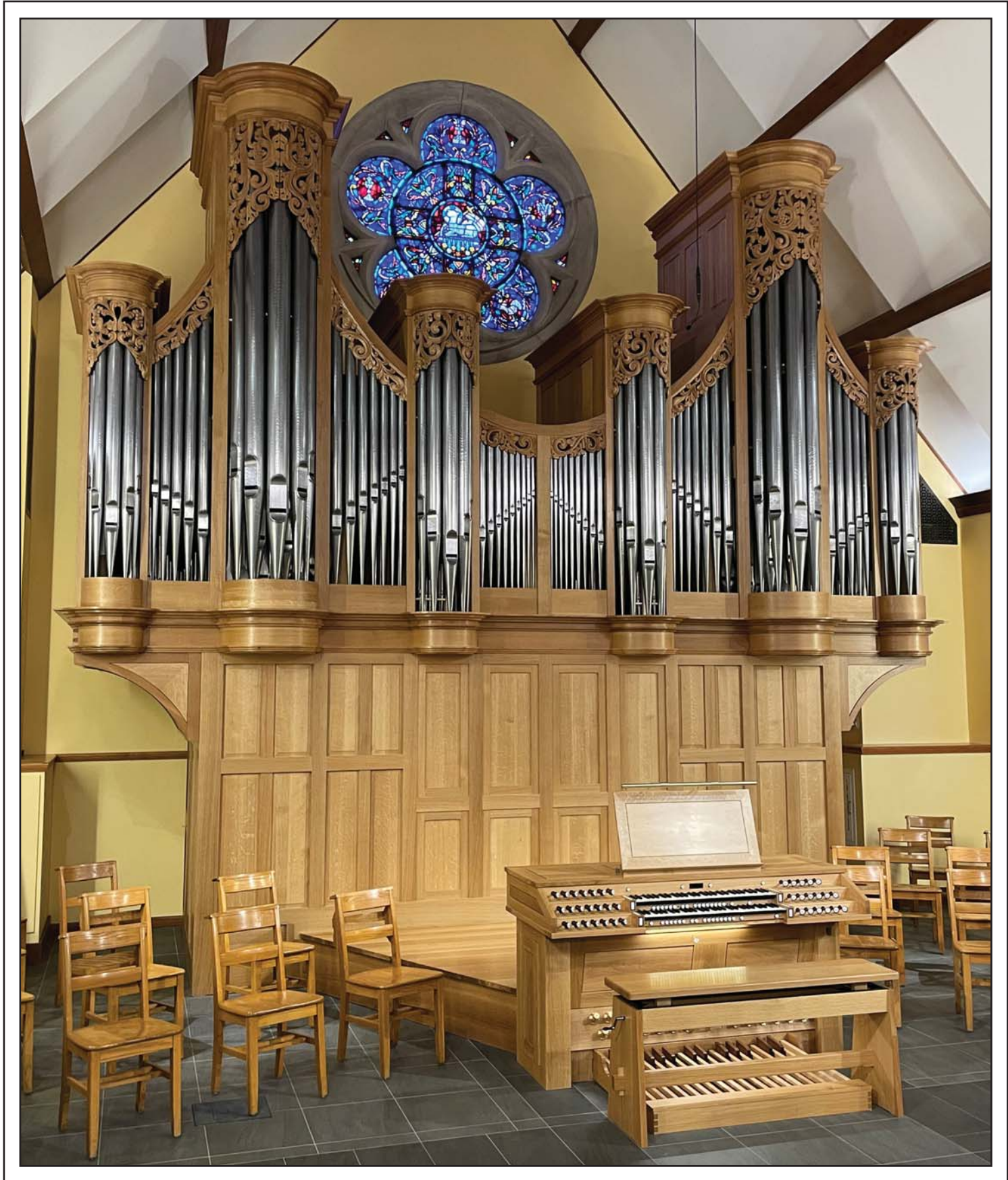


# THE DIAPASON

APRIL 2022



Saint George's Episcopal Church  
Arlington, Virginia  
Cover feature on pages 18–19

# PHILLIP TRUCKENBROD

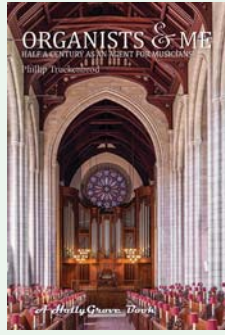
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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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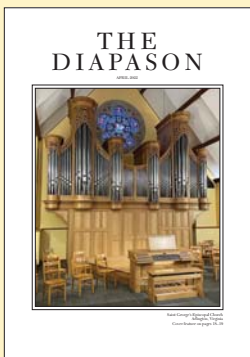
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**GAVIN BLACK**  
On Teaching

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## Editor's Notebook

### The 2022 Gruenstein Award

THE DIAPASON received several worthy entries for its second Gruenstein Award, a process that ended January 31. The award recognizes excellence in scholarship and writing by a young person who has not reached their 35th birthday. This year's winning essay is by **Colin MacKnight**. His article will be featured in next month's issue.



### Summer events

Is your church, educational institution, or municipal organization sponsoring summer organ, choral, or carillon events? Be sure to let our readers know by including your events in the calendar. Please send me the information, as our June issue will be in process by the time you read this.

### Engaging the next generation

Is your organization hosting a summer event geared especially toward the next generation of organists and church musicians? We would be pleased to send complimentary copies of THE DIAPASON, whether a print or a digital issue, for distribution to students. Remember—our student rate is unbeatable at \$20 per year (for digital issue). Simply send me the particulars.

## Here & There

### Competitions



Rieger-Kloss Opus 3074, St. Vojtech Church, Opava, Czech Republic

The 21st Petr Eben International Organ Competition will take place October 24–29 in Opava, Czech Republic. There are interpretation and improvisation divisions open to organists born on or after October 24, 1990. First prize in the interpretation division is CZK 50,000, with recital opportunities; second prize, CZK 30,000; third prize, CZK 15,000. The improvisation prize is CZK 5,000.

The jury consists of Julian Gembalski (chair, Poland), Petr Cech (Czech Republic), Irena Chribková (Czech Republic), Aude Heurtematte (France), Zuzana Ferjenciková (Slovakia/Switzerland), Martin Sander (Germany), and Marek Vrábel (Slovakia). The organs featured in the competition are Rieger-Kloss Opus 3485 in the Petr Bezruc Library, Rieger-Kloss Opus 3074 in St. Vojtech Church, the Kánský-Brachtl organ in St. John the Baptist Church, and Rieger-Kloss Opus 3635 in the Co-Cathedral of the Assumption of the Blessed Virgin Mary. Deadline for application is June 17. For information: ebencompetition.cz/en.

### People

**Richard Benedum** has retired after a career spanning more than sixty years as a professional organist and choirmaster. His most recent position was at Christ Episcopal Church, Bradenton, Florida, serving 14 years.

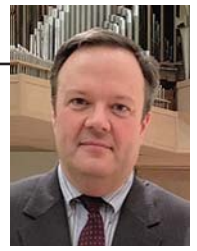


Richard Benedum

He is Professor Emeritus and former chair of the music department at the University of Dayton. He received numerous awards for teaching and other professional activities and in 2009 was named an outstanding alumnus of the University of Oregon's School of Music and Dance. He is also the founder and former music director of the Dayton Bach Society chorus and orchestra.

Between 1990 and 2014, Benedum directed fifteen summer seminars and institutes for teachers for the National Endowment for the Humanities (NEH), based in Vienna, Austria, and studied the music of Mozart. He wrote and produced a six-part series of programs for National Public Radio on *Mozart: His Music and His Letters*, which was broadcast by an estimated 150 stations nationally, and wrote program notes for the Dayton Philharmonic Orchestra for thirty years. He was a regular review panel member for the NEH and has received more than 250 national, state, and local grants for performances, workshops and symposia, and research, totaling more than \$3.5 million.

Benedum earned the Doctor of Musical Arts degree in organ performance from the University of Oregon, where he studied with John Hamilton. He subsequently studied organ and conducting with Helmuth Rilling (Stuttgart, Germany) and musicology with Christoph



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

### In this issue

Jonathan Hehn writes about Jean Langlais' *Cinq Méditations sur l'Apocalypse*, with performance notes and corrections to the printed score for each of the five movements. Anton Bruckner as organist is the topic of Warren R. Johnson's essay. John Bishop, in "In the Wind. . ." informs about the importance of the trucking industry to the organbuilding world, transporting instruments from coast to coast and points in between.

This month's cover feature shines a spotlight on the recently completed Opus 28 of Pasi Pipe Organ Builders for St. George's Episcopal Church, Arlington, Virginia. The organ was dedicated in recital on February 11 by Kola Owolabi.

This month's Carillon Profile by Kimberly Schafer introduces the Walter F. Tilton Memorial Carillon of Norwood, Massachusetts. Be sure to check out our list of summer conventions, conferences, institutes, and workshops, as well.

Gavin Black is taking a brief sabbatical from his column, "On Teaching." His work will return in the September issue, marking fifteen years of writing on a multitude of topics related to organ pedagogy. ■

Wolff (Harvard University), and was co-director of the Sarasota-Manatee Bach Festival.

**Volodymyr Koshuba** is scheduling a tour of recitals in the United States. Koshuba served as organist of St. Nicholas Cathedral, Kyiv, Ukraine, when the cathedral and its Rieger-Kloss organ were damaged by fire in September 2021. Consequently, Koshuba is without employment and looking to perform recitals internationally. For information: koshuba.com.ua/volodymyr.html; koshuba@ukr.net; or Wayne Earnest, musicianwayne@outlook.com.

### Appointments



Bryan Dunnewald

**Bryan Dunnewald** is appointed assistant to tonal director Jack Bethards at Schoenstein & Co. Pipe Organ Builders, Benicia, California, where his work will focus on voicing, tonal design, and client relations. Dunnewald comes to Schoenstein from St. Mark's Episcopal Church, Philadelphia, Pennsylvania, where he serves as assistant organist and choirmaster. He spent two years as the Julius Rudel Conducting Fellow at the Buffalo Philharmonic Orchestra and holds degrees in orchestral conducting, organ, and harpsichord from the

► page 4

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

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Curtis Institute of Music, Philadelphia, and Mannes School of Music, New York, New York. He is a member of THE DIAPASON'S 20 Under 30 Class of 2019.

For several years, Dunnewald has worked during the summer with Schoenstein at their plant on a variety of tonal and technical assignments. This confirmed his long-held ambition to make organ design and building his career. He and his wife, Maja, will be relocating to Benicia in September.

Schoenstein & Co. was founded in 1877 and has built some of America's notable organs in their symphonic style. Company leadership has always been in the hands of musicians. For information: schoenstein.com.



**Henry Lee**

**Henry Lee** is appointed director of music ministry for West End Collegiate Church, New York, New York. Previously, he served for nine years at Grace Lutheran Church, Astoria, Queens, where he rebuilt the choir program and helped the congregation obtain a new pipe organ by Patrick J. Murphy & Associates, Inc.

Born in Taiwan and raised in Southern California, Lee holds a Bachelor of Arts degree in political economy and music from the University of California, Berkeley, and a Master of Music degree in organ performance from the Manhattan School of Music, New York City. He is the music teacher at Astoria Lutheran School where he works with students from kindergarten through eighth grade, and is also the concert manager for Music Before 1800, the longest-running early music concert series in New York City. For information: westendchurch.org



**Kevin Bowyer**



**Kimberly Marshall**



**Margaret Phillips**



**Kerala Snyder**

**The Royal College of Organists** awarded its Medal of the Royal College of Organists on March 12, recognizing distinguished achievements in one or more of the following areas related to organ and church music: performance, teaching, scholarship, composition, organbuilding, conducting, administration, and philanthropy. It is also available to recognize specific service to the college. The 2022 recipients are **Kevin Bowyer, Kimberly Marshall, Margaret Phillips, and Kerala Snyder**. For information: rco.org.uk.



**Nicole Keller**

**Nicole Keller** is appointed assistant professor of organ and university organist at the University of Michigan School of Music, Theatre, and Dance, Ann Arbor, effective with the 2022 fall term. Keller is in demand as a soloist, chamber musician, adjudicator, and clinician. She has performed in the United States and abroad in venues such as St. Patrick's Cathedral, New York; Cathédrale Notre-Dame, Paris, France; Dom St. Stephan, Passau, Germany; St. Patrick's Cathedral, Armagh, Northern Ireland; and the Kazakh National University of Arts, Astana, Kazakhstan. Her performances with orchestras include concertos, works for small chamber orchestra, and large works involving organ and harpsichord. She has extensive experience as a chamber musician and as a continuo player and performs repertoire that spans seven centuries, consistently including music from underrepresented composers.

Keller's work as a church musician includes leading volunteer and professional choirs and instrumental ensembles. She has created organ and choral scholar programs, developed children's choir programs, and has led choirs on tour in the United States and abroad, including residencies at Bristol Cathedral, U.K., and St. Patrick's Cathedral, Dublin, Ireland. She leaves a faculty appointment at Baldwin Wallace University Conservatory of Music, Berea, Ohio, as well as her position as associate organist at Trinity Episcopal Cathedral in Cleveland. For information: nicolekeller.com.



**Buck McDaniel**

**Buck McDaniel** is appointed director of music for the Church of Our Saviour and the Chapel of the Sacred Hearts of Jesus and Mary, New York, New York. An undergraduate student of David Enlow at Hunter College, McDaniel has given recitals across the United States including Heinz Memorial Chapel (Pittsburgh), St. John's Church (Greenwich Village), Trinity Episcopal Cathedral (Cleveland), and the Cathedral of St. Peter the Apostle (Jackson, Mississippi). During his time as organist and director of music at St. Andrew's Episcopal Church, Cleveland, the choir was invited to perform at the 2018 Evangelism Matters Conference, a national

convening of the Episcopal Church with Presiding Bishop Michael B. Curry. Other notable performances with the St. Andrew Choir include Cleveland Public Theatre's annual Underground Railroad commemoration, *Station Hope*.

McDaniel's compositions have been performed internationally in venues ranging from the Belfast Pipeworks Festival (Ireland), Tanglewood Music Festival, and Lincoln Cathedral (U.K.). Earlier this season, his chamber work *Memory Ground*, commissioned by the Greenwood Cemetery in Brooklyn to commemorate the 20th anniversary of 9/11, was promoted in *The New York Times*, *Time Out New York*, and radio station WNYC. His *Psalms Preludes* have entered the repertoire of St. Thomas Church, Fifth Avenue, and his collaboration with producer Jacob Kirkwood, *Landscape Piece*, debuted at the Massachusetts Museum of Contemporary Art in 2019. For information: buckmcdaniel.com.

**Eva Sze** is appointed director of music for St. Agnes Catholic Church, New York, New York, where she will work with a professional schola that sings for two choral Masses each Sunday. Her principal organ teacher was William Entriken, and she has also studied with Gwendolyn Toth. Sze has performed in masterclasses taught by Dennis Keene and Jon Gillock.

Prior to her appointment, Sze held positions at Catholic churches in the



**Eva Sze**

Bronx and Queens and also served as organist for the Carmelite Order and the Franciscan Friars/Sisters of the Renewal. She is also an active choral singer. In addition to her church work, she is a music theorist and is currently on faculty at New York University. She studied composition at the University of Toronto and music theory, in particular Schenkerian analysis, at the City University of New York Graduate Center. For information: stagneschurchnyc.org

## Carillon News

**The National Association for Olmsted Parks** announces results of its "Inspired by Olmsted," a carillon composition competition designed to celebrate the legacy of Frederick Law Olmsted. The competition is part of the

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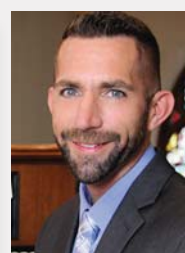
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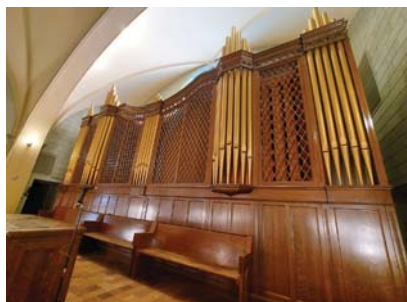
FAYTHE FREESE, Director  
COLIN LYNCH, Assistant Director  
BETH ZUCCHINO, Founder & Director Emerita

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association's "Olmsted 200" celebration of the 200th birthday of Olmsted in 2022. First prize is awarded to **Geert D'hollander**, Winter Haven, Florida, for *Four Miniatures* ("Spring Flowers at the U.S. Capitol Grounds," "The Reflection Pond at Bok Tower," "A Court Dance at the Biltmore Gardens," and "Central Park in the Fall"). Second prize is presented to **Peter Paul Olejar**, Raleigh, North Carolina, for *Four Olmsted Landscapes* ("Introduction: Homage—Frederick Law Olmsted," "Niagara Falls State Park," "U.S. Capitol Grounds," "Biltmore," and "Central Park, NYC"). Third prize is a tie between **Joey Brink**, Chicago, Illinois (a member of THE DIAPASON's 20 Under 30 Class of 2015), for *beneath a canopy of trees* and **Ellen Dickinson**, Wilton, Connecticut, for *Oasis in the City: Change Rings Through*. Honorable mention goes to **Tom Gurin**, Raleigh, North Carolina, for his *Concealed Design*.

The works were and are scheduled to be performed publicly as follows: March 16–20 at the International Carillon Festival, Bok Tower Gardens, Lake Wales, Florida; April 26, The Riverside Church, New York, New York; May 6–7, Washington National Cathedral, Washington, D.C.; June 18, Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois; and September 24–25, Longwood Gardens, Kennett Square, Pennsylvania. The scores to the works are available as a free download. For information: olmsted200.org.

