for the chapel dedication at Wildacres Retreat, and a triptych, *Manifestations of the Spirit*, for the Ben Long fresco dedication at St. Peter's Catholic Church in Charlotte. He organized Ye Queen's Carollers, a vocal quartet dressed in Victorian costume, for regional Yuletide events. In 2001, Johnston founded Michael's Music Service ([michaels-musicservice.com](http://michaels-musicservice.com)) with organist and friend John Apple, primarily to restore and publish organ music, continuing as business and website developer/manager until his death.

Michael Ray Johnston is survived by his mother, Katie McAllister Sigmon; his brother, Timothy Gray Johnston and wife, Ronda; a niece and a nephew. His funeral service (including music of Bach and Johnston's compositions) was held on March 2 at Covenant Presbyterian Church in Charlotte. Contributions in his memory may be made to Bach Akademie Charlotte, 3527 Providence Road, Charlotte, North Carolina 28211, [bachcharlotte.com](http://bachcharlotte.com).

**Scott C. Weidler**, 61, died January 23. Born in the Los Angeles, California, area on June 21, 1959, he completed an undergraduate degree in elementary music education at what is now Concordia University, Seward, Nebraska, and subsequently earned graduate degrees in sacred music and liturgy from Wittenberg University in Springfield, Ohio, and University of Notre Dame, South Bend, Indiana. Between 1981 and 1995, he served as a teacher and cantor at Lutheran congregations in Florida, New York, and Pennsylvania.

From 1995 until 2016, Weidler served the Evangelical Lutheran Church in America (ELCA) as program director for worship and music. In this role, he helped cultivate worship resources, playing an



Scott C. Weidler

integral part in the ELCA's Renewing Worship project and the development of the hymnal *Evangelical Lutheran Worship* (2006). He was also instrumental in shaping the various publications that complement this resource including: *Musicians Guide to Evangelical Lutheran Worship* (2007); *Worship Guidebook for Lent and the Three Days* (2009); *In These or Similar Words: Crafting Language for Worship* (2015); and *Singing in Community: Paperless Music for Worship* (2017). Attentive to the needs of smaller parish choirs, he commissioned several composers for *O Lord of Light: Nine Two-Part Mixed Anthems for the Church Year* (2013) that, in his words, were fashioned for "those times we regularly need either learn something very quickly" or "sing with limited forces because of holiday schedules."

Beyond his work for the ELCA, Weidler was involved in several organizations that enriched the liturgy and song of the church, as well as supported the vocations of its musicians. He served the Lutheran Summer Music Academy and Festival in several capacities; was a charter member of the Association of Lutheran Church Musicians; an advisory council member and frequent presenter at the Institute of Liturgical Studies; a member of the Lutheran caucus and liturgical music seminar of the North American Academy of Liturgy; and a frequent workshop leader and composer for Music that Makes Community.

An online funeral attended by more than 300 was held on January 30. Memorials may be directed to the Association of Lutheran Church Musicians ([alcm.org/make-a-donation](http://alcm.org/make-a-donation)) and Music that Makes Community ([musicthatmakescommunity.org/donate\\_to\\_mmc](http://musicthatmakescommunity.org/donate_to_mmc)).

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three-verse hymn anthem for choir and organ, "Creator Spirit," available for printing and performance. Written for SATB, SAB, and unison voices with organ, it displays many traits present in early 20th-century Anglican choral music.

In June a transcription for organ will be posted, drawn from the keyboard music

of J. K. F. Fischer's *Blümen-Büschlein*, opus 2, "Praeludium VIII;" the edition will include a detailed realization of the chorded introductory movement. For information: [frumuspub.net](http://frumuspub.net).

**MorningStar Music Publishers** announces a new organ publication: *African-American Organ Anthology*,

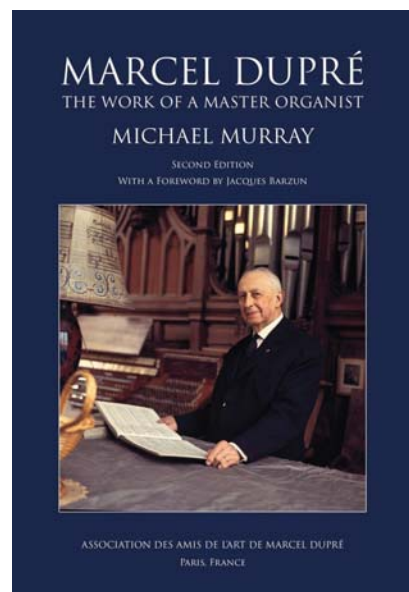


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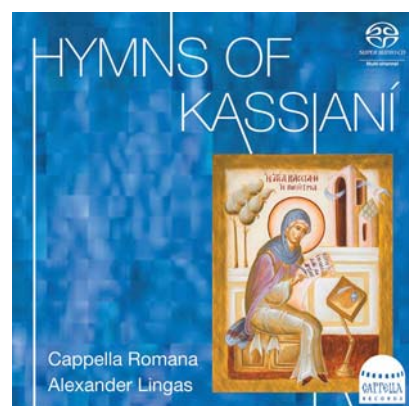
Volume 9, edited by **Mickey Thomas Terry** (10-649, \$20). Works include *Variations on "There Is a Fountain,"* by **Undine Smith Moore**; *Toccata*, by **David Hurd**; *Toccata on "Lift Every Voice,"* by **Mark A. Miller**; and *Elevation and Invocation*, by **George Walker**. For information: [morningstarmusic.com](http://morningstarmusic.com).



**Marcel Dupré: The Work of a Master Organist**

The **Organ Historical Society** catalog offers a new book: *Marcel Dupré: The Work of a Master Organist*, second edition, by **Michael Murray** (\$85), marking the 50th anniversary of Dupré's death. The new edition, published by Association des Amis de l'Art de Marcel Dupré, is enlarged and contains more photos. For information: [ohscatalog.org](http://ohscatalog.org).

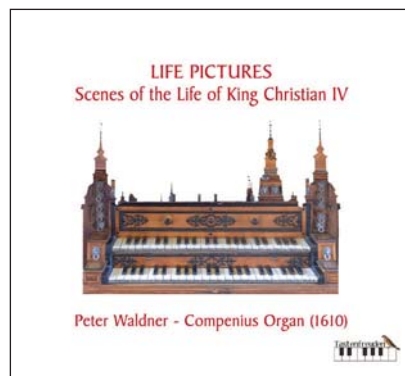
## Recordings



**Hymns of Kassiani**

**Cappella Records** announces a new CD: *Hymns of Kassiani* (CR422, \$19.99), featuring **Cappella Romana**, directed by **Alexander Lingas**. The disc includes selections of the earliest surviving music by a female composer, a ninth-century nun, poet, and hymnographer, Kassiani (Kassia). This is the first of a planned series to record all of Kassiani's surviving works. For information: [cappellarecords.com](http://cappellarecords.com).

**Tastenfreuden** announces a new CD: *Life Pictures: Scenes of the Life of King Christian IV*, featuring keyboard works by Sweelinck, Scheidt, Gibbons, Hassler, Farnaby, Bull, Scheidemann, and others performed by **Peter Waldner** on the



**Life Pictures: Scenes of the Life of King Christian IV**

1610 Esaias Compenius organ located in Frederiksborg Castle in Denmark. The instrument was a gift to the Danish King Christian IV from his sister Elisabeth. Compenius built it for Elisabeth's husband in Hesse, and after his death, moved it to Frederiksborg. (For further information on this organ see "Book Reviews," in the December 2020 issue, page 21.) For further information: [peterwaldner.at](http://peterwaldner.at).

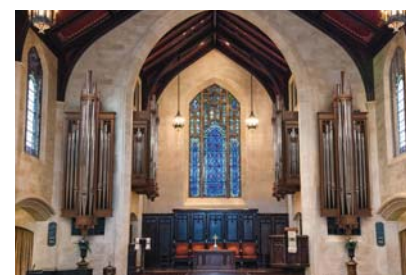


**L'art de la Transcription**

**Tempéraments Radio France** announces a new CD: *L'art de la Transcription* (TEM316066), featuring **Vincent Genvrin** performing on the Grenzing organ of the auditorium of Radio France, Paris. Compositions include Mussorgsky's *Pictures at an Exhibition*, Wagner's "Prelude" from *Tristan und Isolde*, and Elisabeth Jacquet de la Guerre's *Sonata in G Minor*. (For information on the Grenzing organ, see an article by the builder in the March

2020 issue of THE DIAPASON, pages 16–19.) For information: [radiofrance.com](http://radiofrance.com).

## Organbuilders



**Rendering of Létourneau Opus 138 for St. Charles Avenue Presbyterian Church, New Orleans, Louisiana**

**Orgues Létourneau** announces a new organ to be built for **St. Charles Avenue Presbyterian Church**, New Orleans, Louisiana. This instrument will have divisions in all four corners of the church sanctuary to support a wide

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# A · P · O · B · A

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## Nunc Dimittis

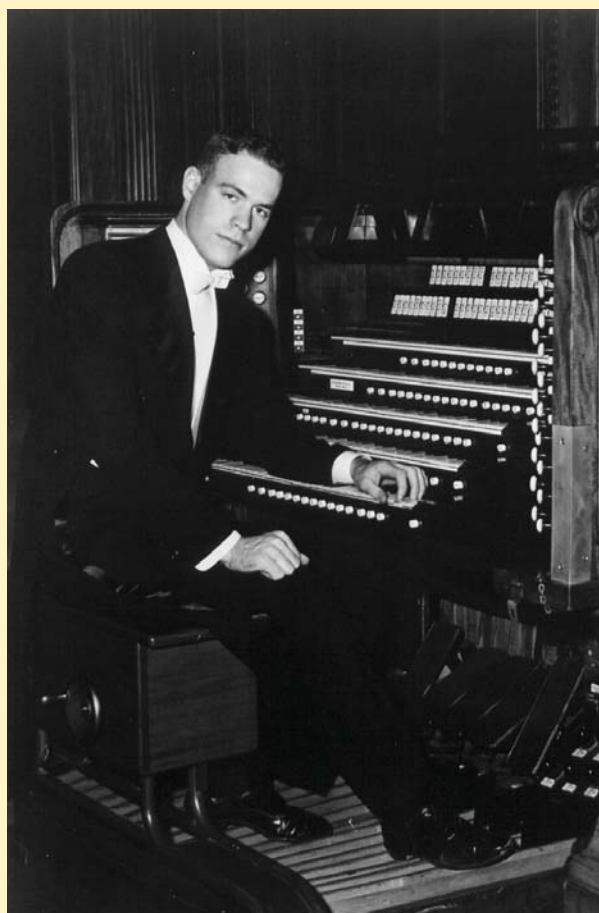
**John Borland Weaver**, 83, died February 1. Born April 27, 1937, in Mauch Chunk (now Jim Thorpe), Pennsylvania, he began music studies at age six at the Peabody Conservatory of Music, Baltimore, Maryland. At age 14 he began to study organ with Richard Ross and George Markey. Soon thereafter, he became organist of a church in Baltimore and played his first organ recital.

John Weaver earned his undergraduate degree from the Curtis Institute of Music, Philadelphia, Pennsylvania, where he was a student of Alexander McCurdy. After two years in the Army as organist and choir director of the Post Chapel at the United States Military Academy at West Point, New York, he earned a master of sacred music degree from Union Theological Seminary, New York, New York, where he studied organ with Robert Baker and composition with Joseph Goodman. He held honorary doctorates from Westminster College, New Wilmington, Pennsylvania, and the Curtis Institute of Music.

Weaver taught at Curtis, serving as chair of the organ department between 1972 and 2003, and also taught at Union Theological Seminary, Westminster Choir College, and the Manhattan School of Music. He was chair of the organ department of The Juilliard School from 1987 until 2004.

In 1959 John Weaver was appointed organist and choir director for Holy Trinity Lutheran Church, New York, New York. There he met his future wife, Marianne, a flautist and choir member. They would establish the Bach Vespers series at Holy Trinity in 1968, the first series in the United States where Bach cantatas were performed in liturgical context. John Weaver left Holy Trinity Church in 1970 to become music director at Madison Avenue Presbyterian Church, remaining until 2005. Among his many activities, he directed the St. Andrew Chorale in major works with orchestra.

Weaver was represented by the management of Karen McFarlane Artists, Inc., performing in the United



John Weaver at the Aeolian-Skinner console of the Curtis Institute of Music



John Borland Weaver at the M. P. Möller console of the Curtis Institute of Music

States, Canada, Western Europe, the United Kingdom, and Brazil. He was well known for presenting a large repertoire of works from memory and was featured on broadcast television and radio network programs in the United States and Germany. Weaver appeared in solo performances at Boston Symphony Hall, Alice Tully Hall, the Philadelphia Academy of Music, Orchestra Hall in Chicago, and Severance Hall in Cleveland. He made recordings for Aeolian-Skinner, the Wicks Organ Company, Klais Orgelbau of Germany, a CD released by Gothic Records for the Schantz Organ Company, and a recording on the Pro Organo label on the new Reuter organ at University Presbyterian Church,

Seattle, Washington. There was also a release, *The Organ and Choral music of John Weaver*, available on the JAV label, featuring a program of his own organ and choral compositions.

John Weaver performed at numerous regional and national conventions of the American Guild of Organists, a convention of the Organ Historical Society, and at the 1987 International Congress of Organists in Cambridge, England. At many of his appearances, he concertized with his wife, Marianne.

Among his compositions, Weaver published *Fantasia, Passacaglia on a Theme of Dunstable*, and *Toccata* with Boosey & Hawkes. He composed choral works, as well as *Rhapsody* for flute and organ. In 1989, Weaver was

honored by the Peabody Conservatory with its distinguished alumni award. He further received the distinguished alumni award from Union Theological Seminary in 2008. (For an interview with John Weaver marking his 70th birthday by Michael Barone, see the April 2007 issue of *THE DIAPASON*, pages 20–23.) In their retirement, John and Marianne Weaver lived in Vermont, from whence he would continue to concertize and lead workshops and masterclasses.

John Borland Weaver was predeceased by his son Jonathan in 2008. He is survived by his wife Marianne, one daughter Kirianne, and two brothers, Robert and his wife Anne, and David and his wife Barbara. ■

# A. E. Schlueter

## 2020-2022 Projects

**US Air Force Academy Protestant Cadet Chapel · Colorado Springs, Co.**  
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**US Air Force Academy Catholic Cadet Chapel · Colorado Springs, Co.**  
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range of liturgical music throughout the space. Létourneau's Opus 138, a four-manual organ of 79 ranks, will be completed during summer 2024. For information: [letourneauorgans.com](http://letourneauorgans.com).



St. Mary Catholic Church, Cincinnati, Ohio

Schantz Organ Company, Orrville, Ohio, recently completed its project #2336 for St. Mary Catholic Church,

Cincinnati, Ohio. The layout, mechanism, console, control system, and relay are all new. The project reused 31 ranks of the church's 1971 Möller organ, revoiced, while 18 new ranks were installed, resulting in an instrument of 49 ranks playable across three manuals. The existing non-speaking façade pipes were also cleaned and restored.

Among the projects currently underway is a rebuilding of the console from Mount Hebron United Methodist, West Columbia, South Carolina, with a modern control system. Casters will be installed to allow the two-manual console to be movable, and several other minor mechanical revisions are also being carried out on this instrument built by Schantz in 1975. For information: [schantzorgan.com](http://schantzorgan.com). ■

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## Pedals: one more time

The aim this month is to wrap up a few loose ends about pedal playing, including some interesting points that I gleaned from readers' feedback following last December's pedal-oriented column. This will be the twelfth column that I have written over the years that is specifically focused on pedal playing.

Numerous people are concerned and sometimes perplexed about what sort of shoes to wear when playing pedals. In fact, that issue alone generated the majority of comments. One reader sent me the following summary of quotes about the matter, with his comments, that he had collected over the years:

- 1) "I play in cowboy boots."
- 2) "I can feel the pedals better in socks."
- 3) "I travel to Europe . . . . Organists there wear street shoes."
- 4) "You can injure your foot if you don't wear shoes."
- 5) "I do not sit near the organist on hot days." (I assumed that said organist is wearing only socks.)
- 6) "The method books only mention to wear shoes."
- 7) [my favorite] "My first organ teacher was a nice old sweet lady. She wore shoes but let me play in socks."
- 8) "I have very big feet . . . . Shoes are too big. I use socks."

I added the numbers above for ease of reference to my comments below.

These comments are intended to be humorous, but each of these is also really apt. I can relate to several of these remarks, either from personal experience or as something that I have encountered with students or colleagues:

1) I have never played in cowboy boots, but I have once or twice played in snow boots. This came about for two very different reasons. Once I had walked to school in the snow in boots and unexpectedly needed to play. I kept my boots on—cleaning them thoroughly. The other time I had snow boots with me but had been walking in regular shoes through the snow. That time I used the boots because *they* were clean. Playing in boots was awkward: I would not recommend it, and I do not know why the organist quoted above liked to do it. But it moved me to think a lot about foot position and how to maintain relaxation while playing. I come back to that memory frequently while practicing or teaching.

2) I note that people have differing concepts as to whether *feeling* the pedals with tactile sensitivity while playing is a good thing. I find it interesting that I do not have a clear idea as to what I think about that. There are perhaps dangers to being too caught up feeling the keys by trying to caress the keys or hold on to them. If the latter leads to active use of the toes—curling them, for example—it is probably in most cases a place where problems could arise. On the other hand, any sense that the foot is inert or clunky, or that the shoes are a barrier to suppleness, is at least as great a danger.

