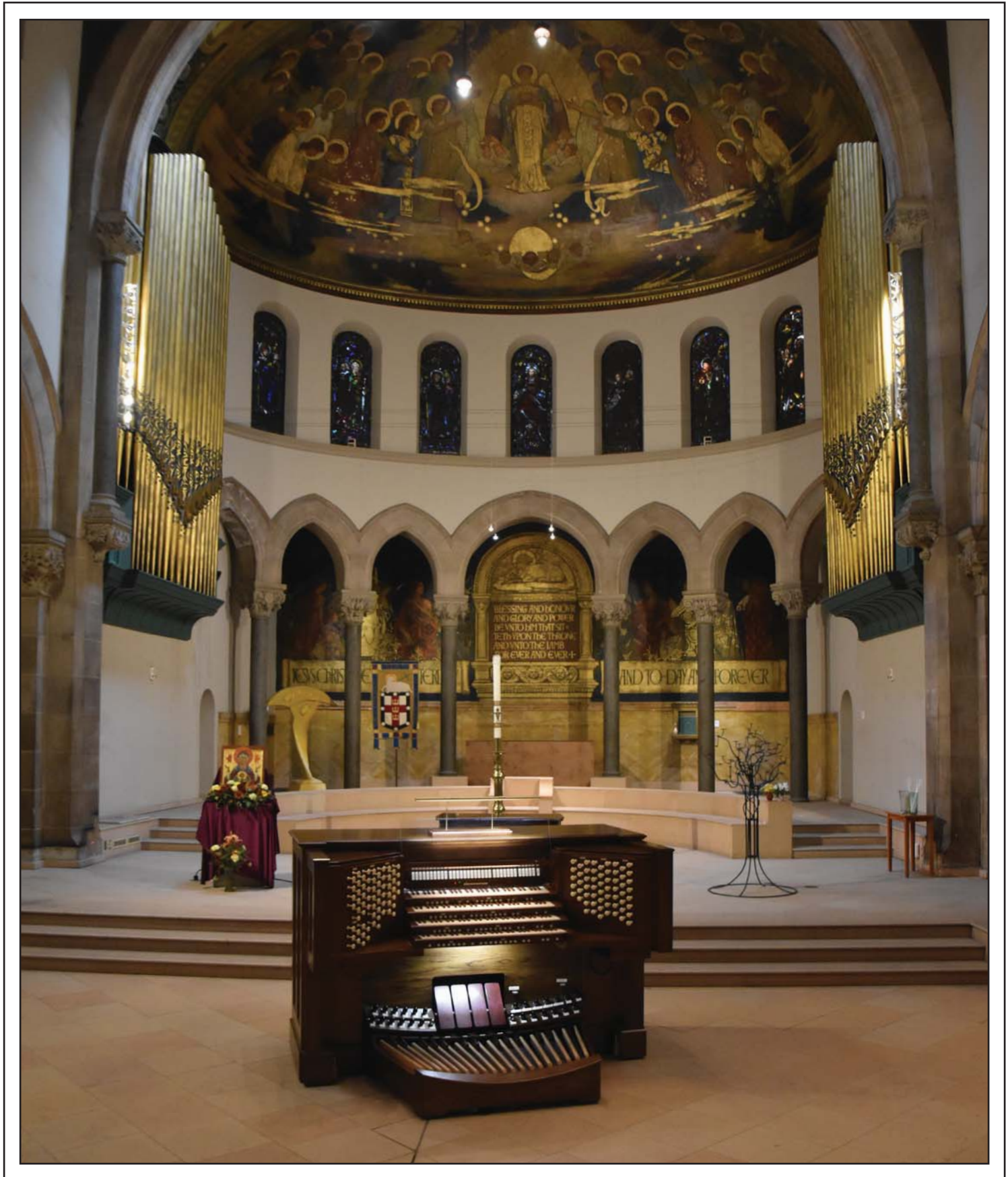


THE DIAPASON

DECEMBER 2021



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Philadelphia, Pennsylvania
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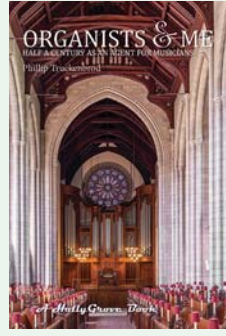
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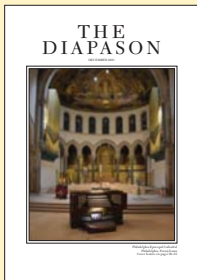
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GAVIN BLACK
On Teaching

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John L. Speller
Leon Nelson

Editor's Notebook

In this issue

Michael McNeil explores the challenges of building a pipe organ for high altitude locations, focusing on how C. B. Fisk, Inc., crafted its Opus 133 for First Presbyterian Church, Santa Fe, New Mexico. Michael Gailit continues his discussion of the musical motives of Johann Sebastian Bach's *Tocatta and Fugue in D Minor*, BWV 565, the third installment of his series. Stephen L. Pinel reviews the latest book by Barbara Owen, *Pioneers in American Music, 1860–1920: The New England Classicists*.

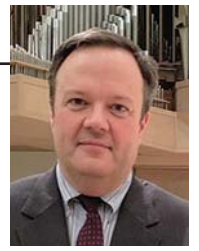
In "In the Wind . . .," John Bishop writes about how all organists should take care of their instruments, in order to keep from experiencing mechanical failure and/or large repair bills. Gavin Black, in "On Teaching," continues his discussion of rhythm and teaching rhythm. In "Harpsichord Notes," Curtis Pavey reviews Collin Booth's recordings of J. S. Bach's *Well-Tempered Clavier*.

The cover feature is Emery Brothers' relocation, restoration, and expansion of M. P. Möller Opus 6425 for the Philadelphia Episcopal Cathedral. The instrument was designed by Richard O. Whitelegg in 1936 for Schwab Auditorium at Penn State University, State College, Pennsylvania.

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As we approach the holidays, a subscription to THE DIAPASON makes the perfect gift that recurs monthly for friends who share your interest in the organ, church music, harpsichord, and carillon. We have extended our promotional offering of Acis

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Gruenstein Award

Nominations for THE DIAPASON's second **Gruenstein Award**, recognizing the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2022, are being accepted through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the September issue. All materials are to be submitted to Stephen Schnurr at sschnurr@sgcmail.com. ■

Here & There

People



David Hurd at St. John's Episcopal Church, West Hartford, Connecticut

David Hurd performed a recital at St. John's Episcopal Church, West Hartford, Connecticut, on September 25. The event was presented by the St. John's series, "Music at the Red Door," and the Greater Hartford Chapter of the American Guild of Organists in celebration of the 25th anniversary of the church's Austin organ. The program included works of Bach, Guilman, and Hurd, as well as an improvisation.

The recital followed the final performances of the Albert Schweitzer Organ Competition and Festival that were held on YouTube for a live audience during the morning of the same day a short distance away at St. James's Episcopal Church, also in West Hartford. For information: sjparish.net and hartfordago.org.

Dennis Janzer announces the publication of new organ books with the Leupold Foundation (theleupoldfoundation.org). His solo organ transcription of *Pictures at an Exhibition* by Modest Mussorgsky (LE 600369, \$30) is based on the most recent scholarly findings of the original piano version. *Hymn Treatments for Organ*, Volume 4, opus 34 (LE600370, \$22), is a collection of Christmas carols suitable for church and concert.



Dennis Janzer

This past summer, Janzer received the Tennessee Governor's School for the Arts Outstanding Teacher Award. The program provides the opportunity for students to select teachers who have had an important educational and artistic influence in their life. Janzer is active as a performer, composer, and teacher, and is director of music at St. Mary's Episcopal Cathedral and organ instructor and collaborative pianist at Rhodes College, both in Memphis, Tennessee. For information: djanzer.com.



James Kibbie

James Kibbie continues his annual tradition of offering free downloads of a

recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording, the 20th in the series, is Karl Osterland's *Personent hodie*, available in MP3 format at www.umich.edu/~jkibbie.

Beverly Jerold has authored an article published in *The Musical Times*, "The 19th-century piano and finger-strengthening devices," in the Autumn 2021 issue, pages 21–39. The essay explores mechanical devices promoted for strengthening the fingers and acquiring flexibility in playing the piano, though evidence suggests dangers experienced by pianists of the period. For information: themusicaltimes.blogspot.com.

Appointments



Lorraine Brugh

Lorraine Brugh is appointed artist in residence at Pinnacle Presbyterian Church, Scottsdale, Arizona. Alongside the acting director of ministries in music and the arts, Ilona Kubiacyk-Adler, they will share the duties of organists, choir directors, accompanists, and worship planners. The organ is a three-manual, mechanical-action instrument by Richards, Fowkes & Co.

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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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Canadian International Organ Competition candidates and jury (photo credit: Joe Alvoeiro)

The Canadian International Organ Competition (CIOC) announced the winners of its 2021 competition on October 24. **Aaron Tan** (Canada/Philippines) is the winner, with a \$25,000 CAD prize along with recording and distribution of a CD under the ATMA Classique label, a three-year career management for North America with Karen McFarlane Artists, Inc., and a three-year career development program by the CIOC. Second prize of \$15,000 CAD is awarded to **Ben Bloor** (United Kingdom). Third prize is awarded equally to **Bryan Anderson** (United States) and **Tyler Boehmer** (Canada), with \$7,500 CAD each.

Tan was also awarded the Sir Ernest MacMillan Memorial Foundation Award of \$5,000 CAD as the top Canadian competitor in the recorded quarter-final round of the competition; the RCCO Raymond-Daveluy Prize of \$5,000 CAD, an online vote by the audience for its favorite organist among the competition quarter finalists; and the Marcel-Dupré Prize of \$5,000 CAD for the best interpretation of the competition work by Dupré. **Anastasia Stahl** (Russia) was presented the Quarter-Final Round Audience Prize and the Richard-Bradshaw Audience Prize (for the final round) of \$5,000 CAD each. Anderson was also awarded the Louis-Robilliard Prize of \$5,000 CAD for the best interpretation of a transcription by Robilliard. Bloor was presented the Spinelli Prize of \$5,000 CAD for the best overall program. For information: ciocm.org/en.



Winners of the 13th Toulouse International Organ Competition: **Gabriele Agrimonti, Quentin Du Verdier, and Adam Tabajdi** (photo credit: Jean-Marc Aspe)

The 13th Toulouse International Organ Competition held its final round of performances on October 8 in Toulouse, France. For this competition, contestants chose the organ on which they wanted to perform. A €4,000 prize with concert engagements was presented to each winner. **Quentin du Verdier** is the winner of the Baroque organ category, performing in the church of Saint-Pierre des Chartreux. The winner of the symphonic organ category and the audience prize in this category is **Gabriele Agrimonti**, performing at the Basilica of Saint-Sernin. The winner of the twentieth-century organ category and the audience prize in this category is **Adam Tabajdi**, performing in the Dominican convent.

The jury included Michel Bouvard, Jan Willem Jansen, Bernard Focroulle, Maurizio Croci, Isabelle Demers, and Sarah Kim. For further information: toulouse-les-orgues.org.

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Brugh retired in 2020 from Valparaiso University, Valparaiso, Indiana, where she served as professor of music, Frederick J. Kruse Organ Fellow, university organist, and director of chapel music. She continues as an adjunct professor in the department of theology. From 2017–2019 she was director of Valparaiso University's study abroad program in Cambridge, England.



Matthew R. Dion

Matthew R. Dion is appointed organ scholar for Christ Church Cathedral

(Episcopal) in Houston, Texas. Serving alongside Canon for Music Robert L. Simpson and Cathedral Organist Daryl Robinson, Dion will serve as the accompanist for the Treble Choir of Houston in addition to assisting with the parish and cathedral choirs.

Dion is a native of Somerset, Massachusetts, and a Master of Music degree candidate in sacred music (organ) at the University of Houston's Moores School of Music, where he studies with Daryl Robinson. Earlier this year, he earned his Bachelor of Music degree in organ and a minor in music history at Oberlin Conservatory of Music, Oberlin, Ohio, where he studied organ with Jonathan Moyer, James David Christie, and Arvid Gast. Other teachers include Jean-Baptiste Robin, Steven Young, Madeleine Grace, and Normand Gingras.

Matthew Dion has performed throughout the United States as a solo artist and has recently been a featured accompanist and soloist with the West Shore Chorale in Lakewood, Ohio, the Oberlin College Choir/Musical Union, and the Oberlin Arts and Sciences orchestra. He is a founding member

and organist in Reeds and Keys, an oboe and organ duo where he performs with his partner and oboist, Anne Pinkerton. Dion serves as sub-dean for the South-eastern Massachusetts Chapter of the American Guild of Organists. For information: mdionorganist.com.



Ilona Kubiacyk-Adler

Ilona Kubiacyk-Adler is appointed acting director in ministries of music and arts/organist at Pinnacle Presbyterian Church in Scottsdale, Arizona. She is a graduate of three conservatories: Academy of Music in Łódź, Poland (Master of Arts degree), Conservatorium van Amsterdam, the Netherlands (Master of Music degree), and the School of Music at Arizona State University in the United States (Doctor of Musical Arts degree).

She has traveled throughout Europe and the United States as a soloist and ensemble player, including performances at the Oude Kerk and Orgelpark in Amsterdam, Sint Laurenskerk in Alkmaar, with the United States Air Force Strings at St. John's Episcopal Church in Washington, D.C., at the Göteborg International Organ Festival in Sweden, and Westfield Conference at

Cornell University in Ithaca, New York. Her 2015 album *Antique Sound Palette*, recorded on the 1719 Hildebrandt organ in Pasłęk, Poland, as well as recordings made on the 2006 Richards & Fowkes Opus 14 at Pinnacle Presbyterian Church were featured on American Public Radio's *Pipedreams*. Adler also serves as the education chair for the Central Arizona Chapter of the American Guild of Organists. For information: kubiacyk.com.



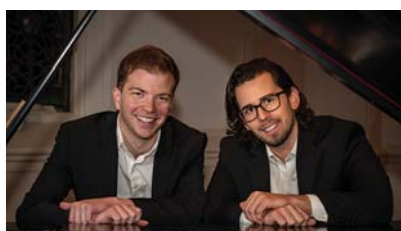
Michael Rees

Michael Rees is appointed organ scholar for Fourth Presbyterian Church, Chicago, Illinois, where he will assist John W. W. Sherer, organist and director of music, in administering and playing for the large and expanding music program. Rees will accompany the choirs, including the professional Morning Choir, assist in service playing, and play several recitals in the weekly Friday concert series on the 2015 Quimby Opus 71 of five manuals, 202 stops, 142 ranks.

While earning his Bachelor of Science degree in mathematics at Harvey Mudd College, Claremont, California, Rees began organ lessons with William Peterson at neighboring Pomona College. He continued taking private lessons

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FAYTHE FREESE, DIRECTOR
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and auditing the new graduate course “Collaborative Skills for Organists” at the Moores School of Music at the University of Houston, both with Daryl Robinson. He is currently studying with Stephen Buzard, director of music at St. James Episcopal Cathedral, Chicago. Rees has also held organist positions at First Presbyterian Church, Sugar Land, Texas, and Barrington United Methodist Church, Barrington, Illinois.

The current organ scholarship at Fourth Presbyterian is an expanded version of the previous position, intended to give recent entrants to the field of church music experience working in a large urban church. The church’s music program features more than 100 concerts each year, seven adult choirs, four children’s choirs, and four instrumental groups. For information: fourthchurch.org.

Nunc Dimittis



Gordon Sibley Auchincloss

Gordon Sibley Auchincloss, 79, died June 11 in Norfolk, Virginia. Born July 28, 1941, in New York City, he was a graduate of the Lenox School, Lenox, Massachusetts. After serving in the United States Navy as a medical corpsman, he earned a bachelor’s degree from The State University of New York at New Paltz. From an early age Auchincloss was fascinated by the sound of pipe organs and, thanks to his grandmother and an aunt, was able to travel widely with them in Europe, playing many organs.

These experiences inspired Auchincloss to become a pipe organ builder. He originally sought opportunities to build mechanical-action instruments with John Brombaugh, then with Fritz Mertel in Salzburg, Austria, returning to the United States to work with Richard Hamar, before ending his career as assistant vice president at Austin Organs, Inc., Hartford, Connecticut. He was widely known for his ability to diagnose and fix problems with actions and consoles. A lifelong member of various church choirs, Auchincloss also had a strong interest in Bible study, often serving as a leader. He considered

his vocation as an organbuilder to be a divine calling.

Gordon Sibley Auchincloss is survived by his wife of 53 years, Joyce Brooks Auchincloss, an organist; a brother, Stuart Auchincloss, and his wife, Susan Carpenter Auchincloss; a sister, Sibley Anne Hannigan; as well as nieces and nephews. A celebration of life service was held June 19 at Christ and St. Luke’s Episcopal Church, 560 Olney Road, Norfolk, Virginia 23507. Memorial donations may be made to the Friends of Music fund at the church.



Hans Haselböck (licensed under the Creative Commons Attribution-Share Alike 4.0 International license)

Hans Haselböck, 93, Austrian organist and composer, died October 20. Born July 26, 1928, in Nesselstauden, Austria, he attended school in Krems an der Donau. Beginning in 1947, he studied at the University of Music and the Performing Arts in Vienna as well as at the University of Vienna (classics and German), where he earned his doctorate in 1953.

In 1949, Haselböck became organist of the Dominican Church in Vienna, serving for more than 65 years. He taught Latin and German at the city’s Sigmund Freud Gymnasium. He won three consecutive first prizes at the Haarlem International Organ Improvisation Competition, 1958–1960, and in 1960 was appointed to the faculty of the Vienna University of Music and the Performing Arts. There he taught organ and improvisation, serving as chair of the church music department between 1963 and 1987. He was appointed professor of organ and improvisation in 1972. Between 1985 and 1990 he served as deputy director of the school.

Haselböck performed extensively throughout Europe, the United States, Japan, and Korea. He was a published composer as well as editor of numerous editions. His research into the history of the organ and performance practice led to several book-length publications. He served as juror at various international

organ competitions. In 1997, Haselböck was awarded the Decoration of Honor for Services to the Republic of Austria.

Among his survivors are his sons, Martin Haselböck, organist, conductor, and composer; and Lukas Haselböck, composer, musicologist, and vocalist.



David Lunn Miller

David Lunn Miller, 70, died October 14 in Huntsville, Alabama. Born January 3, 1951, he was introduced to the organ at age three while spending time with his father, a pastor, in his church, studying the instrument in his youth in Kansas City. He received his undergraduate degree at Southern Nazarene University, Bethany, Oklahoma, his master’s degree at Westminster Choir College, Princeton, New Jersey, and his doctorate at University of Missouri, Kansas City, in both choral conducting and organ. Early in his career he was a part-time music director and then professor of music and organ at Nazarene colleges. He transitioned to full-time director of music ministries and church organist positions, most recently at Huntsville First United Methodist Church as the director of music ministries and organist from 2005 until his retirement in 2018.

David L. Miller is survived by his brothers Stephen (Cynthia) and Michael (Shawn), as well as a niece, Erin, and a nephew, Jordan (Maddyson and their two children). Donations in his memory may be sent to Ocular Melanoma Foundation, 1717 K St. NW, Suite 900, Washington, D.C. 20006, or Huntsville First United Methodist Church, 120 Greene St SE, Huntsville, Alabama 35801.



Frederick A. “Rick” Tripodi

Frederick A. “Rick” Tripodi died July 30. Born in Greenwich, Connecticut, on August 2, 1949, he was a 1967 graduate of St. Mary’s High School in Greenwich. He earned his bachelor’s degree in 1971 and master’s degree in 1976 in organ performance from The Juilliard School, New York, New York.

Tripodi had a long career as a church organist and choir director throughout the New York and greater Fairfield County Catholic dioceses, including spending nearly thirty years at St. John’s Catholic Church, Darien, Connecticut. Most recently, he was music director and organist at Green Farms Congregational Church, Westport, Connecticut.

In addition to his church positions, Tripodi regularly performed concerts in many churches throughout the region, including St. Patrick’s Cathedral, the Cathedral Church of St. John the Divine, Trinity Church Wall Street, and St. Thomas Church Fifth Avenue, all in New York City. He was also an organ consultant to churches in the region.

Frederick A. “Rick” Tripodi is survived by his partner, Matthew Brien; his sisters, Anita Walton, her husband Bill Walton, and their children; and Janet Tripodi Gray, and her husband Zeb Gray. Memorial gifts may be given to Greens Farms Congregational Church, 71 Hillandale Road, Westport, Connecticut 06880.

Events

TENET Vocal Artists of New York, New York, announces its 2021–2022 concert season, honoring anniversaries of composers’ birth and death: December 3–5, Handel, *Messiah*; 12/11, Michael Praetorius at 400/450; February 26, 2022, Marc-Antoine Charpentier’s *Les Plaisirs de Versailles* at 340; March 26, Heinrich Schütz at 350; April 23, Thomas Tomkins at 450. For information: tenet.nyc.



Mander organ, Peachtree Road United Methodist Church, Atlanta, Georgia

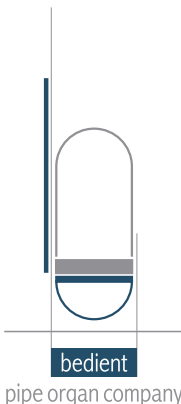
Peachtree Road United Methodist Church, Atlanta, Georgia, announces music events for the 2021–2022 season: December 5, Carols by Candlelight; 12/12, The Many Moods of Christmas; 12/17–18, Georgia Boy Choir; January 30, 2022, David Briggs, organist, Chancel Choir, Scott Atchison, conductor, Beethoven, *Symphony No. 9*;

February 6, Atlanta Chamber Players; 2/15, Oliver Brett, organist; 2/19, Georgia Boy Choir Festival; March 13, Duruflé, *Requiem*;

April 3, Scott Atchison, Patrick Scott, Schola, Passion of the Christ: Musical Stations of the Cross; May 4, Scott Atchison, Oliver Brett, organists; 5/11, Randy Elkins, organist; 5/18, Caroline Robinson, organist; 5/25, David Breninger, organist;

June 15, David Briggs, organist; July 17, Pilgrimage to Ireland Preview Concert. For information: prumc.org.

