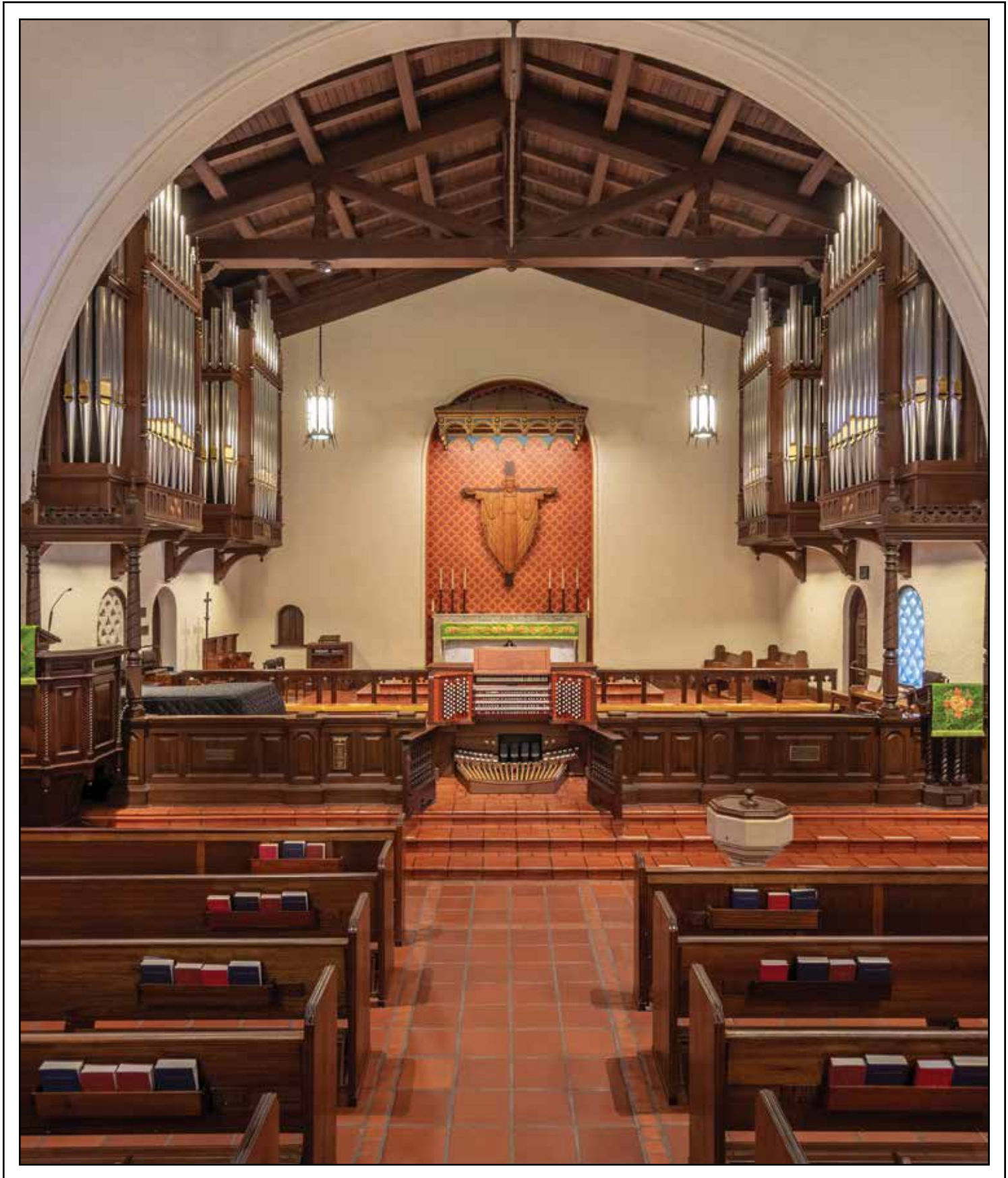


# THE DIAPASON

SEPTEMBER 2023



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



# PHILLIP TRUCKENBROD CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH

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



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



# THE DIAPASON

Scranton Gillette Communications

One Hundred Fourteenth Year: No. 9,  
Whole No. 1366  
SEPTEMBER 2023  
Established in 1909  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

The life of French harpsichordist Huguette Dreyfus, Part 5: The fruits from her garden by Sally Gordon-Mark 10

