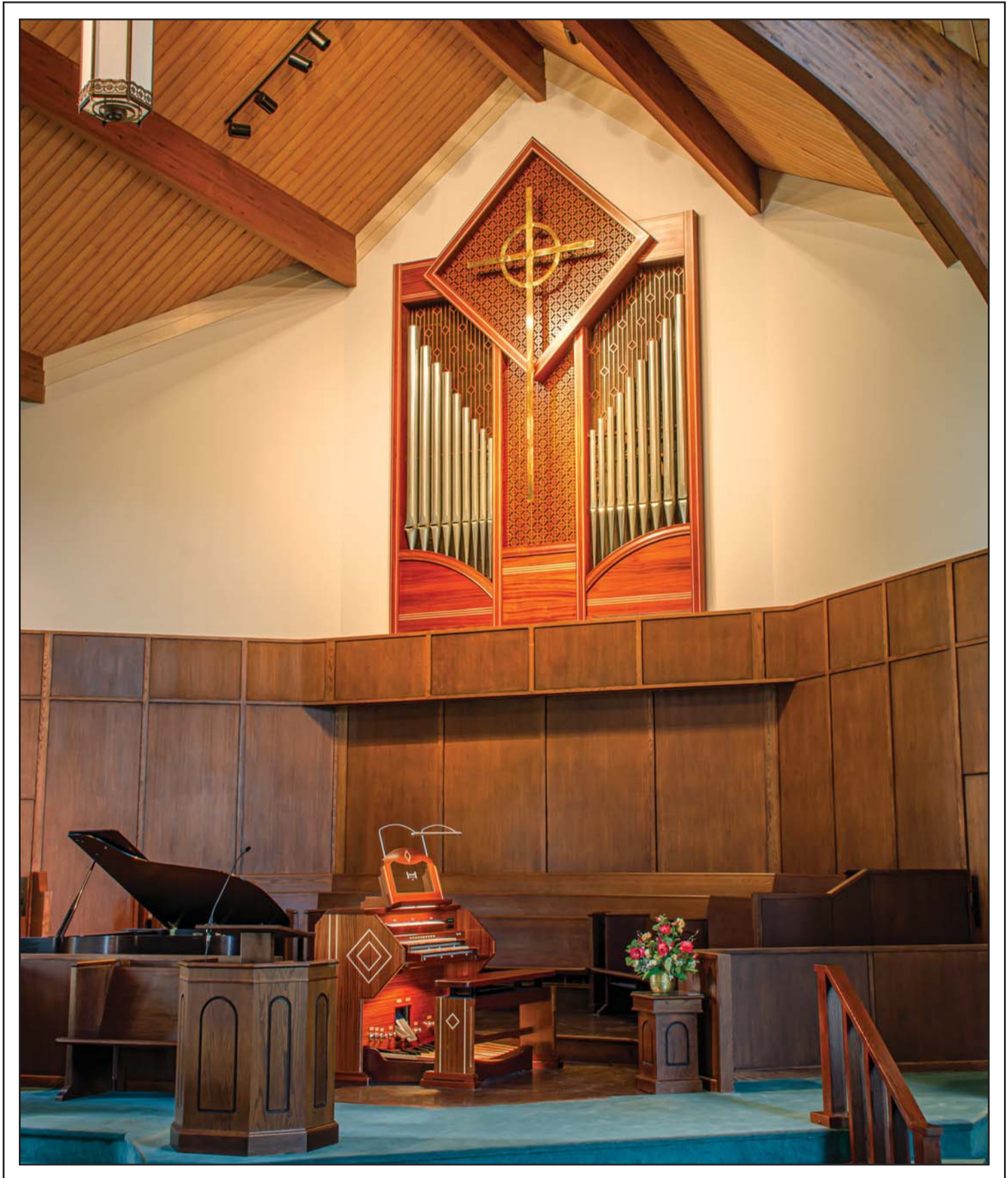


# THE DIAPASON

JULY 2021



Seven Oaks Presbyterian Church  
Columbia, South Carolina  
Cover feature on pages 18–19

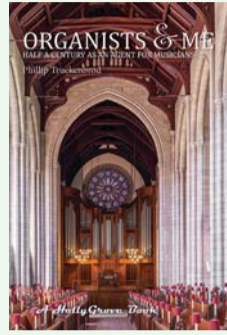
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# THE DIAPASON

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

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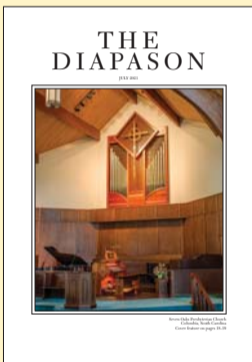
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Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **RICK SCHWER**  
rschwer@sgcmail.com  
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

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P.O. Box 300  
Lincolnshire, IL 60069-0300  
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Toll-Free: 877/501-7540  
Local: 847/763-4933

Designer **KELLI DIRKS**  
kellidirksphoto@gmail.com

Contributing Editors **LARRY PALMER**  
Harpsichord

**KIMBERLY SCHAFER**  
**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Gail Archer**  
**Karen Schneider Kirner**  
**John L. Speller**

## Editor's Notebook

### Future cover features

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

Cover features for the 2022 year can be reserved today. Please contact Jerome Butera to reserve a cover feature for your use or to discuss any of your advertising needs in traditional print or modern digital platforms: 608/634-6253 or jbutera@sgcmail.com.

### In this issue

Michael Gailit continues his exploration of the musical motives of Johann Sebastian Bach's *Tocatta in D Minor*, BWV 565i, the second installment of his series. The eighth and final installment of my series on the organs of La Grange, Illinois, details the organs of Grace Lutheran Church.

In "In the Wind . . .," John Bishop relishes in the freedom to travel to see organs, organists, and organbuilders in the wake of the advancement of society through the science of Covid vaccines. The reviews section includes a return of choral suggestions, as many readers will soon begin to reignite their work with

Stephen Schnurr  
847/954-7989; sschnurr@sgcmail.com  
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choirs of all ages. The calendar section continues to increase in size, including a section of carillon recitals for the summer months. (Organ, choral, harpsichord, and carillon events can be submitted for the magazine as well as at the website.)

This month's cover feature is the Lewtak Pipe Organ Builders, Inc., instrument for Seven Oaks Presbyterian Church, Columbia, South Carolina. This is the first electric-action organ by this builder and will be dedicated in October.

### Share the benefits of learning.

As you enjoy this issue, please consider giving a gift subscription for THE DIAPASON to a colleague, student, or friend. If you know someone who would like a sample copy (digital or print) as a potential subscriber, please contact me. Our digital subscription is a bargain at \$35 for one year, and our student rate is incredible at \$20 for one year. Visit [thediapason.com](http://thediapason.com) and click on subscribe or call 877/501-7540. ■

## Announcing the second Gruenstein Award

### Siegfried Emanuel Gruenstein (1877–1957)

THE DIAPASON is pleased to announce its second **Gruenstein Award** to honor **S. E. Gruenstein**, founder and first editor of THE DIAPASON, which commenced publication in December 1909. For the journal's 110th anniversary in 2019, THE DIAPASON established the Gruenstein Award to recognize the scholarly work of a young author who has not reached their 35th birthday. The winner of the inaugural Gruenstein Award was Alexander Meszler.

Submissions of article-length essays will be accepted from September 1, 2021, until January 31, 2022, and the winning article will be published in the May 2022 issue. Authors may not have reached their 35th birthday before January 31, 2022. Submissions must be original research and essays by the author, must not have been previously published by

any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON. The winning essay, upon publication in the May 2022 issue, becomes the copyrighted property of THE DIAPASON and Scranton Gillette Communications, Inc.

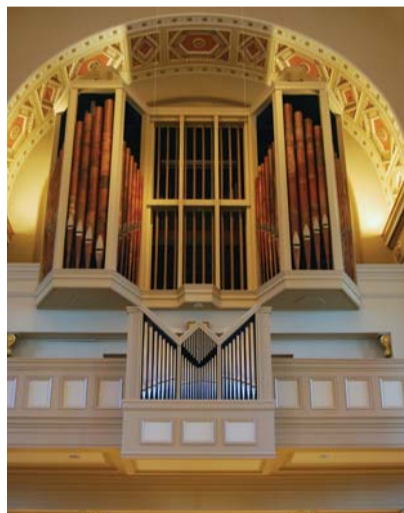
To submit materials or to direct questions, contact Stephen Schnurr, Editorial Director: sschnurr@sgcmail.com. ■



S. E. Gruenstein

## Here & There

### Events



Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, Noehren organ

The Cathedral of St. John the Evangelist, Milwaukee, Wisconsin,

announces recitals Wednesdays at 12:15 p.m.: July 7, Susan DeMarco, organ; 7/14, Ryan Boren, organ; 7/21, Erin Brooker-Miller, harp, and Andy Miller, vibraphone; 7/28, Simon Gheller, organ;

August 4, Daniel Belivsky, piano, and Yuri Belivsky, violin; 8/11, Olga Sklyanskaya, piano; 8/18, Michell Miller, organ; 8/25, Jayne Latva, piano, Deborah Hanks, clarinet, Elizabeth Tuma, cello. St. John Cathedral houses organs by Robert Noehren and Nichols & Simpson, Inc. For information: [www.stjohncathedral.org](http://www.stjohncathedral.org).

**The Cathedral of St. Mary of the Assumption**, San Francisco, California, continues recitals, Sundays at 4:00 p.m.: July 4, Michal Kopycinski, organ; 7/11, Kevin Navarro, piano, and Cheryl Cain, soprano; 7/18, Michael Bower, organ; 7/25, Justin Brueggeman and Rodney Ward, organ;

August 1, Michal Szostak, organ; 8/8, Kevin Navarro, piano, and Joshua Hughes, baritone; 8/15, Roland Voit,



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

organ; 8/22, Christoph Tietze, organ; 8/29, Angela Kraft Cross, organ.

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

**Sinsinawa Mound**, Sinsinawa, Wisconsin, announces its summer organ recital series, featuring Casavant Opus 2847, in the Queen of the Rosary

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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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Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin, Casavant Opus 2847

Chapel, Wednesdays at 7:00 p.m.: July 7, Karen Black; 7/14, Elisa Bickers; 7/21, Chuck Barland; 7/28, Josh Ring; August 11, Jan Kraybill; 8/18, Greg Hand; 8/25, Greg Zelek. For information: [www.sinsinawa.org](http://www.sinsinawa.org).

### Conferences and festivals

**The Canadian International Organ Competition (CIOC)**, in collaboration with the **Granby Zoo** and the **Royal Canadian College of Organists** Organ Festival Canada Hamilton 2021, filmed an outdoor organ performance on June 22, featuring **Jean-Willy Kunz** playing Camille Saint-Saëns' *Le Carnaval des animaux* on the CIOC Bach-Mobile. The video performance will premiere on August 10 as part of the RCCO Festival. Following the festival, the CIOC will release the performance on digital platforms in the fall of 2021.

On June 6, the CIOC presented the world premiere of *Cycle des territoires* for soprano and organ by **Maurice-Gaston Du Berger** in collaboration with the Festival de la Poésie de Montréal. The event was available on Facebook and YouTube. The program featured soprano **Andréanne Brisson Paquin** and organist **Jean-Willy Kunz**. The poems and texts were by Claude Gavreau, Anne Hébert, and Joséphine Bacon, and the musical sounds of the Innu language. For information: [ciocm.org](http://ciocm.org) and [recfestival2021.ca](http://recfestival2021.ca).

The **St. Olaf Conference on Worship, Theology, and the Arts** is offering a virtual preview to its upcoming in-person conference in 2022, July 20, 3:30



### St. Olaf Conference on Worship, Theology, and the Arts

p.m. CST. Based on the theme, "Scatter the Imagination of Our Hearts," this preview invites participants to explore how communities have been scattered in body, mind, and spirit by Covid-19 and structural racism. Registration is free. For information and to register: <https://wp.stolaf.edu/cwta/>.



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Bryan Dunnewald)

The **University of Michigan School of Music, Theatre, and Dance** announces its 61st annual organ conference, "Passions and Visions" for the future of organ, harpsichord, carillon, and sacred music, October 3–6. The conference will feature guest presenters along with the university's organ faculty and students. All events may be viewed free of charge by webcast. Live audience attendance will also be available for select recitals. For information: [smt.d.umich.edu/departments/organ/](http://smt.d.umich.edu/departments/organ/).

The **University of North Texas College of Music**, Denton, Texas,



Marcel Dupré

announces its conference, "Marcel Dupré: Fifty Years On," October 24–27. The event will include performances and presentations by Bruno Chaumet, Scott Dettra, Susan Ferré, Jeremy Filsell, Rebecca Filsell, and others. For information: [organ.music.unt.edu](http://organ.music.unt.edu).

### People



Lynne Davis

**Lynne Davis** has been promoted to the status of full professor at Wichita State University, Wichita, Kansas, having served the university's music department as a tenured associate professor since 2006. She holds the Robert L. Town Distinguished Professor of Organ chair.

In addition to heading the organ program, she is producer and artistic director of the Rie Bloomfield Organ Series Distinguished Guest Artists, which she established in 1995, and the Wednesdays in Wiedemann series that she created in 2007, for which she performs monthly half-hour organ recitals, recorded for YouTube. Visit: [www.wichita.edu/calendar/index.php?eID=4655](http://www.wichita.edu/calendar/index.php?eID=4655) and [www.facebook.com/watch/search/?q=wednesdays%20in%20wiedemann](http://www.facebook.com/watch/search/?q=wednesdays%20in%20wiedemann).

Before arriving at WSU, Davis was professor of organ at the National Regional Conservatory in Caen, Normandie, France, for nine years. She is a recipient of the Excellence in Creative Activity award from WSU, the Burton Pell Award from the Wichita Arts Council, and is Chevalier de l'Ordre des Arts et des Lettres, delivered from the Republic of France.

Davis is represented in North America by Phillip Truckenbrod Concert Artists. For information: [concertartists.com](http://concertartists.com).



Stephen Hamilton

**Stephen Hamilton** presents recitals and masterclasses, marking his 50th season of recitals: October 9–10: University of Dubuque, Dubuque, Iowa; November 21, St. Mark Lutheran Church, Marion, Iowa; December 6, St. Mark Catholic Church, St. Paul, Minnesota;

February 27, 2022, St. Joseph Catholic Church, Bronxville, New York; April 10, Dupré, *Le Chemin de la Croix*, with **Michael Barone**, narrator, Cathedral of St. Paul, St. Paul, Minnesota; 4/19, Haydn, *Little Organ Mass*, First Lutheran Church, Marshall, Minnesota;

July 10, L'Église de la Madeleine, Paris, France; 7/13, St. Peter Cathedral, Trier, Germany; 7/16, Abbey, Ottebeuren, Germany; 7/22, Cathedral, Magdeburg, Germany; 7/29, St. Matthäus Lutheran Church, Munich, Germany. For information: [stephenjonhamilton.com](http://stephenjonhamilton.com).

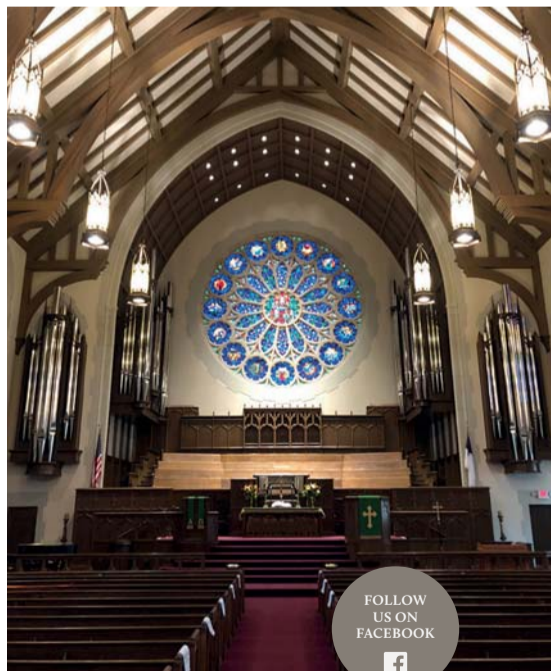


Alan Morrison at Trinity United Methodist Church, Atlanta, Georgia

**Alan Morrison** was featured May 9 on OneComposer.org for their monthly webcast featuring music of Florence Price. He gave a lecture/demonstration of the compositional process of her *Passacaglia and Fugue* that was recently published by ClarNan Editions (see December 2020 issue, page 8). He then performed the piece along with

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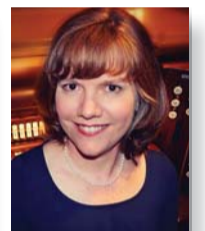
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**Appointments**

**Daniel Hancock** is appointed to the position of designer for Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada. Hancock practiced as an architect for a decade prior to his five years at Quimby Pipe Organs, Inc., Warrensburg, Missouri, where his responsibilities included sales, design, administration, and tonal responsibilities. He has an interest in aspects of design and organbuilding that extends to the playing of the instrument, its repertoire, and the tonal architecture of the organ. As an organist, he is active in service playing, improvisation, and, occasionally, concertizing. He possesses an interest in the history of the pipe organ—particularly in the North American context—and is committed to the advancement of the pipe organ in today's global culture.

He has served in leadership capacities for the Organ Historical Society, the Associated Pipe Organ Builders of America, and local chapters of the American Guild of Organists. For information: [letourneauorgans.com](http://letourneauorgans.com).

**Simon Johnson** is appointed master of music for Westminster Cathedral, London, UK, effective September 1. Johnson has been organist and assistant director of music at St. Paul's Cathedral, London, since 2008, during which time he has played for all national events that have taken place there. Previously he was assistant master of music at St. Albans Cathedral and director of music at All Saints' Church, Northampton.

Johnson is active as a recitalist throughout the United States and Europe and is also an orchestral conductor; his compositions are published by Oxford University Press and Peters. In 2018 he addressed the symposium of the Pontifical Council for Culture in Rome, and in the same year he worked with NASA and the International Space Station in a sell-out performance of Holst's *The Planets* at St. Paul's Cathedral. For information: [simonjohnsonmusician.com](http://simonjohnsonmusician.com).

