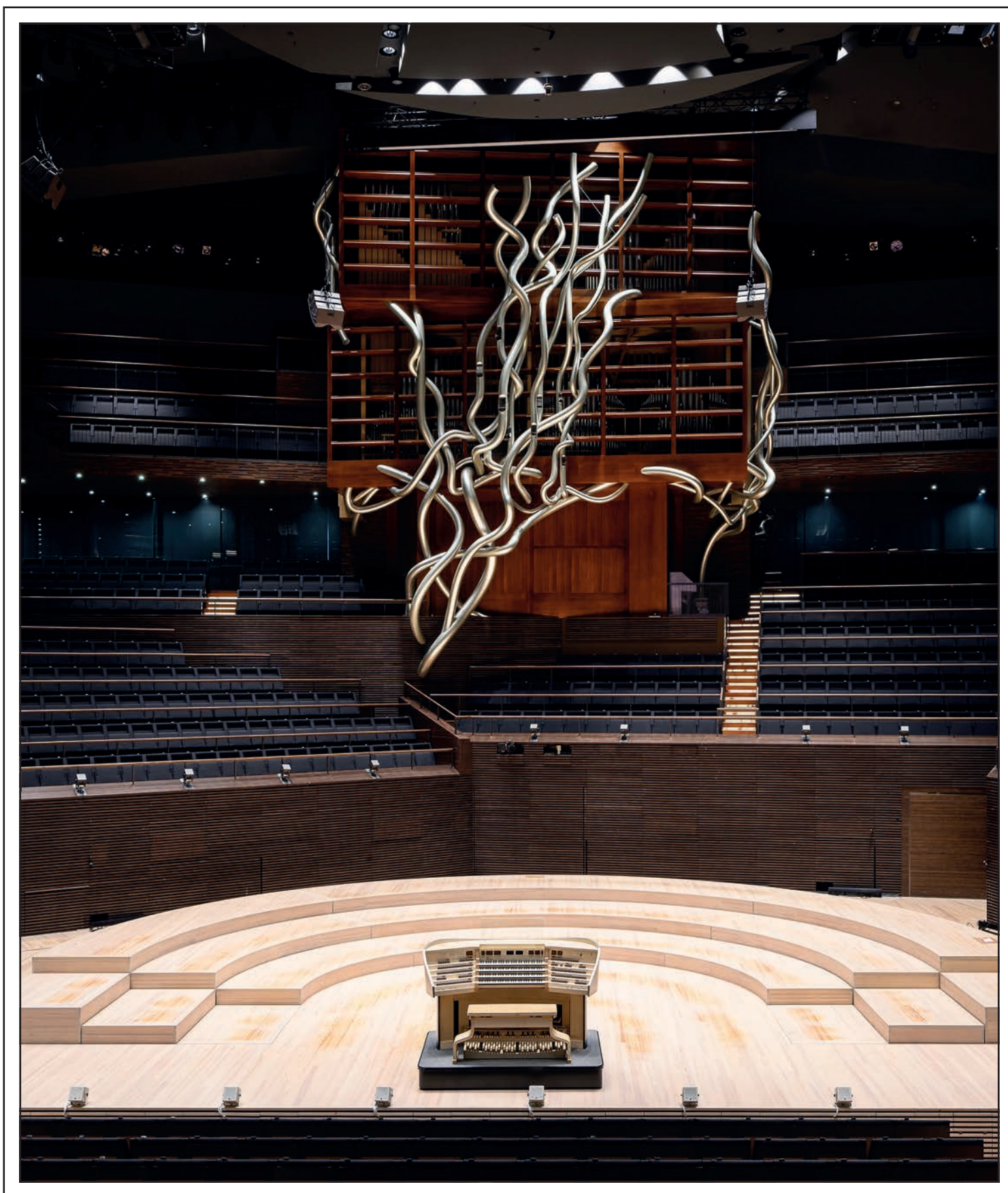


THE DIAPASON

JANUARY 2026



Musiikkitalo
Helsinki, Finland
Cover feature on pages 16–18

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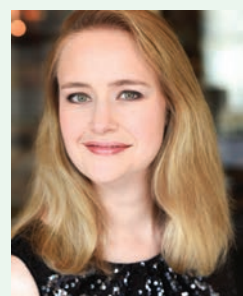
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THE DIAPASON

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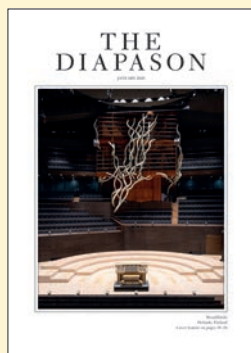
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On Teaching

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Editor's Notebook

Happy New Year 2026

The staff of THE DIAPASON wishes everyone a happy and healthy New Year, continuing through all the days of the year 2026. We look forward to bringing you interesting articles and news for your reading pleasure and edification. This issue commences our 117th year of delivering news, features, events, and so much more. Tell a friend to join you as a subscriber!

2026 Resource Directory

The 2026 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon. Send any updates for the 2027 directory to: sschnurr@thediapason.com.

2026 Cover Features

THE DIAPASON cover features showcase new organs, organ rebuild or restoration projects, academic programs, and more. Cover features are not just for organbuilders! Churches and collegiate institutions have found cover features to be worthwhile. These features for 2026 are mostly reserved, so contact Jerome Butera if you would like to schedule your feature sooner rather than later: jbutera@thediapason.com; 608/634-6253.

Summer conferences, workshops, conventions, etc.

An upcoming issue will include our list of summer conventions, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month.

Here & There

People



Participants in Potomac program:
Josh Dove, managing director, Viscount Organs USA; **Carol Williams**; **Samuel Gray**; **Reverend Emily D'Andrea**, senior pastor

Carol Williams performed the dedication program on a new Viscount Vero 377 organ at Potomac Presbyterian Church, Potomac, Maryland, November 14. The church was completed in 1967 with an octagonal sanctuary seating 250 people. This is Viscount's first instrument to incorporate an Ancillary section designed by **Sebastian M. Glück**, tonal director. Williams conducted an *On the Bench* interview with **Samuel Gray**, director of music and organist of the congregation, and presented a lecture on her work. For information: melcot.com.

Concert management

Seven Eight Artists announces additions to its roster of concert organists.

Justin J. Murphy-Mancini is an organist, harpsichordist, and composer



Justin J. Murphy-Mancini

known for performances that bring centuries of repertoire into conversation. An advocate of living composers, he has premiered numerous works and is admired for his sensitive advocacy of underrepresented music. His debut recording, *Organ Music in New England* (Acis), and his YouTube channel have expanded public awareness of rare and significant repertoire. He serves as the inaugural Paul Fritts Endowed Chair in Organ Studies and Performance at Pacific Lutheran University, Parkland, Washington.

Carol Williams is an artist whose career has spanned the world's stages and introduced millions to the power of the organ. From command performances for Princess Diana to festival appearances, orchestral collaborations, and historic milestones such as her groundbreaking tenure as the world's first woman civic organist in San Diego, California, Williams has been recognized for her virtuosity, musicianship, and charismatic presence. With more than 23 albums, over 50 published works, and her film and interview series *TourBus* and *On the Bench*, she is to be



Carol Williams

found among the organ world's influential ambassadors.

For booking inquiries and information: seveneightartists.com.

New discoveries

Two previously unknown organ works of **Johann Sebastian Bach** have been recently discovered and received their twenty-first-century premieres by Dutch organist **Ton Koopman** on November 17, 2025, at **St. Thomas Church**, Leipzig, Germany. *Chaconne in D Minor*, BWV 1178, and *Chaconne in G Minor*, BWV 1179, were discovered by **Peter Wollny** of the Bach Archiv Leipzig as anonymous and undated works in the Bibliothèque royale de Belgique de Bruxelles/Koninklijke Bibliotheek van België, Brussels, in 1992. After thirty years of research, Wollny and other scholars have come to the conclusion that it is credible that Bach is the composer, having created the works at the approximate age of eighteen. Downloads of the scores are available at imslp.org. For further information: bacharchiveleipzig.de.

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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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Internships



The Association of Anglican Musicians (AAM) announces the **Church of the Incarnation**, Dallas, Texas, as the host of its **2026–2027 Gerre Hancock Internship**. The internship was established to create full-time mentoring opportunities for young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. This annual internship is jointly funded by AAM and the host institution and offers the intern ten months of practical experience through intense and formative work as part of a music program.

The 2026–2027 intern will be mentored by **Christopher Jacobson**, director of music and organist, **Owen Reid**, associate director of music and organist, and **Rachel Jones**, music administrator, gaining experience in service playing, choral conducting, and music administration. Application deadline is February 1. For information: www.anglicanmusicians.org/internship.

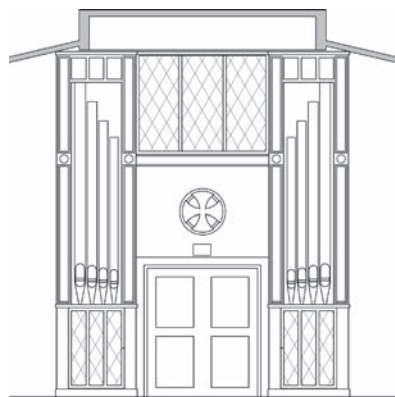
Organbuilders



Jonathan Oblander performs on the Berghaus Pipe Organ Builders organ at St. Giles Catholic Church, Oak Park, Illinois

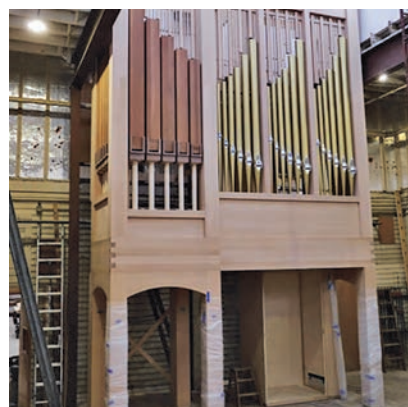
On November 16, 2025, the **Berghaus Pipe Organ Builders organ at St. Giles Catholic Church**, Oak Park, Illinois, was dedicated. The combined parishes of St. Catherine of Siena–St. Lucy and St. Giles welcomed a crowd of over 200 to bless the organ and hear it in recital. **Jonathan Oblander** performed a program featuring works of

Bach, Vierne, Franck, and the singing of a hymn. A recording of the event can be found on the parish's YouTube channel <https://www.youtube.com/live/OtrypmvvdAo?si=y6A-aGou5RUE-Hp2> and a stoplist can be found at berghausorgan.com.



Rendering of Goulding & Wood façade for 1981 M. P. Möller Opus 11519, Our Lady of Grace Monastery, Beech Grove, Indiana

Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana, announces a commission to move the thirteen-rank M. P. Möller Opus 11519 (1981) from the present chapel of Our Lady of Grace Monastery, Beech Grove, Indiana, to new facilities on the same grounds. The move includes a new two-manual console, switching system, and complete re-leathering. The project is scheduled for completion in early 2026. For information: gouldingandwood.com.



Antiphonal organ in the Holtkamp shop

Holtkamp Organ Company, Cleveland, Ohio, has completed a new antiphonal organ for Christ Church United Methodist Church, Charleston, West Virginia. The organ comprises twelve stops, twelve ranks, on two manuals and pedal, job number 2137. The action is electric slider with electro-pneumatic unit chests. It is played from the mechanical-action console of the church's 1975 Holtkamp organ, 32 stops, 41 ranks, three manuals and pedal, job number 1917, through optical switching installed in the manuals and standard contacts installed in the pedal. The pipework for the antiphonal organ is for the most part

Appointments

Edward Landin Senn is appointed executive assistant of the Organ Historical Society, located at Stoneleigh, Villanova, Pennsylvania, after twelve years of service as assistant director of music at Bryn Mawr Presbyterian Church, Bryn Mawr Pennsylvania. He oversees membership services and plays a key role in organizing events both onsite (featuring Stoneleigh's 1931 Aeolian-Skinner organ) and at upcoming conferences and conventions. An advocate for new music, particularly by American composers, he has commissioned works by Carson Cooman, Angela Kraft Cross, Pamela Decker, Craig Phillips, and Kathleen Scheide. He is a composer himself, with a third collection, *Journeys*, scheduled for publication by Lorenz in 2026, and he is a member of THE DIAPASON's 20 Under 30 Class of 2017.

Aside from his work for the OHS, Landin Senn remains active as a freelance musician in the Philadelphia area, performing on organ and piano and composing. He and his husband, Andrew Senn (director of music at Church of the Redeemer, Bryn Mawr), enjoy home life with their eight-year-old twins, Anthony and Arabella. For information: organhistoricalsociety.org.



Edward Landin Senn

drawn from the first organ purchased by Christ Church United Methodist, a fourteen-stop M. P. Möller organ built in 1903. For information: holtkamporgan.com and ccumwv.org.



Kegg organ, Church of the Heavenly Rest, Abilene, Texas

Kegg Pipe Organ Builders, Hartsville, Ohio, has completed the rebuilding and enlargement of Aeolian-Skinner Opus 1416 of 1960 for the Church of the Heavenly Rest, Abilene, Texas. In addition to the restoration of most of the organ's original mechanism, the project included augmenting the Swell, revoicing and augmenting the Positif (Choir), augmenting the Pedal, and providing a new custom console with a prepared Antiphonal division. The church's music director is **Thomas Pavlechko**. For information: keggorgan.com.

Carillon News

The World Carillon Federation has issued its newest bulletin, November 2025, featuring the upcoming **World Carillon Congress 2026** in Mafra, Portugal, June 24–28. The newsletter text is in English, German, and French. To view: www.carillon.org/newsletter/WCF_Congress_2026_Newsletter_6.pdf.

The website for **The Peace Tower Carillon**, Ottawa, Ontario, Canada, offers new carillon scores in PDF for-

mat for free download every month, with at present more than sixty scores available. In addition to classical and popular carol standards, there are arrangements from Indigenous, French-Canadian, and Ukrainian sources. To view: ourcommons.ca/heritage/en/carillon/music-scores.

Leuven, Belgium, celebrated five-hundred years of carillon music in 2025. For that occasion, Leuven carillonists **Philippe Beullens**, **Eddy Mariën**, and **Luc Rombouts** published *Leuven Carillon Book II* with 66 pages of compositions and arrangements for carillon. The publication is offered free for download. To download: <https://drive.google.com/file/d/19UB-guJx2D2X1pJFDG67UPcyoPl4Ijm05J/view>.

The Leuven bell and carillon association **Campanae Lovanienses** and the **City of Leuven** have released a 25-minute video on YouTube, "500 years of carillon in Leuven." English subtitles are available. To view: youtube.com/watch?v=flyGeWTIB-E.

The Nordic carillon guild, **Nordisk selskap for campanologi og klokkespill**, has published its *Acta Campanologica*, Volume 10, Numbers 1 + 2, available for free download: <https://drive.google.com/file/d/1PZkceVEYv3H5mc-QCke1VG5t1g7sngksk/view>. An auto-English translated version is available for free download: <https://drive.google.com/file/d/1N33q7eUmzEm05JUahWuJuW-wzQl4wd99/view>. Included is an article about the restored and expanded carillon of King Frederik IX in Løgumkloster by Per Rasmus Møller.

The Dutch carillon organization, **Koninklijke Nederlandse Klokken-spel-Vereniging (KNKV)**, and the Flemish organization, **Vlaamse Beiaard Vereniging (VBV)**, announce their first joint international carillon competition in nearly a century, to occur July 2 on the meantone carillon at Lier, Belgium, and July 4 on the equal-temperament carillon at Oirschot, the Netherlands.

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WEEKEND ORGAN MEDITATIONS

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

Here & There

► page 4

Eight finalists will be chosen from the preliminary video-recorded round. First prize is €1,500; second prize, €750; third prize, €250. First and second prizes also include recitals in Belgium and the Netherlands. The jury consists of Gijsbert Kok (Netherlands), Wim Van den Broeck (Belgium), and Caroline Ansink (Netherlands). Deadline for entries and video submissions is February 1. For information: beiaardlier.be.

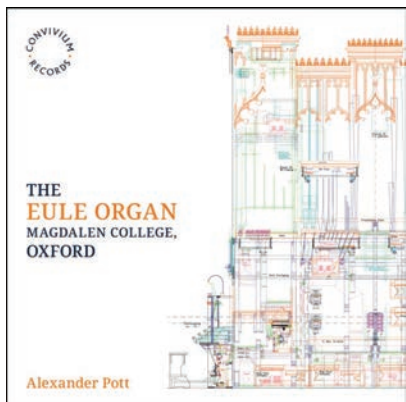
Events



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

Peachtree Road United Methodist Church, Atlanta, Georgia, announces 2026 events: February 27, Jerrick Cavagnaro; March 22, Scott Atchison and Zach Hemenway; 3/26, Three Choirs Festival concert; May 6, Chase Loomer; 5/13, Nick Joslin; 5/20, Oak Martin; 5/27, Tom Bara; June 24, Jeremy Filsell. For information: prumc.org.

Recordings



The Eule Organ, Magdalen College, Oxford

Convivium Records announces a new organ recording, *The Eule Organ*,

Magdalen College, Oxford (CR109, £13.99), featuring **Alexander Potts** in the first recording on this instrument, showcasing its German Romantic heritage as well as suitability for English twentieth-century transcriptions. Composers represented include Liszt, Wagner, Karg-Elert, Percy Whitlock, Ethel Smyth, Percy Grainger, as well as the five-movement *Folk-Song Preludes* by the performer. For information: conviviumrecords.co.uk.

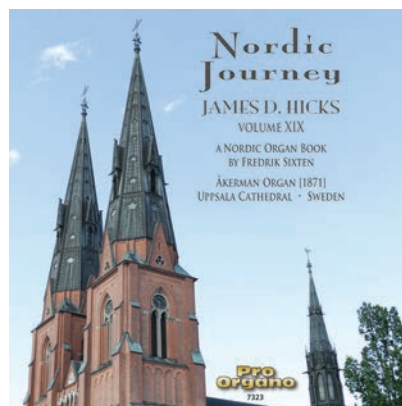


Paris Milieu

Pro Organo announces new organ recordings. *Paris Milieu* (7314, \$17.98) features **Ryan Chan**, the 2024 first prize and audience prize winner in the American Guild of Organists National Young Artists Competition in Organ Performance. The album was recorded at the **Cathedral of the Sacred Heart**, Richmond, Virginia, on the new Juget-Sinclair Opus 55. The label-funded production, release, and distribution of an audio recording is a key component of the AGO NYACOP first prize. Chan's debut recording features music of French composers with ties to Paris, including works by de Grigny, Lefébure-Wély, Duruflé, Alain, two transcriptions by Lemare of pieces by Bizet and Saint-Saëns, and a transcription by Dupré of "In paradisum" from *Requiem* by Fauré.

A promotional video is available: vimeo.com/1126507892. The compact disc is available at proorgano.com; digital options are available on more than 30 streaming and download platforms.

Nordic Journey, Volume XIX (7323, \$17.98), features **James D. Hicks** performing on the 1871 Åkerman organ at the cathedral of Uppsala, Sweden. Volume 19 is devoted to a newly-composed, 24-movement work, *A Nordic Organ Book*, by the Swedish composer **Fredrik Sixten**. A *Nordic Organ Book* contains music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys.