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 15

Ed Wallace (1926–2020): Church Musician, Mentor, Friend by James F. Jones, Jr. 18

### NEWS & DEPARTMENTS

Editor's Notebook 3  
Here & There 3  
Appointments 4  
Carillon News 6  
In the wind . . . by John Bishop 8

### REVIEWS

Book Reviews 23  
New Recordings 23

### CALENDAR

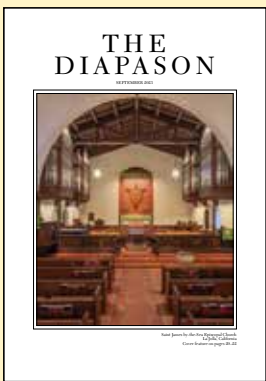
26

### RECITAL PROGRAMS

29

### CLASSIFIED ADVERTISING

30



### COVER

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 20

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

President **ED GILLETTE**  
egillette@sgcmail.com

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

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

Circulation/  
Subscriptions **THE DIAPASON**  
P.O. Box 300  
Lincolnshire, IL 60069-0300  
DPP@omeda.com  
Toll-Free: 877/501-7540  
Local: 847/763-4933

Designer **KELSEY CRAIG**

Contributing Editors **LARRY PALMER**  
**MICHAEL DÉLFIN**  
**CURTIS PAVEY**  
Harpsichord

**SIMONE BROWNE**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Joyce Johnson Robinson**  
**John L. Speller**

## Editor's Notebook

### Entries for the third Gruenstein Award

Entries 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 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON.

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@sgcmail.com.

### A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for any friend who shares your interest in the organ, church

## Here & There

### Festivals

The Canadian International Organ Competition announces its 2023 Grand Organ Festival, to be held September 30 through October 29 in Montréal, Québec, Canada, featuring 15 events at seven venues. Performers include Isabelle Demers, Shen Yuan, Nathan Laube, and Philippe Lefebvre. There will be 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 concert. For information: ciocm.org.



Murray Forbes Somerville and Jared Lamenzo with the 1845 Henry Erben organ at the French Huguenot Church, Charleston, South Carolina

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 French Huguenot Church on the 1845 Henry Erben organ with organ literature of the period. Lamenzo presides over the larger 1858 Erben organ at Old St.

The Diapason (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: sschnurr@sgcmail.com.

Print subscriptions: 1 yr. \$49; 2 yr. \$89; 3 yr. \$129 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$59; 2 yr. \$109; 3 yr. \$159. Other foreign subscriptions: 1 yr. \$89; 2 yr. \$139; 3 yr. \$189. Digital subscription (no print copy): 1 yr. \$39; 2 yr. \$59; 3 yr. \$79. Student (digital only): \$20. Single copies \$6 (United States); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300.

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

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



music, harpsichord, and carillon. Through the end of October, for new and gift subscriptions, we are again offering free Acis and Raven CDs: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. Check it out now at thediapason.com/subscribe. To give a gift subscription, contact the subscription service at 877/501-7540.

### In this issue

The fascinating series on the life and legacy of French harpsichordist Huguette Dreyfus by Sally Gordon-Mark is concluded in this issue. Bynum Petty chronicles the restoration of Aeolian-Skinner Opus 1273 for St. Paul's Episcopal Church, Chester, Pennsylvania, by Stephen L. Emery, Inc., of Quakertown, Pennsylvania. James F. Jones, Jr., memorializes the life and work of organist and church musician Edward Wallace, who died in 2020. John Bishop, in "In the Wind. . .," relates his experience as an organbuilder on the set of the movie *Salt*.

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.

Patrick's Cathedral in New York City. Another event was the joint concert by Charleston Mayor John Tecklenburg, jazz pianist, joined by Massachusetts organist Wesley Hall; the program included a celebration of the centenary of the dance known as the "Charleston" and concluded with the Joan Baez song "When the President sang Amazing Grace." With the concert presented in historic Mother Emanuel AME Church, the massed singing of that hymn was a powerful conclusion. Recitalists came from Europe, Asia, and the United States. Repertoire included African American works, as well as music based on Navajo traditions in addition to Bach, Mendelssohn, Elgar, Lemare, and much French literature.

Those wishing to apply to perform on the L'Organo 2024 series can find details in the ad on page 17; the deadline for application is November 1. For information: piccolospoleto.com/lorgano.