**Nicholas Quardokus** is appointed canon organist and director of music for Grace Church Cathedral, Charleston, South Carolina, effective August 1. Quardokus has served as assistant organist at St. Thomas Church, Fifth Avenue, New York City, since 2019. Prior to that, he served as organ scholar at St. Paul's, K Street, Washington, D.C. In addition to duties at St. Paul's, he was a part-time interim organist at Washington National Cathedral. He has held similar posts at Yale Divinity School's Marquand Chapel, Trinity Church on-the-Green, New Haven, Connecticut, and Trinity Episcopal Church, Indianapolis, Indiana. He received his Bachelor of Music degree from Indiana University Jacobs School of Music, Bloomington, and his Master of Music degree from Yale School of Music/Institute of Sacred Music, New Haven.

Quardokus has won prizes in competitions around the country, winning first prize and hymn-playing prize at the 2014 Albert Schweitzer Organ Competition in Wethersfield, Connecticut. In 2013, he took first prize in the American Guild of Organists Region V Competition for Young Organists. As a solo recitalist, he has performed throughout the eastern United States, appearing at both regional and national conventions of the American Guild of Organists, the Kennedy Center, and the Piccolo Spoleto Festival in Charleston. His solo performances have been heard broadcast across the nation on public radio's *Harmonia Early Music* and *Pipedreams*. He was the featured organist in the 2018 German documentary *The Unanswered Ives*, broadcast on French, German, and Czech television. As a collaborator, he has appeared with the Cathedral Choral Society, the Orchestra of St. Luke's, and the Washington Master Chorale. He is a member of THE DIAPASON's 20 Under 30 Class of 2017. For information: [gracechurchcharleston.org](http://gracechurchcharleston.org).



**Daniel Hancock**



**Simon Johnson** (photo credit: Malcolm Crowthers)



**Nicholas Quardokus** (photo credit: Scott Scheetz)



**Alan Morrison at the University of Dubuque, Dubuque, Iowa**

Hall in the Heritage Center of the University of Dubuque, Iowa. The concert included solo repertoire and orchestra/organ works featuring the Columbus Symphony of Ohio, conducted by **Rossen Milanov**. The concert was performed in front of a partial audience and live-streamed on the Columbus Symphony YouTube channel. For information: [alanmorrison.com](http://alanmorrison.com).

**Museums and collections**

**Timothy A. Steinert** and his wife **Lixia Zhang** have made a major gift to the **Yale Collection of Musical Instruments** at Yale University, New Haven, Connecticut. Steinert is the great-great-grandson of Morris Steinert, whose donation of musical instruments to Yale in 1900 established the collection and who founded the New Haven Symphony in 1894. With the new gift, the collection will honor the Steinert family's legacy in perpetuity with a new name, the **Morris Steinert Collection of Musical Instruments**.

This gift will enable Yale to reimagine and extend the scope of the collection as a teaching museum where performance and scholarship are enhanced by in-person and digital access to the collection's extensive holdings through new curricular initiatives and concerts. The endowment will also allow the museum to forge new professional collaborations, bolster conservation efforts with the help of key Yale University partners, and complete necessary improvements to the collection's historic building. The collection's holdings now include more than 1,000 objects, and its keyboard collection is considered one of the finest in the world. For information: [music.yale.edu/collection](http://music.yale.edu/collection).

**Organbuilders**

**The Organ Clearing House** has relocated a Schantz organ built for Christ Episcopal Church, Avon, Connecticut, which closed in 2012. The organ was purchased by **St. Patrick-St. Anthony Catholic Church**, Hartford, Connecticut, Fr. Timothy Shreenan, O.F.M.,

► page 4 other shorter works including *Pastorale* and *Cantilena*. The video recordings

were made at Trinity United Methodist Church, Atlanta, Georgia, which houses 1912 Austin Organ Company Opus 362.

The organ was chosen for this project to capture an authentic tonal representation of how the music would have sounded with Price's specific registration suggestions. This summer, Morrison will record two of her major works, *First Sonata for Organ* and *Passacaglia and Fugue*, along with other character pieces.

On May 15, Morrison performed the dedication concert of the new organ by Dobson Pipe Organ Builders, Ltd., Opus 97, located in the John and Alice Butler



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**St. Patrick-St. Anthony Catholic Church, Hartford, Connecticut, Schantz organ**

pastor, and Gabriel Löfvall, director of music and organist. It was dismantled in October 2020 and delivered and partially erected by the Organ Clearing House in the sanctuary. Beginning in January 2021, Alex Belair and Michael Tanguay of **Alex Pipe Organ Service** reassembled and finished the instrument. The Schantz organ augments a 1952 Austin Organs, Inc., instrument in the rear gallery. For information: organclearinghouse.com.

**Schantz Organ Company**, Orrville, Ohio, recently completed a project at **St. Joseph Catholic Church**, Tiffin, Ohio, Opus 2337. The 35-rank organ has been revoiced so that the twelve ranks from the original Wicks organ (1935), the nine ranks from the modifications by Schantz/Muller (1975), and the fourteen new ranks organ all work cohesively.



**St. Joseph Catholic Church, Tiffin, Ohio, Schantz Opus 2337**

The mechanism, layout, and control system are new. The façade pipes were made in the Schantz shop, as well as the American walnut cases, utilizing portions of the 1935 decorative elements. The Trompette en Chamade was added to the gallery railing as part of the project. A dedicatory event featuring John Whitlow, organist, Paul Monachino (diocesan musician), Stephen Smith, and Curtis King was held on April 18.

Schantz also announces a contract to rebuild the organ at **Trinity Lutheran Church**, Ashland, Ohio, Opus 2343. The organ has experienced a move and several upgrades, incorporating pipes from the original M. P. Möller Opus 924 (1908) with three projects by Schantz, including a re-actioning with additions in 1930, a move with additions in 1963, and further additions in 1983. Twenty-seven ranks from the existing instrument will be retained, while twenty new ranks will be added, including a complete Great Principal chorus, five new reeds, and a speaking façade. A three-stop Antiphonal division will be added, the console control system upgraded, and the mechanism and layout of the organ will be all new. For information: schantzorgan.com.

**Schoenstein & Co.**, Benicia, California, is presently constructing a new three-manual, 27-voice, 32-rank organ, to be installed at **St. Alban's Episcopal Church**, Waco, Texas, as part of a campus-wide expansion and renovation of this growing parish. The main organ is in a north chancel chamber. Unenclosed stops for congregational support and children's choir accompaniment along with the Pedal Open Wood are in the west gallery.

Acoustical consultation is by Paul Scarbrough of Akustiks LLC, Norwalk, Connecticut. The tonal design is focused on support of the Anglican service. The organist and director of music is **Eugene Lavery**. For information: schoenstein.com.

**Gordon Turk** playing the five-manual, 205-rank organ at the Ocean Grove (New Jersey) Auditorium, a beachfront building constructed in 1894 to accommodate audiences of 10,000 or more at the Methodist camp meeting grounds. Originally built in 1908 by Robert Hope-Jones as "the largest organ in the world" with fourteen ranks of pipes playing on wind pressures of up to fifty inches and contained in four concrete swell boxes bearing thick, lead-covered swell shades, the organ was enlarged over the years to conform more closely to the expectations of musicians and needs of the concert series that occurs every summer at Ocean Grove.

As organist and artist-in-residence of the auditorium since 1974, Turk plays this organ for twice-weekly recitals in July and August and for Sunday services. The disc includes works by Gigout, Karg-Elert, Guilmant, Meyerbeer, Debussy, Dubois, and others. For information: ravencd.com.

### Recordings



**Summer Echoes: Ocean Grove Auditorium Organ**

**Raven** announces a new CD, *Summer Echoes: Ocean Grove Auditorium Organ* (OAR166, \$15.98), featuring

### Publishers

**Banks Music Publications** announces new organ music by **Vernon Hoyle**: *Festival Postlude on MENDELSSOHN* (14103, £3.95, download £2.99); *Improvisation on Crimond* (14112, £3.50, download £2.99); *In Memoriam* (14111, £3.50, download £2.99); *Prelude on a Traditional Normandy Melody* (14102, £3.50, download £2.99); *Sortie Héroïque* (14113, £3.50, download £2.99). For information: banksmusicpublications.co.uk.

**Liturgical Press** announces a new publication: *Let the People Praise You*. **► page 8**



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**Nunc Dimittis**

**Ray McLellan** died April 30. Born in 1958 in Florida, he learned to play the carillon while earning his Master of Music and Doctor of Musical Arts degrees at the University of Michigan, and he later studied at the Netherlands Carillon School.

A carillonneur member of the Guild of Carillonneurs in North America, McLellan served on a number of GCNA committees, including as an exam juror. He served as university carillonneur at Michigan State University starting in 1997, was an active carillon recitalist in the United States and other countries, and was a faculty member of the North American Carillon School. He taught organ and piano, served as director of music at St. Michael the Archangel Catholic Church, Monroe, Michigan, and was an accompanist for the Kol Halev Choir of Temple Beth Emeth, Ann Arbor, Michigan.

**Liuwe Tamminga**, 68, died April 29. He was born September 25, 1953, in Hemelum, the Netherlands. Having studied at the conservatory of Groningen, he then went to Paris to study with André Isoir at the organ of the abbey of Saint-Germain-des-Prés. Thereafter, he relocated to Italy to tutor with Luigi Ferdinando Tagliavini, with whom he began a thirty-year collaboration working with historic instruments.

From 1982 until his death, he served as organist of the Basilica of San Petronio, Bologna, Italy, which houses historic organs by Lorenzo da Prato (1471–1475) and Baldassarre Malamini (1596). For much of his time at this church, he shared his duties with Tagliavini, who died in 2017. Tamminga was noted for his performances of early Italian music on organ and harpsichord. He played and presented masterclasses throughout Europe and abroad, including the Academy for Italian Organ Music at Pistoia, Italy, and the Haarlem Summer Academy for Organists, Haarlem, the Netherlands. He was a collaborative musician with ensembles such as Odhecaton and Concerto Palatino.

Tamminga served as curator of the Tagliavini collection of instruments acquired in 2010 by Genus Bononiae in the Museum of San Colombano, Bologna. The collection includes organs, harpsichords, clavichords, pianos, and automated instruments from the sixteenth through nineteenth centuries. As a musicologist, he edited publications of the music of Marco Antonio Cavazzoni, Jacques Buus, and others. His numerous recordings from 1991 through 2017 include two compact discs of the organ works of Giacomo Puccini. Other recordings featured works of Frescobaldi, Mozart, Palestrina, Cavazzoni, and Giovanni Gabrieli.

**Reverend Ralph Verdi**, C.P.P.S., 76, died May 10 in Carthagen, Ohio. Fr. Verdi was born September 21, 1944, in New York. He entered the Society of the Missionaries of the Precious Blood in 1962 at St. Joseph's College, Rensselaer, Indiana, and was ordained to the priesthood on June 19, 1971, at St. Charles Seminary, now St. Charles Center, Carthagen, Ohio.

After ordination, Fr. Verdi returned to St. Joseph's College to teach in its music department. He later attended the Benjamin T. Rome School of Music at the Catholic University of America, Washington, D.C., for graduate studies in music, earning a doctoral degree in composition. He then continued in music and education at St. Joseph's College, particularly with the Rensselaer Program of Church Music and Liturgy, teaching music theory and composition.

In 2005, he was appointed parochial vicar at Our Lady of Good Counsel Parish, Cleveland, Ohio. In 2010, he served as sacramental minister at St. Rita and Precious Blood Parishes in Dayton, Ohio, later becoming part-time chaplain for the Sisters of the Precious Blood in Dayton.

Fr. Verdi retired to St. Charles Center in 2015. With his health declining, he launched his search for a kidney transplant, which took place in late 2017. He faced numerous medical obstacles during his recovery, but eventually made his way back to St. Charles Center, where he spent his last years.

Fr. Verdi incorporated music into his priestly ministry as a teacher and composer. He composed several hymns to the Precious Blood as well as a "Votive Mass for St. Gaspar del Bufalo" and the *Precious Blood Founders Hymn Collection*. His compositions were published by GIA Publications, Chicago, Illinois, including "Come, Let Us Adore," "Psalm for Christmas," and "Psalm for Pentecost." He served as a contributing editor to the publisher's hymnals, *Worship II* (1975) and *Worship, Third Edition* (1986).

Reverend Ralph Verdi is survived by his brother Richard (Mary) of Bronx, New York; and his sister Barbara (Frank) Rakas of Yonkers, New York. A funeral Mass was celebrated privately on May 14 at St. Charles Center with burial in the community cemetery. Memorial donations may be made to the Missionaries of the Precious Blood, Cincinnati Province: [cpps-preciousblood.org](http://cpps-preciousblood.org).



Ray McLellan



Liuwe Tamminga



Reverend Ralph Verdi, C.P.P.S.

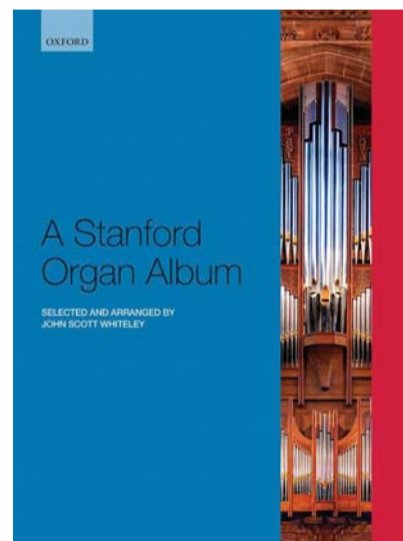
► page 7

*Psalms for the Liturgical Year* (978-0-8146-6568-8 for printed book; 978-0-8146-6592-3 for e-book, \$17.95), by **Karen Schneider Kirner**. Settings for 20 psalms are provided for congregational use with cantor and/or choir and various instruments. For information: [litpress.org](http://litpress.org).

**MorningStar Music Publishers** announces organ works by **Daniel Ficarri**, a member of THE DIAPASON'S 20 Under 30 Class of 2019: *Visions of the Holy Spirit* (8987, \$16), for organ and narrator; and *Suite No. 1* (8830, \$14).

New choral works by **Mark A. Miller** are also available. *God's Got the Whole World* (50-9861, \$1.95, print copy or

digital) is scored for SATB with divisi. *Be Thou My Vision* (50-6164, \$2.25 print copy or digital) is for SATB and piano. For information: [morningstarmusic.com](http://morningstarmusic.com).



A Stanford Organ Album

**Oxford University Press** announces new organ publications: *A Stanford Organ Album* (9780193529939, \$25.50), edited by John Scott Whiteley, containing 20 pieces of organ voluntaries, postludes, preludes, and descriptive works; *Intrada* (9780193552197, \$12.25), by Malcolm

Archer; *Scottish Legend* (9780193533059, \$10.95), by Amy Beach, arranged by Robert Gower; *Elegy for the Time of Change* (9780193560192, \$12.25), by Robert A. Harris; *First Flight* (9780193551497, \$12.25), by Cecilia McDowall; *Carillon* (9780193559233, \$12.25), by Herbert Murrill; *The Washington Post March* (9780193533301, \$11.95), by John Philip Sousa, arranged by Robert Gower; and *Fiducie* (9780193550018, \$12.25) and *Toccata* (9780193550117, \$12.25), by Ad Wammes. For information: [global.oup.com](http://global.oup.com).

**Zarex Scores**, established in 2004 to print and distribute the original works and organ transcriptions of Frederick Hohman, is expanding the scope of its publications to include works by a variety of composers and transcribers. The most recent release is *Toccata on an American Folk Tune* (ZS1017) by the American organist and church musician Arthur Rhea (1919–2016).

Rhea had a career in church music, serving Bruton Parish Church, Williamsburg, Virginia, and Church of the Redeemer, Baltimore, Maryland. He studied composition with Paul Hindemith at Yale University. The "folk tune" is known as LIGHT, found in an 1832 hymn collection, *The Christian Lyre*. For information: [proorgano.com](http://proorgano.com).

*A. E. Schlueter*

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## Reviews

### Book Reviews



*Organ Music in Bulgaria?!*

***Organ Music in Bulgaria?!*, by Pavel V. Madzharov, e-book, 223 pages, \$9.95. Available from: [imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah](http://imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah).**

Pavel V. Madzharov spent four years compiling information on the organs and organ literature of his native Bulgaria, publishing the results in his recent e-book, *Organ Music in Bulgaria?!* The research was undertaken as part of Dr. Madzharov's Ph.D. dissertation at the Bulgarian National Academy of Music.

The writer carefully documents twenty-four organs in Bulgaria, including photos and descriptions of each instrument, its condition, and the way in which the organ is used on a daily basis for teaching, study, service playing, or as a concert instrument. Organists in Western Europe and the United States are typically unfamiliar with the organ literature of Eastern Europe, so the inclusion of the 185 organ works by thirty-six Bulgarian composers, written between 1972 and 2020, is a valuable resource for organists in search of unique literature to add to their repertoire. The Bulgarian organ works are listed by genre: solo works, pieces for organ and voices, and pieces for organ with other instruments. Helpful graphs and diagrams make the musical search process easy for the interested reader.

The book is divided into three sections: Chapter 1: Bulgarian Pipe Organs; Chapter 2: Bulgarian Organ Pieces; and Chapter 3: Interviews. The Bulgarian faith tradition of Orthodox Christianity, which Bulgaria adopted in 865 A.D., is the first issue addressed in Chapter 1. The Eastern Orthodox Church celebrates a sung liturgy that does not include the organ or any other instrumental accompaniment. In my own travels in Russia and Ukraine, I discovered that there are many organs and organ series in these countries that flourish under the auspices of the local philharmonic orchestra. There is a hall for the orchestra and then a smaller chamber music hall that includes an organ. This is also the case for many of the organs in Bulgaria, and it is the reason that the organ culture to date has experienced modest growth.

However, there are some Western Christian churches. The first pipe organ built in Bulgaria was installed in the Roman Catholic Cathedral of Saint Ludwig in Plovdiv in 1868 and later replaced by a larger instrument in 1891. Sadly, this instrument was destroyed by a disastrous fire in 1931. Several new instruments were installed at the Sofia Cathedral in 1900, and then at the Catholic Church of

Saint Paul of the Cross in Ruse in 1907. The latter organ is the oldest instrument still in active use in Bulgaria today. The Bulgarian Hall in Sofia housed a four-manual Sauer organ believed to have been the largest organ in Bulgaria with seventy-two stops. Both the Sauer organ and the organ at Saint Ludwig in Plovdiv were destroyed by allied bombing raids in the spring of 1944 during World War II. The black and white photo of the orchestra of Sofia on the stage in front of the Sauer organ before the war is poignant and powerful.