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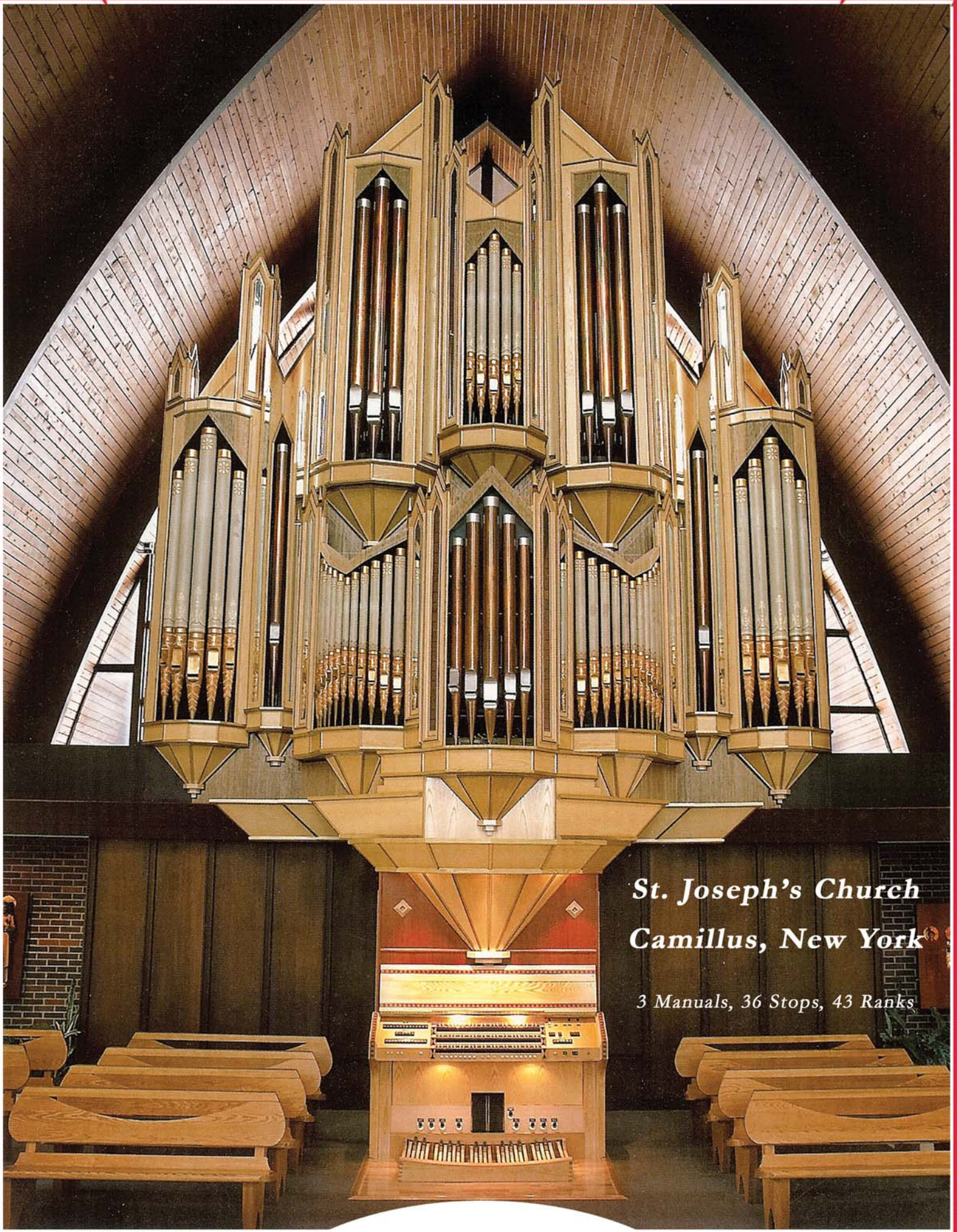
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Austin organ, St. John's Episcopal Church, West Hartford, Connecticut

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2021–2022 Music at the Red Door series: December 12, Candlelight Festival of Nine Lessons & Carols; February 4, 2022 (snow date February 11), Jazz at the Red Door, with Sarah Hanahan Quartet; March 5, Mozart, *Requiem*; April 22, Larksgrove Duo, EmmaLee Holmes-Hicks, violin/fiddle, and Peter Zay, cello.

Choral evensong is offered on selected fourth Sundays of the month at 5:00 p.m.: January 23, February 27, March 27, April 24. Pipes Alive! organ recitals are presented on the first Sunday of the month at 12:30 p.m.: December 5, Natasha Ulyanovsky; January 2, Scott Lamlein; February 6, Matthew Bickett; March 6, Angela Salcedo; April 3, students of Scott Lamlein; May 1, Floyd Higgins; June 5, Christa Rakich, New World Trio, ensemble-in-residence, offers concerts, Sundays at 2:00 p.m.: January 9, May 15. For information: www.reddoormusic.org.

The Memorial Art Gallery of Rochester, New York, announces its "Third Thursdays with Eastman's Italian Baroque Organ at the Memorial Art Gallery" series for 2021–2022, featuring the only full-size antique Italian organ in North America: December 16,



Italian Baroque organ, Memorial Art Gallery, Rochester, New York (photo credit: Len Levasseur)

Edoardo Bellotti; January 20, 2022, Publick Musick with Naomi Gregory, organ, and Keri Tollaksen, Baroque trumpet/cornetto; February 17, Keith Reas with Sarah Stone, Baroque cello;

March 17, Christa Rakich, organ, with Michael Lynn, Baroque flute; April 21, William Porter, organ, with Kenneth Slowick, Baroque cello and viola da gamba; and May 19, Keith Reas, organ, with Deborah Fox, lute, and Anne Kania, contralto. For information: mag.rochester.edu.



2008 Martin Ott Opus 110, First Presbyterian Church, Ypsilanti, Michigan (photo credit: Colin Knapp)

The Ypsilanti Organ Festival continues recitals for its 2021–2022 season, held at First Presbyterian Church, Ypsilanti, Michigan: March 13, 2022, Thomas Bara; and May 1, Pamela Ruitter Feenstra. For information: fpcy.org.

Music & Arts at St. Luke in the Fields announces its 2021–2022 concert season at the Church of St. Luke in the Fields, New York, New York: December 9, In dulci jubilo, music of Praetorius with the Washington Cornett and Sackbut Ensemble; February 17, 2022, Chiara Margarita Cozzolani, *Marian Vespers*, with Choir of St. Luke in the Fields and Baroque in the Fields;

and March 31, works of Buxtehude and Scarlatti, with Choir of St. Luke in the Fields and Baroque in the Fields. For information: stlukeinthefields.org.

St. Margaret's Episcopal Church, Palm Desert, California, announces 2021–2022 musical events: December 12, Lessons & Carols; 12/24, Fred Swann; January 16, 2022, Ken Cowan;

Harpichord Notes

J. S. Bach: *The Well-Tempered Clavier*, by Collin Booth, harpsichord. Soundboard, Book One, SBCD-218, \$16.98; Book Two, SBCD-219, \$16.98. Available from ravencd.com and collinbooth.co.uk.

Collin Booth, harpsichordist and harpsichord maker, performs Bach's complete *Well-Tempered Clavier* in these two CD sets. Making use of his own harpsichord, a copy of an instrument by Nicholas Celini from 1661 built in 2016, Booth here performs a convincing rendition of one of Bach's most important works for keyboard instruments. The discs were recorded between 2018 and 2019 and demonstrate Booth's vast knowledge of Bach's compositional style and notational language.

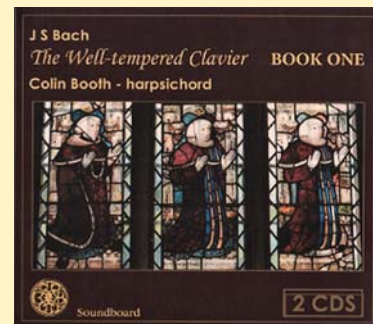
Booth has a special relationship with the harpsichord used in this recording. Before building his own copy of this double-manual instrument, Booth restored Celini's original 1661 harpsichord in 2013. In replicating this harpsichord, Booth expanded the compass and strung it in brass. The brass stringing sounds beautiful and allows for exquisite clarity of contrapuntal lines. While the instrument has three choirs of strings, Booth only uses the two 8' sets of strings—individually and in combination—noting that he wanted to preserve the contrapuntal clarity as much as possible. Regarding tuning, Booth uses Kirnberger III, preferring its conservative qualities while preserving unique characteristics for each of the different keys.

The playing on these discs is of exceptional quality, demonstrating Booth's thoughtful approach to musical expression, articulation, and pacing at the harpsichord. There are many highlights throughout this recording: the endurance and structural considerations given to the extensive fugues in A minor and B minor (Book One), effective ornamentation in the G-minor prelude and the C-sharp-minor fugue (Book Two), and contrapuntal clarity within the massive five-voice fugues from Book One (C-sharp minor, B-flat minor). Booth's attention to detail is audible throughout, sensitively shaping phrases with clear articulation and direction. Of particular interest is Booth's regular use of rhythmic inequality and unevenness in his playing; sometimes the inequality is quite subtle, other times, less so. It is often effective, particularly in the D-major fugue from Book One, in which French overture performance practice and elements of the notation seem to disagree. Some of Booth's ideas are unconventional—for instance his approach to the rhythmic gestures at the beginning of the D-major prelude from Book Two. In his choice of tempi, Booth diligently considers meter along with character effectively. The F-minor fugue of Book One, as an example, comes to life in Booth's unhurried rendition with sliding chromatic lines, whereas the grace of the F-minor prelude from Book Two becomes audible in Booth's fluent choice of tempo. Listening to the entire collection is rewarding and reveals so many beautiful and thoughtful ideas.

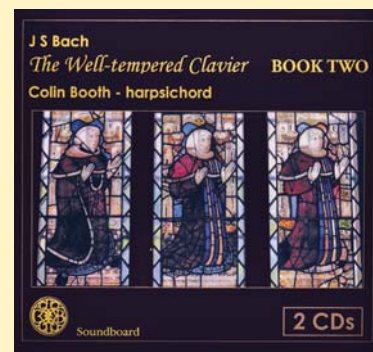
In addition to his performances, Booth has included fantastic liner notes for both CD sets. The essays are lengthy, including a variety of information about historical context, model compositions, tuning considerations, and thoughts on his interpretation. The liner notes go far beyond an introduction to this repertoire, thoroughly breaking down recent scholarly debate on tuning and suggesting ideas for future performers to consider in their own interpretations.

Altogether, these CD sets feature outstanding playing, musically and technically, from Booth. His intimate knowledge of the harpsichord, and particularly this harpsichord, helps him to bring out the best of its beautiful sonic qualities. This recording absolutely deserves a listen and a place among other important recordings of Bach's *Well-Tempered Clavier*.

—Curtis Pavey
Cincinnati, Ohio



J. S. Bach: *The Well-Tempered Clavier*, Book One



J. S. Bach: *The Well-Tempered Clavier*, Book Two

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February 15, Christopher Houlihan; March 13, Nathan Laube; April 7, The Queen's Six. For information: stmargarets.org.

Overture Center, Madison, Wisconsin, continues its 2021–2022 organ season, featuring the hall's Klais organ of three manuals, 72 ranks: February 15, 2022, Reginald Mobley and Greg Zelek; March 15, Isabelle Demers; May 20, Greg Zelek and The Diapason Brass and Timpani. For information: madisonsymphony.org.

Continuing education

The inaugural **International Organ Week of the Archdiocese of Paderborn**, Germany, was held October 10–17. More than fifty course participants came

from Germany, France, Romania, the Netherlands, and Switzerland, along with day guests and concert attendees from within the archdiocese.

The week-long program included organ courses with **Léon Berben**, **Olivier Latry**, **Tomasz Adam Nowak**, and **Ben van Oosten**. Lessons were taught in the areas of early music, Romantic and modern symphonic music, and improvisation, alternating at four locations: Erwitte (2016 Aubertin organ), Hamm (2006 Goll organ), Rheda (1984 Fischer & Krämer organ), and at the 15th-century organ in Ostönen. There were also eight public concerts and an organ tour in the cathedral of Paderborn.

The highlight was the final participants' concert in Rheda with **Jan Liebermann** (student at the Frankfurt

Music Academy), **Silvan Meschke** (student at the Cologne Music Academy), **Dietrich Modersohn** (Jena), **Laura Schlappa** (Munich Music Academy), **Michael Schopen** (Cologne), **Stan Theodas** (Cruseilles, France), and, from the Cologne Music Academy, **Alexander Grün**, **Johannes Güdelhöfer**, **Jonathan Roth**, and **Christopher Skilton**.

Publishers

Edition Walhall announces publication of a new work by **Harald Feller** for organ and viola or English horn, *Prière* (EW1198, €14.90), a three-part meditative composition. Feller is professor of organ the Hochschule für Musik und Theater of Munich, Germany. For information: edition-walhall.de.

MorningStar Music Publishers announces new choral works by **Howard Goodall**: *Love Divine* (56-0011, \$3.00 choral score, print or download), for SATB with divisi and organ or piano or optional strings; *Loving Kindness, an Eastern Blessing* (56-0113, \$2.75, print or download), for SATB and piano; *Angel Song* (56-0127, \$2.75, print or download), for SS and piano; and *The Gravity of Kindness* (56-0116, \$4.45), for SSATB and piano.

There are also new choral publications by **Fred Gramann**: *To Canaan's Land I'm on My Way* (9116, \$2.05), for SATB unaccompanied with soprano solo; and *Walk Humbly With Your God* (8942, \$2.80), for SATB and organ. For further information: morningstarmusic.com.

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2021 Santa Fe Summer Organ Academy participants

The second **Santa Fe Summer Organ Academy** was held July 30–August 6 at First Presbyterian Church, Santa Fe, New Mexico, with six participants and seven auditors. The week began and ended with virtual recitals on the 2008 C. B. Fisk, Inc., Opus 133, presented by Kimberly Marshall and titled “Celebrating Notre Dame,” with music by Margaret Sandresky, Arnold Schlick, Dieterich Buxtehude, Nicholas de Grigny, Francisco Correa de Arauxo, and J. S. Bach.

The first class day included a lecture by Marshall, “Creating Sound Meditations with the Organ,” which was followed by a “sound bath” demonstration. The lecture highlighted the history of sound healing and concluded with practical steps on how to design a sound bath on the organ.

The academy continued with four days of morning masterclasses and three afternoons of lectures on topics: “Spanish Organ Music, 1500–1750;” “*Stylus Phantasticus* in the Works of Buxtehude and Bach;” and “The Organ Works of César Franck.” The week concluded with a recital of some music examined during the masterclasses by the participants. The 2022 Santa Fe Summer Organ Academy will occur August 1–6. For information: fpcsanatafe.org/sfsoa/.



University of Dubuque masterclass participants: Patrick Jekanowski, Peter Binder, Monica Steinbrech, Stephen Hamilton, Samuel Root, Charles Barland, Jim Mendralla, Eben Soper, and Peter Baum.

October 9 and 10 marked the second weekend of inaugural events for the new **Dobson Pipe Organ Builders, Ltd.**, organ in the Heritage Center at the **University of Dubuque**, Dubuque, Iowa. Guest organist **Stephen Hamilton** facilitated a masterclass on October 9. Seven students of **Charles Barland**, university organist, and **Jim Mendralla**, director of music for the Cathedral of St. Raphael and St. Patrick Church, prepared and played pieces for Hamilton. For information: dbq.edu.

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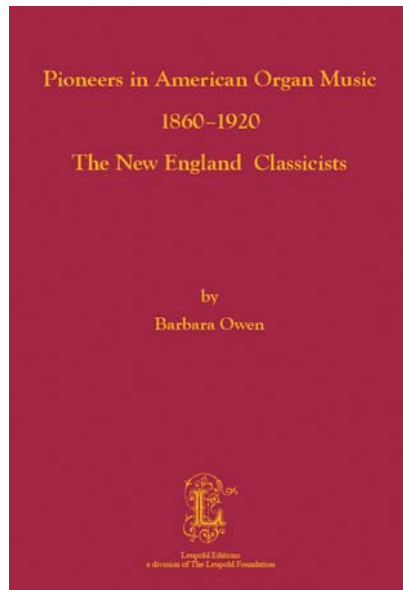
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**BUILDING-RESTORATION
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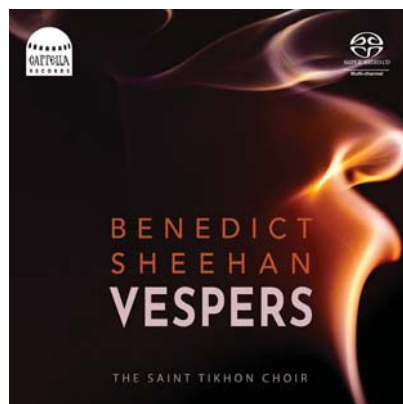
Pioneers in American Organ Music 1860–1920, The New England Classicists

The **Leupold Foundation** announces a new book, *Pioneers in American Organ Music 1860–1920, The New England Classicists* (LE300003, \$69), by **Barbara Owen**. The volume is a comprehensive discussion of the beginning of classical organ music in the United States with biographies of nine of the first and most prominent American composers for the organ: John Knowles Paine, Dudley Buck, W. Eugene Thayer, George E. Whiting, Samuel B. Whitney, W. Arthur Foote, George W. Chadwick, Horatio W. Parker, and Henry M. Dunham. In addition, there are annotated lists of their organ compositions, contemporary editions, a bibliography, a discography, and list of organs they played.

The Leupold Foundation is also honoring the fiftieth anniversary of the death of Marcel Dupré on its website through February. There one can find articles on Dupré by Rollin Smith and Sarah E. Thomas, a blog article by Jesse Eschbach, twelve Dupré organ publications by Leupold Editions—including seven volumes of improvisations transcribed by David Stech, some with recordings of the original performances—and recordings of several short, easy improvisations that have been printed in previous issues of *The Organist's Companion*.

Leupold Music will offer for sale at reduced prices over forty preowned publications of organ music by Dupré by various publishers and some pre-owned books on Dupré. The Leupold archives will also post memorabilia from its Dupré “designated collection.” For information: theleupoldfoundation.org.

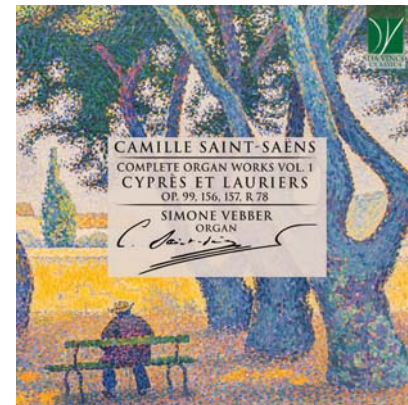
Recordings



Benedict Sheehan: Vespers

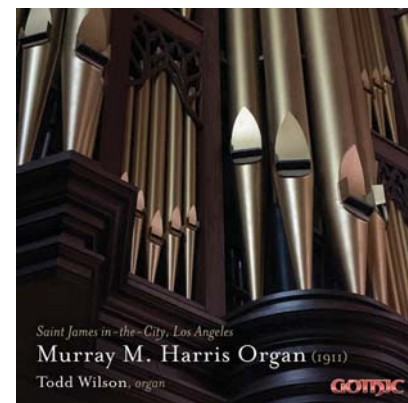
Cappella Records announces a new CD, *Benedict Sheehan: Vespers* (CR423 SACD, \$19.99), featuring a

setting of Orthodox Vespers performed by Saint Tikhon Choir, conducted by the composer. The accompanying booklet provides an essay by the composer, the full texts used in the composition, and composer notes. For information: cappellaromana.org.



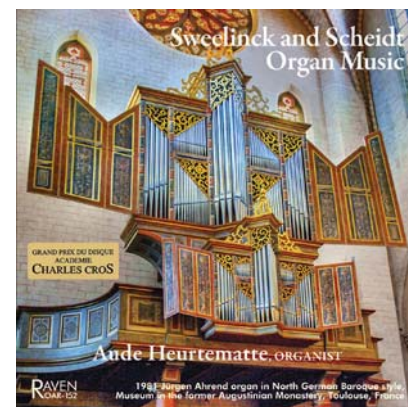
Camille Saint-Saëns: Complete Organ Works, Volume 1

Davinci Classics announces a new CD, *Camille Saint-Saëns: Complete Organ Works, Volume 1* (7.46160912189, €12.50), featuring **Simone Vebber** performing on the organ of Sant' Alessandro Cathedral, Bergamo, Italy, most recently rebuilt by Pietro Corna in 2009–2010. Works include *Cypres et Lauriers*, op. 156; *Trois Préludes et Fugues*, op. 99; *Fantaisie in E-flat Major*, R78; and *Fantaisie No. 3 in C Major*, op. 157. For information: davinci-edition.com.



Saint James in-the-City, Los Angeles, Murray M. Harris Organ

Gothic announces a new organ CD: *Saint James in-the-City, Los Angeles, Murray M. Harris Organ* (G-49330-31, \$19.98), featuring **Todd Wilson** performing on the 1911 organ, rebuilt and relocated to the church in 1995, the first commercial recording of the instrument. The disc includes works by Franck, Widor, and Reubke, as well as Bruce Simonds, Gerre Hancock, and James Buonemani. For information: gothic-catalog.com.



