Saint James by-the-Sea Episcopal Church
La Jolla, California
Cover feature on pages 20–22
Editor's Notebook

Entries for the third Gruenstein Award

Submissions are now being accepted for the third Gruenstein Award to honor S. E. Gruenstein, founder and first editor of THE DIAPASON. The award recognizes the scholarly work of a young author who has not reached their 35th birthday.

Submissions of article-length essays will be accepted through January 31, 2024, and the winning article will be published in the May 2024 issue. Authors may not have reached their 35th birthday before January 31, 2024. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 16,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text and must be of sufficient quality to print in dpi or better, with any necessary permission to print secured in advance on behalf of THE DIAPASON.

The winning essay, upon publication in the May 2024 issue, becomes the copyrighted property of THE DIAPASON and Scranton Gillette Communications, Inc. To submit materials or to direct questions, contact Stephen Schnurr: sschnurr@gmail.com.

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In this issue


This month’s cover feature spotlights the new pipe organ for St. James by-the-Sea Episcopal Church, La Jolla, California. This fascinating instrument is the result of collaboration between Parsons Pipe Organ Builders of New York and Rosales Organ Builders of California.

Here & There

Festivals

The Canadian International Organ Competition announces its 2023 Grand Organ Festival to be held September 30 through October 29 in Montreal, Quebec, Canada, featuring 15 events at seven venues. Performers include Isabelle Demers, Shen Yuan, Nathan Lanbe, and Philippe Lefebvre. The festival will also feature a premiere live-screening of the concert film Whispers: Music that Connects Us, an organ and yoga event, and a “Peter and the Wolf” family matinee.

L’Organo 2023, an organ recital series serving as an integral part of the two-week-long Piccolo Spoleto festival, Charleston, South Carolina, resumed fully in 2023, beginning on Memorial Day weekend. Under the leadership of Murray Forbes Somerville, diversity was the characteristic feature, in repertoire, artists, and locations. Among the highlights was the recital presented by Jared Lamenzo at the 1845 French Hugenot Cathedral organ, Charleston, South Carolina.

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YouCanSubmitYourPipelined...marks its 40th year of continuous weekly national broadcasts with an anniversary concert featuring the 67-rank Blaichfont pipe organ at Bethel University’s Benson Great Hall, Arden Hills, Minnesota, September 17 at 2:00 p.m. This program of music for organ and orchestra will feature soloists Aaron David Miller, Brenda Sevcik, Stephen Self, and Michael Barone, narrator, and William Eddins, conductor. This is a free event, but ticket reservations are required. For information and tickets: nprevents.org.

Aniversaries

A reception will follow. For information, service at 877/501-7540.

Murray Forbes Somerville and Jared Lamenzo on the 1845 French Hugenot organ at the 1845 French Hugenot Cathedral organ, Charleston, South Carolina.

YourClassicalPipelined...marks its 40th year of continuous weekly national broadcasts with an anniversary concert featuring the 67-rank Blaichfont pipe organ at Bethel University’s Benson Great Hall, Arden Hills, Minnesota, September 17 at 2:00 p.m. This program of music for organ and orchestra will feature soloists Aaron David Miller, Brenda Sevcik, Stephen Self, and Michael Barone, narrator, and William Eddins, conductor. This is a free event, but ticket reservations are required. For information and tickets: nprevents.org.

All the latest from the world of organ, church music, harpsichord, and carillon.
First Presbyterian Church, Fort Wayne, Indiana, announces its 62nd National Organ Playing Competition, to be held April 20-24, 2024, on the church’s four-manual Aeolian-Skinner/Quimby organ. All organizations who have not reached their 35th birthday as of competition date are invited to apply. First prize is $3,000 and a recital in November 2024; second prize is $1,500; third prize is $750. An audience prize of $500 will also be awarded. Preliminary round recordings will be accepted January 15–30, 2024. For information: firstpresfortwayne.org/music.

The Canadian International Organ Competition will take place October 13–27, 2024, in Montréal, Québec, Canada, and is open to all organists born on or after October 26, 1989. First prize is $35,000 CAD, second prize is $20,000 CAD, third prize is $10,000 CAD. There are also five special prizes of $5,000 CAD each. First prize includes a tour of Canada and the United States and an American Institute of Organbuilders Convention Scholarship in 2013. Gettysburg College where he studied organ with Josephine Bailey Freund. He received a Bachelor of Arts degree in music from Gettysburg College where he studied organ with Josephine Bailey Freund. He was awarded an Organ Historical Society F. Power Biggs Fellowship in 2011 and an American Institute of Organbuilders Convention Scholarship in 2013. For information: andoverorgan.com.

Chad Fothergill is appointed organist/chapel organist for Duke Chapel, Duke University, Durham, North Carolina, where he has recently served as interim chapel organist. He will continue as the primary organist for Duke Divinity School. In conjunction with the university organist, Robert Parkins, Fothergill will continue to lead and support congregational singing at chapel services and university ceremonies in the chapel. In addition to accompanying the Chapel Choir, he will mentor the chapel’s organ scholars and perform at weekly organ demonstrations as well as in chapel concerts. At the Divinity School, he will assist with planning and leadership of weekday liturgies.

As a scholar and performer, Fothergill is frequently engaged as a worship leader, speaker, writer, consultant, and composer. He has presented solo recitals, lecture-recitals, hymn festivals, workshops, and papers at gatherings of the American Guild of Organists, Haydn Society of North America, National Worship Conference of the Evangelical Lutheran and Anglican Churches of Canada, North American Conference on Nineteenth-Century Music, Society for Christian Scholarship in Music, and congregations throughout the United States. Prior to coming to Duke University in 2022, Fothergill was interim co-director of the Institute of Liturgical Studies at Valparaiso University, Valparaiso Indiana, editor of CrossAccent: Journal of the Association of Lutheran Church Musicians, and held visiting faculty appointments at Gustavus Adolphus College, St. Peter, Minnesota, and the University of Delaware, Newark. He completed degrees in organ performance at Gustavus Adolphus College and the University of Iowa and is a doctoral candidate in musicology at Temple University with focus on the social and vocational histories of Lutheran cantors from the Reformation through the time of J. S. Bach. For information: chapel.duke.edu.


For information: kenttritle.com.

Kent Tritle (photo credit: Jennifer Taylor)


“I was what I would call the ‘total conductor.’ He viewed each opera, each performance, as a unity between the orchestra and the singers.”

Rosa Ponselle on Tullio Serafin

Three former Guild dean’s joined in a service of celebration at First Presbyterian Church, Mesa, Arizona. The service was held on Sunday, July 9. Shown are Hank Glass, of the Saint Louis chapter, Barbara Glass Walker, of the Phoenix Chapter, and Mark Ramsey, director of music and church organist of the Mesa Church. Ramsey is also the co-chairman of the 2025 American Guild of Organist’s Western Regional convention. Ramosey is the former Arizona State convener and Glass is the former Missouri State convener.

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The Hymn Society of the United States and Canada has honored two individuals as Fellows of the society, for outstanding leadership and significant contributions in encouraging, promoting, and enlivening congregational song. Recognition occurred July 19 during the organization’s annual conference in Montréal, Québec, Canada.

David Eicher was honored for his work as a hymnbook editor, as a promoter of congregational song, and for his service to The Hymn Society. An organist and church musician, Eicher served in various leadership positions in the Presbyterian Association of Musicians. He has been involved in numerous publishing projects as consultant and editor, notably as editor of Glory to God (2013), the most recent hymnal of the Presbyterian Church (USA). Eicher has served the society as treasurer (1996–2000) and president (2006–2008), in addition to leadership roles in many annual conferences.

Simei Monteiro was honored for leadership in congregational song not only in her native Brazil, but throughout the world. Both a practitioner and a teacher, she has taught at Perkins School of Theology of Southern Methodist University, Dallas, Texas, and at the Methodist Seminary in São Paulo. Within the Brazilian context, Monteiro has long been recognized as an advocate for the infusion of the Christian message with local flavors. Working with missionary Nora Buyers, she was involved in the production of A Nova Canção (A New Song), an early song collection that gathered lots of writing of Brazilian congregational music. A few years later, Monteiro and Jaci Maraschin released a new ecumenical songbook, A Canção do Seuoh na Terra Brasileira (The Song of God in Brazilian Lands). She has been involved in the global song movement and served as music enlivener and/or worship consultant for the World Council of Churches between 2001 and 2009. For information: thehymn society.org.
Fruhauf Music Publications announces a new cycle of monthly complimentary publications to run from September 2023 through August 2024, beginning with an edition of Johann Pachelbel’s organ partita on Was Gott tut, das ist wohlgetan, consisting of nine variations with an added coda. October’s offering is a celebratory booklet, A Cranbrook School Music Album, including pictures, extensive notes, and multiple scores featuring ceremonial music arranged for organ and/or carillon; transcriptions of compositions by Moussorgsky, Dvorák, Sibelius, Elgar, Parry, and others are represented. November will be released four neo-Baroque hymntune settings for organ—Aberystwyth, Llangloffan, and two presentations of Nun danket alle Gott—followed in December by three Christmas hymntune free harmonizations of Puer Nobis, Quittez Pasteurs, and Mendelssohn. The year 2024 will be launched with Sing A New Song, a festive cantata in six movements for voices and organ, followed in February by a complete organ accompaniment for Gabriel Fauré’s Requiem. March will feature five contemporary multi-verse hymntune preludes on Danby, Greensleeves, St. Columba, Schmücker Rich, and Slane. Scores by Jan Pieterse, Sweelinck, and Jean Baptiste Loeillet will grace April’s postings with Balletto del Grondine and Suite in F Major, both scores for keyboard. In May an organ transcription of César Franck’s “Interlude Symphonique” from the oratorio Rédemption will be issued. June’s offering includes a set of four Spanish Baroque organ compositions: Pasacalles de 10 tono by Juan Bautista José Cabañas, Cantabile and Paso VII by Narcís Casanoves i Beltrán, and Sonata de 10 tono by José Lidon. July will offer three carillon hymntune settings of Nicaea, Erhalt uns Herr, and Old 100th, followed in August with three 20th- and 21st-century organ hymntune postludes on Duke Street, God Rest You Merry, and Lore de Herren.

Spring 2024 will mark the twenty-year anniversary of Fruhauf’s startup in 2004, and the May publication will begin year twenty-one. For further information: frumuspub.net.

The Royal Carillon School, Mechelen, Belgium, announces a new carillon publication: Music from the Heyday of the Old Carillon Art (€20 plus shipping), a compilation of Southern Netherlands carillon music edited by Carson Landry, a member of The Diapason’s 20 under 30 Class of 2023. The anthology includes works of Joannes de Gruytters, the Leuven Carillon Manuscript, the autograph of Matthias Vanden Gheyn, and the carillon book of Frans de Prins. The book is printed on thick paper and has a ring binder so that it can be opened on a keyboard desk. An introduction in Dutch and English is followed by 29 literal transcriptions of works and 11 works adapted for carillon. For information: bsaarschool@mechelen.be.

Recordings
Alfotto announces a new organ recording, BACH: The Gamut from A to G (AF2304), featuring Eric Plutz performing on the Mander/Skinner organ of Princeton University Chapel, Princeton, New Jersey. The recording includes preludes, toccatas, fantasias, and fugues by Bach in each key of A, B, C, D, E, F, and G. The recording is available as a CD or through digital downloads. The album is available at Amazon, Spotify, and AppleMusic.


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In the wind... 

