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MARCH 2026



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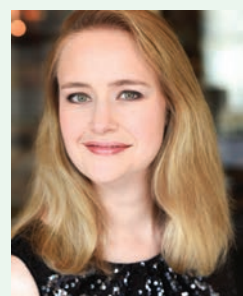
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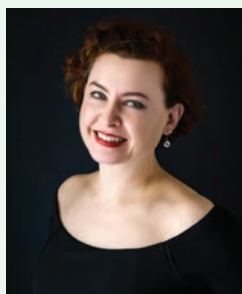
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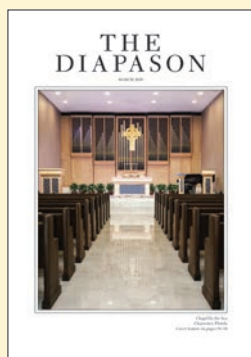
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GAVIN BLACK On Teaching

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Editor's Notebook

In this issue

This month's cover feature is the new two-manual, twenty-rank organ by Lewtak Pipe Organ Builders for Chapel by the Sea, Clearwater, Florida. In addition to this compact yet flexible instrument, the builder crafted the liturgical furnishings for this renovated worship space.

Matthew Cloney unveils new manuscript sources for the organ works of Gervais-François Couperin, the last significant member of that dynasty of musicians in France. John Bishop, in "In the Wind. . .," muses on the lifework of select organ-builders who shared their passion through the art of new pipe organs. We are pleased to present our annual list of summer conferences, conventions, institutes, and other gatherings. (It's not too late to send calendar items for summer organ, choral, harpsichord, and carillon events.)

Timely deliveries

It has become apparent that the delivery of our issues by the United States Postal Service has become more unpredictable, and this is, of course, beyond the control of Organ Legacy Media. Our monthly deadlines of having the magazine printed and shipped have been meticulously observed for

years. However, as with all items mailed as periodicals, we are at the mercy of the postal service as to when they will deliver each magazine. While many are experiencing delays of several weeks, it is notable that the number of lost or damaged issues by the postal service as decreased. We appreciate our readers' patience in this matter.

The 2026 Gruenstein Award

We thank the good number of scholars who submitted article manuscripts to be considered for the fourth Gruenstein Award, the deadline for which was January 31. We are impressed with the breadth and the quality of scholarship of younger women and men in the United States. We will feature the winning essay in our May issue. ■

Here & There

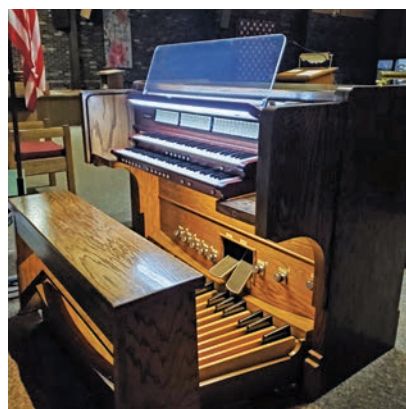
Events



Bigelow & Co. Opus 44, Church of the Epiphany, New York, New York

The Church of the Epiphany, New York, New York, will dedicate its new **Bigelow & Co.** organ, Opus 44, on April 26, 5:00 p.m. A free recital will be presented by **Kent Tritle**. The three-manual, mechanical-action organ has 42 ranks. For more information: epiphanynyc.org.

Organbuilders



Console rebuilt by Fabry, Inc., Congregational United Church of Christ, Peoria, Illinois

Fabry, Inc., Kenosha, Wisconsin, completed a project for the Congregational United Church of Christ of Pekin, Illinois. The church's 1911 Hinners organ of two manuals, eleven ranks, was moved to the present church in 1973 by John Becker of Peoria, Illinois. The project included three new wind supply res-

ervoirs, new electric pull-downs on both main slider chests, Peterson electric expression system, Peterson single board Duo-Set console system, Peterson diode matrix chamber relay, stainless steel tuning slides, two rectifier units, an electric tremolo, new Pedal 16' Lieblich action, and a 21-note electric chime action. For information: www.fabryinc.com.



Orgues Létourneau Opus 138, St. Charles Avenue Presbyterian Church, New Orleans, Louisiana

Orgues Létourneau, Saint-Hyacinthe, Québec, Canada has completed its Opus 138 for **St. Charles Avenue Presbyterian Church**, New Orleans, Louisiana. The 79-rank pipe organ is installed in the four corners of the church's sanctuary, with two oak cases in the gallery and two façades per side for the chancel chambers. The all-new instrument features five manual divisions and is playable from a four-manual console, with four divisions under expression.

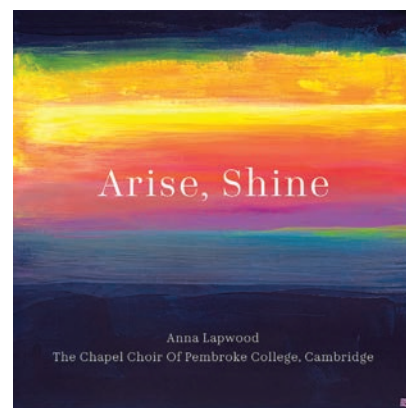
The inaugural concert will be played by Ken Cowan on Friday, April 17, 7:30 p.m., with a masterclass the following morning, Saturday, April 18, at 10:00 a.m. A service of dedication will be held during morning worship on Sunday, April 19, 10:30 a.m., followed by Cowan repeating the inaugural concert at 3:00 p.m. For information: scapc.org and letourneauorgans.com.

Recordings



Jaromír Weinberger: Orgelwerke

Ambiente announces a new organ recording, **Jaromír Weinberger: Orgelwerke** (ACD-2054, €14.99), featuring **Beatrice-Maria Weinberger** performing on the 1925 Anton Feith organ of three manuals in St. Marien, Berlin-Wilmersdorf, Germany. The composer (1896–1967) was born in Prague (Tschechien) and lived in the United States. Works include *Bible Poems*, *Six Religious Preludes*, *Sonata for Organ*, and *Pastorale*. For information: ambiente-audio.de.



Arise, Shine

Sony Classical announces a new choral recording, *Arise, Shine*, featuring the **Chapel Choir of Pembroke College**,
► page 4

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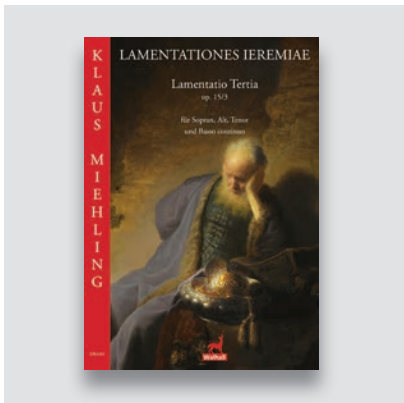
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Cambridge, UK, directed by **Anna Lapwood**. Works include *Arise, Shine* and *An Irish Blessing*, by Lapwood; *Adoro Te Devote*, by Cecilia McDowall; *Miserere*, by Gregorio Allegri; *Regina Caeli*, by Lise Borel; *Ubi Caritas*, by Maurice Duruflé; and *O Sacrum Convivium*, by Olivier Messiaen. For information: www.annalapwood.co.uk.

Publishers



Lamentatio Tertia

Edition Walhall announces new publications. *O Haupt voll Blut und Wunden*, op. 156 (FEM 134, €24.80), by Klaus Miehling (born in 1963), is a chorale cantata for soprano, alto, two block flutes, and basso continuo. *Lamentatio Tertia*, op. 15, no. 3 (EW 1303, €26.50), also by Miehling, is for soprano, alto, tenor, and basso continuo. For information: edition-walhall.de.

Oxford University Press announces a new organ publication, *The Oxford Book of Lent and Easter Organ Music, Book 2* (9780193574243, £28.95), edited by **Robert Gower**. The book includes 30 pieces for manuals and pedals, suitable for use during Lent, Palm Sunday, Holy Week, Easter, Ascension, and Pentecost. New music by composers Matthew Owens, Amy Summers, Trevor Weston, and Alison Willis are found alongside selections by Georg Friedrich Kauffmann, Max Reger, Cécile Chaminade, Henriette Puig-Roget, John Rutter, Cecilia McDowall, and Robert Gower. A



The Oxford Book of Lent and Easter Organ Music, Book 2

review is forthcoming. For information: global.oup.com.



Concerto in G, op. 9, nr. 3, by Giuseppe Sammartini

Strube Verlag announces new organ publications: *Concerto in G* (3737, €9), op. 3, no. 9, by Giuseppe Sammartini (1695–1750); and *Concerto in B* (3707, €15), by Joseph Rupert Ignaz Bieling (1734–1814). Both editions are edited by Gerhard Weinberger. For information: strube.de.

MorningStar Music Publishers announces new organ publications: **Chenault, Raymond**: *Meditation on Be Thou My Vision* (MWM-10-051) for organ duet; **Korndörfer, Jens**: *Festive Hymn Introductions and Harmonizations* (10-382, \$26), featuring settings of ADESTE FIDELIS, CHRIST LAG IN TODESBANDEN,

► page 6



Douglas Reed, Trevor Weston, and Eric Reed

Organist **Douglas Reed** and hornist **Eric Reed** performed the premiere of American composer **Trevor Weston's** *Musica Mundana* on January 17 in Pew Memorial Chapel, Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania. Commissioned by Eric Reed with the support of the Helen Skuggedal Reed Memorial Commissioning Fund, the new work is dedicated in loving memory to his mother Helen Skuggedal Reed. Weston notes that “*Musica Mundana* (Music of the Spheres) honors the historic connections scholars and musicians have made between music and our universe.” Douglas Reed’s concert of American organ music, the closing event of the American Guild of Organists Philadelphia chapter’s “January Jumpstart” program, also included music by William Albright, Charles Ives, Leo Sowerby, and Billy Strayhorn.



Habitat for Humanity event leaders Jonathan Hall, Jacob Friedman, and Dr. George Thurston

St. James Episcopal Church, Goshen, New York, hosted a Twelfth Night Choral Concert on January 11 benefitting Habitat for Humanity of Greater Newburgh. Choirs and musicians from **St. John’s Episcopal Church**, Cornwall, **Jimrae K. Lenser**, organist and choirmaster; **St. John’s Lutheran Church** and **Grace Episcopal Church**, Middletown, **Jonathan B. Hall** and **Daniel Stephen Fannon**, organists and choirmasters, respectively; **Trinity Episcopal Church**, Fishkill, **Sheldon Eldridge**, organist and choirmaster; **St. Mary’s-in-Tuxedo Episcopal Church**, Tuxedo Park, **Donald Boyer**, organist and choirmaster; and the host church, **Jacob Freidman**, organist and choirmaster, participated. The afternoon ended with all musicians and the audience performing the Hallelujah Chorus from George Frideric Handel’s *Messiah*. For information: saintjamesgoshen.org.

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HANKEY, HYMN TO JOY, LOBE DEN HERREN, O QUANTA QUALIA, PENTECOST, RATHBUN, UNSER HERRSCHER, WONDROUS LOVE;

Lasky, David: *Five Lyrical Pieces* (MSM-10-374);

Manz, Paul: *In Thee Is Gladness: Ten Rediscovered Free Harmonizations on German Chorales* (MSM-10-447), compiled and edited by Michael Burkhardt, featuring settings of ALLES IST AN GOTTES SEGEN, EIN' FESTE BURG, ES IST EIN ROS', IN DIR IST FREUDE, LOBE DEN HERREN, NUN DANKET ALLE GOTT, NUN FREUT EUCH, NUN KOMM, DER HEIDEN HEILAND, O

GROSSER GOTT, and WACHET AUF; White, Nicholas: *Anima et Spiritus: Meine Seele erhebt den Herren—Tonus Peregrinus* (9416); and *Shenandoah* (MSM-10-478) for organ duet. For information: morningstarmusic.com.

Competitions

The Center for Church Music of Concordia University Chicago, River Forest, Illinois, announces its **2026 Richard Hillert Award in Student Composition**. Hillert (1923–2010) was a Lutheran composer and Distinguished Professor of Music Emeritus at Concordia University Chicago.

Yale Institute of Sacred Music, New Haven, Connecticut, is receiving applications until March 15 for the biennial **Yale Organ Academy** to be held from June 15–19. This opportunity is for advanced undergraduate organ students to work with artists and teachers on the Yale University campus. Faculty include **Ken Cowan** (Rice University), **Martin Jean** (Yale University), **James O'Donnell** (Yale University), and **Carole Terry** (University of Washington). Students receive daily lessons, participate in workshops on topics related to organ literature and church music, study on organs at Yale and in New Haven and its environs, and hear performances by faculty and each other. Any student who will be enrolled as a full-time undergraduate in 2026–2027 or who has just graduated with the baccalaureate degree in 2026 is eligible to apply. Applicants must be 18 years old by the start of the academy and must be enrolled in organ study, but they need not be a music major.

All tuition fees and costs for room and board are covered by the Yale Institute of Sacred Music, with participants to cover travel to New Haven. If chosen, there is a \$75 good-faith deposit required to secure the spot.

Application deadline is March 15. For information and to apply: <https://ism.yale.edu/posts/2025-12-05-2026-yale-organ-academy>.



Yale Organ Academy faculty, clockwise from upper left: Ken Cowan, Martin Jean, Carole Terry, and James O'Donnell

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A Bulgarian Odyssey
Gail Archer, organist

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

Current university/seminary students and recent graduates since May 2024 may apply, submitting a church music composition three to five minutes in length, suitable for a liturgical service. Two copies of the work are to be sub-

mitted, one with the composer's name, the other anonymous. Recordings are encouraged, though not required. The prize is \$1,000. Deadline for application is June 1. For information: barry.bobb@cuchicago.edu.

Nunc Dimittis

Andrew Carter, 86, English composer, pedagogue, conductor, and arranger, died January 5 in York, UK. He was born on December 13, 1939, into a Leicestershire family of tower and handbell ringers. After completing a music degree at Leeds University where he studied organ and piano, he joined the York Minster Choir in 1962 as a bass songman under the direction of Francis Jackson. For a decade, he served as director of music at Bar Convent Grammar School.

In 1965 Carter founded the Chapter House Choir at York Minster. During his seventeen-year tenure as conductor, the mixed-voice concert group earned awards in the BBC *Let the Peoples Sing* competition. A Winston Churchill Fellow in 1981, he studied choral traditions in Scandinavia, and in 1986 became a founder committee member of the Association of British Choral Directors (ABCD), addressing its first convention in Oxford. In 1984 Carter spent a year in New Zealand as director of the Auckland Dorian Choir, University Chamber Choir, and Youth Choir.

Upon returning to York, his career focused on his work as a composer. Carter's compositions were published over a period of thirty years. His catalog of over 250 works ranges from intimate choral miniatures to large-scale works for choir, soloists, and orchestra, including *Benedicite*, *Horizons*, and *Missa Sancti Pauli*. His early carol and folk song arrangements, written for his York choirs, were published by Banks Music Publications. Much of his music was later published by Oxford University Press and MorningStar Music Publishers. He was perhaps best known for *A Maiden Most Gentle*, which was heard on the BBC's annual broadcast of *Nine Lessons and Carols* from King's College, Cambridge, alongside *Mary's Magnificat* and *I Wonder As I Wander*. His recording *Andrew Carter's Christmas Carols*, with organist John Scott, was named among *BBC Music Magazine's* "ten best ever" Christmas CDs in 2007.

Andrew Carter was predeceased by his wife Sylvia in 2023. He is survived by his daughter Elinor, his son Martin, daughter-in-law Krissie, and five grandchildren. His funeral took place January 30 at St. Saviourgate Venue, York. For information: andrewcarter.org.



Andrew Carter (photo courtesy Andrew Carter estate)

William Paul ("Bill") Pacini, born December 1, 1943, in Chicago, Illinois, died September 7, 2025. He began piano lessons at the age of four. He played piano for his church Sunday school and at age twelve started playing the organ. At fourteen he held his first paying organist position at Mayfair Lutheran Church, which he continued until he graduated from North Park Academy. He then went to Illinois Wesleyan University, Bloomington, where he majored in organ and minored in piano, harpsichord, and choral conducting. While there he played for several churches.

Upon graduation, Pacini taught music in the Chicago Public School system and was organist for St. Michael's Episcopal Church, Barrington, Illinois. While there he was instrumental in obtaining a two-manual pipe organ built by Werner Bosch of Germany. He also played piano and organ for Chicago Public Schools All City Choir, and he served as musician for a now-closed church in the Edison Park neighborhood of Chicago.

In May 1986 Pacini accepted the position of music director at All Saints of the Desert Episcopal Church, Sun City, Arizona. He was instrumental in obtaining an Allen organ for the sanctuary and a harpsichord for the chapel. While still holding his position at All Saints, in 1993 he started a single-family-home property management company, Active Property Management. Beginning in December 2019 Pacini substituted at various churches, until his health declined. He was a long time member of the Association of Anglican Musicians and Central Arizona Chapter of the American Guild of Organists.

William Paul Pacini is survived by his sister Valerie, niece Cynthia Baker, and extended family. A celebration of life service was held on December 1, 2025, which would have been his 82nd birthday.



William Paul ("Bill") Pacini

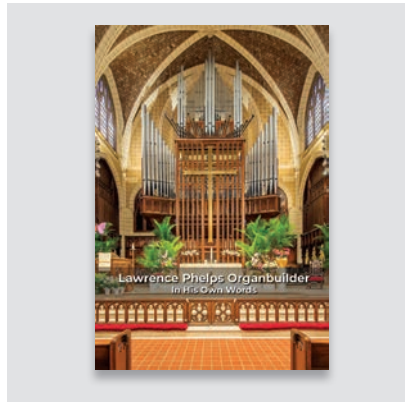
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Book Reviews



Lawrence Phelps Organbuilder In His Own Words

Lawrence Phelps Organbuilder In His Own Words, edited and annotated by Bynum Petty. OHS Monographs in American Organ History, No. 19. OHS Press, Organ Historical Society, Villanova, Pennsylvania, 2025, 220 + xvi pages, hardbound, three black-and-white illustrations, plus three color illustrations on covers. \$44.95. Available from ohscatalog.org.

The organbuilders of one generation are all too often not appreciated by the generation immediately following. This regularly results in the alteration or destruction of organs that were truly honored when built; in many cases, the losses of these instruments are lamented yet a generation later. One might say Ernest M. Skinner perhaps lived too long, having died at the age of 94 while witnessing all too many of his instruments wiped away.

The post-World War II period of organbuilding was no less fascinating than any other period. In the United States, a list of leaders of organ design and construction could include at a minimum G. Donald Harrison, Walter Holtkamp, Sr., Herman Schlicker, and Lawrence Irving Phelps. Each of these builders had a tonal concept in mind, different from anyone else's, and they were each successful at achieving what they desired, time after time. As one who has been involved in planning of several organ conventions over the past quarter century, this writer can attest to the value of highlighting the works of each of these builders for listeners to better appreciate and understand their value. On more than one occasion, conventioners have indeed left these events uttering many positive comments.

