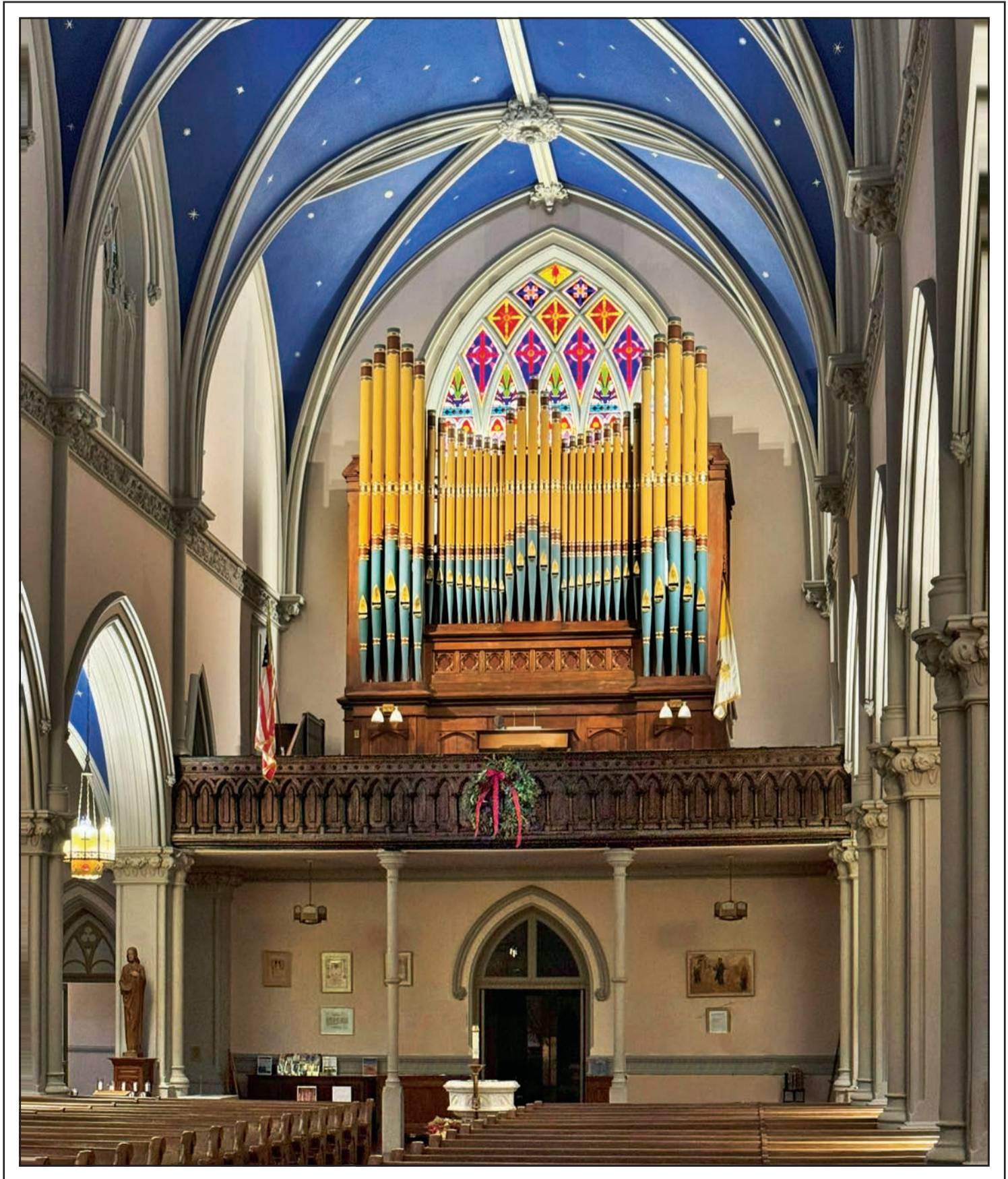


THE DIAPASON

MAY 2026



Saint Joseph's on Capitol Hill
Washington, D.C.
Cover feature on pages 18–19

PHILLIP TRUCKENBROD

CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



NICOLE KELLER



HUW LEWIS



CHASE LOOMER



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH

BRYAN ANDERSON
2023
Longwood Gardens
International
Organ Competition
Pierre S. du Pont
First Prize Winner



10 Abbott Lane
 Dearborn, MI 48120
 email@concertartists.com
 www.concertartists.com
 860-560-7800
 Charles Miller, President
 Phillip Truckenbrod, Founder

THE DIAPASON

ORGAN LEGACY MEDIA, LLC

One Hundred Seventeenth Year: No. 5,

Whole No. 1398

MAY 2026

Established in 1909

ISSN 0012-2378

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

CONTENTS

FEATURES

A Belgian in the American Southwest: The Musical Legacy of Camil Van Hulse
by Stephen Wurst 12

NEWS & DEPARTMENTS

Editor's Notebook 3
Letters to the Editor 3
Here & There 3
Carillon News 4
Appointments 6
Nunc Dimittis 7
In the wind . . . by John Bishop 10

REVIEWS

Book Reviews 8
New Recordings 2, 20

CALENDAR

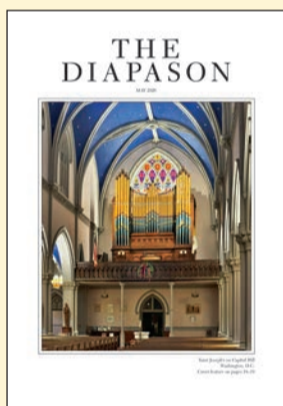
23

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Wallace & Co. Pipe Organ Builders, Gorham, Maine; Saint Joseph's on Capitol Hill, Washington, D.C. 18

Editorial Director and Publisher

STEPHEN SCHNURR

sschnurr@thediapason.com
847-954-7989

Assistant Editor

ANDREW SCHAEFFER

diapasoneditoratlarge@gmail.com

Sales Director

JEROME BUTERA

jbutera@thediapason.com
608-634-6253

Circulation/Subscriptions

THE DIAPASON

6212 US Highway 6, Suite 200
Portage, IN 46368
subscriptions@thediapason.com
847-954-7989

Designer

ROBIN McCARTNEY

Contributing Editors

MICHAEL DELFÍN

CURTIS PAVEY

Harpsichord

GRACE JACKSON

Carillon

JOHN BISHOP

In the Wind...

GAVIN BLACK

On Teaching

Reviewers

STEPHEN SCHNURR

JOHN L. SPELLER

Editor's Notebook



Siegfried E. Gruenstein

In this issue

We are pleased to present the winning entry for the fourth biennial Gruenstein Award, "A Belgian in the American Southwest: The Musical Legacy of Camil Van Hulse," by Stephen Wurst. The author is director of music ministries at McFarlin Memorial United Methodist Church in Norman, Oklahoma. The Gruenstein Award honors the legacy of the founding editor of THE DIAPASON, Siegfried E.

Gruenstein, and the scholarship and creative writing of young authors. Our next Gruenstein Award will be presented in 2028.

This month's cover feature is the Hook & Hastings Opus 1487, recently restored by Wallace & Co. Pipe Organ Builders for Saint Joseph's on Capitol Hill, Washington, D.C. The magnificent three-manual organ first sounded in the 1890s, and it is ready for another century or more of music.

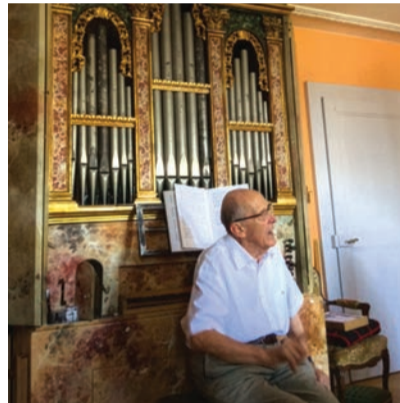
Letters to the Editor

Help: The Tagliavini collection of historical keyboard (and other) instruments

Dear readers and friends,

Most of you know about Luigi Ferdinando Tagliavini (1926–2017), the wonderful Italian musician and musicologist, who was the first in the twentieth century to teach organists and harpsichordists how to play Frescobaldi and other early Italian composers. During his whole life, Tagliavini collected and restored sixty-one precious early musical instruments, keeping them in his family house in Bologna. This extraordinary private collection includes nine harpsichords, ten spinets, twelve early pianos, one organ, various keyboard instruments such as a combined harpsichord/pianoforte, and instruments sounding with crystal, metal, reeds, and diapasons. Furthermore, some non-keyboard instruments in the collection include mandolins, flutes, reed instruments, and early automatic instruments. The Tagliavini collection is among the most remarkable music treasures in Europe and in the world.

In 2006 Tagliavini donated his entire collection to a foundation in Bologna (Fondazione Carisbo), which formally accepted the care of all instruments. A museum was placed and organized in



Luigi Ferdinando Tagliavini (photo courtesy Guy Bovet)

a former church (San Colombano) in the center of the city, combining the museum with a library and workshop for restoration and maintaining the instruments. For many years, under the direction of the donor, and after his death, of a specialized conservator, the institution managed daily concerts, visits, and conferences (<https://genusbononiae.it/san-colombano-collezione-tagliavini/>).

Recently, in spite of its commitment, the foundation abruptly decided to close the museum and to reverse its promise. The foundation lawyers argue that the income of the museum is insufficient to

run the institution, and that the value of the instruments is not as high as estimated twenty years ago. The foundation, who is the owner of the museum, does not know what to do with the collection.

The Tagliavini heirs have no legal right over the collection anymore. However, the conditions for donating the instruments (taking care of them and making them available for the public, musicians and scholars) have been clearly stipulated and accepted. Since the collection is a cultural object, the Italian government should look after it by law, but is reluctant to enter into the case.

The Tagliavini family has taken the initiative to start a civil lawsuit and is looking for help. They wish to avoid the scattering of the collection. Should the government not be able or willing to help, the best solution could be to look for an institution able to keep the collection together and to save it.

Dear readers and friends, it would probably be hard to find a solution on the other side of the Atlantic. But at least, think of us with kindness. Miracles still exist!

Thank you,

Guy Bovet

bovet.aubert@bluewin.ch
Laura Baccarani Tagliavini
laurabaccarani@gmail.com

Here & There

People



Carol Williams

Carol Williams will perform in Germany this summer and in the United States in October and in April 2027. Her latest organ composition *Journey to Mars* has been published and is available at: drcarolwilliams.co.uk. In addition, she has initiated a free online organ academy: youtube.com/@drcarolwilliams.

Organbuilders

Rodgers Instruments US, LLC, has installed a new Rodgers Infinity 489 Signature Series organ for the Collegiate Episcopal Church of St. Paul, Savannah, Georgia. In collaboration with local Rodgers representatives Arthur



Rodgers/Ruffatti organ, Collegiate Episcopal Church of St. Paul, Savannah, Georgia

Schlueter and Andrew Atkinson of Chapel Music, organist Mac Fogle visited the Rodgers factory in Hillsboro,

The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: sschnurr@thediapason.com.

Print subscriptions: 1 yr. \$59; 2 yr. \$104; 3 yr. \$149 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$79; 2 yr. \$129; 3 yr. \$179. Other foreign subscriptions: 1 yr. \$119; 2 yr. \$179; 3 yr. \$239. Digital subscription (no print copy): 1 yr. \$49; 2 yr. \$74; 3 yr. \$99. Student (digital only): \$20. Single copies \$10 (United States); \$15 (Canada and Mexico); \$20 (other foreign).

Periodical postage paid at Portage, Indiana, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; subscriptions@thediapason.com.

This journal is indexed in The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of

issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

Copyright ©2026. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

The Diapason accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

ORGAN LEGACY MEDIA™



Seonjeong Park, Bruce Neswick, and Echo Vocal Ensemble (photo credit: S.L. Forsburg)

On March 7 **St. Paul's Episcopal Cathedral**, San Diego, California, presented **ECHO: A Lenten Service of Music and Silence**, a liturgical choral program directed by **Seonjeong Park**, interim choir director of the cathedral. Conceived as a contemplative Lenten service rather than a traditional concert, the program invited the congregation into prayerful listening, with the music received in silence and without applause. The program featured sacred works by Arvo Pärt, Anton Heiller, Antonio Lotti, Josef Rheinberger, and Ola Gjeilo. The service was presented in collaboration with organist **Bruce Neswick** and performed by the **ECHO Vocal Ensemble**, a project-based professional chamber ensemble founded by Park and composed of singers from across the San Diego choral community. For information: stpaulcathedral.org.

First Presbyterian Church, Ottumwa, Iowa, announces results of its **2026 National Undergraduate Organ Competition**, held March 22. **James Jeffrey** is the winner of the first prize of \$3,500 and the audience prize of \$500. He is a student of David Higgs at the Eastman School of Music, Rochester, New York, in the class of 2026. Second prize of \$2,500 was presented to **Jeremiah Knudson**, a student of Catherine Rodland at St. Olaf College, Northfield, Minnesota, class of 2026. Third prize of \$1,500 was awarded to **André Lombardi**, a student of Ken Cowan at Rice University, class of 2027. Judges were Diane Meredith Belcher, Gregory Peterson, and Ann Marie Rigler.

The 2027 competition will be held the weekend of April 9–11. Jeffrey Brillhart, winner of the 1976 competition, will open the weekend with a hymn festival. For information: ottumwafpc.org/organcompetition.



Ottumwa competition judges and competitors: front row, Ann Marie Rigler, Gregory Peterson, Diane Meredith Belcher; back row, Jeremiah Knudson, James Jeffrey, André Lombardi

Dobrich
A Bulgarian Odyssey
Gail Archer, organist

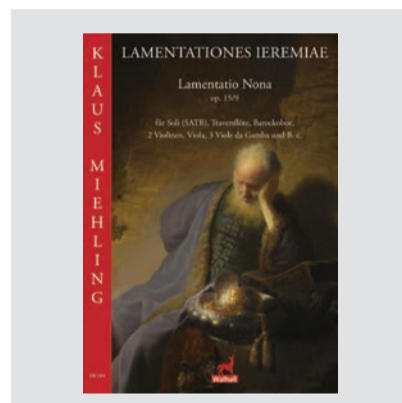
MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

► page 3

Oregon, to select digital voices for the instrument. The new console integrates with 21 ranks of Ruffatti pipework. For information: roddgersinstruments.com.

The factory of the organ pipe manufacturer **Jacques Stinkens Orgelpijpenmakers B.V.**, Zeist, the Netherlands, burned in a catastrophic fire on March 21. The company was founded in 1914, was a holder of a royal warrant since 2014, and supplied organ pipes to builders around the world. The industrial area surrounding the factory was cordoned off, and residents were instructed to keep their windows and doors closed due to the spreading smoke until the fire was struck hours after it was reported. This historic production equipment of this family-owned business appears to be a total loss. Fire crews from Den Dolder and Werkhoven joined the effort to combat the blaze.

Publishers



Lamentatio Nona

Edition Walhall announces a new publication, *Lamentatio Nona*, op. 15, no. 3 (EW 1309, €23.50), by Klaus Miehl, for soprano, alto, tenor, and bass soloists, transverse flute, baroque oboe, two violins, viola, three viole da gambas, and basso continuo. For information: edition-walhall.de.



A Century of Organs & Organists: The Organ Club Centenary Compendium

The Royal School of Church Music announces a new book, *A Century of Organs & Organists: The Organ Club Centenary Compendium* (987-0-85402-3684, £25), edited by **Paul Hale**. With a foreword by **Gillian Weir**, this book situates the activities of The Organ Club of the UK within the wider context of numerous aspects of the world of organ and choral music over the past 100 years.

CLAYTON ACOUSTICS GROUP
57 Granite Dr Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

It explores in depth several topics that are not only central but also unique to this remarkable century of change, and provides a portrayal of British organ and church music from the 1920s to the present. A review is forthcoming. For information: rscm.org.uk.

Recordings



Bach Organ Landscapes X (Leipzig)

Berlin Classics announces the tenth and final volume of **Jörg Halubek's** comprehensive recording project of Johann Sebastian Bach's organ works, *Bach Organ Landscapes X (Leipzig)*, performed on the Sauer organ of St. Thomas Church, Leipzig, Germany. Selections include *Goldberg Variations*, BWV 988, *Chromatic Fantasy and Fugue*, BWV 903, and *Prelude and Fugue in C Major*, BWV 547. For information: berlin-classics-music.com.

Carillon News

The Guild of Carillonneurs in North America (GCNA) announces its **Franco Carillon Composition Proposal Contest**. The GCNA encourages composers who are relatively new to carillon composition to enter this contest in order to receive support through the compositional process of a new carillon piece. The goals are to bring new voices to the carillon repertoire and to increase awareness of the carillon and its technical and expressive capabilities. Two prize-winning proposals of this biennial competition will be awarded \$2,000 each and will be published and premiered at the 2027 GCNA congress.

Entries must be a proposal to write an original composition for carillon and should contain one to three sample scores demonstrating one's best work in any genre; at least one of the sample scores must be paired with a corresponding audio recording; a description of compositional experience (maximum 250 words); a statement (500–1,000 words) detailing the ideas and direction of the proposed work. While scores for any instrumentation are welcome, it is particularly encouraged to submit keyboard and/or solo instrumental scores, and/or any scores considered most related to the carillon. Sketches or images (e.g., motivic material, themes, compositional structure) may be submitted as well. The jury consists of Linda Dzuris, Deborah Hennig, Alex Johnson, Joey Brink, Abby Pan, Scott Orr, and Charles Zetek, Jr. Deadline for submission is June 16.

WEEKEND ORGAN MEDITATIONS
Grace Church in New York
www.gracechurchnyc.org

The GCNA also announces its **Franco Carillon Composition Contest**, to grow the carillon repertoire with new works of high quality and innovative musical language. Entries must be an original composition of any length for a solo performer and must be playable on a four-octave carillon with a two-octave pedalboard. First prize is \$2,000; second prize, \$1,000; performance award, \$150, with all winning compositions to be published and premiered at the guild's 2027 congress. The jury consists of Linda Dzuris, Deborah Hennig, Alex Johnson, Abby Pan, Scott Orr, Tiffany Ng, and Charles Zettek, Jr. For further details on each contest: gena.org.

Competitions



Rieger organ, LOTTE Concert Hall, Seoul, Korea

The **LOTTE Foundation for Arts** and the **Korean Organists Association** announce the **Third International Organ Competition of Korea**, to take place February 12–21, 2027, in Seoul (LOTTE Concert Hall, Rieger organ, four manuals) and Bucheon (Bucheon Arts Center, Casavant organ, four manual), South Korea. The competition is open to organists of all nationalities born on or after February 1, 1997. First prize is 11,000,000 KRW, an engagement with the Seoul Philharmonic Orchestra, and a recital at LOTTE Concert Hall. Second prize is 5,000,000 KRW; third prize, 3,000,000 KRW; with special prizes at 1,000,000 KRW.

The jury for the final round consists of Ben van Oosten (Netherlands, chair), Thierry Escaich (France), Rie Hiroe (Japan), Nathan Laube (United States), and Sohyun Park (South Korea). Deadline for application is May 31. For information: lotteconcerthall.com/eng/Competition/Intro.

The **Eleventh Edition of the Pierre de Manchicourt International Organ Competition** will take place September 18–20 at Église Saint-Vaast, Béthune, France, open to all organists of any age and nationality. The featured organ of three manuals, 44 stops in the North German style was built in 2001 by Freytag/Tricoteaux. First prize is €6,000; second prize, €4,000; third prize, €2,000. The jury consists of Benjamin Alard, James David Christie, and Léon Berben. Deadline for application is June 12. For information: orguebethune.fr.

The **Académie des Beaux-Arts, Institut de France**, announces its **Grand Prix d'Orgue International Jean-Louis Florentz**, to be held April 17–18, 2027, at the cathedral of Angers, France. The competition is open to organists under the age of 35. First prize is €6,500; an interpretation prize is €2,000; the Ville d'Angers prize is €1,000; and the Pierre Pincemaille public prize is €500. The jury consists of François-Henri Houbart, Thierry Escaich, Loïc Mallié, Lucile Dollat, Françoise Marmin, and Benjamin Righetti. Deadline for application is January 31, 2027. For information: printempsdesorgues.fr.

				
ELISA BICKERS	JACKSON BORGES	TYLER CANONICO-DILLEY	JERRICK CAVAGNARO	SHIN-AE CHUN
				
CARSON COOMAN	ARIANA CORBIN	ANGELA KRAFT CROSS	THEO S. DAVIS	PAMELA DECKER
				
MATTHEW DION	LAURA ELLIS	FAYTHE FREESE	WESLEY HALL	SARAH HAWBECKER
				
PATRICK HAWKINS	JACOB HOFELING	HYUNJU HWANG	JASON KLEIN-MENDOZA	PETER KRASINSKI
				
JAN KRAYBILL	MARGARET MARTIN KVAMME	JIN KYUNG LIM	MARK LAUBACH	ALISON LUEDECKE
				
COLIN LYNCH	SCOTT MONTGOMERY	SHELLY MOORMAN -STAHLMAN	MANUEL PIAZZA	BRENDA PORTMAN
				
RODLAND DUO ORGAN + VIOLA	JIM ROMAN	VICKI SCHAEFFER	PATRICK SCOTT	THOMAS SHEEHAN
				
	DAVID VON BEHREN	RICHARD WEBB	BETH ZUCCHINO	

WWW.CONCERTARTISTCOOPERATIVE.COM

FAYTHE FREESE, DIRECTOR • COLIN LYNCH, ASSISTANT DIRECTOR • BETH ZUCCHINO, FOUNDER

CONCERTARTISTCOOPERATIVE@GMAIL.COM

Here & There

Summer courses



Detlef Kleuker organ, Notre-Dame des Neiges, Alpe d'Huez, France

The **Association Notre-Dame des Neiges Orgues et Montagnes** offers its summer organ courses at **Église Notre-Dame des Neiges**, Alpe d'Huez, France. An improvisation course is offered July 19–24; interpretation courses are offered July 26–31 and August 2–7. Instructors are **David Cassan** (first two weeks) and **Jean-Paul Imbert** (third week). The church houses a two-manual, 24-stop Detlef Kleuker organ. Cost is €350 for one week, €590

for two, €770 for all three weeks. For information: orguesetmontagnes.com.

Friends of the Organs of Thonon-les-Baines, France, offers its eighth organ workshop, July 23–25, with **Thomas Kientz**. Introductory and advanced courses are offered in interpretation and improvisation, featuring the organs of the Basilica of St. Francis de Sales and the Church of St. Hippolyte, both built by Xavier Silbermann. For further information: lesamisdesorguesdethonon.org.



1777 Holtzhey organ, Kloster Obermarchtal, Germany (photo credit: Johannes Rohlf)

ORGANpromotion offers its **Seventh International Organ Academy Paris**, July 27–31, on the organs of St. Eustache, St. Maurice-de-Bécon, St. Pierre-de-Chaillot, St. Gervais, and St. Sulpice. The faculty consists of **Aude**



Jens Korndörfer masterclass at Ewha University, Seoul

In March **Jens Korndörfer** performed at Victoria Concert Hall, Singapore, and presented masterclasses at Ewha University, Presbyterian University, and for the Korean Association of Organists in Seoul, Korea, and for the Singapore Chapter of the American Guild of Organists. For information: jenskorndorfer.com.

Appointments

Jared Johnson is appointed director of music and canon-elect for Washington National Cathedral, Washington, D.C., effective summer 2026. He currently serves as canon director of music at Grace Episcopal Cathedral, San Francisco, California. In his new position, Johnson will oversee the cathedral's music program, including direction of the Cathedral Choir, organ performances, and the broader liturgical and concert offerings.



Jared Johnson

A native of Ohio, Johnson holds degrees in English and organ performance from Oberlin College, Oberlin, Ohio, as well as master's and doctoral degrees from Yale University, New Haven, Connecticut. He previously served as canon organist and choir-master at Trinity Episcopal Cathedral in Columbia, South Carolina, where he founded choirs for boys and girls and established a music education program for underserved students. He has performed organ recitals internationally, recorded, toured, and served as a frequent guest conductor. For information: cathedral.org.