Sweelinck and Scheidt Organ Music

Raven announces new organ CDs. *Sweelinck and Scheidt Organ Music* (OAR-152, \$15.98) features **Aude**

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Further thoughts about rhythm, part 2

Continuing from my September column, I offer here a few additional anecdotes and ideas relevant to rhythm and the teaching of rhythm. In my next column I will explore the question of how to teach rhythm or “counting” in a way that enables a student to connect those concepts as directly as possible with rhetoric and the student’s interpretive stance.

I begin by revisiting the anecdote from the last column about my colleague who, in the eyes of a particular third party, “couldn’t count.” Since I wrote that, I have had further relevant thoughts. I remember that as I walked into the rehearsal studio after that exchange, I was very sorry to have been told my colleague’s opinion. I did not want to approach my work with this fellow musician with any preconceptions. And while I certainly did not assume that the older colleague was right, I found it hard not to have a question layered on top of my focus during rehearsal. “Was that rhythm correct? Is this where I learn that she indeed cannot count?” That was distracting.

I wondered why he wanted me to focus my attention on her rhythmic deficiencies. Why did it matter in the overall picture? Why tell me as I headed into the rehearsal that “she can’t count” rather than that “she is an amazingly compelling performer?” This seems like a manifestation of bias in favor of that which can be quantified—that which seems more objective or safer to describe.

Since that day decades ago, I have become very aware that there is a strong pull in all sorts of areas of life to focus on things that can be measured and described in a way that is objective to some extent. It is a truism that in evaluating a competition, for example, or even just in reviewing a concert or a recording, it is relatively easier to note that a performance either does or does not get all the right notes, or that the rhythms are or are not all in strict accordance with the notation, or that the tempo is or is not the same as what the composer requested.

It is much more difficult to describe how expressive or moving a performance is. This is not a bad thing, and competition judges and reviewers certainly do not fail to grapple with the elusive side of things. But this has some bearing on teaching rhythm and counting. On paper, rhythm is one of the most objective matters about music—at least with our familiar rhythmic notation. Quarter notes are twice as long as eighth notes, etc. In a way, some of what is non-objective can even be described objectively. Certain dotted-note patterns, for example, are not meant to be what they apparently look like on the page, and we can often describe the ways that they differ from that presentation.

But how do we teach subtle variations in rhythms that look the same on paper? Is it an acceptable part of our understanding of rhythm for there to be such variations? If we think not, is that for musical reasons, or is it because of this pull toward the objective? If a quarter note is really always exactly twice as long as an eighth note, if all the eighth notes are really exactly the same as one another, what does that mean for a student or for how we teach? And if they are not, what does that mean? Is it possible that rhythmic notation means “these notes should be in any rhythmic relationship that would be expressed more closely this way than any other way?”

Another story from many years ago: I was coaching an amateur chamber music group—a violinist, a flautist, and a pianist who was exploring the harpsichord as part of this project. At that time, in my

own work as a player I was exploring Sweelinck and beginning to discover some ideas about freedom of rhythm. At one point I played a segment of a Sweelinck toccata for the members of the group and drew their attention to a particular passage. This was one where I felt that the rhetorical force and expressiveness of the music could be enhanced by playing very freely. I had an approach to that passage that involved drawing out the development of harmonic tension and, when it was resolved, using timing to make it seem difficult to go on. That is a trite and inadequate description, but the point is that it called for freedom, and the musicians in the room found it very effective. I also played through the passage as written, and they found that almost embarrassingly boring and pointless, which was exactly what I intended to convey. So far, so good. But when we had finished this and were ready to get back to rehearsal, one of the musicians said, “Of course, you couldn’t do that with Bach.”

So, the question I had, and still have, is, “Why not?” Anyone may or may not appreciate the rhythmic choices performers exercise. In theory, there could be a plausible analysis of a Bach piece that concludes that free rhythm, or any particular approach to rhythm, might not be effective. And the question of what the composer himself would have thought always looms over our thinking about an issue like this. But none of that is what was meant by that remark that day. We discussed it, and the ensemble member specifically meant that since listeners’ expectations about Bach were pretty well formed already, unlike their expectations of Sweelinck, it would be imprudent to go too far in violating those expectations. To some extent, the way that music had been played and heard in then-recent decades had become part of the actual identity of that music. This seems to be another way in which something objective can gain a kind of privilege or priority that it might not have earned in any substantive way.

Another question that I will delve into more next month is, why rhythm? That is, what is the goal of having music organized into regular or somewhat regular micro units of time? Is it to create a sense of pulse or momentum? Is it something about comparability of experience throughout the duration of a piece or a movement? Is it very specifically about creating the palpable sense of a regular beat in the listener’s ear?

I mention it here to introduce an experiment I once conducted that was predicated on the observation that many people are of the opinion that Helmut Walcha’s recordings are rhythmically conservative. I obtained an interesting result.

I had always reacted to Walcha’s recording of Sweelinck’s *Fantasia Chromatica* as having both extreme steadiness and inexorable forward momentum. At the time that I did the experiment, I took it for granted that the way to achieve those qualities was to keep the beat very steady. But I must have suspected something that led me to investigate. I put on the LP and measured the beat at the opening. I then picked the needle up and dropped it a bit farther in. I measured again. I did it a third time, maybe a fourth. They were all quite different. This led to the intriguing notion that maybe inexorable forward momentum, and even the very sense of steadiness itself, might sometimes come from something other than regimented sameness of beat.

I have now repeated this exercise using more modern methods: the piece playing on my computer and an online tempo tool. The beat at the beginning

hovered around 118, and later on it was over sustained passages as high as about 126 and as low as the mid 90s. That is very much like what I measured thirty years ago. I am intensely interested in the relationship between literal sameness of beat—or departures from that—and a subjective sense of steadiness, momentum, and pulse. Is it possible that sometimes a performance that features a doggedly steady beat comes across as uneven to listeners? If so, how can this be?

There are two games that I have played while riding in a car that both have to do with the use of time in music. First, if you are riding along a fairly busy two-way street or highway, pay attention to the sound of the cars passing on the opposite side. On a busy road cars will space themselves out almost regularly, since all else being equal, people pay at least a little bit of attention to following distance in front and behind. But there’s an emphasis on “almost.” The line of cars is never spaced out exactly evenly. So as the “whoosh” of each successive car goes by, see how far from even those sounds can be and if you can still accept them as conceptually even. How far apart can sounds 2 and 3 be—compared to the time between sounds 1 and 2—and can you still hear that timing as rubato or agogic accent rather than just discontinuity? For me there is a wider range of timings that I can assimilate to evenness than I would have expected.

If you can accept a stream of not quite even cars as conceptually even, is there anything interesting about the shape of the unevenness? Does it have any rhetoric to it, groupings or patterns of weak and strong beats, or impulses? One fascinating feature of this exercise is that each instance of it is ephemeral: you can hear it only once, never again the same way.

Another exercise I enjoy while driving is this: when going under an overpass, I try to experience the time in the shadow of that overpass as lasting forever. Since it will come to an end, usually in seconds or less than a second, I attempt to experience it as simultaneously brief and infinite. This feels even more intense if it is raining. It seems to me this has implications for rhythm in music. The ostensible rhythm, flow, motion of any increment of music is always about the next thing: when will the next beat come? But the

state of being of each note, harmony, sonority, or beat, is also a thing that exists for as long as it exists, and that has identity and importance.

(It is probably best to do the above exercises as a passenger rather than as the driver, unless you are very sure that none of it will distract you from driving. I wonder how different any of this will seem if we have nothing but self-driving cars on the road!)

Are there other little slices of everyday life that might illuminate aspects of rhythm and the role of time in music? Rain is an interesting one. There are pieces of music that are inspired by or attempt to depict rain. What is the rhythm of rain like? It is more regular when it is fairly light. What about walking? How regular is that, and how does walking respond to outside conditions? Can one walk while hearing in one’s head a passage of music that moves at a pace different from the footsteps?

It occurred to me a few years ago that I often experience trills as containing some of that simultaneously brief and infinite quality that I get out of my second driving exercise. I sometimes suspect that that is what trills are essentially about, though that is speculative and unknowable. The fast and unmeasured quality of (usually) the middle portion of a trill seems to take it out of time, while, like all music, it is in the end bounded and defined by time.

I will pick this up again next month. ■

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

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In the wind...

Mechanical failure

This morning while doing errands with Wendy, I noticed a lug nut on the tarmac next to our parked car. The inside thread was stripped bare, even shiny and smooth, and while the outside should have had six corners and six sides, only three corners and two of the sides were intact while the rest was rounded. I put it in my pocket and worried it with my fingers as we completed our errands and placed it on my desk when I got home. I have been glancing at it and handling it, wondering how it got so badly deformed. Was it cross-threaded onto the lug so aggressively that the thread was compromised? Did it fall off a car parked there? If so, how many other lug nuts were in such bad shape? How did the outside of the nut get rounded? Did other lug nuts on the same wheel suffer the same damage? It's bad when a wheel falls off.



That lug nut (photo credit: John Bishop)

Try it again without making noise.

The pipe organ is a musical wonder, and no other musical instrument has such complicated mechanical systems. Our habits at the keyboard and our attitudes toward our instruments can have a significant effect on their reliability. I do not need to mention the organist who habitually placed a sugary cup of coffee on top of the console stopjamb. I chided him about the ugly rings on the lovely, shellacked surface and warned about spills. The spill happened late on a Saturday night, and I was able to get the organ working a little before Sunday services, but removing the keyboards, replacing felt bushings, cleaning contacts, and regluing several of the sharp keys cost many thousands of dollars.

I do not need to mention the organist who played on a nineteenth-century mechanical-action organ and caused heavy bangs in the stop action because of the force he used on the drawknobs. The travel of those sliders is regulated and limited by little steel pins drilled and driven into the windchest tables. There are slots in the sliders that ensure the correct amount of motion, and the pins also fit into holes in the bottom of the toeboards, assuring that they are in the correct position. Slam, bang, thud hundreds of times every time he played, and the stops gradually grew softer and out of tune. Those guide pins were being driven out of their holes, and the sliders were travelling too far, going past the "full open" position, constricting the holes, and underwinding the pipes. That one was a \$45,000 repair, removing all the pipes, lifting the toeboards and sliders, repairing the holes, redrilling the pins, then putting everything back together and tuning the pipes.

And I do not need to mention the organist who complained that the piston buttons were unreliable, demonstrating them to me with furious jabs from a powerful finger. Maybe, just maybe, the tiny contacts and springs that make those buttons work were prematurely worn by that vigorous action.

Just as I try to avoid that extra clunk when shifting my car from reverse to drive, you might listen to your console as you play. Does your technique cause extra noise at the keyboards? You might be causing excessive wear.

When I was a student at Oberlin, I had an important lesson about unnecessary noise. My organ teacher, Haskell Thomson, organized a winter term project for a group of us to be led by Inda Howland, the legendary teacher of eurhythmics and disciple of Émile Jacques-Dalcroze. For three days a week through the month of January, ten or fifteen of us bounced balls and performed other rhythmic exercises to the beat of



Wood sliders with steel guide pins—10,000 bangs and they're gone. (photo credit: Nick Wallace, David E. Wallace & Co., LLC)

the drum that always hung on a lanyard around Ms. Howland's neck. Later in the month, we moved to practice rooms where we played for each other with her coaching and comments. I was working on Bach's *Tocatta in F* at the time, and I bravely powered through those familiar pedal solos with my pals huddled around the little organ. (If you think the acoustics in a practice room are dry, add twelve inquisitive pairs of ears to the mix.) When I finished, Ms. Howland referred to the noise of my feet on the pedalboard, "try it again without making noise." That one comment had more impact on me than ten years of organ lessons, and I know my pedal technique improved from that moment on.

The most mechanical of musical instruments

A violin is nothing more than a curiously shaped box with a neck and four strings. The only things mechanical about it are the tuning pegs that use "friction fit" to maintain the exact tension to keep each string in tune. A trumpet has three valves that function like pistons, connecting tubes of various lengths as their positions are changed. A clarinet has eleven holes that are opened and closed by a system of levers operated by the player, and a piano key action has about ten moving parts for each note, mounted in neat rows.

Open the door of an organ case or organ chamber, and you face a complex heap of contraptions that somehow unify into a musical whole. There are bellows or reservoirs to store and regulate wind pressure, ducts to direct the wind throughout the organ, levers, switches, and wires connecting keyboards to valves, ladders and walkboards to allow technicians to clamber about inside. As it is the challenge to the musician to play the instrument with as little extra noise as possible, it is the job of the organ-builder to make the machine disappear. The inherent mechanical nature of the instrument is minimized to allow the most direct communication between the musician's brain and the listener's ears.

Ernest Skinner, one of the most ingenious mechanical and tonal innovators in the history of organbuilding, invented the "whiffle-tree" expression engine. The origin of the whiffle-tree is the system of harnesses used to hitch a team of horses to a wagon that allows the force of the pull of each individual animal to be evenly added to the whole. Skinner

made whiffle-tree motors with eight or sixteen stages depending on the size and glamour of the organ. They include large power pneumatics inside the machine connected to the marionette-like whiffle-tree that pulls on the shutter action, which are exhausted by a row of primary valves at the top of the machine. The motors are activated when you "close" the swell shoe, pulling the shutters closed. There is either a spring or a heavy counterweight with cable and pulleys to pull the shutters open when the motor is disengaged. To avoid the possibility of the shutters slamming closed, Skinner made the primary valve of the last stage smaller than the rest, constricting the exhaust, and slowing the motion of the shutters at the end of their travel.

While Mr. Skinner's machine was effective at quieting the noise of closing shutters, I am reminded of a moment when operator error allowed expression shutters to make not only extra noise but visual distraction. A friend was accompanying a chorus on the organ in a music school recital hall and asked me to sit in on a rehearsal to listen for balance. She had chosen great registrations, so there was little to say there, but she was beating time with the Swell pedal, and since the shutters were fully visible as part of the organ's façade, it was a huge distraction. We broke that habit.

Things that go bump in the night

In the 1980s and 1990s, I was curator of the mammoth Aeolian-Skinner organ at First Church of Christ, Scientist, in Boston, also known as "The Mother Church." Dr. Thomas Richner was the organist, a colorful, diminutive man with a wry sense of humor and marvelous control over that organ with its nearly 240 ranks. My phone rang around eleven one evening, "Pee-pee" (he called everyone Pee-pee), "something terrible has happened to the organ. I closed the Swell box and there was such a crash." That Swell division has twenty-seven stops and forty ranks including a full-length 32' Bombarde, and there are four big windchests with four huge banks of shutters coupled together. I went to the church the next morning to find that the cable of the counterweight for the Swell shutters had broken, and several hundred pounds of iron had crashed onto the cement floor. Practicing alone late at night in a dark church, the poor man must have jumped out of his skin.



Space-age organbuilding materials (photo credit: John Bishop)

In the 1960s, organbuilders were experimenting with electric motors to control the stops of slider chests, and one of our supply houses marketed Slic Slider Motors, grapefruit-sized units with a crank arm on top that rotated 135-degrees or so from “on” to “off.” I suppose they were among the first units to work reliably in that application, and lots of organbuilders used them. The travel was adjustable, and they worked quickly. But the noise was unmistakable, schliK-K-K! I remember as a pre-organbuilder teenager sitting in a big church listening to an organ recital, wondering what all that noise was. After a particularly large and noisy registration change, the mentor who had brought me leaned over and explained it. That was before I knew Inda Howland, but I am sure she would not have approved.

In the early 1970s, Laukhuff, the prominent German organ supply firm that recently and unfortunately ceased operations, developed a double-acting solenoid slider motor. It was housed in a steel case, and there were steel “stops” with heavy rubber bumpers attached to the shiny central shaft to limit the travel of the sliders. I maintained several organs that featured those motors. They worked beautifully until the rubber bumpers crumbled and fell off after thirty or forty years. The motion of the powerful motors was now limited by steel-on-steel, and they made an impressive hammer-on-anvil sound as they operated. I made a supply of replacement bumpers to keep in each organ punched out of woven green hammer-rail felt with a slit cut to the center hole so they could be popped onto the shaft without dismantling the motor.

Going out with a bang

During the “organ wars” of the 1960s and 1970s, “tracker detractors” chortled, “if it clicks and clacks, it’s a tracker.” Fair enough—lots of tracker organs have action noise, especially older ones. But the thousands of “pffts” from an electro-pneumatic organ are also often audible from the pews. Modern tracker actions have Delrin and nylon bushings to replace the metal-on-wood systems found in older organs and carbon-fiber trackers that do not slap at each other like traditional wood trackers.

It is easy and relatively inexpensive to include muffler covers to quiet electro-pneumatic actions, but I have often been in organs where a previous technician left the covers off for convenience, allowing the action noise to be clearly audible. And tremolos: how many of us have heard them set up a *Totentanz* with reservoir weights jumping and thumping and valves huffing and puffing? Screw down those weights before they bust a gusset in a reservoir and build a box



Laukhuff Slider Motors, ca. 1970 (photo credit: Michael Kraft, C. B. Fisk, Inc.)

around that pufferbelly. It is not helping the music.

Along with space-age materials that allow us to build quieter actions, we have space-age lubricants to keep things running smoothly. A squirt or two and the squeak is gone, and the part moves effortlessly. But there was a spray lubricant used widely in the early 1970s that worked fine for a generation but turned gummy as it aged. Several prolific organ

companies used it to lubricate the sliders of windchests, and stop actions failed as the stuff gummed up the works. I had several jobs that involved removing the pipes, taking up toeboards and sliders, cleaning off the old goo with solvents, and spraying on a new lubricant. I hope the stuff I used will last longer than the original. There is an old joke about it being easy to spot the organbuilder as he walks through town because all the dogs



(photo credit: Félix Müller)

follow him, attracted by the smell of nut-ton tallow he used to grease the skids.

Part of the magic of the pipe organ is its ability to move from a whisper to a roar and back again. Part of the challenge of effectively playing an effective instrument is to preserve the music itself as the only noise. I’m grateful to Inda Howland for her keen observation of the bombast of my twenty-year-old self. Let the music play. ■

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Pioneers in American Music, 1860–1920, The New England Classicists

A book by Barbara Owen

By Stephen L. Pinel

Pioneers in American Music, 1860–1920, The New England Classicists, by Barbara Owen. Leupold Editions, a division of the Leupold Foundation, Colfax, North Carolina, 2021, xvi + 303 pages, 55 black & white illustrations, discography, bibliography, and index, \$69 + postage and handling. Available from theleupoldfoundation.org or 800/765-3196.

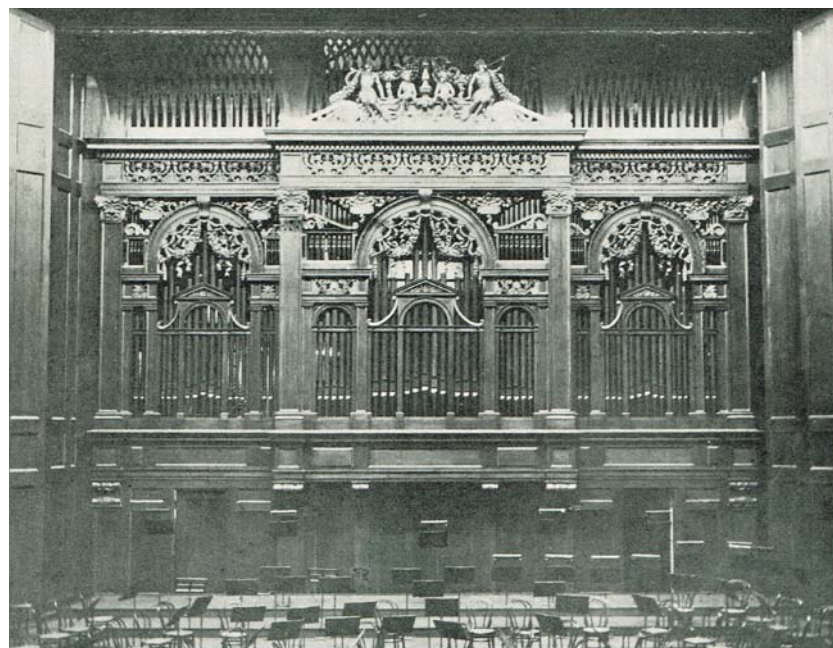
During the past generation, organists have been blessed with a number of scholarly studies of the organ music of some significant composers. One has only to look at the exceptional three-volume set, *The Organ Music of J. S. Bach* by Peter Williams, published by Cambridge University Press (1980, 1980, 1984); Kerala J. Snyder's *Dieterich Buxtehude, Organist in Lübeck*, University of Rochester Press (2007); William A. Little's *Mendelssohn and the Organ*, Oxford University Press (2010); and Rollin Smith's astonishing trilogy, *Saint-Saëns and the Organ* (1992), *Playing the Organ Works of César Franck* (1997), and *Louis Vierne, Organist of Notre-Dame Cathedral* (1999), published by Pendragon Press. Others could be cited, but regrettably, not even one of the recent studies is focused on the organ music of an American.

Nor has the organ fared especially well in general histories of American music. Most of the standard texts—John Tasker Howard (1929),¹ Gilbert Chase (1955),² Wilfred Mellers (1964),³ and H. Wiley Hitchcock (1974)⁴—hardly mention the organ, if at all. So, dear readers, to set the record straight, here is the honest truth: before World War II, the pipe organ in the local church was the live instrumental music most Americans heard on a reoccurring basis, and most American composers of the late-nineteenth and early-twentieth centuries were not only organists who played the organ in church as a part of their livelihood, they also wrote music for it. This fact has been largely written out of the historical narrative, so isn't the time ripe for a correction?