Bynum Petty has assembled for this book a collection of writings of Lawrence Phelps, taken from Phelps's papers at the Special Collections Department of the Morgan Library of Colorado State University in Fort Collins, where one can find on the campus an example of Phelps's large mechanical-action instruments built during his tenure at Casavant Frères, Limitée. As Petty notes at the beginning of the book, Phelps "considered himself an educator who carried the 'gospel' of organ reform from church to church, client to client." And Phelps was indeed a major and sometimes overlooked proponent of the Organ Reform movement in the United States. Petty has selected a small number of original documents, noting that Phelps often repeated his beliefs between writings and lectures.

Phelps grew up in Somerville, Massachusetts, attending New England Conservatory and Northeastern University, thus spending his first decades in the area of Boston and Cambridge. He worked for Aeolian-Skinner and then Holtkamp in Cleveland before returning

to Boston to become consultant for The First Church of Christ, Scientist, in its commissioning of the monumental Aeolian-Skinner organ for the Mother Church Extension with eight divisions and 238 ranks. Thus Phelps stepped fully onto the American stage of organbuilding. From 1958 until 1972, he was tonal director for Casavant in St-Hyacinthe, Québec, Canada, designing hundreds of organs and (re-)establishing the firm's mechanical-action organ department. Upon his departure from Casavant, he founded his own firm in Erie, Pennsylvania, building instruments for another eight years.

Phelps was blessed with opportunities to study in depth countless organs firsthand. Among the collected items presented in this book is a chapter on his notes from his summer 1960 tour to Europe. There he visited and studied nearly thirty organs in Switzerland, Germany, Denmark, and the Netherlands.

This collection starts with a 1943 draft essay that Petty notes may have been a student paper or lecture presentation. Next is an essay for *The Organ Institute*

Quarterly in 1953 on windchest design and its effects on pipe speech. Following another article from the following year for the *Quarterly* comes Phelps's notes on European organs in 1960. There follows "Thoughts on the Design of the Two-Manual Organ with Related Matters," from the September 1961 issue of *THE DIAPASON* (there titled "Designing a 2-Manual Organ"). This was the period in this journal's history when each year's September issue was dedicated to two-manual instruments. Page three of September 1961 featured the first "modern" mechanical-action organ to come from Casavant, installed in the Church of the Assumption of Our Lady in Saint-Hyacinthe, designed by Phelps and his technical assistant, Karl Wilhelm. The two-manual instrument featured the latest in Casavant ideals, "The organ incorporates all the refinements brought to the building of mechanical organs by European building. Open toe voicing on low pressure is used throughout and the key action is very light with the sensitive response typical of such instruments. Mr. Phelps also did the voicing."

Following Phelps's text presented to the Boston Youth Forum in 1962 comes his entry on the organ for *The New Catholic Encyclopedia*, 1967. Perhaps most interesting is "A Short History of the Organ Revival," published in *Church Music* in 1967. Readers will note, perhaps with surprise, Phelps's admiration of the work of the Hook brothers of Boston and Aristide Cavaillé-Coll. "Towards a Rational Tonal Design" is an essay that grew out of a presentation at the 1962 national convention of the American Guild of Organists in Los Angeles, later reworked considerably in 1965 and following. "Thoughts on the Future of the Organ" was written for the February 1969 issue of *ISO-Information: Journal of the International Society of Organbuilders*. "An Organ for Today" is a lecture delivered at the 1970 dedication of the Casavant organ at the Choate School, Wallingford, Connecticut. More personal and previously unpublished essays include "Thoughts on Our Labour Relations" and "Background Notes on My Departure from Casavant." There

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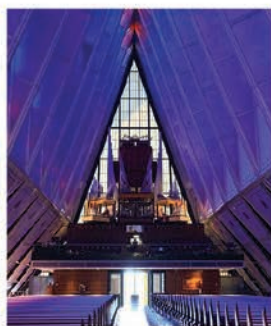
2025-2027 Projects

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
Gallery case with Trompette en Chamade
- Northpoint Methodist Church, Hong Kong
New organ division and facade



Our Lady of the Assumption



Air Force Academy

Rebuild/Restorations:

- Air Force Academy Protestant Chapel, Colorado Springs, Co., III-manual console, 83 pipe ranks
- Air Force Academy Catholic Chapel, Colorado Springs, Co.
III-manual console, 36 pipe ranks
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1928 Pilcher, 36 pipe ranks
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► page 7

follows a collection of fourteen letters between Phelps and others such as Robert Noehren, Herman Schlicker, G. Donald Harrison, Charles Perrault, and Arthur Lawrence.

The June 1999 issue of *THE DIAPASON* included “Lawrence I. Phelps, 1922–1999: A Tribute,” by Ken W. List. At the April 17 memorial service for Phelps at Trinity Church, Copley Square, Boston, List noted, “Walter Holtkamp, Jr., quietly said to me at the reception following the service: ‘Larry was quite a fellow.’” Phelps indeed was a character. He provided his honest opinion of people and their work, arguably in a manner that was more than occasionally unfriendly. Phelps certainly was not a fan of early twentieth-century organbuilding, making his thoughts clear in no uncertain terms. Yet while Phelps had specific ideals for organs he would design, he was aware of change, as noted on page 110: “Since organbuilding is a continuously unfolding endeavor, it is not likely that the last word on tonal matters will be written in this century, as it was not written in any previous century. Please keep this in mind as you read and as you think through tonal design problems not yet conceived.” The organ world would do well to keep this in mind at all times.

Bynum Petty’s collection is an interesting and enlightening read. It certainly allows for a wider concept of the work and theories of Lawrence Phelps and should at the very least accomplish a better understanding and appreciation of his legacy. One might consider reading this book in tandem with OHS monograph no. 11, *Lawrence Phelps: Organbuilder*, by Burton K. Tidwell (2015).

—Stephen Schnurr
Gary, Indiana

New Recordings

Firedove. Anna Lapwood plays the Steinmeyer Organ of Nidaros Cathedral, Trondheim, Norway. The Chapel Choir of Pembroke College, Cambridge; Jess Gillam, saxophone; Elena Urioste, violin. Sony Classical CD 19802809272, \$19.33. Available from sonyclassical.com and on Apple Music, Spotify, Amazon Music,



Anna Lapwood: *Firedove*

YouTube Music, Deezer, iTunes, Pandora, Idagio, Tidal, and Qobuz. Also available free with advertisements on Anna Lapwood’s YouTube channel, youtube.com/watch?v=3QexvzvOFUg&list=OLAK5uy_1F5uUrI9TRhuBshsVzfUiYgSZwNrOddWw&index=1.

The Bells of Nidaros Cathedral; “The Bells of Notre-Dame,” from *The Hunchback of Notre-Dame*, Alan Menken; “Time,” from *Inception*, Hans Zimmer; *Flight—Introduction*, with Jess Gillam, saxophone, Rachel Portman; *Flight*, with Jess Gillam, saxophone, Rachel Portman; *Limina Liminis*, Olivia Belli; *Firedove*, with Chapel Choir of Pembroke College, Elena Urioste, violin, Julie Cooper; *Come to Me*, with Chapel Choir of Pembroke College, Ivo Antognini; *Make You Feel My Love*, with Chapel Choir of Pembroke College, Molly Jord, organ, Maryam Giraud, soprano, Bob Dylan; *Angels*, Robbie Williams; *Northern Lights*, Ola Gjeilo; *Murmurations*, Poppy Ackroyd; “Naiades,” from *24 Pièces de fantaisie*, Quatrième suite, opus 54, number 4, Louis Vierne; *Glass*, Hania Rani; *Prélude et Fugue sur le Nom d’Alain*, opus 7, Maurice Duruflé.

Nidaros Cathedral, Trondheim, Norway, is the world’s northernmost medieval Gothic cathedral. Until 1906 it was the venue for the coronations of Norway’s kings, but since then the king, now an elected official, is only blessed in the presence of the crown, without an actual coronation or crowning taking place. The cathedral has beautifully warm acoustics. The organ was the work

of G. F. Steinmeyer & Co. of Oettingen, Germany, built in 1930, and has four manuals, 129 stops, and more than 9,600 pipes. The English organbuilder Henry Willis III supplied the reed stops.

The Swiss firm of Orgelbau Kuhn AG rebuilt the instrument in 2014. This work mercifully included the provision of a new console, so Anna Lapwood did not have to put up with the original spongy touch that resulted from the inertia of the keys, balanced by heavy lead weights. The specification of the organ may be found at echo-organs.org/organ/steinmeyer-42. Although most of the recording of the CD took place during overnight sessions, the tracks including the Chapel Choir were recorded in Pembroke College Chapel. As I already mentioned, these recordings are also available on Anna Lapwood’s YouTube channel. While one would expect to obtain the best sound reproduction from the compact disc, it is worth noting that the YouTube versions of all but one of the tracks that include the choir have video as well as audio, as in a DVD.

Anna Ruth Ella Lapwood, MBE, MA, ARCO, FRSCM, was born in High Wycombe, Buckinghamshire, in 1995. She attended Oxford High School, where she took lessons in piano and organ. She additionally attended the Junior Royal Academy of Music, where she studied piano, violin, viola, and composition. She was also the principal harpist for the Junior Academy Symphony Orchestra and the National Youth Orchestra of Great Britain. As a result of these studies, she is proficient in no fewer than fifteen different musical instruments. After leaving Oxford High School she became the first woman to be awarded an organ scholarship at Magdalen College, Oxford, where she obtained her MA degree with first class honors. In 2016 at the age of twenty-one, Lapwood became the youngest person appointed as the director of music at an Oxbridge college, when she became director of music at Pembroke College, Cambridge. She is also the official organist of the Royal Albert Hall and artist-in-association with the BBC Singers. Deeply committed to the creation of new works for organ and choir, Anna’s recent commissions include compositions by Kristina

Arakelyan, Olivia Belli, Max Richter, and Lucy Walker. Her desire to explore fresh, creative pathways is likewise reflected in pioneering partnerships with, among others, Aurora, Florence and the Machine, Raye, Jules Buckley, Alison Balsom, Bonobo, and Benedict Cumberbatch. So far as Pembroke College, Cambridge, is concerned, this compact disc was something of a swansong for Anna Lapwood, as she has resigned her position at the college to begin a full-time career as a concert organist. On June 27, 2025, she wrote on her Facebook page:

The Pembroke era: over and out. After 9 incredible years, Tuesday [June 26] marked my last Evensong as Director of Music at Pembroke College Cambridge. A really beautiful day filled with laughter, joy, and tearful goodbyes. The choirs and organists did such a brilliant job, and I continue to be so, so proud of all that they have achieved. These people will have a place in my heart forever. [I fixed] a cypher on the Pembroke organ with a screwdriver 15 minutes before the service. Now waiting for a flight to Nuremberg ahead of two concerts there this weekend and feeling rather excited for this next adventure.

(See Murray Somerville’s interview of Lapwood in the January 2025 issue, pages 12–15.)

One of the things that made the great twentieth-century concert organist Virgil Fox such an interesting character is that one never quite knew what he was going to do next, and the same might be said of Anna Lapwood who, like Virgil Fox, has brought the organ to many audiences who would not normally have been interested in it at all. On her website she writes of *Firedove*,

I wanted to create an album where the listener doesn’t quite know where it’s going to go next. There are lots of little easter eggs in there that you wouldn’t expect—even the first appearance of the choir—and a through-line of flight and spreading wings, because this does feel as though I’ve found what I want to say as an artist. I’m very proud of it.

The recording achieved instant success: on June 5, 2025, *Firedove* was number three in the official album chart of all genres after Miley Cyrus and Taylor Swift!

Following a few seconds of the Nidaros Cathedral bells chiming, the album opens with Anna Lapwood’s organ transcription from the orchestral score of “The Bells of Notre-Dame,” the opening music of the 1996 Disney film *The Hunchback of Notre-Dame*. This amazing work includes the plain-song chants of the Kyrie and Dies Irae. There are some spine-chilling moments when Anna Lapwood brings in the full organ. Next is another piece of film music, *Time*, from Hans Zimmer’s 2010 movie *Inception*. Here Anna Lapwood’s organ transcription educes an almost trance-like state, as she explores the rich textures of this very virtuosic piece with some of the softer stops of the



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Steinmeyer organ before building up to a climax and then dropping back to a whisper at the end.

The British composer Rachel Portman (born 1960) is also primarily known for her film music, but she departed from her usual practice in writing *Ask the River* (2019), a suite of thirteen movements for piano and violin, of which “Flight” is number six. Portman subsequently arranged this for piano solo and for violin and string orchestra. Portman gave Anna Lapwood permission to arrange “Flight” for organ and saxophone, which she duly did. But then something very remarkable happened. Lapwood and her saxophonist friend Jess Gillam (born 1998) were rehearsing for a concert in the Royal Albert Hall, when Gillam began “messing around” with the theme of “Flight” in the form of an improvisation, which the microphone fortunately managed to capture, and which appears as the “Introduction” to “Flight” on this CD. A feature of “Flight” is a soaring saxophone solo evoking the upward flight of a bird. It reminds me very much of Vaughan Williams’s lovely piece, *The Lark Ascending*.

The Italian pianist and composer Olivia Belli was born in the city of Mantua, but her family moved to Trieste when she was eight. Here she began to show an interest in the piano and trained at the Trieste Conservatory. She soon developed an interest in contemporary music and explored composers such as Philip Glass, Max Richter, and Ludovico Einaudi. In her own compositions, Belli incorporates many elements of traditional and contemporary classical repertoire and sometimes even adds some from pop music. Belli wrote *Limina Lumini* for Anna Lapwood’s first solo recital at the BBC Proms in 2023, and it remains one of Lapwood’s favorite recital pieces. The title translates as “Threshold of Light,” and the piece represents a spiritual journey toward enlightenment. The work is in two sections, both building to a crescendo and then dropping back suddenly to a soft high C. The process of dawning is far from being a static one; a vibrant, pulsating energy accompanies the incipient golden daylight.

We come then to the piece that gives its name to the album, Julie Cooper’s *Firedove*. Cooper (born in 1964), pianist and composer, won the BBC Television Nationwide Christmas Carol Competition at the age of seventeen and went on to study composition at Cardiff University. Anna Lapwood commissioned her to write *Firebird* for organ, violin, and choir. The violin soloist is Elena Urioste, born in Hartford, Connecticut, and a graduate of the Curtis Institute of Music and The Juilliard School. *Firebird* is meant to represent a shining dove bringing peace to our war-torn world. I already mentioned above Anna Lapwood’s desire to include “lots of little easter eggs . . . that you wouldn’t expect—even the first appearance of the choir,” but though forewarned I was still caught completely off guard by the entry of the Pembroke College Chapel Choir. While listening to the soaring violin solo, I suddenly heard something different. Was this still the violin, or was it an organ stop or—surely it could not have been singing, could it?



Born in Locarno, Switzerland, in 1963, Ivo Antognini obtained his degree in piano at the Lucerne School of Music. He followed this with studies at the Swiss Jazz School in Berne. Since 1987 he has been professor of ear training and piano at the Conservatorio della Svizzera Italiana in Lugano where he regularly holds masterclasses on improvisation for pianists. His SATB a cappella anthem *Come to me* (2019) takes for its text Christina Rossetti’s poem *Echo*. The harmonies are rich and warm, and the choir sings them beautifully. The anthem is not particularly Italian in character; indeed, it reminds me more of the work of contemporary American composers, such as Eric Whitacre.

We turn then to the field of pop music with the Pembroke Chapel Choir performing Bob Dylan’s *Make You Feel My Love* from his 1997 album *Time Out of Mind*. Assisted by organist Molly Jord and soprano soloist Maryam Giraud, the choir shows itself to be as proficient in this genre of music as in the classical repertoire. We continue in the pop music vein with one of Anna Lapwood’s own compositions based on the melody of Robbie Williams’s 1997 popular song *Angels*. During a late-night rehearsal on the organ of the Royal Hospital School in Holbrook, Anna Lapwood spent some spare moments improvising on this melody, and a year later listened to the recording and wrote it out as a composition. To keep us on our toes, she even snuck in a subtle reference to Widor! A video of this composition may be seen on TikTok at [tiktok.com/@annalapwoodorgan/video/7402389059189951777](https://www.tiktok.com/@annalapwoodorgan/video/7402389059189951777).

Ola Gleilo (born 1978) is a Norwegian-American pianist and composer. He studied at the Norwegian Academy of Music (1999–2001), transferred to The Juilliard School (2001), and then studied at the Royal College of Music, London (2002–2004), where he received his bachelor’s degree in composition. He continued his education at Juilliard (2004–2006) where he received his master’s degree in composition in 2006. He is currently composer-in-residence with DCINY (Distinguished Concerts International New York) and Albany Pro Musica. *Northern Lights* is the composer’s own transcription of his SATB a cappella Latin anthem *Pulchra Es*, based

on a text from the Song of Solomon. It is particularly appropriate to the location of Nidaros Cathedral, where the aurora borealis may frequently be seen. It is a tranquil piece that evokes the gentle radiance of the northern lights.

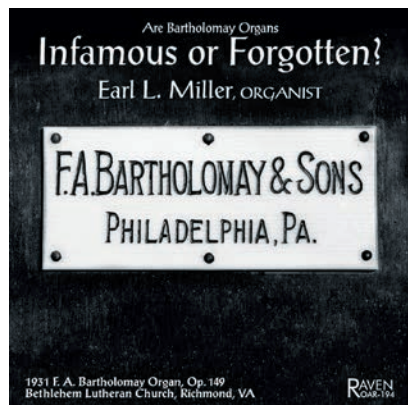
Poppy Ackroyd (born 1982) is a British composer, pianist, and violinist. She grew up in Bermondsey, London, where she learned violin and piano from an early age. She studied piano and composition at the University of Edinburgh and holds a master’s degree in piano performance. *Murmurations* is more conservative than most of her compositions, which often involve manipulating and multitracking a diversity of musical sounds. *Murmurations* portrays a flock of starlings that appear to shift as a single entity. It is a delightful piece, and in its vivacious character reminds me somewhat of Ad Wammes’s *Miroir*. This vivacity continues with Anna Lapwood’s brilliant performance of Louis Vierne’s virtuosic masterpiece “Naiades” from *24 Pièces de fantaisie*.

Hania Rani, alias Hanna Raniśewska (born in 1990), is a Polish pianist, composer, and singer. She was born in Gdansk where she studied music at the Feliks Nowowiejski Music School and then continued her studies at the Fryderyk Chopin University of Music in Warsaw. She initially trained as a classical pianist but later began incorporating elements of jazz into her work. *Glass* includes warm harmonies, which particularly suit the equally warm acoustics of Nidaros Cathedral.