The rest of Chapter 1 introduces the reader to the twenty-four organs in Bulgaria, organized in chronological order. The author includes a photo of each organ, the year of construction, the builder, the current condition, and the number of stops available on each instrument. For example, the two-manual organ at the Catholic Church in Ruse, built in 1907 by Heinrich Voit, has thirteen stops. While the instrument is used regularly for services, it is currently in poor condition. In contrast, the well-maintained Schuke organ, built in the restored Bulgaria Hall in Sofia in 1974, is a three-manual instrument with fifty-five stops, the largest organ in Bulgaria today. Schuke also installed large concert organs in Dobrich and Varna that are in good condition. At the other end of the spectrum, the Academy of Music, Dance, and Fine Arts in Plovdiv has a small one-manual practice organ of five stops built by Werner Bosch, which was donated by a church in Switzerland. Fifteen of the twenty-four Bulgarian organs came to the country as donations from neighboring countries. Only five of these donated organs are still used for religious purposes, as most of the instruments are now used for teaching or as concert instruments. Another notable small instrument is the Jens Steinhoff organ at the Evangelical Methodist Church in Varna. Built in 2004, the two-manual, mechanical-action organ has fifteen stops and is used both for the worship services of the faith community and for local concerts. Should the author publish a revised edition of the book, it is suggested that the specifications of each organ should be included so that the reader knows the sonic possibilities of the instrument and the repertoire that may best be performed on each organ.

An important independent organ-building project is now in progress for the Earth and Man Museum in Sofia under the guidance of organbuilder Rosen Draganov. When completed, the two-manual instrument will have thirty-one stops. Draganov studied organbuilding in Germany and is a driving force in the contemporary organ culture of Bulgaria. The instrument will be the first native-built organ and will be realized by Draganov alone, without any workshop to assist him.

The central chapter of the book investigates the organ literature of Bulgaria from 1972 to the present. The international organ community will find a rich variety of works created in this period, with the majority of the pieces written between 1990 and 2009. Four composers contributed a large share of the 185 works: Sabin Levi, Rosen Draganov, Velislav Zaimov, and Neva Krysteva. Levi, age 50, and Draganov, age 40, are young men in the hearts of their careers, and the author rightly singles them out as vital to the growth of a distinctive Bulgarian school of composers and performers. Levi edited and published twelve volumes of organ music by Bulgarian composers, while Draganov is the only

organbuilder in Bulgaria. Both men are skilled players and are recording Bulgarian organ literature. Velislav Zaimov principally wrote his fifteen pieces with the technique of specific colleagues in mind. He serves as professor of composition at the National Academy of Music and as vice-president of the Union of Bulgarian Composers. Neva Krysteva studied organ at Moscow Conservatory and is a professor of polyphony and organ at the National Academy of Music. An active concert organist, she has written fourteen organ works. Overall, 132 of the existing Bulgarian organ works are for solo organ, but some of the collaborative works are unique. Neva Krysteva's *Organum* calls for two female folklore singers, a traditional soprano soloist, percussion, and organ, while Simo Lazarov writes his *Modulations* for organ and electronic playback of sea waves.

The concluding chapter consists of interviews with sixteen composers, organists, and organbuilders who are currently active in Bulgaria. The author poses a series of questions delving into the reasons for an individual's interest in the organ and in their interest in writing new compositions for the instrument. He sheds light on the information needed to successfully create new organ literature: technical features, keyboards, pedals, and stop combinations. The interlocutor prompts the professionals to reflect on the reasons that some organ works are only performed once, that too many Bulgarian composers write a single organ work, and that creative inspiration is needed to establish a strong tradition of Bulgarian organ music.

Dr. Madzharov is passionate about his subject, including many detailed graphs and charts that cross-reference the information he provides about the organs and the organ music. He hopes to stimulate a nation-wide conversation about the growth of interest among young people to study the organ and to compose new works for the instrument. There are clearly cultural, economic, and political obstacles to overcome in Bulgaria in order to firmly establish a well-supported organ culture in the country. This volume is a fine first step in that direction. Should the author consider a revised edition in future, it is respectfully suggested that a more formal, objective

prose style be adopted so that the wonderful information he provides may stand out in high relief.

—Gail Archer  
New York, New York

Gail Archer is director of music at Barnard College, Columbia University, New York City, where she conducts the Barnard-Columbia Chorus and Chamber Singers. She is a member of the faculty at the Harriman Institute, Columbia University, the Slavic studies center of the university. She also serves as college organist at Vassar College, Poughkeepsie, New York.

### Choral Music Reviews: New Music for Challenging Times

Publishers are endeavoring to bring forward voices of those who have been repressed and under-represented and also present music with timely topics. The reader will find all that and more in the selections highlighted below. Now that choir members have largely been immunized, it is refreshing to look at repertoire that can once again unite hearts and voices around themes of peace, unity, and action to rebuild our communities ravaged by hatred and violence.

***How Firm a Foundation*, by Tom Trenney. SATB and organ with optional assembly, Morning Star Music Publishers, MSM-50-5180, 2020, \$2.25. Duration: 3:00.**

This is a five-verse arrangement of the hymntune FOUNDATION, refreshing as it has an extensive, bright part for organ accompaniment with registration guidance. It is clear that the composer loves this American folk hymntune. Trenney serves as the dedicated minister of music at First-Plymouth Church of Lincoln, Nebraska. There is much joy in the YouTube performance of this piece recorded with Trenney playing the organ and conducting his large choir. Verse four is set up as a three-part canon. Verse five has sopranos and tenors singing the descant, with the organist providing interjections that add to the power of the text. This provides fun for the organist, choir, as well as assembly! The range reaches to G5 for sopranos, G4 for tenors.

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Scattered leaves ... from our Scrapbook

“To me,  
the high point of art  
is the expression  
of great emotion  
with great simplicity.”

Lotte Lehmann

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## In the wind...

**“Just can’t wait to get on the road again.”<sup>1</sup>**

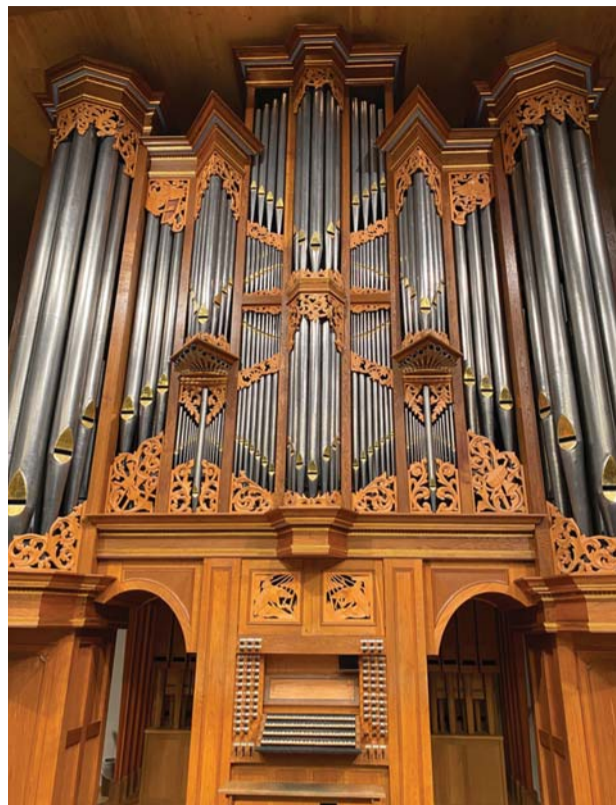
For over fourteen months during the extraordinary time of Covid, Wendy and I stayed at our house in Maine, leaving our apartment in virus-rich New York City vacant. Until late in 2020, Lincoln County where we live in Maine was counting fewer than twenty new cases each week, and we figured we would stay there until vaccinated. Like so many people around the country, we altered our working lives using Zoom and FaceTime instead of meeting in person. We set up our offices as “Zoom Rooms,” sometimes wearing “go to office” tops over jeans or shorts.

I received my first vaccination shot on my sixty-fifth birthday in mid-March. Once I was on the schedule, I started planning a trip, and I hit the road sixteen days after my second shot. I visited three organbuilding workshops, a half-dozen organs that were coming on the market, a couple iconic organs (one can never see enough of them), and a church where my colleagues are helping install an important new organ. I drove south on a western route through Virginia and Tennessee to Birmingham, across to Atlanta, and north on an eastern route home through North Carolina and Virginia to meet Wendy for a few days on the Jersey Shore. It was my re-immersion in the craft I have been working in for more than forty-five years, and I came home refreshed and newly inspired.

### Variety is the spice of life.

Pipe organs come in all sizes, shapes, and colors. We have organs that are large and small, electric and mechanical, free-standing in cases and enclosed in chambers. We have organs based on ancient European concepts and models, and organs that are purely American, and my trip spanned the far reaches of the organ world. I visited the workshops of Noack Organ Co. (Georgetown, Massachusetts), Taylor & Boody Organ Builders (Staunton, Virginia), and Richards, Fowkes & Co. (Ooltewah, Tennessee), each of which works with a small staff of dedicated artisans building hand-crafted organs in free-standing hardwood cases. Noack is currently working on an organ with sixty stops, and I was lucky to see it being loaded on a truck at the workshop followed by the beginning of its installation at the Catholic Cathedral of Saint Paul in Birmingham, Alabama. Taylor & Boody’s current project is a thirty-eight-stop job for Wheaton College in Illinois, and Richards, Fowkes & Co. is working on a thirty-one-stop organ for Saint Andrew’s Episcopal Church in Ann Arbor, Michigan.<sup>2</sup> Besides a tour and rich conversations in their workshop, Bruce Fowkes and Ralph Richards took me to see the spectacular four-manual organ by John Brombaugh at Southern Adventist University in Collegedale, Tennessee. I am heartened that during this uncertain time, these three outstanding firms are all building substantial instruments at the same time. You can see details about each organ on the builders’ websites.

These three builders are known for building tiny organs as well as instruments with sixty or more stops. Continuo or practice organs with three or four stops are the hummingbirds of pipe organs, and modest instruments with fewer than twenty stops are little gems with



**The John Brombaugh organ at Southern Adventist University, Collegedale, Tennessee** (photo credit: John Bishop)

gorgeous, intimate voices and carefully balanced choruses, but the big bird of my trip was the behemoth all-American organ in Boardwalk Hall in Atlantic City, New Jersey, an organ with single divisions that include more than thirty stops. (See the cover feature of the November 2020 issue of THE DIAPASON.)

In the May 2021 issue of THE DIAPASON, pages 12–13, I wrote about the efforts of curator Nathan Bryson and his staff of assistants and volunteers to protect the organ during the recent demolition by implosion of the adjacent Trump Hotel and Casino, so the organ was fresh on my mind when I started planning my trip, and I invited myself for a visit. Nathan was the consummate host for my day in the largest organ in the world.

The organs at Boardwalk Hall and the Wanamaker Store (now Macy’s) have each been considered the largest in the world. Now that I have visited both with their curators as my guides, I will take the plunge and explain how an organ earns such a title. At the moment, the Boardwalk Hall Organ is about 53% playable, so the Wanamaker Organ can safely claim to be the largest fully playable organ in the world. The Historic Organ Restoration Committee that oversees the organ in Boardwalk Hall has ambitious plans to bring the organ to fully functional condition. Stay tuned. I will report it when it happens.

The Wanamaker Organ has 464 ranks while Boardwalk Hall has a mere 449, a difference of fifteen ranks, the size of a modest organ, so it wins in the category of most ranks. The Wanamaker organ has 75 independent pedal ranks with 32 pipes (29 notes fewer than manual ranks), while many of the ranks in the Boardwalk Hall Organ have up to 85 notes, accounting for extensive unification and making use of the extended lower three keyboards which have 85, 85, and 75 notes, giving the organ a total of 33,112 pipes compared to the impressive 28,750 pipes in the Wanamaker Organ.



**Seven keyboards and 1,235 stop tablets, as big as they get. Midmer-Losh organ, Boardwalk Hall, Atlantic City, New Jersey. (Manuals I and II have 85 notes, Manual III has 75 notes, and manuals IV, V, VI, and VII have the usual 61.)** (photo credit: John Bishop)

That’s a difference of 4,362 pipes, or the equivalent of a seventy-rank organ!

An 85-note rank of pipes allows a continuous scale from low CC of 8’ to high c<sup>'''</sup> of 2’, or as in the case of several ranks in Atlantic City, from low CCCC of 32’ to high c<sup>'''</sup> of 8’. Unbelievably, there is a 64’ Dulzian Diaphone with 85 notes that goes all the way to the top of 16’. Scrolling down the endless stoplist, I count one 64’ rank (85 notes), eight 32’ ranks, and sixty 16’ ranks. A count like that makes a big organ. You can count for yourself. There are comprehensive lists of ranks, stops, console layout, and pistons and controls at [www.boardwalkorgans.org](http://www.boardwalkorgans.org). It would be difficult to calculate accurately, but it is my gut feeling that the Boardwalk Hall Organ weighs a lot more than the Wanamaker Organ.

### Vulgar or beautiful?

I have had a number of encounters with the Wanamaker Organ over the past twenty years, both in intimate, personal, and comprehensive visits, and in swash-buckling public performances. This was my fourth visit to Boardwalk Hall, but the first time I heard the organ.<sup>3</sup> I was aware of both organs when I was growing up, long before either had any meaningful restoration, but as I was in the thrall of the “Tracker Organ Revival,” dutifully learning early fingerings at Oberlin, I was not creative or open-minded enough to make space for them in my musical comprehension. I assumed that they existed to take part in the biggest-loudest-fastest competitions that lurk throughout our society. How could something with more than four hundred ranks be anything more than the pipe organ equivalent of a freight train? Artistic content? Musical sensitivity? Phooey. I was wrong.

I was fortunate to have experience renovating larger electro-pneumatic organs early in my career, and when I became curator of the organs at Trinity Church Copley Square and The First Church of Christ, Scientist (The Mother Church), both in Boston, I was immersed in the grandeur of super-sized organs. The Aeolian-Skinner organ at The Mother Church is huge (237 ranks and 13,500 pipes), but less than half the size of those in Boardwalk Hall or the Wanamaker Store. While the organ at Trinity Church (actually two instruments, Chancel and

Gallery, playable from one console) was smaller in number of ranks, it was an important part of my understanding of large organs because of the weekly recital series there. Each Friday, I heard a different organist play the instrument. Some were bewildered, bamboozled, even defeated by its complexity, but those organists who could make it sing taught me how a large and varied organ with divisions in four separate locations could combine to produce expressive sweeps, from thundering *fortissimos* to shimmering echoes that melted away into the frescoed walls.

If a finely crafted organ with mechanical action brings the intimacy of chamber music to the fingers of the organist, the large romantic organ allows the musician to paint majestic landscapes. And the mega-monumental symphonic organ allows expression ranges unheard of otherwise. What do you do with an eighty-rank string division? Paint pictures.

### In the arena

When I first arrived at Boardwalk Hall, Nathan “fired up” the organ using files made by Peter Richard Conte, the Grand Court Organist of the Wanamaker Organ, along with several other creative players, and stored in the playback system. Peter is unusual among organists because of his affinity for these exceptional organs. While most of us are used to registering a chorale prelude with a cornet for the solo line and a few soft flutes and a Subbass for accompaniment, Peter is a sonic wizard with thousands of stop tabs and hundreds of other controls that allow him to command the dozens of divisions scattered about in the vast room. Sometimes he throws on a big row of stop tablets as if he was playing a glissando on the keyboard, but more usually, he programs pistons with intricate combinations using stops by the hundreds.

Boardwalk Hall is 456 feet long and 310 feet wide with a barrel-vaulted ceiling that peaks at 137 feet. Its seating capacity is over 15,000, and it is regularly used for rodeos with bull-riding competitions (they truck in enough dirt to simulate a prairie), indoor auto racing, ice hockey, basketball, soccer, and even college football. It was the site of the first indoor helicopter flight, and it is home to the Miss America Pageant. It

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**Colossus. CCCCC of 32' Open Diapason, Boardwalk Hall, Atlantic City, New Jersey** (photo credit: Scott Ball)



**Amory Atkins, Joshua Wood, and Terence Atkin of the Organ Clearing House assembling the Swell box of Noack Opus 164, Cathedral of Saint Paul, Birmingham, Alabama** (photo credit: John Bishop)



(photo credit: Félix Müller)

was surreal to stand alone on the empty floor of the semi-lit hall listening to the organ do its thing with the help of Peter's bytes. The two main organ chambers are separated in space by the hundred-foot-wide stage. The chamber lights were on, and great swaths of expression shutters were in full view, swishing and fluttering like sensuous thirty-foot eyelashes. This was not "All Swells to Swell." The many sets of shutters were moving in contrary motion, each responding to the rises and falls of individual voices in the complex arrangements. Waves of sound ebbed and flowed like the surf on the sandy beach on the other side of the iconic boardwalk, cascades of notes morphed into fanfares, melodies were "soloed out" as if by a platoon of trombones or by four dozen violinists playing *pianissimo* in unison. This is the very essence of the symphonic organ, its dazzling array of controls allowing the single musician to emulate the actual symphony orchestra.

**Sweeping a beach**

The Aeolian-Skinner at The Mother Church taught me what is involved in caring for a large organ. "Touching up the reeds" can take all day—there are forty-one of them. But that organ lives in a building with perfect climate control. When you have more than 450 ranks in a building that is also home to rodeos and auto racing, you have a hefty tuning responsibility. Curator Nathan Bryson manages a team of professionals and volunteers who are methodically moving through the organ rebuilding blowers, re-leathering windchests, refurbishing organ pipes, while maintaining the organ for daily recitals and many special events.

The Boardwalk Hall Organ was built by Midmer-Losh of Merrick, Long Island, New York, during the Great Depression at a cost of over \$500,000 and was completed in December of 1932. It is housed in eight chambers: Left Stage, Right Stage, Left Forward, Right Forward, Left Center, Right Center, Left Ceiling, and Right Ceiling. You can see the layout in a photo accompanying this column in the May 2021 issue. Getting a handle on which stops and which divisions are located in which chamber is the first challenge of learning one's way around the vast instrument. The two Stage Chambers comprise what I perceived to be the main organ. They are huge and jammed with some of the largest organ

stops in the world. There are stops on wind pressure of 100 inches on a water column, an absolute hurricane of air.