Distinguished author Barbara Owen and Wayne Leupold Editions have joined forces to publish *Pioneers in American Music, 1860–1920, The New England Classicists*, a splendid new book that examines nine organist-composers who plied their trade in and around Boston. Barbara (she is so well known that her given name alone is sufficient to identify her!) approaches the subject by discussing the figures in detail. Each receives a documented biography, a discussion of their organ works in historical context, and a complete and annotated catalog of their organ pieces. For the record, the nine are John Knowles Paine, Dudley Buck, W. Eugene Thayer, George E. Whiting, Samuel B. Whitney, Arthur Foote, George W. Chadwick, Horatio Parker, and Henry M. Dunham—a veritable “Who's Who” of the Boston organ landscape in the decades before and after the turn of the twentieth century.

Barbara divides the figures into two generations: Buck, Paine, Thayer, Whitney, and Whiting are the seniors, while Chadwick, Dunham, Foote, and Parker are the juniors. Most if not all of these musician-composers have been the subjects of earlier monographs, but as was so often the case, any discussion of their organ compositions was cursory at best. Thus, the collaboration between Barbara and Wayne is fortuitous, because Wayne Leupold Editions has republished much of this music in practical editions. It is currently available for sale; you can buy them, study them, perform them, and add them to your repertoire. Most of this music was in print around 1900, but it quickly fell from fashion during the Baroque and Renaissance revival. It was not until the 1990s that Leupold Editions started reprinting this music for a new and younger generation of organists.

You might fairly ask: “Did any American composers write organ music worth serious consideration?” For those wearied by a thirty-fifth rendition of the Leipzig Chorales—however profound those works may be—this group of nine



Jordan Hall, New England Conservatory, Boston, Massachusetts

Americans offers modern players many opportunities for something “new” and refreshing. Be reminded that when John Knowles Paine played a recital, the crowd was often so large that part of the audience was turned away at the door for lack of seating. At the music's best, such as the grandiose *Concerto in E-flat Minor for Organ and Orchestra*, op. 55, 1903, by Horatio Parker, or the delightful and studious works of Dudley Buck and George Whitfield Chadwick, modern audiences just might depart an organ recital with a twinkle in their eye. There are cheery settings of “America,” the “Star Spangled Banner,” “Old Folks at Home,” and “Annie Laurie.” Being honest, modern organ recitals could use a little mojo these days, and some novel and perhaps even pleasurable repertory based on familiar tunes might go a distance in retaining an audience for *The King of Instruments*.

Yet *Pioneers* is far more than a collection of unrelated essays. Collectively, the book portrays an intimate circle of like-minded and very gifted musicians, an energetic and fervent subgroup among New England's high culture. Influenced by the transcendentalists—Ralph Waldo Emerson, Henry David Thoreau, and John Greenleaf Whittier—many of these composers worked in the shadow of the Great Organ in the old Boston Music Hall. But they were not disembodied souls, toiling apart or in competition with one another; rather, they were associates, colleagues, and friends. Several had student-teacher relationships, and many shared the common experience of European tutelage, mostly in Germany. They were keenly aware of and interested in each other's work. They played one another's music, attended one another's performances, and relished in each other's successes. *Pioneers* is a profound story of humanity. It is a story of affection, collaboration, interaction, and mutual respect, a narrative that is unfortunately a rarity in today's very fractured world. And Barbara tells this narrative with a writing style that is both lucid and seamless. Plainly put: The book is a good read about some great New England musicians!

Besides collegiality, these “Classicists” shared one other commonality. All of them were keenly focused on education—on teaching the organ to an ever-new generation of young students. And they often taught in ways that departed from the expected lessons in a studio. John Knowles Paine was a university professor and lecturer. At Harvard, he taught theory and music history. Eugene Thayer edited an organ journal, *The Organists' Journal & Review* (incidentally, the first

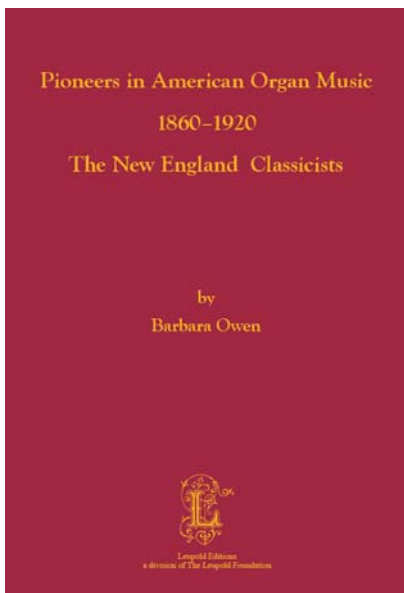


The Great Organ, Boston Music Hall, Boston, Massachusetts

published in the United States!), that reached organists throughout the country, even in rural locations. Several of these composers were associated with the New England Conservatory and other schools of music. Most of them authored tutors and didactic works about choir directing, church music, organ playing, teaching, and theory. Organ pedagogy was more than just a living, it was a personal extension of their own backgrounds, composition, training, and professional efforts.

As an author, Barbara brings to this study a unique set of experiences and skills. She is equally competent discussing the music, the churches, the institutions, and the organs. She actually worked for decades as a builder in the organ shop of Charles Fisk (1925–1983) in Gloucester, Massachusetts. She was herself a practicing church musician at the First Religious Society in Newburyport, Massachusetts, for some five decades. She had already edited some of this music for her ground-breaking series, *A Century of American Organ Music 1776–1876*, published by McAfee Music Corporation. She is uniquely qualified to tell this story as she herself basked much of her life in the very organ culture she wrote about. Barbara walked these streets, heard this music in the churches, and in some cases even played the same organs as the subjects of the book. There are places in the text where her imagery is so convincing, the reader is almost transported back into the nineteenth century with her.

At the back of the book, readers will find an informative section describing



Pioneers of American Organ Music, 1860-1920, The New England Classicists



George W. Chadwick



John Knowles Paine



Horatio Parker

the organs associated with these composers, often with stoplists and details about their construction. The instruments of E. & G. G. Hook, Wm. A. Johnson, and especially Hutchings, Plaisted & Co. are repeatedly referenced throughout the text. The book concludes with a discography, an exhaustive bibliography, and a detailed index. Perhaps it comes as no surprise that the book is affectionately dedicated to Barbara's colleagues in the American Guild of Organists; a number of the organist-composers she wrote about were founders of the organization.

Back in 1980, Barbara wrote *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century*. That volume dealt with the organs and organbuilders of New

England. *Pioneers* largely covers the same period, but instead of the instruments, this book focuses on the music. Taken together these two volumes provide about as complete a picture of this passionate organ culture we are likely to get.

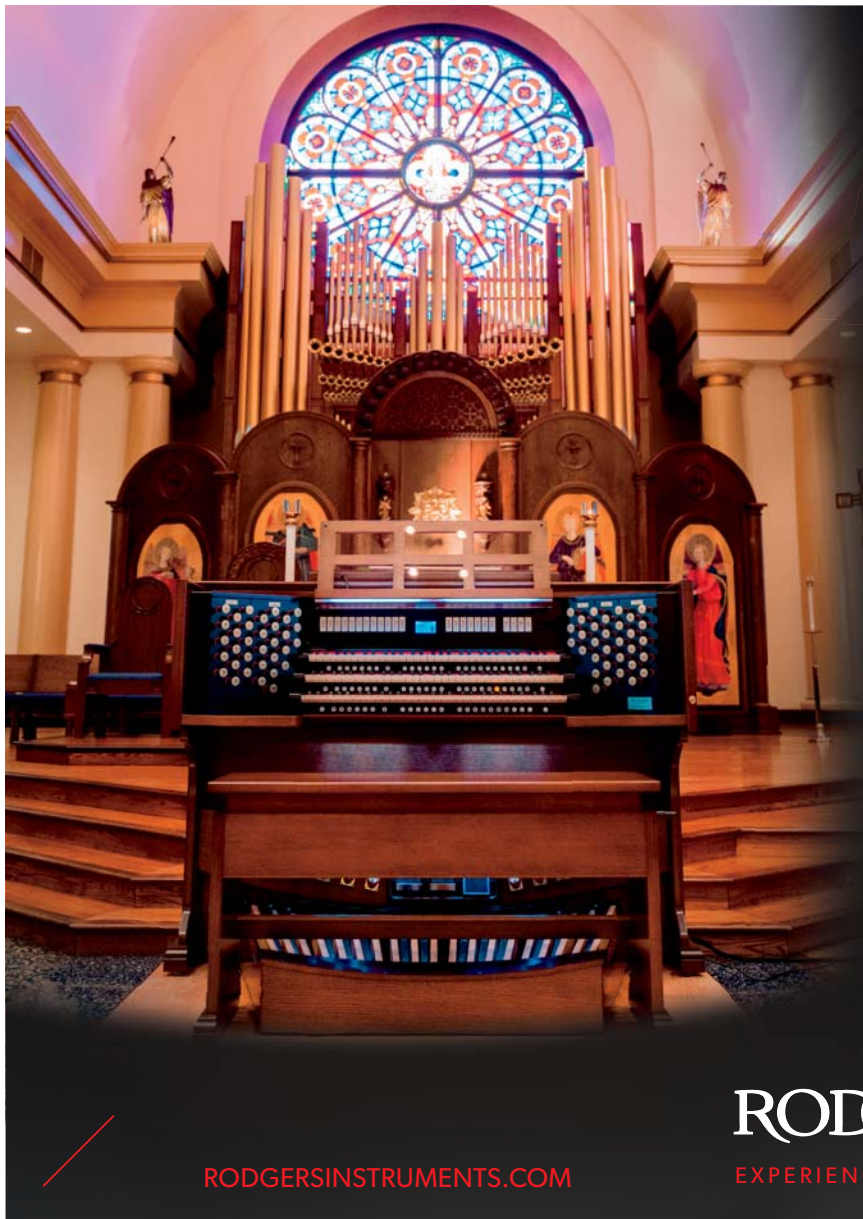
If you teach organ, you need to own this book. If you study organ, you ought to read it to expand your basic knowledge of the literature. Finally, it should be in the library of every college, conservatory, or university that has offerings in music as a fundamental reference. Barbara concludes her study by quoting Ralph Waldo Emerson, "Do not go where the path may lead, go instead where there is no path and leave a trail." This is not only true of the nine organist-composers, but it is equally appropriate for the author herself. This book is recommended with

enthusiasm; at the same time, order the music from Leupold Editions. ■

Notes

1. John Tasker Howard, *Our American Music: Three Hundred Years of It*, New York: Thomas Y. Cromwell Co. [1929].
2. Gilbert Chase, *America's Music From the Pilgrims to the Present*. Revised second edition, New York [et al.]: McGraw Hill Book Co. [1966].
3. Wilfred Mellers, *Music in a New Found Land: Themes and Developments in the History of American Music*, London: Barrie and Rockliff [1964].
4. H. Wiley Hitchcock, *Music in The United States: A Historical Introduction*. Second edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974).
5. Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century*, Raleigh: The Sunbury Press, 1980.

Stephen L. Pinel holds two degrees from Westminster Choir College, Princeton, New Jersey, and did graduate study in historical musicology at New York University. A church musician for forty-five years, he retired from full-time work in the fall of 2017, but immediately accepted another appointment as organist and choirmaster at All Saints Church, Bay Head, New Jersey. He held a Langley Fellowship at New York University, is a member of Pi Kappa Lambda Music Honor Society, an honorary member of the Organ Historical Society, and a past chair of the St. Wilfrid Club of New York City. He is the author of several books and regularly contributes articles on organ history both here and abroad.



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Exploring the unknown of BWV 565

Part 3

By Michael Gailit

Editor's note: Part 1 of this series appeared in the June 2021 issue of THE DIAPASON, pages 18–19; part 2 appeared in the July 2021 issue, pages 12–14.

The first and second articles of this series examined the first thirty measures up to the fugue of Johann Sebastian Bach's *Toccatina and Fugue in D Minor*, BWV 565. Does it make sense to break down this most famous organ work into its smallest parts? Where is the benefit in lining up countless musical terms to describe one note combination after the other? Due to new evidence, the case of BWV 565 deserves a fresh review. Facts that were considered certain became open questions. This concerns first of all the compositional characteristics, but then also the earliest manuscript and its scribe, the dating, and finally, in the search for the author, the localization of a prime suspect.

In the toccata, hitherto undiscovered thematic processes of surprising density and an abundance of motivic metamorphosis has come to light. We apply now this note-by-note investigation to the fugue, the larger section of BWV 565. Measures 12 and 13 have already prepared the theme, as an adjusted stemming reveals (Example 28). Removing the repeating A from the fugue theme, a line emerges that strings together four tetrachords in the upbeat form of a *figura spirans*. In addition, eight notes at the beginning represent the nucleus idea (as we labeled the opening mordent and the following descent). Both toccata and fugue start with the mordent A–G–A.

The general layout for the fugue provides for four voices. Actual four-voice texture, however, is only reached in eight measures:

- in measures 52 and 53 with the first pedal entry,
- fragmentarily in measures 100 and 101,
- in measures 120 and 121, where the first tetrachord of the fugue theme lines up in the pedal four times, accompanied by a homophonic texture on the manual,
- and in measures 126 and 127, supporting the climax character of the closing cadence.

Table 1 shows the structure of the fugue. Counting the measures of relevant sections, the sums happen to be all prime numbers. To assign any symbolic meaning to these numbers would be pure speculation. Their common property of avoiding regularity, however, makes them worthy of mention. There are:

- 13 theme entries,
- 29 full measures of the toccata section, the closing chord not included,
- 17 measures for the *recitativo*

section, the closing chord in measure 30 included (with this closing chord both *toccatina* and *recitativo* avoid an integer, as do all interludes but the first),

- 23 × 2 measures of *toccatina* and *recitativo* sections together (23 measures on average for each section, but also here an instance to avoid exact 1:1 proportion),
- 71-measure compass of all interludes in the fugue,
- 97-measure compass of the fugue,
- 127 measures from measure 1 to the end of the fugue, and finally,
- 143-measure compass of the complete piece.

At this point, it can be assumed that the inclined reader has become familiar with the constant use and changes of the central motives of the work. Allow yourself the adventure of going on the motive quest yourself. You are welcome to take the role of a fictitious musical CSI agent and find out what all sorts of things the motives go through. Perhaps you like to report circumstantial evidence. Or read on right away.

Entries and counterpoints

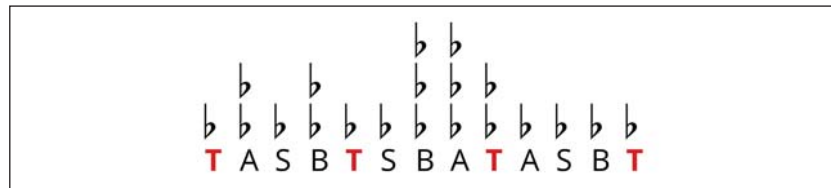
The fugue coordinates thirteen theme entries in three groups. Two of the entries are one voice only, the first one of course, and then the twelfth, the pedal solo. Eleven of them are accompanied by a counterpoint in the sense of the word origin *punctum contra punctum*, Latin for note against note. Table 2 lists the counterpoints in pitch notation, grouped in context with the theme into four sections of four notes. This results in 44 motives that are all related to the main material, among them 21 tetrachords, all of them ascending (green notes in the table) and 14 cross motives (red notes in the table). On beat 1 we localize 24 mordents (highlighted with a gray box). The two immanent voices of the counterpoint to the eighth entry are notated in the table simultaneously, with the accessory notes grayed out.

The criticism regarding counterpoint in BWV 565 fixates on the lack of contrasting qualities. If these were present, however, any contrasting counterpoint would need to waive relationships to the thematic material. The motivic substance of the counterpoints mirrors clearly the ever-present thematic work in BWV 565, as does the variety to the concept of metamorphosis. The motivation for creating a work like BWV 565 may have been, among other things, to explore new qualities away from contrapuntal skills.

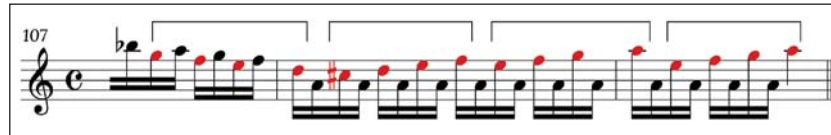
While the toccata opening moves almost exclusively in tonic and dominant harmonies, the fugue strongly inclines toward the subdominant G minor. Its theme allows the answer only in that key.



Example 28: measures 12 and 13, stemming adjusted to measures 30 and 31



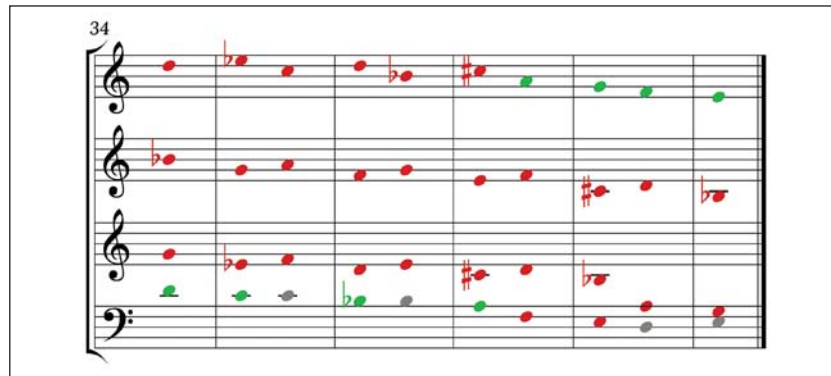
Example 29: keys of the entries given by their flats; below: parts of entries in capitals



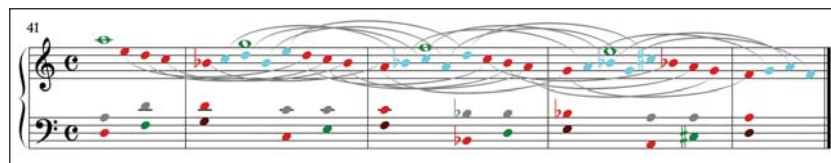
Example 30: 11th theme entry, measures 107 through 109



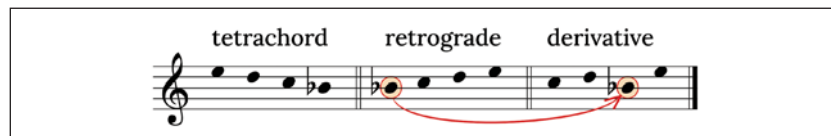
Example 31: assumed end of the fugue if the theme remained unchanged



Example 32: measures 34 through 39, in pitch notation, split in open score format



Example 33: measures 41 through 45, 19 tetrachords



Example 34: descending tetrachord, ascending retrograde derivative

Thus, the entries in the first development (the exposition) follow the unusual key sequence: D minor–G minor–D minor–G minor.

The second development starts in measure 57 with an entry in the parallel key of F major and returns with the next entry to D minor in measure 70. After the longest interlude in the fugue, the second development continues with two entries in C minor, rounded up with a fifth entry in G minor. The choice of C minor for two consecutive theme entries is not as far-fetched as sometimes described. If the answer to the theme has to join on the subdominant, only one step further in the circle of fifths is necessary to arrive at the double subdominant C minor.

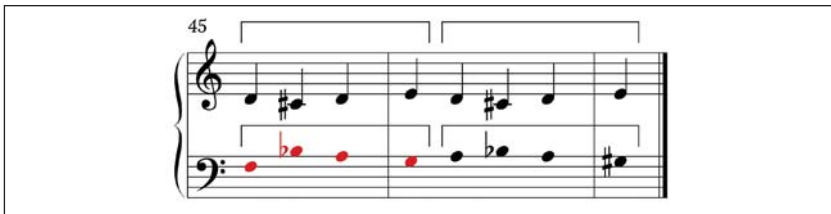
The theme entry in measure 105 marks the beginning of the third development.

Consolidating the main key, all entries remain in D minor. Observing the number of accidentals that belong to the keys of the entries, together with the indication in which voices they occur, the construction plan becomes apparent. The tenor entries are given in red capitals to underline their structural significance (Example 29).

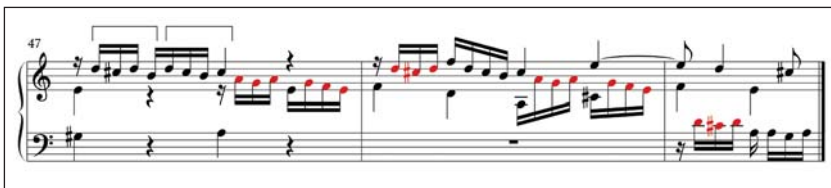
The eleventh entry in measures 107 through 109, sometimes not counted as such, consists of four consecutive tetrachords and is therefore to be regarded as an entry of its own. This variant completes the entries in the final development in the number of four, and it occupies the allotted space in the soprano voice. On the one hand, the theme of a fugue has to remain true to its melodic shape throughout. On the other hand,

Measures		Substance	Key	Part
30	2	Theme	d Minor	Tenor
32	2	Theme	g Minor	Alt
34	5	Interlude		
39	2	Theme	d Minor	Soprano
41	10½	Interlude		
52	2	Theme	g Minor	Bass
54	3½	Interlude		
57	2	Theme	F Major	Tenor
59	11	Interlude		
70	2	Theme	d Minor	Soprano
73	14	Interlude		
86	2	Theme	c Minor	Bass
88	2	Theme	c Minor	Alto
90	2½	Interlude		
93	2	Theme	g Minor	Tenor
95	10½	Interlude		
105	2	Theme	d Minor	Alto
107	2	Theme	d Minor	Soprano
109	2	Theme	d Minor	Bass
111	12½	Interlude		
124	2	Theme	d Minor	Tenor
127	1½	Closing		
26		71		

Table 1: structure of the fugue



Example 35: measures 45 and 46, structural motives



Example 36: measures 47 and 48, twice complete nucleus idea in the main key and split into its three-note groups mordent—trichord—mordent

small deviations from the original shape are justifiable when the theme appears four times in a row in the main key, especially in a piece so dedicated to thematic development. The four entries differ by the following properties:

- entry in measure 105: no changes;
- entry in measure 107: the first tetrachord replaces the repeated A by steps, the last two tetrachords take other positions (Example 30);
- entry in measure 109: waives all other voices as a pedal solo;
- entry in measure 124: the last two notes take other positions.