The Organ Clearing House goes to the movies. 

In July 2010 Sony Pictures released Salt, a film directed by Phillip Noyce, starring Angelina Jolie and Liev Schreiber. Jolie's character is Evelyn Salt, a CIA agent accused of being a Soviet spy. Salt sets out to prove her innocence, and lots of people get hurt. One of the pivotal moments is the funeral of the American vice president held at Saint Bartholomew's Church on Park Avenue in New York City. The church's organist and choirmaster at the time, William Tratta, and the Saint Bartholomew's Choir would perform a hit of Gabriel Fauré's Requiem in D Minor as the vice president's dear friend, President Matveys of the Soviet Union, ascended to the podium. 

Salt would enter the church's crypt from an adjacent subway tunnel, sabotage the organ's wind and electrical systems creating a roaring disturbance, then detonate explosives that would deliver the pulpit, president and all, to the crypt where she would shoot him. Just another day in the life of the church.

Leslie Rollins, the film's set decorator, read an article in The New York Times about the restoration by Quimby Pipe Organs of the organ at the Cathedral of Saint John the Divine, and the Quimby people recommended the Organ Clearing House to decorate the set of the basement mechanical room for the St. Bart's organ. Leslie invited me to the film's offices in New York's Chelsea neighborhood where he led me into the world of make-believe-turned-believable, which is the motion picture industry. The office walls were festooned with concept drawings of the dozens of sets that would be built, and he led me through the story so I could understand the role of the set we would create.

I described the behind-the-scenes functions of a large pipe organ including the blower and adjacent static reservoir, and an array of electro-pneumatic-mechanical switching equipment. Since this would be an active operating set, I arranged to take Leslie and a couple people from Special Effects (SFX) to visit a nearby church to see that kind of equipment. The church was doing their own stunts when the blower was turned on, the static reservoir expanded about six inches. They were disappointed—it wasn't dramatic enough. I told them that while I did not want to be disappointed— it wasn't dramatic enough. Just another day in the life of Salt. 

We provided a large blower from our stock and a huge array of organ electrical and pneumatic parts. I built a labyrinthic double-rise reservoir using two-by-fours for top, bottom, and middle frames and ten-inch-wide ribs cut from plywood. I made the usual canvas hinges all around but only put leather on the three sides that would be exposed to the camera. Rather than the nearly six-inch rise of a normal organ reservoir, this thing opened close to thirty inches. The dozen of sets were built in a complex of unused aviation hangars in Bethesda, Long Island, previously owned by Grumman Aerospace Corporation, the site where the Lunar Excursion Module (LEM) that landed astronauts on the moon was built. The crypt had ribbed arch ceilings, much fancier than the actual basement at Saint Bartholomew's, made of two-by-four frames and styrofoam painted to simulate stone masonry.1

In April 2009 my colleague Amory Atkins and I gathered the blower and wind-system components along with metal windlines and regulating valves. I drove a truck to Atlantic City to collect the static reservoir to rise dramatically, and shoot the switch stack causing a noisy explosion (way more sparks and smoke than a usual 12-volt DC organ system could produce). The organ Abel's wife turned into a mass cipher, the congregation would panic. Salt would scatter explosives under the foundation of the pulpit, and Bob's your uncle. The set decorating team included a young hippie woman who floated a cart of art supplies about the place followed by a bag flapping golden retriever. It was her job to make things look old. I gave her photos of a (real) blower room, complete with accumulation of dirt, dust, spider webs, and debris, and she worked her magic to make it look authentic. 

I showed Leslie the completed set and described what Ms. Jolie would have to do to put all that in motion. Bewildered, he asked me to come back in a couple weeks for a filming of Salt. So I could explain it in person. When I arrived, I learned that they were running behind schedule. 

I asked the organ guy to the crypt, organ guy to the crypt, organ guy to the crypt. And when I saw the completed film, I was struck by how much effort went into building and decorating that set for a scene that lasted just a few seconds. If you watch the movie, do not take your eyes off the screen once you see Salt on a subway, or you will miss it. I was disappointed to learn that you had to be a $100,000 vendor to make the credits. I mentioned that I could have charged that, but it was too late.2

It is easy to stream Salt. I watched it a couple nights ago on Netflix. I saw the completed sets for the large, the tunnel, the CIA stairway, the office where Salt made a bazooka from an office chair, the hotel room, the Bolt bus, and the North Korean prison. 

I happened to ride past Saint Bartholomew's in a taxi during the filming of the big explosion scene. There were dozens of fire trucks, police cruisers, and ambulances hovering about, and a crowd of extras big enough to create a church-filling congregation of mourners. I am sure the Fire Department of New York was a $100,000 vendor. They must have made the credits.

Let's take it live. 

My friend Angie got dozens of tries to make the perfect leap from the subway tunnel to the crypt of the church. Actors go to the movies. They may have twenty or thirty performances, more if they are in a well-funded big-city show, but each night they get one chance for each moment of magic. 

The other night, Wendy and I saw a production of Cabaret at the Barrington Stage Company in Pittsfield, Massachusetts. The venerable show has a cast of twenty-one, ten of whom are in the chorus known as the Kit Kat Ensemble—the Kit Kat Club is the main set for the show. The story is set in the jumbled unraveling of the cultural life of Berlin in the years leading up to Nazi domination and the start of World War II, where the Kit Kat Club is a refuge for a large part of the population we know today as LGBTQ2S+. In a time when such self-identification was not understood or accepted by those outside the acronym. The atmosphere in the Kit Kat Club was of forced hilarity, longing, and sexual confusion. 

The superb ten-piece orchestra was sitting on a tiered bandstand on stage just as you would expect a band to be played in a dance club—think of Ricky Ricardo's band on I Love Lucy—and the energetic dancing would around them. Sometimes a lead character would leap into the band to hide, lights out, and another character would be exposed. Sometimes a member of the band was seduced, spotlight and all. And during the song “Tomorrow Belongs to Me” at the end of the first act, the lead keyboard player, who was also the conductor, scooped up a gleaming white accordion and led the ensemble to the front of the stage singing her heart out.

Cliff Bradshaw, the traveling, struggling American novelist, hopes to build a life with Sally, the club's marquee singer. Herr Schulz, the neighboring fruit vendor, dreams of marrying Fräulein Schneider, the spinster landlady who rents rooms to the various women of the ensemble and tries to turn a blind eye to the parade of sailors coming and going in her house. Then Cliff realizes that he has been used as a courier for the Nazis. Herr Schulz is revealed as a Jew and Fräulein Schneider realizes that she cannot risk her sanity and life by marrying him. Some characters deny the situation, some try to exploit it, and some are propelled by the frenzy of alcohol, drugs, and sexual freedom to the exclusion of everything else. The enucle of the heart of the show, inciting and weaving the
intrigue, hinting at the macabre, reveling in the maculation, and has the longest list of dance steps, acrobatics, complex songs and monologues, costume changes, and sinister gestures of all the characters.

We were attending one of the last performances of the three-week run. As we arrived at the theater, we read that the curtain would be delayed. Sometimes around the scheduled curtain time, it was announced that the actor playing the enceae was unable to appear, and the understudy was hard at work with the cast doing a last-minute blocking rehearsal on stage. A half hour later we entered the theater. "Willkommen," the harshly opening number, blasted onto the stage, and for two-and-a-half hours we watched, yelled, and whistled as we the scene unfolded there to before. What member James Rose (she/they), tall and slender with past-shoulder-length hair, brought the encore to life in their first and last-minute crack at the role.

I am sure that Wendy and I have seen underestudies taking on a role before, perhaps sometimes at the last minute, but not as complex as that one. I doubt that this performance will go fuzzy in my memory but will join the file in my memory titled "Unforgettable." The encore is central to most of the songs and dances, and Rose’s interpretation included endless sinister, sensual, sensual motions of their extra-long, extra-flexible fingers. I have no idea how much rehearsal time she had with that role, but she certainly spent a lot of time thinking and preparing for it. I would love to have been a fly on the wall for that last-minute rehearsal while we were waiting outside for the house to open; it must have been a very dramatic hour.

Art of the moment

In last month’s issue of THE DIAPASON, I wrote about our recent trip to Athens, Florence, and Bologna during which we visited as many museums as our stamina would allow—more, in fact. We reveled in the timeless works by Giotto, Michelangelo, Caravaggio, and Ghiberti, as art lovers have for 500 or more than 1,000 years. If we are still able, we could go back and see them again in twenty years. You lean in to look at brush strokes, chisel marks, dappled sunlight, and facial expressions. Favorite souvenirs from the trip are the two-inch pieces of Carrara marble that I picked up from the roadway when we visited the quarry that was the source for the sculptures of Michelangelo along with many other artists. What makes those stones magical are the hundreds of tiny, shiny facets that sparkle when I turn them under my desk lamp, the way they bring life into those monumental statues.

The performing arts are different. A piano sonata, an aria, a symphony, a Broadway show, or a hymn happens in real time. If the artist misses a piston or flubs a note, or a couple dancers run into each other, the moment vanishes and last-minute crack at the role. I know I hooted a few times, and probably hollered, too.

§

On November 14, 1943, the twenty-five-year-old Leonard Bernstein stood in for the ailing Bruno Walter at the last minute, conducting the New York Philharmonic Orchestra at Carnegie Hall, and his career took off like a rocket. James Rose’s performance the other worldly, and more breathtaking as she was a last-minute fill in. I wonder what was going through their mind during that curtain-delaying rehearsal. During the occasion at the end of the performance, fellow cast members were expressing their admiration, offering quiet, affectionate congratulations, and referring to Rose for extra roles. It was a thrilling performance of a chilling character. The arts matter.

Nota bene

While I took hundreds of photos while working on Salt that show the various sets under construction, we were required to sign a non-disclosure agreement that barred us from publishing photographs taken on the set, and expressly forbidden from photographing the actors. Even though it was almost fifteen years ago, and though I would love to share some photos here, I will stick to the agreement I signed.

Notes

1. A different set for the film used another neat "fan-stick." Late in the film, there is a scene where the American president is hustled down an elevator to a secure emergency facility deep underground the White House. The tunnel between the elevator and the facility was ribbed, the ribs were made of swimming-pool noodles covered with thick epoxy paint.

2. Burt Dalton, foreman of SFX crew, won an Oscar for his work on The Curious Case of Benjamin Button the year before. I was impressed by his status on the set. When he walked by, people whispered in awe and respect.

3. Follow this link to see listing of cast and crew for Salt: https://www.imdb.com/title/tt0864453/trivia?ref_=tt_trvig. There are over 190 cast members from Angelina Jolie as Salt to Zoe D’Amis, a monkure. Scroll past the cast to see the crew, which included twenty-three makeup technicians and hundreds of others in the art department, sound department, special effects, visual effects, stunts, costumes, editorial, location, etc. It takes hundreds of people to make a movie like this.

By John Bishop

(photographic credit: Felix Müller)
The life of French harpsichordist Huguette Dreyfus

Part 5: The fruits from her garden

By Sally Gordon-Mark


Huguette Dreyfus’s performing career started while she was still a student in 1956, skyrocketed in the 1960s, and lasted until the end of 2008. During that half-century, she gave concerts all over the world, made 117 recordings, and in France alone, appeared on about 200 radio broadcasts and thirty television programs. Huguette received prizes, medals, and awards throughout her life in recognition of her achievements. What’s more, her reputation as an extraordinary harpsichordist, pianist, and organist from all over the world to study with her. Huguette once said in a radio interview:

For me, pedagogy is a very important part of my professional life. And I would say that, in general, it is also very important for the evolution of an artist, because it prevents one from stagnating in one’s convictions . . .