Renée Anne Louprette is appointed director of music ministries and organist for Third Presbyterian Church, Rochester, New York, effective June 15. She will direct the fifty-member volunteer adult choir with professional section leaders, mentor the assistant organist (a position often filled by graduate students at the Eastman School of Music), direct the Third Arts series, and oversee chorister, piano lab, and handbell programs led by other music program staff. She will partner with the Eastman School of Music's organ, sacred music, and historical keyboards program in overseeing the installation of a newly commissioned pipe organ for Third Church by Rieger Orgelbau to be completed in late 2028 or early 2029.



Renée Anne Louprette

Louprette is director of the American Guild of Organists National Competition in Organ Improvisation and a 2022 United States-Romanian Fulbright scholar. She recently served on the full-time faculty at Bard College and Conservatory where she revitalized a comprehensive early music program as director of the Bard Baroque Ensemble and founder of an annual Bach cantata series. In New York City she has served at the Church of St. Ignatius Loyola, All Souls Unitarian Church, Church of Notre Dame, and Trinity Church Wall Street. She has also directed the organ programs of Rutgers and Montclair State universities in New Jersey. Louprette is represented by Phillip Truckenbrod Concert Artists. For information: concertartists.com and thirdpresbyterian.org.

Jackson Merrill is appointed associate for musical studies and assistant organist for St. Thomas Church and Choir School, Fifth Avenue, New York, New York. He leaves a position as assistant director of music and organist for Christ Church, Grosse Pointe, Michigan. Prior to Christ Church, Jackson was organist and director of music ministries at Trinity Church in Hartford, Connecticut, and organ scholar at St. John's Church, Detroit, Michigan.



Jackson Merrill

Jackson studied organ with James Kibbie and Todd Wilson at the University of Michigan, Ann Arbor, where he was awarded the Marilyn Mason Scholarship, the Patricia Barret Ludlow Memorial Scholarship in Organ, and the Chris Schroeder Graduate Fellowship. He is a member of THE DIAPASON's 20 Under 30 Class of 2021. He has served as sub-dean of the Detroit Chapter of the American Guild of Organists. For information: saintthomaschurch.org.

Scattered leaves ... from our Sketchbook

SCHOENSTEIN & Co.
Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

Pro
Organo
.com

CORNEL ZIMMER
ORGAN BUILDERS
Let our artistry
elevate yours.
zimmerorgans.com

Heurtematte, Christophe Mantoux, Samuel Liégeois, Baptiste-Florian Marle-Ouvrard, and Daniel Roth, teaching French literature from Baroque to modern, as well as improvisation. Cost is €450 for non-student participants (students €350), €290 auditors (students €250).

Also available is the **2026 South German Organ Academy at Kloster Obermarchtal**, Germany, August 13–16. The course examines German and French repertoire of the seventeenth and eighteenth centuries led by **Vincent Bernhardt** on the abbey church's 1777 Holzhey organ. There is an excursion to see Ochsenhausen (Gabler organ, 1728, 1755) and/or to Rot an der Rot (Holzhey organ, 1793). Cost is €180 for students, €150 for auditors. For further information: info@organpromotion.org.



C. B. Fisk, Inc., Opus 133, First Presbyterian Church, Santa Fe, New Mexico

The **First Presbyterian Church**, Santa Fe, New Mexico, announces its **Santa Fe Summer Organ Academy**, July 31–August 7, for intermediate to advanced students. **Kimberly Marshall**

from Arizona State University in Santa Fe will lead the four-day organ academy at the church's C. B. Fisk, Inc., Opus 113 organ. There will be four days of morning masterclasses of repertory chosen by students; afternoon lectures on topics: "The Earliest Organ Music (1360–1550)," "Spanish Organ Music (1500–1700)," "Development of the Organ Sonata," "Overcoming Performance Anxiety and Harnessing Your Full Musical Potential," "Breathing and Joint Health," and "Sound Bath." The week concludes with a participant recital. For information fpcasantafe.org/sfsoa/.

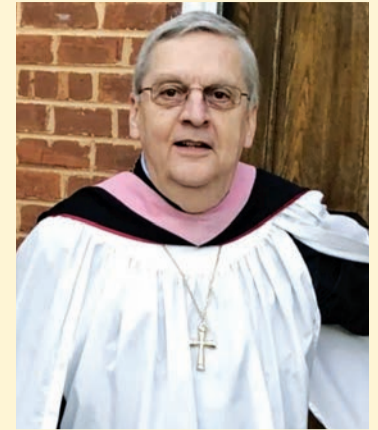


Thierry Escaich (photo credit: Marie Rolland)

The **Bach en Drôme des Collines Association** offers an improvisation masterclass with **Thierry Escaich** August 17–21 at the **Collegiate Church of St. Donat**, L'Herbasse, France. Sessions for simpler and more advanced improvisation techniques are available with daily lessons for four to five students in each level. A musical performance on the church's three-manual, mechanical-action Schwenkedel organ concludes the course. Cost is €540, €270 for auditors. Deadline for applications is July 15. For further information: masterclasssthierryescaich.com. ■

Nunc Dimittis

John Ezra Gilbert, 80, died February 16 in Greenville, South Carolina. He was born April 27, 1945, in Dayton, Ohio. With an early aptitude for music, he attended West Alexandria public schools, participating in bands and playing piano and organ in local churches during high school, graduating at the top of his class in 1963. He then attended Ashland College (now University), Ashland, Ohio, where he majored in music and English and graduated valedictorian in 1967. In 1971 Gilbert received his Master of Sacred Music degree in organ performance from Union Theological Seminary, New York City, where he studied organ with Vernon deTar and harpsichord with Eugenia Earle.



John Ezra Gilbert

While in New York, Gilbert was confirmed in the Episcopal Church in the Diocese of Long Island and served as organist at the Church of the Resurrection in Queens. Following graduate school and for the next twenty years, he returned to Ashland College as a professor of organ, harpsichord, and music history and held the role of musical director for Ashland Summer Theatre and Ashland College Department of Theatre musical productions. In addition to his work at the college, Gilbert played organ and directed choirs in area Presbyterian, Congregational, and Episcopal churches.

In 1993 Gilbert left academic life to become the full-time organist and choirmaster at All Saints Parish, Waccamaw, in Pawleys Island, South Carolina. He moved to Greenville in 2008 and served in the same capacity at Christ Church. After his retirement from full-time church work, he served as part-time organist and choirmaster at St. Andrew's Episcopal Church in Greenville since 2009. Gilbert had an anthem, several hymns, and hymntunes published by Selah Press and Gemini Press.

A Requiem Mass was held at St. Andrew's Episcopal Church, Greenville, South Carolina, March 3. John Ezra Gilbert is survived by his children Sarah G. Murray (Doug) of Atlanta, Georgia, and Drew J. Gilbert (Kelly) of Charleston, South Carolina; three grandchildren; sister Alma G. Kemper of Englewood, Ohio; stepsister Laura Reeves of Holbrook, Massachusetts; and three nephews. Memorial gifts may be made to St. Andrew's Episcopal Church, 1002 South Main Street, Greenville, South Carolina 29601 or St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, Tennessee 38105. ■

RODGERS®
HYBRID ORGANS

INFINITY SERIES

RODGERS INFINITY 489 SIGNATURE SERIES

Installed at The Collegiate Episcopal Church of St. Paul in Savannah, Georgia

Organist Mac Fogle worked with tonal experts at the Rodgers' factory in Oregon to select digital pipe samples from our extensive library. The result is a custom specification where pipe and digital voices blend seamlessly into a distinctive hybrid instrument.

Paired with twenty-one ranks of pipework, the instrument reflects the musician whose name it carries.

The Infinity Signature Edition includes wood-stem drawknobs, a two-tone finish, and woodcore reverse

FIND A LOCAL RODGERS DEALER
RODGERSINSTRUMENTS.COM

Book Reviews



Aristide Cavaillé-Coll, Organ Builder of Paris: The British Connections

Aristide Cavaillé-Coll, Organ Builder of Paris: The British Connections, by Gerald Sumner. The British Institute of Organ Studies, Reigate, UK, 978-0-9955419-3-1, 2025, hardbound, 398 + xvii pages, fifty-five plates and sixteen figures, plus two color photographs on dustjacket, £45.00. Available from bios.org.uk.

This book is designed to discover and document the organs built by Aristide Cavaillé-Coll (1811–1899) for the United Kingdom (seven in England and two in Scotland), the projects for which Cavaillé-Coll was considered at various stages, and Cavaillé-Coll's influence on the work of other builders in England. The volume is divided into three parts: the first traces the history of the Cavaillé-Coll family through the generations of their organbuilding artistry; the second delves into the interest in the work of Aristide Cavaillé-Coll as it developed in England after the Great Exhibition of 1851; and the final part covers the nine instruments that were shipped to the United Kingdom. The author spent his career in advanced nuclear power systems, but harbored a deep interest in the organ. Following his retirement in 1989, he took up the project that culminated in the publication of this monumental book.

The history of the family, focusing on the period between 1700 and 1860, is fascinating, as Sumner details not only the lives of several generations and branches of the family, but ties the

family's fortunes to the rollercoaster of political life in France after the Revolution. As the successive governments of that nation came and went, often with erratic and chaotic circumstances, one understands that the Cavaillé family found themselves moving between France and Spain remarkably frequently. Organbuilding in France was by no means a stable livelihood in the early nineteenth century. This part of the book depicts a fascinating narrative so that the reader understands fully why Aristide Cavaillé-Coll moved to Paris in 1834 to seek a more stable life. Sumner includes much information about Charles Spackman Barker, whose ingenuity in developing the pneumatic lever maneuvered Cavaillé-Coll's firm in a new direction, beginning with the organ at the Abbey Church of Saint-Denis, inaugurated in 1841. The many illustrations assist the reader to understand how the pneumatic lever was designed and executed.

Aristide Cavaillé-Coll first visited England in 1844, a journey of introductions to organbuilders and their instruments on the island. Before the decade would end, a few English organists would journey to continental Europe to visit organbuilders and experience their work. Henry Smart would be one of the first English organists to become acquainted with the work of Cavaillé-Coll in France. He and other advocates sparked interest in importing Cavaillé-Coll organs to England. The 1851 Great Exposition further flamed interest in imported instruments. While Cavaillé-Coll declined to exhibit an instrument, Edmund Schulze of Germany and Pierre-Alexandre Ducroquet of France (and then Cavaillé-Coll's biggest competitor) did exhibit. By the time of the exhibition, Cavaillé-Coll found himself sending quotes for new organs to England, though it would take some time before a client took the plunge and ordered an instrument. Reasons for withholding a commission frequently centered around tariffs for incoming goods and the shipping costs. Eventually, tariffs would no longer be enforced, bringing Aristide one big step closer to England.

In the final section of the book, the reader discovers that the barriers would shatter with Aristide Cavaillé-Coll's organ for the Carmelite Church at Kensington,

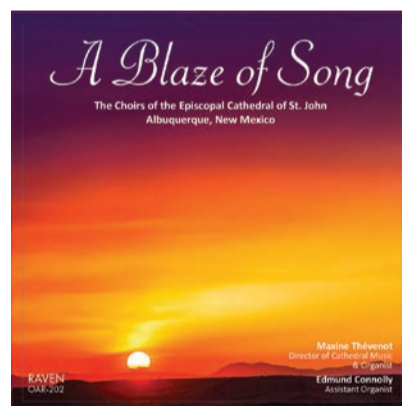
London, a two-manual instrument completed in 1866. The modest instrument contained twenty-four stops, 1,434 pipes. John Turner Hopwood would rise to become Cavaillé-Coll's greatest advocate in the United Kingdom, first commissioning an *orgue de Salon* of two manuals, sixteen stops for his London home.

Hopwood, among Britain's wealthy elite, proved to be a client not unlike some of the wealthy organ patrons of the United States a half century later. He became so enamored with the work of Cavaillé-Coll that he commissioned the Parisian builder for a substantial three-manual instrument for the music room of the newly constructed Hopwood country estate, Bracewood Hall. Hopwood and his Bracewood mansion became diplomats that entertained potential Cavaillé-Coll clients and no doubt sold other organs. Of particular note is the four-manual Cavaillé-Coll organ for the 1873 Albert Hall of Sheffield. Sumner's thorough research also focuses on the influence of Cavaillé-Coll on English organbuilders.

Gerald Sumner spent several decades researching and studying the vast quantity of materials necessary for the production of this book. Visits to each surviving instrument were accomplished. The result is an extraordinary book about a fascinating and worthy subject. The narrative will be of great interest to anyone wanting to know more about the history of organbuilding. Descriptions and diagrams of technical details will excite organbuilders and engineers. In short, this volume should encourage the reader to visit England, not only for the great examples of English organbuilding, but also for the sadly few remaining historic remnants of one of the most admired organbuilding artists of France.

—Stephen Schnurr
Gary, Indiana

New Recordings



A Blaze of Song: The Choirs of the Episcopal Cathedral of St. John, Albuquerque, New Mexico

A Blaze of Song: The Choirs of the Episcopal Cathedral of St. John, Albuquerque, New Mexico. Maxine Thévenot, director of cathedral music and organist; Edmund Connolly, assistant organist. Raven, OAR-202, \$15.98. Available from ravened.com, also via Amazon and eBay.

O Praise the Lord, Ulysses Kay; *The Altar*, David Hurd; *The Beatitudes*, Zachary Wadsworth; "Melody" (from *Three Pieces*), Samuel Coleridge-Taylor; *If Ye Love Me*, Philip Wilby; *John 3:16*,

B. E. Boykin; *Ash Wednesday*, Cecilia McDowall; *Ride on, King Jesus*, Howard Helvey; *The Call*, Jessica French; *The Lord's Prayer*, Edmund Connolly; *Adagio in C Minor*, Miriam Reveley; *Ave Verum Corpus*, David McGregor; *Tantum Ergo*, Jessica French; *The Chorister's Prayer*, Joanna Forbes L'Estrange; *O Lux Beatissima*, Howard Helvey; "Peace I leave with you," from *Three Choral Responses*, opus 8, number 3, Amy Beach; *The Lamb*, Elizabeth Poston; *Ex Ore Innocentium*, John Ireland; *Ascension*, Stephanie Martin; "Invocation" (from *Douze Courte Pièces*), Rachel Laurin; *Density of Light*, Sarah Quartel. *first recording.

Saint John's Episcopal Cathedral in Albuquerque, New Mexico, began as Saint John's Episcopal Church in 1882 and achieved cathedral status in 1920. The present building, the design of John Gaw Meem, was built between 1950 and 1953. The bell tower dates from the original church of 1882. There is a four-manual organ, Reuter Organ Co. Opus 2212, installed in 2002, which incorporates parts of Opus 918 of 1950. At 102 stops, sixty-five ranks, and 3,800 pipes, it is the largest pipe organ in New Mexico.

There are basically three cathedral choirs. First, the men and women's Cathedral Choir, which in addition to the Sunday services sings at the monthly services of choral Evensong, for major festivals, and participates in the Cathedral Commissions program. Second, the Cathedral Chamber Choir is a select group chosen from the main Cathedral Choir. Finally, the Cathedral Choristers, founded in 2006, is a choir of children ages eight to sixteen and trained according to Royal School of Church Music principles.

The Canadian-American musician Canon Dr. Maxine Thévenot was born in Zenon Park, Saskatchewan, Canada, in 1969. She received her bachelor's degree in music education with distinction from the University of Saskatchewan in 1991, and her Master of Music and Doctor of Musical Arts degrees from the Manhattan School of Music, which twice awarded her the Bronson Raygan Award for outstanding organ performance. She was first-prize winner of the 2000 Canada Bach National Organ Competition. She joined the music staff of Saint John's Cathedral in 2005 and shortly thereafter became the director of cathedral music and organist. The Friends of Cathedral Music dates from 1993 and since 2006 has participated with Maxine Thévenot in the annual commissioned composer-in-residence program, commissioning new musical settings of liturgical texts. (For more information, see Thévenot's article, "The Cathedral of St. John Celebrates Ten Years of Cathedral Commissions," in the November 2016 issue, pages 18–20.)

Several of the compositions on this album originated in this way. Maxine Thévenot is herself well known as a composer of choral music, and it is a disappointment to me that, perhaps out of modesty, she did not include any of her own compositions on this compact disc. Her a cappella SATB anthem for Advent, *Life and Light* (Paraclete Press), would have been particularly appropriate. In 2006 Thévenot became the founder and artistic director of Polyphony: Voices of

New Mexico, the state's first professional resident vocal ensemble. She serves as an adjunct faculty member at the University of New Mexico, where she teaches organ, and is chapel organist of the university's Alumni Memorial Chapel. She previously taught music theory and music history and was for fifteen years the director of the UNM Women's Chorus, Las Cantantes.

Anglo-American organist, pianist, composer, and baritone Edmund Connolly is the husband of Maxine Thévenot, and since 2012 he has been the assistant organist of Saint John's Cathedral in Albuquerque. He is also the upper school chorus director of the Albuquerque Academy. With his wife he tours as part of the organ/baritone duo Air & Hammers, which specializes in works by emerging composers. He is the organist and baritone soloist on this album. A native of London, England, he grew up in Oxford where he attended Magdalen College School and received lessons in organ, piano, and singing. He went on to Robinson College, Cambridge, as organ scholar, and there he later obtained his Master of Arts degree in music. He followed this with a Master of Music degree in voice from the Guildhall School of Music in London, where he was a professor from 2004 until 2011.

The soprano soloist on this compact disc is Jordyn Tatum, soprano section leader of the Cathedral Choir and assistant to the Chorister Choir. She also teaches middle school choir in the Albuquerque Public Schools. The viola and violin player is Laura Chang, who is principal violist of the New Mexico Philharmonic Orchestra and a first violinist in the Santa Fe Symphony Orchestra.

The album takes its name, *A Blaze of Song*, from the last composition on the compact disc, and so I comment on this first. The piece in question is *Density of Light* by Sarah Quartel, which is a setting of Thomas Troeger's poem of the same name, which includes the words, "the coldest rock in space shall join in a blaze of song." Troeger's poem may in turn have been influenced by John Keble's Christmas hymn, *What sudden blaze of song!* Sarah Quartel (born in 1982) is an internationally acclaimed composer who has written more than two hundred published choral compositions. *Density of Light* was commissioned by the Friends of Cathedral Music in 2022 and sponsored by Reese Gateley in thanksgiving for his wife, Monique. This is the premier recording. As with much of the music on this album, the composer shows the seminal influence of the choral music of Herbert Howells. Sung by the Cathedral Choir with organ accompaniment, the piece begins softly and rather mysteriously, but rises to a massive and triumphant climax on the words "shall join in a blaze of song" about three-quarters the way through, which provides a fitting end for the compact disc.

Going from the last to the first track, the album begins with *O Praise the Lord*, by Ulysses Kay (1917–1995), an African-American composer who was a student of William Grant Still and a nephew of the jazz musician Joseph Nathan ("King") Oliver. In this anthem Kay took as his text the shortest of the psalms, Psalm 117. The Cathedral Choir performs this joyful, rhythmic piece for SATB a cappella.

Next, we hear *The Altar*, by David Hurd (born in 1950), an African-American composer who was for many years professor of sacred music and chapel organist at General Theological Seminary and is currently director of music at

the Episcopal Church of Saint Mary the Virgin, Times Square, in New York City. Like *Density of Light*, this anthem was commissioned by the Friends of Cathedral Music and sponsored by Reese Gateley in thanksgiving for his wife, Monique, this time in 2024. The words of *The Altar* are from George Herbert's poem of the same name. The organ part provides a firm ongoing tempo, while the Cathedral Choir fluctuates between rhythms, at the same time quoting the melody of David Hurd's hymntune ANDÚJAR ("A Stable Lamp is Lighted").

Zachary Wadsworth (born in 1983) is an American-Canadian composer, pianist, and tenor, formerly on the faculty of the University of Calgary and currently associate professor of music at Williams College. His anthem *The Beatitudes* was commissioned by the Friends of Cathedral Music in 2023 and sponsored by Dr. Harrison Higgins in loving memory of his mother, Maureen O'Brien Higgins. The text is an interesting interweaving of Latin, English, and Spanish translations of Matthew 5:1–12, in which regard it is probably unique. Another anthem for SATB with organ accompaniment, the piece opens in a blaze of color before taking on a calmer, contemplative mood. After a brief return to the mood of the beginning, the anthem ends softly. As the composer described it, "My musical setting begins loudly as Jesus greets the crowd and climbs the mountain, but it quiets as he shares his deeply moral and deeply humble words." I am slightly puzzled by the brief return to the louder mood of the beginning; perhaps this represents the words, "for they shall see God."

Edmund Connolly then plays the third of the *Three Short Pieces for Organ* by Anglo-African composer Samuel Coleridge-Taylor (1875–1912), "Melody," first published in 1898. We hear the lush strings of the Reuter organ with the melody soloed out on the Harmonic Flute.

Philip Wilby (born in 1949) obtained his Master of Arts degree in music at Keble College, Oxford, and was a student of Herbert Howells. A native of Leeds in Yorkshire, he spent most of his career there as a faculty member of the University of Leeds and was the founder

of the Leeds Liturgical Choir. He is now retired and lives in Ripon, Yorkshire. His anthem for soprano soloist, SSATB, and organ, *If Ye Love Me*, published in 1992, is quite lovely. The influence of his teacher Herbert Howells is clearly apparent, but the anthem also exhibits something of the stately grandeur of Hubert Parry. The recording features soprano soloist Jordyn Tatum.

Britney Elizabeth Boykin (born in 1989), known professionally as "B. E.," is an African American pianist and composer. Born in Alexandria, Virginia, she obtained her Bachelor of Arts degree in classical piano at Spelman College, where she began composing after taking a class in composition. She subsequently obtained her Master of Music degree in sacred music at Westminster Choir College of Rider University and her Ph.D. at Georgia State University. She is an assistant professor of music at the Georgia Institute of Technology. At an early age she became enamored with the poetry of Maya Angelou, and many of her choral compositions use Angelou's poems as her texts. Boykin published her anthem, *John 3:16*, based on the scripture, "For God so loved the world," in 2022. Its somber harmonies depict the heartbreak of Christ dying on the Cross and perhaps encapsulate something of the hardships faced in the past by the African American community.

The London-born British composer, Cecilia McDowall (born in 1951) did her undergraduate work at the University of Edinburgh and later obtained a Master of Music degree in composition at Trinity College of Music, London. Based on a poem by Christina Rossetti, her anthem *Ash Wednesday* was commissioned by the Friends of Cathedral Music in 2018 and sponsored by Colonel Kenneth Moorhead†, Dr. David and Ann† Stinchcomb, and Dr. Todd Parker. This is the premier recording. The Cathedral Chamber Choir sings the warm harmonies of this gentle, lilting a cappella anthem.

Howard Helvey (born in 1968), who studied at the University of Missouri, the University of Cincinnati's College-Conservatory of Music, and the Chautauqua Institution, is well known as a composer, organist, pianist, and conductor. Since 1998 he has been organist

and choirmaster of Cincinnati's historic Calvary Episcopal Church. Several of his compositions have been based on African American spirituals, including *Ride on, King Jesus*, published by Beckenhurst Press in 1998. Howard Helvey's composition is typical of contemporary spiritual arrangements.

Jessica French (born in 1984) began her student studies at the Madeleine Choir School, a music academy attached to the Catholic Cathedral of the Madeleine in Salt Lake City, Utah. She received her Bachelor of Music degree from the Indiana University Jacobs School of Music and her Master of Music degree in organ performance from Yale University. Following a move to Seattle in 2011, she has focused her efforts largely on composition. She has published around three dozen choral compositions, of which *The Call* for SA or SATB and organ with optional violin (2013) is one of the earlier ones. Taking Vaughan Williams's setting of George Herbert's poem from *Five Mystical Songs* as her inspiration, she has produced an original and elegant composition in which the sopranos and violin seem to soar in what she describes as "a descant on a descant." Laura Chang plays the violin solo.