When the organ blowers are turned on and the instrument fills with wind, windchests expand visibly, as if the doctor told you to "take a deep breath." The fifteen-foot-long walls of the pressurized room that houses the organ's main electro-pneumatic switching equipment move so dramatically that I squinted, wondering why the thing does not burst. During renovation, several of the windchests on 100-inch pressure were replaced using more robust engineering, informed by the difficulty of building a wooden vessel to contain such high pressure.

Tuning those gargantuan ranks is a three-person job, one at the console, one in the middle of the hall where it is possible to hear pitches and beats, and the third (with industrial hearing protection and audio headphones) manipulating the pipes. You could try using a starting pistol to signal "next," but you wouldn't be able to hear it.

Beyond the endless work of restoring, renovating, tuning, and maintaining this organ, perhaps the most difficult and important work has been reintroducing the city and state governments to the ongoing stewardship of the instrument. A vast auditorium with such an unmusical array of uses seems an unlikely home for a pipe organ, and the people who have been working with and on the organ have been effective ambassadors, sharing the unique qualities of the largest organ in the world. If you would like to help, visit that website and look for the "Donate Now" button.

**Look to the future.**

After fourteen months at home, it was a joy to be back on the road. My thanks to Didier Grassin of the Noack Organ Company, Ralph Richards, Bruce Fowkes, John Boody, and Nathan Bryson for sharing their work and philosophies with me, and above all, for sharing the joy and pleasure of "knocking around about pipe organs." Three cheers for all

the wonderful work underway on organs both old and new. If this is a taste of the new normal, I am ready to ride. ■

**Notes**

1. Willie Nelson.
2. By coincidence, one of Wendy's cousins is on the organ committee at Saint Andrew's.
3. In 2010, the Organ Clearing House built the "Blower Room" set for the Saint Bartholomew funeral scene in the spy-thriller movie, *Salt*, starring Angelina Jolie and directed by Philip Noyce. All the sets including the barge, the presidential bunker, and the CIA offices were constructed in retired Grumman aircraft hangars in Bethpage, New Jersey, where the Lunar Excursion Module was built. Our set included a couple big Spencer blowers that we had in stock and a huge electro-pneumatic switching machine borrowed from the "other" organ at Boardwalk Hall (a four-manual Kimball in the adjacent theater). I transported the machine in both directions in rental trucks. The set decorator thought the rig was complicated enough that I should be present for filming. I stood around while Ms. Jolie jumped through walls dozens of times, until I heard over the PA system, "Organ guy to the crypt, organ guy to the crypt." The leading lady greeted me with hand outstretched, "Hi, I'm Angie." I described that she should shoot the regulating chain to make the bellows go haywire and cause the mass cipher that would disrupt the funeral. (We provided the hardware, and special effects provided the action.) She said, "I can't shoot that." I replied, "I've seen you shoot." I watched the single take on Mr. Noyce's monitor and had the honor of shouting "Action!" at his signal, my twelve seconds in Hollywood, another chapter from the life of an itinerant organ guy. Curious? You can stream it on Netflix. And the nice thing about building a movie set? They don't require a warranty.



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# Exploring the unknown of BWV 565

## Part 2

By Michael Gailit

*Editor's note: Part 1 of this series appeared in the June 2021 issue of THE DIAPASON, pages 18–19.*

The analysis of the first twelve measures revealed a compositional technique that can most aptly be described as metamorphosis. The list of the motives that appear in BWV 565, given in detail in the first part of this article, shows how one motive becomes the other (Example 15). In the last consequence, the mordent motive creates all others. This evolutionary style of composition appears on all levels. The mordent creates what we called a nucleus idea, which in turn creates the next two phrases. A part of the nucleus idea creates the ascending triplets, which in turn develop into the descending triplets. The closing section varies measures 1 and 2 and ends with the mordent motive.

### From three to four

The second section, measures 12 through 30, continues this concept, only that the focus changes from three-note motives to four-note ones. In order to achieve a smooth transformation, the section starts with an upbeat to a trichord. The following tetrachords are rhythmically shifted in the same way, so that they appear as trichords with upbeats. The passage also prepares the fugue theme

that shows a very similar structure of four consecutive tetrachords. Pitch notation of the opening phrase of the first part had assisted to discover the 3 x 3 form of the nucleus idea. Pitch notation of the current phrase now reveals a 4 x 4 structure (Examples 16 and 17). Both lines add another 4 x 4 notes as inserted repetitions of the dominant tone.

Simultaneous notation of the imminent two voices in measures 13 through 15 helps to understand the process. Edition Peters gives the original text of the earliest manuscript. Bärenreiter and Breitkopf & Härtel in their Urtext editions align measures 14 and 15 by substituting measure 14 with the octave transposition of measure 15. As we observe now, this contradicts the overall concept of continuous transformation. Measure 14 quotes the nucleus idea; measure 15 prepares the next section by changing the ending with the surprise of an eighth-note rest on beat one of measure 16 (Example 18).

In 1845–1846, the complete organ works by Johann Sebastian Bach appeared in print for the first time. This release by Edition Peters is considered a milestone, due in part to the editorial policy of Friedrich Conrad Griepenkerl (1782–1849), which abstained from any amendments. The eighth-note rest at the

Example 15: the motives of BWV 565

Example 16: tetrachord structure of measures 12 and 13

beginning of measure 16, however, obviously came as too great a surprise to the editor. He replaced it with a manual D3<sup>1</sup>

without any reference to a manuscript source. In view of the preceding three-fold thundering D2 on the pedals, the eighth-note rest is only one of the many skillfully calculated effects in BWV 565.

The motivic substance of measures 16 through 20 consists of the tetrachord and the turn motive. Both textures, the figurations as well as the syncopated chords, follow a harmonic progression commonly known as the Phrygian cadence.<sup>2</sup> This harmonic pattern is frequently inserted after a slow movement in order to prepare the listener for a finale. The transition from Adagio to Allegro in a voluntary by John Stanley (1712–1786)—with quite similar motives as BWV 565—demonstrates this function (Example 19).

The Phrygian cadence in BWV 565 comprises four chords consisting of four motives, two tetrachords and two turn motives (Example 20). The middle voice can count for two as the doubling of these notes in the thirty-second-note figurations suggests.

The syncopated chords appear four times, with a different pedal phrase each time (Example 21). The evolutionary concept of motive metamorphosis in BWV 565 requires abstention from the editorial practice of unification, in this case to replace phrase 2 by phrase 1. In measure 17, the bass and tenor notes are exchanged. The tenor varies the tetrachord E–D–C–B-flat in a new way by placing the first note at the end and an octave lower.

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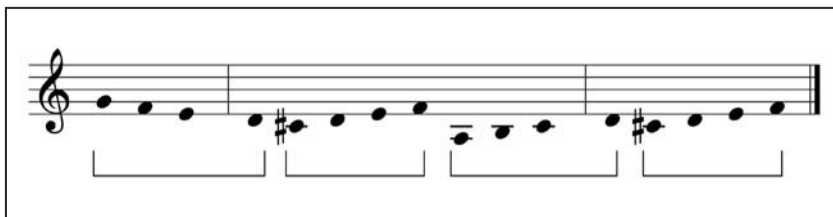
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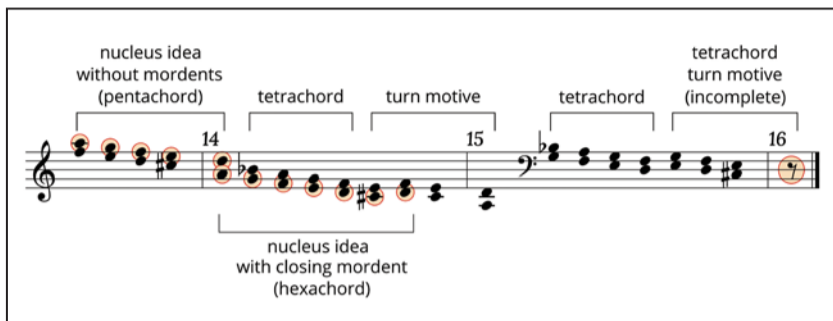
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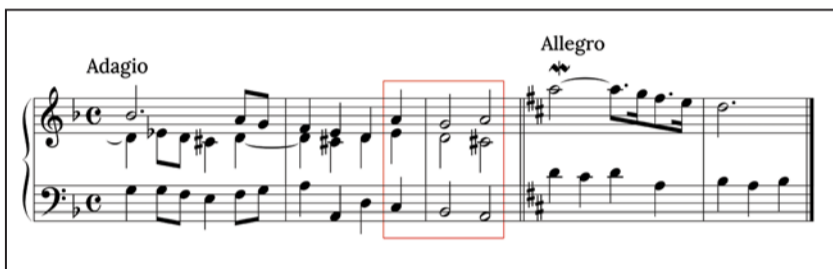
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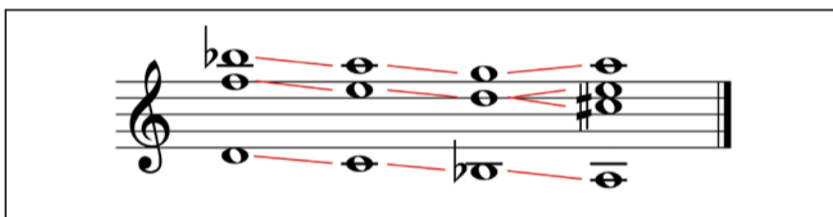
Example 17: tetrachord structure of the fugue theme



Example 18: simultaneous notation of the two immanent voices, measures 13 through 15.



Example 19: Phrygian cadence



Example 20: Phrygian cadence, BWV 565, measures 16-17 and 19-20.

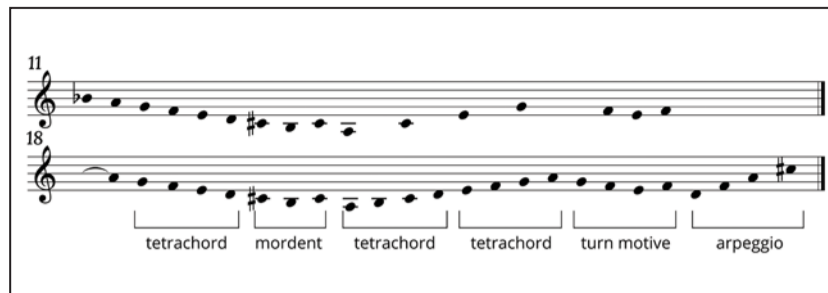


Example 21: phrases, measures 16 through 21, tenor and bass

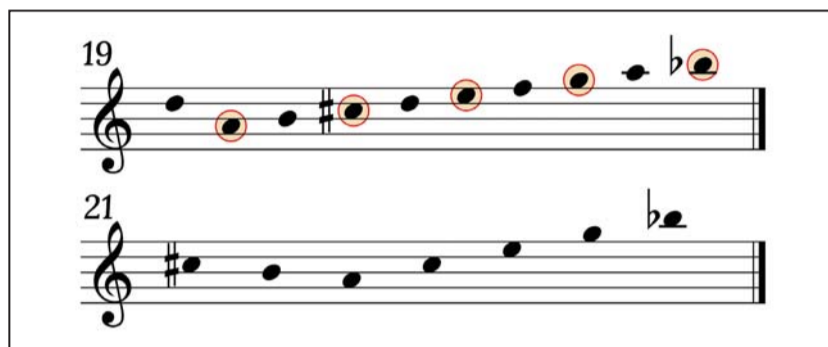
Whereas the Phrygian cadence aims to the last note in measures 16 through 18, its third and fourth appearances in measures 19 and 20 shifts the accented beat to the second note. This gives room for another chord on the last eighth-note beat in measure 20. On this beat, the new note of a G-sharp surprises; it gives the base for another diminished seventh chord. The G-sharp descends to the dissonance G-natural of the dominant seventh chord that spans over five more measures to be resolved only in measure 27.

Pitch notation shows that the run in measure 18 is a variation of measure 11, with some added notes (Example 22). It consists of a collection of the prime suspects—three tetrachords, a mordent, and a turn motive. Also, the arpeggio appears, this time following the tonic chord.

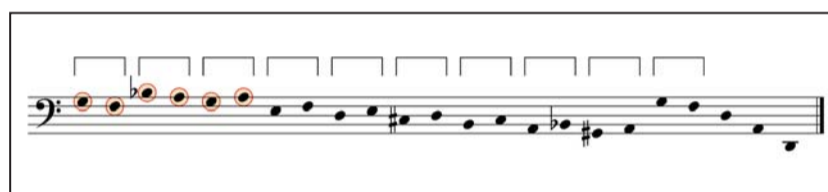
The passage ends in measure 19 with a scale comprising the complete tone material including the B-natural. This run is repeated in measure 21 without the passing notes (Example 23).



Example 22: comparison of measure 11 and measure 18 in pitch notation



Example 23: first half of measures 19 and 21 in pitch notation



Example 24: pedal line in measures 27 through 30 in pitch notation

Four descending tetrachords run into a halt on the diminished seventh chord, before a *prestissimo* tremolo breaks loose. The toccata returns here to triplets and the mordent, whose intervals are stretched to thirds, with alternating upper and lower neighbor notes. The

pedal surprisingly takes on a melodic role, worthy of the designation *Recitativo*. With the exception of the final cadence, the pedal lines up ten seconds, the last one repeating the first (Example 24).

Probably just a coincidence: we discover the first six notes of the pedal



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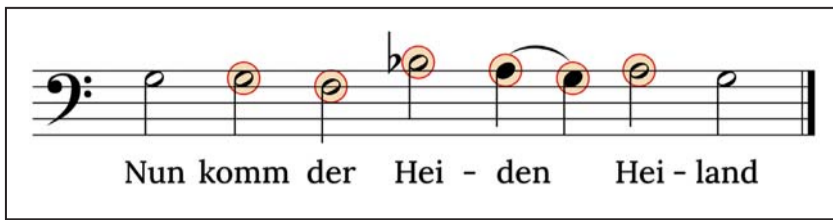
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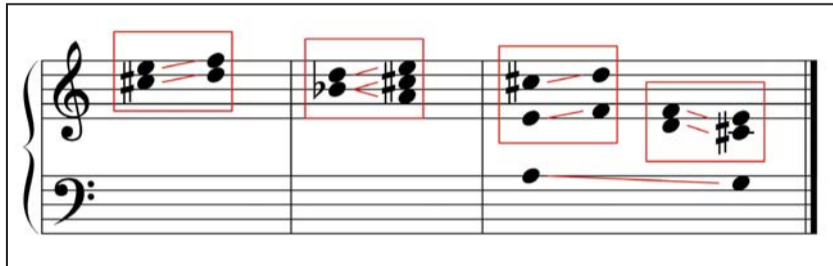
# Organ music of Bach



Example 25: Nun komm, der Heiden Heiland, first line



Example 26: pedal measures 27 and 28 in pitch notation, compared to the second phrase in measure 1



Example 27: step-wise progressions and tetrachord groupings in measures 27 through 29

line in the Advent hymn, NUN KOMM, DER HEIDEN HEILAND (Example 25). More striking is that the pedal line cites the nucleus idea in the form of the second phrase in measure 1 (Example 26). The manual parts, note repetitions, and voice doubling omitted, consist only of seconds, which in turn are condensed tetrachords (Example 27).

## The purpose

On the second page of Ringk's manuscript, the last four staves are left blank. The fugue begins on a new third page. Ringk wrote, "Verte. Fuga." (in Latin: Turn! Fugue.) below the final cadence on page 2. So before we turn the page and continue with the fugue, let us look at what has happened so far. BWV 565 is a work that undoubtedly attracts attention. So what was the purpose of the composition; why was it created? We need to leave the objective path of note-by-note analysis here. The meaning of a text cannot be grasped comparatively by counting the letters or discussing grammar and spelling.

Measures 16–17 and 19–20 were the first to open a new perspective. As mentioned earlier, we often find the harmonic pattern of the Phrygian cadence by default as a bridge between a slow movement and the following finale, as a musical announcement, and to increase the tension that a finale or something similar is to be expected. In measures 16 and 17, the Phrygian cadence is repeated four times, but it remains without consequence. After an extended run, the cadence is repeated again, a full three times, and it again remains without consequence. Is this a joke? A prank?



The impression is reinforced by the inverted echos of the section. It is in the nature of an echo that the return sounds weaker. However, in the Phrygian cadential measures in BWV 565, the reverse is true. The harmonic pattern is introduced with a thin texture of broken chords, only to be answered with heavy chords above a pedal line, plus hammering syncopations. Is this a provocation?

Flawless part-writing includes avoidance of parallel octaves and fifths. Let us imagine a student, required to submit a clean four-part piece, presenting the strict teacher something hitherto unheard like BWV 565. Seated at the organ console, the teacher begins to play. On the first page parallel octaves as far as one can see. The first note isolated, nailed with a mordent and a fermata, immediately followed by a rest. Short phrases, constantly interrupted with more rests. Laughter in the background, when the teacher has to take note that his organ is missing the bottom C-sharp. Broken chords are based on parallel fifths. In the pedal, there are only three roaring Ds, above them long-held quadruple dissonances. Then one finds a run pointing to a D, but silence instead. The inverted echoes startle. The Phrygian cadence remains without consequence, sounding seven times in vain.