## Organbuilders



**M. P. Möller Opus 7270, St. Patrick's Catholic Church, Tacoma, Washington**

**Marceau Pipe Organs**, Seattle, Washington, has been commissioned to restore the 1946 M. P. Möller Opus 7270 in St. Patrick's Catholic Church, Tacoma, Washington. A second console was added to the organ in 2005. The project will include re-leathering all windchests and reservoirs as well as cleaning of chambers. Pipework will be removed to the Marceau shop for cleaning, repairs, and regulation. A new electrical system will be provided by the Syndyne Corporation of Vancouver, Washington. All cotton-covered cables will be replaced with PVC telephone cable to meet code requirements. For information: marceauorgans.com.



**Melissa Plamann and Robert Cooper at Trinity Lutheran Church, Oklahoma City, Oklahoma** (photo credit: John Riester)



**Composer Breck McGough and organist David F. Anderson at St. James the Greater Catholic Church, Oklahoma City, Oklahoma** (photo credit: Damin Spritzer)

**Red River Pipe Organ Company**, Norman, Oklahoma, has completed two projects in Oklahoma City, Oklahoma, both dedicated in November 2021. At **Trinity Lutheran Church**, one rank of pipes was added and a new relay installed for Wicks Opus 5442, built in 1978. **Melissa Plamann**, professor of organ at Oklahoma City University, performed a recital on November 7, 2021. **Robert Cooper** is the church's music director and organist.

**St. James the Greater Catholic Church** is the new home of M. P. Möller Opus 10201, the first pipe organ for this parish. The church already possessed fine acoustics, and the organ was placed in a redesigned and renovated balcony. **David F. Anderson**, organist and music director for the parish, performed a recital on November 15, 2021, including music by two Mexican composers to reflect the diversity of the parish. A new organ work by composer **Breck McGough** was commissioned for the occasion, *Boanergés*, based on the life of St. James. For information: redriverorgan.com.

**The University of North Texas**, Denton, has acquired a four-manual drawknob console, originally from M. P. Möller Opus 5819 built in 1931 for the Civic Center of Philadelphia,



**1931 M. P. Möller console from Opus 5819**

Pennsylvania, for installation in the university's main auditorium, which already houses a large Möller organ, Opus 7676, built in 1949. (Opus 5819 also had a four-manual, theatre-style console.) The console came with 17 of the organ's original 86 ranks, including a 32'/16'/8'/4' Bombarde unit, 32' Bourdon, five-rank Fourniture, five-rank Tierce Cymbale, Doppelflute, French Horn, English Horn, French Trumpet, and Clarion. The University of Oklahoma, which divested of the entire organ in 2020–2021, donated these items to the University of North Texas.

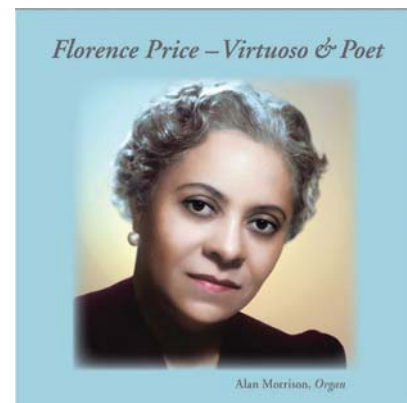
As luck would have it, North Texas was in the process of planning structural work on the walls surrounding its Möller organ, necessitating the temporary removal of the entire instrument. These additions will be blended with Opus 7676 when the organ is returned to its space during summer 2022, bringing it to close to 80 ranks. Redman Pipe Organs is doing the work. As for the console, Professor Jesse Eschbach has reluctantly agreed to have it solid-stated, chiefly because the 1931 console had no dedicated general pistons. Work will be completed in fall 2022 with a November

inauguration planned. For information: unt.edu and redmanpipeorgans.com.

## Publishers

**Baetz Editions** announces a new organ publication, *Fantasia on "I Wonder . . ."* (BCB 68, download \$12), by **Benjamin Cornelius-Bates**. The work was composed in memory of the late Rev. Lydia Agnew Speller (1952–2021), the wife of **John Speller**, a retired organbuilder who resides in Port Huron, Michigan, and, among other activities, writes reviews of recordings for THE DIAPASON. The work was premiered by **Jan Kraybill** on February 13 at the Community of Christ Auditorium and Temple, Independence, Missouri. For information: baetzeditions.com.

## Recordings



**Florence Price: Virtuoso & Poet**

**ACA Digital** announces a new organ CD, *Florence Price: Virtuoso & Poet* ► page 8

## Nunc Dimittis

**Mary Louise Simmons**, 91, died in Evanston, Illinois, on January 30. She was born Mary Louise Day in Centralia, Illinois, on February 22, 1930. As a young child she was discovered to have perfect pitch and began taking piano lessons at the age of six when the family moved to Carbondale, Illinois.

Mary Day attended the University of Illinois, graduating in 1951 with a major in organ and a minor in piano, having been inducted into Pi Kappa Lambda. She continued her musical studies at the School of Sacred Music of Union Theological Seminary in New York City, where she served as class secretary. While there, she met fellow classmate Morgan Simmons, and they were married on May 17, 1953, two days before they were awarded their Master of Sacred Music degrees.

For more than twenty years, Mary served alongside Morgan as associate organist at the Fourth Presbyterian Church of Chicago, Illinois. She also served as office administrator for the Board of Global Ministries and the Board of Pensions of the United Methodist Church, then located in Evanston, Illinois.

In retirement, Mary Simmons was a faithful volunteer at the Presbyterian Homes of Evanston, where she was president of the Woman's Board and chair of the 31 Shoppe. As an avid reader, Mary enjoyed participating in a couples' book group until weeks before her death, aided by audiobooks as her sight deteriorated.

Mary Louise Simmons is survived by her husband of 68 years, Morgan F. Simmons; sons David (Barbara) Simmons and Robert (Deborah) Simmons; daughter Kathryn (Donald) Raithel; as well as grandchildren and great-grandchildren. A service of remembrance took place March 26 at the Fourth Presbyterian Church of Chicago. Memorial gifts may be made to the New Organist Fund (Morgan and Mary Scholarship) of the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, New York 10115; or the Music Program at the Fourth Presbyterian Church, 126 East Chestnut Street, Chicago, Illinois 60611.

For more information, see "A conversation with Morgan and Mary Simmons," an interview by Steven Egler, in the April 2018 issue, pages 21–25, and "A conversation with Morgan and Mary Simmons," an interview by Roy F. Kehl, in the July 1996 issue. ■



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**Carillon Profile**

**Walter F. Tilton Memorial Carillon  
Norwood, Massachusetts**

The Walter F. Tilton Memorial Carillon in the town of Norwood, Massachusetts, is being restored, carrying on its iconic status in the community. The entire transmission system, from the keyboard wires to the clappers, was replaced to create a more modern, playable instrument. The updated design retained the legacy roller-bar system and the original keyboard, although the keyboard was reconditioned and outfitted with modern parts. The steel bell frame had rusted due to decades of exposure, so it was treated and repainted to withstand many more decades. The B. A. Sunderlin Bell Foundry of Ruther Glen, Virginia, is carrying out the carillon work and will finish the project this spring.

Notable figures in the North American carillon community and local community have stewarded the instrument for decades. The late Sally Slade Warner, renowned for her deft arrangements and moving performances, played on the instrument for decades until her retirement in the early 2000s. Slade Warner performed repairs and renovation work herself in the 1980s to make the instrument more playable. Bernie Cooper, assistant town manager, was also critical in taking care of the instrument. He worked with Slade Warner to bring the instrument back into better working order, and he ensured financial support for the carillon until his untimely passing in January 2021. He and Slade Warner started the annual summer carillon concert series in the 1980s.

Another notable figure is Lee Leach, a current carillonist. Leach had noticed the extensive rust on the bell frame and the difficult playability as early as the 1990s, when he had first learned to play the instrument. When the state of Massachusetts passed new legislation that made local taxes and state appropriations available to communities to fund preservation projects, Leach and Cooper set to work and applied for a grant from the Community Preservation Act to fund the carillon's restoration, which was approved by the local committee and then awarded by the state.

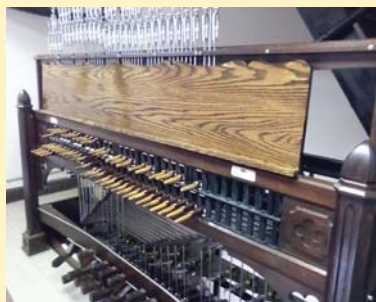
The Walter F. Tilton Memorial Carillon is one of the few municipal carillons in North America. The funds for the instrument were donated by local leader Walter F. Tilton to recognize all the Norwood residents who had fought in past wars. The fifty-bell instrument was cast and installed by Gillett & Johnston of England and dedicated on November 11, 1928, the tenth anniversary of Armistice Day. The carillon is located within Norwood's Memorial Town Hall and is managed by the municipality. Three of the bells were replaced since the carillon's inception, but otherwise no major work was done until now.

The carillon will continue in its summer carillon concert series in 2022, inviting guest recitalists from near and far. The traditional informal ring by local carillonists will take place on the afternoon of the Fourth of July. These musicians will play on occasion, including Margaret Angelini, Anton Fleissner, Jennifer Herrmann, Lee Leach, Thomas Lee, Christina Meyer, Margaret Pan, and John Whiteside. The anticipated date for its first recital is May 22, 2022, when Norwood will honor its veterans as part of its 150th-anniversary celebration of its founding. ■

—Kimberly Schafer, PhD  
Carillonist and campanologist  
Chicago, Illinois

Carillon website: [norwoodma.gov/residents/holidays\\_and\\_community\\_events/history\\_carillon.php](http://norwoodma.gov/residents/holidays_and_community_events/history_carillon.php)

All photos credit: Lee Leach



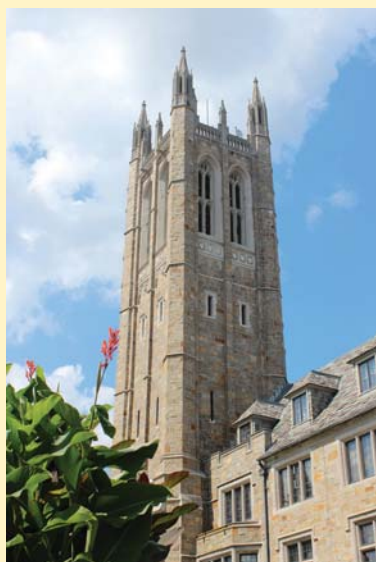
The carillon keyboard



Carillon bells



Bell named in honor of the late Bernie Cooper



The Walter F. Tilton Memorial Carillon tower

► page 6

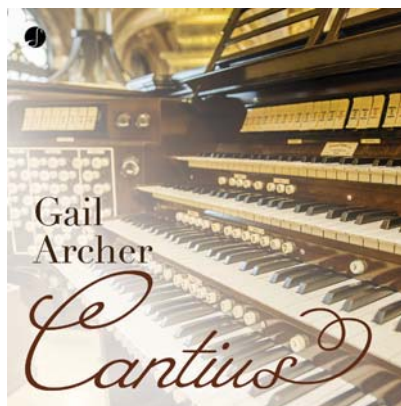
(CM 20132), featuring **Alan Morrison** performing on the Fratelli Ruffatti organ at Spivey Hall of Clayton State University, Morrow, Georgia. Featured compositions are Florence Price's *First Sonata for Organ* and the newly published *Passacaglia and Fugue* that book-ended her shorter character pieces on this release. It is distributed in CD format by Albany Music Distributors and includes a detailed program booklet. The release is also available on digital platforms such as Apple Music and Qobuz.

Alan Morrison is the McGehee Family Organist in Residence at Spivey Hall and the Haas Charitable Trust Chair in Organ Studies at Curtis Institute of Music, Philadelphia, and also the college organist at Ursinus College, Collegedale, Pennsylvania. He is represented in North America by Karen McFarlane Artists, Inc. For information: [alanmorrison.com](http://alanmorrison.com) and [concertorganists.com](http://concertorganists.com).



**Circlesong**

**Houston Chamber Choir** announces a new CD, *Circlesong*, featuring a 13-movement work by **Bob Chilcott** based on poetry from the Chinook, Comanche, Dakota, Inuit, Iroquois, Kwakiutl, Navajo, Ojibwa, Pueblo, Seminole, Sioux, and Yaqui traditions, marking the different stages of life from birth and childhood to adulthood, middle age, and death. The chorus is joined by the Treble Choir of Houston, **Marianna Parnas-Simpson**, director, and is accompanied by piano and percussion, all directed by **Robert Simpson**. For information: [houstonchamberchoir.org](http://houstonchamberchoir.org).



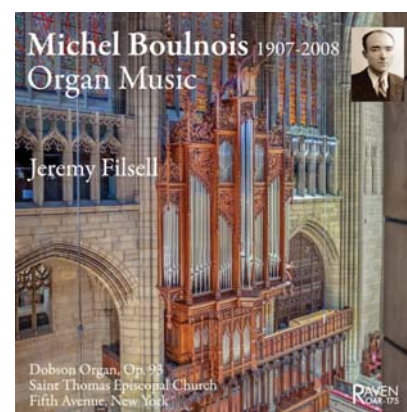
**Cantius**

**Meyer Media** announces a new organ CD, *Cantius* (TBR 03.25.22), featuring **Gail Archer** with her tenth recording release. Dedicated to drawing attention to Eastern European composers through ongoing research, performances, and recordings, Archer performs rarely heard works by six Polish composers of the 19th through 21st centuries. Named in honor of St. John Cantius, a popular saint in Poland, the album was recorded in Chicago's St. John Cantius Church with its 1926 Casavant organ. (For information on the church and its Casavant

and other organs, see "A history of the organs of Saint John Cantius Catholic Church, Chicago, Illinois," by Stephen Schnurr, in the January 2022 issue, pages 12–19.)

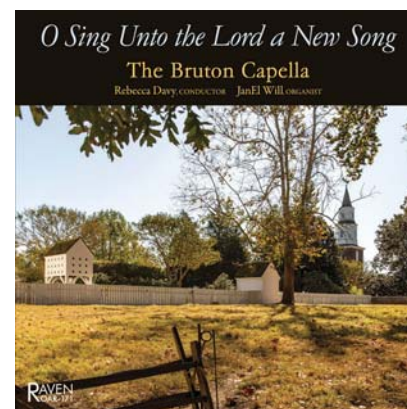
Archer began a CD release tour in March with appearances as follows: March 13, Holy Ghost Catholic Church, Omaha, Nebraska; 3/13, St. Wenceslaus Catholic Church, Omaha, Nebraska; 3/16, First United Methodist Church, Corvallis, Oregon; 3/20, Cathedral of the Epiphany, Sioux City, Iowa; 3/26, Holy Cross Catholic Church, Minneapolis, Minnesota;

April 3, St. Francis of Assisi Catholic Church, Ann Arbor, Michigan, 2:30 p.m.; 4/24, Our Lady of Perpetual Help Catholic Church, Rapid City, South Dakota, 2:00 p.m.; May 22, Holy Cross Cathedral, Boston, Massachusetts, 4:00 p.m.; and June 12, Internationale Zuger Orgeltage, Oberwil, Switzerland, 8:00 p.m. For information: [meyer-media.com](http://meyer-media.com) and [gailarcher.com](http://gailarcher.com).



**Michel Boulnois (1907–2008): Organ Music**

**Raven** announces new CDs. *Michel Boulnois (1907–2008): Organ Music (OAR-175)* features **Jeremy Filsell** performing on the 2018 Dobson Pipe Organ Builders Opus 93 of four manuals, 126 ranks in St. Thomas Church Fifth Avenue, New York City, the first solo recording of this instrument. (See "The new Dobson organ at Saint Thomas Church, Fifth Avenue, New York," by Scott Cantrell, in the March 2019 issue, pages 16–19.) Boulnois was a Parisian organist and contemporary of Jehan Alain and Jean-Jacques Grunenwald, all members of Marcel Dupré's 1937 organ class at the Conservatoire.



**O Sing Unto the Lord**

*O Sing a New Song Unto the Lord (OAR-171)* presents the Bruton Capella, **Rebecca Davy**, conductor, and **JanEl Will**, organist, with music sung in Bruton Parish Church, Williamsburg, Virginia. Eight anthems and two hymns were commissioned by the church; seven are set to texts written by poet Angier Brock, a Williamsburg-area resident. Most are accompanied by Will playing the 2019 Dobson Opus 98. (See the cover feature, January 2020 issue, pages 20–21.) For information: [ravencd.com](http://ravencd.com). ■



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## In the wind...

### A moving experience

I have been involved in moving hundreds of pipe organs. Now that I am over the age of sixty-five, I have retired from active site work. I am not carrying heavy loads up or down stairs, climbing ladders with organ parts on my shoulder, walking backward carrying one end of a loaded pipe tray, or squiggling around on my ample belly under a windchest and around a reservoir to reach those last few windline screws. I am happy to leave all that to others. Along with gathering information about organs for sale, I correspond with clients and arrange the logistics for our jobs, such as scheduling truck transportation, ordering packing materials and lumber for crates, renting scaffolding, and planning travel and lodging for the crew.

When I joined the Organ Clearing House I faced a steep learning curve about the trucking industry. For the first few jobs I organized, I hired household moving companies with familiar names like Mayflower and Allied. One of those outfits carried a Beckerath organ for us from New York City to Los Angeles. The shipment was received by a crew from Beckerath who reported significant damage to the load. It was insured through the moving company, and an adjuster was dispatched to view the damage. The German crew told the adjuster that their methods of packing were different from ours, but in the awkwardness of different languages, the adjuster heard them saying that we did it wrong and the claim was denied. I replied that we were widely known for our many shipments without damage and asked if the adjuster would revisit our claim if I went to Los Angeles at our expense to present our case in person.