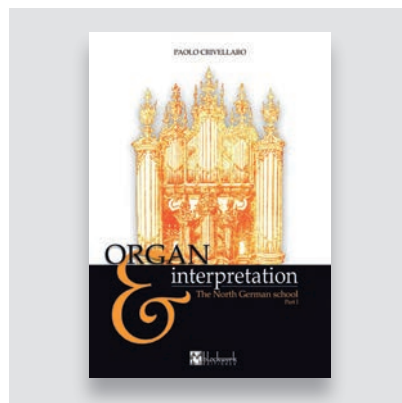


Nordic Journey, Volume XIX

The organ is a three-manual, mechanical-action instrument. A review is forthcoming.

A video about the making of the recording may be viewed at vimeo.com/1115676937. The compact disc is available at proorgano.com; digital options are available on more than many streaming and download platforms.

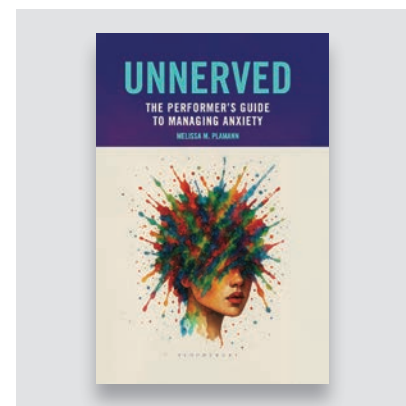
Publishers



Organ & Interpretation: The North German School

Blockwerk Editiones announces two new books, *Organ & Interpretation: The North German School*, Part 1 (978-3-9821872-6-6, \$52) and Part 2 (978-3-9821872-7-3, \$52), by **Paolo Crivellaro**, an English translation of the author's treatises on the North German organ school of the mid-sixteenth to early eighteenth centuries. The volumes provide an overview, accompanied by sources of study, repertoire for organ solo, types and characteristics of period organs of the region, and a review of associated organbuilders.

Other books in this series include *The French École Classique* and *The Italian Classical School*, Part 1, with additional titles in preparation. For information: organ-interpretation.com, amazon.com.



The Performer's Guide to Managing Anxiety

Bloomsbury Publishing announces a new book, *Unnerved: The Performer's Guide to Managing Anxiety* (paperback \$31.45; hardbound \$108; e-book \$25.16), by **Melissa M. Plamann**, the Wanda L. Bass Chair of Organ and professor of music at Oklahoma City University's Bass School of Music. The publication is a practical roadmap for combating each performer's unique brand of performance anxiety by discovering and managing root emotional drivers; this resource is designed to uncover what makes each individual performer "tick." Plamann provides an engaging and humorous book, full of data, for anyone who experiences performance anxiety in any performing arts discipline at any age. A free workbook is available for download at melissaplammann.com. The book may be purchased at bloomsbury.com.

Breitkopf & Härtel announces new publications. *Dieterich Buxtehude, Complete Organ Works*, volume 3/1 (EB 9470, €40.90), includes organ chorales with titles beginning A through L, BuxWV 177–178, 180–202, 210, and 218, in an urtext critical source edition edited by Harald Vogel. *Welt adieu, ich bin dein müde* (EB 32092, €18.50, piano-vocal score; PB 32092, €49.90, full score; other scores available), by Johann Kuhnau, is a cantata for the 24th Sunday after Trinity, in an urtext edited by David Erler, for SSATB choir and soloists, small orchestra, and continuo. For information: breitkopf.com.

CanticaNOVA Publications has released new publications: *Fantasy of the Spirit* (6001; score, \$6.50; parts, \$4.00), by Gary Penkala, for organ and two trumpets; *Prelude on Victimae paschali laudes* (6045, \$3.25), by John Reese; *Psalm 22* (1022-2, \$1.90), by Ross Semler, for SATB and congregation; *Blessed Are You, O Holy Virgin Mary*

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Nunc Dimittis

Judith Eckerman Hancock, born October 18, 1934, in Buffalo, New York, died October 10, 2025. She served for many years as associate organist of St. Thomas Church, Fifth Avenue in New York City, where she assisted in training and conducting the St. Thomas Choir with her husband Gerre Hancock. Formerly organist and director of music at St. James's Church, Madison Avenue, New York City, and the Church of St. James the Less, Scarsdale, New York, she directed the music programs in both locations, introducing many new ideas, both musical and liturgical. She has also held positions of organist and choir director at the Episcopal Church of the Redeemer, Cincinnati, Ohio; the Reformed Church, Bronxville, New York; First Presbyterian Church, Forest Hills, New York; and Watts Street Baptist Church, Durham, North Carolina.

Having studied at Wooster College, Wooster, Ohio, Hancock was a graduate of Syracuse University, Syracuse, New York, where she studied with Arthur Poister. From there she went to Union Theological Seminary, New York City, earning the Master of Sacred Music degree in 1961, and from which she received the Unitas Distinguished Alumnus Award. Her organ studies in New York were with Charlotte Garden and Jack Ossewaarde. She later studied with David Craighead and David Higgs at the Eastman School of Music.

Hancock performed many recitals throughout the United States, including several appearances at conventions of the American Guild of Organists. When the Choir of St. Thomas Church performed at the 1982 AGO national convention in Washington, D.C., and in 1996 in New York City, she accompanied and performed solo organ works. At the Third International Congress of Organists in 1977 in Philadelphia, Hancock directed the St. Thomas Choir in concert, performing as organ soloist as well. At the Fourth International Congress in 1987, in Cambridge, England, she played solo organ works during the choir's performance at King's College Chapel. She also performed at King's Lynn and the Aldeburgh Festivals in 1987, at St. John's College, Cambridge, and Westminster Abbey in 1987 and 2009, and at St. Paul's Cathedral in 2003. Hancock appeared with the St. Thomas Choir on subsequent concert tours of Italy and Austria, performing at the cathedrals of Venice, Trieste, Vienna, Salzburg, and Copenhagen. She performed on tour in Japan in 1988.



Judith Eckerman Hancock

Judith Hancock established an ongoing series of solo organ recitals at St. Thomas Church, performing organ works of various composers. Some of these programs included duet works with her husband Gerre Hancock. She performed concerted pieces of Bixi, Handel, Haydn, Mozart, Rheinberger, Piston, and Poulenc with orchestra. She recorded discs produced by Decca/Argo, Koch International, Priory Records, and Gothic Records.

In 2004 Judith Hancock was awarded the Doctor of Sacred Music degree by St. Dunstan's College of Sacred Music, Providence, Rhode Island. That same year the Hancocks were appointed to the faculty of The Sarah and Ernest Butler School of Music of The University of Texas at Austin, where until 2012 they built and oversaw a program of studies in and the practice of sacred music. The Hancocks were represented by Karen McFarlane Artists.

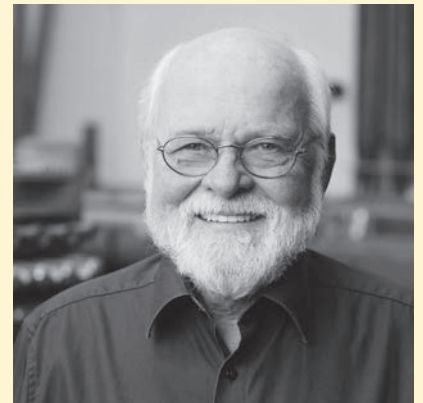
Judith Hancock was preceded in death by her husband Gerre Hancock in 2012. She is survived by two daughters, Lisa Hancock and Debbie Hancock, her twin brother Richard Eckerman, and a younger brother David Eckerman. Her funeral was held at St. Thomas Church on October 27, and she was interred next to her husband in the choir of the church.

Matthias Schuke, 70, German organbuilder, died November 18, 2025. Born July 7, 1955, in Potsdam, East Germany, he was the son of organbuilder Hans-Joachim Schuke. He attended Polytechnische Oberschule 24 and graduated with a high school diploma. From 1972 to 1974 he trained as a cabinetmaker.

Then he began training as an organbuilder in the Volkseigener Betrieb Potsdamer Schuke Orgelbau, working in the wood workshop, tin workshop, restoration, and voicing departments, completing his training in 1977. Until 1985 he worked mainly in the field and in voicing. Then he began training as a master organbuilder, completing the master craftsman's examination in 1988.

In 1990 Schuke managed to successfully reprivatize the company, founded in 1820, in the course of the reunification of East and West Germany, and he became the owner and managing director of Alexander Schuke Potsdam Orgelbau. In 1998 he was awarded the Order of Merit of the Federal Republic of Germany for his work in German organbuilding. In 2003 Schuke decided to leave his small workshop in the center of Potsdam and build a new company facility in Werder (Havel). In February 2004 the company moved into the new workshop premises. At the end of November 2017 he announced that he would gradually hand over the firm to his sons Johannes and Michael.

Matthias Schuke and his company built substantial projects at the concert hall of Arkhangelsk, Russia; the cathedral of Erfurt, Germany; Nuestra Señora de Guadalupe, Zamora, Mexico; in the cathedrals of Magdeburg and Kaliningrad; and the Leipzig Gewandhaus. Notable restoration projects include the organs of St. Stephen's Church, Tangermünde, the cathedral of Schwerin, and the cathedral of Brandenburg an der Havel. For information: schuke.de. ■



Matthias Schuke

(5095, \$1.75), by Matthew Koraus, for SATB a cappella; and *O Sacrum convivium* (5072, \$1.90), by Daniele Mutti, for SATB a cappella. For information: canticanova.com.

Edition Walhall announces new publications. *In dulci jubilo, nun singet und seid froh* (FEM206, €11.00), by Johann Michael Bach, is arranged for flute quartet. *Der Sonnengesang des Franziskus von Assisi* (*The Canticle of the Sun by Francis of Assisi*) (FEM131, €22.50), by Klaus Miehling, is a motet for soprano, tenor (baritone), treble recorder, violin, and basso continuo. For information: edition-walhall.de.

Orgues Nouvelles announces a new organ publication, *Miscellenées, Volume 3: Pièces Faciles à l'Usage des Organistes de Paroisse* (Easy Pieces for the Use of Parish Organists) (€19.50). The collection contains nearly sixty works, many without pedal, for quick learning for use at church services, works of the 19th to 21st centuries by French, German, English, Italian, and Spanish composers, including selections by John Stanley, Domenico Zipoli, André Fleury, Johann Kuhnau, Fray Bartolomé de Olagüe, and others. For further information: orgues-nouvelles.org.

Concordia Publishing House announces new organ publications:

Behnke, John A.: *Hymns Complete*, Set 3 (978037, \$35), with settings of ADESTE FIDELES, ALLES IST AN GOTTES SEGEN; EASTER HYMN; ELLACOMBE; GOTT SEI GELOBET UND GEBENEDEIET; LOBT GOTT, IHR CHRISTEN; NEW BRITAIN; RATISBON; SEELENBRÄUTIGAM; SONG 13

Klamer, Lance: *Strength and Peace: Seven Settings for Organ* (978039, \$29), includes settings of HERR JESU CHRIST, MEINS LEBENS LICHT; KOMMT HER ZU MIR; O DASS ICH TAUSEND ZUNGEN HÄTTE; STEPHANOS; WER WEISS, WIE NAHE

Kolodziej, Benjamin: *Worthy the Lamb: Four Hymn Settings for Organ* (978022, \$25), with settings of HOLY MANNA; NUN DANKET ALLE GOTT; O MEIN JESU; ICH MUSS STERBEN

Kosche, Kenneth T.: *Seven Songs of Comfort: Preludes for Funerals and Memorials*, Set 1 (978727, \$18) and Set 2 (978038, \$21), includes settings of HEAVEN IS MY HOME; HERZLICH LIEB; JESUS LOVES ME; LASSET UNS MIT JESU ZIEHEN; MÜDE BIN ICH; ST. COLUMBA; WEIL ICH JESU SCHÄFLEIN BIN

For information: cph.org. ■

MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

Book Reviews



Organ Building in Brooklyn and on Long Island: Reuben Midmer & Son, 1860-1920

Organ Building in Brooklyn and on Long Island: Reuben Midmer & Son, 1860-1920, by Stephen L. Pinel, with an introduction by W. Edward McCall and a foreword by William T. Van Pelt. OHS Monographs in American Organ History, No. 18. OHS Press, Organ Historical Society, Villanova, Pennsylvania, 2025, 319 + xxxv pages, hardbound, 152 illustrations, \$65.00. Available from ohscatalog.org.

Readers of this column may well remember this reviewer's accounts of two of this author's recent book-length projects: *Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts* (see "Reviews," May 2022, page 5), and the truly monumental *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* (see "Reviews," June 2021, pages 11 and 25). These excellent volumes that consumed years, even decades of work and that cull together an incredible amount of information on organbuilders Holbrook and Erben are now joined by Stephen Pinel's pinnacle of research on the work of the Midmer family in American organbuilding. As the author notes in his preface, "Like the musical instruments of any age, [Midmer organs] should be judged in the culture and context of their time, free of biases" (page xxi). The work of the Midmer family is herewith placed in the limelight, with studious and

thorough accounts of the importance of this firm's work in American organbuilding history. This reviewer has certainly seen the Midmer name in print for some decades—in historical documents and in contemporary publications—yet has never had the opportunity to acquaint himself with the work of Midmer. A book of this magnitude of production compels one to seek out a sample instrument to experience firsthand.

Based for much of its history in Brooklyn yet later in Merrick on Long Island, the Midmer sales force never fully blossomed in the nearby Manhattan organ market (page 141). Pinel notes that Midmer organ production could not match the big names of Hook & Hastings or M. P. Möller. Still, Midmer's work graced edifices in more than fifteen of the United States with hundreds of well-crafted pipe organs. This reviewer has dabbled in various organ history projects, reading documents, and it is surely interesting to attempt to figure out how certain instruments ended up being commissioned for particularly interesting destinations. It is more than interesting when one realizes certain locales commanded an unusually large number of organs by a specific builder. Naturally, one would expect many Midmer instruments in Brooklyn. But of particular interest are Pinel's chapters recounting the amazing plethora of instruments sent to Plainfield and Elizabeth, New Jersey.

The reader finds here chapters on the Midmer family and the training and experience gained by those family members dedicated to organbuilding. Another fascinating chapter is "Midmer Employees, 1860-1920." Some employees are able to be recounted with many details of their lives and talents. Sadly, others left a record of mere mention, leaving one wanting to know more. Interestingly, though not surprisingly, several families in this tapestry of the story become intertwined through marriages, and in various instances more than one generation of a family's males are faithful laborers creating these instruments that were sent as far away as California. As we have come to expect in the twenty-first century with the work of historians such as Pinel, beyond the history of Reuben Midmer & Son and its personnel, there is here an exhaustive

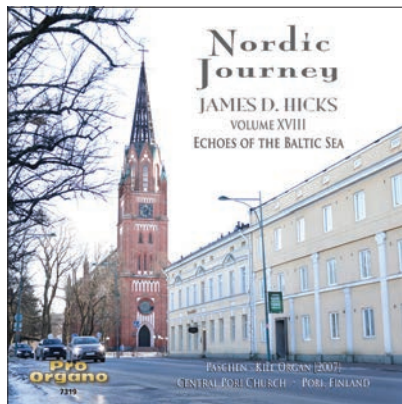
compilation of data for each known instrument, including stoplists and newspaper accounts, as well as an annotated worklist of known organs built by the family firm, organized geographically and including for each entry, when known, the year of construction, size in manuals, designation of action (mechanical, tubular, or electric), and contract price.

The hard binding of the book makes it an attractive addition to the reader's bookshelf or coffee table top. The numerous illustrations, some in black and white while most in color, include beautiful contemporary photographs of extant instruments alongside vintage pictures of some sadly lost to time. The book's design and layout by Len Levasseur is pleasing and inviting. Of immense help to any researcher will be the thorough index and the bibliography. An "annuary" near the front of the book puts the six decades of Midmer history in overview before the reader delves into the myriad details.

This reviewer thoroughly recommends this book. Read it; learn not only about the Midmer family and work, but about life in the second half of the nineteenth and the early decades of the twentieth centuries. Delve through the worklist, where one is likely to note a church where a Midmer organ was, a church the reader may be familiar with, yet did not know of Midmer's contribution to that congregation's history.

—Stephen Schnurr
Gary, Indiana

New Recordings



Nordic Journey, Volume XVIII: Echoes of the Baltic Sea

Nordic Journey, Volume XVIII: Echoes of the Baltic Sea, James D. Hicks plays the 2007 Paschen Kiel organ at Central Pori Church, Pori, Finland. Pro Organo two-compact disc set, CD 7319, \$24.98. Distributed by Naxos. Available at proorgano.com and for streaming and download from Apple Music, Spotify, and Naxos Music Library.

Compact Disc 1: *Prelude*, Peeter Süda, completed by Olli Saari*; *Fantasi För Viola Och Orgel*, opus 12, Yngve Sköld; *Hymnus*, Pēteris Vasks; *Impressionistic Suite*: "Petit Prélude," "Arabesque," "Danse de la Tarantelle," Grimoaldo Macchia*; *St. Martin's Trio*, Malle Maltis*; *Procesija ar zvaniem/Procession with Bells*, Indra Riše; *Hällilaul/Lullaby*, Toomas Tuulse; *Orgelsymfoni Nr. 1*, opus 99: "Molto maestoso e marcato," "Molto adagio e espressivo," "Molto vivo et leggiero," Kjell Mørk Karlsen.

Compact Disc 2: *Suite of Latvian Folk Songs for Organ*: "Noliet Saule Vakarā/The Sun Sets in the Evening," "Visiem Rozes Dārziņi/Roses Bloom in Everyone's Garden," "Caur Sidraba Birzi Gāju/I Walk Through the Silver Birch Grove," Dace Apešāne*; *Orgelkoral (Air) över "Någonstans"*, Claes Holmgren; *Allegro Festivo*, Fredrik Sixten; *The Narva March*, opus 247, Vidas Pinkevicius*; *Three Angels were Singing: Variations on the German Folk Song "Es sungen drei Engel"*, Lasse Toft Eriksen*; *Passacaglia in d con Thema Buxtehude*, Andrzej Mikotaj Szadejko; *Saaremaa Rondo*, Peeter Vähi*; *There Will Be A Spring Again*, Jack Mattsson, arranged by Lars Karlsson*; *Carrus Major Suur vanker*, opus 168, Urmas Sisask*; *Orgel-symphonie Nr. 10 "In Blue"*: "Chorale mit Variationen" (Chorale, Tierce-en-taille, Musette, Carillon, Tempo Primo, Cantabile), "Fuga über G-E-F-F-E-R-T," "No Name Bossa," "Blues Melancolique," "Toccata Joyeuse," Andreas Willscher.

* commissioned by James Hicks
James D. Hicks grew up in Fredericksburg, Virginia, and holds degrees in music from the Peabody Institute of Music at Johns Hopkins University, Yale University, and the University of Cincinnati. He lives and works out of Califon, New Jersey. As is his usual practice with his compact discs, he has generously commissioned several of the works included, in this case no fewer than seven of the eighteen compositions recorded here.

