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AUGUST 2025



J. F. Nordlie Company
Opus 15
Cover feature on pages 18–19

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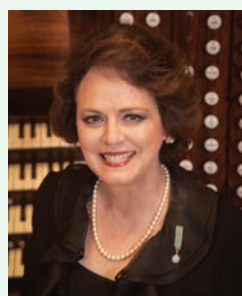
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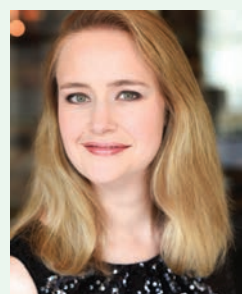
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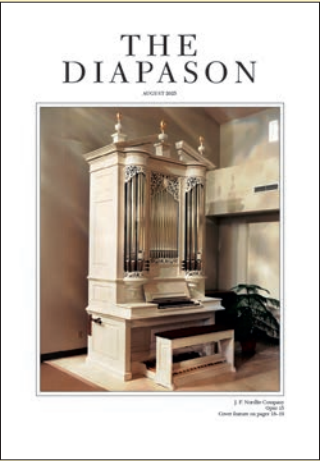
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Editorial Director **STEPHEN SCHNURR**
and Publisher sschnurr@thediapason.com
847/954-7989

Assistant Editor **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**
jbutera@thediapason.com
608/634-6253

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Designer **ROBIN MCCARTNEY**

Contributing Editors **MICHAEL DELFÍN**
CURTIS PAVEY
Harpsichord

GRACE JACKSON
Carillon

JOHN BISHOP
In the wind . . .

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Reviewers **Karen Schneider Kirner**
Stephen Schnurr
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Editor's Notebook

With a new academic and choir year, remember your colleagues and students!

Remember that a subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school programs. Our student subscription remains an incredible bargain at \$20 per year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$49.

The DIAPASON's fourth Gruenstein Award

Entries will soon be accepted for the fourth **Gruenstein Award** to honor **Siegfried Emanuel Gruenstein**, founder and first editor of THE DIAPASON. The award recognizes the scholarly work of a young author who has not reached their 35th birthday.

Submissions of article-length essays will be accepted September 1 through January 31, 2026, and the winning article will be published in the May 2026 issue. Authors may not have reached their 35th birthday before January 31, 2026. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON.

Here & There

Carillon News



Annie Gao performs with her Clavion carillon practice keyboard, All Saints Episcopal Church, Palo Alto, California

Annie Gao, a member of THE DIAPASON's 20 Under 30 Class of 2025, used her new Clavion carillon practice keyboard built by **Reinold van Zijl** to perform a postlude (Bach, *Sinfonia*, BWV 29) with the smaller of two Flentrop organs at **All Saints Episcopal Church**, Palo Alto, California, May 25. The Clavion keyboard is a new model from van Zijl, developed with **Boudewijn Zwart**, which is versatile and light enough to be transported with relative ease for use in local indoor concerts. For information: clavion.nl.

The Mayo Clinic **Dolores Jean Lavins Center for Humanities in Medicine**, Rochester, Minnesota, announces the **2025 Music for Mayo** composition, *Three Dances for the Zumbro*, by **Charles Zettek, Jr.**, is now available for download via Mayo Clinic Connect, along with numerous other carillon compositions and arrangements.

This annual commission series, now in its seventh year, leads to the creation of a new composition for solo carillon each year, the score of which is made available for free download in perpetuity. The composition will premiere at the Mayo Clinic on September 16 as part of the carillon's 97th birthday recital. For information: connect.mayoclinic.org.

People



Phoon Yu (photo credit: Esplanade-Gu Wei Photography)

On May 4, several selections from **Phoon Yu's** Evensong service setting *Vespera Sanctae Monnicae*, including the Preces and Responses, Phos Hilaron, and a hymn setting of Singaporean poet Felix Cheong's "Time is still even as clocks move," were premiered at All Saints Episcopal Church, Winter Park, Florida. This took place within the 2025–2026 season of the All Saints Recital and Evensong series, performed by the All Saints Choir under the direction of **Andrew Minear**. For information: allsaintswinterpark.org.

Concert management

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



Victoria Shorokhova

Victoria Shorokhova is an award-winning organist and pianist whose performances are distinguished by brilliance, versatility, and expressive depth. Named to THE DIAPASON's 20 Under 30 Class of 2023, she has performed widely across Russia, Europe, and the United States, with recent appearances at Grace Cathedral, San Francisco; St. Patrick's Cathedral, New York City; and with the Tabernacle Choir in Salt Lake City. A specialist in French symphonic and modern repertoire, she is also a passionate interpreter of early and contemporary music. Shorokhova holds degrees from St. Petersburg Conservatory and Georgia State University and is currently pursuing her Doctor of Musical Arts degree at the University of Houston, where she serves as organ scholar at Houston's St. Luke's United Methodist Church.

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



The winning essay, upon publication in the May 2026 issue, becomes the copyrighted property of THE DIAPASON and Organ Legacy Media, LLC. Direct questions to Stephen Schnurr: sschnurr@thediapason.com.

In this issue

Michael Barone shares an interview he conducted in 2003 with the late Nicolas Kynaston, well known and talented performer, recording artist, and teacher from the United Kingdom, who died earlier this year. A *Pipedreams* program hosted by Barone at the end of August will feature Kynaston's performances. Carson Landry reports on the recent Guild of Carillonneurs in North America congress in Kansas. In "On Teaching," Gavin Black provides a glossary of terms related to the harpsichord, part of his ongoing series of columns introducing that instrument. John Bishop, in "In the Wind. . .," muses on the responsibilities and stewardship of owning a pipe organ.

This month's cover feature spotlights J. F. Nordlie Company Opus 15, recently relocated to its fourth home, Saint Charles Borromeo Seminary, Ambler, Pennsylvania. This one-manual instrument is modeled on an organ built in 1807 by Conrad Doll. The Nordlie instrument is now located a bit more than 100 miles away from its nineteenth-century progenitor. Nordlie will build a new, larger organ for the seminary in 2026.

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

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The Svyati Duo: Rebecca Hepplewhite, cellist, and Julian Collings, organist

The Svyati Duo, composed of cellist **Rebecca Hepplewhite** and organist **Julian Collings**, has been hailed as the foremost cello and organ duo. Since its founding in 2009, the ensemble has performed to critical acclaim across Europe, Asia, and North America in venues including the Hong Kong Cultural Center, St. Paul's Cathedral, London, and Tokyo University Concert Hall. Known for their dynamic programming and virtuosic synergy, the duo explores a wide-ranging repertoire of original works, transcriptions, and newly commissioned music. Their recordings on Regent Records have received widespread praise, and they appear regularly on major international broadcasts. Recent highlights include a 2025 dedication by Naji Hakim and the forthcoming release of their third album.

For booking inquiries and information: seveneightartists.com.

Events

Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, presents "Season of Celebration," marking the recent project of restorative repairs to the cathedral's 1931 Skinner Organ Company Opus 820 by the **Muller Pipe Organ Company**: October 19, Simon Johnson, organist of Westminster Cathedral, London, UK; November 23, Music for Choir and Organ, with Michael Gartz, organist, Paul Monachino, conductor; April 17, 2026, Todd Wilson,



Skinner organ console, Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio

with the Toledo Symphony Orchestra, Jongen, *Symphonie Concertante*.

The four-manual Skinner organ has 83 ranks, 5,294 pipes. A new Antiphonal division incorporates casework and pipe-work from 1921 Skinner Opus 346, built for St. Mark's Episcopal Church, Toledo. For information: rosarycathedral.org.

Organbuilders



Console, Bexley United Methodist Church, Columbus, Ohio

Fabry, Inc., Antioch, Illinois, has completed a project at **Bexley United Methodist Church**, Columbus, Ohio. The church's 1923 M. P. Möller Opus 5284 was expanded by the builder in 1960, and again in 1981, when Möller



Michael McKeever



Mike Foley

Foley-Baker, Inc., Tolland, Connecticut, announces that **Michael McKeever** has assumed the role of president. **Mike Foley** is now President Emeritus and advisor. These changes ensure Foley-Baker's future for decades to come.

Mike Foley studied piano for 15 years and essentially taught himself to play theatre organ. He was introduced to the pipe organ at age 13. With friend Tom Felice's help, he started collecting and selling used organ pipes and parts, and by the age of 17, they bought and installed the organ from Hartford's Colonial Theatre.

In 1968 Foley teamed with William Castle Baker to form a keyboard instrument service business they called Foley-Baker Enterprises. Within months and with some professionally designed advertising, the business grew to include the care of pianos, harpsichords, electronic keyboards, and pipe organs. In 1982 Foley split off all but the pipe organ department to concentrate on building and service.

Michael McKeever has been with Foley-Baker for nearly 35 years, serving as vice president for the past 22. He has gained a reputation among clients as a hard-working salesman and technician.

Foley-Baker, Inc., employs 16 full-time technicians. The firm services instruments throughout the Northeast and is regularly engaged in major work throughout the United States. For information: foleybaker.com.



Festival of Great Organ Music performers Wojciech Wojtasiewicz, Carl Marucci, John Fenstermaker, Betty Pursley, Anne Patterson, Emily Christman, Jonathan Birner, and John Renfro

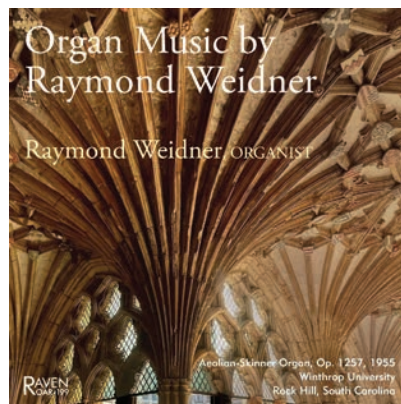
Artis-Naples and the **Southwest Florida Chapter of the American Guild of Organists** co-sponsored a "Festival of Great Organ Music" in Hayes Concert Hall at Artis-Naples, home of the Naples Philharmonic, Naples, Florida, June 15. The event featured the hall's Casavant organ and was coordinated by John Fenstermaker. For information: artisnaples.org and agoswfl.org.

rebuild the organ with a new three-manual console.

In this recent project, Fabry accomplished rebuilding the console using a Peterson ICS-4000, which features record and playback through its integrated MIDI system; all new chamber relays and rewiring of the organ using PVC color-coded cables; installing two electric shutter actions; and two electric tremolo units. A tonal addition of an Erzähler Celeste was provided in the Antiphonal division. A new Antiphonal chamber pipe chest and two new Swell Gedeckt unit offset chests replaced four water-damaged chests. Finally, a larger Zephyr blower unit was placed for the Antiphonal's future addition of an 8' Bombarde. For information: fabryinc.com.

Recordings

Raven announces a new organ recording: *Organ Music by Raymond Weidner* (OAR-199), featuring the composer performing his own works on the 1955 Aeolian-Skinner Opus 1257 at Winthrop



Organ Music by Raymond Weidner

University, Rock Hill, South Carolina. The four-manual, 63-rank instrument was the last large opus finished by G. Donald Harrison before his death. Works include *Scherzo*, op. 2; *Biblical Sketches*, op. 63; *Toccata*, op. 67; *Carillon*, op. 19, no. 3; *Larghetto* from *Sonata Brillante*, op. 62/2; *Divertimento in the French Style*, op. 36; and *Frescoes* (suite for organ), op. 66. For information: ravencd.com.

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Fratelli Ruffatti

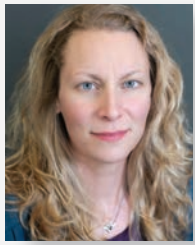
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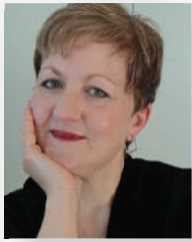
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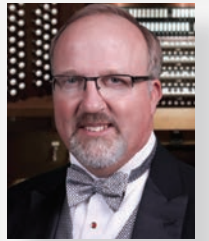
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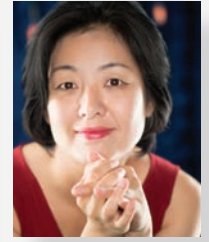
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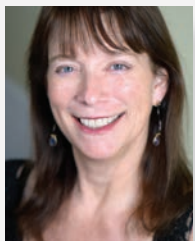
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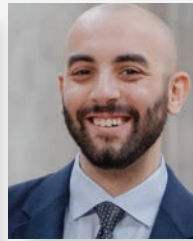
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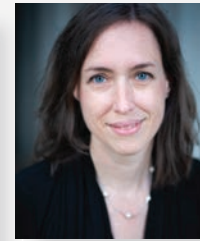
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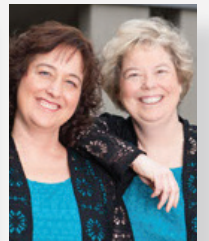
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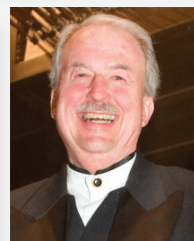
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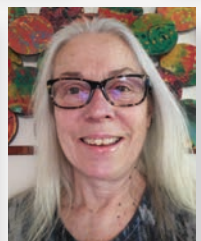
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Appointments



Jon Lehrer

Jon Lehrer is appointed carillonneur of Grand Valley State University, responsible for the university's two carillons in Grand Rapids and Allendale, Michigan. He will also continue in his position at Beaumont Tower, Michigan State University, East Lansing. Lehrer assumes the primary role of performing on the Cook Carillon Tower on the Valley Campus in Allendale and the Beckering Family Carillon Tower on the Pew Grand Rapids Campus, part of the City Campus. The GVSU position is supported by the Kindschi University Carillonneur Endowment that was established by a lead gift from Doug and Barbara Kindschi.

Lehrer is a laureate of international competitions for carillon, most notably the Queen Fabiola International Carillon Competition, where he was also awarded the SABAM prize for the best interpretation of Flemish carillon music. He is the winner of the 2010 International Carillon Competition of the Dutch Carillon Guild, and he was the highest ranked competitor in the International Alexius Julien Competition for Baroque music. In 2008 he

graduated with great distinction from the Belgian Royal Carillon School 'Jef Denyn' where he studied with Eddy Mariën, Geert D'hollander, and Koen Cosaert. He has performed numerous concert tours spanning Europe and North America and has been a frequent guest artist at the annual North American carillon congresses. For information: gvsu.edu.



Thomas Sheehan

Thomas Sheehan is appointed director of music for Christ Church Cathedral, Montréal, Québec, Canada. He comes to Montréal from the National Cathedral, Washington, D.C., where he has served as cathedral organist and interim director of music. His work there included leading all aspects of the music program, liturgical and concert-based, as well as playing for national services, including the state funeral of President Jimmy Carter. Prior to his time at the cathedral, he held positions at the Memorial Church, Harvard University, Cambridge, Massachusetts; St. Mark's Church, Philadelphia, Pennsylvania; and Trinity Episcopal Church, Princeton, New Jersey.

Sheehan is a graduate of the Curtis Institute of Music, Philadelphia, and

Westminster Choir College, Princeton, and he holds a Doctor of Musical Arts degree from Boston University, where he focused his dissertation on the work of one of his predecessors, Richard Wayne Dirksen. He is a member of THE DIAPASON's 20 Under 30 Class of 2016, and he has performed across North America and Europe. For information: montrealcathedral.ca.



Alexander Straus-Fausto

Alexander Straus-Fausto is appointed principal organist and associate music director at Epiphany Catholic Church, Miami, Florida, as well as artistic director of the Miami International Organ Competition. Under the direction of Gustavo Zayas, the music program at Epiphany is devoted to reviving the heritage of sacred music, spanning from Gregorian chant to contemporary compositions. It regularly features orchestral Masses by Mozart, Schubert, Rheinberger, and others, and includes an annual concert series, Music at Epiphany. The church is home to a three-manual, 61-rank Ruffatti organ.

Straus-Fausto earned an Advanced Diploma in organ performance from the Eastman School of Music, where

he studied with David Higgs. He received his Master of Music degree in organ from Yale University in 2024 under the mentorship of Martin Jean. He previously completed his Bachelor of Music degree in organ at McGill University in 2022, studying with Hans-Ola Ericsson, Christian Lane, Jonathan Oldengarm, and Isabelle Demers. During his time in Montréal, he was titular organist at Église Très-Saint-Nom-de-Jésus. He previously served as assistant organist at St. George's Anglican Cathedral in Kingston, Ontario. He is a member of THE DIAPASON's 20 under 30 Class of 2023.

An active international performer, Straus-Fausto has presented recitals at Westminster Abbey, St. Paul's Cathedral, La Madeleine (Paris), Coventry Cathedral, the Basilica of the National Shrine of the Immaculate Conception, Great St. Mary's (Cambridge), Trinity Church Wall Street, Princeton University Chapel, Washington National Cathedral, Trinity Church Copley Square, Mechanics Hall, Marble Collegiate Church, Central Synagogue (New York City), La Maison Symphonique (Montréal), Notre-Dame Cathedral (Québec City), and Grace Cathedral (San Francisco), among many others. Upcoming performances include appearances at National City Christian Church in Washington, D.C., as well as in Norway and Denmark. He has also guest taught at Wesleyan University in Connecticut on several occasions.

Alexander Straus-Fausto has created more than sixty transcriptions of major orchestral works for the organ. He is represented by Seven Eight Artists. For further information: epiphanycatholicchurch.com and seveneightartists.com. ■

Nunc dimittis



Pierre Cogen

Pierre Cogen, 93, born October 2, 1931, in Paris, France, died June 30. He received his first musical training in a children's choir conducted by Abbot Jehan Revert, the Schola of the Petit Séminaire de Paris (1944–1951),

and he became its organist at the age of fourteen, playing the seminary chapel's twelve-stop Cavaillé-Coll organ. At age nineteen Cogen became a pupil of Jean Langlais and would long champion his organ works. Once his high school education was completed, Cogen studied philosophy, pursuing his musical training as well, privately with Jean Langlais (organ) and Jean Lemaire (harmony), at the École César Franck (organ class of Édouard Souberbielle), in the Preparatory Curriculum for Music and Choral Singing Teachers (Eliane Chevalier, Raymond Weber), as well as at the Schola Cantorum (organ class of Jean Langlais, and counterpoint and fugue with Yvonne Desportes). He further studied with André Fleury and Pierre Cochereau.

As a founding director of a children's choir, certified teacher of school music and choral singing, teacher of organ and improvisation, harmony

and counterpoint, Cogen gave masterclasses and private lessons. He served several Paris parishes until his appointment in 1976 as organist of the gallery organ at Ste-Clotilde (co-titulaire with Jean Langlais from 1976 to 1987; titulaire from 1988 to 1994). He retired in 1994.