The organ had to be removed from the building in New York before a certain date and could not be delivered until after a certain date, so we were paying for several extra days for the loaded truck to sit waiting. As we discussed the claim, we discovered that the driver had used those extra days to visit family in the mountains of Tennessee, and police reports revealed that there had been a "mishap." The claim was paid.

Loading an organ into another moving van in New Haven, Connecticut, I was chatting with the driver who happened to mention that it was good we were not shipping the organ to Canada because he had been banned from driving there because of a firearms violation. I called the dispatcher and demanded a different driver.

It was when a household mover stood us up that I learned a better way. The organ involved was the huge M. P. Möller (Opus 5819) from the 19,000-seat Philadelphia Civic Center that we were shipping to the University of Oklahoma for the then-nascent American Organ Institute, now sadly shuttered. The organ had only eighty-nine ranks, but they included four Tubas, a huge proportion of sixteen-foot stops, two whopping "thirty-twos," two huge consoles (theatre and concert), and was so massively built that we figured we would need five semi-trailers to move it. The day before we were to start loading, I was waiting at a baggage carousel in the Philadelphia airport when the moving company called to tell me that they needed all their trucks for something else. My reaction attracted the attention of my fellow travelers.

Some months earlier, I received a call from Malcolm, an international shipping agent, who had an abandoned shipment of new organ pipes in a warehouse. An American organbuilder had suddenly gone out of business before receiving the

pipes from a European pipe maker. Malcolm found me through a Google search and asked for my help to sell them, which I was able to do quickly. After the call from the moving company, I pulled myself together, retrieved my keys from across the terminal, and called Malcolm. Sure enough, with only one day lost to the snafu, Bohemian Logistics of Reno, Nevada, sent us a truck each day for the rest of the week. Since then, Malcolm has arranged all our international shipments (except to Madagascar), sending organs to New Zealand, Australia, Germany, Bolivia, Japan, Indonesia, and Great Britain, among others.

Why not Madagascar? In 2008, we were sending an organ to Antananarivo at the request of Marc Ravalomanana, then president of the Republic, and he was using his considerable influence and staff to arrange for a shipping container. My colleague Amory Atkins and I flew to "Tana" to install it in time for an important anniversary celebration at the principal church of FJKM, the Church of Jesus Christ in Madagascar. Ravalomanana, who was also the president of the national church, would preach at the service. We were on a tight schedule, but the container was being delayed by customs at Toamasina, the country's principal port. The president had just imposed unpopular new rules and regulations regarding imports, and the port authorities were retaliating by holding up his prize project.

Finally, the president brought in the military to sort things out, and the container was trucked to the presidential palace on the outskirts of Tana because city streets could not accommodate a large truck. With the help of the army, we transferred the organ onto a military flatbed truck, and our crew of soldiers rode on top of the load for the twenty miles to the church. It was a riot watching Amory give directions to the group of Malagash soldiers. A few months later, a popular uprising tossed President Ravalomanana out of office.

### What you want in a truck

Most of the enclosed semi-trailers you see on the highway are simple big boxes with no equipment to secure a load. A truck backs up to a warehouse loading dock, and forklifts load them full of loaded shrink-wrapped pallets. The pallets are built to fit snugly in a standard truck, so it is not possible for the load to shift while the truck is in motion. Loading a pipe organ is like a huge and heavy game of Tetris. The crew studies the staged load and calculates what component would go where, filling voids with individually wrapped smaller parts and commercial padding.

Dave, the owner and one of the drivers of Bohemian Logistics, introduced us to "special commodities" fleets. Those trailers have vertical rails spaced every six or eight feet that have rows of holes like modular shelving to accept ratchet straps to secure things to the walls of the truck, and highway bars that reach from side to side, and can be used to brace uneven loads and to support decking, a second plywood floor inside the truck that can be loaded with well-wrapped larger metal pipes and the like. These specialty trucks are intended to handle unconventional loads like large trade shows and pipe organs, and are equipped with twenty- or twenty-five-dozen quilted furniture pads, hydraulic lift tailgates, ramps, and other assorted gear to help make an uneven load secure and easier to handle in and out of the trailer.

Bohemian Logistics ceased operations, and searching for a new source



Bob Mead's truck parked in front of Saint Peter's Lutheran Church, Lexington Avenue, New York City (photo credit: Amory Atkins)



Two semis on Madison Avenue, Harlem, New York (photo credit: Amory Atkins)

of special commodities trucks I found Roland Dickens, a dispatcher for Landstar Systems, a huge transit company with a considerable special commodities fleet. We have worked with Roland almost exclusively for the last ten years, and I have shared his name with many of our colleague companies. He is a whiz at sending us skillful drivers, and he plays and wins pool tournaments in Las Vegas.

Richard Mowen was one of the first drivers Roland sent us. He was a tiny wiry guy with a tiny wiry dog and a twangy southern accent; a member of our crew thought he was the spitting image of Bugs Bunny's archrival, Yosemite Sam. Richard passed out bottles of his favorite cherry soda, cracked wise about our complicated load, swung himself aloft into the cab of his Kenworth, and took to the road with a blast from his horn. He has since retired but left behind a lot of memories.

It is a safe bet that Bob Mead transports more pipe organs each year than any other driver on the road. He is a favorite of ours and at least four other organ companies. He is devoted to the United States Armed Services and has "wrapped" his fifty-three-foot trailer with ceremonial photos depicting all the service branches along with a lengthy list of members of his family who have served. He is not available to us during December because he volunteers with Wreaths Across America, a nonprofit that places Christmas wreaths on every military grave in the country. He joins a huge fleet of trucks that meet in the downeast village of Harrington, Maine, where the wreaths are produced, and has the honor of leading a convoy into



Bob Mead at the Noack Organ Company, Georgetown, Massachusetts (photo credit: John Bishop)

Arlington National Cemetery. I bet that colorful trailer wrap helped him secure that post. When the convoy leaves Harrington and heads south on Route 1 to I-295 to I-95, bridges over the highways are manned with platoons of police and firefighters, the fire trucks parked with their ladders raised in salute.

One of the first times Bob worked with us, we were dismantling the iconic Klais organ at Saint Peter's Lutheran Church ([nycago.org/Organs/NYC/html/StPeterLuth.html](http://nycago.org/Organs/NYC/html/StPeterLuth.html)) on Lexington Avenue in New York City. (We called that job "Lex Luther.") The church sold its land for the construction of the CitiCorp building at the corner of Fifty-third Street, and the development created a large contemporary worship space at

ground level along with offices and gathering spaces for the church.

We were completing the job in the first days of February 2021, and the day before Bob was to arrive, a heavy snowstorm made a mess of the neighborhood. It seemed like a miracle that he drove down Lexington Avenue in the wee hours of the morning and parked his seventy-five-foot-long truck in front of the church as if he was going shopping. (That is the neighborhood where you can buy \$50,000 purses.) Three weeks later, Bob joined us on Madison Avenue in Harlem where we had finished dismantling the glorious Roosevelt/Welte-Tripp organ ([nycago.org/Organs/NYC/html/AllSaintsRC.html#WelteTripp](http://nycago.org/Organs/NYC/html/AllSaintsRC.html#WelteTripp)). This was a two-truck organ, so Bob's city parking magic placed two semis on the street in front of the church. Have you ever tried to find a parking space in Manhattan?

### Back in the day

It is difficult enough to move pipe organs with modern semi-trailers and interstate highways, but think about the days before internal combustion engines. Ellsworth, Maine, is a small town "downeast" on the Union River, north of Deer Isle, and about thirty-five miles west of Harrington, the wreath capital. John Black of Ellsworth, Maine, ordered an organ from E. & G. G. Hook (Opus 168) in the fall of 1853 as a gift to the Congregational Church of Ellsworth where he was a pew subscriber, planning for it to be installed before New Year's Day of 1854. On January 4, 1854, Mr. Black wrote to the company, "I assure you gentlemen that it is a very great disappointment to me that you did not get the organ finished and here before the New Year, for our congregation had anticipated the pleasure of hearing it on Sunday, the 1st January."

The next week, Black wrote to his shipping agent

Messrs. E. & G. G. have built and packed an organ which they wish to send down by first opportunity. . . . Since the violent storm we have had extreme cold—thermometer ranging many degrees below zero, but the weather has suddenly changed and today we have a very severe rain, the thermometer being at 38 above, causing our snow to disappear very fast.

It was early February before the schooner *Abigail Haynes* docked in Boston and received the shipment of the Hook organ. On March 7, Black wrote: "Capt. Lord has had a long and tedious passage but I have the pleasure to inform you that he has at last arrived safe with the organ, which will probably be received here today." And on March 8,

. . . yesterday she arrived in the waters at Coggins Wharf at the end of Newbury Neck. She came from Boston to Bucks Harbor in 24 hours and has been ever since getting round to Newbury Neck [about forty-five miles by water]. The reach and all the passages among the islands being closed by ice, she is a long distance from here, but trams can cross the bay on the ice in all directions and as the sledding is good, her freight can be got up without much trouble.

Once the organ was safely at Coggins Wharf, the flurry of anxious letters stopped, so we do not know just when the organ was delivered to the church in Ellsworth and played for the first time, but the Hook opus list shows that #168 with two manuals and twenty-one stops was delivered in 1854. I picture a fleet of horse-drawn sleds crossing the ice to the ship to receive the crated organ. A bill of lading states that the cost of the

shipment was \$26.10. The Hook organ was replaced in 1912.<sup>1</sup>

Wendy and I have sailed our *Kingfisher* in those waters around Stonington and Brooklin, Maine, Jericho Bay, and Blue Hill Bay to Newbury Neck. There are strong tidal currents swirling between the islands and the dozen or so bays in that area, and there are many rocks and ledges, so you had better pay close attention to where you are. We have a fancy new chart plotter mounted in the cockpit that shows our boat's location within a few feet, and shows clearly all the dangers, including submerged rocks that you cannot see even in high tide that will tear the bottom off your boat in a heartbeat, and we only sail during the summer. We also have a diesel engine that keeps us out of trouble.

Captain Lord had nothing but primitive charts and a sextant. If he was blinded by snow or fog, he could either chance it or drop anchor. The *Vineyard Gazette* (Martha's Vineyard, off Cape Cod) of October 18, 1878, reported damage from a violent storm that included cows, chimneys, barns, and houses along with more

than twenty ships destroyed. During that storm, the *Abigail Haynes* was dismasted in a collision with the schooner *Florence Newell* of Philadelphia.

### Keep rolling.

I admire the guys who help us transport pipe organs. It is a special skill to get a shipment from one place to another on-time, especially when dealing with bad weather. Drivers like these replace the engines in their trucks every million miles or so and aim for records like two million accident-free miles. One driver shared his homespun wisdom about driving in mountains, "I can go down that hill too slow as many times as I want. I can only go down too fast once."

We get to be friends as we see them repeatedly, and they draw genuine pleasure from being associated with our work. While many truckers come and go only from commercial warehouses with loading docks and huge tarmac aprons, our drivers must back their trucks into church parking lots and tight alleys. It is fun to watch a driver walk around his rig, pacing out distances, calculating

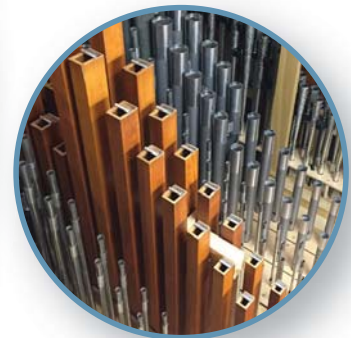


(photo credit: Félix Müller)

how he will make it happen. And they always do. When they are loaded and getting ready to leave, the salutation is "shiny side up." ■

### Notes

1. The letters of John Black are quoted with permission from Woodlawn Museum, Gardens & Park of Ellsworth, Maine, the former estate of three generations of the Black family, Kathy Young, executive director.



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# Performing notes and errata for *Cinq Méditations sur l'Apocalypse* by Jean Langlais

By Jonathan Hehn

Jean Langlais (1907–1991) was one of the best-known organist-composers of the twentieth century. He rightfully holds a place of prominence in the French school alongside his contemporary and friend, Olivier Messiaen. Langlais, who was blind from the age of two, studied organ first under André Marchal at the Institut National des Jeunes Aveugles (National Institute for Blind Children). Later, in the early 1930s, he studied organ with Marcel Dupré and composition with Paul Dukas at the Paris Conservatory.

By 1945 he had been appointed titular organist of the Basilica of Sainte Clotilde in Paris, where he stood in the line of Charles Tournemire and César Franck. Over the course of his lifetime, he performed more than three hundred concerts in the United States and became world renowned as a teacher, especially of the art of improvisation. His published works for organ are numerous, often based on Gregorian chants or hymntunes.

The suite *Cinq Méditations sur l'Apocalypse* is an excellent example of the composer's mature style. It was first published in 1974, and Langlais attested that it was conceived over a more than thirty-year period. Thus this suite represents compositional skills accumulated over a lifetime. It is far more esoteric than some of his other works, even those of the same period. Marie-Louise

Jaquet-Langlais has pointed out that, because *Cinq Méditations* was not a commissioned work, the composer was able to compose it freely, without limits on style, length, or subject matter.<sup>1</sup>

Because of the immensity and density of *Cinq Méditations*, it took me several years to find an opportune time to perform the work in its entirety in a single sitting. I was fortunate to finally be able to do so on All Saints Day, November 1, 2020, in the Basilica of the Sacred Heart on the campus of the University of Notre Dame. The preparation process was intentionally long and careful, and as I prepared each movement, I made note of many instances of errata in the published score, available from Alphonse Leduc/Editions Bornemann. With a work this size, there are bound to be editing errors, and indeed that is the case here. I present here a list of errata in a lightly annotated fashion, along with some simple program notes. My hope, as future organists continue to discover this masterpiece of organ literature, is that those who seek to learn *Cinq Méditations* can take advantage of that list in their preparations, in order to present the intentions of the composer as accurately as possible.

More than a little gratitude is due to my colleagues Dr. Beverly Howard, professor emerita of music at California Baptist University, and Dr. Marshall Jones, adjunct



Example 1



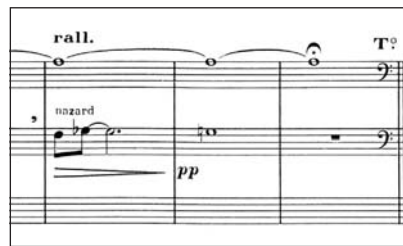
Example 5a



Example 2



Example 5b



Example 3



Example 6



Example 4

professor at Flathead Valley Community College and music director at Bethlehem Lutheran Church, Kalispell, Montana. Both are music theorists and organists who offered invaluable advice on some of the more ambiguous spots I address in the score, and who provided clarifying language in many instances.

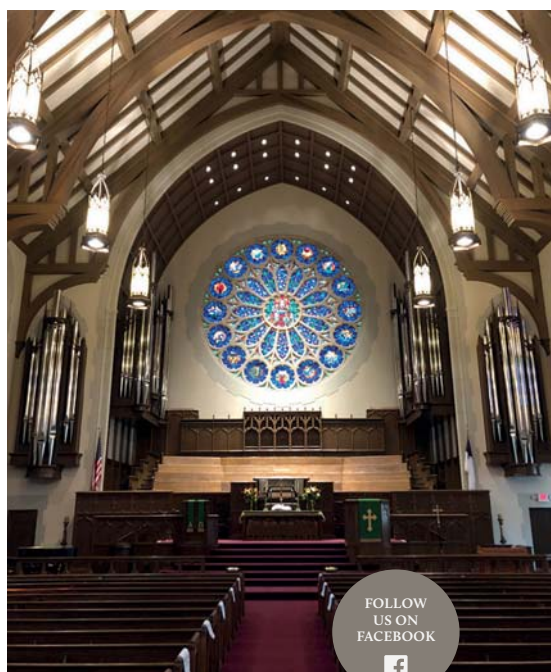
## Performing notes

The overall organizing principle for *Cinq Méditations* is textual more than it is musical. That is, the movements are each musical reflections on a verse or passage from the Book of Revelation, sometimes referred to in both French and English as the "Apocalypse of John." Langlais reportedly read the Book of Revelation many times, and the profundity of this suite reflects both his deep understanding of and also deep respect for Saint John's epistle. Langlais also had a timely reason for finishing the composition of a work pondering the end times; in 1973, just one year prior to the suite's publication, he suffered a severe heart attack that almost killed him. As

Mme. Langlais has also said, this may have proved the impetus for Jean finally completing this long-gestated work.

As with much of the organ music of Messiaen, works by Langlais are often meant to be heard in a church replete with visual splendor, intentional architecture, and a substantial acoustic. In the slower movements, Langlais' music often moves at an incredibly slow pace, a tool that both he and other composers have used to evoke a sense of eternity. When performing this piece in concert, I often encourage listeners to let their eyes wander and peruse the visual offerings of the space in which they find themselves while listening. Gothic and Gothic revival architecture is particularly appropriate to this exercise, since the design of such spaces is meant to draw the eye upward throughout the room, as if transporting its observers into the eternity of heaven. Allowing one's gaze to wander upward while listening to pieces such as Langlais' *Cinq Méditations* can make clear the natural affinity between the form of this music and the form of the building.

At other times, in both slow and fast sections, Langlais inserts long moments of silence between musical phrases. In so doing, he exploits the acoustics of the room by allowing the sound to slowly dissipate into its far reaches, and the mind of the listener to absorb what has just



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Example 7

Example 10

Example 13

Example 16

Example 8

Example 11

Example 14

Example 17

Example 9

Example 12

Example 15

Example 18

the beginning of the movement.

- **Example 4:** p. 5, s. 2, m. 2, b. 3: Pedal G-natural should be A-natural, since in all other places, the pedal doubles the left hand at the octave.