Anna Lapwood completes her album with a masterful performance of Maurice Duruflé’s *Prélude et Fugue sur le Nom d’Alain*, opus 7. Continuing the “flight” analogy, she comments, “this is a piece that has helped me spread my wings, both as a player and a person.”

This is a most extraordinary album, the likes of which I have never encountered before. Judging by its popularity in the “charts,” quite a few readers of THE DIAPASON may already have obtained and played it, but I thoroughly recommend it to those who have not yet done so.

Are Bartholomay Organs Infamous or Forgotten? Earl L. Miller plays the 1931 F. A. Bartholomay organ, Opus 149, Bethlehem Lutheran



Are Bartholomay Organs Infamous or Forgotten?

Church, Richmond, Virginia. Raven, OAR-194, \$15.98. Available from [ravened.com](https://www.ravened.com), [Amazon.com](https://www.amazon.com), and [eBay.com](https://www.ebay.com).

Imperial March, opus 32, Edward Elgar; “Prelude and Fugue in G Major,” from *Three Preludes and Fugues*, opus 37, number 2, Felix Mendelssohn; “Overture” to *Raymond*, or *The Queen’s Secret*, Ambrose Thomas; “Élévation No. 1 in E-flat,” from *Heures mystiques*, volume 1, opus 29, Léon Boëllmann; “Scherzo,” from *Grand Sonata in E-flat*, opus 22, Dudley Buck; *Trumpet Voluntaries*, attributed to Henry Purcell; *Gavotte Pastorale*, Frederick Newell Shackley; “La fête Dieu,” from *Douze pièces nouvelles*, number 4, Théodore Dubois; *Third Grand Sonata in F*, opus 18: “Allegro,” “Pastorale,” “Allegro,” Otto Dinel; *Improvisation on a Rattle*, Earl L. Miller; *Improvisation in Three Movements*: “Dance,” “Pastorale,” “Echoes,” Earl L. Miller; “Gypsy Love Song,” from *The Fortune Teller*, Victor Herbert. Bonus Track: the recording session concluded with an improvisation on “A Mighty Fortress,” by Earl Miller, but the tape ran out, and the end of the improvisation was lost. The incomplete track is not included on the compact disc, but is available from streaming sites worldwide. This includes YouTube, where the entire concert, including the improvisation on “A Mighty Fortress,” may be viewed, free with advertisements, on the channel “Earl Miller—Topic,” at [youtube.com/channel/UCKn2T9285OkveA57bnR2DVw](https://www.youtube.com/channel/UCKn2T9285OkveA57bnR2DVw).

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Frederick A. Bartholomay was born in Baltimore in 1866 and died in Philadelphia in 1942. He was an apprentice organbuilder in the Baltimore branch of the Roosevelt organ works and may later have worked in the Philadelphia branch as well. With the closure of the Roosevelt company in 1893, several Roosevelt employees set up their own firms, including Bates & Culley, Müller & Abel, and Adam Stein, as well as Bartholomay. Frederick Bartholomay's sons joined him in the business, located in Philadelphia, which operated as Frederick A. Bartholomay & Sons until its closure in 1954.

While the reputation of Bartholomay organs has generally been poor, there appear to have been some exceptions to this, including the instrument on this recording, Opus 149 of 1931 at Bethlehem Lutheran Church (Lutheran Church-Missouri Synod) in Richmond, Virginia. By the 1980s neglect had led to the Bartholomay organ becoming well-nigh unplayable. According to Bill Van Pelt, who helped patch up the instrument for this recording, the Bartholomay organ was well built from fine materials, including solid oak swell shades. From the recording its sound is also good, with a rather refined tone that is, as might be expected, very much in the Roosevelt tradition. Nevertheless, extensive use of the octave couplers would have been necessary to achieve sufficient brightness in the absence of upperwork. The instrument had twenty-seven stops, drawn from nineteen ranks, and spread over two manuals. The leaflet gives the specification. A feature that intrigues me is the synthetic Orchestral Horn stop on the Swell, apparently drawn from the Salicional and the Bourdon unit, doubtless including the 2⅔' Nazard extension of the latter. Taylor & Boody replaced the Bartholomay organ with a new twenty-four-stop, two-manual, mechanical-action instrument, Opus 7, in 1983. This was completed shortly after the Raven recording was made, following which the Bartholomay organ was removed and broken up.

The organist on this recording, Earl L. Miller, was born at Rockville Centre, on the southern shore of Long Island,

New York, on June 18, 1946, and grew up in New Jersey and Montana. He obtained his bachelor's degree in music education at the University of Montana in Missoula, specializing in piano and organ. He undertook graduate studies at the American University in Washington, D.C., during which time he was also associated with the National Cathedral.

As organist and choirmaster of the Episcopal Church of the Epiphany in Danville, Virginia, he was responsible in 1978 for obtaining a fine three-manual organ, which began a lifelong association between him and its builders, the Andover Organ Company. At one time they were producing a practice organ called the "Elm" model organ, after Miller's initials. In 1982 Earl Miller became the organist and choirmaster at Christ Episcopal Church, Andover, Massachusetts, which he combined with being chapel organist of the Brooks School in North Andover (home of a famous G. Donald Harrison Aeolian-Skinner organ), arts columnist for the *Lawrence Eagle-Tribune*, and founding director of the Christ Church Collegium. He also became city organist in Portland, Maine, in 1988, where he presided over the famous Kotschmar Organ. All this came to an end on June 24, 1989, when Earl Miller died under tragic circumstances at the relatively youthful age of forty-three. He was buried in the cemetery at Stevensville, near Missoula, Montana.

He was chiefly famous for his revival and performance of Victorian and Edwardian organ music. In this enterprise he worked closely with the Organ Historical Society, chairing the Historic Organs Recitals Program and participating in numerous OHS conventions, which is how I came to know him personally. He was a brilliant organist with an uncanny ability to play pretty much anything from sight, as well as being a master at improvisation. He was also an expert in the field of transcription. According to Bill Van Pelt he generally used other people's transcriptions where available (such as Herbert Brewer's transcription of Elgar's *Imperial March*) but would freely adapt them when performing.

Edward Elgar (1857–1934) wrote his *Imperial March*, opus 32, in celebration of Queen Victoria's Diamond Jubilee

in 1897. It consists of a noble opening "Pomposo" section in B-flat major, followed by a rather longer, somewhat passionate middle section in E-flat major, leading to a recapitulation of both themes and ending in a short but vigorous coda based on the theme of the opening section. In his performance Earl Miller achieves a surprisingly brilliant sound and makes especially effective use of the reeds.

Felix Mendelssohn (1809–1847) wrote his *Three Preludes and Fugues for Organ*, opus 37, in 1837. In their extensive use of counterpoint, they may be seen as a tribute to the preludes and fugues of Johann Sebastian Bach, although their stylistic and harmonic language is very different and very much in the Romantic tradition. We hear on this recording "Prelude and Fugue in G Major," the second of the set of three. Miller introduces us to some of the softer registers of the Bartholomay organ in the "Prelude," while we hear the warmth and richness of the diapasons in the "Fugue."

Ambroise Thomas (1811–1896), who rose to be director of the Paris Conservatoire, was predominantly an operatic composer. At the Conservatoire he favored a conservative curriculum in opposition to innovators such as Franck and Fauré. Thomas's opera *Raymond*, or *The Queen's Secret*, making use of a libretto by Joseph-Bernard Rosier and Adolphe de Leuven, premiered at the *Opéra-comique* on June 5, 1851. A "Moderato" opening section for the full orchestra leads into an "Andantino" for strings that, to me at any rate, is the most familiar part of the overture. This undergoes development on various instruments before leading into an "Allegro con moto" section, which reminds me of the march from Franz von Suppé's *Light Cavalry Overture*. Altogether it is a very entertaining piece, which Earl Miller brings off well on the organ.

Léon Boëllmann (1862–1897), organist of Église-Saint-Vincent-de-Paul in Paris, is best known, of course, for his *Suite Gothique*. He nevertheless composed many other pieces for organ before his life was tragically cut short by tuberculosis. He wrote the two volumes of *Heures mystiques*, opus 29 and opus 30, in 1895. Volume one consists of five Masses and

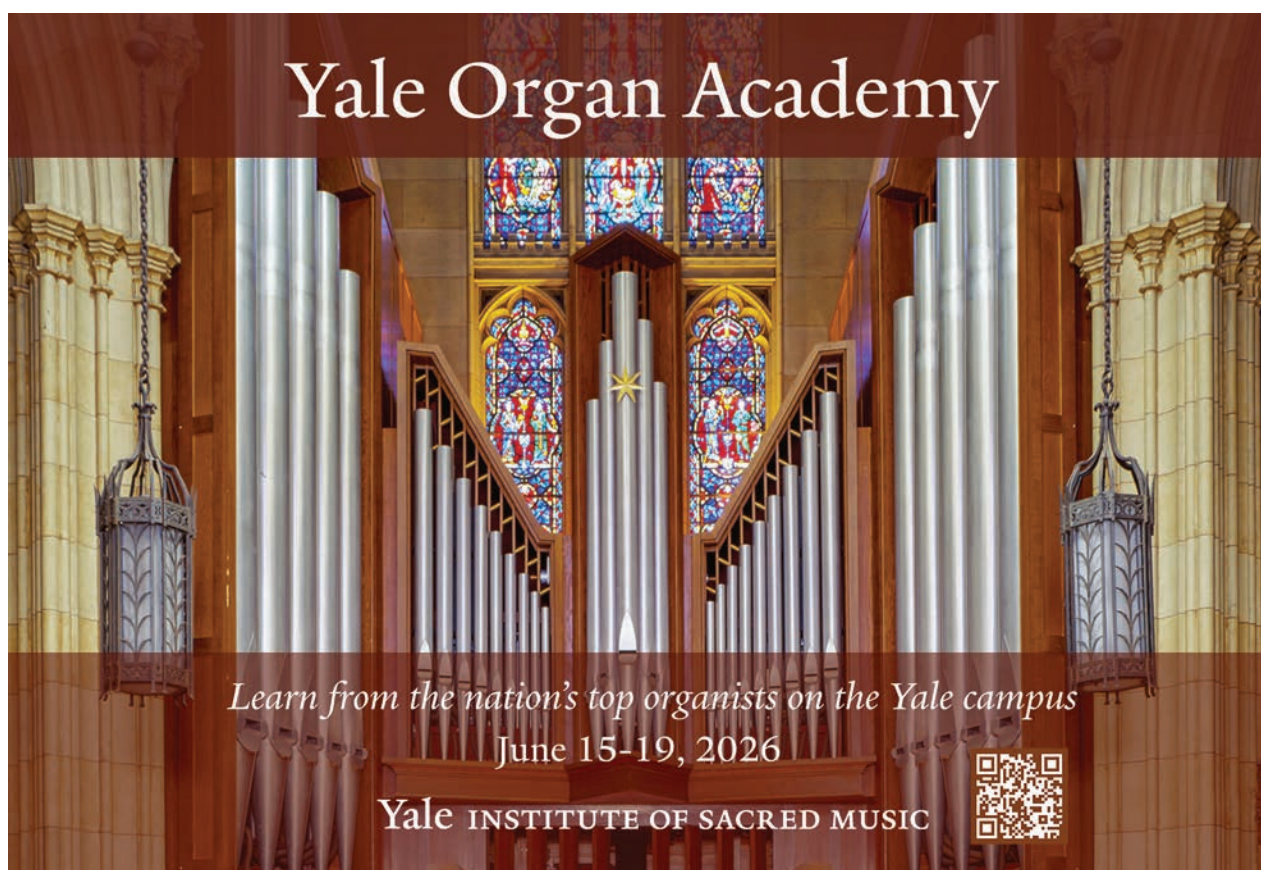
twenty-seven versets, while volume two contains five Masses and twenty-three versets, all written for either organ or harmonium with no obligato pedal parts. On this recording we hear "Élévation in E-flat" from the first organ Mass in volume 1. It is a "Lento" based on a very beautiful melody, but apart from specifying that it should be played softly Boëllmann does not indicate which registrations to use. Miller employs the soft strings and flutes of the Bartholomay organ to produce a charming effect.

Dudley Buck (1839–1909) was one of the leading recitalists of his day. He did his undergraduate study at Trinity College in his native Hartford, Connecticut, following which he spent several years studying at the Leipzig Conservatory, then moving to Dresden and finally to Paris. He was variously organist of North Congregational Church in Hartford, Saint James Episcopal Church (now the cathedral) in Chicago, resident organist of the Boston Music Hall, and a faculty member of the New England Conservatory. In 1875 he went to New York as organist of Holy Trinity Church in Brooklyn, where he remained for more than twenty-five years. The *Grand Sonata in E-flat*, written in 1866, was one of Buck's earlier works. The sonata consists of four movements, of which "Scherzo" on this compact disc is the third. The movement is marked "Vivace non troppo" and consists of the scherzo, which is in the key of C minor, and a trio in C major. Earl Miller's performance appears to follow Barbara Owen's edition in *A Century of American Music*, which omits the trio. Miller achieves a cheerful effect using *mezzo forte* registrations.

We then hear two of the many trumpet voluntaries that have been attributed to Henry Purcell (1659–1695). These two voluntaries are clearly not the work of Purcell and belong to a later period around 1730–1750. I am curious how Earl Miller got such an authentic-sounding eighteenth-century English trumpet effect and wonder what registration he used.

Frederick Newell Shackley (1868–1937) was an American organist and composer of whom I had not previously heard. He came from Laconia, New Hampshire, and was organist of several churches in the Boston area. In 1917 Theodore Presser published his *Gavotte Pastorale in F Major* in two versions, piano and organ. It is one of Shackley's comparatively small output of compositions, largely forgotten today. For this playful rustic dance Shackley specified a series of soft registrations followed by a massive coda on full organ. Miller's performance makes use of some delightful sparkling registrations but wisely omits the coda, which is out of character with the rest of the piece.


Théodore Dubois (1837–1924), who succeeded Ambroise Thomas as the director of the Paris Conservatoire, was successively organist of Église-Sainte-Clothilde and Église-de-la-Madeleine in Paris. His *Douze pièces nouvelles pour orgue* appeared in 1893. Probably the best known is number eight, "Fiat Lux," and the one on this compact disc, number four, "La Fête-Dieu," celebrating the Feast of Corpus Christi, which is rarely heard. Earl Miller plays the piece on various stops with dynamics ranging from a gentle whisper to *fortississimo* and utilizes the strings and Vox Humana with Tremolo particularly successfully. I am not sure Dubois intended this, but the rhythms of "La Fête-Dieu" would make it an effective processional, such as might have been used in a large church at the Feast of Corpus Christi.



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Otto Dienel (1839–1905) was a prolific German composer for the organ who in 1869 succeeded his teacher August Wilhelm Bach (no relation to JSB!) as organist of the Marienkirche in Berlin, where he remained until his death. Dienel was a very fine composer who deserves to be much better known, so Earl Miller is to be commended for playing some of his music on this recording. Dienel was a noted expert on the music of Johann Sebastian Bach, and his own compositions reflect Bach's works, although written in a much more Romantic style. Novello & Co. published his *Third Grand Sonata*, opus 18, in 1898. The three movements are "Allegro" in F major, "Pastorale" in F minor, and "Allegro-Allegro molto" in F major. This is an extremely fine work, and it is more than worthy of its place on this compact disc.

Some of Earl Miller's improvisations occupy most of the rest of this album. The first of these, *Improvisation on a Rattle*, resulted from him noticing a vibration which happened when a certain pedal note was pressed. He begins the improvisation with a few notes on the chimes, which lead into alternating soft segments and massive chords, with the latter featuring the rattle. The next three tracks consist of *Improvisation in Three Movements*, namely, "Dance," "Pastorale," and "Echoes." "Dance" is a charming *bourrée* in Baroque style. By contrast "Pastorale" has a distinctly Victorian flavor and reminds me especially of the first of Elgar's *Vesper Voluntaries*. "Echoes" consists of a series of repeated motifs that increase in volume and complexity, reaching a climax at the end of the movement.

An operetta of Victor Herbert (1859–1924), *The Fortune Teller*, premiered in Toronto and New York in 1898. The final track on the compact disc is an organ transcription of the "Gypsy Love Song" from this operetta. Earl Miller adopts a very upbeat approach to this composition, registering it in the style of a theatre organ and playing in a rhythmic manner that rather ignores the poignancy and sadness of the original song. His performance is nevertheless very enjoyable. It is propitious to group it with the improvisations since Earl Miller's transcription has some of the characteristics of an original composition.

The bonus track, Earl Miller's *Improvisation on "A Safe Stronghold"*, adopts the dance-like rhythm of the original German chorale of circa 1528. The chorale is first stated, and then there are several variations, which unfortunately break off after four minutes and twenty-two seconds. What a shame we shall never hear the conclusion!

It is thirty-seven years since Earl Miller's death, and it is good to be reminded that the revival of Victorian and Edwardian since the 1980s owes a considerable debt to his memory. The album also highlights an organbuilder from the first half of the twentieth century whose work has largely been lost. I hope that everyone will enjoy listening to these recordings.



Karol Mossakowski: Saint-Sulpice

Karol Mossakowski: Saint-Sulpice. Karol Mossakowski plays the 1862 Aristide Cavaillé-Coll organ of the Church of Saint-Sulpice, Paris, France. Aeolus, AE-11491, €15.12. Available from aeolus-music.com.

Trois Préludes et Fugues, opus 7: "Prélude et Fugue en si majeur," "Prélude et Fugue en fa mineur," Marcel Dupré; *Trois Nouvelles Pièces*: "Classique d'hier," "Mystique," "Classique d'aujourd'hui," Charles-Marie Widor; *Diptyque Liturgique*: "Preces," "Jubilat Deo," Jean-Jacques Grunenwald; *Fantaisie fuguée sur "Regina Caeli,"* Daniel Roth.

Karol Mossakowski, born in Poland in 1990, is one of the leading organists of his generation. Renowned for both his interpretative and improvisational skills, he pursues an international career in both areas. Mossakowski began lessons on the piano and organ at the age of three with his father. After musical studies in Poland with Elżbieta Karolak and Jarosław Tarnawski, he entered the organ, improvisation, and composition classes at the Paris Conservatory as a student of Olivier Latry, Michel Bouvard, Thierry Escaich, and Philippe Lefebvre. In 2014 and 2015 he was young artist in residence at the Cathedral of Saint Louis, King of France, in New Orleans, Louisiana. Between 2017 and 2023 he was the co-titular organist of the cathedral of Lille with Ghislain Leroy. He is professor of improvisation at the Higher School of Music in San Sebastián (Musikene). In 2023 he was artist-in-residence

at Narodowa Orkiestra Symfoniczna Polskiego Radia (NOSPR), the Polish National Radio Symphony Orchestra in Katowice, Poland, after having held a similar position at Radio France for three seasons. In February 2023 he was appointed co-titular organist at Saint-Sulpice in Paris with Sophie-Véronique Cauchefer-Choplin. He is the winner of several international first prizes, including the Prague Spring Competition and the Grand Prix de Chartres. In 2023 he was the very first organist to receive an International Classical Music Award for Orchestra. As composer-in-residence at the Festival de musique sacrée de Saint-Malo from 2021 to 2023 he wrote several works, including *Les Voiles de la Lumière*, an oratorio for three organs and mixed choir, as well as *Trois Versets pour la Renaissance d'une cathédrale* for three organs. He recently wrote *Visages Célestes* for mixed choir and two organs, premiered at Saint-Sulpice in 2025.