Cogen continued to pursue a career as a recitalist, performing in numerous countries. Often called upon to perform works by his predecessors at Ste-Clotilde (Franck, Charles Tournemire, Langlais, whose works he sometimes premiered), he has also produced several recordings of their works. As a composer he wrote principally for organ. Among his works were *Deux Chorals*, *Offrande*, and *Lucernaire* (for two organs). For more information, see "Pierre Cogen: a French Organist-Composer in the Sainte-Clotilde Tradition," by Carolyn Shuster Fournier, March 2007, pages 26–29. ■

Publishers

Bärenreiter announces new publications. *Feuer und Farbe/Fire and Colour* (BA 11240, €74), by Iris Rieg, is a reference book of modern organ improvisation, chorale harmonization, and free improvisation, with text in German and English in two volumes. *Johann Sebastian Bach: Inventions and Sinfonias*, BWV 772–801 (BVK 02425, €220), is a facsimile of the works in Bach's handwriting, with a foreword by András Schiff and commentary by Martina Rebmann. *B-A-C-H: Perpetuum Mobile* (BA 11494, €14.95), by Bernhard Klapprott, is composed for two harpsichords. *Utrecht Jubilate* (full score, BA 10268, €48.50; vocal/piano score, BA 10268-90, €19.50; etc.), by Franz Joseph Haydn, is an urtext edition edited by Gerald Hendrie. *Missa Brevis Sancti Joannis* (full score, BA 11319, €22.50; vocal/piano score, BA 11319-90, €10.50; etc.), Hob. XXII:7, by Haydn, is an urtext edition of the "Little Organ Mass," edited by Andreas Friesenhagen. *Missa in C Major* (piano/vocal score, BA 11973, €8.95), K. 200 (196b), by Wolfgang Amadeus Mozart, is an urtext edition of the "Sparrow Mass," edited by Walter Senn. For information: baerenreiter.com. ■

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Book Reviews



The Great Organs of the Churches of Paris

The Great Organs of the Churches of Paris and of the Department of the Seine, by Félix Raugel, translated, annotated, and extra-illustrated by Rollin Smith. OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2025, hardbound, ISBN: 978-0-913499-93-1, 359 + xxix pages, 106 black and white illustrations, plus five color photographs on front and back covers, \$44.95. Available from ohscatalog.org.

In 1927 the Parisian publisher Librairie Fischbacher published Félix Raugel's book, *Les Grandes Orgues des Églises de Paris et du Département de la Seine*, with fifty chapters chronicling organs selected from the Département of the Seine's more than 200 churches and chapels. Forty-nine institutions were selected for

intense and detailed information, the last chapter providing a concise overview of nearly two dozen additional locations, with no more than one paragraph of text each. Rollin Smith has provided a faithful English translation of this book, along with some corrections, improvements, and updates, and with numerous additional illustrations. (The 1927 publication had forty-six heliogravures; the 2025 volume has more than four times the illustrations.)

The book is divided into three sections, grouping churches in the seventeenth, eighteenth, and nineteenth centuries. Each chapter is devoted to a church, ranging from the fully expected, such as Notre-Dame Cathedral, Saint-Sulpice, and Saint-Gervais, to lesser-known edifices. The data provided for each entry

is amazing and fascinating—church history, extensive architectural details and descriptions, progression of the history of organs within the church, and a succession of organists, as well. This project has an astounding amount of information, a model of organ documentation from a century ago, with research and detail that is still infrequently matched or excelled within our own age. Smith rightly notes that, "Raugel's passion was organ cases, and he delighted in describing their architectural details." (Smith has included a "Glossary of Architectural Terms," which is most helpful in more fully understanding the visual details of organ cases and of the churches themselves.) These essays prompt the reader to appreciate not only the details of organbuilding, but also the

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myriad fine points of creating a unique artistic organ case.

Many organs chronicled in this book no longer exist or have been altered beyond recognition, most lost to the swinging pendulum of fashion. Therefore, the stoplists given are an interesting read, demonstrating the progression of organbuilding in this European capital for several generations leading up to the original publication date. Most of the instruments discussed were of mechanical action, though some were of tubular-pneumatic action, and a few of electro-pneumatic action. It is interesting to read Raugel's comments on examples of early electric-action organbuilding in Paris, revealing the marvels of novelty and the disappointing lack of reliability that often lead to extensive rebuilding. The forty-ninth chapter provides a joyful glimpse of what was soon to come with a new electric-action organ for the building under construction, the Church of Saint Theresa of the Child Jesus (Saint Thérèse of Lisieux, who was canonized by Pope Pius XI only in 1925).

The work of builder Aristide Cavaillé-Coll, as expected, is that most frequently found in Raugel's book, but one also sees examples of others such as Charles Mutin, John Abbey, etc. One can sense the independence of national organbuilding styles on both sides of the Atlantic in that generation; these instruments did not share great resemblances to those built in the United States.

Raugel's "Conclusion" chapter provides his observations of then-contemporary organbuilding in France:

By examining the specifications of the instruments built from 1846 to 1900, one will be not a little surprised to see how modern builders, perhaps too proud of the technical achievements in organbuilding during the nineteenth century, seemed to deny the tonal wealth of the early organ and, with rare exceptions, almost made the modern organ thick and drab by the deficiency of the old stops [mutations and mixtures], with their light, luminous, and bell-like sonorities. Since the triumph of the symphonic organ is now definitively assured, let it preserve at least, in its new form, everything that it could reasonably include from the past.

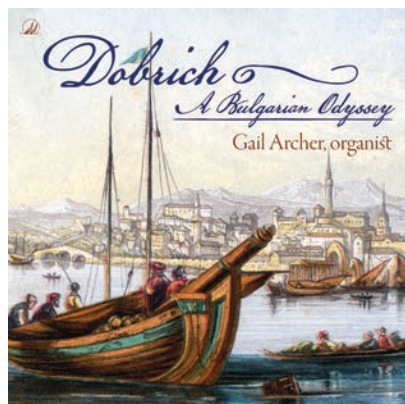
Most poignantly, Raugel rounds out his research with his concluding paragraph:

In closing, let us simply hope for more direct communication among architects, organists, and organbuilders, all paying the closest attention to studying the new technical developments and collaborating in perfect harmony with the steady progress of instrumental craftsmanship, without ever losing sight of the need for modern instruments to interpret the vast repertoire of the last four centuries bequeathed to us by the masters of the organ for our study and admiration.

The Great Organs of the Churches of Paris is an excellent read, full of engaging knowledge for those interested in organs, organists, and architecture. Raugel's work makes an excellent companion to another volume Smith has reworked recently, *In the Organ Lofts of Paris*, by Frederic B. Stiven, originally published merely four years before Raugel, now also available from the Organ Historical Society catalog. (See "Book Reviews," June 2024, page 8.)

—Stephen Schnurr
Gary, Indiana

New Recordings



Dobrich: A Bulgarian Odyssey

Dobrich: A Bulgarian Odyssey. Gail Archer plays the Schuke organ of the Organ Hall, Dobrich, Bulgaria. Meyer Media/Swan Studios, MM25060, \$10. Available from swanstudios.nyc/gail-archer; also available on Tidal, Spotify, and Apple Music.

Erendira, Sabin Levi; *Es kommt ein Schiff, geladen*, Velislav Zaimov; *Two Frescoes*, Evgeny Cheshmedjiev; *Victimae Paschali Laudes*, Neva Krysteva; *Evcharistia*, Radosveta Hurkova; *Prelude for Organ*, Bozhidar Abrashev; *Variations on the Song "Polegnala e Tudora"*, Hurkova; *Prelude and Toccata*, Kiril Lambov; *O Heiland, reiss die Himmel auf*, Velislav Zaimov.

Gail Archer's *Bulgarian Odyssey* began in the spring of 2021 when the staff member of THE DIAPASON, Jerome Butera, asked her to review Pavel Madzharov's book on Bulgarian organs and organ music (see "Book Reviews," July 2021, page 9). One thing led to another as Madzharov sent Dr. Archer fourteen volumes of organ music published by the Union of Bulgarian Composers and arranged through Sabin Levi for her to undertake a two-day recording session at the Organ Hall in Dobrich. Most organs in Bulgaria are in performing arts centers, and very few are in churches. The reason for this is not hard to find, since seventy percent of Bulgarians are Bulgarian Orthodox and do not use the organ in their worship, and most of the rest are Muslims. Curiously, despite Bulgaria's history of Communist rule, only five percent of its people are non-believers.

The German firm of Alexander Schuke Orgelbau in Potsdam dates from 1820 but was nationalized under East German Communist rule as VEB Potsdam Schuke-Orgelbau. The two-manual organ in the Organ Hall in Dobrich, Bulgaria, was one of the last Schuke organs built before the firm was denationalized under the management of Matthias Schuke in 1990. The instrument, built in 1988, has thirty-six speaking stops drawn from forty-nine ranks. The key action is mechanical, and the stop action electric.

Gail Archer grew up in Paterson, New Jersey, and attended Montclair State University, Montclair, New Jersey, where she graduated *magna cum laude* in music education in 1973. She obtained her master's degree in piano from Hartt College, University of Hartford, Connecticut, in 1977, before joining Yale University as a research fellow in the same year. In 1987 she received her Master of Music degree in choral conducting from Mannes College of Music, and her Doctor of Musical

Arts degree in organ performance from Manhattan School of Music in 1995. In 2002 she earned an artist diploma for organ performance from the Boston Conservatory. She was appointed director of Barnard-Columbia Chorus and Chamber Choir in 1988 and director of the music program at Barnard College in 1994. She founded Musforum, a network for women organists to affirm and promote their work. She is a faculty member of the Harriman Institute for Russian, Eurasian, and East European Studies, Columbia University, reflecting her musical interest in this area. She serves as college organist at Vassar College, Poughkeepsie, New York, and is artistic director of the artist and young artist recital series at historic Central Synagogue in New York City.

The compact disc begins with one of Sabin Levi's more than sixty compositions for organ. Levi has a Bachelor of Music degree from the Rubin Academy of Music and Dance in Jerusalem, a Master of Music degree from Brigham Young University, and a Doctor of Musical Arts degree from the University of Kansas. He is also a Fellow of the American Guild of Organists. His composition teachers were Mark Kopytman in Jerusalem, David Sargent and Murray Boren at Brigham Young, and Charles Hoag at Kansas. Levi is professor of music theory and organ at the National Music Academy in Sofia, Bulgaria. He was recipient of the Union of Bulgarian Composers' Book of the Year Prize in 2023. The work Gail Archer plays here is *Erendira* (1990), a highly chromatic, five-section composition in alternating *andantino* and *alla breve* tempi. It reminds me somewhat of Hindemith's organ sonatas. I am a little puzzled by the title, *Erendira*. Was it perhaps inspired by Ruy Guerra's 1983 movie of that name?

The disc includes two compositions by Velislav Zaimov (born 1951), both based on German Lutheran chorales. Zaimov, who heads the Union of Bulgarian Composers, graduated from the Faculty of Theory and Composition of the National Academy of Music in Sofia, where he studied composition under Dimitar Tapkourand and Alexander Tanev. Both works mirror the meaning of the words at the same time as including the melody. *Es kommt ein Schiff, geladen* is an Advent hymn comparing the coming of God's Son to a heavily laden ship. There is a vigorous pedal part, and the chorale melody moves back and forth between pedal, soprano, and alto. The dynamics alternate between loud and soft, and there are occasional loud crashing chords. Zaimov's second composition occupies the last track on the compact disc. *O Heiland, reiss die Himmel auf* is also an Advent hymn and begins, "O Savior, tear open the heavens." Dramatic chordal statements divide it into three sections, which alternate between dupe and triple time. There is a striking dialog between the hands and feet, and the melody is soloed out on the Hinterwerk Nassat and Terz. The final section ends on full organ. Some of the chordal passages remind me of Messiaen's "Transports de joie" from *L'Ascension*.

Evgeny Cheshmedjiev (1930–2009), the son of Bulgarian composer Yossif Cheshmedjiev (1890–1964), graduated in 1958 from the National Academy of Music in Sofia, where he studied composition under Pancho Vladigerov, orchestral conducting under Assen Dimitrov and choral conducting under Georgi Dimitrov. His numerous compositions include two oratorios, orchestral and instrumental works, and more than 200 choral works, but only two works for solo organ, *Too Short Is the Night—little poem*

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The Guild of Carillonneurs in North America 2025 Congress in Lawrence, Kansas

The Guild of Carillonneurs in North America (GCNA) held its annual congress at the University of Kansas, Lawrence, Kansas, June 10–14. Elizabeth Berghout, carillonist and associate professor of music at the university, along with a dedicated team of volunteers, were gracious hosts.

The University of Kansas (KU) has a proud history of fostering innovative carillon composition, which began during the tenure of Ronald Barnes as KU's first university carillonneur, 1951–1963. Barnes, who was an accomplished composer during and after his time at KU, cultivated creative relationships with composers such as Roy Hamlin Johnson, Jean Miller, John Pozdro, Katherine Mulky Warne, and Gary White. Many of these composers used octatonicism in their carillon works to great effect, leaning into the bells' strong minor third partials as a foundational element of their pieces' tonal framework. Barnes's successor, Albert Gerken, was himself a prolific carillon composer and arranger, and Elizabeth Berghout continues to compose, arrange, and collaborate with others to this day.

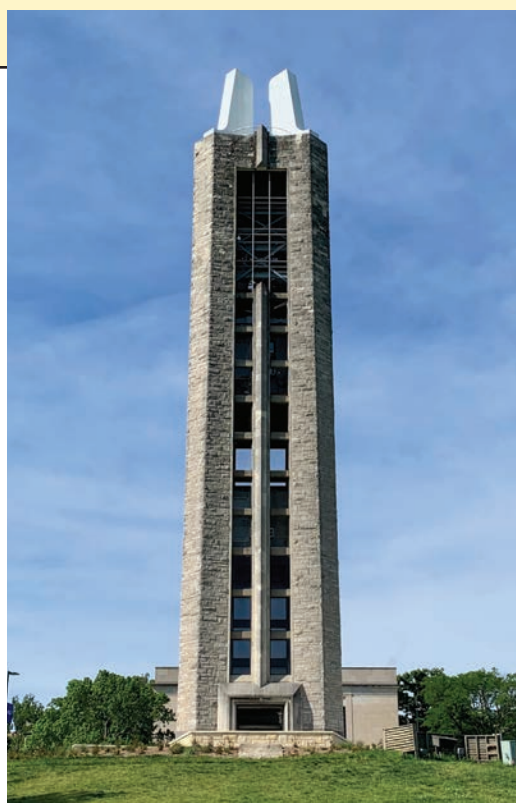
KU's grand carillon consists of fifty-three bells spanning four and a half octaves, cast by the John Taylor Bellfoundry of Loughborough, England, during 1950 and 1951. The instrument transposes one half-step below concert pitch and occupies the landmark World War II Memorial Campanile, erected in honor of the 277 KU community members who lost their lives in the war. The 120-foot-tall tower sits atop Mount Oread, the highest point of the campus, complete with a large lawn and a pond.

Solo carillon recitals were given by Koen Van Assche, Elizabeth Berghout, Annie Gao (a member of THE DIAPASON's 20 Under 30 Class of 2025), John Gouwens, Alex Johnson (a member of THE DIAPASON's 20 Under 30 Class of 2021), Eddy Mariën, and Tiffany Ng. Van Assche and Mariën also gave masterclasses. Many additional members participated in group recitals to premiere new GCNA music publications, prizewinners of the Warner Arrangements and Transcriptions Competition, prizewinners of the two Johan Franco composition contests, and newly published works by the late Émilien Allard (1915–1979).

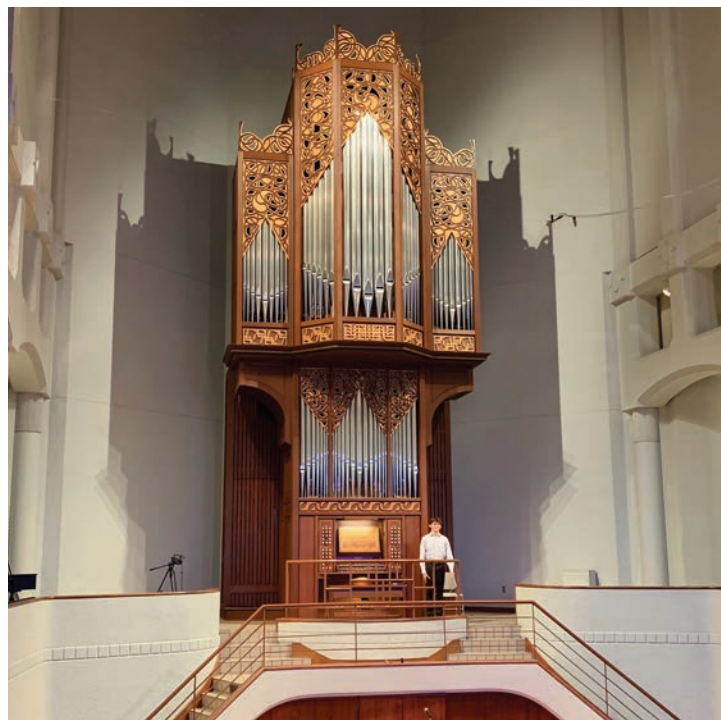
Presentations addressed various KU-affiliated composers (given by Elizabeth Berghout, David Hunsberger, and Tin-Shi Tam), women and the carillon (Tiffany Ng and Michelle Lam), and arranging popular music (Joey Brink, a member of THE DIAPASON's 20 Under 30 Class of 2015). One panel discussion allowed composers and performers to introduce the Franco Contest prizewinning pieces before their premieres, and another panel explored future directions in carillon composing and commissioning.

Nine candidates passed their examination recitals and advanced to Carillonneur member status. They were Katherine Chen (University of Chicago), Anton Fleissner (Princeton University), Elisa Gao (University of Chicago), Vinson Lam (University of Michigan), Daniel Lu (Yale University), Jeremy Ng (Yale University), Isaiah Suchman (Yale University), Evelyn Sun (University of Chicago), and Peter Zhang (Yale University).

A highlight was a performance by Max Linares on the magnificent 1996



World War II Memorial Campanile at the University of Kansas (photo credit: Carson Landry)



Max Linares at the 1996 Wolff Opus 40 in Bales Organ Recital Hall (photo credit: Carson Landry)

Wolff organ, Opus 40 (see cover feature, October 2020 issue), in Bales Organ Recital Hall. Linares, who studies organ and carillon at KU, offered a fittingly bell- and carillon-themed program with works by Marcel Dupré, Cecilia McDowall, Henri Mulet, Leo Sowerby, and Louis Vierne.

The gathering was generously sponsored by Royal Eijsbouts Bell Foundry (the Netherlands), The Verdin Company (Cincinnati, Ohio), and the KU School of Music and Division of Organ and Church Music. The GCNA will meet again in June 2026 (dates and location to be determined), and the World Carillon Federation will host its next world congress at the National Palace in Mafra, Portugal, June 24–28, 2026.

Carson Landry is lecturer of music and university carillonist at the University of Rochester; Rochester, New York. He holds a master's degree in carillon performance from the University of Michigan, Ann Arbor, and is a member of THE DIAPASON's 20 Under 30 Class of 2023.



Annie Gao and Geert D'hollander play a duet on the University of Kansas carillon (photo courtesy University of Kansas)



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In the wind...

Some thoughts on owning pipe organs

The organ has been sitting in the rear gallery for a hundred years. The organist climbs the stairs every week, turns on the blower, and starts to play. The tuner comes a couple times a year, otherwise no one thinks much about it. It sounds great, but many assume it is part of the woodwork, part of the fabric of the building. They have no idea how complex it is or how delicate its components can be, but when something goes wrong with it, it can become a hot issue in a hurry.