3) The question of whether one may wear street shoes to play is a very big one. It encompasses all sorts of other matters, starting with concern about dirtying the pedals. It seems pretty self-evident that it is a good idea not to allow a pedal keyboard to become dirty or gritty, and especially not to scratch it. Can this be achieved by walking into the room already wearing the shoes in which you are going to play but making sure to clean them? That might depend on what is going on outside, particularly when it comes to various types of inclement weather. But it is also important to keep issues separate. If we think that

it is not a good idea to track detritus of the outdoors onto the pedalboard, that tells us nothing at all about what sort of shoes to wear or not to wear while playing. For organ playing, one could bring a second pair of the very same shoes in which one walks. I did this for decades, although honesty requires me to admit that I also have sometimes let myself just keep my walking shoes on if it is dry out and I dust them off. (This seems to have been the approach of Marcel Dupré, as I mentioned in my December 2020 column. I am not sure that we know how much dusting off he did.) Since I wrote that I play the organ in New Balance walking shoes, I have stopped *walking* in those shoes, in favor of something more appropriate in its orthopedic approach, but I still use them at the organ.

4) This is true for some people, and for me at this point in my life. I have never been particularly interested in playing without shoes, but I could do it in a pinch. Sometimes around home I have wanted to play just a little bit but have felt lazy about finding shoes and socks. However, over the last few years I have noticed that if I do this even briefly, I get significant pain in my feet. (This also occurs if I drive without shoes, by the way.) This is a late-middle-age medical/orthopedic development, and it is not surprisingly one that I am not happy with. The point that I take away from this is that things change. This could in principle apply to anything and everything about the question of organ-appropriate shoes, and to everything about pedal playing as such. How does one write a pedal method and take into account changing needs? It is crucial to ponder that.

5) Presumably the "hot days" remark is about aroma, and that is one particular circumstance. What we do in playing the organ is often bound up with interrelationships and appearances that have nothing to do with the music or the instrument as such. Some of the specifics when it comes to organ playing have to do with religious services and the traditions and ethos of those situations. This can be a pervasive issue. I believe that it is critical to use shoes or not use shoes in whatever way really works for playing and is free of any tension or pain. Style and look *must* be secondary, even when they are important.

6) This is very important, though not because of its own specifics. Rather, it is important to remember that we have a strong tendency to *believe what we read*. It is utterly incumbent on anyone writing a method or any other authoritative work to ensure that what they write is sound. But equally important is making it clear that flexibility is almost always important, that nothing is engraved in stone. This is most of what I have been musing about in trying to settle on how to give my pedal method its final shape. This brief comment suggests not that the methods in question actively discourage playing in socks or bare feet, but that they simply did not mention it. No one should assume that a method book covers everything. But we have an impulse to assume that. How can a writer be clear, emphatic, and honest about what they think without inadvertently seeming to close out other options?

7) I am a proponent for allowing students to establish their own preferences. This is a good model for students to not necessarily do everything that your teacher does—or for the teacher not to assume that what is right for you is also right for everyone else.

8) This gets back to the cowboy boot thing. The question as it relates to shoes is not what size one's feet are, but how

much the shoes change the size. Agility and flexibility are the important things: any mismatch between the size of one's feet and the pedalboard can almost certainly be dealt with by angling the feet more or less or in some different way. Not that it is necessarily a mistake for this player to play in socks, if it works. This reminds me that one of my core beliefs about pedal playing is that everything to do with exact foot position—especially but not limited to the extent and exact direction of any turning of the ankles—is a very individual matter. My quest is to give students guidance on how to work that out without trying to prescribe an answer in advance.

I tend to look at the issue of shoes or no shoes as being mainly about comfort and secondarily about style and presentation. But in a recent conversation my colleague Thomas Dressler reminded me that it also ties in with a player's approach to using heels. Without shoes we are relying on only the shape of our feet to reach the keys. Even a pair of shoes that does not have a built-up heel gives the player a bit of an assist in reaching with the part of the foot that cannot extend far. This is a bigger issue, as Dressler pointed out, the farther toward the edges of the pedal keyboard one goes. If a student wants the assistance afforded by actual built-up heels, then that renders the notion of playing without shoes moot and also guides the choice of shoes.

I realize that my own actual and practical way of encountering this question of playing without shoes is a very specific one. If a student, either new to the instrument or with some experience, indicated that they really want to play in socks, my immediate impulse would be to discourage that. I need to sort out why that is my immediate impulse, what reasons there are for or against that impulse, and what is the best way to address this in writing, absent any possibility for back-and-forth discussion.

(I noticed by chance right now in a brief break from writing a video of someone changing stops with their feet while playing! This absolutely requires playing in neither shoes nor socks. I doubt that this technique will catch on.)

Another reader wrote that she likes to play in organ shoes because the sameness of feel is important. It is disconcerting to have the feel of a foot on pedals be different from one time to another. This makes sense to me. Over the years, when I have occasionally needed to plan on a different pair of shoes for a particular performance, I have made a point of getting used to them over as long a period of time as possible. This process has never quite worked to make me as comfortable as I would be in my regular organ shoes. This principle does not say anything about what exactly the shoes should be. It works just as well with any of the thoughtfully designed "official" organ shoes, my New Balance shoes, or anything else that is intrinsically correct. However, it is worth bearing this in mind as it relates to the passage of years. Will the shoes that you like and are

accustomed to be replaceable when they wear out? The ones that I wear have not been made in a while. I purchased my last few pairs on eBay, and there are not any available there now. What will I do when these shoes wear out?

One reader wrote of an early organ teacher who tied their students' knees together for playing. This is a vivid way of getting to the heart of what I want the core practical center of this pedal method to be about. In several columns I have written about my skepticism of dictating in advance a particular position for the knees or legs for pedal playing. It is not illogical or absurd to think that a stable position could be of assistance in something that presents as being as arcane and difficult as finding notes with the feet. I have plenty of respect for anyone's efforts to find solutions. And if I want my very different solutions to be convincing, I must make it abundantly clear that they work and make it as transparent as possible how and why they work. That is the absolute core.

Other readers reminded me to make the method as systematic and logical as possible. This is my intention, and one about which I am happy to be reminded. One issue is the number of exercises I should include for each particular technical point or stage. Should I rely on students to create their own exercises with plenty of guidance? I believe that this is a good thing, but I want to be sure that the guidance is sufficient. I will likely end up using more exercises than I have included as part of any pedal-playing columns, though certainly not enough to be exhaustive, if there is such a thing.

Several readers suggested that I include a generous selection of actual pieces or substantial passages drawn from a variety of repertoire. That is also a good idea, possibly as a separate volume of my method. But what I would not expect to do is to provide pedaling for those pieces. Instead I would want to give a concise but thorough discussion for each piece of what some of the possibilities are for thinking about whatever pedaling issues the piece presents either typical of a type of piece or peculiar to that one piece in some way. This would also be a good place to remind a student to notate pedal markings exclusively in pencil!

Another reader suggested that this whole project could be or should be produced as a video rather than as a book. That seems like a great idea to me, though as a supplement, not a replacement. I am daunted by video technology, or at least relatively inexperienced with it. I will tuck that idea away in my mind somewhere and return to it at some point.

I have many notes on this project, in my head, in writing, in emails, indeed in effect as the whole or certain parts of some previous columns. I will now stir it all together and see what comes about. ■

Gavin Black is director of the Princeton Early Keyboard Center, Inc., Princeton, New Jersey ([pekcc.org](http://pekcc.org)). He can be reached at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).



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## Industrial hygiene

In this year of Covid, we have stepped up our personal hygiene. We are wearing masks, avoiding crowds, and not touching public surfaces. We are reciting the alphabet or the Lord's Prayer while washing our hands. In an earlier column, I suggested the famous hand-washing lines from Lady Macbeth's sleepwalking scene, "Out, damned spot! Out, I say!" If you recite it with feeling, you can easily get twenty seconds from it. A meme suggested, "I've used so much hand sanitizer that the answers to my eighth-grade social studies test appeared on my wrist."

Over forty-five years of working on pipe organs, I have used the words "industrial hygiene" to describe how a congregation keeps its buildings. A few years ago, I visited a church in the Pacific Northwest where the rector told me that when he started his ministry there, every nook and cranny was stuffed with junk. He spent a lonely late evening walking through the building, looking into closets, desk drawers, kitchen cabinets, and mechanical spaces, determined to remove anything unneeded to reclaim usable space in the valuable building.

With the support of the vestry and lots of volunteer labor from the members, dumpsters were loaded with the detritus of years of neglect, cabinets were scrubbed, and closets were painted. New ministries were developed, and by the time I visited the place, the building was neat and clean and bustling with all sorts of activity.

This topic comes up in these pages occasionally, typically inspired by the current flow of work of the Organ Clearing House. Loyal readers will recall the organist who called in a panic on a Saturday as a wedding was about to start and the organ wouldn't. I bolted to the church, walked through the throng of limo drivers, bagpipers, bridesmaids, and groomsmen to the cellar stairs under the organ and found a card table sucked up against the blower intake.

I served a large church in a suburb of Boston as director of music. When I went to the church to audition for the position, I noticed that the stalls in the men's room were wobbly. They were still wobbly when I left the position seventeen years later. Two years ago, we installed an organ in a small church in rural New Jersey. The building was about thirty years old, attractive and simple, but I was most impressed by the beautifully furnished and equipped restrooms. After decades of experience with crumbling facilities in aging buildings, this made the job much more pleasant. When I commented on this to the pastor, he told me that he was disappointed in the condition of the restrooms when he arrived and thought the good people of the church deserved better. That is a nice way for the church to welcome you.

In one church, we had to climb an iron ladder and walk across the attic to reach the door of the organ chamber. The life-sized plywood cut-outs that formed the Nativity scene for the front lawn were

in the attic, and there was the manger, the size of a baby's crib, laden with a hay bale with a wisp of smoke curling toward the ceiling as its innards decomposed. I lugged it down the ladder to the hallway, went to the office to report it to the secretary, and left the building for lunch. When I came back an hour later, the hay bale had been dutifully returned to the attic. I am pretty sure there would have been a fire if I did not drag it down again, this time outside to the driveway.

Going for the first time to a church with a large organ, I went to the basement to inspect the blower. There was a big old Spencer Orgoblo safely ensconced in a fireproof enclosure that was chock full of junk: a four by eight plywood sign announcing the 1968 church fair, some baby carriages that I supposed failed to sell in 1968, boxes of books, and a hanger rack festooned with abandoned choir robes. Another organ is out of tune, and by the sound of it, we figure there is something wrong with the wind pressure. Yup, a stack of folding chairs lying on the reservoir. That will do it.

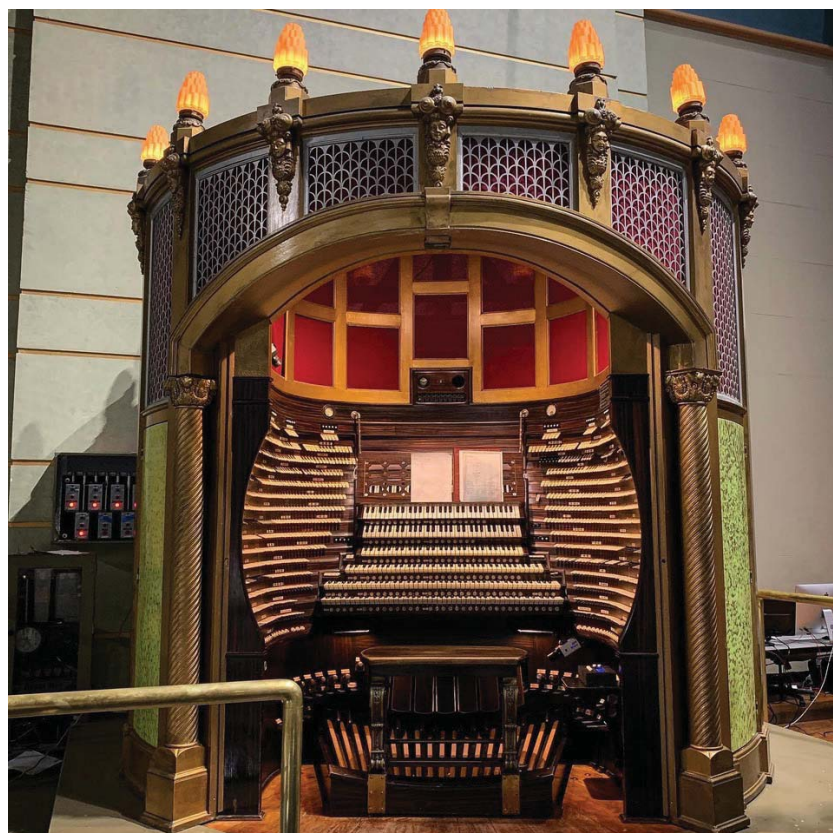
## Protection

An extension of the importance of good building hygiene is the care of the organ when contractors will be raising dust around the instrument. If you get wind that the people of your church are thinking of any sort of renovation inside the sanctuary, it is important to be sure that the well being of the pipe organ is part of the plan. Your organ technician should be involved, consulting with contractors to establish the extent of protection. Common precautions include:

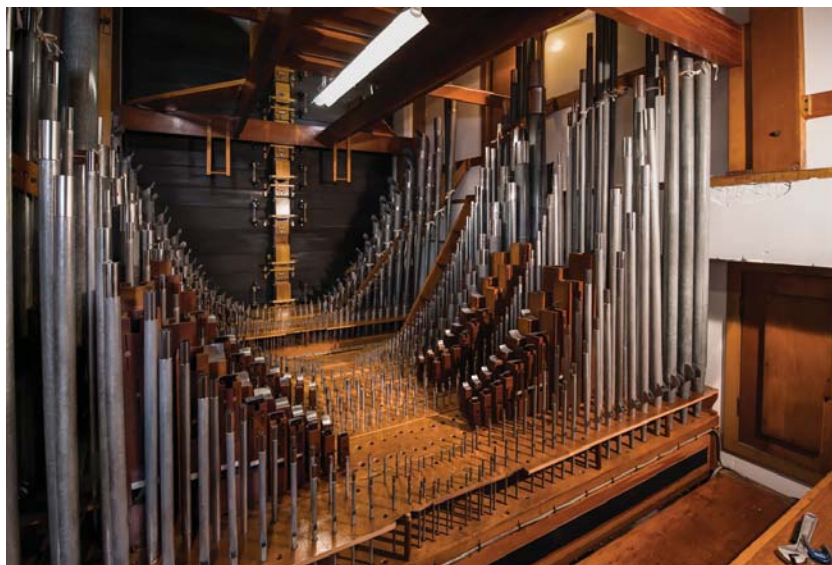
- putting Ziploc® baggies over the tops of reed resonators, or if the planned work is extensive and extra messy, removing the reeds from the organ and packing them in crates;
- disconnect any expression actions so the shutters can be fastened in the closed position;
- cover any exposed divisions with at least two layers of plastic (so the dirty outer layer can be removed without dumping debris onto the pipes);
- cover an organ case with at least two layers of plastic, taping the seams to be airtight;
- build a sturdy framed box over a detached console, because you know those painters are going to stand on top of it no matter what you say. Remove the pedalboard and bench to safety;
- disconnect power to the blower so it cannot be turned on inadvertently and suck all that nice dust into the organ's internal mechanisms. Cover the blower air intake with plastic taped firmly in place;
- inspect every area that contains organ components and take appropriate measures;
- be sure not to allow contractors to remove any of this equipment. They will protest that they will be careful, but they will not know the degrees of sensitivity of the instrument. All work relating to protecting the organ should be accomplished by a professional pipe organ company.

This work is expensive, time consuming, and can be inconvenient. In September of 2020, the Organ Clearing House covered a large, new freestanding mechanical-action organ to protect it while the sanctuary was painted.

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The principal console of the Boardwalk Hall Organ: seven manuals, 1,235 stop tabs (photo credit: Historic Organ Restoration Committee)



Swell Division, middle level, low pressure (15-inch wind pressure) reeds are closest to shutters. (photo credit: Mike Sluzenski)

The painting was to be completed so the organ could be recommissioned in time for Christmas. It was completed in mid-December, but because of Covid-related travel restrictions, it would not be possible for the organ to be playable until early February. It was an immense disappointment for all involved, especially considering that this would be only the second Christmas for the new organ. But the valuable and mighty, yet delicate instrument was preserved safely from invasion. Had the organ not been protected, the long-term effects could hardly be calculated. Reed pipes would no longer tune or speak reliably. Adjustment of the action would be compromised. The console cabinet would certainly have been damaged (it is an awful sight to see a drawknob snapped off), and the sound of the flue pipes would have been dulled by accumulation of dust in their mouths. If dust had made its way into the wind system, abrasive dust would speed the deterioration and corrosion of sensitive action parts.

This summer, the Organ Clearing House will clean an organ that was not protected when the ceiling and walls of the nave were sanded and painted, the floor was sanded and refinished, and carpet runners on three aisles were torn up and replaced. Our project will include

removing and cleaning all the pipes, vacuuming and polishing the case, dismantling the keydesk to remove abrasive dust from keyboard bushings, cleaning windchests, and "flushing" out the wind system. The façade pipes have elaborate stenciling, recently restored, thus requiring special handling. This work will be exponentially more expensive than covering and protecting the organ before the start of building renovation. And while we have techniques and protocols for handling organ pipes and components with care, partially dismantling the organ will upset its stability so that it will take time after reassembly for the organ to settle down tonally and mechanically.