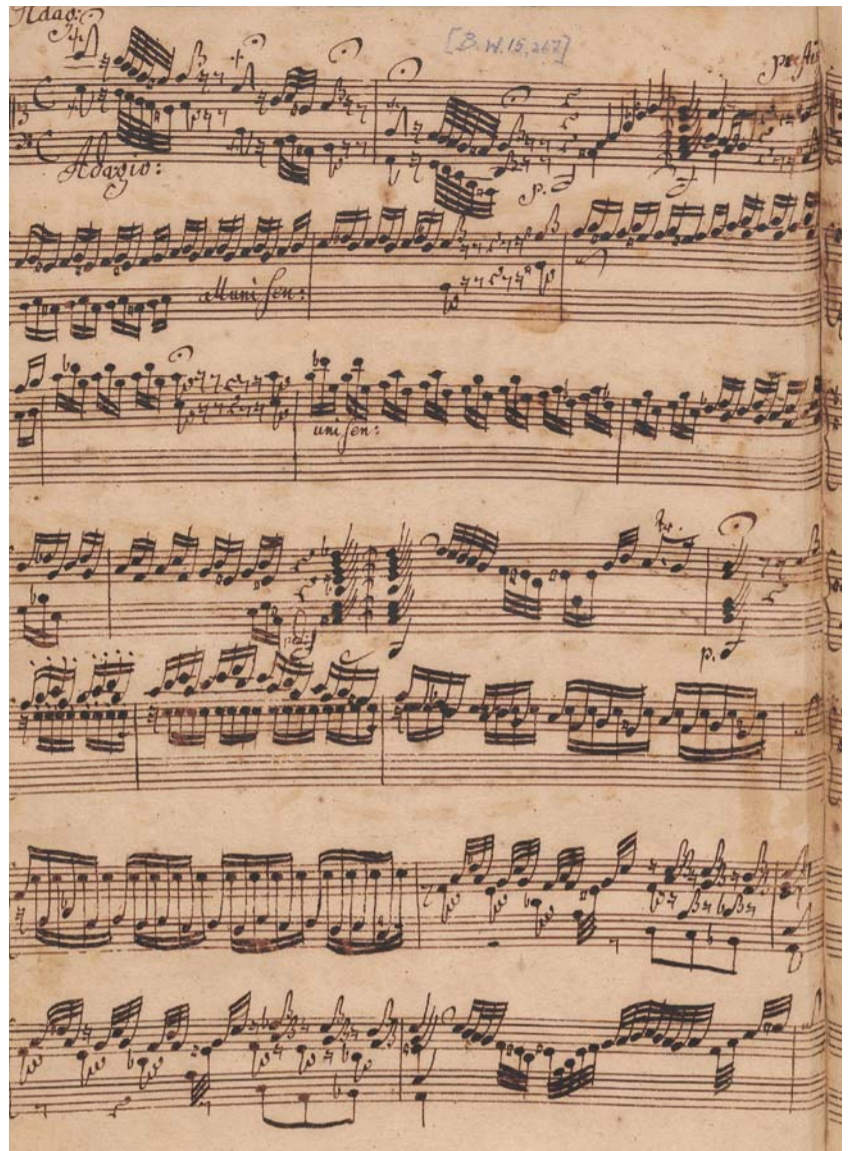
There is no evidence whatsoever that BWV 565 was intended as a joke or prank, just as a joke does not have the caption, "This is a joke." The nature of a text can be discerned from its content and setting alone. The amazing thing about this theory is, however, that it can answer all hitherto raised questions, among them:

- Only one copy of the autograph survived, some of the notation is only sketched: BWV 565 was intended only for private use and not for publication.

- All compositional features described as problematic: deliberate violations of the rules to show a new style.

- Bach named as author on the title page, the work possibly not by Bach: the most plausible explanation for this contradiction.

- The wrong key signature on the title page "ex . d . # .:" one cannot seriously claim that someone copied a multi-page piece in D minor and the same person mistakenly writes D major on the title page. Furthermore, Ringk notated



The opening page of Johann Sebastian Bach's Toccata and Fugue in D Minor, BWV 565, in Johannes Ringk's manuscript.

minor keys adding a flat to the key letter, major keys adding a natural, not a sharp. The sharp could be a hint pointing to the unusual content, which is so-to-speak not natural, but sharp. In German, the word for sharp is *Kreuz*, which conveys the saying, *ein Kreuz haben*, having problems with something or someone.

- The simple composition style: simplified overdrawing as a device of parody.
- The low C-sharp in measure 2 being a rare key on organs of the time: deliberately pointing to the deficiency of a missing key.
- The late Peter Williams's theory of a lost piece for violin: an allusion to J. S. Bach's skills as a string player.

Following this theory, somewhere at an early stage someone took the piece as serious. The consequences are outrageous and at the same time incredibly humorous. It is singular that BWV 565 beats any other organ work in popularity. Then there are also all the discussions about the deliberately composed "misbehaving" features, if they can be credited to Bach or not. It is a work brilliant on several levels: as a provocation, fun, or a prank with a highly skillful compositional technique not common in Baroque music, but pointing to the future.

This theory may or may not be the case, but the journey into the unknown of BWV 565 is far from over. We now turn the second page of the manuscript and explore not only the fugue, but also lift the anchors on some findings that are considered certain. Stay tuned. ■

## To be continued.

## Notes

1. Note designations in scientific orthography: C2-C3-C4-C5-C6 (= traditionally C-c°-c'-c''-c''').

2. The Phrygian church mode has the half-tone step between the first and second and the fifth and sixth scale degrees. Church modes, however, are melodic, not harmonic entities.

Michael Gailit graduated from the University of Music and Performing Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at St. Augustine's Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

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

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

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

## Part 8: Grace Lutheran Church

By Stephen Schnurr

*This article is the final installment of a series in the August 2015, June 2016, July 2017, February 2018, June 2018, March 2021, and May 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.*

Grace Lutheran Church of La Grange was organized on April 14, 1887, as the Swedish Lutheran Church, the sixth congregation founded in the village. The lot at the southeast corner of Ogden and South Kensington Avenues was purchased the next month for \$600. In June, an architect's plan for a church measuring twenty feet by fifty feet was accepted, and ground was broken. The basement portion of the church was dedicated on September 25, 1887. The remainder of the structure was completed for dedication on October 8, 1895. This church was served by a reed organ.

Reverend Alfred Ostrom was called as first resident pastor in 1897 at a salary of \$600 per year, plus a Christmas Day collection. A musician, he served as an editor of the first English hymnal of the Augustana Synod in 1901. In 1904, the congregation took the name Swedish Evangelical Lutheran Emmaus Church of La Grange. Reflecting the change of language for services from Swedish to English, the congregation became known as Emmaus Evangelical Lutheran Church in 1922.

In 1926, a committee was formed to plan for much-needed larger facilities, to be built on newly acquired property across Ogden Avenue. That year, the congregation became known as Grace English Lutheran Church, though "English" was dropped in 1927.

On the church's fortieth anniversary in April 1927, a campaign was announced for the new structure. Ground was broken in October 1928, with the cornerstone laid the following month for a redbrick Gothic edifice with stone trim. Architects were Harry K. Culver and Walter C. Eden, the latter a member of the church. The nave seated 350 persons, and sliding doors to the adjoining hall provided overflow for an additional 125. Dedication occurred on June 2, 1929, with three services. Additions were made to the building in 1950 and 1966. The sanctuary was renovated to its present configuration in preparation for the congregation's 125th anniversary celebration in 2012.

The original church still stands and was for some time home to another congregation, Grace and Truth Gospel Chapel. It has since been converted into a private residence.



The original Grace Lutheran Church

For the present sanctuary, M. P. Möller of Hagerstown, Maryland, provided its opus 5522 costing \$4,200. The contract was dated January 30, 1929, with completion set for June 1 of that year. An addition was typed onto the standard Möller contract stating that the builder "guarantees the workmanship, material, and tone qualities of this organ to be equal or superior to any organ built." Wind pressure was five inches. The Echo division, never installed, was to be in a chamber provided near the rear of the nave, at second-floor level. A second tonal opening was located in the ceiling of an adjoining dining room. The organ was dedicated in service on June 4, 1929, two days after the church itself.

### 1929 M. P. Möller Opus 5522

#### GREAT (Manual I, enclosed)

- 8' Open Diapason 73 pipes  
(scale 40, wood bass)
- 8' Concert Flute 73 pipes
- 8' Dulciana (scale 56) 73 pipes
- 4' Solo Flute (ext 8' Concert Flute)
- 4' Dulcet (ext 8' Dulciana)
- Tremulant
- Chimes ("Silent stop")

#### SWELL (Manual II, enclosed)

- 16' Bourdon 97 pipes
- 8' Stopped Diapason (ext 16' Bourdon)
- 8' Salicional (scale 60) 73 pipes
- 8' Voix Celeste (TC, scale 62) 61 pipes
- 4' Flute d'Amour (ext 16' Bourdon)
- 4' Violina (ext 8' Salicional)
- 2½' Nazard (ext 16' Bourdon)
- 8' Cornopean ("Small scale") 73 pipes
- 8' Vox Humana 61 pipes  
(scale 40, wood bass)
- Tremulant

#### ECHO (Manual I, prepared at console)

- 8' Echo Flute 73 pipes
- 8' Muted Viole 61 pipes
- 8' Vox Angelica 61 pipes
- 4' Wahl [*sic*] Flute (ext 8' Echo Flute)
- Tremulant

#### PEDAL

- 16' Sub Bass 44 pipes
- 16' Lieblich Gedeckt (Swell, 16' Bdn.)
- 8' Bass Flute (ext 16' Sub Bass)



The present Grace Lutheran Church

### Couplers

- Great to Pedal
- Swell to Pedal
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- Echo to Great
- Echo On/Great Off

- 4 Great and Pedal and Cancel
- 4 Swell and Pedal and Cancel
- 3 Echo Organ

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# Pipe organ history

the Aeolian-Skinner Organ Co., Casavant Frères, Limitée, and M. P. Möller, Inc. The initial concept was to expand the existing organ chambers to either side of the chancel, involving small additions to the building. An initial proposal from Möller, June 7, 1957, called for a modest instrument with Great, Swell I, Swell II, Antiphonal, Pedal, and Antiphonal Pedal divisions, showing the influence of Ernest White's tonal direction. The Aeolian-Skinner, Casavant, and Möller proposals were sent (without builder identification) to several Chicago area organ experts, with opinions and comparisons received from Edward Eigenschenk (American Conservatory and Second Presbyterian Church), Heinrich Fleischer (University of Chicago and DePaul University), Austin Lovelace (First Methodist Church and Northwestern University, Evanston), and Stanley Martin (Emmanuel Episcopal Church, La Grange, and the Chicago Sunday Evening Club). The overwhelming response was in favor of the Möller proposal, though several had caveats.

A revised Möller proposal dated February 24, 1958, abandons the divided Swell plan and enlarged the Antiphonal division, so that it would be more useful in leading the congregation from the rear of the nave. An 8' Principal was also added to the Great specification. By May of that year, Grace Church was contemplating placing most of the organ in the rear gallery. With this change of focus, the chambers in the chancel would be reused for an antiphonal organ for the gallery instrument.

A contract dated September 11, 1958, was signed for Möller Opus 9325, in the amount of \$45,400, with completion set for December 1, 1959. Perhaps recalling a certain condition of the 1929 contract, this one stated, "The organ shall be a distinctive work of the builder, a product of his factory, and in no way an assembled instrument." A three-manual gallery organ was provided, and the old organ was rebuilt as a two-manual chancel instrument, played from the gallery console. The church's choirs moved from the chancel to the gallery. For the gallery organ, wind pressures were three-and-a-half inches for the Great, four inches for the Swell, Choir, and Pedal.

## 1959 M. P. Möller opus 9325

### GREAT (Manual II)

16'	Quintade	73 pipes
	(scale 46, 24 zinc basses, remainder spotted metal)	
8'	Principal	61 pipes
	(scale 46, 24 zinc basses, remainder spotted metal)	
8'	Holzgedackt	61 pipes
	("Reg. Stopped Flute Bass & Treble," wood and metal)	
8'	Quintaton (ext 16' Quintade)	

4'	Octave	61 pipes
	(scale 58, spotted metal)	
2'	Waldflöte	61 pipes
	(scale 68, 3/4 taper, spotted metal)	
III Rks.	Fourniture	183 pipes
	(spotted metal)	
	Tremolo	
	Chimes	20 tubes
	("present Antiphonal," from tenor A)	

### SWELL (Manual III, enclosed)

8'	Rohrpfefe	61 pipes
	(scale 56, 12 zinc basses, remainder spotted metal)	
8'	Viola	61 pipes
	(scale 52, 12 zinc basses, remainder spotted metal)	
8'	Viola Celeste	54 pipes
	(from low G, scale 54, 5 zinc basses, remainder spotted metal)	
4'	Suavial	61 pipes
	(scale 60, spotted metal)	
2'	Zauberflöte	61 pipes
	(scale 62, spotted metal)	
III Rks.	Plein Jeu	183 pipes
	(spotted metal)	
16'	Cor Anglais	61 pipes
	(half length, 4" scale, "English Horn Pattern")	
8'	Trompette	61 pipes
	(12 basses half length)	
4'	Hautbois	61 pipes
	(3" scale, "Reg. Oboe Full Length")	
	Tremolo	

### CHOIR (Manual I, enclosed)

16'	Gemshorn	73 pipes
	(scale 40, 1/3 taper, 24 zinc basses, remainder spotted metal)	
8'	Bordon	61 pipes
	(scale 56, 12 zinc basses, remainder spotted metal)	
8'	Gemshorn (ext 16' Gemshorn)	
4'	Koppelflöte	61 pipes
	(scale 64, spotted metal)	
2'	Doublette	61 pipes
	(scale 72, spotted metal)	
II Rks.	Sesquialtera	122 pipes
	(spotted metal)	
8'	Krummhorn	61 pipes
	(1" scale, "Brass Treble")	
	Tremolo	

### PEDAL

16'	Sub Bass	32 pipes
	("Large Pedal Bdn., Low Lip, Large Ears")	
16'	Quintade (Great, 16' Quintade)	
16'	Gemshorn (Choir, 16' Gemshorn)	
8'	Geigen	44 pipes
	(scale 45, 17 zinc basses, remainder spotted metal)	
8'	Quintaton (Great, 16' Quintaton)	
8'	Gemshorn (Choir, 16' Gemshorn)	
4'	Oktav (ext 8' Geigen)	
4'	Quintaton (Great 16' Quintaton)	
II Rks.	Grave Mixture	88 pipes
	(5 zinc basses, remainder spotted metal)	
II Rks.	Rauschquinte	
	(ext II Rks. Grave Mixture)	

### CHANCEL GREAT (Enclosed)

8'	Harfenprinzipal	73 pipes
	(new pipes, old action, scale 50, 12 zinc basses, remainder spotted metal)	
8'	Concert Flute	73 pipes
	(old pipes and action, "Reg. Concert FLT," wood and metal)	
4'	Octave (ext 8' Harfenprinzipal)	
4'	Flute (ext 8' Concert Flute)	



Interior, Grace Lutheran Church

III Rks.	Mixture	183 pipes
	(new pipes, old Diapason action, spotted metal)	

### CHANCEL SWELL (Enclosed)

16'	Gedeckt	85 pipes
	(old pipes and action, "Reg. Man. Bdn.")	
8'	Gedeckt (ext 16' Gedeckt)	
8'	Salicional	61 pipes
	(old pipes and action, scale 60, 12 zinc basses, remainder spotted metal)	
4'	Spitzprinzipal	73 pipes
	(new pipes, old action, scale 60, 3/4 taper, spotted metal)	
4'	Gedeckt (ext 16' Gedeckt)	
2'	Octavin (ext 4' Spitzprinzipal)	
1 1/2'	Nasat	61 pipes
	(new pipes, old Vox Humana action, scale 80, 3/8 taper, spotted metal)	
8'	Fagotto	61 pipes
	(new pipes, old Cornopean action, 2 1/4" scale, half length, "Open Oboe")	
	Tremolo	

### CHANCEL PEDAL

16'	Bourdon	44 pipes
	(old pipes and action, "Reg. Ped. Bdn.")	
16'	Gedeckt (Chancel Swell, 16' Gedeckt)	
8'	Bourdon (ext 16' Bourdon)	
8'	Gedeckt (Chancel Swell, 16' Gedeckt)	
4'	Gedeckt (Chancel Swell, 16' Gedeckt)	

### Couplers

Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Chancel Great to Pedal 8
Chancel Swell to Pedal 8
Chancel Swell to Pedal 4
Great Unison Off
Swell to Great 8
Swell to Great 4
Choir to Great 8
Choir to Great 4
Chancel Swell to Great 8
Chancel Swell to Great 4
Choir to Choir 16
Choir Unison Off
Choir to Choir 4
Great to Choir 8
Swell to Choir 8
Swell to Choir 4
Swell to Swell 16
Swell Unison Off
Swell to Swell 4
Chancel Swell Unison Off
Chancel Swell 4 to Swell 4



A vintage postcard view of Grace Lutheran Church

### Adjustable Combinations

8	General pistons (thumb, 5-8 toe)
6	Great Organ pistons (thumb)
3	Chancel Great Organ pistons (thumb)
6	Swell Organ pistons (thumb)
3	Chancel Swell Organ pistons (thumb)
6	Choir Organ pistons (thumb)
6	Pedal and Chancel Pedal pistons (toe)
	General CANCEL (thumb)
	Combination adjustor (thumb)

### Accessories

Great to Pedal reversible	(thumb and toe)
Swell to Pedal reversible	(thumb and toe)
Choir to Pedal reversible	(thumb and toe)
Balanced Swell and Chancel Swell expression shoe	
Balanced Choir expression shoe	
Balanced Chancel Great expression shoe	
Balanced Crescendo shoe	(with 3 indicator lights)
Gallery-Both-Chancel thumb pistons	
Chancel Swell to Chancel Great expression shoe reversible	(with indicator light)
Tutti reversible	(thumb and toe, with indicator light)
Cancel tabs over stop groups	

In 1993, the Möller organ was thoroughly rebuilt by Dan Vaughan of Phoenix, Arizona. The organ's action was converted to all-electric. Much of the Möller pipework was retained for the new instrument. In 2001, Ericksen, Christian, and Associates of Glen Ellyn, Illinois, replaced the Great 8' Principal, 4' Octave, and 2' Fifteenth with new pipes supplied by Rieger-Kloss of the Czech Republic.