Edmund Connolly's anthem *The Lord's Prayer* was written in the mixolydian mode for first and second sopranos plus organ and published in 2025. The recording on this album features a select group of eight sopranos from the Cathedral Choir. The modal setting creates a very mysterious ambience.

Miriam Reveley (born in 2003), who was formerly a chorister at Ely Cathedral and organ scholar of Saint George's Chapel, Windsor, is currently organ scholar at Jesus College, Cambridge, where she is pursuing a Master of Arts degree in music. She is a Fellow of the Royal College of Organists. Her *Adagio in C Minor* for organ won third prize for a "short work" in the 2025 American Guild of Organists Woman Composer Sunday Competition. The score is available at the AGO website at [ago.org/common/Uploaded%20files/Website%20Files/Adagio%20in%20C%20Minor%20\(final%20PDF\)%20\(1\).pdf](http://ago.org/common/Uploaded%20files/Website%20Files/Adagio%20in%20C%20Minor%20(final%20PDF)%20(1).pdf).

► page 20

Natalie Draper
composer

Anne Laver
organ

INTERLACED
Music for Organ, et al.
NATALIE DRAPER
ANNE LAVER, ORGAN

with William Knuth, VIOLIN
Heather Buchman, TROMBONE
Katerina Skafidas, SOPRANO
Katherine Suzanne Weber, MEZZO
Ashley Vance, SOPRANO
HENDRICKS CHAPEL CHOIR
Syracuse University
dir. José "Peppie" Calvar

Holtkamp, Setnor Auditorium, Syracuse University, NY
Italian Baroque, Memorial Art Gallery, University of Rochester, NY
Quimby/Möller, St. Paul's Episcopal Cathedral, Syracuse, NY

www.acisproductions.com

The far side of the world

This January, Wendy and I traveled across twelve time zones to Southeast Asia for a cruise on the Mekong River in Vietnam and Cambodia. Noon became midnight, and our flight from New York to Singapore was the world's longest commercial non-stop flight, more than 9,500 miles in over eighteen hours. I read that the airplane would consume more than 65,000 gallons of fuel in those eighteen hours. From there, it was a short flight to Saigon. (The official name that residents pay taxes to is Ho Chi Minh City, but most people prefer to call it Saigon.) Saigon has over ten million residents, 1.5 million more than the five boroughs of New York City, and most of them get around the city on scooters. Vespa is both the genus and the Italian word for wasp, and that is the brand of the most popular scooter. Driving in Saigon traffic or crossing the street is a lot like poking a huge wasp nest.

After a couple days of sightseeing in Saigon, we rode in buses to *The Jahan*, the 230-foot boat that would take us and forty-six fellow passengers up the Mekong River to Phnom Penh, Cambodia. We were there in the dry season and learned that the river's level would rise as much as thirty feet during the monsoon. *The Jahan* stopped each day, nosing into steep banks and tying up to a tree. The crew would pass a gangplank across and cut a stairway into the dirt with shovels so we could go ashore to visit a palm sugar farm, rice fields, fish farm, rice paper (for spring rolls) and rice candy workshop, pottery studio, war museum, and temples. When on shore we rode in buses, tuk tuks, cycle cabs, and ox carts.

The most impressive temple we visited was Angkor Wat outside the city of Siem Reap, Cambodia. Built between 1113 and 1150 A.D. by King Suryavarman II of the ancient Khmer Empire, Angkor Wat is the largest religious site in the world, covering 402 acres. The central temple is surrounded on four sides by moats a kilometer-and-a-half long and 150 meters wide. The laser-straight lines of the moats are testament to the architectural skills of the builders.

The central structure of Angkor Wat consists of five towers, one in the center and one on each corner of a perfect square, four-hundred meters to a side. What seem like miles of corridors are completely covered with reliefs depicting epic battles, coronations, and other events. Ornately inscribed texts tell the history of the kingdom and its population.

Angkor Wat is situated so that the causeway at the western entrance and the center tower align perfectly with the sunrise of the spring and autumn equinoxes. We were there two months before the spring equinox, but those arranging our tour had us on buses at our hotel at 5:00 a.m. so we could witness the sunrise over Angkor Wat. There are other ancient monuments in the world that feature celestial alignment, notably Aztec, Mayan, and Roman sites.



The Wet Market, Phnom Penh, Cambodia (photo credit: John Bishop)

It is remarkable to realize that people of ancient culture had such astronomical knowledge and architectural precision to be able achieve those effects.

The Church of Saint-Sulpice in Paris, France, famous among organists for the two masters who occupied the organ bench for a cumulative century, Charles-Marie Widor and Marcel Dupré, is home to a gnomon, an architectural array that marks the position of the sun at an equinox and at the summer solstice. Sunlight beams through an opening in a stained-glass window twenty-five meters above the floor, reflects off an obelisk, and marks the positions on gold discs along a meridian that crosses the church from one transept to the other. This installation is featured in Dan Brown's novel, *The Da Vinci Code*, in which much of the mystery and some of the skull-duggery takes place in Saint-Sulpice.

Angkor Wat was abandoned for centuries until Portuguese Capuchin Friar António da Madalena discovered and explored the ruins in 1586. In 1860 the French naturalist Henri Mouhot published travel notes that brought Angkor Wat wide public recognition, but it was not until the early twentieth century that serious restoration efforts began. The site had been engulfed by jungle (Angkor Wat is at 13° North latitude) that took decades to clear. It was declared a UNESCO World Heritage Site in 1992, establishing it as a major tourist site. There were 7,650 visitors in 1993 and 2.6 million by 2018.

King Suryavarman II was a benevolent monarch who established comprehensive health care for his subjects. The principal purpose of the monumental moats was to provide a water supply for the population during the tropical dry season. Our visit to Angkor Wat was the highlight of a wonderful trip, though I should not forget to mention the food. The cuisine of Vietnam and Cambodia is spectacular. Pho, clear spiced broth with rice vermicelli, vegetables, and protein, the soup that forms the name of hundreds



Sunrise at Angkor Wat (photo credit: John Bishop)

of American restaurants, is ubiquitous, even at breakfast. Held over from the time when both countries were French colonies, fluffy, flaky, unctuous croissants were everywhere, and woks over open fires were present in each household.

Houses of worship

We visited four ancient temples in Southeast Asia, all devoted to Buddha. They were crowded with tourists, but despite the throngs, there was a sense of awe and reverence at each site. Tour guides were giving their spiels, but all tour groups had earphones so there was little noise, nothing like the pandemonium we have experienced in popular destinations like Florence.

Over fifty years of working on, in, and around pipe organs, I have been in hundreds of church buildings in at least ten countries. Some are opulent, loaded with untold riches of art and expensive materials, some are quiet wood frame chapels nestled in distant rural groves. Houses of worship of any description share an aura of reverence. They are the pride and joy of the people who built them, care for them, and worship in them. A fine organ is a wonderful addition to most any church building, a statement of devotion to the music of the church and beauty of worship. I have always found it a privilege to work in those buildings and see it as a responsibility to respect the stewardship that provides funds for those wonderful instruments.

Saint Patrick's Cathedral in New York City is visited by 5.5 million people every year, an average of more than 15,000 a day. The bustle of Fifth Avenue in mid-town Manhattan is nothing like the open breezy fields of Cambodia's ancient temples. There is a constant rumble of footsteps, traffic, horns, and sirens, but there is still an aura of dignity and reverence as the crowds mill about in the towering church. The Gothic acoustics of the lofty cathedral blend the city's energy into a pleasant rumble that is sometimes modified with sounds from the two organs originally built by Geo. Kilgen & Son—though the large gallery organ is currently out of the building for restoration. It will be a great treat to hear that landmark organ when it is returned to the church in 2027.

Squirrel Island, Southport, Maine, is a summer-only island with about a hundred cottages and the Community Chapel. My friend John Farmer and I installed the Bozeman-Gibson organ (Opus 12) in the chapel in 1976, fifty years ago this summer. That lovely one-manual organ is testament to the people of the island village. The island's water supply is above ground and is drained



Bozeman-Gibson Opus 12 (1976), Squirrel Island, Southport, Maine (photo credit: John Bishop)

each fall to avoid freezing, so the island is uninhabitable during the winter. Why shouldn't the quaint little summer chapel have a proper pipe organ? I recently drove to New Hampshire to visit George Bozeman for a lunchtime of reminiscence. His was the first shop in which I worked during the summers of 1975 and 1976 while I was a student at Oberlin.

The Organ Clearing House has worked in the Cathedral of Saint John the Divine in New York City, especially installing the organ after its restoration following the fire inside the cathedral around Christmas of 2001. That legendary building is the largest church building in the Western Hemisphere with a total interior length of 601 feet. The cathedral has a dozen chapels dedicated to various individuals and causes, including the Fire Department of New York following September 11, 2001, and the building is continuously used for dazzling art displays, dancers (both earthbound and aerial), even the iconic tight-rope walker Philippe Petit who stunned the world by walking a wire between the twin towers of the World Trade Center in New York. You need a pretty big interior space for walking across on a rope to be a thing.

Saint James the Fisherman is an Episcopal summer chapel in Wellfleet, Massachusetts, on Cape Cod's Route 6 on the way to Provincetown. Founded in 1950, the chapel offers services from early June to late September accompanied by their treasured 1887 Steinway piano. The late Fenner Douglas, professor of organ at Oberlin and later Duke University, and the late Joan Lippincott, head of the organ department at Westminster Choir College, were both summer residents in Wellfleet who attended services at Saint James. Thirty-five years ago, Fenner invited me to propose installing an organ in the chapel where we had a nice visit followed by a seafood lunch, but the project never gained traction. The chapel is a simple wood structure surrounded by pine trees, a great place to worship on a sunny summer Sunday before a picnic on the beach.

In the January 2008 issue of *THE DIAPASON*, I wrote about the frenetic Christmas shopping scene on Fifth Avenue in New York:

I'm writing from New York City on the evening of Sunday November 18, 2007. It's five days before Thanksgiving, and Fifth Avenue is festooned with every gaudy bauble imaginable. European tourists are spending their gargantuan euros, spreading Christmas cheer from Gucci's to Saks, from the Disney Store to the NBA Store. Elaborate light displays draw attention to \$5,000 handbags, displays of shoes worthy





Organbuilder's view of Saint Patrick's Cathedral, New York, New York (photo credit: John Bishop)

and put the building back in full productive use. By the time I visited, the place was ship-shape, devoid of useless detritus, and various rooms in the building were scheduled for a variety of parish and community activities. I was struck by how he emphasized the value of the church's real estate to support the church's ministries.

When I am in a building working as a consultant or contractor, I follow that rector's example and advise my clients about the use and maintenance of their buildings. I am focused on the relationship between the building and the organ starting with simple concepts like keeping unauthorized people out of organ chambers. I do not like to see organ areas used for storage, especially when things are stacked on reservoirs as that spoils the organ's tuning and voicing. Once a wedding was delayed because a plywood sign promoting a long-ago church fair fell against the organ blower's air intake. No air in the organ, no *Air on the G String*.

They're all important.

It may seem out of proportion to write about majestic ancient temples,

of Imelda, and unimaginably expensive jewelry. Chestnuts are roasting on open fires. They smell terrific, blending with the bustle of the city. My mind's eye flashes an image of the fireplace in our house, associating the smell of the chestnuts with sitting in the peace of that favorite of rooms. One of the carts selling chestnuts had middle-Eastern music playing over loudspeakers—no doubt a nod to the indigenous music of Bethlehem, Palestine, or the West Bank. Fitting. I'm pretty sure that the shepherds gathering in the alley behind *The Inn* were not singing four-part-harmony in the key of G. I'm pretty sure that snowy flakes weren't falling softly, clothing all the world in white. In fact, I'm pretty sure that the shepherds weren't white.

I escaped that scene by stepping into Saint Thomas Church on Fifth Avenue at Fifty-Third Street to attend choral Evensong. I continued:

There is a magnificent quietness to a building like this. You can hear distant noises from the street—an impatient taxi, an indignant pedestrian—and you can hear subway trains rattling up the River Styx, but these noises seem only to enhance the quietness. There's a tinge of incense mixed with beeswax that is the peculiar smell of an Anglican church. It is the smell of quietness.

Institutional hygiene

I auditioned for the position of organist and choir director at a Congregational church in suburban Boston in 1984. I served there until I joined the Organ Clearing House in 2000, knowing that I would be taking on a travel schedule that would preclude me from being a reliable organist. On the day of my audition and interview, I noticed that the metal stall dividers in the downstairs men's room were rusty and wobbly so the doors could not be latched. It seemed strange because everything else in the building was in great condition. The sanctuary and main building were relatively new and beautifully kept.

I was consultant for a church on the west coast, assisting their conversations toward acquiring a new organ. The rector told me a story that has informed my observations since. When he arrived at the church to begin his tenure, he was aware that while the building itself was in good condition, the contents were not. Every closet, nook, and niche was packed full of obsolete, unnecessary stuff. The basement was crammed, everything in kitchen cabinets was unusable, and classrooms were a-jumble with assorted worn-out furniture. He realized that the valuable space intended for use in ministries was being squandered and resolved that he would guide the parish to clean the mess

soaring big-city cathedrals, and woody summer chapels in the same breath, but it seems to me that they are all important symbols of our dedication to faith and worship. The builders of the twelfth-century temples we visited in Cambodia were focused like those who built the thirteenth-century cathedrals of Europe and the summer chapels in Southport, Maine, and Wellfleet, Massachusetts. Before the modern age of big-city service businesses like banks and insurance companies, church steeples were the tallest things around. The edifice we know as Trinity Church Wall Street was the tallest structure in the United States when it was completed in 1846 and remained the tallest in New York City until 1890. The Church of the Covenant at the corner of Berkeley and Newbury streets was the tallest building in Boston when it was completed in 1867.

My workshop and office is in Adams, Massachusetts. North Adams, the next town to the north, is known as the City of Steeples. Approaching downtown North Adams from the west on Route 2, you



come over a rise and see the town spread out before you, with six tall steeples giving the town its distinctive look.

We might say that there is no such thing as a necessary steeple. Each steeple or spire is an expensive addition to a building that signifies the faith of the people reaching to the heavens. Of course, once you have a steeple, you have a great place for bells. Let the good news peal across the rooftops. King Suryavarman II didn't have bells. ■

Please watch and share our short video at: www.apoba.com/video

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING, REBUILDING AND SERVICE FIRMS
Contact us today for APOBA's free 80+ page color prospectus!

A · P · O · B · A
Associated Pipe Organ Builders of America
— APOBA.COM —

Career Opportunities in the Pipe Organ Industry

When most people hear and see a pipe organ of any size, beauty and complexity, they don't consider the many artisans involved in producing the instrument. From the initial concept of the instrument to tonal considerations, architectural planning, manufacturing and installation, a wide variety of skilled people are involved.

- Cabinetry / Woodworking
- CAD Proficiency in Design and Operation
- Electrical / Electronic
- Metalworking
- Acoustics
- Detail Crafting

APOBA is comprised of member firms varying in size from ten to over sixty employees. Some firms have a history going back over 100 years and all builders cover the full scope of organbuilding.

If a career in organbuilding interests you, please visit our website at apoba.com and follow links to the individual member websites.

<p>Builder Members</p> <ul style="list-style-type: none"> Andover Organ Company Bedient Pipe Organ Company Berghaus Pipe Organ Builders, Inc. Bond Organ Builders, Inc. Buzard Pipe Organ Builders, LLC Casavant Frères Dobson Pipe Organ Builders C.B. Fisk, Inc. Foley-Baker, Inc. Paul Fritts & Co. Organ Goulding & Wood, Inc. Kegg Pipe Organ Builders 	<ul style="list-style-type: none"> Létourneau Pipe Organs Muller Pipe Organ Company Patrick J. Murphy & Associates Parsons Pipe Organ Builders Quimby Pipe Organs, Inc. Schoenstein & Co. Taylor & Boody Organbuilders <p>Supplier Members</p> <ul style="list-style-type: none"> Integrated Organ Technologies, Inc. OSI - Total Pipe Organ Resources Peterson Electro-Musical Products Solid State Organ Systems Syndyne Corporation
--	---

A Belgian in the American Southwest: The Musical Legacy of Camil Van Hulse

By Stephen Wurst

Belgian-American organist, pianist, pedagogue, and writer Camil Van Hulse (1897–1988) was also a prolific composer and influential musician whose career bridged Western European and American traditions in the twentieth century. He is known best for his solo organ and sacred choral music and contributed significantly to the musical communities in Tucson, Arizona, and Sint-Niklaas, Belgium. Though he was born and educated in Belgium, Van Hulse moved to the United States after suffering gas poisoning from trench warfare in World War I, ultimately settling in Tucson, Arizona.

Van Hulse was a pivotal leader in establishing and growing the musical scene in Tucson from his arrival in 1923 until his death in 1988. He was described as “a pioneer in Tucson’s artistic development,”¹ evidenced in his involvement and development of multiple musical organizations in Tucson still in operation in the present day, most notably founding and acting as the first conductor of the Tucson Symphony Orchestra.² Elizabeth French, former dean of the Southern Arizona chapter of the American Guild of Organists described Van Hulse as being at the “foundation of our [Tucson’s] musical life.”³ Van Hulse was also a church musician for much of his career in Tucson, serving in a variety of roles at All Saints Catholic Church and Saints Peter and Paul Catholic Church in Tucson; he eventually turned fully to composition and teaching later in his career.

Van Hulse wrote many large-scale compositions, including several orchestral symphonies, large choral works, and organ works, publishing 169 opus numbers in a multitude of musical genres. Those organ works include three organ symphonies, tone poems, suites, and collections of chorale preludes and service music. His organ works were premiered by many notable organists during his lifetime, including Alexander Schreiner, Joyce Jones, and Claire Coci.⁴ Camil Van Hulse utilized his Western European musical training from Belgium in the American Southwest and is a notable bridge between Western European and American musical traditions in the twentieth century. While Van Hulse’s European conservatory training in composition and performance is prevalent in his works, there is an American infusion that blends into a language distinctly his own.

Early years and training

Camillus Antonius Joannes (Camil) Van Hulse was born on August 1, 1897, in Sint-Niklaas, Belgium, into a musical family, providing a strong foundation for his interest and education in music. His parents, Gustaaf Van Hulse (1862–1954) and Maria Pelagia Coppens (1871–1927), provided his early instruction in music.

His mother was a singer and pianist,⁵ and his father served as organist and choir-master at Sint-Niklaaskerk, a prominent and historic Catholic church in Sint-Niklaas.⁶ By the age of twelve, Van Hulse was assisting his father at the church, playing the organ during services⁷ and singing in the boys’ choir.⁸

In addition to his duties at Sint-Niklaaskerk, Gustaaf Van Hulse was a sexton and composer of sacred music.⁹ Gustaaf studied with Edgar Tincl (1854–1912) at the École de musique religieuse (School of Religious Music), in Mechelen, Belgium.¹⁰ This school was designed to “train clergy, organists, and choirmasters for their work in Belgium.”¹¹ The first director of this school was organist and composer Jacques Lemmens,¹² who is among the founders of the French Romantic organ school. Camil Van Hulse benefited from this training as he began his studies in music surrounded by the soundscape of the Belgian and French Romantic organ repertoire.

Van Hulse attended school at Saint Joseph Institute and Saint Joseph Minor Seminary in Sint-Niklaas, Belgium. Bart Moenssens, a Van Hulse biographer, explains, “After the first trimester of his third year of Greek and Latin studies, Van Hulse decided to quit his high school education and to devote himself to music definitively. He stayed at home and practiced the piano for hours every day.”¹³ A lover of linguistics, most of his time not spent practicing was occupied with reading and language study. By age sixteen, Van Hulse had already learned eight languages, including French, Flemish, Greek, and Latin. His early interest in linguistics became a lifelong passion.¹⁴ World War I halted Van Hulse’s momentum toward a career in music. Just after his seventeenth birthday, Van Hulse enlisted in the Belgian Army¹⁵ at the onset of the war on August 4, 1914, believing it would only last several weeks.¹⁶ The intended short enlistment lasted more than four years until the armistice in 1918. Van Hulse recounted this in an interview he gave in 1983 for the Arizona Historical Society:

My career was entirely stunt[ed] by the war. I was just getting on to be seventeen when the war broke out, and I enlisted as a volunteer. Studying was finished, playing piano, playing organ, everything was finished, and I had four years and three months of trenches and dodging bullets.¹⁷

During that time in the trenches, he was wounded by shrapnel in his left leg and suffered from gas poisoning at Streenstrate at the first battle of Ypres, eventually developing tuberculosis.¹⁸

Just two days before Armistice Day in 1918, Van Hulse contracted Spanish



Camil Van Hulse



All Saints Catholic Church, Tucson, Arizona, pictured in 1948. The parish closed in 1966.

influenza and was rendered unconscious, awakening two days later in Bruges, Belgium. Van Hulse remembered when he awoke, “. . . the first thing they told me was the war is finished. So, I missed liberating my hometown, and I missed the end of the war.”¹⁹ The months following his return to Sint-Niklaas included many visits to the hospital. His doctors gave him only six months to live and urged Van Hulse to move to a more arid climate.

Despite this diagnosis, Van Hulse pursued a degree in music. His father urged him to study church music, hoping that he would succeed him as organist at Sint-Niklaaskerk. Instead, Camil enrolled at the Royal Flemish Conservatory in Antwerp in 1919 to study piano.²⁰ Though his degree was in piano, he excelled in harmony and composition and was told his true musical talents lay there.²¹ While he studied at the conservatory from 1919 until 1923, he served as the organist at Sint-Niklaaskerk.²² Van Hulse graduated from the Royal Flemish Conservatory

with honors in 1922, receiving multiple awards from the school.²³ That same year, Van Hulse was awarded first prize in harmony with the highest distinction, the royal medal, and the Albert de Vleeshouwer Prize for composition.²⁴ Additionally, on July 10, 1923, the conservatory awarded him first prize in piano.²⁵

First years in the United States

Earning a music degree was taxing on Van Hulse’s already poor health, and his doctor again advised him to seek a different climate. On September 2, 1923, Van Hulse arrived in New York City as an immigrant to the United States of America. He first briefly settled in Muskogee, Oklahoma, and lived with an uncle, Father Joseph Van Hulse, a priest at the Church of the Assumption.²⁶ Three of his uncles had lived and worked as Catholic priests in Eastern Oklahoma since the 1890s.²⁷ Van Hulse stayed in Muskogee from September through November of 1923, giving his first piano recital in the



A vintage postcard view of Saints Peter & Paul Catholic Church, Tucson, Arizona

United States. During his stay there, he read in a local newspaper that Tucson, Arizona, was the “most musical city in the whole United States.”²⁸ He moved to Tucson, then a town with a population of 26,000, in November of 1923 due to both the draw of this claim and its dry desert climate.²⁹

At that time, much of the music in Tucson was coordinated through the Saturday Morning Music Club, an organization founded by Madeline Heineman Berger, commonly referred to as “Mrs. Heineman.”³⁰ Mrs. Heineman raised money by holding concerts performed by local amateurs so that she could bring in featured soloists such as Fritz Kreisler, Sergei Rachmaninoff, and Ignacy Jan Paderewski.³¹ Van Hulse had multiple small appearances in performances through the club during his first year in Tucson and slowly built a piano studio through recommendations from Mrs. Heineman.