On this album Karol Mossakowski plays compositions by four of the organists who have been *titulaire* at Saint-Sulpice, Paris, since the inauguration of the organ as rebuilt by Aristide Cavaillé-Coll in 1862. On the earlier tracks of the album he contrasts twenty-six-year-old Marcel Dupré's first major composition, *Trois Préludes et Fugues*, opus 7 of 1914, with the last composition of Dupré's teacher, Charles-Marie Widor, *Trois nouvelles pièces*, opus 87, composed when Widor was ninety in 1934. Dupré's *Trois Préludes et Fugues* were written in the summer of 1914, the year in which he won the Premier Grand Prix de Rome, but they were not published until after the war in 1920. They are memorial works, each dedicated to the memory of a French organist, the first

to René Vierne, the second to Augustin Barié, and the third to Joseph Boulnois. Their difficulty is such that the first and third preludes were pronounced unplayable by Widor due to their fast tempi, their complex note sequences, and their pedal chords. For a long time, Dupré was the only organist capable of playing them. Despite this they are now among Dupré's best-known and most popular works. The subject of the virtuosic, compound-time G-minor fugue embodies the composer's name in speech-rhythm. Notwithstanding their intricacies, Karol Mossakowski provides us with a magnificent and exciting performance of them.

Trois Nouvelles Pièces of Widor were a ninety-year-old's swansong. Widor biographer John R. Near considered them the work of "a mind still fertile with ideas and artistic sensitivity." It was a mind, however, that was largely untouched by modern trends, such as the music of Widor's student Messiaen, or of Bartók or Stravinsky. They were dedicated to three of the composer's American friends—Albert Riemenschneider (1878–1950), a musicologist and Bach scholar who was a student of Guilman and Widor; Charlotte Lockwood Garden (1903–1961), a music professor who was also a student of Widor; and Frederick C. Mayer (1882–1973), organist of the West Point Military Academy. The closing toccata-like section of "Classique d'aujourd'hui" is pure Widor. It ends with an unambiguously final *Tierce de Picardie* in which Widor brings about closure to his life's work as a composer. Karol Mossakowski's majestic playing of the latter is particularly impressive.

Jean-Jacques Grunenwald (1911–1982) succeeded his teacher Marcel

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Life work

Donald Hall (1928–2018) was a poet who lived most of his life on what had been his grandfather's farm in Wilnot, New Hampshire. He held degrees in literature from Harvard and Oxford, and early in his career he taught literature at the University of Michigan for several years during which time his first marriage failed. As he described it in his book, *Life Work* (Beacon Press, 1993), after divorcing his first wife, he spent two unhappy and unproductive years resenting how the demands of teaching were keeping him from the joy of writing. In 1972 Hall married his student, the poet Jane Kenyon, and gave up university life, forsaking salary and benefits to return to the farm in Wilnot where he and Kenyon spent the rest of their lives writing and living a simple rural life.

Donald Hall wrote more than fifty books including poetry, memoir, sports, and children's books. He wrote book reviews, lucrative work for a freelance writer, and he was a devoted writer of thousands of letters. He served as Poet Laureate of New Hampshire and later the United States, and won countless awards, honors, and fellowships.

Something you can't possibly do

Life Work has been an inspiration for me since I first read it a few years after it was published. The first chapter begins:

I've never worked a day in my life. With the trivial exceptions of some teenage summers, I've never worked with my hands or shoulders or legs. I never stood on the line in Flint among the clangor and stench of embryonic Buicks for ten hours of small operations repeated on a large machine.

He reveled in the process of writing, moving words around within sentences until they pleased him, writing hundreds of drafts of each poem to get them just right. In 1997 Hall and Kenyon spent seven weeks traveling around China and Japan for the USIS (former agency called the United States Information Service). Hall wrote that before that trip it had been more than eleven years since he missed more than one or two days of writing. "For seven weeks of travel I wrote nothing except one hundred and four postcards, a literary form I have never mastered." Just before returning to the United States, they visited the Hokkaido Historical Museum in Sapporo, Japan, where the museum's director asked Hall to edit a two-sentence photo caption he had written. Hall wrote, "I was in heaven," as he tweaked and tinkered with his host's writing.

In *Life Work* Donald Hall wrote about the prolific British sculptor Henry Moore who was in his eighties when Hall visited to interview him. Moore had several studios on his property so he could move back and forth between projects during the day, and he always had a sketch pad with him so he could doodle with shapes, perhaps the same way Hall moved words around. In response to Hall's question, Moore replied, "The secret of life is to have a task, something you devote your entire life to, something you bring everything to, every minute of the day for your whole life. And the most important thing is—it must be something you cannot possibly do!"

High in the air or crawling on your belly

In fact, he could do it, but I love the romantic idea of doing work that sustains, nurtures, and enriches you. I know many organbuilders who feel just that way. Developing a project is a stimulating



Henry Moore, *Large Arch* (1971), Plaza of the Cleo Rogers Memorial Library, Columbus, Indiana (photo credit: John Bishop)

exercise. Diving into the work of building one, making cutting lists from drawings and firing up the machines in the wood shop is a delight. Completing a new instrument, renovation, or restoration is a thrill. Hearing a new organ leading a singing congregation for the first time brings tears to my eyes, but the reality of that romance is that it isn't magic, it doesn't just happen. It takes thought and planning, physical work, repetitive work, and sometimes work that is arduous or even scary. There is a special awareness of mortality when you are on top of a scaffold, wrestling a heavy tower crown into place, or crawling on your belly in the company of rats, dragging a cable through a dirt crawl space from console to organ chamber (that was in the 1970s on East 55th Street in Cleveland, Ohio).

The workshop of the Noack Organ Company in Georgetown, Massachusetts, has a terrific testimony to a life's work on display. When you enter the building through the Main Street door, you are greeted by a gallery of photos that includes all the Noack organs. Fritz Noack was responsible for 158 of them. When I visit the shop and see all those photos, I am reminded of the man whose dedication, wit, wisdom, and productivity was behind that staggering output. The photos are displayed roughly in chronological order, and it is fascinating to trace the development of an artist from the simple Bauhaus-like designs of the 1960s to opulent classic organ cases festooned with moldings, round and pointed towers, carvings, and gold leaf. Didier Grassin joined the company in 2011 and became president when Fritz retired in 2015. The Noack website shows Opus 171 to be completed in 2026.

Fifty-eight perspectives

Last June, during the same trip that took me to Holland, feeding this column for four recent issues of THE DIAPASON, Wendy and I spent five days in Barcelona, eating in magical restaurants and exploring Spain's lusty, robust red wine. We visited museums and architectural masterpieces. Architect Antoni Gaudí's (1852–1926) whimsical houses and especially his towering, eloquent *Basilica de la Sagrada Família* (Basilica of the Holy Family), which is nearing completion after almost 150 years of construction, were highlights of our trip.

Pablo Picasso (1881–1973) was born in Malaga, Spain, and his family moved to Barcelona when he was fourteen. We spent a morning in the Museo Picasso in Barcelona, which is devoted exclusively to his art. We listened to an audio guide on our mobile phones as we moved through the galleries and quickly understood how fast Picasso worked. In a career that spanned seventy-eight years,



Noack Organ Company Opus 28 (1965), built for the Wellesley Village Congregational Church, moved in 2020 to Mother of Good Counsel Chapel, Merrimack College, North Andover, Massachusetts (shown in its present location) (photo courtesy Noack Organ Company)

he is supposed to have produced close to 13,500 paintings. When we include sculptures, prints, drawings, his total output is estimated at well over 50,000 works of art. There are 28,470 days in seventy-eight years—he produced an average of about two works every day. He must have had a manic need to be producing art, expressing himself every minute. Picasso had four children, I doubt that he spent much time with them.

The museum includes a group of fifty-eight paintings completed over a four-month period, studies and interpretations of Diego Velázquez's Baroque painting, *Las Meninas* (The Maids of Honor). They were painted between August 17 and December 31, 1957, and range in size from 76.5 inches by 102.5 inches (more than six by eight feet) to 5.5 inches by 6.9 inches. Picasso donated the group to the museum because he considered them as a series that should be exhibited together. We saw other paintings completed in the same period, so we know that *Las Meninas* was not the only thing he was working on, but as the audio guide pointed out, Picasso was in a frenzy to unpack all the mysteries of Velázquez's complex and many-layered painting. I wondered how many assistants he kept busy procuring, producing, blending, and delivering the paint and preparing the canvases—he must have used dozens of gallons of complex oil pigments during those busy three months.

When Picasso died, his estate included over 46,000 unsold art works. He was many times more prolific than most artists, a notable exception being the Public Television art teacher Bob Ross of the "happy little clouds."

Millions of notes

Georg Philipp Telemann (1681–1757) produced over 3,000 compositions, and Johann Sebastian Bach (1685–1750) wrote just under 1,300. Franz Schubert (1797–1828) composed over 1,500 pieces including 600 songs, even though his life was half as long as either Telemann or Bach. In addition to composing, these men had busy lives as teachers and church musicians.

Telemann moved to Hamburg in 1721 to accept the position of *Kantor* of the Johanneum Lateinschule and as director of music for five of Hamburg's largest churches. I imagine him racing back and forth across town between classrooms and choir lofts, squeezing in time for composing whenever he could, as driven and frenetic as Picasso. He even managed to find time to fulfill a commission from a patron whose cat



Noack Organ Company Opus 152 (2010), Cathedral of Saint Joseph the Workman, La Crosse, Wisconsin (photo courtesy Noack Organ Company)

had killed his canary. A friend and fellow student at Oberlin included Telemann's *Kanarienkantata* on his senior recital. I played harpsichord continuo in a small ensemble while he wailed, "O wey, o wey, mein Kanarien ist tot."

Telemann applied for and was offered the job of *Thomaskantor* in Leipzig in 1722 but turned it down because he thought the salary was too low. After another applicant declined, Johann Sebastian Bach famously won the job as third choice and had a legendary twenty-eight-year career there, composing hundreds of cantatas, Masses, and passions, among countless other works. In addition to all that composing, he, like Telemann, was teaching, rehearsing, and performing his music endlessly.

Bach had twenty children, ten of whom survived into adulthood. Bach's biographer Peter Williams wrote that Bach was "a solicitous father" who cared deeply about his children's education, most of whom grew up to be successful musicians.

Franz Schubert was sickly as a child and gravely ill with syphilis in his later days. He died impoverished as he had never been able to hold a steady job as a teacher or conductor. He wrote letters to his brother describing in detail his ghastly illness and continued to write music until his death at the age of thirty-one. I am about to turn seventy, and I chuckle when I think of my thirty-one-year-old self. How could someone so young achieve the depth and passion of Schubert's symphonies, chamber music, and song cycles like *Die Schöne Müllerin* and *Winterreise*. How could he have understood the human condition so deeply?

Lifers

Last weekend, I was among some 850 people who attended an open house at the workshop of C. B. Fisk, Inc., in Gloucester, Massachusetts. The event showcased the company's Opus 166, a three-manual, fifty-four-stop organ built for Church of the Little Flower in Coral Gables, Florida, and much of the organ was set up and playable. The crowd included twenty-eight people from the church who flew to Logan Airport and traveled to Gloucester by bus. It was a joy to see such wide interest in the workshop, the organ, and what's involved in building such a thing.

I have been in and out of organbuilding workshops across the United States and Europe since I was about thirteen years old, and I have always felt that the existence of such places in this age of electronic distractions and short attention spans is magical. Many of the people present last Saturday learned about the event from local newspapers (it was featured on the front page of the *Gloucester*



C. B. Fisk, Inc., Opus 166 (2026), design model for Church of the Little Flower, Coral Gables, Florida (photo courtesy Dana Sigall, C. B. Fisk, Inc.)

Daily Times), had never experienced a pipe organ up close, and certainly had never thought about what is involved in building such a thing. Fisk personnel gave hourly tours of the shop, explaining how metal is cast, cut, and soldered to make pipes, how windchests work, how the organ is laid out, and what it is like to play. Concert organist and associate professor of organ at the Eastman School of Music Nathan Laube was present, presiding at the organ's detached console and graciously encouraging the crowd's interest, especially that of several young people who seemed deeply interested in learning to play.

C. B. Fisk, Inc., was founded in 1961 by Charles Brenton Fisk (1925–1983). Charlie originally intended a career in nuclear physics and started studying at Harvard University. During World War II he worked under Robert Oppenheimer at Los Alamos, but as he continued his education after the war, his interests swerved to building pipe organs. He was one of the first Americans to build significant mechanical-action organs in the twentieth century, including the first modern four-manual tracker organ in the United States built for Harvard University in 1967. Charlie's career was shorter than Fritz's, but still he brought the company through Opus 97.

Charlie was involved in the planning of the firm's Opus 98, a thirty-stop, two-manual organ for the First Presbyterian Church of Evansville, Indiana. He first visited the church in 1980, but the contract was signed in 1984, four months after Charlie's death, a remarkable expression of the church's trust in the Fisk team. Sixty-eight organs later, the firm is flourishing with a large staff and a beautifully equipped workshop.

There are seven Fisk "lifers" who worked personally with Charlie and are still around forty-three years after his death. Steve Kowalshyn works in the shop part time; Steve Dieck, previous president of the firm, is still chairman of the board and lives in Japan. Linda Cook and David Pike retired from full-time work last year to winter in Costa Rica and plan to work in the shop part time in summers. Brian Pike still works full time. Bob Cornell retired last year, but still comes in to help with IT problems, and Charles Nazarian is responsible for the visual design of Fisk organs. Charlie Fisk's memory is present in that workshop, influencing the ethic of the place and the quality of the instruments.

Devotion

Michelangelo (1475–1564) was still chipping away at Carrara marble six days before his death at the age of eighty-eight, and the *Rondanini Pietà* was left unfinished. During his extraordinarily long career, Michelangelo produced

about two hundred sculptures and paintings, but the numbering is a little misleading if the ceiling of the Sistine Chapel counts as one. Michaelangelo's *David* is seventeen feet tall and weighs eight and a half tons; that was not produced in a day. It is mind-boggling to

By John Bishop

imagine the weight of the original stone before everything except David was removed—it must have been close to twenty tons. It is even harder to imagine how the stone was moved from a steep hillside in Carrara, site of the famous quarry, some eighty miles to Florence where Michelangelo worked.

Wendy and I spent a week in Tuscany a couple years ago where we saw Michelangelo's *David* and magically found twenty minutes alone early one morning with his *Pietà* in the Museo dell'Opera del Duomo adjacent to the famous cathedral (*duomo*) in Florence. We also visited the quarry at Carrara to see first-hand what the terrain is like. We saw massive modern machinery used to cut and move stone, and great spaces filled with loaded trucks, the weight and dimensions of each stone marked clearly on the side. We did not see a stone the size of a house on a wooden sledge drawn by a huge procession of oxen and men, and we did not see such an exultation trying to cross a river or go up a hill. They must have really wanted to move those stones to take on such an endeavor.



We stopped our car in an open space paved with chips of marble, and I pocketed a couple apricot-sized pieces that now sit on my desk. They are little keepsakes that remind me of that trip (and the marvelous Sangiovese wines), but more, they remind me of the procession of great artists whose lifelong devotion to their passions have bequeathed us the heritage of architecture, visual arts, and music that are such an important core to our beings. ■

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New Manuscript Sources of the Organ Works of Gervais-François Couperin

By Matthew Cloney



Example 1: *Premier Offertoire* (final variation, from measure 120 in the Chanvrelin edition)

Gervais-François Couperin (1759–1826) was the last significant member of the famous Couperin family. He was the son of Armand-Louis Couperin (1727–1789) and was organist of the Church of Saint-Gervais-Saint-Protais after the death of his father and brother, Pierre-Louis Couperin (1755–1789), from 1789 to the end of his life. He was also the last organist of Louis XVI, organist of the Cathedral of Notre-Dame (by quarter—four organists rotating every three months—1789–1793), and several other churches in Paris, namely Saint-Pierre de Charonne and Saint-Jean-Saint-François. Gervais-François left numerous works, mostly for harpsichord or piano: sonatas, variations, romances for voice and keyboard, a *Symphonie* for orchestra, several motets, and numerous organ pieces.

Unlike what the name Couperin would suggest, the music of Gervais-François is far from the style of his famous ancestors, Louis Couperin and François Couperin “Le Grand,” but is much closer to the early Classical style of Mozart, Haydn, and even early Beethoven, and to his French contemporaries, François-Joseph Gossec (1734–1829), Louis Adam (1758–1848), Nicolas Séjan (1745–1819), Jean-Jacques Beauvarlet-Charpentier (1734–1794), etc. His daughter, Céleste-Thérèse Couperin (c. 1792–1860), also an organist, succeeded her father at Saint-Gervais from 1826 to 1829. She died childless and in poverty in the provinces, an unfortunate but definite end to the Couperin dynasty.

The organ music of G.-F. Couperin first came to light in 1919 with the publication of an article by Paul Brunold, organist of Saint-Gervais from 1915–1948, “Paléographie Musicale Manuscrits Inédits de Gervais-François Couperin et Armand-Louis Couperin”

in *L'Écho Musical*.¹ The article listed twelve autograph manuscripts of G.-F. Couperin with details as to their contents. These manuscripts were most likely among the “small part” of Paul Brunold’s collection that was purchased by the late Nicolas Gorenstein, who published a selection of twenty-nine pieces of G.-F. Couperin in 1997 under Éditions Chanvrelin.² He also recorded a singular *Fugue in E Minor*, which did not appear in this edition.³ Until now these autograph manuscripts have been the only known source of G.-F. Couperin’s organ works.