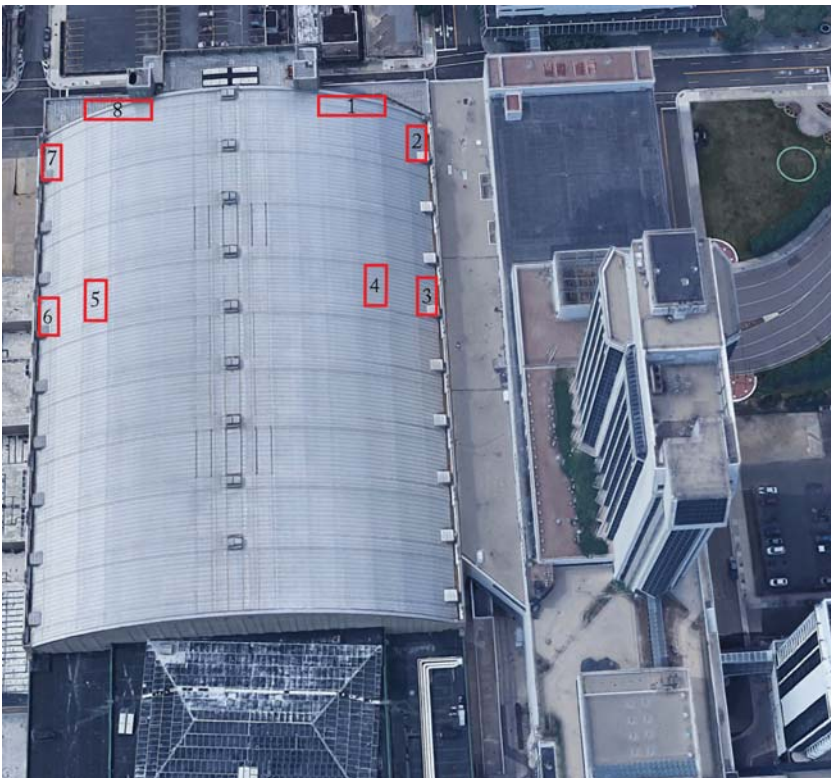
## Water works.

In early January, a water main broke on Lexington Avenue in New York City, and a neighboring church was flooded. Lower-level offices and meeting spaces showed high-water marks on walls and furnishings. Music libraries and filing cabinets were submerged, along with all the trappings and equipment you would expect to find in a busy Midtown church. Only an inch or so of water stood on the floor of the sanctuary, so the free-standing pipe organ was not directly affected, but the amount of moisture introduced inside would necessitate a

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**Boardwalk Hall showing the locations of organ chambers and the adjacent Trump Hotel: 1, Right Stage chamber: Great, Solo, Solo-Great, Grand Great, Pedal Right; 2, Right Forward chamber: String II, Brass Chorus; 3, Right Center chamber: Gallery I, Gallery II; 4, Right Upper chamber: Echo; 5, Left Upper chamber: Fanfare, String III; 6, Left Center chamber: Gallery III, Gallery IV; 7, Left Forward chamber: Choir; 8, Left Stage chamber: Swell, Swell-Choir, Unenclosed Choir, String I, Grand Choir, Pedal Left.** (photo credit: Historic Organ Restoration Committee)

vigorous, invasive cleaning process. The only way to protect the organ from the remediation was to remove it from the building, and because of the importance of getting the cleaning under way as soon as possible, the organ would be removed immediately. The speed at which that decision was made was a tribute to the commitment of the parish to its organ that is now safely in storage with no schedule established for its return.

### Thar she blows . . .

Atlantic City, New Jersey, is on the southern Jersey shore in an area of rich farmland and state forests. It is about fifty miles north of Cape May, the southern tip of New Jersey that juts out into Delaware Bay, and 125 miles south of New York City. The state's coastline is famous for beaches, summer bungalows and mansions, shellfish (especially crabs), and boating, but only Atlantic City is a mecca for gamblers. The city is home to nine full-fledged casinos, gaudy complexes with huge hotels and restaurants, high-end shopping, performance spaces, and, of course, acres of gambling floors with armies of one-armed bandits, blackjack, craps, and roulette tables, and (no doubt) secret back rooms where bad things happen.

The city's waterfront sports a famous boardwalk above the long beach where gamblers can celebrate their winnings, or more likely lament their losses. It is lined with ice cream and salt water taffy shops, *al fresco* dining, souvenir vendors, and all the hustle-bustle you would expect to find at a popular seaside resort. And there are two immense pipe organs, one of them simply as big as they come.

Boardwalk Hall is perhaps best known as home to the Miss America Pageant—"There she is, Miss America . . ." It is a capacious place with more than 10,000 seats built in 1929, large enough to have hosted the first-ever indoor college football game and indoor helicopter flight. It has been host to political national conventions (Lyndon Johnson was nominated as the Democratic candidate there), concerts, and even rodeos. And it is the home of the world's largest musical instrument, the mystical, magisterial,

mammoth Midmer-Losh organ with 449 ranks over seven manuals and a total of 33,112 pipes. You can see the bewildering stoplist in the November 2020 issue of *THE DIAPASON*, pages 1, 14–20, and at [boardwalkorgans.org](http://boardwalkorgans.org).

Over the last several years, the Historic Organ Restoration Committee has undertaken the painstaking, mind-boggling restoration of the Boardwalk Hall organ and the large Kimball organ in the adjoining 3,000-seat Adrian Phillips Theater. The curatorial staff, assisted by volunteer organbuilders, has been methodically moving from one chamber to the next, bringing the long dormant instrument back to life. Nathan Bryson, the organ's curator, told me that 238 of 449 ranks (about 53%) are now in restored and playable condition.

The mammoth console is in a decorated cylindrical booth at the right of the

stage. It towers over people standing next to it and looks like a D-cell battery from the other end of the room. The console booth has doors that close to protect the keyboards and hundreds of stop tablets. Nathan told me that the last time there was an indoor car race, there was a wreck and a chunk of a rubber tire slammed into the doors. Good thing they were closed. Indoor car racing? If we are used to worrying about protecting an organ from some contractor's dust, how can you protect eight big organ chambers from an automobile race? Nathan explained that they close all the expression shutters (there must be thousands), and run fans inside the chambers blowing outwards to inhibit the influx of dust. It is all in a day's work when you are caring for the largest organ in the world.

Nathan and his staff faced a challenge larger than indoor car racing and rodeos. On February 17 (Ash Wednesday), just after 9:00 a.m., the neighboring Trump Hotel, part of the Trump Casino complex, was demolished by implosion using 3,000 sticks of dynamite. Years ago, I maintained a small organ that was at the "street end" of a church directly across from the town's library, the same organ with the card-table wedding. The town had built a sorry addition to the library in the 1950s that was to be demolished. I learned about the event through an emotional call from the organist. Shock waves from the blast had wrecked the organ's tuning. It was not such a big deal, it was a small organ with everything easy to reach, but when I first read about the intention to demolish a high-rise hotel with over 900 rooms, I wondered about the safety of the organ.

Boardwalk Hall is immediately adjacent to the casino complex, the windows of the organ workshop look directly at the three-or-four-story casino, about two feet away. The hotel was on the other side of the casino. A year before the event, representatives of the demolition company toured the hall and the organ. Overseas shipping containers were stacked outside to protect the hall from falling rubble. To control dust during the implosion, windows and doors were sealed with plywood and plastic, HVAC ducts were sealed with plastic, and organ chamber doors were sealed with plastic, towels, and sandbags.



(photo credit: Félix Müller)

The Echo division in the Right Ceiling Chamber (#4) would be closest to the action. Lacking the funding to remove the division to safety, Nathan and his staff removed the 16' Basson, an exceedingly rare stop built by Welte with free reeds and *papier-mâché* resonators, and they took sample pipes from the other ranks so that they could be reconstructed if damaged.

The staff had learned earlier about the presence of dust in the building when a high-pressure wind line burst off its flange and raised enough dust to set off the building's fire alarms. As the time of the implosion approached, they set up a video camera to record the event in the hall. Officials cleared the building, and the hotel fell, cheered by the large crowd that had gathered. Videos of the event blanketed the internet. If you are interested in watching it, you'll have no trouble finding it.

At 11:15 a.m., the staff received the "all clear" notice to reenter the building. When they viewed the video, they were able to see a slight wave of dust move across the hall, enough to worry an organ curator, but nothing like a rodeo or car race.

Congratulations to Nathan Bryson and his staff of four full-time and two part-time technician/restorers for bringing that mighty organ through disruptive events like no other. I encourage you to visit the website to read about the unique instrument, follow the progress of the restoration, and if you choose, click the "Donate Now" button on the home page. They still have 211 ranks to go, five times the size of what we would call a good-sized organ. ■



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# The Class of 2021: 20 leaders under the age of 30

By THE DIAPASON staff

THE DIAPASON's fifth "20 Under 30" selections came from a large field of nominations. The nominees were evaluated based on information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee's awards and competition prizes, publications and compositions, and significant positions in the mix. Our selections were not limited to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord and clavichord, carillon, church music, and organ and harpsichord building. Here we present the winners' backgrounds and accomplishments, and then have them tell us something interesting about themselves and their achievements, goals, and aspirations.

Nominations will again open for 20 Under 30 in December 2022 for our Class of 2023. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America (APOBA) is graciously providing a one-year subscription to our 20 Under 30 Class of 2021.

# 20 UNDER 30

## Amos Burch



**Amos Burch** was born in central Illinois, homeschooled, and from a young age studied piano. Throughout high school, he spent summers in his grandfather's workshop, learning woodworking from him, an excellent furniture maker. Around this same time Amos developed a love for concert music, especially Bach's keyboard works and cantatas. In 2010, he attended a recital at the Indiana Landmarks Center, Indianapolis, featuring a historic Sanborn organ, recently renewed by Goulding & Wood. At age 16, it did not cross his mind that he would join that same company nearly a decade later.

In 2013 he moved to Phoenix and studied guitar building and repair at the Roberto-Venn School of Luthiery. After graduating, Amos moved back to Indianapolis and worked as a guitar repair specialist and also built instruments in his free time. Later moving on to a job as a custom cabinetmaker, he worked first in Cincinnati and finally at Kline Cabinetmakers in Greenfield, Indiana. After a few years there, he rediscovered Goulding & Wood and applied for a job immediately. He was hired in 2019, and his career search was complete. A love of the keyboard and woodworking finally married, as he became a pipe organ builder. He is continually motivated to push his skills and expand his knowledge of both woodworking and pipe organs by the experienced crew at Goulding & Wood.

*An interesting fact:* Besides music and woodworking, my greatest interest is art, particularly Japanese and American tattoo art. I enjoy collecting paintings and prints from artists across the world, and my apartment looks a bit like a museum because of it.

*Proudest achievement:* My proudest accomplishment to date is being a member of the Goulding & Wood team, and more specifically, having a part in building and installing our Opus 52 organ for Saint John's Cathedral in Knoxville Tennessee. I had to continually remind myself that it was reality and not a dream to be working on such a beautiful instrument.

*Career aspirations and goals:* It is my goal to continue to absorb as much knowledge and experience as possible in the organ shop. Woodworking is my passion, and I can't think of a more than incredible application of the craft than to be a pipe organ builder.

## Daniel Chang



**Daniel Chang** is a Doctor of Musical Arts degree candidate at the Eastman School of Music, Rochester, New York, in the studio of David Higgs. He began his music studies at the San Francisco Conservatory of Music's Preparatory Department where he studied composition with Michael Kaulkin and piano with June Choi Oh. He continued his education at the San Francisco Conservatory for a Bachelor of Musical Arts degree in composition, studying composition with David Conte and piano with Alla Gladysheva. Daniel served as organ scholar at Saint Dominic's Catholic Church in San Francisco under Simon Berry. At Eastman, where he has earned his Master of Music degree, Daniel was awarded the

Gerald Barnes Prize in 2017 and the Cochran Prize in 2020 for excellence in organ performance. Daniel was awarded third prize in the 2018 National Young Artists' Competition in Organ Performance (NYACOP), sponsored by the American Guild of Organists, and was a semi-finalist in the 2020 NYACOP. Daniel is director of music at Saint John's Episcopal Church in Canandaigua, New York.

*An interesting fact:* As a teenager I had to learn the *Ballade in G Minor* by Chopin by ear because my reading skills were so bad.

*Proudest achievement:* I am proudest of being the first person in my family to pursue a doctorate.

*Career aspirations and goals:* Career-wise I would like to teach, play for the church, compose, and perform. A personal goal of mine is to reach a point in my career where I can teach students that cannot afford lessons for free.

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## Indiana University Jacobs School of Music celebrates Noah Klein and Josiah Hamill



Vincent Carr, Patrick Fischer, Janette Fishell, and Christopher Young

The organ faculty of the Indiana University Jacobs School of Music salute Noah Klein and Josiah Hamill, part of *The Diapason's* 2021 Class of "20 under 30."



**Noah Klein**

Noah is a graduating senior organ performance major in the studio of Janette Fishell.



**Josiah Hamill**

Josiah is a second-year doctoral organ performance major in the studio of Christopher Young.



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## Daniel Colaner

A sixteen-year-old native of Akron, Ohio, **Daniel Colaner** captured international media attention at the age of twelve with his same-day performances on piano at Carnegie Hall and on organ at Saint Patrick's Cathedral in New York City. Since then, his talents have been showcased on ABC *World News Tonight*, *Good Morning America*, *The Harry (Connick Jr.) Show*, and the BBC *World Service Newsday*. As a recipient of the Jack Kent Cooke Young Artist Award, Daniel was featured on the NPR radio show *From the Top* (Show #377), performing "Jupiter" from Gustav Holst's *The Planets*. He is a 2021 National YoungArts Winner in organ/classical music and was the first prize and audience prize winner in the Sursa American Organ Competition (high school division) in 2019.



photo credit: Carol Malick

Earlier this year, Daniel premiered *Variations on Doxology*, a new work for organ and orchestra, with the American Pops Orchestra. His performance will be featured in *One Voice: The Songs We Share*, which will air nationally on PBS. Daniel studies organ with David Higgs of the Eastman School of Music and piano with Sean Schulze at the Cleveland Institute of Music, where he is a scholarship student in the pre-college program and an avid chamber musician. He currently serves as organ scholar at Cleveland's Trinity Episcopal Cathedral under Todd Wilson.

**An interesting fact:** First exposed to music as cognitive therapy after being diagnosed with stage IV cancer as an infant.

**Proudest achievement:** Promoting the organ and the study of classical music on television and radio, in addition to helping to raise thousands of dollars for music education and music therapy for a variety of non-profit organizations.

**Career aspirations and goals:** A versatile career as a solo and collaborative musician who engages and enlightens audiences of all ages.

Website: [www.danielcolaner.com](http://www.danielcolaner.com).

## Michael Delfin

Praised for "beautiful performances of great warmth" (*Classical Voice of North Carolina*), **Michael Delfin** is a versatile performer of historical keyboard instruments and the modern piano. Michael is the recipient of the 2018 Historical Keyboard Society of North America Bechtel/Clinkscale Scholarship and 2017 Catacoustic Consort Early Music Grant. He has performed for the Historical Keyboard Society of North America and the Central California Baroque Festival and has given lectures on historical performance topics for Early Music America, HKSNA, and the Case Western Reserve University Music Department. He is artistic director of Seven Hills Baroque in Cincinnati and has taught figured bass and improvisation at the University of Cincinnati College-Conservatory of Music. Michael has attended the American Bach Soloists Academy and the University of Michigan Early Keyboard Institute and performed in masterclasses for Richard Egarr, Joseph Gascho, Corey Jamason, Edward Parmentier, and Pamela Ruiter-Feenstra.



Michael is now pursuing doctoral studies in both piano and harpsichord at the University of Cincinnati College-Conservatory of Music. He previously studied piano at CCM, San Francisco Conservatory, and Peabody Conservatory, as well as history at Johns Hopkins University. His mentors include Awadagin Pratt, Yoshikazu Nagai, Boris Slutsky, Michael Unger, and Carol Oaks.

**An interesting fact:** I enjoy cooking the Latin American food of my family's heritage.

**Proudest achievement:** My wife's hand.

**Career aspirations and goals:** I look forward to blending historical and modern performance as a solo and collaborative performer, Baroque ensemble director, and college educator.

Website: [www.michaeldelfin.com](http://www.michaeldelfin.com).

## Samuel Gaskin

**Samuel Gaskin** completed graduate studies in organ performance from the University of North Texas (Master of Music, 2018) with Dr. Jesse Eschbach. Samuel has studied with notable organist-improvisers such as Thierry Escaich, Baptiste-Florian Marle-Ouvrard, Franz Danksagmüller, and Thomas Ospital. As a performer, he is interested in music of all kinds, playing jazz piano in ensembles throughout his graduate school studies and harpsichord with the San Antonio Symphony under the baton of Jeannette Sorell (Apollo's Fire). He is also active as



a collaborative pianist with both instrumentalists and vocalists. In 2013, Samuel was a finalist in the Mikael Tariverdiev International Organ Competition held in Kaliningrad, Russia, and in 2016 he won first prize in the University of Michigan International Organ Improvisation Competition. Samuel began composition studies with William James Ross, S. Andrew Lloyd, and finally Ethan Wickman. Transcribing served as an important purpose to furthering his interest in composition, first focused on improvised works for organ, then on jazz improvisations, including tracks from the album *Equilibrium* by Ben Monder (guitar) and Kristjan Randalu (piano), for future publication by the Terentyev Music Publishing Company. He is interested in exploring the sometimes-contradictory relationship between improvisation and composition.