Huguette greeted the arrival of the twenty-first century with her usual unfailing enthusiasm, intellectual curiosity, and energy. In the fall of 2000, she performed with Eduard Melkus at the Kunsthistorisches Museum in Vienna and was featured several times on French radio. In 2000 and 2002, she gave masterclasses in Budapest and at the Vil-

lecroze Academy in France, and again in 2003 and 2004 at the Conservatorio di Musica “Giuseppe Verdi” in Milan, Italy.

In a letter to a former student, Maria de Lourdes Cutolo, Huguette wrote that she was “continuing to teach, but playing less. . . . I often go out, and I lead an active life.” She mentioned that she would sit on national and international juries in 2004 and would give another concert in Vienna in March with Melkus and his ensemble, Capella Academica Wien. Until 2012, she continued to give interviews on French radio. On December 28, 2003, she participated in a documentary on French television, Johanna Sebastian Bach: the Last Years, along with Philippe Herreweghe and other major artists.

In the new century, CDs of her recordings continued to be released, notably reissues of Bartók’s Mikrokosmos; the historic recordings of C. P. E. Bach’s Concerto pour flûte et orchestre en ré majeur, with Jean-Pierre Rampal on flute and Pierre Boulez conducting the chamber orchestra, and with Henky Sor Buy, George Frederic Handel, & Vio-

lin Sonatas, Ave Angello Corelli, La Folia. The Japanese label Denon released her recordings of Bach’s Inventions and Sinfonias in 2005 and the 16 Harpsichord Transcriptions in 2006. In 2005, the CD of Konzert für Cembalo und Streicher, Schauspielmusik zu Ritter Blaubart [Concerto for Harpsichord and Strings, Playful Music for the Knight Bluebeard] by Hugo Distler came out on the Musi- fonias label. Huguette had recorded the concerto in 1964 but did not play on the Bluebeard recording, which was done in 2002. The last reuse in her lifetime would be in 2013, Henri Dutil- leux: The Centenary Edition, a compilation of remastered discs by Erato.

In February 2006 in another letter to Maria de Lourdes Cutolo, Huguette wrote that she had been ill since the beginning of January with a severe case of infectious bronchitis. Illness was unusual for her, even though her schedule had always been demanding and full of voyages. Later in the year she was chosen by the Fondation Prince Louis de Polignac to present its prizes in a ceremony “under the high patronage of her very serene highness, the Princess Antoinette of Monaco.”

In 2008 the two concerts that would bring her career to a close were personally meaningful. On May 28 Huguette performed Bach’s fifth Brandenburg Concerto with old friends Eduard Melkus conducting the Mulhouse Con- servatory Chamber Orchestra and soloists Antje Lallart and Miwako Shirai-Rey on violin and flute, respectively. This concert in her honor took place in the Saint Jean Temple in her native Alsatian city of Mulhouse, which had presented her with a municipal medal on May 25. In a local review, it was noted:

Known throughout the world, Huguette Dreyfus, the harpsichordist from Mul- house, contributed considerably to the

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Huguette Dreyfus, Temple Saint Jean, Mulhouse, France, May 28, 2008 (photo courtesy of Xavier Lallart)

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Institute students receive full tuition scholarships. Generous awards available to qualified applicants.

Huguette bequeathed her papers, photographs, recorded and published music, concert programs, and posters to the Bibliothèque nationale de France. Her archives are located at the Richelieu site, identified as FM FONDS DRE in the catalogue. To the Musée de la Musique in the Cité de la Musique-Philharmonie de Paris, she bequeathed her harpsichord, its authenticity was questioned. Rumors had been circulating for years in Paris that it was not an authentic Blanchet, but no one wanted to tell Huguette. William Dowd, in partnership with Reinhard Von Nagel from 1971 to 1993, came to her apartement sometime in 1973 to examine the harpsichord for a piece he was writing on the Blanchet workshop. Without being able to dispose of it, he noticed that the keyboards and action had been replaced. He saw evidence of an earlier restoration, which could have been done in England, possibly by Arnold Dohnetch, or in France before Raymond Russell acquired it. Without consulting Russell’s archives in Edinburgh, the instrument’s prior history cannot be ascertained.

The museum submitted Huguette’s harpsichord to scientific tests and a minute examination before undertaking its restoration. Analysis showed that the instrument had been reconstructed in the late-nineteenth or early-twentieth century by an unknown person. Technicians often leave identifying marks in the instrument, and one was found around Marcel Asseman. The wood was determined to be from the eighteenth century, which could mean that an old harpsichord had been rebuilt. Neither the soundboard nor the decoration on the sideboard are original. The rose, a harpsichord maker’s trademark, is not considered to be Blanchet’s. Therefore, it has been concluded that the instrument was not built by Blanchet or anyone in his atelier. However, because it has historical significance, having been played by Huguette and her illustrious students, it has been named after her. The harpsichord is now completely restored and available for concerts, recordings, and masterclasses, according to Huguette’s wishes.

During her lifetime, the French government bestowed its highest awards on Huguette, according to Huguette’s wishes. These include the Knight of the Legion of Honor, the Grand Officer of the Legion of Honor, and Grand Cross of the National Order of Merit.

Huguette Dreyfus was awarded the Knight of the National Order of Merit medal on June 6, 1973, then one for Officer on April 3, 1987, and then one for Commander on...
May 14, 2004. On December 30, 1995, she was honored by the Austrian government, which made her a Commandeur de l’ordre national du Mérite, and Officier des Arts et des Lettres et du Mérite de la République d’Autriche. That summer, Huguette Dreyfus had been working with Huguette when they taught at the Conservatoire national supérieur de musique et de danse in Lyon, France.

Aside from the recordings, instruments, and publications she left behind, Huguette’s most important legacy may have been the indelible imprint she left on the performers she taught, who in turn became teachers themselves. For example, it was she who inspired concert artist Elisabeth Joyé to take up the harpsichord: “I was 17, passionate about music, and I played the piano. My dad was the treasurer of a music festival in the south of France, and I was the official page-turner. That summer, Huguette Dreyfus had been invited to the Collége de Six-Fours to play all of the Bach sonatas for violin and harpsichord on the Hemsch harpsichord that belonged to Claude Mercier-Ythier. I was turning the pages and was immediately fascinated by all that Huguette was doing on that magnificent instrument as to expressivity and dynamics. I was familiar with the Neuport harpsichord as being the instrument that played bass continuo in an orchestra. I adored Bach’s music that I was playing a lot on the piano. That night, I made the decision to start playing the harpsichord. Huguette advised me to study with André Raymond in Aix-en-Provence because I did not envisage moving to Paris at the time—I was young! The following year, no doubt thanks to my obstinacy and my passion for Bach and the harpsichord, I was accepted into Huguette’s class at the Régine Conservatory, where I remained for three years before leaving for the Netherlands. I remember her lively and exacting teaching. I stayed in touch with Huguette until the end of her life, and we shared a great deal of memories. We also spoke about teaching and the young generation.”

One of her colleagues, Françoise Lengellé, recalls her experience working with Huguette when they taught at the Conservatoire national supérieur de musique et de danse in Lyon, France:

“The relationship between two colleagues that Huguette and I were able to have—outside of the admiration that I felt for her as an artist—was a source of permanent evolution and creativity for me. Watching and listening to her teach were always superb lessons in themselves. I was always thankful for her great culture, humor, and the epic laughs at Lyon and elsewhere that we shared. I owe her so much.”

And so do many of us, as well as the audiences to whom Huguette introduced the harpsichord and the lesser-known Baroque repertoire in the 1960s. Later, it would be a twentieth-century contemporary music for harpsichord that she would help make known to the public. Although future audiences will not be able to experience her effervescence and artistry in person, the recordings she left behind for future technology to embellish and the seeds she planted in her students will ensure her enduring presence in the perennial transmission of harpsichord music from generation to generation.

Born in New York City, Sally Gordon-Mark has French and American citizenship, lives in Europe, and is an independent writer, researcher, and translator. She is also a musician; her professional life began in Hollywood as the soprano of a teenage girl group, The Murmures, whose hit record, Popsicles & Icicles, is still played on air and sold on CDs. Eventually she worked for Warner Bros. Records, Francis Coppola, and finally Lucasfilm Ltd., in charge of public relations and promotions, before a life-changing move to Paris in 1987. There Sally played the harpsichord for the first time, thanks to American concert artist Jory Vinikour, her friend and first teacher. He recommended she study with Huguette Dreyfus, which she had the good fortune to do during the last three years before Huguette retired. From there she went on to the superior regional conservatory of Rueil-Malmaison, becoming a devoted friend. During Sally’s residence in France, she organized a dozen Baroque concerts for the historical city of Saint-Germain-en-Laye, worked as a researcher for books published by several authors and Yale University, and being trilingual, served as a translator of early music CD booklets for musicians and Warner Classic Records. She taught piano privately and also at the British School of Paris. In September 2020, she settled in Perugia, Italy, where she is studying medieval music and continues to offer her services as a translator in the world of the arts. Sally

“COURAGEOUS & THOUGHT-PROVOKING”

— Janette Fishell, chair, Organ Department, IU Jacobs School of Music

“Like nothing else in the literature...fun, and packed with information and insight...from one of the finest organist-pedagogues of our time.”

— Diane Meredith Belcher, concert organist

“By implementing many of the techniques described in this book, the transformation of my hands and my technique over the years has been nothing short of miraculous.”

— James F. Mellichamp, president emeritus, Piedmont University

The lessons of a lifetime playing the organ!

In her new book, legendary organist, church musician, and teacher Dr. Wilma Hoyle Jensen reveals how concepts originally developed for the piano transformed her own playing at the organ and propelled her illustrious career. Included with ORGAN FOOTNOTES are streaming video lessons in which Dr. Jensen illustrates techniques to benefit the experienced performer, teacher, and student alike.
was the guest editor of the March 2023 issue of the e-magazine published by the British Harpsichord Society, Sounding Board, Number 19, devoted entirely to the memory of Huguette Dreyfus. For more information: sallygordonmark.com.

Notes

1. “And the fruits will surpass the promise of the flowers.” François de Malherbe, “Prêtre pour le Boy Henri le Grand allant en Limousin,” Œuvres posthumes de Malherbe, E. Flammeron (Librairie des Bibliophiles), 1897, Paris, pages 109–112.


17. Xavier and Anjé Lagallet, interviews by phone, and email, in person from July 15 through November 2022.

18. Charles Cross (1842–1888), an important poet, scientist, and inventor who experiment- ed in the reproduction of sound.

19. The Académie du disque français was founded in 1951 by Jean Cocteau, Colette, Arthur Honeyeget, the poet Guy-Charles Cross (the son of Charles Cross), and Michel de Roy. In 1996 Georges Auric and Darius Milhaud were co-presidents of the academy.


23. Alice Bontelle, director of communi- cation, Cabinet du grand chancelier, Paris, France. Email to author, April 1, 2023. Translated from French by the author.

24. Elizabeth Joy, email to author, April 1, 2023. Translated from French by the author.

Acknowledgments

After Huguette passed away in 2016, the first person I interviewed was our mutual friend, Claude Mercier-Yifieu. He was eager to help me with my project to document Huguette’s life, giving me information and photographs. We made plans to collaborate on her discography, based on the accounts he painstakingly kept of her recordings. Since then, I was fortunate to meet six other contem- poraries of Huguette. Edward Mellors, Zuzanna Różębąłkowa, Anne-Marie Beck- steiner Paillard, Paul Kurzant, Jill Severs, and Marie-Claire Janet, who graciously welcomed me and shared their memories. Some gave me video, recordings, and photographs of Huguette. Sadly, Claude, Zuzana, and Anne-Marie have since passed away.