The organ of the Central Pori Church (Keski-Porin kirkko) is in French-Romantic style that the organbuilding firm Paschen Kiel Orgelbau GmbH constructed in 2007 as their Opus 166 to a specification drawn by Paris organ consultant Kurt Lueders. A "Festive Commissioning Week" was held in November 2007, at which several eminent organists gave recitals. The oak casework of the organ was designed by Roland Monczynski, director of Paschen Kiel Orgelbau, who intended it to be in the French Romantic style and to harmonize with the Gothic architecture of the church. Portions of the tin Grand-Orgue 16' and 8' Montres form the façade. The three-manual instrument has fifty-eight stops with mechanical action assisted by Barker levers. The Grand-Orgue is in the center, with the enclosed Positif and Récit divisions stacked one on top of the other behind. The pipes of the Pédale are at either side of the Grand-Orgue, apart from the two 32' Pédale stops, which are on their own separate windchests on the back wall. The stop action includes mechanical *appel* pedals for the *anches*, complemented by a separate 3,999-level Heuss electronic combination action. The specification of the organ is given in the leaflet that accompanies the compact discs. James Hicks also recorded the three compact discs of *Nordic Journey XI* (Pro Organo CD 7290) on this organ.

The prominent Estonian composer Peeter Süda (1883-1920) left the manuscript of his *Prelude* (1914) unfinished, and James Hicks also commissioned the Finnish musician Olli Saari (born in 1991) to complete it in 2024. Featuring a succession of massive chords on full organ, *Prelude* is a virtuosic *tour de force*

► page 19

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Albert Schweitzer Organ Festival Hartford 2025

High School Division Competition

By Alan MacMillan

If one had attended the competition portion of the twenty-eighth Albert Schweitzer Organ Festival Hartford blindfolded this year, it would have been difficult to tell that the contestants were teenagers, all still in high school; such was the level of accomplishment of the three finalists who performed on Saturday morning, September 27, 2025, on the Austin organ of Trinity College Chapel. In addition to the Bach *Prelude and Fugue in G Major*, BWV 541, and “Andante Sostenuto” from Widor’s *Symphonie Gothique*, each contestant was required to play a work of their own choice composed after 1937. In each case these were works played with skill by all three of the young organists. Seventeen-year-old **Henry Dangerfield** from Minnesota offered George Baker’s *L’Envoi*; Virginian **Kalan Warusa** played the fiery “Vers l’espérance” from *Poèmes* by Theiry Escaich; and Connecticut native **Philip Tummescheit** the demanding “Allegro deciso” from Dupré’s *Écocation* opus 37, number 3. It was also required of each organist to accompany the attendant congregation in a full four-verse rendition of the hymn “God of Grace and God of Glory” to the tune CWM RHONDDA.

The competition jury included three concert artists: **Anne Laver**, associate professor of organ and university organist at Syracuse University, Syracuse, New York; **Colin MacKnight**, director of music at Trinity Episcopal Cathedral in Little Rock, Arkansas; and **Brenda Portman**, composer and resident organist at Hyde Park Community United Methodist Church in Cincinnati, Ohio.

Henry Dangerfield received the first prize of \$7,500 as well as the David C. Spicer Hymn Playing Prize of \$750 for his rendering of CWM RHONDDA with harmonizations that served the text in a meaningful way. The second prize of \$3,500 as well as the audience prize of \$750 was awarded to Philip Tummescheit, and the third prize of \$1,500 to Kalan Warusa.

The festival opened on Friday night, September 26, with a recital by the ASOFH 2024 Young Professional first prize recipient, **Jacob Gruss**, a member of THE DIAPASON’s 20 Under 30 Class of 2025. Having completed his undergraduate studies at The Juilliard School where he studied with Paul Jacobs, he is now a first-year graduate student at the Yale Institute of Sacred Music studying organ with James O’Donnell while also serving as director of music at Saint Matthew’s Episcopal Church in Bedford, New York.

In his spoken introduction, Gruss expressed his gratitude not only for the experience of last year’s festival, but for the opportunity to share a program of music that was particularly meaningful to him. Playing the entire program from memory, he began with *Choral in E Major* of Franck, in which a gradual crescendo to the end made for a moving

performance. The Bach *Prelude and Fugue in D Major*, BWV 532, followed. Gruss’s performance clearly demonstrated his theory that in this work, Bach was taking a humorous approach to the form of which he was the unmatched master. The recital continued with Howells’s third *Psalms Prelude* on Psalm 23:4 from the opus 32 set. Interestingly, this choice served to bring a nice symmetry to the festival as a whole, where Psalm 23 was reprised during Saturday night’s festival concert program by both the Rutter setting and the second movement of Bernstein’s *Chichester Psalms*. Less well known perhaps, was the next pairing: “Toccata” and “Fugue” from Reger’s *Zwölf Stücke*, opus 59. In the first, the *alternatim* of rapid triplet flourishes and highly chromatic chorale-like passages results in a kind of miniaturized reimagining of a Bach toccata in late Romantic style. The fugue, on the other hand, proceeds in a more diatonic and largely academic manner until a marked, long and steady *stringendo* culminates in an outrageous final four bars of unmistakable Regerian chromaticism.

“Pastorale” from Guilman’s first sonata provided a welcome palate cleanser; the velvety flutes of the Austin organ playing the part of a shepherd’s pipe, calming the nerves and offering yet another nod to Psalm 23. Jeanne Demessieux’s challenging and celebratory *Te Deum* brought the recital to a stirring conclusion.

Saturday morning’s competition was followed by a luncheon in the chapel cloister. This ended with the awarding of prizes by the jury, ASOFH president **Robert Bausmith**, festival artistic director **Christopher Houlihan**, and treasurer **Reilly Xu**.

The festival concluded Saturday evening with a gala concert of music for organ, choir, oboe, harp, and percussion consisting almost entirely of settings of texts from the book of Psalms. Minnesota composer René Clausen’s “All that Hath Life and Breath, Praise Ye the Lord,” a festive setting of verses from psalms 96 and 22, opened the program. The only unaccompanied choral work in the concert, it gave a welcome opportunity to hear the combined choirs of Chorus Angelicus and Gaudeamus, The Schola Cantorum of Saint Joseph’s Catholic Cathedral, Hartford, guest singers from Saint James’s Episcopal Church, West Hartford, and the Chapel Singers of Trinity College on their own. John Rutter’s Psalm 23 setting from his *Requiem* featured the choirs and organ with solo oboe, beautifully played by **Ling-Fei Kang**. It was a delight to hear William Walton’s “Jubilate Deo” (Psalm 100), not often enough performed and, in this case, its rhythmic, dancing quality enhanced by the percussion skills of **Doug Perry**.

Preceding intermission, first prize winner Henry Dangerfield had the opportunity to revisit George Baker’s *L’Envoi*



Christopher Houlihan, Brenda Portman, Anne Laver, Philip Tummescheit, Henry Dangerfield, Kalan Warusa, Colin MacKnight, and Robert Bausmith (photo credit: John Atashian)

or “Sending.” Originally composed as a postlude for Baker’s daughter’s wedding, it is in effect a toccata with scintillating manual configurations and a memorable tune tossed between the left hand and pedal. It was dispatched with accuracy and panache by the young organist.

Swiss harpsichordist and composer Marguerite Roesgen-Champion’s (1894–1976) *Nocturne No. 1* for oboe and organ, the only work on the program not specifically associated with a psalm, nonetheless provided an appropriate prelude to the second half of the festival concert with its wistful lyricism. The ASOFH next had the privilege of presenting the North American premiere of “A Psalm for Chichester” by British composer Joanna Marsh. It was commissioned by Chichester Cathedral for its 950th anniversary and premiered there this past May. Marsh’s setting offered a different perspective on the words of Psalm 90, well known from Isaac Watts’s metrical version: “O God, our Help in Ages Past.” Here, in selected verses from the King James translation, the triumphal bearing of the traditional hymntune SAINT ANNE gives way instead to a musical meditation on the transitory yet significant lives that have kept the faith: altogether a fitting tribute to the cathedral of Chichester and all who served there in its near millennium of existence.

Sixty years previously, the cathedral had commissioned Leonard Bernstein for his *Chichester Psalms*, which served as the final and most substantial work of

the concert. Drawn from six different psalms and cast in three movements sung in Hebrew, Bernstein likely had in mind the idea to create his own “Symphony of Psalms” in the mold of the iconic Stravinsky work of 1930. Bernstein composed two versions: one for choir, soloists, brass, harp, strings, and percussion, and another for soloists, organ, harp, and percussion. The latter was the one used for this performance. The choral and instrumental forces were expressively conducted by **Gabriel Löfvall**, director of the Schola Cantorum of Saint Joseph’s Catholic Cathedral in Hartford. The demanding organ accompaniments throughout the concert were masterfully registered and performed by ASOFH artistic director and Trinity College director of chapel music Christopher Houlihan. The soloists were **Caroline Christopher**, soprano; **Rhiannon Elliott**, alto; **Michael McAvaney**, tenor; and **Jermaine Woodard, Jr.**, bass. The boy treble in the second movement was **Lorenzo Virello**. The variety of the repertoire as well as the high standard of performance made this year’s festival a most satisfying musical experience and surely one of the finest events of its kind in New England. ■

Alan MacMillan is a Connecticut-based organist and composer whose works have been published by Paraclete Press, Augsburg, and Lorenz. He has served on the board of the Albert Schweitzer Organ Festival Hartford since 2022.

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I have been fortunate to have opportunities to work in, on, and around plenty of iconic, enormous organs. It is humbling to think of the creativity, knowledge, and hard work involved in creating such a thing, and thrilling to hear their powerful sounds filling a vast sanctuary. It is easy to focus on the monumental instrument while overlooking organs of more usual size.

During my career, there has been a sea change in the world of the smaller pipe organ. Electronic organs first entered the marketplace in the 1960s and 1970s with obviously artificial sounds. I owned a promotional LP produced in the 1960s by the Baldwin Piano & Organ Company with Virgil Fox playing Boëllmann's *Suite Gothique* and Schumann's *Sketch in F Minor*. The people at Baldwin must have been proud of that instrument, but even to my teenage ears it hardly resembled a pipe organ.

There was a time when most small rural churches had some kind of a pipe

organ. Schantz, Reuter, Möller, and Wicks, among others, produced thousands of organs with fewer than ten ranks, many of them with unit actions allowing for large stoplists. They were solid, reliable, and easy to service, and parishioners loved and admired them. As digital organs became more sophisticated, they ate into the market of the small pipe organ. Also, many churches abandoned organ music altogether, either because it was increasingly difficult to find organists or because they moved into new styles of worship with instrumental bands leading congregations in contemporary song.

A few old friends

I thought it would be fun to share my experiences with a few smaller organs. I met Jason McKown in 1987 when I was hired to follow him as curator of the organs at Trinity Episcopal Church and The First Church of Christ, Scientist, both in Boston, Massachusetts. He was eighty-one years old and had worked for the Skinner Organ Company when he was young. We worked together for about six months so I could learn the ropes in those large and complicated organs. As Jason was eager to retire, he introduced me to another dozen or so of his clients, which gave me a great start for the nascent Bishop Organ Company. One of those was a twelve-stop organ by the Skinner Organ Company, built in 1928 for the West Medford Congregational Church, West Medford, Massachusetts, Opus 692. (In the often-imitated Boston accent, the correct pronunciation of Medford is "Meffah.") Mr. Skinner was sixty-two years old at the time and was present during the installation of the West Medford organ. Jason was working next to him and had maintained the organ since it was completed fifty-nine years earlier. I then maintained the organ until 2015; together we spanned eighty-seven years. You can see the specifications of the organ at pipeorgan-database.org/instruments/23401.

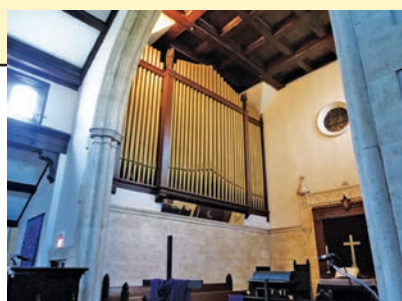
The twelve stops included a three-rank Mixture, so there were fourteen ranks. There were three independent stops on the Great (8' Diapason, 8' Clarabella, 4' Octave). Three Swell stops were borrowed to the Great. There were two reeds (8' Trumpet, 8' Vox Humana); eight 8' flue voices included two 8' Diapasons, Salicional, and Voix Celeste, and a 16' Contra Bass. The Great Clarabella was borrowed to the Pedal with a 16' extension. What else do you need?

The Trumpet and Mixture in the Swell gave the organ brilliance and power, and the heavy-duty Swell box allowed exceptional expressive range. The Swell was on two windchests, one above the other, so the chamber was barely six feet deep, and the organ spoke easily into the nave from its position on the chancel wall. I grew to love that organ for its beauty and clarity, especially for the great effect and variety of tone given the small number of stops.

I confess that when I first knew the instrument, I wondered why the Mixture and Trumpet were enclosed. After all, the Fisk and Hook organs I grew up on and the Flentrop at Oberlin had all that on the Great. Dawn breaks over Marblehead. I got it. It seems so obvious. Mr. Skinner wanted to maximize the expressive range of his organs so in instruments not large enough to have two trumpets, he put them in a swell box. What a great tool for accompanying a choir.

A Hook by any other name. . . .

What might be colloquially called Hook organs were actually built under three different names. E. & G. G. Hook



1928 Skinner Organ Company Opus 692, West Medford Congregational Church, West Medford, Massachusetts (photo credit: John Bishop)



1976 Bozeman-Gibson & Company Opus 12, Community Chapel, Squirrel Island, Maine (photo credit: John Bishop)

(Elias & George Greenleaf) built their first organ in 1827 in Salem, Massachusetts, and moved their workshop to Boston in 1831. When they were nearing retirement, they made the brilliant young Frank Hastings a partner and changed the name to E. & G. G. Hook & Hastings in 1871. When Elias and George retired in 1881, the name was changed to Hook & Hastings. Organs built under all three names were something of a gold standard in the United States, and hundreds of instruments with ten to fifteen stops were built as "factory models" as described in contemporary sales brochures.

Growing up and working on organs in the Boston area, I have known many Hook organs. When I was in high school, I played for a church that had a three-manual Hook built in 1860. I had no idea how fortunate I was. The Hook organ I am closest to is Opus 466, built in 1866 for the Unitarian Church of Stoneham, Massachusetts. When that church closed around 1994, the organ was removed, placed in storage, and offered "free to a good home" to a Unitarian Universalist Church. The late Barbara Owen was steward of the organ and oversaw its relocation to the Follen Community Church in Lexington, Massachusetts. The Bishop Organ Company restored and installed the organ in 1996. You can see the specifications and photos at pipeorgan-database.org/instruments/8568.

What a beauty. It has fourteen stops on two manuals, including a large-scale independent open 8' Flute in the Pedal. This elegant and spirited little organ formed another important part of my education when I started experimenting with various combinations up and down octaves. It made the organ seem twice as big. The 16' Bourdon and 8' Dulciana up an octave is a perfect foil for the 8' Stopped Diapason and 4' Violina of the Swell. The 16' Bourdon and 8' Melodia of the Great balances the 8' Stopped Diapason and 4' Flute Harmonique of the Swell. The blends and comparisons are so perfect you can be sure it was intentional.

After getting to know the Follen Church organ so well, I once sat with a



1868 E. & G. G. Hook Opus 466, Follen Community Church, Lexington, Massachusetts (photo courtesy Organ Historical Society Pipe Organ Database)



2025 Ortlöff Organ Company Opus 4, Saint John's Episcopal Church, Williamstown, Massachusetts (photo credit: Jonathan Ortlöff)

colleague at the choir organ in Sainte-Trinité in Paris, France, Olivier Messiaen's church. It was built by Aristide Cavaillé-Coll in 1867, just one year later than the Follen Church organ. It has twelve stops, three of which are transmitted to the Pedal, but the stoplist reflects the fact that it was built as a secondary organ in a very large church with a larger Mixture, 8' Trompette, and 16' Basson. We did the same experimenting that I did at Follen in Lexington, finding similar registrations by going up and down octaves. It was fun and enlightening to compare organs built by Hook and Cavaillé-Coll so closely. You can see the specifications of the choir organ at Ste.-Trinité here (click through to "Composition"): organsparisaz4.organsofparis.eu/Ste%20Trinite-a.htm.

An island beauty

Squirrel Island is a 130-acre island off Boothbay Harbor, Maine, ten miles as the crow flies from where I am writing in our house in Newcastle. Bozeman-Gibson built a one-manual organ for the Community Chapel there in 1976, the second of the two summers I worked for them while I was a student at Oberlin. Before we took the organ to Maine, my co-worker John Farmer (who has run J. Allen Farmer Pipe Organ Builders in Winston-Salem, North Carolina, for decades) and I set the organ up in the crossing of the Cathedral of the Holy Cross in Boston where Barbara Bruns played Handel organ concertos with the Handel & Haydn Society Orchestra during the 1976 convention of the American Guild of Organists.

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HEAR-SEE-FEEL

The day after the concert, we dismantled the organ and took it to Squirrel Island, loading it onto the Squirrel Island Ferry, which is something like a forty-foot lobster boat. It took four trips with ferry passengers squeezed among the organ parts. The only vehicle on the island was a beat-up relic of a pickup truck that we used to carry the organ up the hill from the dock to the chapel. We stayed in the home of the island's superintendent and ate plenty of lobsters taken from his traps along the shore. For a twenty-year-old newbie organbuilder, it was an exotic adventure.

The organ has one manual, eight stops, and eleven ranks. Four of the manual stops are divided at b/c' allowing lots of flexibility of registration. There is a 16' Bourdon in a separate case at 90 degrees to the main case—the organ occupies a cute corner in the tiny chapel. We got to know it very well as we dismantled and installed it twice in two weeks.

During Barbara's recital in Boston in the vast puddingstone Gothic cathedral, the organ was a sprightly dancer along with the virtuoso orchestra. A couple weeks later it was playing in a tiny wood chapel with fifty or sixty seats. It was still a sprightly dancer, lovely in the intimate room. I visited Squirrel Island eight years ago as they had asked me for an updated assessment for their insurance policy. The organ was forty-one years old and fresh as a daisy. I so enjoyed playing it, reliving the memories from so long ago. It will be fifty years old next year—I'll be sure to get out there again soon. You can see the specifications of the organ here: pipeorgandatabase.org/instruments/5070.

That new organ smell

I was inspired to write about these lovely small organs when Wendy and I attended the dedication of Ortloff Organ Company's Opus 4 at Saint John's Episcopal Church in Williamstown, Massachusetts. The event was on November 2, 2025; the organ is brand new. It has thirteen stops plus some transmissions and extensions and is fit into a compact chamber on the left wall of the chancel. It is nicely balanced for the crisp acoustics of the church, presents a lovely variety of tone colors, and fills the church just right.

The program included the first movement of Mendelssohn's *Sonata III*, Calvin Hampton's *Lullaby*, Herbert Howells's *Master Tallis's Testament*, and Bach's *Prelude and Fugue in C Major* (the "9/8"). The church's fine volunteer choir sang Harold Darke's "Sanctus & Benedictus" from *Service in F*, and Charles Stanford's *Jubilate Deo in E-flat*, and we sang two hymns. The modest sanctuary was packed with enthusiastic listeners who proved to be even more enthusiastic singers. Those standards from the British cathedral repertoire showcased the impressive expressive capabilities of the organ. I imagined we heard something like maximum hymn singing for the place, and the organ led the throng proudly and effectively.