- **Example 5a:** p. 6, s. 4, m. 2, b. 3: in the right hand, bottom voice, the second

D should be D-flat. If a new edition were made, one might also change the C-sharps in system 3, measures 3–4 to D-flats for consistency and also for voice-leading considerations (**Example 5b**).

(p. 6, s. 4, m. 2, b. 3)  
(p. 6, s. 3, m. 3)

been heard. Again, live performances given in an appropriate space make clear certain aspects of the work that are not fully graspable when listening to recordings or in a concert hall.

### Errata and notes for individual movements

Because the published score does not contain measure numbers, the locations of each error will be noted as page (p.#), system (s.#), measure (m.#), and beat (b.#). Erratum 1 in the following list, for example, is listed as “p. 3, s. 1, m. 1, b. 4,” meaning page 3, system 1, measure 1 of that system, beat 4 of that measure. Where there is no fixed meter, the beat numbers are omitted.

#### I. Celui qui a des oreilles, qu’il écoute (He that has ears, let him hear)

A fugue with a wide-ranging subject, this introductory movement features a recurring statement of the fourth Gregorian psalm tone by the pedal. Each statement of the psalm tone presents a different number of syllables, suggesting that this movement was based on a particular chanted text, though Langlais gives no clue as to what that text might be.

- **Example 1:** p. 3, s. 1, m. 1, b. 4: the stem is missing in the bass voice G-sharp. It should be a quarter note.

#### II. Il était, Il est, et Il vient (He is, He was, and He is to come)

This movement is divided into five large sections. The first, third, and fifth sections each feature a constant high drone on the note F, perhaps symbolizing the unity and eternity of Christ, underneath which curling, syncopated motives explore various harmonic intervals against the drone. The second and fourth sections each present a different Gregorian chant related to the incarnation. First, there is “Vexilla Regis Prodeunt,” a hymn of triumph of the Cross: “The Banners of the King issue forth, the mystery of the Cross does gleam, where the Creator of flesh, in the flesh, from the cross-bar is hung.” Then, in the fourth section, there is “Lauda Sion,” the Sequence hymn for Feast of Corpus Christi: “Sion, lift up your voice and sing: Praise your Savior and your King, Praise with hymns your shepherd true.”

- **Example 3:** p. 5, s. 3, m. 2: “Nazard” should read “– Nazard,” to indicate taking that stop off. The Nazard has already been drawn in the Positif from



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# Twentieth-century French organ music

Example 19

Example 22

Example 23

Example 25

Example 20

Example 24

Example 27

Example 21

Example 26

Example 28

- **Example 6:** p. 6, s. 4, m. 3, b. 1: in the right hand, middle voice, A-flat should be A-natural to match preceding examples.
- **Example 7:** p. 7, s. 3, m. 2, b. 2: the right hand is marked as a quarter note but should be an eighth note to

accommodate the eighth rest immediately following. The flag is simply missing from the notehead.

- **Example 8:** p. 10, s. 3, m. 5: the left-hand middle voice, G in the final

quarter note should probably be A-flat, because of the presence of the tie and given what is happening in the measures around it.

- **Example 9:** p. 10, s. 4, m. 1: ties are missing in the left hand at the beginning of the measure. They should have carried over from the previous system.
- **Example 10:** p. 10, s. 4, m. 2: the last chord is missing staccato marks in both hands. Also, the staccato markings are inconsistently applied in the previous two measures.
- **Example 11:** p. 10, s. 4, mm. 2-3: possible missing ties in the bottom two voices of the left hand between these two measures.
- **Example 12:** p. 13, s. 3, m. 2: the last note of the right hand (D-flat) should tie to the pedal C-sharp in the next measure. (cf. all other analogous passages in pp. 14-15).
- **Example 13:** p. 16, s. 1, m. 5: a slur is missing between the right-hand E-flat and pedal E-natural in the next measure. Even though it is not a common tone as in previous analogous spots, the dangling slur in the pedal makes it clear that it should connect from the right hand in the previous measure.

## III. Visions prophetiques (Prophetic visions)

"Visions prophetiques" is the only movement of the suite whose title is not a direct quote from Revelation. It is a sort of bombastic scherzo; an initial section played on full organ registration is repeated later after each of several contrasting sections. Because of its clear form and the range of styles present in this single movement, I have often played it as a standalone piece.

- **Example 14:** p. 17, s. 1, m. 2: the left-hand part is missing three quarter-note rests.
- **Example 15:** p. 19, s. 2, m. 5: top staff, top voice, last D-natural should be a D-flat. Voice leading suggests all parts should have moved down by a whole step (also cf. the first chord in that measure).
- **Example 16:** p. 21, s. 1, m. 1-2: no pedal registration has been indicated for this section, so the indication to add the 4' flute does not make sense. The texture here and the previous instruction at m. 28 suggest that this section should begin with 16' and 8' flutes as well as the Positif to Pédale coupler, adding the 4' flute as indicated at this transition point.
- **Example 17:** p. 23, s. 2, m. 3: B in the first left-hand chord is erroneously marked as sharp. It should be A-sharp and B-natural as in preceding measure.



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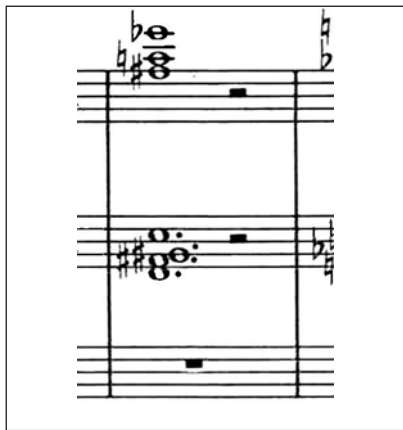
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Example 29



Example 31



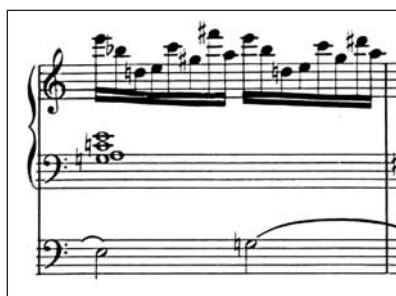
Example 34



Example 30



Example 32



Example 33



Example 35

#### IV. Oh oui, viens, Seigneur Jésus (Even so, come, Lord Jesus)

It is odd that Langlais would choose to place this movement fourth in the suite rather than last, since “Oh oui, viens, Seigneur Jésus” is based on the final verse of the book of Revelation. Through his use of slow tempos, simple textures, and pensive melodies, he is here clearly exploring concepts of eternity, in a way reminiscent of Messiaen’s *Le banquet céleste*.

• **Example 18:** p. 24, s. 2, mm. 2–3: there should be a breath mark between measures 2 and 3 (cf. the corresponding passage at the top of p. 26).

• **Example 19:** p. 24, s. 4, m. 3: Sharps are missing from both pedal notes (cf. p. 26, s. 1, mm. 3–4).

• **Example 20:** p. 25, s. 4, m. 3: registration indications refer to Positif, not Récit. Also, the indication about which manual to play on is missing. Both hands should be on the Récit as at the beginning.

• **Example 21:** p. 26, s. 1, m. 3: middle C in the left hand should be C-sharp. The note to which it is tied in the next measure is sharp, and there is also an analogous spot with the C-sharp on p. 24, system 2.

• **Example 22:** p. 26, s. 2, mm. 2–3: it is possible that a tie is missing between the two A-flats in measures 2 and 3 of this system. This could also just be assumed because of the practice of tying common notes in much of the French repertoire.

#### V. La cinquième trompette (The fifth trumpet)

The final movement of *Cinq Méditations* brings to bear the full range of Langlais’ compositional techniques. Besides that, it is the movement perhaps most visually evocative of the readings on which it is based. This movement was the

one that initially sparked my interest in the *Cinq Méditations*. Listen for Langlais’ clear imitation of the fifth trumpet (mentioned in the reading) and the “song” of the locusts, presented similarly to Messiaen’s quotations of bird song. The movement, and the suite as a whole, ends in a glorious and yet also terrifying toccata.

• **Example 23:** p. 27, s. 3, m. 6: a half rest is missing from the top staff.

• **Example 24:** p. 29, s. 4, m. 1: the right-hand sextuplet marks are missing but can be inferred from left-hand underlay in m. 49 and from markings present at the top of p. 30. There are similar instances of missing sextuplet markings on systems 1 and 2 of p. 29, but these are less consequential since there is a one-voice texture at each of those points.

• **Example 25:** p. 30, s. 3, m. 1: a tempo change is called for but is missing from the score. It should return to “Allegro” (100 beats per minute) as at p. 27, s. 2.

• **Example 26:** p. 30, s. 4, m. 1: the right hand should be played on the Récit (cf. p. 28 and other places).

• **Example 27:** p. 31, s. 1, m. 1 and following: “8va” marking is missing an end point. It would make the most sense if the bracket ended with the middle C-sharp in m. 71. It looks as if that may have been the intent but the registration instructions interfered with the layout in the engraving process.

• **Example 28:** p. 34, s. 2, m. 3: the right-hand lower voice should be G-natural both times to be consistent with analogous spots. This also gives consistency to the parallel tritone movement, prevalent throughout this section.

• **Example 29:** p. 34, s. 3, m. 3: the right hand is missing dots on the whole-note chord, which should match the left hand.

• **Example 30:** p. 34, s. 4, m. 3: the metronome marking is incorrect. Quarter note = 104 is impossible to play, and should be eighth note = 104.

• **Example 31:** p. 35, s. 1, m. 2: First five notes of the right hand

should be beamed together as in the following beats.

• **Example 32:** p. 36, s. 1, m. 1: the left-hand bottom voice should be E-natural (see the tie in preceding bar and cf. p. 26, s. 4, m. 3).

• **Example 33:** p. 37, s. 1, m. 1: the high F-sharp in the right hand should be D-sharp as in all other surrounding measures.

• **Example 34:** p. 41, s. 2, m. 2: the right-hand low A-natural is missing a courtesy accidental, since the A is already flat in the left hand, b.1.

• **Example 35:** p. 41, s. 2, m. 3: there is a wrong number of beats in left-hand and pedal rests at beginning of the measure. There should be a sixteenth followed by a dotted sixteenth to match the right-hand rhythm. ■

#### Notes

1. Liner notes by Marie-Louise Langlais, translated by Roger Greaves, for the compact disc *Suite Médiévale/Cinq Méditations sur l’Apocalypse*, by Jean Langlais, Bruno Mathieu (organist), Naxos Records 8.553190, 1996, p. 3.

Jonathan Hehn, OSL, is a musician and liturgist currently serving University of Notre Dame in Notre Dame, Indiana. He is a brother in the Order of Saint Luke, a religious order committed to sacramental renewal and liturgical scholarship, and holds degrees in music from Florida State University (Bachelor of Music, Doctor of Music), Tallahassee, Florida, and theology from University of Notre Dame (Master of Sacred Music, Master of Arts). A passionate practitioner, writer, and thinker, one can find him on Facebook, Twitter, and Instagram @ JonathanHehn.

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# Buried beneath a pipe organ

Anton Bruckner, organist  
1824–1896

By Warren R. Johnson

It is one thing to love a pipe organ, but to be buried under one is another thing. Yet that is exactly what Josef Anton Bruckner did. He designed his own sarcophagus and had himself placed under his favorite organ in Saint Florian Monastery in Austria.

Like Johann Sebastian Bach, Bruckner was an organist, though he composed no significant organ works. Unlike Bach, he traveled outside central Europe, concertizing in England and France. Bruckner did eventually achieve fame with his symphonies and choral works allowing him to (unofficially) become the fourth “B” after Bach, Beethoven, and Brahms.

Bruckner was born into a musical family in the farming community of Ansfelden, Austria, the oldest of eleven children. His father was an organist, and his mother sang in a choir. He received his initial schooling in Ansfelden and then progressed to Hürseling for more education, studying organ with Johann Baptist Weiss, his cousin and godfather. Weiss was an impetus for Bruckner becoming a fine organist. Bruckner was as serious about the organ as he was later about composing, often practicing as long as twelve hours a day.<sup>1</sup>

When Bruckner was thirteen, his father died. With eleven children in the family, Anton’s mother could not support all of them. Consequently, he was sent

to the Augustinian monastery in Saint Florian. There he sang in the boy choir while also studying violin and organ. Saint Florian Monastery possessed two organs; the larger one was known as the “Chrismann Organ.” This organ was originally built in the Baroque style between 1770 and 1774 and was rebuilt the year Bruckner arrived at the monastery. It was expanded to four manuals, seventy-eight registers by Mathias Mauracher of Salzburg<sup>2</sup> and was the second largest organ in Austria at the time.<sup>3</sup> Bruckner was able to occasionally play services on this instrument. The organ later came to be called the Bruckner organ.

Bruckner needed to earn a living, so he left the monastery in 1841 to become a school teacher. His mother arranged for him to attend a teaching seminar in Linz that year, returning to the monastery in 1845 as a teacher and one of the organists. He passed a teaching examination that year so that he could work as a teacher’s assistant. He continued taking teaching courses earning a good grade that allowed him to teach upper-level courses. In 1851, he became the official organist of the monastery and served until 1855.

He left Saint Florian fearing a limit to his musical growth if he remained there, and, at the urging of friends, he applied for the position of organist at the



Anton Bruckner

cathedral of Linz. He won this position and remained there for twelve years. During his first three years in Linz, Bruckner began studying composition with Simon Sechter of Vienna. He did this from Linz by correspondence and six-week visits yearly.<sup>4</sup> Working with Sechter, himself an organist, resulted in profound growth in his compositional skills.

He left Linz so that he might take the position of instructor at the Vienna Conservatory replacing Sechter, teaching both composition and organ. He remained there for twenty-four years, with such students as Hans Rott and Franz Schmidt, the former who influenced Gustav Mahler. Mahler was also a student at the conservatory and may even have studied with Bruckner. In 1875, Bruckner was appointed lecturer of harmony and counterpoint at the University of Vienna and was later awarded an honorary Doctor of Philosophy degree there.

While in Vienna, Bruckner also held the position of organist of the Imperial Court chapel (1868–1892).<sup>5</sup> By then, he had established an international reputation and began a concert career. At the invitation of organbuilder Merklin-Schütze, he played an organ recital in France at Saint Epvre, Nancy, in 1869. This was quickly followed by recitals at Notre Dame Cathedral, Paris, in 1870 and in

England in 1871, where he gave six recitals at Royal Albert Hall on the new Willis organ and five more at the Crystal Palace.<sup>6</sup>

Much of Bruckner’s organ playing was improvisational; consequently, no transcriptions are available. There are nine organ compositions attributed to him. It is likely, however, that he composed only six of these works:<sup>7</sup>

- WAB 127, *Prelude in E-Flat Major* (c. 1836)
  - WAB 128, *Four Preludes for Organ* (c. 1836)
- These two works and possibly WAB 126 are likely not by Bruckner.<sup>8</sup>
- WAB 126/1, *Prelude in D Minor* (c. 1847)
  - WAB 126/2, *Postlude in D Minor* (c. 1847) (Manuscript stored in the archives of Saint Florian Monastery)
  - WAB 130, *Prelude in D Minor* (c. 1847)
  - WAB 131, *Vorspiel und Fugue* (1847) (The incomplete score was completed by Franz Phillip in 1929.)
  - WAB 125, *Fugue in D Minor* (1861) (This was composed for an examination in Vienna at which he astounded the judges.)<sup>9</sup>
  - WAB 129, *Perger Prelude in C Major* (1884)
  - WAB 241, *Three Themes for an Organ Improvisation* (1884)

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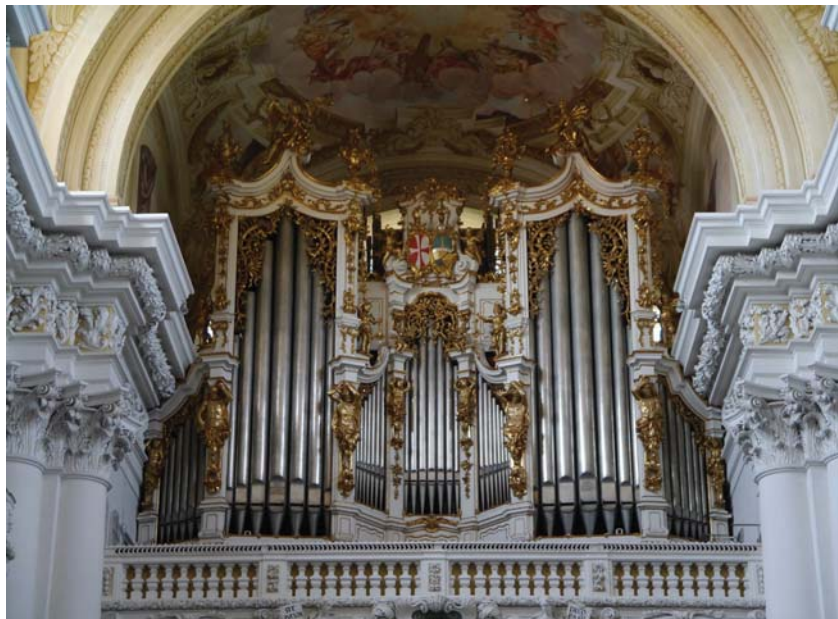
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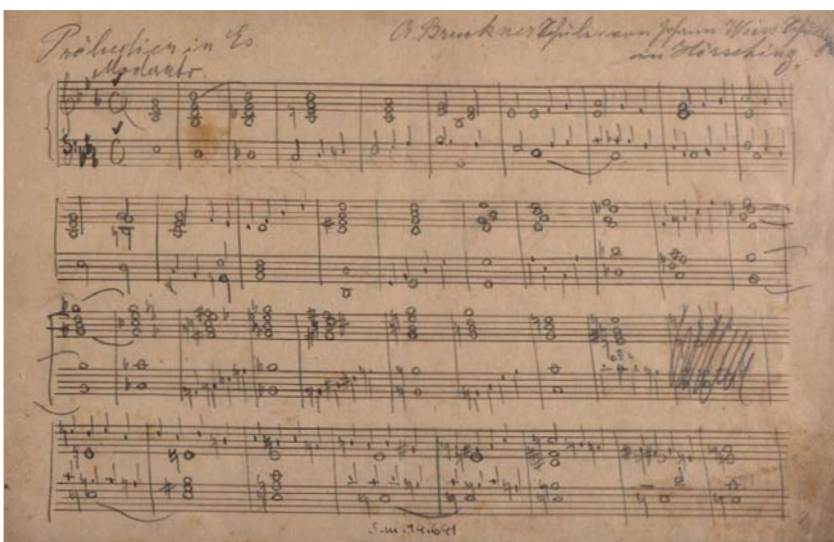




**Saint Florian Monastery, Austria** (photo licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license)



**The Bruckner Organ, Saint Florian Monastery Chapel, Austria** (photo licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license)



**First page, Vier Präludien für Orgel, WAB 128, by Anton Bruckner** (Österreichische Nationalbibliothek, Mus.Hs.19691, licensed under Creative Commons Attribution-ShareAlike 4.0 License)

- WAB 240, *Improvisation Sketch Ischl* (1890).

