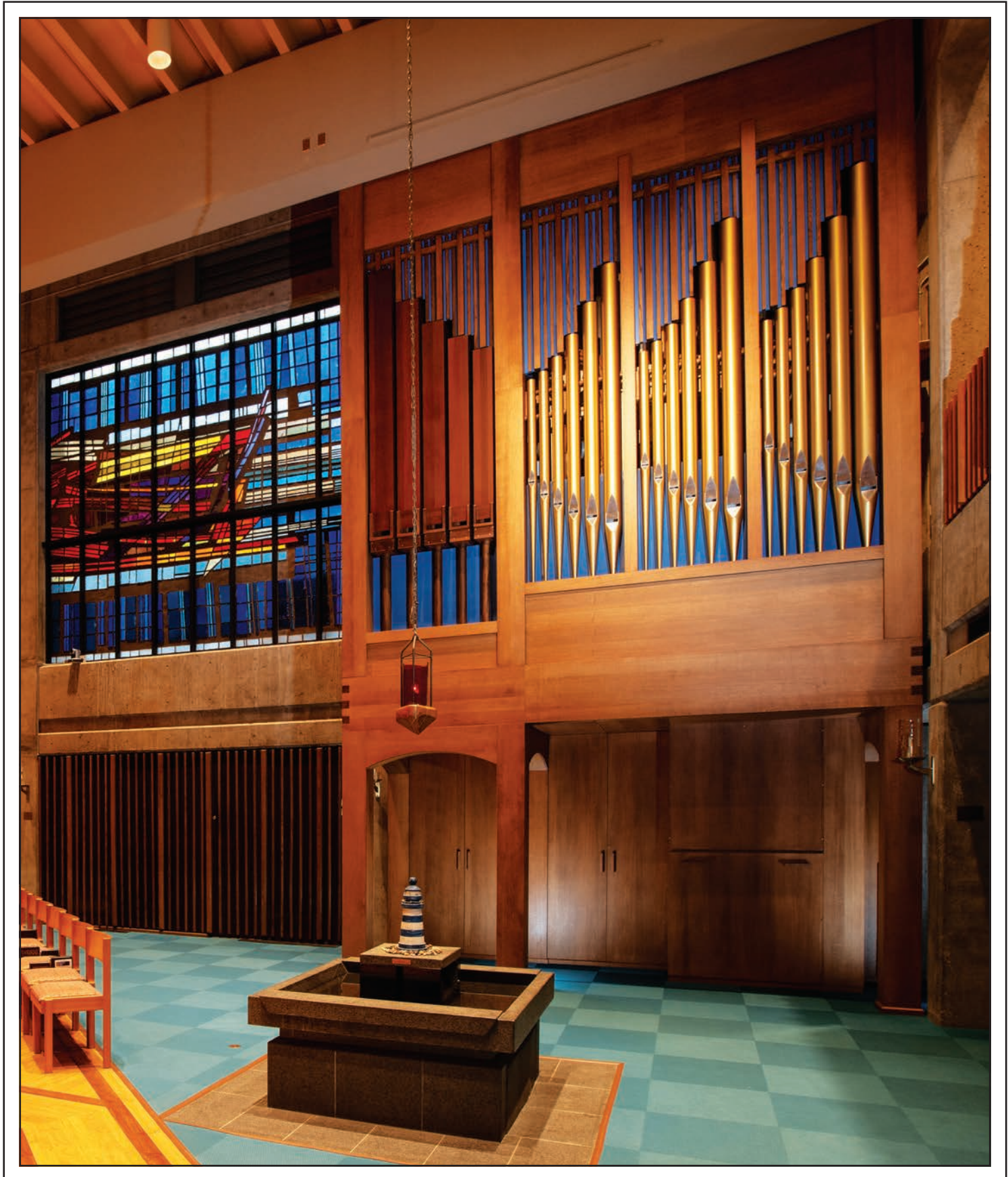


THE DIAPASON

AUGUST 2026



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Charleston, West Virginia
Cover feature on pages 22–24

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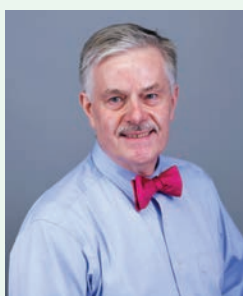
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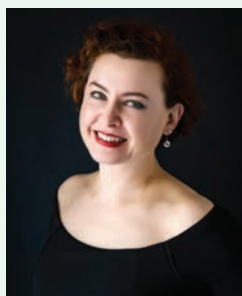
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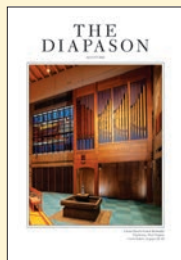
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Editor’s Notebook

20 Under 30

THE DIAPASON’s biennial 20 Under 30 program returns in December! We will recognize once again young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations open December 1 and close February 1, 2027. Begin to consider now the young leader you might nominate for this award! Visit thediapason.com and click on “20 Under 30” to view past honorees and their many and varied accomplishments. The Class of 2027 will be introduced in the May 2027 issue.

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

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.

In this issue

Stephen Tharp interviews the young groundbreaking European organ artist, Hampus Lindwall. Lindwall is an influential *avant-garde* composer and performer. As *organiste titulaire* at the Church of Saint-Esprit in Paris, France, he leads a con-

Here & There

People



Kim Heindel

Kim Heindel has retired as organist at Mount Washington Presbyterian Church, Cincinnati, Ohio, after more than twenty years of service. A celebration was held following his final worship service on Pentecost Sunday, May 24. In addition to playing for worship services, he has accompanied the choir in major choral works over the years on organ and harpsichord. Prior to accepting this position in 2005, he served a number of churches in the Philadelphia area and was university organist at Lehigh University, Bethlehem, Pennsylvania, from 1987 to 1993.

In past years Heindel has served on the executive committee of the Cincinnati Chapter of the American Guild of Organists. He will continue to maintain his teaching and performance studio, which includes a nine-rank J. W. Walker organ, a double-manual Saxon harpsichord and double-manual Lautenwerk, both built by Willard Martin, as well as a 1906 Steinway Model B grand piano. For information: kimheindel.com.

James Kibbie presented a concert at the Cathedral of Notre-Dame in Paris, France, May 3, performing works of Bach, Alain, Sowande, and Widor. In



James Kibbie at the console of the organ at the Cathedral of Notre-Dame, Paris, France

June he travelled to London for concerts at Westminster Abbey and St. Michael’s Church, Cornhill. For information: smt.d.umich.edu/profiles/james-w-kibbie.



Morten Lauridsen

Morten Lauridsen, distinguished professor of composition at the University of Southern California Thornton School of Music, was awarded an honorary doctoral degree by California Lutheran University, Thousand Oaks, at the school’s commencement ceremonies on June 22. Born in 1943, Lauridsen served as composer-in-residence of the

Los Angeles Master Chorale from 1995 until 2001 and has been professor of composition at the University of Southern California Thornton School of Music since 1972. He was named an American Choral Master by the National Endowment of the Arts in 2005.

Among his sacred choral works are *O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, and *Ubi Caritas et Amor*. Lauridsen’s compositions have been recorded on over 100 CDs, three of which have received Grammy nominations, including *O Magnum Mysterium* by the New York-based ensemble Tiffany Consort, led by Nicholas White, and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale, conducted by Paul Salamunovich (RCM), and *Polyphony* with the Britten Sinfonia, conducted by Stephen Layton (Hyperion). For information: mortenlauridsen.net and callutheran.edu.



William Picher

William Picher retired on June 16 after serving as director of music and organist at the Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, Florida, where he ministered for over 25 years under all six rectors. Picher presided over the 86-rank Schoenstein organ that was installed in 2020 as well as serving as conductor of the



Stephen Schnurr

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cert series at his church that attracts capacity audiences. Kimberly Marshall describes a recent performance of John Cage’s *Organ2/ASLSP* at Arizona State University, a joint effort of Marshall, Christopher Anderson, Diane Luchese, and Alexander Meszler. Craig R. Whitney reports on the June 11 unveiling of the newly restored Erben organ at the Basilica of Old St. Patrick’s Cathedral, New York City, a project accomplished by Brunner & Associates. John Bishop, in “In the Wind. . .,” reflects on longevity, particularly, those who have held church musician positions for many years.

Our cover feature is the Holtkamp Organ Company instrument in Christ Church United Methodist, Charleston, West Virginia. A recent project adds an Antiphonal organ of Swell, Great, and Pedal divisions to the 1975 Holtkamp organ of three manuals. Interestingly, the pipework of the Antiphonal organ is reclaimed from the church’s 1903 M. P. Möller organ, Opus 477, which in the interim had been sold to another local congregation. ■

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Here & There

professional Basilica Choir and artistic director of the Basilica Concert Series. As first director of music at the basilica, Picher had the opportunity to build a music program from scratch. Under his leadership, the Basilica Choir has provided many performances, not only at the basilica, but across Florida and the Midwest. They also performed regular outreach programs at prisons, retirement communities, hospices, and elsewhere.

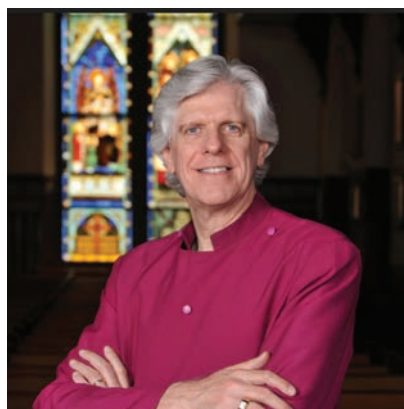
Picher previously served as director of music and organist at the Cathedral of St. Jude the Apostle, St. Petersburg, Florida, from 1994 to 2001 and before that at the Cathedral of the Immaculate Conception in Portland, Maine, from 1988 to 1994. From 1980 to 1988, Picher was a trumpet instrumentalist in the United States Navy Band in Washington, D.C., where he performed at the White House, Pentagon, Arlington National Cemetery, as well as touring nationally.

A Maine native, Picher was educated at the University of Maine, Eastman School of Music, and the Catholic University of America. Over the years, he performed organ recitals in many churches across the country as well as being a trumpet instrumentalist in the Bangor Symphony Orchestra, Florida Orchestra, Orlando Philharmonic, Bach Festival Society of Winter Park Orchestra, Walt Disney World Orchestra, and others.

In 1983 Picher became the founding editor of PP Music and Queen City Brass Publications whose catalog included over 150 works for brass with distribution across the United States and foreign countries. An advocate of music education, Picher taught at the University of Maine, St. Petersburg College, University of Southern Maine, and Florida Southern College. He has over twenty published compositions and arrangements for brass and keyboard.

In 2001 Picher was awarded the St. Jude Medal by Bishop Robert Lynch for his service to the Cathedral of St. Jude the Apostle and the Diocese of St. Petersburg. He maintained professional memberships in the International Trumpet Guild, the American Guild of Organists, Broadcast Music, Inc., and the Central Florida Musicians Association, Local 389. Picher has recorded more than sixteen CDs of both his

trumpet and organ playing as well as conducting the Basilica Choir. He will continue to perform and record with a new professional vocal ensemble called "Symvoce: A Symphony of Voices."



Robert L. Simpson

Robert L. Simpson, Grammy Award-winning founder and artistic director of the Houston Chamber Choir, completed his 33-year tenure as Canon for Music at Christ Church Cathedral, Houston, Texas, in July at the conclusion of the Cathedral Choir's tenth European tour. He also stepped down from his position as lecturer of church music at the Shepherd School of Music, Rice University, where he has taught since 2000.

Simpson received his bachelor's degree in music with honors from Brown University and his master's from the Union Theological Seminary School of Sacred Music in 1972, where he studied with Robert Baker. He subsequently spent two years as a student of Michael Schneider at the Hochschule für Musik in Cologne, Germany. Returning to the United States, he served as cathedral musician at the Cathedral Church of St. Luke, Orlando, Florida, and organist-choirmaster at St. Philip's Cathedral, Atlanta, Georgia, from 1979 until his move to Christ Church Cathedral in 1993.

Simpson is the recipient of Chorus America's Michael Korn Founders Award for Development of the Professional Choral Art, the S. Lewis Elmer Prize, and the American Prize. He was vice-chair of the Standing Commission on Church Music for the Episcopal Church and a member of the editorial board for *Lift Every*



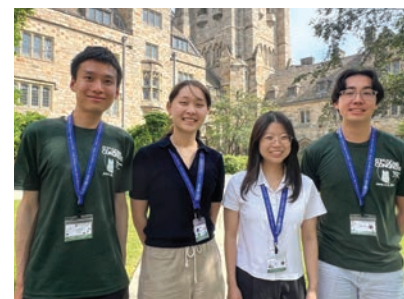
Joey Tan, Austin Zhe, Makena James, Cecilia Sun (photo credit: Andrea McCrady)



Junrui Liu (photo credit: Andrea McCrady)



Arush Chhatrapati (photo credit: Carol Anne Taylor)



Lucas Dong, Jewon Im, Lea Kim, Shuya van Dooijeweert (photo credit: Carol Anne Taylor)

Carillon News

At the 2026 congress of the **Guild of Carillonneurs in North America**, held June 4–8 at Harkness Tower, **Yale University**, New Haven, Connecticut, ten candidates played successful examination recitals and advanced to carillonneur member status. They are **Arush Chhatrapati** (University of California Berkeley), **Lucas Dong** (University of Chicago), **Shuya van Dooijeweert** (University of Chicago), **Jewon Im** (Yale University), **Makena James** (University of California Riverside), **Lea Kim** (University of Chicago), **Junrui Liu** (University of California Santa Barbara), **Cecilia Sun** (Yale University), **Joey Tan** (Yale University), and **Austin Zhu** (University of Michigan). For information: gcn.org.

Voice and Sing II. Under his direction the Houston Chamber Choir received the Margaret Hillis Award from Chorus America, the American Prize, and the 2020 Grammy Award for Best Choral Performance for its recording of the complete choral works of Maurice Duruflé.

John's Episcopal Church, Barrington, Rhode Island. Opus 2808 of three manuals, 31 ranks will replace an aging electronic instrument and be the cornerstone of an evolving music program. St. John's music director is **Adam Schneider**. For information: austinorgans.com and stjohnsbarrington.org.

Organbuilders



George K. Taylor

William Porter will present an organ concert in memory of **George K. Taylor**, September 6, 5:00 p.m., on Taylor and Boody Opus 34 at **Trinity Episcopal Church**, Staunton, Virginia. There will be a reception immediately following. A masterclass is also planned for the weekend. For information: taylorandboody.com.

Austin Organs, Inc., is commissioned to build a new pipe organ for **St.**



Hallman Chapel, Chesley Lake Community, Allenford, Ontario, Canada

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has completed an overhaul of the Hallman pipe organ and Yamaha piano at **Hallman Chapel** in the Chesley Lake Community near Allenford, Ontario, Canada. Jacob "Jake" Clare Hallman, who owned the Hallman Organ Company of Waterloo, Ontario, built the organ for the building that would be called Hallman Chapel.

The project included cleaning, re-voicing, and tuning pipework; cleaning and regulating relays and the chamber and related parts. Schmidt provided chamber lighting and additional humidity controls. The organ is unified from six ranks of pipes—16' Flute, 8' Principal,

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Appointments

Stephen Buzard is appointed director of music for Grace Episcopal Cathedral, San Francisco, California. Buzard brings experience in choral leadership, sacred music, and congregational worship. Most recently, he served as director of music at St. James Episcopal Cathedral, Chicago, Illinois, where he led and expanded the cathedral's choir and chorister programs. Previously, he directed choirs at St. Thomas Church, Fifth Avenue, in New York, New York.

A graduate of the Yale Institute of Sacred Music, New Haven, Connecticut, Buzard completed organ scholar appointments at Trinity-on-the-Green, New Haven; Wells Cathedral in England; and Trinity Church, Princeton, New Jersey. In addition, he is a concert organist who has performed throughout the United States and internationally, represented by Karen McFarlane Artists, Inc. Buzard is a member of THE DIAPASON's 20 Under 30 Class of 2016. For information: gracecathedral.org and concertorganists.com.



Stephen Buzard

Andrew Herbruck is appointed organist and director of music for Fourth Presbyterian Church, Chicago, Illinois. Since 2013 Herbruck has served as director of music ministries at First Presbyterian Church, Birmingham, Michigan. Prior to that, he spent eight years in the same role at Grosse Pointe Woods Presbyterian Church, Grosse Pointe Woods, Michigan. He earned his Master of Music degree in church music and Bachelor of Music degree in organ performance from the University of Michigan, Ann Arbor, and has served in leadership roles within the American Guild of Organists. For information: fourthchurch.org.



Andrew Herbruck

Alexander Straus-Fausto is appointed cathedral organist and associate choirmaster of Trinity Episcopal Cathedral, Miami, Florida. There he will play the 1924 Skinner Organ Company Opus 471, rebuilt in 1970 as Aeolian-Skinner Opus 471-A, and most recently by R. A. Colby, Inc., in 2014. Straus-Fausto has most recently served as principal organist and associate music director at Epiphany Catholic Church, Miami, Florida, as well as artistic director of the Miami International Organ Competition.

Straus-Fausto earned an Advanced Diploma in organ performance from the Eastman School of Music, Rochester, New York. He received his Master of Music degree in organ from Yale University in 2024. He previously completed his Bachelor of Music degree in organ at McGill University in 2022. 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.

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: trinitymiami.org and seveneightartists.com. ■

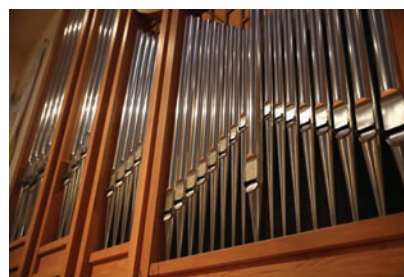


Alexander Straus-Fausto

8' Salicional (Viola), 8' Celeste (TC), 1½' Quint, and an 8' Fagotto. The combination action is preset and single-memory, original from Hallman. The pipes for the 8' Principal and 1½' Quinte are open in the chamber and the balance is enclosed in the Swell box. For information: schmidtpianoandorgan.com.

As reported in "Here & There" in the May 2026 issue, the factory of the organ pipe manufacturer **Jacques Stinkens Orgelpijpenmakers B.V.**, Zeist, the Netherlands, burned in a catastrophic fire on March 21. In June, the company made the difficult decision to close permanently after 112 years. For generations, Stinkens supplied pipework to numerous organbuilders in the United States and Europe. For information: stinkens.nl/en.

Competitions



Létourneau Pipe Organs Opus 89, Powell Chapel, Truett Seminary, Baylor University, Waco, Texas

Baylor University, Waco, Texas, announces its **Fourth National High School Organ Competition**, October 10, in Powell Chapel, Truett Seminary. All students in grades eight through twelve are eligible. The competition will take place on the chapel's Létourneau organ of three manuals, 54 ranks. First prize is \$1,000 (in memory of Joyce Jones); second prize, \$500 (sponsored by Jack P. Martin); young organists prize, \$500 (sponsored by Létourneau Pipe Organs); hymn prize, \$250 (sponsored by Wolf Pipe Organs); Bach prize, \$250 (sponsored by John Dixon). In addition there are \$100 gift certificates from The Leupold Foundation for each of the five prize winners.

Application deadline is August 24. For information: music.baylor.edu/organ-comp.

Education



The American Organ Academy, Hartville, Ohio, announces upcoming seminars. An advanced voicing seminar will occur October 19–20 at Boardwalk Hall, Atlantic City, New Jersey. The academy and the Historic Organ Restoration

Committee partner for a two-day seminar on advanced flue and reed voicing techniques. Registration includes meals both days and a masterclass on improvisation.