The people of a church are often astonished when faced with the cost of a major organ repair. Any other system or machine in a church building is at least a little like our systems at home. We are used to maintaining furnaces, air conditioners, and plumbing and electrical systems. Those things are bigger and more costly in a church building than they are at home, but they are not mysteries, and while most of us do not have elevators in our houses, it is not hard to grasp the concept of maintaining one.

When an organ ciphers, it is easy to guess that something is wrong. A note or group of notes is sounding continually—we know the organist isn't doing that. Dead notes in a stop or two, or even on an entire keyboard, will annoy the organist, but they are not going to bother the sleep of a person in a pew. When a leather gusset on the corner of a reservoir bursts, you would hear a rush of wind from downstairs. Sometimes the leather flaps, imitating a bilabial fricative, and while funny for a moment, it is not conducive to worship.

The organist of a church in Boston once called me in a panic. "I've wrecked the organ." He had turned on the blower, and six schwimmers (wind regulators built into the bottom boards of windchests) blew at once. The leather had reached its critical end, and when one blew, the bursts of wind pressure throughout the organ caused the rest to blow in succession. He heard "bang, bang, bang..." leaving a sound of rushing wind. It was not his fault, but the organ was out of commission for weeks while I took the schwimmers to my workshop and replaced the leather.

I have dealt with several situations in the past few weeks where a little bit of planning could have averted a crisis and raised awareness of the condition and value of the organ. As I have the privilege here of writing to a group of organists, I thought it would be useful to put down a few thoughts about the responsible care of a pipe organ. I have shared many of these thoughts in previous issues, but I am inspired to repeat following recent tumult.

It is usual for an organist or music director's contract with a church to include the musician's responsibility of supervising maintenance of any musical instruments owned by the church. Of course, the organist would arrange for the organs and pianos to be tuned in a timely fashion and to submit appropriate estimates for the cost of that work to the person or board responsible for managing the church's budget, but it is less usual for an organist to help a church look ahead to inevitable major repairs.

Any organ with electro-pneumatic action needs to be releathered every



Large double-rise reservoir ready to be releathered (photo credit: Brian Sprague)

seventy or seventy-five years, sometimes less. It is typically the organ technician who breaks the news after noticing that individual notes are going dead with increasing frequency, and the people of the church are startled by a huge expense they could have been planning for. If you are an organist of a church that owns an electro-pneumatic-action organ, find out if the actions have been releathered. If the leather in the organ is forty or fifty years old, sit down with someone from the property committee, finance committee, clergy, or whoever is the right person at your church and tell them about organ leather. Your maintenance technician will be able to give you advice about the condition of the leather and how much it might cost. Give the church a chance to plan with twenty years notice. When a church learns that an organ needs to be releathered imminently, they often decide to ditch the pipe organ, unable to spare hundreds of thousands of dollars in short order. Your forethought could well guarantee the future of the instrument.

Most tracker organs do not have complicated, intricately leathered actions, but there is usually leather on wind supply components such as bellows and winkers (wind stabilizers). Don't discount the potential for expensive repairs. The bellows can be enormous, especially in large vintage organs when they are sitting on the floor under the mechanical-action chassis. You can do a fingernail test. If you can pick little pieces out of the leather with your fingernail, the leather will need to be replaced soon. You can also look for cracks in the leather along the hinges or in the gussets, the soft places at the corners. We have worked on double-rise reservoirs twelve feet long and six feet wide, complete with feeder bellows for hand pumping underneath. A thing like that can weigh a thousand pounds, and sometimes the organ must be dismantled entirely to get it out for restoration.

In those larger nineteenth-century organs, the pedal key action is typically under that huge bellows, and if the pedal stops are divided on both sides of the organ, there is a "pedal cross" that transfers tracker action from front-to-back to side-to-side. When a leather nut slips in that contraption, you have to move the bellows to get under it, and again, sometimes removing the bellows means you must dismantle the organ—because of one leather nut? If you are releathering that bellows, you should restore the pedal key action underneath at the same



Large double-rise reservoir ready to be releathered (photo credit: Nick Wallace)



Note pouches ready to be glued on pitman rails in windchest (photo credit: Larry Pruett)

time. You do not want to bury those 150-year-old leather nuts again under that huge bellows.

§

When it is time to releather the organ, take care when choosing who should do that work. A local service technician might be well able to replace a pouch or two during a service call, but might not have the skills and precision or the facility needed to replace thousands of pouches, getting the spacing and spring tension right, providing you and your church with an organ that performs effectively, reliably, and artistically. Make a point of visiting a workshop known for high-quality leather work to gain a visual memory of what such work looks like. You will be able to tell in a glance if someone is doing substandard work.

Out with the bad air, in with the good air

In some churches, the organ blower is hidden in a nasty, dirty room full of cobwebs and piled high with detritus. I have seen signs for a 1966 church fair, folding chairs, sacks of rock salt for clearing ice and snow, boxes of broken glasses, and old office equipment. Dust is an enemy of any pipe organ, and if it is possible for the organ blower to take in anything but clean air, the operation of the organ can be seriously compromised, especially if someone goes into the room to move stuff around just before or while the blower is running, causing airborne debris. A leg of a fly will stop a reed pipe from speaking, a fleck of sawdust will get caught in the armature of a windchest magnet and cause a cipher, folding chairs on top of a static reservoir will raise the wind pressure and spoil the tuning and the voicing.



Note pouches of a pitman windchest (photo credit: Larry Pruett)

While I advocate for a clean blower room, I add that there is a protocol for cleaning it. Seal off the blower intake and shut off the power to the motor so it cannot be started inadvertently. Clean the room thoroughly, wait twenty-four hours for dust to settle; clean it again, and wait another twenty-four hours. Then it would be safe to start the motor without danger of it feeding even tiny specks into the organ. Your organ technician should supervise that work. To further ensure that the organ's air is clean, you can fit a filter to the blower intake or even the door of the blower room.

Another common mistake churches make regarding dust damage is failing to protect the organ when sanding and refinishing floors or other renovation work. Airborne dust will damage the organ, even if it is not apparent right away. Reed pipes are particularly sensitive to airborne dust. Sometimes we recommend removing all the reeds from an organ, sometimes the baggie trick is sufficient. We put a baggie on the top of the resonator of every reed pipe so dust cannot float in. We cover the entire organ with two layers of plastic, so when the project is finished, we can remove the outer layer, which will raise dust again in the building, then remove the clean inner layer once the dust has settled. When a church is planning renovation in proximity with the organ, it is the organist's duty to raise the importance of protecting the organ, and your organ technician will be able to advise you.

When a church is closing...

Here at the Organ Clearing House, we hear every week about churches that are closing and are interested in selling their organs. All too often, they have waited until it is too late, saying that the building has been sold and the closing is in a couple months. Recently, an institution was in touch asking to sell two pipe organs because building renovation was starting in three weeks. Three weeks? I cannot sell an organ in three weeks. (In fact, I did.) I routinely tell clients that in the business of selling existing pipe organs, a year is like a lightning strike.

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If your church is about to close, I bet there have been three years of committee meetings to come to that decision. Expect it to take that long for a church to decide to acquire an organ. If you are the organist of a church that is discussing closing, bring the organ into the mix right away. If the decision is to close the church after Easter in two years, you can advertise that the organ will be available after Easter 2027. It is far better to get started selling an organ soon rather than too late.

Want some assurance?

The first and most important part of pipe organ maintenance and ownership is the insurance policy. Find out who in your church is responsible for that, and raise the issue. On October 23, 2018, the First Baptist Church in Wakefield, Massachusetts, burned to the ground, and all that was left of the 1872 E. & G. G. Hook Opus 635 was a puddle of molten metal on the basement floor. That church was a few blocks from where I had the workshop of the Bishop Organ Company in the 1980s and 1990s, and I maintained the organ for many years. It was also the home parish of my friend John Boody of Taylor & Boody Organbuilders, where his grandfather had been pastor.

There are not many insurance agents or adjusters who understand pipe organs, and it is important to single out the organ in the church's policy. It is usual for an insurance agent to ask for a statement of the replacement value of the organ, which is always a much bigger number than what was paid for the organ initially. A recognized pipe organ builder or consultant can provide that statement, which typically includes photos, specifications, and documentation of the instrument. If the policy accurately reflects the replacement value of the organ, and there is damage to part of the instrument, there is a basis for negotiating what percentage of the instrument must be repaired or replaced.

For a little more assurance, be sure there are no pests in the building, especially near the organ. I have found raccoons, squirrels, mice, rats, moths, bats, even cats in organs. An organ in Olmsted Falls, Ohio, had an infestation of house flies. We thought they were dead and started vacuuming them up, but realized they were dormant because we could hardly tell the difference in sound when we shut off the vacuum—it was humming full of thousands of flies, awakened by the warmth and noise of the vacuum. Hans Steketee, then president of Flen-trop Orgelbouw, visited John Leek's workshop. When John talked about how many reservoirs we releathered, Hans asked if we were putting mice in the organs.

Excepting the building itself, the pipe organ is likely to be the single most valuable thing owned by a church, more than the roof, the parking lot, and the HVAC systems. It is also the least understood. Once I was presenting a proposal to the board of trustees of a church whose chairman wanted me to cut to the chase. "What's this unit going to cost." I asked him not to consider the organ a unit, comparable to a furnace, but as a work of liturgical art. It should be on the list with communion silver, paintings, statues, and stained glass, not a sump pump or an elevator.

A furnace has a simple function. It responds to a thermostat. When the temperature in a building drops below the thermostat setting, the furnace kicks in, and it turns off when the desired temperature is achieved. In a big building

there might be several layers of sensors, but that is the basic principle. The pipe organ, any pipe organ, is a mechanical entity, but its operation is much more subtle. The goal of the organbuilder is to eliminate the machine so there are no mechanical hitches between the musician's imagination and artistry—and the listener's ears. Does a swell shutter squeak? Does a windchest primary action click? Is a key sluggish? Does a pipe speak a little slowly? A large organ might have 10,000 valves and actions, and it is impossible to achieve perfection, but a beautifully built or beautifully restored fifteen-ton organ defies physics and becomes an instrument for artistic expression.

Every organ needs an advocate—someone who understands its strengths and faults. Every organ needs someone who can speak up for it when something is going wrong.

Another old friend

We learned recently about the passing of Joan Lippincott, beloved teacher of thousands of organists and admired recitalist and recording artist (see "Nunc

dimittis," July 2025, page 6). I was not her student, but we were friends. While I am sorry for her loss, I am grateful for her profound contributions to our art. One of my favorite recordings is hers, *Sinfonia: Organ Concertos and Sinfonias by J. S. Bach* (Gothic G-49130), a brilliant collection of Bach's music for organ and orchestra, drawn from seven of Bach's cantatas. Joan played the marvelous Fritts organ in the Miller Chapel of Princeton Theological Seminary with a superb orchestra playing historically accurate instruments. It is a lively, thrilling, spontaneous performance, and I often play it in my car or office to hear beautiful playing on a beautiful organ.

Twenty years ago, Wendy and I lived in a condominium in a converted warehouse on the waterfront in the Charlestown (Boston) Navy Yard. One of the building's concierges had never known a "pipe organ person" before, and she was a big fan of my work. When I came home one afternoon she greeted me with big news, another pipe organ person had moved into the building. It was Joan and Curt Lippincott. They



(photo credit: Félix Müller)

lived on Cape Cod and purchased that apartment because of its proximity to Logan Airport, a ten-minute taxi ride rather than a two-hour drive. It was fun to share social hours with Joan and Curt, and fun for the concierge who thought ours was the only building in the Navy Yard with two organ people as residents. I treasure those memories and offer my good wishes to the wide world of her students who gained so much from her thoughtful teaching and personal care. ■

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A Tribute to Nicolas Kynaston (1941–2025)

By Michael Barone and Stephen Schnurr

Nicolas Kynaston, 83, died March 26, 2025, in London, UK. Born in Devon, UK, December 10, 1941, he was the son of a painter and a violinist, and his father was an Anglican priest who converted to Catholicism. Kynaston was a boy chorister at Westminster Cathedral Choir School, London, where he began organ studies with George Malcolm, continuing at Downside School in Somerset. At the age of fifteen, he became a student of Fernando Germani on scholarship at the Accademia Musicale Chigiana and then at the Rome Conservatorio in Italy. He later studied with Ralph Downes at the Royal College of Music, where he also played French horn.

At the age of 19 Kynaston succeeded Malcolm at Westminster Cathedral, remaining until 1971. During this time he instigated a summer series of concerts and recitals. In 1966 he performed the first of many times at Royal Festival Hall and released his first solo recording in 1968, featuring works of Joseph Jongen, Louis Vierne, and César Franck.

Upon leaving the cathedral, Kynaston developed a career as a concert artist, eschewing a church music career (except for a few special occasions), performing frequently across Britain, Europe, and the United States, where he completed six coast-to-coast tours. The breadth of his travels to perform was demonstrated with destinations such as Barbados, Nassau, Ankara, Istanbul, Tokyo, Hong Kong, Bangkok, Korea, and the Philippines. Concert hall and festival appearances included Athens Festival; Doelen Hall, Rotterdam; Marienbad Festival, Czechia; Gürzenich Hall, Cologne; Festival Internazionale di Organo, Rome; Reger Centenary Festival, Bonn; Three Choirs Festival; Semana Internacional de Organo, Mallorca; English Bach Festival; Semaine Internationale d'Orgue at Saint-Eustache, Paris; the Proms, Brussels, Geneva, Vienna, and Berlin. In 2000 he was a featured recitalist at the national convention of the American Guild of Organists in Seattle, Washington.

Kynaston served on the juries of various organ competitions, including those in Southport, Saint Albans, and London, and was the first English organist to be invited to sit on the jury of the Grand Prix de Chartres. Kynaston taught at the universities of Oxford and Cambridge and presented numerous masterclasses in various nations.

Kynaston was a popular broadcaster and recording artist. For his 1970 LP disc, *Great Organ Works*, recorded in Royal Albert Hall for the Classics for Pleasure label, he received an award from EMI for selling 100,000 copies in six months. Multiple discs received

Critics' Choice awards. For his Clifton Cathedral recording, he was presented the Best Solo Instrumental Record of the Year award from the Music Trades Association, and the Deutscher Schallplattenpreis for his recording in Germany of Vierne's *Sixth Symphony*. His recordings were featured on several pop releases and in films, including *Tales from the Crypt* (1972).

Kynaston was a consultant for many church organ refurbishment and restoration projects, including those for the cathedrals of Bristol and Birmingham, the abbeys at Bath and Tewkesbury, and the city of Halle in Germany. Additional projects included new organs at Caius College, Cambridge; University College School, Hampstead; All Saints Parish Church, Northampton; Breck School, Minneapolis; Saint Agnes Church, Nassau, Bahamas; and the Kreuzkirche, Bonn.

In 1995 Kynaston was appointed organist of the new Athens Concert Hall, the Megaron, with its large Klais organ, and through 2010 he performed with the Athens State Orchestra and other ensembles. There he also started an organ school.

Kynaston was one of four organists who in 2004 celebrated the fiftieth anniversary of the Royal Festival Hall organ. He was an Honorary Fellow of the Royal College of Organists and a past president of the Incorporated Association of Organists. In 2019 Kynaston was awarded the medal of the Royal College of Organists.

In 1961 Nicolas Kynaston married Judith Heron, and they had two sons and two daughters. They divorced, and in 1989 he married Susan Styles, who preceded Nicolas in death in 2020. Kynaston resided in a nursing home near London for the final phase of his life.

§

Michael Barone, host of American Public Media's *Pipedreams* program, recorded a wide-ranging interview with Nicolas Kynaston on October 19, 2003, the day before a recital he was to perform at the University of Saint Thomas in Saint Paul, Minnesota. The conversation covered a variety of topics, including his background, the repertoire that he would be performing, and instruments featured on several of his recordings.

Percy Whitlock was a practicing generalist with activity as a church musician and, well, for lack of a better term, a popular . . .

Well, he started his church career, I think it was at Rochester Cathedral and then he was organist at Saint Stephen's Church, Bournemouth, down on the



Nicolas Kynaston at the four-manual Orgelbau Klais organ in the cathedral of Altenberg, Germany, 1980. Kynaston played a program as part of the organ's dedication series and made a recording of orchestral transcriptions.

south coast, and he became the borough organist, which means he played in the local hall on a large Compton organ.

Is that position still functional?

I don't believe so, no. We still have a few like Birmingham City organist and one or two others, but there are not many of those positions left, unfortunately.

What made Bournemouth unusual? The instrument there was not a Father Willis organ.

No. Bournemouth in the beginning of the twentieth century was a wealthy place, because a lot of people used to retire there. They had money, and they had leisure. It was by the sea, so it was a comfortable place. There was a lot of music in common with other similar places, and they appointed organists to play transcriptions and so on.

This is what Whitlock did. He also composed a lot, music for orchestra and even a big symphony for organ and orchestra, which has now just been rediscovered a few years ago. It is going to be performed at long last, and quite a few other smaller pieces for organ and orchestra as well.

But his style might be what we here in the United States would term "British light-music style."

There's lots of influences, like I suppose one would say [Frederick] Delius. He dedicated one of his pieces to Delius, a piece that is full of those sort of harmonies. I always thought of Whitlock as a miniaturist because as a student the pieces we tended to look at and know were the small pieces. But in recent

years, of course, people got much more interested in the larger-scale works.

And this *Fantasy Choral in D-flat* is definitely one of those.

Yes, I would rate that. It is not a long piece, about ten minutes, but it's on a grand scale. I think it's successful. I have only learned it this year, and I did so to celebrate his centenary. I figured I ought to do something for Whitlock rather than just the small pieces, I thought, "Well, in his centenary year I'll do one of the bigger pieces." And I found this, and I thought, "Well, it's really worthwhile, and I've enjoyed it." So far, thankfully, the people that I've played it to have enjoyed it as well.

How would you describe the work? I see the term "chorale," and I think of the three *Chorals* by Franck.

I wonder if the Franck *Chorals* were an influence on Whitlock. I can't place the chorale. I think it is entirely original in his own work. It starts off with a chorale, and then it is developed in variations, sometimes extremely cleverly and in rather a complicated way. It is a continuous work, and one variation just goes into the next. They're all joined together. And then the piece ends with a reiteration of the chorale and a sort of celestial echo of it. And it closes absolutely *pianissimo*—very atmospheric.

If there are any difficulties for the player in the piece, it is only because Whitlock was actually born with two thumbs, so he had six digits on either hand. I've only got to learn this recently. One of the thumbs was removed, but he had this huge hand. So, a great span.

And for someone like me with rather small hands, it does present difficulties sometimes, but not insurmountable.

Well, the connection to Franck then is fairly appropriate, too, because he writes for a huge span from fifth finger to thumb.

Absolutely. Another attraction for this piece in particular is that it is dedicated to Philip Door, who was someone I knew quite well. He was organist at the Abbey at Ampleforth, and I knew him in the 1960s. He's dead now. Later on, I taught his son, so when I saw this was dedicated to Philip Door, I thought "Right. That is another reason for learning it."