The dedication of a new organ is a wonderful occasion for a church, the culmination of years of imagining, studying, and planning. There was an engaging spirit in the room and lots of smiles. One woman sitting in the overflow chancel seats wore a huge smile through the entire concert—how wonderful for a new organ to bring people so much pleasure. You can read much about the Ortloff organ including its full specification in the cover feature of the June 2025 issue.

That this modest organ is so well able to support such a wide variety of litera-

ture and musical experiences is a testament to the skill and creativity of my friends at Ortloff Organ Company. I congratulate the people of Saint John's and the Ortloff Organ Company for commissioning and creating such a lovely parish organ. Dr. Tim Pyper, the church's organist and choir director, also serves as lecturer in music and college organist at Williams College whose campus surrounds Saint John's. His creative programming and fine playing contributed much to the pleasure of the afternoon.

§

We have visited five small organs, the largest being the Hook in Lexington, Massachusetts, at fifteen ranks. Each has a unique character, each is wonderfully matched to its home, and each is a joy to play. It is a common mistake to try to squeeze too much organ into a modest room, a mistake often driven by ambitious organists who "must have" more ranks than will reasonably fit. Not every church can or should have horizontal reeds. I love each of these organs for their beauty, honesty, and integrity. Of

course you would like to have a Trumpet on the Great, a 16' reed, a second or third pair of celestes, but if they won't fit, don't add them.

Reasonable maintenance access is essential to the long reliable life of a pipe organ. If a technician cannot get inside and cannot reach the pipes and mechanical components, he cannot make repairs. I have retired from performing maintenance visits on organs, but when I was active, there were always a couple on my list that I did not look forward to visiting. One instrument that was uncomfortably tight inside was sitting on an open floor, and I could picture a priest or altar guild insisting that the new organ could not go past a certain point. I admit that I am a larger guy, but if there was even one additional inch of space between the front (Great) and back (Swell and Pedal) cases, it would have been less of an ordeal to slip onto the walkboard between them. You do not want your new organ to be on the "don't like it" list of your organ technician, and it does not make any sense to spend too much money on an organ that cannot be serviced.



(photo credit: Félix Müller)

If you work for a smaller church that is thinking about replacing its organ, spend some effort to seek out and experience excellent organs of smaller size in your area. Consider the beauty of air-driven tones and remember that the organ uses the same air in the room with your singing choir and congregation to produce its sounds. Realize the exceptional durability of a fine pipe organ; accept no substitutes. The following generations will be grateful. ■



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L'Orgue Mystique: A Liturgical Symphony

By Richard Spotts

A solemn declaration to embrace a calling

On January 4, 1927, the organist Charles Tournemire (1870–1939) played for the marriage of his student Joseph Bonnet (1884–1944) to Geneviève Turenne (1899–1972) at the church of Saint-Ferdinand-des Ternes; and at that wedding, Tournemire announced—in the presence of Louis Vierne (1870–1937), his fellow classmate in César Franck's class, and Dom Joseph Gajard (1885–1972), choirmaster of Solesmes Abbey—that he would begin work on what was then termed *L'Orgue Glorieux*. Bonnet had long been advocating for just such an endeavor, but it was only after considerable cajoling on the part of Bonnet that Tournemire would embrace this call and take on the task; so with this solemn declaration, Tournemire began his epic work, *L'Orgue Mystique*.

L'Orgue Mystique, Tournemire's 253-movement, fifteen-hour-long masterpiece, is a work of Wagnerian scale. Comprising fifty-one offices commemorating Sundays and principal feasts of the church calendar, these five-movement cycles were designed to be incorporated into the French Catholic *Grand Messe*, performed in dialogue with the prescribed Gregorian chants sung by the choir. Yet, despite its liturgical foundation, Tournemire conceived the work not only as a set of liturgically prescribed moments, but he also viewed the work as a unified religious symphony to be comprehended and experienced as a complete entity.

The birth of a masterpiece

Joseph Bonnet's role in instigating Tournemire to take on such a task and setting *L'Orgue Mystique's* "agenda" cannot be underestimated. In 1922 (the year of Solesmes's return to France after its exile to the Isle of Wight due to the 1905 Act of Separation) Louis-Ernest Cardinal Dubois, archbishop of Paris, convened a congress of church music that included the leading authorities in sacred music, in particular Gregorian chant. In his speech, "Le rôle de l'organiste liturgique du grand orgue," Bonnet advanced his views on the centrality of Gregorian chant in the liturgy and the role of the organist in cultivating that tradition. He called for the creation of new musical works based on chant. Classifying organ repertoire into two genres, the *liturgical* and the *decorative*, he sounded the call for a Catholic *Liturgical Year*, akin to Bach's *Orgelbüchlein*:

If I dare, gentlemen, I shall express this wish on the subject of instrumental pieces, *videlicet*, that some sincere and talented artist, making use of the repertoire of Gre-

gorian melodies, would compose a *Liturgical Year* for the organ in the same spirit as that which Dom Guéranger [(1805–1875)] wrote for the text. Indeed, the use of Gregorian themes in organ music by an organist/composer, well endowed with the gift for music and nourished with the liturgy, would be a guarantee of beauty and would assure a musical and liturgical unity. . . . What we need is a complete *Liturgical Year* for the organ.¹

Indeed, Bonnet was calling for *L'Orgue Mystique*. Dated June 15, 1921, Bonnet gifted Tournemire Dom Prosper Guéranger's fifteen-tome liturgical treatise, *L'Année liturgique*, inscribing, "À mon cher maître et ami Ch. Tournemire—*En hommage d'admiration et d'affection profonde*. Jos. Bonnet," thereby sowing the seed.² The germinal period took several years, however. Nonetheless, by 1927, using *L'Année liturgique*, the 1922 edition of the *Paroissien romain*, and the 1926 edition of the *Liber Antiphonarius*, Tournemire conceived a 161-page schematic for a work he was calling *L'Orgue Glorieux*, wherein he compiled chants with their translations along with corresponding devotional writings from *L'Année liturgique*.

Among the early developmental papers for *L'Orgue Mystique* can be found a critical document: "Mardi de la Trinité—Premier office improvisé à Solesmes" and the words "Saint-Basile," plus four themes for improvisation.³ The feast of Saint Basil fell on Tuesday, June 14, 1927, and it is assumed that it was on this date that Tournemire tested the structure of *L'Orgue Mystique* at Solesmes and from there set out to compose the work. On May 28, 1927 (shortly before this visit), Tournemire wrote to Bonnet, thanking him for his support and expressing his intentions:

My dear Friend,

Your note gives me great joy. I will write to R. P. Testu [*sic erat scriptum*, Dom Charles Letestu (1902–1982), organist of Solesmes Abbey] to notify him of my arrival on the thirteenth of June [at Solesmes].

You understand that this will be my withdrawal of heart, of soul—for this period of my life will undoubtedly be my last.

God willed that it should be you, friend with distant roots, to be the happy spiritual guide.

I think only of my great work.

However, today I finished the long and mysterious preparation of all the liturgical Offices.⁴

From the onset, Tournemire saw *L'Orgue Mystique* as a cohesive whole, having both a liturgical function and a *magnum opus* that was to be seen as a sonorous, monolithic work of sacred art.



Charles Tournemire (Photographie Henri Martinie, rue de Penthièvre, Paris; Collection Daniel-Lesur)



Joseph Bonnet



Charles Tournemire at the main entrance to the Basilica of Sainte-Clotilde, Paris (Collection Daniel-Lesur)

A liturgical symphony

It is crucial to perceive *L'Orgue Mystique* as a unified entity with the narrative being the liturgy itself. Both Tournemire and his second wife, Alice (née Espir), insisted that *L'Orgue Mystique* ought to be performed *in extenso*, not only in part. Although it was designed to be performed in liturgical contexts, when presented in liturgical settings, each office of *L'Orgue Mystique* can be perceived as having complete autonomy, disassociated from the work as a whole. As it is folly to define faith through citing isolated scriptural passages apiece rather than integrating those pericopæ into the context of broader scholarship, so too it is folly to dissever the movements of *L'Orgue Mystique* and define them without seeing their context within the overarching compendium.

Tournemire imposed both liturgical and a supra-liturgical structure upon *L'Orgue Mystique*, thereby imbuing the work with unitive “symphonic” attributes. On a surface level, each Office’s quinary formula (“Prélude à l’introït,” “Offertoire,” “Élévation,” “Commun-ion,” and “Pièce terminale”)—with their standardized durations and liturgical functions and, therefore, *Affect*—creates a natural sense of unity in the work. That said, the movements tend to fade away and blend or synthesize into each other, with each office becoming a contiguous single work. Even many of the *pièces terminales* end with a meditative yet anticipatory aura that suggests a musical “ellipsis” whose liminal qualities invite the listener to immediately engage in the next office.

From the first note on the page, Tournemire establishes his supra-liturgical agenda by tweaking the order of offices, beginning the work with Gaudete Sunday (the Third Sunday in Advent) rather than the Immaculate Conception (December 8), which, chronologically within the context of the liturgical year, is a calendrical impossibility. In so doing, Tournemire enounces the Christological foundation of the work and that it was to be seen as an autonomous symphonic *œuvre* with liturgical originations while also possessing its own latreutic theological thesis.

He divides the work into three opuses based on the liturgical year, which—through their narratives and musical structures—create three overarching suites: *Cycle de Noël* (opus 55), *Cycle de Pâques* (opus 56), and *Cycle après la Pentecôte* (opus 57). *Cycle de Noël* and *Cycle de Pâques* are purely guided by their respective Gospel narratives; however, with *Cycle après la Pentecôte*, Tournemire again manipulates the



Charles Tournemire at the console of the organ of Sainte-Clotilde, 1933 (Collection Marcel Degrutère)

liturgical calendar to his own ends. Although usually experienced by congregations as a lengthy and meandering liturgical period, Tournemire organized the season after Pentecost into an

overarching schema based on the *pièces terminales* of the offices, creating a grand liturgical sonata-allegro.

Tournemire bookended the season with a trio of offices: Trinity Sunday,

Corpus Christi, and the feast of the Sacred Heart at the beginning and All Saints Day and the two subsequent Sundays at the end. Then, he divided the *Pièces terminales* into three five-week suites based on the Gradual or Alleluia for the day: *Alléluia suite*, *Choral suite*, and *Choral alléluatique suite*. These groupings are divided by a Sunday employing a prelude-and-fugue followed by a Marian feast day. *L'Orgue Mystique* then concludes with an Amen coda or *finalé* incorporating the *Te Deum*. This extra-liturgical unifying framework is imposed on the season by Tournemire to create structural cohesion.

Opening Trio:

In Festo Sanctæ Trinitatis: Triptyque
In Festo Corporis Christi: Fantaisie
paraphrase
Sacratissimi Cordis Jesu: Prélude et
fresque

Alléluia Suite:

Dominica IV–VIII post Pentecosten:
Alléluia n° I–V

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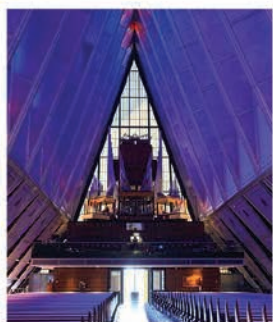
2025-2027 Projects

New Organs and Additions:

Our Lady of the Assumption, Brookhaven, Ga.
 IV-manual console, 62 pipe ranks
 First Baptist Church, Valdosta, Ga.
 III-manual console, 38 pipe ranks
 West Point Military Academy Chapel, West Point, NY
 III-manual console, 24 pipe ranks
 St Peter's Anglican Church, Tallahassee, Fla.
 23 ranks in new Great division and new
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 New organ division and facade



Our Lady of the Assumption



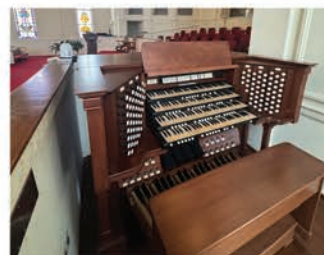
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 Fox Theatre, Atlanta, Ga.
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 9-rank Zimmer organ

New Consoles:

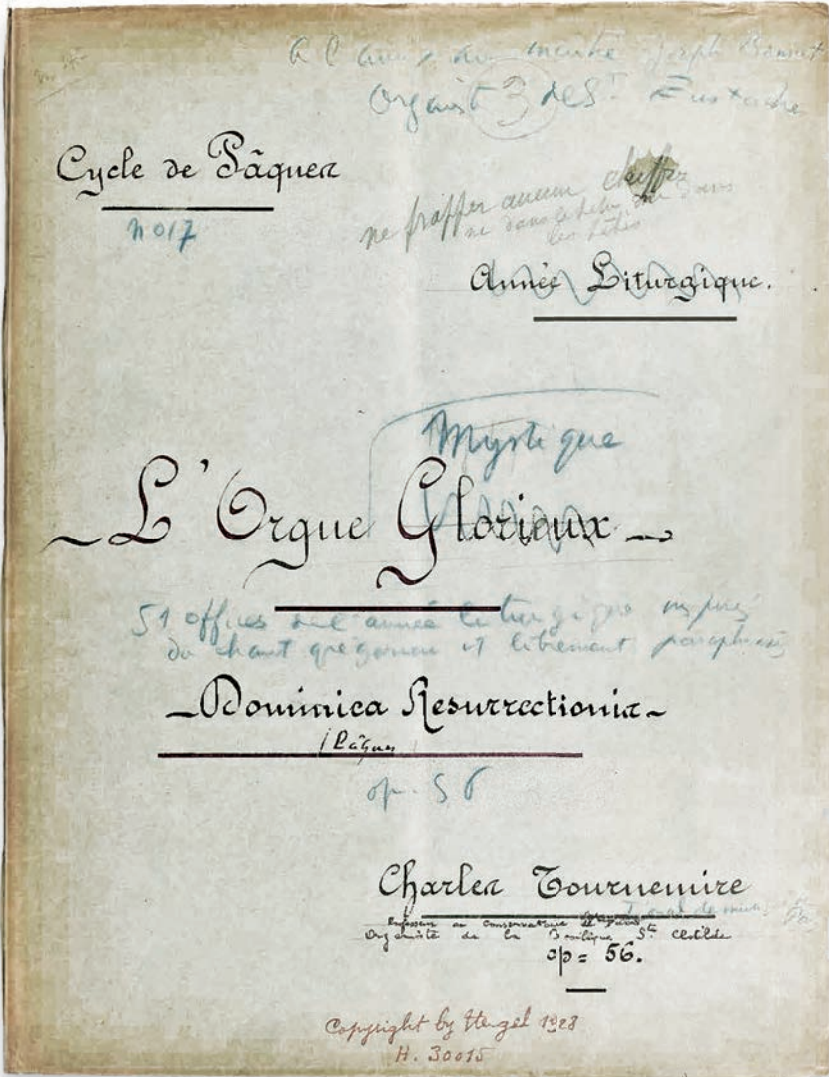
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 St Peter's Catholic Church, New Iberia, La.
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 Holy Spirit Evangelical Lutheran Church, Charleston, SC
 III-manual console
 St Paul's by the Sea Episcopal Church, Jacksonville, Fla.
 II-manual English style console



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Front cover of the Office for Easter (the first office to be composed) with its dedication to Bonnet and the original subtitle to *L'Orgue Mystique*: “*L'Orgue Glorieux: L'Année liturgique*”

Fugue and Marian Feast:
Dominica IX post Pentecosten: Supplications et fugue modale

In Assumptione Beatæ Mariæ Virginis:
Paraphrase-carillon

Choral Suite:
Dominica X–XIV post Pentecosten: Choral n° I–V

Fugue and Marian Feast:
Dominica XV post Pentecosten: Prélude et fugue
Nativitas Beatæ Mariæ Virginis: Prélude et louanges

Choral Alléluatique Suite:
Dominica XVI–XX post Pentecosten: Choral alléluatique n° I–V

Concluding Trio:
In Festo Omnium Sanctorum: Choral



Charles Tournemire, photographed by Guy Ringenbach, September 25, 1928 (Collection Daniel-Lesur et Société Baudelaire)

Dominica XXI post Pentecosten: Fugue
Dominica XXII post Pentecosten: Postlude alléluatique

Coda or Finalé:
Dominica XXIII post Pentecosten: Fantaisie sur le Te Deum et Guirlandes alléluatiques

In keeping with the Wagnerian scale of the work, Tournemire employs four *Leitmotif* chants—*Ave, maris stella*, *Te Deum*, *Venite, exultemus Domino*, and *Ego dormivi*—which represent Tournemire’s intent to unify the work theologically as well as melodically. While *Ave, maris stella* is liturgically prescribed and is used in *L'Orgue Mystique* to link the Marian feasts musically, the remaining three are not specifically liturgically appointed for the offices where they occur in *L'Orgue Mystique*, but are called upon liberally by Tournemire to draw theological correlations between various commemorations.

Finally, one must understand that *L'Orgue Mystique* represents a liturgical year, not the liturgical year. There are obvious gaps that make the performance of *L'Orgue Mystique* problematic if one were to perform it liturgically, even in settings where the Tridentine rite is not subject to episcopal proscription. In the French tradition, the organ falls silent

during the proleptic seasons of Advent and Lent (with the exception of *Gaudete* and *Lætare* Sundays), but this practice is not parochially universal. Beyond the missing penitential Sundays, the work also omits the Third Sunday after Easter (whereupon the Feast of Saint Joseph is observed), along with the Second and Third Sundays after Pentecost, which are supplanted by *Corpus Christi* and the Feast of the Sacred Heart. Tournemire also omits the supernumerary Sundays of Epiphany and Pentecost, limiting the former to three and the latter to twenty-three, whereas most years exceed these numbers. So too, the cycle is missing the Annunciation, along with sundry Saints days that may be traditions in parishes.

While these omissions may seem like liturgical blunders, one must not understand them as such. *L'Orgue Mystique* was never meant to be a definitive, all-encompassing, *sine qua non* musical liturgical rubric. Tournemire himself is not known to have used *L'Orgue Mystique* as a replacement for his liturgies. Indeed, he maintained his practice of improvisation with his *Liber Usualis* as his *vade mecum* in the organ loft rather than performing the work liturgically. He viewed *L'Orgue Mystique* as a testament to his beliefs—or as the critic Pierre Griaud (1886–1979) called the work, a “sonorous *Summa Theologica*.”⁵

A musical cynosure of daunting scope

L'Orgue Mystique set out to be a revolutionary guiding cynosure in the world of sacred music. Its foreboding duration and intellectual scope continue to intimidate organists even today; yet, through this one work, he sought to inspire a new movement in liturgical music, bringing organ music into modernity while still being rooted in the eternal traditions of the church.

The mammoth proportions of this work made even the organ symphonies of Charles-Marie Widor (1844–1937) opuscles by comparison. Whether wittingly or by an accidental force of will, Tournemire would surpass the achievements of his musical forebearers and peers through *L'Orgue Mystique* both in theological substance as well as sheer scope.