**An interesting fact:** I once delivered pizza to Tony Parker (the former point guard for the NBA's San Antonio Spurs).

**Proudest achievement:** Carving my own niche as a musician. Leaving behind formal organ studies during my undergraduate studies led me to have a greater appreciation of the instrument. It also allowed me to experience playing in non-classical genres on the keyboard and gain appreciation for musical skills like the nuances of groove, arranging parts, and learning by ear. Later, this also led me to have a better appreciation of the nuances of legato and rubato within a musical phrase at the organ.

**Career aspirations and goals:** I would like to continue to develop as a collaborative musician. There is a lot of fascinating music out there, and some of the best involves playing with other musicians. Learning how to communicate and relate to other musicians is something I find personally satisfying, and besides, I think instrumental/timbral variety within a program generally resonates with listeners. I would also like to continue incorporating new music and improvisation into programs.

Instagram: [samuelgskn391](https://www.instagram.com/samuelgskn391).

**Nominations for the 20 Under 30 Class of 2023 will open on December 1, 2022.**

Look for details at [www.thediapason.com](http://www.thediapason.com).

**20 UNDER 30**

**Read about the Class of 2021 and all previous winners at**

<https://www.thediapason.com/content/about-20-under-30>

**Congratulations, Daniel, and all best wishes for the future! Todd, Nicole and your many fans at Trinity Cathedral, Cleveland.**

**Congratulations to the 20 Under 30 Class of 2021**

Joyce Johnson  
Robinson

Heartfelt Congratulations to the  
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## Josiah Hamill

**Josiah Hamill** is an organist, violinist, pianist, and church musician who is reputed for bringing passion, musicality, and virtuosity to every performance. Among other recent awards and recognitions, he won first place and the audience prize at the 2019 Sursa American Organ Competition. He was named one of twelve finalists in the 2020 Musikfest Internationale Orgelwoche Nürnberg, the final round of which was unfortunately canceled due to Covid-19. Additionally, he was runner-up in the American Guild of Organists Regional Competition for Young Organists and a finalist in the Poister Scholarship Competition in Organ Playing.

He is a rising third-year Doctor of Music degree student in organ performance at Indiana University, studying with Christopher Young. As the recipient of the prestigious Robert Baker Award, Josiah received his Master of Music degree from Yale School of Music, as well as the Certificate in Church Music Studies from the Yale Institute of Sacred Music, under the tutelage of Martin Jean. He received his Bachelor of Music degree with dual concentrations in organ and violin, graduating *summa cum laude* with distinctions from Lamont School of Music at the University of Denver, where he studied organ under Joseph Galema. He was Lamont's Presser Scholar and is a lifelong member of Pi Kappa Lambda.

*An interesting fact:* In addition to my organ career, I also have an extensive string and symphonic background, which significantly influences my approach to the magnificence of the organ and its repertoire. One of my favorite engagements was performing the entire Tchaikovsky *Violin Concerto* with the Arapahoe Philharmonic Orchestra, and I have been privileged to meet and work with such illustrious musicians as Yo-Yo Ma, Midori Goto, Vadim Gluzman, and Glenn Dicterow, among others.

*Proudest achievement:* While every music performance and achievement has a special place in my heart, I would have to say that my proudest achievement is the Students' Choice for Best Colloquium Presentation, which is awarded annually by the student body of the Yale Institute of Sacred Music via ballots. This was bestowed upon

fellow student Laura Worden and me for our colloquium presentation, "Religious and Musical Culture in the Manzanar Incarceration Camps." This highlighted the impact of music and religion on the Japanese American incarceration experience at Manzanar Relocation Center during World War II. My grandfather, Bruce Kaji, was an American citizen incarcerated in Manzanar before becoming a war hero, peacemaker, and community leader while living an exemplary life. He is my hero, and this presentation and academic award seemed to be a perfect posthumous homage to him and his legacy.

*Career aspirations and goals:* My biggest aspiration is to have a successful and active career as a concert organist, hopefully under management. Especially given the dearth of live performances due to the pandemic, I have continued to discover that my true passion is in performance. I aspire to create memorable performances for audiences of all walks of life, whether as a solo performer, collaborative musician, or church musician. It is my hope that the temporary lull in live concerts will only strengthen audience interest and participation as life continues to return to normalcy.

Website: [www.josiahhamill.com](http://www.josiahhamill.com).



photo credit: Daniel Swanson

## Thomas Heidenreich

**Thomas Heidenreich** is a third-year Doctor of Musical Arts degree student at the University of Cincinnati's College-Conservatory of Music studying with Dr. Michael Unger. He was organist for the world-premiere recording of Swedish composer Frederik Sixten's *St. John Passion*, which will be released in 2022 by Ablaze Records. A Cincinnati native, Thomas began his musical studies at age five taking piano lessons at the CCM Preparatory Department.

From 2017–2018 he was the Association of Anglican Musicians (AAM) Gerre Hancock Organ Fellow at Trinity Episcopal Cathedral in Columbia, South Carolina. He performed at the 2019 AAM national conference in Boston. Previously, he studied with Alan Morrison at Westminster Choir College in Princeton, New Jersey, completing his Master of Music (2017) and Bachelor of Music (2016) degrees in organ performance. At Westminster, he was the 2016 winner of the Joan Lippincott Competition for Excellence in Organ Performance and a two-time Andrew J. Rider Scholar, an award recognizing the top students academically in each class. In Princeton, he served as organ scholar at Trinity Episcopal Church and, for three years, as co-director of music for The Episcopal Church at Princeton.

*An interesting fact:* I have played the organ in services at both Westminster Abbey and Saint Paul's Cathedral in London. Also, when in tenth grade after only having studied the organ for a few years, I played the 2000 Gerald Woehl "Bach" organ at the Thomaskirche in Leipzig.

*Proudest achievement:* I am very proud of the role I played in developing the musical quality of, and depth of community

in, the Lux Choir, which sings at the Episcopal Church at Princeton. Through a combination of supportive clergy, dedicated musicians, and God's help, the choir is a great asset in worship and a strong personal blessing to all those involved and has continued to flourish in recent years.

*Career aspirations and goals:* I hope to pursue a career of service to the church through my work as an organist, accompanist, and choir director. I am particularly passionate about working with and/or developing an intergenerational music program that provides opportunities for children through adults to participate in choral singing at the highest levels. I know the power of the organ and its ability to move people to worship, and I want to share this with people in any church to which I am called to serve.



photo credit: Lifetouch photography.

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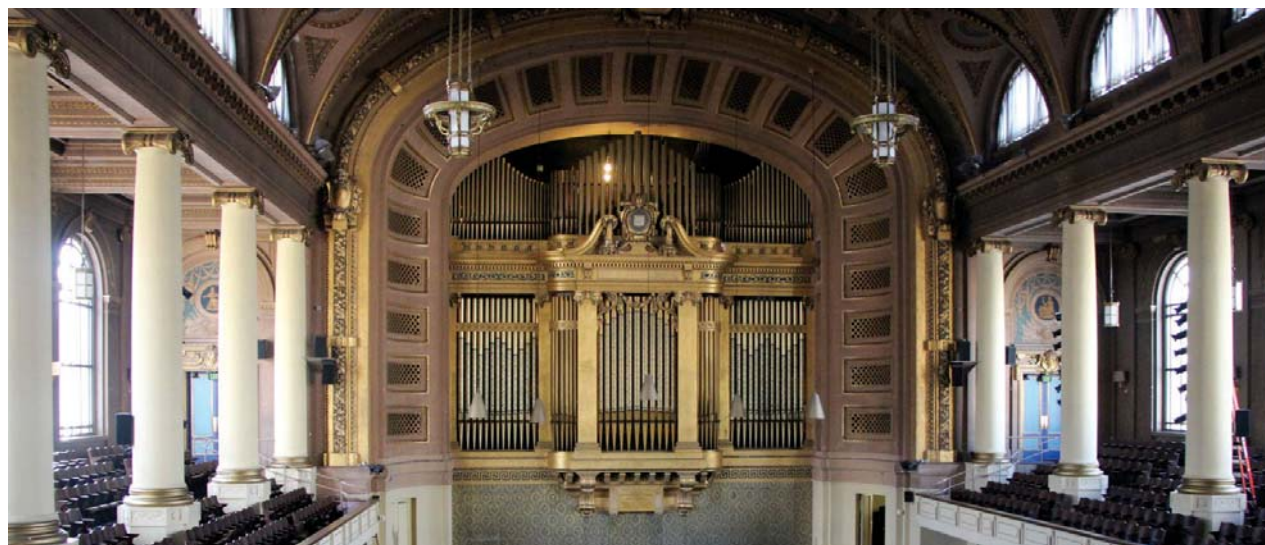
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## Josiah Hamill

Named to Diapason's "20 under 30" class of 2021  
Congratulations to Josiah and to all the Diapason's honorees



### Alex Johnson



The campus tour guide didn't even know the name of the instrument. All he said was that students could learn to play the bells. **Alex Johnson** was hooked immediately. He registered for the class his first year, fell in love, and registered every semester thereafter. This was at the University of Rochester, where Alex not only played heaps of carillon music, but also majored in physics, completed research in linguistics, learned to play gamelan and mbira, and also how to swing dance. With the world's most prestigious competition in his sights, Alex then studied at Bok Tower Gardens as a Carillon Fellow. That contest, held every five years in Mechelen, Belgium, is the International Queen Fabiola Carillon Competition: in 2019, Alex won. He then spent a year studying at the Royal Carillon School "Jef Denyn" in the same city

on a fellowship from the Belgian American Educational Foundation. In his travels, Alex has performed dozens of carillon recitals across the United States, Canada, and Europe. Alex is currently exploring yet another career option by substitute teaching kids of all ages, from kindergarten to calculus.

*Interesting fact:* Alex serves on the Franco Composition Committee of the Guild of Carillonneurs in North America.

*Proudest accomplishment:* Alex's proudest accomplishment is winning the Queen Fabiola Competition, in which he not only won first prize overall, but also first prize for improvisation and the prize for best performance of a contemporary Belgian work.

*Career aspirations and goals:* Alex is considering graduate studies in music composition, carillon positions, and returning to the content of his bachelor's career to teach high school math or physics.

### James Kealey

**James Kealey** is associate director of music/organist at Third Presbyterian Church in Rochester, New York. There, James oversees and coordinates children's music ministries, assists in the running of youth music, and accompanies the Chancel Choir as well as sharing service playing duties with Peter DuBois, director of music/organist. James will begin a part-time Doctor of Musical Arts degree at the Eastman School of Music in the fall of 2021.

A recent graduate of the Eastman School of Music, James obtained the Master of Music degree from the studio of Professor David Higgs. While a student, James was also music minister at Church of the Ascension, where he oversaw the senior choir and began both a youth choir and a yearly arts festival. A native Brit, James has held positions at Chester, Blackburn, Wells, and Sheffield cathedrals before moving stateside.

James has performed most recently at Westminster Abbey, England; Cathedral of Saint John the Divine, New York City; and Hereford Cathedral. Future recitals include Cathedral of Saint Philip, Atlanta, Georgia; Church of the Covenant, Cleveland, Ohio; and the Organ Historical Society NYACOP Competition. He is the current sub-dean for the Rochester AGO Chapter and works with several committees within the Organ Historical Society.

*An interesting fact:* I would like to gain my private pilot license in the coming years, although the winters in Rochester may make that a little more tricky!

*Proudest achievement:* I am proudest of achieving a place to study at Eastman School of Music, which has given me many opportunities and much guidance to fulfill my desire to work as a musician in the United States.

*Career aspirations and goals:* I hope to have a multifaceted career. Alongside my passion for church music ministry and choral music, I hope to work as a recitalist and educator in the future.



photo credit: Gerry Szymanski

### Noah Klein



photo credit: Ryan Boyle

**Noah Klein** is finishing his fourth year at the Jacobs School of Music at Indiana University, Bloomington, pursuing an organ performance degree under Dr. Janette Fishell. While at school, he is the musical intern for Tabernacle Presbyterian Church in Indianapolis, Indiana. Back home in Northfield, Minnesota, Noah plays for local churches in the area as well as for organ recital series throughout southern Minnesota. He was the winner of the Great Lakes Regional RYCO at the 2019 regional American Guild of Organists convention in Grand Rapids, Michigan. Noah also had the opportunity during the summer of 2019 to play at Trinity Church Wall Street in New York City as part of their "First Friday" series,

which features undergraduate and graduate organ students from leading music conservatories across the United States and Canada. This fall he will begin his Master of Music degree at the Yale School of Music/Institute of Sacred Music.

*An interesting fact:* During my year abroad in South Korea after high school, I gave an impromptu organ recital in a coffee shop on a bamboo pipe organ.

*Proudest achievement:* The achievement I'm most proud of is winning the Great Lakes Regional RYCO because it was one of the first big competitions I've won, and it proved to me that all my hard work and dedication has paid off as well as encouraging me to pursue more competitions.

*Career aspirations and goals:* I hope to continue performing recitals and sharing my passion for the organ and its music both in the United States and abroad. Also, I hope to continue working with sacred music as an organist and music director.

### Zoe (Kai Wai) Lei



photo credit: Eni Bogdani

An emerging Hong Kong organist, **Zoe Lei** is an advocate for new organ music and frequently plays twentieth- and twenty-first-century repertoires. She is currently pursuing her Doctor of Musical Arts degree in sacred music (organ) at the University of Michigan, where she studies the organ with James Kibbie, carillon with Tiffany Ng, and harpsichord and continuo with Joseph Gascho. Prior to that, she attained her master's and bachelor's degrees in music at the University of Toronto and Hong Kong Baptist University, respectively, and has been awarded various scholarships in Michigan, Canada, and Hong Kong.

Currently based in the United States, Zoe has performed as a recitalist in various venues and concert series in Hong Kong, Toronto, and Michigan. She has also collaborated with the Baroque Ensemble at the University of Michigan, the Contemporary Ensemble at the University of Toronto, and the Tafelmusik Baroque Summer Institute Orchestra. She is looking forward to working with Aero Quartet and IZR Organ Trio, the latter of which was set up by Zoe along with her friends Ryan Chan and Ivan Leung. This summer, the IZR Organ Trio will give recitals in Hong Kong. In addition to organ performances, Zoe now gives carillon recitals every other Thursday at the Burton Memorial Tower in Ann Arbor.

*An interesting fact:* When I am not practicing the organ, carillon, or harpsichord, I enjoy hanging out with friends, traveling, and doing calligraphy.

*Proudest achievement:* I gave my organ debut in the Hong Kong Cultural Centre's Concert Hall in 2017, which has one of the largest pipe organs in Asia. After that, I received an interview invitation from Radio Television in Hong Kong. I always feel humbled and honored by this fantastic opportunity that was provided by my organ teacher, Miss Kin Yu Wong.

*Career aspirations and goals:* I will work harder in the coming years, and I am passionate about contributing more to the organ, carillon, and sacred music fields. I am currently preparing for different organ competitions, and organ and carillon recitals in the summer while doing a carillon arrangement of BWV 543i. My goal is to travel to different places to give organ and carillon concerts, especially more places in Asia, in order to promote these instruments to Asian audiences in a creative and culturally diverse way. I also hope to build a carillon in Hong Kong and introduce the carillon repertoire to Hongkongers.

Website: [www.zoelei.com](http://www.zoelei.com).

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**JJ Mitchell**

20 under 30 Class of 2021

Sacred Music at Notre Dame  
Congratulates Alum  
**John J. Mitchell**  
20 Under 30 Class of 2021





## Jackson Merrill

**Jackson Merrill** is a graduate student of James Kibbie in organ performance at the University of Michigan. At Michigan, he was awarded the Marilyn Mason Scholarship, the Patricia Barret Ludlow Memorial Scholarship in Organ, and the Chris Schroeder Graduate Fellowship. Merrill presently works with Huw Lewis at Saint John's Church, Detroit. Merrill came to Michigan from Hartford, Connecticut, where he was organist and director of music ministries at Trinity Church. In addition to this work, he was the choral director of Trinity Academy in Hartford and sang in various choirs at Yale University. Merrill holds the Bachelor of Music degree from Jacksonville University where he was awarded such honors as the Harvey Scholl Prize in Piano and the Excellence in Performance Award. He was also the 2016 College of Fine Arts Student of the Year. While in northeast Florida, Merrill performed occasionally with the Jacksonville Symphony Orchestra.

*An interesting fact:* I am originally from northeast Florida. The city of Saint Augustine is in northeast Florida, and there are wonderful organs in historic churches there along with many important monuments. The first pipe organ I ever played was the incredible Casavant organ at the Cathedral-Basilica of Saint Augustine, built in

2003. Saint Augustine is the oldest continuously inhabited European-established settlement in the contiguous United States.

*Proudest achievement:* I am most proud of my work for three years with the outstanding young musicians of The Choir School of Hartford at Trinity Church, Hartford, Connecticut.

*Career aspirations and goals:* My goal is to use my time studying with James Kibbie to become a more comprehensive organist and performer. After graduate school, I hope to continue with my work in music ministry. I have developed a specialization for urban music ministry, and I particularly love working with young singers.