Two incomplete works are improvisational themes sketched by Bruckner. The first, WAB 240, was sketched in July 1890 to be played on the organ during the wedding of Archduchess Marie Valerie of Austria with Archduke Franz Salvator in Bad Ischl. The second was an “Adagio” in B major for organ. Found in 1953, this was a first draft of the main theme of the slow movement of Bruckner’s *Ninth Symphony*.<sup>10</sup>

All of these are works for manuals only, though they can be adapted for the use of pedal. An *Album of Various Pieces* including preludes, postludes, and transcriptions by Bruckner can be digitally downloaded from SheetMusicPlus.com.<sup>11</sup>

Many musicologists today find Bruckner’s symphonic works influenced by his principal instrument, the organ. One example of this is his propensity to alternate between groups of players, much like the changing of manuals, and in the wide range of dynamics. Bruckner composed several Masses, with Numbers 1 and 3 utilizing organ with orchestra.<sup>12</sup>

Bruckner was a self-effacing man, quiet and humble. He held other musicians in awe, especially Richard Wagner. There was nothing shy about his composing, though. This has resulted in a personality of contrasts. Hans von Bülow, a contemporary of Bruckner and well-respected conductor who promoted the careers of Wagner and Johannes Brahms, described Bruckner as “half genius, half simpleton.”<sup>13</sup> Karl Grebe wrote, “His life doesn’t tell anything about his work, and his work doesn’t tell anything about his life . . .”<sup>14</sup> Still, Bruckner was held in

high regard by other composers, especially his friend Mahler.

Adolph Hitler was another admirer of Bruckner’s music. When he took over Saint Florian Monastery and removed its monks, he paid for the restoration of the organ and the publication of Bruckner’s scores. Hitler was also the instigator for

the formation of the Bruckner Symphony Orchestra, which played the “Adagio” from his *Fourth Symphony* on German radio at the announcement of Hitler’s death in 1945.<sup>15</sup>

After Johann Sebastian Bach, some may consider Bruckner to have been the next great musician to base his work in the Church. Unlike Bach, who was Lutheran, Bruckner was a life-long Catholic, yet they each composed with the intent of *Soli Deo Gloria*. Hans Redlich, a Bruckner biographer, stated that Bruckner was undoubtedly “the only great composer of his century whose entire musical output is determined by his religious faith.”<sup>16</sup>

Bruckner died at age seventy-two, still a bachelor. He is buried in the crypt of Saint Florian Monastery, directly below his favorite organ.<sup>17</sup> The instrument, rebuilt several times since Bruckner’s tenure, now comprises four manuals, 103 stops, and 7,343 pipes. ■

#### Notes

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17. John Henderson. *A Directory of Composers for Organ*, published by the author, Swindon, UK, 1996.

Warren R. Johnson, a retired organist-choirmaster, is a freelance writer living in Boquete, Panamá. Some of his works can be seen in part at [www.clippings.me/warren-r-johnson](http://www.clippings.me/warren-r-johnson). He also publishes the blog [www.TravelSketches.info](http://www.TravelSketches.info).





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## Cover feature

**Pasi Pipe Organ Builders, Inc.,  
Roy, Washington  
Saint George's Episcopal  
Church, Arlington, Virginia**

### From the organbuilder

When all the stars line up as they have for this project, a happy outcome is almost a sure thing. Right from the beginning, several years ago, when I was invited to submit a proposal for a new organ at Saint George's Episcopal Church in Arlington, Virginia, all the different components of a good chance were there.

Dr. Benjamin Keseley sent me a packet of complete information about the building and the music program at Saint George's and their desire for a new instrument. Following a site visit and meeting with the organ committee, we submitted the proposal with specifications and drawings. The window needed to be preserved in its full glory and there needed to be ample space for the choir. The goal was to end up with a rather complete two-manual and pedal instrument without borrowing between stops.

I would like to take this opportunity to express my deep gratitude to the good people at Saint George's led by the Reverend Shearon Sykes Williams, rector, who has lent a great amount of support to the music ministry. A special thank you to Dr. Benjamin Keseley, minister of music, always ready to listen and act on the many components that made this project a success. Thank you to the choir, the backbone of a church music program, and all the friendly people at Saint George's.

None of all this could have happened without the team effort at Pasi Organ Builders, starting with Markus Morscher, long-time right-hand wood guy who ensures smooth operations at the shop and installations; Maurine Pasi, reed pipe maker, carver and general organbuilder; Luke Sumerfield, pipe maker; Anthony Balducci, on site installation; David Cason, finish voicing assisting on site; Mark Matters, stop action combination system including wiring.

Thank you to everyone contributing in any way to the successful completion of Opus 28.

—Martin Pasi

### From the voicing assistant

I assisted with the voicing of Pasi Opus 28 during the month of November 2021. Part of that experience, unique for an organist, was to hear the instrument come into being in an integral way, a kind of slow-motion evolution. It has been fascinating to hear so many individual voices and colors emerge into a cohesive and artistic whole!

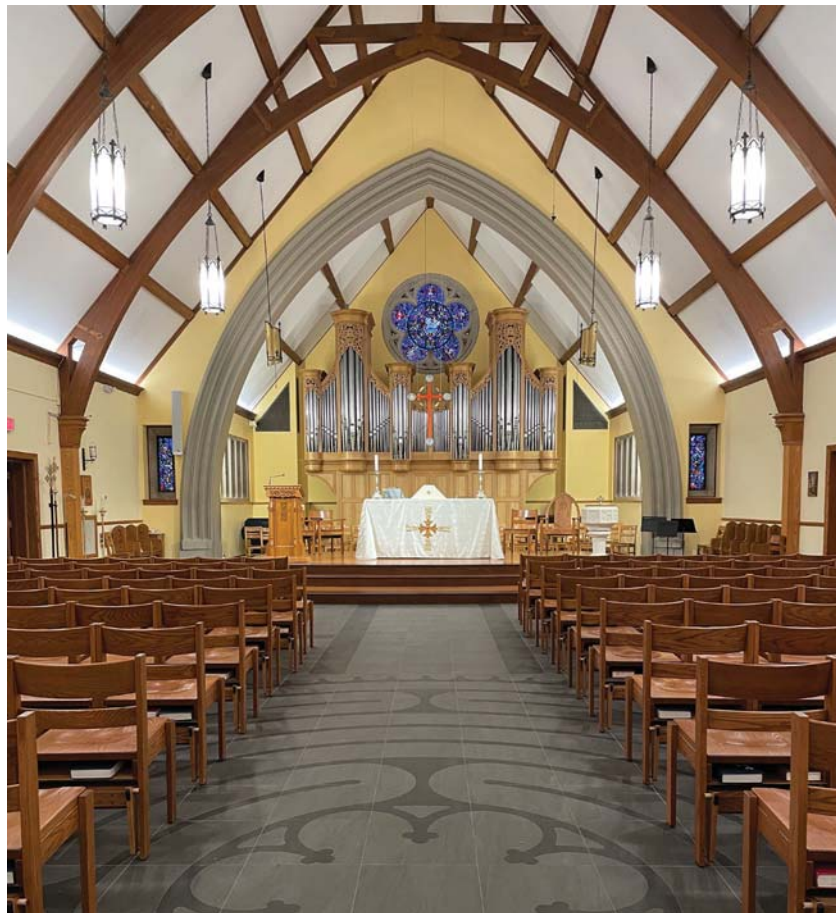
At 33 stops over two manuals and pedal, this instrument includes complete principal and flute choruses in all divisions, colorful variety in foundation and reed voices, and several uniquely colorful stops. Principal choruses have the required brilliance for clarity while

the individual tone of the pipes is remarkably warm and vocal in quality; these are plenums with both liveliness and *gravitas*. The Swell plenum is not secondary to the Great but stands on its own with brilliance and character. Capped and open flutes are available at 8' and 4' pitches, and the 4' flutes are particularly "telling" in the room, giving the cornet combinations remarkable weight. The mutations and 2' stops simply dance. The Great Trumpet has plenty of brilliance, and like the principals, it is warm throughout its range. The Swell 16' Dulcian adds transparent warmth and color to the ensemble and is of course a beautiful solo stop. The Swell strings are quite bright, with gentle speech, and carry throughout the room beautifully. Pedal reeds also lend harmonic color while adding to the fundamental presence of that division. The two 16' Pedal flues—one open, one stopped—complement each other well; the bass tones in the Pedal are present, and never out of balance. (At the conclusion of my time with the organ, the Swell Trumpet and Oboe were not yet in place.)

A few unique features lend even more interest to this already expressive instrument. Most Pasi instruments include an 8' Suavial, which is tuned as a celeste to the 8' Principal; the effect is bold and swimming foundation tone. The Quintadena is transparently bright and colorful in contrast to the warm flutes. A rare luxury is the Swell Principal, which is in the façade! Its construction is nearly the same as that of the Great Principal, and its tone is only slightly different. Having both principals in the façade is part of what gives Opus 28 its sense of *gravitas*, and along with the Pedal Principal, the option to play a Bach trio on balanced and singing principals is more than welcome! These layers of effect, placement, and color from the principals, Quintadena, and Suavial lend the kind of color and variety that we normally only expect from choruses and upperwork. These quieter effects coupled with a responsive action make this instrument imminently expressive; there are layers and layers of color to explore.

Organists who play this instrument for the first time will notice the sensitive action and buoyant acoustic. The overall playing experience is a delight and quite intimate thanks to the proximity of the console to the case; the console is detached, but not distant. At the bench one can hear the room and still sense the immediacy of the action. The console layout is neat and comfortable, with all stops and controls easily visible. The control system is by Pipe Organ Control, which integrates perfectly with the console, with minimal pistons for memory and sequencer control.

I must not omit an obvious first impression for any who see this instrument: the case. The visual impact of this instrument is stunning. Like the tone of



Pasi Pipe Organ Builders Opus 28



Pasi Opus 28 console

the instrument itself, the visual element of the case and façade complements the church without overwhelming the space, a clear testament to the artistry of Martin Pasi and his immensely talented shop of artisans.

Congratulations to Martin Pasi and Saint George's congregation on this collaboration.

—David Cason

David Cason is organist of Trinity Lutheran Church, Lawrence, Kansas. He continues organ study with James

Higdon at the University of Kansas where he earned master's and bachelor's degrees in organ performance.

### From the minister of music

Saint George's Episcopal Church is a vibrant, social-justice-minded parish located in the heart of Arlington, Virginia, a few miles from downtown Washington, D.C. The music ministry spans from cradle to grave, offering a graded choir program for children as well as choral and bell opportunities

## Pasi Pipe Organ Builders, Inc., Opus 28

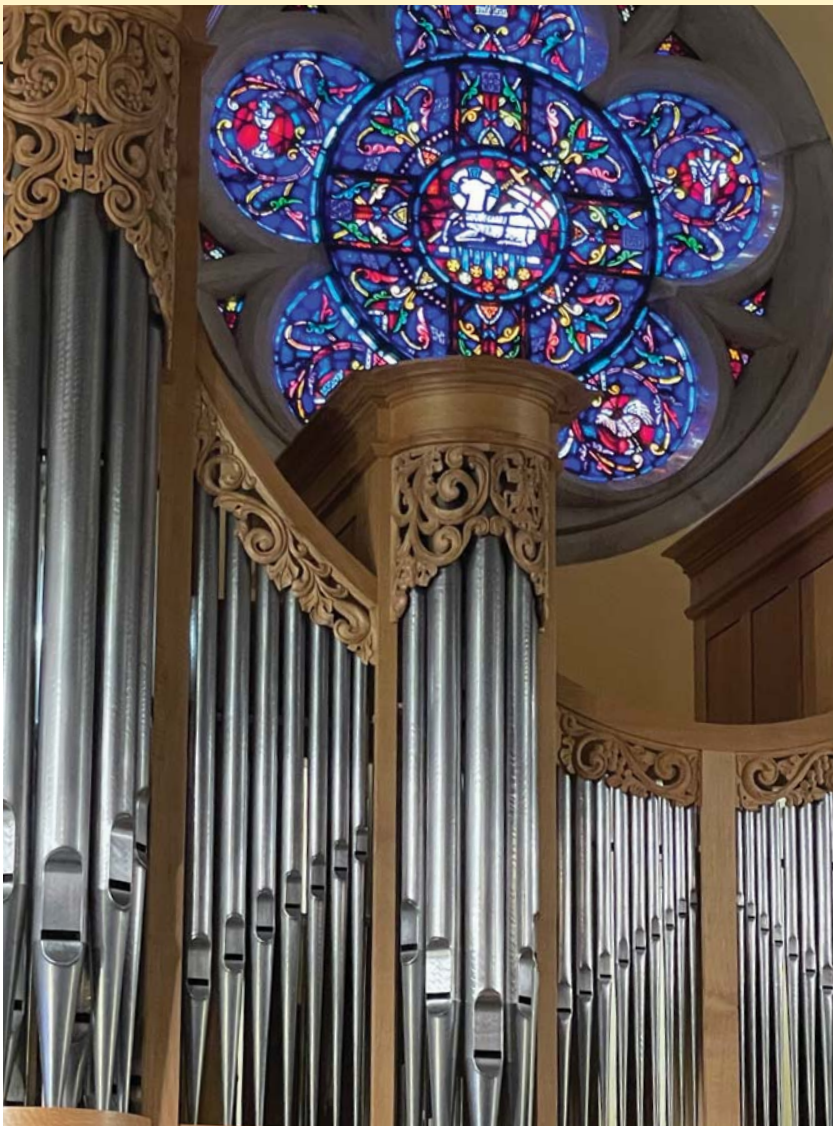
Saint George's Episcopal Church, Arlington, Virginia

GREAT	
16' Bourdon	58 pipes
8' Principal	58 pipes
8' Suavial (MC)	34 pipes
8' Spitzflöte	58 pipes
8' Quintadena	58 pipes
4' Octave	58 pipes
4' Nachthorn	58 pipes
3' Quinte	58 pipes
2' Octave	58 pipes
1 1/2' Terz	52 pipes
1 1/2' Mixture IV	221 pipes
8' Trumpet	58 pipes
Zimbelstern	

SWELL	
8' Principal	58 pipes
8' Gedackt	58 pipes
8' Viol	58 pipes
4' Viol Celeste (TC)	46 pipes
4' Principal	58 pipes
4' Rohrflöte	58 pipes
2 1/2' Nazard	58 pipes
2' Octave	58 pipes
2' Waldflöte	58 pipes
1 1/2' Tierce	52 pipes
1' Mixture IV	221 pipes
16' Dulcian	58 pipes
8' Trumpet	58 pipes
8' Oboe	58 pipes

PEDAL	
16' Open Bass	30 pipes
16' Subbass	30 pipes
8' Principal	30 pipes
8' Spitzflöte	30 pipes
4' Octave	30 pipes
16' Posaune	30 pipes
8' Trumpet	30 pipes
Tremulant	
Swell to Great	
Great to Pedal	
Swell to Pedal	

Freestanding case in solid hardwood, detached console  
Hand-carved pipe shades  
Mechanical suspended key action  
Electric stop action with combination system by Pipe Organ Control/Matters  
Foot-pumped winding system with three bellows in addition to the blower-fed bellows (75mm of wind on water column)  
Well tempered tuning  
Balanced Swell pedal  
Slightly concave pedalboard  
33 stops, 39 ranks, 1,996 pipes



Casework, façade, and stained-glass window

for adults. Music is a cornerstone of the Saint George's community, from Sunday morning to monthly Evensong, concerts, and informal gatherings.

When I arrived in the summer of 2009, I found a delightful congregation strongly committed to their ministries, including music. The organ was a 1911 Wicks that was reengineered by Newcomer Organ Company and installed into an annexed chamber off the front of a newly built nave in 1952. At two manuals, 25 stops, and 27 ranks, the organ received minor reconfigurations throughout the years. In the past twenty years it had fallen into disrepair, not because of neglect, but simply because it was not designed to last for that long. The console and switching system were in a very fragile state. There were also fundamental design flaws: its scaling was too small for the room, and a floor level placement meant the pipes spoke directly into the choir's ears. Despite these things, the organ sounded remarkably better than it deserved because the room's acoustic was quite good.