A seminar on electricity in the pipe organ will be held January 28–30, 2027, in Hartville, Ohio. Participants will learn what diodes do, improve soldering skills, and install, program, and troubleshoot a control system. Charles Kegg will lead the fundamental track, and representatives from Peterson Electro-Musical Products, IOTI, and Walker Technical Systems will give students the opportunity for detailed learning about Peterson and Walker control systems. Cost is \$1,800 per person and includes meals.

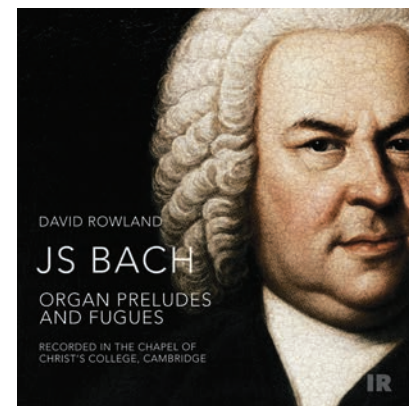
The academy presents two concerts in Ohio: October 16, a Spooktacular Concert, hosted by Christ Presbyterian Church, Canton, featuring American Organ Academy students, faculty, and guests, with classics, costumes, and more; December 12, a Holiday Pipes benefit concert with John Schwandt and others at the Blackstone residence, Bratenahl. For information: americanorganacademy.com.

Recordings



Mozart the Organist, Volume 1

Ars Sonora announces a new organ recording, *Mozart the Organist*, volume 1, featuring **Andrzej Szadejko** performing on the 2020 Kristian Wegscheider organ of three manuals, 51 stops in St. Jakobi Church, Stralsund, Germany. Works include *Prelude in C Major/Capriccio in C Major*, K. 284a/K. 395; *Sonata in C Major*, K. 330; *Fantasy in D Minor*, K. 397; *Sonata in F Major*, K. 332; and *Adagio in B Minor*, K. 540. For information: ars-sonora.pl.



J. S. Bach: Organ Preludes and Fugues

Immersive Recordings announces a new digital-only organ recording, *J. S.*

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Assistant Campus Minister
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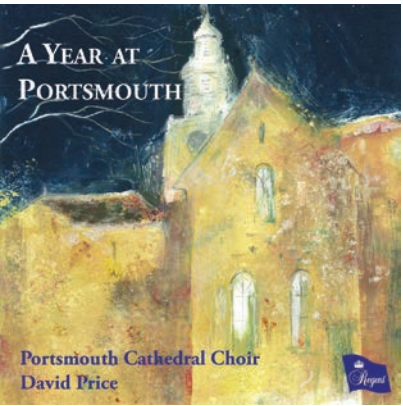
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Bach: Organ Preludes and Fugues, recorded in the chapel of Christ's College, Cambridge, UK, on the 1983 Bishop & Son organ retaining much pipework from the 1705 instrument of unconfirmed manufacture. David Rowland performs the preludes and fugues in C minor, BWV 546, E minor, BWV 548, and B minor, BWV 544, along with seven chorale preludes and the *Concerto in A Minor*, BWV 593. Available on Apple Music, Spotify, and other platforms. For information: simonhaw.com.



A Year at Portsmouth

Regent Records announces new choral recordings. *A Year at Portsmouth* (REGCD592) features the **Portsmouth (UK) Cathedral Choir**, **Sachin Gunga**, organist, directed by

David Price, and includes choral works for the liturgical year from Advent through St. Cecilia's Day, November 22. Featured composers include Philip Moore, Edvard Grieg, Richard Lloyd, Undine Smith Moore, Howard Goodall, Grayston Ives, John Rutter, Philip Stopford, and Charles Villiers Stanford, among others.



Sing, my soul, his wondrous love: Sacred choral music by Sarah MacDonald

Sing, my soul, his wondrous love: Sacred choral music by Sarah MacDonald (REGCD588) features MacDonald's own **Chapel Choir** of Selwyn College, Cambridge, recorded in Ely Cathedral, where she is director of the Girl Choristers. Besides the title work of the recording, compositions include *Evening Service in A-flat*, *The Manger*



Raymond and Elizabeth Chenault (photo credit: Dustin Chambers)

Duo organists **Raymond** and **Elizabeth Chenault** premiered two duets in recital on May 17 at the **Cathedral of St. Philip**, Atlanta, Georgia. Dedicated to the Chenault Duo, **Chase Loomer** (organist and associate choirmaster of the cathedral) composed *Sortie on Ton-y-Botel*, featuring the Welsh hymntune. The duet was inspired by an improvisation by Loomer at the cathedral the previous year. *Variations on Urbs Beata Jerusalem* by Raymond Chenault is based on the 13th-century plainsong chant. The duet contains the chant theme followed by seven contrasting variations, ending in a large-scale toccata. It is dedicated to the composer's wife. Both duets were performed again on June 11 for the sixtieth anniversary of the Association of Anglican Musicians Conference in Atlanta during the closing recital at the Cathedral of St. Philip.

Chase Loomer premiered Raymond Chenault's newest solo organ composition *Toccata Francaise* in recital at St. James's Episcopal Church, Richmond, Virginia, on July 31. The composition, based on original themes, is dedicated to Loomer and is in memory of Rachel Laurin, who wrote two duets for the Chenault Duo, both published in *The Chenault Duet Series* by MorningStar Music Publishers.

Chase Loomer and the Chenaults are represented by Phillip Truckenbrod Concert Artists, LLC, Charles Miller, president. For information: concertartists.com.

Nunc Dimittis

Harrison Cole, 25, assisting organist, King's College, Cambridge, UK, died June 6. Born in 2000, he was a music scholar at Ipswich School, Suffolk, during which time he spent three years as a student in the junior department of the Royal Academy of Music. There his teachers were Anne Marsden Thomas (organ), Alexander Walker (conducting), and Debbie Diamond (continuo). Following a gap year organ scholarship at Wells Cathedral he went to Trinity College, Cambridge, as organ scholar in 2019, working with Stephen Layton. Upon graduation he spent a year as assistant organist at Gonville and Caius College, Cambridge, before moving to King's College in September 2024.



Harrison Cole (photo credit: Leon Hargreaves)

There Cole accompanied the choir on recordings, broadcasts, and concert tours, including two *A Festival of Nine Lessons and Carols* services and tours to Australia, Estonia, the United States, and Canada. Harrison was due to move this summer to assistantships at St. Paul's Church, Knightsbridge, and St. Michael's Church, Cornhill, London, from which he was planning to develop a freelance career as a pianist, organist, and conductor.

Is Empty, Arise, shine, Crux fidelis, O sacrum convivium, Salut, ô Reine, The midst of thy temple, and Missa Brevis Sancta Cecilia. For information: regent-records.co.uk.



Maija Einfelds: Organ Music

Skani announces a new organ recording, *Maija Einfelds: Organ Music*, featuring **Ilze Reine** performing on the organ of the cathedral of Riga, Latvia. The album features works composed between 1987 and 1999 by Einfelds, one of Latvia's most recognized female composers. Reine is organist of St. John's Church, Riga, has taught improvisation at the Jāzeps Vītols Latvian Academy of Music, and currently teaches at the Ventpils Sec-

ondary School of Music and the Jāzeps Mediņš Riga Music Secondary School. The cathedral's four-manual organ was built between 1883 and 1884 by E. F. Walcker & Co. Selected works include *Three Nocturnes*, *Three Songs of the Sea*, *Crucifixus*, *Ave Maria*, and *Sanc-tus*. For information: skani.lv.

Publishers



Domecq Smith

Domecq Smith, a composer and past contributor of articles and reviews for THE DIAPASON, has released a new single-movement work for violin and organ, *Resolve*. A video recording of a performance, which includes a scrolling score, is available on YouTube. The performance features violinist Ruotao Mao and the composer at the historic Hook & Hastings organ of the Church of St. John the Evangelist, Orange, New Jersey, where Smith serves as director of music.

Smith, a two-time recipient of the Meet the Composer grant under the auspices of the National Endowment for the Arts, is also a lecturer in music theory for Rutgers Arts Online at the Mason Gross School of the Arts, New Brunswick, New Jersey. For score inquiries, contact the composer: domecqsmith@msn.com.

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Book Reviews



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

A Century of Organs & Organists: The Organ Club Centenary Compendium 2026, edited by Paul Hale, with a foreword by Gillian Weir. RSCM Publications, 978-0-85402-368-4, 2026, £25, 319 + viii pages, hard-bound with color dustjacket, 268 illustrations + 2 on dustjacket, most in color. Available from rscm.org.uk.

This book is published as part of a yearlong celebration of the centennial of the founding of The Organ Club of the United Kingdom in 1926. Beyond the foreword and preface, there are twenty-one chapters and four appendices. One might expect the focus to be a history of The Organ Club. There are indeed sections of the book that detail the founding and major accomplishments of the club, its principal leaders, etc. However, there is much more, as the book covers topics such as organbuilding, organ recording, teaching children and adults about and to play the organ, and personalities of the organ world, all with a focus on the UK in the time period from 1926 to the present. It becomes a welcome account to be read not only by organists in the UK, but also by anyone, anywhere, wanting to know more about the organ culture.

The words of Gillian Weir bookend the volume, from an opening foreword demonstrating the importance of The Organ Club, to a coda with warm reflections on the present situation of the organ culture. Bruce Buchanan presents a chapter on the life of Henry Willis III, a founder and the first president of the club. Henry III's words constitute a chapter on the life of "Father Willis," the organbuilder. Colin Menzies essays a number of personalities of the club, while John Sayer provides information on the activities and influence of the organization beyond the UK.

The section titled "The Organ" features chapters on the Liverpool Cathedral organ on its centenary by Peter Lyman, a discussion on tonal structure by George Dixon, developments in organ technology by Geoffrey Coffin and Andrew Moyes, an essay on the organs and organists of the BBC by Graeme Kay, British organ case design by John Norman, organ recordings in the UK by Gary Cole, pipeless organs by Richard Lowe, the semi-centennial of the British Institute of Organ Studies by Nicholas Thistlethwaite, and a look at the new Nicholson organ of Gloucester Cathedral by Paul Hale. In the "Church Music" section, Andrew Reid contributes a chapter on the past century of church music in Britain, Stephen R. Beet writes about Ernest Lough and *bel canto* choristers, and Jonathan Rennert provides an introduction to organs and organists of London in the last half century. "Organ Performance & Teaching" comprises a look at the life and work of W. T. Best by Roger Tebbet and a take on British organ music from the 1920s to the

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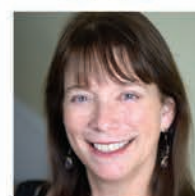
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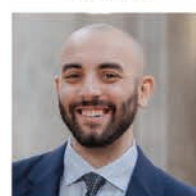
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How long have you been playing there?

Last month I took a driving trip from home in western Massachusetts to Buffalo, through Québec to Ann Arbor, and on to Chicago where the Organ Clearing House was working on a project. I drove home through Champaign, Illinois, and Columbus, Ohio. I visited several organs that I am involved with, had meals with friends and colleagues, and enjoyed the new car that I wrote about last month in these pages—the odometer showed about nine hundred miles when I set out.

Stephen Schnurr, editorial director and publisher of *THE DIAPASON*, and I have worked together for years preparing this column, but we have met rarely in person. Stephen is based in north-west Indiana, about an hour from Chicago, and as I was passing by we shared a delightful meal on a stormy afternoon near Gary, stormy enough that as we were finishing, the restaurant lost power during a tremendous squall with lightning and thunder. As we chatted, Stephen mentioned that he had been director of music at Saint Paul Catholic Church in Valparaiso, Indiana, for thirty-six years. Driving away, I reflected on that kind of dedication and listed in my head organists whose names were inseparable from the organs they played.

The best known is Charles-Marie Widor, who served as organist at Saint-Sulpice in Paris for sixty-three years (1870–1933) and composed a tremendous body of literature inspired by that singular organ. He was succeeded by his student Marcel Dupré, who stayed there thirty-seven years until his death in 1971. Those two luminaries covered just over a century on that most famous of organ benches. In more modern times, Daniel Roth was *titulaire* there for thirty-eight years from 1985 until 2023. And speaking of Paris, Louis Vierne was organist at Notre-Dame de Paris from 1900 through June 2, 1937, when he died at the console during his 1,750th recital in the cathedral, his left foot falling on low E of the pedalboard. Maurice Duruflé was standing by the console when Vierne died.

§

When I was curator of the large Aeolian-Skinner organ at The First Church of Christ, Scientist (The Mother Church), in Boston, Thomas Richner (1911–2008) was the organist, a sprightly man in his mid-seventies with a sly wit and a devilish grin who served the church for twenty-two years. I worked there every week for about twelve years, and Tom and I often had lunch together—Au Bon Pain was his favorite. He had previously been organist at Fifth Church of Christ, Scientist, in New York City, where he was a devoted follower of David McK. Williams, organist and choirmaster at Saint Bartholomew's Church on Park Avenue from 1920 until 1946, perhaps best known to church musicians today as composer of the swashbuckling anthem, *In the Year That King Uzziah Died*. Williams led a proficient professional choir at "St. Bart's" that famously presented an oratorio every Sunday afternoon. Tom's eyes glowed when he described Williams ending an improvised prelude with a decrescendo down to whispering Aeolines and starting the opening hymn with the impressive choir processing down the long center aisle of that beautiful church. He described it as a magical experience, and he and his friends attended frequently.

Tom Richner introduced me to Clay Christiansen (born 1949), another storied organist who served the Mormon



Charles-Marie Widor (photo credit: Paul Berger)

Tabernacle in Salt Lake City for thirty-six years from 1982 until 2018. The organs at The Mother Church and the Mormon Tabernacle can be considered sisters, as they both have over two-hundred ranks, and were both built by Aeolian-Skinner—the Tabernacle organ in 1948, and the Mother Church organ in 1952. Clay was visiting Tom when we first met during one of my tuning days.

§

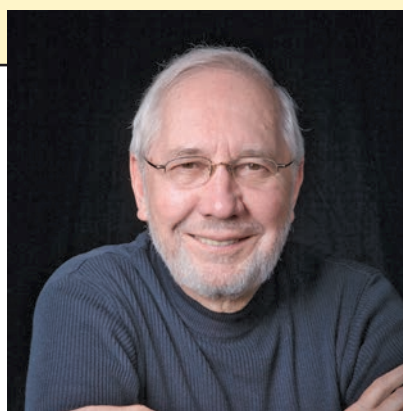
John Obetz (1933–2015) had a productive tenure as organist at the Community of Christ Auditorium of the Reorganized Church of Jesus Christ of Latter-Day Saints in Independence, Missouri. His relationship with the Aeolian-Skinner organ there, built in 1956 as Opus 1309, was widely known as he played weekly recitals on the organ that were broadcast nationally by radio. The program was called *The Auditorium Organ*, and I listened to it often along with thousands of others. Because of that program, John was likely one of the most-heard organists of the time, and I imagine he had among the largest repertoires of any organist. His influence was expanded through his thirty years of teaching organ at the University of Missouri-Kansas City's Conservatory of Music.

John's student Jan Kraybill followed him as auditorium organist, and by now she is as widely associated with that organ as was John. Jan is also organist and curator of the 2011 Casavant Opus 3875 in the Kauffman Center for the Performing Arts in Kansas City, Missouri, the product of a twenty-year study named EPOCH (Experiencing Pipe Organs in Concert Halls), chaired by John Obetz, which persuaded philanthropist Julia Irene Kauffman to include a pipe organ in the proposed concert hall.

§

Dorothy Papadakos (born 1960) had a relatively short tenure as organist at the Cathedral of Saint John the Divine in New York, New York, serving there between 1990 and 2003, but I associate her distinctive style of playing with that organ because of her 2001 recording, *Café St. John*. Some of the tracks on the compact disc were recorded live during services and events at the cathedral, notably her quirky improvisation on "Take Me Out to the Ball Game," complete with a fanfare on the State Trumpet, chromatic harmonies, and the grand organ's fleet of 32' stops that she played as a postlude during the fall of 2000 when baseball's World Series was played between the American League champion New York Yankees and the National League champion New York Mets, famously known as the Subway Series. (The Yankees beat the Mets four games to one.)

Wendy attended the funeral of former New York mayor John Lindsay at the Cathedral of Saint John the Divine in 2000 and reported that the postlude was Dorothy's improvisation on *New York, New York*, the familiar song



John Obetz

made famous by Frank Sinatra. While there have been several other wonderful organists at the cathedral during my lifetime—Alec Wyton was organist there when I was a kid—I have long associated Dorothy's unique voice with that wonderful organ.

§

Wendy and I lived on the corner of Broadway and East Ninth Street in New York for ten years, kitty-corner from Grace Church, home of Taylor & Boody Opus 65 (2013), and across the street from the former New York Wanamaker store, which housed a 118-rank organ built by the Wanamaker organ shop in the top floors of the flagship store in Philadelphia. Louis Vierne played recitals on that organ, and I loved imagining him walking the sidewalks of our neighborhood. Two blocks west and one block north is the Church of the Ascension, resplendent with interior decoration by Stanford White and four stained-glass windows and a magnificent mural, *The Ascension of Our Lord*, by John LaFarge. Dennis Keene has just retired as organist and director of music there after forty-five years. He succeeded Vernon de Tar, his teacher at The Juilliard School of Music, who served Ascension for forty-two years. Vernon de Tar oversaw the design and installation of a four-manual organ by Holtkamp in 1967, and Dennis Keene followed with the installation of a four-manual organ with ninety-five stops built by Pascal Quoirin in 2010. The Quoirin organ is unique with a double personality, a complete three-manual mechanical-action French Classic organ at its core, played from a three-manual keydesk, plus a large symphonic French Grand-Récit Expressif playable from a massive four-manual console that also controls the classical organ. (See cover feature, November 2011 issue.)

In addition to his work as organist and music director at Ascension, Dennis founded Voices of Ascension Chorus and Orchestra in 1990, a superb ensemble that presents regular concerts in the Church of the Ascension. The 2026–2027 season features six concerts culminating with Bach's *Mass in B Minor* on April 15, 2027. While he is retired from the church staff, he continues as artistic director and conductor of Voices of Ascension.

§

Ray Cornils and I were students together at the Oberlin College Conservatory of Music in the 1970s. After graduation we went in different directions and did not meet again until Wendy and I settled into our house in Newcastle, Maine, in 2001, and started attending concerts presented by the Friends of the Kotschmar Organ in Merrill Auditorium of City Hall in Portland, Maine. The Kotschmar Organ was given to the city by Portland native Cyrus Curtis, publisher of *The Saturday Evening Post* and *The Lady's Home Journal*, and dedicated along with the new City Hall building in 1912. The previous building had been destroyed in a 1908 fire that was caused



Jean Guillou (photo credit: G. Garitan. Reprinted under Creative Commons Attribution-Share Alike 3.0 unported license: creativecommons.org/licenses/by-sa/3.0/deed.en)

by a new-fangled electric fire alarm system in the office of the city electrician.

Ray was appointed municipal organist in Portland in 1990 and was well established as one of Maine's best-known musicians by the time we moved there. Ray and I were reacquainted, and he and a member of the Friends of the Kotschmar Organ's (FOKO) board of directors invited me to join the board, a position I just left in December of 2025. Ray developed educational programs that had him dressing up as Johann Sebastian Bach and presenting events at public schools in the Portland area, dramatically expanding his audience around the state. By the time I got involved in FOKO, Ray was a beloved figure in the area, famous for his low-key spoken program notes delivered with wry wit in his gentle bass voice, and his way of walking on and off the stage, a gait that is best described as a "glide." Somehow it didn't appear that his legs or hips were moving, but sure enough, he got there. Ray was an effective ambassador for the organ, and his performances were widely admired. At Ray's last recital on the Kotschmar Organ, Portland Mayor Ethan Strimling presented him with a key to the city. Ray was succeeded by the ebullient and virtuosic James Kennerley who is approaching his tenth year as Portland's eleventh municipal organist.