It looks like the modification of the last entry was necessary to insert another cadence to reach beat 1 with the closing chord. If the theme remained unchanged, the ending would have arrived half a measure early (Example 31).

The interludes

The figurations of the first interlude, measures 34 through 39, combine two tetrachords with almost only cross motives. For a clear graphic presentation,

we combine the notes to chords in pitch notation and then project them colored on an open score. As before, the tetrachords are green, the cross motives red (Example 32).

The next interlude stacks only tetrachords across measures 41 through 45 (Example 33). The passage contains a maximum of motivic density. It is like one of those circulating riddles: how many tetrachords can you spot in these measures? The left hand twice has the Phrygian cadence D–C–B-flat–A an octave apart (red notes), plus G–F–E–D (brown notes), prepared by the upbeats F–E–D–C-sharp (green notes). The right hand has four descending tetrachords (red notes) answered by four ascending retrograde derivatives (cyan notes), the last one incomplete. Counting the colored groups, we add seven tetrachords since the last group lacks the last note; counting the ones with notes at the same positions (marked with gray slurs) we add another seven of them for the same reason of the last missing note. On top sits one more tetrachord

Table 2: counterpoints of all theme entries in pitch notation; tetrachords green, cross motives red, mordents highlighted



Example 37: motivic development in measures 49 through 51; hidden nucleus idea (red notes)

with A–G–F–E (green notes). We finally arrive at a grand total of 19 tetrachords in four measures (Example 34).

Measures 45 and 46 serve as a transition and combine three turn motives with another variant of the tetrachord (Example 35). Measures 47 and 48 change to a polyphonic texture in complementary rhythms. The nucleus idea appears twice in D minor and split

into its three-note groups, mordent—trichord—mordent (Example 36). Subsequently, the chain of sixteenth-note motives in measures 49 and 50 develops three four-note motives: the first four notes of the theme, the tetrachord, and the cross motive, the latter widely stretched (Example 37). Furthermore, the passage also hides two nucleus derivatives (red notes in the example).

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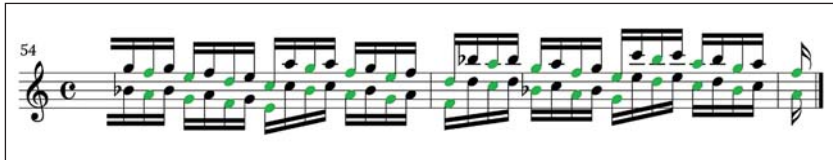
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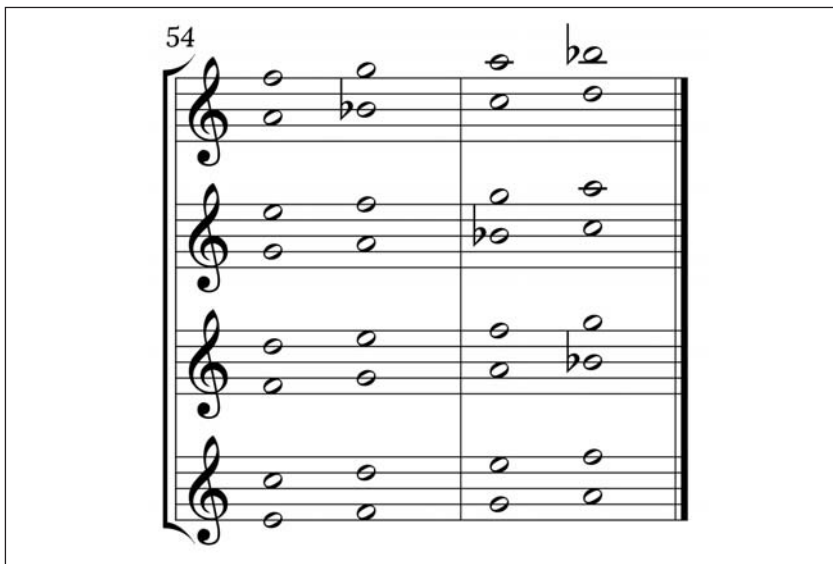
Organ music of Bach



Example 38: measures 49 through 51, tetrachord notably extended in length and colored with chromaticism



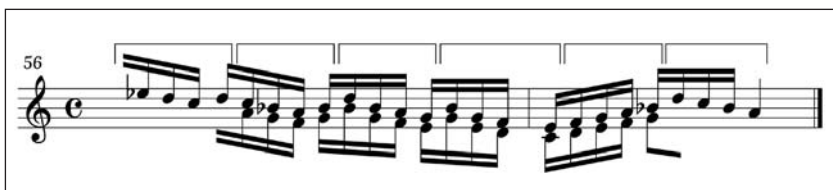
Example 39: measures 59 through 61, twice four descending tetrachords, ascending stepwise



Example 40: measures 54 and 55, twice four ascending tetrachords, notes on strong beats combined to chords in pitch notation, split in open score format



Example 41: pedal, tetrachord extended and colored with chromaticism



Example 42: measures 66 through 69, harmonic structure based on descending tetrachords

The counterpoint parts descend with a new aspect. Two tetrachords are notably extended in length and colored with chromaticism (Example 38).

The theme entries of the exposition each have gradually increased the number of voices. The maximum of four voices is reached with the pedal entry in measure 52. The following interlude in measure 54 goes back to three voices. The section repeats the tetrachord in the form of descending steps (Example 39). Since the pattern ascends four steps in measures 54 through 55, we discover eight more tetrachords and therefore a total of 16 tetrachords (Example 40). The pedal picks up the previously introduced idea and extends a tetrachord in length and with chromatic coloring (Example 41).

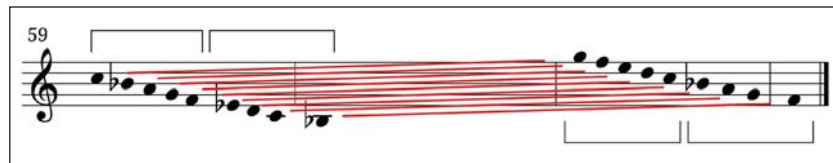
Three further half measures prepare the beginning of the second development. Modulating to F major, they are filled in the top voice one by one with two turn motives, two new tetrachord derivatives, and finally two simple tetrachords. The lower voice follows in parallel motion in four cases (Example 42). The theme appears with its counterpoint only, the number of voices shrinks further down to two. The next interlude, spanning measures 59 through 61, reduces further. The descending scales

combine a pentachord and a tetrachord and ascend along a pentachord. So, this thin texture creates a mass of nine simultaneously ascending pentachords of the notes at the same position in the scales (Example 43)!

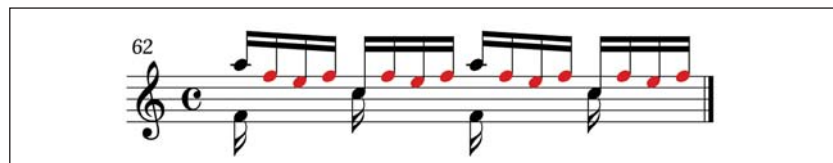
Still two voices, but due to the unison C again a thinner texture, measures 62 through 65 shift the mordent to the weak beats of simple figurations. As a result, the constant presence of the main motive of the piece goes surprisingly unnoticed (Example 44).

In measure 66, the reduction of voices finally reaches the texture minimum of one single voice. Simple broken chords suggest that all developmental procedures have ceased. The source of inspiration could have been the arpeggio in measure 2 as another welcome element to develop.

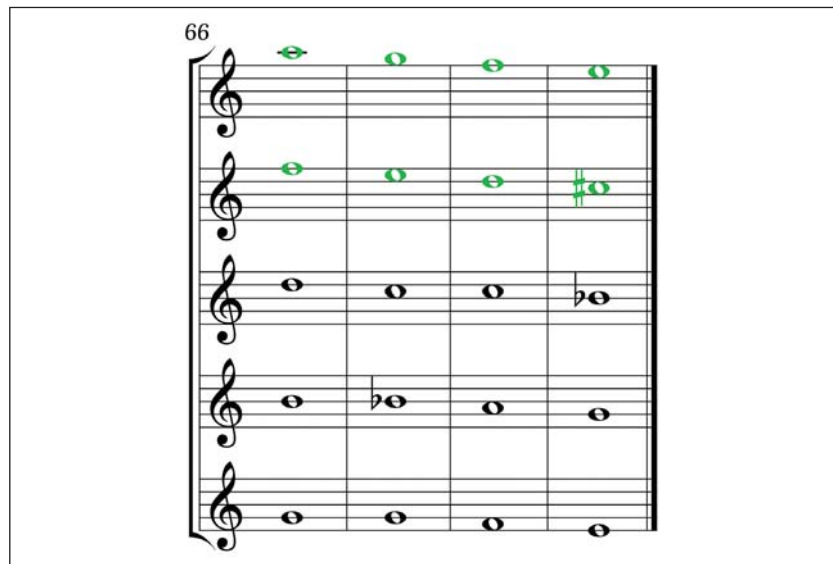
Each harmony is rolled twice, a performance practice best known from the *Prelude in C Major*, BWV 846, by Johann Sebastian Bach (1685–1750), which dates back to the collection of piano pieces of 1720 for Wilhelm Friedemann Bach (1710–1784). Again, we combine the notes into chords in pitch notation and then project them on an open score. This reveals five lines with two tetrachords on top and three derivatives below (Example 45).



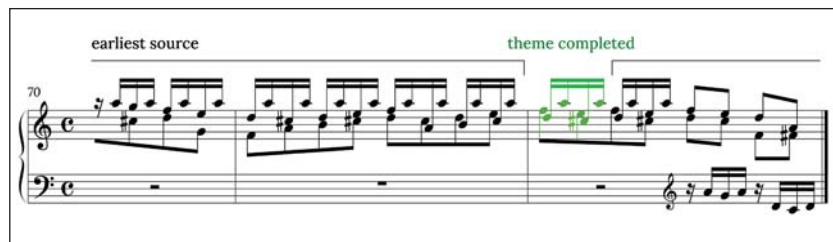
Example 43: the scale (= pentachord + tetrachord) ascends five steps and creates nine pentachords (due to limited space symbolized by red lines)



Example 44: measures 62 through 65, mordent shifted to the weak beats



Example 45: broken chords measures 66 through 70, in pitch notation, split in open score format, two tetrachords on top, three derivatives below



Example 46: measure 72, theme and counterpoint completed

At 143 measures in total length, the center of BWV 565 is in the middle of measure 71. That is also the center of the D minor entry that in turn marks the center of the whole piece. In the earliest manuscript, measure 72 comprises only three beats of four sixteenth notes. A fitting filler dating from the beginning of the nineteenth century came into use up to the present. It completes measure 72 smoothly, but it deviates too much to claim authenticity. The author discovered that each theme entry appears unabridged, only in measure 72 it lacks a full beat in the earliest manuscript. Completing the theme and the counterpoint, measure 72 is automatically completed as well. Measure 72 regained in all probability its true original form (Example 46). THE DIAPASON thankfully premiered this correction with the publication of “BWV 565: The Fitting Filler for the Fugue” by the author in January 2021, page 17.

Developing a piece with thematic processes gives numerous possibilities to create a diverse variety of music on the basis of unifying motivic material. Examples show, however, that one’s powder can be shot too quickly, that no further development could be found, and that initial momentum and power did not continue. Part 4 will pursue the question as to how or if the composer mastered this challenge. ■

To be continued.

Michael Gailit graduated from the University of Music and Performing

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

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

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy, and the organ symphonies of Louis Vierne. Currently Gailit is working on a book *The Enigma BWV 565, a study elucidating new answers and new questions.*

The sound of pipe organs at altitude

By Michael McNeil

C. B. Fisk, Inc., Opus 133

The C. B. Fisk, Inc., shop, located near sea level in Gloucester, Massachusetts, had to carefully consider the delivery of their Opus 133 to an altitude of 2,127 meters (6,978 feet) at First Presbyterian Church, Santa Fe, New Mexico. Would that affect its sound? With 74% of the world's population living below an altitude of 500 meters (1,640 feet), the effects are unnoticed, and we rarely have to deal with this.¹ Others have addressed this problem, and we can find excellent guidance in an article by James W. Toevs using Fisk's Opus 133 as an example, where he noted that altitude had no effect on "basic intonation" (here meaning "pitch," not "voicing"), but had a "significant effect [on] . . . pre-voicing and voicing."² I am a voicer, I live at 5,000 feet altitude, and I want to understand how altitude affects the sound and the voicing. We can find answers with Hartmut Ising, a man who thought very deeply about voicing.

Toevs explains that at higher altitudes air will be less dense, and at sea level the voicing must be done at a higher pressure than the intended pressure at altitude. The compensation is simple: find the ratio of the air density at the workshop to the air density at altitude, and then multiply it by the desired pressure at altitude to find the correct pressure for voicing in the shop. In the example of Fisk's Opus 133, the air density at Santa Fe is 77% of that at sea level, and we get a ratio of $1 / 0.77 = 1.3$. Fisk's desired pressure at altitude was 76 mm water column, so at sea level the pressure needed for voicing was $76 \text{ mm} \times 1.3 = 99 \text{ mm}$. As any voicer knows, that is a big change in wind pressure and a lot more power!

Hartmut Ising and Johan Liljencrants

The Fisk example shows us how to compensate for voicing at different altitudes, but if we want to understand how the voicing and sound is affected, it might help to explain the need to adjust wind pressure.

In a 1971 internal publication of the Waleker firm, Hartmut Ising proposed an equation to show how the timbre of a pipe (a primary goal of voicing) is affected by its pitch, the height of its mouth (also known to voicers as "cutup"), the depth of its flueway, and the velocity of air (this last term was transformed by Johan Liljencrants into air density and wind pressure).³ For those not familiar with these terms, **Figure 1** illustrates the front, side, and cross-section views of an organ pipe, showing its mouth height **H** and its flueway depth **D**. This equation is rarely seen, but it gives profound insight into many aspects of voicing.

I am going to take a great risk here by showing the somewhat intimidating Ising equation (in its form by Liljencrants). This is where readers will normally storm for the exits, but bear with me, I will do all the math for you in Excel, and I will show you what it can teach us:

$$I = \frac{1}{F} * \sqrt{\frac{2P * D}{\rho * H^3}}$$

Ising equation

I is the *timbre* of a pipe—the German word for "voicing" is *Intonation*. An **I** value of 1 is the timbre of a smooth flute. A value of 2 is an optimal state for the "shortest duration between the opening of the pipe valve and reaching the steady pipe sound (fundamental plus overtones)."⁴ In this state the timbre of a pipe also has more power in its harmonics, i.e., it is more like a principal and brighter. A value of 3 is the point where the harmonics have become so strident and powerful relative to the fundamental that the pipe overblows to the octave (strings can operate in this region with help from devices like roller beards to prevent overblowing). Most organ pipes are voiced in a range



C. B. Fisk, Inc., Opus 133, First Presbyterian Church, Santa Fe, New Mexico (photo courtesy C. B. Fisk, Inc.)

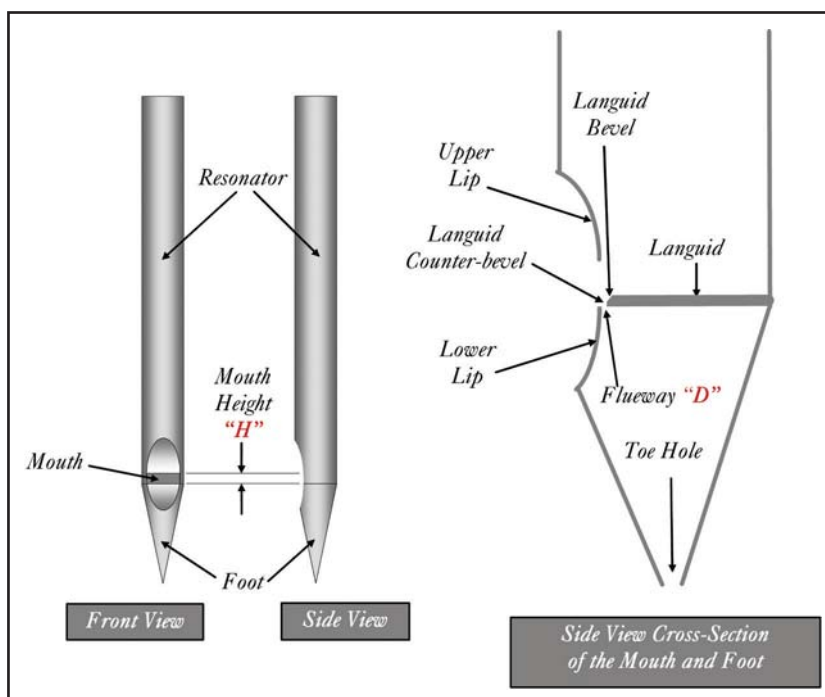


Figure 1

of values from about 0.8 (a very smooth flute with delicate harmonics) to about 2.3 (a principal with very well-developed harmonics and brightness).⁵

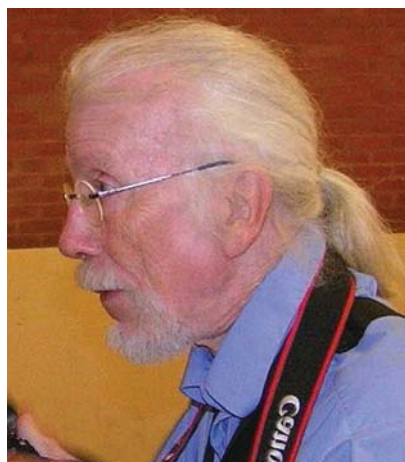
F is the frequency of the pitch in Hz.
D is the depth of the flueway in meters.

H is the height of the mouth in meters.
P is the wind pressure in Pascals, or N/m^2 . Organ pressure is measured by the height of a water column, and 1 mm of pressure = 9.80665 Pascals. This is the term we will vary to see how it affects the timbre of the pipe **I**.

Pipe organ building



Hartmut Ising. Born in 1938 in Falkensee, near Berlin, his 1969 doctoral thesis was "The Generation of Sound in Organ Pipes," and by 1971 he had published the equation used in this article. He lives in Berlin. (photo used by permission of Dr. Ising)



Johan Liljencrants (1936–2012). Professor emeritus at the KTH Royal Institute of Technology, Stockholm, Sweden, he saw the importance of the Ising equation and modified it into the form used in this article. (photo credit Per Schultz, Skandiaorgeln)

ρ is the density of air in kg/m^3 , which is 1.2 kg/m^3 under standard conditions at sea level. This is the term we will adjust for different altitudes.

The beauty of Ising's equation is that it lets us "hear" the changes to the timbre of a pipe's voicing when we change its altitude or its pressure. Let's see what it can show us.

Air density at different altitudes is a subject with complex compensations that include temperature and humidity. **Figure 2** shows online data that yielded air densities ρ in very close agreement with Toev's example.⁶

We are now ready to create the Excel table shown in **Figure 3**, and we will begin with a sea level air density ρ of **1.20** in the last column. A full range of pipes from 16' to 1/8' are shown in column 1, and the frequencies **F** of the pitches of those pipes are seen in column 3. The flueway depths **D** in column 4 are typical of the principal chorus voicing of the Isnards at Saint-Maximin, and the mouth heights **H** in column 5 are all Normal Scale.⁷ In column 6 the pressure **P** in the foot of the pipes is adjusted to **35 mm** (343.2 Pascals). The Ising equation now calculates timbre values **I** of **2.21**, shown by the red arrow in column 2.

The flueway depths **D** were finetuned to get the same **I** values for

feet	meters	kg/m^3
Altitude	Altitude	density
0	0	1.20
1640	500	1.125
3281	1000	1.06
4921	1500	1.00
6562	2000	0.94
8202	2500	0.88

Figure 2

all pitches (with minor rounding variations). This is probably in the ballpark for the Isnard sound. The bellows pressure of the Isnard organ is 83 mm, but the toes of the flue pipes are closed and the actual pressure in their feet is far lower.⁸ **Figure 3** represents voicing at sea level.

Now we are ready to see what happens if we adjust our altitude to 1,500 meters by changing the air density ρ from a value of **1.20** to **1.00** in the last column in **Figure 4**. We are not changing the sea level voicing in the flueways, mouth heights, or wind pressure. The change to the timbre **I** is a revelation.