However, the first person I must thank is Huguette herself. For many of her students, she was a midwife, a catalyst. She revealed me to myself, and I switched tracks, moving in a differ- ent direction towards a life that better suited my true nature. She showed me that I could perform the music I loved if I worked in a more efficient way and I focused my attention only on the piece at I played. “The only thing that’s impor- tant is the music,” she once told me. In 2000 Huguette wrote the recommenda- tion letter required for me to obtain a research pass at the Bibliothèque natio- nale de Paris, and I discovered another life-changing passion.

With gratitude for their assistance and/ or participation in articles I have written or written for The Diapason and Sounding Board, I thank Judith Andreyev, Andrew Appel, Jean-Claude Battault, Olivier Baumont, Christine Bayle, the late Anne-Marie Becksteiner-Paillard, Naton Bertrand, Dr. Brian Blood (Dol- nutesch Foundation), Alice Bontelle (Cabinet du grand chancelier), the Conser- toire Emmanuel Clavier de Cler- mont-Ferrand, Josyene Guiller, Maria de Lourdes Coto, Laurence Decobert (City of Mulhouse, France), Antje and Richard Hieronymus, Olivier Wagschal, Olivia Wahnon de Oliveira (librarian of the Royal Conservatory of Brussels), Peter Walchorn, Jeff Wentz, John Whitelaw, Laura Widolf (Conserva- toire Huguette Dreyfus). Ilton Wijmkeni, and Aline Zilberjach-Cestier.

I am especially indebted to Françoise Dreyfus and François-Pierre Goy for their involvement, support, and assis- tance, without which these articles could never have been written. Special thanks go to Pamela Nash, Robert Tiff, and Jed Wentz for reading my drafts and making important observations. I am very fortu- nate to have benefited from their good natures, knowledge, and expertise. For their constant encouragement for me to write over the years, my heartfelt thanks go to Selina Hastings, Stuart Gordon, and Richard Hieronymus.
A Riparian Revival

Restoration of Aeolian-Skinner Opus 1273—Renewal of interest in the works of Charles Tournemire—and revitalization of the oldest city in Pennsylvania

By Bynum Petty

The Diapason, April 1999

In the beginning: Colonial Era

This is a study of improbabilities, of events inconceivable, unimaginable, almost unremarked among the incursions into the canon of human existence along the banks of the Delaware River in Southwestern Pennsylvania. The improbabilities are obvious, but that a performance of music by a neglected and poorly appreciated French composer on an organ by a company once scorned by contemporary scholarship in a city now pronounced derelict and without hope—this demands our attention.

Less than twenty miles south of today’s Philadelphia City Hall, a small group of Scandinavians established a colony on the west bank of the Delaware River and named it Upland after their homeland region near Uppsala, Sweden. The year was 1682, when William Penn founded Philadelphia in 1682, he renamed Upland as Chester, already the oldest city in Pennsylvania. The small river town grew rapidly and became a major riverfront community. On January 24, 1703, the first service was held in the new church, a modest and unadorned meeting house. The rectangular building was forty-nine feet long and twenty-four feet wide and contained twenty-four residents. Due to these struggles, there was no rector and no congregation at Saint Paul’s Church. The Chester waterfront was no haven for Quakers. Other religious congregations grew, too, and declared it a haven for Quakers. As the town grew, the wealth of its merchant class and industry owners increased and provided funds for the construction of civic and religious institutions. In 1681, Penn arrived in Upland and declared it a haven for Quakers. Other religious congregations grew, too, and in 1702 Christ Church of Philadelphia established a mission in the prosperous and unlikely place.

In 1709, Elias and George Hook built their first organ in 1829 for the Unitarian Church in Danvers, Massachusetts. Within a period of ten years, the brothers had built fourteen organs and moved from Salem, Massachusetts, to Boston, where their tonal and mechanical abilities became legendary. In 1872, Francis Hastings entered a partnership with the Hook brothers, at which time the firm was renamed E. & G. G. Hook & Hastings. After 1881, the company name was changed to Hook & Hastings. When Hastings became a partner, the company was already capitalizing on modern methods of mass production and mechanical abilities became legendary. The 1884 Hook & Hastings Opus 1223 in the enlarged and restored Saint Paul’s Church.

Prosperity and financial security

At the same time, shipbuilding in Chester was entering a phase of rapid growth. In 1871, the city’s largest shipbuilding company went into receivership and was purchased by John Roach, who transformed it into the Delaware River Iron Shipbuilding and Engine Works, America’s largest and most productive shipyard through the 1890s. Altogether the company built 179 ships, including ten warships for the United States Navy.

Conspicuous display of wealth

Again, the correlation between local industry and Saint Paul’s Church is palpable. A decision was made in 1895 to relocate to a new, larger building. The cornerstone was laid on June 1, 1899, and the new building was occupied on Easter Sunday, April 15, 1900, and there, the church celebrated its two-hundredth anniversary in 1903. The church’s sixteen-year-old Hook & Hastings organ was moved to the new building and later modified by C. S. Haskell sometime before 1909. The Haskell nave façade is all that remains of that organ.

Meanwhile, a war was brewing in Europe, the effects of which would take Chester and Saint Paul’s through unprecedented growth for more than four decades Early in the nineteenth century, Sun Oil Company needed tankers to transport oil from company fields in Texas to its refinery in Marcus Hook adjacent to the south side of Chester. The Pew brothers, owners of Sun Oil, purchased fifty acres of riverfront in Chester.
Chester, where they built one of the largest shipyards in the country. From 1917 onward into the middle of the century, Sun Ship and Dry Dock Company built about 700 vessels. During World War I, the company employed more than 10,000 people; and by the time the United States entered World War II, more than 35,000 employees worked at Sun Ship.

Opus 1273

Shipbuilding in Chester peaked mid-century, and it was time for Saint Paul’s to purchase a new pipe organ. Again, it turned to Boston, home of one of the nation’s most prestigious organ companies, Aeolian-Skinner, as the source of its choice. Like Chester’s industry, it might be said that the Aeolian-Skinner pipe organ company reached its production peak mid-century. G. Donald Harrison, its president and tonal director, was at the zenith of his prowess and fame, with its president and tonal director, was at the zenith of his prowess and fame, with Harrison was desperately in need of help and the construction of Opus 1273 for Saint Paul’s Church, Chester. Joseph S. Whitford joined the Boston staff in 1948 as assistant to the president.

Born into a wealthy family, Whiteford’s arrival at Aeolian-Skinner at the age of twenty-seven, the young Whiteford was sophisticated, articulate, and personable. His love of the human voice led him to emphasize the role of the organ in choral and congregational accompaniment, although this love never materialized consistently into instruments ideally suited for that task.

After Harrison’s unexpected death in 1956, during Whiteford’s short occupancy as president of the firm, he supervised the design and construction of instruments for some of the country’s most prestigious concert halls. Ford Auditorium, Detroit, Academy of Music, Philadelphia, Philharmonic Hall at Lincoln Center, New York City, and Kennedy Center in the nation’s capital, yet none of these survived the test of time or public enlightenment.

Whiteford’s designs for Saint Paul’s Church marks an erudition of tonal design that merits further examination as it demonstrates a knowledge of historical pipe-scaling practices, albeit limited—indeed, one might say “cookbook-ish”—but there is an undeniable safety following proven paradigms, leaving plenty of room for creativity yet to be realized. Given that Harrison was already deeply involved with finishing organs at Saint Thomas Church, New York City, and Saint Paul’s Church, Philadelphia (Chestnut Hill), Joseph Whiteford was given responsibility for the design and construction of Opus 1273 for Saint Paul’s Church, Chester. Joseph S. Whitford joined the Boston staff in 1948 as assistant to the president.

Having built about 700 vessels. During World War I, the company employed more than 10,000 people; and by the time the United States entered World War II, more than 35,000 employees worked at Sun Ship. The Sun Ship and Dry Dock Company built about 700 vessels. During World War I, the company employed more than 10,000 people; and by the time the United States entered World War II, more than 35,000 employees worked at Sun Ship.

American organbuilding

CAROLE TERRY • CHRISTOPHER ANDERSON • PETER SYKES

Nov 3-5, 2023      Worcester

PIPE ORGAN CAPITAL OF NEW ENGLAND

1873 1916

150

Max Reger Festival 150

1956 Aeolian-Skinner Opus 1273*

Great (Manual I, 3’ wind)

16’ Principal 61 pipes (45 scale, 1/16th notes)

16’ Gedekt 61 pipes (as above)

8’ Flûte Conique (Swell) 61 pipes

4’ Octave 61 pipes (35 scale, 1/16th notes)

4’ Rohrflöte 61 pipes (as above)

2 2/3’ Swellflöte 61 pipes (35 scale)

2 2/3’ Fifteenth 61 pipes (45 scale)

1 1/3’ Fourniture III-V 244 pipes

8’ Hautbois (Swell) 61 pipes

Great (Manual II, enclosed, 4’ wind)

16’ Quintaton (44 scale) 68 pipes

8’ Rohrbordun (no. 4) 68 pipes

8’ Viola Pompousa 68 pipes (50 scale, measured 4 pipes)

8’ Voix Chantante 68 pipes (60 scale, then as Voix)

4’ Flûte-Conique (45 scale) 68 pipes

4’ Spitzflöte (60 scale) 68 pipes

2’ Quint (no. 7) 61 pipes

Pedal (4’ wind)

16’ Contre Basse 32 pipes

16’ Bourdon 32 pipes

8’ Quintaton (Swell) 12 pipes

8’ Bourdon (Swell) 12 pipes

4’ Choral Bass (Swell) 12 pipes

2 2/3’ Fourniture II 64 pipes

8’ Harbois (Swell) 61 pipes

4’ Harbois (Swell)

Inter-divisional couplers

Great to Pedal 8

Swell to Pedal 8

Swell to Great 8

Great to Great 8

Compass: Manual, 61 notes, C–c4; Pedal, 32 notes, C–g2

The contract bearing the signature of G. Donald Harrison was signed on February 10, 1954, with an anticipated delivery and completion on or about May 1955. Actual installation occurred in January 1956. Annotated pipe construction details are taken from Joseph Whiteford’s handwritten notes on the
Sacred music should consequently possess, in the highest degree, the qualities proper to the Liturgy, and in particular, sanctity and goodness of form, which will spontaneously produce the fe""
Ed Wallace (1926–2020): Church Musician, Mentor, Friend

By James F. Jones, Jr.

It was Winston Churchill who once famously quipped that meeting Franklin Delano Roosevelt for the first time was akin only to having one’s first taste of champagne. I think many of us, still mourning the passing of Ed Wallace two covid-plagued years ago, would say the same thing about our departed friend.

I recall as if it were yesterday or the day before the first time I ever met Ed Wallace. It was in 1975, late fall I now think. I was beginning my career at Washington University as a novice assistant professor straight out of the doctoral program at Columbia, having been very active at the Cathedral Church of Saint John the Divine, which took up the entire view of 112th Street from where our apartment building was situated. The departmental receptionist came into my office to tell me that a “Mr. Wallace” from the Church of Saint Michael and Saint George, thirtieth anniversary of Ed’s career as organist and choirmaster, was coming in just to introduce the next stanza of the processional hymn. I can still recall the perfect depiction of my own snobbery and prejudice that I for one certainly epitomized at the time.