§

Jean Guillou (1930–2019) was *titulaire* at Saint-Eustache in Paris from 1963 to 2015. He was a student of Dupré, Duruflé, and Messiaen, and known especially for his fiery improvisations. I heard him play twice in Dallas during the 1994 convention of the American Guild of Organists. The first was his performance of Joseph Jongen's *Symphonie Concertante* played on the then-new C. B. Fisk Opus 100 in Meyerson Symphony Hall with the Dallas Symphony Orchestra, a daring, thrilling, evocative reading of that monumental work. The second was less grand but singularly intriguing. At the entrance to the convention's exhibit hall, Schlicker had installed a modest two-manual organ as their sales exhibition, and throughout the week we heard countless organists taking it for a spin, most of whom started either with the first bars of "Jesu, Joy of Man's Desiring" or "Toccata in D Minor" (I don't need to name the composer). In the blur of so many gentle renditions, there suddenly came a mighty roar from that little organ. I ran to see who it was, and there sat Guillou with signature white hair flashing about. Of course, who else could it have been?

As an aside, I remember a cute moment during the setup of the exhibitions for that convention when Ted Alan Worth was helping at the Ruffatti booth, unpacking boxes of brochures and hissing that "They're treating me like a stevedore." That may be the only time I've heard someone use the word *stevedore* in conversation.



Rosales/Glatte-Götz organ, Walt Disney Concert Hall, Los Angeles, California (photo credit: John Bishop)

By John Bishop

we looked down on the organ from high above, a brilliant sight. I will never forget his generosity of time and spirit sharing that instrument with me so intimately.

Closing a chapter

I mentioned our house in Newcastle, Maine, earlier, and have often written about it as a center of our lives for the past twenty-five years. During that time, we have also had homes in Boston, New York, and now Stockbridge, Massachusetts—the house in Newcastle has been our second home. The workshop where I rebuilt six organ consoles and three small electro-pneumatic-action organs including an Aeolian residence organ with a roll player was there. As we have grown older, our children have become parents and our priorities have changed, and we have realized that it is time to focus on our home in Stockbridge, Massachusetts, so a new family will begin loving the Newcastle house next month. We were married there, have had a boating career there, had scores of wonderful evenings and weekends with friends and family, and we



are grateful to have shared that bit of heaven on earth. In Stockbridge, we live in the shadow of Tanglewood and in an area rich with culture and the beautiful landscapes of the Berkshire and Taconic mountains. We can take an easy train to New York City, and located two hours west of Boston, we have a head start to anywhere else we are traveling. We are grateful for the time we spent in Newcastle and are excited to be moving on. ■

§

It's fun and humbling to think of the careers of so many great musicians spent serving great churches for decades. The list is endless, and I am sure you could easily add to it. Think of Gerre Hancock at Saint Thomas Church in New York City and John Scott's tragically short tenure there, Paul Manz and David Cherwien at Mount Olive Lutheran Church in Minneapolis, or Charles Dodsley Walker at Church of the Heavenly Rest in New York. Peter Sykes has just retired as director of music at First Church in Cambridge, Massachusetts, after forty years. He played the service there for the last time on Sunday, May 31.

Now that I have written about the distinguished tenures of several organists, some personal friends, and some admired luminaries, I would like to switch to an organbuilder who is integrally associated with one of the most influential modern American organs, Manuel Rosales and the Rosales/Glatte-Götz organ in Walt Disney Concert Hall in Los Angeles, built in 2004. I have been privileged to visit with Manuel at that organ several times and know him as a wonderful host and brilliant impresario at this spectacular organ.

The visual design is by the late architect Frank Gehry, who rebelled against straight lines in most of the buildings he designed. Traditional designs for the façades of pipe organs are generally based on straight lines and carefully planned proportions, and Gehry blew the world of organ design wide open with his radical approach. Massive 32' wood organ pipes, both flues and reeds, are displayed in apparently random order rather than neat rows, and to top it off, they're curved. I visited the Glatte-Götz workshop in Pfullendorf, Germany, in 2019 and learned from the engineer Heinz Kremnitzer there that the curves of the largest pipes are segments of a circle with a radius of nearly 170 feet, and the smallest of the curved display pipes are based on a radius of about forty feet. It didn't take long for the unusual appearance of the organ to gain the nickname, "A Large Order of Fries."

In the more than twenty years since the organ was built, Manuel has welcomed countless brilliant recitalists and is known for hosting "after parties" behind the organ. There is a large wood wall in the back of the organ that bears the signatures and inscriptions of dozens of widely known musicians.

In November of 2008 I spent a long evening in the organ with Manuel. The time stamps on the photos I took show about 9:30 until 11:30 p.m. Sitting together inside the organ, Manuel

told me of the process of planning and building the instrument, after which he started the sequencer replaying some recent performance and led me up into the superstructure above the hall where



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Hampus Lindwall: *Brace for Impact*

By Stephen Tharp

Introduction

For the past two decades, Swedish-born organist and composer Hampus Lindwall has been expanding the expressive possibilities of the pipe organ from his post as *organiste titulaire* at the Church of Saint-Esprit in Paris, France. Rooted in the French tradition yet driven by curiosity and experimentation, Lindwall has become one of Europe's most adventurous voices on the instrument. His work ranges from masterful interpretations of twentieth-century repertoire to radical projects at the intersection of algorithmic composition, electronic sound, and performance art.

Lindwall's influence in Europe's *avant-garde* and electronic music scenes is considerable. Collaborations with artists such as Stephen O'Malley (Sunn O))), Ellen Arkbro, Cory Arcangel, and voice artist Hanne Lippard have brought the organ into unexpected company, from drone metal to contemporary art installations. At Saint-Esprit, he curates Les Inspirations Visibles, a concert series dedicated to unconventional approaches to the organ, drawing audiences far beyond the usual liturgical or classical circles.

Now with the release of his new album *Brace for Impact*, a collection of original works written over the last decade, Lindwall presents his most personal statement to date. Merging influences as diverse as Iannis Xenakis (1922–2001), Marcel Duchamp (1887–1968), Meshuggah, and early internet art, the record invites American listeners into a sonic universe where the pipe organ is both an ancient machine and a futuristic engine.

Let's jump right into it and talk about *Brace for Impact*. What kind of musical journey are you offering with this album?

It was about time that I did a solo organ record with my own music! The compositions are from the last ten years, and I thought it would give a good panorama of what I've been working on. The compositional processes are using different techniques. The title track, for example, *Brace for Impact*, is for organ and electric guitar and has two notable influences/citations: the *glissandi* from Xenakis's *Metastaseis* (1953–1954), and the intercepting riffs from Meshuggah's *Bleed* (2008). The composition model on the other hand is very traditional, a long crescendo that intensifies by increasing speed and number of voices.

Sverve, on the other hand, is a piece that has sprung out of years of improvisation on the organ and iPad. All the sounds in the piece come from the organ, but I manipulate some of them with different software, like granular samplers.

À bruit secret (With Hidden Noise) got its name from Marcel Duchamp's 1916 piece where his friend Walter Arensberg inserted an unknown object into a ball of twine before Duchamp sealed it with two brass plates. No one except Arensberg knows what rattles inside, not even Duchamp. I had a bit of the same thing with my piece when a friend helped me program the algorithm for the chord section. I got the effect I wanted without really knowing what was behind it!

AFK is maybe the most obvious example of my obsession with the visual noise and punk aesthetics of the radical net.art collective JODI. Like flickering graphics or disrupted algorithms, the repeated rhythms get increasingly distorted over each section.

It seems you refer to a lot of visual arts and contemporary culture in your influences?

People have already debated it as "internet-propelled" music. But I'm not an internet native. I didn't have access until my twenties. Some of my most important influences are from the early internet culture of the 1990s—artists like www.jodi.org, Alexei Shulgin, Eva and Franco Mattes, and later Cory Arcangel and Petra Cortright.

Also the music of the 1980s and 1990s was incredible—everything going on at MTV between Van Halen, Metallica, Nirvana, plus all the hip-hop and the rise of house and techno in Detroit, Chicago, and Berlin. Later I got really into experimental electronic music like EVOL or Mark Fell.

I saw an interview with the drummer JD Beck (born 2003!) who said the



Hampus Lindwall and Stephen Tharp in Paris, 2024 (photo credit: Hampus Lindwall)

YouTube algorithm basically taught him his whole style. He'd learn one video, then move to the next suggested one. For me it was different. YouTube didn't come around until much later. It was more this early chaotic internet culture colliding with my background in classical music.

Tell me about your collaboration with Cory Arcangel, as his name comes up from time to time.

Sure! It started in 2014 when I gave the European premiere of his *24 Dances for the Electric Piano* in the Berlin Philharmonie, and later in the Espace Louis Vuitton in Munich and the Mumok in Vienna (Museum moderner Kunst Stiftung Ludwig Wien). Cory later wrote a piece for the organ that I premiered in Paris during an art event, and through this we got invited to make a large-scale concert in London for their Art Night in 2019.

We got a budget to commission music, and we invited artists and musicians who wouldn't necessarily write for the organ otherwise. Like sculptor Haroon Mirza, who built and brought an organ playing robot to the church! Or conceptual artist Pierre Bismuth, famous for having won an Oscar for the synopsis of *The Eternal Sunshine of the Spotless Mind*, who transcribed musical scores from wall papers! The whole idea was just to generate new and improbable music for the instrument.

Then came *Remind Me Tomorrow* in 2021; due to Covid, our concert turned into a performance via texting on iPhones. Live presentations by SMS! It was chaotic but thrilling!

Most recently, in 2024 we did *Terms and Conditions* in Düsseldorf with the Julia Stoschek Foundation. Cory premiered a full-scale version of *Chord Memory*, which we recorded, and the album will soon hit the shelves!

With your beginnings in Sweden, how did you end up in Paris?

I grew up in Stockholm. My brothers were playing instruments and had bands, so I picked up the guitar mostly because I wanted to hang out with the older, cooler kids. I only started playing the organ as a teenager, almost on a whim, but guitar was still my main instrument, and I went to a special high school for people who were gifted in music or mathematics.

When it was time to apply for the Royal College of Music, I applied for both the jazz/pop guitar program and the church musician program. I thought I was too fresh at the organ to get in, since I'd only played for a few years—but funnily enough, I was rejected on guitar and accepted on organ! So I went with the flow and became an organist.

I had great teachers in Stockholm: Torvald Torén in interpretation and Anders



Hampus Lindwall with Cory Arcangel in Düsseldorf, 2024 (photo credit: Markus Hinz)

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Hampus Lindwall with Rolande Falcinelli in Pau, 2001 (photo credit: Sylviane Falcinelli)



Hampus Lindwall with Ellen Arkbro in Berlin, 2023 (photo credit: Gamut, Inc.)



Cory Arcangel and Hampus Lindwall, Berliner Philharmonie, 2014 (photo credit: Stefan Draschan)

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Bondeman in improvisation. At some point I had questions about a Dupré piece, so I wrote a letter to Rolande Falcinelli. A few days later I got a reply! She loved to have correspondence and eventually invited me to visit her in the south of France. I went the first time in 1998, and it became a habit to visit her a few times a year. At first we spoke about organ and music, but over time our conversations shifted; by the end we mostly talked about literature and cinema.

Falcinelli recommended that I study improvisation with her student Pierre Pincemaille in Paris, which I did starting in 2002. One thing led to another—and I'm still here today!

You have been titular organist at Saint-Esprit in Paris since 2005. What is the instrument like, and how has it shaped your approach?

The Church of Saint-Esprit was built in the 1930s, and it's huge. In fact, it's one of the biggest in Paris! But only the choir organ was ever built. It's located in the south triforium, an elevated gallery on the right-hand side as you enter. Designed by Albert Alain and built by Gloton-Debi-erre, it was inaugurated in 1934 by Jehan Alain. Jeanne Demessieux lived around the corner and became *organiste titulaire* here, serving three decades.

When I arrived, some older parishioners still remembered Demessieux and described the Parisian elite gathering at the loft during her Masses—Messiaen, Duruflé, Dupré.

The organ has only fifteen stops, far too small for the room, but it's strong and versatile. At first I found it frustrating, but in hindsight it was a gift. I began experimenting, using electronics, amps, other instruments, basically anything I could get my hands on to make it sound bigger and different. That experimentation fed directly into my style of improvisation and composition.

What about the main organ?

Albert Alain drew plans for a large main organ above the entrance, but it was never realized. Demessieux even mentions in her diary a discussion with Dupré about an organ of twenty-one ranks but two-hundred registers through extensions, divided into three sections symbolizing the Trinity and the seven gifts of the Holy Spirit. It's a fascinating "what if."

In 2015 I learned that Saint-Nicaise in Rouen was being desacralized, and its organ, considered one of the finest neo-Classical instruments in France, was in limbo. I reached out, and eventually the cities of Rouen and Paris signed an agreement for its transfer to Saint-Esprit. I can hopefully share some news about this soon!

So this is your first organ solo album? Tell me about your other discography journeys.

Yeah, my discography seems a bit chaotic. That is due to my wide variety of interests.

So my first album came out in 2011 and is called *A Tribute to Jeanne Demessieux*. It's some kind of "best of" in terms of her work and recorded both in La Madeleine and in Saint-Esprit to document her music on both instruments where she was active. Then I had a similar project with music by Falcinelli whom I also wanted to pay tribute to, but it fell through for various reasons. So when this stalled I chilled for a while and ended up doing a trio album with trumpet player Susana Santos Silva and bass player Torbjörn Zetterberg. It was somewhere between compositions and improvisation, and we also did a second



Kali Malone in concert at Saint-Esprit, Paris, 2024 (photo credit: Hampus Lindwall)



Hanne Lippard, Ellen Arkbro, and Hampus Lindwall at MUNCH 2025 (photo credit: Helge Brekke)

album in 2019 (*Hi! Who are you?*) where I also used live electronics to work with the sound of the instruments. In between I was approached by a German radio festival, Werkleitz, that wanted me to do something for them in Halle. The only thing I knew about Halle was that Handel lived there and that Bach repeatedly tried to meet with him without success, so I contacted Leif Elggren, a Swedish conceptual artist who has been working with E.V.P. aka Electronic Voice Phenomena. It's a type of modified radio invented by Christensen that catches bits of words or phrases from ghosts or dead people by some special frequency. We wanted to get Bach and Handel to finally meet! This became another album called *Attempt Nr 6* where I play music by both composers and improvise together with Leif Elggren's electronics.

Next, I worked with Phill Niblock, and he wrote a massive twenty-four-minute piece for me called *Unmounted/ Muted Noun* (2019) that I premiered in Musica Strasbourg. It also became a record with his earlier *Nagro/Organ* as B-side. I just recently released another trio album called *How do I know if my cat likes me?* together with voice artist Hanne Lippard and fellow composer Ellen Arkbro. It's a music that is difficult to describe since its center is the narrative through the voice. Obviously inspired by Robert Ashley, one of our favorite composers, it's released by the excellent Blank Forms in New York City as well.

How do you position yourself as a composer-organist in the context of the Parisian tradition?

There have always been amazing organ players in Paris, and it's still the case today. Wherever you go, you find extremely competent musicians! And throughout history there have been incredible composers, also! It's obviously an honor to be part of it and to contribute to the musical landscape here.

I think the organists who were composing are pretty anachronistic. Except for people like César Franck, Olivier Messiaen, and Jehan Alain who were visionary creators, organ music tends to have thirty to fifty years of delay in comparison to other music. If you compare Maurice Duruflé with Edgard Varèse, who was born almost twenty years earlier, it's kind of crazy! He wrote his *Prélude et fugue sur le nom d'Alain* ten years after *Ionisation*! It's hard to understand this lag.



Ellen Arkbro performs at Saint-Esprit, 2024 (photo credit: Chloé Magdelaine)

But let me tell you about some of the improvisers that I really like! In the top ten French improvisers from all time, you would have César Franck (even though I never heard him, I'm pretty sure about that; there are so many legit testimonies), Marcel Dupré, Charles Tournemire, Olivier Messiaen, Rolande Falcinelli, Pierre Cochereau, Xavier Darasse, Jean Guillou, André Isoir, Jean-Pierre Leguay, and Louis Robilliard.

Today however, the improvisation style has really gotten stuck though; the straitjacket from Cochereau is still full on! And it is understandable, his style is so seductive and symbiotic with the French Romantic instruments. But it doesn't mean it should stop there. Elon Musk said similarly about technology, that it is driven by human invention. It doesn't automatically progress. So if we don't do it, nothing happens.

The most unique and visionary improviser in France today is, without doubt, Thomas Lacôte. He is one of the organists in La Trinité and also a teacher at the Paris Conservatory. I also try my best, and I improvise a lot during the service, always experimenting and trying to push the boundaries, sometimes with electronics.

Can you tell us about the concert series at Saint-Esprit?

Saint-Esprit wasn't really known for organ concerts. The organ is modest, and the church is in a residential neighborhood. But a few years ago I was talking with Stephen O'Malley (for those who don't know about him, he's one of the founding members of Sunn O))), a renowned composer of contemporary and experimental music, and a longtime Paris resident), and we felt there was a gap in the music scene: on one side, the "official" contemporary music at national venues; on the other, super-niche experimental stuff like concerts for vacuum cleaners in garages. Nothing in between!

So we started Les Inspirations Visibles. At our first concert, with Berlin-based collective Gamut Inc., we were really surprised to host almost two hundred people! Then Charlemagne Palestine drew over 350. Ellen Arkbro, 500 tickets. For Kali Malone we had to add a second night, 1,100 total! Clearly, there was an audience hungry for this kind of thing.

Finally, what do you hope *Brace for Impact* communicates to American listeners who may be encountering your work for the first time?

I see myself as a contemporary organist, in the sense that I play the organ and use all the available contemporary tools that I can lay my hands on, like computers, wind blockers, MIDI, iPad, algos,

etc., and I think my music is a pretty good time capsule from the 2020s. It couldn't have been made ten or twenty years ago, and I think it will be like a sonic time stamp when we listen to it in the future.

With *Brace for Impact*, I wanted to show that the instrument can live in dialogue with contemporary culture—with Xenakis, with punk, with the internet, with drone metal—and still be completely itself. If it sparks curiosity in people who never thought of the organ as "their" instrument, then that's the best outcome I could imagine. ■

Hampus Lindwall's website:

hampuslindwall.com

Concert series with Cory Arcangel:

hiddennoise.org

Concert series in Saint-Esprit: liv.paris

Hampus Lindwall, born in 1976, is a musical artist active across contemporary, experimental, and electronic music and sound. He has released numerous solo and collaborative albums and has been organiste titulaire at the Church of Saint-Esprit in Paris since 2005.

Grammy-nominated concert organist Stephen Tharp is currently artist-in-residence at New York City's Riverside Church. He received the 2011

International Performer of the Year Award from the American Guild of Organists in recognition of a career spanning more than forty years with over ninety world tours.

Stephen Tharp is known for commissioning new music for the organ, with works dedicated to him by Samuel Adler, George Baker, Thierry Escaich, Jean Guillou, Anthony Newman, and others. He is himself a composer, with commissions from Cologne Cathedral and Walt Disney Concert Hall. His choral music has been sung by ensembles in the United States and Europe, including the Saint Thomas Choir of Men and Boys, New York City.

Tharp has taught at Yale University; the Eastman School of Music; Rice University, Houston; Westminster Choir College; and the Cleveland Institute of Music. He has also adjudicated for competitions at The Juilliard School and Northwestern University and served as a member of the jury for international organ competitions throughout the United States and Europe. For information: stephentharp.com.