### 1993 Dan Vaughan organ

#### GREAT (Manual II)

16'	Quintaten	61 pipes
8'	Principal	61 pipes
8'	Holz Gedeckt	73 pipes

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Console of the present organ

4'	Octave	61 pipes
4'	Gedeckt (ext 8' Holz Gedeckt)	
2'	Fifteenth	61 pipes
III	Fourniture	183 pipes
8'	Trompette	61 pipes
	Chimes (tenor A)	21 tubes
	Zimbelstern	

**SWELL (Manual III, enclosed)**

8'	Principal	61 pipes
8'	Rohr Flute	73 pipes
8'	Viola	61 pipes
8'	Viola Celeste (low G)	54 pipes
4'	Octave	61 pipes
4'	Rohr Gedeckt (ext 8' Rohr Flute)	
2'	Flautina	61 pipes
III	Plein Jeu	183 pipes
16'	Cor Anglais	73 pipes
8'	Trumpet	61 pipes
8'	Trompette (Great, 8' Trompette)	
8'	Hautbois (ext 16' Cor Anglais)	
4'	Clarion	61 pipes
	Tremolo	

**CHOIR (Manual I, enclosed)**

8'	Bourdon	61 pipes
8'	Gemshorn	61 pipes
4'	Koppelflote	61 pipes
2 3/4'	Nazard	61 pipes
2'	Principal	61 pipes
1 1/2'	Tierce	61 pipes
1'	Twenty-Second (fr 2' Principal)	
8'	Krummhorn	61 pipes
	Tremolo	
	Choir Unison	
	Choir to Choir 4	

**PEDAL**

32'	Resultant (fr 16' Bourdon)	
16'	Principal	56 pipes
16'	Sub Bass	32 pipes
16'	Bourdon	12 pipes
	(ext Choir 8' Bourdon)	
16'	Gedeckt (Chancel Swell, 16' Bourdon)	
16'	Gemshorn	12 pipes
	(ext Choir 8' Gemshorn)	
8'	Principal (ext 16' Principal)	
8'	Bourdon (Choir 8' Bourdon)	
8'	Gedeckt (Chancel Sw 16' Gedeckt)	
4'	Octave (ext 16' Principal)	
4'	Bourdon (Choir 4' Koppel Flote)	
2'	Super Octave (fr Great 4' Octave)	
III	Cornet	96 pipes
16'	Bombarde (Swell 16' Trumpet)	
8'	Trumpet (Swell, 8' Trumpet)	
4'	Hautbois (Swell, 8' Hautbois)	

**CHANCEL GREAT (Manual II)**

8'	Bauerflote	85 pipes
4'	Lieblich Flote (ext 8' Bauerflote)	
2'	Bauerflote (ext 8' Bauerflote)	
1'	Lieblich Flote (fr 8' Bauerflote)	
III	Cymbal	183 pipes

**CHANCEL SWELL (Manual III, enclosed)**

16'	Gedeckt	97 pipes
8'	Gedeckt (ext 16' Gedeckt)	
8'	Salicional	61 pipes
4'	Spitz Principal	73 pipes
4'	Gedeckt (ext 16' Gedeckt)	
2 3/4'	Nazard (ext 16' Gedeckt)	
2'	Flute (ext 16' Gedeckt)	
1 1/2'	Larigot (ext 4' Spitz Principal)	
8'	Fagotto	61 pipes
	Tremolo	
	Swell to Swell 4	

**Inter-divisional Couplers**

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4



Nave towards rear gallery, Grace Lutheran Church



Pipework of present organ

- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4

**Accessories**

- 8 Full Organ pistons (thumb), 1-4 and 8 (toe)
- 6 Great pistons (thumb)
- 6 Swell pistons (thumb)
- 6 Choir pistons (thumb)

- 3 Chancel Great pistons (thumb)
- 3 Chancel Swell pistons (thumb)
- 2 Pedal pistons (toe)
- General Cancel (thumb)
- Comb. Adjuster (thumb)
- Midi 1-8
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb and toe)
- Choir to Pedal reversible (thumb and toe)
- Gallery/Chancel/Both (thumb)
- Balanced Swell expression shoe
- Balanced Choir expression shoe
- Balanced Chancel Swell expression shoe

- Balanced Crescendo shoe (with three green indicator lights)
- Tutti reversible (thumb and toe, with red indicator light)
- Wind indicator (white)
- Memory Level/Show/Player/Gt.-Ch. Rev./Transp. Up/Transp. Down (thumb) ■

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

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## Cover feature

### Lewtak Pipe Organ Builders, Inc., Mocksville, North Carolina Seven Oaks Presbyterian Church, Columbia, South Carolina

#### Music director's perspective

The story began with our church's celebration of its fiftieth anniversary. Like so many congregations, those years were filled with wonderful accomplishments as well as challenges and changes. As the people of Seven Oaks stepped forward in faith to envision what our next fifty years would look like, there was prayerful thought and deliberation given to the nature and forms of our worship. Worship is a defining feature of our congregation and serves as a touchstone around which we organize and prepare ourselves for lives of discipleship. The music ministry is a highly valued component of our worship and has a long tradition of excellence. As part of our visioning, a commitment was made to continue using the organ as the central instrument for accompanying, supporting, and enhancing our worship.

When the sanctuary was built, an eleven-rank W. Zimmer & Sons organ was installed. After more than thirty years of service, electronic and mechanical systems were failing. That, combined with the excessive unification of the pipework and lack of color and distinctiveness in the voicing, made it extremely difficult for the instrument to continue fully supporting our congregation's worship.

Around the same time, Tom Lewtak, founder of Lewtak Pipe Organ Builders, was in the midst of installing a large new tracker instrument in a nearby church. He generously agreed to meet with us, look over our instrument, and make suggestions for how we might proceed. From our first meeting, it was clear that his philosophy was grounded in historical organbuilding practices and informed by a thorough understanding of twenty-first-century advances. More importantly, his advice revealed his attention to detail, passion for excellence, and heart for serving the needs of congregations. Then, after experiencing the exquisite craftsmanship and stellar tonal work done exhibited by some of his instruments, we were confident his firm was the ideal choice for our renovation project.

Within the constraints of our financial resources, Tom began crafting an instrument that would visually enhance our worship space and significantly expand the organ's tonal resources. As he and the skilled craftsmen at Lewtak Pipe Organ Builders got to work, members of our congregation stepped up to renovate the pipe chamber space. Our own skilled volunteers labored for several months expanding the space, which allowed for doubling the number of ranks and significantly improved tonal egress.

As the project proceeded, there were a variety of challenges and changes that



The interior space at Seven Oaks Presbyterian Church offers strong, angular lines. This motif was incorporated in the design of the organ façade.

came along. The vast majority of the organ's systems were found to be simply inadequate and needed to be replaced. As an example, the original console and keyboards could not be rebuilt, necessitating the construction of a brand new console. Still, every step of the way Tom found workable solutions that enhanced the sound, the visual beauty, and functional integrity of the instrument. In the end, what began as a renovation idea ended up as truly much more than a rebuilt instrument. We had a new organ.

Our new twenty-four-rank instrument has over 1,300 pipes. The original pipework, after proper revoicing, was

used primarily to create the Great division. New pipework and chests make up an enclosed Swell division and significantly expanded the Pedal division. All pipework was voiced with extraordinary care and skill to maximize the quality and clarity of each rank and to create a satisfying ensemble sound that takes full advantage of the building's acoustics. The new two-manual, stoptab console includes beautifully inlaid wood. It has two excellently crafted tracker-touch keyboards, all digital combination and control systems, and an adjustable speed tremulant that adapts well to music from many different periods. The organ is

tuned to Neidhardt 1724 "Grosse Stadt," a temperament that is more consistent with classical temperaments, enhancing the overall quality of the sound and adding a touch of historical authenticity to the music. The project was capped off with the installation of Tom Lewtak's handsomely designed and crafted organ façade, which notably enriched the aesthetic quality of our worship space.

All in all, this project has reformed our church's music and worship by creating for us an instrument having independent divisions, each splendidly colorful and powerful in ensemble. Once completed we had just a few months before the

## Lewtak Pipe Organ Builders, Inc.

Seven Oaks Presbyterian Church, Columbia, South Carolina

#### GREAT (Manual I)

- 8' Principal (existing)
- 8' Gedackt (1–24 existing, 25–61 new)
- 4' Octave (new)
- 4' Gemshorn (existing)
- 2½' Nasard (1–12 new, 13–61 existing, from old Sesquialter II)
- 2' Superoctave (new)
- Mixture III (existing)
- 8' Trompette (1–12 new, 13–61 existing)
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4

#### SWELL (Manual II, enclosed)

- 8' Hohlflöte (new, wood)
- 8' Gamba (new)
- 8' Celeste TC (existing)
- 4' Prestant (new)
- 4' Koppelflöte (1–12 new, 13–61 existing)
- 2' Flageolet (new)
- 1½' Tierce (1–12 new, 13–61 existing, from old Sesquialter II)
- 1½' Larigot (new)
- 8' Oboe (new)
- Tremolo
- Swell to Swell 16
- Swell to Swell 4

#### PEDAL

- 16' Violon (new)
- 16' Subbass (1–12 existing, 13–32 new)
- 8' Octave (new)
- 8' Bourdon (from Great Gedackt 8')
- 4' Choralbass (new)
- 16' Fagott (1–24 existing, 25–32 new)
- 8' Trumpet (1–20 shared with 16' Fagott, 21–32 new)
- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4

- 24 stops
- 24 ranks
- 1,331 pipes (622 existing, 709 new)

- Manual compass c1–c61
- Pedal compass c1–g32
- Electric key and stop action
- Tracker-touch keyboards
- Electronics by Peterson Electro-Musical Products
- Tuning temperament: Neidhardt 1724 "Grosse Stadt"



Lewtak Organ Builders utilizes laser cutting technology to create unique architectural elements for their façades. The pipe shades and the paneling behind the cross are examples of those capabilities.



The façade as well as the new console was built from Sapele, an exotic African wood species characterized by its striking ribbon-like grain pattern.

pandemic hit and worship was moved online. Now, a year later our congregation has regathered and is once again enjoying the transformation of our organ and the rich musical experience with which it enhances our worship.

We have been deeply blessed by our partnership with Tom Lewtak and Lewtak Pipe Organ Builders. Their commitment to excellence, fastidiousness, and generous spirit has made them valued partners. We now look forward to decades of music ministering and inspiring all who hear our organ to join us in giving praise to God!

—Lloyd R. Pilkington, Ph.D.  
Director of Music Ministry

#### Technical remarks

Because right from the beginning it was obvious that this would not be a mechanical-action organ, we approached the Seven Oaks project with a dose of nervousness. Throughout our twenty years in business, we have performed many renovations of non-tracker instruments, but we had never built one thus far! In the process, we have certainly learned many things that are specific to electric-action organs—and by that we mean both the good and the bad. In general, it confirmed our long-standing conviction that, if at all possible, the choice of mechanical action is overall a better one. However, not to sound negative, we are rushing to admit that there are circumstances that make it impossible to build mechanical, and then the choice of an electric action is necessary and it *can* be executed in a quite satisfactory manner.

At Seven Oaks Presbyterian Church, for the new Swell division main windchest, we selected a particular

chest construction, one that we felt would deliver the most satisfying musical results and be reliable for a very long time. The windchest is of a slider-and-pallet type, with pallets being fitted with balanced valves and pulled down by electromagnets. This was to avoid the effect of sudden wind rush and abrupt pipe speech caused by the magnet moving too quickly. It is not a new idea, of course, but every builder puts his/her own twist on it, and so did we, naturally. Working through the trial and error process, we arrived at a “sweet spot” ratio of the pneumatic-to-pallet area, which ended up giving us the desired effect of natural pipe speech behavior. We tried, and I think that we succeeded, to avoid having an organ that behaves too much like a machine and not enough like an instrument. The responsiveness and natural performance of the Swell chest turned out to be most pleasing both for the player and the listener.

For several other ranks, in particular in the Pedal division, we had to build many more windchests with other kinds of action. In total, because of the space limitations, there are thirteen new windchests in this organ, some as small as twelve notes and as big as 64, with a variety of action types. This entire array of components is controlled by an electronic system, integrated with the console interface.

As for the division placement, once again we had to face the limitations of available real estate. The organ chamber offered generous height, but little square footage area. With the new, greatly enlarged front opening for the façade, we decided to keep things as centered and as symmetrical as possible. The Great division was therefore placed

centrally behind the front pipes, with the largest Pedal pipes occupying the space directly behind it against the back wall. The Swell, however, would not fit above it, and our solution was to split it into C and C-sharp sides and place it on two opposing ends of the organ chamber. Therefore, in reality, there are two expression boxes, with two sets of louvers operated synchronously, and with the wind supply interconnected to assure that the windchests behave like one, not two separate entities. An interesting challenge came with the tremolo, which stubbornly affected one side more than the other! It took several attempts and serious tricks to get it under control.

In all of our organs, the wind supply is purposely left a bit unstable. Not to push the needle of good taste to either extreme, we simply do not like the wind to be a “flatline,” or to be as unsteady as to become an annoyance. A middle-ground solution seems to be pleasing to most people. The organ at Seven Oaks has only one but fairly large set of bellows with double rise, inverted ribs. It guarantees generous storage capacity

and steady wind pressure even at times of the highest demand. The windchests do not have swimmer plates or “floating” regulators. Instead, there are small concussion bellows attached to individual chests, allowing for much finer regulation of wind behavior. The result is the sound that breathes with the music, naturally and discreetly.

The console layout follows a minimalist, yet very functional design. It offers utilitarian simplicity and friendliness even at the very first contact. There is everything one might need for both service playing as well as for the most arduous literature performance. The design of the console shell is an extension of the façade motif and was made from the same species of wood. Our intention was to create a strong visual link between the two.

Lastly, I want to offer not a technical remark but something that is truly important in the overall project of this scope—the human aspect of it. At Seven Oaks Presbyterian Church, we have encountered so much kindness, understanding, respect, trust, and goodwill that we would be remiss not to give it a special mention. This was perhaps not the most high-value contract an organbuilding establishment would ask for, but in terms of personal satisfaction, it was a remarkable experience for our entire team. We are sincerely grateful for the friendship and support of good folks in this graceful worship community.

—Tom Lewtak, MM, MA  
President

Lewtak Pipe Organ Builders, Inc.

The dedicatory recital will take place in October. The program, “Pipes of Praise,” will include music from across the centuries from Bach to Bock. Dr. Lloyd Pilkington, Director of Music Ministries, will present the recital.

Builder’s website: [www.lewtak.com](http://www.lewtak.com)  
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Lewtak Pipe Organ Builders shop is located on fifteen acres of unspoiled North Carolina countryside in rural Mocksville and boasts a generous 15,000 square feet of clean space filled with natural light. The building is divided into four departments: woodworking, finishing, pipe handling, and organ assembly. The shop is capable of handling and testing even the largest instruments, as demanded by customers. Friendly hosts welcome visits from clients and organ aficionados.

► page 9

**When I Survey the Wondrous Cross: from Melodious Accord**, by Alice Parker. SATB Choir, alto solo, keyboard or harp, E. C. Schirmer, 8954, 1977, 2020, \$1.95, harp score \$5.00. **Duration: 2:05.**

The text is based on the classic Lenten text from 1707 by Isaac Watts. The harp accompaniment provides just enough support to keep the choir on pitch. A bell choir could also conceivably play the harp part, as the instruction is given, “like bells.” The sung parts are set in canon-like fashion. The final verse is a canon at the fourth between the alto soloist and the tenors, with the rest of the choir singing supporting “ah” harmonies. In the third verse, the harp part is the melody in canon with the alto soloist at a tenth higher while the tenors sing a parallel melody with the harp, but at a 14th below the harp melody. The piece is crafted with care and has a mystical element befitting of Watts’s stirring text. It is deal for Lent or for the Exaltation of the Holy Cross (September 14).

**You Do Not Walk Alone**, by Elaine Hagenberg. SATB, SSAA, TTBB, with piano accompaniment, Beckenhurst Press, BP2212, BP2240, BP2241, 2019 and 2020, \$2.25. **Duration: 5:40.**

The text is based on a traditional Irish blessing, and the melody is lovely and lyrical with Irish flourishes that your singers will enjoy singing. The text is of comfort and reassurance that is most appropriate for these times of distress and uncertainty. Before a key change and again at the end of the piece, the text changes to “oh” and “oo” to highlight the soaring melodic lines. It would be easy for a choir to learn this well in just a few rehearsals. Hagenberg has composed over fifty commissions and was named the winner of the 2020 ACDA Brock Competition for Professional Composers.

**We Shall Overcome**, by Shelton Ridge Love. SATB, TTBB, a cappella, Beckenhurst Press, BP2248, BP2249, 2020, \$2.15. **Duration 5:12.**

This is a five-verse setting of the traditional Civil Rights anthem. The first verse can be sung by a soloist or a section of the choir. The dynamic increases from *piano* to *fortissimo*, growing increasingly intense, and the tessitura expands as well. It would not be difficult to put this together with a volunteer choir. The range is from F2 to G5. Shelton currently resides in Greenville, South Carolina, where he serves as organist at First Baptist Church.

**God’s Got the Whole World**, by Mark Miller. SATB with divisi, a cappella, MorningStar Music Publishers, MSM-50-9861, 2020, \$1.95. **Duration: 2:00.**

The first notable update to the familiar text of this piece is that the word “He” has been eliminated, sticking to the more inclusive “God.” There are no verses included, just a repetition of the refrain. It is scored in the rich key of D-flat major. This would work nicely as a post-communion meditation or at the very end of a service, reminding the listener to put their trust in God and God alone, and that we can be the change we want to see in the world. The chords move through lush harmonies that are unexpected but delightful. The range is from E-flat2 to A-flat5. The composer serves as assistant professor of church music at Drew Theological School and is a lecturer in the practice of sacred music at Yale University. He also is the minister of music of Christ Church in Summit, New Jersey.

**Shalom**, by Dan Forrest. SATB, SSA, TBB, piano and optional violin, Beckenhurst Press, BP2242, BP2243, BP2244, 2020, \$2.25. **Duration 5:36.**

The text is based on John 14:27: “Peace I leave with you, my peace I give to you, not as the world gives; do not be afraid.” This selection can work in a worship or concert setting. The tempo is set as “Slowly unfolding.” This is an absolutely beautiful setting of this text, which is accessible, but also very atmospheric. Dissonances are gentle, not unlike the writing of Morten Lauridsen. The accompaniment moves to a triplet pattern in the middle of the piece to keep momentum going. The violin part is not difficult, but adds a rich dimension. It would also translate well to flute, if necessary. A lot of attention is paid to dynamics. The Hebrew word *shalom* forms the refrains, and whispers of the word “peace” further paint the text. Highly recommended!

**Come, ye disconsolate: from Melodious Accord**, by Alice Parker. E. C. Schirmer, 8950, for SATB choir, baritone solo, and keyboard or harp, 1977, 2020, \$1.95. **Duration: 3:35.**

The text is based on the writing of Thomas Moore (1779–1852) of Ireland. The piece can easily be performed with just a soloist, as the choir only sings in the final six measures. It is very appropriate for a funeral or “celebration of life” service. The text is a powerful reminder that death is merely the gateway to our

next life: “Joy to the desolate, light of the straying, Hope when all others die, fadeless and pure.” Here speaks the Comforter, in mercy saying: “Earth hath no sorrow that heav’n cannot cure.” Choirs could also sing the piece in unison by sections and move into parts at the very end.