André Fleury is one of a generation of fantastic French organists that comes to be in the later part of the nineteenth or first decade or so of the twentieth century, and yet somehow, though he lived long and wrote a considerable amount of music, we don't know much about him. Why is that?

I met Fleury at Saint-Eustache in Paris, when I was playing there, and he was deputy organist to Jean Guillou for the latter part of his life. He held other positions, but I think the thing that strikes me most about him was what an absolutely charming person he was, and also very reticent and modest. It could have been that which perhaps made his music less well known because he didn't actually push himself to the front of the queue.

Did he not have a body of students?

Yes. His music has been played, but you're right. It's not as well known as it should be, and I think this piece [*Prélude, Andante et Toccata*] is absolutely charming.



Nicolas Kynaston

This is not reticent music though, is it?

No, it is not reticent music at all. And it's quite complex music. But it's dreamy, and perhaps that makes it for some people less attractive. The first two movements are decidedly dreamy. In fact, Fleury himself described the first movement as a clear sky but with clouds beginning to blow over. All very pictorial, but perhaps not exactly the description that's going to make some students rush out and buy it. I think it's a wonderful description once you know the music. But you can imagine the young student reading that and thinking, "Oh Lord. I don't think I want to get involved with that."

Well, it makes me think of Debussy.

Yes, absolutely. It is lovely music. And what has interested me is this double centenary. The centenary of Fleury and the centenary of Whitlock, because you just couldn't have two people who are more different in so many ways. This is why I like to program these two pieces together.

Tell me about your reflections on the Westminster Cathedral organ.

When I was extremely small, I was a choirboy there when George Malcolm was the choirmaster. And then having studied in Italy and so on, I went back. The post of organist became vacant, and I was lucky enough to get the position

of organist when I was still very young. How young is young? I was nineteen.

So I did that job for ten years, a demanding job because there were sung services with choir every day, and I used to do six days a week. And on weekends sometimes, and of course the major feasts, I would be playing for—I don't know—I can remember one weekend where I did eighteen services.

Good heavens. Well, you certainly have to learn a lot of repertoire quickly in a situation like that.

It was extremely good for me, and I loved the organ. It's one of the best organs for French music because Marcel Dupré was very much involved in the

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Interview

design of that organ when it was built between the 1920s and 1930s.¹ It was built over a long period as money became available, and Dupré had a big influence on the specification. And of course, he gave both the opening recitals. He gave the first opening recital in 1922, when it was only half built, and then he gave the second in 1932.

Dupré did give one of the first performances of the written version of his *Passion Symphony* in Westminster Cathedral, which a lot of people seem to have forgotten. They all seem to say it was here [in the United States] on the Wanamaker Organ. But that's incorrect because that was the improvised version, and the written version was first performed at Westminster Cathedral.

The *Second Symphony* is—I don't want to say is one of his most sardonic—but maybe that is the proper term to use.

I think that is a good word, yes.

That was, I think, first performed in this country. In fact, I'm almost sure it was because my other teacher, Ralph Downes, was in this country at that time, and he remembers Dupré coming and just playing a bit of the first movement for him to hear. And Ralph Downes always remembers how struck he was by it, and how incredible he thought it was. It created a great stir.

It's very modern. In its time it was almost unheard of in standard organ circles to be writing with this sort of advancement both in technique and harmony.

I think the first movement of the second symphony is one of Dupré's very, very best works. It is so inventive; there's so much in it, and the development is so amazing. He does things he didn't do in other pieces; it is fascinating. Unfortunately, I feel that the other two movements perhaps are not up to the same level of invention. I mean, they're great music, but that first movement stands alone. It is amazing.

***Évocation* was a piece that he wrote for the re-inauguration of the Cavaillé-Coll. Did he write it or just play it at, for the re-inauguration of the Cavaillé-Coll at Rouen after the war?**

It was written during the war, I think. I can't remember the exact date. And there's certainly a feeling of war in the whole of the *Évocation*, I think it's dedicated to the memory of his father who died during the war, and if I remember correctly because of the war situation Dupré was unable to get to his father's

funeral and was obviously very upset about that. This is another one of my favorite pieces of Dupré. It is, particularly in the slow movement, very, very melancholic. And I suppose one could say the last movement has the feeling of war about it, and to some extent triumphant. It's a hard won triumph. Yes. Indeed, it is. But a great piece.

Tell me about Megaron.

Megaron. I'm sure lots of people have heard incorrectly, but "mega" is Greek for "big" and "ron" is "building." So it means "big building" that the complete title is "Megaron Musikis," which means "the big musical building." Well, we'll call it the Athens Concert Hall that was completed twelve years ago now. This large Klais organ in the big hall,² because we have two halls, was donated, and it's a very fine instrument. But of course, there's no tradition of organ playing in Greece despite the fact that they invented the instrument a very long time ago. One day about ten years ago, I received a letter from Greece asking if I would be interested in being the organist of the Megaron. So, I went out to see them, and when I saw this wonderful hall and its incredible facilities and the wonderful instrument, I said, "Yes, I would be most interested." And I've now been there for nine years.

What are your responsibilities? Are you kind of the pied piper for the organ scene in Athens?

I think the first thing I was asked to do was to sponsor "The Art of the Organ" in Greece. And I've certainly done that very seriously, and I play regularly. Also, I started up a course for some young organists, and it's very gratifying that that's been successful. There's been enormous interest in the organ, and three of those early students continued their studies in England after they had started in Athens. They've got good qualifications, master's degrees, and are doing well. There's yet another one, another student who's going to come to London, hopefully, to start studying next year. There are others who have become interested and who are going on to study in Germany—so a whole new interest.

When I started there nine years ago, the concerts were absolutely packed out because it was a novelty. No one had heard organ music on that scale and on such an instrument in Greece, so there was no problem getting audiences at all. After a couple of years, those fell off, but it's now gratifying that after nine years, they've built up again, and we get regularly large audiences of over 1,000 for organ concerts. I do a lot of concerto work as well. I recently played with the



Nicolas Kynaston

wonderful chamber orchestra we have called the Camerata, conducted by Neville Marriner. So, I'm not the only Englishman who's working in Athens.

Kind of a local hero, though.

Oh, I don't know about that, but I certainly enjoy it, and I like the Greek people very much. The Greek students are fantastic workers.

Have you picked up the Greek language at all?

Regrettably no, because everybody speaks English so well in the concert hall. Being a rather lazy person, I haven't learned Greek beyond just a few basic words. It is a very complex language. I did start on one of those tape courses, and then I would go to Germany to do concerts for two or three weeks. I'd come back, and I'd think, "I got to lesson number six." I'd try that, and I'd think, "Oh, I've got to go back to lesson one again." And after about four or five attempts at it, I gave up, I'm afraid.

I can't think of you as a lazy person, because the music you play is never easy. Do you pick up music quickly? Are you a sight-reader? Are you one who must learn the score from the inside out without a keyboard? How do you learn new repertoire?

If it's a composer whose idiom I know quite well, then I learn much quicker. I recently had to learn a contemporary work by a composer whose music I'd never played before, and I found that extremely hard work because it was quite a complex piece. I'd learned five pages, and then put it away for a couple of days. Then I would go back, and I think, "Oh, I'd learned those five pages, no problem." But I found that I'd forgotten them. But with a composer whose idiom I know well, I can learn reasonably quickly. I have to say not as quickly as I used to be able to because as you get older, you don't learn so quickly.

Tell me about teaching and being taught. You studied with Fernando Germani.

And later on with Ralph Downes. I did two and a half years with Germani. First of all in Siena at the Accademia Chigiana in Siena, and I was fifteen then. That was a very lucky chance to go there.

How did that happen?

Somebody who worked at the Accademia Chigiana sent the particulars of the organ course to my mother, who showed them to me. I said, "Gosh, you know, Fernando Germani. I would love to go and study there." So, we applied, and the condition was that one traveled to Italy and did an audition, and if the audition wasn't successful, you'd have to travel back to England again. So, I

arrived in Italy with a big pile of music under my arm, and I played something for Germani. He looked at the big pile of music and said, "What's all that for?" I said, "Well, it's all music I brought to play for you." And he said, "Well, I'm accepting you in my course, but you're not going to need any of that music because we are going to concentrate on technique for two months." Which is precisely what we did.

I had a lesson with him every day, Monday to Friday, early in the morning. He liked teaching really early in the morning.

Are you a morning person?

Yes, well, I can be when it's necessary, and I had to be with him. Then he would pass me over to his assistant for supervised practice.

That's to guarantee that you were not off playing something else.

That's right. And his assistant was none other than Helmuth Rilling, now extremely famous in his own right. So, 8:00 in the morning with Germani; 11:00 in the morning with Helmuth Rilling.

That two years served you very well.

It was a revelation to me, and I really enjoyed it. I went there for two summers, the summer course at the Chigiana, and then I went to Rome full-time for two years. So, two summers and two years. And then having done that, I went back to London to go to the Royal College of Music to study with Ralph Downes. I studied with him for three years. So, quite a long training.

Now these are two formidable personalities in the post-war organ scene. Germani, in the pre-war, also was the person for whom Sowerby wrote *Pageant*, and [Raffaele] Maneri wrote his *Salve Regina*, these fearsome virtuoso show pieces. After the war, he got into the historic music and instruments of his native Italy, which is something you would think as being natural these days, but was kind of unusual for the time.

Yes. Quite extraordinary because people tend to be a little bit superior about Germani and say, "Well, of course, he played Bach in the old style." And I say, "This is a man who produced one of the first modern editions of Frescobaldi, and he did it in the 1930s." It is quite extraordinary for that time. In one or two places of his edition, he marks crescendos in brackets and so on, which Frescobaldi couldn't possibly have done, but for that period it is extraordinarily pure editing. And it is still perfectly usable today, unlike, for example, some other editions that I could mention.

Germani said once that he had played everything that was worth playing, and I think that was probably true because he had an absolutely gigantic repertoire and, of course, he had started so young. As an eleven-year-old he was taught composition by Respighi and went on from there. He started the organ at the suggestion of Respighi. Respighi was very fond of the organ and said to this young Germani, "I think to study the organ would help you in your composition studies. So why don't you do it?" So Germani said, "Yes." And he went to study the organ and never came back—never came back. But it was an extraordinary history. Really extraordinary and one of the first people to play the complete Reger. A wonderful César Franck player, one of the very best.

I think perhaps Germani and Jeanne Demessieux are my two favorite performers of César Franck. And of course, he did the complete Bach endless



times and earned lots of honors for his performances.

Interesting that your two teachers, your two chief mentors, Ralph Downes and Fernando Germani, sort of come together in a recording that Germani made on the instrument that Ralph Downes designed at Royal Festival Hall.

Yes. They had enormous respect for each other. When I left Rome, Germani was very happy that I was going to Ralph Downes, and Ralph Downes always spoke very highly of and with enormous warmth about Germani because, of course, they had been together in this country in the 1930s. They were both working here.

In the United States.

Yes.

That's right. Downes was at Princeton. And where was Germani?

Germani was at the Peabody. In fact, Ralph Downes told me a wonderful story that when they were both here Germani contacted him and said, "Ah, I've got myself into a bit of a fix because I've put down on the program the Reger F-sharp-minor variations, and I don't have a copy of it. I've never learned it, and I can't find a copy of it anywhere. Do you have one?" Ralph Downes said, "Yes, I've got one. I'll happily lend it to you, but when's the recital?" And Germani said, "Well, it's in about three weeks' time." And Ralph said, "Well, I'm not sure you're going to be able to learn it in time. It's a very difficult work." Germani said, "Well please, you know, lend it to me instantly."

Ralph did, and within a week, he received it back. So he phoned Germani and said, "But you haven't played it yet,

and I thought you wanted to learn it for your recital." And Germani replied, "Oh yes. I've memorized it." It was Ralph Downes who told me that story. Germani memorized it in five days.

Did you have a sense of that capability of him when you were the fifteen-year-old first studying with him?

Absolutely. I thought he was a god. I mean, I really did. I was absolutely in awe of him. At that age you are most impressed by technique, and, of course, his technique was unbelievable. It was formidable. Any time he was sitting at a table his fingers were never still, and I've seen him crack a plate with his fourth finger. He had that sort of strength of technique. It was amazing.

What sort of a character was he? I get the sense of a man filled with enthusiasm for music. Was he similarly enthusiastic about life in general?

Very much so. He was a very warm person. He expected total dedication from his students. If he fell out with a student it was because he felt that perhaps that they weren't as dedicated to him as they should be. He was very paternalistic in that way, which I suppose you could understand. It didn't work for everybody. There were one or two heated moments over those years, but providing you gave him your full attention, he couldn't do enough for you. He was really helpful.

It's unfortunate. I mean he was organist at the Vatican, and yet still as marvelous and important as that room is, I don't want to say it's devoid of organ music but it certainly is lacking in an instrument of real merit. Germani did have some

plans up his sleeve; he was working with Willis at one point.

He was indeed, and Willis drew up some very complex plans for a large instrument. But like the plans that had been drawn up by Cavaillé-Coll, in the end it all came to nothing for probably the same sort of reasons, political reasons. It's always been sort of complicated. I think Germani got very sad about that. But of course, he did design the huge—what is it?—150-stop organ in that concert hall in the Villa Concertazione. A really large organ that was owned by the Vatican. Unfortunately, in recent years they got rid of that. They said they didn't think it was necessary anymore, and they gave it away to somebody so that's stored up somewhere in the north of Italy. I don't think it's heard very much anymore. The new concert hall in Rome apparently is not going to have an organ at all, which is also very sad.

Going against the trends.

Yes. It's really sad.

How would you describe Germani's Bach playing? There were several important releases in the post-war era of recordings. There was Walcha, and surely some of us even grew up with Schweitzer as a strange example. What was Germani's Bach style?

I don't think you can judge Germani's Bach playing from the recordings, which he was making for HMV, because they actually happen too late. His best Bach recordings are the ones he made at Westminster Cathedral just straight after the war in the 1940s—1947, 1948. Some of those are now available again on CD. And his playing then was absolutely at its peak. When he started to do the complete Bach

for HMV, it was too late. Unfortunately, for convenience, HMV chose an organ in London that was totally unsuitable. It was an organ where the pipes were down on one end of the church and the console was at the other, hardly the ideal organ for recording the complete Bach. But, that's where they started.

As a student, I turned pages for one of Germani's complete Bach series in Rome given in the Ara Coeli Church. I remember speaking to somebody outside the church after one of the recitals, quite an elderly gentleman, and he said, "You can listen to many people playing Bach, but when Germani plays Bach, you hear only Bach." I thought that was one of the most subtle compliments that anyone could have ever made about Germani's playing. It was not in any sense flashy. It was very modest playing, but extremely beautiful. When he played Reger, for example, that was a completely different thing altogether, but his Bach playing was restrained.

Talk about his Reger playing. I remember what was the English Abbey, Selby,³ where he had recorded *Hallelujah! Gott zu loben* [EMI CSD 1449/Angel 35687].

Once again a little late in his career, unfortunately. Germani's Reger playing at its best was absolutely amazing because this is where his technique came to the fore, and nothing in Reger's music presented him with any problems at all. I have quite a treasured possession at home that is a live recording performance of the Reger *Second Sonata*, which is really amazing playing and very inspiring to listen to. I just wish he had recorded more Reger, say in the 1940s or before the war.

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No, No. Not at all. It's just not Germani at his absolute peak.

I'm curious about this because earlier we talked about how he learned the Reger F-sharp-minor variations and memorized them within five days, sent the music back, and then you said you turned pages for his Bach concert. I'm wondering why he hadn't memorized all of the Bach.

He did know the complete Bach by memory. There's no problem about it. But, it's quite true that he used to play everything by memory, but as he got older, he started more and more to use music. I think he played so much, such a huge repertoire, that it was obvious he wasn't reading the music, but it was useful for him, because he'd written down combination numbers—piston numbers and combination settings. I think an *aide-memoire* becomes more and more important, particularly for someone like him who has such a huge repertoire.

I know players who play everything by memory except their own music. That always puzzles me somewhat. You see them playing a recital, and it's all by memory. Then it comes to one of their own pieces, and they get out a score. It comes back to the organ being a complicated instrument. However well you know the music, it's useful to have that little piece of paper in front of you where you can write things as an *aide-memoire*.

You've been talking about your teachers. How much teaching have you done, and do you continue beyond the work in Athens?

I've taught for years privately. Particularly in Cambridge, I've taught for thirty years, I suppose. A lot of the organ scholars in Cambridge have been my pupils, many of whom are now well-known organists in their own right. I've now given that up because late in my career, I've taken on the job as professor of organ at the Royal Academy of Music, which I'm really enjoying.

What makes a good teacher?

I often ask myself that. One of my students once thanked me for communicating an enthusiasm for music, and perhaps that is one of the most important things. It's very easy to put people off music by taking a too rigorously technical approach, and in a way if you can infuse somebody with enthusiasm for every piece of music, you've already half won the battle. If they're enthusiastic, then they're going to work on it. If you manage to make it seem so difficult by being over analytical, you can actually put them off. Then they do things out of a sense of duty rather than a real, genuine enthusiasm.

Gustav Leonhardt, I think, said even here in our Minnesota Public Radio studios at some point that even though he has been a profoundly influential teacher through all of his life, you can't teach anyone anything. You can only encourage them to see and to hear.

Yes, yes, yes. Exactly.

What I tell my students is that they've got to decide how they want to play a piece of music in the end because it's only they who can decide that. If they do precisely what I say out of a sense of duty, they're only going to seem like a clone, which is not very interesting for them and certainly not in the least bit interesting to me. I don't want to produce clones. And

what I will say to them therefore is what I think about this piece of music—all I expect you to do is to listen to it, think about it, and even if you decide, "No, I don't agree with Kynaston at all about this. I think he's talking a load of rubbish. I really don't agree," I will be pleased with that result, because I would've been the person who made them come to their own conclusion about it. And that's how I really see teaching. Helping people to come to their own conclusions.

How about your role as a performer?

You play a wide range of repertoire. The organ has 500 years of active, available music, so that even talking about organ music is very confusing. Someone might be fascinated by Frescobaldi, and someone else might be repulsed by Reger. It's all organ music, and yet it's so many things. It is a challenge, isn't it?

It is such a huge challenge, and repertoire—well, there's a lot of bad organ music, and there's a lot of wonderful organ music.

There's a lot of wonderful music that maybe wasn't originally for the organ but which works beautifully on it. I think of your arrangements of Mendelssohn preludes and fugues for piano and of some of the Liszt tone poems.

I've been tempted a few times in this way to make transcriptions. The Mendelssohn, because I love those preludes and fugues, but you never hear them being played by pianists. I thought, "Well, this is a real shame." Mendelssohn is very underplayed these days. I thought, "I'm not a good enough pianist to play them on the piano, but I certainly can make transcriptions of them and play them on the organ." That's what I've done. And they are great, great pieces of music.

The Liszt, well, I was tempted there because I thought particularly of a piece like *Funérailles*, which is one of the greatest pieces of Liszt, because of the way it's written one can actually add another dramatic dimension to this on the organ. We know Liszt loved playing the organ wherever he went. He was always asking to play organs. There's a famous story where he improvised in such a demonic way on the *Dies irae* that the friends who were with him decided that they didn't want to stay with him in the cathedral anymore and disappeared, leaving him to it. In a way, that was what inspired me to make my transcription of *Funérailles*, because it adds a huge dimension, perhaps overdramatizes it. I don't know if one can overdramatize Liszt, but it becomes a very dramatic piece.