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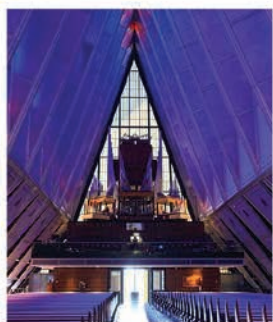
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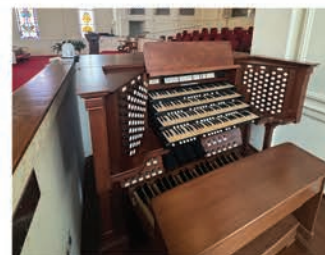
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“Passing the Time” with John Cage

By Kimberly Marshall

In Zen they say, “If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on.” Eventually one discovers that it’s not boring at all but very interesting.¹

—John Cage (1912–1992)

It may be that John Cage’s greatest legacy as a composer is helping us experience time. He is best known for his aleatoric writing (using *I Ching* coin tosses and indeterminacy in performance), for experiments with sound (amplifying plucked cactus spines and dripping water),² and for redefining the concert experience, most notably in his iconic work, *4’33”*, premiered on August 29, 1952.³ Cage’s concept for a three-movement work during which no sound is played is often viewed as a way to focus the audience’s attention on sounds in the concert hall by denying them what they would normally expect. The composer revealed the limitations of this explanation in his remark that the piece “opens you up to any possibility only when nothing is taken as the basis. But most people don’t understand that.”⁴ While the title of the work seems to secure its exact duration, by the time it was published, Cage wrote in his note before the score that its “movements may . . . last any lengths of time.”⁵

This indeterminacy of duration characterizes a later piano work, Cage’s *ASLSP*, commissioned for the 1985 University of Maryland Piano Festival and Competition.⁶ The title is an abbreviation of “as slow as possible”; it also refers to “Soft morning, city! Lsp!” These are the first exclamations on the last page of James Joyce’s *Finnegans Wake*. Cage did not include details about the work’s tempo or dynamics; when asked by Thomas Moore who premiered the piano work, he responded that if each of the eight sections lasted a minute, the piece would then take eight minutes to perform.⁷ Despite this cryptic answer, the title suggests that the pianist should expand the piece beyond this to give an impression of slowness, perhaps waiting for each sound played to die away completely before playing the next.

Of course, the organ has no such limitation; as long as there is wind in the windchest, selected pipes will sound. This makes it the ideal instrument for *ASLSP*, as argued by organist Gerd Zacher, who made a strong case to Cage for reworking the piece for organ. *Organ²/ASLSP* was completed in 1987 and dedicated to Zacher, who premiered it later that year in Metz, France, taking about twenty-nine minutes. Like the piano version, it consists of eight sections, but all eight are to be played, unlike the piano piece, where

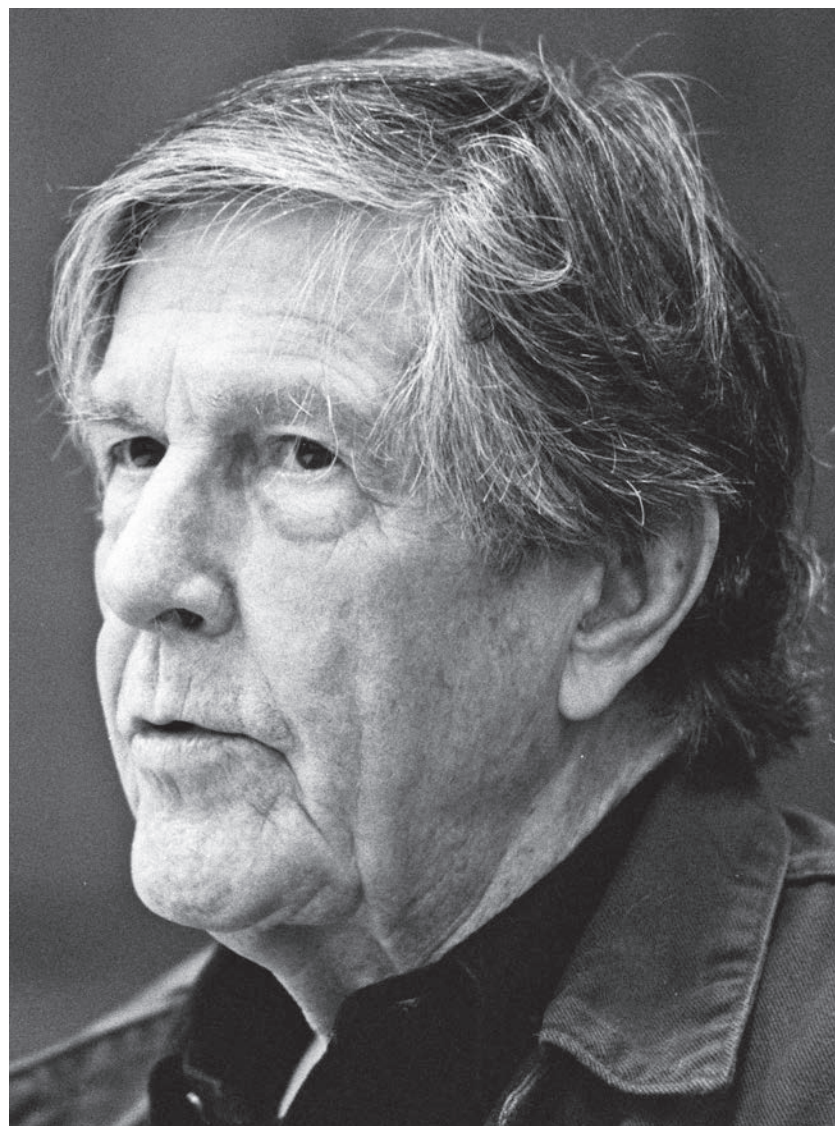
the performer is to leave out one of the sections at will. Cage explains that although all are to be played, “. . . any one of them may be repeated, though not necessarily.”⁸

Since its first performance, *Organ²/ASLSP* has inspired numerous organists to consider the many aspects implicated by the indication “as slow as possible.” In 2005 Christoph Bossert and Hans-Ola Ericsson made a recording of the piece lasting seventy-one minutes, eighteen seconds, limited by the duration of music possible on one compact disc. In 2008 Diane Luchese performed the work for almost fifteen hours, limited by the time available to her in the concert hall at Towson University, Maryland, where she is a professor. In that performance, each of the eight sections lasted for 112 minutes.⁹ On August 14 and 15, 2017, Hans Fidom, research director of the Orgelpark in Amsterdam, presented the piece for organ and sound installation over an eight-hour period (four hours each day). Fidom played the Rieger organ at the Martinskirche in Kassel, Germany, an instrument where the organist can change the wind pressure, concurrent with a sound installation by Mirjam Meerholz. In section one of Cage’s work she included sounds from a live recording made at Halberstadt the preceding summer.

Over the two days, the event attracted over 700 listeners, many of whom stayed for the whole eight hours. One of the listeners said she felt like being able to live in the ongoing sound; others tracked the sounds through the scores that Fidom provided for the audience and walked along the seven speaker systems Meerholz created.¹⁰

On March 8, 2022, Christopher Anderson mounted a sixteen-hour performance of *Organ²/ASLSP* in Perkins Chapel, Southern Methodist University, Dallas, Texas, as part of *A Festival of Form: John Cage & the Infinite Human*. In that case, each notated line of the score spanned one hour.

Alexander Meszler, assistant professor of organ at Luther College, Decorah, Iowa, and a member of THE DIAPASON’s 20 Under 30 Class of 2019, gave a twenty-four-hour performance of *Organ²/ASLSP* (three hours for each movement) in January 2024, beginning at 5:00 p.m. and finishing at the same time the next day. Meszler was almost never alone in the hall, thanks in part to a late-night (2:00 a.m.) arrival by the college orchestra, which had been on tour. Over 1,000 people tuned into the live-stream, and he completed the performance to a standing-room only audience of local community members.¹¹



John Cage in 1988 (photo credit: Rob Croes for Anefo)

All of these live performances occurred during the ongoing 639-year performance of *Organ²/ASLSP* at the Burchardikirche in Halberstadt, Germany. This began on September 5 (Cage’s birthday), 2001; if all goes as planned, it will continue until 2640. The problem of a venue was solved in this case because the church had been abandoned for decades and could be used uniquely for this musical event. The idea for the project originated in 1998 in Trossingen, Germany, where Christoph Bossert, organ professor at the Trossingen Musikhochschule, had invited organists and organbuilders to consider aspects of time in music. The title of Cage’s work provoked thoughts about the organ’s capabilities in rendering the work “as slowly as possible.” Hans Fidom explains, “In principle, this idea is untenable: playing as slow as possible on an organ would mean that the music would never get beyond the first tones, as they would only die when the wind flow to the pipes producing them stopped—which it won’t, provided the organ is maintained well. Hence, the Trossingen group envisioned Cage’s music sounding so slowly that experiencing it would evoke a sensation of endlessness.”¹² Since Cage’s title depends on an impossibility in practice, it presents both a challenge to performers and a departure point for philosophical reflection.

For example, Alexander Meszler’s choice of the time duration was not limited by the venue; the Sundt Organ Studio in the Hall of Music at Luther College was available to him for as long as he wished. In determining what was “humanly possible,” he asked himself,

What can one human do? What is our limit? In a weird overly empirical way, I said twenty-four hours is a ‘starting point,’ a first test of sorts. I don’t need to be the one that finally figures out what ‘possible’ truly

is, but my job is to move us closer to it. Just like there is an infinity of points between two points, there is an infinity of ‘possibles’ between me and ‘as slow as possible.’¹³

Skylights in the venue for the performance gave Meszler the idea of shaping the registration of Cage’s score to the natural light of the sun’s cycle over the course of a day.

Knowing what time the sun was going to rise, I was able to time a sort of ‘overture’ to the rising sun before the first rays of light came up (probably about an hour before). . . . This was perhaps where things really started to feel transcendent to me—the fact that I could hear an overture over the course of an hour.

Similarly, there was no time restriction of use of the Burchardikirche in Halberstadt. The time period of 639 years was determined by the length of time between the first documented organ in Halberstadt, built in 1361, and the dawn of the new millennium. The John-Cage-Orgel-Stiftung Halberstadt determined the type of instrument to be built, with keys and pipes assembled as needed for the requirements of the work. The keys are held down by small sandbags, and the pipes are sounded with air under light pressure. This removed any limitations caused by a living performer or group of performers who would need to be present at all times during 639 years. Although bellows are visible in the arm of the transept across from the organ, these are not functioning, since the wind is provided by an electric blower. Working out the details of the instrument to be installed in the Burchardikirche delayed the starting date of the performance, which is why it was postponed until 2001.

Fascinating as this non-human time-scale is, the sound production of the organ does not permit changes of

ORGAN2/ASLSP



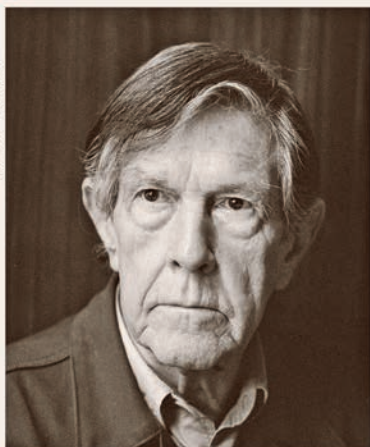
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dynamic and timbre in the same way that a live performance on a larger organ can. Luchese, Fidom, Anderson, and Meszler had all used changing registrations and even wind pressures during their extended performances. All had experienced time and organ sound in new ways as a result. As Luchese wrote, "The extreme slowness of *Organ2/ASLSP* challenges listeners' perception of its musical structure. In many performances individual notes extend far beyond what we experience as the specious present, or 'now.'"¹⁴ She yearned to create an even longer performance that would transcend the endurance of one single player, and she contacted me about the possibility of putting together a team of four organists to perform Cage's work over an eight-day period, with twenty-four hours for each of the eight sections.

Luchese's dream was realized January 7–15, 2026, in the Organ Hall at Arizona State University, Tempe, which houses two instruments—an organ built by Paul Fritts in 1991 and inspired by Dutch and German Baroque models, and a historic Italian organ built by Domenico Traeri in 1742. The 250-year difference between the construction dates of the instruments added another dimension to the experience of time. As the Goldman Endowed Professor of Organ, I was able to secure the hall for the entire 192-hour period, which was continuously livestreamed to listeners around the world, making this the longest live performance on record.

Joining me for six-hour shifts each of the eight days were Christopher Anderson (Southern Methodist University), Diane Luchese (Towson University), and Alexander Meszler (Luther College; DMA ASU 2020).¹⁵ In order to have the

maximum live attendance at the beginning and end of the performance, we decided to begin at noon on January 7, with Luchese opening the performance with a forty-three-minute rest, and end at noon on January 15, with Anderson releasing the last note, while Meszler turned off the organ. In this way, each of the work's eight sections began at noon and finished at noon the following day, with the performers taking the following shifts for the eight days: Luchese (noon to 6:00 p.m.); Meszler (6:00 p.m. to midnight); Marshall (midnight to 6:00 a.m.); Anderson (6:00 a.m. to noon).

Cage's score for *Organ2/ASLSP* is written in proportional notation so that the first interpretative choice is the total time for the performance. Luchese meticulously worked out the proportions for each movement to be played during a twenty-four-hour time period, and all four organists played from her score. While the composer notated specific notes on staves, this is just a starting point, as he wrote no dynamics or registration indications. This leaves the interpreters free to use the organ however they wish.

There are many ways to realize the pitches indicated by Cage. The composer has indicated specific intervals, such as the minor second or the tritone, that create beating effects caused by interference between sound waves with slightly different frequencies. But the interpreter(s) can enhance or minimize the sonic effects through the stops chosen and how they are engaged. The collaboration between the four colleagues provided much time to experiment with Cage's notated textures. We used key weights and sandbags (for the pedals) in order

Poster publicizing performance of *Organ2/ASLSP* at Arizona State University

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to maintain the long note durations. This left us free to explore the winding and acoustical properties of both instruments in the ASU Organ Hall—the Fritts (Kellner tuning) at the front and the Traeri (quarter-comma meantone) at the back. The possibilities were endless.

Luchese exploited the unique characteristics of the Fritts and Traeri organs by including references to earlier and present times, using both conventional/idiomatic registrations and unusual/modern stop combinations, as well as differing attacks and releases. The characters of the movements also influenced her decisions. Because the sparse fifth movement struck her as mystical, she considered the opening sonority as a “call to prayer,” making it clamorous (like trumpet fanfares, cathedral bells, and shofars) before using a serene 8’ principal for the perfect fifth interval that followed. The dense, voluminous character of the seventh movement led her to pay homage to Ligeti’s *Volumina*, by similarly starting the movement by turning on the blower of the Traeri organ, with stops and key weights activated ahead. At the end of the second sonority of day seven, she cut off the blower of the Traeri before moving to the Fritts to explore various densities there. Because the last movement began with the only instance of a repeated sonority, Luchese used both organs in antiphonal fashion.¹⁶

Each of the organists for the performance at Arizona State University developed their own approach to shaping the music they played. Some of us tried to keep the sense of time progressing slowly by walking very slowly in an almost ceremonial way. I would sometimes let the vibrations guide my body into swaying and stretching motions. Meszler had the idea of lighting an eight-day candle when Luchese began the piece, and this miraculously stayed burning until Luchese blew it out as the last note was lifted.

Sometimes the score led us to incorporate extramusical aspects. During my shift on day six, I held open before me Cage’s *Lecture on Nothing*¹⁷ and tried to reflect the indentations of the lines by my position at the sides and in front of the Fritts organ; during the last section of the work on day eight, Anderson brought out a knife and chopping board and began cutting mushrooms that he scattered on the ledge behind the organ, reflecting Cage’s study of mycology.

By expanding the time during which we played Cage’s score, we became aware of what Jonathan Kramer called “vertical time,” attention to the extended present, the constant unfolding of sound without reference to the past or future.¹⁸ While one might expect organ sound to be dull and static when sustained for long periods without change, this was not our experience. In the ASU performance we observed cycles of beating between the intervals Cage wrote as well as between the registers chosen on each organ. We all experienced unexpected acoustical phenomena, including the ways in which the two organs interacted with each other across the hall. While each performer had their own approach to registration, we did not go into the performance with a hard-and-fast scheme, but rather let our sonic experience guide us for how long a registration should be held and when to move on. Since most changes between players involved “inheriting” a registration from the preceding organist, we would begin each session stimulated by new ideas in interpreting Cage’s score.

A creative technique that we explored was partial winding, pulling a stop only partially so that no pipe in the register receives full winding. Sometimes, this

created regular oscillations that resulted from the beating between different frequencies, as well as layered oscillations from beating in different registers, and the occasional winding of a pipe more fully so that it seems to sing out at random moments. Some of the effects were surprising. I felt like whales were calling to me in one section of the piece; at another, high-pitched birdlike tones emerged from the instrument. The way the wind is altered when moving through the organ’s windchests is staggeringly complex. Seeking out these effects kept me in the present and fully engaged with the soundscapes I discovered for the piece.

In his notes after day two, Christopher Anderson explained this engagement:

Sound is a matter of discovery, not of creation. The creation part is given ahead of time, whatever your theology. The Judeo-Christian origin story claims that the creation was spoken into existence, as in Genesis 1, verse 3: “And God said: ‘Let there be light.’” This suggests that sound supplies the conditions for sight and the space presupposed by it. . . . So sound is arguably at the bottom of absolutely everything. With *ASLSP* this is for sure: if you discover a sound you love, you can capture it for a time in the wild, but you can’t take it home in captivity. You have to release it again into the wild. There’s a slow and even painful or emotional leave-taking (as in Mahler’s *Ninth Symphony*). The reassuring thing is that the sound is still there once it gets released. Maybe someone will find it again someday. Gratitude for time spent. . . . But just think of all the sounds we’ll never hear.¹⁹

Because Anderson ended each section of the work and Luchese followed with the beginning of the next section, both performed extended rests, the longest being almost three hours between the ending of movement two and the first sounding notes of movement three. All of the performers had periods of silence within their sections of the piece, and this became an important element in our interpretations. Normally a rest serves a rhetorical or rhythmic function, to highlight the sounding music through the contrast of silence in one or more parts. But at the lengthy timescale with which we performed *Organ²/ASLSP*, this connection with the sounding part of the piece would be lost. (We had to include a note on the program as well as on the livestream that perhaps listeners would enter or leave the performance during an extended rest; this didn’t mean that the performance was over!) Again, Cage informs us: “Try as we may to make a silence, we cannot. . . . Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music.”²⁰

Perhaps Cage’s reassurance that there will always be music is his most important message. Linked to this is an awareness of the interconnectedness of time and space. Surrounded by listeners, both in the ASU Organ Hall and online from around the world, the organists performing *Organ²/ASLSP* felt comfort in the timelessness of sound. I believe our performance was especially impactful in a culture where we are frantically trying to keep up, bombarded every minute with aural and visual stimuli. Our experience was like being in a sound temple, providing a much-needed balm and helping to focus our attention on the eternal present. After his performance of the work in Amsterdam in May 2018, Hans Fidom wrote, “So this is my dream: that whoever was present in, and is reading this now, may feel inspired and start rethinking alongside me how to cope with Cage—and again and again—and make the process never stop.”²¹ When



The end of the performance of *Organ²/ASLSP*



Christopher Anderson, Diane Luchese, Kimberly Marshall, and Alexander Meszler after performance of *Organ²/ASLSP*

we “pass the time” with Cage, we become part of a vital legacy, imparting his sense of wonder and discovery to ourselves and our listeners. ■

Notes

1. John Cage, *Silence: Lectures and Writings* (Wesleyan University Press, 1961), page 93.
2. David Nicholls, *John Cage* (University of Illinois Press, 2007).
3. The piece circulated in manuscript form before it was first published in 1960. John Cage, “4’33’’: for any instrument or combination of instruments” (Henmar Press, 1960).
4. William Duckworth, *Talking Music/Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers* (Schirmer Books, 1995). Interview with John Cage, page 14.
5. Ibid.
6. John Cage, *ASLSP: for piano or organ solo* (Henmar Press, 1985). Thomas Moore was the coordinator of the University of Maryland International Piano Festival and Competition at the time. He writes about the commission and Cage’s remarks concerning the piece on his website: <http://thomasmoores.info/john-cages-aslsp/>, accessed March 6, 2026.
7. Hans Fidom, “Coping with Cage: On *Organ²/ASLSP*, listening, and music-making,” *ASAP/Journal* 4/3 (September 2019), pages 496–502. <https://doi.org/10.1353/asa.2019.0049>.
8. John Cage, *Organ²/ASLSP* (Henmar Press, 1987).
9. Diane Luchese, “John Cage’s *Organ²/ASLSP*: Stretching Time and Savoring Sound as Slowly as Possible,” *SONUS: A Journal of Investigations into Global Musical Possibilities* 39/1 (Fall 2018), page 12.
10. Email communication to the author from Hans Fidom, March 14, 2026.
11. Ros Weis, “Meszler completes 24-hour performance,” *Driftless Journal* 5/12 (March 21, 2023), page 2. https://issuu.com/driftless-multimedia/docs/dj_03212023_full.
12. Fidom, page 497.