I was going on and on about what was happening to my very pregnant wife and me as we planned to move from New York City to Saint Louis. I recall, now with shame, saying how uninvited I had been on my interview trip to Washington University when a member of the faculty drove me around Saint Louis, and I saw to my horror a large sign on the interstate that said Tulsa!

Now I knew Ed Wallace at the time only because of a serendipitous occurrence right before we left Manhattan for Saint Louis. Good friends of ours had a lovely party to mark our departure at their penthouse at One East End Avenue. As night fell over Queens, the lights twinkling from the ships going up and down the East River, I epitomized the famous Steinberg cover of The New Yorker—you probably know the one to which I am referring since it is one of the most famous covers in the magazine’s long history. The geography of the United States is depicted in four-fifths of the cover as the island of Manhattan between the East River and the Hudson, with everything else in our vast country squeezed into one-fifth of the cover, from Jersey City and Hoboken all the way to Los Angeles and San Francisco. Steinburg perfectly caught the elitism, snobbery, and geographic prejudice that I for one certainly epitomized at the time. I was beginning my career as a musician, and that I knew all was his first mentioning Ed’s name to me in 1975.

So, into my office that fall afternoon was the greenest assistant professor in my department, we had bought our first house, a new Buick, and we had just had our first child. I was desperately trying to get my first book manuscript off to my publisher in Geneva, was working upwards of ninety hours a week preparing my lectures and articles, all the while trying to learn to be a father. And Ed wanted to hire me to be the precentor? I told him that I had heard about him at the Cartwrights’ dinner party at One East End Avenue, that he had a sterling reputation as a musician, and that I knew to substitute the marvelous of New York City for Saint Louis, Columbia University for Washington University, and the Cathedral of Saint John the Divine for God only knows what midwestern Episcopal parish. Steinburg’s cover was a perfect depiction of my own snobbery and prejudice.

The party included many individuals involved with Saint Thomas Church Fifth Avenue among whom was the then headmaster of the choir school, Gordon Glen. Gordon was so integral to the choir school that the magnificent residence for the choristers on Fifty-Eighth Street bears his name. After my ignorant prejudice had been shared, he said, “Well Jimmy, Saint Louis has a vibrant musical life. Leonard Slatkin directs the Symphony; Washington University is becoming an international institution, and Ed Wallace is at the Church of Saint Michael and Saint George.” At the mention of Ed’s name, there was great nodding of heads and words of approval. Little did I know at the time what his name would come to mean to my life. Gordon and I would many years later chuckle at his comment to me when I would see him, Gerre Hancock, and my clergy friends at Saint Thomas where I tried to attend every Evensong I could when in Manhattan on Trinity College business. Gordon graduated from Trinity in 1949, and after I was appointed president there in 2004, he and I reminisced about our shared links any number of times, but the most prominent of them all was his first mentioning Ed’s name to me in 1975.

So, into my office that fall afternoon in 1975 entered Mr. Wallace, who looked perfectly turned out with his immaculate attire, fresh haircut, and Virginia accent. Without hesitating, he launched into a diatribe about how priests were no longer taught to chant properly, that he needed a precentor to start at once, and that he had heard I might be interested.

Well, to tell the truth, I was speechless: how I was the greenest assistant profes-
or in my department, we had bought our first house, a new Buick, and we had just had our first child. I was desperately trying to get my first book manuscript off to my publisher in Geneva, was working upwards of ninety hours a week preparing my lectures and articles, all the while trying to learn to be a father. And Ed wanted to hire me to be the precentor? I told him that I had heard about him at the Cartwrights’ dinner party at One East End Avenue, that he had a sterling reputation as a musician, and that I knew...
now after all these decades. Then came
Edward A. Wallace, another, and I thought
of the services, but now only
in the closet of my memories of those halcyon
days. And I have used the “Oh Lord, someone
sung on the high altar the day long.” Literature hun-
dreds of times, never once chanting that
beautiful prayer without remembering the
great Edward Wallace who wrote it.

But Edward Wallace was full of mischief when
one least expected it. We were having a staff meeting after one Christmas
descant, when the rector then Edward Sal-
on of course before he became
Bishop of South Carolina, said that we
simply had to do something because the
crowd at 4:00 p.m. and at 11:00 p.m. on
Christmas Eve were just too large to be
accommodated. The rector turned to Edward V.
Sanford, and asked, “Dr. Sanford, what
do you think we should do. Without ever once looking at
me, Edward replied, “We should ask
Father Jones. He will know what is best.”

I could have kicked Edward V. Sanford
under the table. I thought for a moment that
I should get him back, and so I said at
once, “We should do a very high service at 6:00 p.m.
use only men, and sing the Missa di Angelis, the
great Gregorian setting of the Mass for Christmas.”
and if he thought I was faint, but then the rector said,
“Well, I don’t know what that is, but
it better be good.” Two years later, we
had our most famous Christmas Eve service on
Christmas Eve as we did at 11:00 p.m. It is
now fitting that Edward Wallace requested
his ashes to be interred in the columbar-
ium at the Church of Saint Michael and
Saint George next to those of his beloved
friend and rector, Edward V. Sanford.

The one place I was a dismal failure in
Edward Wallace’s estimation was in his obsessive que-
rest for the perfect service leaflet covers. In
those antediluvian days before the inter-
net, one could not type “art with angels”
or “art with empty crosses” to have
Google provide the perfect answer. I
used to think that Edward Wallace spent as much time
on choosing what music we would use for
this service or that as he did on finding
the perfect cover for his service leaflets.
Dr. James F. Jones, Jr. is Canon Precen-
tor Emeritus, Church of Saint Michael and
Saint George, Saint Louis, Missouri;
President Emeritus, Trinity College, Hartford,
Connecticut; President Emeriti-
tus, Kalamazoo College, Kalamazoo,
Michigan, and former president, Sweet
Briar College, Sweet Briar, Virginia.

For Edward A. Wallace’s obituary, visit:
https://www.luptonchapel.com/obituary/
dr-edward-wallace

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on choosing what music we would use for
this service or that as he did on finding
the perfect cover for his service leaflets.

Edward Wallace and the author in the choir room of Westminster Abbey

As I made the sign of the Cross for the
last time of my life over my beloved
friends in the choir, Edward, and the clergy.
I fought back tears that were flowing from
mine and several other people’s eyes at
that point.

The next morning, I took a train from
Victoria Station to Exeter, where I had
to take a small plane across the channel
to go to a board meeting in Brittany. It
was a typical English evening; a light rain
was falling, the sun had gone down very
early in the afternoon, it was decidedly
gloomy, and I tried to have supper at a
small restaurant, but I was too emotion-
ally overwrought to finish my dinner.
I paid the bill and started to make my
way back to my hotel when I found myself
outside ancient Saint David’s Church.
The gate to the cemetery was open, and
in I went. I wandered around, trying to
find some way of explaining to Edward V.
Sanford, that interregnum had led to
leaving Edward Wallace and the choir
when I had arrived upon the gravestone of a canon preence-
tor in yesteryear. Upon his gravestone
was inscribed, “We shall appear in
yonder cloud with all the ransomed thron,
then shall we sing more clear,
more loud, and Glarant shall be our song.”
And I finally could cry tears, not of sor-
row but of immense gratitude for all
those years of working with Edward and this
remarkable choir at Saint Michael and
Saint George. A calling, an avocation, a
song,” year after year, service after ser-
vice, decade after decade. May flights of
angels sing you, dear Edward Wallace, to your
eternal rest, champagne glasses raised in
joyous salute, properly voiced Tuba
Magna signaling, “Welcome home, thou
good and faithful servant.”

Bless, O Lord, these Thy servants
who minister in Thy temple. Grant that
what they sing with their lips they may believe
in their hearts, and that what they believe
in their hearts they may show forth in their
lives. The Father, the Son, and the Holy Spirit. Amen.

Dr. James F. Jones, Jr. is Canon Precen-
tor Emeritus, Church of Saint Michael
and Saint George, Saint Louis, Missouri;
President Emeritus, Trinity College, Hartford,
Connecticut; President Emeriti-
tus, Kalamazoo College, Kalamazoo,
Michigan, and former president, Sweet
Briar College, Sweet Briar, Virginia.
Rosales Organ Builders, Los Angeles, California, Opus 42 Parsons Pipe Organ Builders, Canandaigua, New York, Opus 51 Saint James by-the-Sea Episcopal Church, La Jolla, California

In any artistic endeavor, the goals of the artist guide every step of the process to achieve his desired result. When multiple artists collaborate, the result can be a wonderful synergy of goals, something that a single artist would not have created on his own. The new organ at Saint James by-the-Sea in La Jolla, California, is a wonderful synergy of multiple artists working together to create something quite special and unique.

Church building and history

The current sanctuary of Saint James by-the-Sea seats about 450 and was finished in 1930. It is built in the Spanish Colonial style with walls of poured concrete and a wooden ceiling 33 feet above the floor at the peak. This provides a pleasant acoustic, especially for small ensembles and choirs, although the ceiling height and material limit reverberation. The building was finished during the Great Depression, when money was tight limiting the size of the organ installed by Henry Pilcher’s Sons. At three manuals and 33 stops, it is unlikely that the Pilcher filled the two large organ chambers on either side of the chancel. The four-manual Austin that replaced it in 1975 filled only three-quarters of the chamber space. Austin Organs, Inc., Opus 2585 was a major pendulum swing away from the Pilcher in terms of style, and it shared many characteristics with other organs of that era. Although the stoplist was not as top heavy as some other instruments of the day (each division had at least one 8’ open flue stop), the scaling provided weak bass tones, and the voicing style emphasized the upper harmonics. The room acoustics were a major contributor to the weak bass, small-scaled bass pipes did nothing to counteract this. The Great and Pedal divisions were placed in four flower box displays, two on either side of the chancel. These displays were located in front of four chamber openings that limited how much sound could escape the chambers behind. A sizable Antiphonal division hung on the back wall below a round window.