Is there a story behind this?

Yes, it was a combination of two things. It was the death of Chopin; hence the quotations, the indirect quotations from Chopin and the Hungarian Revolution. Now, he never specifically said it was either of those things, but that's what people have worked out for themselves, and I think that's probably right.

And the emotional trajectory of the work, if you were to put it into words before we heard it.

Well, it is massive. I mean, it starts off with a death march, a very slow one. Building up to a huge climax on the trumpet calls on the third page. On the organ, that is very, very dramatic, more dramatic than it is on the piano. What I've done is transcribe it for the organ in a very orchestral way, orchestrated it on the organ, if you like.



Nicolas Kynaston at the Steinmeyer & Co./Johannes Klais Orgelbau instrument in the Abbey Church of Amorbach, Germany.

Well, Liszt was not averse to doing the same himself. He put so many of his pieces in so many different contexts.

Exactly. I had no issues about doing it at all because Liszt was always doing it to other people.

You've had a career that's been going since you were a teenager, you have seen great characters in the organ world come and go, you have watched yourself as a youth flower and blossom and mature, you have helped other fine organists find themselves, you have seen the organ transform from its explorations into Classicism, and then its re-embrace of it, and its rejection of Romanticism, and then its re-embrace of it. It's been an interesting life, hasn't it?

It's been a fascinating life. I don't regret it at all. The organ was not my first instrument. I first trained as a pianist, and then I actually studied the French horn for quite a long time. I didn't start to be an organist until I went to Germani, and then he inspired me, obviously. It is really a fascinating instrument. Organ performance is sometimes in danger of being subject too much to fashion. Over the years, I have watched the prophets of one day who have said that you must play a certain composer in this particular way because otherwise people are not going to take you seriously, and after ten years, it's very interesting that those same people have been superseded by a new prophet, and students are saying, "Oh, but of course, you wouldn't take any notice of what that other person used to say."

I think that's sad in a way that there should be fashions, particularly in Bach playing, because it has the effect with some students as saying, "Oh, I don't want to play any Bach because I'm not sure I will do it right," or according to the latest fashion. And I always say, "Look. Don't worry. Do what you want to do, then we'll talk about it. We will discuss performance practice." You have your whole life to study performance practice, but what you must do now is actually learn the music because unless you learn it, you won't be able to discuss it or think about it. It is becoming a danger in this, too much theorizing and not enough actual music, which I regret sometimes.

And with so much music to play, it would be best if we didn't think so much and actually just did and heard.

Oh, no. I think thinking is very important, but I don't think it should become

an end in itself, which is sometimes dangerous. When it starts to get to a situation where students put off learning music because they feel insecure that they wouldn't be able to do it correctly, then I really do regret it.

What do you most enjoy or celebrate about your life with the organ?

That's a huge question. I love music. I grew up in a musical house. My mother was a violinist. Music has just been my life from the very earliest age. I'm the youngest of seven, and all my brothers and sisters played. I just can't imagine living without music, and so I'm extremely grateful that I've always had it. I've been able to earn my living by doing what I enjoy most in life, which is a great privilege when I have so many friends who actually spend their lives doing something they don't like very much, like sitting in front of a computer screen all day. I'm forever grateful that I've been able to earn my living by doing what I love most. I would've never seen the world to the extent that I have if I had not been a musician, which has been a huge benefit, a joy going all over the world and making friends. It seems like a lot of plus points.

Well, that's good.

The air travel is not getting so good these days but. . .

Well, it beats walking.

For me it's gratitude. I'm extremely grateful as I've had a lot of pleasure out of it.

Any other stories of obstreperous moments or unusually gratifying discoveries?

I didn't speak much about Ralph Downes, who was also an absolutely wonderful teacher in a completely different way from Germani. By the time I had gone to Ralph Downes, I was slightly older, and I hope slightly more grown up, although Ralph did admit to me years later that he thought when I first went to be his student that I was a totally impossible person.

Now what does that mean?

I think he thought I was too temperamental, but I did quiet down quite a lot. One of my lessons with Ralph I always remember, and I've often quoted this story to my students. I was under enormous pressure because when I first got the job at Westminster Cathedral, which was a real, full-time job, I was still a

student at the Royal College and I managed to arrange it so that my one day off from Westminster Cathedral was the day when I crammed all my lessons at the Royal College. For two years, I worked seven days a week.

My Royal College day was hard work, and it was a Monday, I'll always remember. I'd had the weekend of services at Westminster Cathedral and an organ lesson with Ralph Downes on Monday. So a lot of late night practice to get the things prepared, and Ralph Downes always demanded two pieces a week.

There was one week where my duties at the cathedral had been particularly stressful, and frankly I hadn't done as much work as I should have. The pieces he'd asked me to prepare were the *Prière* of César Franck, which is hardly an easy work, and a Bach prelude and fugue—I can't remember which one now. So he said, "Oh, I'll hear the Franck first." I played the Franck, and at the end there was this long silence, which was typical of Ralph Downes, followed by "Mmmmm," also typical of Ralph Downes. He then said, "I think you'd better play the Bach because even if you're sight reading that, it won't sound quite so bad." It was one of my most stressful moments with Ralph Downes, but I always remember that. I felt very small.

But he probably said it in such a dead-pan way that it wasn't nearly as cutting as it might have been.

Completely dead-pan, the most expressive thing about it was the silence followed by, "Mmmmm." Yes.

There was another occasion with Ralph where he had given me one of the five-part fugues of Nicolas de Grigny. On that occasion I did almost lose my cool, as we never got beyond the first line because it's one of those pieces where every note is ornamented and sort of *dum-dedadeda-lum*. He was being particularly fussy that day, and every ornament I played was either too early or too late. So, after an hour and a half we were still working on the first line of this fugue, by which time I was going spare. But he taught me to be meticulous about that sort of thing. I certainly went away and thought about it a great deal, I can remember. On other occasions he could be most generous in his praise—most generous. And of course, that made you feel wonderful.

Talk about his design for the organ at Royal Festival Hall,⁴ which was a real ear opener for the British.

It was more than that for the British. It was so controversial that it caused more or less a political split in the musical world, with people like Vaughan Williams writing to the press saying that Ralph Downes should not have been made the consultant for the organ at Royal Festival Hall, and that he was introducing foreign influences into English music, and so on. It was quite an extraordinary time. It all seems extraordinary now to think back to that, but it was so controversial. It was controversial because England was still very much used to the sound of Henry Willis, Harrison & Harrison, William Hill, and what has become known as the English Cathedral sound with multiple 8' stops, great sonority, high-pressure reeds, and so on and so forth, what some of us call the Empire sound. The sort of sound that is designed to make people get on their knees.

Ralph wanted to build an organ in the Royal Festival Hall that would be a child of its time and went back to the old principles of low wind pressure, delicate voicing, where not one stop

would swamp another stop. It's a large organ of a hundred something stops, but each one is an individual voice, and that's what he wanted. He was very much influenced in this by his time before the war in the United States, because it was what Donald Harrison was doing in the United States. I think the American influence on Ralph Downes was enormous, particularly in the combination he did in the Royal Festival Hall of rather French-style reeds with Germanic flue choruses. That is a style of organbuilding that really started in this country.

And the instrument at Royal Festival Hall began the neo-Classical revival in Great Britain?

It was certainly the most important. In fact, before the war Ralph Downes had started designing an organ for a Benedictine abbey, Buckfast Abbey in Devonshire. That was actually in the 1930s. It wasn't completed until just after the war. That organ also had completely Germanic choruses with French-style reeds. So, he had already done it, incomplete, but he had already done it at Buckfast Abbey. And then, his own instrument at Brompton Oratory and the Royal Festival Hall, and then there were numerous other ones after that all in the same style. But it actually started in the 1930s.

And now Royal Festival Hall is seen as its own kind of historic instrument.

It is indeed, and is shortly going to be completely restored because they're going to reorder the hall inside. Next year is the fiftieth birthday of the Royal Festival Hall, and Dame Gillian Weir, John Scott, Thomas Trotter, and myself are all playing with orchestra. We're all playing music, either concertos or whatever, with orchestra. After that the hall will be closed for the complete refurbishment, and at long last the organ will be completely cleaned and re-leathered, all the things that are necessary because it is not completely reliable at the moment. It's showing its age. ■

Notes

1. See: <https://westminstercathedral.org.uk/the-grand-organ/>.
2. See: <https://www.megaron.gr/en/halls-and-meeting-spaces-of-megaron/the-organ-at-megaron/> and <https://klais.de/m.php?tx=153>.

3. See: <https://www.selbyabbey.org.uk/the-hill-organ/>.

4. See: <https://www.southbankcentre.co.uk/magazine/the-royal-festival-hall-organ-a-short-history/> and <https://www.harrisonorgans.com/wp-content/uploads/2012/03/ROYAL-FESTIVAL-HALL-Full-Spec.pdf>.

Michael Barone earned a degree in music history from Oberlin Conservatory, studying musicology with Richard Murphy, Mark Siebert, and Karen Pendle and organ with Haskell Thomson. Upon graduation in 1968, after three years' of involvement with the student-run campus ten-watt radio station WOBC, he was hired by KSJR-FM at Saint John's University, Collegeville, Minnesota, and has continued with the outgrowth of that station, today's Minnesota Public Radio/American Public Media system, ever since. After twenty-five years as music director, Barone focused on national productions (Saint Paul Chamber Orchestra; Pipedreams; A Festival of Nine Lessons and Carols) and continues as by-far the longest tenured of MPR's staff.

Barone is a past president of the Organ Historical Society, received the 1996 President's Award from the American Guild of Organists, the 1997 OHS Distinguished Service Award, the 2001 Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers, and recently the 2024 Distinguished Achievement Award from the Oberlin Alumni Association. In 2002 he was inducted into the Minnesota Music Hall of Fame. Barone was a consultant to the Walt Disney Concert Hall organ project in Los Angeles and for many years served as acting advisor on organ programming for the Kimmel Center in Philadelphia. He continues long-time involvement with the Twin Cities Chapter of the American Guild of Organists, at present as sub-dean and chair of the program committee.

Barone is recognized internationally for his outstanding contributions to the world of organ music. Pipedreams began as a limited fourteen-week series in 1982, but returned to the air in 1983 as a continuous weekly presence and remains the only nationally distributed weekly radio program that fully explores the art of the pipe organ. A comprehensive archive of all past and current Pipedreams

programs is accessible online. Barone currently is hoping to find someone to carry Pipedreams forward to the next level.

Pipedreams website: pipedreams.org

To hear some of Nicolas Kynaston's music, tune into Michael Barone's upcoming program on Pipedreams.

Pipedreams Program No. 2534
Distribution on/week of: August 25, 2025

Contemplating Kynaston . . . in the wake of his death this past March, we share archived performances and personal glimpses of the acclaimed British recitalist, recording artist, and teacher Nicolas Kynaston.

Hour 1, Max Reger: "Toccata and Fugue in A Minor," from *Zwölf Stücke*, opus 80, numbers 11–12; Percy Whitlock: "Fantasie Choral in D-flat," from *Two Fantasie Chorals*; Charles Villiers Stanford: *Fantasia and Toccata in D Minor*; André Fleury: *Prélude, Andante et Toccata* (1987 Kney/Saint Thomas Aquinas Chapel, University of Saint Thomas, Saint Paul, Minnesota), PD Archive CD (released October 20, 2003).

Hour 2, Johann Sebastian Bach: *Fugue in G, BWV 577* (1973 Rieger/Clifton Cathedral, Bristol, UK), Classics for Pleasure 4760; Robert Schumann: "Canon in B Minor," from *Sechs Studien in kanonischer Form*, opus 65, number 5; Henry Mulet: *Carillon-Sortie* (1954 Harrison/Royal Festival Hall, London), Classics for Pleasure 4760; César Franck: *Pastorale in E Major*, opus 19 (1922–1932 Willis/Westminster Cathedral, London), EMI Classics 85295; Max Reger: "Rhapsody in C-sharp Minor," from *Zwölf Stücke*, opus 65, number 1 (1993 Klais/Megaron Concert Hall, Athens, Greece), Priory 780; Franz Liszt: *Excelsior* (1977 Klais/Ingolstadt Cathedral, Germany), Carlton Classics 30366 00032; Bedrich Wiedermann: *Notturmo in C-sharp Minor* (1888 Hill-1986 Mander/Chichester Cathedral, England), Hyperion 66265; Bach (transcribed, Reger): *Fugue in D Minor, BWV 903* (1782 Stumm-1982 Steinmeyer & Klais/Amorbach Abbey, Germany), LCS HiRes 006.



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J. F. Nordlie Company,
Sioux Falls, South Dakota
Saint Charles Borromeo Semi-
nary, Ambler, Pennsylvania,
Opus 15

In February of 2023 I received a message from the Very Reverend Ward Simpson, dean of Calvary Episcopal Cathedral of Sioux Falls, on behalf of the Episcopal Diocese of South Dakota. He mentioned a Nordlie pipe organ in Sioux Falls at the Church of the Holy Apostles, that the building and property were to be sold, and wondered whether we could help him find a home for the organ. I thought to myself, “Holy Apostles—why does that sound so familiar?” This instrument is not on our regular tuning schedule, so I thought it must be an organ that was built in our shop before my time with the firm, prior to 2002. “Holy Apostles?” Then it dawned on me. I know the name from the sign in the parking lot; I drive past Holy Apostles every day on my way to our organ shop on the east side of Sioux Falls. An uncomfortable realization set in: there is a Nordlie organ in my hometown, in a church that I drive past every day, that I have never seen in person. There could only be one response to the dean’s message: “When can we meet?”

A few phone calls later, I consulted our resident encyclopedia and tonal director Eric Grane about the organ, and he shared the origin story of this little gem around our breakroom table. In 1807 Conrad Doll of Lancaster, Pennsylvania, built an elegant six-stop, one-manual organ in the Chippendale style for the congregation of Peace Church in Cumberland County, Pennsylvania. The organ was moved in 1887 and alterations made to the case and stoplist. Fast forward to 1974 when the founder of our company John Nordlie was an apprentice with the Noack Organ Company of Georgetown, Massachusetts. The Noack shop won a contract to restore the Doll organ back to its original specification, and John’s first task as apprentice was replication of a wooden set of pipes and documentation of the casework details. Upon his departure from Noack in 1976, he was gifted with the drawings and schematics he had made for the renovation, along with his meticulous notes, and the restored original instrument still stands at Peace Church to this day. Church and organ are owned by the Pennsylvania Historical and Museum Commission (https://www.davidtannenber.com/Peace_Church.htm).

In 1985 John Nordlie built two replicas of this instrument, opus numbers 15 and 16, on speculation and listed them for sale. These two instruments were not intended to be historical copies of the original, but instead an homage to Doll’s skills as a case designer and builder. It has been suggested that Doll’s skills in woodworking and case design exceeded



Chapel of the Immaculate Conception, Saint Charles Borromeo Seminary, Ambler, Pennsylvania, where J. F. Nordlie Company Opus 15 is installed as an interim instrument

his skill in producing metal pipes, which likely resulted in his tonal designs relying heavily on wood ranks, and so certain details of the tonal design of the replicas are true to the original, while other areas are explored. The wood ranks in the Peace Church organ are made from walnut from the pitch of 1 3/4" e and up. Wood pipes larger than 1 3/4" e are made of pine. The manual wood ranks in the two Nordlie instruments follow this formula. Where Nordlie deviated from the original tonal design was in the addition of a three-rank mixture to Opus 15, eliminating the 4' Clarabel open wood stop, and adding a 27-note pedal driven by manual pulldowns. In addition to the tonal changes, Opus 15 also has a tremulant as well as the ability to be played without the electric blower; there is a leather pull-strap, which operates the

bellows off to the left side of the case. The specifications for each instrument are below in the yellow stoplist box.

After construction, the two “Dolls” were installed in local churches and made available to their congregations for worship, with the understanding that they could be shown to prospective buyers for sale. Opus 15 first went to the original worship space at Gloria Dei Lutheran Church of Sioux Falls; later it was moved to First United Methodist Church of Sioux Falls, and it finally moved to the Church of the Holy Apostles. Ten years later John received word that the First Presbyterian Church of Greenville, Tennessee, was interested in one of the Dolls and would be sending a scouting party to make a site visit. John gave fair notice to Holy Apostles, who were made plainly aware that the instrument they had worshipped with for nearly a decade could be sold and shipped away in just a few weeks’ time! The leadership at Holy Apostles took matters into their own hands and raised the \$56,000.00 to purchase Opus 15 in a matter of days!

The team from First Presbyterian of Greenville made their visit and purchased Opus 16, and it still features prominently in their Christ Chapel. In preparation for this article, I reached out to their music director Ed Logan, and he shared that the organ is played at every 8:30 a.m. service. According to shop lore, full payment for Opus 15 and down payment for Opus 16 arrived in the mail one day apart.

As in all things, the only true constant is change. Over the years the membership at Holy Apostles has changed. The diocese reorganized their congregations as they are known to do, and the building became a place where newly settled congregations from around the world could worship. The organ was used less and less, and eventually the diocese made the decision to reorganize once more.

Dean Simpson asked me to liaise with Father Paul Sneve, who informed me that time was of the essence: the building had a leaky roof, which in February, in South Dakota, meant that in a few weeks the snow and ice that had accumulated in the valleys and eaves would quickly melt and enter the building. When we were kids growing up, we called the building the accordion church, because the roof has many valleys and peaks making it look like an accordion, and all of the valleys were full of snow. When we entered the building, the pews had been covered with plastic sheets. The organ stood in the rear corner, and it had lost some of its shine. Eric sat down at the keyboard and ran through its paces. Everything worked. No signs of water damage. It was complete; no pipes or components were missing. We had to save it. I made Father Sneve an offer to purchase the organ, and my crew began disassembly the next day.

As we disassembled the organ we surveyed and took notes of where things might be improved. Some metal pipes had collapsing toes, some of the keys could stand to be adjusted and leveled.