However, the dissemination and performance of *L'Orgue Mystique* was one fraught with supervening obstacles. Composed between 1927 and 1932, the work came of age during the early phases of the Great Depression and the rise of fascism. By the time of the work’s publication, which was delayed due to the economic collapse, Nazism haunted Europe, and many were well aware of the looming horrors to come. Two years later,





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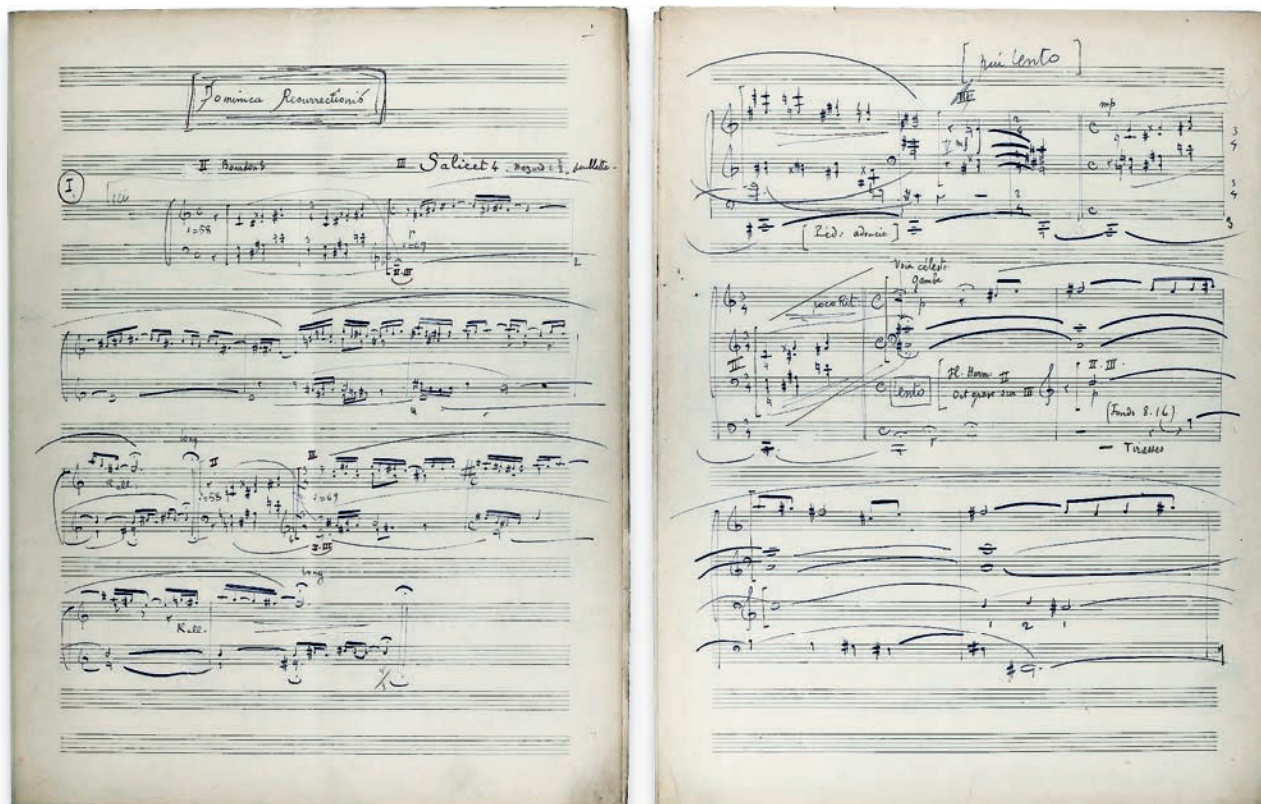
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The opening page of “Prélude à l’Introït” for the Office of Easter (left) and the concluding moments of “Pièce terminale” for the Office of Pentecost (right). Here, Tournemire cites the opening phrase of the chant, *Venite, exultemus Domino* (the opening two measures of the Easter “Prélude à l’Introït” and the first and second lines of the Pentecost “Pièce terminale”), thereby musically framing the Cycle de Pâques with this Leitmotif chant.

Tournemire would be afflicted with cancer and in 1939 would mysteriously die in the Bay of Arcachon, only to be forgotten as the world turned its attention to war.

Upon the publication of the last volume of *L’Orgue Mystique* in 1936, Tournemire wrote to the director of the publishing firm Heugel, Paul Bertrand (1873–1953), in gratitude and with heart-felt hope, colored with a touch of sadness:

Perhaps neither you nor I, as an actual consequence of the social upheavals in this world, will witness the true triumph of my work; but be convinced, like myself, that one day they will arise, and these “Great Cycles of Love” will illuminate with a singular light, with brilliant rays.⁶

Perhaps Tournemire’s greatest frustration was the lack of performances of *L’Orgue Mystique*, with his harshest condemnation being reserved for his students—or, to be specific, one student in particular, Joseph Bonnet, to whom Tournemire dedicated five offices—Christmas, Easter, Pentecost, Assumption, and All Saints. Tournemire rose to Bonnet’s challenge to create a work of “beauty [that] would assure a musical and liturgical unity.” However, *L’Orgue Mystique* seldom was performed by Bonnet (at least, in Tournemire’s perception)—and most certainly never in its entirety. In Tournemire’s *Mémoires*, we read:

Joseph Bonnet, organist of Saint-Eustache, made my acquaintance in Bordeaux, whence we are both from. He was only seventeen years old. From that age, he showed a surprising ardor and diligence with regard to the regular work of each day. Having no aptitude for the art of improvisation, he was later to confine himself to the field of execution and came to regard the “articulation of the fourth finger” as the center of the world. . . .

We know the magnificent results! For many years, he scrupulously took advantage of my advice; and, once emancipated, as it were, moreover (for he felt it to be his absolute right), he went through the salons, swaggering, proclaiming that his was a technique of his own invention, and if not being [igniting] powder, at least [he felt himself to be in the forefront] of modern organ technique. . . .

The position at Saint-Eustache—he owes it to me; his first concerts were sponsored by me.

The final result: he turned his back on me!

As a Benedictine oblate, he certainly dishonors this corporation. . . .

I forgot to mention that he encouraged me (!) to write *L’Orgue Mystique*. In fact, he confessed to me, the day after the completion of this gigantic work, that he never thought that I would have had the power to see the project all the way through to the end.

His astonishment paralyzed him so much so that his hands and feet automatically refused to pay homage to the twenty-five pieces of *L’Orgue Mystique* dedicated to him.⁷

Privately, Tournemire expressed his despair at his growing obsolescence in the consciousness of the musical world,

as one can read in his *Mémoires* that, at the time, were devolving into a jeremiad:

Besides my dear daily hours of composition, life brings me disappointment: Men turn away from my work; it is the absolute of isolation. My former students—Duruflé, Bonnet, Bonnal, and many others—have no heart and no real intelligence. They are pushy, cold, and, moreover, “schemers.” Sad characters.⁸

The Divine that exists within, through, and beyond the liturgical year

As we approach the centenary of the completion of the first office of *L’Orgue Mystique* in 2027, perhaps it is time that this work should be performed in one of the manners for which it was intended. It is a work that must be heard *in extenso*,

and if the opportunity comes for one to hear it performed in this fashion, one should avail oneself of the opportunity, because it very likely will not readily happen again in one’s lifetime.

Of course, *L’Orgue Mystique* is to be seen liturgically and is to be performed liturgically, but it also stands above and beyond the liturgy as a grand meditation of Divine Truth, using the liturgy as the window to see the beauty beyond. It is a work of art—a monolithic human statement in the noblest sense—a liturgical symphony. *L’Orgue Mystique* sees the human masterpiece we know as the liturgy as a mountain upon whose craggy stones one can climb, ultimately to view the beauty of God from the summit. *L’Orgue Mystique*, therefore, points to the Divine that exists *within, through, and beyond* the liturgical year—the Church’s annual ritualistic sanctification of time that stretches across the millennia, encapsulating the complexities of its faith and hope through the conjoining of oratory, oratorio, and orison. ■

Notes

1. Richard Spotts, *Charles Tournemire’s L’Orgue Mystique: La Haute Mission* (Colfax, North Carolina: The Leupold Foundation, 2024), page 108.
2. Ibid., page 240.
3. Ibid., page 242.
4. Ibid., page 242.
5. Ibid., page 379.
6. Ibid., page 378.
7. Ibid., pages 368–369.
8. Ibid., page 381.

Richard Spotts is the author of *Charles Tournemire’s L’Orgue Mystique: La Haute Mission*, published by the Leupold Foundation (theleupoldfoundation.org), from which the quotes in this article are cited. In Lent 2026, he will be performing the complete *L’Orgue Mystique* at Saint Paul’s Episcopal Church, Chestnut Hill, in Philadelphia, in a seventeen-part recital series on the church’s Aeolian-Skinner/Russell organ. For more information on the book and the event, visit richspotts.com or scan the QR code.



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Cover feature

Rieger-Orgelbau GmbH,
Schwarzach, Austria

Musiikkitalo, Helsinki, Finland

Making the impossible possible—
the new concert hall organ
at Musiikkitalo Helsinki

Sometimes, as an organbuilder, one is blessed with courageous clients. Courageous in terms of the technical execution of an organ and also its design. Because then you can ask questions together such as, “Do organ pipes really have to stand side by side in rows on the front of an organ? Or, could the façade pipes be detached from the case, float freely and interlock with each other?” Two years ago, these ideas became reality in the Helsinki Concert Hall. The façade was designed by Harald Schwarz together with Wendelin Eberle. One of these sculptural pipes serves as a wind channel, while all the others are real sounding pipes of the Violonbass 16’ register.

The organ construction

However, the characteristic feature of this organ is not only its façade design, but above all its musical and technical versatility. In terms of style, the organ commission responsible for the specification placed great emphasis on creating an instrument that was as musically versatile as possible, which on the one hand did not fall into the trap of copying a particular style, but on the other hand did not become too arbitrary in terms of style. The organ in Musiikkitalo has 124 stops, distributed across an Orchestral division (Manual I, enclosed), the Great division (Manual II), Positiv (Manual III), the enclosed Récit (Manual IV), in addition to several floating divisions. This makes the instrument the largest concert hall organ in Europe.

The instrument, which is more than nineteen meters high, has been divided into different levels. At the bottom, in its own case, is the enclosed Orchestral section, which includes a complete string family and the Orchestral Pedal. Due to its position directly next to the stage and its specification, this Orchestral section is ideal for playing with ensembles and can be complemented by attractive colors such as Physharmonika, Celesta, or Glockenspiel from the floating divisions.

All other divisions are located behind a large general swell, a device that is ideal for concert hall organs.



Installation of the individual façade pipes

Rieger Orgelbau GmbH

ORCHESTRAL (Manual I, enclosed)		8' Rohrflöte	61 pipes	1 3/4' Tierce	61 pipes	8' Hautbois	61 pipes
16' Salicional	61 pipes	8' Flûte Major	61 pipes	1 1/4' Larigot	61 pipes	8' Voix humaine	61 pipes
16' Bourdon	61 pipes	5 1/2' Großquinte	61 pipes	1 1/4' Septième	61 pipes	4' Clairon harm.	61 pipes
8' Geigenprincipal	61 pipes	4' Octave	61 pipes	1' Sifflöte	61 pipes	Trémolo	
8' Salicional	61 pipes	4' Gemshorn	61 pipes	% None	61 pipes		1,208 pipes
8' Unda maris (TC)	49 pipes	3 1/2' Großterz	61 pipes	2' Mixtur IV	244 pipes	CHAMADE (floating)	
8' Wienerflöte	61 pipes	2 1/2' Quinte	61 pipes	16' Dulcian	61 pipes	16' Chamade	61 pipes
8' Dolce	61 pipes	2 1/2' Septième	61 pipes	8' Trompette	61 pipes	8' Chamade	61 pipes
8' Dolce céleste (TC)	49 pipes	2' Octave	61 pipes	8' Cromorne	61 pipes	4' Chamade	183 pipes
8' Gedeckt	61 pipes	2 1/2' Fourniture III	183 pipes	8' Regal	61 pipes		
4' Octave	61 pipes	1 1/2' Plein Jeu IV-V	269 pipes	Tremulant			
4' Viola	61 pipes	1 1/2' Cymbale tierce III	183 pipes		1,342 pipes	SOLO (floating)	
4' Flûte	61 pipes	8' Cornet V	305 pipes	RÉCIT (Manual IV, enclosed)		8' Principal	61 pipes
2' Violon	61 pipes	16' Posaupe	61 pipes	16' Bourdon	61 pipes	8' Flûte harm.	61 pipes
2' Mixtur III-IV	232 pipes	8' Trompette	61 pipes	8' Diapason	61 pipes	8' Violoncelle	61 pipes
2 1/2' Harmonia aeth. II-V	269 pipes	4' Klarine	61 pipes	8' Flûte harm.	61 pipes	8' Voix céleste (TC)	49 pipes
16' Basson	61 pipes		1,855 pipes	8' Bourdon	61 pipes	4' Principal	61 pipes
8' Cor anglais	61 pipes	POSITIV (Manual III)		8' Voie de gambe	61 pipes	4' Flûte	61 pipes
8' Clarinette	61 pipes	16' Quintadena	61 pipes	8' Voix céleste (TC)	49 pipes	2' Plein Jeu IV	244 pipes
8' Horn	61 pipes	8' Principal	61 pipes	4' Flûte traversière	61 pipes	8' French Horn	61 pipes
Tremulant		8' Bourdon	61 pipes	4' Viole	61 pipes	8' Clarinette	61 pipes
	1,514 pipes	8' Salicional	61 pipes	2 1/2' Nazard harm.	61 pipes	8' Tuba	61 pipes
GREAT (Manual II)		8' Quintadena	61 pipes	2' Octavin	61 pipes	4' Tuba	61 pipes
16' Principal	61 pipes	4' Principal	61 pipes	1 1/2' Tierce harm.	61 pipes	8' Chimes	
16' Bourdon	61 pipes	4' Flûte	61 pipes	1 1/2' Plein Jeu IV	244 pipes		842 pipes
8' Principal	61 pipes	2 1/2' Nazard	61 pipes	16' Bombarde	61 pipes		
		2' Quarte de Nazard	61 pipes	8' Trompette harm.	61 pipes		



Mechanical console on the side of the case



Details of the speaking façade pipes



Mechanical console with microtonal keyboard on the fourth manual

A conventional organ that is too loud when played with an orchestra, for example, can only be adjusted dynamically by reducing and changing the registration—but this means sacrificing the ideal tonal color. With a general swell, on the other hand, the ideal registration can be maintained and reduced or adjusted as a whole.

The Positiv and the Great on the second level form the tonal heart of the organ and are largely oriented towards the German Romantic sound, while the Récit is dominated by French symphonic Romanticism. Finally, the Pedal is located on level three. The organ gains additional power from the floating Solo and chamade reeds.

The organ is supplied with wind by six blowers located above and below the organ.

The two consoles

The organ can be played via a mechanical console (on the right-hand side of the organ case) or via a

Musiikkitalo, Helsinki, Finland

SOLO MICROTONAL (floating)

8'	Violoncelle	61 pipes
4'	Principal	61 pipes
4'	Glissando	61 pipes
8'	Clarinete	61 pipes
		244 pipes

PHYSHARMONIKA (floating)

16'	Physharmonika	61 pipes
8'	Physharmonika	61 pipes
8'	Celesta	
		122 pipes

ORCHESTRAL PEDAL (enclosed)

32'	Akustikbass	
16'	Salicional	
16'	Bourdon	
8'	Salicional	
8'	Gedecktbas	
16'	Basson	
8'	Basson	

PEDAL

32'	Principalbass (ext)	12 pipes
32'	Untersatz (ext)	12 pipes
16'	Principal	32 pipes
16'	Offenbass	32 pipes
16'	Violonbass	32 pipes
16'	Subbass	32 pipes
10 3/4'	Quintbass	32 pipes
8'	Oktavbass	32 pipes
8'	Gemshorn	32 pipes
8'	Bourdon	32 pipes
6 3/4'	Großterz	32 pipes
5 1/4'	Großquinte	32 pipes
4 1/4'	Großseptime	32 pipes
4'	Choralflöte	32 pipes
4'	Rauschquinte IV	128 pipes
32'	Kontrabombarde (ext)	12 pipes
32'	Kontrafagott (ext)	12 pipes
16'	Bombarde	32 pipes
16'	Fagott	32 pipes
8'	Trompete	32 pipes
4'	Clairon	32 pipes
		688 pipes

Couplers – mechanical

I/II, III/II, IV/II, IV/III
I/P, II/P, III/P, IV/P

Couplers – electric

II/I, III/I, IV/I
I/II, III/II, IV/II, IV/III
16' & 4' on all divisions
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each
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Copy function
Repeat function

2 Consoles

Main (mechanical key action)
Mobile (electrical)

Tuning System

Replay System
Sostenuto
Sostenuto +
MIDI

Extras

Proportional stop action system
Proportional key action system from mobile console in 3 selectable modes: on/off, proportional, tracker.
Divided Pedal from mobile console
Flexible wind system for Orchestral and Positiv division (5–160mm)
Divided Windpressure Récit
Blower “on/off”
Swell shutters (Récit) also selectable in “French mode”
Swell Pedal – couplers
Page turning
MIDI

124 stops, 7,998 pipes

Cover feature



The mobile and ergonomically adjustable electric stage console with the three action modes ("on/off," "proportional," and "tracker")

mobile, electric console on the stage. This mobile console has three options for tone generation in that the playing action can be set to "on/off" mode, "proportional action," or "tracker" mode. "On/off" is the classic electric action. In the proportional playing system, the key travel is measured a thousand times per second and transfers the finger movement to the opening of the pallet in an 4 CMYK_edit absolutely identical manner. In tracker mode, the mechanical opening behavior of the pallet is imitated in such a way that the opening is initially proportional but then simply opens (similar to a falling pallet after the pressure point in a mechanical action). Organists can select and switch between different modes at the console to find the one that best suits the organ piece they are playing. The Rieger combination system (Rieger electronic assistant or REA), developed in-house, also makes it possible to set combinations not only by number, as is usual, but also by the titles of the compositions (title mode), from which a concert list can then be compiled (concert mode). In addition, REA can be used to record the organist's playing, save it in a list, and then play it back.

The electric console can also be adjusted ergonomically to suit the individual player (by changing the distance between the pedalboard and the manual keyboards, pedal lateral position, pedal insertion).

The stop action

The stop action also works proportionally. There is no pure "on/off"; as with a mechanical stop action, the slider can be drawn and positioned absolutely steplessly. In addition, any slider position can be saved in its individual setting, which is particularly convenient for performing new music.

The assignment of the organ sections to the keyboards is predetermined on the mechanical console (Orchestral, Great, Positiv, Récit), whereas on the electric console, the assignment of divisions to the manuals is freely selectable ("floating").

Contemporary music and microtonality

In addition to the excellent reproduction of music from historical organ eras, contemporary music can be performed in an exemplary and inspiring manner at the Musiikkitalo. A number of other technical details that characterize this organ are also helpful in this regard.



Mobile console on the stage



During the assembly of the sculptural façade pipes, which serve as a 16' Violonbass and wind channel

The implementation of microtonality deserves special mention: the upper manual of the mechanical console has a quarter-tone keyboard with additional upper keys, the intervals of which are calculated precisely to quarter tones. The "glissando," with 31 intermediate steps per octave, aims for a similar aesthetic, microtonal orientation.

Special musical effects, especially in contemporary music, can be achieved by individually adjusting the wind pressure in the Positiv and Orchestral divisions. In these divisions, the wind pressure can be reduced continuously to zero, independently of each other, allowing the resulting different timbres to be played off against each other in an appealing way. In addition, the blower can be switched off separately (when the stops are drawn).