YouTube channel: [youtube.com/channel/UCCC2-sMGEWCq65asbD8mZCw/](https://youtube.com/channel/UCCC2-sMGEWCq65asbD8mZCw/) videos.



## John J. Mitchell

**John Joseph "JJ" Mitchell** has a passion for organ and sacred music pedagogy. He is pursuing a Doctor of Musical Arts degree in organ performance from the University of Houston (UH) on a graduate tuition fellowship. He is the organist of Christ the Servant Lutheran Church in Houston, Texas, serves as an organist of Saint Philip Presbyterian Church, also in Houston, and is a graduate teaching assistant in the music history department at UH. He holds degrees from Westminster Choir College and the University of Notre Dame; he also studied at the Conservatoire à Rayonnement Régional de Toulouse, France. JJ has served as organist on the music staff of churches such as Christ Church Cathedral, Houston, Texas; Cathedral of Saint Thomas More, Arlington, Virginia; and the Basilica of the Sacred Heart, South Bend, Indiana. He has performed in these churches as well as at Boston Symphony Hall, the DeBartolo Performing Arts Center, and various other venues in the United States, Canada, France, and England. He is the winner of the Nanovic Grant for European Study for Professional Development and was a finalist for the Frank Huntington Beebe

Grant. He has been featured on the *Sounds from the Spires* SiriusXM Radio program and has contributed to *Vox Humana* organ journal.

*An interesting fact:* I drive a manual transmission car as an enthusiast of Formula 1.

*Proudest achievement:* I have achieved some wonderful things in my life thus far, but overcoming performance anxiety and finding consistent calmness in my playing has been undoubtedly my best achievement.

*Career goals and aspirations:* My ideal career is to be a director of music at a cathedral where I will teach sacred music to the next generation. I also am considering work in academic positions as well.



## Curtis Pavey

**Curtis Pavey**, originally from Highlands Ranch, Colorado, enjoys a diverse musical career as a harpsichordist, pianist, and educator. As a harpsichordist, he has performed in prestigious settings including the Oregon Bach Festival as a participant of the Berwick Academy. Peter Jacobi of the *Herald Times* praised Curtis as "an artist of considerable finish and even more promise" after his solo recital debut at the Bloomington Early Music Festival. His recent submission to the Jurow International Harpsichord Competition advanced him to the semifinals for the upcoming 2021 competition. Besides his performing activities, Curtis is passionate about pedagogy and has presented lectures on Baroque music and ornamentation at national conferences. In addition, he maintains a private music studio at Willis Music Kenwood in Cincinnati, Ohio. Currently completing doctoral studies at the University of Cincinnati, Curtis studies harpsichord with Dr. Michael Unger and piano with Professor James Tocco while maintaining a graduate assistantship in the secondary piano department. Curtis graduated from the master's degree program at Indiana University's Jacobs School of Music where majored in early music, harpsichord and piano performance. He worked

with Professors Elisabeth Wright, Edward Auer, and Evelyn Brancart.

*An interesting fact:* I enjoy cooking and baking when I am not practicing, teaching, or studying.

*Proudest achievement:* I am almost done with my doctorate—I will be proudest of achieving this once it is finally complete!

*Career aspirations and goals:* My dream career allows me to balance my passion for teaching and performing at both the harpsichord and the piano. I hope to attain a professorship where I can teach applied lessons and courses in harpsichord, performance practice, and piano. In the future, I would like to establish my own early music ensemble. Ultimately, I hope to make a difference in my community and beyond through my teaching and performing activities.

Website: [www.curtispavey.com](http://www.curtispavey.com).



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## Solena Rizzato



photo credit: Hannah Tomlinson/HannahTstudios.com

A native of Chicago, Illinois, **Solena Rizzato** is a shop technician at the Red River Pipe Organ Company in Norman, Oklahoma, interim organist at Wesley United Methodist Church of Oklahoma City, and a non-degree-seeking graduate student at Oklahoma City University, where they study with Dr. Melissa Plamann. Prior to their studies at OCU, Solena graduated in May of 2020 from the University of Oklahoma where they earned dual Bachelor's degrees in organ performance and viola performance, as well as the organ technology emphasis and a history minor. In the summer of 2019, Solena pursued an internship with Messrs. Czelusniak et Dugal, Inc., of Northampton, Massachusetts, working on the restoration and maintenance of pipe organs in the New England area.

As an organist, Solena began their formal studies at the age of eighteen with Dr. Adam Pajan at the University of Oklahoma, having come to the instrument with over thirteen years of experience as a violist. Because of this, Solena enjoys transcribing orchestral works for the organ. Their recent transcriptions include movements of Dvorák's *8th Symphony*, Tchaikovsky's *6th Symphony*, Stravinsky's *Firebird Suite* (1919), and Gershwin's *An American in Paris*. Solena's next move will take them out of Oklahoma, where they will begin pursuing their Master of Music degree in organ performance. Solena continues to remain active as a professional violist as well, and enjoys cooking, weightlifting, and long-distance running.

*An interesting fact:* Prior to my studies in music, I spent several years in the culinary industry, training to be a professional chef.

*Proudest achievement:* This year, I successfully went through the process of applying for Master of Music degree programs in organ performance. Due to my late start as a keyboardist, this felt like a far-away dream. I am definitely most proud to represent Oklahoma City and am so thankful to all of my friends and mentors that supported me through this process.

*Career aspirations and goals:* Beginning at the end of last year, I had the opportunity to serve in more of a leadership role at Red River Pipe Organ Co. This experience, combined with my own experience as an adult learner of a new instrument, confirmed that I definitely want to be in a teaching role in some capacity! If I can help even one person along in their own journey, I will have considered that the highest level of success possible.

## Jennifer Shin



**Jennifer Shin** is pursuing a Doctor of Musical Arts degree at the Eastman School of Music in the studio of David Higgs, after having completed her Master of Music degree at Eastman in 2020. She received her Bachelor of Music degree *magna cum laude* at the University of Michigan, where she studied with Kola Owolabi and James Kibbie. During her time in Michigan, she held the position of organ scholar at Christ Church Cranbrook in Bloomfield Hills, Michigan, and participated in the University of Michigan's University Choir and Early Music Choir both as accompanist and singer.

Most recently, she was chosen as a semi-finalist in the 2020 National Young Artists Competition in Organ Performance hosted by the American

Guild of Organists. Other competition awards include first place in the AGO/Quimby Regional Competition for Young Organists for the Seattle chapter (2015) and the San Diego chapter (2013), second place in the Regional AGO/Quimby RCYO (Region IX) in 2013, and first place in the national Rodgers Organ Competition in 2012. In 2016, she was awarded an E. Power Biggs Fellowship to attend the Organ Historical Society convention in Philadelphia. She has participated in masterclasses and coachings with Alan Morrison, James David Christie, Diane Belcher, Ann Elise Smoot, Daniel Roth, and Vincent Dubois, among others.

*An interesting fact:* I enjoy cooking and making desserts.

*Proudest achievement:* Something I am proudest of achieving this past year is starting a small studio of private piano students! Hopefully this will grow and expand into organ students soon.

*Career aspirations and goals:* In addition to concertizing as a solo organist, I would like to continue making music in collaboration with other musicians such as accompanying a choir or playing with other instrumentalists/singers, whether it is in a liturgical or a concert setting. I also would like to continue expanding teaching experiences to include a wider level of students from beginners to collegiate level, while, of course, playing for and directing a church music program.

## Augustine Kweku Sobeng



**Augustine Sobeng** is a native of Shama in the Western Region of Ghana and is currently a master's degree student in organ performance at Setnor School of Music, Syracuse University, studying with Annie Laver and Alexander Meszler. He studied medical laboratory technology as an undergraduate at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana. Influenced by family background and musical exposure, his expressive tendencies found outlet especially in organ and choral music. He served as a conductor of the school choir in Prempeh College and organist/choirmaster for the University Choir-KNUST.

Throughout and after his undergraduate study, he worked and trained with the Harmonious Chorale-Ghana, where he was a part of several large concerts every year for seven years, serving as principal organist. Although he did not receive any formal musical education, he put himself through music theory and practical exams with the Associated Board of the Royal Schools of Music (ABRSM), earning a diploma certificate in the 2018 organ practical exam. That same year he was awarded the best keyboardist in Ghana, and the following year, received admission with a Visual and Performing Arts Fellow Scholarship to study for his Master of Music. He was a participant in the masterclass of Christa Rakich during the 2019 conference of the Organ Historical Society at the Oberlin Conservatory of Music.

*An interesting fact:* I have a twin brother who looks nothing like me.

*Proudest achievement:* Two of my proudest moments were when I won the VPA fellow scholarship for the masters' program at Syracuse University, and when I won the best keyboardist of Ghana award in 2018.

*Career aspirations and goals:* Aside from becoming an astute organist of international repute, it is my goal to help raise the standard of organ playing in Ghana. In line with my ambition to institutionalize a good standard of organ music and organ playing, I aspire to establish organ faculties in the music schools of some of the country's universities. The goal is to carve out a path toward professionalism for young organ enthusiasts in Ghana.

Facebook official page: Stine\_Sobeng.

# Congratulations

## Solena Rizzato

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# CONGRATULATIONS

## Raphael Attila Vogl

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The Setnor School of Music at  
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**Augustine Kweku Sobeng**

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**S** Syracuse University  
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& Performing Arts



## Raphael Attila Vogl

German organist **Raphael Attila Vogl** has taken part in various competitions, winning second prize at the “Jugend musiziert,” and in 2015 was awarded the Promotion Prize 2014 as the youngest prize winner of the Kulturkreis Freyung-Grafenau. He has also received prizes in the International Mendelssohn Organ Competition in Switzerland, the International Tariverdiev Competition in Russia, and at the Boulder Bach Festival’s World Bach Competition. Raphael studied at the Hochschule für Katholische Kirchenmusik und Musikpädagogik in Regensburg, Germany, including organ and church music with Stefan Baier and Markus Rupprecht. While studying at Hochschule, Raphael spent one year at the Franz-Liszt Academy in Budapest, Hungary, where he studied with Laszlo Fassang, and graduated from the Hochschule in 2018. Raphael made his debut at Alice Tully Hall when he performed the New York premiere of Sophia Gubaidulina’s *The Rider on the White Horse* at the Focus Festival at Lincoln Center in January 2020. Raphael Attila Vogl graduated from The Juilliard School of New York City in May 2020, where he studied for his master’s degree in organ performance with Paul Jacobs.

*An interesting fact:* I am half Hungarian and half German. I am proud to have access to both cultures, and I enjoy their differences such as in history, food, music, architecture, mentality, and traditions.

*Proudest achievement:* Playing recitals on the biggest cathedral organ in the world in Passau, Germany, with more than 1,300 people in the audience. That is an amazing feeling to bring joy and music into that magnificent Baroque space with that incredible and unique instrument.

*Career aspirations and goals:* My goal would be to become a successful concert organist performing my own transcriptions for the organ. Besides the wonderful existing literature for the organ, there are gorgeous pieces for orchestra or piano that can bring a symphonic organ much closer to the audience by a spectacular and exciting performance. I am also interested in teaching students and sharing my knowledge about the organ.

Website: [raphael-vogl.de](http://raphael-vogl.de).



photo credit: Christian Haasz

## Destin Wernicke



**Destin Wernicke** grew up in Green Bay, Wisconsin, where he started playing piano and drums at an early age. He continued studying both instruments through high school and then decided to pursue music at the University of North Texas. During his jazz percussion bachelor’s degree, Destin was the drummer for the Grammy-nominated One O’Clock Lab Band and had the opportunity to work with accomplished artists such as Maria Schneider, Gary Smulyan, and Regina Carter. He also played with One O’Clock at the 2020 Jack Rudin Jazz Championship and recorded the recently released

album *Lab 2020*. Destin is now continuing his studies at UNT by working on a graduate Artist Certificate in organ performance, studying with Dr. Jesse Eschbach.

Destin has served as the organist for Saint Barnabas Episcopal Church in Denton for the past two years, leading congregational singing along with a small but dedicated choir. In March 2020, he won first prize in the undergraduate division of the William C. Hall Pipe Organ Competition in San Antonio, earning a cash prize and the opportunity to play a recital at Saint Mark the Evangelist Catholic Church.

*An interesting fact:* I am also a photographer! In 2016, the Natural History Museum in London displayed a photo I took of a Galapagos sea lion in the Wildlife Photographer of the Year gallery, and I earned an honorable mention in the competition.

*Proudest achievement:* My proudest achievement so far is playing my first organ recital at UNT while an undergraduate jazz percussion major. I played a varied program of works by Clérambault, Bach, and Jean Guillou.

*Career aspirations and goals:* Over the past year, I have been preparing a program including Jeanne Demessieux’s *Six Etudes*, which I will perform at the Marcel Dupré conference held in North Texas this October. Following the conference, I plan to take this program to audiences across the country, playing concerts in Texas, the Midwest, and New York. Long-term, I am hoping to continue working as a church organist and keep learning challenging, seldom-played repertoire that I can perform and compete with at a high level.

## Collin Whitfield



Hailed by Mason Bates as “a fine citizen musician,” **Collin Whitfield** is an award-winning composer, pianist, and organist based in Michigan. He has been the recipient of the James Highsmith Award for new orchestral music, first prize in the American Choral Directors Association Choral Composition Competition through Central Michigan University, and first prize in the Biennial Art Song Composition Competition at the San Francisco Conservatory. His music has been praised by librettist Nicholas Giardini as “beautiful, rapturous, and unabashedly romantic, without any of the failings that so often accompany these qualities.”

Collin Whitfield is an active recitalist and frequently collaborates with his wife, soprano Erin Whitfield. He was awarded the 2017–2018 Tacoma American Guild of Organists Scholarship and the 2020 Kent S. Dennis Memorial Scholarship. Since 2018, Collin has served as director of music ministries at First Presbyterian Church of Saginaw, Michigan, where he directs the chancel choir, guides the concert series, and accompanies the congregation on their

70-rank Casavant Frères, Limitée, Opus 3660 organ. Collin Whitfield holds a Master of Music degree in organ performance from Central Michigan University and a Bachelor of Music degree in composition from the San Francisco Conservatory of Music. His primary teachers have included Mason Bates, David Conte, Steven Egler, and Paul Tegels.

*An interesting fact:* I like to go on long hikes and long drives, especially exploring beautiful sites in Northern Michigan and the Upper Peninsula.

*Proudest achievement:* Winning the James Highsmith Competition at San Francisco Conservatory of Music and the unique opportunity to hear an orchestra perform my music.

*Career aspirations and goals:* I plan to pursue a doctorate in music and hope to teach collegiately in the future. I also want to continue my church music work, remain active as a recitalist, and expand my presence as a composer.

Website: [collinwhitfield.com](http://collinwhitfield.com).

### Congratulations, Collin!

M.M., Central Michigan University, 2020  
“20 Under 30” Class of 2021.

*You are a bright light  
in the future of our profession,  
And I’m very proud of you.*

**Dr. Steven Egler**  
Professor of Music (Ret.)  
Central Michigan University

### Congratulations to Collin Whitfield

*from your friends  
and colleagues of the  
Saginaw Valley chapter  
of the AGO*

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# Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

## Part 7: First Presbyterian Church

By Stephen Schnurr

*This article is a continuation of a series in the August 2015, June 2016, July 2017, February 2018, June 2018, and March 2021 issues of THE DIAPASON. The information was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.*

First Presbyterian Church was organized on May 13, 1890. The charter from the Presbytery of Chicago was accepted on October 27 of that year. The following year, property was purchased for construction of a church. The first church of local stone was dedicated on March 4, 1892. An estimated 500 persons crowded into the church seating 200. The building cost \$5,336.

In 1907, the present property was purchased for \$2,530. Construction for the first church at this location commenced in 1911, and the building was dedicated on March 3 of the following year. The design by architect Frank Jobson was patterned on a thirteenth-century church in Llandarn, Wales, with a square tower and short spire. A picture of the model church was provided from the home of the church organist, J. Harry Jones.

The present church, built on the foundation of the earlier church, was dedicated on December 2, 1962, at a cost of \$700,000. Charles Stade, well-known architect from Park Ridge, Illinois, drew the plans.

The first pipe organ for this congregation was built by W. W. Kimball of Chicago, an instrument of two manuals, seven ranks, and tubular-pneumatic action. The church is listed in both

1904 and 1913 catalogues of the builder. Further details on this organ are not available, but it was no doubt a standard Kimball “Portable” or “Boxcar” organ.

This instrument was taken in trade for Estey Opus 2798, a three-manual, 1929 rebuild of 1924 Estey Opus 2151, a two-manual instrument with player, originally placed in the Lyon & Healy studio of Chicago. In 1929, six ranks of pipes were added to the original thirteen, and a new three-manual “Master Keydesk” console provided. The organ was sold off the floor of the Chicago studio to the church, and the Kimball was resold to the Hallemann Funeral Home, Chicago, for \$1,150, less \$400 for an Estey Style E two-manual reed organ.

The price for the organ to the La Grange church was \$9,500, less \$750 in trade for the Kimball. (Estey also proposed a brand new, three-manual organ, with five fewer ranks, for the same price.) Approval for purchase of the studio organ came from the church in April 1931. The instrument was placed in chambers at either side of the chancel, with a decorative, non-speaking pipe façade. The Estey was to be partially playable for a wedding on May 15 and finished by May 29. A commission of \$250 was paid to Claude D. Pierce of La Grange.