The timbre **I** increases to a value of **2.42** for all pitches. This is a much brighter and more powerful sound, and it is not what the voicer intended at sea level! While I do not recommend this as a solution (it would involve a great

ISING EQUATION						
enter pressure in foot 35 mm of water						
9.80665 Pascals/mm of water						
note	I	Hz	m	m	Pa	kg/m^3
		freq	flue	cutup	press	density
		F	D	H	P	ρ
16'	2.21	32.9	0.00125	0.0513	343.2	1.2
8'	2.21	65.8	0.00105	0.0305	343.2	1.2
4'	2.21	131.6	0.00088	0.0181	343.2	1.2
2'	2.22	263.2	0.00075	0.0108	343.2	1.2
1'	2.21	526.4	0.00062	0.0064	343.2	1.2
1/2'	2.21	1052.8	0.00052	0.0038	343.2	1.2
1/4'	2.21	2105.6	0.00046	0.0023	343.2	1.2
1/8'	2.21	4211.2	0.00033	0.0013	343.2	1.2

Figure 3

ISING EQUATION						
enter pressure in foot 35 mm of water						
9.80665 Pascals/mm of water						
note	I	Hz	m	m	Pa	kg/m^3
		freq	flue	cutup	press	density
		F	D	H	P	ρ
16'	2.42	32.9	0.00125	0.0513	343.2	1
8'	2.42	65.8	0.00105	0.0305	343.2	1
4'	2.43	131.6	0.00088	0.0181	343.2	1
2'	2.43	263.2	0.00075	0.0108	343.2	1
1'	2.42	526.4	0.00062	0.0064	343.2	1
1/2'	2.42	1052.8	0.00052	0.0038	343.2	1
1/4'	2.42	2105.6	0.00046	0.0023	343.2	1
1/8'	2.42	4211.2	0.00033	0.0013	343.2	1

Figure 4

deal of work), we could raise the mouth heights (cutups) on all of the pipes to restore the timbre of the original sound. For example, in **Figure 5** we see the new mouth heights **H** (in red font) that would restore the timbre of the pipes at 1,500 meters altitude to an **I** value of **2.21**.

The mouth heights and flueways in this table are noted in meters, so the mouth height on the 16' pipe is **54.5 mm**, and so on for the other pitches. You can compare these heights (cutups) to the table in **Figure 4**—very small changes in mouth height make big changes in the timbre. The point of this example is to show that mouth height can be adjusted to keep a constant timbre at different levels of power.⁹

The much better solution for moving an organ to a higher altitude, just as Toevs suggests, is to lower the wind pressure. For our new example, we find the ratio of the air densities at 1,500 meters altitude and sea level: $1.0 / 1.2 = 0.83$. Using this ratio, our new lower wind pressure is $0.83 \times 35 \text{ mm} = 29.1 \text{ mm}$. **Figure 6** demonstrates our original sea-level voicing, but the air density ρ is **1.00** for 1,500 meters altitude in the last column, and our new lower wind pressure **P** of **29.1 mm** (**285.4 Pascals**) is shown by the red arrows at the right). **Figure 6** now calculates an **I** timbre value of **2.21** at 1,500 meters altitude, *the exact timbre we had at sea level on the higher pressure with our original voicing!*

Higher altitude brightens the timbre

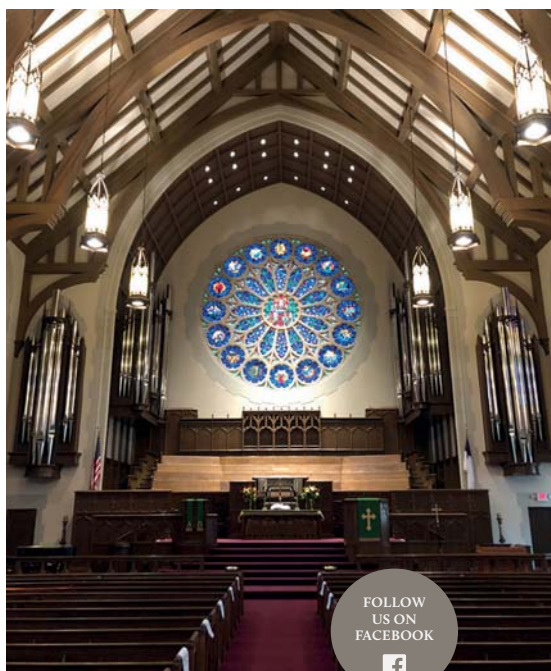
The Ising equation confirms the Fisk method of altitude compensation with wind pressure, and it shows why we have to compensate for it—while we might be gasping for breath at higher altitudes, *the sound of a pipe organ gets brighter*. If we reduce the wind pressure in the bellows with higher altitude, we can keep the same timbre at any altitude with the same voicing. This is a key insight from Ising, and his equation works in the real world of voicing.⁹

The final piece of the puzzle

We might correctly surmise from the Ising equation that the power of both the fundamental and the harmonics increases with altitude, and the power of the harmonics will increase faster than the fundamental, making the sound brighter. Adjusting our wind pressure lower corrects both the timbre *and* the power. But there is one more crucial effect at play here: the intensity of sound decreases in rough proportion with the air density.¹⁰ *This means that power will drop with altitude.*

And this is why Fisk chose a target pressure for their normal power at altitude and raised that pressure at sea level for pre-voicing. They simply voiced the pipes at sea level with normal timbre and more power on higher pressure. Then, when the pressure was reduced at altitude, the normal timbre was maintained and the power dropped

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9.80665 Pascals/mm of water						
		Hz	m	m	Pa	kg/m ³
		freq	flue	cutup	press	density
note	I	F	D	H	P	p
16'	2.21	32.9	0.00125	0.0545	343.2	1
8'	2.21	65.8	0.00105	0.0324	343.2	1
4'	2.22	131.6	0.00088	0.0192	343.2	1
2'	2.21	263.2	0.00075	0.0115	343.2	1
1'	2.21	526.4	0.00062	0.0068	343.2	1
1/2'	2.22	1052.8	0.00052	0.0040	343.2	1
1/4'	2.21	2105.6	0.00046	0.0024	343.2	1
1/8'	2.21	4211.2	0.00033	0.0014	343.2	1

Figure 5

ISING EQUATION						
% decrease 16.9						
enter pressure in foot <input type="text" value="29.1"/> mm of water						
9.80665 Pascals/mm of water						
		Hz	m	m	Pa	kg/m ³
		freq	flue	cutup	press	density
note	I	F	D	H	P	p
16'	2.21	32.9	0.00125	0.0513	285.4	1
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1'	2.21	526.4	0.00062	0.0064	285.4	1
1/2'	2.21	1052.8	0.00052	0.0038	285.4	1
1/4'	2.21	2105.6	0.00046	0.0023	285.4	1
1/8'	2.21	4211.2	0.00033	0.0013	285.4	1

Figure 6

to normal as well. Now we know how the sound and voicing of organ pipes are affected by altitude and why the Fisk method works.

What this means for the organbuilder

The bottom line here is very important. Once an organ is voiced at a desired power level, timbre, and pressure at a specific altitude, it cannot maintain both its timbre and its power at a different elevation with the same voicing.

Pressure can be adjusted lower if the organ is moved to a higher elevation to keep the timbre the same, but the power will be lower. If the original pressure is maintained, the power will be the same, but the timbre will be much brighter (requiring higher cutups to restore the timbre).

Pressure can be adjusted higher if the organ is moved to a lower elevation to keep the timbre the same, but the power will be higher. If the original pressure is maintained, the power will be the same, but the timbre will be much duller (and cutups are not easily lowered).

A graph for altitude compensation

If you are able to plan ahead for a change in altitude, I have used the Ising equation and the air densities from Figure 2 to do the calculations for you in the graph in Figure 7. This graph will give a constant timbre and power for flue pipes spanning a range of altitudes from sea level to 2,500 meters (8,202 feet). See Figure 7 for instructions on its use and a worked example.

The graph in a nutshell

Voicing at a lower altitude for delivery to a higher altitude:

Adjust the pressure higher than normal and voice for higher power with normal timbre; drop to the target pressure at higher altitude. The timbre and power will be normal.

Voicing at a higher altitude for delivery to a lower altitude:

Adjust the pressure lower than normal and voice for lower power with normal timbre; raise to the target pressure at

lower altitude. The timbre and power will be normal. ■

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with twenty-seven patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

Notes & References

1. Joel E. Cohen and Christopher Small, "Hypsographic demography: The distribution of human population by altitude," *Proceedings of the National Academy of Sciences of the United States of America*, November 24, 1998, 95 (24), pp. 14009–14014.
2. James W. Toevs, "Organ Acoustics at High Altitudes," *THE DIAPASON*, October 2009, p. 31.
3. Hartmut Ising, "Erforschung und Planung des Orgelklangs," *Walcker Hausmitteilung*, no. 42, Juni 1971, pp. 38–57. Johan Liljencrants shows a form of this equation on the website www.fonema.se, accessed on October 18, 2020, which contains not only Liljencrants' work but also the original Ising article. On this website we see that Liljencrants modified Ising's original equation to use pressure and air density rather than velocity, making the equation more easily used by the organbuilder. Here is his transformation of Ising's equation:

$$I = \frac{V}{F} \sqrt{\frac{D}{H^3}} = \frac{1}{F} \sqrt{\frac{2PD}{\rho H^3}}$$

4. Personal communication from Dr. Hartmut Ising, October 2020. Previous literature has translated $I = 2$ as an optimal state for the fundamental, but did not define what was optimal about it. Dr. Ising continued to clarify this: "for $I = 2$ the transient of the sound is optimal (Einschwingvorgang)."

5. John Nolte, "Scaling Pipes in Wood," *ISO Journal*, no. 36, December 2010, pp. 8–19. The original website referenced in this article by Nolte that posted the English translation of Ising's equation by Liljencrants and his description of the range of values for I has disappeared. The website, www.fonema.se, contains much of this information. See also note 4 above.

6. www.engineeringtoolbox.com/air-altitude-density-volume-d_195.html, accessed August 25, 2020. The baseline at sea level as-

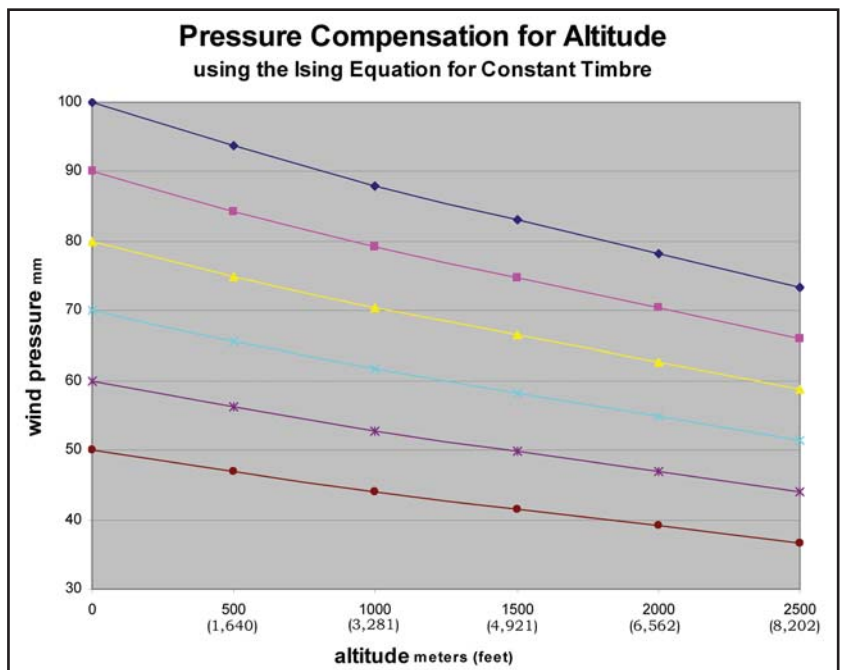


Figure 7. To use this graph, find the altitude for the delivery of the organ on the bottom axis, then find the target pressure that normally gives the desired power in your workshop on the left axis. Now find the point on (or close to) the colored lines that intersects with your altitude and pressure. From the point you just found, follow the slope of the colored lines right or left to the altitude of your workshop on the bottom axis of the graph at which the organ will be initially voiced. That point on the colored line will indicate on the left axis the pressure for voicing in your workshop that will preserve the intended power and timbre at the new altitude with the target pressure. An example: your shop is at sea level, you know that 75 mm pressure in your workshop gives the desired power, and the organ needs to be delivered to an elevation of 1,500 meters. Find the point above 1,500 meters altitude at the bottom axis of the graph that corresponds with 75 mm on the left axis; it will be on the pink line. Now follow the pink line to the left above 0 meters altitude and note the correspondence of the pink line with the left axis; it is 90 mm of pressure, the pressure you will use for voicing in your workshop at a higher power with normal timbre. When the organ is delivered to 1,500 meters altitude, the pressure will be reduced to 75 mm. The timbre will then be the same as voiced in the workshop and the power will drop to the intended normal level.

sumes 20 deg C temperature, 40% humidity, and standard pressure.

7. Michael McNeil, *The Sound of Pipe Organs*, CC&A, 2014, Amazon.com, pp. 68–72. This chapter explains the derivation and use of the Normal Scale for cutups and displays a chart for all pitches from 32' to 1/8'.

8. The scintillating Isnard reeds have far more open toes and their thicker tongues are more effective with the higher bellows pressure. The higher pressure also compensates for pressure losses in the tubing to the many offset pipes, which have much more open toes than the pipes on the windchests. Open toe voicing of flue pipes on even modest wind pressures requires compensation in the flue-way depths, just as we find in neo-Baroque voicing. The warmth of French Classical voicing resides in its open flueways.
9. *The Sound of Pipe Organs*, pp. 77–84.

A spectral analysis of a pipe's sound measures the power of its harmonics and objectively quantifies its timbre. This chapter uses Ising's equation to show how timbre, pressure, and cutup are related, using examples of spectral data from organ pipes taken with a state-of-the-art (in 1975) spectrum analyzer.

10. www.physics.stackexchange.com/questions/672/what-is-the-relation-of-sound-propagation-to-air-pressure, accessed October 3, 2020. Sound intensity is roughly proportional to the air density.

The equation for sound intensity is $I = \xi^2 \omega^2 c \rho$, and I here represents intensity, not Ising's I for timbre.

- I = intensity
- ξ = particle displacement
- ω = frequency
- c = speed of sound
- ρ = density of air



Cover feature

Emery Brothers, Allentown, Pennsylvania Philadelphia Episcopal Cathedral, Philadelphia, Pennsylvania

Our installation of this organ was scheduled to commence on March 16, 2020. As stay-at-home orders and other government measures came into effect, these plans changed. However, this was hardly the first detour for the mighty Möller on its path to Philadelphia Episcopal Cathedral.

Opus 6425 was installed in Schwab Auditorium at Penn State University in State College, Pennsylvania, in 1936. Designed by Möller's illustrious, imported tonal director Richard Whitelegg, the organ's thirty-three ranks are replete with warm, bold diapasons, evocative flutes, colorful and varied strings, and four iconic reeds, all at eight-foot pitch: Trumpet, Oboe, Clarinet, and Vox Humana. The organ was fully enclosed, including all three open 16' flue ranks—Wood Diapason, Metal Diapason, and Gemshorn. It also included, and retains today, a set of Deagan Class-A chimes and a forty-nine-note harp. When the stylistic demands of the organ world changed, this broad-shouldered organ fell into disuse, the console cable was eventually severed, and benign neglect allowed it to survive the ravages of mid-century revisions and replacements. It was in this pristine—although inoperable—condition that we first came to know Möller Opus 6425.

Our relationship with the instrument began in 2013 when we were invited to collect its constituent parts, already dismantled by another firm, with a view to restoring the organ and installing it in a church in Philadelphia. In fact, my first day as an employee at Emery Brothers was spent unloading the last truckload of parts from State College. It took some time for restoration and relocation plans to come into focus, but we eventually entered into a contract for just that: restoring the organ to like-new condition, with no tonal changes, but with an updated solid-state control system, and a redesigned layout to fit the new space.

However, plans to install the organ in this first location were discontinued, and with roughly three-quarters of the restoration work done, Möller Opus 6425 went back into storage, its future uncertain. Then, over the next few years we continued to keep our eyes open for a new home for the organ while we continued to work through our existing backlog of projects.

At the same time, we were caring for an ailing, heavily modified and digitally hybridized 1903 Austin organ at



Console

Philadelphia Episcopal Cathedral. Wind leaks from the Universal windchests, now over 110 years old, were so loud that the blower had to be turned off during the service to allow the spoken word to be heard in the church. When discussions around a long-term plan for the organ began, we immediately thought of Möller Opus 6425. All the windchests and reservoirs had been re-leathered, the reed pipes restored by Sam Hughes, and all the flue pipes cleaned and ready for voicing.

Some additions would be needed, including a new console and an organ in the rear gallery to support congregational and choral singing from that location. The decision was made early on to call this part of the instrument the "Nave Organ" because it has an important role as a standalone organ to support singers in the nave of the church. The decision was also made to add a few select ranks to Opus 6425 to fill out its specifications towards use in the cathedral. These were:

- 16' 8" Tromba/Trombone (Great/Pedal)
- 32' Harmonics (12 notes extending Trombone, 36 pipes, Pedal)
- 32' Bourdon (12 pipes, extending existing 16' Bourdon, Pedal)
- 16' Double Trumpet (Swell)
- 8' Tuba (Choir)



Chancel Swell interior

Around this time, we also learned of Möller Opus 6512, a two-manual Whitelegg Möller organ in a church building that was up for sale. This donor instrument provided the Tromba/Trombone pipes we added to Opus 6425 in the Great/Pedal chamber, and also allowed us to populate the Nave Organ with voices sympathetic to Opus 6425. Most of the other ranks added to Opus

6425 to create the Nave Organ came from the existing cathedral Austin. For instance, cathedral organist Wesley Parrott cleverly pointed out that the Austin Swell 4' Traverse Flute, sub-coupled and matched to the Austin Choir 8' Melodia, created a beautiful flute celeste effect, which we placed in the Nave Great.

In addition to its role in supporting congregational and choral singing from

M. P. Möller Opus 6425 (1936) / Emery Brothers, October 2021

GREAT	
16' Double Open Diapason	12 pipes
(ext Second Open Diapason)	
8' First Open Diapason	73 pipes
8' Second Open Diapason	73 pipes
8' Claribel Flute	73 pipes
8' Gemshorn	73 pipes
4' Octave	73 pipes
4' Harmonic Flute	73 pipes
2' Fifteenth	61 pipes
III Mixture	183 pipes
16' Trombone ¹ (ext Tromba)	12 pipes
8' Tromba ¹	73 pipes
Tremolo	
8' Tuba (Ch)	
Chimes (G-g) (25 tubes)	
Great 16 - Unison Off - 4	
Nave Swell on Great	
Nave Great on Great	
Nave on Great Pistons	
Pedal Combinations on Great	

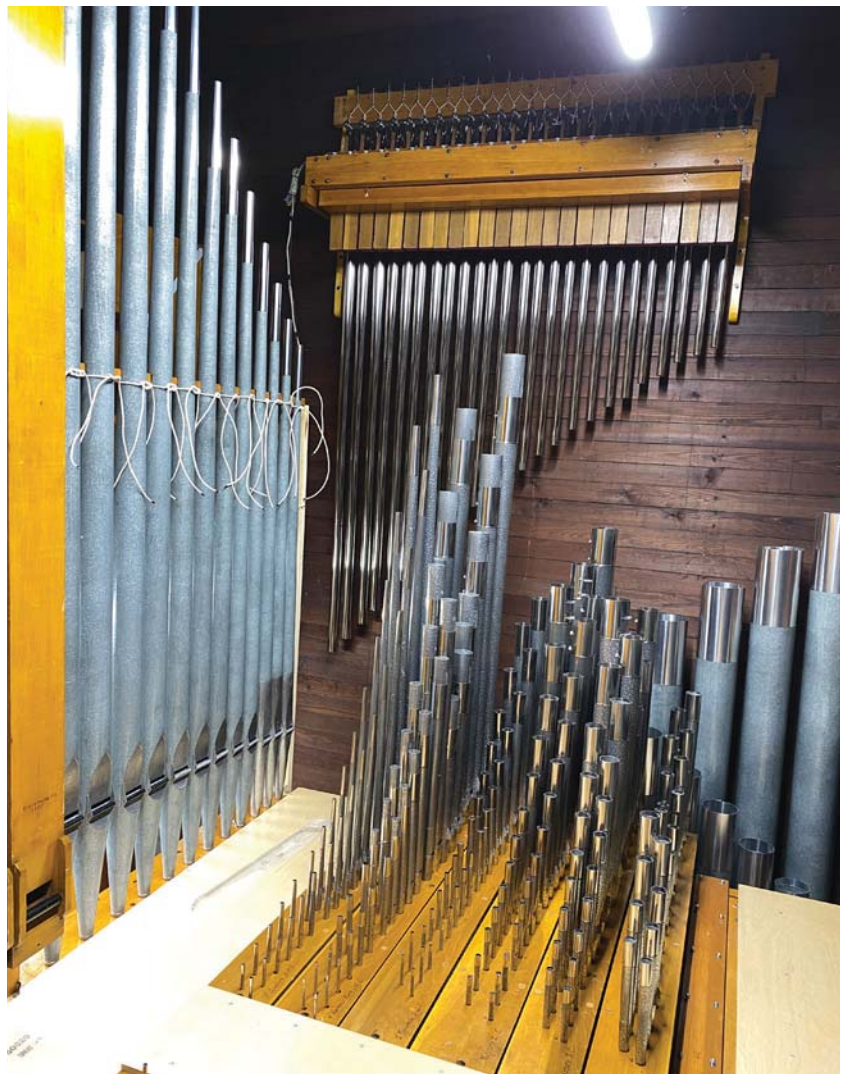
SWELL	
16' Lieblich Gedeckt	73 pipes
8' Geigen Principal	73 pipes
8' Rohr Flute	73 pipes
8' Salicional	73 pipes
8' Voix Celeste (TC)	61 pipes
4' Principal	73 pipes
4' Triangular Flute	73 pipes
IV Mixture	244 pipes
16' Double Trumpet ²	73 pipes
8' Trumpet	73 pipes
8' Oboe	73 pipes
8' Vox Humana	73 pipes
Tremolo	
Swell 16 - Unison Off - 4	
Nave Swell on Swell	
Nave Great on Swell	
Nave on Swell Pistons	
Pedal Combinations on Swell	

CHOIR	
8' Concert Flute	73 pipes
8' Viola	73 pipes
8' Viola Celeste (TC)	61 pipes
8' Dulciana	97 pipes
8' Unda Maris (TC)	61 pipes
4' Flute d'Amour	73 pipes
4' Dulcet (ext Dulciana)	
2 1/2' Dolce Twelfth (ext Dulciana)	
2' Dolce Fifteenth (ext Dulciana)	
8' Clarinet	73 pipes
Tremolo	
16' Trombone (Gt)	
8' Tromba (Gt)	
8' Tuba (by F. J. Rogers, 15 inches pressure)	73 pipes
8' Harp (TC) (49 bars)	
Chimes (Gt)	
Choir 16 - Unison Off - 4 - 2 1/2'	
Nave Swell on Choir	
Nave Great on Choir	
Pedal Combinations on Choir	

PEDAL	
32' Bourdon	12 pipes
32' Resultant	
16' Diapason	32 pipes
16' Double Diapason (Gt)	
16' Bourdon	32 pipes
16' Lieblich Gedeckt (Sw)	
16' Gemshorn (Gt)	12 pipes
8' Octave (ext Diapason)	12 pipes
8' Major Flute (ext Bourdon)	12 pipes
8' Claribel Flute (Gt)	
8' Gemshorn (Gt)	
4' Triangular Flute (Sw)	
32' Trombone (ext 16' Trombone, 1-12 III Harmonics)	36 pipes
16' Trombone (Gt)	
16' Double Trumpet (Sw)	
8' Tromba (Gt)	
8' Double Trumpet (Sw)	
8' Tuba (Ch)	
4' Double Trumpet (Sw)	
Chimes (Gt)	



Nave Organ from floor



Chancel upper Great

the rear gallery, the Nave Organ houses many of the organ's solo voices, such as the Flugelhorn, Cromorne, Doppelflute, and Cornet (decomposé). The Nave Organ was installed first, and while assembly of the Chancel Organ was still underway, was the only organ in the cathedral for several months. Its sixteen ranks do a remarkable job of filling the room. Its design is perhaps the only real departure from a true Whitelegg installation, as the diminutive organ chambers would likely have housed an Echo or Celestial division. As it stands, several of the boldest flue voices in the organ reside in the Nave Great, including the largest diapason in the organ (42 scale, linen lead).