Another innovative feature is the "Sostenuto," which allows a chord to be held without continuing to press the keys until the next one is struck. The "Sostenuto Plus" ensures that sound fields can also

overlap. The pedal divide, which allows the pedal keyboard to have different registrations on the left half than on the right—the organist determines the split point him/herself—is particularly inspiring for improvising.

Broad acceptance of the organ

In order to give these special features artistic recognition, several composition commissions and composition competitions were launched immediately after the organ's inauguration on New Year's Day 2024, both for solo organ and for organ and orchestra. Interest remains unabated; the organ inspires not only composers, ensembles, and soloists with its diversity, but also attracts "normal audiences," as tours of the organ and concerts are usually sold out, thanks in part to the association founded specifically for the purpose of organizing concerts at the Musiikkitalo.

The construction of this new organ was largely initiated and made possible

by the contemporary Finnish composer, Kaija Saariaho, who sadly did not live to see its completion.

The organ façade mentioned at the beginning has now become an attraction in Helsinki, significantly shaping the profile of the Musiikkitalo concert hall. Interestingly, its image is now even available as a souvenir pin in the concert hall shop.

In our Austrian homeland, there is a beautiful motto to which we feel committed and which applies in a special way to the realization of this organ: "We honor the old and welcome the new, while remaining true to ourselves."

—Reiner Schuhenn
Rieger Orgelbau GmbH

www.rieger-orgelbau.com

<https://musiikkitalo.fi/en/about-musiikkitalo/organ>

Photos by Sakari Röyskö (Musiikkitalo)

► page 8

after the fashion of Sūda's older contemporary Max Reger. I was unable to determine which bits were from the original and which were supplied by Saari, since they match so well.

The Swede Yngve Sköld (1889–1992) wrote his *Fantasi För Viola Och Orgel*, opus 12, in 1919. Finnish violist Riitta-Liisa Ristiluoma joins James Hicks in this recording. The work, very much in the Romantic tradition, begins mysteriously on the *fonds* of the organ, after which there are passages in which the viola introduces a melancholic melody that becomes more animated as the piece proceeds. There are numerous changes of mood as the viola plays variously alone and together with the organ, whose dynamics range from soft string stops to full organ. The piece ends very softly.

Latvian composer Pēteris Vasks (born in 1946) has written quite a large corpus of music for the organ. The Los Angeles Philharmonic Association commissioned his *Hymnus* for organ in 2018. He dedicated it to Latvian organist Iveta Apkalna, who also performed the premier performance in Los Angeles. Its warm harmonies and chordal structure are very Nordic and remind me somewhat of the beginning section of Sibelius's *Finlandia*. Through a series of dynamically contrasting passages, it builds up to a triumphant climax at the end.

For tracks four to six, as a change from the music of the Baltic, James Hicks commissioned Italian teacher, concert pianist, and composer Grimoaldo Macchia (born in 1972) to write *Impressionistic Suite* for organ (2023). The three movements are “Petit Prélude,” “Arabesque,” and “Danse de la Tarantelle.” As the title suggests, this suite is very much in the French Impressionist style as typified by Louis Vierne's *Vingt-quatre pièces en style libre*. I particularly enjoyed the sprightly “Tarantelle.”

James Hicks gave another of his commissions to Malle Maltis (born in 1977), a female Estonian composer. The title is *St. Martin's Trio* (2024), and it is scored for violin, Estonian kannel, and organ. The piece features two Estonian-born artists—Kaidi Ugandi playing the violin, and Hedi Viisma (born in 1979) playing the kannel or kantele, a chromatic Finnish/Estonian folk harp. Over the organ accompaniment the kannel adds a tinkling fairy tale-like enchantment to the piece that features a frolicsome folk song melody on the violin, something after the fashion of an Irish jig.

Indra Riše (born in 1961) comes from Riga, Latvia. Danish musician Professor Michael Schäfer commissioned her to write her *Procesija ar Zvaniem* (*Procession with Bells*) for organ in 2019. The majestic and spirited *Procession* evokes the pealing of church bells on a festive occasion.

Toomas Tuulse (born in 1946) is one of the better-known contemporary Swedish/Estonian composers. His *Hällilaul* (Lullaby) is scored for violin, Estonian kannel, and organ, with Kaidi Ugandi and Hedi Viisma again playing their instruments along with James Hicks on the organ. As in the Malle Maltis piece, the kannel produces a magical feeling, but by contrast with that work the overall effect of this composition is one of calm as the violinist plays a hauntingly beautiful melody above the organ accompaniment.

Another familiar figure in Norwegian contemporary music is Kjell Mørk Karlsen (born in 1947). His *Orgelsymfoni Nr. 1*, opus 99 (1991), is in three movements: “Molto maestoso e marcato,” “Molto adagio e espressivo,” “Molto vivo

et leggiero.” “Molto maestoso e marcato” reminds me of the beginning of the Poulenc *Organ Concerto*. However, in Karlsen's case the series of immense, dramatic chords is maintained for the entire seven minutes of the movement. The gentle “Molto adagio e espressivo” is a mysterious movement that relies heavily on chromaticism for much of its effect. “Molto vivo et leggiero” is another very interesting movement. Its chordal structure is evocative of French works like Messiaen's “Transports de joie,” but at the same time there is something Wagnerian about its dramatic effect.

Dace Aperāne (born in 1953) is a Canadian of Latvian descent. James Hicks commissioned her to write *Suite of Latvian Folk Songs for Organ* (2024), which occupies the first three tracks of the second compact disc. The three folk songs are “Noriet Saule Vakarā” (The Sun Sets in the Evening), “Visiem Rozes Dārziņi” (Roses Bloom in Everyone's Garden), and “Caur Sidraba Birzi Gāji” (I Walk Through the Silver Birch Grove). The first two share a peaceful charm tinged with a hint of mystery; both have something of a crescendo about two-thirds through before a quiet ending. The third folk song is more energetic than the first two and features some bright chorus work on the organ apart from a quiet section in the middle for the flutes with and without tremulant.

Claes Holmgren (born in 1957) comes from Gotland, Sweden. He wrote his *Orgelkoral (Air) över “Någonstans”* (“Somewhere”) in 2022 and dedicated it to James Hicks. The chorale melody is apparently original and is played in chords on the strings accompanied by sparkling passages on the flutes.

James Hicks's compact discs have in the past featured several works by the Swedish composer Fredrik Sixten (born in 1962). His *Allegro Festivo* for organ (2007) was written at the request of a lady for her wedding. As the name suggests, it is a festive nuptial march.

Vidas Pinkevicius (born in 1976) of Vilnius, Lithuania, is familiar to some, including me, from his blog *Secrets of Organ Playing* and from his recordings on YouTube. James Hicks commissioned him to write *The Narva March* for organ in 2024. Narva, the “Novgorod” of Medieval times, is an Estonian city that in the reign of Swedish King Charles XII (1697–1718) inspired *The Narva March*, frequently used at military and state funerals, and which forms the basis of Pinkevicius's composition. The march sounds to me a bit like a rather dark Slavic version of the hymntune PICARDY. There are eight variations on different registrations culminating in one on full organ.

The traditional German Christmas carol *Es sungen drei Engel einen süßen Gesang* (Three angels were singing a sweet melody) has made an appearance in numerous compositions from works by Jan Pieterszoon Sweelinck and Johann Pachelbel to Gustav Mahler's *Third Symphony* and *Toccata, Canzona, and Fugue* on “*Es sungen drei Engel*” for organ by Hans Friedrich Micheelsen (1902–1973). James Hicks commissioned Danish composer Lasse Toft Eriksen (born in 1978) to write *Three Angels were Singing—Variations on the German Folk Song “Es sungen drei Engel”* for organ (2020), which follows next on the compact disc. There are eleven variations on this sprightly carol tune, again on different registrations and again culminating in one on the full organ.

Andrzej Mikotaj Szadejko (born in 1974), a specialist in early music, hails

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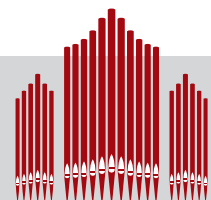
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a happy, safe,
and prosperous
New Year 2026!

Reviews**► page 19**

from Gdansk, the capital of Pomerania on the Baltic coast of northern Poland. I am not entirely clear about what occasioned the composition of his *Passacaglia in D con Thema Buxtehude* for organ, but it is possible that it was written to celebrate the construction in 2018 of a new organ along historical lines by Wegscheider of Dresden at Trinity Church of the Gdansk Franciscans (Kościół Świętej Trójcy Franciszkanów), an organ project very close to Szadejko's heart. *Passacaglia* has a short theme of only eight notes. Had I not been informed otherwise by the leaflet, I would have believed that this composition was written by Buxtehude himself!

In 2024 James Hicks commissioned Peeter Vähi (born in 1955) of Tartu, Estonia, to write *Saaremaa Rondo* (2024). Saaremaa is the largest island in Estonia, situated off the coast near Tartu. The composition features a lively dance-like folk melody in triple meter.

Jack Mattsson (1954–2007) came from Åland, an autonomous Swedish-speaking region of Finland. Although he wrote a good deal of organ music, the composition featured on this compact disc, "There will be a Spring Again," from *Katrina, Ålandsk Requiem* (1997), was written for musical theater. Mattson's work was inspired by the novel *Katrina* about life in Åland by Sally Salminen (1906–1976) first published in 1936. Hicks commissioned another Ålandsk composer, Lars Karlsson (born in 1953) to make the organ arrangement. An air of expectancy is maintained throughout this musical portrayal of a dawning spring.

Dr. Hicks commissioned Estonian composer Urmas Sisask (1960–2022) to write *Carrus Major/Suur vanker*, opus 168 (2022) for organ. Sadly, this appears to have been the last work that Sisask composed before his untimely death at the relatively young age of sixty-two. The subject, the constellation Ursa Major, reflects Sisask's lifelong interest in astronomy. In a series of loud and soft passages he creates a brilliant starlight effect. The melodic motif is repeated many times somewhat after the fashion of Alain's *Litanies*.

The last composition on *Nordic Journey XVIII* is another work that is not strictly connected with the Baltic Sea. The German composer Andreas Willscher (born in 1955) dedicated his *Orgelsymphonie Nr. 10 "In Blue"*—*Chorale mit Variationen* to organist and music professor Johannes Geffert of Cologne. It consists of the chorale and nine variations—Tierce-en-taille, Musette, Carillon, Tempo Primo, Cantabile, Fuga über G-E-F-F-E-R-T, No Name Bossa, Blues Melancolique, and Toccata Joyeuse. It features harmonies and jazz rhythms inspired by George Gershwin's *Rhapsody in Blue* (1924), together with later jazz rhythms such as the Brazilian Bossa Nova of the 1950s. Willscher combines these with the registrations and musical forms of French Classic organ music. I particularly like the "Fuga"—Professor Geffert's name makes an excellent subject for a fugue! The way that Willscher develops the fugue reminds me in some ways of the fugue from Healey Willan's *Introduction, Passacaglia, and Fugue*, opus 149. The last movement, "Toccata Joyeuse," is a paean of praise that provides a fitting conclusion to the compact disc.

Nordic Journey XVIII is an excellent addition to James Hicks's series of Nordic recordings. He is obviously very much at home on the Central Pori Church organ and has once more assembled a fine and varied repertoire of music, including

much that is newly commissioned. I found both these compact discs very interesting and am pleased to recommend them.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.

New Choral Music

Trust in the Lord, by Howard Helvey. SATB and organ, Birnamwood Publications, a division of MorningStar Music Publishers, MSM-50-5028, 2025, \$3.00. Duration: 3:50. Available from morningstarmusic.com.

This is a beautiful lyrical piece about trust written with a real understanding of composing a nicely crafted organ accompaniment that enhances and supports the lovely choral writing. The piece begins with a solo melody that can be sung by an individual or a section. The middle section is marked *Poco più mosso*, beginning with male/female voices in two parts opening to five parts, and then two-part writing opening to as many as seven parts. Then the piece alternates between unison and SATB writing, and the lyrical organ part gets to have the "last word." One can see echoes of John Rutter's compositional style in this piece. This is only of moderate difficulty and is wonderful if you're searching for a piece based on Proverbs: 3:5–6!

Holy Emmanuel, God with Us Ever, by Paul D. Weber. SATB and organ with optional violin, MorningStar Music Publishers, MSM-50-6157, 2024, \$2.90. Duration: 4:45. Available from morningstarmusic.com.

Stanza one is scored for women in unison; stanza two is sung by men; stanza three is in four-part writing that is reharmonized. A short violin and organ interlude precedes stanza four, for unison voices with descant. The composer writes of this piece, "This parting song is appropriate for Advent, Christmas, evening services, especially on occasions of transition and loss. It's a reminder that God is always with us no matter the circumstances." This selection is very lyrical, filled with melancholy, yet hopeful for the future. Well constructed and memorable, this would not be difficult to teach a choir.

What Joyous Song Unfolding, by Robert A. Hobby. SATB and organ with optional handbells and assembly, MorningStar Music Publishers, MSM-50-1190, 2025, \$3.20 choral parts, \$5.75 handbell parts (17 bells, three octaves). Duration: 4:30. Available from morningstarmusic.com.

The bells add just enough color to make the piece sparkle. Of medium difficulty, this composition is in the praise/thanksgiving category. The text is by Susan Palo Chervien, and the music utilizes the tune NOACK-SCHILLING. It begins with SATB voices in unison. Verse two initiates a call and response between treble and bass voices that then opens to four-part writing. Verse three has four-part writing that can be sung a cappella. The final stanza is in unison alto/bass/assembly with a soprano/tenor descant. Singers will appreciate the text, which ends, "That singing holy stories, more holy we become, transposed into like spirits to be your loving home." Yet another well-crafted sacred work by the gifted Robert Hobby!

—Karen Schneider Kirner
South Bend, Indiana

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. * = 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.

ALABAMA

Epiphany Lessons & Carols; Cathedral Church of the Advent, Birmingham, 1/15, 5:30 pm

Robert McCormick; St. Andrew's Episcopal, Birmingham, 2/8, 5:30 pm Evensong recital

Voces8; Cathedral Church of the Advent, Birmingham, 2/12, 7 pm

Isabelle Demers; First Presbyterian, Tuscaloosa, 2/15, 4 pm

ARIZONA

Nathan Laube; St. Alban's Episcopal, Tucson, 1/25, 3 pm

Svyati Duo; Gold Canyon United Methodist, Gold Canyon, 2/1, 2 pm

Christopher Houlihan; Lutheran Church of the Risen Savior, Green Valley, 2/1, 3 pm

Nathaniel Gumbs; Catalina United Methodist, Tucson, 2/20, 7 pm

CALIFORNIA

Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, 1/18, 4 pm

Nathaniel Gumbs; St. James Episcopal, Los Angeles, 2/8, 6 pm

Thomas Ospital; Walt Disney Concert Hall, Los Angeles, 2/8, 7:30 pm

COLORADO

Kenrick Mervine; St. Luke's United Methodist, Highlands Ranch, 1/18, 3 pm

CONNECTICUT

Oziah Wales; Marquand Chapel, Yale University, New Haven, 1/17, 5 pm

Haniel Neves; Woolsey Hall, Yale University, New Haven, 1/21, 12:30 pm

David Rice; Woolsey Hall, Yale University, New Haven, 1/21, 1:30 pm

Katrina Liao; Marquand Chapel, Yale University, New Haven, 1/24, 5 pm

Melissa Brassard; Center Church on the Green, New Haven, 1/25, 4 pm

Joseph O'Brien; Dwight Chapel, Yale University, New Haven, 1/28, 12:30 pm

Anna Pan; St. John's Episcopal, West Hartford, 2/1, 12:30 pm

Nathan Laube; Woolsey Hall, Yale University, New Haven, 2/1, 7:30 pm recital; 2/2, 1:30 pm masterclass

Nataly Pak; Dwight Chapel, Yale University, New Haven, 2/9, 7:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 2/15, 5 pm

Katherine Johnson; Battell Chapel, Yale University, New Haven, 2/15, 5 pm

JoEllen West; Dwight Chapel, Yale University, New Haven, 2/22, 7:30 pm

DELAWARE

The Chenault Duo (Elizabeth & Raymond Chenault); Westminster Presbyterian, Wilmington, 1/18, 3 pm

FLORIDA

Jeremy Filsell; Chapel by the Sea Community Church, Clearwater Beach, 1/25, 5 pm

Amelie Held; All Saints Episcopal, Winter Park, 2/1, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 2/1, 5:30 pm

Renée Anne Louprette; Moorings Park, Naples, 2/2, 4 pm

Colin MacKnight; Rollins College, Winter Park, 2/6, 7:30 pm

Ken Cowan; St. John of the Cross Catholic Church, Vero Beach, 2/8, 4 pm

Ensemble Altera; Christ Episcopal, Bradenton, 2/14, 7 pm

GEORGIA

Nathaniel Gumbs; Lutheran Church of the Redeemer, Atlanta, 1/30, 7:30 pm

Alan Morrison, with Kevin Lyons, trumpet; Clayton State University, Morrow, 2/1, 3 pm

Thomas Ospital; St. Bartholomew's Episcopal, Atlanta, 2/3, 7:30 pm

Jerrick Cavagnaro; Peachtree Road United Methodist, Atlanta, 2/27, 7 pm

ILLINOIS

Ralph Holtzhauser; Loyola University, Chicago, 1/18, 3 pm

Matt Haider; First Presbyterian, Arlington Heights, 2/4, 12:10 pm

Karol Mossakowski; St. Chrysostom's Episcopal, Chicago, 2/13, 7:30 pm

Lynne Davis; Bond Chapel, University of Chicago, Chicago, 2/15, 3 pm

INDIANA

David Jonies; Basilica of the Sacred Heart, Notre Dame University, South Bend, 2/15, 8 pm

IOWA

Anne Laver; Luther College, Decorah, 2/22, 4 pm

KANSAS

Thomas Ospital; University of Kansas, Lawrence, 2/5, 7:30 pm

KENTUCKY

Huw Lewis; Christ Church Cathedral (Episcopal), Lexington, 2/15, 4 pm

MAINE

James Kennerley, with Palaver Strings; Merrill Auditorium, Portland, 2/7, 3:30 pm

MARYLAND

Douglas Cleveland; St. Joseph Catholic Church, Cockeysville, 2/22, 4 pm

MASSACHUSETTS

Amanda Mole; All Saints Episcopal, Worcester, 1/17, 1 pm

Christopher Houlihan; Trinity United Methodist, Springfield, 2/17, 10:30 am

Rosalind Mohnsen; Cathedral of the Holy Cross, Boston, 2/23, 7 pm

MICHIGAN

Mary Zelinski; Cathedral of St. Paul, Detroit, 1/23, 12:30 pm

Nicole Keller; Hillsdale College, Hillsdale, 2/7, 3 pm

The Chenault Duo (Elizabeth & Raymond Chenault); Jack H. Miller Center for Musical Arts, Hope College, Holland, 2/10, 7 pm

Edward Poston; Cathedral of St. Paul, Detroit, 2/13, 12:30 pm

MINNESOTA

John Rutter, with VocalEssence; Cathedral of St. Paul, St. Paul, 1/16, 7:30 pm

Isaac Drewes; St. Olaf Catholic Church, Minneapolis, 1/21, 12:30 pm

Dean Billmeyer; St. John the Evangelist Episcopal, St. Paul, 1/23, 7 pm

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2601 - New Year News . . . what better way to start off 2026 than with a roundup of recently received CD albums.