### Anniversaries



YourClassical Pipedreams marks its 40th year of continuous weekly national broadcasts with an anniversary concert featuring the 67-rank Blackinton 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: mprevents.org.



Dobson Opus 4, Olivet Congregational Church, St. Paul, Minnesota

Olivet Congregational Church, St. Paul, Minnesota, will present a recital marking the 50th anniversary of its Dobson organ, Opus 4, November 9, 7:30 p.m. Stephen Hamilton, the recently appointed director of music and organist, will play music by Alain, Bruhns, Bach, Franck, and Ginastera on the Tucker Memorial Organ of two manuals, 34 ranks. A reception will follow. For information: olivetucc.net.

► page 4

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

Copyright ©2023. Printed in the U.S.A.

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

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





Competitions



**Aeolian-Skinner/Quimby organ, First Presbyterian Church, Fort Wayne, Indiana**

**First Presbyterian Church**, Fort Wayne, Indiana, announces its 62nd National Organ Playing Competition, to be held April 20, 2024, on the church's four-manual Aeolian-Skinner/Quimby organ. All organists 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](http://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 \$25,000 CAD, a recording, and a three-year representation in North America with Karen McFarlane Artists, Inc. Second prize is \$15,000 CAD; third prize is \$10,000 CAD. There are also five special prizes of \$5,000 CAD each.

The jury consists of Jean-Willy Kunz (Canada, president of the jury), Kevin Boyer (UK), Isabelle Demers (Canada), Hans-Ola Ericsson (Sweden), Bernard Focroulle (Belgium), Marmie Giesbrecht (Canada), David Hurd (United States), Olivier Latry (France), and Kimberly Marshall (United States). Deadline for application is January 31, 2024. For information: [ciocm.org](http://ciocm.org).

People

**James Russell Brown** has retired from Northern Illinois University, DeKalb, where he taught organ and harpsichord and served as coordinator of graduate studies and undergraduate advising for the School of Music. He has also retired from the Music Institute of Chicago, one of the largest community schools in the



**James Russell Brown**

country, where he had served as vice president and also taught organ and harpsichord. Under his leadership, the 1914 Ernest M. Skinner Company organ at the Music Institute received a complete historic restoration under the auspices of Jeff Weiler of Chicago.

Brown continues as director of music and organist for St. Giles Episcopal Church, Northbrook, Illinois, home of 1993 Hellmuth Wolff et Associés Opus 37. A graduate of Oberlin Conservatory and New England Conservatory, his principal teachers were David Boe and Yuko Hayashi, organ, and William Porter and Lenora McCroskey, harpsichord. He has performed at Washington National Cathedral, Harvard University, Methuen Memorial Music Hall, the University of Connecticut, the University of Vermont, Stetson University, Canterbury Cathedral, and Loyola University and Holy Name Cathedral, Chicago.



**Kenton Coe and Stephen Hamilton**

On January 28, 2024, 4:00 p.m., **Stephen Hamilton** will present a concert at Munsey Memorial United Methodist Church, Johnson City, Tennessee, as a tribute to the late American composer and native Tennessean **Kenton Coe** (died December 26, 2022). The program will feature a retrospective of Coe's organ music. Additionally, Hamilton will play works by Tournemire, Bach, and Dupré.

Kenton Coe, mentored by Paul Hindemith and Quincy Porter, graduated from Yale University, New Haven, Connecticut, subsequently studying with

► page 6

Appointments

**Ryan M. Bartosiewicz** is elected president of Andover Organ Company, Methuen, Massachusetts, the seventh since the company's founding in 1948. He succeeds Don Glover, who served after the 2012–2021 tenure of the late Benjamin Mague.

Bartosiewicz joined Andover full-time in 2012 and has worked on restoration projects, including those for clients in Round Lake, New York; Haverstraw, New York; Great Barrington, Massachusetts; Charlestown, Massachusetts; Nantucket, Massachusetts; as well as Andover Opus 118 for First Parish Church, Wayland, Massachusetts. He was project manager for the recent restoration and relocation of the 1907 Emmons Howard mechanical-action organ at Merrimack College in North Andover, Massachusetts. A skilled tuner and voicer, he has headed Andover's organ maintenance teams for New England as well as the Southern States and Upstate New York.