Console with chancel cases, Solo and Pedal

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GREAT (Manual II, unenclosed; * enclosed with Choir)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Great</td>
<td>56</td>
</tr>
<tr>
<td>16’ Violone</td>
<td>61</td>
</tr>
<tr>
<td>8’ First Diapason</td>
<td>61</td>
</tr>
<tr>
<td>8’ Second Diapason</td>
<td>61</td>
</tr>
<tr>
<td>8’ Flute</td>
<td>61</td>
</tr>
<tr>
<td>8’ Bourdon 16”</td>
<td>61</td>
</tr>
<tr>
<td>8’ Violoncello 16”</td>
<td>12</td>
</tr>
<tr>
<td>4’ Flute</td>
<td>61</td>
</tr>
<tr>
<td>4’ Second Octave</td>
<td>61</td>
</tr>
<tr>
<td>4’ Octave</td>
<td>61</td>
</tr>
<tr>
<td>2 2/3’ Octave</td>
<td>61</td>
</tr>
<tr>
<td>2 2/3’ Super Octave</td>
<td>61</td>
</tr>
<tr>
<td>1 1/3’ Tuba</td>
<td>54</td>
</tr>
<tr>
<td>8’ Organ Flute</td>
<td>251</td>
</tr>
<tr>
<td>16’ Contrabasso</td>
<td>61</td>
</tr>
<tr>
<td>16’ Trombone</td>
<td>61</td>
</tr>
<tr>
<td>16’ Trompette</td>
<td>61</td>
</tr>
<tr>
<td>8’ Voix Humana (Gotthardt)</td>
<td>61</td>
</tr>
<tr>
<td>8’ Flûte Traversière</td>
<td>61</td>
</tr>
<tr>
<td>8’ Erzähler</td>
<td>61</td>
</tr>
</tbody>
</table>

CHOIR (Manual I, enclosed)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Erzähler* 8’</td>
<td>12</td>
</tr>
<tr>
<td>8’ Octave</td>
<td>61</td>
</tr>
<tr>
<td>8’ Orgel</td>
<td>61</td>
</tr>
<tr>
<td>8’ Clarion</td>
<td>61</td>
</tr>
<tr>
<td>4’ Flûte</td>
<td>61</td>
</tr>
<tr>
<td>4’ Keppelflöte (M. P. Möller)</td>
<td>61</td>
</tr>
<tr>
<td>2 1/3’ Tuba</td>
<td>61</td>
</tr>
<tr>
<td>1 1/3’ Blockflöte (Austin)</td>
<td>61</td>
</tr>
<tr>
<td>11/3’ Blockflöte (Austin)</td>
<td>61</td>
</tr>
<tr>
<td>11/3’ Tuba</td>
<td>61</td>
</tr>
</tbody>
</table>

SWELL (Manual III, enclosed)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Lieblich Gedackt (Austin)</td>
<td>61</td>
</tr>
<tr>
<td>8’ Geigen Principal</td>
<td>61</td>
</tr>
<tr>
<td>8’ Rohrflöte</td>
<td>61</td>
</tr>
<tr>
<td>8’ Viole de gambe</td>
<td>61</td>
</tr>
</tbody>
</table>

 consoles with chancel cases, solo and pedal

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PEDAL (Unclosed; enclosed with Solo)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>32’ Bass Clarinet* 8’</td>
<td>12</td>
</tr>
<tr>
<td>16’ Trumpet*</td>
<td>61</td>
</tr>
<tr>
<td>16’ Corno d’Amore</td>
<td>61</td>
</tr>
<tr>
<td>16’ Cornetto*</td>
<td>61</td>
</tr>
<tr>
<td>16’ Tromba (Great)</td>
<td>61</td>
</tr>
<tr>
<td>16’ Violone (Great)</td>
<td>61</td>
</tr>
<tr>
<td>16’ Lieblich Gedackt (Swell)</td>
<td>61</td>
</tr>
<tr>
<td>16’ Érable (Choir)</td>
<td>61</td>
</tr>
<tr>
<td>16’ Quint (Smart Quint)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Flûte (13’2)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Octave (façade)</td>
<td>32</td>
</tr>
<tr>
<td>8’ Open Diapason (16’)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Bourdon (16’)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Violoncello (Great)</td>
<td>61</td>
</tr>
<tr>
<td>8’ Lieblich Gedackt (Swell)</td>
<td>61</td>
</tr>
<tr>
<td>4’ Choral Bass</td>
<td>32</td>
</tr>
<tr>
<td>4’ Bourdon (16’)</td>
<td>12</td>
</tr>
<tr>
<td>32’ Contra Bombarde* (full length)</td>
<td>12</td>
</tr>
<tr>
<td>16’ Bombarde* (13’2)</td>
<td>12</td>
</tr>
<tr>
<td>16’ Tromba (Great)</td>
<td>12</td>
</tr>
<tr>
<td>16’ Bassoon (Swell)</td>
<td>32</td>
</tr>
<tr>
<td>8’ Trumpet* (ext 32’)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Tromba (Great)</td>
<td>12</td>
</tr>
<tr>
<td>4’ Clarion* (ext 32’)</td>
<td>12</td>
</tr>
<tr>
<td>4’ Tromba Clarion (Great)</td>
<td>12</td>
</tr>
<tr>
<td>8’ Tuba Mirabilis (Solo)</td>
<td>61</td>
</tr>
<tr>
<td>8’ Tromba Marina (Antiphonal)</td>
<td>61</td>
</tr>
</tbody>
</table>

Mixture III 183 pipes

Cover feature

Rosales Organ Builders Opus 42 / Parsons Pipe Organ Builders Opus 51

SEPTEMBER 2023 WWW.THEDIAPASON.COM

20 THE DIAPASON WWW.THEDIAPASON.COM
Great Enclosed Flues on Choir
Great to Choir 8
Solo to Choir 16-8-4
Swell to Choir 16-8-4
Choir 16-UO-4
Antiphonal to Great
Solo to Great 16-8-4
Choir to Great 16-8-4
Great Unison Off
Antiphonal to Pedal
Choir to Pedal 8-4
Swell to Pedal 8-4
Great to Pedal 8
GR/CH Manual Transfer

All Swells to Swell

Pajaritos (small Spanish birds)
Cymbelstern (7 bells)

ACCESSORIES

8′ Tromba Marina (hooded) 61 pipes
4′ Octave (façade, ext 8′) 21 pipes
8′ Tuba Mirabilis (Solo)

CONSOLE

Custom-built four-manual drawknob console designed and finished to complement existing church furnishings. Includes the following features:
- built-in casters for mobility within the chancel
- adjustable organist bench by rotary handle
- inward music rack and polycarbonate music rack that are interchangeably
- manual keyboards furnished with bleached bone key coverings and blackwood sharps
- pedalboard furnished with maple naturals and ebony sharps
- stops and intra-manual couplers controlled by drawknobs
- inter-manual couplers controlled by rocker tablets located above top manual
- three-balanced expression pedals and programmable Crescendo pedal
- LED lighting for music, pedal, and nameboard with dimmer control
- convenience receptacles–120vac, USB (device charger), and MIDI
- standard indicator lamps (Wind, Sforzando, etc.)
- multi-level combination action with minimum 2,000 levels of memory

PISTONS

30 General (some duplicated, thumb and toe)
8 Great
8 Swell
8 Choir
8 Solo
5 Pedal
General Cancel
Memory Set
Great to Pedal reversible
Swell to Pedal reversible
Choir to Pedal reversible
Solo to Pedal reversible
Reversible (settable)
32′ Bourdon reversible
Cymbelstern reversible, with LED indicator
Fajardos
Sforzando reversible, with LED indicator
Great Sostenuto, with LED indicator
Swell Sostenuto, with LED indicator
Choir Sostenuto, with LED indicator
Solo Sostenuto, with LED indicator

DISPLAYS

Sequencer (Next and Previous)
Library

PIPE SUMMARY

Division Voices Ranks Stops Pipes
Great 16 20 19 1,196
Swell 16 20 17 1,196
Choir 15 17 17 1,042
Solo 9 13 15 695
Antiphonal 2 2 3 145
Pedal 6 6 30 288

Total 64 78 104 4,562

Project history

Our participation in the project in La Jolla began in early 2018 when director of music Alex Benestelli contacted Manuel Rosales about rebuilding the existing organ at Saint James. Thomas Sheehan, who currently serves as organist and associate director of music at Washington National Cathedral, had been hired by Saint James as organ consultant. Parsons was invited to collaborate with Rosales in presenting a proposal. Through many discussions, it was decided that rather than rebuild the failing Austin mechanisms, we would provide a new mechanical chassis along with new casework and many new pipes. Some pipes from the Austin would be retained as they would provide useful voices in our new tonal scheme.

A letter of intent was signed in October 2018, and following presentation of a façade rendering, the contract was signed in September 2019. Because of electrical issues with the Austin, it was decided to remove the organ sooner rather than later, and this was done in January 2020. With the organ removed, the church could prepare the chambers to receive the new instrument. The four new cases that hang on the chancel walls are taller and heavier than the previous flower box cases, requiring new steel structure to be engineered and installed. The Antiphonal could occupy the existing steel structure, although this would need to be stiffened to meet current codes even though the division was being reduced to a solo reed and a unit Principal.

We collaborated with MDEP of La Jolla, who engineered steel frames that would hold the organ and allow maximum access for service. MDEP received the 2023 Award for Historic Preservation from the Structural Engineers Association of San Diego for their work on the Saint James organ project. The existing chancel concrete openings were enlarged to improve tonal egress and service access to the mechanisms located in the cases. The ceilings of the organ chambers were also thickened with added material to promote tonal projection.

Organ case

The four chancel cases and Antiphonal case are constructed of quarter-sawn white oak and stained to complement the church furnishings. Multiple elements from the church architecture are echoed and tied together in the cases. These include the seashell and sword that are symbols of Saint James. These elements along with the wooden grillework and columns were all fabricated on our CNC router. Façade pipes from the 16′ and 8′ Diapasons on the Great and Pedal and the 8′ Principal in the Antiphonal are of 80% tin and are polished with a fine abrasive to mute the reflectiveness of the pipes. Pipe mouths and some case elements are covered with gold leaf to help warm the color palette of the organ.
The goal of the tonal design of the new instrument is to accompany choral anthems and congregational singing. This encouraged a design including many color stops, a large majority of which are under expression. In the end a total of 59 ranks are under expression in three enclosures. Thirty-three stops are of 8′ pitch, and sixteen of the ranks are reed pipes. Only one reed, the nautically themed Tromba Marina, is located outside of an expression box above the west door in the Antiphonal. Voicing of all flue pipework was completed by Duane Prill, and reeds were voiced by Chris Broome and David Schopp. In turn these pipes were tonal finished in the church by Manuel Rosales with assistance from the Parsons staff.

The chamber on the south side of the chancel contains the three principal manual divisions: Great, Swell, and Choir. The Great is divided into two sections: the first Principal chorus based on 16′ pitch is unenclosed as one of the four new chancel cases. The remainder of the Great is enclosed with the Choir including the independent Tromba chorus on ten inches of wind. The Choir contains many color stops including a full complement of mutation stops. The large Swell division is located behind the Unenclosed Great and contains all of the expected stops for accompanying choral literature.

The north side of the chancel contains the Pedal and Solo divisions. In part, this was due to the fact that the floor was eighteen inches lower on this side, so there was more ceiling height available for the taller bass pipes. In spite of this, the longest wooden pipes of the 16′ Open Diapason and the Haskellled 32′ Contrebasse had to be laid down along the back wall of the chamber. All of the wood pipes of these two stops as well as the bass octaves of the Swell and Great flutes were built in our shop. The 32′ Contro Bombarde is located in the Solo expression chamber and is a commanding voice on 17.5 inches of wind. However, the expression shades allow it to be closed down and used with a much wider variety of manual stops.

Mechanical design
Because this was a collaboration, the mechanical design required careful management of the process in terms of pipe materials, scales, windings, chest designs, and even racking methods. The majority of the pipework stands on slider and tone channel windchests. The pallets are provided with pneumatic assists (balanciers) to improve action speed and repetition. The remainder of the stops play from all-electric or electro-pneumatic chests. In order to create the wide variety of colors in the tonal design, a wide range of wind pressures were necessary, ranging from 2.75 inches for the Antiphonal Principal to 17.5 inches for the Tuba and 32′ Contro Bombarde. Wind is provided by five blowers in three locations totalling 15.5 HP. The blowers feed sixteen reservoirs of different constructions including bag bellows and single-stage regulators with both cone and curtain valves to serve specific purposes throughout the organ. Numerous concessional bellows smooth out unwanted ripples in the wind and are disengaged when the trunculants are active.