2602 - There is Nothing Like a Dame . . . a celebratory retrospective of the life and work of the esteemed British recitalist, recording artist and teacher, **Dame Gillian Weir**.

2603 - A Divine Return (I) . . . resident musicians **Kent Tritle** and **David Briggs** celebrate the reawakening of the Aeolian-Skinner organ at the Cathedral of St. John the Divine.

2604 - A Divine Return (II) . . . resident organist **Daniel Ficarri** continues the celebration of the restored Aeolian-Skinner organ at the Cathedral of St. John the Divine with an all-American program for an all-American instrument.

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Tom Ferry; Como Park Lutheran, St. Paul, 1/25, 4 pm

Christopher Ganza; St. Louis, King of France Catholic Church, St. Paul, 1/27, 12:30 pm

Laura Edman; Como Park Lutheran, St. Paul, 2/1, 4 pm

Jacob Benda; St. Louis, King of France Catholic Church, St. Paul, 2/3, 12:30 pm

Tom Hamilton; Como Park Lutheran, St. Paul, 2/8, 4 pm

Daniel Schwandt; Mount Olive Lutheran, Minneapolis, 2/22, 4 pm
VocalEssence; Northrup Auditorium, Minneapolis, 2/22, 4 pm

Johannes Skoog; Augustana Lutheran, West St. Paul, 2/27, 7 pm

MISSOURI

Jens Korndörfer; Missouri Memorial United Methodist, Columbia, 2/20, 7 pm workshop; 2/21, 7 pm recital; 2/22, 11 am worship service

NEBRASKA

Jens Korndörfer; First Presbyterian, Hastings, 1/24, 3 pm recital; 1/25, 10:30 am worship service

NEVADA

Damin Spritzer; University of Nevada, Las Vegas, 2/20, 7 pm

NEW JERSEY

Damin Spritzer; Princeton Theological Seminary, Princeton, 1/30, 7:30 pm

NEW YORK

Chelsea Chen; Brick Presbyterian, New York, 1/15, 7 pm

Benton Schmidt; St. Thomas Church Fifth Avenue, New York, 1/18, 5:15 pm

Grace Jackson; St. Thomas Church Fifth Avenue, New York, 1/25, 5:15 pm
Poulenc, *Organ Concerto*, Brahms, *Symphony No. 1*; Christ Episcopal, Pelham Manor, 1/28, 7 pm
Oratorio Society of New York; Cathedral of St. John the Divine, New York, 2/1, 5 pm

Kent Tritle; Cathedral of St. John the Divine, New York, 2/3, 7:30 pm

Weicheng Zhao, with violin; St. Thomas Church Fifth Avenue, New York, 2/7, 3 pm

David Jonies; Central Synagogue, New York, 2/10, 12 noon

Nathan Laube; The Riverside Church, New York, 2/10, 7 pm

Thomas Ospital; Third Presbyterian, Rochester, 2/13, 7:30 pm recital; 2/14, 10 am masterclass

Aurélien Fillion; St. Thomas Church Fifth Avenue, New York, 2/15, 5:15 pm

Alcee Chriss; Skinner Hall & Vassar Chapel, Vassar College, Poughkeepsie, 2/21, 7:30 pm

NORTH CAROLINA

Katelyn Emerson; Duke Chapel, Duke University, Durham, 2/1, 5 pm

Ryan Chan; St. Paul's Episcopal, Greenville, 2/20, 7 pm recital; 2/21, 10 am masterclass

Alcee Chriss; Covenant Presbyterian, Charlotte, 2/28, 10 am masterclass

OHIO

Richard K. Fitzgerald, with H. Lee Rose, tenor; St. Joseph Catholic Cathedral, Columbus, 1/18, 3 pm

Fior Angelico; St. Joseph Catholic Cathedral, Columbus, 1/30, 7:30 pm

Ralph Holtzhauser; Christ Episcopal, Warren, 2/6, 7 pm

Damin Spritzer; St. Stanislaus Catholic Church, Cleveland, 2/8, 4 pm
Nova Ensemble; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 2/15, 3 pm

Karol Mossakowski; Hyde Park Community United Methodist, Cincinnati, 2/22, 4 pm

Johannes Skoog; Cincinnati Museum Center, Cincinnati, 2/25, 7:30 pm

OREGON

Gail Archer, Messiaen workshop; Mount Angel Abbey, Portland, 1/16, 6:30 pm

PENNSYLVANIA

James Kealey, works of British composers; Bryn Mawr Presbyterian, Bryn Mawr, 1/17, 12 noon

Choral Evensong; Nativity Cathedral, Bethlehem, 1/17, 5 pm

Gabe Benton; Longwood Gardens, Kennett Square, 1/18, 1 pm & 3 pm

Aaron Patterson; Longwood Gardens, Kennett Square, 1/25, 1 pm & 3 pm

Marc Cheban; Longwood Gardens, Kennett Square, 2/1, 1 pm & 3 pm
Gesualdo Six; Shadyside Presbyterian, Pittsburgh, 2/15, 3 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 2/18, 7 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 2/21, 5 pm

Alan Morrison; Ursinus College, Collegeville, 2/22, 4 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/23, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/24, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 2/25, 7 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/25, 7:30 pm

SOUTH CAROLINA

The Chenault Duo (Elizabeth & Raymond Chenault); St. Martin-in-the-Fields Episcopal, Columbia, 2/22, 3 pm

TENNESSEE

Stephen Hamilton; Munsey Memorial United Methodist, Johnson City, 2/15, 4 pm

TEXAS

James Kibbie; Zion Lutheran, Dallas, 1/18, 4 pm

Monica Berney; First United Methodist, Lubbock, 1/19, 5 pm

David Higgs; Winspear Hall, University of North Texas, Denton, 1/22, 7:30 pm recital; 1/23, 9 am masterclass

Monica Berney; Texas Christian University, Fort Worth, 1/23, 7 pm

Chelsea Chen; Edythe Bates Old Recital Hall, Rice University, Houston, 1/23, 7:30 pm

Ken Cowan; St. Andrew's Episcopal, Houston, 1/31, 5 pm

James Kealey; First United Methodist, Lubbock, 2/1, 5 pm

Stephen Buzard; St. Thomas Aquinas Catholic Church, Dallas, 2/6, 7:30 pm

Malcolm Matthews, with University of North Texas Wind Symphony; Winspear Hall, University of North Texas, Denton, 2/7, 7:30 pm

UTAH

Karol Mossakowski; Cathedral of the Madeleine, Salt Lake City, 2/8, 8 pm

VIRGINIA

Svyati Duo; Abingdon Episcopal, Hayes, 2/7, 4 pm

James O'Donnell, Bach, *Clavierübung III*; St. George's Episcopal, Arlington, 2/27, 7 pm

WASHINGTON

Wyatt Smith; St. Mark's Episcopal Cathedral, Seattle, 1/18, 10 pm

Wyatt Smith; University of Puget Sound, Tacoma, 1/30, 12:05 pm

Justin Murphy-Mancini; Pacific Lutheran University, Tacoma, 2/8, 3 pm

Wyatt Smith; St. Luke's Memorial Episcopal, Tacoma, 2/8, 5:15 pm

WEST VIRGINIA

Peter DuBois; Christ Church United Methodist, Charleston, 2/22, 2 pm

WISCONSIN

Gail Archer; Ascension Lutheran, Green Bay, 2/7, 6 pm

• **Catherine Rodland**; Concordia University Wisconsin, Mequon, 2/21, 10:30 masterclass; 2/22, 3:30 pm recital

CANADA

Karol Mossakowski; Francis Winspear Centre for Music, Edmonton, AB, 2/17, 7:30 pm

GERMANY

Karol Mossakowski, with oboe; Berliner Philharmoniker, Berlin, 1/25, 11 am

Manfred Zott; Pfarrkirche Wiederkunft Christi, Kolbermoor, 2/4, 5:45 pm

SPAIN

Gail Archer; Church of St. Mary, Palma Majorca, 2/15, 9 pm

SWITZERLAND

Stéphanie Cheuner; Village Church, Aubonne, 1/18, 5 pm

Catherine Germaud-Babel; Cathedral, Sion, 2/1, 7:30 pm

Guy-Baptiste Jaccottet, with flute; Village Church, Aubonne, 2/15, 5 pm

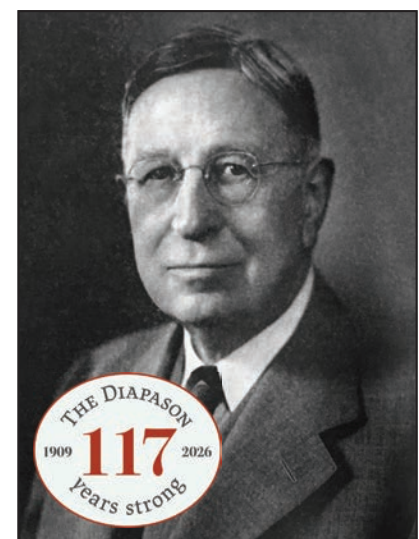
UNITED KINGDOM

Mark Bradfield; Town Hall, Reading, 1/26, 1 pm

Daniel Hyde; Royal Festival Hall, London, 1/27, 7 pm

Loreto Aramendi; Bloomsbury Central Baptist, London, 1/31, 6 pm

Darius Battiwala; St. John's Church, Ranmoor, 2/5, 8 pm



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CORRADO CAVALLI, Santa Maria Maggiore, Bergamo, Italy, August 23: Toccata (*Severn Suite*, op. 87, no. 2), Elgar; *Vier Skizzen für den Pedalfügel*, op. 58, Schumann; *Sonata in g*, Capocci; Nef, In paradisum, Tu es petra et portæ inferi non prævalebunt adversus te (*Esquisses Byzantines*, nos. 1, 9, 10), Mulet.

Cattedrale di Santa Maria, Alghero, Italy, August 27: *Grand Chœur in g*, op. 84, Guilmant; *Vier Skizzen für den Pedalfügel*, op. 58, Schumann; *Fantasia and Fugue in a*, BWV 904, Bach; *Steal Away, Swing Low, Sweet Chariot, Lord, I Want to Be a Christian*, Callahan; *Fountain Reverie*, Fletcher; Toccata (*Trois Pièces*, op. 64, no. 3), Clausmann.

GREGORY CROWELL, Basilica of St. Josaphat, Milwaukee, WI, August 4: Harmony and Counterpoint in C, Harmony and Counterpoint in E (*Eight Little Harmonies and Counterpoints*), Woodman; *Jesu, meine Freude*, Bach, completed Crowell; *Jesu, meine Freude*, Handel, Drischner; *Prelude on an Old Folk Tune*, Beach; Toccata, Bonis.

PHILIP CROZIER, Abbey, Hexham, UK, July 4: Kyrie, Tierce en Taille en D (Messe Double, *Livre d'Orgue de Montréal*), anonymous; *Miroir*, Wammes; *Praeludium in g*, BuxWV 149, Buxtehude; Invention in D, Invention in a (*Four Inventions*, nos. 1, 4), Gerber; *Noël Chantons de voix hautaine*, Dandrieu; *Grand Chœur*, Weitz.

Abbey, Tewkesbury, UK, July 8: *Partite diverse sopra De Lofzang van Maria*, Post; *Air, Gavotte*, Wesley; *Tiento lleno quinto tono*, Cabanilles; *Fantasia Choral in f-sharp* (*Two Fantasia Chorals*, no. 2), Whitlock; *Scherzo* (*Symphonie II in e*, op. 20), Vienne; *Hommage*, Bédard; *Fête*, Langlais.

ISABELLE DEMERS, Cathedral of St. John the Evangelist, Milwaukee,

WI, August 5: *Variations on a Theme by Handel*, op. 24, Brahms, transcr. Laurin; *Prelude and Fugue in g*, Barraine; *Sweelinck Variations*, op. 96, Laurin.

KATHERINE DIENS-WILLIAMS, Christ Church Spitalfields, London, UK, August 4: *Introduction and Fugue*, Bartholomew; *In paradisum*, Reece-Trapp; *Voluntary and Fugue in a*, Stanley; *Voluntary in A*, Selby; *Lesson in A*, Long; *Movement*, Stirling; *Chorale-Prelude on the Tune St. Peter*, Darke; *Voluntary IX in F*, Bennett; *Voluntary III*, Cecil; two voluntaries (*Four Short Voluntaries*), Westrop; *Piece in G*, Worgan; *Church bells beyond the stars*, McDowall.

MARY-KATHERINE FLETCHER, ISABELLA ISZA WU, REBECCA EHREN, Immanuel Presbyterian Church, Milwaukee, WI, August 7: *Revelations*, Pinkham; *Passacaglia in g*, op. 23, Dunham; *Etude No. 2 Coulée*, Ligeti; *Aria* (*Suite in G for String Orchestra and Organ*, P. 58), Respighi, transcr. Fuser; *Improvisation-Triptych*, Wu; *Variations on an Original Theme*, Roberts.

JILLIAN GARDNER, St. John's Evangelical Lutheran Church, Milwaukee, WI, August 5: *Toccata Festiva*, Purvis; *Fantasy-Prelude*, MacPherson; *Spanish Suite*, Roberts.

MICHAEL HEY, St. Francis of Assisi Catholic Church, Milwaukee, WI, August 7: Toccata in d, Fugue in D (*Zwölf Stücke*, op. 59, nos. 5, 6), Canon, Gigue, Fugue (*Six Trios*, op. 47, nos. 1, 2, 6), Reger; *Sonata II in D*, op. 50, Guilmant; *Victimae Paschali*, Hytrek; *Sonata in d* (*Six Sonatas*, op. 65, no. 6), Mendelssohn; *Sortie in g*, Lefébure-Wély.

DAVID JONIES, Luther Memorial Church, Madison, WI, August 6: *Prelude and Fugue in D*, BWV 532, Bach; O

Salutaris Hostia, Saint-Saëns; Es ist ein Ros entsprungen (*Eleven Chorale Preludes*, op. 122, no. 8), Brahms; Cantabile, Final (*Symphonie VI in g*, op. 42, no. 2), Widor.

CHRISTOPHER MARKS, St. Casimir Catholic Church, Milwaukee, WI, August 5: Deuxième Légende, Songe d'Enfant, Pastorale, Elfes (*Douze Pièces Nouvelles*, op. 7, nos. 10, 5, 9, 11), Bonnet; *Variations sur un Noël*, op. 20, Dupré.

SHERI MASIAKOWSKI, with Mary Levar, flute, School Sisters of St. Francis Chapel Singers, St. Joseph's Convent Chapel, Milwaukee, WI, August 7: *Rhapsody of Praise on the Gregorian Chant Te Deum*, *Communion Meditation for Flute and Organ on Salve Regina*, *Postlude-Partita on Old Hundredth*, Hytrek.

MELISSA PLAMANN, Wisconsin Lutheran College, Milwaukee, WI, August 7: Komm, heiliger Geist, Herre Gott, Allein Gott in der Höh' sei Ehr' (*Four Chorale Preludes*, nos. 1, 4), Hakim; *Vom Himmel hoch, da komm ich her*, Böhm, Pachelbel; *Dies sind die heil'gen zehn Gebot*, BWV 678, 679, Bach; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, WoO 7, Brahms; *Partita on Christ ist erstanden*, Portman.

ERIC PLUTZ, St. James Catholic Church, Madison, WI, August 6: Coronation March (*Le Prophète*), Meyerbeer, transcr. Best; *Prelude and Fugue in B-flat* (*Six Pedal Fugues*), Stirling; *Andante*, Boulay; *Prelude and Fugue in c* (*Three Preludes and Fugues*, op. 37, no. 1), Mendelssohn; *Introduction and Fugue*, Mounsey; *Adagio in E* (*Three Pieces for Organ*, H. 63), Bridge; *Scherzo* (*Five Short Pieces*), Whitlock; *Air* (*Suite No. 1*), Price; *Postlude in d* (*Six Short Preludes and Postludes*, op. 105, no. 6), Stanford.

DAVID PORTH, St. John's Lutheran Church, Lomira, WI, August 8: Allegro maestoso e vivace, Fugue (*Sonata II in c*, *Six Sonatas*, op. 65, no. 2), Mendelssohn; O Welt, ich muss dich lassen (*Eleven Chorale Preludes*, op. 122, no. 11), Brahms; *Partita on Jesu, meine Freude*, Walther; *Lord Jesus Christ, Be Present Now, Blessed Jesus, at Thy Word* (two settings), Reuter; *Prelude on Reuter*, Bohn; *Marche Triumphants*, Sassmannshausen.

STEPHEN PRICE, Loyola University, Chicago, IL, August 17: *Variations on America*, Ives; *Arioso*, Sowerby; *Retrospection*, F. Price; *Meditation* (*Collage*), Osterman; *Let Down the Scale of Music from the Sky*, Al-Zand; *Amazing Grace! How Sweet the Sound* (*Sacred Sounds*), Shearing; *Symphony No. 2 for Organ*, Hildén.

CATHERINE RODLAND, St. Paul Episcopal Church, Milwaukee, WI, August 4: *Praeludium in F*, Hensel; *O Gott du frommer Gott*, Smythe; *Air, Toccato* (*Suite*), Price; *Petit Canon*, Improvisation (*Trois Improvisations*, no. 2, 3), Boulanger; *Church bells beyond the stars*, McDowall.

BRIAN SCHOETTLER, All Saints' Episcopal Cathedral, Milwaukee, WI, August 3: Andante in F (*Three Pieces for Chamber Organ*, set I), Wesley; *A Sad Pavan for These Distracted Times*, Tomkins; *Variations on Vicar*, Schoettler; *Attende Domine* (*Twelve Choral Preludes on Gregorian Chant Themes*, op. 8, no. 3), Demessieux; *Sortie in g*, Lefébure-Wély.

DANIEL SCHWANDT, Concordia University Wisconsin, Mequon, WI, August 5: *Festival*, Maesch; *Komm, Heiliger Geist, Herre Gott*, Weckmann; *Variations on O Jesus, Blessed Lord, Fugue á la Gigue*, Johnson.

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PUBLICATIONS / RECORDINGS

The **Organ Historical Society** announces the 2026 Pipe Organ Calendar, featuring instruments in and around Philadelphia, Pennsylvania. In 2026, the society will celebrate its Platinum Jubilee—70 years since its founding by college-age organists and friends in 1956. Over the years the society has grown, and currently all of its extensive Library and Archives and operations are in Villanova, Pennsylvania. The celebration, August 11–14, includes interesting organs and venues, and fabulous artists, including a gala concert and reception at the Kimmel Center for the Performing Arts in Philadelphia, an optional extra day (with concert) at Longwood Gardens, Girard College in Philadelphia, and much more. The calendar features all of the places in the convention. \$30.00, free shipping in the USA. www.OHSCatalog.org, or call 484/488-7473 to order.

PUBLICATIONS / RECORDINGS

The **Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks, on the Pro Organo label. *Nordic Journey, Volume XVIII: Echoes of the Baltic Sea* (7319, \$24.98), features James Hicks performing works by composers in nations that border the Baltic Sea. Several of the new works in the program were commissioned by Hicks, including compositions by Grimoaldo Macchia, Malle Maltis, Toomas Tuulse, Dace Aperane, Claes Holmgren, Fredrik Sixten, Vidas Pinkevicius, Peeter Vähi, and Andreas Willscher. The 2007 Paschen Kiel organ in Central Pori Church, in the southwestern Finnish city of Pori, is the featured instrument. The recording is distributed by Pro Organo and Naxos. Hicks is represented by Seven Eight Artists. For information: proorgano.com and seveneightartists.com.