While searching through the collection of the musicologist, François-Joseph Fétis, held in the Royal Library of Belgium, I came across two manuscripts of similar provenance containing sixteen of the twenty-nine published pieces of G.-F. Couperin. Details of both manuscripts are as follows (all texts reproduced are given in the orthography of the original):

Shelf mark: II 3925 Fétis 2166, 374 pages. Title page:

*Kirie et Gloria
tout entiers en Plain chant
avec un fleuritis.
pour les Annuels, les Grand Solennels.
les Solennels mineurs, les Double majeurs
les Doubles mineurs, les Semidoubles, et
les Dimanches pendant l’année*

Shelf mark: II 3926 Fétis 2167, 428 pages. Title page:

*Offices des fêtes et Dimanches de l’année
pour l’orgue
par Perne*

The contents of Fétis 2166 and 2167 generally reflect the title pages—Fétis 2166 contains pieces for the Mass:

“Rentrée de Procession,” “Kyrie,” “Gloria,” “Offertoires,” “Sanctus,” “Élévation,” “Agnus Dei,” etc. Fétis 2167 contains pieces for the Vespers and other offices: Magnificats, *antiennes*, *hymnes*, etc. Most of the pieces are not attributed, except for a single piece of Josef Seegers (1716–1782 and whose name has various spellings, including Seeger, Seegr, Segert, Zeckert, etc.), a single *Fugue of “Grand Charpentier”* (Jean-Jacques Beauvarlet-Charpentier, to differentiate from his son, also an organist, Jacques-Marie), several Noël’s of Jean-François Dandrieu (1682–1738), and numerous pieces of Justin Heinrich Knecht (1752–1817) from the *Vollständige Orgelschule*. Several of the suites only mention “de divers auteurs” (of various authors).⁴

Several suites and pieces are attributable to G.-F. Couperin in that they contain published pieces or they are consistent with the autographs (after the 1919 article and several of the writings of N. Gorenstein). They are as follows:

Fétis 2166: The beginning page of each suite is given as the image number of the digitization, available online from belgica.kbr.be, the pieces appearing in the Chanvrelin edition are followed by the number of the publication order.

Messe pour l’office des petits solennels, Grand Messe en ut [Image 251]: “Grand jeu, fugue,” “Récit de flute,” “Fonds d’orgue,” “Grand jeu,” “Récit de haubois–Polonaise [No. 16],” “Duetto,” “Les flutes & les fonds,” “Grand chœur”

Messe des petits solennels [Image 263]: “Grand jeu 1^e Kirie [No. 6],” “4^e Kirie,” “Et in terra,” “Benedicamus te,” “Glorificamus te,” “Qui tollis . . .

Suscipe,” “Sanctus,” “Agnus Dei [No. 15]”

Messe des Doubles Majeurs [Image 267]: “1^e Kirie,” [3^e Kirie], [2^e Christe], “7^e Kirie,” “Dernier Kirie,” “Gloria in excelsis, en ut,” “Laudamus te,” “Glorificamus te,” “Domine deus rex,” “Domine deus agnus dei,” “Qui tollis . . . Suscipe,” “Quoniam tu solus sanctus,” “Tu solus altissimus &c.,” “Amen,” “Sanctus,” “Agnus dei”

Offertoire [No. 1] (copied from Fétis 2167) [Image 299]

Fétis 2167:

Office pour un Magnificat du 1^{er} ton en ré mineur. Office courant [Image 381]: “Grand jeu,” “Récit de haubois [No. 24],” “Romance [No. 27],” “Deposuit potentes,” “Fond d’orgue,” “Grand jeu [Antienne]”

Magnificat en sol mineur du Second Ton. Office courant [Image 385]: “Grand jeu,” “Récit de haubois [No. 14],” “Triplet [No. 17],” “Bolero [No. 4],” “Fond d’orgue,” “Grand jeu [No. 4],” “Plein jeu”

Magnificat du Sixieme ton en fa majeur. Office courant [Image 391]: “Grand chœur,” “Récit de haubois,” “Triplet,” “Duetto,” “Solo de flute,” “Grand chœur,” “Benedicamus”

Magnificat du 7^e ton. En ré majeur. Office courant [Image 395]: “Grand jeu,” “Duetto [No. 21],” “Cromorne avec les fonds [No. 18],” “Les flutes & les fonds [No. 25],” “Fond d’orgue,” “Grand jeu”

Suite en ré majeur. Fête courante de St. Pierre. [Image 407]: “1^{er} antienne Grand jeu,” “2^e antienne,” “3^e antienne Fond d’orgue”

Himne pour les 2^e vêpres du jour de la St. Pierre. Suite en sol min. Office courant [Image 408]: “Tandem Laborum, Grand jeu,” “Fuga,” “Fond d’orgue”

Magnificat courant du 1^e ton. Suite en ré mineur [Image 409]: “Grand jeu,” “Duo [No. 3],” “Marche [No. 5],” “Les flutes,” “Les mêmes jeux & la montre,” “Grand jeu,” “Plein jeu,” “Benedicamus Grand jeu”

En ut mineur [Elévation] [No. 12] [Image 420]: “Offertoire [No. 1] [423],” “En ut mineur [430],” “Allegro fugato,” “Coriphé & chœur final”

[fragment, Offertoire] [No. 1] [Image 433]

The published pieces that appear in Fétis 2166 and 2167 generally have no significant differences from the published versions. Slurs, articulations, and ornaments have been added to several of the pieces, and repeats were added occasionally, or left out. With one exception (*Magnificat en sol mineur du Second Ton, Triolet*: “Les flutes et les fonds” in the Chanvrelin edition, “le clairon, le haubois, et les fonds” in Fétis 2167), the registrations, when present, have not been changed. The ending to the *Premier Offertoire*, however, has an additional passage to be played on the Positif (see **Example 1**).

After a thorough examination of the handwriting in Fétis 2166 and 2167, I

have identified at least three distinct hands. The first hand, which appears most often, is most likely that of François-Louis Perne (1772–1832) after a comparison to the known autographs in both the National Library of France and the Royal Library of Belgium. The second hand, which appears with some regularity, so far remains anonymous.

The third hand appears very rarely; it includes the *Messe des petits solennels*, *Messe des Doubles Majeurs* (Fétis 2166), and the “Benedicamus” in the *Magnificat du Sixieme Ton* (Fétis 2167). After comparing it to G.-F. Couperin’s autographs in the National Library of France and the facsimiles in the Chanvrelin edition, I am inclined to believe that this hand

is that of G.-F. Couperin. Letters with notable characteristics that are identical to the known autographs include (list not exhaustive): uppercase A, D, M, and S, lowercase a, g, r, and s, and most particularly, the final n, r, and s. As for the musical notation, there are several identical elements: braces, key signatures (when more than one accidental is present), half and whole notes, and the paraps. Further examination of this hand is warranted, but will not be possible until the autographs from the Paul Brunold collection become publicly available.

Fétis 2166 and 2167 are undated; only specific months and days are mentioned for some of the suites corresponding to specific feast days. In the autographs

Allo fugato

The image shows a musical score for a piece titled "Allo fugato". It is written in 12/8 time and features a key signature of one flat (B-flat). The score is divided into two systems. The first system is labeled "Positif." and the second system is labeled "G.O.". The notation includes various musical symbols such as notes, rests, and accidentals.

Example 2: *Allegro Fugato* (opening, compare to Alexandre Pierre-François Boëly 24 *Pièces pour l’orgue*, opus 12, number 1)

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from the Paul Brunold collection, only one date was found: July 4, 1802. The copies in Fétis 2166 and 2167 were presumably made after that date but before the death of F.-L. Perne in 1832.

Comparing suites and pieces listed above to the information given in the 1919 article, numerous correlations can be observed to justify their attribution to G.-F. Couperin. Paul Brunold mentions several corresponding suites: *Magnificats* of the 1^{er} Ton (Brunold MS 4, following the order given in the article), 2^e Ton (Brunold MS 2), 6^e Ton (Brunold MS 5), and 7^e Ton (Brunold MS 1 and 6), *Trois Antiennes* (Brunold MS 1), *Tantum Laborem* (Brunold MS 1 and 2), *Messe des Doubles Majeurs* (Brunold MS 11), and several *Messes des Petits Solennels* (Brunold MS 1, 2, and 11).

In the article, only eleven pieces are specifically mentioned (to demonstrate that the autographs were of the same composer since pieces were reused throughout the manuscripts). Several of these most likely correspond to pieces in Fétis 2166 and 2167:

A “flutes et fonds” for the “2^e Christe” in both the *Office du jour de St. Pierre* (Brunold MS 1) and *Messe pour le jour de Saint-Pierre* (Brunold MS 2). This corresponds to *Messe pour l’office des petits solennels* “2^e Christe Récit de flute” (Fétis 2166).

“Polonaise” in *Office du jour de St. Pierre* (Brunold MS 1), page 8 (the context is unknown, given the page number, it is most likely a verset for the Gloria): *Messe pour l’office des petits solennels*, “Gloria,” “Domine deus rex, Récit de haubois, Polonaise” (Fétis 2166).

“Le triole” in both *Office du jour de St. Pierre* (Brunold MS 1) and *Magnificat du 6^e Ton* (Brunold MS 5): *Magnificat du 6^e Ton*, “Triole” (Fétis 2167).

“Benedicamus” in *Office du jour de St. Pierre* (Brunold MS 1), *Messe du jour de Saint-Pierre* (Brunold MS 2), *Magnificat du 1^{er} Ton* (Brunold MS 4), and *Magnificat du 7^e Ton* (Brunold MS 6): *Magnificat du 6^e Ton* and *Magnificat du 1^{er} Ton*, “Benedicamus” (Fétis 2167). In the autograph manuscripts, certain pieces were reused; this “Benedicamus” is the only such case in Fétis 2166 and 2167.

Tantum Laborem, 3^e verset “Fugue” in *Office du jour de St. Pierre* (Brunold

Coriphé & Chœur Final

Allegretto.

[Positif.]

6

La 2^e fois au

12

ff

G.O

24

2^e fois

MS 1): *Tantum Laborem* [third verset], “Fuga” (Fétis 2167).

Comparing additional details given in Nicolas Gorenstein’s book *L’Orgue post-classique français*⁵ and the Chanvrelin edition, there are further points of consistency:

In the autographs, the intonations of the *Magnificats* (the first versets) are harmonized in the treble, a relatively new process for the organ music of the time, and the plainchants (for the *Messe*, *hymnes*, etc.) are harmonized in the bass. All plainchants in Fétis 2166, the intonations for all the *Magnificats*, the plainchant in *Tantum Laborum*, and each “Benedicamus” in Fétis 2167 are treated in the same manner.

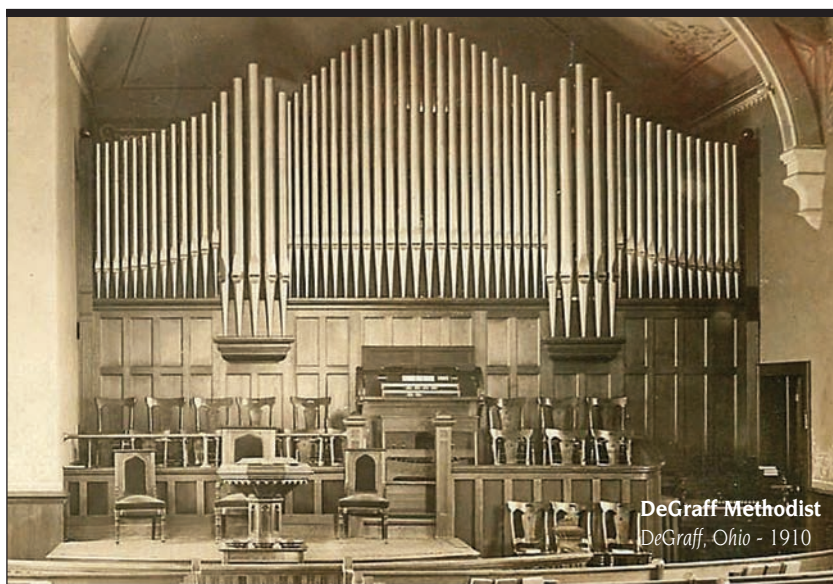
G.-F. Couperin had a general disinterest in the registration *Plein jeu* (he had the mixtures at Saint-Gervais removed in 1812), and the autographs rarely indicate it. In the relevant sections of Fétis 2166 and 2167, it is indicated only a few times such as for the “*Antiennes*” in *Magnificat du 2^e Ton* and *Magnificat du 1^{er} Ton* (Fétis 2167). In *Tantum Laborum* (Fétis 2167) the last verset was a *Fond d’orgue* but was changed to *Plein jeu* in a different ink. All intonations and plainchants are indicated with *Grand jeu* instead of *Plein jeu* when there is any registration indicated.

In the autographs, the plainchants are generally notated in only two voices, the *cantus firmus* in the bass and a single part above, this is the case in all the plainchants in Fétis 2166, the plainchant in *Tantum Laborum*, and each “Benedicamus” (Fétis 2167).

The fugues are of a similar case. In the autographs, they are written in an abbreviated manner; the subject entries are notated, but in general only two voices remain, the others were most likely to be improvised. This is the case for all the fugues, *Messe des petits solennels*, “Grand Jeu, fugue” (Fétis 2166), *Tantum Laborum*, “Fuga,” and “*Allegro Fugato*” (Fétis 2167).

G.-F. Couperin was the only composer of the time in France to indicate manual changes in fugues, indicating the Positif and Grand-Orgue. All fugues in Fétis 2166 and 2167 (mentioned above) contain manual indications (see **Example 2**, page 15).

A final particularity of G.-F. Couperin is the “*Coriphé et chœur*” (referencing the Corypheus and Chorus of the ancient Greek plays), a dramatic *Grand-chœur* juxtaposing the Positif and Grand-Orgue. G.-F. Couperin composed two such pieces, though only one was published in 1997. The last piece in Fétis 2167 is a “*Coriphé & chœur final*,”



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The image displays a musical score for Gervais-François Couperin's "Coriphée & chœur final." The score is written for organ and is divided into six systems, each with a measure number in the left margin: 31, 39, 44, 49, 55, and 59. The notation is in G minor (three flats) and 4/4 time. The first system (measures 31-38) ends with the instruction "alla coda". The second system (measures 39-43) begins with "Pos. staccato". The third system (measures 44-48) continues the piece. The fourth system (measures 49-54) includes a fortissimo (ff) dynamic marking. The fifth system (measures 55-58) is marked "Coda". The sixth system (measures 59-64) concludes the piece. The score features various musical notations including eighth and sixteenth notes, rests, and chord symbols.

so they should not be taken as “definitive.” Gorenstein’s book, *L’Orgue post-classique français*, and his 1996 recordings, *Les Organistes Post-classiques*, are excellent resources on this matter. It is recommended for the musician to examine them, experiment with the music, and devise their own interpretations. Ultimately, this manner of interpreting this music can lead to some of the most spectacular results from seemingly uninteresting music, and it is perhaps the most interesting aspect of not only Gervais-François Couperin’s organ music, but also French organ music of the late eighteenth and early nineteenth centuries in general. ■

Notes

1. Paul Brunold, “Paléographie musicale: manuscrits inédits de Gervais-François Couperin et Armand-Louis Couperin,” *L’Écho Musical*, 4th year, number 3 (July 5, 1919), pages 67–74.
2. Nicolas Gorenstein, ed., *Gervais-François Couperin Pièces pour Orgue* (Éditions Chanvrelin, 1997).
3. Nicolas Gorenstein, *Les organistes post-classiques parisiens* (Syrius, 1997).
4. For more information on Fétis 2166 and 2167, including a detailed description and a complete catalogue, an article (in French) is currently in preparation for the journal *L’Orgue francophone*. A modern edition in three volumes of the music from these manuscripts is also in preparation, the third volume of which will include all the pieces attributed to G.-F. Couperin. This edition will be made freely available on the International Music Score Library Project (IMSLP), imslp.org.
5. Nicolas Gorenstein, *L’Orgue post-classique français* (Éditions Chanvrelin, 1993), pages 61–65.

Matthew Laurence Cloney, born in Baldwin Park, California, in 2000, is an organist currently based in Wichita, Kansas, and is a member of the Wichita Chapter of the American Guild of Organists. From 2014 to 2019 he was organist at several small parishes in Coeur d’Alene, Idaho; he also served in the United States Marine Corps from 2019 to 2024. From 2020 to the present, he has specialized in French organ music of the late eighteenth and early nineteenth centuries.

which is incidentally in the same key (C minor).

For the end of this study, I have included a transcription of the “Coriphée & chœur final,” written most likely for the organ of the Church of Saint-Pierre de Charonne, a small two-manual instrument without an independent pedal. Like much of G.-F. Couperin’s organ pieces and that of his contemporaries, it requires sometimes numerous additions on the part of the interpreter: addition of a pedal part, modifications to the harmony, addition of missing notes and chords, repetitions *ad libitum*, and arrangement to take full advantage of the organ at one’s disposition. It is unknown how an organist of the time would have made such “arrangements.” The sources and scores rarely reference such a thing, apart from Nicolas Séjan and one of the anonymous composers of the *Livre d’Orgue de Souvigny*, who wrote their pieces out to a much fuller extent than their contemporaries, and Josse-François-Joseph Benaut (1741–1794), who states that the pedal part in his pieces is not written because “[the pedal] is one of the first elements of playing the organ, and a trained musician should know Fundamental Bass, and its derivatives.”

For those not accustomed to playing this style of music, there are several

suggestions for this piece for an authentic instrument. The pedal part could double the lowest note on the sections for the Grand-Orgue (measures 18–38, 51–54) and the Coda (or a completely different pedal part following Benaut). Chords can be filled in or modified, measures 7–8 can be rewritten to continue the Alberti bass, and in measures 28–32 full chords can be played in the left hand following the harmony and rhythm. On a large enough organ, different manuals can be used, and certain lines can be “brought out.” Measures 1–19 and 47–50 can be played with the left hand on the Récit (up an octave for the shorter compass) and the right hand on the Positif, measures 39–46 can be played on the Écho, most of the sections written for the Grand-Orgue can be played on the Bombarde, measures 50–53 can be played with the left hand on the Grand-Orgue, right hand on the Bombarde. For the Coda, measures 55–58, left hand can be played in repeated eighth-note chords following the harmony, measures 61–64 can be rewritten in syncopated eighth-note chords (c.f. *Premier Offertoire*, measures 125 and 127), and the Coda can be repeated.

These suggestions are based on my personal manner of playing this piece,

The advertisement for Schoenstein & Co. features a snippet of a musical score for the opening theme from *Der Rosenkavalier*. The score is in G major (one sharp) and 4/4 time, with a tempo marking of "Con moto agitato. d = 60" and "Stürmisch bewegt." The text "Great Musical Moments" is written in a cursive font at the top. Below the score snippet, the text reads "Opening Theme from Der Rosenkavalier" and "Shouldn't the organ thrill like Strauss?". At the bottom, the company name "SCHOENSTEIN & CO." is prominently displayed in a bold, serif font, with "Established in San Francisco • 1877" in smaller text below it. The website "www.schoenstein.com" and the phone number "(707) 747-5858" are also provided.

Lewtak Pipe Organ Builders,
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Twenty-five years of listening

When I established our firm at the turn of the millennium, my ambitions were shaped by youth and enthusiasm. Like many builders at the beginning of their journey, I imagined that significance would be measured in size, prominence, and visibility. Experience has since taught me otherwise. The true importance of an organ lies not in its scale or pedigree, but in the depth of its relationship with the community it serves and the role it plays in daily worship.