**1929 Estey Organ Company  
Opus 2798**

**GREAT (Manual II)**

- 8’ Open Diapason (scale 43) 73 pipes
- 8’ Melodia 73 pipes
- 8’ Dulciana (scale 58) 73 pipes
- 4’ Octave (ext 8’ Open Diapason)
- 4’ Flute (ext 8’ Melodia)
- 2’ Fifteenth (fr 8’ Dulciana)
- 8’ Trumpet (by Gottfried) 73 pipes
- Harp° 49 bars

**SWELL (Manual III, Enclosed)**

- 16’ Bourdon 97 pipes
- 8’ Open Diapason (Gt)
- 8’ Stopped Diapason (ext, 16’ Bourdon)
- 8’ Melodia (Gt)
- 8’ Viol Celeste (TC)° 49 pipes
- 8’ Salicional 73 pipes

- 8’ Dulciana (Gt)
- 8’ Aeoline° 61 pipes
- 4’ Flute (fr Gt 8’ Melodia)
- 4’ Flute d’Amour (ext 16’ Bourdon)
- 4’ Salicet (ext 8’ Salicional)
- 2½’ Twelfth (fr Gt 8’ Dulciana)
- 2’ Piccolo (fr Gt 8’ Melodia)



First Presbyterian Church, La Grange, Illinois



A vintage postcard view of the 1912 church



The interior of First Presbyterian Church, La Grange, Illinois

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 8' Vox Humana° 61 pipes  
 Tremolo  
 Chimes° 20 tubes

#### CHOIR (Manual I, Enclosed)

8' Open Diapason (scale 41)° 61 pipes  
 8' Clarabella° 61 pipes  
 8' Unda Maris (TC)° 49 pipes  
 8' Viol d'Orchestre° 61 pipes  
 8' Viol d'Amour (scale 56)° 61 pipes  
 4' Flauto Traverso° 61 pipes  
 8' Saxophone° 61 pipes  
 8' Clarinet° 61 pipes  
 Tremolo

#### PEDAL

16' Open Diapason° 30 pipes  
 16' Bourdon° 30 pipes  
 16' Lieblich Gedeckt° 44 pipes  
 16' Bass Viol 30 pipes  
 8' Dolce Flute (ext 16' Lieb)

° retained from Estey Opus 2151.

#### Couplers

Great to Pedal 8  
 Swell to Pedal 8  
 Swell to Pedal 4  
 Choir to Pedal 8  
 Great to Great 16  
 Gt. Uni. Sep.  
 Great to Great 4  
 Swell to Great 16  
 Swell to Great 8  
 Swell to Great 4  
 Choir to Great 16  
 Choir to Great 8  
 Choir to Great 4  
 Choir to Choir 16  
 Choir Uni. Sep.  
 Choir to Choir 4  
 Swell to Choir 16  
 Swell to Choir 8  
 Swell to Choir 4  
 Swell to Swell 16  
 Sw. Uni. Sep.  
 Swell to Swell 4

#### Accessories

6 Universal pistons  
 6 Great and Pedal pistons  
 6 Swell pistons  
 6 Choir pistons  
 4 Pedal pistons  
 Great to Pedal reversible  
 Swell to Pedal reversible  
 Balanced Expression I  
 Balanced Expression II  
 Balanced Crescendo shoe (with indicator)  
 Sforzando reversible (with indicator)

Edwin Stanley Seder of the First Congregational Church of Oak Park played the dedicatory recital on Monday evening, June 1, 1931. Flora Hardie Burditt, contralto, assisted. There was a capacity crowd. The program:

Sinfonia to the Cantata "We Thank Thee, God," J. S. Bach  
 Largo from *Concerto in D Minor*, J. S. Bach  
 O How Blessed Are Ye, Johannes Brahms  
 Pilgrim's Chorus (*Tannhauser*), R. Wagner  
 Mr. Seder

I Will Sing New Songs of Gladness (*Biblical Songs*), A. Dvorak  
 The Mighty God Hath Spoken, Lincoln Case  
 Mrs. Burditt

Suite from *Water Music*, G. F. Handel  
 Allegro Vivace; Air; Hornpipe; Allegretto  
 Giocoso; Allegro Maestoso  
 Mr. Seder

Offertory—Improvisation of a Well-known Hymn Tune  
 Prayer (*Tristan and Isolde*), R. Wagner  
 Mrs. Burditt

Canyon Walls (*Mountain Sketches*), Joseph W. Clokey  
 Dripping Spring (*Sketches from Nature*), Joseph W. Clokey  
 The Flight of the Bumble-Bee, N. Rimsky-Korsakoff  
 The Chapel of San Miguel (MS.), E. S. Seder  
 Carillon-Sortie, Henri Mulet

The church had several years to pay the debt for the organ in notes payable annually with interest. In 1932, a note of \$2,000 with interest was due, and the church asked to pay \$1,500 with interest, taking a new note for the remaining \$500 due on December 1. The situation



1962 Aeolian-Skinner Opus 1390

worsened in 1933 with our nation's economy, and the congregation asked to pay \$750–\$1,000 towards its annual note of \$2,000. Estey was also having troubles at that time, as the company was petitioned into receivership on February 20. The notes on the organ had been assigned to the First National Bank of Boston.

In October of 1936, the church complained of slow speech from the 1924 section of the organ, caused by rubberized cloth covering pneumatics that did not function properly and would cost approximately \$500 to replace with leather. The church and the builder quarreled for a number of months over responsibility for repairs. Agreement for repair was finally reached on July 29, 1938. The church was closed for the month of August, and the work was to be completed by September 15.

In 1960, a contract was signed with the Aeolian-Skinner Organ Company of Boston, Massachusetts, for a three-manual, forty-rank gallery instrument (plus

preparations for four additional stops), retaining some of the Estey organ in the chancel, which was installed in 1962, Opus 1390. The tonal director was Joseph Whiteford. The organ was designed by Thomas V. Potter, Aeolian-Skinner representative in Chicago, John J. Tyrell of Aeolian-Skinner, James A. Thomas, First Church minister of music, and James C. Andrews, also of the church.

The Estey organ was rebuilt under the direction of Andrews. Installation of the new organ was by Harold C. Lucas, representative for Aeolian-Skinner. Tonal finishing was by Lawrence L. Schoenstein of San Francisco, California. Correspondence on the organ, dated November 2, 1962, indicates that tonal finishing was delayed somewhat due to incompletion of the church, specifically, the installation of stained-glass windows. The organ was dedicated with the church on December 2, 1962, and named the Elsie Springer Hall Memorial Organ.

#### 1962 Aeolian-Skinner Opus 1390

##### GREAT (Manual II, 3¼" wind pressure)

16' Quintatön (metal) 61 pipes  
 8' Principal (metal) 61 pipes  
 8' Bourdon (metal) 61 pipes  
 8' Erzähler (prepared, blank knob)  
 4' Octave (metal) 61 pipes  
 4' Waldflöte (metal) 61 pipes  
 2' Fifteenth (metal) 61 pipes

III–V Fourniture (C1–B1, III, C2–B2, IV, C3–C6, V, metal) 269 pipes  
 Chimes (in Swell, Deagan, five volume settings) 25 tubes  
 Swell to Great 16  
 Swell to Great 8  
 Swell to Great 4  
 Positiv to Great 16  
 Positiv to Great 8  
 Chancel to Great 8  
 Chancel to Great 4

##### SWELL (Manual III, Enclosed, 4" wind pressure)

16' Rohrbordun (metal) 80 pipes  
 8' Viola (metal) 68 pipes  
 8' Viola Celeste (metal) 68 pipes  
 8' Rohrflöte (ext 16')

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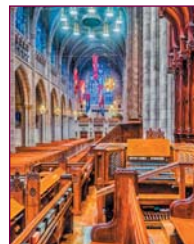
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[illegible]

A photograph of a wooden organ console and keyboard area. The console is made of light-colored wood and features a large, flat wooden bench seat. The keyboard is visible, showing white and black keys. The organ is situated in a room with wooden walls and a tiled floor.

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Brunzema Opus 3, the *Kistenorgel* and its decorative casework

Swell to Great reversible (thumb)  
Swell to Positiv reversible (thumb)  
Great Cancel (thumb, under Swell manual, and above Great stops)  
Swell Cancel (thumb, under Swell manual, and above Swell stops)  
Positiv Cancel (thumb, under Swell manual, and above Positiv stops)  
Chancel Cancel (thumb, under Swell manual, and above Chancel stops)  
Pedal Cancel (thumb, under Swell manual, and above Pedal stops)  
Positiv/Chancel/Both/Release (buttons on right key cheek of Manual I)  
Chancel on/off (buttons on right key cheek of Manual II)  
Balanced Swell expression shoe  
Balanced Chancel expression shoe  
Balanced Crescendo shoe (with five green indicator lights)  
Full Organ reversible (thumb and toe, with red indicator light)  
Narthex signal button and light  
Sacristy signal button and light  
Choir Room signal button and light  
Electric clock

The first recital was played by James A. Thomas, director of music, on January 13, 1963. The "official" dedicatory recital was played by Leonard Raver on March 17, 1963, playing a program of works by Buxtehude, Bruhns, Couperin, Stanley,

Binker, Bingham, Alain, along with the Chicago-area premiere of Persichetti's *Sonata for Organ*. The low-profile console stands three and three-quarters feet high, with all couplers located in the stop jambs. The instrument was featured on the cover page of the January 1963 issue of *THE DIAPASON*.

Alec Wyton, Wilma Jensen, and Virgil Fox also concertized on this organ in its early years, performing to large audiences. The chancel organ has since been altered, was water-damaged in the late 1970s, fell silent, and has been removed.

The chancel also houses Brunzema Opus 3, a one-manual, four-rank mechanical-action portative organ, built in 1981. It represents the first of the firm's *Kistenorgel* series. Brunzema pamphlets described the organ as follows:

The name of the Kisten Orgel comes from the Germanic word *Kiste* which literally means a wooden box or crate. The organ pipes are contained in a box and are protected when in use and also during transportation. This means that the instrument may not be too large or too heavy. Two persons should be able to carry the



1981 Brunzema Opus 3 from the player's viewpoint

parts. It should not be necessary to hire a moving company for transportation. We have achieved this goal by building the organ in two parts: the upper section contains the windchest with the pipes, the lower section houses only the bellows and the electric blower. The critical dimension for ease of transportation is the depth of the larger part. Our instrument is only 48.5 cm (19-1/8 inches) and therefore fits through any door, and can even be moved around narrow corners and hallways.

Open metal pipes are cone-tuned, metal stopped pipes have soldered-on caps, for tuning stability. Key action is suspended mechanical. Pitch is A = 440 Hz. The organ has carved wood pipeshades on three sides for excellent tonal egress.

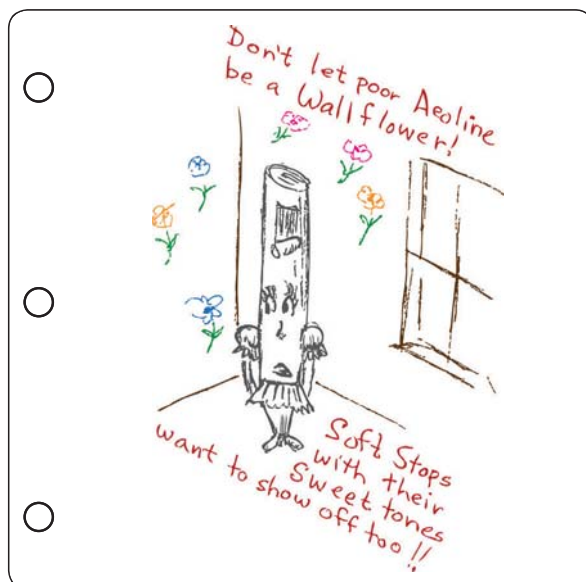
#### 1981 Brunzema Opus 3

##### MANUAL

8'	Gedackt (oak and walnut, stopped)	50 pipes
4'	Flöte (oak and walnut, stopped)	50 pipes
2'	Prinzpal (12 basses stopped, 70% tin)	50 pipes
1 1/2'	Quinte (12 basses at 3/4' pitch, 70% tin)	50 pipes

Stephen Schnurr is editor and publisher of *THE DIAPASON*; director of music for Saint Paul Catholic Church, Valparaiso, Indiana; and adjunct instructor in organ for Valparaiso University. He has published various books and articles on pipe organs in the Great Lakes Region.

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Keydesk closeup



The Positive swell shade mechanism and the treble of the Hohlflöte 8' based on Schnitger models



32' Posaune low C shallot, tongue, and block



Low Fis of the Great Principal 16'



View inside the Swell division with the shades removed. The Oboe 8' is in the foreground.

that Stephan visit our organs at Pinnacle Presbyterian Church in Scottsdale, Arizona, and Church of the Transfiguration in Dallas, Texas. In time, we were again selected again to build a new organ. In 2010, the new interim dean and the music committee took the project to the vestry, led by senior warden Mary Hagner, a chorister since childhood; but the timing was still not right.

In 2013, with the arrival of a new dean, Gail Greenwell, all of the factors were finally in place for a successful outcome. After five years of planning and education they were ready to sign a contract.

### The case for Deco

Designing a beautiful and sensible case proved formidable. The twice-rebuilt church now had an identity issue: well thought out and tasteful, yes, but not necessarily in any strong style. Focus on both altar and cross seemed diffuse. We believed that the right organ design could tie everything together, but how?

Our first two designs were in a classic style. We soon came to see that this

incongruity—which has worked for us elsewhere—would not be the answer here. Eventually, Ralph Richards and Trent Bulhr started working with the arch curve at the front of the nave. Using this motif, they outlined the overall organ and its undulating cross section. The arch was then scaled, flipped, and stacked to subdivide the compartments. As the instrument began to emerge, Trent observed that the design was taking on Art Deco elements. After many hours of study, trial and error, and, to everyone's surprise, exploring Art Deco as a style allowed us to fuse the room and the case into a single concept. In a nod to fractal theory even the decoration contains the same hockey stick motif applied to the six Hebrew letters of the word Hallelujah. An unintended consequence is an addition to the prominent legacy of Art Deco in Cincinnati.

### The tonal landscape

Ralph and I started building organs in the 1970s, when the early music movement and historic tradition were just

coming into bloom in the United States. Over the last thirty-three years, our team of eleven artisans has built organs using all of the knowledge that has come from the last century of organ methodology. Thus begins a litany that may seem familiar from builders of our general type but is far from a list of “features” to us. Wherever our tonal style may take us, certain fundamentals remain resolute. Our instruments are built in cases made from solid wood using traditional joinery methods and finishes. Suspended mechanical key actions provide the most intimate connection we can offer between the keys and the pipes. Wooden wind systems with large wedge bellows (in this instrument, five 4' x 8' bellows) and generous wind trunks allow a system that breathes as should a real wind instrument.

Pipe making is our point of pride. Our metal pipes are handmade from sheets cast using historically informed metal alloys. The sheets are then hand-planed to taper the thickness of every pipe. This allows the foot and mouth area to be made thickest, for strength, with the

bodies lessening in thickness towards the top of the pipe, to ensure that the weight of pipes will not lead to collapse at mouth or toe. We make every pipe in our shop.

Most of our instruments are based in the classic North German and Dutch traditions, noted for exceptionally colorful instruments that excel at leading congregations. But, over those thirty-three years, it has become clearer to us that we live neither in Germany nor Holland, nor in some other century. We are building American organs for American churches of the twenty-first century. The people of today, even when they share our love of the old instruments and music, have ideas about singing and accompaniment that lie well away from any Germanic centrality, and which our organs cannot consider mere inconveniences if they are to succeed. Episcopalians ourselves, we are more and more wanting our organs to reflect this blended landscape.

When we were selected at St. George's Hanover Square in London, the musician Simon Williams asked for an organ that could accompany an English choir yet still play Buxtehude authentically.

### Christ Church Cathedral (Episcopal), Cincinnati, Ohio

Great Mixture						
No.	1	13	19	25	37	43
				4'	4'	4'
			3'	3'	3'	3'
		2'	2'	2'	2'	2'
						2'
	1 1/2'	1 1/2'	1 1/2'	1 1/2'	1 1/2'	1 1/2'
	1'	1'	1'	1'	1'	1'
	3/4'	3/4'	3/4'	3/4'	3/4'	3/4'
	1/2'	1/2'	1/2'	1/2'	1/2'	1/2'
	1/4'	1/4'	1/4'	1/4'	1/4'	1/4'
Ranks Normal	4	4	5	5	4	4
Mixtures +	6	6	6	6	5	4

Positive Scharff						
No.	1	13	19	25	37	43
					4'	4'
				3'	3'	3'
		2'	2'	2'	2'	2'
						2'
	1 1/2'	1 1/2'	1 1/2'	1 1/2'	1 1/2'	1 1/2'
	1'	1'	1'	1'	1'	1'
	3/4'	3/4'	3/4'	3/4'	3/4'	3/4'
	1/2'	1/2'	1/2'	1/2'	1/2'	1/2'
	1/4'	1/4'	1/4'	1/4'	1/4'	1/4'
Ranks Normal	3	3	3	3	4	5
Mixtures +	6	6	5	5	5	4

Swell Mixture				
No.	1	13	25	37
			4'	4'
		3'	3'	3'
		2'	2'	2'
				2'
	1 1/2'	1 1/2'	1 1/2'	1 1/2'
	1'	1'	1'	1'
	3/4'	3/4'	3/4'	3/4'
	1/2'	1/2'	1/2'	1/2'
	1/4'	1/4'	1/4'	1/4'
Ranks	4	4	4	4

Pedal Mixture			
No.	1	13	19
	1 1/2'	1 1/2'	1 1/2'
	1'	1'	1'
	3/4'	3/4'	3/4'
	1/2'	1/2'	1/2'
	1/4'	1/4'	1/4'
Ranks Normal	4	4	4
Mixture +	6	5	4

When each mixture stop is pulled it turns on the “normal” ranks indicated in black. When the Mixture + knob is pulled it turns on the additional ranks indicated in red in all mixtures. This allows the mixtures to function as “normal” mixtures or as North German mixtures.