J. F. Nordlie Company Opus 15

Saint Charles Borromeo Seminary, Ambler, Pennsylvania

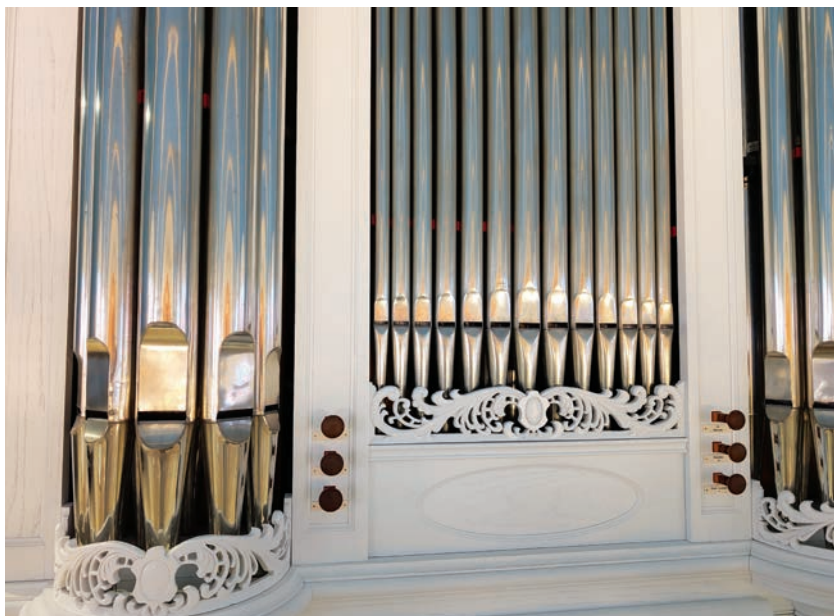
1807 Conrad Doll, Peace Church

- MANUAL: C–e3, 53 notes**
- 8' Gedackt (Stopped wood)
 - 8' Dulciana
 - 4' Principal
 - 4' Clarabel (Open wood)
 - 4' Flute (Stopped wood)
 - 2' Fifteenth

1985 J. F. Nordlie Co. Opus 15

- MANUAL: 54 notes C–f3**
- 8' Stopt Diapason (Stopped wood)
 - 8' Viola (1–12 common)
 - 4' Principal
 - 4' Flute (stopped wood Chimney Flute)
 - 2' Fifteenth
 - 1' Mixture III
 - Tremulant (Tremblant Doux)

- PEDAL: 27 notes**
- Permanent Manual pull-down



The red oak casework frames pipe shades carved from basswood and pressure-bent sugar pine. Other moldings and turnings are of solid oak.



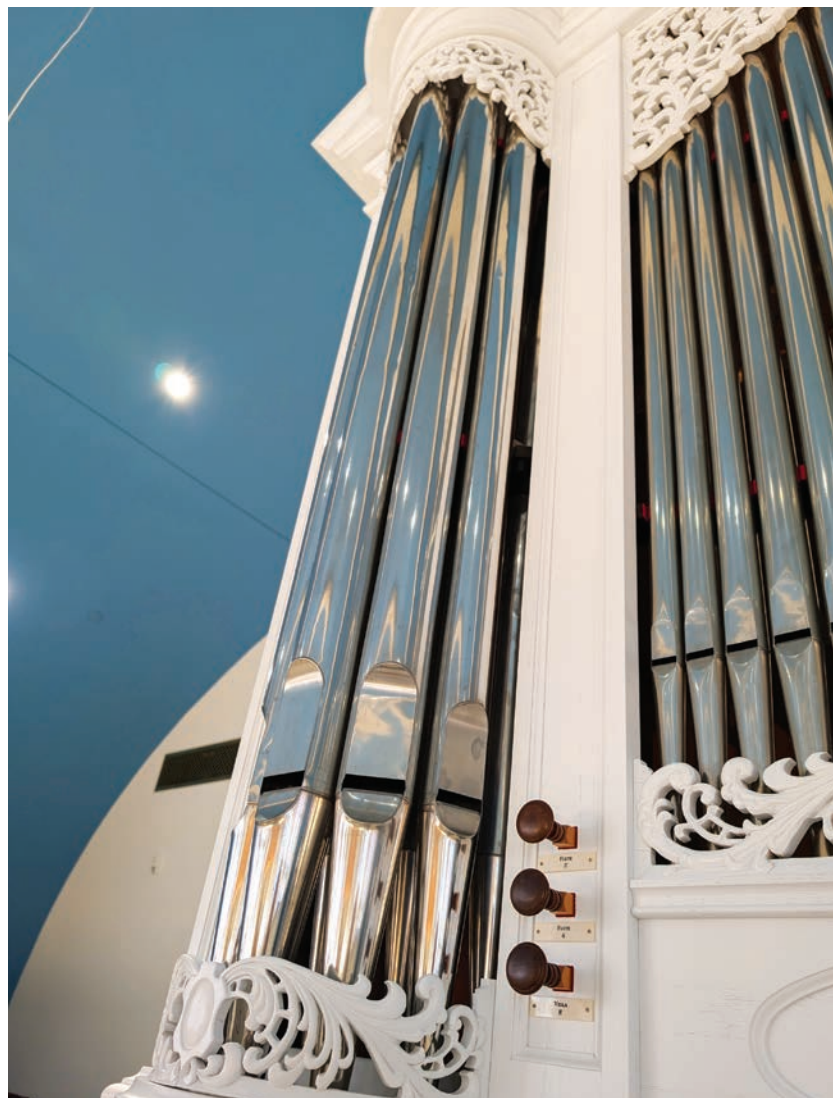
The J. F. Nordlie Company nameplate above the treble end of the manual keyboard of Opus 15. The manual keys are of bone and ebony.

It can be a tricky situation when an organbuilder purchases a pipe organ. We generally prefer the organ to exit the shop. It must go somewhere. Somewhere is usually the spot where new organs are set up before they are delivered to new owners. New owners must be procured. Luckily this one was designed to break down into manageable blocks. We made a few repairs, removed the gold finials and carved pipe shades to a safe shelf in the office, tucked the case and mechanism into a safe corner of the shop, trayed up the pipes, and wondered where we might find a new home.

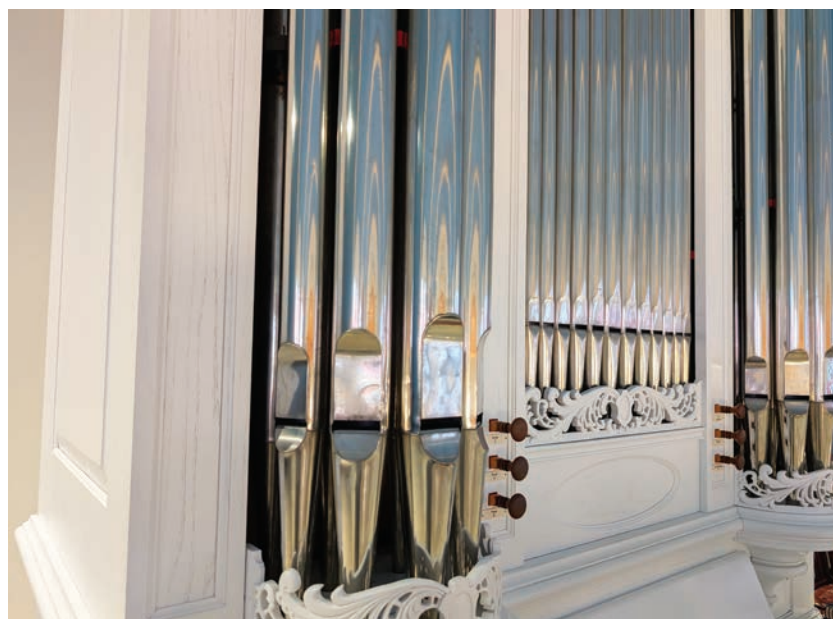
Within about a year, an opportunity presented itself. Saint Charles Borromeo Seminary, where the next new Nordlie organ will be installed in 2026, had a need for an interim instrument at the

Chapel of the Immaculate Conception at their new campus in Ambler, Pennsylvania, until the new organ could be installed. Real preparations were made to clean and refinish the organ case, and in August of 2024 craftsmen Eric Grane, Zac Lacey, and I traveled to Pennsylvania to install the organ.

According to the writings of Vitruvius, the Greek mathematician Archimedes created a primitive elevator in 236 B.C., and it is to him that I dedicate the next paragraph. Having carried windchests and reservoirs up spiral staircases and hoisting them over balcony railings, the availability of a freight elevator is indeed a luxurious convenience. My thanks must also go to the Saint Charles Borromeo Seminary staff and design team, music director Dr. Nathan Knutson, as well as the architects at Voith



The polished tin façade pipes of the 4' Principal in the left pipe tower of Nordlie Opus 15



A closeup view of the façade of Nordlie Opus 15 with the keydesk cover in closed position

and MacTavish and the craftsmen and women at W. S. Cumby Construction who designed and crafted this lovely sacred hall with the intention of bringing a suitable pipe organ into the space from inception.

The organ was set up in about four days, with some limited voicing and final tuning taking up the bulk of that time. Dr. Knutson graciously held keys for Eric Grane while Zac and I went to the original campus in Overbrook to collect pipework from the old Möller to be reused in the new instrument. While there we caught just a glimpse of the Herculean effort necessary to move such an institution, and we are incredibly excited to crown this achievement with a new pipe organ in the coming year. In addition to the excitement surrounding the new instrument, I think

it is touching and appropriate that one of our Dolls has, in a sense, returned to the area of its inspiration, fifty years after the original was renewed, just over 100 miles away, and I am happy that its story is still being told.

I would like to acknowledge the skills and dedication of my colleagues who worked on this instrument, without whom this work could not be possible:

Paul Nordlie, craftsman and wood shop manager, retired 2024;
Eric Grane, tonal director;
Ethan Lacey, craftsman;
Zac Lacey, craftsman;
John Nordlie, organbuilder, mentor, friend, retired 2021.

—Joseph Brown
Craftsman, organbuilder, president
J. F. Nordlie Company, Pipe Organ
Builders, Sioux Falls, South Dakota

The harpsichord: an introduction, part 3—Glossary

For the past several columns, I have been writing an introduction to the harpsichord. This month, I aim to provide a concise glossary of terms, which in turn will make it easier to be clear as we move forward. For thoroughness I include some terms that I have discussed already. I also include some that seem intuitively obvious, again for thoroughness and easy reference.

1) Large, solid components

Case—the outside of the instrument, what we can see from across the room. It must be strong enough to contain everything inside, provide stability, yet still be resonant.

Bentside—any side of the case that is curved, usually a long piece at the player's right. Some bentsides have one curve, some have two (in the manner of a grand piano).

Cheek—the piece of the case that starts on the player's right nearest to the player. It is straight and connects to the bentside, if there is one.

Tail—the tip of the instrument, near the ends of the lowest strings.

Spine—the side of the case to the player's left, running next to the lowest strings, and never curved.

Lid—the top of the case, which is hinged and can be opened. The part of the lid nearest the player is often also hinged and can be opened independently.

Prop stick or lid stick—supports the lid in its open position. Sometimes attached and hinged to the case, but usually separate.

Bottom—the underside of the harpsichord, usually solid.

Stand—the assembly of upright pieces and cross pieces on which the instrument rests. Some stands come apart for moving, others do not; some have pegs in the top that must be fitted into holes in the bottom of the instrument, others do not.

Legs—these usually screw into blocks found on the bottom, sometimes they are hinged and fold up.

Nameboard or name board—the wooden piece directly above/behind the keys, sometimes inscribed with the maker's name, though often not.

2) Fixed components inside the case

Wrestplank or Pinblock—right behind the nameboard, the heavy wooden block that holds the tuning pins (see below).

Gap—just past the wrestplank, a rectangular space in the instrument, running perpendicular to the strings. This contains some of the components of the action described below.

Soundboard—the large wooden board past the gap and extending throughout



A harpsichord in the Italian style (photo credit: Gavin Black)

the rest of the instrument, parallel to the floor. It is sometimes decorated, but often plain, usually varnished. It is meant to be resonant and has a large role in shaping the sound of the instrument.

Bridge—a curved piece of wood (in the shape of a low wall) glued to the soundboard, running diagonally from front right to back left. The strings rest on the bridge, and the bridge helps transmit vibrations of the strings to the soundboard. On an instrument with only 8' stops there is normally one bridge; a 4' stop will have a separate (smaller) bridge; in rare instances where a 16' stop is present, it usually has its own (larger) bridge.

Nut—mounted on the wrestplank near the gap, it looks just like a bridge. It serves to keep the strings in place, but has at most a small role in transmitting vibrations to the rest of the instrument.

Rose or rose hole—a round hole (called the rose hole) cut in the soundboard toward the bass end, which usually has some sort of decorative element (called the rose or rosette) placed in it—often, but not always, the maker's insignia.

Hitch Pin Rail—a narrow railing running along the side of the instrument to the player's right, firm and solid enough to hold the hitch pins (see below) in place. If there is a 4' stop, the hitch pin rail pertaining to that stop is found in the middle of the soundboard.

3) Moveable components, including action parts

Strings—harpsichord strings are almost always metal, iron/steel or brass. Very low strings are rarely overwound. A set of strings, one per note, is referred to as a choir of strings.

Hitch pins—the ends of strings farthest from the player are attached to pins firmly mounted into the instrument, called hitch pins. For tuning stability there should be no give or slack in hitch pins. They should curve toward the side/back of the instrument to prevent the strings from riding up or coming off.

Hitch pin loops—a loop at one end of each string that fits over the hitch pins: it should not be able to loosen or slip even an infinitesimal amount.

Tuning pins—near the keyboards, mounted into the wrestplank, there are

removable pins onto which the strings are wound, analogous to the pegs in a violin, guitar, etc. Turning them clockwise (viewed from above) increases tension on the strings and raises pitch; counterclockwise decreases tension and lowers pitch. They are turned by an external tool (see below). There are two types of pin in normal use—"antique" pins, the tops of which are narrow rectangles, and "zither pins," the tops of which are approximate squares. The former are tapered and unthreaded. They stay in place just by their tight fit in the wrestplank. Zither pins are normally very finely threaded.

Tuning hammer/wrench/key—the device that fits over the ends of tuning pins and enables a tuner to turn those pins. The terms are used interchangeably with no distinctions among them. Those that fit antique pins cannot fit zither pins and vice versa.

Key—the same as with any keyboard instrument. The term refers either to the part of the key that we see or to the whole key, including the part behind the nameboard. Harpsichord keys are simple levers with no internal moving parts.

Keyboard—again, the same concept as with any keyboard instrument—a set of keys, one per note, arranged so as to be playable according to normal expectations. A harpsichord keyboard is often called a manual, as it is on the organ. A harpsichord with one keyboard is called a single, and an instrument with two keyboards is called a double.

Short octave—when the lowest keys play notes lower than a normal arrangement. In the most common form the apparent lowest G-sharp key plays E, the F-sharp plays D, and the E plays C. A variant called a broken octave has split keys (see below) enabling the G-sharp and F-sharp to be played as well as the lower notes.

Split keys—keys in the position of sharps/flats in which the front and back of the key move separately, playing different notes. This can be used in the broken octave (see above) or to give the player both the flat and the sharp for a given note position (e.g., C-sharp/D-flat), for tuning systems in which those are different.

Coupler—a device that allows the upper manual to play on the lower manual. On a harpsichord, a coupler is engaged or disengaged by shoving one of the keyboards in or out. (Note that this can be either keyboard.) Some couplers cause the keys of the other keyboard to move visibly up and down.

Transposing keyboard—this can refer to the keyboards of certain rare but important early Baroque doubles in which the two keyboards play at different pitches from each other. More commonly, nowadays, it refers to a keyboard or pair of keyboards that can be shifted from side to side by the distance of one or two notes, causing the keys to address different jacks, and thereby to play at different pitches. This is a twentieth-century invention and exists mainly to allow an instrument to play with both modern instruments (usually at A = 440 Hz) and certain Baroque-style instruments at A = 415 Hz.

Jack—a rectangular device with several moving parts that sits on the back of a key and rises when the key is played. When a key is released, the jack comes back down by gravity. A jack contains the plectrum and the damper (see below for both) and, as part of its internal workings, a small moveable piece called the tongue, into which the plectrum is set, and a spring that enables the tongue to move back and forth properly, and thus the plectrum to pluck the strings. A row of jacks, one per string of a choir of strings, is called:

Register—That word is also used to mean the flat wooden piece roughly on the level of the soundboard, in which the jacks rest.

Jack rail—a length of wood above the jacks and the registers that keeps the jacks from flying out during play. Removable for voicing and regulation (see below).

Stop—a register of jacks playing a choir of strings, the same concept as an organ stop. A stop is turned on and off by sliding its register back and forth very slightly, moving the plectra (see below) under the strings or out from under the strings.

Plectrum or quill—a small piece of plastic or bird quill that plucks the strings. It is set into the tongue (see above), which pivots in such a way as to force the plectrum to pluck on the way up and to allow it to slip around the string silently on the way down.

Damper—a small piece of felt set into a jack in such a way that when a key is at rest, the damper sits on the string and prevents it from vibrating. When the key is played, the damper moves off the string. When the key is released, the damper settles back onto the string to stop its sound.

Buff stop—a set of felt or leather pads that can be pressed up against all the strings of a choir, changing the sound to a more muted, mellow one—somewhat closer to the sound of a lute or other hand-held plucked string instrument, or to *pizzicato*. The buff stop is often called a lute stop; however, this was not the traditional term in the Baroque era and is not officially correct.

Voicing—the shaping of the plectra in exact detail to give the desired strength of sound and touch. Plectra can be altered as to length, width, and thickness, all within certain limits. Any alteration of a plectrum changes the sound and touch.

Regulation—any work that makes the harpsichord function properly. This can include adjusting the exact length of jacks, angling dampers correctly, replacing worn-out springs, and much more.

Pitch or pitch level—the approximate overall placement of the pitch of the instrument. That is, whether A is around 440 Hz, or 415, 409, 392, or something else—along with the assumption that all the notes will cohere with that pitch level. Note that whereas we expect almost every piano or organ to be at approximately A = 440 Hz, harpsichords do vary significantly in their overall pitch, and in the Renaissance and Baroque periods varied so much that there was no standard pitch over the harpsichord-playing world.

Temperament—the exact pitch relationship among all notes of a harpsichord, regardless of the overall pitch. That is, given a starting note, which intervals are exactly pure, and which are a bit narrow or wide. There is an infinite variety of possible temperaments. ■

To be continued.

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

www.pekc.org

Princeton Early Keyboard Center

Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street 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.

Reviews

► page 8

(1999) and the one included here, *Two Frescoes* (1999). Sabin Levi wrote:

[The] Two Frescoes demonstrate [Cheshmedjiev's] intellectually novel approach toward form building. The motive in the soprano . . . is basically the same; harmonization is subtly different. The motive appears again and again, being the spinal column of both pieces. The two pieces appear to be quite different, yet their complex, tonal melodic-harmonic language is shared, as is most of the thematic material. . . . Those two miniatures have a somewhat minimalistic, laconic quality about them.

It would be interesting to know if Cheshmedjiev had any specific frescoes in mind when he wrote these two pieces. The chromatic harmonies and irregular rhythms again remind me of Hindemith.

Born in Sofia, Bulgaria, in 1946, Neva Krystiva studied organ under Leonid Roizman and musicology under Yuri Kholopov at the prestigious Moscow Conservatory. She continued her studies in organ and musicology in Prague and Zurich with Jiří Reinberger. On her return to Bulgaria, she taught at the National Academy of Music in Sofia and founded the organ program at New Bulgarian University, a private university established in 1991 in Sofia following the collapse of the Communist government. *Victimae Paschali Laudes* (2009) is a technically demanding improvisation based on the Gregorian chant of that name. In my opinion it is a masterpiece, combining a majestic pedal part with joyfully brilliant arpeggios on the manuals, alternating with mysterious chordal passages on the flutes, rising to a climax in the middle, and falling away to silence at the end, the whole producing a remarkably poignant effect.