From the beginning, our work has been grounded in traditional mechanical principles—most notably pallet-and-slider windchests—reflecting my European training and a lifelong belief in their musical integrity. At the same time, no instrument has ever left our shop without carrying something new: a refinement, an improvement, or a hard-won lesson learned through experimentation. Progress, for us, has never been optional. Over these twenty-five years, many components have been rebuilt more than once in pursuit of better mechanics and, above all, more compelling musical results.

Yet technique alone is never the goal. Sound remains central to everything we do. Organ tone, to my ear, is an expressive language—capable of strength and tenderness, grandeur and intimacy. At its best, it neither dominates nor decorates, but supports the liturgy with quiet authority, breathing naturally with the space and the people within it. Each instrument must find its own voice, shaped by architecture, acoustics, and worship practice. There is no single “Lewtak sound,” only a consistent commitment to honesty, balance, and musical purpose.

As I reflect on this quarter century, the Chapel by the Sea organ stands as a distilled expression of that journey: restrained, intentional, and deeply rooted in service. It represents a shift from early ambition toward a more considered understanding of what endures. To be entrusted with building instruments that will speak for generations remains both a privilege and a responsibility—one for which I am profoundly grateful.

—Tom Lewtak

From the consultant

Chapel by the Sea was founded as an interdenominational faith community in 1949. Known for their fine worship and music tradition, the congregation resolved to contract for a worthy pipe organ despite the trials of the coronavirus pandemic. Eager to preserve and renew, the parish sought to locate and



Quarter-sawn red oak woodwork, treated with lye to achieve a washed-out effect—the color reminiscent of beach sand



Overall view of the redesigned and newly renovated church interior

Lewtak Pipe Organ Builders

Chapel by the Sea, Clearwater, Florida

GREAT (manual I, enclosed)				SWELL (manual II, enclosed)				PEDAL				Couplers			
8'	Principal (façade left)	16'	Bourdon (ext 8' Rohr)	16'	Subbass	16'	Rohrbass (Sw)	16'	Subbass	16'	Rohrbass (Sw)	Swell to Gt 16			
8'	Gedackt	8'	Rohrflöte	8'	Liebl. Quinte (fr. Sw)	8'	Octavbass (ext 4' Principal)	8'	Rohrflöte (Sw)	8'	Principal (façade right)	Swell to Gt 8			
8'	Dulciana	8'	Viola di Gamba	8'	Trumpe	8'	Schalmei (Gt Oboe)	8'	Trumpe	8'	Schalmei (Gt Oboe)	Swell to 4			
8'	Unda Maris (TC)	8'	Viola Celeste (TC)	8'	Trumpe	8'	Schalmei (Gt Oboe)	8'	Trumpe	8'	Schalmei (Gt Oboe)	Swell to Swell 16			
4'	Octave	8'	Dulciana (Gt)	8'	Trumpe	8'	Schalmei (Gt Oboe)	8'	Trumpe	8'	Schalmei (Gt Oboe)	Swell to Swell 4			
4'	Koppelflöte	8'	Unda Maris (Gt)	8'	Trumpe	8'	Schalmei (Gt Oboe)	8'	Trumpe	8'	Schalmei (Gt Oboe)	Great to Pedal			
2 1/2'	Quinte (TC)	4'	Gemshorn	4'	Gemshorn	4'	Gemshorn	4'	Gemshorn	4'	Gemshorn	Great to Pedal 4			
2'	Super Octave	2'	Gemshorn (ext)	2'	Gemshorn (ext)	2'	Gemshorn (ext)	2'	Gemshorn (ext)	2'	Gemshorn (ext)	Swell to Pedal			
1 1/2'	Terz (TC)	16'	Sesquialtera II (TC, fr. Gt)	16'	Bombarde (ext 8' Trumpe)	16'	Bombarde (ext 8' Trumpe)	16'	Bombarde (ext 8' Trumpe)	16'	Bombarde (ext 8' Trumpe)	Swell to Pedal 4			
	Mixture III–IV–III	8'	Trumpe	8'	Trumpe	8'	Trumpe	8'	Trumpe	8'	Trumpe				
8'	Oboe	8'	Tremolo	8'	Tremolo	8'	Tremolo	8'	Tremolo	8'	Tremolo				
	Chimes														

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All liturgical furniture and the cross were designed and crafted in the Lewtak shop.



Pipe shades featuring a "water bubbles" motif



Chapel by the Sea—exterior view, architectural sketch

procure a used instrument. Randall Dyer & Associates Opus 59 was purchased from a dissolving Kentucky congregation. The opportunity to continue the ministry of another faith community resonated with the congregation. Upon procurement, Lewtak Pipe Organ Builders in Mocksville, North Carolina, was commissioned to remove the instrument from its original home and craft a newly encased instrument utilizing the existing pipework and chimes.

Tomasz Lewtak began to design an instrument inspired by the community it would serve. The Chapel folk set about the task of enhancing their Spanish Mediterranean style sanctuary. The chancel ceiling was raised four inches, wall surfaces thickened, mechanical systems rerouted, and reflective flooring laid to improve the overall acoustic. State-of-the-art lighting and audio visual technologies enhance the worship

experience. The original stained glass collection was refurbished, enhanced, and expanded by Statesville Stained Glass Restoration and Preservation of North Carolina with funding by the Richard O. Jacobson Foundation.

Enclosed in two manual divisions and pedal, the organ is focused by a case crafted of quarter-sawn red oak, the Principal façade gilded in 24-carat gold leaf. The color and finish were inspired by the Florida coastline. Artisans utilized lye to create a white hue reminiscent of sand. The pipe shades, with their varying circular patterns and blue accents, pay homage to the clear Gulf waters. The chancel is made complete with a central cross and furnishings designed and crafted in the Lewtak wood shop.

Space constraints became a friend to limited tonal resources recycled, rescaled, and voiced to sing a broad repertoire. Silver principals, chuffy flutes,

undulating strings, a second warm celeste, colorful mutations, a pungent trumpet, and an orchestral reed comprise its cohesive voice. Sightlines are maintained by a stoptab console of minimum height and width. The incredibly flexible instrument incorporates the usual manual and pedal compass, couplers, and an expansive control system by Matters, Inc.

The sanctuary is now complete with a beautifully refined instrument capable of leading a vibrant singing congregation, accompanying a well-trained choir, celebrating festive occasions and mourning in quiet reflection. Lewtak Pipe Organ Builders was founded in 2000. The resounding of the organ Easter Sunday 2025 was befitting of the Lewtak Silver Jubilee. Concert organist Jeremy Filsell performed the dedicatory concert January 25, 2026, to a capacity crowd with critical acclaim.

The Lewtak philosophy, rooted in respect for tradition without imitation, respect for craftsmanship without complacency, and respect for innovation without novelty for its own sake has been realized in the resolve of a small, thriving congregation. The Florida Gulf is a vast wonder. The Chapel by the Sea and its Lewtak pipe organ are pearls on the pristine Clearwater Beach.

—Timothy Belk administers the ministry of Peace Memorial Presbyterian Church of Clearwater, Florida, and is adjunct faculty at Saint Petersburg College.

Builder's website: www.lewtak.com

Church website: www.chapelbythesea.net

Photo credit: Kacper Lewtak

Summer Institutes, Workshops, & Conferences

Events listed below are accurate at the time of our deadline. Readers are encouraged to contact the organization offering any event early in the planning process for important updates.

British Institute of Organ Studies "The Global British Organ"

April 9–11, Cambridge, UK

Lectures, discussions, performances, celebrating the fiftieth anniversary of BIOS.

Contact: <https://bios.org.uk/>

Guild of Carillonneurs in North America 83rd Annual Congress

June 5–8, Yale University, New Haven, CT

Recitals, workshops, and presentations.

Contact: www.gcna.org

Association of Anglican Musicians 2026 60th Annual Conference

June 7–11, Atlanta, GA

Recitals, lectures, liturgies, workshops, panel discussions, hymn festival. Robert McCormick, The Chenault Duo, Grace Jackson, Caroline Robinson, others.

Contact: anglicanmusicians.org

Colorado State University Organ Week

June 7–11, Fort Collins, CO

Lessons, masterclasses, recitals for high school students. Joel Bacon, Ken Cowan, Todd Wilson, Beverly Everett. Contact: music.colostate.edu/organ-week

University of North Texas Summer Organ Academy

June 8–13, Denton TX

Lessons, masterclasses, recitals for high school students. Malcolm Matthews.

Contact: music.unt.edu/camps/summer-organ-academy.htm

Historical Keyboard Society of North America

June 10–13, Bologna and Florence, Italy

Workshops, lectures, performances focusing on keyboard pedagogy from the Renaissance through the First Viennese School.

Contact: hksna.org

Shenandoah University Church Music Institute

June 14–19 (week 1); June 21–26 (week 2), Winchester, VA

Workshops, worship, hymn festival, etc. Marianne Kim (week 1), Jan Kraybill (week 2), Wayne A. Wold, Heather Ankerbrand.

Contact: su.edu/cmi

American Guild of Organists Pipe Organ Encounters

June 14–19, Rockford, IL; June 21–26, Hartford, CT; June 21–27, Los Angeles, CA; July 19–24, Winston-Salem, NC; July 20–25, Provo, UT

Contact: agohq.org

Yale Summer Organ Academy

June 15–19, Yale Institute of Sacred Music, New Haven, CT

For advanced undergraduate organ students, daily organ lessons, workshops, performances. Martin Jean, James O'Donnell, Ken Cowan, Carole Terry.

Contact: ism.yale.edu

Montreat Conferences on Worship and Music

June 21–26 (week 1); June 28–July 3 (week 2), Montreat, NC

Rehearsals, seminars, workshops; choirs, handbells, organ, visual

arts, liturgies. David V. Hufford, Ariel Merivil, Melissa McNair-King, David VanderMeer, others.

Contact: Presbyterian Association of Musicians, presbysmusic.org

Eastman School of Music Choral Masterworks

June 21–26, Rochester, NY

Study of J. S. Bach, *Mass in B Minor*. William Weinert, Jerry Blackstone.

Contact: summer.esm.rochester.edu

Baylor University Summer Organ Camp

June 21–27, Waco, TX

Lessons and masterclasses in organ, harpsichord, and organbuilding for high school students. Jens Korndörfer, Chase Douthit.

Contact: music.baylor.edu/organcamp

Lutheran Summer Music Academy

June 21–July 19 (full session); June 22–July 3, (half session), St. Olaf College, Northfield, MN

Lessons, masterclasses, lectures for high school students. Chad Fothergill, Anne Krentz Organ, Catherine Rodland, David Cherwien, others.

Contact: ismacademy.org

University of Michigan Choral Conducting Symposium

June 22–26, Ann Arbor, MI

Seminars, workshops, performance. Eugene Rogers, Julie Skadsem, others.

Contact: smt.d.umich.edu

Church Music Association of America 35th Sacred Music Colloquium

June 23–27, Champaign, IL

Gregorian chant training, lectures, choral readings, vocal pedagogy, organ literature, choral experiences, daily liturgies.

Contact: churchmusicassociation.org

World Carillon Federation 2026 Congress

June 24–30, Mafra, Portugal

Recitals, workshops, presentations, panels.

Contact: carillon.org

Sarteano Chamber Choral Conducting Workshop

June 24–July 6, Sarteano, Italy

Lessons, workshops, and rehearsals. Simon Carrington, Jamie-Rose Guarrine.

Contact: sarteanochoralworkshop.com

Eastman Summer Organ Academy

June 29–July 5, Rochester, NY

Lessons, masterclasses, recitals for high school students. David Higgs, Nathan Laube, Stephen Kennedy.

Contact: summer.esm.rochester.edu/course/summer-organ-academy

American Theatre Organ Society Annual Convention

July 6–10, Rochester, NY

Recitals, lectures, workshops. Mark Herman, Dave Wickerham, Nathan Avakian, Brett Valliant, others.

Contact: atos.org

American Guild of Organists 2026 National Convention

July 6–10, St. Louis, MO

Recitals, workshops, seminars, worship. Bryan Anderson, David Ball, Damin Spritzer, Chelsea Chen, Christopher Houlihan, others.

Contact: agohq.org

Oregon Bach Festival Organ Academy

July 6–11, Eugene, Oregon

Seminars, masterclasses, and performances of the music of J. S. Bach. Paul Jacobs.

Contact: oregonbachfestival.org/organ-institute

Royal Canadian College of Organists Summer Organ Academy

July 6–11, Toronto, ON, Canada

Private lessons, improvisation, masterclasses, lecture-demonstrations. Nicole Keller, Shin-Young Lee, Sarah Svendsen, Rashaan Allwood.

Contact: rcco.ca

Interlochen Adult Choir Camp

July 6–26, Interlochen, MI

Vocal warm-ups, sectional rehearsals, with public performance.

Contact: interlochen.org/college-creative-arts/programs/adult-choir-camp

Oberlin Summer Organ Academy

July 12–18, Oberlin, OH

Lessons and masterclasses in organ, harpsichord, improvisation, and church music for high school students. Jonathan Moyer, David Kazimir.

Contact: oberlin.edu/summer-programs/organ-academy

MPulse Organ Institute, University of Michigan

July 12–18, Ann Arbor, MI

Intensive program for high school, undergraduate, and graduate students. Nicole Keller, Caroline Robinson.

Contact: smt.d.umich.edu

Indiana University Jacobs School of Music Summer Organ Academy

July 12–18, Bloomington, IN

Lessons, masterclasses, and performances in organ, carillon, harpsichord, sacred music. Janette Fishell, Jeffrey Smith, Stephen Price, Elijah Buerk.

Contact: jacobsacademy.indiana.edu/descriptions/summer-organ-academy.html

Choristers Guild Institute

July 13–16, Brentwood, TN

Certificate program for directors of young singers in churches and schools. Karol Kimmel, Emily Floyd, Katie Houts, Heather Potter, James Wells, Vincent Oakes.

Contact: www.choristersguild.org

Sewanee Church Music Conference

July 13–19, Monteagle, TN

Study, worship, organ and choral music. Huw Lewis, Bruce Neswick.

Contact: sewaneeconf.com

Association of Lutheran Church Musicians Worship and Music Conference

July 13–16, St. Olaf College, Northfield, MN

Recitals, lectures, workshops. Anton

NEW! Duo: Familiar Operatic & Symphonic Works

The Wanamaker Organ

Peter Richard Conte, organist, and Andrew Ennis, organist, flugel-hornist, and trumpeter, play transcriptions and arrangements of familiar symphonic and operatic music with the Wanamaker Organ.

Raven OAR-193 \$16.98 free shipping in USA

Puccini: *Quando m'en vo* from *La Bohème*
Puccini: *O mio babbino caro* from *Gianni Schicchi*
Lehar: *Vilja Lied* from *The Merry Widow*
Handel: *Lascia ch'io pianga* from *Rinaldo*
Delibes: *Flower Duet* from *Lakmé*
Mendelssohn: *Nocturne* from *A Midsummer Night's Dream*, Op. 61
Richard Strauss: *September* from *Four Last Songs*
Rimsky-Korsakov: *The Sea and Sinbad's Ship* from *Scheherazade*, Op. 35
Morrison: *Gabriel's Oboe*, from the film, *The Mission*
Mascagni: *Regina Coeli* from *Cavalleria Rusticana*
Respighi: *Pines of Rome: Near a Catacomb; Appian Way*
Saint-Saëns: *The Swan* from *Carnival of the Animals*

Wanamaker Organ & Orch. DVD+CD!

Fire & Fantasy In this DVD+CD set, rarely or never heard works for organ & orchestra are played by Peter Richard Conte at the Wanamaker Organ with the orchestra directed by Stilian Kirov. Raven OAR-195 \$29.95 free shipping in USA

LISZT/DUPRÉ: *Fantasia & Fugue on Ad nos...*, arranged for organ & orchestra by Dupré, 1930, first USA recording
GIGOUT: *Grand Choeur Dialogue* arranged for organ & orchestra by Guy Ropartz, ca. 1900
GUILMANT: *Symphony No. 1 in D Minor*, Op. 42, for organ and orchestra in 3 mvts.

VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*, arranged for organ & orchestra by Peter Richard Conte



Germaine Labole 1896–1942: *Triptyque: Méditation - Extase - Joie*
Labole: *Symphonie en si mineur* (in 4 mvts.)