Wherever we design a new instrument, we always strive to make the design as serviceable as possible. Our philosophy is simple: if an organ is easy to service, it is more likely that it will be maintained and indeed serve the church for hundreds of years. This drives every layout decision and suggests where we might add additional ladders or make a part more easily removable if there is something behind it that might need service. We have encountered many organs where this was not given consideration, and major sections of the organ need to be removed in order to make small adjustments or repairs. This was an extraordinary challenge at Saint James because the organ we were installing was larger and contained more 16′, 8′ (and even 32′) stops than existed in the previous instruments. The scales of the pipes we were installing were also larger, which consumed a significant amount of space. Through careful layout, it is possible to navigate through the organ and adjust the mechanism as needed. Many hinged walkboards and ladders provide service access to mechanisms. Extra ladders and perchboards are provided to reach pipes that are tall or hanging from the ceiling or just simply harder to access.

Console
The new movable four-manual console is built of quarter-sawn white oak and stained to match the new cases. The interior wood is cherry with acccents in African paduk. It was designed to be as low-profile as possible with a drop-sill keyedesk. Manual naturals are covered in bleached bone with sharps of African blackwood as are the custom drawknobs. The side panels on both ends of the console are doors that open to reveal storage cabinets for the organist and organ technician. Two music racks are provided: a decorative wood rack with book-matched madrone burl, and a clear scratch-resistant polycarbonate rack for improved visibility. The control system by Opus-Two handles the myriad of complex functions available to control the instrument, including Sostenuto, melody coupling, through-coupling, transposer, and record/playback. The system includes 1,000 assignable folders, each with 250 levels of memory.

The initial installation began in June 2022. Components from the five cases, the Antiphonal and the north side organ chamber containing Pedal and Solo stops completely covered the nave and parish hall. Two more phases of installation followed, with tonal finishing beginning in February 2023. Staggering the installation process allowed the three tractor-trailer loads of organ to be safely and efficiently unloaded and organized in the church’s small sanctuary. Much of the organ was complete and playing in time for Easter, and the organ was officially accepted on July 23, the Feast of Saint James. The organ will be dedicated October 1, 2023, with a concert by Ken Cowan, which will kick off a year of festivities to celebrate the new organ. It now begins its life in service to the church of Saint James by-the-Sea, truly a unique instrument and the fruit of the labors of many artists.

Peter Geise
Technical Director
Parsons Pipe Organ Builders
Parsons Pipe Organ Builders website: parsonspipeorgans.com
Rosales Organ Builders website: rosales.com
Saint James by-the-Sea Church website: sjbts.org
Photo credit: Ron Belanger
The contents include: “Graveside Funeral and Service of Committal;” “Graveside Funeral and Service of Committal for a Child;” “Graveside Committal Following a Funeral;” “Brief Service for the Scattering of Ashes;” “Prayer Service When a Funeral Is Delayed;” “Anniversary Visit to a Grave;” “Meditation for a Personal Visit to a Grave;” “Prayer and Meditation When Tending a Grave;” “Remembering and Naming the Saints of the Congregation;” “A Congregational Ritual of Loss and New Beginnings;” “Brief Service for the Death of a Beloved Animal;” “Other Liturgical Texts;” “Scripture Readings;” “Psalms;” “Poetry and Reflections;” “Hymns and Songs” (only text provided; nor are hymn tune names listed). The only musical settings included in the volume are short psalm antiphons (usually four-measure variants of a do-sol-la-sol pattern) accompanying Psalms 23, 27, 42, 63, 90, 91, 103, 121, 126, and 130. Only the leader’s edition was provided for review; other materials include the people’s edition (G-10662P, $4.95) and choral/accompaniment edition (G-10662C, $8.50), which includes “chords and keyboard accompaniments.”

The volume could be of use both as a primary resource and also as a creative source of alternative service plans for anyone involved in the planning and presenting of funeral and memorial services and rituals.

—Joyce Johnson Robinson

New Recordings

Saint James in-the-City, Los Angeles
Murray M. Harris Organ

ignews, Bruce Simon{

CD2: Symphonie Gothique, opus 70. “Moderato,” “Andante sostenuto,”


Murray M. Harris built an organ for Saint Paul’s Episcopal Pro-Cathedral in Los Angeles, California, in 1911. In 1922 Saint Paul’s moved to a new neo-Romanesque building. The 1979 earthquake damaged the pro-cathedral beyond viable repair; resulting in its demolition. The organ was placed in storage for a decade, and thereafter the Schlicker Organ Company of Buffalo, New York, rebuilt the Harris organ for Saint James-in-the-City Episcopal Church on Wilshire Boulevard in Los Angeles. The labelle accompanying the compact discs does not give any further details of the organ. Details may, however, be found in the online booklet at the Gothic Records website.

Amen. Alleluia! A resource for praying farewell


The restrictions necessitated by the global covid pandemic that began in 2020 resulted in many changes in funeral practices—some temporary, some possibly permanent. Amen. Alleluia! A resource for praying farewell is a nondenominational tool for use by clergy and laity alike in preparing prayers and sentences were written (or used by clergy and laity alike in preparing prayers and sentences were written (or

The restrictions necessitated by the global covid pandemic that began in 2020 resulted in many changes in funeral practices—some temporary, some possibly permanent. Amen. Alleluia! A resource for praying farewell is a nondenominational tool for

The restrictions necessitated by the global covid pandemic that began in 2020 resulted in many changes in funeral practices—some temporary, some possibly permanent. Amen. Alleluia! A resource for praying farewell is a nondenominational tool for...
The organist on these recordings is Todd Wilson. A native of Ohio, Wilson grew up as a choirboy at Trinity Episcopal Church in Toledo. He studied organ at the University of Cincinnati College-Conservatory of Music, where he obtained bachelor’s and master’s degrees in music under the tutelage of Wayne Fisher. Following further graduate study at Eastman School of Music, Rochester, New York, under Russell Sanders, he was organist and choirmaster of Calvary Episcopal Church in Cincinnati and then spent a year as assistant organist of Canterbury Cathedral in England. After his return to the United States, Wilson was organist of the Episcopal Cathedral of the Incarnation in Garden City, Long Island, New York, and since 2019 has been organist and artist-in-residence at Trinity Episcopal Cathedral, Cleveland, Ohio. As an academic, Wilson was head of the organ department at Baldwin-Wallace Conservatory of Music in Berea, Ohio, and is currently head of the organ department at the Cincinnati College-Conservatory of Music.

Some items are of particular interest. Fantasy on “Ave Regina Caerlerrum” was composed and dedicated to Todd Wilson by James Buonemani, who is the current organist of Saint James Church, Todd Wilson transcribed Three Cincinnati Improvisations: Lobe den Herren, Grand Isle, Ar Hyd y Nos, by Gerre Hancock, from a recording, and they appear here for the first time in a commercial release. Roy Perry recorded the performance of this repertoire, and I thoroughly recommend these recordings to readers of The Diapason.

The compact discs of this set contain the Episcopal Cathedral of the Incarnation in Garden City, Long Island, New York, and since 2019 has been organist and artist-in-residence at Trinity Episcopal Cathedral, Cleveland, Ohio. As an academic, Wilson was head of the organ department at Baldwin-Wallace Conservatory of Music in Berea, Ohio, and is currently head of the organ department at the Cincinnati College-Conservatory of Music.

Some items are of particular interest. Fantasy on “Ave Regina Caerlerrum” was composed and dedicated to Todd Wilson by James Buonemani, who is the current organist of Saint James Church, Todd Wilson transcribed Three Cincinnati Improvisations: Lobe den Herren, Grand Isle, Ar Hyd y Nos, by Gerre Hancock, from a recording, and they appear here for the first time in a commercial release. Roy Perry recorded the performance of this repertoire, and I thoroughly recommend these recordings to readers of The Diapason.
These are followed by an ebullient minor section before they become quicker in tempo and terminate in the toccata-like Vivace fermo.

The two fantasy chorals of 1972, which Eben wrote for the Prague Spring Music Festival of that year, represent a new synthesis of techniques found in his previous works. The first of them, on the Bohemian Brethren choral O Grosser Gott, is a work in strict variation form. The Bohemian Brethren were a Czech Protestant group that showed conspicuous valor in their opposition to Communist rule. The second fantasy choral, “Stati Vaches,” received its title from the Czech name of Jan Palach.

Eben wrote it as a reaction to the vicious Communist suppression of the students’ demonstrations of 1968. It is particularly intended as a tribute to Jan Palach and his self-immolation in Wenceslas Square in 1969 as a symbol of resistance to the Soviet-backed Communist regime. Faust for Organ is the subject of the second compact disc. Eben took the incidential music he had written in 1976 for a film adaptation of Goethe’s play Faust and arranged it for organ. The movements are “Prolog in Heaven,” “Dance of the Muses,” “Song of the Beagger,” “East Cheer,” “Student Songs,” “Gretchen,” “Requiem,” “Walpurges Night,” and “Epilog.” “Easter Choruses” is a particularly complex and interesting movement. It begins with a trumpet fanfare, “The Fanfare of Life,” after which the plainsong “Te Deum” appears together with a “Song of Resurrection,” which was originally sung in the stage version. At first these themes are triumphant, but they become corrupted as Faust considers suicide. “Walpurges Night” represents the Witches’ Sabbath. It makes use of the hymn “De Profundis” (Out of the depths have I called unto you, O Lord, from Psalm 130), which does battle with various demonic songs and ultimately wins as God hears and answers Faust’s appeal for help. In “Epilog” the forces of evil are defeated, and God receives Faust’s soul into heaven.

The last two tracks on the second compact disc consist of organ arrangements of two concerti that originally formed part of Eben’s Missa cum populo. The first is based on the Palio Strophes, “Pueri Hebraeorum,” and the second on the communion hymn, “Adoro te devote.”

The second fantasy chorals of 1972, published in Cologne in 1983, are the subject of the third compact disc. Eben took the incipit of the Cantata “Walpurges Night” as the subject of the Fantasia. “The Fanfare of Life,” which was originally sung in the stage version, returns in the first of these movements, “Destiny,” which is followed by “Faith,” “Acceptance of Suffering,” “Longo for Death,” “Despair and Resignation,” “Mysteries of Creation,” “Penitence and Realization,” and “God’s Reward.” Of particular interest are “Longo for Death,” cast in the form of a passacaglia, and “God’s Reward,” which includes another hymn of the Bohemian Brethren, as in the two fantasy chorals on the first compact disc. Like the second compact disc, the end of the third disc features another composition, Kleein Choralpetitio on “O Jesu, all mein Leben lost du,” based on a text by Franz Xaver Ludwig Hartig (1830) and set to a tune published in Cologne in 1832. When these discussions were held, the second movement began with a fugue, followed by the second part of the choral section. It is at this point that the choral section begins before changing to the second choral section.

The third Gruenstein Award Nominating essays will be accepted September 1, 2023, through January 31, 2024.
## Artist Spotlights

**Karen Schneider Kirner**  
Organ, Harpsichord, Choral Composer, Accompanist, karen.kirner@ind.edu

**David Lowry**  
DMA, HonRSCM  
1829 Senate Street, 14-C  
Columbia, South Carolina 29201

**Kimberly Marshall**  
Imaginative Programming  
Acclaimed Artistry  
windreedsartists.com kmarshall@luthermem.org

**Andrew Paul Moore**  
Christ Church Short Hills

**Andrew Peters**  
Organ Recitals – Silent Movies – Hymn Festivals  
www.AndrewJPeters.com

**Stephen Price**  
D.Mus.  
University of Washington, Seattle  
www.seveneightartists.com/price

**LARRY PALMER**  
Harpischord – Organ  
SMU, Dallas, Texas  
lpalmer@smu.edu + 214.350-3628

**PHILIP CROZIER**  
CONCERT ORGANIST  
ACCOMPANIST  
3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec

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### Calendar

This calendar run 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  + KRCO centre event  + new organ dedication  + CHS event.