With the arrival of a new rector in December 2010, the parish soon began to address the need for an updated and accessible worship space. The church recognized that the organ and room were linked: changes to one affected the other. An organ committee was formed to work alongside the renovation committee to evaluate the organ and determine how to best support the needs of a growing and dynamic music ministry. After receiving a thorough education in organbuilding, the committee commissioned an independent review of the instrument from John Santoianni, curator of organs at Duke University, to supplement their own review and study. The vestry unanimously agreed with John and the committee's conclusion that building a new instrument would yield the most successful result, and in the long run be the most cost-effective path forward.

The committee continued their work visiting many organs from electronic to hybrid to electric-action and mechanical-action instruments. Through this extensive survey and research, they determined that a mechanical-action instrument would be the best choice for the church. After soliciting proposals and interviewing several organbuilders, the committee and vestry chose Martin Pasi. His proposal was for a two-manual, mechanical-action instrument of 33 stops, 39 ranks, with a detached console. The committee was impressed by Pasi's approach to organbuilding and the fine attention to detail in all aspects of his instruments.

As an organist who knew Pasi's work, I was thrilled with the choice. I have played several of Pasi's instruments and have been impressed with the responsive action, the quality of stops rich in fundamental tone, and the lyrical voicing—and his organ cases are beautiful.

While the organ committee did its work, the renovation side of our project focused on the redesign of the nave to provide an accessible altar and space. Plans for the choir area were designed in conjunction with Martin's design. This allowed us to prepare a proper seating area for the choir with clear sight lines to the organ console, construct steel floor supports for the organ, design in-floor heating so that it was not under the organ or other instruments, and provide proper humidification and future electrical connections for the organ.

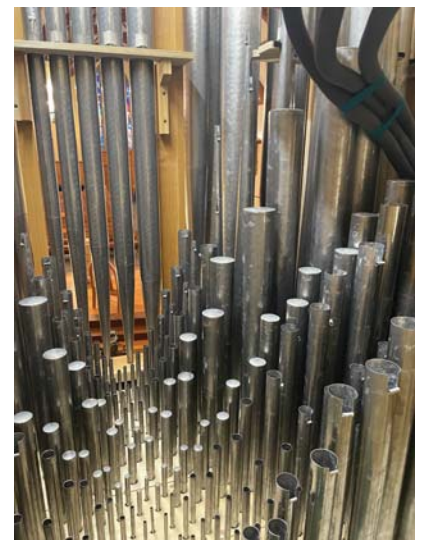
From the very beginning of these projects, I insisted that Saint George's retain the services of an acoustician. Having experienced the exceptional results of Bob Mahoney's work at Bales Organ Recital Hall at the University of Kansas, I knew this was essential to a successful space renovation. We hired Bob to guide our process and committed to having acoustical considerations be one of our core principles for the renovation. I was pleased that the parish quickly understood addressing these



Pedal reeds laid out in octaves



Carved pipe shades



Great pipework

considerations at each step of the journey, while not inexpensive, would yield invaluable results. We were thankful for Bob's approach to acoustical design that sought to tune the building acoustic for music and treat the spoken word with technology. To this end, the church installed a Meyer line-array column speaker that successfully allows for the spoken word to be understood clearly in a reverberant space.

Acoustical modifications to the room included the installation of a new silent HVAC system, complete with tunneling large, insulated ducts under the floor to move large quantities of air slowly. Care was taken to ensure air returns were at a significant distance from air supply to reduce noise. All HVAC systems were designed to noise criterion 25.

Further acoustical upgrades to the building included the addition of an inch of solid wood to the nave ceiling to increase bass response and filling voids in the plaster walls of the chancel with high density foam insulation to create a solid mass. The old chamber that would be used for the Pedal division was strengthened with double layers of sheetrock placed on studs eight inches on center. Cavities were filled with high-density foam.

A new ceiling was constructed above the choir area with a sawtooth design to help move sound out past the proscenium arch. This ceiling design proved extremely effective. Final acoustical tests reaffirmed our acoustical work was highly successful with a new reverb time of over four seconds (before organ installation) and a significant increase in bass response. This was all one could hope for in a simple room from the 1950s that seats 300 people. The tremendous results of the room's acoustical modifications have enabled our new organ to speak in a very relaxed and free manner.

The installation of the organ was a joyous occasion for the people of Saint George's with nearly fifty people, aged 4 to 92, carrying in many parts of the organ on a Sunday afternoon in early October 2021. The parish support for and excitement about this organ is broad and infectious. This beautiful instrument will support our needs for leading congregational singing, accompanying the choir, and playing of a wide range of organ repertoire for generations to come.

Opus 28 is a sheer joy to play. From the quality of its sounds to the vocal quality of its voicing, soulful winding, and exquisite action, this instrument sings. I am continually impressed with each stop's ability to function well both in solo and ensemble roles. It is efficient and plays like a larger instrument. The layout of this organ makes it an exceptional tool for teaching about all aspects of the organ, including construction, design, and winding (with its optional foot-pumped bellows). It is an instrument that teaches you how to play.

I commend Martin and his team for their exceptional work. We are thrilled to be a part of the Pasi family and blessed to count Martin and his associates a part of our community. They brought forth a beautiful instrument of praise for the worship of God. This project is a fine example of the perfect marriage of room and instrument, and we couldn't be happier. We look forward to sharing it for years to come. *Soli Deo Gloria!*

—Ben Keseley  
Minister of Music  
Saint George's Episcopal Church,  
Arlington, Virginia

Builder's website: [pasiorgans.com](http://pasiorgans.com)  
Church's website:  
[saintgeorgeschurch.org](http://saintgeorgeschurch.org)

Photo credit: Dr. Benjamin Keseley

# Summer Institutes, Workshops, & Conferences

Events listed below are accurate at the time of our deadline. Readers are encouraged to contact the organization offering any event early in the planning process for important updates. Many events have in person and digital options.

## International Online Organ Festival

April 18–May 2  
Recitals, masterclasses, interviews, and webinars. Martin Baker, Paul Jacobs, Daniel Moul, others. Contact: io-of.org.

## University of Florida Sacred Music Workshop

May 1–3, Gainesville, FL.  
Hymn festival, organ and carillon recitals, workshops. Laura Ellis, Trey Clegg, and Elena Baquerizo.  
Contact: uflsmw.wixsite.com/home.

## Indiana University Sacred Music Intensive Workshop

June 6–10, Bloomington, IN.  
Recitals, masterclasses, interviews, and presentations. Marilyn Keiser, Christopher Young, Janette Fishell, others.  
Contact: <https://blogs.iu.edu/jsomorgan/sacred-music-intensive-workshop/>.

## RSCM—America Course for Choristers and Adults

June 13–19, Houston, TX.  
Hymn festival, seminars, rehearsals, Even-song. Bruce Neswick, Carolyn Craig, Anna Teagarden.  
Contact: rscmgulfcoast.org.

## Guild of Carillonners in North America Annual Congress

June 16–19, Chicago, IL.  
Recitals and presentations. Contact: www.gcna.org.

## National Catholic Youth Choir

June 18–26, Collegeville, MN.  
Rehearsals, worship, concerts. Bradley Miller, Lee Trembl.  
Contact: catholicyouthchoir.org.

## American Guild of Organists Pipe Organ Encounters

June 19–25, Omaha, NE; June 26–July 1, Hartford, CT, and Long Beach, CA; July 17–22, Winston-Salem/Greensboro, NC.  
Pipe Organ Encounter Plus: June 5–10, Rockford, IL; June 12–17, Allentown/Bethlehem, PA; August 7–12, Richmond, VA.  
Contact: agohq.org.

## Shenandoah University Church Music Institute

June 19–24 (week 1); June 26–July (week 2), Winchester, VA.  
Week 1, adult choral program with Tom Trenney; Week 2, children/youth choral program with Andrea Baxter.  
Contact: edu/cmi.

## Association of Anglican Musicians 2022 Annual Conference

June 19–23, Richmond, VA.  
Recitals, lectures, workshops. Marques Garrett, Daniel Stipe, The Thirteen.  
Contact: anglicanmusicians.org

## Fellowship of United Methodists in Music and Worship Arts Music and Arts Week

June 19–24, Lake Junaluska, NC.  
Seminars, workshops, worship. Joby Bell, Amanda Quist, Mark Miller, others.  
Contact: umfellowship.org

## Montreat Conferences on Worship and Music

June 19–24 (Week 1) or June 26–July 1 (Week 2, in person and digital), Montreat, NC.  
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. John Sherer, Ellen Phillips, David VanderMeer, others.  
Contact: Presbyterian Association of Musicians, www.pam.pcusa.org.

## Oberlin Summer Organ Academy

June 19–25, Oberlin, OH.  
Lessons and masterclasses in organ, harpsichord, improvisation, church music for high school students. Jonathan Moyer, Christa Rakich, David Kazimir.  
Contact: oberlin.edu/summer-programs/organ-academy.

## Rider University Choral Conducting Intensive

June 20–24, Princeton, NJ.  
Intensive study sessions, Alexander Technique, musical analysis. James Jordan, others.  
Contact: rider.edu/summerarts.

## Longwood Gardens Summer Organ Academy

June 20–25, Kennett Square, PA.  
Lessons, masterclasses, tours. Peter Richard Conte, Alan Morrison, Nathan Laube.  
Contact: longwoodgardens.org.

## Church Music Association of America Church Music Colloquium

June 20–25, Hagerstown, MD.  
Gregorian chant training, lectures, choral readings.  
Contact: musicasacra.com.

## Oregon Bach Festival Organ Institute

June 20–25, Eugene, OR.  
Masterclasses, seminars, organ crawls, performance. Paul Jacobs.  
Contact: www.oregonbachfestival.org/organ-institute.

## Lutheran Summer Music Academy

June 26–July 24, Valparaiso, IN.  
Lessons, masterclasses, lectures for high school students. Chad Fothergill, Nancy Menk, Anne Krentz Organ, others.  
Contact: lsmacademy.org.

## Interlochen Adult Choir Camp

June 27–July 2, Interlochen, MI.  
Vocal warm-ups, sectional rehearsals, with public performance. Jerry Blackstone, Scott Van Ornum.  
[interlochen.org/college-creative-arts/programs/adult-choir-camp](http://interlochen.org/college-creative-arts/programs/adult-choir-camp).

## National Association of Pastoral Musicians Annual Convention

June 28–July 1, Louisville, KY (in person); July 5–7 (virtual).  
Handbell festival, exhibits, choral, organ, and music direction clinics, recitals. Paul French, Karen Schneider-Kirmer, Nathan Laube, others.  
Contact: www.npm.org.

## Royal Canadian College of Organists Organ Festival Canada

July 2–6, Toronto, ON, Canada.  
Workshops, recitals, exhibits, hymn festival.  
Contact: rcco.ca.

## American Guild of Organists 2022 National Convention

July 3–7, Seattle, WA.  
Recitals, workshops, seminars, worship. Amanda Mole, Caroline Robinson, William Porter, others.  
Contact: agohq.org.

## American Theatre Organ Society Annual Convention

July 3–7, San Diego, CA.  
Recitals, lectures, workshops. Jelani Eddington, Clark Wilson, Dave Wickerham, Walt Strony, others.  
Contact: atos.org.

## Eastman School of Music Choral Masterworks

July 9–12, Rochester, NY.  
Study of Brahms's *Ein Deutsches Requiem*. Jerry Blackstone.  
Contact: summer.esm.rochester.edu.

## Rider University Summer Organ Institute

July 10–12, Princeton, NJ.  
Lessons, masterclasses, lectures for high school students. James Roman, others.  
Contact: www.rider.edu/summerarts.

## Sewanee Church Music Conference

July 11–17, Monteagle, TN.  
Study, worship, organ and choral music. Malcolm Archer, Fred Teardo.  
Contact: sewaneeconf.com.

## Creative Oundle for Organists Summer School

July 11–17, Oundle, Northamptonshire, UK.  
Course for young organists including keyboard skills, liturgical skills, improvisation. Ann Elise Smoot, Katherine Pardee, Robert Quinney, Peter Wright, others.  
Contact: creativeoundle.co.uk.

## Church Musicians Workshop at Nashotah House

July 12–17, Nashotah, WI.  
Workshops in the Anglican choral tradition, including hymn and service playing, as well as chant. Andrew Smith, Geoffrey Williams, Scott Dettra, etc.  
Contact: nashotah.edu/cmw.

## Cours d'Interprétation et Improvisation de Romainmôtier

July 13–30, Romainmôtier, Switzerland.  
Improvisation and interpretation courses. Guy Bovet, Louis Robilliard, Tobias Willi, Michel Jordan, others.  
Contact: jehanalain.ch.

## International Organ Festival Haarlem Summer Organ Academy

July 16–30, Haarlem, the Netherlands.  
Masterclasses, lecture recitals, and excursions to organs in Haarlem, Leiden, Alkmaar, and Groningen. Ben van Oosten, Louis Robilliard, Stefan Engels, Bernhard Haas, Christophe Mantoux, others.  
Contact: organfestival.nl.

## Sarteano Chamber Choral Conducting Workshop

July 16–August 5, Sarteano, Italy.  
Lessons, workshops, rehearsals. Simon Carrington, Brian O'Connell, Bronislawa Falinska.  
Contact: sarteanochoralworkshop.com.

## Hymn Society of the United States and Canada Annual Conference

July 17–22, Washington, DC.  
Hymn festivals, workshops, worship. Pamela Ruiter-Feenstra, Carlos Colón, Stanley Thurston, others.  
Contact: thehymnsociety.org.

## American Theatre Organ Society Summer Youth Adventure

July 17–23, Detroit, MI.  
Masterclasses, recitals, lessons. Jelani Eddington, Donna Parker, Jonas Nordwall, others.  
Contact: Donna Forsthoffer, dlf2112@gmail.com

## Fellowship of American Baptist Musicians Conference

July 17–23, Green Lake, WI.  
Clinics, workshops, worship. Joel Raney, Tim Waugh, Emily Burch, others.  
Contact: fabm.com.

## Association of Disciples Musicians Annual Conference

July 17–22, Tulsa, OK.  
Workshops, clinics, worship. David Chervien, Kim Childs, Nancy Krause, others.  
Contact: adm-doc.org.

## Choristers Guild Institute

July 17–21, all digital.  
Certificate program for directors of young singers in churches and schools. Michael Burkhardt, Mark Miller, Emily Floyd, others.  
Contact: www.choristersguild.org.

## Choral Conducting Symposium

July 18–22, University of Michigan, Ann Arbor, MI.  
Masterclasses, score study, rehearsal techniques, reading sessions. Eugene Rogers, Julie Skadsem.  
Contact: www.music.umich.edu/special\_programs/adult/choral.conducting.htm.

## Mississippi Conference on Church Music and Liturgy

July 19–22, Jackson, MS.  
Sharon Downey, Marjorie Johnston, Rev. Jennifer Melnyk Deaton.  
Contact: mississippiconference.org.

## Baylor Alleluia Conference

July 19–22, Waco, TX.  
Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions. Anton Armstrong, Bradley Hunter Welch, John Behnke, others.  
Contact: www.baylor.edu/alleluia.

## Incorporated Association of Organists Music Festival

July 22–26, Edinborough, Scotland.  
Recitals, demonstrations, lectures, competition. John Kitchen, Naji Hakim, Paul Stubblings, others.  
Contact: iao.org.uk

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

July 25–28, St. Olaf College, Northfield, MN (in person and virtual).  
Seminars, plenaries, worship. Willie James Jennings, Eunjoo Mary Kim, Anton Armstrong, Tesfa Wondemagegnehu, others.  
Contact: wp.stolaf.edu/cwta

## Smarano Academy

July 25–August 6, Smarano, Italy, and Vienna, Austria.  
Keyboard music of Frescobaldi, Froberger, Pasquini, Muffat, etc. Joel Speerstra, Ulrika Davidsson, Edoardo Bellotti, others.  
Contact: smaranoacademy.com/organ.

## Royal College of Organists Organ Student Experience

July 26–31, Oxford, UK.  
Lessons, masterclasses, and lectures for young students. Daniel Moul, Janette Fishell, Thomas Trotter, others.  
Contact: rco.org.uk/events/TOSE22.

## Rider University Choral Pedagogy Institute

July 27–July 1 (all digital).  
Instruction on effective choral rehearsing with long-term skill development, development of musicianship and phrasing with choirs. James Jordan, Jason Vodicka, others.  
Contact: rider.edu/summerarts.

## Organ Historical Society Annual Convention

July 31–August 5, Columbus, OH  
Contact: organhistoricalsociety.org/2022

## Handbell Musicians of America International Handbell Symposium

August 1–6, Nashville, TN.  
Seminars, symposiums, ring-in. Robin Benton, Lisa Kyriakides, Emily Li.  
Contact: handbellmusicians.org.

## Brigham Young University Organ Workshop

August 1–4, Provo, UT.  
Organ lessons, service playing, masterclasses, organ crawls. Mark Campbell, Nora Hess, David Pickering, others.  
Contact: byu.edu/organworkshop.

## Royal College of Organists Summer Course

August 1–6, London, UK.  
Lessons, masterclasses, services, and performance. Gerard Brooks, Daniel Moul, Gillian Weir, others.  
Contact: rco.org.uk/events/SC2022.

## Sherborne Summer School of Music Art of Choral Conducting

August 7–14, Sherborne, UK.  
Rehearsals, coaching, lessons. Amy Bebbington and Charlie Penn-Jones.  
Contact: sherbornesummerschoolofmusic.org.

## RSCM Residentary Choir for Adults

August 29–September 4, York, UK.  
Sing choral services for a week under the direction of Martyn Rawles, including vocal coaching.  
Contact: rscm.org.uk/start-learning/national-and-regional-choirs/residentary-choir.