NEW! Women Students of Marcel Dupré

Damin Spritzer plays organ music composed by women who were organ students of Marcel Dupré at the Paris Conservatory. She plays the 3-manual 1999 Fisk Op. 111 in the Gothic Hall at the University of Oklahoma, where Prof. Spritzer directs the organ department. Raven OAR-196 \$15.98 free shipping in USA

Henriette Puig-Roget 1910–1992: *Deux Prières pour Grand Orgue: I. Prière pour un jour de douleur (Dies irae); II. Prière pour un jour de joie (Sub tuum praesidium)*

Jeanne Joulain 1920–2010: *Prélude pour la fête de Rameaux Hosanna Filio David*

Joulain: *Élévation pour le Saint jour de Pâques Victimae paschalis*

Marie-Louise Henriette Girod-Parrot 1915–2014:

Prélude, Choral, et Fantaisie: *Triptyque sur l'Hymne Sacris Solemnis*

Girod-Parrot: *Fugue (et Choral) sur un thème de Psaume de Claude Le Jeune*

NEW! Infamous or Forgotten? Earl Miller Plays

Earl Miller (1946–1989) was fascinated by the 1931 F. A. Bartholomay organ at Bethlehem Lutheran Church in Richmond, so he recorded a program on it before its removal in 1983. F. A. Bartholomay (1866–1942), a native of Baltimore, was a former Roosevelt organbuilder who began his own firm in Philadelphia by 1897, with his three sons joining him. The firm's reputation seems to have declined after the founder retired in 1940. Raven released Earl's recording as a cassette in 1982. Now, the session tapes are remastered. Raven OAR-194 \$15.98 free shipping in USA

Elgar: *Imperial March*, Op. 32
Mendelssohn: *Prelude & Fugue in G*, Op. 37/2
Ambrose Thomas: *Overture to Raymond, or The Queen's Secret*
Boellmann: *Elevation No. 1 in E-flat, Heures Mystiques*, Vol. 1, Op. 29
Dudley Buck: *Scherzo*, Grand Sonata in E-flat
Henry Purcell (attr.): *Trumpet Voluntaries*

Frederick Shackley: *Gavotte Pastorale*

Théodore Dubois: *La Fête-Dieu*

Otto Dienel: *3rd Grand Sonata in F*

Earl Miller: *Improv. on a Rattle*

Earl Miller: *Improv. in 3 Mvts*

Victor Herbert: *Gypsy Love Song*



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Armstrong, Michael D. Costello, Daniel Schwandt, Wayne Wold, others.
Contact: alcm.org

**Handbell Musicians of America
2026 National Seminar**
July 14–18, Cincinnati, OH

Seminars, symposiums, ring-in. Linda Lamb, Marie Loeffler, Mark Arnold, others.
Contact: handbellmusicians.org

**Cours d'Interprétation et
Improvisation de Romainmôtier**
July 15–August 1, Romainmôtier, Switzerland

Improvisation course with Tobias Willi, Emmanuel Le Divellec; interpretation with Jon Laukvik, Vincent Thévenaz; practical course with Guy Bovet, Michel Jordan, Vincent Théven.
Contact: jehan Alain.ch

**Hymn Society of the United
States and Canada 2026 Annual
Conference**

July 19–22, Princeton Theological Seminary, Princeton, NJ
Hymn festivals, workshops, worship. Jerome Weaver, Mark Miller, Eric Plutz, Meg Harper, Braxton Shelley, others.
Contact: thehymnsociety.org

**National Association of Pastoral
Musicians 2026 50th Anniversary
National Convention**

July 19–24, Catholic University of America, Washington, DC
Keynote address, concert, workshop options, prayer opportunities, choral reading sessions.
Contact: www.npm.org

**Fellowship of American Baptist
Musicians Conference**

July 19–25, Green Lake, WI
Clinics, workshops, worship. Joel Rainey, Jane Holstein, Devon Steve, others.
Contact: fabm.com

**St. Olaf Conference on Worship,
Theology, and the Arts**
July 20–22, Northfield, MN

Seminars, plenaries, worship. Anton Armstrong, Megan Engel, Katie Houts, others.
Contact: wp.stolaf.edu/cwta/presenters

**International Organ
Festival Haarlem**

July 20–24, Haarlem, the Netherlands.
Masterclasses, lecture recitals, and excursions to organs in Haarlem, Leiden, Alkmaar, and Groningen. Matthias Havinga, Christophe Mantoux, Ben van Oosten, others.
Contact: organfestival.nl

Smarano Academy

July 20–August 1, L'Aquila and Smarano, Italy.
Keyboard music of Scarlatti, Bach, Walther, etc. Joel Speerstra, Kola Owolabi, Bernard Focroulle, Lambert Colson, others.
Contact: smaranoacademy.com/organ

Baylor 23rd Alleluia Conference

July 21–24, Waco, TX
Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions. Allen Hightower, Joseph Martin, David Music, Horst Buchholz.
Contact: www.baylor.edu/alleluia

**Incorporated Association of
Organists Music Festival**

July 26–30, Bristol, Clifton, UK
Recitals, demonstrations, lectures, competition, choral evensongs.
Contact: iao.org.uk/festival26

**Royal College of Organists Organ
Student Experience**

July 28–August 2, Oxford, UK
Lessons, masterclasses, and lectures for young students. Carolyn Craig, Daniel Moulton, Jean-Baptiste Robin, others.
Contact: <https://www.rco.org.uk/events/TOSE26>

**72nd International Conference of
Gesellschaft der Orgelfreunde, e.v.**

August 2–8, Paris, France
Organ and carillon concerts, organ visits, lectures, panel discussions, carillon programs.
Contact: gdo.de

**Royal College of Organists Summer
Course**

August 3–8, London, UK
Lessons, masterclasses, services, and performance. Jean-Baptiste Monnot, Drew Cantrill-Fenwick, others.
Contact: rco.org.uk/events/SC2026

**Sherborne Summer School of
Music Art of Choral Conducting**

August 9–16, Sherborne, UK
Rehearsals, coaching, lessons. Amy Bebbington, Robert Allan.
Contact: sherbornesummerschoolof-music.org

**Creative Oundle for Organists
Summer School**

August 10–16, Oundle, Northamptonshire, UK
Course for young organists including keyboard skills, liturgical skills, improvisation. Ann Elise Smoot, Simon Johnson, Robert Quinney, Margaret Phillips, others.
Contact: creativeoundle.co.uk

**Organ Historical Society 2026
National Convention**

August 11–13, Philadelphia, PA
Ken Cowan, Katelyn Emerson, Damin Spritzer, Nathan Laube, Alan Morrison, Bradley Hunter Welch, James Kealy, others.
Contact: organhistoricalsociety.org/2026

Musica Antica a Magnano

August 13–22, Magnano, Italy
Clavichord, fortepiano, organ, harpsichord, musicology; Silva Manfré, Albert Muehlboeck, Georges Kiss, others.
Contact: musicaanticamagnano.com

**American Institute of Organbuilders
2024 Annual Convention**

October 4–7, San Diego, CA
Workshops, seminars, lectures, recitals.
Contact: pipeorgan.org



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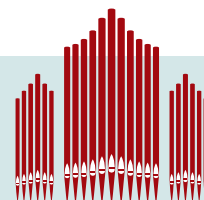
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Reviews

► page 11

Dupré as organist of Saint-Sulpice in 1973. His *Diptyque Liturgique* of 1956, comprising two movements, “Preces” and “Jubilare Deo,” was commissioned for the inauguration of the new four-manual, 107-rank M. P. Möller organ, Opus 8888, at Saint James Episcopal Church, Madison Avenue, in New York City. They would have been excellent pieces to show off the organ. The modal, mystical “Preces” lets us hear some of the softer voices and then builds up as the full swell comes in; then there is a further build-up to full organ before the piece drops back to whisper, a process that Karol Mossakowski accomplishes seamlessly. I do not know if this was the intention, but the form of this movement reminds me of improvisations in the Anglo-American tradition, not unlike George Thalben-Ball’s famous *Elegy*. The jubilant and energetic “Jubilare Deo” is much more in the French symphonic tradition and would have shown off the brilliant chorus work of the organ, built in the period when Ernest White’s ideas were influential at Möller.

The final track on the album is devoted to Daniel Roth’s *Fantaisie fuguée sur “Regina Caeli.”* Roth (born in 1942) became Grunenwald’s successor at Saint-Sulpice in 1985 and was the immediate predecessor of Karol Mossakowski. As Daniel Roth himself described it,

This Fugal fantasia on ‘Regina caeli’ consists of an introduction and fugato in the style of a fantasia based on the complete musical text of *Regina caeli*, the antiphon (mode VI) in honor of the Blessed Virgin Mary, which is sung during the office of Compline from Holy Saturday until the Friday after Pentecost. Throughout the work I wanted to recall the words: “Regina caeli Laetare, alleluia: Quia quem meruisti portare, alleluia: Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum, alleluia.” (Queen of heaven, rejoice, alleluia! For the one whom you were blessed to bear, alleluia! Is risen as he promised, alleluia! Pray for us to God, alleluia!) With regard to the musical aesthetic, this piece was written in memory of the great organ built by E. A. Roethinger in Erstein and its first organist Victor Dusch. The inhabitants of this small town to the south of Strasbourg are justly proud of their historic organ, built in 1914, with its harmonious combination of French and German design (translation by Julia Rushworth).

How Daniel Roth came to know of the Église Saint-Martin d’Erstein in Alsace, of its three-manual, sixty-rank organ built in 1914 by Edmond Alexandre Roethinger (1866–1953), and of its former organist Victor Dusch (1879–1935), whose skill as an improviser on plainsong themes was legendary, is something of a mystery. Perhaps Roth gave one or more concerts in Erstein. Again, Karl Mossakowski’s transitions are seamless as the piece moves between a soft, mystical beginning through a rather fine piece of fugal writing to a toccata-like ending.

This is Karol Mossakowski’s first compact disc since his appointment to Saint-Sulpice. This album, linking as it does the music of Widor, Dupré, Grunenwald, and Roth, shows us what a brilliant organist Mossakowski is, and how deserving he is of his position presiding over one of the world’s most iconic instruments. One wishes him a long and successful career as an international concert organist and composer. I thoroughly recommend this compact disc to readers of THE DIAPASON.

John L. Speller
—Parkville, Maryland.

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=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

Jillian Gardner; First United Methodist, Huntsville, 3/19, 12 noon
Huntsville Sacred Chorale; First United Methodist, Huntsville, 3/26, 7 pm
Frederick Teardo, Moore, *Via Crucis*; Cathedral Church of the Advent, Birmingham, 3/29, 3 pm
Nathan Laube; Trinity United Methodist, Huntsville, 4/10, 7:30 pm
Nathan Laube, with Huntsville Chamber Chorale; Trinity United Methodist, Huntsville, 4/12, 3 pm
Vincent Dubois, with orchestra, works of Dupré & Liszt; Independent Presbyterian, Birmingham, 4/28, 7 pm

ARKANSAS

Scott Dettra; St. Mark’s Episcopal, Little Rock, 4/10, 7 pm

CALIFORNIA

Alcee Chriss; Walt Disney Concert Hall, Los Angeles, 3/15, 7:30 pm
Adán Alejandro Fernández; California Lutheran University, Thousand Oaks, 4/10, 12:30 pm
Vincent Dubois; St. Andrew’s Episcopal, Saratoga, 4/23, 7:30 pm
Monica Berney; Claremont United Church of Christ, Claremont, 4/26, 3 pm
Jeremy Filsell; La Jolla Presbyterian, La Jolla, 4/26, 4 pm

COLORADO

Gail Archer; Cathedral Basilica of the Immaculate Conception, Denver, 3/15, 3 pm

CONNECTICUT

Choral Evensong; St. John’s Episcopal, West Hartford, 3/15, 5 pm
Kimberly Marshall; Marquand Chapel, Yale Divinity School, New Haven, 3/22, 7:30 pm
Clayton Farmer; Woolsey Hall, Yale University, New Haven, 3/24, 7:30 pm
Christopher Houlihan, with flute; Trinity College, Hartford, 3/24, 7:30 pm
Yale Consort, Tenebrae; Dwight Chapel, Yale University, New Haven, 3/31, 5:30 pm
Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 4/6, 5 pm
Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 4/7, 5:30 pm
Ellen Dickinson, carillon; Trinity College, Hartford, 4/9, 12:10 pm
Alex Hodgkinson; Trinity College, Hartford, 4/9, 12:45 pm
Yale Camerata; Woolsey Hall, Yale University, New Haven, 4/12, 4 pm
Oziah Wales; Woolsey Hall, Yale University, New Haven, 4/14, 7:30 pm
Martin Jean, with Yale Consort, organ Vespers; Marquand Chapel, Yale University, 4/15, 5:30 pm
Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 4/16, 5 pm
Yale Consort, Choral Evensong; Trinity Church-on-the-Green, New Haven, 4/21, 5:30 pm
Katrina Liao; Woolsey Hall, Yale University, New Haven, 4/21, 7:30 pm
Jacob Gruss; Woolsey Hall, Yale University, New Haven, 4/22, 12:30 pm

Katherine Johnson; Marquand Chapel, Yale University, New Haven, 4/25, 5:30 pm

Nataly Pak; Marquand Chapel, Yale University, New Haven, 4/25, 6:15 pm

JoEllen West; Marquand Chapel, Yale University, New Haven, 4/25, 7 pm

Melissa Brassard; Woolsey Hall, Yale University, 4/27, 7:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 4/28, 5:30 pm

DISTRICT OF COLUMBIA

Jordan Prescott; National City Christian, Washington, 3/20, 12:15 pm

Ronald Stolk; St. Joseph's on Capitol Hill, Washington, 4/12, 4 pm

Craig Williams; National City Christian, Washington, 4/17, 12:15 pm

FLORIDA

Adam J. Brakel; Vanderbilt Presbyterian, Naples, 3/15, 4 pm

Julia Littleton; carillon; Venice Performing Arts Center, Venice, 3/19, 4 pm

Julia Littleton; carillon; Bok Tower, Lake Wales, 3/20, 3 pm

Julia Littleton; carillon; University of Florida, Gainesville, 3/21, 6:15 pm

Julia Littleton; carillon; Church of the Ascension, Clearwater, 3/22, 11:15 am

David Jonies; Royal Poinciana Chapel, Palm Beach, 3/24, 7 pm

Marc Van Bets; carillon; Venice Performing Arts Center, Venice, 4/9, 4 pm

Marc Van Bets; carillon; Bok Tower, Lake Wales, 4/10, 3 pm

Marc Van Bets; carillon; University of Florida, Gainesville, 4/11, 6:15 pm

Marc Van Bets; carillon; Church of the Ascension, Clearwater, 4/12, 11:15 am

Richard Elliott; First United Methodist, Orlando, 4/17, 7:30 pm

Choir of Westminster Abbey; Church of Bethesda-by-the-Sea, Palm Beach, 4/21, 7 pm; 4/22, 7 pm

GEORGIA

Fauré, *Requiem*; All Saints' Episcopal, Atlanta, 3/21, 2 pm

Jack Mitchener; works of Bach & Handel organ concerto; Schwartz Center for Performing Arts, Emory University, Decatur, 3/21, 7:30 pm

Peter DuBois; Cathedral of St. Philip, Atlanta, 3/22, 3:15 pm

Scott Atchison & Zach Hemenway; Peachtree Road United Methodist, Atlanta, 3/22, 7 pm

Choral Concert; Peachtree Road United Methodist, Atlanta, 3/26, 7 pm

Choir of Westminster Abbey; Cathedral of St. Philip, Atlanta, 4/24, 7:30 pm

ILLINOIS

Paul Fey; First Presbyterian, Arlington Heights, 3/15, 4 pm

Douglas Cleveland; Presbyterian Homes, Evanston, 3/18, 2 pm

Christopher Urban; First Presbyterian, Arlington Heights, 4/1, 12:10 pm

Vincent Dubois; Immanuel Lutheran, Evanston, 4/25, 3 pm

INDIANA

Joel Stoppenhagen; Basilica of the Sacred Heart, University of Notre Dame, South Bend, 4/11, 7:30 pm

Caroline Robinson; Trinity Episcopal, Indianapolis, 4/19, 4 pm

KANSAS

Bradley Hunter Welch; First United Methodist, Manhattan, 4/19, 3 pm

KENTUCKY

Daryl Robinson; Broadway Baptist, Louisville, 3/22, 3 pm

LOUISIANA

Ken Cowan; St. Charles Avenue Presbyterian, New Orleans, 4/17, 7:30 pm recital; 4/18, 10 am master-class; 4/19, 10:30 am worship service, 3 pm recital

MAINE

James Kennerley; works of Bach; Merrill Auditorium, Portland, 3/22, 2:30 pm

MARYLAND

Peter DuBois; Calvary United Methodist, Frederick, 3/15, 3 pm

MASSACHUSETTS

Christopher Houlihan; South Congregational, Amherst, 4/19, 3 pm

Isabelle Demers; Trinity Church, Copley Square, Boston, 4/24, 7:30 pm

MICHIGAN

Joel Stoppenhagen; First Congregational UCC, St. Joseph, 4/6, 7 pm

Timothy Huth; Cathedral of St. Paul, Detroit, 4/24, 12:30 pm

Choir of Westminster Abbey; Christ Church Cranbrook, Bloomfield Hills, 4/28, 7 pm

MINNESOTA

Jacob Benda, with violin; University of St. Thomas, St. Paul, 3/19, 7 pm

Jacob Benda, with University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, 3/22, 2:30 pm

Stephen Hamilton, with **Michael Barone,** narrator, and dancers, Dupré, *Le Chemin de la Croix*; Hamline United Methodist, St. Paul, 3/29, 4 pm

Greg Zelek, with VocalEssence; St. Mark's Episcopal Cathedral, Minneapolis, 4/10, 7:30 pm

Southwest Minnesota State University Chorale, Lauridsen, *Lux Aeterna*; First Lutheran, Marshall, 4/25, 2 pm

Southwest Minnesota State University Chorale, Lauridsen, *Lux Aeterna*; Olivet Congregational, St. Paul, 4/26, 3 pm

Greg Zelek, with University Singers; Northrup Auditorium, University of Minnesota, 4/29, 7 pm

NEW JERSEY

Christopher Houlihan; Cathedral Basilica of the Sacred Heart, Newark, 3/15, 3 pm

James Kealey; Princeton University Chapel, Princeton, 4/24, 7:30 pm

Damin Spritzer; St. Stephen's Episcopal, Millburn, 4/26, 4 pm

NEW YORK

Skylark Vocal Ensemble; St. Ignatius Loyola Catholic Church, New York, 3/15, 4 pm

Amanda Mole; St. Luke Lutheran, Ithaca, 3/15, 4 pm

Paul Griffiths; Cathedral of St. John the Divine, New York, 3/15, 5 pm

David Briggs; Cathedral of St. John the Divine, New York, 3/22, 5 pm

New York Philharmonic, Elgar, *Enigma Variations*; David Geffen Hall, New York, 3/27, 7:30 pm; 3/28, 7:30 pm; 3/29, 2 pm

Bach, *St. Matthew Passion*; St. Ignatius Loyola Catholic Church, New York, 3/29, 3 pm

James Wetzel; Cathedral of St. John the Divine, New York, 3/29, 5 pm

Gail Archer; Columbia University, New York, 4/9, 7 pm

Gail Archer; Vassar College, Poughkeepsie, 4/12, 3 pm

Amanda Mole; Trinity Memorial Episcopal, Binghamton, 4/12, 5 pm

• **Anne Laver;** SUNY Buffalo, Buffalo, 4/12, 3 pm

Barnard-Columbia Chorus & Chamber Singers; St. Paul's Chapel, Columbia University, 4/18, 7:30 pm

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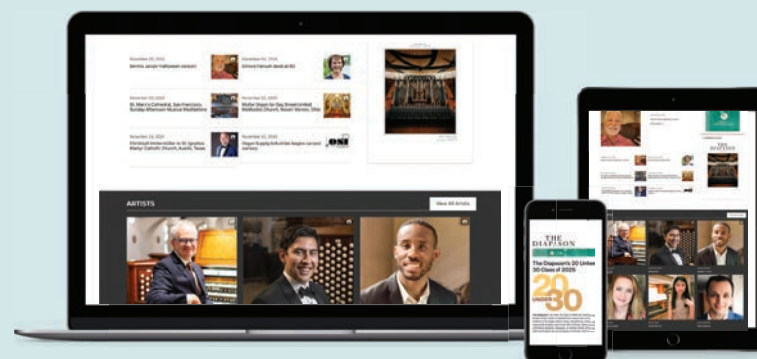
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Bruce Neswick; Third Presbyterian, Rochester, 4/19, 3 pm

Raymond Nagem & Melissa Brasseur, with flute, viola, works of Duruflé; Brick Presbyterian, New York, 4/21, 7 pm

Katelyn Emerson; St. Thomas Church Fifth Avenue, New York, 4/25, 3 pm

Adam Brakel; Cadet Chapel, West Point, 4/26, 2 pm

+ Kent Tritle; Church of the Epiphany, New York, 4/26, 5 pm

Andrew H. Yeargin, with choir; Holy Trinity Catholic Church, New York, 4/28, 7 pm

OHIO

Bryan Anderson; Christ Presbyterian, Canton, 3/20, 7:30 pm

Richard K. Fitzgerald, improvised Stations of the Cross; St. Joseph Catholic Cathedral, Columbus, 3/22, 8 pm