13. Email communication to the author from Alexander Meszler, March 15, 2026.

14. Luchese, page 13.

15. I want to thank my dedicated colleagues Diane Luchese, Alexander Meszler, and Christopher Anderson for sharing this musical marathon. We’ll never hear organ sound the same way again!

16. Email communication to the author from Diane Luchese, March 16, 2026.

17. The complete text is found in *Silence: Lectures and Writings* (Wesleyan University Press, 1961), pages 109–126.

18. Jonathan Kramer, *The Time of Music*. (Schirmer Books, 1988), page 375.

19. Email communication to the author from Christopher Anderson, March 16, 2026.

20. John Cage, “Experimental Music,” in *Silence: Lectures and Writings* (Wesleyan University Press, 1961), page 8. These remarks follow Cage’s account of experiencing the anechoic chamber at Harvard University. Even in a space with no reverberation, one hears a high and a low sound, the internal vibrations of the nervous and circulatory systems.

21. Fidom, page 501.

Kimberly Marshall is known worldwide for her compelling presentations of organ music. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University. In 2022 her distinguished achievement in organ performance and scholarship was recognized by the Royal College of Organists with their highest honorary award.

Marshall is an international recitalist, having performed on four continents in many venues. She has performed and presented her research at thirteen national conventions of the American Guild of Organists. She also works as a scholar and is the principal editor for a publicly accessible online Encyclopedia of the Organ and for the forthcoming Oxford Handbook of Organ Pedagogy and Performance.

Unveiling: A Historic Organ's Joyful Restoration

By Craig R. Whitney

The audience, hundreds of people, paid to come on the evening of June 11 to the Basilica of Saint Patrick's Old Cathedral, 263 Mulberry Street in lower Manhattan, to see and hear its celebrated 1868 Henry Erben pipe organ. It had served the church since he completed it, but was taken away two years ago to a workshop in Pennsylvania to be restored to its original condition after a century and a half of wear and tear. Now it was home again, high up in the choir loft in the back of the nave, but the pipes were veiled by a black cloth and silent when the pastor, the Very Reverend Daniel Ray, welcomed those present and told them they would hear "a new voice," thanks to the restoration, their own donations and others solicited by the Friends of the Erben Organ. This group was personified this night by a founder, the church's music director, Jared Lamenzo, a virtuoso organist who would play and conduct a small orchestra and a chorus in a celebratory concert.

That set off a spontaneous standing ovation—several minutes of *fortissimo* cheering and vigorous applause—for Mr. Lamenzo, who came to the edge of the balcony to acknowledge it. Most of the audience were still standing, facing not the altar but the organ, when he announced, "And now, the unveiling," and began playing Bach's *Praeludium et Fuga in C*, BWV 545. The pipes spoke out clearly, melodically, and distinctly, but still hidden by the veil.

Hidden they remained when Lamenzo played through an "Allemande" by Josef Gabriel Rheinberger for violin and organ, and then thanked all present for saluting him and for their support for the restoration. He told us what was to come, then played four more pieces by nineteenth-century composers, including two organist predecessors of himself and Felix Mendelssohn's *Sonata VI* from opus 65.

What everyone had been waiting for came, finally, as the toccata section at the end of the opening movement of the Mendelssohn sonata was reaching its powerful climax. Then the veil finally began to slide down, slowly revealing the twenty-seven façade pipes from the Great 16' Double Open Diapason in their original color-stencil décor, and letting the nearly 2,500 pipes inside the case behind them sing out beautifully and even more clearly. The audience rose again, many applauding and adding their cheers to the glorious music.

The façade pipes' stenciled patterns had for many decades been covered over with layers of paint—gold paint, finally. For two years, the skilled workers of the Brunner & Associates Organbuilders workshop in Silver Spring, Pennsylvania, had the organ under restoration. They

carefully sanded away all the overlay, and after painstakingly matching the original colors and design, repainted the façade pipes. That work alone took many weeks.

With the same care and expertise, they brought back to life the entire instrument. A few of the original pipes had been altered over the years—the shallots of the Great reeds were altered in the late twentieth century, and there were no extant examples to copy. Larry Trupiano rescued a set of shallots from a contemporaneous Erben in Baltimore in the 1960s and donated the shallots to the project. They fit into the Erben's blocks. The original three-rank Great Mixture, removed in the nineteenth century and replaced by a new one years later, was recreated by analyzing toe-holes and racking from a windchest left in the Church of Saint Agnes in Brooklyn after its remarkably similar Erben pipes had gone elsewhere decades ago. All but a few of the rest of Saint Patrick's metal and wooden pipes are as they were in 1868, as are the tracker mechanisms connecting keyboards of the console in front of the case to the pipe chests. It is the largest intact instrument by Henry Erben, out of hundreds and hundreds that he had built over more than fifty years in his factories in nineteenth-century Manhattan. The organ came from Erben's new workshop on Wooster Street, near his



Basilica of Saint Patrick's Old Cathedral, New York, New York, on June 11 (photo credit: Jasen Bergamini)



The gallery and the Henry Erben organ (photo credit: Jasen Bergamini)

original location on Centre Street, about ten blocks south of Old Saint Patrick's, which was the original cathedral before the seat of the archdiocese was moved uptown to the new Saint Patrick's Cathedral on Fifth Avenue in 1879.

Now, round after round of enthusiastic applause continued as Lamenzo completed the first movement of the

Mendelssohn sonata. He began the quieter final movement of the Mendelssohn, and the room grew even more quiet. When it was finished, after taking his bows he explained we would now have a chance to hear individual stops that Erben's organs were famous for in their day—using the Versets from *Cuaderno de Tonos de Maitines, Quinto*





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Historic organ restoration



Jared Lamenzo at the Erben organ console (photo credit: Nick Tan)



The console of the Henry Erben organ (photo credit: Nick Tan)

Tono, by an early nineteenth-century Mexican nun, Sor María Clara del Santísimo Sacramento.

So we heard, each speaking tunefully and distinctly, the Great Open Diapason, the Melodia, the Choir Claribel Flute, Flageolet, Keraulophon, and Flute Traverse, the Swell Flute Harmonic, and finally the Great Double Open Diapason. The Flute Traverse with tremolo seemed particularly novel to my ears. (The entire stoplist and a video of Mr. Lamenzo playing the Mendelssohn on this organ is found on erbenorgan.org/1868-henry-erben-organ.)

The concert concluded with two movements from Franz Joseph Haydn's *The Creation*, the last "The Heavens Are Telling," with Lamenzo conducting the two violinists, a cellist, a French horn player, and a chorus of twenty men and

women who had played or sung earlier as well.

What the evening was telling us was what is important: musical and technical skill and dedication, and emotional and financial support for it from those who appreciate their work. The Friends of the Erben Organ, founded in 2017, raised funds for the restoration of the organ and choir loft; the parish took on the cost of façade restoration, for which this event and others made a big dent.

Erben, a Pennsylvania German, had nineteenth-century Romantic taste, as his stoplists show—one who voiced pipes with clarity and distinctness upheld by mechanical-action connections between manuals, pedals, and pipes. Many of his workers were immigrants. And interestingly, the Brunner organbuilding firm whose work made this concert possible



Detail of the façade of the Henry Erben organ (photo credit: Nick Tan)

NEW! CAPITAL finds: Surprising Organ Music

Sonja Kahler plays the **first recording** of the 2002 Lively-Fulcher organ at the acoustically sumptuous Franciscan Monastery church in Washington, DC. **Raven OAR-201 \$15.95 free shipping in USA**

Ronald Arnatt 1930-2018: Sonata for Organ in 3 mvts (**first recording**, not the "Hymn Sonata")

Francis Pott a 1957: Introduction, Toccata & Fugue

Anđelko Klobučar 1931-2016: Intrada, Pastorale e Toccata (1994)

Bedrich Wiedermann 1883-1951: 2 Chorale Preludes: I. Angel Gabriel (1913, on Moravian folk hymn) II. O sacred head, now wounded (1934)

Sonja Kahler 1968: American Termon, Settings of 3 American Hymntunes: I. Scherzo on ENDLESS SONG: How can I keep from singing? II. Perpetuum mobile on WONDERFUL LOVE III. Blues termon on NETTLETON

Sonja Kahler: Drei Moderne, Settings of 3 German Communion Chorales: I. INNSBRUCK: O bread of life from heaven II. SONNE DER GERECHTIGKEIT: At the Lamb's high feast... III. SCHMÜCKE DICH: Soul, adorn yourself with gladness

NEW! Justin Bischof Plays First Recording of 2017 Klaiss

Justin Bischof plays repertoire, transcriptions and improvises on the **first recording** of the Romanically inclined Klaiss organ of 65 stops on 4 manuals, built in 2017 at St. James the Less Episcopal Church, Scarsdale, NY, while Bischof was organist. **Raven OAR-207 \$15.98 free shipping in USA**

Franz Liszt: Präludium und Fuge über den Namen BACH

McNeil Robinson: Hommage à Messiaen; Dismas Variations

Richard Wagner (arr. Bischof): March to the Holy Grail from Parsifal

Improvisations by Justin Bischof: Plein Jeu; Præludium in d moll, Scherzo Ostinato; Claire de Lune; Sur la Marseillaise; Taconic Toccata; Dans la Basilique Notre Dame de Montréal; Octatonic Scherzo

Justin Bischof: Improvised St. James Scarsdale Symphony

I. Introduction - Allegro

II. Sur les Flûtes et les Gambes

III. Scherzo

IV. Toccata & Fugue

NEW! A Blaze of Song, St. John's, Albuquerque

The Choirs of St. John's Cathedral, Albuquerque, New Mexico, Maxine Thévenot, director, perform recent and traditional choral works. Maxine Thévenot plays 3 solo organ pieces. **Raven OAR-202 \$15.95 free shipping in USA**

SOLO ORGAN:

Rachel Laurin: Invocation

Sam. Coleridge-Taylor: Melody

Miriam Reveley: Adagio in c

CHORAL WORKS:

Ulysses Kay: O Praise the Lord

David Hurd: The Altar

Zach Wadsworth: The Beatitudes

Philip Wilby: If Ye Love Me

B. E. Boykin: John 3:16

Cecilia McDowall: Ash Wed.

H. Helvey: Ride on, King Jesus

Jessica French: The Call

Edm. Connolly: Lord's Prayer

D. McGregor: Ave Verum Corpus

Jessica French: Tantum Ergo

L'Estrange: The Chorister's Prayer

H. Helvey: O Lux Beatissima

Amy Beach: Peace I leave with you

Elizabeth Poston: The Lamb

John Ireland: Ex Ore Innocentium

Stephanie Martin: Ascension

Sarah Quartel: Density of Light

NEW! Mark Dwyer Plays Leo Sowerby

Mark Dwyer plays organ music composed by Leo Sowerby (1895-1968) on the 1935 Aeolian-Skinner Op. 940 at Church of the Advent, Boston, Mass. **Raven OAR-197 \$15.95 free shipping in USA**

Pageant of Autumn

Bright, Blithe and Brisk

Arioso

Prelude on "The King's Majesty"

Sonatina:

I. In a placid and easy going manner

II. Very slowly

III. Fast and perky

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was originally founded by another Pennsylvania German, Raymond Brunner, and one of its owners today, Hans Herr, is a descendant of a Swiss German immigrant and also the firm's tonal director and shop foreman. "It's a really fabulous instrument," he told me while working inside the organ a few days before the unveiling; "I'm honored that we got to work on it."

For Henry Erben back in the day, this was the third organ he had installed in Old Saint Patrick's, which was designed by the same architect for Manhattan's City Hall. The church was built in 1815 and became a home for the many Irish immigrants who populated the neighborhood then. It received its first organ, of three manuals, by Henry Erben and his partner at the time, in 1824, but he replaced it in 1852 with another of forty-two stops and two octaves of pedals. That instrument was destroyed with the whole interior of the cathedral in a fire in 1866. Erben installed the organ we were now hearing, with forty-six ranks of pipes up in the gallery, between 1866 and 1868, in a Gothic-style case grained to look like walnut, with the console in front of and facing the case—three manuals of fifty-eight-note compass and a pedal of thirty notes.

All of that, and the balcony in which the organ sits, has now been restored after decades of wear. Restored as well were the mechanisms that used to require men to turn a huge wheel inside the case, a "wheel bellows" to generate the flow of pressurized air that blows through the pipes for each note the organist plays. It takes considerable upper-body strength to turn it, and in any case electric blowers do the work as they have been doing for decades. But it is good to have if the power goes out—you never know!

Fires were a great peril in New York City back then, too. Erben's factory on Centre Street burned down three times, whether by accident or by arson is unclear—first in 1835, when it was

rebuilt; again in 1841, and destroyed yet again in 1849. He later moved the firm to factories first on East Twenty-Third Street and finally on East Forty-First Street. In all of them, he had the reputation of being a contentious character, particularly when negotiating the price of his instruments. He out-built and out-sold most of his nineteenth-century American competitors and boasted that his instruments were superior to any of them or their European counterparts—a big boast indeed, given how many great ones we remember better than his now.

In 1843 Erben had started building what he later said was the largest organ in the country at the time, for Trinity Church at the end of Wall Street. It had been designed by the man who had succeeded Erben's father, Peter Erben, as organist there—an Englishman, Edward Hodges. For whatever reasons, Henry did not get along with Hodges. When the Trinity instrument was finished three years later, they got into a row up in the organ loft, perhaps because Erben wanted to have a public demonstration of the instrument and the church authorities would not permit it. Hodges was pushed so brusquely out of the loft that he ended up on his rear end in the lobby, calling for help, an acquaintance recorded in his diary.

In a specifications brochure from "Henry Erben & Son's Organ Manufactory" in 1880, four years before he died, Erben wrote:

I find it necessary to publish the following statement of FACTS, being informed by some of my old patrons that selfish and unprincipled individuals, actuated by sordid motives, have represented to them that I had retired from business, hoping, by resorting to such despicable and dastardly misrepresentations, to obtain a portion of the patronage I have so long, and, I trust, not unworthily enjoyed from an intelligent and discerning public.

Henry had taken on his son Charles as a partner, who had been working under his supervision and instruction for twenty-three years, and thus was:

NOW free from the malign influence and selfish duplicity of those in whom I had confidence, but who proved themselves utterly unworthy and ignorant of the first rudiments of the business—with the large work force of all my experienced hands, I can turn out PERFECT WORK in the shortest possible time.

He listed hundreds of organs he had built, 150 of them in New York City, 131 more all over New York State, and Brooklyn alone, and others “in every state of the Union, the Canadas, Nova Scotia, Cuba, the West India Islands, Mexico, South and Central America.” According to his obituary, there were 1,734 in total.

“Unlike others, I speak not for my Instruments,” Erben insisted.

THEY SPEAK FOR THEMSELVES after an active life of from twenty years to HALF A CENTURY! The pipes in my organs are NOT ALL WOOD, but, when requisite, the best and richest of Spotted METAL, ONE of which would contain hundreds of wooden whistles which modern organ builders set up and enumerate as PIPES!!!

After 158 years, the organ of Old Saint Patrick's spoke magnificently for itself on June 11, and many in the audience that night went across the street afterwards and toasted Henry Erben, Jared Lamenzo, and all the donors who had saved it for generations to come. Mr. Lamenzo, a master musician and artist who graduated in 1997 from Harvard College with a Bachelor of Arts degree in applied science and engineering and later earned a master's degree from New York University's Tisch School of the Arts, modestly thanked each one in return.

The definitive work on Erben organs is Stephen L. Pinel's *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York*, published by OHS Press. The anecdote about the fight in the Trinity Church organ loft is from *The History of the Organ in the United States* by Orpha Caroline Ochse, published in 1975 by Indiana University Press, Bloomington. ■

1868 Henry Erben organ

GREAT (Manual II)

16'	Double Open Diapason	58 pipes
8'	Open Diapason	58 pipes
8'	Gamba	58 pipes
	(1–12 original, zinc)	
8'	Melodia	58 pipes
8'	Stopd. Diapason	58 pipes
4'	Principal	58 pipes
4'	Wald Flute	58 pipes
2 1/2'	Twelfth	58 pipes
2'	Fifteenth	58 pipes
	Mixture III	174 pipes
	Sesquialtera III	174 pipes
8'	Trumpet	58 pipes
4'	Clarion	58 pipes

SWELL (Manual III, enclosed)

16'	Bourdon	58 pipes
8'	Open Diapason	58 pipes
8'	Stopd. Diapason	58 pipes
8'	Dulciana	58 pipes
8'	Viol d'Amour	46 pipes
	(1–12 from 8' Dulciana)	
4'	Principal	58 pipes
4'	Flute Harmonic	58 pipes
2'	Piccolo	58 pipes
	Cornet III	174 pipes
8'	Cornopean	58 pipes
8'	Hautboy	58 pipes

CHOIR (Manual I)

8'	Pyramid Diapason	46 pipes
	(1–12 from 8' Claribel Flute)	
8'	Stopd. Diapason	58 pipes
8'	Claribel Flute	58 pipes
8'	Dulciana	58 pipes
8'	Keraulophon	46 pipes
	(1–12 from 8' Dulciana)	

4'	Principal	58 pipes
4'	Flute Traverse	58 pipes
2'	Flageolet	58 pipes
8'	Cremona (TC)	46 pipes
8'	Basson (bass)	12 pipes

PEDAL

16'	Double Open Diapason	30 pipes
16'	Bourdon	30 pipes
16'	Contra Gamba	30 pipes
8'	Violoncello	30 pipes
4'	Claribel Flute	30 pipes
16'	Trombone	30 pipes

Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Great
Choir to Great
Swell to Choir
Pedal to Pedal 8ves

Pedal Movements

Great to Pedal Reversible
Great Piano
Great Mezzo
Great Forte
Swell Piano
Swell Forte
Swell Crescendo Lever

June 11, 2026, program

Praeludium et Fuga in C, BWV 545

Johann Sebastian Bach
(1685–1750)

“Allemande,” *Suite for Violin and Organ*,
op. 166

Josef Gabriel Rheinberger
(1839–1901)

Spirit, Creator

David R. Harrison
(organist of the cathedral,
c. 1845–c. 1864)

Romance, op. 36

Camille Saint-Saëns
(1835–1921)

The Lord's Prayer

William Richard Bristow
(1803–1867,
organist of the cathedral, c. 1840s)

Sonata VI, Six Sonatas, op. 65, no. 6

Felix Mendelssohn Bartholdy
(1809–1847)

Versets from *Cuaderno de Tonos de Maitines*,
Quinto Tono

Sor Maria Clara del
Santísimo Sacramento (c. 1750)

The Creation

Franz Joseph Haydn
(1732–1809)
With Verdure Clad
The Heavens Are Telling

Craig R. Whitney graduated from Harvard College in 1965 and went to work in Washington as an assistant to James B. Reston of The New York Times, where after three years of service as a Naval officer in Washington and Vietnam he continued with The Times as a reporter, foreign correspondent, and editor before retiring in 2009. He started playing the organ in high school in Massachusetts, where he studied with Henry Hokans, Lorene Banta, and Melville Smith. He played and wrote about organs and organists through the decades while covering wars, culture, diplomacy, and political developments from Saigon, Bonn, Berlin, Moscow, and London, and in Brooklyn, where he landed in 2000 with his wife, Heidi, and two children. Whitney is the author of *All the Stops (PublicAffairs, 2003)* and was elected to the board of directors of the Organ Historical Society this year. He is a member of the American Guild of Organists Brooklyn and New York City chapters. Speaking French, German, and Russian helped in gathering insights and making friends around the world.