**Our Love Can Mend a Broken World**, by Tom Trenney. SATB choir (with divisi) and piano, Galaxy Music, catalog no. 1.3604, 2020, \$2.35. **Duration: 4:30.**

The text is by William Penn and Trenney; the message is very timely, pointing out inequities in our society and tensions we live with daily (“The world makes our gender unequal . . . the world shuns the immigrant’s hunger . . .”) but points out that our small gestures of love to each other can indeed make the world a better place. The piano accompaniment is lovely and lyrical, and the divisi flow naturally at the ends of phrases. This is a hope-filled piece for times of darkness and despair.

**Wondrous Love**, by Eric Nelson. SATB divisi and piano, MorningStar Music Publishers, MSM-50-3902, or TTBB, MSM-50-3912, 2020, \$2.35. **Duration: 4:00.**

This work is part of the publisher’s Atlanta Master Chorale Choral Series, and Nelson is the conductor and artistic director of the group. It is a setting of the common WONDROUS LOVE hymn tune that begins a cappella, with the piano part entering after verse one. Verse two can be divided between male and female soloists. The piano accompaniment is reminiscent of the tolling of bells. A key change happens in the middle of verse three. The final verse returns to the original key of E minor but ends with the hopeful, Picardy chord of E major. It is very accessible, and the piano part could translate to the organ quite well, which is not possible with all keyboard accompaniments.

**Balm in Gilead**, by M. Roger Holland, II. SATB choir, soloist, and piano, MorningStar Music Publishers, MSM-50-3903, 2020, \$1.95. **Duration: 5:15.**

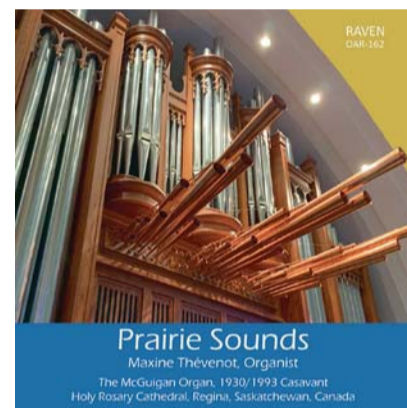
This traditional spiritual is arranged by the director of The Spirituals Project at the University of Denver. The first three verses are set up similarly, but a key change occurs before the final refrain. Stylistically, both piano and organ could be used simultaneously, or organ could be substituted for piano. There are lovely chordal variations in the final refrain that is sung more broadly and with more varied dynamic. This is a worthwhile setting if you are in need of a fresh take on this Spiritual classic.

**Be Thou My Vision**, by Mark Miller. SATB and piano, MorningStar Music Publishers, MSM-50-6164, 2020, \$2.25. **Duration: 4:00.**

The composer creates a new melody for the familiar hymn text, but the hymn-tung SLANE returns for the final verse, which is preceded by a key change. Miller recommends a soloist or small group for the opening verse, which expands to a duet, and the soloist/small group briefly returns for two measures near the end of the piece. There is quite a bit of syncopation in the choral parts leading up to the final verse, which is not difficult if speaking through the text is rehearsed while the group taps out the main beat. The keyboard part could be adapted for organ, as much of the range is in the middle of the keyboard, and adding a pedal part would not be difficult. Sixteenth notes in the accompaniment keep the piece moving forward. The tempo changes help the piece expand and add to the majesty of the final verse.

—Karen Schneider Kirner  
South Bend, Indiana

## New Recordings

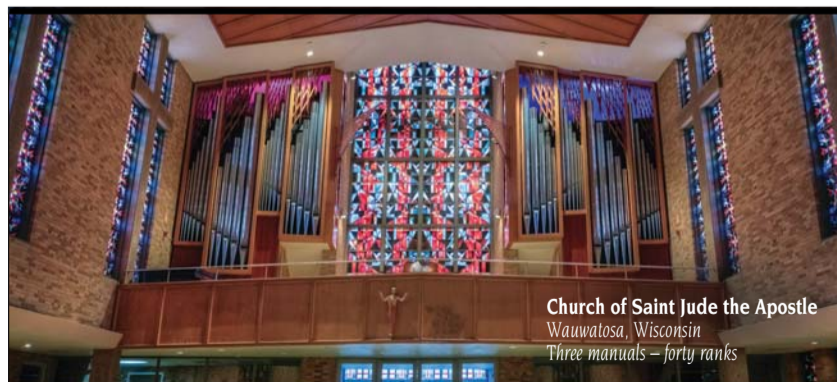


### Prairie Sounds

**Prairie Sounds**, Maxine Thévenot, organist. The McGuigan Organ, Casavant Frères Opus 1409, 1930/1993, Holy Rosary Cathedral, Regina, Saskatchewan, Canada. Raven Recordings, OAR-162, \$15.98. Available from [ravencd.com](http://ravencd.com).

*Joyfully*, David L. McIntyre; *Récit de tierce en taille, Basse de trompette*, Jean-Adam Guilain; *Variations sur “Sine Nomine”*, Denis Bédard; *Récit de tierce en taille*, Gilles Maurice Leclerc; *Laudate Dominum*, Philip Moore; *Celebration*, Ruth Watson Henderson; *Angélus*, op. 34, no. 2, Marcel Dupré; *Adagio in E Major*, Frank Bridge; *Prélude, Fugue, et Variation*, op. 18, César Franck; *Prelude and Fugue in D Minor*, op. 16, no. 3, Clara Schumann; *Pièce Héroïque*, César Franck.

Maxine Thévenot grew up in rural Saskatchewan and graduated with a Bachelor of Music degree from the University of Saskatchewan. Shortly afterward she spent some time helping with work on the McGuigan Organ, Casavant Frères Opus 1409 of 1930, in Holy Rosary Cathedral, Regina, which was being restored and enlarged by the builder in 1993. This gave her what proved to be very valuable experience of the inner workings of organs in



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## Reviews

her future career as a concert organist. The instrument is particularly interesting as it was one of the last large instruments built when Joseph-Claver Casavant was tonal director. Thévenot is clearly very fond of the instrument, as manifested in her making this recording. After her experience working on the cathedral organ Thévenot obtained her Master of Music and Doctor of Musical Arts degrees at the Manhattan School of Music. Since 2014 she has been director of music and organist of St. John's Episcopal Cathedral in Albuquerque, New Mexico.

David Leroy McIntyre (b. 1950) is a pianist, organist, and composer working in Regina, Saskatoon, since 1976. He has written seven books of organ pieces, and "Joyfully," of which this is the premier recording, is from his *Organ Notebook 2: Postludes and Processionals*, published in 2002. He explains in the booklet that this was one of several pieces composed to play while "trying to be an organist" at Saint Paul's Anglican Cathedral in Regina in the late 1990s. It is a short, boisterous fanfare, both pleasing and accessible.

Next, Thévenot plays two movements from *Suite de deuxième ton* of the French Classic composer Jean-Adam Guilain. These demonstrate very well the eclectic strengths of the organ in making possible authentic-sounding performances of a wide variety of musical styles. Both the "Tierce en taille" and the "Trompette" sound most convincing as registered by Dr. Thévenot on this instrument.

Denis Bédard (b. 1950) belongs to the Canadian prairies by adoption rather than by birth. He came originally from Quebec City and obtained his bachelor's degree in organ with highest honors from the Conservatoire de musique de Québec. He studied further in France and with Gustav Leonhardt in Amsterdam. He returned to the Conservatoire de musique de Québec as a professor and was organist of several churches in Quebec City before moving west to the University of British Columbia in Vancouver in 1997. Since 2001 he has been director of music and organist at Holy Rosary Cathedral in Vancouver. He is represented on this recording by his variations on Ralph Vaughan Williams's hymntune, *SINE NOMINE*. This work consists of five relatively short sections—"Maestoso" (basically a statement of the chorale), an upbeat dance-like "Allegro moderato," "Très calme," "Allegro non troppo," and a loud arpeggiated "Maestoso." Rich harmonies are reminiscent of the music of Herbert Howells.

Gilles Maurice Leclerc, born in Ottawa in 1960, has bachelor's and master's degrees in music from the University of Ottawa and has composed a great deal of liturgical choral music as well as producing excellent repertoire for organ. His *Récit de tierce en taille*, of which this is the premier recording, is written in a neo-classical style similar to works of the same title by seventeenth- and eighteenth-century composers such as Louis Couperin, Nicolas de Grigny, and Louis Marchand.

The English composer Philip Moore (b. 1943) studied at the Royal College of Music and the University of Durham, following which he was a music teacher at Eton College and assistant organist of Canterbury Cathedral, before becoming organist of Guildford Cathedral in 1974 and then in 1983 of York Minster until his retirement in 2008. York is about as far from the prairies as possible—the Yorkshire moors have a very different topography—but nevertheless his *Laudate Dominum*, of which again this is the first recording, fits well with the other music on the compact disc. Moore wrote this piece as a commission from Robert Patterson, a former organ scholar at

York Minster, for a recital at Saint Paul's Cathedral in London, and it is written for the physical layout of the Saint Paul's organ, with its divisions on either side of the choir, in the dome, and at the west end. The Casavant organ at Holy Rosary Cathedral, unlike Saint Paul's, is all in one place, but though the absence of "surround sound" might make a difference to the effectiveness of the piece in a live performance, it does not matter on the recording. As the title—*Laudate Domino* (Psalm 150)—suggests, the work is a paean of praise played in massive chords.

Based in Toronto, Ruth Watson Henderson (b. 1932) has long been a leading Canadian composer of choral and organ music. She wrote *Celebration* to mark the centenary of the Royal Canadian College of Organists in 2009. It subsequently went on to win first prize in the Annual Festival of New Organ Music in Westminster Abbey, where Maxine Thévenot performed it. Once more this compact disc incorporates the world premier recording. Like the Philip Moore piece, *Celebration* features massive chords on the organ but has very much more of a forward rhythmic thrust. It reminds me of a couple of other pieces, both, oddly enough, named *Cortège*. These are *Cortège Académique* by the Canadian composer Ernest MacMillan, and the "Cortège" (no. 3 of *Trois Improvisations*) by Louis Vierne as reconstituted by Maurice Duruflé.

The rest of the compact disc consists of core repertoire by European composers. The first of these pieces is the well-known *Adagio in E Major* by Frank Bridge, primarily remembered as the teacher of Benjamin Britten. The received opinion, as reflected in the leaflet, is that Bridge was an innovator who communicated his advanced ideas to his student Britten. My own take, however, is that progressive though he may originally have been, he was later radicalized by the experience of teaching Benjamin Britten, so that his later work is much more progressive than his earlier work. What I particularly like about the *Adagio in E Major* is the way Bridge makes repeated modulations with a skill that rivals that of César Franck. Maxine Thévenot's interpretation ranges between extremely tender and very thrilling. By a happy coincidence we next get an opportunity to experience César Franck's masterful modulations in the *Prélude, Fugue, et Variation*. The registration, particularly the reeds, well demonstrates the excellent training the Casavant brothers received in France.

Clara Schumann wrote her *Prelude and Fugue in D Minor*, op. 16, no. 3 for piano, but Maxine Thévenot plays it here in Barbara Harbach's organ transcription. The work translates very well onto the organ and receives added depth from having a substantial pedal part. The warmth of the prelude, played on foundation stops, contrasts with the rather crisper style of the fugue, which gradually builds up toward the end. The final work on the compact disc is César Franck's *Pièce Héroïque* wherein the Casavant organ again displays its suitability for romantic-symphonic French repertoire. The full organ at the end, particularly the pedal, is quite thrilling.

Maxine Thévenot has done the musical world a great service by showcasing one of the Casavant brothers' masterpieces in the cathedral at Regina in the Saskatchewan prairies. Besides the more well-known works she includes several very interesting and unusual works by contemporary composers. Furthermore, her playing is, as always, excellent.

—John L. Speller  
Port Huron, Michigan

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## Calendar

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

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

### UNITED STATES East of the Mississippi

15 JULY  
David Jonies; Chapel of the Holy Name, Madison, WI 7 pm

18 JULY  
Larry Allen, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm  
James Brian Smith; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm

21 JULY  
Mark Paoce; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
Mark Sudeith; Christ Church, Michigan City, IN 12:15 pm  
Chuck Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

22 JULY  
Katherine Meloan; St. John's Lutheran, Sayville, NY 7 pm

25 JULY  
Mark Anderson with soprano; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

28 JULY  
Stefan Donner; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
Bill Halliar; Christ Church, Michigan City, IN 12:15 pm  
Simon Gheller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
Josh Ring; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

1 AUGUST  
Russell Weismann; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

4 AUGUST  
Alcee Chriss; Union Chapel, Oak Bluffs, MA 7:30 pm  
Nicole Keller; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
Lee Meyer; Christ Church, Michigan City, IN 12:15 pm

8 AUGUST  
John Paul Cappa; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm  
Stephen Price; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm

11 AUGUST  
Caroline Robinson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
George Karst; Christ Church, Michigan City, IN 12:15 pm  
Jan Kraybill; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

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

18 AUGUST  
Rosalind Mohnsen; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
Oliver Rzycki; Christ Church, Michigan City, IN 12:15 pm  
Mitchell Miller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
Greg Hand; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

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

25 AUGUST  
Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)  
Greg Zelek; Sinsinawa Mound, Sinsinawa, WI 7 pm (livestream)

### UNITED STATES West of the Mississippi

17 JULY  
Sheila Bristow, with trumpet; Christ Episcopal, Tacoma, WA 12:10 pm

18 JULY  
Michael Bower; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

25 JULY  
Justin Brueggeman & Rodney Ward; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

1 AUGUST  
Michal Szostak; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

8 AUGUST  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

15 AUGUST  
Simon Jacobs; Aspen Community Church, Aspen, Colorado 6:30 pm  
Roland Voit; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

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

22 AUGUST  
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

29 AUGUST  
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)  
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

### INTERNATIONAL

15 JULY  
Martin Schmeding; Dom St. Petri, Bremen, Germany 7 pm  
Ludger Lohmann; Dom, Altenberg, Germany 8 pm  
Letizia Romiti; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

16 JULY  
Giampaolo di Rosa; Dom, Magdeburg, Germany 7:30 pm

17 JULY  
Jörg Endebröck; St. Michaelis, Hamburg, Germany 12 noon

18 JULY  
Klaus Sonnleitner; Klosterkirche, St. Florian, Austria 5 pm  
Roman Hauser & Peter Frisé; Dom, Magdeburg, Germany 4 pm  
Dietmar Hiller; Evangelische Kirche, Kollnau, Germany 7 pm  
Sarah Kim; Stadtkirche, Karlsruhe, Germany 8:30 pm

20 JULY  
Stefan Schmidt; Stiftsbasilika, Aschaffenburg, Germany 8 pm

## Calendar

**Elisabeth Ullmann**; St. Jacobi Hamburg, Germany 8 pm  
**Daniel Glaus**, with violin; Münster, Bern, Switzerland 8 pm

21 JULY

**Johannes Zeinler**; St. Michaelis, Hamburg, Germany 7 pm

**Johannes Lamprecht**; Friedenskirche, Potsdam, Germany 7:30 pm

**Björn O. Wiede**; Nikolaikirche, Potsdam, Germany 7:30 pm

**Jörg Abbing**; Kathedrale, Dresden, Germany 8 pm

22 JULY

**Barry Jordan**; Dom St. Petri, Bremen, Germany 7 pm

**Balthasar Baumgartner**; Dom, Altenberg, Germany 8 pm

**Sara Musumeci**; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

23 JULY

**Peter Kofler**; Dom, Magdeburg, Germany 7:30 pm

24 JULY

**Christoph Schoener**; St. Michaelis, Hamburg, Germany 12 noon

**Etienne Walhain**; Dom, Merseburg, Germany 12 noon

**Margaretha Christina de Jong**, with dancers; Pfarrzentrum, Ottobereun, Germany 4 pm

**Isabelle Demers**; Marktkirche, Hannover, Germany 6 pm

**Wolfgang Karius**; St. Cyprian und Cornelius, Ganderkesee, Germany 7:30 pm

25 JULY

**Hans Leitner**; Klosterkirche, St. Florian, Austria 5 pm

**Ka Young Lee**; Dom, Magdeburg, Germany 4 pm

**Andrew Forbes**; Stadtkirche, Karlsruhe, Germany 8:30 pm

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

27 JULY

**Gerhard Löffler**; St. Jacobi Hamburg, Germany 8 pm

**Martin Ennis**; Münster, Bern, Switzerland 8 pm

28 JULY

**Henry Fairs**; St. Michaelis, Hamburg, Germany 7 pm

**Sebastian Heindl**; Dom, Merseburg, Germany 7 pm

**Björn O. Wiede**; Nikolaikirche, Potsdam, Germany 7:30 pm

**Stephen Hamilton**; Kreuzkirche, Dresden, Germany 8 pm

29 JULY

**Angela Metzger**; Dom St. Petri, Bremen, Germany 7 pm

**Jean-Christophe Geiser**; Dom, Altenberg, Germany 8 pm

30 JULY

**Isabele Demers**; Dom, Magdeburg, Germany 7:30 pm

**Dieter Hubov**, with trumpet; Münster, Konstanz, Germany 8 pm

31 JULY

**Juli Enrico Langer**; Dom, Merseburg, Germany 12 noon

**Katelyn Emerson**; St. John the Evangelist, Islington, UK 7:30 pm

**Jonathan Hope**; All Saints, Cheltenham, UK 7:30 pm

1 AUGUST

**Gerhard Paulus**; Klosterkirche, Maulbronn, Germany 11 am

**Stefan Gottfried**, with saxophone; Dom, Magdeburg, Germany 4 pm

**Tobias Frank**; Liebfrauenkirche Arnstadt, Germany 5 pm

**Christian-Markus Raiser**; Stadtkirche, Karlsruhe, Germany 8:30 pm

3 AUGUST

**Isabelle Demers**; St. Jacobi Hamburg, Germany 8 pm

**Thomas Trotter**; Münster, Bern, Switzerland, 8 pm

**James O'Donnell**; Abbey, Selby, UK 12:30 pm

4 AUGUST

**Gerhard Gnann**; St. Michaelis, Hamburg, Germany 7 pm

**Philipp Christ**; Apostelkirche, Münster, Germany 7 pm

**Luisa Råpa**; Erlöserkirche, Potsdam, Germany 7:30 pm

**Stephen Hamilton**; Cathedral, Trier, Germany 7:30 pm

**Christian Bischoff**; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

**Bine Katrine Bryndorf**; Frauenkirche, Dresden, Germany 8 pm

5 AUGUST

**Stephen Tharp**; St. James Basilica, Prague, Czech Republic 7 pm

**Stephan Leuthold**; Dom St. Petri, Bremen, Germany 7 pm

**Rolf Müller**; Dom, Altenberg, Germany 8 pm

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# Calendar

6 AUGUST

**Markus Neumüller;** St. Cyprian und Cornelius, Ganderkesee, Germany 4 pm  
**Gerben Budding;** Münster, Konstanz, Germany 8 pm