Todd Wilson; Fairlawn Lutheran, Fairlawn, 4/6, 4 pm

Todd Wilson, with Toledo Symphony Orchestra, Jongen, *Symphonie Concertante*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 4/17, 7:30 pm

Isabelle Demers; Cincinnati Museum Center, Cincinnati, 4/22, 7:30 pm

Tiburtina; St. Joseph Catholic Cathedral, Columbus, 4/24, 7:30 pm

Maurice Clerc; St. Joseph Catholic Cathedral, Columbus, 4/26, 3 pm

Choir of Westminster Abbey; St. Paul's Episcopal, Cleveland Heights, 4/29, 7:30 pm

OKLAHOMA

David Higgs; University of Oklahoma, Norman, 3/22, 6 pm recital; 3/23, 10 am masterclass

Monica Berney; Trinity Episcopal, Tulsa, 4/14, 7 pm

Vincent Dubois; Cathedral of Our Lady of Perpetual Help, Oklahoma City, 4/30, 7 pm

OREGON

Jaebon Hwang; Good Samaritan Episcopal, Corvallis, 3/29, 3 pm

Nathaniel Gumbs; Trinity Episcopal Cathedral, Portland, 4/24, 7 pm

Caroline Robinson; Trinity Episcopal Cathedral, Portland, 4/25, 7 pm

PENNSYLVANIA

Charter Arts High School Touring Choir; Nativity Cathedral, Bethlehem, 3/15, 4 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/16, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/17, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/18, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/18, 7 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 3/21, 5 pm

Emily Ballentine Erb; Longwood Gardens, Kennett Square, 3/22, 1 pm & 3 pm

Craig Williams, with Chuck Seipp, trumpet; Trinity Lutheran, Camp Hill, 3/22, 3 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/23, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/24, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/25, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/25, 7 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/30, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/31, 7:30 pm

Kathleen Scheide; Ursinus College, Collegeville, 4/8, 4 pm

James Kealey; Longwood Gardens, Kennett Square, 4/12, 1 pm & 3 pm

Nathaniel Gumbs, with Olanna Miller, soprano; East Liberty Presbyterian, Pittsburgh, 4/12, 3 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 4/18, 5 pm

Lyne Davis; Market Square Presbyterian, Harrisburg, 4/19, 4 pm

Damin Spritzer; Longwood Gardens, Kennett Square, 4/23, 7:30 pm

TENNESSEE

Choir of Westminster Abbey; St. George's Episcopal, Nashville, 4/26, 6 pm

TEXAS

Amanda Mole; Meyerson Symphony Center, Dallas, 3/29, 2 pm

Damin Spritzer; St. Theresa Catholic Church, Austin, 4/19, 3 pm

Katherine Meloan; First United Methodist, Wichita Falls, 4/30, 7 pm

VIRGINIA

Ryan Chan; St. John's Episcopal, Lynchburg, 3/15, 4 pm

Katelyn Emerson; Abingdon Episcopal, White Marsh, 3/28, 4 pm

Todd Wilson; Bush Hill Presbyterian, Alexandria, 4/11, 7 pm

WASHINGTON

Stephen Price; St. Mark's Episcopal Cathedral, Seattle, 3/22, 3 pm

Justin Murphy-Mancini; Trinity Lutheran, Lynnwood, 3/29, 3 pm

Caroline Robinson; Epiphany Episcopal, Seattle, 4/2, 7:30 pm worship service; 4/3, 7:30 pm worship service; 4/4, 8 pm worship service; 4/5, 8:45 & 11 am & 5:30 pm worship services

Nathan Laube; First Lutheran Church of West Seattle, Seattle, 4/19, 7 pm

GERMANY

Holger Gehring, with Philharmonisches Kammerorchester Dresden; Kreuzkirche, Dresden, 3/18, 8 pm

Lukas Hasler, with countertenor; Berliner Philharmoniker, Berlin, 3/22, 11 am

Thomas Lennartz; Frauenkirche, Dresden, 3/25, 8 pm

Raphael Atilla Vogl; Kulturpalast, Dresden, 4/1, 8 pm

Olga Minkina; Kathedrale, Dresden, 4/8, 8 pm

SWITZERLAND

Humberto Salvagnin, with trombone; Village Church, Aubonne, 3/15, 5 pm

Anne Chasseur; Collegiate Church, Neuchâtel, 3/20, 6:45 pm

Nicolas Hafner, with dancers; Collège Claparède, Geneva, 3/20, 8 pm

Vincent Thévenaz, with percussion; Collège Claparède, Geneva, 3/21, 5 pm

Lucille Dollat & Thibault Duret, theatre organ duets; Collège Claparède, Geneva, 3/21, 8 pm

Grégoire Rolland; Protestant Church, Auvener, 3/22, 5 pm

Vincent Thévenaz, with Fanfare du Loup, cartoons; Collège Claparède, Geneva, 3/26, 8 pm

Aaron Hawthorne, silent film accompaniment, *Phantom of the Opera*; Collège Claparède, Geneva, 3/27, 8 pm

David Cassan & Serge Bromberg; Collège Claparède, Geneva, 3/28, 8 pm

Lysianne Salzmänn; Protestant Church, Cossonay, 4/9, 8 pm

Alejandro Consolación; Protestant Church, Serrières, 4/19, 5 pm

Olga Grigorieva; Protestant Church, Aubonne, 4/19, 6 pm

Sara Gerber & Jean-Luc Thellin; Collegiate Church, Neuchâtel, 4/24, 6:45 pm

Tommazo Mazzeletti; Cathedral, Sion, 4/25, 8 pm

UNITED KINGDOM

Paul Greally; Methodist Central Hall, London, 3/15, 3 pm

Jonathan Rennert; St. Michael's Church, Cornhill, London, 3/16, 1 pm

James Gough; Welsh Church, London, 3/18, 1:05 pm

Paul Hale; St. Michael's Church, Cornhill, London, 3/23, 1 pm

Benjamin Markovic; St. Michael's Church, Cornhill, London, 3/30, 1 pm

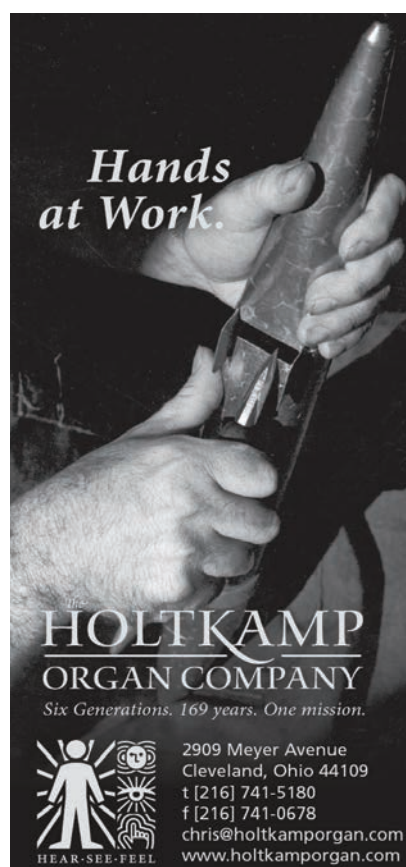
Stephen Hamilton; Westminster Abbey, London, 4/12, 5 pm

Thomas Howell; Welsh Church, London, 4/15, 1:05 pm

Jeffrey Gray; All Saints, Woodham, 4/18, 4 pm

Jean-Baptist Dupont; Cathedral, Liverpool, 4/18, 6 pm

James McVinnie, organ and piano; Queen Elizabeth Hall, London, 4/19, 7 pm



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NICHOLAS CAPOZZOLI, Trinity College, Hartford, CT, October 2: *Moderato (Symphonie Romane, op. 73)*, Widor; *Scherzo, JA 70 (Suite)*, Alain; *Première Prélude et Fugue*, Barraine; *Le Fils, Verbe et Lumière (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen.

St. John's Episcopal Church, West Hartford, CT, October 5: *Chromatic Fantasy and Fugue in d, BWV 903*, Bach, transcr. Reger; *Siciliano (Sonata in g, BWV 1001)*, Bach, transcr. Vierne; *Phantasie über den choral Hallelujah, Gott zu loben (Drei Choralphantasien, op. 52, no. 3)*, Reger.

RALPH HOLTZHAUSER, Westminster Presbyterian Church, Anacortes, WA, September 26: *Moderato (Drei Tonstücke, op. 22, no. 1)*, Gade; *Evening Song*, Bairstow; *Communion in F, March in F, Lefébure-Wély; His Genuflections Musicks*, Dean; *I Love Thee, My Lord (Sacred Sounds)*, Shearing; *Advent-Aria on Greensleeves*, Biery; *I Know That My Redeemer Liveth*, Handel; *Meditation on Llanfair*, Portman; *Prelude and Toccata on Paschali Laudes*, Bédard.

MAKOTO JAMES, St. Michael's Church, Cornhill, London, UK, September 15: *Allein Gott in der Höh' sei Ehr'*, BWV 715, 663, 662, 664, Bach; *Cortège et Litanie (Quatre Pièces, op. 19, no. 2)*, Dupré; *Prélude, Chorale, et Fugue*, Franck, arr. James.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, September 20: *Hebrides Overture*, Mendelssohn; *Scheherazade: The Sea and Sinbad's Ship*, Rimsky-Korsakov; *Peer Gynt Suite No. 1*, op. 46, Grieg; *Clair de Lune*, Debussy; *Mad Rush*, Glass; *The Swan, Aquarium (Carnival of Animals)*, Saint-Saëns; *Meditation on Deep River*, Kennerley; *Pirates of the Caribbean Suite*, Badelt, Zimmer, transcr. Kennerley.

MARGARET MARTIN KWAMME, Fourth Presbyterian Church, Chicago, IL, September 24: *Jubilate*, Phillips; *Toccata (Sonata for Organ), Canción de Cuna*, De Elías; *Mariachi Processional*, Hooper; *Chicago Reed Blues (Home Suite Home)*, Decker; *Hugh's Hornpipe*, Cabena; *Three Impressions on Kingsfold*, Laurin; *Comes Autumn Time*, Sowerby.

ANNA LAPWOOD, Trinity Church, Wall Street, New York, NY, September 14: *Nimbus*, Tanzil; *Flight*, Portman; *Limina Luminis*, Belli; *Dawn, Sunday Morning (Peter Grimes)*, Britten, transcr. Lapwood; *The Bells of Notre Dame (The Hunchback of Notre Dame)*, Menken, transcr. Lapwood; *Duel of the Fates*, Williams, transcr. Lapwood; *Experience*, Einaudi, transcr. Lapwood; *This Shining Night*, Churcher; *Toccata (Dix Pièces, no. 4)*, Gigout; *Suite from Pirates of the Caribbean*, Zimmer, Badelt, transcr. Lapwood.

HARUHITO MIYAGI, Valparaiso University, Valparaiso, IN, September 26: *Toccata and Fugue in d, BWV 565*, Bach; *Ach wie nichtig, ach wie flüchtig*, Böhm; *Prelude and Fugue in d (Three Preludes and Fugues, op. 16, no. 3)*, C. Schumann, transcr. Miyagi; *Transfigured Permutations: Mosaic Visions of Grace*, Miyagi; *Festal March, Air, Allegretto*, Price; *Toccata (Symphonie V in f, op. 42, no. 1)*, Widor.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, September 11: *Calling All Workers*, Coates; *Prelude and Fugue in C, BWV 545*, Bach; *March on a Theme of Handel (Pièces dans différents styles)*, Guilmant; *Scherzo (Dix Pièces, no. 8)*, Gigout; *Pensée d'Automne (Deux Pièces, op. 47, no. 2)*, Jongen; *Concert Rondo*, Hollins.

STEPHEN PRICE, Lewis & Clark College, Portland, OR, September 26:

Variations on America, Ives; *Retrospection*, Price; *Voluntary in Gold, Voluntary in Blue, Voluntary in Red*, Frahm; *Let Down the Scale of Music from the Sky*, Al-Zand; *Amazing Grace, How Sweet the Sound (Sacred Sounds)*, Shearing; *Symphony No. 2*, Hildén.

CHRISTA RAKICH, Brick Church, Deerfield, MA, September 14; Church of the Covenant, Cleveland, OH, September 23; Oberlin College, Oberlin, OH, September 28; Emmanuel Episcopal Church, Chestertown, MD, November 7: *Praeludium in C*, LüBWV 10, Lübeck; *Improvisations on "Nun komm, der Heiden Heiland"*, Rakich; *Magnificat VIII Toni*, Scheidemann; *Pavane & Galliard on "Jesu, meine Freude"*, Rakich; *Where Thou Goest, I Go: Canon for Organ*, Talma; *Nun komm, der Heiden Heiland*, BWV 659, 660, 661, Bach.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, September 22: *Dankpsalm (Sieben Stücke, op. 145, no. 2)*, Reger; *A Song of Sunshine*, Hollins; *Aus tiefer Not schrei' ich zu dir*, BWV 686, Bach; *O Jesu, all mein Leben bist du*, Eben; *Summer Sketches*, Lemare; *Passacaglia in c, BWV 582*, Bach.

VICTORIA SHOROKHOVA, Princeton University Chapel, Princeton, NJ, September 25: *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite, op. 54, no. 6)*, Vierne; *Andante Sostenuto (Symphonie Gothique, op. 70)*, Widor; *Scherzo, op. 2*, Duruflé; *Final (Symphony II in e, op. 20)*, Vierne.

WYATT SMITH, University of Puget Sound, Tacoma, WA, September 5: *Allegro (Symphonie VI in g, op. 42, no. 2)*, Widor; *Prélude, Fugue, et Variation, op. 18 (Six Pièces, no. 3)*, Franck; *Adagio (Symphonie III in f-sharp, op. 28)*, Vi-

erne; *Three Chorale Variations on Veni, Creator Spiritus*, Dupré, transcr. Stetch; *Improvisation sur le Te Deum (Cinq Improvisations, no. 3)*, Tournemire.

Faith Lutheran Church, Redmond, WA, September 28: *Paeon*, Phillips; *Diptych*, Portman; *Fugue, Sicilienne, and Toccata on Jesu, Dulcis Memoria*, MacDonald; *L'Homme Armée Organ Mass*, Sandresky; *Hozhó*, Chee; *Oceanic Vision*, Miller; *Rhapsody in A, op. 1248*, Cooman.

ALEXANDER STRAUS-FAUSTO, National City Christian Church, Washington, D.C., September 19: *Overture (Candide)*, Bernstein, transcr. Straus-Fausto; *Deux Esquisses, op. 41*, Dupré; *Ave Maria (Cathedral Windows, op. 106, no. 2)*, Karg-Elert; *Overture (Tannhäuser)*, Wagner, transcr. Lemare.

Église du Très-Saint-Nom-de-Jésus, Montréal, Québec, Canada, September 21: *Overture (Candide)*, Bernstein, transcr. Straus-Fausto; *Moderato (Symphonie Romane, op. 73)*, Widor; *Allegro Moderato, Allegretto, Adagio ma non troppo (Cinq Versets sur le Victimae Paschali Laudes)*, Escaich; *Deux Esquisses, op. 41*, Dupré; *Allegretto (Symphonie in D)*, Franck, transcr. Hampton; *Ave Maria (Cathedral Windows, op. 106, no. 2)*, Karg-Elert; *Sonata on the 94th Psalm*, Reubke.

MICHAEL UNGER, Second Presbyterian Church, Milner Chapel, Indianapolis, IN, September 28: *Allabreve in D, BWV 589*, Bach; *Concerto del Sgr. Torelli in a*, Walther; *Aria Tertia (Hexachordum Apollinis)*, Pachelbel; *Cantilène, Intermezzo, Toccata (Douze Courtes Pièces, op. 43)*, Laurin; *Toccata per l'Elevatione (Messa della Apostoli, Fiori Musicali)*, Frescobaldi; *So Fades the Lovely Blooming Flower (Sacred Sounds)*, Shearing; *Prélude (Douze Pièces)*, Litaize; *Sonata I in f (Six Sonatas, op. 65, no. 1)*, Mendelssohn.

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PUBLICATIONS / RECORDINGS

Raven announces a new organ recording, *Are Bartholomay Organs Infamous or Forgotten?* (OAR-194), featuring **Earl A. Miller** (1946–1989) playing the 1931 F. A. Bartholomay Opus 149, formerly in Bethlehem Lutheran Church, Richmond, Virginia. The two-manual organ had 19 ranks, mostly 8' stops. The program, recorded in 1981, includes works by Edward Elgar, Felix Mendelssohn, Léon Boëllmann, Dudley Buck, Henry Purcell, Théodore Dubois, and others, as well as a three-movement improvisation by the performer. The recording was made after a period of the instrument's benign neglect, followed by efforts by volunteers to improve the situation. The instrument was removed in 1983. **A review of this recording appears on pages 10–11 of this issue.** For information: ravencd.com.

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 XIX* (7323, \$17.98), features the 1871 Åkerman organ at the cathedral of Uppsala, Sweden, and is devoted to a newly composed, 24-movement work, *A Nordic Organ Book*, by the Swedish composer Fredrik Sixten, containing music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys. The organ is a three-manual, mechanical-action instrument. A video about the making of the recording may be viewed at vimeo.com/1115676937. The disc is available at proorgano.com; digital options are available on many streaming and download platforms.

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.

PUBLICATIONS / RECORDINGS

Laura Ellis plays carillon music composed by Alice Gomez (b. 1960), a native of San Antonio, Texas, and composer of symphonic, chamber, instrumental, and choral music on *Jubilant Bells*, Raven OAR-185. Laura Ellis, professor of organ, carillon, harpsichord and associate director of the School of Music at the University of Florida, Gainesville, recorded the album on the 48-bell Petit and Fritsen carillon at Central Christian Church, San Antonio. The album contains four suites of two or three pieces and 12 other works in 23 tracks. The recording is available as a high-quality CD for \$15.98 (free shipping in the USA) from RavenCD.com 804/355-6386 and from Amazon, E-Bay, etc., and is streaming and downloadable on most digital platforms.

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers, and of course books from OHS Press and other publishers, as well as organ music scores. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHS-Catalog.org, or call 484/488-7473 for inquiries.

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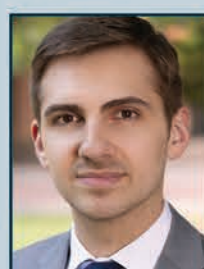
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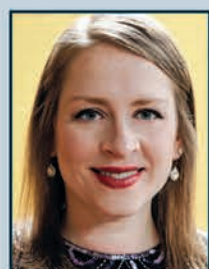
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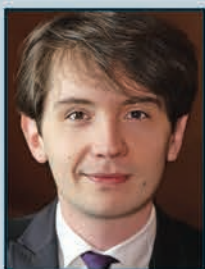
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