In its new arrangement, Opus 6425 surrounds the chancel, referred to in the cathedral as the presbyterium: the Great and Pedal divisions share an elevated chamber on the north side of the presbyterium. The Swell and Choir are stacked in the south chamber, with the Choir below and the Swell above.

Each of these three divisions has two shade fronts—one facing the nave and one facing the presbyterium. The Nave Organ is split between two matching cases eleven feet above the gallery floor, with the Great in the north case and the Swell in the south case. Bases of both the 16' Diapason and 16' Gedeckt are mounted along the back wall, framing the rose window.

With five expressive divisions, eight shade fronts, and a total of 145 individual shades, expression control is an important aspect of our design for this installation. This is accomplished by way of an expression matrix, with a default setting and four settable expression pistons. While this isn't the first time a church organ has had an expression matrix, to our knowledge this is the first range- and direction-settable expression matrix. In other words, any of the organ's eight shade fronts can be set to function in either direction, for any range of travel on any of the four expression shoes in the console. This has led to a

lot of experimentation and will provide endless flexibility in expression control for this deeply expressive organ. For instance, one of the settings currently in use has all shades assigned to one swell shoe, with all shades closed at the midpoint of its travel. As it is pushed forward, the Chancel Organ shades all open. Push the heel down, and the Nave Organ shades all open.

Having recently completed our relocation of Aeolian-Skinner Opus 878 into Stoneleigh, headquarters of the Organ Historical Society in Villanova, Pennsylvania [featured on the cover of the December 2019 issue of THE DIAPASON], we elected to work with a partner to do some of the "heavy lifting" for the much larger cathedral installation. JR Neutel and the staff of Reuter Organ Company proved an excellent choice for this role, providing the new four-manual console, as well as the engineering and the lion's share of the onsite installation labor for the project, and any new windchests and reservoirs required for

added stops. As Pennsylvania and other states began reopening, we rescheduled and then commenced installation in September of 2020. The organ was dedicated in an inaugural recital featuring Tyrone Whiting, Jeff Brillhart, and Clara Gerdes-Bartz on October 24, 2021.

This project was made possible by generous funding from the Wyncote Foundation as recommended by Fred Haas and Rafael Gomez. We are also deeply grateful for the support of the cathedral community, including The Right Rev. Daniel G. P. Gutiérrez, Bishop; The Very Rev. Judith A. Sullivan, Dean; Canon for Music and the Arts Thomas Lloyd; Cathedral Organist Wesley Parrott; Canon for Administration Lynn Buggage; and Sexton Lamont Murray. Our network of suppliers and subcontractors for this project included Sam Hughes, Reuter Organ Company, Opus Two Instrument Control Systems, Organ Supply Industries, Rudewicz & Associates, and COE Percussion.

—Adam F. Dieffenbach

Philadelphia Episcopal Cathedral, Philadelphia, Pennsylvania

NAVE GREAT

8' Open Diapason ¹	61 pipes
8' Doppelflute	49 pipes
(Roosevelt, 1–12 from Melodia)	
8' Melodia ²	61 pipes
8' Bois Celeste ² (TC)	49 pipes
4' Octave ¹	73 pipes
2' Super Octave ¹ (ext 4' Octave)	
II Grave Mixture ¹	122 pipes
8' Flugelhorn	61 pipes
(from Reuter, revoiced)	
8' Cromorne ³	61 pipes
Tremolo	
Tuba (Ch)	
Tower Bells (13 bells)	
Chimes (Gt)	
Great on Nave	
Nave Great 16 - Unison Off - 4	

NAVE SWELL

16' Gedeckt ¹ (ext 8' Gedeckt)	12 pipes
8' Viole ²	73 pipes
8' Voix Celeste ² (TC)	61 pipes
8' Gedeckt ¹	73 pipes
4' Open Flute ³	73 pipes
2 3/4' Nazard	61 pipes
2' Piccolo ¹ (ext 8' Gedeckt)	12 pipes
1 1/2' Tierce	61 pipes
16' Fagotto ⁴ (ext 8' Fagotto)	12 pipes
8' Fagotto ⁴	73 pipes
Tremolo	
Zimbelstern	
Nave Swell 16 - Unison Off - 4	

NAVE PEDAL

32' Resultant	
16' Open Diapason (Nave Gt)	12 pipes
16' Gedeckt (Nave Sw)	
8' Open Diapason (Nave Gt)	
8' Gedeckt (Nave Sw)	
4' Open Diapason (Nave Gt)	

4' Gedeckt (Nave Sw)	
16' Fagotto (Nave Sw)	
8' Fagotto (Nave Sw)	
4' Cromorne (Nave Gt)	

COUPLERS

Great to Pedal 8, 4	
Swell to Pedal 8, 4	
Choir to Pedal 8, 5 1/2, 4	
Nave Great to Pedal 8, 4	
Nave Swell to Pedal 8	
Swell to Great 16, 8, 4	
Choir to Great 16, 8, 5 1/2, 4, 2 3/4	
Nave Great to Great 8, 4	
Nave Swell to Great 8, 4	
Swell to Choir 16, 8, 4	
Nave Great to Choir 8, 4	
Nave Swell to Choir 8, 4	
Choir to Swell 8, 4, 2 3/4	
Nave Great to Swell 8	
Nave Swell to Swell 8	
Great/Choir Transfer	

Notes

1. From 1937 M. P. Möller Op. 6512
2. From 1903 Austin Organ Company Opus 73
3. From inventory
4. From 1960 M. P. Möller Op. 9453

53 ranks
86 stops
3,606 pipes

Builder's website:
<https://www.emerybrothers.com>

Church's website:
<http://www.philadelphiacathedral.org>

Photo credit: Adam F. Dieffenbach

Carillon Profile
B. M. C. Durfee High School
Fall River, Massachusetts

The newly refurbished 23-bell instrument of B. M. C. Durfee High School in Fall River, Massachusetts, is distinguished by its status as the only carillon in a public high school in the United States. The instrument began in 1886 as a ten-bell chime cast by Meneely of Watervliet, New York, for the Durfee High School. The chime was dedicated a year later to the memory of Bradford Matthew Chaloner Durfee, the only child of Bradford and Mary Brayton Durfee, local residents.

For decades, the bells tolled 29 times every morning to commemorate every year of Chaloner's life. The bells were removed from the old school tower in 1978, when a new school was built; the original school was later re-purposed as a state courthouse in the 1990s.

The bells needed an extra boost to be reinstalled on the new school grounds. The late Les Cory, Durfee alumnus, formed the Durfee Bells Preservation Society, Inc., and the organization successfully raised all the funds in order to mount the bells again in a free-standing tower on the new school grounds. Another alumnus who was pivotal in the effort to remount the bells was Janice Curry, to whom the clocks in the tower were dedicated.

When the chime was rededicated in 2014, five bells were added to form a 14-bell instrument. Four of the new bells were newly cast, and one of them was a replacement, since one of the original ten bells had been stolen in the late 1990s. Meeks, Watson & Co. of Georgetown, Ohio, did this work. One of the added bells was an older one repurposed for this chime, a McShane of Baltimore bell from 1898 that fit in well with the existing set. Meeks, Watson & Co. had searched the country for a bell similar to the original Meneely of Watervliet bell and chanced upon this one in Tennessee. In addition to casting four new bells and finding a replacement bell, Meeks, Watson & Co. returned the original nine remaining bells.

Only four years later, the bells had to come down again. The school was torn down to make room for a new, larger school. This time, B. A. Sunderlin Bellfoundry of Sunder Glen, Virginia, was contracted to handle the expansion and reinstallation project. The new school has an integral tower in its design where the bells will hang and ring out daily. Sunderlin cast nine new bells for a total of 23, just surpassing the numerical threshold to constitute a carillon. The bells play automatically via computerized electromagnetic hammers and manually via a traditional baton keyboard.

—Kimberly Schafer, PhD

School website: fallriverschools.org/durfee

All photos credit B. A. Sunderlin Bellfoundry



The carillon clavier



The 2014-2018 bell tower



The Durfee carillon bells



Bells in the new tower



Hoisting a bell into the tower

► page 10

Heurtematte of Saint-Gervais Church, Paris, France, performing on the 1981 Jürgen Ahrend organ of three manuals, 33 stops, mechanical action, in the former monastery church of the Augustinians (a museum since the early 19th century) in Toulouse, France. One of two Ahrend organs in France, the instrument is tonally and mechanically created in early north German Baroque style.

When the recording was first released on a French label in 1994, it received the *Grand Prix du Disque*. Works featured include *Onder een linde groen* and *Malle Sijmen* by Sweelinck, as well as *Magnificat IX toni* and *Variationen über eine Gagliarda von John Dowland* by Scheidt.

Wonderful Splendor (OAR-172, \$15.98) features **Russell Weismann** performing on the four-manual, 67-stop, 97-rank Rudolf von Beckerath organ of St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania. A Pittsburgh native, Weismann performs music recommended by the builder to demonstrate the organ's range of repertoire. He researched and wrote his doctoral



Wonderful Splendor

dissertation on Beckerath and the Hamburg organbuilder's instruments, of which the 1962 organ recorded is the largest he built for installation in the United States.

The disc features works by Brahms, Rheinberger, Frescobaldi, Couperin, Franz Schmidt, and others. For information: ravencd.com.

Regent Records announces a new CD, *Freak Out: Extraordinary Music for*



Freak Out: Extraordinary Music for Organ

Organ (REGCD 540), featuring **Tom Bell** performing on the William Hill & Son and Norman & Beard, Ltd., organ of the Royal Hospital School Chapel, Holbrook, UK, with **Ross Garrod**, percussion. The disc includes works by William Bolcom, Stephen Paulus, Peter Maxwell Davies, James MacMillan, John Furse, Giles Swayne, and Derek Foster. For further information: regentrecords.com.


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Reviews

Choral Music Reviews

These choral works continue and conclude those from the November 2021 issue, pages 10, 25. The pieces can be used throughout the year, and many are conceived with themes of promoting hope, healing, and peace.

The Strife is O'er, by Robert J. Powell. SATB and organ with opt. brass quartet or quintet and timpani, with congregation. MorningStar Music Publishers, MSM-60-4019, 2020, \$1.95, \$35 instrumental parts, \$15 full score. Duration: 2:22. Available from morningstarmusic.com.

The text is the familiar hymn translated by Francis Pott in 1861 and set to the hymntune VICTORY. It is most appropriate for the Easter season or for funerals. This is a festive setting that reinforces hope in resurrection joy. The instrumental parts are effectively constructed. Stanza three can be sung a cappella or with optional brass and timpani. There is a six-measure interlude prior to the final stanza so singers can prepare for the final *forte* verse that begins with unison/descant voices and ends with SATB voices plus descant for the final trifold Alleluias. Powell is a successful composer who understands how to write for large musical forces.

All Hail the Power of Jesus' Name, Michael Burkhardt. SATB, assembly, organ, opt. brass quintet, and timpani, MorningStar Music Publishers, MSM-60-4040, 2020, \$2.25, \$16 full score, \$35 instrumental parts. Duration: 3:18. Available from morningstarmusic.com.

Suitable for Easter, Christ the King, or any festive church occasion such as a church anniversary or organ dedication, it begins with a joyous organ and brass fanfare. The assembly sings the CORONATION hymntune, alternated with choral verses using the hymntune DIADEMATA. Verses are nicely reharmonized to get the assembly out of the routine of rote-singing the text. A very creative and useful addition to any church library!

Set Me As a Seal, by Robert Scholz, arranged by David Scholz, text by Mark Douglas. SATB, violin or C instrument, and keyboard, MorningStar Music Publishers, MSM-50-9852, 2020, \$2.25, TTBB version available for \$1.95, instrumental parts \$5.00, set in E major. Duration: 4:27. Available from morningstarmusic.com.

This text is based on Song of Solomon and 1 John 4:7 ("For love is of God"). There is a composer's note that left-hand arpeggios may be simplified into chords in specified measures, good to consider if accompanying on the organ. The piece is dedicated to the St. Olaf Choir and their conductor Anton Armstrong. It unfolds beautifully with the piano and violin introduction and calls to mind the instrumental writing of Gerald Finzi. There is frequent use of mixed meters. The keyboard part, violin part, and voices interweave beautifully. Written in romantic style with rich, lush harmonies, this well-known text is appropriate for wedding or wedding anniversary liturgies or anytime love is a focus of Sunday readings.

In the Light of Hope, text and music by Mark Patterson. SATB and piano, with optional djembe, MorningStar Music Publishers, MSM-50-5176, \$2.70, \$5.00 for djembe part. Duration: 3:00. Available from morningstarmusic.com.

The piece was written for the 2020 Montreat Worship and Music Conference, celebrating the fiftieth anniversary of the Presbyterian Association of Musicians. It has a contemporary feel with plenty of syncopations in both the piano and choral parts. The uplifting message of the text is "We are called to live in the light of hope." Use of the djembe gives the piece a "global" feel. The driving piano accompaniment is energized by a steady stream of sixteenth notes, fun for accomplished pianists. A descant helps the final refrain soar to a *fortissimo* climax at the end of the piece. This is a lovely closing piece for a concert or a service with a message of hope and healing.

—Karen Schneider Kirner
South Bend, Indiana

New Organ Music

Hymn Inventions: 9 Chorale Preludes for the Church Year, Volume 4, by Sam Eatherton. Concordia Publishing House, #977955, 2021, \$27.00. Available from cph.org.

This fourth volume of Sam Eatherton's *Hymn Inventions*, available from Concordia Publishing House (CPH), contains superbly creative works on several traditional Lutheran chorales and other common hymntunes. Calling these preludes "inventions" gives an accurate description of their imaginative composition. Making use of rather adventurous harmonic language, Eatherton creates just enough challenge for the intermediate organist while maintaining approachability.

Some works in the collection, such as the preludes on BEACH SPRING and WEIL ICH JESU SCHÄFLEIN BIN, are short enough to be used as hymn introductions, with the tune being presented clearly and without obstruction. Other pieces, such as the prelude on MIT FREUDEN ZART, would make a memorable postlude for Easter Sunday. Other tunes included here are ASCENDED TRIUMPH; DER AM KREUZ; HYFRYDOL; JESUS IST KOMMEN, GRUND EWIGER FREUDE; THINE; and WOJTKIEWICZ. Overall, this collection is highly practical for the intermediate liturgical organist.

Firm Foundation: Five Preludes on Shape-Note Tunes, by Jeffrey Blersch. Concordia Publishing House, #977958, 2021, \$23.00. Available from cph.org.

Whenever I can get my hands on a collection of shape-note hymn preludes, I seize the opportunity. These early-American melodies lend themselves to creative and thoughtful settings, and Jeffrey Blersch has composed very fine ones in this collection, also published by CPH.

The works of this collection, again suitable for the intermediate organist, are appropriate for both preludes and postludes; each one of them is usable and enjoyable to listen to. Because all of the shape-note tunes set in this collection are found in CPH's *Lutheran Service Book*, it would certainly prove useful for the organist who frequently plays from this hymnal. Within the collection is a mellow, sonorous setting of THE SAINTS' DELIGHT, a tune for which the average organist may struggle to find good settings. The piece is dynamic enough to make an interesting, but not tiring, service prelude. The setting on JEFFERSON is a folksy postlude *à la gigue*, with cantus firmus in the pedal. It would serve beautifully as post-service music during the season of Advent. Other tunes set in this collection are FOUNDATION, HOLY MANNA, and NEW BRITAIN.

—Joel R. Stoppenhagen
Valparaiso, Indiana

Bert Adams, FAGO

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The second Gruenstein Award nominating essays will be accepted September 1, 2021, through January 31, 2022.

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Reviews

New Recordings

Air with Joy is Ringing: Organ Music for Christmas. Gregory Peterson, organist. 1978 Robert Sipe Opus 49, Center for Faith and Life, Luther College, Decorah, Iowa, \$20. Available from Luther Bookshop luther.edu/bookshop.

Improvisation on ADESTE FIDELES, Gregory Peterson; *Prelude on MENDELSSOHN*, David Willcocks; *Nun komm der Heiden Heiland*, BWV 659, BWV 661, Bach; *Variations sur un Noël bourguignon*, André Fleury; *In dulci jubilo*, Marcel Dupré; *Où s'en vont gais bergers*, Claude Balbastre; *Carillon on a Ukrainian Bell Carol*, Gerald Near; "Greensleeves" (from *Four Carol Preludes*), Richard Purvis; *Toccata on VENI EMMANUEL*, Adolphus Hailstork; *Noël vosgien*, Jean Bouvard; *Dance Prelude on "Bring a Torch, Jeannette, Isabella"*, Christopher Uehlein; *Noël Étranger*, Louis Claude d'Aquin; *Fanfare and Toccata on "Hark! A Thrilling Voice is Sounding"*, James Biery; *Paeon on DIVINUM MYSTERIUM*, John Cook; *Improvisation on REGENT SQUARE*, Gregory Peterson; *Fröhlich soll meine Herze springen, Den dir Hirten lobten sehre, Zu Bethlehem geboren*, Helmut Walcha; *Fantasia in G Major*, BWV 572, Bach.

Upon the demise of the Aeolian-Skinner Organ Company, of which he was vice-president, Robert Sipe (b. 1940) set up his own company in Garland, Texas, in 1972. His firm was noteworthy for its adherence to seventeenth- and eighteenth-century design principles and the use where possible of mechanical action. The Sipe firm still exists, although they appear to have been building mostly electric-action instruments lately. Their website does not list the current personnel, but Robert Sipe is now an octogenarian, and I do not know how much he still has to do with the company. The Luther College instrument, dating from 1978 and restored in 2010 by Dobson Pipe Organ Builders, is sufficiently modern to avoid the excesses of screechy neo-Classicism and sufficiently old enough to have a good Sipe tracker action. I believe that there is a case to be made for it being Robert Sipe's finest opus. The instrument has three manuals and pedals with forty-two speaking stops and sixty-one ranks. The manual chests are on 2½-inch wind, and the pedal on 2¾ inches; the Trompette-en-Chamade has electric action and is on 5½-inch wind.

Gregory Peterson (b. 1961) earned the Bachelor of Arts degree in music at Luther College, followed by a Master of Music from the Institute of Sacred Music at Yale University and a Doctor of Musical Arts degree from the University of Iowa. He has held positions as director of music in churches in Connecticut, Iowa, Minnesota, and Washington. He was visiting assistant professor of music and Christ College Organist at Gustav Adolphus College and visiting professor at Pacific Lutheran University. From 1997 to 2005 he was organist and minister of music at Old South Church in Boston, Massachusetts. Since 2005 he has been professor of music and college organist of Luther College, cantor to the Luther Student Congregation, and conductor of the Luther Ringers, of which he is the founder. From 2011 to 2017 he was chair of the music department at Luther College. He is well known as a recitalist in the United States and elsewhere and figures prominently in the musical life of the Evangelical Lutheran Church of America.

Gregory Peterson's *Improvisation on ADESTE FIDELES* ably demonstrates the brilliant yet majestic *tutti* of the Sipe organ, as does David Willcocks's *Prelude*

on MENDELSSOHN. The Bach chorale preludes give us an opportunity to hear some of the softer voices of the organ including some of the flutes, the Rückpositiv Sesquialtera (with Tremulant), some *mezzo forte* chorus effects and the Pedal 16' Posaune. André Fleury's popular *Variations sur un Noël bourguignon* gives us an opportunity to hear some of the warmer sounds of the organ, as well as more of the flutes and reeds such as the Great Trumpet and Swell Hautbois. There are further opportunities to explore the brilliance of the choruses at various dynamics, especially in the fugue. Jean Bouvard's *Noël vosgien* is less well known, but in some ways very much out of the same stable as the Fleury piece. It is based on a carol tune from the Vosges region of France. The ability of the instrument to play classical French Noëls and to produce authentic timbres is demonstrated in the pieces by Claude Balbastre and Louis Claude d'Aquin.