Mrs. Heineman’s prominent influence in Tucson society through the Saturday Musical Club was part of a larger trend happening across the United States. In her essay, “Women as ‘Keepers of Culture,’” Linda Whitesitt writes that Madeline Heineman Berger’s thirty-year tenure in the organization grew the club from an “informal association of musically dedicated women” to raising more than \$30,000 a year to bring in concert artists. “It was a success that echoed throughout the country as upper- and middle-class women stepped out of the protective sanctuary of members-only music-club recitals and study groups and assumed the organizational and much of the financial responsibility for the cultural development of their communities.”³² Heineman acted as an impresario to help develop the musical scene in Tucson, and Van Hulse was a direct beneficiary of this influence.

After just one summer in Tucson, Van Hulse’s health “improved noticeably,”³³ and he launched his early career as a musician. He recalled spending three months in the hospital before he was well enough to start practicing. Van Hulse was appointed organist at All Saints Catholic Church in Tucson on May 1, 1924, staying there until 1939, establishing his place in the community as a church organist.³⁴ When he was physically able, Mrs. Heineman organized a highly publicized piano recital on December 12, 1924, for Van Hulse³⁵ at the newly built Tucson High School.³⁶ The event was well-received, with a review in the *Tucson Citizen* claiming Van Hulse “is undoubtedly one of the truest artists ever heard here, and that we Tucsonans are honored that he is one of us.”³⁷

With improved health and the ability to support a family, Van Hulse wrote to his fiancée, who was still living in Belgium, Augusta Nijs (Nys), to join him in the United States.³⁸ The couple

were engaged before Van Hulse left for the United States. Augusta emigrated from Belgium in 1924, and they were married on December 12 of that year, the morning of his debut solo recital in Tucson. They were married in All Saints Church with a small group of friends as witnesses, including Van Hulse’s sister, Madeline Van Hulse, who traveled with

Augusta from Belgium.³⁹ The couple had two daughters, Lesghinka and Aziadé (Aziyade), who were born in 1925 and 1927, respectively.⁴⁰

Establishment of Tucson music organizations

Over the course of a decade, Van Hulse was instrumental in creating new musical organizations throughout Tucson. In the years 1928 and 1929, just four years after he arrived in Tucson, Van Hulse collaborated with Harry Juliani as co-founder of the Tucson Symphony Orchestra. André Stoop, biographer of Van Hulse, explains, “In a time without radios or gramophones, the Tucson Symphony Orchestra was a symphony orchestra consisting solely of amateur musicians, the only medium for the local population to get acquainted with works from the classical repertoire.”⁴¹ The players were recruited from townspeople and from the faculty of the University of Arizona.⁴² Even with no formal conducting experience, Van Hulse had the necessary knowledge of orchestral repertoire to choose a program and rehearse with the musicians.

The Tucson Symphony Orchestra first performed at the Tucson High School auditorium on January 13, 1929, with Van Hulse as the conductor. The debut included pieces by Franz Schubert, Ludwig van Beethoven, Wolfgang Amadeus Mozart, Alexandre Luigini, and Alexander Borodin⁴³ and was described in local papers as “a monumental achievement”⁴⁴ and a “triumph.”⁴⁵ Though the symphony’s first season featured few performances, it was the start of the now oldest continuously running performing arts organization in the Southwest.⁴⁶ Van Hulse was the conductor of the Tucson Symphony Orchestra for only one season, but he also conducted the orchestra for their twenty-fifth⁴⁷ and fiftieth anniversary concerts, reprising their debut concert with Schubert’s *Rosamunde Overture*.⁴⁸

In addition to the Tucson Symphony Orchestra, Van Hulse helped found four other musical organizations in Tucson. The Tucson Chamber Music Society, a precursor of the symphony, was founded by Van Hulse in 1926.⁴⁹ He was a founding member of the Tucson Chorus⁵⁰ and was also a member of the Society of

A. E. Schlueter PIPE ORGAN COMPANY

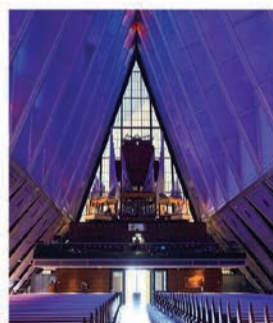
2025-2027 Projects

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
- Peachtree Christian Church, Atlanta, Ga.
1928 Pilcher, 36 pipe ranks
- Fox Theatre, Atlanta, Ga.
Phased rebuilding of “Mighty Mo” theatre organ
- St Patrick’s Catholic Church, Baton Rouge, La.
9-rank Zimmer organ

New Consoles:

- First Baptist Church, Griffin, Ga.
IV-manual English style console
- St Peter’s Catholic Church, New Iberia, La.
IV-manual terraced console
- Holy Spirit Evangelical Lutheran Church, Charleston, SC
III-manual console
- St Paul’s by the Sea Episcopal Church, Jacksonville, Fla.
II-manual English style console



Griffin First Baptist

**New Organs • Rebuilding • Maintenance and Tuning
How can we help you?**

www.pipe-organ.com • art3@pipe-organ.com • 800-836-2726
2843 Stone Mountain Lithonia Rd • Lithonia GA 30058

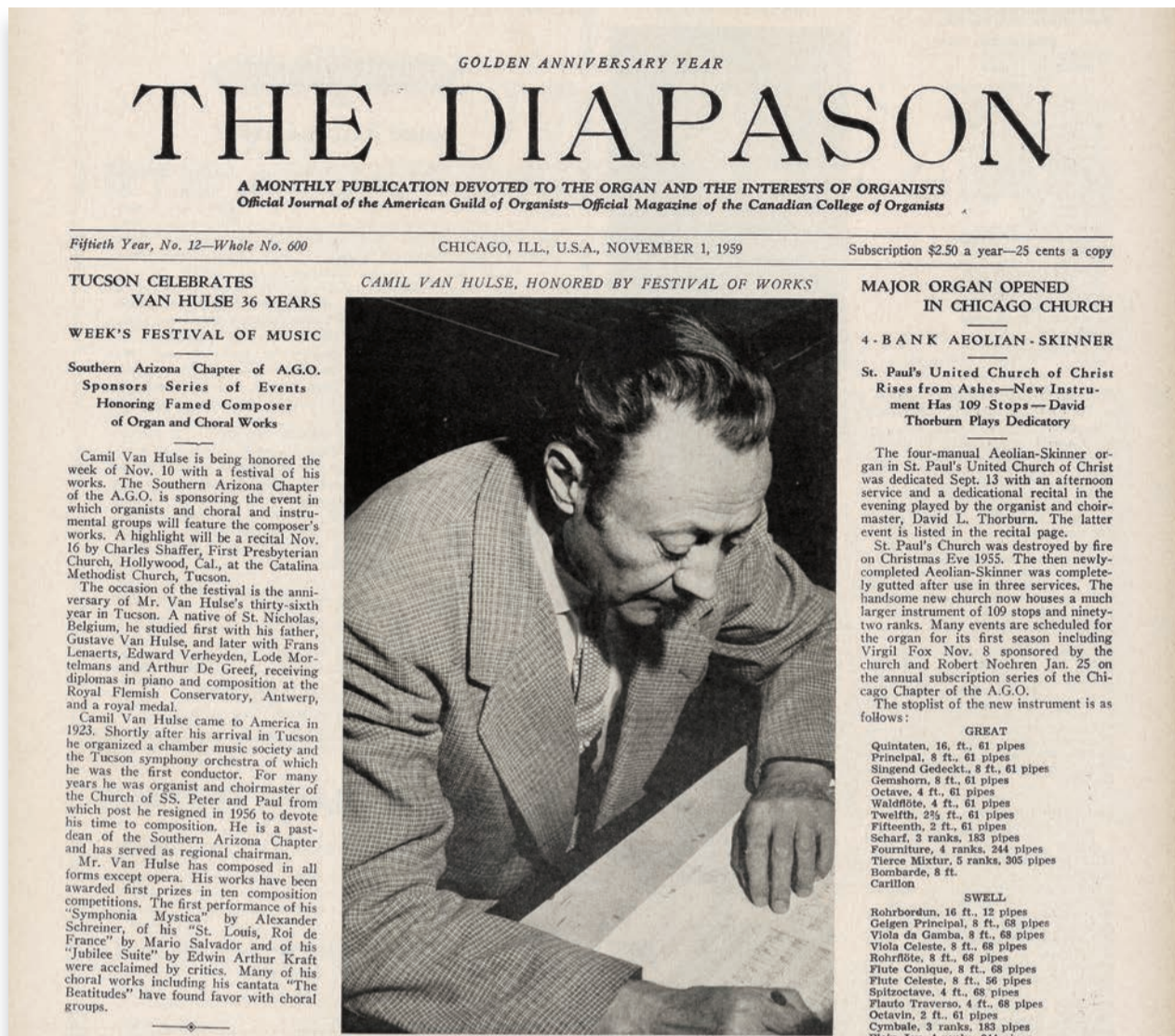
Gruenstein Award winning entry

Arizona Composers, serving as president of that organization for multiple terms.⁵¹ Van Hulse was also a founding member of the Tucson chapter of the American Guild of Organists (AGO), which had its first meeting on March 5, 1937.⁵² Later on, Van Hulse served as dean of this AGO chapter from 1944 until 1948.⁵³ Elizabeth French declared that "Van Hulse's active participation did much to stimulate and encourage the efforts of young composers."⁵⁴ Through these numerous organizations, music in Tucson expanded to a wider population.

Van Hulse's establishment of these organizations represented a blending of American and European musical traditions. He helped establish European cultural institutions in the American Southwest, bringing his Belgian background and conservatory training. However, Van Hulse also had an interest in music of the Pascua Yacqui tribe and visited their village to transcribe music.⁵⁵ His travels to Central and South America also gave him the opportunity to hear and transcribe music there. He eventually incorporated that music into several orchestral works later in his life, including *Symphonia Pax Mundo*, *Sinfonia Maya*, and *The Kino Saga*.⁵⁶

Musical and teaching career

Van Hulse's primary occupation from his arrival in Tucson in 1924 to 1957 was that of church musician. His first position, organist at All Saints Catholic Church, lasted from 1924 until 1939.⁵⁷ He used his conservatory education and experience as a Catholic church musician to introduce Gregorian chant to the Tucson-area Catholic churches.⁵⁸ Elizabeth French recalls that All Saints Church had a "small two-manual Hillgreen Lane instrument," which she described as "the only respectable organ in any of the Catholic churches of this community."⁵⁹ She continues describing his duties, saying that "he often substituted in the [Saint Augustine] cathedral on feast days, playing an Estey two-manual portable organ. . . ."⁶⁰ In 1939 Van Hulse was appointed organist and leader of the Gregorian Schola at Saints Peter and Paul Catholic Church in Tucson.⁶¹ He served in various capacities at both churches until 1957.⁶² During his tenure at Saints Peter and Paul Church,



Camil Van Hulse featured on the front cover of THE DIAPASON, November 1, 1959, issue

the Reuter Organ Company of Lawrence, Kansas, installed its Opus 947 in 1951 at a cost of \$12,970.⁶³

1951 Reuter Organ Company Opus 947, Saints Peter & Paul Catholic Church

GREAT ORGAN (Manual II)

- 16' Gemshorn (TC, from 8')
- 8' Open Diapason (metal) 61 pipes
- 8' Melodia 73 pipes (wood and metal)

- 8' Gemshorn (metal) 85 pipes
- 4' Octave (metal) 61 pipes
- 4' Wald Flute (ext 8')
- 2 3/4' Gemshorn (ext 8')
- 2' Gemshorn (ext 8')
- 8' Trompette (metal) 61 pipes
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8

- Choir to Great 4
- 7 blank stopkeys
- SWELL ORGAN (Manual III, enclosed)**
- 16' Gedackt 97 pipes (wood and metal)
- 8' Geigen Diapason (metal) 61 pipes
- 8' Gedackt (ext 16')
- 8' Salicional (metal) 73 pipes
- 8' Voix Celeste (TC, metal) 61 pipes
- 4' Geigen Principal (metal) 73 pipes
- 4' Gedackt (ext 16')
- 2 3/4' Nazard (ext 16')
- 2' Piccolo (ext 16')
- 1 1/2' Tierce (from 16')
- 8' Oboe (metal) 73 pipes
- Tremulant
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- 3 blank stopkeys

CHOIR ORGAN ("Duplexed from Great Division")

- 16' Gemshorn
- 8' Open Diapason
- 8' Melodia
- 8' Gemshorn
- 4' Wald Flute
- 4' Gemshorn
- 2 3/4' Quinte
- 2' Gemshorn
- Tremulant
- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4
- 3 blank stopkeys

PEDAL ORGAN

- 16' Bourdon (wood) 44 pipes
- 16' Gedackt (Swell)
- 8' Open Diapason (Great)
- 8' Bourdon (ext 16')
- 8' Gemshorn (Great)
- 8' Dolce Flute (Swell)
- 4' Gemshorn (Great)
- 8' Tromba (Great)
- Great to Pedal 8





ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Ortloff Organ Company, and Emery Brothers

Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia

john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290

Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
4 blank stopkeys

Accessories

3 General pistons (thumb)
5 Great (thumb)
5 Swell (thumb)
5 Choir (thumb)
5 Pedal (thumb and toe)
General Cancel (thumb)
Pedal combinations to Great pistons on/off
Pedal combinations to Swell pistons on/off
Pedal combinations to Choir pistons on/off
Great to Pedal reversible
Swell to Pedal reversible
Balanced Great and Choir expression shoe
Balanced Swell expression shoe
Balanced Crescendo shoe, with indicator
Sforzando reversible, with indicator

In addition to working as a church musician, Van Hulse gave a series of piano recitals in the 1930s throughout South and Central America including the countries of Argentina, Uruguay, Chile, and Mexico.⁶⁴ Van Hulse did not describe it as a tour, but rather a desire to experience other countries, using concerts to fund the travel. Still in frail health, a doctor gave him strychnine before performances to prevent him from collapsing while performing.⁶⁵

After seven years of living in the United States, Van Hulse returned to his home country of Belgium in 1930.⁶⁶ He was recognized in 1931 by the Belgian government and awarded Knight of the Order of Leopold II.⁶⁷ As he established his career and began touring as a performing recitalist, Van Hulse continued his education in Tucson, earning a Master of Music degree with an emphasis in composition from the University of Arizona in 1936. Van Hulse's thesis was an original

composition, a large-scale orchestral work titled *Parnassian Overture*.

Van Hulse became known as a teacher and writer throughout the 1930s and 1940s and was increasingly involved in the Tucson community. In addition to having a studio where he taught piano, organ, and harmony, he taught at several institutions for high-school-aged students.⁶⁸ During that time, his articles and reviews were published in journals including *THE DIAPASON*, *The Etude*, and *Books Abroad*, among others. An article in *THE DIAPASON* describes Van Hulse's studio as "a popular gathering place for organists and choir directors, both local and national."⁶⁹ Van Hulse notably hosted Belgian organist Flor Peeters at his home when Peeters played a concert at the Fine Arts Festival in Tucson on his third concert tour of the United States in 1950.⁷⁰

Throughout his life, Van Hulse was fascinated with the study of language, knowing over sixty different languages by the end of his life. "Studying languages was Van Hulse's primary hobby. Self-taught, he grew into a polyglot who could grammatically dissect dozens of languages." After initially learning the Spanish language by reading a local newspaper, he authored many articles in Spanish for *La Nueva Democracia*, a Spanish publication from New York.⁷¹ He taught the Greek, Latin, German, and French languages in addition to giving private lessons in his music studio.

Van Hulse the composer

Van Hulse continued to compose in addition to his many other musical involvements, earning local awards soon after he arrived in the 1920s, though his compositions were recognized more

frequently in the 1940s. Van Hulse's first published work for solo organ, *Toccata for Grand Organ*, opus 39, won the Fischer & Bro. prize,⁷² first prize in a national competition held by the American Guild of Organists for their fiftieth anniversary in 1946.⁷³ He dedicated the piece to his brother, Frans, who succeeded their father as organist at Sint-Niklaaskerk in their hometown.⁷⁴ After this success, Van Hulse recounted that he "didn't have to look for any more publishers,"⁷⁵ attracting attention from many different publishing houses.

Three years after this success, Van Hulse began writing in earnest for the organ. His first multi-movement work for solo organ was *Symphonia Mystica*, opus 53, published in 1949. He published two more organ symphonies: *Symphonia Elegiaca*, opus 83, in 1956, seven years later, and *Sinfonia da chiesa*, opus 144, much later in 1973. Van Hulse composed other large works for solo organ, including symphonic poems and suites, as well as numerous smaller works such as chorale preludes, collections of small liturgical works, pedagogical pieces, and other individual titles. In addition to his solo organ works, many of his choral works and Masses have organ accompaniment.

Camil Van Hulse wrote *Symphonia Elegiaca*, opus 83, in 1952 and 1953 in response to the death of Bernard La Berge, an influential impresario based in Montreal and New York. Van Hulse dedicated this work to La Berge's wife, Claire Coci, who gave the premiere performance of *Symphonia Elegiaca* in 1954 in Tucson and New York City. This five-movement programmatic solo organ work is based on chant melodies from the Requiem Mass, including "Requiem aeternam," "Dies irae," and "Domine

Jesu Christe." Multiple phrases of the "Dies irae," most notably the incipit, and the "Pie Jesu" permeate the work, symbolizing the soul's journey after death through a persistent tension between judgment and mercy. *Symphonia Elegiaca* was later published in 1956 by Edition Cranz in Mainz, Germany.

In 1957 Van Hulse left his church positions and devoted the rest of his career entirely to composition. His compositions for organ and other genres and instrumentations were increasingly visible on the national stage in the 1950s and 1960s. His chamber work compositions won prizes from multiple publishing companies, such as Lorenz⁷⁶ and J. Fischer & Bro.,⁷⁷ and even a debut at Carnegie Hall.⁷⁸

By the 1950s Van Hulse was gaining much more appreciation and recognition for his contributions to the organ scene in Tucson and further abroad. Seth Bingham listed Van Hulse with other "challenging modern composers" such as Jehan Alain, Marcel Dupré, Jean Langlais, Flor Peeters, and Leo Sowerby.⁷⁹ His works were increasingly programmed nationally and internationally, and he appeared at engagements such as American Guild of Organists conventions⁸⁰ and Organ Writers' Week at the University of Redlands, California.⁸¹ One of his works for solo organ, *Jubilee Suite*, was included as repertoire for the 1953 American Guild of Organists examinations.⁸²

Van Hulse recounted that the choral oratorio *The Beatitudes*, the recipient of the Nora Seeley Nichols Prize from the Phoenix Musicians Club in 1946, was one of his most successful compositions during his lifetime.⁸³ Van Hulse received critical acclaim for his oratorio *Via Crucis*, opus 95, which was written

2026 Biennial Meeting and Conference
Celebrating Bach
1-4 October 2026
Riemenschneider Bach Institute
Baldwin Wallace University
Berea, Ohio

American Bach Society

- Keynote address by Bettina Varwig
- Chamber concert by Les Délices
- Organ recital and masterclass by Balint Karosi
- Panel discussions
- Scholarly papers
- Exhibit of original cantata parts

All are welcome – ABS travel grants available for registrants.

Register at:
www.americanbachsociety.org

Gruenstein Award winning entry

for orchestra, chorus, soloists, and narrator and based on the passion story. After its first performance on April 23, 1963, critics hailed the work as “one of the greatest and certainly one of the most moving works of the century.”⁸⁴ The Tucson Symphony Orchestra premiered *Sinfonia Maya*, opus 154, an orchestral work published in 1975, in 1979 for their fiftieth anniversary, with further performances on April 30 and May 1 in 1981 with the Pima College Chorus. This work was premiered in Sint-Niklaas, Belgium, in September of 1982 by the National Orchestra of Belgium, conducted by Georges Octors. Van Hulse composed throughout his life until his death in 1988 at the age of ninety.

Celebrations and legacy of Van Hulse

Beginning in the 1950s Camil Van Hulse experienced a marked resurgence of recognition in his hometown of Sint-Niklaas, Belgium, evidenced by civic honors and high-profile commemorative concerts. In 1954 he was named Chevalier de l'Ordre de la Couronne (Knight of the Order of the Crown) by King Baudouin,⁸⁵ and on October 24, 1957, a tribute concert at the Onze-Lieve-Vrouwekerk celebrated his sixtieth birthday with performances of his choral and organ works, including *Symphonia Mystica*, opus 53, and *The Beatitudes*, opus 43, performed by organists Jules Verniers and Gabriel Verschraegen with the Koninklijk Gemengd Koor Sint-Gregoriusgild.⁸⁶ In September 1967, coinciding with the 750th anniversary of Sint-Niklaas, he was further honored as Officer of the Order of the Crown;⁸⁷ the festivities included two concerts devoted to his music, one of organ, piano, and chamber works, and another organ recital performed by the seventy-year-old composer himself, which was broadcast by the Belgian Radio and Television service (BRT), along with a televised feature, “Ten huize van Camil Van Hulse” (At home with Camil Van Hulse), underscoring his popular appeal.

Subsequent milestone celebrations continued this pattern of public tribute and premiere. Van Hulse's *Sinfonia da Chiesa*, opus 144, received its European debut on August 22, 1972, by Robert E. Flood in honor of his seventy-fifth birthday; in 1977 his eightieth year was marked by a three-day festival culminating in a medal from the Minister of Netherland Culture; and further commemorative concerts in Belgium celebrated him in 1982 and 1986.

The city of Tucson recognized Van Hulse many times throughout the composer's lifetime. In 1959 the American Guild of Organists sponsored a week-long

celebration of “his thirty-six-year residency in the city” in 1959 with concerts featuring compositions by Van Hulse.⁸⁸ These works were performed by organists, choirs, and instrumental groups; the highlight of the event was a recital by Charles Shaffer. Van Hulse was granted an honorary lifetime membership of the American Guild of Organists in 1966 from the chapter that he helped found nearly thirty years before. In 1975 Van Hulse was recognized with the Distinguished Citizen Award from the University of Arizona.⁸⁹ Tucson also celebrated the composer by presenting two concerts of his works on October 23, 1977, which included a recital given by Joyce Jones.⁹⁰

Camil Van Hulse died of pneumonia on July 16, 1988, at the age of ninety. His legacy and impact was honored by interring his remains in his two homes—Tucson, United States, and Sint-Niklaas, Belgium. His hometown of Sint-Niklaas now houses the archives of Van Hulse in the Bibliotheca Wasiana, the Municipal Public Library. It holds scores, manuscripts, programs, correspondence, photographs, recordings, and a book collection of over eight hundred volumes.⁹¹ Other documents and scores are held at his studio and Arizona home, which his family still owns.⁹²

Van Hulse forged a connection between Belgium and the American Southwest, particularly in Tucson. In an interview about Tucson, he said, “I am inclined to think that it was divine providence that got me here. There's no other way around it.”⁹³ On the occasion of Van Hulse's induction to the Grand Order of Reynaert in 1978, Stoop described Van Hulse as follows: “[H]e has remained Flemish and European, and has propagated our cultural values to the New World whilst keeping in touch with the cultural growth in Flanders and Europe.”⁹⁴

Camil Van Hulse's published catalog reached 169 opus numbers in many genres. During his lifetime, some of the most well-known contemporary performers played his works across the United States and throughout Europe. His legacy continues as his music continues to be heard and played today and merit renewed attention as a significant contribution to church music and organ literature. ■

Notes

1. Arizeder Urreiztieta, “Composer Van Hulse dies at 90,” *Arizona Daily Star* January 25, 1988.
2. Tucson Symphony Orchestra “History: 1929–1949,” Mission and History, tucsonsymphony.org/about-tso/our-story/.
3. Elizabeth C. French, “Camil Van Hulse: A Belgian Composer Who Adopted the Southwest,” *Music: The AGO–RCCO Magazine* volume 12, number 5 (May 1978), page 41.

4. Arizeder Urreiztieta, “Camil Van Hulse: He helped compose Tucson's music scene,” *Arizona Daily Star*, May 10, 1987.

5. André Stoop, “Van Hulse, Camil,” trans. Emma Brouwer, *Lexicon van het muziekleven in het Land van Waas* (Stadsbestuur in samenwerking met V.Z.W. Bibliotheca Wasiana, 1987), page 1.