Raven announces a new recording, *Nicolaus Bruhns: The Complete Organ Works; Vincent Lübeck: Ich ruff zu dir Herr Jesu Christ* (OAR-198, \$15.98) featuring **Nicholas Haigh** performing on the 1996 Taylor & Boody Opus 27 of three manuals, 32 stops in the rear gallery of St. Thomas Church Fifth Avenue, New York City. Haigh has been associate organist of the church since 2020 and acting director of music since earlier this year. For information: ravencd.com.

PUBLICATIONS / RECORDINGS

The **OHS Press of the Organ Historical Society** announces a new book, *Organ Building in Brooklyn and on Long Island: Reuben Midmer & Son, 1860–1920* (\$65), by Stephen L. Pinel. The 360-page hardbound book surveys the work of Reuben Midmer & Son from the firm's founding in 1860 to its acquisition by Seibert and George Losh in 1920, with many photographs, an annotated work list, and extensive biographical details on the principals and employees of the firm. For information: ohscatalog.org.

Raven imports for sale in the USA **Max Reger: Seven Choral Fantasies** on a 2-CD set produced in Germany on the Ambiente label. Winfried Lichtscheidel plays the 4-manual organ of 60 registers in eclectic and Romantic style in St. Mary Assumption Church, Landsberg am Lech, Germany (Bavaria). The organ was built in 2003 by Siegfried Schmid Orgelbau of Immenstadt im Allgäu, Germany (Bavaria), in a case from 1688 and replacing an organ mostly in neobaroque style from 1982. Reger: *Fantasies on the chorales: Ein feste Burg*, op. 27; *Freu dich sehr, o meine Seele*, op. 30; *Wie schön leucht' und der Morgenstern*, op. 40, no. 1; *Straf mich nicht in deinem Zorn*, op. 40, no. 2; *Alle Menschen müssen sterben*, op. 52, no. 1; *Wachet auf*, op. 52, no. 2; *Hallelujah! Gott zu loben*, op. 52, no. 3. The Ambiente 2-CD set ACD-2048 is available for \$18.98 postpaid from RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386, and also at higher cost from Amazon and E-Bay.

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2025 Musician/Composer Anniversaries. Jan 21
Albert Schweitzer Organ Festival Hartford. See MacMillan.

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Bishop, John. In the wind . . . Jan 10–11,° Feb 10–11,° March 10–11,° April 14–15,° May 10–11,° June 10–11,° July 10–11,° Aug 10–11,° Sept 12–13,° Oct 14–15,° Nov 10–11,° Dec 12–13°
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Schmeding, Martin. A Kind of Organ School: Innovation in Mendelssohn's Organ Sonatas and the Reinvention of a Traditional Form, Part 1. June 12–17° +
———. A Kind of Organ School: Innovation in Mendelssohn's Organ Sonatas and the Reinvention of a Traditional Form, Part 2. July 12–15° +
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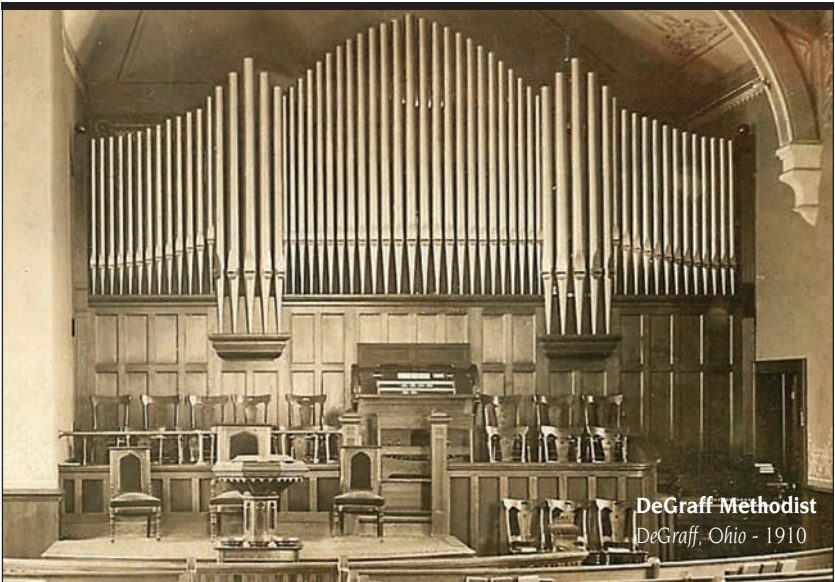
Honors and Competitions

Andrada, Andoni,° awarded Bach Prize, 33rd St. Albans International Organ Festival and Competitions. Oct 8
Arai, Wesley, wins three-octave carillon division, Guild of Carillonners in North America 2025 Warner Arrangements and Transcriptions Competition. May 4
Badaszewski, Davis,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 14
Boehmer, Tyler,° awarded third prize, Tenth International Organ Competition Dudelage, Dudelage, Luxembourg. Nov 4
Brantley, Joseph,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 14
Brown, James Russell,° honored for 40 years, director of music and organist, St. Giles Episcopal Church, Northbrook, IL. Dec 4
Carroll, Daniel,° wins Atlanta Chapter American Guild of Organists 2025 Taylor Organ Competition. May 4

Cleveland, Kelley,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 15
Colaner, Daniel,° awarded Bach Prize, Atlanta Chapter American Guild of Organists 2025 Taylor Organ Competition. May 4
Cole, Gary,° presented 2025 Royal College of Organists Medal. June 4
Colin-Ortiz, Carlos, presented performance award, Guild of Carillonners in North America 2025 Warner Arrangements and Transcriptions Competition. May 4
Corbin, Ariana,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 15
Dangerfield, Henry,° awarded second and audience prizes, Atlanta Chapter American Guild of Organists 2025 Taylor Organ Competition. May 4
D'hollander, Geert, awarded second prize, Guild of Carillonners in North America 2025 Franco Composition Contest. May 4
Douthit, Charles,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 14
Fang, Emerson,° presented Association of Anglican Musicians 2025 Brittenback-Meezan Presidential Award. July 3
Gao, Annie,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 16
Grizard, Alexis,° wins interpretation competition, 33rd St. Albans International Organ Festival and Competitions, presented Robin work award. Oct 8
Grotz, Daniel,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 16
Gruss, Jacob,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 16
Guo, Daniel, wins Guild of Carillonners in North America 2025 Franco Composition Contest. May 4
Haman, Ethan,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 17
Hauk, Bernard,° awarded second prize, improvisation, 33rd St. Albans International Organ Festival and Competitions. Oct 8
Im, Songyeon,° awarded first prize and audience prize, Tenth International Organ Competition Dudelage, Dudelage, Luxembourg. Nov 4
Janzer, Dennis,° named organist emeritus, St. Mary's Episcopal Cathedral, Memphis, TN. Dec 3
Jeannin, Sofi,° presented 2025 Royal College of Organists Medal. June 4
Johnson, Andrew,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 17
Joliff, Katherine,° awarded first and audience prizes, 2025 National Undergraduate Organ Competition, First Presbyterian Church, Ottumwa, IA. June 4
Joncas, Rev. Jan Michael,° honored as Fellow, The Hymn Society of the United States and Canada. Sept 4
Jones, Martin,° awarded second prize, 2025 Arthur Poister Scholarship Competition in Organ Playing. June 4
Klein, Gavin,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 17
———,° awarded second prize, 2025 National Undergraduate Organ Competition, First Presbyterian Church, Ottumwa, IA. June 4
Kobetitsch, Celina,° awarded third prize, 2025 Arthur Poister Scholarship Competition in Organ Playing. June 4
Kraft, David,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 18
Little, Alex,° wins 2025 Arthur Poister Scholarship Competition in Organ Playing. June 4
Locklair, Dan,° awarded 2025 American Prize Ernst Bacon Memorial Award for the Performance of American Music in the Professional Composers Category. Dec 3
Loomer, Chase,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 18
Lowry, David M.,° awarded Order of the Palmetto, State of South Carolina. Oct 4
Ma, Yiqing, presented performance award, Guild of Carillonners in North America 2025 Franco Composition Contest. May 4
Maack, Benjamin Davis, awarded second prize, Guild of Carillonners in North America 2025 Warner Arrangements and Transcriptions Competition. May 4
Madoux, Dylan,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 18
Mahlay, Maksym,° named to THE DIAPASON's "20 Under 30" Class of 2025. May 19
Martínez, Raquel Mora,° honored as Fellow, The Hymn Society of the United States and Canada. Sept 4
McDowall, Cecilia,° presented 2025 Royal College of Organists Medal. June 4

Organ Stoplists

Bigelow Church of the Blessed Sacrament, Seattle, WA. 2/32,° Oct 1, 22–24	Parsons St. Benedict Catholic Cathedral, Evansville, IN. 3/70,° Jan 1, 16–18
Buzard St. Joseph Catholic Cathedral, Jefferson City, MO. 3/36,° Feb 1, 16–18	Peragallo Emmanuel Episcopal Church, Athens, GA. 3/42,° March 1, 18–20
Colby St. Cecilia Catholic Church, Houston, TX. 3/29,° May 1, 12–13	Reuter Hawthorne Hall, U. S. and Mary Epperson residence, Kansas City, MO. Dec 14–16° U. S. Epperson Memorial Hall, Kansas City Art Institute, Kansas City, MO. Dec 16–17°
Hook & Hastings/Wallace St. Alban's Episcopal Church, Staten Island, NY. 2/10,° April 1, 22–24	Schlueter Our Lady of the Assumption Catholic Church, Brookhaven, GA. 4/64,° Sept 1, 14–16
Hook & Hastings/Wallace St. James Episcopal Church, Prouts Neck, Scarborough, ME. 2/9,° April 1, 22–24	Schoenstein Brigham Young University–Idaho, Rexburg, ID. Dec 10° Church of the Good Shepherd, Corpus Christi, TX. Nov 1, 18–20°
Hook & Hastings/Wallace St. Joseph's on Capitol Hill, Washington, D.C. 3/30,° April 1, 22–24	Southfield/Foley-Baker St. Peter's Lutheran Church, Harwich, MA. 2/20,° July 1, 18–19
Kegg St. Andrew's Episcopal Church, Houston, TX. Dec 1, 18–19°	Wallace St. Stanislaus Catholic Church, Nashua, NH. 2/32,° April 1, 22–24
Nordlie St. Charles Borromeo Seminary, Ambler, PA. 1/8,° Aug 1, 18–19	
Ortloff St. John's Episcopal Church, Williamstown, MA. 2/14° June 1, 18–19	






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Merchant, Rayyan,* named inaugural carillonneur, Mayo Clinic Dolores Jean Lavins Center for Humanities carillon intensive program, Rochester, MN. July 3

Min, Chae Won,* awarded finalist prize, Tenth International Organ Competition Dudelange, Dudelange, Luxembourg. Nov 4

Min, Joseph,* named to THE DIAPASON's "20 Under 30" Class of 2025. May 19

Ng, Tiffany,* awarded Harold R. Johnson Diversity Service Award, University of Michigan, Ann Arbor, MI. May 3

Nicholson, Thomas,* awarded second prize, Baylor University Third National High School Organ Competition. Dec 4

Noonan, Matthew W.,* awarded absolute first prize, 2025 Beethoven International Music Competition UK. Dec 4

Parkins, Robert,* honored upon retirement, Duke University, Durham, NC. July 4

Pedersen, Ib, wins four-octave carillon division, Guild of Carillonners in North America 2025 Warner Arrangements and Transcriptions Competition. May 4

Preston, David,* named to THE DIAPASON's "20 Under 30" Class of 2025. May 19

Reza, Mary Frances,* honored as Fellow, The Hymn Society of the United States and Canada. Sept 4

Rogland, Latimer,* awarded third prize, 2025 National Undergraduate Organ Competition, First Presbyterian Church, Ottumwa, IA. June 4

Rybolt, Renée,* presented Association of Anglican Musicians 2025 James Litton Grant for Choral Training. July 3

Sahay, Amir,* awarded young organist prize, Baylor University Third National High School Organ Competition. Dec 4

Saylor, Benedict,* awarded hymn playing prize, Baylor University Third National High School Organ Competition. Dec 4

Schneider, Tina,* honored as Fellow, The Hymn Society of the United States and Canada. Sept 4

Shionoya, Haru,* awarded third prize, Tenth International Organ Competition Dudelange, Dudelange, Luxembourg. Nov 4

Smerda, Filip,* awarded finalist prize, Tenth International Organ Competition

Dudelange, Dudelange, Luxembourg. Nov 4

Smith, Grant,* awarded second prize, interpretation competition, 33rd St. Albans International Organ Festival and Competitions. Oct 8

Straus-Fausto, Alexander,* awarded Sir Ernest MacMillan Memorial Foundation Prize, Royal Canadian College of Organists. Oct 6

Tarrant, Jeremy David,* honored for 25 years as organist/choirmaster, 30 years on staff, Cathedral Church of St. Paul, Detroit, MI. July 4

Tabajdi, Ádám,* awarded Douglas May Award, 33rd St. Albans International Organ Festival and Competitions. Oct 8

Te Velde, Rebecca,* named Organist/Director of Music Emerita, First Presbyterian Church, Stillwater, OK. Jan 3

Wallius, Aleksanteri,* awarded audience prize, 33rd St. Albans International Organ Festival and Competitions. Oct 8

Webb, Henry,* named to THE DIAPASON's "20 Under 30" Class of 2025. May 20

Wood, Abigail,* named to THE DIAPASON's "20 Under 30" Class of 2025. May 20

Yau, Aiden,* wins Baylor University Third National High School Organ Competition. Dec 4

Zheng, Eddie,* named to THE DIAPASON's "20 Under 30" Class of 2025. May 20

Zhu, Julie, presented performance award, Guild of Carillonners in North America 2025 Franco Composition Contest. May 4

Appointments

Betts, Chris,* to managing director, Solid State Organ Systems. Oct 6

Betts, Sunny,* to office manager, Solid State Organ Systems. Oct 6

Ging, Michael,* to project developer, R. A. Colby, Inc., Johnson City, TN. June 6

Foley, Mike,* to President Emeritus and advisor, Foley-Baker, Inc., Tolland, CT. Aug 4

Gumbs, Nathaniel,* to director of music, Riverside Church, New York, NY. May 6

Halbert, Nicholas,* to canon precentor, organist, and music director for Episcopal

Cathedral Church of the Nativity, Bethlehem, PA. April 6

Jackson, Grace,* to 2025–2026 AAM Gerre Hancock Intern, Church of St. John the Divine, Houston, TX. June 3

Lehrer, Jon,* to carillonneur, Grand Valley State University, Grand Rapids and Alledale, MI. Aug 6

Lunn, Chloe,* to engineering and operations director, Solid State Organ Systems. Oct 6

McCormick, Robert,* to director of music, St. Stephen's Episcopal Church, Richmond, VA. Dec 4

McIntyre, David,* to music director for Catholic Diocese of Orlando, FL, and St. James Cathedral, Orlando. April 6

McKeever, Michael,* to president, Foley-Baker, Inc., Tolland, CT. Aug 4

Miyagi, Haruhito,* to assistant professor of music, director of chapel music, Frederick J. Kruse Organ Fellow, and university organist, Valparaiso University, Valparaiso, IN. Nov 4

Neves, Haniel,* to Peter B. Knock Intern in Sacred Music, Rye Presbyterian Church, Rye, New York. Oct 6

Peters, Andrew,* to associate director of music, Trinity English Lutheran Church, Fort Wayne, IN. Nov 4

Sheehan, Thomas,* to director of music, Christ Church Cathedral, Montréal, Québec, Canada. Aug 6

Pedersen, Grete,* to principal conductor, Yale Schola Cantorum, and professor in the practice of conducting, Yale Institute of Sacred Music and Yale School of Music, New Haven, CT. Feb 8

Scheide, Kathleen,* to organist, Peace Lutheran Church, Perkasee, PA. Sept 6

Shorokhova, Victoria,* to assistant director of music and organist, First United Methodist Church, Montgomery, AL. Nov 4

Solem, Randall,* to vice president, Integrated Organ Technologies, Inc., Springdale, AR. May 6

Straus-Fausto, Alexander,* to principal organist and associate music director, Epiphany Catholic Church, and artistic director, Miami International Organ Competition, Miami, FL. Aug 6

Obituaries

Anthony, John P.* Feb 6

Brock, John P., Jr.* March 4

Brugh, Lorraine Smith* April 4

Carnahan, John Hillis* July 6

Clipp, Joseph Edward ("Joe")* Nov 6

Cogen, Pierre* Aug 6

Farnum, Elinore* Jan 4

Ferguson, John Allen ("Ferg")* March 4, 6

Godding, Marc Antone* April 4

Holtkamp, Karen Elizabeth* Sept 4, 6

Hopson, Hal H.* Sept 6, 8

Ingram, Donald C.* March 6

Kneeream, Ralph James, Jr.* Feb 6

Kney, Gabriel* Jan 4

Kriebel, John Francis* June 4

Kroezen, Roy D.* Feb 6

Lagacé, Bernard* April 6

Lazenby, James Herbert* Nov 6, 8

Lippincott, Joan Hult* July 6

McMillan, Rev. Dr. John Nixon* March 7

Neary, Martin Gerald James* Nov 8

Nowicki, Mary Lou* Jan 4

Ostlund, Arnold, Jr.* Feb 6

Owen, Barbara J.* Feb 8

Paukert, Karel* July 6

Powell, Robert J.* March 7

Quade, Robert Milton* Sept 6

Schultz, Ralph Clarence* March 7

Simmons, Morgan F.* May 7

Steinkampf, John H., Jr. ("Jack")* Feb 8

Van Daalen, Jan* March 7–8

Tanner, Richard,* to Nancy B. and John B. Hoffmann Organist and Director of Music of St. Thomas Church and Choir School, New York, New York. Nov 4, 6

Tjoelker, Nico,* to assistant director of music, St. James Episcopal Cathedral, Chicago, IL. June 6

Wagstaff, Hamish,* to organ scholar, St. Paul's Cathedral, London, UK. Oct 6

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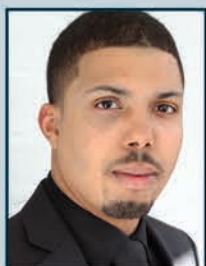
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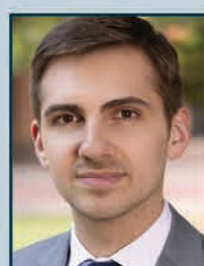
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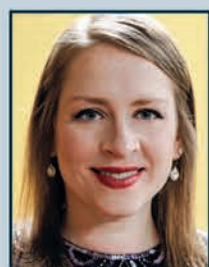
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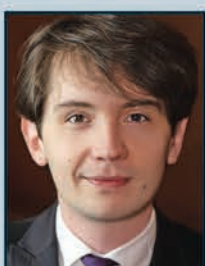
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*COMPETITION WINNERS

*Ryan Chan — AGO National Young Artist Competition in Organ Performance

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