7 AUGUST

**Paul Fasang;** St. Michaelis, Hamburg, Germany 12 noon  
**Philipp Christ;** Dom, Merseburg, Germany 12 noon  
**Daniela Grüning;** Willibrordi-Dom, Wesel, Germany 12 noon  
**Matthias Neumann;** Marktkirche, Hannover, Germany 6 pm

8 AUGUST

**Thorsten Pech,** with trumpet; Dom, Magdeburg, Germany 4 pm  
**Alexander Fiseisky;** Münster, Obermarchtal, Germany 5 pm  
**Stanislav Surin;** Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Jillian Gardner;** St. Paul's Cathedral, London, UK 4:45 pm

10 AUGUST

**Suzanne Z'Graggen;** St. Jacobi Hamburg, Germany 8 pm  
**Andreas Jost;** Münster, Bern, Switzerland 8 pm  
**Aleksander Nisse;** Abbey, Selby, UK 12:30 pm

11 AUGUST

**Wolfgang Zerer;** St. Michaelis, Hamburg, Germany 7 pm  
**Konrad Paul;** Apostelkirche, Münster, Germany 7 pm  
**Boudewijn Zwart;** Friedenskirche, Pottsdam, Germany 7:30 pm  
**Giulia Biagetti;** Kreuzkirche, Dresden, Germany 8 pm

12 AUGUST

**Karel Martínek;** St. James Basilica, Prague, Czech Republic 7 pm  
**Andreas Sieling;** Dom St. Petri, Bremen, Germany 7 pm

13 AUGUST

**Stephen Hamilton;** St. Matthäus Lutheran, Munich, Germany 7 pm  
**Michael Harris;** Dom, Magdeburg, Germany 7:30 pm  
**Bernadetta Šunavská;** Münster, Konstanz, Germany 8 pm

14 AUGUST

**Jörg Endebroek;** St. Michaelis, Hamburg, Germany 12 noon  
**Josef Miltschitzky;** Dom, Merseburg, Germany 12 noon

15 AUGUST

**Christophe Guida;** Dom, Magdeburg, Germany 4 pm

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

17 AUGUST

**Albrecht Koch;** St. Jacobi Hamburg, Germany 8 pm  
**Roman Summereder;** Münster, Bern, Switzerland 8 pm  
**Benjamin Morris;** Abbey, Selby, UK 12:30 pm

18 AUGUST

**Mona Rozdestvenskyte;** St. Michaelis, Hamburg, Germany 7 pm  
**Tomasz-Adam Nowak;** Apostelkirche, Münster, Germany 7 pm  
**Jens Korndörfer;** Nikolaikirche, Pottsdam, Germany 7:30 pm  
**Andrew Lucas;** Kreuzkirche, Dresden, Germany 8 pm

19 AUGUST

**Johan Hermans;** St. James Basilica, Prague, Czech Republic 7 pm  
**Roland Dopfer;** Dom St. Petri, Bremen, Germany 7 pm  
**Andreas Meisner;** Dom, Altenberg, Germany 8 pm  
**Alice Nardo;** Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

20 AUGUST

**Winfried Bönig;** Münster, Konstanz, Germany 8 pm

21 AUGUST

**Joachim Vogelsänger;** St. Michaelis, Hamburg, Germany 12 noon  
**Denny Wilke;** Dom, Merseburg, Germany 12 noon

22 AUGUST

**Simon Botschen;** Dom, Magdeburg, Germany 4 pm  
**Markus Kühnis,** with panflute; Münster, Obermarchtal, Germany 4 pm & 6 pm  
**Jörg Nitschke;** Willibrordi-Dom, Wesel, Germany 6 pm  
**Alcée Chriss;** Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Johannes Strobl,** works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

24 AUGUST

**Bine Katrine Bryndorf;** St. Jacobi, Hamburg, Germany 8 pm  
**Benjamin Guélat;** Münster, Bern, Switzerland 8 pm  
**Jeremiah Stephenson;** Abbey, Selby, UK 12:30 pm

25 AUGUST

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

**Martin Bambauer;** Apostelkirche, Münster, Germany 7 pm

**Tobias Scheetz;** Erlöserkirche, Pottsdam, Germany 7:30 pm  
**Sietze de Vries;** Frauenkirche, Dresden, Germany 8 pm

26 AUGUST

**Irena Chribková;** St. James Basilica, Prague, Czech Republic 7 pm  
**Christian Barthen;** Dom St. Petri, Bremen, Germany 7 pm

27 AUGUST

**Thomas Ospital;** Münster, Konstanz, Germany 8 pm  
 Bach Cantatas 170, 54, 35; Klosterkirche, Muri, Switzerland 7:30 pm

29 AUGUST

**Emmanuel Duperrey;** Dom, Magdeburg, Germany 4 pm  
**Martin Gregorius;** Liebfrauenkirche, Hamm, Germany 6:30 pm  
**Philipp Emanuel Gietl & Lukas Punter;** Klosterkirche, Muri, Switzerland 5 pm

31 AUGUST

**Martin Schmeding;** St. Jacobi Hamburg, Germany 8 pm  
**Sven Angelo Mindeci;** Münster, Bern, Switzerland 8 pm  
**Daniel Cook;** Abbey, Selby, UK 12:30 pm

## Carillon Calendar

By Brian Swager and Stephen Schnurr

### Auburn Hills, Michigan

Oakland University, Fridays at 5 pm

July 9, Helen Hofmeister  
 July 16, Sue Bergren  
 July 23, John Widmann  
 July 30, Keiran Cantilina  
 August 6, Julie Ford  
 August 13, Dennis Curry

### Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm

July 4, Tom Gurin  
 July 11, Helen Hawley  
 July 18, Sue Bergren  
 July 25, John Widmann  
 August 1, Keiran Cantilina  
 August 8, Jenna Moon

St. Hugo of the Hills, Thursdays at 7 pm

July 8, Helen Hawley  
 July 15, Sue Bergren  
 July 22, John Widmann  
 July 29, Keiran Cantilina

### Centralia, Illinois

Saturdays at 6:30 pm  
 July 3, Elijah Buerk, carillon, with Caden Cole, tenor  
 July 10, Wylie Crawford  
 July 17, Roy Kroezen

### Fort Washington, Pennsylvania

St. Thomas Church Whitemarsh, Tuesdays at 7 pm  
 July 6, Carlo von Ulft  
 July 13, Frank DellaPenna  
 July 20, Joey Brink  
 July 27, 12 noon, Lisa Lonie

### Grosse Pointe, Michigan

Grosse Pointe Memorial Church, Tuesdays at 6:30 pm  
 July 6, Tom Gurin  
 July 13, Helen Hofmeister  
 July 20, Michelle Lam  
 July 27, John Widmann

### Hartford, Connecticut

Trinity College, Wednesdays at 7 pm  
 July 7, Joey Brink  
 July 14, Paul Stelben  
 July 21, Ellen Dickinson  
 July 28, Ellen Dickinson

### New York, New York

The Riverside Church, Tuesdays at 6:30 pm  
 July 6, George Matthew, Jr.  
 July 13, Austin Ferguson  
 July 20, Carla Staffaroni  
 July 27, Roy Kroezen  
 August 3, Charles Semowich

### OWings Mills, Maryland


McDonogh School, Fridays at 7 pm  
 July 2, Carlo von Ulft  
 July 9, Buck Lyon-Vaiden  
 July 16, Frank DellaPenna  
 July 23, Joey Brink  
 July 30, Roy Kroezen


### Princeton, New Jersey

Princeton University, Sundays at 1 pm  
 July 4, Carlo von Ulft  
 July 11, Frank DellaPenna  
 July 18, Joey Brink  
 July 25, The Treblemakers  
 August 1, Roy Kroezen  
 August 8, Jim Fackenthal  
 August 15, Linda Dzuris  
 August 22, Lisa Lonie  
 August 29, Princeton Carillon Studio  
 September 5, Alicia Ding

### Stamford, Connecticut


First Presbyterian Church, Thursdays at 7 pm  
 July 8, Charles Semowich  
 July 15, Andy Zhang  
 July 22, Roy Kroezen  
 July 29, Tatiana Lukyanova

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## Recital Programs

GAIL ARCHER, St. Jean Baptiste Catholic Church, New York, NY, March 16: *Fanfare, Benedictus: Song of Zachariah*, Kotyuk; *Piece in Five Movements*, Machl; *Fantasia*, Goncharenko; *Passacaglia*, Kolessa; *Chacona*, Ostrova; *Fantasia*, Kryschanowskij.

DIANE MEREDITH BELCHER, Holy Trinity Lutheran Church, New York, NY, March 21: *Prelude in E-flat*, BWV 552i, *O Lamm Gottes, unschuldig*, BWV 618, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Pièce d'orgue*, BWV 572, *Fugue in g*, BWV 578, *O Mensch, bewein dein Sünde groß*, BWV 622, *Fugue in E-flat*, BWV 552ii, Bach.

KELSEY BERG, Cathedral of St. Philip, Atlanta, GA, March 7: *Prelude and Fugue in b*, BWV 544, Bach; *Recollection (Soliloquy No. 2)*, Conte; *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2), Dupré.

STEPHEN BUZARD, with Carol Symes, narrator, St. James Episcopal Cathedral, Chicago, IL, March 21: *Le Chemin de la Croix*, Dupré.

CAROLYN CRAIG, St. John's Episcopal Church, West Hartford, CT, March 7: *Rhapsody in D-flat (Three Rhapsodies)*, op. 17, no. 1), Howells; *Sacred and hallowed fire*, McDowall; *Adagio, Final (Symphonie III in f-sharp)*, op. 28), Vierne.

LYNNE DAVIS, Wichita State University, Wichita, KS, April 7: *Prélude, adagio, et choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

MARGARET DICKINSON, Calvary Episcopal Church, Louisville, KY, March 17: *Concert Variations on The Star-Spangled Banner*, Buck; *Variations and Fugue on God Save the King*, Reger; *Double Fugue on God Save the Queen*, Paine.

JEREMY FILSELL, St. Thomas Church Fifth Avenue, New York, NY, March 6: *Psaume XVIII*, op. 47, *Miserere Mei*, op. 46, Nos. 7-12 (*24 Inventions*), op. 50), *Vision*, op. 44, *Évocation*, op. 37, Dupré.

St. Thomas Church Fifth Avenue, New York, NY, March 29: *Vitrail*, op. 65, *Souvenir*, op. 65bis, *Le Tombeau de Titelouze*, op. 38, *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2), *Lamento*, op. 24, *In Memoriam*, op. 61, Dupré.

JEREMY FILSELL, with Rev. Carl F. Turner, narrator, St. Thomas Church Fifth Avenue, New York, NY, March 30: *Le Chemin de la Croix*, op. 29, Dupré.

CLARA GERDES, Woolsey Hall, Yale University, New Haven, CT, March 13: *Orb and Sceptre*, Walton, transcr. McKie; *Scherzo*, op. 5, Duruflé; *Idyll (Organ Album, volume 1)*, Coleridge-Taylor, transcr. Hull; *Phantasie über den Choral Halleluja! Gott zu loben bleibe meine Seelenfreud (Drei Choralfantasien)*, op. 52, no. 3), Reger; *Impromptu (Douze Pièces pour Grand Orgue)*, Litaize; *Mephisto Waltz No. 1*, S. 514, Liszt, transcr. Cowan, Gerdes.

RICHARD HOSKINS & THOMAS COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, March 14: *Jesus Christus, unser Heiland*, Bach; *Contemplation*, Rowley; *O Lamm Gottes, unschuldig*, Bach; *Prélude sur l'Attende Domine*, Demessieux; *Psalm Prelude No. 1*, Howells; *In Quiet Mood*, Price; *Litanies*, Alain.

JAMES JORDAN & SHARONROSE PFEIFFER, Church of the Transfiguration, Orleans, MA, March 7: *Fugue in e (Sechs Praeludien und Fugen)*, op. 35, no. Iii), Mendelssohn; *O Mensch, bewein dein Sünde gross*, BWV 622, *Wir glauben all an einen Gott*, BWV 680, Bach; *How Fair and Pleasant Art Thou, Now as we Journey, Aid Our Weak En-*

*deavor, Finale: Gloria (Vêpres du commun des fêtes de la Sainte Vierge)*, op. 18, nos. 5, 8, 15), Dupré; *The Lost Chord*, Sullivan; *Sheep May Safely Graze*, Bach, transcr. Fox; *A Mighty Fortress*, Paine; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, March 20: *Prelude in E-flat*, BWV 552i, *Allein Gott in der Höh' sei Ehr*, BWV 676, BWV 677, *Wir glauben all an einen Gott*, BWV 680, BWV 688, *Aus tiefer Not schreie ich zu dir*, BWV 686, *Fugue in E-flat*, BWV 552ii, Bach; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Chromatic Fantasia and Fugue*, BWV 903, Bach, transcr. Reger.

ANN LABOUNSKY, Cathedral Basilica of the Sacred Heart, Newark, NJ, March 21: *Symphonie II in e*, op. 20, Vierne; *Hymne d'Actions de grâces "Te Deum" (Trois Paraphrases grégorien)*, op. 5, no. 3), Regina Angelorum (*Offrande à Marie*, op. 169, no. 3), Pasticcio (*Organ Book*, op. 91, no. 10), Langlais.

FRANCESCA MASSEY, Cathedral, Peterborough, UK, March 14: *Aus tiefer Not schreie ich zu dir*, Bach; *Sonata on the 94th Psalm*, Reubke; *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2), Dupré; *Et Resurrexit*, Leighton.

RAYMOND NAGEM, Cathedral of St. John the Divine, New York, NY, March 9: *Three Psalm-Preludes*, op. 32, Howells; *Toccata, Chorale, and Fugue*, op. 16, Jackson.

Cathedral of St. John the Divine, March 16: *Ciaccona in B-flat*, J. B. Bach; *Uppon La mi re*, Preston; *New Ground*, Wadsworth; *Variations on Weinen, Klagen, Sorgen, Zagen*, Liszt.

CAROLINE ROBINSON, Cathedral of St. Philip, Atlanta, GA, February 14: *Laudes—Kidân za-nageh*, Florentz.

KEITH SHAFER, St. Paul's Episcopal Church, Augusta, GA, March 14: *Toccata in F*, BWV 540, Bach; *The Peace may be exchanged (Rubrics)*, Locklair; *Tromba Rumba*, Paterson; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Variations on The Old Hundredth*, Bédard.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, February 26: *Trumpet Tune*, McCabe; *Prelude and Trumpetings*, Roberts; *Concerto in b*, Walther; *Elegy*, Bairstow; *Retrospection*, Price; *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite)*, op. 54, no. 6), Vierne.

Fourth Presbyterian Church, Chicago, IL, April 28: *My Lord, What a Morning*, arr. Lau; *Rubrics*, Locklair; *Beside the Still Waters*, Walker; *Three Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; *Nimrod (Enigma Variations)*, Elgar, transcr. Harris; *Solemn Melody*, Davies; *Forlana*, Finzi, transcr. Gower; *Meditation*, Yuki; *Elegy*, Archer; *Choral (Quatre Pièces)*, op. 37, no. 4), Jongen.

JOSHUA STAFFORD, St. Peter's Episcopal Church, Morristown, NJ, February 24: *Retrospection, First Sonata for Organ*, Price.

JEREMY DAVID TARRANT, St. Paul's United Methodist Church, Rochester, MI, February 19: *Overture (Occasional Oratorio)*, Handel, transcr. Best; *Andante with Variations*, Mendelssohn-Bartholdy; *Passacaglia in c*, BWV 582, Bach; *Sketch in D-flat (Vier Skizzen für den Pedalflügel)*, op. 58, no. 4), Canon in a, Canon in E (*Sechs Studien in kanonischer Form*, op. 56, nos. 2-3), *Fugue No. 3*, *Fugue No. 5 (Sechs Fugen über den Namen Bach)*, op. 60), Schumann; *Lied (24 Pièces en style libre)*, op. 31, book II, no. 17), *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite)*, op. 54, no. 6), Vierne.

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**Organist position.** St. Luke's Church, Evanston, Illinois, is seeking an organist to play their E. M. Skinner Opus 327 four-manual, 72-rank pipe organ and to assist and accompany their RSCM-based choir. This position is part-time. Please send a résumé and cover letter to the Director of Music at [choirmaster@stlukesevanston.org](mailto:choirmaster@stlukesevanston.org).

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

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

## PUBLICATIONS / RECORDINGS

**Fruhauf Music Publications:** to celebrate the year's halfway point, a return to the hymn tune *Bunessan* is featured, this time as a set of three variations for carillon (or for generic keyboard instruments), once again with a reminder of the text commonly associated with the tune, "Morning has broken." Please visit FMP at [www.frumuspub.net](http://www.frumuspub.net) to access this and other complimentary score offerings to be found on the Downloads page.

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

**Raven offers Organ Music of Karl Höller** played by Jeremy Thompson on the 1948 Aeolian-Skinner/2010 Quimby of 74 ranks at St. John's Episcopal Church, Roanoke, VA. Works include *Ciacona*, op. 54; *Chorale-Passacaglia Die Sonn' hat sich mit ihrem Glanz gewendet*, op. 61; *Chorale Variations Helft mir Gottes Güte preisen*, op. 22, no. 1; *Chorale Variations Jesu, meine Freude*, op. 22, no. 2; and *Triptychon on Victimae paschali*, op. 64. OAR-161, 2 CDs for the price of one, \$15.98 post-paid in the U.S.: [RavenCD.com](http://RavenCD.com).

## PUBLICATIONS / RECORDINGS

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

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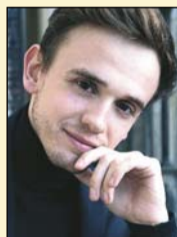
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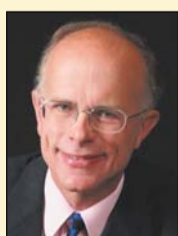
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