6. Bart Moenssens, “Organist-componist Camil Van Hulse (1897–1988): een Wase muzikale pionier in de West,” trans. Emma Brouwer, *Vlaanderen*, volume 46, number 1 (January–February 1997), page 1.

7. “The Church of St. Niklaas was fortunate enough to possess a rather large instrument designed by Schrijnen, a pupil of Cavallé-Coll.” French, page 40.

8. “At age twelve, Camil sang in a boys' choir which he often led himself, and he frequently played the organ during services. He practiced the organ with his friend Casimier Parmentier. When one was pumping, the other would play.” Stoop, page 1.

9. Moenssens, page 1.

10. Henri Vanhulst, “Tinél, Edgar,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., volume 25 (Oxford University Press, 2001), pages 501–502.

11. “The curriculum included courses in: religion, liturgy, and the Latin Church; plainchant; organ and piano; harmony, counterpoint, and fugue; and the composition of sacred music (vocal and instrumental).” William Peterson, “Lemmens, His *École d'orgue*, and Nineteenth-Century Organ Methods,” in *French Organ Music From the Revolution to Franck and Widor* (University of Rochester Press, 1997), page 58.

12. The *École de musique religieuse* was later renamed as the Lemmens Institute after its first director, Jacques Lemmens. Peterson, page 58.

13. Moenssens, page 1.

14. Stoop, page 1.

15. An article in the *Muskogee Times-Democrat* says that Van Hulse served as a corporal in King Albert's infantry. “Belgian Artist Plays for Vets.” *Muskogee Times-Democrat*, September 11, 1923, newspapers.com/image/904265052/.

16. Moenssens, page 1.

17. Camil Van Hulse, *Remembering Tucson*, interview by Jean M. Blackwell, May 7, 1983, page 20.

18. “Debut Here for Belgian Pianist.” *Muskogee Times-Democrat*, November 5, 1923, page 11, <https://www.newspapers.com/image/904263417>.

19. Van Hulse, *Remembering Tucson*, page 20.

20. Van Hulse studied harmony and composition with Edward Verheyden, piano with Frans Lenaerts, chamber music with Constant Lenaerts, and counterpoint with Lodewijk Mortelmans. He also studied piano with Arthur De Greef in Brussels. Flavie Roquet, “Van Hulse, Camille (‘Camil’),” trans. Emma Brouwer, *Vlaamse componisten geboren na 1800: lexicon* (Roularta Books, 2007), page 801.

21. Urreiztieta, “Camil Van Hulse: He helped compose Tucson's music scene.”

22. Van Hulse, *Remembering Tucson*, page 20.

23. “Initially, he had been denied access to the final exam because of his many absences. One of his sisters wrote a letter to Queen Elisabeth, whose mediation then allowed Van Hulse to be admitted to the exam after all.” Stoop, page 1.

24. Roquet, page 801.

25. Stoop, page 1.

26. Moniek Joos, *Catalogus van de Verzameling Camil Van Hulse* (Stedelijke Openbare Bibliotheek Sint-Niklaas. Sint-Niklaas, Belgium), page 6.

27. Urreiztieta, “Camil Van Hulse: He helped compose Tucson's music scene.”

28. Van Hulse, *Remembering Tucson*, page 1.

29. French, page 41.

30. “Mrs. Madeline Heineman, later to be Mrs. Harry Berger, who arrived in Tucson in 1898, was to become one of Tucson's most active musical organizers.” Joseph Cordeiro, “A Century of Musical Development in Tucson, Arizona, 1867–1967” (A.Mus.D. diss., University of Arizona, 1968), page 49.

31. Van Hulse, *Remembering Tucson*, page 2.

32. Linda Whitesitt, “Women as ‘Keepers of Culture,’” in *Cultivating Music in America: Women Patrons and Activists since 1860*, ed. Ralph P. Lock and Cyrilla Barr (University of California Press, 1997), page 65.



Stephen Wurst

33. Stoop, page 2.

34. French, page 41.

35. “Music Club Will Present Camil Van Hulse, Pianist.” *Tucson Citizen*, November 16, 1924, page 6, newspapers.com/image/580444309.

36. Van Hulse, *Remembering Tucson*, page 3.

37. “Camil Van Hulse Revelation To Tucson In Concert; Gill's Numbers Add Beauty,” *Tucson Citizen*, December 14, 1924, page 6, newspapers.com/image/580446214.

38. Van Hulse, *Remembering Tucson*, page 4.

39. “Travels 7,000 Miles to Wed Tucson Pianist.” *Arizona Daily Star*, December 13, 1924, page 9, newspapers.com/image/163150655.

40. Joos, page 6.

41. Stoop, page 2.

42. “Van Hulse is Honored as Symphony Marks 25 Years.” *THE DIAPASON*, volume 45, number 4, whole number 532 (March 1, 1954), page 7.

43. “Symphony Unit is Competent.” *Arizona Daily Star*, January 14, 1929, page 2, newspapers.com/image/162491792.

44. Tucson Symphony Orchestra. “History: 1929–1949.” Mission and History. tucsonsymphony.org/about-tso/our-story/.

45. Effie Leese Scott, “Symphony Orchestra Scores Triumph In Its Initial Concert,” *Tucson Citizen*, January 14, 1929, page 7, newspapers.com/image/581077130/.

46. Tucson Symphony Orchestra. “History: 1929–1949.” Mission and History. tucsonsymphony.org/about-tso/our-story/.

47. “Van Hulse is Honored as Symphony Marks 25 Years.” *THE DIAPASON*, volume 45, number 4, whole number 532, (March 1, 1954), page 7.

48. Stoop, page 2.

49. “Mr. Van Hulse founded a Society of Chamber Music with members A. Kronkowski, Violinist, Lenard Kline, Violinist, Joe Karr, Violist, and Dr. John Mez, Cellist. This group played together for about two years before being incorporated into the Tucson Symphony Orchestra.” Cordeiro, page 109.

50. Stoop, page 2.

51. “Camil Van Hulse.” *THE DIAPASON*, volume 38, number 1, whole number 445 (December 1, 1946), page 3.

52. “The Tucson Chapter of the American Guild of Organists held its first meeting on March 5, 1937. Organized by Camil Van Hulse, Mr. William Voris and John McBride, the Guild's founding membership consisted of twenty-one persons.” Cordeiro, page 115.

53. French, page 41.

54. *Ibid.*

55. Van Hulse, *Remembering Tucson*, page 8.

56. Moenssens, page 1.

57. *Ibid.*

58. Van Hulse, *Remembering Tucson*, page 11.

59. French, page 41. If the organ was built or installed by Hillgreen-Lane & Company, perhaps it was moved here second hand. The company's records in the Organ Historical Society Library and Archives do not contain a contract for an organ in the state of Arizona.

60. *Ibid.*

61. Rony Plovie, “Camil Van Hulse,” trans. Emma Brouwer, *Orgelkunst* 21, number 1 (March 1998).

62. According to Rony Plovie, Van Hulse served a brief time at the Saint Elizabeth Church in Altadena, California, from 1929–1930, where he was organist and director of a Gregorian choir. Rony Plovie, “Camil Van Hulse,” trans. Emma Brouwer.

Foley-Baker Inc.
Quality Pipe Organ Services
Since 1968

800-621-2624
foleybaker.com

63. Reuter Organ Company Opus 947 contract information courtesy of Organ Historical Society Library and Archives, Villanova, Pennsylvania.

64. Stoop, page 2.

65. Van Hulse, *Remembering Tucson*, page 24.

66. Joos, page 7.

67. Moenssens, page 1.

68. Stoop, page 2.

69. "Camil," as his intimates know him, is tall and distinguished in appearance and has an affable nature and a rare talent for playing host to his friends. His studios are a popular gathering place for organists and choir directors, both local and national." "Camil Van Hulse." *THE DIAPASON*, volume 38, number 1, whole number 445 (December 1, 1946), page 3.

70. In addition, "Camil Van Hulse contributed to the *Liber Amicorum Flor Peeters*, which was published on the occasion of the fiftieth birthday of the grand master from Mechelen." Stoop, page 5.

71. "I had never seen any Spanish in print. When I came here I subscribed right away to *La Tucsonensa*. . . . I read that from cover to cover, . . . and that is how I learned Spanish. In no time I could speak Spanish like the rest of them." Van Hulse, *Remembering Tucson*, page 7.

72. "Camil Van Hulse," *THE DIAPASON*, volume 38, number 1, whole number 445 (December 1, 1946), page 3.

73. "Camil Van Hulse." *THE DIAPASON*, volume 38, number 1, whole number 445 (December 1, 1946), page 3.

74. The American Guild of Organists magazine includes this review: "Camil Van Hulse, Tucson, Ariz., won the \$100. J. Fischer & Bro. prize under Guild auspices for this organ Toccata; judges were Dr. T. F. H. Candlyn, H. Leroy Baumgartner, Powell Weaver; blame them if you don't like the music when you buy it." 75. Van Hulse, *Remembering Tucson*, page 18.

76. *Ibid.*, page 214.

77. French, page 41.

78. Stoop, page 213.

79. Seth Bingham, "Concert Organ's Future Expansion Is Considered Near," *THE DIAPASON*, volume 45, number 8, whole number 536 (July 1, 1954), page 34.

80. "The President's Column." *THE DIAPASON*, volume 44, number 7, whole number 523 (June 1, 1953), page 14.

81. "Organ Writers' Week Topic at Redlands University," *THE DIAPASON*, volume 45, number 5, whole number 533 (April 1, 1954), page 2.

82. "A. G. O. Examinations," *THE DIAPASON*, volume 44, number 9, whole number 525 (August 1, 1953), page 8.

83. Van Hulse, *Remembering Tucson*.

84. Stoop, page 214.

85. "Camil Van Hulse Honored by Belgian King Baudouin," *THE DIAPASON*, volume 45, number 6, whole number 534 (May 1, 1954), page 27.

86. "Camil Van Hulse—A Tribute," *The American Organist*, volume 40, number 12 (December 1957), page 406.

87. "The program of the concert on September 8 in the banquet hall of the town hall was comprised of a prelude for organ, the Elegy op. 38, a divertimento for organ, an aria for organ, the Quintet op. 111 and the Toccata for organ op. 127 nr. 11. Participating in this concert, among others: Victor Hens (organ), Heribert De Caluwe (piano), and the wind quintet of the Chamber orchestra of the BRT." Stoop, page 10.

88. "Tucson Celebrates Van Hulse 36 Years," *THE DIAPASON*, volume 50, number 12, whole number 600 (November 1, 1959), page 1.

89. Roquet, page 801.

90. French, page 40.

91. Joos, *Catalogus van de Verzameling Camil Van Hulse*.

92. David Devine, "This Old House," *Tucson Weekly*, September 18, 2003.

93. Van Hulse, *Remembering Tucson*, page 38.

94. Stoop, page 9.

Bibliography

"A. G. O. Examinations." *THE DIAPASON*, volume 44, number 9, whole number 525 (August 1, 1953), page 8.

Anderson, Ruth. "Van Hulse, Camil." In *Contemporary American Composers: a biographical dictionary*. G. K. Hall, 1982, page 530.

Arnold, Corliss Richard. "Van Hulse, Camil." *Organ Literature: A Comprehensive Survey*, Volume 2, *Biographical Catalogue*. Third Edition. Scarecrow Press, 1995, pages 834–835.

"Belgian Artist Plays for Vets." *Muskogee Times-Democrat*, September 11, 1923. newspapers.com/image/904265052/.

"Bernard R. La Berge Heart Attack Victim." *THE DIAPASON*, volume 43, number 3, whole number 507 (February 1, 1952), page 1.

Bingham, Seth. "Concert Organ's Future Expansion Is Considered Near." *THE DIAPASON*, volume 45, number 8, whole number 536 (July 1, 1954), page 34.

"Camil Van Hulse." Accessed February 19, 2021. Wikipedia. en.wikipedia.org/wiki/Camil_Van_Hulse.

"Camil Van Hulse." *THE DIAPASON*, volume 38, number 1, whole number 445 (December 1, 1946), page 3.

"Camil Van Hulse—A Tribute." *The American Organist*, volume 40, number 12 (December 1957), page 406.

Camil Van Hulse Archives. Bibliotheca Wasiiana, Sint-Niklaas, Belgium.

"Camil Van Hulse Honored By Belgian King Baudouin." *THE DIAPASON*, volume 45, number 6, whole number 534 (May 1, 1954), page 27.

"Camil Van Hulse Revelation To Tucson In Concert; Gill's Numbers Add Beauty." *Tucson Citizen*, December 14, 1924. newspapers.com/image/580446214.

Cordeiro, Joseph. "A Century of Musical Development in Tucson, Arizona, 1867–1967." A.Mus.D diss., University of Arizona, 1968. repository.arizona.edu/handle/10150/284974

"Debut Here for Belgian Pianist." *Muskogee Times-Democrat*, November 5, 1923, page 11. newspapers.com/image/904263417.

Devine, David. "This Old House." *Tucson Weekly*, September 18, 2003. tucsonweekly.com/tucson/this-old-house/Content?oid=1073938.

French, Elizabeth C. "Camil Van Hulse: A Belgian Composer Who Adopted the Southwest." *Music: The AGO-RCCO Magazine* volume 12, number 5 (May 1978), page 41.

Henshaw, Warwick B. "Camil van Hulse." *Biographical Dictionary of the Organ*. Accessed February 19, 2021. organ-biography.info/index.php?id=Hulse_Camilvan_1897.

"Ill Health Brought Camil Van Hulse to U.S. and Recovery." *THE DIAPASON*, volume 43, number 9, whole number 507 (August 1, 1952), page 27.

Joos, Moniek. *Catalogus van de Verzameling Camil Van Hulse Catalogi van speciale verzamelingen nr. 3*. Stedelijke Openbare Bibliotheek Sint-Niklaas. Sint-Niklaas, Belgium, 1977.

Moenssens, Bart. "Organist-composer Camil van Hulse (1897–1988): a 'Wase' mu-

sical pioneer in the West." Translated by Emma Brouwer. *Vlaanderen*, volume 46, number 1 (January–February 1997): 399–401. dbnl.org/tekst/vla016199701_01/vla016199701_01_0079.php.

"Music Club Will Present Camil Van Hulse, Pianist." *Tucson Citizen*, November 16, 1924, page 6. newspapers.com/image/580444309.

"Organ Writers' Week Topic at Redlands University." *THE DIAPASON*, volume 45, number 5, whole number 533 (April 1, 1954), page 2.

Ochse, Orpha. *Organists and Organ Playing in Nineteenth-Century France and Belgium*. Indiana University Press, 1994.

Peeters, Flor. "The Belgian Organ School." In Hinrichsen's musical yearbook. Hinrichsen Edition Ltd., 1950. archive.org/details/hinrichsensmusic00lond/page/270/mode/2up.

Peterson, William. "Lemmens, His École d'orgue, and Nineteenth-Century Organ Methods." In *French Organ Music From the Revolution to Franck and Widor*. Edited by Lawrence Archbold and William Peterson. University of Rochester Press, 1997, pages 51–102.

Plovie, Rony. "Camil Van Hulse." Translated by Emma Brouwer. *Orgelkunst*, volume 21, number 1 (March 1998), pages 26–31.

Roquet, Flavie. "Van Hulse, Camille ('Camil')." Translated by Emma Brouwer. *Vlaamse componisten geboren na 1800: lexicon*. Roularta Books, 2007, page 801.

Scott, Effie Leese. "Symphony Orchestra Scores Triumph In Its Initial Concert." *Tucson Citizen*, January 14, 1929, page 7. newspapers.com/image/581077130/

Stoop, André, editor. "Van Hulse, Camil." Translated by Emma Brouwer. *Lexicon van het muziekleven in het Land van Waas*. Stadsbestuur in samenwerking met V.Z.W. Bibliotheca Wasiiana, 1987, pages 210–224.

"Symphony Unit is Competent." *Arizona Daily Star*, January 14, 1929, page 2. newspapers.com/image/162491792.

"The President's Column." *THE DIAPASON*, volume 44, number 7, whole number 523 (June 1, 1953), page 14.

"Travels 7,000 Miles to Wed Tucson Pianist." *Arizona Daily Star*, December 13, 1924, page 9. newspapers.com/image/163150655.

"Tucson Celebrates Van Hulse 36 Years." *THE DIAPASON*, volume 50, number 12, whole number 600 (November 1, 1959), page 1.

Tucson Symphony Orchestra. "History: 1929–1949." Mission and History. Accessed January 8, 2021. https://www.tucsonsymphony.org/about-tso/mission-a-history/.

Urreiztieta, Arizeder. "Composer Van Hulse dies at 90." *Arizona Daily Star*, January 25, 1988.

Urreiztieta, Arizeder. "Camil Van Hulse: He helped compose Tucson's music scene." *Arizona Daily Star*, May 10, 1987.

Van Hulse, Camil. "Jaak Lemmens, Who Founded the Belgian School of Playing." *THE DIAPASON*, volume 46, number 3, whole number 543 (February 1, 1955), page 4.

Van Hulse, Camil. "Remembering Tucson: Oral History Project of Arizona Heritage Center. Interview with Camil Van Hulse." Interview by Jean M. Blackwell. Arizona Historical Society, May 7, 1983.

"Van Hulse, Camil A. J." Edited by Jacques Cattel Press. *Who's Who in American Music: Classical*. Second ed., 1985, page 609.

"Van Hulse is Honored as Symphony Marks 25 Years." *THE DIAPASON*, volume 45, number 4, whole number 532 (March 1, 1954), page 7.

Van Hulst, Henri. "Tinel, Edgar." *The New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 25. Oxford University Press, 2001, pages 501–502.

"Work in memory of La Berge Played By Widow." *THE DIAPASON*, volume 45, number 5, whole number 533 (April 1, 1954), page 2.

Whitesitt, Linda. "Women as 'Keepers of Culture.'" In *Cultivating Music in America: Women Patrons and Activists since 1860*, edited by Ralph P. Lock and Cyrilla Barr, pages 65–86. University of California Press, 1997.

"Young Belgian Musician Will Play For Club." *Tucson Citizen*, February 10, 1924. newspapers.com/image/580253136.

Stephen Wurst is a sacred musician, organist, and composer. He currently serves as director of music ministries at McFarlin Memorial United Methodist Church in Norman, Oklahoma, overseeing a vibrant music ministry of ten graded ensembles. An active composer of church music arrangements and handbell music, he is recently published with Beckenhorst Press.

Dr. Wurst has served on the faculty of the University of Oklahoma. He holds Doctor of Musical Arts and master's degrees from the University of Oklahoma, where his research focused on the life and organ works of Belgian-American composer Camil Van Hulse. His undergraduate studies were at Concordia University Wisconsin.

As a performer, he has appeared as a guest artist in both solo and collaborative settings, including recent engagements at an Organ Historical Society national convention and with the Norman Philharmonic. He holds leadership positions in the Area 9 region of the Handbell Musicians of America and the Oklahoma City Chapter of the American Guild of Organists.

2026
OHS PLATINUM JUBILEE
PHILADELPHIA AUGUST 11-13

Celebrate the Pipe Organs of Philadelphia, Pennsylvania in 2026!

BUILDERS INCLUDE

Aeolian (1930)	Dobson (2006)
Aeolian-Skinner (1931)	Dobson (2026)
Aeolian-Skinner (1933)	Kegg (2014)
Aeolian-Skinner (1937)	M.P. Möller (1950)
Austin (1961)	Reuter (2000)
C.B. Fisk (2018)	Rieger (2005)

2026.ORGANHISTORICALSOCIETY.ORG
REGISTRATION OPENS JANUARY 1, 2026

Rieger Orgelbau (2005) | PHOTO LEN LEVASSEUR

Cover feature

Wallace & Co. Pipe Organ Builders, Gorham, Maine Saint Joseph's on Capitol Hill, Washington, D.C.

Over nearly fifty years in operation, Wallace & Co. Pipe Organ Builders of Gorham, Maine, has had the pleasure of being involved with the restoration of dozens of organs by the Hook brothers. This includes restoring and relocating E. & G. G. Hook Opus 173 to the small town of Boom, Belgium, as well as renovating Hook & Hastings Opus 1573 for the Eastman School of Music. In recent years we have spent time getting to know the “stock model” instruments of the 1880s and 1890s, with a focus towards the documentation of pipework

and mechanical systems. These smaller projects served to inform the restoration of Opus 1487 for Saint Joseph's on Capitol Hill.

In August 2022 Wallace & Co. was delighted to be called to Saint Joseph's on Capitol Hill in Washington, D.C., for an inspection of their 1891 three-manual Hook & Hastings organ. This significant organ has been located in the rear gallery of the church since its construction. A range of restorative work was completed by George Bozeman in the 1980s to clean and bring the organ into better playing form.

The submitted proposal included a complete restoration of the organ as well as the inclusion of a new 16' Posaune for the Pedal division. After less than a year



Hook & Hastings Opus 1478 console



A painted façade pipe showing the original coloring on the back



The restored façade pipes after installation

of deliberation, Wallace & Co. entered into a contract with Saint Joseph's to restore the organ. During the first week in June 2024, the Organ Clearing House assisted with the disassembly over several warm and rain-free days. All those familiar with nineteenth-century organs will know the staggering size and weight of the parts in this organ. It must have been quite a sight in the 1890s to see the original team installing this organ without the help of steel scaffolding or an electric chain hoist. Several large parts required up to five people to lift after being lowered down from the gallery. Careful records were kept during the disassembly, cataloging all aspects of the organ. Opus 1487 was then transported to Gorham, Maine, for restoration.

All interior components of the organ received what has become a “standard” Wallace & Co. restoration. Every part was carefully cleaned, fixed, refinished, and adjusted. The windchests for the Swell, Great, Choir, and Bourdon/Violincello received a full renovation including new top and bottom tables. The key action received special attention. Rollerboards were renewed with new cloth bushings and replacement replica “arms” where necessary. All new replica key action squares were accompanied by new trackers for all three manual divisions and the Pedal. The pneumatic assists for the bottom twenty notes of the

Swell and Great were faithfully restored. Once in place, each pneumatic was carefully adjusted for proper function.

This project also included the return of the feeder bellows and hand-pump mechanism. The original feeder bellows were still in the gallery at the time of disassembly. They had been removed from their location underneath the reservoir to make way for the previous blower windline. A new blower was provided inside of a silencing cabinet on the right-hand side of the organ. A new windline and curtain valve were designed and constructed to fit into the organ without alteration. Based on shadows and old screw holes, the new hand-pumping system mimics the original as closely as possible.

A comprehensive research effort was completed to develop the proper scaling of the new 16' Posaune relative to the rest of Opus 1487. Similar Hook reeds were measured at Opus 288 at Saint John's, Bangor, Maine; Opus 304, Eighth Methodist, Boston; Hammond Street Congregational, Bangor; and Opus 334, Mechanics Hall, Worcester, Massachusetts. Close attention was paid not only to the scaling of the 16' reeds themselves, but also the manual reeds and their respective principal choruses. Once the scaling was completed, the construction of the new reed began. All of the components of this rank were

Wallace & Co. / Hook & Hastings Opus 1487

Saint Joseph's on Capitol Hill, Washington, D.C.

GREAT (58 notes)

- 16' Open Diapason
- 8' Open Diapason
- 8' Doppel Flöte
- 4' Octave
- 3' Twelfth
- 2' Fifteenth
- 1½' Mixture III
- 8' Trumpet

SWELL (58 notes, enclosed)

- 16' Bourdon
- 16' Bourdon Bass
- 8' Open Diapason
- 8' Viola
- 8' Stop^d Diapason
- 4' Flauto Traverso
- 4' Violino
- 1½' Dolce Cornet III
- 8' Oboe & Bassoon Tremolo

CHOIR (58 notes)

- 8' Geigen Principal
- 8' Dulciana
- 8' Melodia Stop^d Bass
- 4' Flute d'Amour
- 2' Piccolo
- 8' Clarinet

PEDAL (27 notes)

- 16' Double Open Diapason
- 16' Bourdon
- 8' Violincello
- 16' Posaune °

° Added 2024–2025

26 stops, 30 ranks, 1,616 pipes

Couplers and accessories

- Swell to Great
- Swell to Choir
- Choir to Great
- Swell to Pedal
- Great to Pedal
- Choir to Pedal
- Bellows Signal

Foot Trundles

- Gt Piano
- Gt Forte
- Great to Pedal Rev.