Frankly, we felt we had begun to do just that in our Scottsdale instrument, not by tempering the ensemble, but rather by filling out the organ's quiet end with open flutes and strings. At the same time, we wanted those quieter voices to have plenty of color and personality. Better expression played its part. Double paneling in the swell boxes, combined with thick shutters, provides a wider dynamic range. As time has gone on, we have made other decisions about how much articulation is appropriate, or even musically helpful. Voicing our pipes a little slower relaxes the speech and helps them blend better. London was also our first organ with two enclosed divisions. Since then we have built one other large organ with a second enclosed manual, further exploring this quiet, but hopefully alluring, sound world.

When J. S. Bach was advising Zacharias Hildebrandt for the organ at Saint Wenzel in Naumburg, he recommended that all flutes of a particular construction exist on the same keyboard, so that one could immediately tell the difference between different manuals. At Christ Church, we have done likewise. The Positive flutes are all built from open, tapered pipes, as are the quieter flutes and strings. The Great flutes are open, while the Swell flutes are stopped. (True, the Swell's 4' Flöht traverse lives here and is voiced to blend and act in a generally nineteenth-century manner.)

Throughout, the strings are of Germanic inspiration. Voiced with less garlic than French strings, the German type have a light, bright tone that allows them to work effectively in many styles of literature. (When voicing these strings, we are not doctrinaire and happily use modern roller beards to stabilize speech.) The Great Salicional is the largest in scale and finds its double in the Pedal Violonbaß. The Swell strings are a medium scale, voiced in the brightest manner, thinking again of how nineteenth- and twentieth-century literature expects that kind of effect in that location. The Positive's are



The Great windchests with the mounted cornet visible on the right

the smallest, tapered and of 90% tin, voiced chastely. As a result, they have an ethereal edge and lack of body that, with the 4' Viol, make psalm accompaniment an organist's dream.

An unusual feature is that at eighteen stops, the Positive division is the largest of the three. The 8' Principal and Trompette-en-Chamade are unenclosed, the latter located horizontally above the Positive box for easy dialogue with Swell or Great. With this division low in the case, the Positive has proven to be the accompaniment workhorse, especially during Covid when only eight singers were allowed.

Like the strings, the reeds are mostly of German origin. The Pedal and Great reeds are patterned after Schnitger, while the Swell Trompet and Oboe are influenced by central German stops, which, like French reeds, employ cylindrical shallots. We use our own bass shallot pattern here, with tin-plated tapered forms, which helps to keep the basses from shouting over the trebles. The Chamade has French-type parallel shallots, which are wonderfully flexible and permit voicing on the round side. (After



The Great division with the Trompets 16' and 8' in the foreground

all, we wouldn't want the French stop to feel as if it were being occupied by the Germans.) Also Germanic, in a way, is the completely independent Pedal, from 32' to mixture. Six independent 16' stops (four flue and two reed stops) provide variety and foundation for infinite gradations of color and volume.

Organbuilders usually wince when we read in the magazines, "We were given the task to build an organ that would play all of the organ literature authentically and accompany 400 years of choral anthems seamlessly." The unity of this organ, we hope, comes from the fact that we are, yes, historically informed about the different schools and eras of organ-building. But our evolving confidence about those schools has made us freer to meld those ideas into a voice of our thoughts, our tastes, and our sensibilities—and, hopefully, of our time.

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Jakob Barger  
Trent Buhr  
Patrick Fischer

Bruce Fowkes  
Karla Fowkes  
Nathan Govig  
Alex Haas  
Joshua Knight  
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Brian Miscio  
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Dean Wilson  
Andy Wishart

Stephan Casurella, Canon Precentor & Director of Music  
Shiloh Roby, Associate Director of Music

Organ Committee Chair: Julie Kline  
Music Committee Chair: Harold Byers/  
Drew Abbott

Builder's website:  
<https://www.richardsfowkes.com/>  
Church's website:  
<https://cincinnatiacathedral.com/>

Organ Projects

Schoenstein & Co.,  
Benicia, California  
Jacuzzi Family Vineyards,  
Sonoma, California

The sole remaining unaltered work of John Bergstrom & Sons, Opus 66, built in 1897 for the First Congregational Church of Sonoma, California, has been renovated and installed at the Jacuzzi Family Vineyards in Sonoma by Schoenstein & Co. When the music program of the church changed, Fred and Nancy Cline, owners of the winery, stepped forward to save the organ. Nancy Cline has a special interest in the preservation of California history. For example, the property includes an educational museum with models of all twenty-one California missions originally made for

the 1939 World's Fair. The extensive and opulent visitors' center is designed in the style of an Italian villa. Its main feature is the Barrel Room, a space in Roman Basilica-style complete with apse and accommodating 250 guests, an ideal setting for banquets, weddings, or concerts.

The two-manual, eight-stop, mechanical-action, hand-pumped organ fits the apse of the Barrel Room as though built for it. Even the color scheme of the decorated pipes matches. The case sides were incomplete due to the original position of the instrument; thus visitors can view the interior of the organ, which has become a fascinating educational exhibit. Although a modern blower has been added, all else is original including its A = 435 pitch.



1897 John Bergstrom & Sons organ, Jacuzzi Family Vineyards, Sonoma, California (photo credit: Louis Patterson)

The metal pipework was of special interest. Cleaning revealed meticulously made and voiced pipes of the highest caliber. Obviously, they were made in the Bergstrom San Francisco shop as they were signed in the flat "John Bergstrom & Sons." Comparing this instrument with the remnants of other Bergstroms in the area, it appears everything with possible exception of zinc

pipes, keyboards, and small hardware was made in the shop as well.

The organ was dedicated in a June 2019 ceremony with recital by John Karl Hirten. Bergstrom Opus 66 has become an important cultural addition to the Northern California Wine Country.

Builder's website: [schoenstein.com](http://schoenstein.com)  
Vineyard website: [jacuzziwines.com](http://jacuzziwines.com)

1897 John Bergstrom & Sons Opus 67

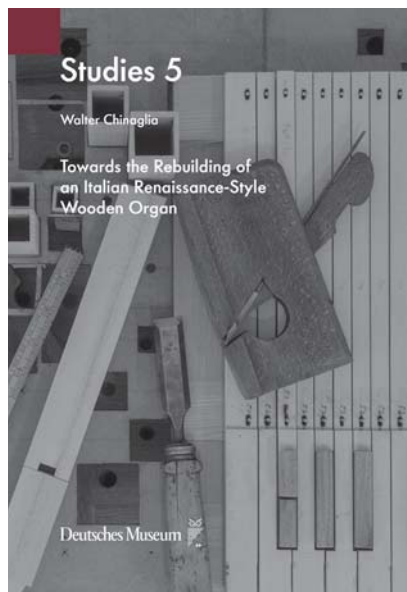
Jacuzzi Family Vineyards, Sonoma, California

<b>GREAT (Manual I)</b>		<b>PEDAL</b>	
8' Open Diapason	58 pipes	16' Bourdon	27 pipes
8' Dulciana (12 fr Mel)	46 pipes		
8' Melodia	58 pipes		
<b>SWELL (Manual II, enclosed)</b>		<b>COUPLERS</b>	
8' Violin Diapason	58 pipes	Swell to Pedal	
8' Salicional (12 fr St D)	46 pipes	Great to Pedal	
8' Stopped Diapason	58 pipes	Swell to Great	
4' Flute Harmonic	58 pipes	Swell to Great Octave	
Tremulant		Two combination pedals	
		8 ranks, 409 pipes	



## Reviews

### Book Reviews



**Towards the Rebuilding of an Italian Renaissance-Style Wooden Organ**

**Towards the Rebuilding of an Italian Renaissance-Style Wooden Organ**, by Walter Chinaglia, Deutsches Museum Studies 5, Deutsches Museum, Munich, Germany, 2020. ISBN 978-3-940396-98-3, 97 pages, softbound, 134 illustrations, €24.90. Available from [deutsches-museum.de](http://deutsches-museum.de) and [amazon.com](http://amazon.com).

The volume describes the organ-builder author's ongoing project to construct an Italian Renaissance *organo di legno* (organ with wooden pipes), modeled after an instrument at the Silberne Kapelle of the Hofkirche in Innsbruck, Austria. The project was the result of the author's residency at the Deutsches Museum, Munich, Germany, during which time he built the principal parts of this new organ himself. He produced two ranks of pipes (Principale and Flauto), windchest, bellows with five ribs, and keyboard with mechanism. Chinaglia became involved in this project after much research in the history and construction of Renaissance organs, including a project he titled *Duoi organi per Monteverdi*, wherein he built two Renaissance-style pipe organs.

The Silberne Kapelle organ by an anonymous builder experienced numerous restorations and renovations over the centuries; the most recent project in the mid-1990s by Pier Paolo Donati intended to return the organ to as close to its original form as possible. Chinaglia has studied the instrument, and in his project combines the use of historical tools and materials, geometry, and practical decisions to create a new instrument in much the same way as the original. Numerous images of the construction invite the reader to experience the myriad details involved in creating such a historically informed instrument. The many details offered would best be understood by a reader who has experience in organ-building, particularly of mechanical organs—not just mechanical key action, but mechanical stop action as well. Still, the casual reader like this reviewer who has a basic understanding of organ-building can learn more about the craft through the text and illustrations.

The author guides the reader through various decisions he had to make in construction. For instance, with the bellows, the original is long lost, so various options for a replacement were weighed and considered. The processes considered and used by Chinaglia are fully described and illustrated. The book is a worthwhile read.

—Stephen Schnurr  
Gary, Indiana

*Editor's note: The Silberne Kapelle organ is featured in a second publication of 2020, Die Orgeln der Hofkirche in Innsbruck (The Organs of the Court Chapel in Innsbruck), and will be featured in review in the near future.*

### New Organ Music

**Sun Dance**, by Bob Chilcott. The Oxford Organ Library, Oxford University Press, 978-0-19-353291-5, 2019, \$12.25. Available from [global.oup.com](http://global.oup.com).

In 1996, Bob Chilcott composed a suite of five dances for organ, strings, and percussion, titled *Organ Dances*. The final dance, which primarily features the organ, was adapted to create a version for organ solo in 1997 under the title *Sun Dance*. Alternating mostly between 3/8 and 4/4 time, the piece gains a celebratory character from its lively rhythms. And while there is no percussion to accompany it, the chordal writing creates a similar spiky effect. The opening is boisterous, which contrasts with the quiet and hypnotic middle section, whose ostinato circles around a four-note motive. The A section returns and climaxes in an intense crescendo before a brief coda concludes the work. This piece is readily accessible to audiences and would make an excellent recital work.

**24 Microludes for Organ, Volumes 2 and 3**, by Daniel Gawthrop, \$12.00 each. Available from [daniel-egawthrop.com](http://daniel-egawthrop.com).

Daniel Gawthrop has produced a series of works suitable as short preludes, interludes, postludes, or, as he states, “any point in a worship service where connective music is needed.” Ranging in length from under a minute to two minutes, these pieces will be a welcome addition when there is a wardrobe malfunction or when a candle won't light properly and extra musical coverage is needed.

Volume 2 features music suitable for the Advent and Christmas seasons, and Volume 3 adds Epiphany into the mix. Several of the works are based on familiar seasonal tunes and could be used as introductions or interludes between verses. The works not based on hymntunes display a wide variety of moods, from pensive to festive, making the collection very versatile. Gawthrop avoids writing in the keys of G-flat and B major making these works easily sight-readable for the average player. Each movement is timed to assist the player in planning. The only negative is that there are some awkward page turns. The collections are also available in digital format, for the more eco-conscious consumer. These works will be a welcome addition to “emergency” service music collections that so many organists make use of regularly.

—Steven Young  
Bridgewater, Massachusetts

### New Recordings

**Dobrinka Tabakova: Kynance Cove, On the South Downs, and Works for Choir**. Truro Cathedral Choir; BBC Concert Orchestra; Natalie Klein, 'cellist; Joseph Wicks, organist; Christopher Gray, director. Regent Records, Ltd., REGCD530, £8.33. Available from [regentrecords.com](http://regentrecords.com).

*Alma Redemptoris Mater, Jubilate Deo, Truro Canticles, Diptych for Solo Organ, Praise, Of a Rose Sing We, Kynance Cove, On the South Downs.*

Dobrinka Tabakova was born in 1980 in Plovdiv, Bulgaria, the longest

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## Reviews

continuously inhabited city in Europe with a history of more than 8,000 years. Her parents brought her to England as a child, where she studied at Alleyn's School, London, and the Royal Academy of Music. She won her first award for composition at the age of fourteen. Tabakova graduated from the Guildhall School of Music and Drama and subsequently obtained a Ph.D. degree in composition from King's College, London. She served two-year stints as composer-in-residence for the BBC Concert Orchestra and Truro Cathedral, both of which have combined to make this compact disc. The recording includes a selection of Dr. Tabakova's secular as well as sacred compositions. Christopher Gray is director of music and Joseph Wicks is assistant director of music at Truro Cathedral in Cornwall.

The compact disc begins with Dobrinka Tabakova's setting of *Alma Redemptoris Mater*, one of the antiphons from the office of compline. Merton College, Oxford, commissioned this anthem in 2014 for the 750th anniversary of the founding of the college. The voices (SATB divisi) create what the composer describes as a "haze" similar to "the resonance left after the ringing of large bells" from which the plainsong chant emerges. The analogy of bells is appropriate since Merton College possesses the oldest set of eight bells cast by a single bellfounder in existence, the largest of which (tenor E-flat) is over a ton, and five of which are chimed in a distinctive pattern by the college clock. The piece reminds me more of the sound of the clock chiming than of the change ringing of the bells.

The next track on the compact disc is a *Jubilate Deo*, using the English text, "O be joyful in the Lord all ye lands," etc. The piece is scored for SSAA choir and organ. The all-women's professional choir "Aurora Nova" commissioned the work in 2000, and it was first performed in 2003 in Saint Paul's Cathedral for the tenth anniversary celebration of the ordination of women to the priesthood in the Church of England. In the original performance the piece included a soprano line up to high C-sharp, but the composer subsequently edited this out. The work is all about joy, light, and rich textures, although there is a traditional feeling about it that hearkens back to composers of Anglican church music from the past, such as Howells, Parry, and Stanford.

The first of the compositions particularly associated with Truro Cathedral is *The Truro Canticles*, a setting of the "Magnificat" and "Nunc dimittis" for SATB divisi and organ using the Latin text and commissioned in celebration of the introduction of girl choristers to the cathedral choir in 2017. As in the office of compline, the antiphon "Salva nos, Domine vigilantes" is prefixed to the "Nunc dimittis." The rich harmonies of the "Magnificat" have a neo-Medieval feeling and feature both the full chorus and contrasting male and female voices over a gently sustained organ part. The full chorus is reinforced by a more powerful organ accompaniment in the "Gloria Patri." The "Salva nos, Domine" returns more to the feeling of the "Magnificat," although becoming more rhythmic, gradually increasing to a climax during the "Nunc dimittis," and then concluding with a unison statement of the "Gloria Patri" over full organ.

Dobrinka Tabakova's only solo organ composition, *Diptych*, comprises "Pastorale Prelude" and "Chorale" and was premiered in St. Edmundsbury Cathedral, Bury St. Edmunds, in 2009. "Pastorale Prelude" is dark, rhythmic, and brooding with a drone note in the background

and again with some Medieval-sounding harmonies including prominent fifths in the left hand. The lullaby-like "Chorale" consists of shimmering, lush harmonies, predominantly on the string stops.

*Praise*, scored for SSAATTBB and organ, was written for the late John Scott and the choir of Saint Paul's Cathedral, London, in honor of Queen Elizabeth II's golden jubilee in 2002. Dr. Tabakova was awarded the Barclay's Private Banking Prize for the Golden Jubilee for composing it. It was inspired by the text of Daniel 4:34, "I lifted my eyes to heaven and blessed the Most High, For his dominion is an everlasting dominion, And his kingdom endures from generation to generation." Beginning softly with rich harmonies the piece soars, as it were, to the skies, increasing in intensity but with the harmonies becoming clearer, brighter, and louder at the end.

Just before her residency at Truro began Dobrinka Tabakova attended the service of Nine Lessons and Carols at Christmas 2015 to get first-hand experience of Truro Cathedral's music program. Her Christmas carol, *Of a Rose Sing We*, premiered at the same service the following year. The scoring is for SSATB choir and organ. The composition makes use of an anonymous mid-fifteenth-century macaronic text (Bodleian Library, Oxford, Selden MS B. 26 f. 9v). Abandoning the original Mode VIII melody, Dr. Tabakova writes a setting that is refreshingly modern. As in the case of the Merton piece this work has an organ part evocative of bells, while the harmonies and soaring soprano line call to mind the work of twentieth-century composers like Howells and Poulenc. A sudden decrescendo at the end produces the effect of the piece vanishing into the distance, an impression enhanced by the acoustics of Truro Cathedral.