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Charleston, West Virginia

From the organist

At the beginning of the twentieth century, the city of Charleston, West Virginia, was on an upward trajectory in growth thanks to a booming industry in natural resources such as coal, salt, natural gas, and timber. In 1880 the population was 4,192, but by the 1930s the population ballooned to over 60,000. The downtown skyline was growing, with several new church towers, including the bell tower and sanctuary of the State Street Methodist Episcopal Church. There was a religious trend in America to return to the European standards of worship espoused by American banker and musician Lowell Mason that included the use of pipe organs and church choirs. In 1903 the congregation of the State Street Methodist Episcopal Church voted to purchase and install their first pipe organ and hire their first choir director. The State Street organ would be the second pipe organ in Charleston, West Virginia, with the first organ being purchased by the Episcopal church a few years earlier.

On May 22, 1903, a contract was signed with M. P. Möller to build a modest 14-rank pipe organ for the State Street Methodist Episcopal Church sanctuary, Opus 477. After the church met the necessary requirements, philanthropist Andrew Carnegie agreed to donate fifty percent of the cost of the organ, about \$600. The congregation raised the remainder of the needed funds, which included monies to pay for the addition of an alcove to the front of the sanctuary that would house the new pipe organ. The original sales contract specified that the two-manual and pedal console and organ case were made of quarter-sawn oak stained a dark walnut color. The façade pipes were gilded gold with a fleur-de-lis pattern. The organ arrived by riverboat and was transported to the church by horse-drawn carriage. The dedication recital, given by Edward Mason from Ohio Wesleyan University, was held on February 12, 1904, over one hundred years after the church was founded. More than three hundred people were in attendance.

In 1908, because of the growth of the city of Charleston and the congregation, the decision was made to build a larger church in an area of town that was quickly being developed. The State Street Methodist Episcopal Church was sold to the local Jewish community. While the new



Creation window and Antiphonal Organ

Gothic structure was being built by John Fulton of Uniontown, Pennsylvania, the congregation met at the local YMCA where they used the auditorium for worship. The Möller organ was moved from the State Street Church to the stage at the YMCA. At this point the name of the State Street congregation was changed to First Methodist Episcopal Church. In 1911 the congregation moved into their new English Gothic church building.

Since the new sanctuary had a larger pipe organ, the 1903 Möller organ was sold to Simpson African Methodist Episcopal congregation where it was installed in their new sanctuary in 1914. The Möller organ served the Simpson AME Church until 1965 when it was electrified, renovated, and enlarged by the Charleston Organ Company, owned and operated by Allen Harrah (who went on later in his career to lead the Rodgers Organ Company).

On July 19, 1969, the 1911 sanctuary of the First Methodist Episcopal Church, now known as Christ Church United Methodist, was destroyed in a fire. Four years later the church was rebuilt by the renowned church architect Edward Sovik of Northfield, Minnesota. The new church was completed in 1973, and in 1974 a contract was signed with the Holtkamp Organ Company to build

a new tracker pipe organ consisting of three manuals and forty ranks. At this point in time, the membership of Christ Church surpassed 2,000.

In 1992 I was hired as the full-time director of music/organist, making me the fourth person to hold the position since 1933. Thanks to Christ Church historian Ann Emich, I became fascinated with the church's history, which included the history and location of the 1903 Möller organ, Opus 477.

In 2005 I had a random conversation with the Reverend Dr. Ernest Watkins, minister of what is now known as Simpson United Methodist Church. During the conversation, I told Dr. Watkins about the history of the Möller organ that was housed in the Simpson sanctuary. Dr. Watkins said that the organ was in disrepair, and the church trustees were trying to decide whether to fix the instrument (at the cost of over \$50,000) or sell it. Without having any financial backing, I stepped out in faith and said if the Simpson UMC trustees decided to sell the Möller organ, Christ Church would buy it. After being assessed by Chris Nagorka of Kanawha Organ Works, the Simpson UMC trustees voted to sell the instrument. I was able to secure the funding needed to purchase the organ thanks to a descendant

of one of the original 1903 donors. In the summer of 2005 Christ Church took possession of the organ once again. Chris Nagorka and I discovered that twelve of the original fourteen ranks of pipes from 1903 survived the 1965 rebuild. These twelve ranks of pipes were removed from Simpson UMC and were stored at Christ Church while plans for a new Antiphonal organ were being developed.

From the very beginning of this project, I knew I wanted the Holtkamp Organ Company to design and build our Antiphonal organ. The 1975 Holtkamp at Christ Church was designed by Walter Holtkamp, Jr. Chris Holtkamp, Walter's son, is now president of the company. This continuity of organ history and design was extremely important to me and to the congregation.

In 2005 Chris Holtkamp made a trip to Charleston to inspect the twelve ranks of Möller organ pipes from 1903. He found them to be in excellent shape and thought they would work well in a new antiphonal instrument. By 2007 we had a design concept for an antiphonal organ of thirteen ranks that could be used independently or in conjunction with the 1975 Holtkamp tracker. The task now was how to make these two organs, from completely different eras, work together.

Holtkamp Organ Company

Centrum Organ

GREAT

16'	Pommer	61 pipes
8'	Principal	61 pipes
8'	Gedackt	61 pipes
4'	Octave	61 pipes
4'	Spitzflute	61 pipes
2'	Superoctave	61 pipes
1 1/2'	Mixture IV	244 pipes
8'	Trumpet	61 pipes
8'	Festival Trumpet (prepared)	

SWELL (enclosed)

8'	Bourdon	61 pipes
8'	Gamba	61 pipes
8'	Voix Celeste	61 pipes
4'	Nachthorn	61 pipes
2'	Principal	61 pipes
1 1/2'	Larigot	61 pipes
16'	Dulcian	61 pipes
8'	Oboe/Fagott	61 pipes
4'	Rohrschalmey	61 pipes
	Tremolo	

POSITIVE

8'	Copula	61 pipes
4'	Prestant	61 pipes
4'	Rohrflute	61 pipes
2'	Waldflute	61 pipes
	Cornet II	122 pipes
1/2'	Scharf III	183 pipes
8'	Cromorne	61 pipes
	Tremolo	
8'	Festival Trumpet (prepared)	

PEDAL

32'	Resultant	
16'	Principal	32 pipes
16'	Subbass	32 pipes
16'	Pommer (Great)	
8'	Octave	32 pipes
8'	Flauto	32 pipes
4'	Choralbass	32 pipes
2 1/2'	Rauschbass IV	128 pipes
16'	Posaune	32 pipes
8'	Trumpet	32 pipes
8'	Festival Trumpet (prepared)	

Antiphonal Organ

GREAT

8'	Diapason	61 pipes
8'	Melodia	61 pipes
8'	Doppelflute	61 pipes
4'	Principal	61 pipes
4'	Flute d'Amour	61 pipes
2'	Superoctave	61 pipes
	Chimes (prepared)	

SWELL (enclosed)

8'	Stopped Diapason	61 pipes
8'	Gamba	61 pipes
8'	Voix Celeste (TC)	49 pipes
4'	Flauto Traverso	61 pipes
2'	Flautina	61 pipes
16'	Bassoon/Oboe (ext)	12 pipes
8'	Bassoon/Oboe	61 pipes
	Antiphonal Swell 4	
	Tremolo	

PEDAL

16'	Bourdon	32 pipes
8'	Flute (ext)	12 pipes
16'	Bassoon/Oboe (Swell)	

Couplers

Great to Pedal 8, reversible by piston and toe stud
Swell to Pedal 8, reversible by piston and toe stud
Positive to Pedal 8, reversible by toe stud
Swell to Great 8
Positive to Great 8
Swell to Positive 8
Antiphonal Pedal to Pedal 8
Antiphonal Great to Pedal 8
Antiphonal Swell to Pedal 8
Antiphonal Great to Great 8
Antiphonal Swell to Great 8
Antiphonal Swell to Swell 8
Antiphonal Great to Positive 8
Antiphonal Swell to Positive 8



Panoramic view of Centrum



Holtkamp console

Christ Church United Methodist, Charleston, West Virginia

Combinations

Generals 1-2-3-4-5-6-7-8 piston and toe stud
Pedal 1-2-3-4-5 toe stud
Great 1-2-3-4-5 piston
Swell 1-2-3-4-5 piston
Positive 1-2-3-4 piston
Antiphonal Generals 1-2-3-4-5-6 piston
Set piston
General Cancel piston
Full Organ Reversible piston and toe stud
Next piston and toe stud
Previous piston and toe stud
Zimbelstern toe stud
32' Resultant Reversible toe stud

Console Details

Existing Holtkamp signature stop tab console
Manual natural keys – plum wood
Manual sharp keys – palisander
Pedal natural keys – maple
Pedal sharp keys – black plastic

Centrum stop tabs – oiled American cherry
Antiphonal stop tabs – bleached American cherry
Organ bench with adjusting crank mechanism
Centrum Swell expression pedal
Antiphonal Swell expression pedal
Crescendo pedal
Full Organ indicator light

Summary

Centrum Organ
32 stops, 41 ranks, 2,182 pipes
Antiphonal Organ
13 stops, 13 ranks, 776 pipes

and planning, the new Antiphonal organ finally arrived at Christ Church.

Overseeing the organ's installation during the busy season of Advent was not on my list of things to do, but that is how the schedule worked. Even though Christ Church's sanctuary, called a Centrum, looked like a construction zone during the Advent season, there was something very special about watching the installation take place during a time when the congregation was anticipating the birth of Christ. Each week anticipation was building as the construction piles got smaller and the Antiphonal organ began to take shape.

Thanks to the incredible Holtkamp team, both the 1975 tracker organ and the Antiphonal organ were playable by Christmas Eve, but we did not tell the congregation. I used the piano to play the prelude on Christmas Eve, but after the greeting at the opening of the worship service, the lighting in the room was dimmed. The spotlights on the new Antiphonal organ came on, and for the first time, the congregation heard the organ our church ancestors purchased over one hundred twenty years ago. The Antiphonal organ was played in dialogue with the 1975 organ during the introduction to "Hark! The Herald Angels Sing!" At one point during the introduction, the instrument swelled to full organ, the congregation stood, and everyone joined in singing the opening carol. It was a very powerful and emotional moment for me and the congregation as we joined with our church ancestors in singing about the birth of Jesus. The anticipation was over, and it was an experience I will never forget.

Earlier, I mentioned the name of Christ Church historian, Ann Emich. Her knowledge of the history of Christ Church and its historical connection to Charleston led me on a path of discovery I was not anticipating. When looking over the files for the purchase of the 1903 Möller organ, I kept coming across the surname Wills. I knew this name because my grandmother's maiden name was Wills. It is an old family name that has its origins in Virginia. After digging a little deeper, I discovered that a woman by the name of Nina Franklin Carey Blundon married a man named Woodson T. Wills, a great, great uncle I didn't know anything about. Both Nina and Woodson, who had two children, were involved in the life of this congregation, and both were involved in the purchase and dedication of the 1903 Möller organ. Nina and Woodson, along with their youngest son, Bernard, were members of the State Street Church choir. The discovery of my ancestors' involvement in this organ project only enhanced my desire to see the project through to its completion.

My goal as the minister of worship arts/organist was to help design and create an instrument that would move the congregation to another level of worship through music. Chris Holtkamp did a fantastic job balancing the Romantic-style pipework from 1903 with the organ reform design of the 1975 tracker organ. The Antiphonal organ contains sounds and colors the 1975 organ lacks, so when they are played together, the sound is sonorous and envelopes the congregation but does not overpower. Thanks to the wonderful acoustics of Ed Sovik's Centrum, the instrument is so well balanced it is hard to tell exactly where the organ sound is coming from. Many people in the congregation have changed where they sit so they can hear and feel the breadth of the organ's sound. This organ project has far exceeded all my

For over twenty years, the pipes from the 1903 Möller organ remained in storage at Christ Church. A trust fund for the project was established, and over the years a significant amount of donations was collected, both from individual gifts and from two estates. In 2024 a series of unexpected events led to a donor stepping forward offering to fund the balance needed to complete the project. After the cost of construction was finalized by Chris Holtkamp, a construction contract was signed on July 15, 2024. During the course of the following year, the design of the Antiphonal organ was finalized. On Monday, June 2, 2025, the console of the 1975 Holtkamp tracker organ was removed and taken to Cleveland to be rebuilt. For the next six months, the 1975 organ was silent. Finally, in November of 2025, fifteen months after signing the construction contract, the Antiphonal organ was complete and ready for installation. On Saturday, November 22, 2025, after twenty years of dreaming

expectations. Every time the Antiphonal organ is played, I hear the voices of our ancestors joining with the voices of today—“And from morn to set of sun, through the church, the song goes on.”

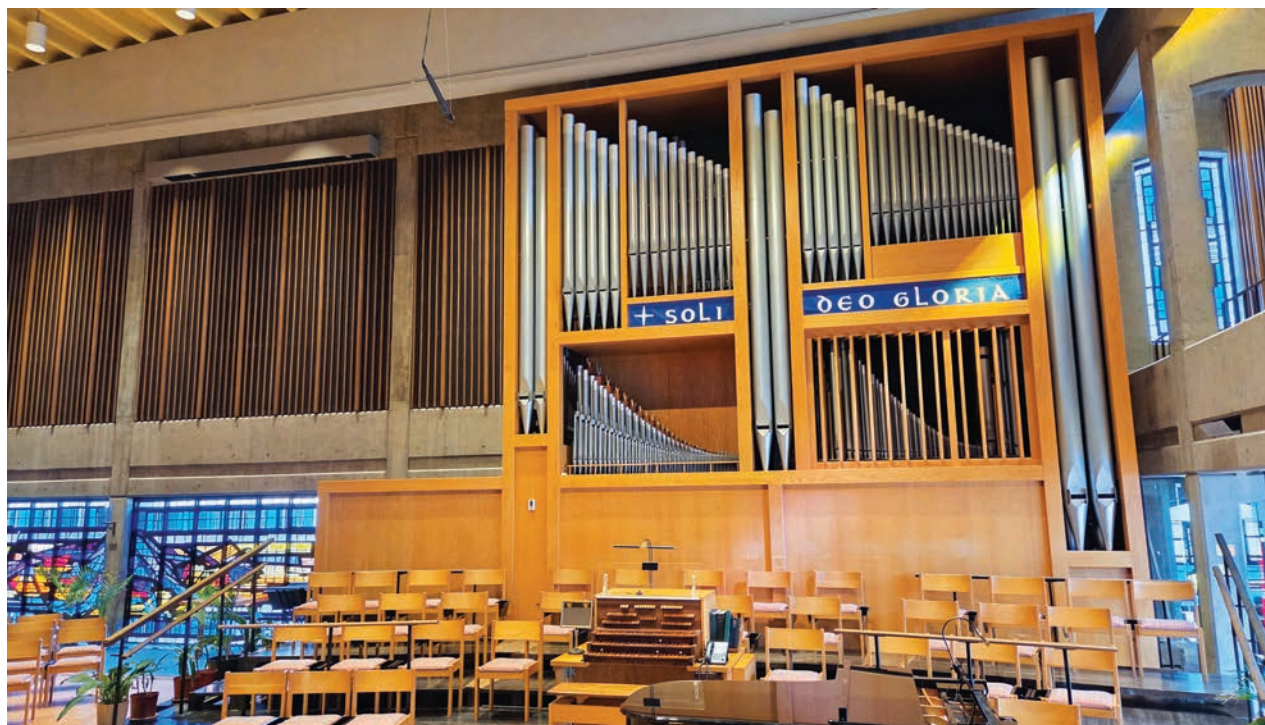
—Rev. David F. Donathan, Deacon
Minister of Worship Arts/Organist

From the builder

My association with Christ Church United Methodist began in the summer of 1972. I was home from college on vacation, so naturally, I was pressed into service whenever something came up with which I could be useful. That summer the shop was in the midst of the installation of the new 31-stop tracker organ for Christ Church United Methodist. On this occasion I was tasked with driving a load of organ components from Cleveland to Charleston in a U-Haul rental truck. The drive itself was not particularly challenging. But solo navigating downtown Charleston in a very large and unfamiliar vehicle with no GPS, well, that was something else. None the less, I arrived at my destination without incident.

I was first contacted by David Donathan in 2005. In the two years that followed we had intensive discussion during which time my education regarding his potential project began. We entered into a design retainer agreement in early 2007. The first job was to create a tonal design of the Antiphonal organ. The intention from the outset was to create an Antiphonal organ that was equally balanced with the 32-stop Centrum organ (a 16' Subbass was added in 2019), but in a style true to the original Möller organ from 1903. The pipes that we would use were safely packed in boxes on the top shelf of a storage area at the church. While we had stop names, we had no information regarding scaling, materials, cut-up, or any other pertinent details of pipe construction. While the original organ was fourteen stops, only twelve stops had made it into storage at CCUM. Those that went missing, the Great 8' Diapason and the Swell 8' Aeoline, were apparently removed in 1965 when the organ was electrified. Using the twelve stops at our disposal, we designed a thirteen-stop organ of two manuals and pedal, with the sole addition being the 16'/8' Bassoon/Oboe.

Following this came visual design. Oh, the visual design. The Centrum was designed by Edward Sovik, church architect of renown. The design style is known as “brutalist.” I personally find this epithet often misleading, especially when applied to the Centrum. The space is bright and open with creative detailing in the structure. The colors are warm and complementary. Of particular interest to me were the side aisles of the room. The repetitive robust concrete pillars topped by concrete segmental arches gives the space a feeling of movement and intimacy, almost buoyancy. Because of this buoyancy, I did not want to design a heavy structure in a corner. Instead, we decided on an elevated case using structure echoing the concrete pillars and arches which surround the Centrum. At this point in time my children were between six and nine years old. This was close enough to their toddler years to remind me how active they could be while at church. From the outset it was planned to have a portion of the area beneath the chests, what we call the under-space, intended as a play area for young children, with shelves for toys at the very back. In the final design, the under-space to the far right is used for the blower (wonderfully silent in its exposed position) and the relay for the Antiphonal organ, and the under-space



Holtkamp organ in Centrum (photo credit: David Donathan)



1903 M. P. Möller organ, State Street Methodist Episcopal Church (church archives)

on the left is for play. As the design progressed, we chose a color reminiscent of the stained oak on the Centrum walls for the casework, and a complementary stained mahogany for the wood façade pipes. We chose a medium blue for the sound-transparent screens behind pipe shades, reflecting the brilliant blue of the Creation Window to the left of the Antiphonal organ. For the 8' Diapason façade pipes we chose a color of gold that is not too dark and not too light, with enough visual presence, sheen, and warmth to be at home.

The windchests are slider with electric key action and electric solenoid stop action for the main chests, and electro-pneumatic action for the unit chests. We also use electro-pneumatic chests for the 8' Diapason façade pipes. The chests are positioned with the Great/Pedal in the left half of the casework and the Swell on the right half of the casework. Each division is split into treble and bass chests, with the treble chests below for tuning stability.