Mechanical key & stop action



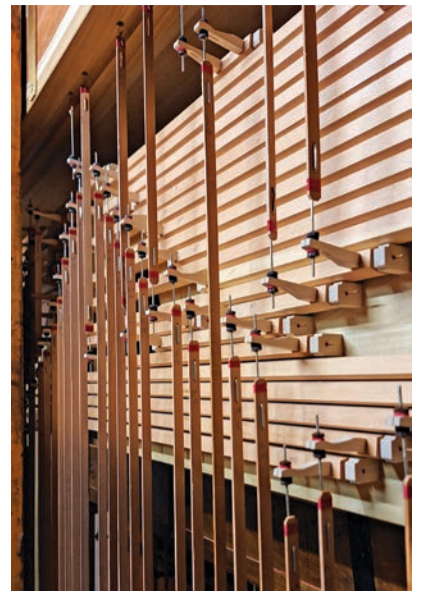
Great to Pedal reversible



16' Posaune blocks, shallots, and reeds



Pedal 16' Posaune set up in the shop



Pedal 16' Posaune key action



Choir pipework after restoration



Swell pipework during the voicing process



Pneumatic assists in the Swell



Restored key action of the Swell, Great, and Choir



Re-tabled Swell windchest



Releathered reservoir

constructed in the Wallace shop. To best blend the sound of the new Posaune, we reserved final voicing until all other ranks had been completed. The new pipes were voiced to balance well with the manual reeds and principal choruses. The rich, dark sound of the Wallace & Co. pipes adds an inviting new character to this organ.

The most visible part of this project was the restoration of the thirty-five façade pipes. Historic colors expert Marylou Davis was brought in to best match the original paintwork on the pipes. Original patches of nineteenth-century color had been left visible at the back of the pipes even after the addition of several layers of paint in the twentieth century. The added paint covering the large areas of the pipes had corroded. The paint was cracked and chipped, and by the time of the restoration, the pipes looked very worn out. Under the direction of David Wallace and with help from the Wallace & Co. crew, the rehabilitation of the

façade pipes began. The most recent layers of paint were removed. The remaining paint was sanded to smooth out old brush marks before being primed. The largest sections of the pipes were painted first. Work then included several sessions of taping and painting to apply all of the colored bands. Care was taken to apply the placement of the bands by using the originals as a guide. Artist Lily Scheipers joined the crew for the final detailing and gilding of the pipes. Twenty-three-karat double gold leaf was chosen for its warm and bright appearance. The results are a stunning display under the new lighting in the gallery.

In September 2025 the Organ Clearing House returned to Maine to load Bob Mead's tractor trailer truck for the trip back to Saint Joseph's Catholic Church. Mr. Mead navigated the narrow car-lined streets of the Capitol Hill District in Washington, D.C., and was waiting for the crew on the assigned delivery morning. The crew had all of

the heavy components of the organ in place by the end of the first week. The light and repetitive small pieces and action parts consumed the majority of the remaining days of the reassembly. Lastly, the restored pipes were returned to the organ and regulated to be of the best possible voice. The final tuning and mechanical adjustments took place just ahead of the dedication blessing and recital on Sunday, January 11, 2026.

The greatest joy of any project undertaken by our shop is the people with whom we have the pleasure of working. At Saint Joseph's on Capitol Hill the church team included Reverend Father William Gurnee, pastor; Maria Balcucci, music director and organist; and Tim Rutton, business manager. We are most appreciative of the expert help of the Organ Clearing House: John Bishop, Amory Atkins, Joshua Wood, and Terence Atkin. The crew in the Wallace & Co. shop included Nick Wallace, Rebecca Schnell, Ryan Slocum, David

Wallace, and Lily Scheipers. Consultants, suppliers, and on-site assistants included Marylou Davis, A. R. Schopp's Sons, Organ Supply Industries, Christopher Bono, and David Storey. Special thanks to Robert Mead who safely transported the organ from Maine to Washington, D.C. Thank you, all.

For all who are in the Washington, D.C., area, be sure to visit Saint Joseph's, as a concert on the second Sunday of each month will take place throughout 2026. The series will end with the annual Lessons and Carols concert on December 13, 2026.

—Nicholas Wallace

Cover photo by David Wallace, edited by William T. Van Pelt
Other photos by Nicholas Wallace

Builder's website:
wallacepipeorgans.com

Church website: stjosephsdc.org

► page 9

It is a delicate pastorella in the style of Johann Sebastian Bach's trio sonatas.

David McGregor (born in 1995) is a British composer who obtained his Master of Arts degree with First Class Honours in Music at Girton College, Cambridge, and proceeded thence to the University of York, where he obtained a Master of Arts in composition. He is the founding director of Nova Consort, a group dedicated to championing new choral music. *Ave Verum Corpus* debuted at a confirmation service at Saint Andrew's Church in Holborn, London, in 2023, when it was sung by the tenor Simon Wall, to whom it is dedicated. It adds the Medieval Latin text, "O dulcis, o pie," at the end. It is set for soprano or tenor soloist and organ. Here Jordyn Tatum is the soprano soloist, accompanied on the organ by Maxine Thévenot. There is a dark, ominous quality to the piece.

Joanna Forbes L'Estrange (born in 1971) is a British singer, classical and jazz composer, and choir director. She first attracted public attention as director of the popular a cappella vocal group, The Swingle Singers. The Royal School of Church Music and the Friends of Cathedral Music, Cathedral of Saint John, Albuquerque, jointly commissioned *The Chorister's Prayer* for International Chorister Day 2021. The organ accompaniment includes all the vocal parts, making it a very easy anthem to learn. This recording features the Cathedral Choristers with Ann Greathouse and Alexandra Raskin singing the descant and with Alexandra Raskin also as soloist.

We come then to another anthem by Howard Helvey. He wrote this one for the fortieth wedding anniversary of his parents. It is an a cappella anthem for TTBB or (as on this album) SATB. The Cathedral Chamber Choir is responsible for this performance. The text, *O Lux Beatissima*, is part of the Sequence for the Feast of Pentecost and is sometimes attributed to the thirteenth-century Archbishop of Canterbury, Stephen Langton. It is a very beautiful anthem consisting of a "layering of voices that constantly harmonize and clash" but do not resolve until the final chord.

Amy Beach, Mrs. H. H. A. Beach, née Cheney (1867–1944), was the first

American woman to achieve success as a composer. Her *Gaelic Symphony*, premiered by the Boston Symphony Orchestra in 1896, was the first full-scale symphony to be composed and published by a woman in the United States. "Peace I leave with you," scored for SATB and organ, is based on the text of John 14:27 and was the third of *Three Choral Responses*, opus 8, published in 1891. The Cathedral Chamber Choir is responsible for the performance on this album. It rather reminds me of S. S. Wesley's anthem, *Thou wilt keep him in perfect peace*.

Elizabeth Poston (1905–1987) was a most extraordinary woman. She studied piano and composition at the Royal Academy of Music in London, where she was a student of Peter Warlock and Ralph Vaughan Williams. She won a prize at the RAM for her one-movement *Violin Sonata*, which was subsequently broadcast on BBC radio. She spent the years 1930–1939 abroad, studying architecture, collecting folksongs, and probably also engaging in espionage on behalf of the British Government. During World War II she was director of music for the BBC European Service and is said to have used gramophone records to send coded messages to resistance fighters in Europe. She is probably best remembered for her carol, *Jesus Christ the Apple Tree*. Her anthem *The Lamb* uses as its text William Blake's poem of the same title from *Songs of Innocence*, 1789. She first published it in her collection, *The Children's Song Book*, Bodley Head, 1961. On this album the singers are the Cathedral Choristers with Alexandra Raskin taking a solo in the second stanza. The jovial melody reminds me a little of the *Song of the Volga Boatmen*.

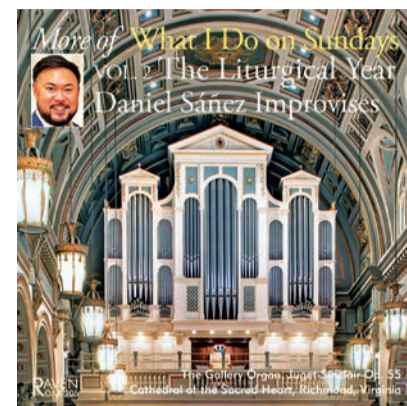
John Ireland (1879–1962) was a student of Walter Parratt and Charles Villiers Stanford at the Royal College of Music, where he was himself later a professor and where one of his students was Benjamin Britten. He began his career as a church organist, but he gave up his position as organist of Saint Luke's, Chelsea, in London in 1926 to concentrate on other aspects of his career. *Ex Ore Innocentium*, for treble voices and organ or piano, was written for a Royal School of Church Music summer festival, held at

Durham Cathedral in 1944. The title is a reference to Psalm 8:2, "Out of the mouth of babes and sucklings hast thou ordained strength," but the text that he used was not this but Bishop William Walsham How's hymn, *It is a thing most wonderful*, stanzas 1, 2, 4, 5 and 7. The singing is divided between a semichorus sung by Ann Greathouse, Madelynn Jewell, and Alexandra Raskin, and the full complement of the Cathedral Choristers. The feeling of the piece embraces both the agony of Christ's suffering and the triumph of love in the face of death.

The Canadian composer, Stephanie Martin (born in 1962), grew up in Tillsonburg, Ontario, and obtained her bachelor's degree in music at Wilfrid Laurier University and a master's degree from the University of Toronto. She is also an Associate of the Royal Canadian College of Organists, Professor Emeritus and Senior Scholar of music at York University, Toronto, and composer-in-residence for the Toronto Mendelssohn Choir, 2025–2026. She directs the Schola Magdalena, a women's ensemble, is Conductor Emeritus of Pax Christi Chorale, and was formerly director of music at the historic Anglican Church of Saint Mary Magdalene in Toronto, where Healey Willan was one of her predecessors. Her anthem *Ascension*, of which this is the premier recording, was commissioned by the Friends of Cathedral Music in 2025 and sponsored by Dr. David and Ann† Stinchcomb. The text is an Ascensiontide poem by John Donne, also entitled *Ascension*. This joyful and majestic anthem is sung by the full Cathedral Choir with organ accompaniment. It is written somewhat after the style of Vaughan Williams's *Five Mystical Songs*.

The Canadian composer, Rachel Laurin (1961–2023) came from Saint-Benoît, Québec, and studied at the Conservatoire de musique du Québec à Montréal under Gaston Arel, Raymond Daveluy, and Raoul Sosa. She subsequently became Raymond Daveluy's assistant at Saint Joseph's Oratory on Mount Royal, Montréal, from 1986 until 2002. From 1988 until 2002 she was on the faculty of the Conservatoire de musique du Québec à Montréal. In 2002 she resigned these positions to become *titulaire* of Notre-Dame in Ottawa. She resigned this post to become in-house composer for Wayne Leupold Editions. She died after a long battle with cancer at the age of sixty-two. "Invocation" is from *Douze Courtes Pièces pour orgue*, opus 43, volume 1. Maxine Thévenot plays this rather contemplative piece, which with Sarah Quartel's *Density of Light*, already reviewed above, rounds off the compact disc nicely.

I heartily recommend this album, which contains many interesting compositions, several of which have never been recorded before. The Episcopal Cathedral of Saint John in Albuquerque has an excellent music staff and equally excellent choirs. The Friends of the Cathedral are also to be commended for sponsoring so many new compositions by contemporary composers.



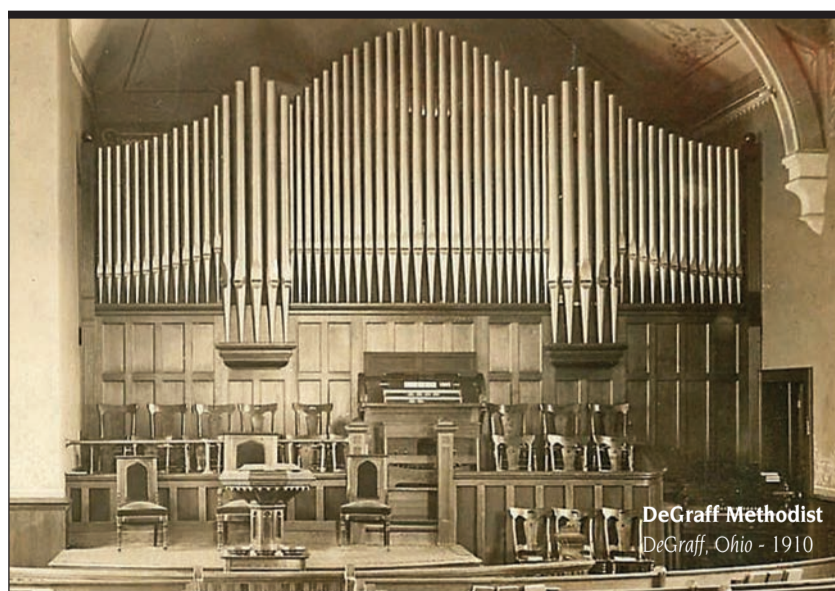
More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sánchez Improvises

More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sánchez Improvises. 2024 Juget-Sinclair Opus 55 gallery organ, Cathedral of the Sacred Heart, Richmond, Virginia. Raven, OAR-205, \$15.98. Available from ravencd.com and ohscatalog.org.

Entrada; Advent; He is Born; Kings' Homage; Ordinary; Conversion; Charity and Love Prevail; Lætare; Breath; Be at Rest; Revelation.

Daniel Sánchez comes originally from Hollywood, California. He graduated from Boston College and then continued his organ studies on a Fulbright scholarship at the Thomaskirche in Leipzig, Germany. He earned his Master of Music degree in historical performance at the Oberlin Conservatory of Music. He has been director of music and liturgy, principal organist, and choirmaster for the Cathedral of the Sacred Heart in Richmond since September 2015.

The Cathedral of the Sacred Heart has acquired three entirely new organs from Juget-Sinclair Organbuilders of Montréal, Québec, Canada. Opus 53 of 2022 is a one-manual, four-stop continuo organ, and Opus 54 of the same year is a two-manual, twenty-one stop choir organ. These two instruments were the vehicles for Sánchez's first *What I Do on Sundays* album. The third organ, Opus 55 of 2024 and the subject of the present compact disc, is to date Juget-Sinclair's *magnum opus*, a three-manual,



DeGraff Methodist
DeGraff, Ohio - 1910

ARTISTRY - RELIABILITY - ADAPTABILITY

For over 150 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.



P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com

Find us on

www.pekc.org

Princeton Early Keyboard Center
Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Walnut Lane in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.

sixty-seven-stop instrument. The leaflet and the Raven website include the stoplist of the organ. Although primarily French symphonic in style, the organ displays influences of the French Classic tradition, and even some North German features, giving it greater versatility for both concert and liturgical purposes than one would normally expect. From the massive 32' Principal Bass to the highest pitches, the organ produces a fabulous sound in the building's near-perfect acoustics. As the leaflet says of all three instruments, "The voice of these organs will echo long beyond our time." The ½-syntonic comma temperament is just unequal enough to add a little color but is near enough to equal temperament not to present any tuning difficulties for orchestral instruments.

The initial track, *Entrada*, stands apart from the rest of the album in being precisely what its title proclaims, an introductory processional rather than a piece relating to the church's liturgical year like the rest of the improvisations on the recording. The Spanish spelling *Entrada*, rather than *Intrada*, also suits the character of the improvisation as imitative of seventeenth-century Spanish compositions of that name. Its fanfare-like passages introduce us to the fiery *en chamade* reeds of the organ.

The first of the liturgical improvisations, *Advent*, takes as its theme the Medieval plainsong chant *Alma Redemptoris Mater*. We hear some of the organ's flute stops together with high-pitched notes on the upperwork symbolizing the dawn of light at the beginning of creation. *He Is Born* uses the Medieval Christmas carol *Puer nobis nascitur* as found in the *Piæ Cantiones* of 1582. This improvisation expresses the mystery and joy of the Incarnation through a sparkling display of exuberance using the flutes. *Kings' Homage* commemorates the Epiphany, again making use of the carol *Puer nascitur nobis* and combining it with the Gregorian chant *Alleluia! Vidimus Stellam Eius in Oriente*. A soft 16' reed evokes the plodding progress of the Magi, and we also hear the Positif Carillon (Deagan Chimes) tolling in the background.

Following Candlemas, we leave the seasons of Christmas and Epiphany and transition into a brief period of Ordinary Time. The improvisation *Ordinary* makes use of the Gregorian melody *Salve Regina*, but also harkens back to elements of the previous improvisations, suggesting the lingering effects of the Christmas season. Daniel Sáñez uses soft reed and flute stops, enhanced by an effective use of the Tremulant, to provide an overall feeling of mystery and awe. We then move to the season of Lent with *Conversion*. The improvisation takes as its theme the Marian prayer, *Ave Regina Cælorum*, which was traditionally said at the end of Compline from Candlemas to Maundy Thursday. The warm harmonies and contrasting registrations remind me of many of the improvisations of English cathedral organists and of the works of composers like Herbert Howells. The hymn *Ubi caritas et amor* forms the subject of Maundy Thursday's meditation, *Charity and Love Prevail*. The plainsong melody is soloed out on various stops against an accompaniment on the strings, again making use of rich, warm harmonies.

Lætare, the title of the Easter improvisation, simply means "Rejoice!" and has nothing here to do with *Lætare* Sunday. The subject of this joyful improvisation is the Marian hymn *Regina Cæli*, which includes the words, "The Son . . . has risen as he said, Alleluia!" Its toccata-like quality reminds me of the works of

French composers like Maurice Duruflé. The Hebrew word *ruach* means wind, breath, or spirit, and Daniel Sáñez uses the title *Breath* for his improvisation on the hymn *Veni Creator Spiritus*, which translates as "Come, Creator Spirit." This fits the liturgical events of Ascension and Pentecost. Again it evokes for me French compositions, especially those of Jehan Alain as well, of course, as Jeanne Demessieux's *Toccata on Veni Creator Spiritus* and Maurice Duruflé's *Choral varié* on the same hymn.

We move then toward the end of the liturgical year, celebrating the commemoration of All Souls at the beginning of November. The improvisation *Be At Rest* features two plainsong chants, the prayer *Requiem Æternam* and the Medieval sequence hymn *Dies Iræ*. From the quiet prayer at the beginning, it builds up to a massive and brilliant climax in which *Dies Iræ* appears in the pedal. The final track on the album, *Revelation*, is by far the longest, lasting for a full twenty-four and three-quarter minutes. It begins mildly with some passages of quiet expectation on foundation stops until, as prophesied in 1 Corinthians 15:52, the trumpet sounds to wake the dead, at first distantly, and then with the full blast of the *en chamades*. The waking begins barely perceptibly but seems to be quite a complicated process involving a very gradual build up to the end, where the improvisation ends with a triumphant plainsong chant of "Alleluia!"

Daniel Sáñez's first compact disc, *What I Do On Sundays*, was a first-rate album. In my opinion the sequel, *More of What I Do on Sundays*, is even better. I thoroughly recommend it.



Nicolaus Bruhns: *The Complete Organ Works*; Vincent Lübeck: *Ich ruff zu dir Herr Jesu Christ*
Nicolas Haigh, ORGAN

Nicolaus Bruhns: *The Complete Organ Works*; Vincent Lübeck: *Ich ruff zu dir Herr Jesu Christ*. Nicolas Haigh, Taylor & Boody Opus 27, 1996, Saint Thomas Church, Fifth Avenue, New York, OAR-198, \$15.98. Available from ravencd.com, also via Amazon and eBay.

Praeludium in E Minor [the longer], Nicolaus Bruhns; *Nun komm, der Heiden Heiland* [Choralfantasie], Bruhns, Verzierte Bearbeitung von Johann Friedrich Agricola; *Praeludium in E Minor* [the shorter], Bruhns; *Ich ruff zu dir Herr Jesu Christ*, Vincent Lübeck; *Adagio in D Major* [fragment], Bruhns; *Praeludium in G Major*, Bruhns.

Nicolaus Bruhns (1665–1697) came from Schwabstedt in the Schleswig-Holstein territory of Denmark (part of Germany from 1867 to 1920). Bruhns originally studied with his father Paul and was something of a child prodigy. Together with his younger brother Georg he became a pupil of Dieterich Buxtehude at the Marienkirche, Lübeck, where they studied organ, viola, and violin. Buxtehude considered Bruhns his finest student and on Buxtehude's

A one-inch professional card in THE DIAPASON, as low as \$25 per month.

Contact Jerome Butera,
jbutera@thediapason.com

PATRICK ALLEN
GRACE CHURCH
NEW YORK

Christopher Babcock

Church of the Good Shepherd
Kips Bay, New York City

Check out Artist Spotlights

thediapason.com/artists

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger



J.W. Steere
1825-1900

Phone 718/528-9443
E-mail k_bigger@yahoo.com

Dean W. Billmeyer

Professor Emeritus
University of Minnesota
dwb@umn.edu

GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

STEVEN EGLER

Central Michigan University
School of Music
Mt. Pleasant, MI 48859
egler1s@cmich.edu

Faythe Freese

Concert Organist
(512) 470-7782
ffreese@ua.edu

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

Your professional card could appear here!

jbutera@thediapason.com / 608-634-6253

Frederick Hohman
.net



RICHARD BARRICK HOSKINS

Director of Music & Organist
St. Chrysostom's Church
Chicago
richard@saintc.org

James Kennerley

Friends of the
Kotzschmar Organ
www.foko.org

James Kibbie

Professor Emeritus
The University of Michigan
jkibbie@umich.edu

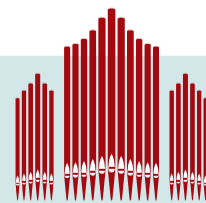
Gail Archer

organist
www.gailarcher.com

Vassar College
Barnard College, Columbia University
garcher@barnard.edu
(212) 854-5096

Promotion
SOZO Media
rika@sozomedia.com

Download The Diapason's 2026 Media Kit at thediapason.com/advertising



Promote your organ, church music, harpsichord, and/or carillon degree program to potential students worldwide!

Contact Jerome Butera for the many options in print and digital advertising available to you through The Diapason.

jbutera@thediapason.com
608-634-6253

Karen Schneider Kirner

Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

GALE KRAMER

organist emeritus
Metropolitan Methodist Church
Detroit
gkramer@provide.net

COLIN LYNCH

Concert Organist
www.colinlynchorgan.com

KIMBERLY MARSHALL

Imaginative Programming
Acclaimed Artistry
windwerkartists.com kimberlymarshall.com

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

DEREK E. NICKELS, DMA

Church of the Holy Comforter
Kenilworth, IL 60043
(847) 251-6120 • denickels@holyccomforter.org

Matthew W. Noonan

Organist & Educator
www.mwnoonan.com

ANDREW PETERS

Organ Recitals – Silent Movies – Hymn Festivals
www.AndrewJPeters.com

GREGORY PETERSON

Professor of Music and
College Organist Emeritus
Luther College, Decorah, Iowa

STEPHEN PRICE, D.MUS.

University of Washington, Seattle
www.sevencartists.com/price

ANDREW SCHAEFFER

Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.org
Recitals — Hymn Festivals

Kathleen Scheide

www.kathleenscheide.com
www.youtube.com/@kathleenscheide
kathleenscheide@gmail.com

GET A TWO-INCH PROFESSIONAL CARD IN THE DIAPASON!