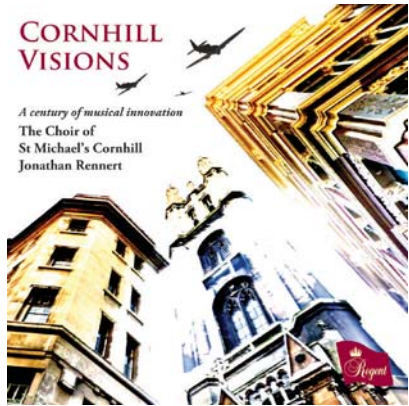
## American Institute of Organbuilders 2022 Annual Convention

October 8–12, Atlantic City, NJ.  
Workshops, seminars, lectures, recitals.  
Contact: pipeorgan.org.



## Reviews

### New Recordings



**Cornhill Visions: A century of musical innovation**

**Cornhill Visions: A century of musical innovation. The Choir of Saint Michael's Cornhill, Jonathan Rennert, conductor; William Morley, trumpet; Nicola Corbishley, soprano; Patrick Craig, countertenor; Colin Huehns, erhu; Jeremiah Stephenson, Graham Thorpe, and Benjamin Newlove, organ. Regent Records, RECD 550, £10.64. Available from [regentrecords.com](http://regentrecords.com) or for download via iTunes.**

*The Eyes of All*,<sup>o</sup> Harold Darke; *Lord, Thou Hast Been Our Refuge*, Ralph Vaughan Williams; *Even Such Is Time*,<sup>o</sup> Darke; *Be Strong and of a Good Courage*,<sup>o</sup> Darke; *O Gladsome Light*, Darke; *Da Pacem Domine*,<sup>o</sup> Rhiannon Randle; *Magnificat*, Arnold Bax; *Psalm 79* (O God, the heathen are come into thy inheritance),<sup>o</sup> Jonathan Rennert; *Here Rests His Head*,<sup>o</sup> Philip Moore; *Jesu, the Very Thought of Thee*,<sup>o</sup> Gareth Tresseder; *A Vision of Aeroplanes*, Vaughan Williams; *memoria*,<sup>o</sup> Rhiannon Randle; *Valiant-for-Truth*, Vaughan Williams.<sup>o</sup> *first recording*

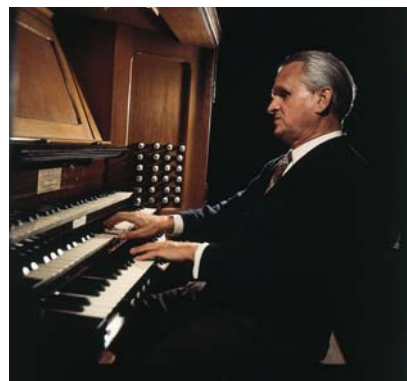
Christopher Wren rebuilt the Church of Saint Michael Cornhill following the Great Fire of London. It is well known for combining a very progressive music program with a conservative liturgy making use of the 1662 *Book of Common Prayer* and the King James Bible. Former organists include William Boyce and Harold Darke, while the current director of music, Jonathan Rennert, has been at Saint Michael's since 1979. There is a semi-professional choir of thirteen (five sopranos, two altos, two tenors, four basses), together with several instrumentalists, including a performer on the erhu, a Chinese bowed string instrument, used in Rhiannon Randle's *memoria*.

The compact disc includes two pieces by Rhiannon Randle (b. 1993), who was artist-in-residence at Saint Michael's at the time the recording was made. She also teaches at Cambridge University and at the Guildhall School of Music in London. Her six-part motet *Da Pacem Domine* utilizes a sixth-century Latin text and was first performed at Saint Michael's on Palm Sunday 2019. Her other anthem is the eight-part motet *memoria* and makes use of the 24th Responsory of *Tenebrae*.

The Welsh composer, Gareth Tresseder (b. 1985) wrote his *Jesu, the Very Thought of Thee* in 2012 for the Redland Green Community Chorus in Bristol. Pembroke College, Cambridge, and Saint Michael's Cornhill jointly commissioned Philip Moore (b. 1943) to write an anthem to commemorate the tercentenary of the birth of the poet Thomas Gray, who had been baptized at Saint Michael's Cornhill, using a text drawn from Thomas Gray's "Elegy Written in a Country Churchyard."

Also of particular interest is *A Vision of Aeroplanes*, which Ralph Vaughan Williams wrote in 1956 for the fortieth anniversary of Harold Darke's tenure at Saint Michael's. It uses the first chapter of the Book of Ezekiel as its text and interprets the reference to "a creature with four wings . . . lifted up from the earth" as being a prophecy of an airplane of the future, perhaps a biplane. Since Vaughan Williams was an avowed agnostic, I find this interpretation rather strange to say the least.

This recording demonstrates how some parish churches with a progressive attitude toward music, and the resources to commission talented composers to produce new choral works, can produce outstanding music of a quality comparable to cathedral and college choirs. I congratulate Jonathan Rennert and his choir for achieving such a fine sound and commend this compact disc to readers of THE DIAPASON as containing some extremely interesting choral music.



**Helmut Walcha** (photo credit: Siegfried Lauterwasser/DG)

**Helmut Walcha: Complete Recordings on Archiv Produktion. 32 compact disc set, Archiv 483 9984, €67.99. Available from [deutsche-grammophon.com](http://deutsche-grammophon.com). Downloads available from DG Store, Amazon Music, Presto Classical, and Barnes & Noble.**

The price for this set of CDs seems particularly reasonable since about four of the original long-playing gramophone records would cost this much today on eBay. In his day, the blind German organist Helmut Walcha (1907–1991) was perhaps the leading proponent in the world of the organ music of Johann Sebastian Bach and certainly produced the largest number of Bach organ recordings on vinyl. I possess one featuring the organ of Saint Lawrence Church in Alkmaar, the Netherlands, and containing *Toccata and Fugue in D Minor*, BWV 565, *Sonata in G Major*, BWV 530, *Prelude and Fugue in G Major*, BWV 541, and *Sonata in E-flat Major*, BWV 525. I am far from alone in possessing this record since it seems to have sold more copies than any of Helmut Walcha's other recordings.

Walcha's recordings were made between 1947 and 1978 on four different historic organs. These were the Arp Schnitger organ at Saint Lawrence, Alkmaar, the Arp Schnitger organ at Saints Peter and Paul, Cappel, the small Friedrich Stellwagen organ at Saint Jacobi, Lübeck, Germany (not the main instrument), and the Jean Andreas Silbermann organ at Saint-Pierre-le-Jeune in Strasbourg, France. The extensive booklet of eighty-four pages that accompanies the recordings has photographs and specifications of all the instruments.

I found these recordings to be in many ways a breath of fresh air. There seems to be a competition among many organists today as to who can play Bach the fastest. In his interpretation Walcha adopts a moderate tempo so that we hear every note to its best advantage, with perfect

### Bert Adams, FAGO

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Park Ridge, IL  
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### STEVEN EGLER

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### Byron L. Blackmore

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**Reviews**

touch and phrasing. I also much approve of the way that Walcha tackles Bach's toccatas, fantasias, preludes, and fugues. Many organists plow through these with very little change in dynamic level. In the *Tocatta and Fugue in D Minor*, BWV 565, for example, Walcha arranges some very pretty and dramatic echo effects. In the *Prelude and Fugue in A Minor*, BWV 543, he reduces to a registration mostly on flutes when the pedal drops out in the fugue and resumes a *tutti* when it reenters—something that Mendelssohn apparently did according to Frederick Bridge's introduction in the Novello edition, from which I, like many Englishmen of my generation, first played it.

CD 6 includes the incomplete "Fuga a 3" (number 20 from *The Art of the Fugue*), which Walcha proceeds to complete. His realization of the fugue is very convincing and shows he does not just know how to play Bach but can think like Bach, too.

CDs 7 and 8 feature the *Orgelbüchlein*. Although Walcha plays these very well, I have to say I find the registrations he uses much less colorful than those used on the recordings that Lionel Rogg made about the same time on the Metzler organ at the Grossmünster in Zurich, Switzerland. I think the same is true of the *Clavierübung* recordings in the second part of CD 9 and in CD 10 and many other chorale preludes on various CDs. In this regard I believe present-day organists' registrations are also superior to Walcha's.

Because these recordings were made in multiple sessions on four different organs, there are inevitably many duplications, and I have lost count of how many recordings there are of the *Tocatta and Fugue in D Minor*, BWV 565, which also featured on Walcha's only 45 r.p.m. extended-play recording. There must be a dozen or more. Walcha did not attempt to produce recordings of the complete works of J. S. Bach. Perhaps it is a pity he did not, but rather to produce varied recordings of different organs for people to enjoy, each recording being complete in itself. It is also interesting to compare recordings of the same piece on different organs. He plays and registers the pieces very similarly on all the instruments, but the character of the organ shows through to create subtle differences.

The recordings do not consist exclusively of the organ works of J. S. Bach. CDs 24–27 feature *The Well-Tempered Clavier* performed on harpsichord. CDs 28 and 29 feature Bach's sonatas for violin and harpsichord, with Henryk Szeryng, violinist. Finally, CDs 30–32 feature organ works of Bruhns, Buxtehude, Lübeck, Scheidt, Sweelinck, Tunder, Böhm, and Pachelbel found on various of the predominantly Bach recordings.

All things considered, I recommend this set of compact discs of Helmut Walcha as being good value for money, enjoyable, and very instructive as to how Bach performance has evolved over the last half century, and how perhaps it ought more preferably be evolving today.

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

**Choral Music Reviews**

In this set of choral reviews, I have sought to provide sacred pieces with organ and/or piano accompaniment that are appropriate for the general church year, with a few a cappella pieces featuring texts that are appropriate year round. It is heartening to see composers

writing with such quality and sensitivity to appropriateness for the world we are living in today. It is good to consistently search for new pieces that resonate with our choirs and congregations in addition to time-tested treasures.

**God Be in My Head, by Robert A. Hobby. SATB a cappella, MorningStar Music Publishers, 2021, MSM-50-9956, \$1.85. Duration: 4:30. Available from morningstarmusic.com.**

This is a lush setting of a text from the 1514 *Book of Hours* that is effective and not difficult for choirs of average ability. It is unified by a four-measure homophonic setting of the word "God" that appears at the beginning, middle, and end of the piece. There are dynamic contrasts throughout and lush chords. There is a three-part divisi for the trebles in the concluding section. One experiences a sense of timelessness and peacefulness recognizing God's presence throughout our lives. There are lovely uses of suspensions and effective chord progressions. Recommended if you are looking for a new setting of this text that can be used throughout the church year.

**Words from Two Women, by Jane Marshall. SATB a cappella, Duke University Chapel Series, MorningStar Music Publishers, 2021, MSM-50-6113, \$1.85. Duration: 1:00 for each meditation. Available from morningstarmusic.com.**

The text of the first movement, "Nurture" ("Heal the broken with comforting words of God . . ."), is by Mechthild of Magdeburg, a thirteenth-century Medieval mystic. The text of the second movement, "The Simple Path," is by Saint Teresa of Calcutta: "The fruit of silence is prayer. The fruit of prayer is faith. The fruit of faith is love. The fruit of love is service. The fruit of service is peace." Both pieces would make wonderful choral calls to worship. The text painting is rich in imagery, with unexpected but poignant chordal shifts.

**Raise a Song, by Mark Shepperd. SATB divisi and organ, MorningStar Music Publishers 2021, MSM-50-6112, \$2.25. Duration: 2:45. Available from morningstarmusic.com.**

The text is based on Psalm 81:1–2. The piece makes use of the mixolydian mode with its characteristic flat seventh. This is a very exuberant and joyous setting of the psalm text. There is use of mixed meter, syncopation, open fifths, and frequent key changes. The vocal parts are very independent, so one would need singers who are confident musicians. It is a fun piece for advanced organists and singers. Perfect for concert use as well as worship.

**The Spirit of the Lord Is upon Me, by J. William Greene. SATB and organ, Augsburg Fortress, 2021, 978-1-5064-7989-7, \$1.95. Duration: 3:40. Available from augsburgfortress.com.**

Appropriate for Advent, Epiphany, or general use, this text is based on Luke 4:18–19. The heart of the text is, "The spirit of the Lord is upon me . . . to bring good news to the poor." There is excellent contrapuntal writing in the organ score. The piece sounds as if it is English-anthem inspired, with text painting and sparkling shifts of harmonic colors.

*To be continued.*

—Karen Schneider Kirner  
South Bend, Indiana

# 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

20 APRIL  
Just Bach; Luther Memorial, Madison, WI 12 noon

21 APRIL  
**William Porter**, with Baroque cello and viola da gamba; Memorial Art Gallery, Rochester, NY 7:30 pm  
**Craig Williams**, with West Point Glee Club; Cadet Chapel, West Point, NY 7:30 pm

22 APRIL  
**Monica Czausz Berney**; Cathedral of St. Michael the Archangel, Springfield, MA 7 pm

23 APRIL  
TENET, works of Tomkins; St. Thomas Church Fifth Avenue, New York, NY 7 pm  
**Mark Laubach**; United Presbyterian, Binghamton, NY 7 pm  
Earth Day choral and orchestra concert; First Presbyterian, Arlington Heights, IL 4 pm

24 APRIL  
**Christopher Houlihan**; St. Andrew's Episcopal, Longmeadow, MA 4 pm  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Scott Dettra**; Pine Street Presbyterian, Harrisburg, PA 4 pm  
**Bradley Hunter Welch**; Roswell United Methodist, Roswell, GA 3 pm  
Bach Collegium-Fort Wayne, Bach, BWV 75, 99, 113, 1055; Cathedral of the Immaculate Conception, Fort Wayne, IN 7 pm  
**Richard Elliott**; Zion Lutheran, Wausau, WI 3 pm

26 APRIL  
**Adam J. Brakel**; Community Church at Tellico Village, Loudon, TN 7 pm

27 APRIL  
**David Christiansen**; Luther Memorial, Madison, WI 12 noon

28 APRIL  
**Todd Wilson**, works of Gerre Hancock; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

29 APRIL  
Hofstra Chamber Choirs; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm  
• **George Baker, David Higgs, Marilyn Keiser, Fred Swann**; The Riverside Church, New York, NY 7:30 pm  
**Ken Cowan**; Emmanuel Episcopal Church, Chestertown, MD 7:30 pm  
**Amanda Mole**; Ginter Park Presbyterian, Richmond, VA 7:30 pm  
**Jeremy David Tarrant**; Cathedral of St. Paul, Detroit, MI 12:30 pm

30 APRIL  
**Aaron Tan**; First Congregational, Ann Arbor, MI 7:30 pm

1 MAY  
**Floyd Higgins**; St. John's Episcopal, West Hartford, CT 12:30 pm  
GMChorale, Haydn, *The Creation*; Middletown High School, Middletown, CT 4 pm  
**Todd Wilson**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Craig Williams**, with Juilliard Trombone Choir; Cadet Chapel, West Point, NY 2:30 pm  
**Alan Morrison**; St. Ignatius Catholic Community, Baltimore, MD 3 pm  
**Aaron Tan**, workshop; First Congregational, Ann Arbor, MI 3 pm  
**Pamela Ruiter-Feenstra**; First Presbyterian, Ypsilanti, MI 4 pm

4 MAY  
**Scott Atchison, Oliver Brett**; Peachtree Road United Methodist, Atlanta, GA 1 pm  
**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12:10 pm

7 MAY  
**Hey-Liberis Duo** (Michael Hey, organ, & Christiana Liberis, violin); Asylum Hill Congregational, Hartford, CT 7:30 pm

8 MAY  
**Nicole Keller**; St. Patrick's Cathedral, New York, NY 3 pm  
**Amanda Mole**; Christ & St. Luke's Episcopal, Norfolk, VA 4 pm  
**Janette Fishell**, recital & Evensong; Good Shepherd Episcopal, Lexington, KY 3 pm  
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

9 MAY  
Oratorio Society of New York, Mendelssohn, *Elijah*; Carnegie Hall, New York, NY 7:30 pm

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# Calendar

11 MAY  
**Randy Elkins**; Peachtree Road United Methodist, Atlanta, GA 1 pm  
 Nebraska Wesleyan University Choir; First Presbyterian, Fort Wayne, IN 7 pm  
**Andrew Schaeffer**; Luther Memorial, Madison, WI 12 noon

12 MAY  
 Works of Handel and Purcell; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

13 MAY  
**Peter Richard Conte**; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm  
 Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm  
**Katie Minion-Sheetz**; Christ Church Cathedral, Lexington, KY 7:30 pm

14 MAY  
 Polyhymnia; St. Ignatius of Antioch Episcopal, New York, NY 8 pm  
 Quire Cleveland; St. Noel Catholic Church, Willoughby Heights, OH 8 pm

15 MAY  
 Canticum Novum Singers, cantatas of Bach; St. Luke's Episcopal, Katonah, NY 3 pm  
**Craig Williams**; Cadet Chapel, West Point, NY 2:30 pm  
**Isabelle Demers**; Overbrook Presbyterian, Philadelphia, PA 3 pm  
 Quire Cleveland; St. Sebastian Catholic Church, Akron, OH 5 pm  
**Scott Dettra**, works of Franck (program 1 of 2); Basilica of St. Adalbert, Grand Rapids, MI 3 pm  
**Bruce Neswick**; Trinity Episcopal, Indianapolis, IN 5 pm

16 MAY  
**Scott Dettra**, works of Franck (program 2 of 2); La Grave Christian Reformed, Grand Rapids, MI 7 pm

18 MAY  
**Caroline Robinson**; Peachtree Road United Methodist, Atlanta, GA 1 pm  
 Just Bach; Luther Memorial, Madison, WI 12 noon

19 MAY  
**Keith Reas**, with lute and contralto; Memorial Art Gallery, Rochester, NY 7:30 pm  
**Monica Czausz Berney**, with Philadelphia Orchestra; Kimmel Center, Philadelphia, PA 7:30 pm