The Centrum organ has mechanical key action. The new Antiphonal organ uses electric slider and electro-pneumatic actions, and is eighty feet away in the opposite corner of the Centrum. Somehow the Antiphonal needed a mechanism for actuating its pallets and valves that was placed in the tracker action or console of the Centrum organ. The hope was that this mechanism would be placed in the keys themselves

so that the firing of the pallets and valves of the Antiphonal was timed with the pluck point on the keys and pedals in the Holtkamp tracker. The solution that we chose is an optical switching system. It has two primary components. First is an optical sensor that is like an infrared light beam used in security systems, but much, much smaller. This optical sensor is placed below each key on the key bed of each manual. Second is the shutter. The shutter is L-shaped metal, secured to the bottom of each key, and its position relative to the optical sensor is adjustable. When the key is pressed, the shutter breaks the light beam in the optical switch, and the note plays.

The project began in July 2024. One of the important early jobs was to retrieve the pipes from storage at CCUM. At this point we did not know exactly what we were dealing with in terms of pipe scales and details of construction. With them unpacked and organized in trays we took measurements of all details. As it turns out, with the exception of the 16' Bourdon, all scales in the organ were, relatively speaking, on the small side. I attempted imagining what the organ would have sounded like at State Street Methodist Episcopal Church in 1903. Based on photos, it was placed behind a fairly tight façade. I imagined that the acoustical space into which they spoke was at least medium-large. Combining these factors with the generally small scale of the existing

pipes, it seemed clear that the organ in its original setting must have been fairly mild. If we retained the existing scales of the Möller pipes it would have been impossible for the Antiphonal organ to be an equal partner with the Centrum organ. When placed on moderate wind pressure they produced sounds true to their names. It was clear that in order to produce sound levels compatible with the Centrum organ, they could not be just pushed by opening toes or placing them on higher wind pressures, as that would result in timbre that was forced and unsteady. All pipes would need to have their scales increased to achieve the winning combination of timbre and loudness. This was done carefully so that the pipes added to each stop would be compatible with the original.

The Antiphonal organ was completed prior to Christmas 2025. If you have a chance to visit, see, and hear, you will find that the Möller is indeed true to its original self. The Centrum and Antiphonal organs balance each other wonderfully. The tonal styles of each instrument, although very different, are complimentary in ways that I did not imagine when we began in earnest in 2024. My most sincere thanks go out to David Donathan, the organ committee, and the congregation of Christ Church United Methodist for making the project possible.

In the world of pipe organ building we are eternally preoccupied with geometric shapes, both in the planning and building of our work. Lines, angles, arcs, circles, ellipses, planes, reveals, moldings. And parallel lines. Are they really parallel or just a bit off? This project is defined by a circle. Not in its visual design, scaling, or voicing, but in terms of its story. What started in 1903 for State Street United Methodist Church in Charleston, West Virginia, has traveled through three buildings and two congregations, and has come full circle to its current home, with the congregation that purchased the organ in 1903, in the Centrum of Christ Church United Methodist. Poetry in motion.

—F. Christian Holtkamp
President, Artistic and Tonal Director

Builder's website:
www.holtkamporgan.com

Church website: www.ccumwv.org

Photo credit: Perry Bennet, unless otherwise indicated

► page 9

present by Kevin Bowyer. There follows a trilogy of short essays on teaching the organ to young children by Jeremiah Stephenson, inspiring young organists by James Parsons, and teaching adult organists by David Baker. Mark Joyner interviews concert organist Thomas Trotter, Birmingham city organist for more than forty years. Gillian Weir's "Aspects of Vision" rounds out this section and the main essays.

Among this reviewer's favorite sections, Bowyer's chapter is designed around theoretical organ recital programs constructed for each decade of the last century. A charming aspect of the Trotter interview is his experience in being awarded the Queen's Medal in 2020, the presentation of which by Queen Elizabeth II being postponed a year due to covid. The gracious interaction between the medalist and the monarch is indeed memorable.

A Century of Organs & Organists is a worthy testament of the world of the organ and organist over the past century in the British Isles. Perhaps this project will inspire similar projects in other countries.

—Stephen Schnurr
Gary, Indiana

Mobile Phone Apps

A Directory of Composers for Organ, by John Henderson. Available from organcomposers.com.

In 1970 Scarecrow Press, Inc. published a two-volume book, *Organ Preludes* by Jean Slater Edson. A substantial composer index comprises volume I, while volume II contains a tune-name index that lists hundreds of common hymntunes (complete with charming, handwritten musical examples of first lines) along with a listing of composers who have published settings on those tunes. At fifty-six years old, this book is obviously out of date and long out of print, yet it lives right next to my computer and sees near weekly use. Armed with its information, I have been able to find countless gems lurking in my very own music library.

Though not intended to complement my trusty copies of *Organ Preludes*, *A Directory of Organ Composers* by John Henderson certainly seems to pick up where it left off and then some. The *Directory* was first published in 1996 and is now on its third edition. To say that this resource has a staggering amount of information would be an understatement. At present, it contains more than 24,000 composer entries, lists 1,560 publishers, and includes a handy glossary of terms commonly associated with organs.

Though the app includes nearly every composer who ever wrote for the organ, it is important to note that this resource is not intended in and of itself to be an exhaustive source of biographical material. For instance, the entry on Anton Heiller, the vaunted twentieth-century Viennese pedagogue, composer, and recitalist contains a mere three sentences of biographical material. However, bibliographies found at the end of nearly every entry provide more than enough fodder for further independent exploration.

As Henderson noted in the preface to his first edition: "The directory was not compiled specifically for the absolute beginner, nor for the professional organist or indeed for the musicologist, though I hope that all these may find some useful information within its covers. It is aimed at those, like myself, who are amateur organists in the middle ground." This mission is borne out when reading commentary on composers, which is presented in an almost conversational

style. This was exemplified in the entry on Max Reger, where Henderson notes: "To many amateur organists his organ music is uncharted territory. It is very black on the page and often seems hard work for little reward." Though these observations are not necessarily off the mark, they would be better suited to a casual conversation at a local bar, and I found them somewhat distracting in what is otherwise a wonderful piece of scholarship. I am also cognizant that many readers may relish them.

The app itself is clean and attractive, largely due to the fact that there are no photos or graphics. The menus are intuitive, and it is seemingly bug free. Of particular usefulness was the ability to link directly to publisher websites to purchase scores.

There is no shortage of online and free information on organ music. Yet one would be hard pressed to find any websites or resources that come close to being as comprehensive and focused as *A Directory of Organ Composers*. I commend this app to organists of all skill levels and ages. You will find it insightful, witty, and useful.

P.S. If anyone were to update Edson's *Organ Preludes* book, you would earn my eternal gratitude!

—Andrew Schaeffer
Madison, Wisconsin

New Choral Music

O Holy Spirit, Root of Life, arranged by Thomas Keeseker. SAB or SATB a cappella with obbligato flute or violin, Augsburg Fortress, 979-8-3419-0175-9, \$2.50. Duration: 3:00. Available from augsburgfortress.org.

The solo instrument introduces the theme, PUER NOBIS by Michael Praetorius (1571–1621), in an improvisatory, dance-like fashion. Two-part male/female voices begin in mirror-like inversion. The C part introduces the flatted seventh, which is then mimicked by the voices in addition to the lowered third. Stanza two introduces a third choral voice, stanza three a fourth choral voice. The solo instrument serves to keep the choir on pitch, allows the choir to breathe, and offers a soaring descant for the final verse. The text is by Jean Janzen, based on Hildegard of Bingen (1098–1179).

It is helpful that the piece presents options if you need an SAB or SATB version, as sometimes personnel can change last minute with a volunteer ensemble. Appropriate for Pentecost or as a general choral introit, since no keyboard is needed for this piece, and it could easily be sung at a distance from the organ or main keyboard. The selection has an austere quality and could even be sung in the Shaker singing style.

Christ is Risen! Shout Hosanna! Arranged by Benjamin Harlan, 2025, Augsburg-Fortress, 979-8-3419-0168-1. \$2.50. Duration: 3:30. Available from augsburgfortress.org.

This work based on HYMN TO JOY is set in a lilting 6/8 meter, beginning in G major with a key change to B-flat major but briefly in G minor for the phrase, "Tell its grim, demonic chorus," returning to B-flat major for "Christ is risen! Get you gone!" The choral writing is largely homophonic. There are some effective surprises with harmonic updates. The text acknowledges that the joy of Easter occurs "where the world is still in pain." Sopranos sing up to a high F, which might be tricky for older and less experienced voices.

—Karen Schneider Kirner
South Bend, Indiana

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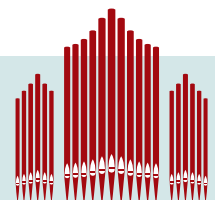
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Calendar

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.

ALABAMA

Choir of Trinity College, Cambridge, UK; Cathedral Church of the Advent, Birmingham, 9/17, 7 pm

Michael Delfin; Moody Concert Hall, University of Alabama, Tuscaloosa, 9/20, 3 pm

Bradley Hunter Welch; Dawson Memorial Baptist, Birmingham, 9/20, 6 pm

CALIFORNIA

Pierre Zevort; Cathedral of St. Mary of the Assumption, San Francisco, 8/16, 4 pm

James McGalliard; Cathedral of St. Mary of the Assumption, San Francisco, 8/23, 4 pm

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, 8/30, 4 pm

CONNECTICUT

St. John's Adult Choir and Choir School, Choral Evensong; St. John's Episcopal, West Hartford, 9/27, 5 pm

DISTRICT OF COLUMBIA

Ralph Holtzhauser; National City Christian Church, Washington, 9/11, 12:15 pm

Adam Chlebek; St. Joseph's on Capitol Hill, Washington, 9/13, 4 pm

FLORIDA

Robert McCormick; St. Philip's Episcopal, Coral Gables, 9/26, 7 pm

GEORGIA

Choir of Trinity College, Cambridge, UK; Cathedral of St. Philip, Atlanta, 9/18, 7:30 pm

ILLINOIS

Katelyn Emerson; Loyola University, Chicago, 8/16, 3 pm

Andrew Scanlon; Loyola University, Chicago, 9/20, 3 pm

IOWA

Jens Korndörfer; University of Dubuque, Dubuque, 9/13, 3 pm

James Kibbie; St. Olaf Lutheran, Fort Dodge, 9/29, 7 pm

MAINE

Sarah Johnson; St. John's Catholic Church, Bangor, 8/20, 7:30 pm

Katelyn Emerson; St. Saviour's Episcopal, Bar Harbor, 8/21, 12:45 pm

Kevin Birch; St. John's Catholic Church, Bangor, 8/27, 7:30 pm

MARYLAND

Nathan Laube; Grace United Methodist, Hagerstown, 9/13, 4 pm

Nathan Laube; Good Shepherd Lutheran, Gaithersburg, 9/27, 4 pm

MARYLAND

Peter Richard Conte; U. S. Naval Academy, Annapolis, 9/11, 7:30 pm

MASSACHUSETTS

Monica Berney; Church of the Transfiguration, Orleans, 8/19, 7:30 pm

Erik Wm. Suter; Methuen Memorial Music Hall, Methuen, 8/19, 7:30 pm

Cecily DeMarco; Methuen Memorial Music Hall, Methuen, 8/26, 7:30 pm

James O'Donnell; College of the Holy Cross, Worcester, 9/1, 7 pm

Nicole Keller; Groton Hill Music Center, Groton, 9/20, 3 pm

Jeremy Bruns; Methuen Memorial Music Hall, Methuen, 9/20, 7:30 pm

Rosalind Mohnsen; Cathedral of the Holy Cross, Boston, 9/27, 3 pm

MICHIGAN

Martin Baker; Sacred Heart of Jesus Catholic Church, Grand Rapids, 9/2, 6:15 pm sung Vespers; 9/3, 2 pm workshop; 9/3, 5:15 pm sung Vespers; 9/4, 7 pm recital

James Kibbie; LaGrave Avenue Christian Reformed, Grand Rapids, 9/11, 7 pm

NEW HAMPSHIRE

Bruce Neswick; St. John's Episcopal, Portsmouth, 9/25, 7 pm

NEW JERSEY

Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 8/17, 12 noon

Brody Bett; Main Arena, Boardwalk Hall, Atlantic City, 8/18, 12 noon

Tim Schram; Main Arena, Boardwalk Hall, Atlantic City, 8/19, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/20, 12 noon

Tim Schram; Main Arena, Boardwalk Hall, Atlantic City, 8/21, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/24, 12 noon

Jay Paretta; Main Arena, Boardwalk Hall, Atlantic City, 8/25, 12 noon

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

Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 8/27, 12 noon

Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 8/28, 12 noon

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 8/31, 12 noon

Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 9/1, 12 noon

Peter Richard Conte; Main Arena, Boardwalk Hall, Atlantic City, 9/2, 12 noon

Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 9/3, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 9/4, 12 noon

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

Caroline Robinson; Cathedral Basilica of the Sacred Heart, Newark, 9/20, 3 pm

Caroline Robinson; Cathedral Basilica of the Sacred Heart, Newark, 9/20, 3 pm

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Choir of Trinity College, Cambridge, UK; Calvary Episcopal, Memphis, 9/15, 7 pm

TEXAS

James O'Donnell; Jones Concert Hall, Baylor University, Waco, 9/19, 9 am masterclass

Choir of Trinity College, Cambridge, UK; Church of the Incarnation, Dallas, 9/20, 11:15 am choral Eucharist; 9/20, 5 pm concert

James O'Donnell; St. Alban's Episcopal, Waco, 9/20, 4 pm recital; 9/20, 5:30 pm choral Evensong

Choir of Trinity College, Cambridge, UK; St. Paul's United Methodist, Houston, 9/22, 7 pm

VIRGINIA

Damin Spritzer; St. Paul Episcopal, Lynchburg, 9/4, 5 pm

William Porter; Trinity Episcopal, Staunton, 9/6, 5 pm

The Chenault Duo (Elizabeth & Raymond Chenault); Cathedral of the Sacred Heart, Richmond, 9/18, 7:30 pm

Nathan Laube; St. George's Episcopal, Arlington, 9/20, 4 pm

WISCONSIN

Scott Turkington; Shrine of Our Lady of Guadalupe, La Crosse, 8/16, 3 pm

Sheri Masiakowski; St. Joseph Catholic Church, Menasha, 8/19, 12:15 pm

Devyn Zahringer; Holy Spirit Catholic Church, Stevens Point, 8/20, 6:15 pm

David Bohn; Zion Lutheran, Appleton, 8/22, 12:15 pm

Karen Beaumont, with soprano and violin; St. Hedwig Catholic Church, Milwaukee, 8/23, 1:30 pm

Bálint Karosi; Luther Memorial Lutheran, Madison, 9/4, 7:30 pm

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, 9/23, 12:15 pm

BELGIUM

Jan Vermeire; Onze-Lieve-Vrouw ter Duinenkerk, Koksijde, 8/17, 8 pm

Konstantin Reymaier; St.-Salvatorskathedrale, Bruges, 8/18, 8:30 pm

Katrien Mannaert; St.-Nicolaaskerk, St.-Niklaas, 8/20, 11:30 am

Emmanuel Van Kerckhoven; St.-Nicolaaskerk, St.-Niklaas, 8/27, 11:30 am

CANADA

Théo Curras, with mezzo-soprano; Église de Marie-Médiatrice-d'Escourt, Pohnégamook, QC, 8/22, 7 pm

Théo Curras, with mezzo-soprano; Église Saint-Denis-de-la-Bouteillerie, Saint-Denis, QC, 8/23, 2 pm

Isabelle Demers; Ascension of Our Lord, Westmount, QC, 9/20, 3 pm

FRANCE

Damien Simon; Église réformée Saint-Paul, Strasbourg, 8/15, 7:30 pm

Virgile Monin; Église Notre-Dame-de-l'Assomption, Vouvant, 8/20, 7 pm

Christophe Mantoux; Cathédrale, Strasbourg, 8/22, 8 pm

Léon Berben; Église Ste.-Aurélié, Strasbourg, 8/23, 2:30 pm

Tom Rioult; Église St.-Maurice, Strasbourg, 8/23, 5 pm

Martin Gester; Église St.-Thomas, Strasbourg, 8/23, 8 pm

Eleonora Biscevic; Chapelle St.-Étienne, Strasbourg, 8/24, 12:30 pm & 5 pm

Benoît Haller; Église du Bouclier, Strasbourg, 8/24, 8 pm

Elise Rollin; Chapelle Ste.-Madeleine, Strasbourg, 8/25, 12:30 pm & 5 pm

Fabien Moulart; Église St.-Thomas, Strasbourg, 8/25, 8 pm

Michael Bárték, Holst, *The Planets*; Église St.-Paul, Strasbourg, 8/26, 8 pm

Damien Simon, with flute & Baroque oboe; Chapelle Ste.-Madeleine, Strasbourg, 8/27, 12:30 pm & 5 pm

Yves Rechsteiner; Église Notre-Dame-de-l'Assomption, Vouvant, 8/27, 7 pm

Frédéric Audibert; Église St.-Thomas, Strasbourg, 8/27, 8 pm

Thomas Ospital; Église protestante Saint-Pierre-le-Vieux, Strasbourg, 8/28, 11:30 am

Alma Bettencourt; Église du Temple-Neuf, Strasbourg, 8/28, 5 pm

Monica Melcova, silent film accompaniment, *Buster Keaton*, *The Scarecrow*, *Sherlock Junior*; Église Saint-Paul, Strasbourg, 8/28, 8 pm

Emmanuel Isambert; Chapelle St.-Étienne, Strasbourg, 8/29, 2 pm

Damien Simon; Église du Bouclier, Strasbourg, 8/29, 4:30 pm

Thomas Ospital; Cathédrale, Strasbourg, 8/29, 8 pm

Jean Christophe Revel; Cathedral, Evreux, 9/13, 3 pm

GERMANY

Matthias Haarmann; Ev. Lukaskirche, Ludwigshafen, 8/16, 8 pm

Krzysztof Urbaniak; Frauenkirche, Dresden, 8/19, 8 pm

Tobias Gravenhorst; Dom St. Petri, Bremen, 8/20, 7 pm

Stefan Schmidt; Kath. Wallfahrtskirche St. Quirin, Langenfeld, 8/21, 8 pm

Jan Liebermann; Marienkirche, Gelnhausen, 8/23, 4 pm

Andreas Fischer; Kathedrale, Dresden, 8/26, 8 pm

Winfried Lichtscheidel; Dom St. Petri, Bremen, 8/27, 7 pm

Lucas Pohle; Prot. Pauluskirche, Kirchheimbolanden, 8/28, 8:30 pm

Michael Hoppe; Kath. Kirche St. Alban, Bodenheimer, 8/30, 5 pm

Hans Uwe Hielscher; Kath. Kirche St. Hildegard, Emmelshausen, 8/30, 5 pm

Jan Liebermann; Kirche Maria Gebort, Bad Laer, 8/30, 6 pm

Sietze de Vries; Kreuzkirche, Dresden, 9/2, 8 pm

Andreas Liebig; Kath. Rosenkranz-kirche, Bad Neuenahr, 9/5, 5 pm

Lilo Kunkel; Kath. Pfarrkirche St. Georg, Urmitz, 9/5, 7:30 pm

Stephan Pollhammer; Frauenkirche, Dresden, 9/9, 8 pm

Peter Waldner; Pfarrkirche St. Tertulian, Schlehdorf, 9/13, 5 pm

Hans-Jürgen Kaiser; Kath. Kirche St. Markus, Wittlich, 9/13, 5 pm

Students of the Nikolaikirche Alzey; Ev. Nikolaikirche, Alzey, 9/13, 6 pm

twentytwo Ensemble; Pauluskirche, Hamm, 9/16, 7 pm

Sebastian Freitag; Kathedrale, Dresden, 9/16, 8 pm

Andreas Karthäuser; Prot. St. Martinskirche, Erlenbach bei Kandel, 9/19, 7:30 pm

Ruben Sturm; Pfarrkirche St. Tertulian, Schlehdorf, 9/20, 5 pm

Klaus Mertens & Lutz Brenner; Kath. Kirche St. Bartholomäus, Gackebach, 9/20, 5 pm