For information on rates and specifications, Contact Jerome Butera
608-634-6253 / jbutera@thediapason.com

**GIVE A GIFT STUDENT SUBSCRIPTION
(DIGITAL EDITION) FOR ONLY \$20!**

THE DIAPASON is investing in future generations, and you can help. The 20 Under 30 program will recognize its next class in May 2027. The fifth Gruenstein Award honoring the work of a young author will occur in May 2028. Introduce THE DIAPASON to young musicians with a gift student subscription (digital edition) for only \$20! Organ, carillon, harpsichord, and church music department educators are welcome to contact Stephen Schnurr (847-954-7989; sschnurr@thediapason.com) to work together to introduce your students to THE DIAPASON.

Reviews

recommendation Bruhns became court violinist and composer in Copenhagen, where he received an unsolicited raise in salary to encourage him to stay. Nevertheless, in 1689 he moved on to become organist of the Marienkirche (Stadtkirche) in Husum, where he remained until his untimely death at the age of only thirty-one. Nobody seems to know the cause of his death. According to at least one report, Nicolaus Bruhns could play the violin and accompany himself on the organ by playing the pedals, and there is a passage in the longer E-minor *Praeludium* where he might have done just this. Buxtehude would have been capable of doing this, and so would Johann Sebastian Bach, an accomplished violin player who may well have done so, especially if he had heard of his distant cousin Bruhns's exploits. Several modern musicians are proficient in both instruments and have recorded themselves playing violin and organ simultaneously, including David von Behren, assistant university organist and choirmaster of the Memorial Church at Harvard University and a member of THE DIAPASON's 20 Under 30 Class of 2016, and Titus Grenyer ("Pep Organ"), organist of Sydney Town Hall. Others, such as Anna Lapwood, might do this if they have not already done so. Bruhns deserves the reputation of being perhaps the most virtuosic player of the Baroque era—perhaps even more of a virtuoso than Buxtehude and Bach. His longer E-minor *Praeludium* is one of the outstanding musical monuments of the period. The album does not include *Praeludium con Fuga g-Moll*, once attributed to Bruhns but now thought to be the work of Arnold Matthias Brunckhorst (1670–1725).

Vincent Lübeck (1654–1740) was born in Padingbüttel, Lower Saxony, and seems to have received his earliest organ lessons from his stepfather Caspar Förckelrath. He may also have been a student of Andreas Kneller (brother of the artist Godfrey Kneller), whose influence is clearly apparent in Lübeck's compositions. He was successively organist of Ss. Cosmae et Damiani in Stade (1675–1702), where he played the famous Berendt Huss/Arp Schnitger organ of 1668–1675, and of the St. Nikolai Kirche in Hamburg, where there was a large four-manual Arp Schnitger organ dating from 1682–1687, but which unfortunately no longer exists.

Nicolas Haigh, who originally came from Reading, England, began his career in Oxford as a chorister at Christ Church Cathedral, after which he was a student at Winchester College, an independent boarding school in Hampshire. He then served as a lay clerk in the New College Choir, at the same time as which he was organist of the historic Church of Saint Michael-at-the-North-Gate in Oxford and a frequent accompanist of the Choir of Christ Church Cathedral. Following this he was the Sir William McKie Senior Organ Scholar at Clare College, Cambridge, where he accompanied the world-famous chapel choir and obtained his Master of Arts degree in musicology. He took up the position of organ scholar at York Minster in 2012. During his tenure at York he won the coveted Limpus Prize for the highest marks in the 2014 Royal College of Organists Fellowship Examination. His teachers included Malcolm Archer, Clive Driskill-Smith, James McVinnie, and Jonathan Moyer. After completing his studies in England Nicolas Haigh moved to Cleveland, Ohio, to pursue a doctorate in historical performance practice at Case Western Reserve University, where he met his wife soprano Margaret Carpenter Haigh (admirably

described by one reviewer in her native North Carolina as "fiery, wild, and dangerous"), who was also pursuing a Doctor of Musical Arts degree in historical performance practice. After a stint as assistant director of music and organist at Christ Episcopal Church in Charlotte, North Carolina, in February 2020 he became associate organist at Saint Thomas Church, Fifth Avenue, New York. In 2025 Haigh was the acting director of music at Saint Thomas Church. A keen performer of early music, he co-founded with his wife the early music consort L'Académie du Roi Soleil, which performs regularly on both sides of the Atlantic Ocean.

The Episcopal Church of Saint Thomas in the city of New York was incorporated in 1824. Since 1865 it has occupied a site at Fifty-Third Street and Fifth Avenue in Manhattan and is popularly known as Saint Thomas, Fifth Avenue. Ralph Adams Cram (1863–1942) and his partner Bertram Grosvenor Goodhue (1869–1924) of the architectural firm of Cram, Goodhue, and Ferguson designed the present church building, completed in 1914.

The dedication of the Loening-Hancock Gallery Organ at Saint Thomas Church took place in May 1996 in honor of Gerre Hancock's twenty-five years of service as organist of the church. The builders were Taylor & Boody of Staunton, Virginia, and the instrument is their Opus 27, inspired by the tradition of organbuilding in the Netherlands and North Germany during the seventeenth and eighteenth centuries. It initially had twenty-one stops drawn from thirty-two ranks, spread over two manuals and pedal. A third (Brustwerk) manual and several prepared-for stops were added in 2016, bringing the organ to a complement of thirty-one stops, comprising forty-four ranks over three manuals and pedal with a total of 2,187 pipes. Stop and key action are mechanical, and the organ is tuned to the 1/8-comma Kellner temperament.

The album begins with Nicolaus Bruhns's great *tour de force* in the *stylus phantasticus*, the longer *Praeludium in E Minor*. The organ sounds fine in the generous acoustics of Saint Thomas Church, and Nicolas Haigh plays at just the right speed to maximize this effect. Like many of Buxtehude's compositions in the *stylus phantasticus*, Bruhns's *Praeludium* consists of five main sections. Although making use of the *tutti* in the toccata-like opening of the piece, he drops down to a single stop for the first fugue and again shows remarkable restraint in the fanfare-like Allegro that introduces the lengthy central section, where he employs a soft clarinet-like reed—is this the Dulcian or the Krummhorn?—in lieu of the Trompet one might expect. Following this, Dr. Haigh plays the second, rather more assertive fugue on *forte* combinations, paving the way for the brilliant toccata-like ending on full organ.

Nicolaus Bruhns's *Choralfantaisie on Nun komm, der Heiden Heiland* is interesting for its numerous changes of manuals and registration, sometimes as many as four manual changes in a single bar. This necessitates at least three manuals, and there are additionally numerous changes of tempo and even of time signatures. These features require a virtuosity somewhat different from the *Praeludium*, and the organist is kept very busy! The effect is considerably enhanced by Dr. Haigh's adoption of the elaborate method of ornamentation taken from a manuscript copy of the Bruhns piece made by Johann Sebastian Bach's student Johann Friedrich Agricola (1720–1774). The registrations

Calendar

Nicolas Haigh uses are not unlike those suggested for this chorale by Alexandre Guilmant in *École Classique de l'Orgue*. Guilmant also used a similar scheme of ornamentation, and one wonders if he was aware of Agricola's work. An interesting and effective touch is that Dr. Haigh speeds up the tempo somewhat towards the end.

Nicolas Haigh demonstrates his virtuosity in the energetic pedal solo which opens the shorter E-minor *Praeludium*. The time signature then shifts from common time to 12:8 for a rather chromatic Presto section in which there is a dialog featuring echo effects, and this is perhaps the most interesting part of the *Praeludium*. This leads into a fugue, which builds up to the full organ at the end. The shorter *Praeludium* is a mere shadow of the longer one and, as Dr. Haigh says, "It is difficult to deny that the opening and closing sections of this *Praeludium* rely on fairly pedestrian gestures that extend somewhat meagre compositional material." Nevertheless, he gives a fine performance of the piece.

We next shift briefly from Bruhns to hear Vincent Lübeck's *Ich ruff zu dir, Herr Jesu Christ*. This highly contrapuntal composition makes use of five closely-woven voices, and its frequent hand-crossings require a different form of virtuosity from that of Bruhns. The gentle, rather melancholy feeling of the piece gives way at the end to a toccata-like coda.

We come then to a composition by Bruhns that I had not heard of before. *Adagio* in D major is a short composition whose nature and purpose are not entirely clear. It comes from the *Husumer Orgelbuch* (1758), a compilation of organ pieces in a manuscript produced in Husum—where Bruhns, of course, had been organist of the Marienkirche (Stadtkirche) from 1689 to 1697—by Bendix Friedrick Zinck (1743–1801). It was most probably a rough sketch of part of an intended *preludium* in D major that Bruhns never completed. Another possibility is that *Adagio* was intended by Bruhns as an exercise for one of his students. Between two and three minutes long, it is a warm piece that is very typical of Bruhns's compositional style. Nicolas Haigh registers it, nicely ornamented, on *mezzo piano* flue stops.

The final track on the compact disc is the third *Praeludium* of Bruhns, the one in G major. This is another highly virtuosic composition and entails some very impressive pedal work on Nicolas Haigh's part—including double pedaling and several rapid pedal solos. The fugue section is particularly impressive, with its counterpoint comprising no fewer than six separate voices—two in each hand and one in each foot! It ends in a similar manner to the longer E-minor *Praeludium* with a toccata-like passage at the end. It has sometimes been suggested that this composition of Bruhns may have exerted an influence on J. S. Bach when he wrote his *Prelude in G Major*, BWV 568.

Nicolas Haigh is justifiably well known for his performance of the works of Nicolaus Bruhns, and it is good to have an album with recordings of all of them. The Taylor & Boody Loening-Hancock organ at Saint Thomas Church, Fifth Avenue, provides an ideal vehicle for playing them. Thus I am very happy to recommend this album to readers of THE DIAPASON.

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

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.

CALIFORNIA

Lauma Akmene; St. Luke's Episcopal, San Francisco, 5/24, 3:15 pm

David Higgs; University of Redlands, Redlands, 5/23, 11 am masterclass; 5/24, 6 pm recital

Chelsea Chen; St. James Episcopal, Los Angeles, 6/14, 6 pm

Gail Archer, Messiaen, *Méditations sur le Mystère de la Sainte Trinité*; Cathedral of Christ the Light, Oakland, 6/20, 3 pm

Olivier Latry, with San Francisco Symphony, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Davies Symphony Hall, San Francisco, 6/25, 2 pm; 6/26, 7:30 pm; 6/27, 7:30 pm

Olivier Latry, masterclass; Cathedral of St. Mary of the Assumption, San Francisco, 6/27, 9:30 am

CONNECTICUT

Craig Williams, with Chuck Seipp, trumpet; Church of the Assumption, Ansonia, 5/24, 5 pm

James O'Donnell; Trinity College, Hartford, 6/2, 7:30 pm

Christa Rakich; St. John's Episcopal, West Hartford, 6/7, 12:30 pm

Katelyn Emerson; Christ Episcopal, Greenwich, 6/13, 5 pm

DISTRICT OF COLUMBIA

Alcee Chriss; St. Ann's Catholic Church, Washington, 6/14, 3 pm

Todd Fickley; St. Joseph's on Capitol Hill, Washington, 6/14, 4 pm

FLORIDA

James Kealey; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, 5/24, 3:30 pm recital & choral Evensong

GEORGIA

Oak Martin; Peachtree Road United Methodist, Atlanta, 5/20, 1 pm

Tom Bara; Peachtree Road United Methodist, Atlanta, 5/27, 1 pm

Caroline Robinson; Peachtree Road United Methodist, Atlanta, 6/8, 7:30 pm

Robert McCormick; First Presbyterian, Atlanta, 6/10, 9:30 am hymn festival

The Chenault Duo (Elizabeth & Raymond Chenault); Episcopal Cathedral of St. Philip, Atlanta, 6/11, 3 pm

Jeremy Filsell; Peachtree Road United Methodist, Atlanta, 6/24, 7:30 pm

ILLINOIS

James Mellichamp; Fourth Presbyterian, Chicago, 5/29, 12:10 pm

Brett Valliant; Rushville Performing Arts Center, Rushville, 5/29, 7 pm

Nicole Keller; Southern Illinois University, Carbondale, 6/7, 4 pm

• **Katelyn Emerson**; Holy Family Catholic Church, Rockford, 6/14, 7:30 pm

Douglas Cleveland; Fourth Presbyterian, Chicago, 6/26, 12:10 pm

MAINE

Jillian Gardner; Sunset Congregational Church, Deer Isle, 6/28, 7 pm

MARYLAND

Douglas Cleveland; St. Joseph Parish, Cockeysville, 5/15, 7 pm

+ **Chelsea Chen**; St. John the Evangelist Catholic Church, Frederick, 5/17, 4 pm

JOHN SCHWANDT

Organogenesis Artists LLC
organogenesisartists@gmail.com

MARK STEINBACH

BROWN UNIVERSITY

DAVID WAGNER

DMA
www.davewagner.net

RONALD WYATT

Organist Emeritus
Trinity Church
Galveston

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Walt Strony

Theatre Organist | ATOS Hall of Fame
Cross-over Concerts - Silent Films
concerts@waltstrony.com

PHILIP CROZIER

CONCERT ORGANIST
ACCOMPANIST

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec

Canada
(514) 739-8696

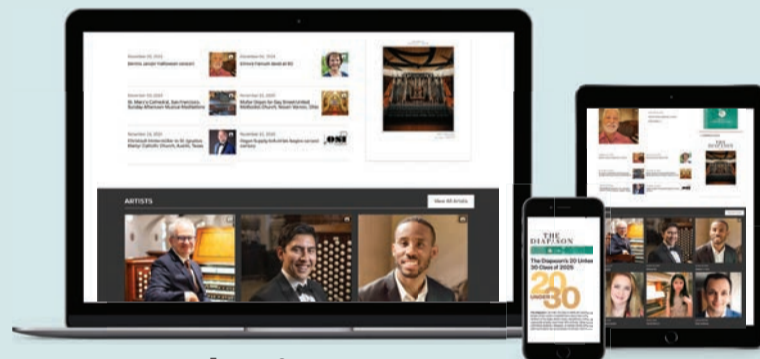
philipcrozier@sympatico.ca



KENT TRITLE
Director of Cathedral Music and Organist, Cathedral of St John the Divine
Organist, New York Philharmonic
Music Director, Oratorio Society of NY and Musica Sacra (NY)
ORGAN RECITALS - GUEST CONDUCTING - CHORAL RESIDENCIES

KENTTRITLE.COM

Experience The Diapason website!



www.TheDiapason.com

AMERICAN PUBLIC MEDIA®

Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

M
A
Y

2
0
2
6

2618 - *Mary's Songs* . . . in 'her month', whether in responses to the Angel's proclamation, or in simple hymns of praise, composers through history have celebrated the Virgin Mary.

2619 - *San Francisco AGO 2024 (VII) - Recital Sampler* . . . more vivid performances of arresting scores heard in concert at the AGO Convention in California.

2620 - *In Memoriam* . . . remembrances and reflections of individuals and events that were or might have been.

2621 - *Organ Concerto Classics* . . . exploring a rich repertoire that doesn't get nearly the attention it deserves.

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
Associated Pipe Organ Builders of America
is a proud supporter
of Pipedreams apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

MASSACHUSETTS

Rosalind Mohnsen; First Congregational, Fall River, 5/15, 12 noon
Young Artists Showcase; Methuen Memorial Music Hall, Methuen, 5/20, 7:30 pm

Renée Anne Louprette; Methuen Memorial Music Hall, Methuen, 5/27, 7:30 pm

Gloriae Dei Cantores & Creare Symphonia, Bach, *St. Matthew Passion*; Church of the Transfiguration, Orleans, 5/29, 7:30 pm; 5/30, 7:30 pm

Jonghee Yoon; Methuen Memorial Music Hall, Methuen, 6/3 7:30 pm

Jennifer Valazquez, Justin Brueggeman, Brandon Straub, Nara Lee; Methuen Memorial Music Hall, Methuen, 6/10, 7:30 pm

Elisa Bickers; Methuen Memorial Music Hall, Methuen, 6/17, 7:30 pm

Jerrick Cavagnero; Methuen Memorial Music Hall, Methuen, 6/24, 7:30 pm

MICHIGAN

David Poston; Cathedral of St. Paul, Detroit, 5/22, 12:30 pm

Huw Lewis; St. Andrew's Presbyterian, Beulah, 6/7, 3 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 6/12, 12:30 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 6/26, 12:30 pm

MINNESOTA

Catherine Rodland; Boe Chapel, St. Olaf College, Northfield, 6/24, 12:15 pm

NEW HAMPSHIRE

Nicole Keller; St. John's Episcopal, Portsmouth, 5/17, 4 pm

NEW YORK

Choral Evensong; Cathedral of St. John the Divine, New York, 5/17, 4 pm
Baylor University organ students; Cathedral of St. John the Divine, New York, 5/22, 7:30 pm

Craig Williams, with Chuck Seipp, trumpet; Calvary Presbyterian, Newburgh, 5/31, 4 pm

NORTH CAROLINA

Nathaniel Gumbs; Christ Episcopal, New Bern, 5/15, 7 pm

PENNSYLVANIA

Choral Evensong; Nativity Cathedral, Bethlehem, 5/16, 5 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, 5/23, 2 pm

Janet Tebbel, carillon, with trumpet; Longwood Gardens, Kennett Square, 5/23, 3:30 pm

Lisa Lonie, carillon; Longwood Gardens, Kennett Square, 5/24, 2 pm

Lisa Lonie, carillon, with trumpet; Longwood Gardens, Kennett Square, 5/24, 3:30 pm

Christopher Houlihan; First Presbyterian, York, 5/30, 4 pm

Pittsburgh Camerata & Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 6/3, 7 pm

Hunter Chase, carillon; Longwood Gardens, Kennett Square, 6/5, 6 pm

Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 6/16, 2 pm

Amy Hamburg-Mead, carillon; Longwood Gardens, Kennett Square, 6/26, 6 pm

TENNESSEE

Alcee Chriss; First Presbyterian, Franklin, 5/17, 3 pm

TEXAS

Ken Cowan; First Unitarian, Dallas, 5/24, 9:30 am & 11 am worship services

Ken Cowan, with Lisa Shihoten, violin; First Unitarian, Dallas, 5/24, 1:30 pm

Renée Anne Louprette; First United Methodist, Victoria, 6/5, 12 noon

UTAH

Isabelle Demers; The Temple at Tabernacle Square, Salt Lake City, 5/15, 7:30 pm

VIRGINIA

Amanda Mole; St. Alban's Episcopal, Annandale, 5/17, 4 pm

Diane Meredith Belcher; St. Paul's Episcopal, Lynchburg, 6/5, 5 pm

Nathan Laube; Cathedral of the Sacred Heart, Richmond, 6/26, 7:30 pm

WASHINGTON

Renée Anne Louprette; St. Mark's Episcopal Cathedral, Seattle, 5/15, 7:30 pm recital; 5/16, 10 am masterclass

Bruce Neswick; Walla Walla University Church, College Place, 5/19, 7 pm recital; 5/20, 4 pm masterclass

Wyatt Smith; Plymouth Church Unitec Church of Christ, Seattle, 5/29, 7:30 pm

Tylen Stults; Plymouth United Church of Christ, Seattle, 5/31, 5 pm

WISCONSIN

Marian Prism; Shrine of Our Lady of Guadalupe, La Crosse, 5/17, 3 pm

Erich Knapp; Holy Spirit Catholic Church, Stevens Point, 6/11, 6:15 pm

James Casey; Holy Spirit Catholic Church, Stevens Point, 6/25, 6:15 pm

Christopher Ganza; Shrine of Our Lady of Guadalupe, La Crosse, 6/28, 3 pm

WYOMING

Wyatt Smith; First United Methodist, Casper, 5/21, 7:30 pm

BELGIUM

Ignace Michiels; Sint-Salvatorskathedraal, Brussels, 5/15, 8:30 pm

Luc Ponet; Sint-Jacobskerk, Sint-Truiden, 5/17, 3 pm

Theresa Sanchez; Kapel Romaanse Poort, Leuven, 5/19, 12:15 pm

Hera Wyckers; Sint-Nicolaaskerk, Sint-Niklaas, 5/21, 11:30 am

Adriaan Hoek; Sint-Salvatorskathedraal, Brussels, 5/29, 8:30 pm

FRANCE

Students of Saint-Maur-des-Fossés Conservatory; Église Notre-Dame-de-l'Assomption, Vouvant, 5/17, 11:30 am & 4 pm

Jonathan Scott, with Tom Scott, piano; Cathedral, Evreux, 5/30, 7 pm

Mickaël Connoir, with trumpets; Église Notre-Dame-de-l'Assomption, Vouvant, 6/12, 7 pm

Viviane Loriaut, with Groupe Tavagna; Cathedral, Evreux, 6/14, 3 pm

Students of Poitiers Conservatory; Église Notre-Dame-de-l'Assomption, Vouvant, 6/21, 4 pm

GERMANY

Sebastian Freitag; Kathedrale, Dresden, 5/20, 8 pm

Arno Hartmann; Kreuzkirche, Dresden, 5/27, 8 pm

Niklas Jahn; Frauenkirche, Dresden, 6/3, 8 pm

Richard Gouwers, with brass of the Berliner Philharmoniker; Berliner Philharmoniker, Berlin, 6/7, 11 am

Dan Zerfaß; Kreuzkirche, Dresden, 6/10, 8 pm

Sebastian Heindl; Kulturpalast, Dresden, 6/17, 8 pm

Jürgen Sonnentheil; Kathedrale, 6/24, 8 pm

SWITZERLAND

Maurizio Croci; Basilique Notre-Dame, Neuchâtel, 5/17, 4 pm

Henri-François Vellut, with violins; Protestant Church, Aubonne, 5/24, 6 pm

André Simanowski, with soprano; Basilika St.-Ulrich, Kreuzlingen, 5/25, 5 pm

Vincent Thévenaz; Cathedral, Geneva, 5/29, 8 pm

Damien Savoy, with Ensemble Utopie; Basilique Notre-Dame, Neuchâtel, 5/30, 7 pm

Thomas Ospital; Cathedral, Geneva, 5/31, 5 pm

Guy-Baptiste Jaccottet, with Choeur de la HEP; Protestant Church, Cossonay, 6/4, 8 pm

Vincent Thévenaz, with saxophone; Protestant Church, Dombresson, 6/14, 5 pm

Quentin Guérillot; Cathedral, Geneva, 6/20, 8 pm

UNITED KINGDOM

Ian Church; All Saints, Woodham, 5/16, 4 pm

Adrian Gunning; Methodist Central Hall, London, 5/17, 3 pm

Relf Clark; Welsh Church, London, 5/20, 1:05 pm

Svyati Duo; St. Oswald's Church, Grasmere, 5/21, 12 noon

Svyati Duo; St. John's Church, Keswick, 5/21, 7 pm

Nathan Laube; St. John the Evangelist Catholic Church, Islington, 5/30, 7:30 pm

Joshua Stephens; St. John's Church, Ranmoor, 6/4, 8 pm

Nathan Laube; Cathedral, Liverpool, 6/6, 6 pm

James Kibbie; Westminster Abbey, London, 6/14, 5 pm

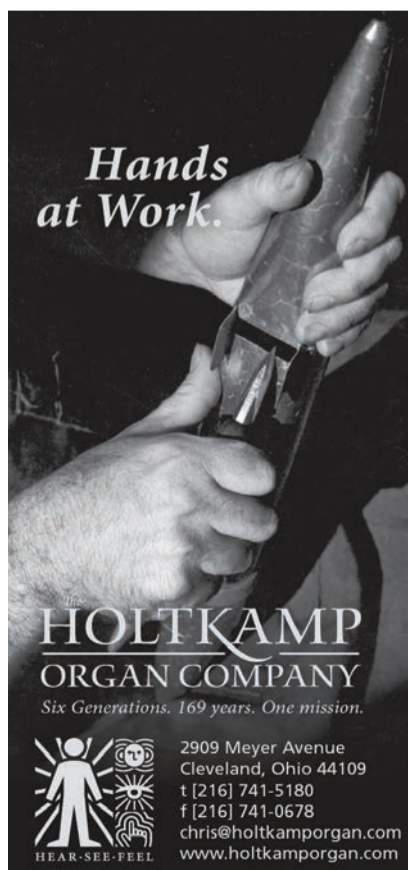
James Kibbie; St. Michael's, Cornhill, London, 6/15, 1 pm

Benjamin Chewter; Welsh Church, London, 6/17, 1:05 pm

Nathan Laube; Cathedral, Liverpool, 6/18, 6 pm

Edward Wilmoth; All Saints, Woodham, 6/27, 4 pm

Ophelia Amar; St. John the Evangelist Catholic Church, Islington, 6/27, 7:30 pm



Hands at Work.