**ALABAMA**  
Philine Lefebvre: Cathedral of St. Paul, Birmingham, 10/8, 4 pm recital; 10/9, 7 pm masterclass  
Choir of Notre Dame Cathedral, Parsippany, 10/21, 4 pm recital  
**ARIZONA**  
John Vexo: Catalina United Methodist, Tucson, 10/20, 7:30 pm

**CALIFORNIA**  
+ Ken Cowan: St. James by-the-Sea Episcopal, La Jolla, 10/1, 4 pm  
**COLORADO**  
Thomas Ospital: St. James Episcopal, Los Angeles, 10/29, 6 pm

**CONNECTICUT**  
JAMES O’DONNELL: Round Hill Club, Greenwich, 9/21, 12 noon recital  
Ye Olde Schola Cantrum, choral Evensong, Christ Episcopal, New Haven, 9/22, 5:30 pm  
Choral Evensong, St. John’s Episcopal, West Hartford, 9/24, 5 pm  
**DISTRICT OF COLUMBIA**  
Nathan Laube: Trinity Episcopal, Milton, Litchfield, 9/30, 7 pm  
Yale Schola Cantorum & Juilliard 415, Woolsey Hall, Yale University, New Haven, 10/1, 7:30 pm  
Choral Evensong, St. John’s Episcopal, West Hartford, 10/22, 5 pm  
**FLORIDA**  
Nicholas Galinaitis: National Catholic, Washington, 10/13, 12:15 pm

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**FLORIDA**  
Nicholas Galinaitis: National Catholic, Washington, 10/13, 12:15 pm  
Laurent Jochum: National Catholic, Washington, 10/20, 12:15 pm  
**MICHIGAN**  
Jeremy David Tarrant: Cathedral of St. Paul, Detroit, 9/29, 12:30 pm  
**MINNESOTA**  
Raul Prieto Ramirez: University of Minnesota, Minneapolis, 10/22, 7:30 pm  
**NEW YORK**  
Joshua Stafford, silent film accompaniment, Spivey Hall, Morrow, 10/29, 3 pm

**ILLINOIS**  
Douglas Cleveland: First Congregational, Elgin, 9/19, 7 pm

**KANSAS**  
James Kealey: Hope Lutheran, Shawnee, 10/22, 3 pm

**MARYLAND**  
Ken Cowan: St. Luke Lutheran, Silver Spring, 10/22, 4 pm

**MASSACHUSETTS**  
Nathan Avakian, silent film accompaniment, Methuen Memorial Music Hall, Methuen, 9/17, 3 pm

**MAINE**  
James Kennerley, silent film accompaniment, The General; Merrill Auditorium, Portland, 9/23, 7 pm

**MINNESOTA**  
Józef Kotowicz: St. Anthony Catholic Church, Davenport, 10/27, 7:30 pm

**MISSOURI**  
Kent Tritle: Grace United Methodist, Spencer, 9/20, 6:30 pm

**TENNESSEE**  
Andrew Schaeffer: First Congregational, Elgin, 9/19, 7 pm

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### Calendar

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<td>kirche, Denstedt</td>
<td>10/1, 7:30 pm</td>
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<td>Hamm, 9/30, 9 pm</td>
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<td>kirche, Hamm, 9/30, 8 pm</td>
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<td>kirche, Hamm, 9/30, 7 pm</td>
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<td>Schlosskirche, Altenberg</td>
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<td>Dresden, 9/27, 8 pm</td>
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<td>Liebfrauenkirche, Hamm, 9/26</td>
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<td>Apostelkirche; Apostelkirche, Münster</td>
<td>Marchtal, 9/24, 5 pm</td>
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<td>Lambertus, Essen</td>
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<td>Pfarrkiche St. Tertulin, Schlehdorf</td>
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<td>Denstedt, 9/20, 7:30 pm</td>
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<td>Bonn-Beuel, 9/19, 7:30 pm</td>
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<td>Dom, Verden, 10/14, 7 pm</td>
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<td>Bautzen, 10/3, 4 pm</td>
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<td>Sts. Cyprian &amp; Cornelius, Ganderkesee,</td>
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<td>Holger Gehring, with trombone; Kreuzkirche,</td>
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<td>Ansgar Schiei, Dom Wesel, 10/28, 7:30 pm</td>
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<td>Joerg Nitschke, with trumpets; St.</td>
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<td>Martin Schmeding; Münster, Obermarcktal,</td>
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<td>Hannah Parry, with Kantorei an der</td>
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<td>Andreas Jetter, with violin; St. Cyprian &amp;</td>
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<td>Daniel Belschmidt; Liebfrauenkirche, Hamm</td>
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<td>Zuzana Ferjenciková, Liebfrauenkirche,</td>
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<td>Matthias Mück, Kreuzkirche, Dresden,</td>
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<td>Michael Cigler, St. Lambertus, Erkelzen,</td>
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<td>Tobias Gravenhorst, Dom St. Petri,</td>
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<td>Gerhard Löfler, St. Jacobi, Hamberg, 10/10, 8 pm</td>
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<td>Zuzana Ferjenciková; Elandstraatkerk,</td>
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<td>Johann Vexo, Westminster Cathedral,</td>
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<td>Colin Walsh, St. Lawrence Church, Alton,</td>
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<td>Jonathan White, Oxford Town Hall, St.</td>
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<td>Stefan Donner, Bloomsbury Central Baptist,</td>
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<td>Mozart, Requiem; St. Martin, Bamberg, 10/21, 5:30 pm</td>
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<td>William Byrd Ensemble Freiburg, Münster, 10/21, 7:30 pm</td>
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<td>Matthias Roth, Dom, Wesel, 10/21, 7:30 pm</td>
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ELIZABETH & RAYMOND CHENAULT, First Presbyterian Church, Fort Wayne, IN, April 23: Allegro for Organ Duet, Moore; Elégie, Shepherd, Choral (Sonata à deux), Litza; The Emerald Isle, Callahan, Two for Tango (An American Suite); Clark, A Spiritual Romp for Two, White; Hommage à Pierre Cochereau, Briggs, Fantaisie Mystique, B. Chenault.

ADAM CHLEBEK, Fairchild Chapel & Finney Chapel, Oberlin College, Oberlin, OH, April 15: Ave Maris Stella, Titelouze; Magnificat IX Toni, Scheidt; Felix namque II, Tallis, Rhapsody in e-sharp (Three Rhapsodies, op. 17, no. 3), Howells; Hudson Preludes, Mulhy; Suite, op. 5, Durufle.

BENJAMIN CUNNINGHAM, St. Thomas Church Fifth Avenue, New York, NY, April 16: Prelude in C, Busch 137, Butehude; Fantasie in d, byrd; Ach wie nichtig, ach wie flüchtig, Bohm; Master Tallis’s Testament (Six Pieces for Organ, no. 2), Howells; Nun ruhen alle Wilder, van Oortmerssen; Pasacaglia (Six Pieces for Organ, no. 3), Howells.

ISABELLE DEMERS, St. Ignatius Loyola Catholic Church, New York, NY, April 30: Chromatic Fantasy and Fugue, BWV 903, Bach, transcr. Reger; Bagatelle, Elgar; Prelude and Fugue in C, BWV 863, Bach, transcr. Hohman; Variations on Old Folks at Home, byrd; Fantasia in C, Jeremiah Clarke, transcr. Hohman; Festive Trumpet Voluntary, Praetorius; Fughetta: Ein Wunder der wahren Kirche, Reger; Prelude, Fugue, and Variation, op. 18 (Six Pieces, no. 3), Franck; Tu es petra et portar inferni non praevalent adversus te (Exequias Byzantins, no. 10), Melchior; The Ride of the Valkyries (Die Walküren), Richard Wagner, transcr. Lemann.

JOHN FENSTERMAKER, St. Stephen’s Episcopal Church, Coconut Grove, FL, April 15: Fugue 63: Ein feste Burg is unser Gott, Praetorius; Offertoire sur les grands jeux pour la fête de Pâques, Dandrieu; Offertoire sur les grands jeux pour la fête de Pâques, Reubke.

FREDERICK HOFMAN, St. John’s Episcopal Church, Menasha, TN, April 23: Fanfare d’Orgue, Shelley, Prelude and Fugue in C, BWV 531, Bach; Arioos (Orchestral Suite #3 in D, BWV 1008), Bach; transcr. Hofman; Nun freut euch, lieben Christen glein, BWV 734, Bach; Italian Feast of the Resurrection, Sanctuary, Allegro vivace (Symphonic V in F, op. 42, no. 2), Widor; With pedal cadenza by Swinnen; Festive Trumpet Voluntary in E, Jeremias Clarke, transcr. Hofman, Prelude, Fugue, and Variation, op. 18 (Six Pieces, no. 3), Franck; Tu es petra et portar inferni non praevalent adversus te (Exequias Byzantins, no. 10), Melchior; The Ride of the Valkyries (Die Walküren), Richard Wagner, transcr. Lemare.

DAVID JONIES, Cathedral of St. John the Evangelist, Milwaukee, WI, April 26: Nun danket all Gott (Choralkantate, op. 79b, book 2, no. 11), Reger; Tiento partido de mano derecha; Tiento partido de mano izquierda, Piacenza; De 1 o Tono, Reger; Fantasia in e-flat, op. 2, no. 2), Panzer; Chanson de nuit, op. 15, no. 1, Elgar; transcr. Brewer; Concert Variations on Te Deum Laudamus, Busch 219, Butehude, Suite, op. 5, Durufle.


JAMES KIBBIE, Hill Auditorium, University of Michigan, Ann Arbor, MI, April 16: Prelude and Fugue in C, BWV 547, Wachet auf, ruft uns die Stimme, BWV 659; Vox soli, Bach; Prelude, BWV 646; Wer nur den lieben Gott läßt walten, BWV 647, Meine Seele erhält den Heeren, BWV 648; Ach bleib bei uns, Herr Jesu Christ, BWV 649, Kommst du nun, Jesu, von Himmel herunter auf Erden, BWV 650; Sonatina in G, BWV 530; In dich hab ich gehofft, Herr, BWV 640; Wenn wir in höchsten Nöten sein, BWV 641; Wer nur den lieben Gott läßt walten, BWV 642; Alle Menschen müssen sterben, BWV 643, Ach wie nichtig, ach wie flüchtig, BWV 644; Vor dein thron tret ich hiermit, BWV 665; Passacaglia and Fugue in e c, BWV 592, Bach.

NATHAN LAUBE, Hillsdale College, Hillsdale, MI, April 16: Toccata in E, BWV 566, Bach; Concerto in D, BWV 596, Vivaldi, transcr. Bach; Variations Séries, Mendelssohn, transcr. Laube.

Te Donna Landouso, Busch 219, Butehude, Suite, op. 5, Durufle.

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CHOIRS

New College
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Trinity College
Cambridge, UK

Saint Thomas Church
NYC

Christ Church Cathedral
Oxford, UK

Westminster Abbey, UK

Winchester Cathedral, UK

*COMPETITION WINNERS
*James Kealey — AGO National Young Artist Competition in Organ Performance
**Aaron Tan — Canadian International Organ Competition