So much for the sacred works on this disc. We come now to the two secular compositions for choir and orchestra. The most recent of these, commissioned by Truro Cathedral in 2018, composed for Truro Cathedral Choir, the BBC Concert Orchestra, and 'cellist Natalie Klein, is *Kynance Cove*. This had its first airing on classical music channel BBC Radio 3. Kynance Cove is a beauty spot on the Cornish coast twenty-two miles southwest of Truro on the Lizard peninsula. It was beloved by such past noteworthies as Queen Victoria, Prince Albert, the poet Alfred Tennyson, and the novelist Daphne du Maurier. *Kynance Cove* uses as its text part of a poem of the same name by the Cornish poet John Harris (1820–1884). Natalie Klein is a stunning 'cellist, and it is no wonder Dobrinka Tabakova composed this piece with her in mind. This unashamedly programmatic piece begins with an undulating of strings, voices, and 'cello achieving an effect not unlike the beginning of *The Moldau* by Smetana and symbolic in this instance of the waves of the Atlantic Ocean in Kynance Cove. This is punctuated by periods of calm and of soaring voices, evocative perhaps of soaring cliffs and of seabirds.

The longest piece on the compact disc is *On the South Downs*. It was commissioned by the Friends of West Sussex Youth Music and first performed by the Chichester Camerata, again with Natalie Klein as 'cellist. This work is in three movements intended to follow each other seamlessly. The South Downs are another English beauty spot, a National Park situated in the counties of Hampshire and Sussex, commencing near Winchester in the west and extending to near Eastbourne in the east. Dobrinka Tabakova's text is a poem by William Francis Bourdillon (1852–1921). "On



## Reviews

the South Downs" is Bourdillon's best-known poem. The first movement displays rich textures and harmonies, and the first of the four stanzas is sung *a cappella*, joined by the 'cello in stanzas two to four. The second movement is entirely orchestral and involves a constant interweaving of woodwind and strings in various intensities to form a shimmering whole. The third movement uses choir, 'cello, strings, and woodwinds together and combines the rich textures and harmonies of the first movement with the interweaving orchestral parts of the second, building to a crescendo and then dying away at the end.

This compact disc is a worthy addition to Truro Cathedral's other recordings celebrating the works of a single composer. Dobrinka Tabakova is a very talented composer, and I look forward to hearing more of her work in the future. I very much recommend this most interesting compact disc.



*The English Organ*

*The English Organ*, a Will Fraser film by Fugue State Films; Daniel Moul, organist and presenter. 4 DVDs, 3 CDs, and 64 pp. booklet, 2019. Available from Raven Recordings: [RavenCD.com](http://RavenCD.com); Organ Historical Society: [ohscatalog.org](http://ohscatalog.org); Fugue State Films: [fuguestatefilms.co.uk](http://fuguestatefilms.co.uk).

This is a project that probably no one else in the world could have pulled off

apart from Daniel Moul. He divides the history of the English organ into three periods: "The Long Beginning," dealing with organs built from about 1525 to 1855; "The Victorian Boom," dealing with organs built from 1855 to 1904; and "Modernity and Nostalgia," dealing with organs built from 1908 to 2017.

Over a period of many months David Moul visited and played forty organs on three continents. In doing so he demonstrates unparalleled skill in playing diverse music on many different styles of organ, perfectly matching his touch, phrasing, and registration to the instrument and music in each case. There is a full day of organ music, organ demonstrations, and commentary on these DVDs and CDs. He comments, "We also filmed at least one piece of repertoire as well as a separate filmed demonstration and portrait of every organ we visited, as well as recording what finally amounted to three CDs of additional music." This is not entirely correct since quite a bit of the repertoire on the CDs also appears on the DVDs and some even appears a third time on the first, introductory DVD as well.

There are many fine organs that could have been included that did not make the cut; the 1821 Henry Lincoln organ at Thaxted in Essex (interesting for its links with Gustav Holst), the 1837 Charles Allen organ at Everingham in Yorkshire, the beautiful Hill organ at Arundel Cathedral in Sussex, and the organ of the Jesuit Church in Farm Street, Mayfair, London (ostensibly built by Henry Willis III in 1926, but actually a collaboration between the organist Guy Weitz and G. Donald Harrison) are instruments among others I would like to have seen covered. But there is no faulting the instruments Daniel Moul does include, ranging from the replica sixteenth-century "Wetheringsett" organ, based on a soundboard found reused as a dairy door in Wetheringsett, Suffolk, to the new four-manual organ in Auckland Cathedral, New Zealand, built by Nicholson & Co. of Malvern, Worcestershire, in 2017. Although far from cheap at \$85 to \$98, *The English Organ* is certainly something very pleasant to watch and listen to for hours on end.

—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

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  
**Zachary Zwahlen**; Cathedral of St. Philip, Atlanta, GA 3:15 pm (livestream)

18 MAY  
**James D. Hicks**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 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)

25 MAY  
**Jeffrey Patry**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm  
**Dean Billmeyer**; Northrup Auditorium, Minneapolis, MN 7:30 pm

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

**Andrew Fredel**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

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

2 JUNE  
**Scott Lamlein**; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

**David Jonies**; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

4 JUNE  
**Steven Ball**, carillon; Centralia Carillon, Centralia, IL 6:30 pm

5 JUNE  
Oratorio Society of New York; Cathedral of St. John the Divine, New York, NY 2 pm

6 JUNE  
**Sean McCarthy**; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)

9 JUNE  
**Adam Pajan**; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

**Stephen Schnurr**; Christ Church, Michigan City, IN 12:10 pm

13 JUNE  
**Brent Nolte**; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm

16 JUNE  
**Jeremy Bruns**; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

19 JUNE  
**Lynli Wang**, carillon; Centralia Carillon, Centralia, IL 6:30 pm

23 JUNE  
**Cathy Meyer**; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

26 JUNE  
**Karel Keldermans**, carillon; Centralia Carillon, Centralia, IL 6:30 pm

30 JUNE  
**Christopher Houlihan**; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)

## UNITED STATES West of the Mississippi

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 Soubirous**; 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)

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

13 JUNE  
**Raymond Hawkins**; 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)

15 JUNE  
**Chad Winterfeldt**; Grace Lutheran, Mankato, MN 12:10 pm

20 JUNE  
**Hyunju Hwang**; 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)

22 JUNE  
**David Fienen**; Grace Lutheran, Mankato, MN 12:10 pm

27 JUNE  
**Etienne Walhain**; 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)

29 JUNE  
**Garrett Steinberg**; Christ the King Lutheran, Mankato, MN 12:30 pm

## INTERNATIONAL

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

19 MAY  
**Bernhard Haas**; Kulturpalast, Dresden, Germany 8 pm

26 MAY  
**Silvius von Kessel**; Kreutzkirche, Dresden, Germany 8 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

2 JUNE  
**Ludwig Ruckdeschel**; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm  
**Michael Vetter**; Frauenkirche, Dresden, Germany 8 pm

3 JUNE  
**Jillian Gardner**; Minster, Halifax, UK 1 pm

5 JUNE  
**Jillian Gardner**; King's College Chapel, Cambridge, UK 6:40 pm

9 JUNE  
**Frank Thomas**; Kathedrale, Dresden, Germany 8 pm  
**Jillian Gardner**; Cathedral, Bradford, UK 1 pm

16 JUNE  
**Andreas Meisner**; Kreuzkirche, Dresden, Germany 8 pm

19 JUNE  
**Sophie-Véronique Cauchefers-Choplin**; Saint-Sulpice, Paris, France 4 pm

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

30 JUNE  
**Jean-Baptiste Monnot**; Kathedrale, Dresden, Germany 8 pm

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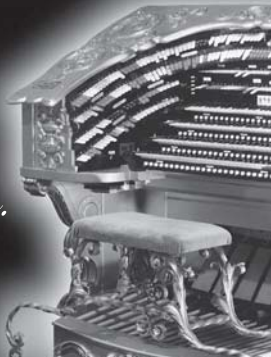
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ALVIN BLOUNT, Cathedral of St. Philip, Atlanta, GA, January 17: *Intrada*, Ives; *Harmonies du soir*, Clair de lune (*Three Impressions for Organ*, op. 72, nos. 1–2), Karg-Elert; *Präludium, Fuga, und Ciacona in C*, BuxWV 137, Buxtehude; *Prelude on We Shall Overcome*, *Postlude on We Shall Overcome*, *Prelude on Deep River*, Hailstork; *Swing Low, Sweet Chariot*, transcr. Elliott.

DANIEL BRONDEL, St. Patrick's Cathedral, New York, NY, January 17: *Praeludium in G*, Bruhns; *Prelude and Fugue in G (Three Preludes and Fugues*, op. 37, no. 2), Mendelssohn; *Andante in F*, K. 616, Mozart; *Entr'acte II (Carmen)*, Bizet, transcr. Brondel; *Hungarian Dance No. 5 in f-sharp*, Brahms, transcr. Lemare.

STEPHEN BUZARD, St. James Episcopal Cathedral, Chicago, IL, January 19: *What a Friend We Have in Jesus (Gospel Preludes*, Book 1, no. 1), Bolcom; *Air*, Hancock; *Those Americans (Five Dances)*, Hampton; *The People Respond – Amen! (Rubrics)*, Locklair.

CHARLIE CARPENTER, Loyola University, Chicago, IL, January 17: *Introduction and Passacaglia in d*, Reger; *Cantabile*, FW 36 (*Trois pièces pour grand orgue*, no. 2), Franck; *Prelude and Fugue in e*, BWV 548, Bach; *Cortège et Litanie (Quatre pièces*, op. 19, no. 2), Dupré; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Toccata in G (Douze pièces pour orgue ou piano pédalier)*, Dubois.

RAY CORNILS, with Scott Vaillancourt, tuba, Basilica of Sts. Peter & Paul, Lewiston, ME, December 13: *A Christmas Fantasy*, Scott; *Divinum Mysterium*, arr. Held; *Où s'en vont ces gais bergers*, Balbastre; *The Cherry Tree Carol*, arr. Biery; *Suo Gân*, arr. Near; *Sussex Carol*, arr. Burkhardt; *The First Nowell*, arr. Miller; *Ding, Dong, Merrily on High*, arr.

Hayes; *Bring a Torch, Jeanette, Isabella*, arr. Bédard; *Resonet in Laudibus*, arr. Purvis; *O Tannenbaum*, arr. Robertson; *Cantique de Noël*, Adam.

JEREMY FILSELL, St. Thomas Church Fifth Avenue, New York, NY, January 23: *Entrée, Canzona, et Sortie*, op. 62, Nos. 1–6 (*24 Inventions*, op. 50), *Suite Bretonne*, op. 21, *Regina Coeli*, op. 64, *Choral et Fugue*, op. 57, *Sept Pièces*, op. 27, Dupré.

RICHARD HOSKINS & THOMAS COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, January 31: *Prelude and Fugue in C*, BWV 547, Bach; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Alleluys*, Preston; *Wie schön leuchtet der Morgenstern (Zwei Choralphantasien)*, op. 40, no. 1), Reger; *Desseins Éternels (La Nativité du Seigneur)*, Messiaen; *Wie schön leuchtet der Morgenstern (Choral-Improvisationen)*, op. 65, heft 6, no. 64), Karg-Elert; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

DAVID JONIES, Cathedral of the Holy Name, Chicago, IL, January 26: *Praeludium in E*, BuxWV 141, Buxtehude; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes*, op. 122, no. 8), Brahms; *Salve Regina*, op. 39, Piechler; *Symphonie I in d*, op. 14, Vierne.

EUGENE LAVERY, Cathedral of St. Philip, Atlanta, GA, January 3: *Trumpet March*, Bush; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Pastoral Dance on On Christmas Night*, Milford; *Christmas Cradle Song*, Hollins; *Bring a Torch, Jeanette, Isabella*, Chapman.

MARY CATHERINE LEVRI, St. Paul Catholic Cathedral, Pittsburgh, PA, January 3: *Nun komm, der Heiden Heiland*, BWV 661, Bach; *Partita on Wacht auf, ruft uns die Stimme*, Distler; *Es ist*

*ein Ros' entsprungen*, Heiller; *Canonic Variations on Vom Himmel hoch, da komm ich her*, BWV 769, Bach; *Wie schön leuchtet der Morgenstern*, Krebs; *Prelude and Fugue in C*, BWV 547, Bach.

KARI MILLER, St. John's Episcopal Church, West Hartford, CT, January 3: *Toccata and Fugue in E*, BWV 566, Bach; *Soliloquy on Sometimes I Feel Like a Motherless Child*, Janzer; *Was Gott tut, das ist wohlgetan*, Kellner; *L'Ange a la trompette*, Charpentier.

ALAN MORRISON, Spivey Hall, Morrow, GA, February 13: *First Organ Sonata*, Price; *Angels (Two Short Tone Poems)*, Locklair; *Elegy*, Still; *Suite*, op. 5, Duruflé.

RAYMOND NAGEM, Cathedral of St. John the Divine, New York, NY, January 5: *Pastorale in F*, BWV 590, Bach; *Prélude sur l'Introit de l'Épiphanie*, op. 13, Duruflé; *Reges Tharsis*, Litaize; *Marche de Rois Mages*, Dubois; *Les mages (La Nativité du Seigneur)*, Messiaen; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude.

Cathedral of St. John the Divine, New York, NY, January 12: *Allegro maestoso (Sonata in G*, op. 28), Elgar; *Auf meinen lieben Gott*, Böhm; *Jesus Loves Me (Gospel Preludes*, Book 2, no. 4), Bolcom; *Prelude on Adeste fideles*, Sumsion; *Toccata in d*, *Fugue in D (Zwölf Stücke*, op. 59, nos. 5–6), Reger.

Cathedral of St. John the Divine, New York, NY, January 19: *Mein junges Leben hat ein End'*, Sweelinck; *Christ, unser Herr, zum Jordan kam*, BWV 684, BWV 685, *Wir glauben all' an einen Gott*, BWV 680, BWV 681, Bach; *Spanish Suite*, Roberts.

Cathedral of St. John the Divine, New York, NY, January 26: *Prelude and Fugue in b*, BWV 544, Bach; *Cantabile*, FWV 36 (*Trois pièces pour grand orgue*, no. 2), Franck; *Variations de Concert*, op. 1, Bonnet.

PETER NIEDMANN, St. John's Episcopal Church, West Hartford, CT, December 6: *Prelude on Veni Emmanuel*, *Prelude on Aberystwyth*, *Prelude on In dulci jubilo*, *Prelude on Stille Nacht*, *Prelude on Greensleeves*, *Toccata—Gloria*, Niedmann.

KIRK RICH, Cathedral of St. Philip, Atlanta, GA, January 24: *Grand Dialogue (Troisième Livre d'Orgue)*, Marchand; *Tierce en taille (Suite du Deuxième Ton pour le Magnificat)*, Guilain; *Judex crederis—Verset du Te Deum*, Lasceux; *Pièce Héroïque*, FW 37 (*Trois Pièces*, no. 3), Franck.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, December 18: *Noël*, d'Aquin; *Wacht auf, ruft uns die Stimme*, BWV 645, Bach; *O Come, O Come, Emmanuel*, Lau; *What Child Is This?*, Wright; *Puer natus est*, Titcomb; *The Snow Lay on the Ground*, Sowerby; *Silent Night*, Barber; *Noël*, Estrada; *Infant Holy*, *Infant Lowly*, *Bring a Torch, Jeanette Isabella*, Chapman.

Fourth Presbyterian Church, Chicago, IL, January 29: *Fanfare*, Dukas, transcr. Gower; *Also Sprach Zarathustra*, Strauss, transcr. Pflüger; *Apparition de l'Église éternelle*, Messiaen; *Prelude and Fugue in C*, BWV 531, *Das alte Jahr vergangen ist*, BWV 614, *Ach wie nichtig, ach wie flüchtig*, BWV 644, Bach; *Annum per Annum*, Pärt; *Fanfare for the Common Man*, Copland, transcr. Steksenko; *Fanfare for the New Year*, Hampton; *Radetzky March*, Strauss, transcr. Lane.

CHRISTOPHER STRANGE, Cathedral, Peterborough, UK, January 3: *Rhapsodie sur des Airs Catalans*, Gigout; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Noël Jubilo jeu et Duo*, d'Aquin; *In dulci jubilo*, BWV 608, *In dir ist Freude*, BWV 615, Bach; *Marche des Rois Mages (Douze pièces d'orgue*, no. 9), Dubois; *Épiphanie*, Litaize.

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

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**From Fruhauf Music Publications:** a complimentary issue from previous years will be reissued and featured this month, a transcription for organ drawn from the keyboard music of J. K. F. Fischer's *Blümen-Büschlein*, Opus II. This edition of *Praeludium VIII* includes a detailed realization of the chorded introductory movement. Please visit [www.frumuspub.net](http://www.frumuspub.net)'s home page announcements and bulletin board to access the numerous letter sized PDF booklets that continue to be available for download and performance.

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Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

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## THE DIAPASON

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):

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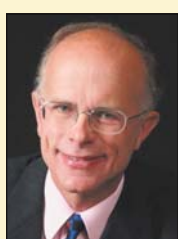
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