James Orford; Kirche Maria Gebort, Bad Laer, 9/20, 6 pm

Holger Gehring; Kreuzkirche, Dresden, 9/23, 8 pm

Thomas Rothfuß, with Nördlinger Bachtrompeten Ensemble; Pfarrkirche St. Tertulian, Schlehdorf, 9/27, 5 pm

Michael Saum; Ev. Johanneskirche, Neunkirchen/Westerwald, 9/27, 7:30 pm

Niklas Jahn; Frauenkirche, Dresden, 9/30, 8 pm

ITALY

Michael Ging; Basilica Santa Maria ad Martyres, Rome, 9/11, 5:30 pm

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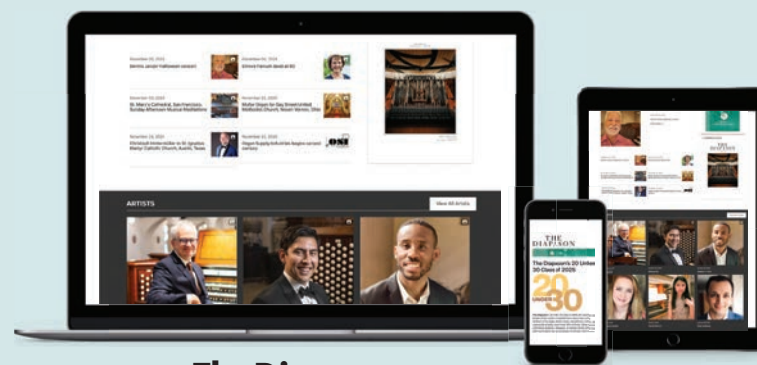
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NETHERLANDS

Rik Melissant; Kathedrale Basiliek St. Bavo, Haarlem, 8/15, 4 pm
Luc Ponet; Basiliek van Tongeren; Tongeren-Borgloon, 8/15, 4 pm
Jan Vermeire; St.-Martinuskerk, Haringe, 8/15, 5 pm
Aart Bergwerff; Grote Kerk, Breda, 8/16, 12:15 pm
Ralph Holtzhauser; Abdijkerk, den Haag, 8/16, 3:30 pm
Hayo Boerema; Groote Kerk, Maassluis, 8/16, 8 pm
Hayo Boerema; Kathedrale Basiliek St. Bavo, Haarlem, 8/22, 4 pm
Ton van Eck; Kathedrale Basiliek St. Bavo, Haarlem, 8/29, 4 pm
Jan van de Laar; St. Lambertuskerk, Helmond, 9/2, 8 pm
Christian Alejandro Almada; Kathedrale Basiliek St. Bavo, Haarlem, 9/5, 4 pm
Aart Bergwerff; St. Martinuskerk, Baak, 9/5, 7 pm
Maarten Wilmink & Ton van Eck; Kathedrale Basiliek St. Bavo, Haarlem, 9/12, 4 pm
Minne Veldman; Groote Kerk, Maassluis, 9/12, 8 pm
Evan Bogerd; Kathedrale Basiliek St. Bavo, Haarlem, 9/19, 4 pm
Maarten Wilmink; Kathedrale Basiliek St. Bavo, Haarlem, 9/26, 4 pm
Sander van den Houten; Groote Kerk, Maassluis, 9/26, 8 pm

NORWAY

Alexander Straus-Fausto; St. Paul's Church, Bergen, 8/15, 3 pm

POLAND

James D. Hicks; St. Mary's Basilica, Gdańsk, 8/21, 8:15 pm
James D. Hicks; Archcathedral Basilica, Frombork, 8/22, 7:30 pm
James D. Hicks; St. John's Church, Gdańsk, 8/29, 6 pm

SCOTLAND

James D. Hicks; St. Giles Cathedral, Edinburgh, 9/6, 6 pm

SWEDEN

Aart Bergwerff; Holy Cross Church, Ronneby, 8/27, 7 pm

SWITZERLAND

Margot Boitard; Musée de l'orgue, Roche, 8/15, 5:15 pm
Olga Grigorieva; Cathedral, Geneva, 8/15, 6 pm
Francis Jacob, with narrator; Basilique de Valère, Sion, 8/15, 6:15 pm
Benjamin Righetti, with Deep Green Trio; Abbey Church, Romainmôtier, 8/16, 5 pm
Martin Bernreuther; Basilika St.-Ulrich, Kreuzlingen, 8/16, 5 pm
Damien Desbenoir; Cathedral, Fribourg, 8/19, 12:15 pm

Manon Devulder; Musée de l'orgue, Roche, 8/22, 5:15 pm
Elizaveta Lobanova; Cathedral, Geneva, 8/22, 6 pm
Martina Fiedler, with Capella de la Torre; Basilique de Valère, Sion, 8/22, 6:15 pm
Guy-Baptiste Jaccottet, with flute; Abbey Church, Romainmôtier, 8/23, 5 pm
Thys Grobelnik; Cathedral, Fribourg, 8/26, 12:15 pm
Alina Wyer; Musée de l'orgue, Roche, 8/29, 5:15 pm
Matthias Havinga; Cathedral, Geneva, 8/29, 6 pm
Anastasie Jeanne; Alain residence, Romainmôtier, 8/30, 2:30 pm
Anastasie Jeanne, with voice; Abbey Church, Romainmôtier, 8/30, 5 pm
Vincent Thévenaz, with saxophone; St.-François, Chêne-Bourg, 9/4, 8 pm
Freddy Eichelberger; Musée de l'orgue, Roche, 9/5, 5:15 pm
Damien Desbenoir; Cathedral, Geneva, 9/5, 6 pm
Fabio Ciofini; Cordeliers, Fribourg, 9/6, 6:30 pm
Ilaria Centorrino; Village Church, La Tour-de-Peilz, 9/12, 11 am
François Margot, theatre organ program; Musée de l'orgue, Roche, 9/12, 5:15 pm
Stéphane Mottoul; Cathedral, Geneva, 9/12, 6 pm
Machi Tonaka; Basilique Notre-Dame, Geneva, 9/16, 7:30 pm
Jan Lehtola; Cathedral, Geneva, 9/19, 6 pm
Christian-Markus Raiser; Basilika St.-Ulrich, Kreuzlingen, 9/20, 5 pm

UNITED KINGDOM

Paul Edwards; All Saints, Bedford, 8/15, 3 pm
Imogen Morgan; Methodist Central Hall, London, 8/16, 3 pm
Simon Bell; Cathedral, Hereford, 8/18, 1:15 pm
Aeron Preston; Welsh Church, London, 8/19, 1:05 pm
Matt Edwards; Cathedral, Inverness, 8/21, 1:15 pm
Victoria Ulriksen; Westminster Abbey, London, 8/23, 5 pm
Christopher Allsop; Cathedral, Hereford, 8/25, 1:15 pm
Adrian Marple; Cathedral, Inverness, 8/28, 1:15 pm
Carolyn Craig; Cathedral, Hereford, 9/1, 1:15 pm
Peter Dyke; Cathedral, Hereford, 9/8, 7 pm
Samuel Austin; Town Hall, Birmingham, 9/12, 1 pm
Adrian Gunning; Our Lady of the Rosary & St. Dominic, London, 9/12, 7 pm
Gerard Brooks; Christ Church Spitalfields, London, 9/14, 7:30 pm

William Fox; Cathedral, Hereford, 9/15, 1:15 pm
Alexander Flower; Welsh Church, London, 9/16, 1:05 pm
Andrew Millington; All Saints, Woodham, 9/19, 4 pm
Gerard Brooks; Methodist Central Hall, London, 9/20, 3 pm
Jonathan Allsop; Cathedral, Hereford, 9/22, 1:15 pm
Christopher Herrick; Bloomsbury Central Baptist, London, 9/26, 4 pm
James Orford; Cathedral, Liverpool, 9/26, 6 pm
Josef Gaszka; St. John the Evangelist Catholic Church, Islington, 9/26, 7:30 pm
Thomas Trotter; Town Hall, Birmingham, 9/28, 1 pm
Peter Dyke; Cathedral, Hereford, 9/29, 1:15 pm

Summer Carillon Calendar

Allendale, Michigan

Grand Valley State University, Tuesdays at 6 pm
 August 4, David Hunsburger

Dayton, Ohio

Deeds Carillon
 August 9, 3 pm, Alan Bowman
 August 23, 3 pm, Alan Bowman
 September 5, 12 noon, Alan Bowman
 September 11, 10 am, Alan Bowman
 September 13, 3 pm, Alan Bowman
 September 20, 11 am & 2 pm, Alan Bowman
 October 4, 3 pm, Alan Bowman
 October 18, 3 pm, Alan Bowman
 October 25, 3 pm, Alan Bowman
 November 21, 5 pm, Alan Bowman
 November 24, 5 pm, Alan Bowman
 December 7, 10 am, Alan Bowman

East Lansing, Michigan

Michigan State University, Wednesdays at 6 pm
 August 5, David Hunsburger

Glencoe, Illinois

Chicago Botanic Garden,
 Tuesdays at 10 am
 August, 4, Jess Ip
 August 11, The Treblemakers
 August 18, Alex Johnson & Kayla Gunderson
 August 25, Wylie Crawford

Kennett Square, Pennsylvania

Longwood Gardens, Fridays at 6 pm
 August 7, Keiran Cantilina
 August 21, Michael Gancz
 September 4, John Widmann
 September 11, Michelle Lam
 September 25, Julie Zhu

Princeton, New Jersey

Princeton University Chapel,
 Sundays at 1 pm
 August 2, John Gouwens
 August 9, Joseph Min
 August 16, Lisa Lonie
 August 23, Princeton carillon studio
 August 30, The Treblemakers
 September 6, Anton Fleissner

Rochester, Minnesota

Mayo Clinic, Saturdays at 4 pm
 August 1, Vinson Lam
 August 8, Amy Hamburg-Mead
 August 15, Keiran Cantilina

Rochester, New York

University of Rochester, Hopeman Carillon, Mondays at 6:30 pm
 August 3, Julie Zhu
 August 10, Michael Gancz

Toronto, Ontario, Canada

Yorkminster Park Baptist Church,
 Wednesdays at 1 pm
 August 12, Andrée-Anne Doane
 August 26, Naoko Tsujita



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BRYAN ANDERSON, Christ Presbyterian Church, Canton, OH, March 20: Overture (*La forza del destino*), Verdi, transcr. Anderson; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; Divertimento (*Four Extemporizations*, no. 2), Whitlock; *Adagio*, Bridge; Ride of the Valkyries (*Die Walküre*), Wagner; *Fête*, op. 51, Langlais; *Sonata in e*, BWV 528, Bach; Shall We Gather at the River, Jesus Loves Me (*12 Gospel Preludes*), Bolcom; *Deux Esquisses*, op. 41, Dupré.

LYNNE DAVIS, Bond Chapel, University of Chicago, Chicago, IL, February 15: *Fantasy in G*, BWV 572, Bach; Tierce en Taille, Récit, Basse de Trompette (*Livre d'Orgue*), Du Mage; *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Praeludium in G*, Bruhns; *Variations on Est-ce Mars?*, Sweelinck; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Fantasy and Fugue in g*, BWV 542, Bach.

MICHAEL DELFÍN, harpsichord, University of Alabama, Tuscaloosa, AL, February 3: *Ciacconna in d*, BWV 1178, *Ciacconna in g*, BWV 1179, *Goldberg Variations*, BWV 988, Bach.

RALPH HOLTZHAUSER, Cathedral of St. Columba, Youngstown, OH, February 21: *Sonata No. 1*, Price; *Fantasia on Wondrous Love*, Hurd; Impromptu in C, Impromptu in a (*Three Impromptus*, op. 78, nos. 2, 3), Coleridge-Taylor; *Joshua Fit the Battle of Jericho*, Sowande; *Talk About a Child That Do Love Jesus*, arr. Taylor; *Meditation on Picardy*, Holtzhauser; *Kum-Ba-Yah*, Hailstork; *Wade in duh Waddah*, arr. Farley Smith; *Improvisation on We Shall Overcome*, Haywood; *Gospel Fantasy*, Hall; *Ascension Suite*, Willis; *Variations on Engleberg*, Miller.

CHRISTOPHER HOULIHAN, Lutheran Church of the Risen Savior,

Green Valley, AZ, February 1: *Fantasia and Fugue in g*, BWV 542, Bach; *Largo, Allegro (Sonata in C)*, BWV 529, Bach; *The Dancing Pipes*, Dove; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Suite No. 1*, Price; *Passacaglia and Fugue in c*, BWV 582, Bach.

MAKOTO JAMES, St. Michael's Church, Cornhill, London, UK, February 23: *Benedictus*, W. Lloyd Webber; *Sicilienne (Pelléas et Mélisande)*, Fauré; *Symphonie VI in g*, op. 42, no. 2, Widor.

DEXTER KENNEDY, Moorings Presbyterian Church, Naples, FL, February 24: *Trois Pièces*, op. 29, Pierné; *Andante in F*, K. 616, Mozart; *Prelude and Fugue in a*, BWV 543, Bach.

NATHAN LAUBE, Woolsey Hall, Yale University, New Haven, CT, February 1: D'Après Lamartine: *Méditations Poétiques (Les Préludes)*, Poème Symphonique no. 3, S. 97, Liszt, transcr. Laube; *Introduction, Passacaglia, and Fugue*, op. 149, Willan; *Sonata in b*, S. 178, Liszt, transcr. Laube.

HUW LEWIS, Christ Church Cathedral, Lexington, KY, February 15: *Praeludium in e*, Bruhns; Récit de tierce en taille (*Livre d'Orgue*), de Grigny; *Où s'en vont ces gais bergers*, Balbastre; *Hexachordum Apollinis*, Pachelbel; *O Mensch, beweine dein Sünde groß*, BWV 622, *Passacaglia in c*, BWV 582, Bach; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Andante, Final (Symphonie I in d)*, op. 14, Vierne.

JAN LIEBERMANN, Cathedral, Liverpool, UK, February 7: Overture (*Die Meistersinger*), Wagner; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Marche du veilleur (Bach's Memento)*, Widor; Overture (*St. Paul*, op. 36), Mendelssohn; *Prelude and Fugue in b-flat*,

BWV 867, Bach; *Clair de lune*, Feux follets (*24 Pièces de fantaisie*, Deuxième suite, op. 53, nos. 5, 4), Vierne; *Sinfonia (Cantata 29, BWV 29)*, Chaconne (*Partita in d*, BWV 1004), Bach.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, March 26: *Prelude in b*, BWV 544i, Bach; *Moto Perpetuo, Intermezzo*, Ford; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; *Pavanne*, Gould; *Final (Sonata I in d)*, op. 42, Guilmant.

JUSTIN MURPHY-MANCINI, Pacific Lutheran University, Tacoma, WA, February 8: *Four Biblical Settings*, Diemer; *Praeludium (Marienmusik)*, Choralvorspiel (Kreuzchoral) (*Passauer Orgelbuch*), Zechlin; *Furhißg*, Farn; *Nur ein Klang*, Houben; *Paix*, Demessieux; *Sacred and Hallowed Fire*, McDowall.

ASHER OLIVER, St. Michael's Church, Cornhill, London, UK, February 9: *Prelude in F*, Fanny Mendelssohn; *Sonata II in c (Six Sonatas)*, op. 65, no. 2, Felix Mendelssohn; *Fantasia in C*, Byrd; *Prelude and Fugue in d*, C. Schumann; *Adagio (Sechs Studien in kanonischer Form)*, op. 56, no. 6, R. Schumann; *Fanfare Joyeuse, Song Without Words*, Carter; *Marche sur un thème du Händel (Pièces dans différents styles, book 1)*, op. 15, no. 2, Guilmant.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, February 2: *Fanfare in D*, Eldridge; *Prelude and Fugue in b*, BWV 544, Bach; *Sonata II*, Elgar; *Introduction and Fugue*, Burney; *Elegy*, Popplewell; *Poema and Toccata Beorma*, Thalben-Ball.

EGLÈ RUDOKAITÉ, Santo Antonio dei Portoghesi, Rome, Italy, February 7: *Praeludium in G*, Bruhns; *Scherzo*, op. 2, Duruflé; *Prelude in d*, VL 256, *Pastorale*, VL 187, *Fuga in c-sharp*, VL 86,

Šventas Dieve, VL 343, Čiurlionis; *Andante sostenuto (Symphonie gothique)*, op. 70, Widor; *Phantasie und Fuge über B-A-C-H*, op. 46, Reger.

ANDREW SCANLON, Church of the Incarnation, Dallas, TX, February 3: *Processional March*, Harris; *Siciliano for a High Ceremony*, Howells; *Prelude and Fugue in A*, BWV 536, Bach; *Lullaby (Suite No. 2)*, Hampton; *Final (Symphonie VI in g)*, op. 42, no. 2, Widor.

VICTORIA SHOROKHOVA, Cathedral of St. John the Divine, New York, NY, February 15: *Windows of the Spirit*, Decker; *Lullaby (Suite No. 2)*, Hampton; *Passacaglia in f-sharp*, Kushnaryov; *Snow Over Leningrad (Irony of Fate)*, Tariverdiev, transcr. Shorokhova; *Carillon de Westminster (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 6, Vierne.

WYATT SMITH, St. Marcus Lutheran Church, Milwaukee, WI, February 13: *Fiat Lux (12 Pièces nouvelles)*, no. 8, Dubois; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Introduction und Passacaglia in d*, Reger; *Toccata, Chorale, and Fugue*, Jackson.

DOUGLAS TANG, St. Michael's Church, Cornhill, London, UK, February 16: *Ciaccona (Partita II in d)*, BWV 1004, Bach; *Prelude and Fugue on B-A-C-H*, Liszt; *Sonata on the 94th Psalm*, Reubke.

KENT TRITLE, Cathedral of St. John the Divine, New York, NY, February 3: *Te Deum*, op. 11, Demessieux; *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *Con moto maestoso (Sonata III in A)*, op. 65, no. 3, Mendelssohn; *Entering the Silence*, Norman; *Do not go gentle*, op. 132, Persichetti; *Resurrection*, King; *There Is a Fountain*, Moore; *Te Deum Laudamus*, Hurd.

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PUBLICATIONS / RECORDINGS

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The **Nordic Journey** series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**, on the Pro Organo label. *Nordic Journey, Volume XIX* (7323, \$17.98), features the 1871 Åkerman organ at the cathedral of Uppsala, Sweden, and is devoted to a newly composed, 24-movement work, *A Nordic Organ Book*, by the Swedish composer Fredrik Sixten. A *Nordic Organ Book* contains music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys. The organ is a three-manual, mechanical-action instrument. A video about the making of the recording may be viewed at vimeo.com/1115676937. The compact disc is available at proorgano.com; digital options are available on more than many streaming and download platforms.

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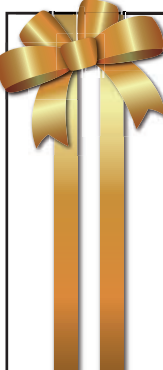
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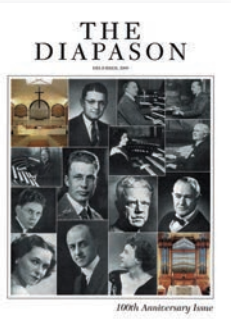
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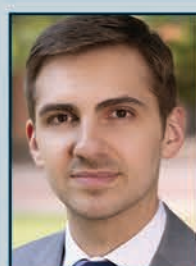
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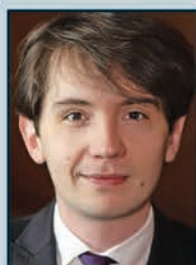
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