The other Bulgarian woman composer on this compact disc is Radosveta Hurkova (born 1965), an organ student of Neva Krystiva who also studied music theory and composition at the National Academy of Music in Sofia. She works at the "Bezisten (Bazaar)" Interactive Museum at Yambol in southeastern Bulgaria, where Nenninger Orgelbau of Munich built an organ in 2018. The compact disc includes two of Hurkova's three organ compositions, *Echaristia* (Eucharist) and *Variations on the Song "Polegnara e Tudora."* Both works have complex rhythmic structures. The first has a medieval splendor in its open octaves and fifths. The second uses the irregular dancelike rhythms of a traditional Bulgarian folksong. It reminds me somewhat of the traditional folk dances of nomadic Turks as portrayed by Borodin in his *Polovtsian Dances*.

Kiril Minko Lambov (1955–2019), a sixth-generation member of the Lambov dynasty of musicians, was a graduate of the National Academy of Music in Sofia where he majored in piano under Dora Lazarova and composition under Alexander Tanev, and of the Academy of Music, Dance, and Fine Arts in Plovdiv, where he majored in conducting under Emil Yanev. *Prelude and Toccata* is his only organ work. The harmonies and rhythms of "Prelude" remind me yet again of Hindemith. "Prelude" leads into the joyous and fast-paced "Toccata."

The last composer who features is Bozhidar Abrashev (1936–2006) who, like many of the Bulgarians on this album, studied composition at the National Academy of Music in Sofia, where his teacher was Pancho Vladigerov. Among his more than 300 compositions, there is only one organ work, *Prelude for Organ*, which he wrote in 2003 for the celebration of the ninety-fifth anniversary of the oldest surviving pipe organ in Bulgaria, the H. Voit & Söhne organ at the Catholic Cathedral

of Saint Paul of the Cross (not the Concert Hall as stated in the leaflet) in Rousse on the River Danube. It is a charming piece in a conservative Romantic style that makes use of warm harmonies. The style fits well with the date of the organ (1908) and is reminiscent of composers of that period, such as Louis Vierne.

In her albums featuring Eastern European composers and organs, Gail Archer achieves many of the same goals as James Hicks's *Nordic Journey* series, bringing greater recognition to interesting but little-known instruments, composers, and repertoire. I am most grateful to Dr. Archer for introducing me to the world of Bulgarian organs and organ music on this compact disc and have much pleasure in recommending it.

As the organ's specification is not provided in the leaflet, it is included here:

HAUPTWERK (Manual I)

- 16' Gedackt
- 8' Principal
- 8' Rohrflöte
- 8' Quintadena
- 4' Oktave
- 4' Spitzflöte
- 2 3/4' Quinte
- 2' Oktave
- 2' Waldflöte
- Mixtur IV–V
- Cimbel III
- 8' Trompete
- II/I

SCHWELLWERK (Manual II, enclosed)

- 8' Geigenprincipal
- 8' Holzgedackt
- 8' Salicional
- 4' Oktave
- 4' Nachthorn
- 4' Fugara
- 2 3/4' Nassat
- 2' Gemshorn
- 1 3/4' Terz
- 1 1/4' Quinte
- 1' Sifflöte
- Scharff IV
- 8' Oboe
- 8' Vox Humana
- Tremulant

Pedal

- 16' Principal
- 16' Subbass
- 8' Oktave
- 8' Gedacktbass
- 4' Oktave
- 4' Flachflöte
- 2' Bauernpfeife
- Hintersatz IV
- 16' Posaune
- 8' Trompete
- I/P
- II/P

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

New Choral Music

***Bread of the World*, by Dan Locklair. SATB soli, SATB chorus, and organ. Subito Music Publishing, 91480950, 2024, \$2.50. Duration: 3:00. Available from subito music.com.**

The anthem is dedicated to John Cummins and the choir of Saint Paul's Episcopal Church, Winston-Salem, North Carolina. The text by Reginald Heber (1783–1826) is based on John 6:33–35 and Romans 6:11. Ideally, the quartet of soloists should be placed antiphonally from the choir. The piece is in A minor, and directions indicate that it should be "slowly moving and very reflective." This would be a great communion piece for penitential seasons. The organ part is not difficult, with clear directions for registration. There is frequent mixed meter. Perfect if one has strong solo singers to highlight. The piece uses the Hungarian minor scale with a raised fourth degree.

—Karen Schneider Kirner
South Bend, Indiana

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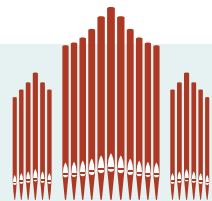
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Calendar

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

Raúl Prieto Ramírez, with orchestra;
Spreckels Organ Pavillion, San Diego,
8/18, 7:30 pm

Russ Peck, silent film accompaniment;
Spreckels Organ Pavillion, San Diego,
8/25, 7:30 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal,
West Hartford, 9/28, 5 pm

FLORIDA

Chelsea Chen; University of Florida,
Gainesville, 9/4, 7:20 pm

Bradley Hunter Welch; St. Luke's
Lutheran, Oviedo, 9/5, 7 pm

Phoon Yu; All Saints Episcopal,
Winter Park, 9/7 5 pm

Choral Evensong; All Saints
Episcopal, Winter Park, 9/7, 5:30 pm

GEORGIA

Monica Berney; Druid Hills Presbyterian,
Atlanta, 9/19, 7 pm

ILLINOIS

Stephen Price; Loyola University,
Chicago, 8/17, 3 pm

Katie Gunn; Loyola University,
Chicago, 9/21, 3 pm

Chelsea Chen, Barber, *Toccata
Festiva*; Grace Lutheran, River Forest,
9/28, 3:45 pm

Douglas Cleveland; Armerding
Concert Hall, Wheaton College,
Wheaton, 9/30, 7:30 pm

INDIANA

Valentina Huang; First Presbyterian,
Fort Wayne, 9/19, 7:30 pm

IOWA

Stephen Hamilton; First United
Methodist, Clear Lake, 9/13, 12
noon workshop

Carrie Gronenwold; Luther College,
Decorah, 9/17, 7:30 pm

MASSACHUSETTS

Mark Dwyer; Methuen Memorial
Music Hall, Methuen, 8/20, 7:30 pm;
8/21, 3 pm

Victoria Shorokhova; Old West
United Methodist, Boston, 8/26, 8 pm

Hentus van Rooyen; Methuen
Memorial Music Hall, Methuen, 8/27,
7:30 pm

Lukas Hasler; Groton Hill Music
Center, Groton, 9/14, 3 pm

Monica Berney; First Evangelical
Lutheran, Brockton, 9/24, 7 pm

MICHIGAN

Edward Dawson; Calvary Baptist,
Detroit, 8/31, 4 pm

Nicole Keller; Michigan State University,
East Lansing, 9/14, 3 pm

Bálint Karosi; Hillsdale College,
Hillsdale, 9/16, 7:30 pm

MINNESOTA

Samuel Libra; Trinity Lutheran,
Rochester, 8/19, 12:15 pm

Carolyn Diamond; St. Olaf Catholic
Church, Minneapolis, 8/23, 7 pm

Thomas Hamilton; Trinity Lutheran,
Rochester, 8/26, 12:15 pm

Raymond Johnston; St. Mark
Episcopal Cathedral, Minneapolis,
9/14, 2:30 pm

Mengfei Xu; St. Olaf Catholic
Church, Minneapolis, 9/17, 12:30 pm

Lynne Davis; St. Thomas University,
St. Paul, 9/28, 3 pm

MISSOURI

Nicole Keller; Ladue Chapel Presbyterian,
St. Louis, 9/21, 3 pm

NEW JERSEY

Brett Miller; Main Arena,
Boardwalk Hall, Atlantic City, 8/15,
12 noon

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, 8/17, 2:30 pm

Dylan David Shaw; Main Arena,
Boardwalk Hall, Atlantic City, 8/18,
12 noon

Clint Miller; Main Arena,
Boardwalk Hall, Atlantic City, 8/19,
12 noon

Christoph Hintermuller; Main Arena,
Boardwalk Hall, Atlantic City, 8/20,
12 noon

**Peter Richard Conte, Rudy Lucen-
te & Dylan David Shaw**; Main Arena,
Boardwalk Hall, Atlantic City, 8/20,
5 pm

Andrew McKeon; Main Arena,
Boardwalk Hall, Atlantic City, 8/21,
12 noon

Brett Miller; Main Arena,
Boardwalk Hall, Atlantic City, 8/22,
12 noon

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, 8/24, 2:30 pm

Luke Staisiunas; Main Arena,
Boardwalk Hall, Atlantic City, 8/25,
12 noon

Dylan David Shaw; Main Arena,
Boardwalk Hall, Atlantic City, 8/26,
12 noon

Peter Krasinski; Main Arena,
Boardwalk Hall, Atlantic City, 8/27,
12 noon

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, 8/27, 7:30 pm

Rowen Erickson; Main Arena,
Boardwalk Hall, Atlantic City, 8/28,
12 noon

Scott Breiner; Main Arena,
Boardwalk Hall, Atlantic City, 8/29,
12 noon

Scott Breiner; Main Arena,
Boardwalk Hall, Atlantic City, 9/3,
12 noon

Dylan David Shaw; Main Arena,
Boardwalk Hall, Atlantic City, 9/10,
12 noon

NEW YORK

James Kealey; SUNY Potsdam,
Potsdam, 9/13, 3 pm class/demonstration;
9/14, 3 pm recital

NORTH CAROLINA

Nathan Laube; St. Stephen's Episcopal,
Durham, 9/6, 7 pm; 9/7, 4 pm

OHIO

Ralph Holtzhauser; Cathedral of
St. John the Evangelist, Cleveland,
8/26, 7:30 pm

Nathaniel Gumbs; College Hill
Presbyterian, Cincinnati, 9/28, 3 pm

Martin Jean; Cathedral of St. John
the Evangelist, Cleveland, 9/30,
7:30 pm

OKLAHOMA

Ken Cowan; St. Mark the Evangelist
Catholic Church, Norman, 9/28, 3 pm

PENNSYLVANIA

Carol Williams; Market Square
Presbyterian, Harrisburg, 8/17, 4 pm

Alcee Chriss; Market Square
Presbyterian, Harrisburg, 9/28, 4 pm

Calendar

TENNESSEE

Caroline Robinson; Westminster Presbyterian, Nashville, 9/15, 7 pm
Bradley Hunter Welch; First Baptist, Main Street, Murfreesboro, 9/21, 3 pm

TEXAS

The Chenault Duo (Raymond & Elizabeth Chenault); St. Mark's Episcopal, San Antonio, 9/14, 4 pm
Douglas Cleveland; St. Philip Presbyterian, Houston, 9/14, 5 pm
Nathan Laube; St. Stephen Presbyterian, Fort Worth, 9/14, 7 pm
Ken Cowan; Church of St. John the Divine, Houston, 9/20, 5 pm
Jens Korndörfer; Preston Hollow Presbyterian, Dallas, 9/21, 11 am worship service
Damin Spritzer; Redeemer Presbyterian, Austin, 9/26, 7:30 pm

VIRGINIA

Chase Loomer; St. Paul's Episcopal, King George, 9/2, 7 pm

WASHINGTON

Bálint Karosi; Church of the Blessed Sacrament, Seattle, 9/27, 7:30 pm

WISCONSIN

Connor Klavekoske; Ascension Lutheran, Allouez, 8/19, 6:30 pm
Devin Atteln; St. Mary Catholic Church, Menasha, 8/20, 12:15 pm
Stephen Ackert; First Presbyterian; Green Bay, 8/26, 6:30 pm
Jared Stellmacher; Memorial Presbyterian, Appleton, 8/27, 12:15 pm
Gabriel Rivera Bird; Cathedral of St. Joseph the Workman, La Crosse, 9/28, 3:30 pm

BELGIUM

Jan Vermeire; St.-Martinuskerk, Haringe, 8/15, 5 pm
François Ménissier; Onze-Lieve-Vrouw ter Duinenkerk, Tongeren, 8/16, 4 pm
Koen Maris; St.-Antoniuskerk, Brasschaat, 8/18, 12 noon
Jan Vermeire; Onze-Lieve-Vrouw ter Duinenkerk, Koksijde, 8/18, 8 pm
Peter Ledaine; Sts.-Petrus-en-Pauluskerk, Oostende, 8/20, 8 pm
Katrien Mannaert; St.-Niklaaskerk, St.-Niklaas, 8/21, 11:30 am
Luca Akaeda Santesson; St.-Baafskathedraal, Ghent, 8/21, 8 pm
Luca Akaeda Santesson; Onze-Lieve-Vrouwebasiliek, Tongeren, 8/23, 4 pm
Ad Van Sleuwen; St.-Antoniuskerk, Brasschaat, 8/25, 12 noon
Peter Ledaine; St.-Petrus-en-Pauluskerk, Oostende, 8/27, 8 pm
Dirk Blockeel; St.-Niklaaskerk, St.-Niklaas, 8/28, 11:30 am
Nicolas De Troyer & Frank Heye; St.-Baafskathedraal, Ghent, 8/28, 8 pm
Gauthier Bernard; Onze-Lieve-Vrouwebasiliek, Tongeren, 8/30, 4 pm

CANADA

Henry Webb; St.-Hyacinthe Cathedral, St.-Hyacinthe, QC, 9/6, 7:30 pm
Quentin Guérillot; Église Saints-Anges, Lachine, QC, 9/28, 3 pm
Elisabeth Hubmann; Église Très-Saint-Nom-de-Jésus, Montréal, QC, 9/28, 3 pm

CZECH REPUBLIC

Stephen Tharp; St. James Basilica, Prague, 8/21, 7 pm

FRANCE

Karol Mossakowski & Axel de Marnhac; with Worth Abbey Choir, Vierne, *Messe solennelle*; St.-Sulpice, Paris, 8/15, 4 pm
Sebastian Kuchler-Blessing; with trumpet; St.-Sulpice, Paris, 9/21, 4 pm

GERMANY

Stephen Tharp; Münster, Konstanz, 8/15, 8 pm
Stephen Tharp; Münster zu Unserer Lieben Frau, Salem, 8/17, 6:15 pm
Guillaume Nussbaum; Frauenkirche, Dresden, 8/20, 8 pm
Stephen Tharp; Marktkirche, Hanover, 8/23, 6 pm
Stephan Leuthold; Kathedrale, Dresden, 8/27, 8 pm
Stephen Tharp; St. Severin, Sylt, 8/27, 8:15 pm
Stephen Tharp; St. Joseph Church, Bonn-Beuel, 8/31, 7 pm
Stephen Tharp; St. Hedwigs-Kathedrale, Berlin, 9/3, 7 pm
Henry Fairs; Kreuzkirche, Dresden, 9/3, 8 pm
Stephen Tharp; Propsteikirche St. Peter, Recklinghausen, 9/6, 12 noon
Kim Sun & Christian D. Karl; Pfarrkirche St. Tertulian, Schlehdorf, 9/7, 5 pm
Adrien Pièce; Franziskanerkirche, Freiburg, 9/7, 6:30 pm
Zuzana Ferjenciková; Frauenkirche, Dresden, 9/10, 8 pm
André Simanowski; with instrumentalists; Pfarrkirche St. Tertulian, Schlehdorf, 9/14, 5 pm
Sebastian Freitag; Kathedrale, Dresden, 9/17, 8 pm
Christian Bischof; Pfarrkirche St. Tertulian, Schlehdorf, 9/21, 5 pm
Holger Gehring; Kreuzkirche, Dresden, 9/24, 8 pm
Mirko Butkovic & Roberto Squillaci; Pfarrkirche St. Tertulian, Schlehdorf, 9/28, 5 pm

ITALY

Corrado Cavalli; Santa Maria Maggiore, Bergamo, 8/23, 6 pm

LATVIA

James D. Hicks; St. John's Church, Riga, 8/23, 7 pm
James D. Hicks; Evangelical Lutheran Church, Ugale, 8/26, 7 pm

NETHERLANDS

Jan Hage; Kathedrale Basiliek St.-Bavo, Haarlem, 8/16, 4 pm
Hayo Boerema; Groote Kerk, Maassluis, 8/16, 4 pm
Hina Ikawa; Kathedrale Basiliek St.-Bavo, Haarlem, 8/23, 4 pm
Maarten Wilmink; Elandstraatkerk, den Haag, 8/30, 3 pm
Poppeia Berden; with soprano; Kathedrale Basiliek St.-Bavo, Haarlem, 8/30, 4 pm
Leonore Lub; Groote Kerk, Maassluis, 8/30, 4 pm
Petra Veenswijk; Kathedrale Basiliek St.-Bavo, Haarlem, 9/6, 4 pm
Maarten Wilmink; Kathedrale Basiliek St.-Bavo, Haarlem, 9/13, 4 pm
Sander van den Houten; Groote Kerk, Maassluis, 9/13, 4 pm
Bert den Hertog; Elandstraatkerk, den Haag, 9/20, 3 pm
Stephan van de Wijgert; with baritone; Kathedrale Basiliek St.-Bavo, Haarlem, 9/20, 4 pm
Ton van Eck; with viola; Kathedrale Basiliek St.-Bavo, Haarlem, 9/27, 4 pm
Rien Donkersloot; Groote Kerk, Masluis, 9/27, 4 pm

SWITZERLAND

Jean-David Waeber; Musée de l'orgue, Roche, 8/16, 5:15 pm

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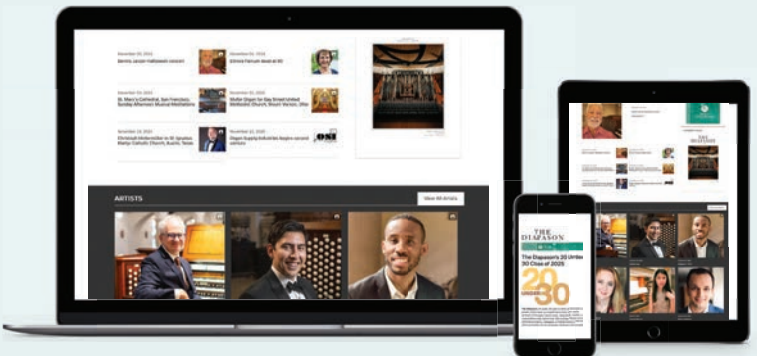
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2531 - **It's Still Summer** . . . and though the days are getting shorter, if you still have the chance to go out to hear any of these instruments, don't miss it!

2532 - **John Scott, In Memoriam** . . . an encore broadcast in tribute to the artistry of English-born organist and choral conductor John Scott, who died unexpectedly ten years ago at age 59 on August 12, 2015.

2533 - **Discovering Cleveland** . . . performances by and conversations with the versatile and virtuosic American recitalist **Douglas Cleveland**.

2534 - **Contemplating Kynaston** . . . in the wake of his death this past March, we share performances and personal glimpses of the internationally acclaimed British recitalist, recording artist and teacher **Nicolas Kynaston**.