Also included are some interesting Christmas compositions for the organ by contemporary composers such as Gerald Near, Christopher Uehlein, Adolphus Hailstork, and James Biery, and of a slightly earlier generation including Richard Purvis and John Cook. I particularly liked the sparkling *Dance Prelude on "Bring a Torch, Jeannette, Isabella"* by Christopher Uehlein (b. 1931). The three short chorale preludes by the blind German organist Helmut Walcha (1907–1991) are in something of a category of their own. They combine a sprightly neo-Classicism with tonalities that sometimes seem almost Medieval. The final work on the disc is Bach's *Fantasia in G Major*, BWV 572. The first known manuscript of this dates from 1714 and was copied by J. G. Walther, who described it as Bach's *Pièce d'Orgue*. This is not really a helpful title, since there is nothing French about it, and the later title *Fantasia in G Major* is not particularly helpful either. Perhaps the most constructive way of thinking about it is to consider it to be a toccata written by the youthful Bach and largely in the style of Buxtehude. Because of its joyful character it is very popular as a Christmas piece among organists, making a fitting conclusion to this compact disc.

Gregory Peterson has combined showing off the qualities of the Luther College Sipe organ with presenting some very enjoyable Christmas music, old and new, on this compact disc. He is much to be commended for this.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Ringings with Keys, Volume 1, by Lloyd Larson. Arranged for 1½ to 2 octaves of handbells, Agape (a division of Hope Publishing Company), Code No. 2940, reproducible, Level 2 (E+ - M-), \$49.95.

Here is a new series formed for and geared to smaller bell ensembles. Each piece can be performed with 1½ to 2 octaves of handbells. The piano accompaniment fills out the harmonies and keeps the handbell parts accessible while adding a rich texture.

Adagio for Bells, by Bob Burroughs. For 4–7 octaves of handbells, Concordia Publishing House, #977806, Level 3 (D-), \$4.25.

With amazing rhythmic energy, along with some technical challenges for the players, this piece always returns to a softer adagio section. Its celebrative nature will be sure to be a favorite of bell ringers and listeners alike.

—Leon Nelson
Vernon Hills, Illinois

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Calendar

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

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

UNITED STATES East of the Mississippi

15 DECEMBER

Angelica Women's Chamber Choir; Grace Episcopal, White Plains, NY 12:10 pm

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

James Grzadzinski, organ & piano, with bass; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

16 DECEMBER

Christmas concert; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm

Edoardo Bellotti; Memorial Art Gallery, Rochester, NY 7:30 pm

John Behnke; Christ Episcopal, Bradenton, FL 12:15 pm

17 DECEMBER

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

Jackson Borges; National City Christian, Washington, DC 12:15 pm

Georgia Boy Choir; Peachtree Road United Methodist Church, Atlanta, GA 7 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

18 DECEMBER

Handel, *Messiah*; Riverside Church, New York, NY 7 pm

Georgia Boy Choir; Peachtree Road United Methodist Church, Atlanta, GA 7 pm

Lessons & Carols; Cathedral of St. Paul, Detroit, MI 5 pm

19 DECEMBER

Angelica Women's Chamber Choir; St. John Nepomucene Catholic Church, New York, NY 3 pm

Britten, *Ceremony of Carols*; Trinity Church Wall Street, New York, NY 8 pm

Advent/Christmas Lessons & Carols; Emmanuel Church, Chester Parish, Chestertown, MD 5 pm

Carillon carols; St. Chrysostom's Episcopal, Chicago, IL 3 pm

20 DECEMBER

James Kennerley, Christmas concert; Merrill Auditorium, Portland, ME 7 pm

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

21 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

22 DECEMBER

James Grzadzinski; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

31 DECEMBER

Choral Concert; Cathedral of St. John the Divine, New York, NY 7 pm

Andrew Peters; Central Christian, Decatur, IL 7 pm

2 JANUARY

Christopher Houlihan; St. John's Episcopal, West Hartford, CT 12:30 pm

5 JANUARY

Epiphany Evensong; Emmanuel Church, Chester Parish, Chestertown, MD 6 pm

Christopher Urban, with violin; First Presbyterian, Arlington Heights, IL 12:15 pm (livestream)

6 JANUARY

Choral Evensong; Cathedral of St. Paul, Detroit, MI 7 pm

7 JANUARY

Jens Korndörfer, with Atlanta Symphony Orchestra; First Presbyterian, Atlanta, GA 8 pm

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Calendar

8 JANUARY

New York Virtuoso Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm

9 JANUARY

David Higgs; First Presbyterian, Gainesville, FL 4 pm
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm
+ **Nathan Laube**; Cathedral of St. Paul, Birmingham, AL 4 pm

14 JANUARY

Chelsea Chen; United Church, Canandaigua, NY 7:30 pm

15 JANUARY

Renée Anne Louprette; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am masterclass, 3 pm recital

16 JANUARY

Nathaniel Gumbs; Cathedral of St. Philip, Atlanta, GA 3:15 pm

20 JANUARY

Naomi Gregory, with baroque trumpet/cornetto; Memorial Art Gallery, Rochester, NY 7:30 pm

22 JANUARY

Scott Dettra, complete works of Franck; St. Peter's Church on Capitol Hill, Washington, DC 7:30 pm (program 1 of 2)
Huw Lewis, masterclass; Reyes Organ and Choral Hall, University of Notre Dame, Notre Dame, IN 10 am

23 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Canticum Novum Singers, cantatas of Bach; St. Luke's Episcopal, Katonah, NY 3 pm
Scott Dettra, complete works of Franck; St. Peter's Church on Capitol Hill, Washington, DC 7:30 pm (program 2 of 2)
David Hurd; St. John's Episcopal Cathedral, Jacksonville, FL 4 pm
Huw Lewis; Basilica of the Sacred Heart, University of Notre Dame, Notre Dame, IN 8 pm

27 JANUARY

Jens Korndörfer; Furman University, Greenville, SC 8 pm

29 JANUARY

Canticum Novum Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm
Scott Dettra, complete works of Franck; Duke University Chapel, Durham, NC 8 pm (program 1 of 2)

30 JANUARY

Nathaniel Gumbs; South Congregational, New Britain, CT 4 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Nathan Laube; Christ Church, Alexandria, VA 7 pm
David Briggs, with choir, Beethoven Symphony No. 9; Peachtree Road United Methodist, Atlanta, GA 7 pm
Scott Dettra, complete works of Franck; Duke University Chapel, Durham, NC 5 pm (program 2 of 2)

UNITED STATES

West of the Mississippi

15 DECEMBER

Richard Gray; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

19 DECEMBER

Christmas Lessons & Carols; St. Michael & All Angels Episcopal, Dallas, TX 5:30 pm
St. Brigid School Honor Choir & St. Mary's Cathedral Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 7 pm

21 DECEMBER

Todd Wilson, with Pacific Symphony; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

24 DECEMBER

Fred Swann; St. Margaret's Episcopal, Palm Desert, CA 7:40 pm

26 DECEMBER

Christoph Tietze, with vocalists and instrumentalists; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 DECEMBER

Todd Wilson, with brass; First Plymouth Congregational, Lincoln, NE 7 pm

4 JANUARY

Colin MacKnight; Cathedral of St. Andrew, Little Rock, AR 5:15 pm

8 JANUARY

Scott Dettra, complete works of Franck; Church of the Incarnation, Dallas, TX 4:30 & 7:30 pm (separate programs)
Bradley Hunter Welch; All Saints Catholic Church, Dallas, TX 7 pm

9 JANUARY

Bruce Neswick; Cathedral of the Madeleine, Salt Lake City, UT 7 pm
Alcee Chriss; St. James Episcopal, Los Angeles, CA 6 pm

12 JANUARY

Michael Munson; First United Methodist, San Diego, CA 12:15 pm

16 JANUARY

Katelyn Emerson; Grace and St. Stephen's Episcopal, Colorado Springs, CO 3 pm
Raúl Prieto Ramírez; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm
Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 4 pm

19 JANUARY

Samuel Backman; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)
Christopher Houlihan; University of Nevada, Las Vegas, NV 7:30 pm

21 JANUARY

Alan Morrison; First Presbyterian, Fort Worth, TX 7 pm
Daryl Robinson; St. Peter's Episcopal, McKinney, TX 7 pm
Ken Cowan; Trinity University, San Antonio, TX 7:30 pm

23 JANUARY

National Lutheran Choir & St. John's Boy Choir, hymn festival; St. John's Abbey, Collegeville, MN 5 pm
Chelsea Chen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 JANUARY

Christopher Houlihan, masterclass; First Presbyterian, San Diego, CA 10 am

30 JANUARY

Jonathan Ryan; St. Michael and All Angels Episcopal, Dallas, TX 4 pm

Chelsea Chen; La Jolla Presbyterian, La Jolla, CA 4 pm

Christopher Houlihan; First United Methodist, San Diego, CA 7 pm

INTERNATIONAL

15 DECEMBER

Rosemary Evans; Welsh Church of Central London, London, UK 1:05 pm

17 DECEMBER

Bach-Chor Hagen; Liebfrauenkirche, Hamm, Germany 7 pm

18 DECEMBER

Denny Wilke; Dom, Merseburg, Germany 12 noon

19 DECEMBER

Gerard Brooks; Methodist Central Hall; Westminster, UK 3 pm

25 DECEMBER

Michael Schönheit; Dom, Merseburg, Germany 12 noon

26 DECEMBER

Johannes Krutmann, with trumpet; Liebfrauenkirche, Hamm, Germany 11 am
Elztalkantorei; Evangelische Kirche, Kollnau, Germany 5 pm

31 DECEMBER

Klaus Sonnleitner; Klosterkirche, St. Florian, Austria 11:15 am
Michael Schönheit; Dom, Merseburg, Germany 6 pm
Jean-Baptist Robin, with trumpet; Heilig-Geist Kirche, Schramberg, Germany 7 pm
Konrad Paul; Apostelkirche, Münster, Germany 10 pm

6 JANUARY

Michael Schönheit; Dom, Merseburg, Germany 12 noon

29 JANUARY


Marko Sever; Bloomsbury Central Baptist, London, UK 1 pm
Philip Norman, lecture on transcriptions; Bloomsbury Central Baptist, London, UK 2 pm
Simon Gledhill; Bloomsbury Central Baptist, London, UK 2:30 pm
Gilliam Weir, masterclass; Bloomsbury Central Baptist, London, UK 3:30 pm
Richard Hills; Bloomsbury Central Baptist, London, UK 6 pm



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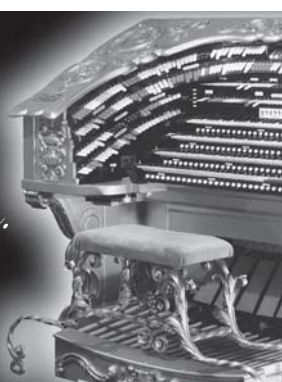
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MARIE RUBIS BAUER, St. Cecilia Catholic Cathedral, Omaha, NE, August 22: Reduentes (*Buxheimer Orgelbuch*), anonymous; Toccata nona (*Toccate e partite d'intavolatura*, Libro 1), Toccata per le levatione (*Fiori musicali*, Messa degli Apostoli), Frescobaldi; Pass'e mezo antico, Pass'e mezo antico secondo, Pass'e mezo antico terzo (*Intavolatura Nova di Balli*), Gardane; Fugue sur la Trompette, Tierce en taille (*Messe des Couvents*), Couperin; *Interludes pour l'Hymne Ave Maris Stella*, R. Vierne; O Rex Gentium (*O Antiphon Sequence*), McDowell; *Praeludium für die Orgel in F*, Fanny Mendelssohn.

PAOLO BORDIGNON, Metropolitan Museum of Art, New York, NY, August 1: *Praeludium für die Orgel*, Fanny Mendelssohn; *Dalby's Fancy*, *Dalby's Toccata*, Howells; *Chant de Mai*, op. 53, no. 1, Jongen; *Sonata II in c*, op. 65, no. 2, Mendelssohn.

OLIVER BRETT, Peachtree Road United Methodist Church, Atlanta, GA, August 15: Variation 10 (*Nettleton Diary*), Knecht.

MINA CHOI, Holy Family Catholic Church, Manayunk, PA, August 8: Variation 6 (*Nettleton Diary*), Knecht.

NATHANIEL GUMBS, Battell Chapel, Yale University, New Haven, CT, August 1: Variation 5 (*Nettleton Diary*), Knecht.

BOYD JONES, St. Luke's Episcopal Church, Anchorage, KY, July 18: *Praeludium in C*, BuxWV 136, Buxtehude; *Sonata in D*, K. 287, *Sonata in D*, K. 288, Scarlatti; *Von Gott will ich nicht lassen*, BWV 658, *Fantasia super Komm, Heiliger Geist*, BWV 651, Bach; *Andante in D*, *Sonata in d*, op. 65, no. 6, Mendelssohn; *Allegro giocoso (Sept Improvisations)*, op. 150, no. 7), Saint-Saëns; *Adoration*, Price; *Variations on America*, Ives.

ELIZABETH LAJEUNESSE, St. John's Episcopal Church, Tallahassee, FL, August 22: Variation 11 (*Nettleton Diary*), Knecht.

TOMMASO MAZZOLETTI, Cathedral of Notre Dame, Lausanne, Switzerland, July 16: *Sonata Cromatica*, Elan du Coeur (*Twelve Divertimenti*), *Hymn of Glory*, *Toccata Creator Alme Siderum*, Christmas in Settimo Vittone (*Twelve Divertimenti*), *Shepherd's March*, *Rimembranza (Twelve Divertimenti)*, *Rapsodia Italiana*, Yon.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, July 8: *Toccata*, Weaver; *Praeludium in D*, BuxWV 139, Buxtehude; *Legend (Triptych)*, op. 141, no. 1), Karg-Elert; *Elfes (Douze pièces)*, op. 7, no. 11), Bonnet; *Prelude and Fugue in E-flat (Three Preludes and Fugues)*, op. 99, no. 3), *Le Cygne*, Saint-Saëns; *Electa Ut Sol (Five Invocations)*, no. 5), Dallier.

JOHANNES SKUDLIK, Cathedral of Notre Dame, Lausanne, Switzerland, July 23: *Präludium und Fuge über den Namen B-A-C-H*, S. 260, Liszt; *Deux Interludes pour orgue*, Schneider; *Rhapsodie sur des Airs Catalans pour Grand Orgue*, Gigout; *Scherzo (Symphonie de Boston)*, Cochereau; *Sonata I in d*, op. 42, Guilman.

JOEL STOPPENHAGEN, Concordia Theological Seminary, Fort Wayne, IN, July 29: *Offertoire sur les Grands Jeux (Livre d'orgue)*, de Grigny; *Berceuse (Vingt-quatre pièces en style libre, book 2, no. 7)*, Vierne; *Prélude, Élévation, Méditation (Suite médiévale)*, Langlais; *Pleading Savior*, Nettleton (*Meditations on American Folk Hymns*), Callahan; *Prelude and Fugue in G*, BWV 541, Bach.

PETRA VEENSWIJK, Grote Kerk, Dordrecht, Netherlands, July 7: *Sym-*

phonie III in e, op. 13, no. 3, Widor; *Rhapsodie I (Trois Rhapsodies sur des Cantiques Bretons)*, op. 7), *Fantasy No. 1 in E-flat*, Saint-Saëns; *Prélude et Fugue in f (Trois préludes et fugues)*, op. 7, no. 2), Dupré; *Toccata in D*, Lanquétuit.

JOHANN VEXO, Cathedral, Kaliningrad, Russia, July 4: *Toccata in E*, BWV 566, *An Wasserflüssen Babylon*, BWV 653b, *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Adagio and Fugue in c*, K. 546, Mozart, transcr. Guillou; *Choral No. 2 in b (Trois Chorals pour grand orgue)*, Franck; *Intermezzo, Final (Symphonie III in f-sharp)*, op. 28), Vierne; *Joie et clarté des Corps glorieux (Les corps glorieux)*, Messiaen; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, July 4: *Doxology*, *Bourgeois*; *The Star-Spangled Banner*, Smith; *America the Beautiful*, Ward, arr. Myhre; *Suite in Popular Style*, Courter; *He's Gone Away*, *O Shenandoah*, arr. Myhre; *Goober Peas*, Nutt, arr. Giszczak; *The Battle Cry of Freedom*, Root, arr. Giszczak; *Tenting Tonight in the Old Camp Ground*, Kittredge; *The Battle Hymn of the Republic*, Steffe; *When the Caissons Go Rolling Along*; *Anchors Aweigh!*; *Off We Go Into the Wild Blue Yonder*; *From the Shores of Montezuma*; *Semper Paratus*; *Heave Ho! My Lads*, *Heave Ho!*; *You're a Grand Old Flag*, Cohan, transcr. Arai; *God Bless America*, Berlin; *Semper Fidelis*, Sousa, transcr. Arai; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, July 11: *Doxology*, *Bourgeois*; *The Star-Spangled Banner*, Smith; *Rondeau*, Mouret, transcr. Lawson; *Träumerei*, Schumann, transcr. Corbett; *Marche Militaire*, op. 51, no. 1, Schubert, transcr. 't Hart; *The Stars*, Schubert, transcr. Schroeder; *Stardust*, Carmichael; *When Irish Eyes Are Smil-*

ing, Ball, transcr. Giszczak; *I Want a Girl*, Tilzer, transcr. Giszczak; *Caro Nome*, La donna e Mobile (*Rigoletto*), Su! del Nilo al Sacro Lido (*Aida*), Verdi, transcr. 't Hart; *Give My Regards to Broadway*, Cohan, transcr. Law; *I Love Paris*, Porter, transcr. Law; *Solace—A Slow Rag*, Joplin, transcr. Watson; *Bethena—A Concert Waltz*, Joplin, transcr. Arai; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, July 18: *Doxology*, *Bourgeois*; *The Star-Spangled Banner*, Smith; *Praeludium quasi una Fantasia*, van Hoof; *Vom Himmel hoch da komm' ich her*, Pachelbel, transcr. 't Hart; *Freu dich sehr*, *O meine Seele*, Pachelbel, transcr. 't Hart; *Torches, Torches*, *Run with Torches*, Joubert, transcr. Watson; *Arioso (Cantata 156)*, Bach; *Preludio IX in F*, van den Gheyn; *The Moon Had Climbed the Highest Hill*, Corbett; *Leezie Lindsay*, Barnes; *Serenade for Carillon*, op. 61, Peeters; *Toccata Lirica (A Simple Suite)*, Barnes; *Keep the Home Fires Burning*, Novello, transcr. Giszczak; *I Heard the Bells on Christmas Day*, Calkin, transcr. Newell; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, July 25: *Doxology*, *Bourgeois*; *The Star-Spangled Banner*, Smith; *Barcarolle*, Tchaikovsky, transcr. Arai; *Menuet Alternatif*, de Croes; *Cecilianiana*, de Grijtters; *Gavotte & Double*, de Fesch; *March of the Men of Harlech*; *The Ash Grove*; *All Through the Night*; *Nocturne*, Leahy; *All the Pretty Little Horses*, Myhre; *Hemony Suite*, de Klerk; *Abide with Me*, Monk.

JAMES YAEGER, Our Lady of Sorrows Catholic Church, Las Vegas, NM, August 29: Variation 9 (*Nettleton Diary*), Knecht.

CRAIG ZIOBERT, Our Lady of Mount Carmel Basilica, Youngstown, OH, July 27: *Le Chemin de la Croix*, op. 29, Dupré.

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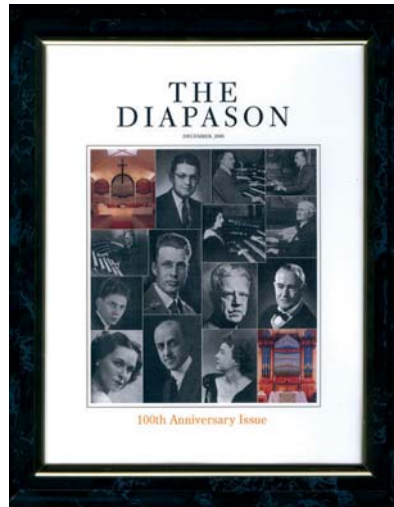
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The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People, Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

In celebration of the holiday season, **Fruhauf Music Publications** is providing a new complimentary booklet posting for December: *Prelude and Fugue on "Vom Himmel Hoch"* for carillon offers an unusual composite setting of a hymn tune often ascribed to Martin Luther when linked with the traditional German Christmas hymn text bearing the same name. Please visit www.frumuspub.net's Downloads page to access a listing of this and all other gratis PDF publications. Please note that the website for FMP is in transition to a new platform; in the interim, the featured PDF carillon file is available for download from THE DIAPASON website.

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and GIA Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/442-1358, www.giamusic.com.

Happy holidays from the staff of THE DIAPASON! Best wishes for 2022.

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

The Organ Historical Society is offers its 2022 pipe organ calendar, *Travel-Orgue 2022*, featuring instruments in recital spaces—the first time the Society has featured organs in significant secular public spaces. Instruments by Flentrop Orgelbouw, Bedient Pipe Organ Co, Holtkamp, C. B. Fisk, E. F. Walker, Aeolian-Skinner, Dobson Pipe Organs, George S. Hutchings, Austin Organs, Glatzer-Götz Orgelbau/Rosales Organ Builders, Hutchings-Votey, J. W. Steere, and Skinner Organ, this calendar has something for everyone! OHS Member price is \$25.00, non-members \$30, with a significant discount for bulk purchases of 10 or more. Only a limited number of these are published every year; order now to assure your holiday gift-giving needs are met! Visit 2022 Pipe Organ Calendar to order at organhistoricalsociety.org.

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