20 MAY  
 SCAPA Madrigal Singers; Christ Church Cathedral, Lexington, KY 7:30 pm  
**Greg Zelek**, with brass and timpani; Overture Center, Madison, WI 7:30 pm

**Nathaniel Gumbs**; New Herrnhut Moravian, St. Thomas, USVI 9:30 am education event, 7 pm recital

21 MAY  
**Scott Dettra**, works of Franck; Methuen Memorial Music Hall, Methuen, MA 10 am (program 1 of 2) & 2:30 pm (program 2 of 2)  
 Canticum Novum Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm  
**Monica Czausz Berney**, with Philadelphia Orchestra; Kimmel Center, Philadelphia, PA 8 pm  
**Alan Morrison**; Spivey Hall, Morrow, GA 3 pm  
 Choral concert; Cathedral of St. Paul, Detroit, MI 7 pm

22 MAY  
**Gail Archer**; Holy Cross Catholic Cathedral, Boston, MA 4 pm  
**Amanda Mole**; The Park Church, Elmira, NY 4 pm  
**Ken Cowan**; First Presbyterian Church in Germantown, Philadelphia, PA 3 pm  
**Michael Hey**; Pine Street Presbyterian, Harrisburg, PA 4 pm  
 Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm  
**Grant Holcomb**; Christ Church Cathedral, Lexington, KY 3:30 pm  
**Stephen Buzard**; First Presbyterian, Tuscaloosa, AL 3 pm

23 MAY  
**Christopher Houlihan**; Old St. Mary's Catholic Church, Detroit, MI 7 pm

24 MAY  
**Christopher Houlihan**; Old St. Mary's Catholic Church, Detroit, MI 7 pm

25 MAY  
*Pipedreams Live*; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)  
**David Brensinger**; Peachtree Road United Methodist, Atlanta, GA 1 pm

26 MAY  
 Ascension Evensong; Emmanuel Church, Chester Parish, Chestertown, MD 6 pm  
 Ascension Evensong; Cathedral of St. Paul, Detroit, MI 4 pm

27 MAY  
**Christopher Houlihan**; St. Edith Catholic Church, Livonia, MI 7 pm  
**Alan Morrison**; Cathedral of Christ the King, Lexington, KY 7:30 pm

**UNITED STATES**  
 West of the Mississippi

15 APRIL  
 Fauré, *Requiem*; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

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

19 APRIL  
 Haydn, *Little Organ Mass*; First Lutheran, Marshall, MN 7 pm  
**Christopher Houlihan**; Wichita State University, Wichita, KS 7:30 pm

20 APRIL  
**Christopher Ganza**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

24 APRIL  
**Gail Archer**; Our Lady of Perpetual Help Catholic Church, Rapid City, SD 2 pm  
 Tallis Scholars; Church of the Incarnation, Dallas, TX 4 pm  
**Peter Richard Conte**; St. Andrew's Episcopal, Amarillo, TX 7:30 pm  
**Paul Tegels**; Pacific Lutheran University, Tacoma, WA 3 pm  
**Organized Rhythm** (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Southern Oregon University, Ashland, OR 3 pm  
**Jack Mitchener**; California State University, Fresno, CA 3 pm  
**Ken Cowan**; St. Margaret's Episcopal, Palm Desert, CA 4 pm  
**Amanda Mole**; St. John the Evangelist Episcopal, San Francisco, CA 4 pm  
**Scott Foppiano**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 APRIL  
**Peter Richard Conte**; Valley Baptist (Olive Drive Campus), Bakersfield, CA 7 pm

1 MAY  
**Clive Driskill-Smith**; Church of the Transfiguration, Dallas, TX 7 pm  
 Phoenix Chorale; Pinnacle Presbyterian, Scottsdale, AZ 3 pm

6 MAY  
**Peter Richard Conte**; First United Methodist, Fort Worth, TX 7 pm

7 MAY  
**Nathan Laube**, masterclass; St. Thomas More University Parish, Norman, OK 11 am

8 MAY  
**Nathan Laube**; St. Thomas More University Parish, Norman, OK 2 pm  
**Alcee Chriss**; St. Luke's Episcopal, San Antonio, TX 3 pm  
**Jeremy Filsell**; St. James's Episcopal, Los Angeles, CA 6 pm

11 MAY  
**Nicholas Halbert**; First United Methodist, San Diego, CA 12:15 pm

13 MAY  
**Todd Wilson**; Christ Church Cathedral, Houston, TX 7:30 pm

15 MAY  
 Choral concert; St. Michael & All Angels Episcopal, Dallas, TX 4 pm

18 MAY  
**Liisa Keränen**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

20 MAY  
**Lynne Davis**; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

21 MAY  
**Lynne Davis**, masterclass; Trinity Episcopal Cathedral, Portland, OR 10 am

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

26 MAY  
**Ken Cowan**, with **Lisa Shihoten**, violin; Christopher Cohan Center, San Luis Obispo, CA 7:30 pm

27 MAY  
**Alcee Chriss & Rashaan Allwood**; University of Nevada, Las Vegas, NV 7:30 pm

29 MAY  
**Nathaniel Gumbs**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

**INTERNATIONAL**

20 APRIL  
**Edward Kemp-Luck**; Welsh Church of Central London, London, UK 1:05 pm

23 APRIL  
**+ Guy Bovet & Simon Peguiron**; La Collégiale, Neuchâtel, Switzerland 4 pm

24 APRIL  
**Olga Zhukova**; Temple, Aubonne, Switzerland 6 pm

28 APRIL  
**Daniel Moul**; Reading Town Hall, Reading, UK 6:30 pm lecture, 7:30 pm recital

9 MAY  
**Graham Barber**; Reading Town Hall, Reading, UK 1 pm

18 MAY  
**Hugh Crook**; Welsh Church of Central London, London, UK 1:05 pm



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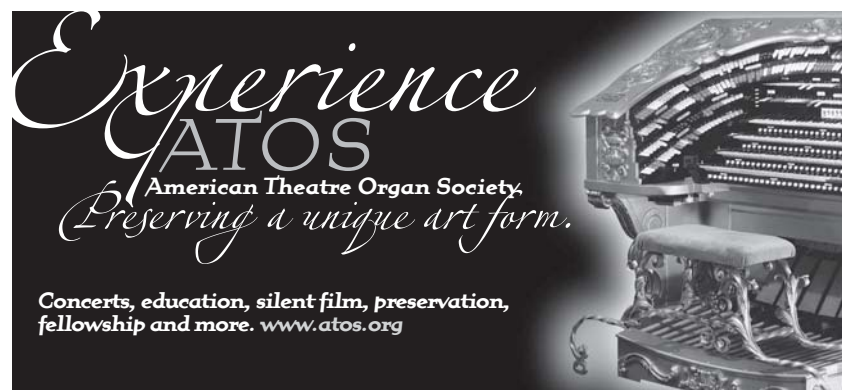
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STEPHEN BUZARD, Independent Presbyterian Church, Birmingham, AL, November 21: *Pageant*, Sowerby; *Prelude on an Old Folk Tune*, Beach; *Sonata in G*, BWV 530, Bach; *The Revd Mustard His Installation Prelude*, Muhly; *Andante cantabile (Symphonie V in e, op. 64)*, Tchaikovsky, transcr. Lemare; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

REL F. CLARK, Town Hall, Reading, UK, November 1: *Trumpet Tune*, Purcell; *Fugue in E-flat*, BWV 552ii, Bach; *Andante in F*, K. 616, Mozart; *Allegro maestoso e vivace, Fuga (Sonata II in c, op. 65, no. 2)*, Mendelssohn; *Ave Maria von Arcadelt, Präludium und Fuge über den Namen B-A-C-H*, S. 260, Liszt.

ISABELLE DEMERS, Christ the King Catholic Church, Wauwatosa, WI, November 14: *Sonata in G*, BWV 530, Bach; *Solemn Melody*, Davies, transcr. West; *Promenade I, Baba Yaga—The Hut on Fowl's Legs, The Great Gate of Kiev (Pictures at an Exhibition)*, Musorgsky, transcr. Demers; *Allegro Vivace (Symphonie V in f, op. 42, no. 1)*, Widor; *Two Scherzos*, Roberts; *Sonata No. 1 for Organ*, op. 91, Laurin.

DOMINIC FIACCO, Holy Trinity Catholic Church, Utica, NY, November 14: *Prelude in e*, BWV 548i, Bach; *Every Valley Shall Be Exalted (Messiah)*, Handel, transcr. Fiacco; *Fantasy No. 1 in E-flat, Saint-Saëns; Infant Holy, Infant Lowly*, Hemenger; *Fugue in e*, BWV 548ii, Bach; *Grand Choeur Dialogué (Six pièces d'orgue, no. 6)*, Gigout; *Ave Maria*, Schubert, transcr. Vibbard; *Resurrection (Symphonie-Passion, op. 23)*, Dupré.

DAVID JONIES, Cathedral of St. John the Evangelist, Milwaukee, WI, November 3: *Prélude, Fugue, Pastorale, Intermezzo, Final (Symphonie I in d, op. 14)*, Vierne.

SCOTT LAMLEIN, St. John's Episcopal Church, West Hartford, CT, November 7: *Passacaglia*, Hurd; *Ps. 34, v. 6, (3 Psalm Preludes, Set 1, op. 32, no. 3)*, Howells; *Two Nantucket Sketches*, Cooman; *Invocation*, Laurin; *Final (Symphonie I in d, op. 14)*, Vierne.

AARON DAVID MILLER, Fourth Presbyterian Church, Chicago, IL, November 19: *Improvisation; Overture (Die Zauberflöte, K. 620)*, Mozart; *Fantasy and Fugue in g*, BWV 542, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Sonata for a Sacred Space*, Miller.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, November 10: *Rhapsody No. 1 in D-flat (Three Rhapsodies, op. 17)*, Howells; *Requiescat in Pace*, Sowerby; *Prelude and Fugue in B (Trois Préludes et Fugues, op. 7, no. 1)*, Dupré; *Weihnachten (Sieben Orgelstücke, op. 145, no. 3)*, Reger; *Rhapsody No. 3 in c-sharp (Three Rhapsodies, op. 17)*, Howells.

JONATHAN RYAN, Spivey Hall, Morrow, GA, November 13: *Sing Unto Him a New Song (Psalm Preludes, Set II, no. 3)*, Howells; *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Variations on The Last Rose of Summer, op. 59*, Buck; *Ride on a High Speed Train*, Wammes; *Introduction, Passacaglia, and Fugue*, B. 149, Willan.

ANDREW SCANLON, Duke University Chapel, Durham, NC, November 7: *Praeludium in G*, Bruhns; *Fantasia and Fugue in c*, BWV 537, Bach; *Four Ikons of the Archangels*, Cox; *Sonata Eroica*, op. 94, Jongen.

ANDREW SCHAEFFER, St. Mary's Episcopal Church, Edmond, OK, November 21: *A Joyous March*, Sowerby; *Prelude and Fugue in C*, BWV 547, Bach; *Come, Ye Thankful People, Come*, Rowley; *Partita on Kremser*, Peeters;

*Now Thank We All Our God*, Bach, arr. Fox; *Canzonetta, Scherzo (Sechs Trios, op. 47, nos. 3, 4)*, Reger; *Final (Symphonie VI in b, op. 59)*, Vierne.

NICHOLAS SCHMELTER, Christ Lutheran Church, Kokomo, IN, October 8: *Prelude and Fugue in B (Trois Préludes et Fugues, op. 7, no. 1)*, Dupré; *Meditation on St. Columba*, Wright; *Comes Autumn Time*, Sowerby; *Capriccio*, Ireland; *Choral: Was Gott tut, das ist wohlgetan (Chorals et noëls pour orgue, op. 93, no. 1)*, Guilmant; *Capriccio*, Böhm; *A Meditation on Brother James's Air*, Darke; *Campanile, Chapelle des Morts, Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines)*, Mulet.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, October 29: *Toccata and Fugue in d*, BWV 565, Bach; *Sheep May Safely Graze*, Bach, arr. Rawsthorne; *Variations on the Austrian Hymn, Prelude in D-flat*, Paine; *Choral in a (Trois Chorals pour Grand Orgue, no. 3)*, Franck.

MICHAEL STEFANEK, National City Christian Church, Washington, DC, October 22: *Tuba Tune*, Cocker; *Aria*, Callahan; *Roulade (Six Pieces for Organ, op. 9, no. 3)*, Bingham; *Fugue in G*, BWV 577, Bach; *Deep River*, Utterback; *Lotus Blossom*, Strayhorn, transcr. Wyton; *Variations de Concert, op. 1*, Bonnet.

MARK STEINBACH, First Church, Deerfield, MA, October 3: *Sonata in fa maggiore*, Piazza; *Offertorio (18th cen. Pistoia manuscript)*, anonymous; *Adagio in C*, K. 356/617a, *Gigue*, K. 574, Mozart; *Pièce d'orgue*, BWV 572, Bach; *Mad Rush*, Glass; *Fantasy and Fugue in g*, BWV 542, Bach; *Passacaglia*, Freudich sehr (*Danish Chorales*), Heiller; *Meine Seele erhebet den Herren*, BWV 648, *Liebster Jesu wir sind hier*, BWV 731, *O Mensch beweine dein Sünde groß*,

BWV 622, Bach; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

Brown University, Providence, RI, October 31: *Toccata in b (Dix pièces pour orgue, no. 4)*, Gigout; *Marche funèbre d'une marionnette*, op. 35, no. 2, Gounod, transcr. Steinbach; *The Time Warp (Rocky Horror Picture Show)*, O'Brien, transcr. Steinbach; *Fantasy and Fugue on the Theme B-A-C-H*, Liszt; *Le Banquet Céleste*, Messiaen; *Toccata and Fugue in d*, BWV 565, Bach.

HAROLD STOVER, Portland Conservatory of Music, Portland, ME, October 7: *Grand Dialogue*, Marchand; *Veni Creator Spiritus*, Stover; *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in g*, BWV 535, Bach.

CHRISTOPHER URBAN, Fourth Presbyterian Church, Chicago, IL, October 8: *Allegro assai (Sonata IV in d, op. 61)*, Guilmant; *Adagio Cantabile (Violin Sonata No. 3 in C, BWV 1005)*, Bach, transcr. Fox; *A Trumpet Minuet*, Hollins; *Amazing Grace, Great Is Thy Faithfulness*, Swann; *Outer Hebrides*, Halley; *Pasticcio*, Langlais; *The Bells of St. Anne de Beaupré (St. Laurence Sketches, no. 2)*, Russell; *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite, op. 54, no. 6)*, Vierne.

CRAIG S. WILLIAMS, National City Christian Church, Washington, DC, October 1: *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *O Beautiful for Spacious Skies*, Diemer; *Prayer for Patriotism*, Purvis; *Grosse Sonata for Organ No. 2 in c*, op. 5, Thayer.

TODD WILSON, Hill Auditorium, University of Michigan, Ann Arbor, MI, October 5: *Allegro vivace (Symphonie V in f, op. 42, no. 1)*, Widor; *Three Cincinnati Improvisations*, Hancock, transcr. Wilson; *Carmen*, Bizet, transcr. Lemare; *Soliloquy*, Conte; *Sonata on the 94th Psalm*, Reubke.

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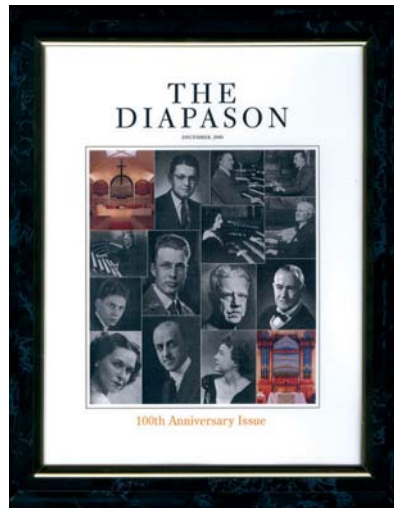
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Additional to above charges:  
 Box Service (mail forwarding) 8.00  
 Website placement (includes photo) 30.00  
 (\$40 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON**                      220 N. Smith Street, Suite 440, Palatine, IL 60067  
 608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):  
 January    February    March    April    May    June    July    August    September    October    November    December

Category \_\_\_\_\_                       Regular    Boldface  
 Place on website

**PAYMENT MUST ACCOMPANY ORDER**

Ad Copy \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
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 \_\_\_\_\_  
 \_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_  
 Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
 City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

# Karen McFarlane Artists

*Celebrating our 100<sup>th</sup> season, since 1921*



GEORGE BAKER



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA CZAUSZ BERNEY



STEPHEN BUZARD



CHELSEA CHEN



ALCEE CHRISS\*\*



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



STEFAN ENGELS



THIERRY ESCAICH



JANETTE FISHELL



DAVID GOODE



NATHANIEL GUMBS



THOMAS HEYWOOD



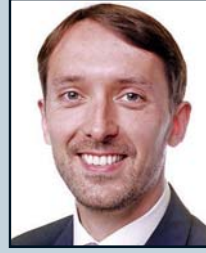
DAVID HIGGS



JENS KORNDÖRFER



CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN\*



TODD WILSON



CHRISTOPHER YOUNG

**John McElliott**

*president*

email

john@

concertorganists.com

website

concertorganists.com

tel 440-542-1882

fax 440-542-1890

33563 Seneca Drive

Cleveland, OH 44139

USA

## CHOIRS

**New College**

Oxford, UK

March/April 2023

**Trinity College**

Cambridge, UK

September 2024

**Saint Thomas**

Church, NYC

**Christ Church**

Cathedral

Oxford, UK

**Westminster**

Abbey, UK

**Winchester**

Cathedral, UK

**\*COMPETITION WINNERS** available 2018–2022

\*Aaron Tan — AGO National Young Artist Competition in Organ Performance

\*\*Alcee Chriss — Canadian International Organ Competition