HOLTKAMP ORGAN COMPANY
Six Generations. 169 years. One mission.

2909 Meyer Avenue
Cleveland, Ohio 44109
t [216] 741-5180
f [216] 741-0678
chris@holtkamporgan.com
www.holtkamporgan.com

Milnar Organ Company

**Excellent used pipes
Like new condition
Built by top builders
1/3 the cost of new pipes!**

615-274-6400
dennis@milnarorgan.com
www.milnarorgan.com



Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920


Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet!

Hourolong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org



ORGAN BUILDERS

L. W. BLACKINTON and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020



PARSONS PIPE ORGAN BUILDERS

100 OF ANAIGUA, NEW YORK

David E. Wallace

AND COMPANY, L.L.C.

Pipe Organ Builders

New Organs
Restoration / Renovation / Relocation
www.wallacepipeorgans.com

EXPAND YOUR REACH

ADVERTISING IN THE DIAPASON IS EASY AND AFFORDABLE

For information on ad rates and specifications, contact Jerome Butera

608-634-6253 / jbutera@thediapason.com

BRYAN ANDERSON, Washington National Cathedral, Washington, D.C., November 16: Overture (*La forza del destino*), Verdi, transcr. Anderson; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; Divertimento (*Four Extemporizations*, no. 2), Whitlock; Ride of the Valkyries (*Die Walküre*), Wagner, transcr. Lemare; *Fête*, Langlais; *Sonata in e*, BWV 528, Bach; Shall We Gather at the River, Jesus Loves Me (*Twelve Gospel Preludes*), Bolcom; Le Monde dans l'attente du Sauveur (*Symphonie-Passion*, op. 23), Dupré.

GERARD BROOKS, St. Michael's Church Cornhill, London, UK, November 24: *Rhapsodie sur des Airs Catalans*, *Prelude and Fugue in b*, *Scherzo*, *Andante varié*, *Suite de trois morceaux*, Gigout.

PAUL CARR, Victoria Hall, Stoke-on-Trent, UK, November 22: *Marche Americaine*, Widor, transcr. Dupré; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Dreams of Derry*, *Fanfares and Dances*, Spicer; *Eine Kleine Nachtmusik*, Mozart, transcr. Scott; *Sonata in g*, Lindberg; *The Pink Panther*, Mancini, transcr. Carr; *Berceuse*, Finale (*The Firebird*), Stravinsky, transcr. Bealy; *Light Cavalry Overture*, von Suppe, transcr. Carr.

CORRADO CAVALLI, Garrett Evangelical Theological Seminary, Evanston, IL, November 13: *Sinfonia con il tanto applaudito inno popolare*, da Bergamo; *Andante (L'Organo moderno)*, Gambini; *Sonata in g*, Capocci; *Scherzo in g*, op. 49, Bossi; *Canzone*, Somma; *Alleluia*, Rosetta.

ALCEE CHRISS, St. Mark's Episcopal Cathedral, Shreveport, LA, November 13: *Toccata in d*, BWV 913, Bach; *Entrée de Polymnie (Les Boréades)*, Rameau; *Fantasy and Fugue in B-flat (Douze Pièces*, op. 18, no. 6), Boëly; *Allegro (Mazepa*, S. 100), Liszt,

transcr. Chriss, Allwood; *Improvisation on American Gospel Tunes*, Chriss; *Prelude (Symphonie II*, op. 26), Dupré; *Scherzo*, Litaize; *Fantasy and Fugue on B-A-C-H*, op. 46, Reger.

KEN COWAN, with David Berryhill, pianist, First Baptist Church, Nacogdoches, TX, November 10: *Carillon de Westminster (24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *Ave Maria (Cinq pièces*, op. 104, no. 2), Bossi; *Aria*, Callahan; *Final (Sonata I in d*, op. 42), Guilmant; *Prelude in E-flat*, op. 10, no. 1, Chaloff; *Poem for Piano and Organ*, *Amazing Grace: Prelude on an American Folk Hymn*, *Simple Gifts: Prelude on a Shaker Melody*, *He's Got the Whole World in His Hands*, Callahan.

KEN COWAN & BRADLEY WELCH, First Baptist Church, Longview, TX, November 10: *Overture (Candide)*, Bernstein; *Variations on a Shaker Melody (Appalachian Spring)*, Copland; *Prelude and Fugue in D*, BWV 532, Bach; *Larghetto (Serenade for Strings*, op. 20), Elgar; *Jig for the Feet (Organbook III)*, Albright; *Festive Overture*, op. 96, Shostakovich; *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor; *Voices of the Night (Sempre Semplice*, op. 142, no. 1), Karg-Elert; *Live Wire*, Farrington; *Prelude and Dance*, Callahan; *Toccata (Symphony Concertante*, op. 81), Jongen, arr. Cowan.

PHILIP CROZIER, Église Très-Saint-Nom-de-Jésus, Montréal, QC, Canada, November 16: *Bergamasca (Fiori Musicali)*, Frescobaldi; *Rhapsody on a Ground*, Statham; *Scherzo*, A. Alain; *Première Fantaisie*, JA 72, *Petite pièce*, JA 33, J. Alain; *Praeludium in g*, BuxWV 149, Buxtehude; *Rhapsody in c-sharp (Three Rhapsodies*, op. 17, no. 3), Howells; *Scherzo*, Bairstow; *Noel: Chantons de voix hautaine*, Dandrieu; *A Festive Voluntary*, Eben.

SCOTT DETTRA, First Presbyterian Church, Kilgore, TX, November 13: *Allegro (Six Short Preludes and Fugues*, op. 105, no. 6), Stanford; *Evening Song*, Bairstow; *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott lässt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Prelude and Fugue in b*, BWV 544, Bach; *Prière*, op. 20 (*Six Pièces*, no. 5), Franck; *Trois paraphrases grégoriennes*, op. 5, Langlais; *Final*, op. 21 (*Six Pièces*, no. 6), Franck.

CLIVE DRISKILL-SMITH, with Joseph Gramley, percussion, First Baptist Church, Longview, Texas, November 12: *Premier Air des Espagnols (Le Bourgeois Gentilhomme)*, Lully; *Hoe-Down (Rodeo)*, Copland; *Pluto*, Eddins; *Danse macabre*, Saint-Saëns; *Prélude et danse fuguée*, Litaize; *Aragonaise (Carmen)*, Bizet; *Graceful Ghost Rag*, Bolcolm; *A Song of Sunshine*, Hollins; *La Volta*, Byrd; *Devil's Dance (The Witches of Eastwick)*, Williams.

CLIVE DRISKILL-SMITH, St. Thomas Church, Fifth Avenue, New York, NY, November 22: *Concerto in F*, op. 4, no. 5, Handel; *Fantasia of Four Parts*, Gibbons; *Flute, Trumpet, Fugue (Voluntary in C)*, Pepusch; *Voluntary in d for Double Organ*, Purcell; *Allegro Giocoso (Sonata in E-flat)*, Bairstow; *Larghetto in f-sharp*, Wesley; *A Song of Sunshine*, Hollins; *Andante espressivo (Sonata in G*, op. 28), Elgar.

STEFAN ENGELS, First United Methodist Church, Longview, TX, November 11: *Studien für den Pedalfuß*, op. 58, Schumann; *Passacaglia in c*, BWV 582, Bach; *Fantasia*, *Kanzone*, *Passacaglia*, und *Fugue (Symphonische Kanzone*, op. 85, no. 2), Karg-Elert.

JILLIAN GARDNER, Cathedral of St. John the Divine, New York, NY, November 9: *Toccata Festiva on In Babilone*, Purvis; *Retrospection*, Price; *Improvisation über Näher mein Gott zu dir*, op. 17, Karg-Elert; *Toccata*, Takle; *Give Me Jesus*, Osterman; *Final (Symphonie VI in g*, op. 42, no. 2), Widor.

JACOB GRUSS, Center Church on the Green, New Haven, CT, November 16: *Prelude and Fugue in c*, BWV 546, Bach; *Suite du second ton pour le Magnificat*, Guilain; *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Schmücke dich, o liebe Seele*, BWV 654, *Trio super Herr Jesu Christ*, BWV 655, Bach; *Sonata in d (Six Sonatas*, op. 65, no. 6), Mendelssohn; *Chorale paraphrase on Attende Domine (Twelve Chorale Preludes*, op. 8, no. 3), Demessieux; *Moto Ostinato (Sunday Music)*, Eben.

JAMES KIBBIE, Pinnacle Presbyterian Church, Scottsdale, AZ, November 16: *Prelude, Largo, and Fugue in C*, BWV 545, *Jesus meine Zuversicht*, BWV 728, *Ein feste Burg ist unser Gott*, BWV 720, Bach; *Fantasia in f*, K. 608, Mozart; *Retrospection*, Price; *Go Down Moses*, Sowande; *Prelude and Fugue-Toccata on What Wondrous Love Is This*, Visser; *Sine Nomine*, Weaver; *Final (Symphonie VI in g*, op. 42, no. 2), Widor.

GUY WHATLEY, Camelback Bible Church, Paradise Valley, AZ, November 21: *Praeambulum Primi Toni*, Weckmann; *Nun Komm, der Heiden Heiland*, BuxWV 211, *In Dulci Jubilo*, BuxWV 197, *Praeludium in C*, BuxWV 137, *Buxtehude*; *Vater unser im Himmelreich*, Böhm; *Magnificat Primi Toni*, Praetorius; *Ecce Tempus Idoneum*, Tallis; *The short measure off my lady Wynkfylds rownde*, anonymous; *Prelude and Fancy*, Byrd; *Vor deinen Thron tret' ich*, BWV 668, *Prelude and Fugue in e*, BWV 548, Bach.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

ORGUES LÉTOURNEAU
16355, av. Savoie, St-Hyacinthe, QC, Canada J2T 3N1
T 450 774-2698 INFO@LETOURNEAUORGANS.COM
WWW.LETOURNEAUORGANS.COM

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 pjmorgans.com
pjm@pjmorgans.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202 **RIEDEL**
hear the difference.

CASAVANT
FRÈRES
www.casavant.ca
450 773 5001

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
11561 Edmonston Rd.
Beltsville, MD 20705
800/952-PIPE

Parkey
ORGAN BUILDERS
PHIL PARKEY
President
5619 Honeytree Drive
Brazelton, Georgia 30517
Call (878) 296-6693
philparkey@parkeyorgans.com

A. Thompson-Allen Co., LLC
11 Court Street
New Haven, Connecticut 06511
203.776.1616
www.thompson-allen.com

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation • Restoration
401.348.8298
PO BOX 56
STONINGTON, CT 06378
WWW.SLHORGANS.COM

Milnar Organ Company
New Instruments—Used Pipes—Restorations
3165 Hill Road, Eagleville, TN 37060
www.milnarorgan.com

HAVE A FRIEND WHO WOULD LIKE TO BECOME A SUBSCRIBER?
Request a free digital or print copy: subscriptions@thediapason.com

Kegg
pipe organ builders
www.keggorgan.com

Keep the music playing!
Join the American Theatre Organ Society in the preservation, promotion, and appreciation of the theatre pipe organ.
ATOS
AMERICAN THEATRE ORGAN SOCIETY
For more info, visit atos.org or contact Donna Parker, Membership Secretary, membership@atos.org, P.O. Box 6491, Aloha, OR 97007-0491

Classified Advertising

POSITIONS AVAILABLE

Foley-Baker, Inc. of Tolland, CT is seeking an apprentice to work in our console shop. Experience is preferred, but we will train the right person. Candidates must have a strong interest or background in electronics, familiarity with shop tools, a strong work ethic, the ability to work independently, and the desire to learn. Some overnight travel is required. We offer excellent pay and full medical/dental/vision insurance and 401(k) matching. Send resume to Michael Sutcliffe at sutcliffe@foleybaker.com.

PUBLICATIONS / RECORDINGS

Raven has released *More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sáñez Improvises* (OAR-205), featuring Sáñez improvising on the 2024 Juget-Sinclair Opus 55 in Sacred Heart Catholic Cathedral, Richmond, Virginia, with 67 stops, 87 ranks, the first album recorded on this instrument. The improvisations are on chant melodies associated with dates and seasons of the liturgical year, such as Advent, Christmas, Easter, etc., on ten tracks of the album. The first track, "Entrada," is a highly spirited procession improvisation realized on an original theme and uses the Spanish characteristics of the organ, especially the horizontal trumpet stops as well as a drum effect and a flock of birds. [For a review of this recording see page 20.](#) For information: ravencd.com.

PUBLICATIONS / RECORDINGS

Raven announces a new recording. *A Blaze of Song* (OAR-202, \$15.98) features the choirs of the Episcopal Cathedral of St. John, Albuquerque, New Mexico, **Maxine Thévenot**, director of cathedral music and organist, and **Edmund Connolly**, assistant organist. The program features works by Jessica French, David Hurd, Cecilia McDowall, Amy Beach, Rachel Laurin, Samuel Coleridge-Taylor, and others. [Read a review of this recording beginning on page 8.](#) For information: ravencd.com.

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. *A Nordic Organ Book* contains music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys. 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 CD is available at proorgano.com; digital options are available on more than many streaming and download platforms.

PUBLICATIONS / RECORDINGS

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

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

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusicervice.com, 704/567-1066.

PIPE ORGANS FOR SALE

Casavant Opus 2092 (1951), 3/41. Free to a good home. Needs renovation. Contact John Bishop, john@organclearinghouse.com. organclearinghouse.com/organs-for-sale#/3259-casavant-baltimore-md.

PIPE ORGANS FOR SALE

Koehnken & Grimm, Pfeffer, Hill-green-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

Roosevelt Opus 506, built 1891, one of Roosevelt brothers 100 larger pipe organs: three manuals, 27 ranks; extensive repairs 1999-2000. Built as a tubular mechanic, still approx. 70 percent original. We retain some of the wooden pipes and the cast iron flywheel. Good playing condition. Located in Michigan City, Indiana. Sold as is, where is. Photos on request. F.O.B. Michigan City. 219/608-4719, George Dobie, gdoobie38@yahoo.com

Wm. Johnson & Son Opus 778 (1892). Three manuals, thirty-two stops, thirty-six ranks. Playable condition, needs some restoration. \$50,000. Contact John Bishop, john@organclearinghouse.com <https://www.organclearinghouse.com/organs-for-sale#/3172-johnson-waterbury-ct>.

Rieger, 1988. Dismantled and stored in a climate-controlled facility. Two manuals, fourteen stops, eighteen ranks. Excellent condition. \$125,000. Contact John Bishop, john@organclearinghouse.com.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



A GIFT SUBSCRIPTION TO
THE DIAPASON
THE PERFECT GIFT FOR
ORGANIST COLLEAGUES / STUDENTS / TEACHERS
CHOIR DIRECTORS / ORGAN BUILDERS / CLERGY

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right.

For information, THE DIAPASON, 6212 US Highway 6, Suite 200, Portage, IN 46383; subscriptions@thediapason.com; 847/954-7989. Or visit www.thediapason.com and click "Subscribe" and then "Give a Gift."

\$59 ONE YEAR USA; \$49 ONE YEAR DIGITAL; \$20 ONE YEAR STUDENT

**FOR SALE:
THIS SPACE**

For advertising info contact:
THE DIAPASON
608-634-6253
jbutera@thediapason.com

**SEND A COPY OF THE
DIAPASON TO A FRIEND!**

Contact The Diapason
608-634-6253 / jbutera@thediapason.com




Subscribers can view every issue from December 1909 through the present at our website!
TheDiapason.com/archive



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com




AOSC NEW Magnetic Hall Sensors available on Arndt Swell Shoes, Custom Engraving, Terminals, and more products in the CD-Catalog
Since 1966
Arndt Organ Supply Company
www.arndtorgansupply.com
1-877-964-1274




Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER
PIPE ORGAN COMPANY
P.O. Box 353 | CROTON, OHIO 43013
740.893.1700 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



JL WEILER, INC.
Museum-Quality Restoration of Historic Pipe Organs
jlweiler.com

ATTENTION ORGANBUILDERS!

For information on sponsoring a color cover for The Diapason, contact Jerome Butera
608-634-6253 / jbutera@thediapason.com

PIPE ORGANS FOR SALE

Noack Opus 88 (1979) two manuals, five ranks. Bass short octave manuals with split sharps, pull-down pedal. Excellent condition. \$65,000 Contact John Bishop, john@organclearinghouse.com <https://www.organclearinghouse.com/organs-for-sale#/3158-noack-providence-ri>.

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@adavidmooreinc.com.

Noack, Opus 109 (1986) 2/18. Contact John Bishop john@organclearinghouse.com <https://www.organclearinghouse.com/organs-for-sale#/3246-noack-memphis-tn>.

Jerome Butera is ready to assist you with all your advertising needs, in print and digital formats. Join our growing list of website advertisers! Contact: jbutera@thediapason.com; 608/634-6253.

PIPE ORGANS FOR SALE

Goulding & Wood, Opus 6 (1984). Three manuals, 48 ranks. Excellent condition, dismantled and stored in controlled climate. \$50,000 or best reasonable offer. Contact John Bishop at john@organclearinghouse.com. For more information, visit <https://www.organclearinghouse.com/organs-for-sale#/3162-goulding-wood-west-lafayette-in>. See many other outstanding opportunities at www.organclearinghouse.com.

MISCELLANEOUS FOR SALE

New Pipe Stock, low wind pressure, high tin content, articulate voicing, excellent prices. Specifications and photos provided. 615/274-6400, www.milnarorgan.com.

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 717/684-2108, www.columbiaorgan.com.

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 717/684-2108. www.columbiaorgan.com/col.

SERVICES / SUPPLIES

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.

ANNOUNCEMENTS

TheDiapason.com has PDFs of more than nearly 1,400 searchable issues from December 1909 to today! The website is a phenomenal research tool, providing incredible histories of the organ, church music, harpsichord, and carillon. Check out the website frequently for news and video updates, as well. There is plenty to experience, learn, and enjoy while you are visiting!

THE DIAPASON has new email addresses. **Stephen Schnurr:** sschnurr@thediapason.com; **Jerome Butera:** jbutera@thediapason.com; Subscriptions: subscriptions@thediapason.com. Our new mailing address: 6212 US Highway 6, Suite 200, Portage, Indiana 46368. We look forward to serving you as we have for years.

ANNOUNCEMENTS

THE DIAPASON is investing in future generations, and you can help. Introduce THE DIAPASON to young musicians with a gift student subscription (digital edition) for only \$20! Organ, carillon, harpsichord, and church music department educators are welcome to contact Stephen Schnurr (847-954-7989; sschnurr@thediapason.com) to work together to introduce your students to THE DIAPASON.

THE DIAPASON'S FREE E-NEWSLETTERS are sent monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Send requests with your first and last name and email address to subscriptions@thediapason.com.



REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

 **VIEW THE DIAPASON'S EVER-INCREASING COLLECTION OF VIDEOS AT:**
www.TheDiapason.com/videos
www.youtube.com/@thediapasonmagazine92


LIKE US ON FACEBOOK!
Facebook.com/TheDiapason

Berghaus
 Pipe Organ Builders
 2151 Madison St. www.berghausorgan.com
 Bellwood, IL EMAIL: info@berghausorgan.com
 60104 TEL: 708.544.4052 FAX: 708.544.4058

LEVSEN ORGAN COMPANY
 Phone: 1(800)397-1242
 Email: LevsenOrg@AOL.com
www.levsenorg.com
 Full Service Organ Builder
 Opus #123 and counting

J.F. NORDLIE COMPANY
 ORGAN BUILDERS
 TRACKER / ELECTRIC ACTION
 605-335-3336 john@jfnordlie.com

ROSALES
 PIPE ORGAN SERVICES, INC.
 7047 COMSTOCK AVENUE
 WHITTIER, CALIFORNIA 90602
 213-747-3674

Taylor & Boody Organbuilders
 Staunton, VA
www.taylorandboody.com
 540-886-3583
inquiries@taylorandboody.com

 **WICKS ORGAN LLC**
www.wicksorgan.com
 618-654-2191

<p>CLASSIFIED ADVERTISING RATES</p> <p>Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.</p> <p>Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.</p> <p>Regular Classified, per word \$ 1.00 Regular Classified minimum 41.00 Display Classified, per word 1.40 Display Classified minimum 50.00</p> <p>Additional to above charges: Website placement (includes photo) 34.00 (\$50 if not ordering print ad)</p> <p>NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.</p> <p>Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$10.00 per issue desired with their payment.</p> <p>The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.</p>	<p>THE DIAPASON</p> <p>6212 US Highway 6, Suite 200, Portage, IN 46368 608-634-6253 / jbutera@thediapason.com</p> <p>Insert the advertisement shown below (or enclosed) in the Classified Advertising section of <i>The Diapason</i> for the following issue(s):</p> <p><input type="checkbox"/> January <input type="checkbox"/> February <input type="checkbox"/> March <input type="checkbox"/> April <input type="checkbox"/> May <input type="checkbox"/> June <input type="checkbox"/> July <input type="checkbox"/> August <input type="checkbox"/> September <input type="checkbox"/> October <input type="checkbox"/> November <input type="checkbox"/> December</p> <p>Category _____ <input type="checkbox"/> Regular <input type="checkbox"/> Boldface</p> <p>Place on website <input type="checkbox"/></p> <p>Ad Copy _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Name _____ Phone _____</p> <p>Address _____ Total Enclosed _____</p> <p>City/State _____ Zip _____ E-mail _____</p>	<p>PAYMENT MUST ACCOMPANY ORDER</p>
--	--	--

Karen McFarlane Artists

Representing the world's premiere organists
& choirs for a century



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA BERNEY



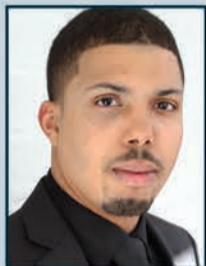
STEPHEN BUZARD



RYAN CHAN*



CHELSEA CHEN



ALCEE CHRISS III



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



THIERRY ESCAICH



JANETTE FISHELL



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY



JENS KORNDÖRFER



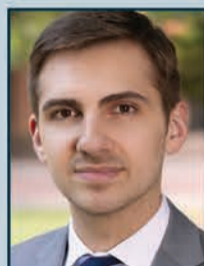
CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



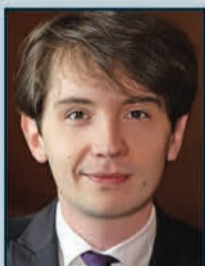
COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



JOHANNES SKOOG**



AARON TAN



TODD WILSON

John McElliott, *president*

email
john@
concertorganists.com

website
concertorganists.com

tel 440-542-1882
fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA

CHOIRS

**Westminster
Cathedral**
UK
March–April 2025

Polyphony
UK
October 2025

**Westminster
Abbey**
UK
April 2026

Trinity College
Cambridge, UK
September 2026

New College
Oxford, UK

**Saint Thomas
Church**
New York, NY

*COMPETITION WINNERS

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

**Johannes Skoog — Canadian International Organ Competition