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Calendar

Margaret Phillips; Cathedral, Geneva, 8/16, 6 pm
Babette Mondry, with Hirundo Maris; Collegiate Church, Valère, 8/16, 7:15 pm
Jean-Luc Thellin; Cathedral, Fribourg, 8/20, 12:15 pm
Antonio Garcia, with percussion; Collegiate Church, Valère, 8/23, 4 pm
Benjamin Righetti; Musée de l'orgue, Roche, 8/23, 5:15 pm
Stina Strehar; Cathedral, Geneva, 8/23, 6 pm
Nicoletta Pasaschivescu; Cathedral, Fribourg, 8/27, 12:15 pm
Nicolas Viatte; Musée de l'orgue, Roche, 8/30, 5:15 pm
Alessio Corti; Cathedral, Geneva, 8/30, 6 pm
Simon Peguiron; Musée de l'orgue, Roche, 9/6, 5:15 pm
Ludger Lohmann; Cathedral, Geneva, 9/6, 6 pm
Adrien Pièce; Église des Cordeliers, Fribourg, 9/7, 6:30 pm
Anna Spirina, with Vocalistes Romands; Village Church, La-Tour-de-Peilz, 9/13, 11 am
Vincent Thévenaz; Musée de l'orgue, Roche, 9/13, 5:15 pm
Andrea Boniforti; Cathedral, Geneva, 9/13, 6 pm
Guy-Baptiste Jaccottet & Isabelle Marchand; Christ-Roi, Fribourg, 9/17, 9:15 am
Maurizio Croci & Pieter van Dijk, with oboe and vocalist; Augustinian Church, Fribourg, 9/17, 8 pm
Gabriela Avila Martinez; Église des Cordeliers, Fribourg, 9/18, 12:15 pm
Bernard Focroule; Cathedral, Fribourg, 9/18, 8 pm
Guy-Baptiste Jaccottet & Isabelle Marchand; Christ-Roi, Fribourg, 9/19, 9:15 am
Kohei Takeoda; Chapelle des Bourgeois, 9/19, 12:15 pm
Fabrizio Guidi; Église Française, Morat, 9/19, 8 pm

UNITED KINGDOM
Jonathan Bunney; Grosvenor Chapel, London, 8/19, 1:10 pm
Christopher Hughes; Welsh Church, London, 8/20, 1:05 pm
Carolyn Craig; Minster, York, 8/21, 7 pm

Louis Horsman Carpenter; St. George's, Hanover Square, London, 8/26, 1:10 pm
Anna Steppler; Grosvenor Chapel, London, 9/2, 1:10 pm
David Hill; St. Alphage, Edgware, 9/6, 7:30 pm
Geoffrey Morgan; Priory, Christchurch, 9/11, 12:30 pm
Richard Walshaw; St. Lawrence Church, Alton, 9/18, 1:10 pm
Gerard Brooks; Methodist Central Hall, London, 9/21, 3 pm
John Challenger; St. John the Baptist, Windsor, 9/24, 7 pm
Katelyn Emerson; St. John the Evangelist, Islington, 9/27, 7:30 pm

Summer Carillon Calendar

Ames, Iowa
Iowa State University, Stanton Memorial Carillon, Tuesdays at 7 pm
August 26, Jesse Ratcliffe

Chicago, Illinois
University of Chicago, Rockefeller Memorial Chapel, Laura Spelman Rockefeller Memorial Carillon, Sundays at 5 pm
August 3, Jennifer Lory-Moran
August 10, Alex Johnson

Dayton, Ohio
Deeds Carillon
August 3, 3 pm, Alan Bowman
August 10, 3 pm, Alan Bowman
August 17, 3 pm, Alan Bowman
August 30, 1 pm, Alan Bowman
September 21, 3 pm, Alan Bowman
September 28, 3 pm, Alan Bowman
October 5, 3 pm, Alan Bowman
October 19, 3 pm, Alan Bowman

Kennett Square, Pennsylvania
Longwood Gardens, Fridays at 6 pm
August 8, Trevor Workman
August 29, Lisa Lonie
September 12, John Widmann
September 26, Joseph Min

Mariemont, Ohio
Mary M. Emery Memorial Carillon, Sundays at 7 pm
August 3, Alan Bowman
August 10, Alan Bowman

August 17, Alan Bowman
August 24, Alan Bowman
August 31, Alan Bowman
September 1 (Monday), 2 pm, Alan Bowman

Middlebury, Vermont
Middlebury College, Fridays at 6 pm
August 1, Sergei Gratchev
August 8, 3 pm, George Matthew, Jr.
August 15, Austin Ferguson
August 22, George Matthew, Jr.
August 29, George Matthew, Jr.
September 5, Joseph Min
September 12, Amy Heebner
September 19, Charles Semowich
September 26, George Matthew, Jr.

Rochester, Minnesota
Mayo Clinic, Saturdays at 2 pm
August 2, Alex Johnson
August 9, Kevin Lieberman

Rochester, New York
University of Rochester, Hopeman Carillon, Wednesdays at 6:30 pm
August 4, Trevor Workman
August 11, Michelle Lam

Rochester Hills, Michigan
Oakland University, Fridays at 6 pm
August 1, John Gouwens
August 8, Anne Lu
August 15, Dennis Curry

Springfield, Illinois
Thomas Rees Memorial Carillon, 6:30 pm, with additional performances at 2 pm Saturdays and Sundays
August 1, Carlo van Ulft
August 2, Carlo van Ulft
August 3, Carlo van Ulft
August 6, 2 pm, Ally Dodd
August 7, Caleb Melamed
August 8, Carlo van Ulft
August 9, Carlo van Ulft
August 10, Carlo van Ulft
August 13, Ally Dodd
August 14, Sue Jones
August 15, Carlo van Ulft
August 16, Carlo van Ulft
August 17, Carlo van Ulft
August 20, Ally Dodd
August 21, Caleb Melamed
August 22, Carlo van Ulft
August 23, Carlo van Ulft
August 24, Carlo van Ulft

August 27, Sue Jones
August 28, 2 pm, Caleb Melamed
August 29, Carlo van Ulft
August 30, Ally Dodd
August 31, Caleb Melamed
September 3, Sue Jones
September 4, 2 pm, Ally Dodd
September 5, Carlo van Ulft
September 6, Carlo van Ulft
September 7, Carlo van Ulft
September 10, Caleb Melamed
September 11, Ally Dodd
September 17, 2 pm, Ally Dodd
September 18, Caleb Melamed
September 19, Carlo van Ulft
September 20, Carlo van Ulft
September 21, Carlo van Ulft
September 24, 2 pm, Sue Jones
September 25, Ally Dodd
September 26, Carlo van Ulft
September 27, Carlo van Ulft
September 28, Carlo van Ulft

Valley Forge, Pennsylvania
Washington Memorial Chapel, Wednesdays at 7:30 pm
August 6, Trevor Workman
August 13, Doug Gefvert, Irish Thunder Pipes and Drums
August 20, Jasper Depraetere
August 27, Anne Lu

Perpignan, France
St. John the Baptist Cathedral, 6 pm
August 11, Elizabeth Vitu, Laurent Pie, Pierre Jordà
August 12, Gijsbert Kok
August 13, Pamela Ruiter-Feenstra
August 14, Gauthier Bernard
August 15, Brunston Poon

Aschaffenburg, Germany
Schloss Johannisburg
Sundays at 4 pm
August 10, Joseph Min
September 14, Mathieu Polak



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BENJAMIN COLLYER, St. Michael's Church, Cornhill, London, UK, April 14: *Toccata and Fugue in d*, BWV 538, *Erbarm dich mein, o Herre Gott*, BWV 721, Bach; *Meditation*, op. 79, Rubbra; *Méditation*, Duruflé; *Prelude and Fugue in e*, BWV 548, Bach.

THEO S. DAVIS, Episcopal Church of the Ascension, Vestavia Hills, AL, April 4: *Impromptu in F (Three Impromptus)*, op. 78, no. 1), Coleridge-Taylor; *A scriptural prelude*, Gibbs; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Herzlich tut mich verlangen (Eleven Chorale Preludes)*, op. 122, no. 10), Brahms; *Attende Domine (Twelve Chorale Preludes on Gregorian Chant Themes)*, op. 8, no. 3), Demessieux; *Suite*, op. 5, Duruflé.

DAVID GOODE, St. Michael's Church, Cornhill, London, UK, April 7: *Overture (Suite in C, K. 399)*, *Fugue in C, K. 394*, Mozart; *O Lamm Gottes unschuldig*, BWV 656, Bach; *Sonata VI*, op. 65, no. 6, Mendelssohn; *Birthday Parade*, Goode; *Clair de lune (24 Pièces de fantaisie)*, Deuxième suite, op. 53, no. 5), Vierne; *Adagio in C, K. 356*, *Fugue in c*, K. 546, Mozart.

FREDERICK HOHMAN, University of Scranton, Scranton, PA, April 4: *Finlandia*, op. 26, Sibelius, transcr. Hohman; *Prelude and Fugue in C*, BWV 531, Bach; *Arioso (Orchestral Suite No. 3, BWV 1068)*, Bach, transcr. Hohman; *Trumpet Voluntary in E*, Clarke, transcr. Hohman; *Prelude and Fugue in g*, BWV 535, Bach; *The Homecoming*, Hohman; *Rhapsody in Blue*, Gershwin, transcr. Hohman.

THIEMO JANSSEN, Franziskanerkirche, Freiburg, Germany, March 2: *Praeludium in d*, BuxWV 140, Buxtehude; *Wer nur den lieben Gott lässt walten*, Böhm; *Passacaglia in d*, BuxWV 161, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Wer nur den lieben Gott lässt walten*, Bach; *Praeludium in D*, BuxWV 139, Buxtehude.

ERICA JOHNSON, Old West United Methodist Church, Boston, MA, March 21: *Toccata in C*, BWV 566a, *An Wasserflüssen Babylon*, BWV 653b, *Wo soll ich fliehen hin*, BWV 646, *O Mensch, bewein dein Sünde groß*, BWV 622, *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Concerto in D*, RV 230, Vivaldi, BWV 972, transcr. Bach; *Prelude and Fugue in d*, BWV 539, *Aria in F*, BWV 587, *Trio in G*, BWV 1027a, *Fantasia and Fugue in g*, BWV 542, Bach.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, March 22: *Jauchzet, frohlocket (Christmas Oratorio, BWV 248)*, *Sonata in E-flat*, BWV 525, *Prelude and Fugue in G*, BWV 541, *Ricercar à 3*, *Canon à 2 "Cancrizans"*, *Canon à 2 Violini in Unisono*, *Fuga Canonica "in Epiadiapente"*, *Canon à 2 "Quaerendo Invenietis"*, *Canon Perpetuus à 3 super Thema Regium*, *Ricercar à 6 (Musikalisches Opfer, BWV 1079)*, *Passacaglia in c*, BWV 582, Bach.

OLIVIER LATRY, Cathedral Basilica of the Sacred Heart, Newark, NJ, March 2: *Grand Dialogue in C*, Marchand; *Danse rituelle du feu*, de Falla, transcr. Latry; *Danse roumaines*, Bartók, transcr. Isoir; *Fugue in g*, BWV 578, *Passacaglia and Fugue in c*, BWV 582, Bach; *Final (Sonata I, op. 42)*, Guilmant; *Prélude pour orgue*, Glass; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Improvisation*, Latry.

EUGENE LAVERY, St. Thomas Church, Fifth Avenue, New York, NY, March 9: *Alla Hornpipe (Water Music)*, Handel, transcr. Guillou; *Steal Away (Lay My Burden Down)*, Farrington; *Prelude and Fugue in a*, BWV 543, Bach; *Attende Domine (Twelve Choral Preludes on Gregorian Chant Themes)*, op. 8, no. 3), Demessieux; *Sonata Eroica*, op. 94, Jongen.

SIMON LAWFORD, St. Michael's Church, Cornhill, London, UK, March

24: *Tuba Tune*, Cocker; *Fantasia and Fugue in c*, BWV 537, Bach; *Pastorale*, op. 19 (*Six Pièces*, no. 4), Franck; *Chorale Prelude on a Theme by Tallis*, Darke; *Finale (Symphony No. 6)*, Tchaikovsky; *Divertissement (24 Pièces en style libre)*, op. 31, Book 1, no. 11), Vierne; *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé.

ROBERT McCORMICK, Mulberry Street United Methodist Church, Macon, GA, March 28: *Promenade*, Robinson; *Prelude on Wade in the Water*, Smith; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Prelude on Need*, Diemer; *Prelude and Fugue on Union Seminary*, Hancock.

RICHARD MOORE, St. Michael's Church, Cornhill, London, UK, March 3: *Fanfare and Gothic March*, Weitz; *Sonata in E-flat*, BWV 525, Bach; *The Tree of Peace*, Weir; *Fantasia in f*, K. 608, Mozart; *Schwing dich, auf*, Smyth; *Präludium*, Bliss.

JAMES O'DONNELL, St. Paul's Episcopal Church, Cleveland Heights, OH, March 30: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Toccata per l'Elevazione*, Frescobaldi; *Ut re mi fa sol la*, Byrd; *Freu dich sehr, o meine Seele*, Böhm; *Praeludium in g*, BuxWV 149, Buxtehude; *Commotio*, op. 18, Nielsen; *Prelude and Fugue in f (Trois Préludes et Fugues)*, op. 7, no. 2), Cruxifixion (*Symphonie-Passion*, op. 23), Dupré; *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

CHRISTA RAKICH, Christ Church Christiana Hundred, Wilmington, DE, March 9, and Trinity Episcopal Church, Staunton, VA, March 16: *Prelude in A*, BWV 536i, Bach; *Eleven Variations on Heinelein*, Rakich; *Fugue in A*, BWV 536ii, Bach; *Passacaglia in c-sharp*, Borroff; *Magnificat VIII Toni*, Scheidemann; *Prelude and Fugue in B-flat*, op. 16, no. 2, C. Schumann; *Where Thou Goest, I*

Go: *Canon for Organ*, Talma; *Passacaglia and Fugue in c*, BWV 582, Bach.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, March 17: *Pageantry*, Campbell; *Holy Boy*, *Elegiac Romance*, Ireland; *Sonata VI in e-flat*, op. 119, Rheinberger; *Poema and Toccata Beorma*, Thalben-Ball.

JEAN-BAPTISTE ROBIN, St. Paul's Episcopal Church, Indianapolis, IN, March 16: *Sarabande et variations*, Handel; *Sinfonia (Wir danken dir, Gott, wir danken dir, BWV 29)*, Bach; *Tierce en taille*, Couperin; *March and five variations*, Lully; *Les Sauvages*, Rameau; *Allegro (Symphonie VI in g, op. 42, no. 2)*, Widor; *Réverie*, Schumann; *Asturias*, Albeniz; *Chant du Ténéré*, Robin; *La reine de cœur*, Poulenc; *Toccata*, Ravel.

DARYL ROBINSON, Covenant-First Presbyterian Church, Cincinnati, OH, March 9: *Final (Symphonie VI, op. 59)*, Vierne; *Lullaby (Suite No. 2)*, Hampton; *Rhapsody in c-sharp (Three Rhapsodies)*, op. 17, no. 3), Howells; *Allein Gott in der Hoh' sei Ehr'*, BWV 676, *Wir glauben all' in einen Gott*, BWV 680, Bach; *Three Short Studies*, op. 68, Laurin; *Fugue in a-flat*, WoO 8, Brahms; *A Suite of Character Pieces*, Price; *Fantasia on a Theme of Gustav Holst*, Miller.

JOEL STOPPENHAGEN, Valparaiso University, Valparaiso, IN, March 28: *Passacaille (Suite in g)*, Handel; *Praeambulium in d*, *Chorale Fantasia on Jesus Christus, unser Heiland*, Scheidemann; *Praeludium in g*, BuxWV 149, Buxtehude.

THOMAS TROTTER, St. Margaret's Church, Westminster, UK, March 15: *Organ Concerto No. 16 in F*, Handel; *Fantaisie on Une Jeune Fillette*, Matter; *Paeon*, Leighton; *Fantasia Choral No. 1 (Two Fantasia Chorals)*, Whitlock; *Andantino in D-flat*, Lemare; *Voices of the World*, Farrington.

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PUBLICATIONS / RECORDINGS

The **Nordic Journey** series of recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**. Pro Organo announces **Nordic Journey, Volume XVII: North Atlantic Voyage** (7316), featuring most of the program on the 4-manual 2013 Hermann Eule organ in Bodo Cathedral, Norway. The remainder was recorded on the 1992 Klais organ in Hallgrímskirkja, Reykjavík, Iceland. Composers represented include Aaron David Miller, Paul Halley, Kenneth Leighton, Kristian Blak, Christian Praestholm, and Kjell Mørk Karlsen. Karlsen's *Missa Norvegica* is scored for organ and hardanger fiddle, played by Ragnhild Hemsing. Check it out at www.proorgano.com.

PUBLICATIONS / RECORDINGS

Raven announces a DVD + CD organ release, **Fire and Fantasy: The Wanamaker Organ & Orchestra** (OAR-195 DVD+CD, \$29.95), featuring works for organ and orchestra played by Peter Richard Conte at the Wanamaker Organ and the New Jersey orchestra Symphony in C, directed by Stilian Kirov, recorded in a live concert in the Grand Court of Macy's, Philadelphia, Pennsylvania. On the DVD video presentation, Thomas Murray introduces the music and the features. Works include *Fantasia & Fugue on Ad nos ad salutarem undam* by Franz Liszt, arranged by Marcel Dupré; *Grand Choeur Dialogué* by Eugène Gigout, arranged by Guy Ropartz; *Fantasia on a Theme by Thomas Tallis*, by Ralph Vaughan Williams, arranged by Conte; and *Symphony No. 1 in D Minor*, op. 42, by Alexandre Guilmant. A review is forthcoming. For information: ravencd.com.

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PUBLICATIONS / RECORDINGS

Fruhauf Music Publications has been honored and pleased to have been able to provide yearly scheduled Internet postings of various compositions, arrangements, and transcriptions of collected PDF booklets. Although the featured score for August concludes the annual tradition, the website will continue to offer all current listings and provide occasional additions on a piecemeal basis. *An English Suite* is an appropriate closing to the monthly schedule for 2024–25, providing an opening processional, intervening improvisatory interludes, and a return to the initial movement, presented in two alternative formats. Of note, FMP has gained access to widely varied audiences courtesy of two monthly North American organ magazines and organizations: **THE DIAPASON**, and *The American Organist*; both have provided publicity via placement ads and notices of occasional specially featured publications. For all complimentary PDF booklets, please consult the publisher's website at www.frumuspub.net to download this current posting, as well as all other scores listed on the Complimentary Downloads page.

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OHS Press announces a new book, *In the Organ Lofts of Paris*, by Frederic B. Stiven, annotated and edited by Rollin Smith (9780913499351, \$39.99). From 1909 to 1911 Stiven studied with Alexandre Guilmant in Paris, and each Sunday he visited churches in the French capital. In 1923 he published *In the Organ Lofts of Paris*. Stiven's original text is expanded with 68 illustrations and annotations by Rollin Smith, including a number of appendices. For information: ohscatalog.org.

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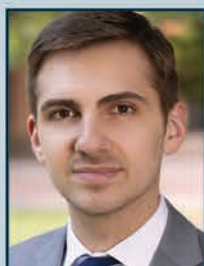
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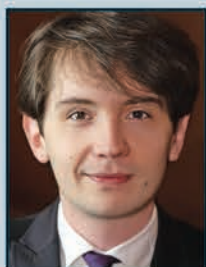
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