Bartosiewicz is music director/organist at St. George's Episcopal Church, Durham, New Hampshire. 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 E. Power Biggs Fellowship in 2011 and an American Institute of Organbuilders Convention Scholarship in 2013. For information: [andoverorgan.com](http://andoverorgan.com).

**Chad Fothergill** is appointed 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 scholar 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.

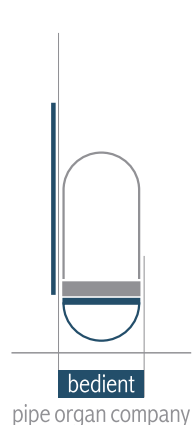
Prior to coming to Duke University in 2022, Fothergill was interim co-director of the Institute of Liturgical Studies at Valparaiso University, Valparaiso Indiana, editor of *CrossAccent: Journal of the Association of Lutheran Church Musicians*, and held visiting faculty appointments at Gustavus Adolphus 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](http://chapel.duke.edu).



**Ryan Bartosiewicz**



**Chad Fothergill** (photo credit: James Todd)



**Quality Pipe Organ  
Building and Service**  
*since 1969*

**bedient**  
pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



*Hands at Work.*

**HOLT KAMP**  
ORGAN COMPANY  
*Six Generations. 168 years. One mission.*

2909 Meyer Avenue  
Cleveland, Ohio 44109  
t [216] 741-5180  
f [216] 741-0678  
[chris@holtkamporgan.com](mailto:chris@holtkamporgan.com)  
[www.holtkamporgan.com](http://www.holtkamporgan.com)





ELISA  
BICKERS



JACKSON  
BORGES



TYLER  
CANONICO



CARSON  
COOMAN



SHIN-AE  
CHUN



ANGELA  
KRAFT CROSS



THEO S.  
DAVIS



LAURA  
ELLIS



FAYTHE  
FREESE



JOY-LEILANI  
GARBUTT



SIMONE  
GHELLER



MARGARET  
HARPER



JUSTIN  
HARTZ



SARAH  
HAWBECKER



JACOB  
HOFELING



JASON  
KLEIN-MENDOZA



PETER  
KRASINSKI



JAN  
KRAYBILL



MAREK  
KUDLICKI



MARGARET MARTIN  
KVAMME



MARK  
LAUBACH



JIN KYUNG  
LIM



COLIN  
LYNCH



KATHERINE  
MELOAN



SCOTT  
MONTGOMERY



SHELLY  
MOORMAN-STAHLMAN



BRENDA  
PORTMAN



RODLAND DUO  
ORGAN & VIOLA



VICKI  
SCHAEFFER



PATRICK A.  
SCOTT



THOMAS  
SHEEHAN



VICTORIA  
SHIELDS



DAVID  
VON BEHREN



KATHERINE  
WEBB



RICHARD  
WEBB



BETH  
ZUCCHINO

[WWW.CONCERTARTISTCOOPERATIVE.COM](http://WWW.CONCERTARTISTCOOPERATIVE.COM)

512.470.7782  
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director  
COLIN LYNCH, Assistant Director  
BETH ZUCCHINO, Founder & Director Emerita



## Here & There

### ► page 4

Nadia Boulanger in Paris, France. Sponsored by Aaron Copland, Coe received two fellowships from the MacDowell Colony leading to the premiere of his opera *South* in 1965 by the Opera of Marseilles. In 1972 the Paris Opera gave a new production, launched with a gala attended by President Georges Pompidou.

In addition to songs, choral, chamber and orchestral works, his third opera, *Rachel*, was commissioned by the Tennessee Arts Commission. He composed scores for all of Ross Spears's films, including the Academy Award nominated documentary *Agee*. His set of organ chorale preludes is published by MorningStar Music Publishers. His *Piano Sonata* had its American premiere at the National Gallery of Art in Washington, DC, by Kenneth Huber.

Coe's *Fantasy for Organ* was commissioned by Hamilton and was also the subject of his Doctor of Musical Arts dissertation at the Manhattan School of Music. An article on this work appeared in *The American Organist* in June 1966. The compact disc release *Great Organs of New York* includes *Fantasy* recorded at the Church of the Holy Trinity where Hamilton was minister of music for twenty years.



**Kent Tritle** (photo credit: Jennifer Taylor)

**Kent Tritle** announces his 2023–2024 season with events in New York, New York (unless otherwise noted): September 20, organ recital, Grace United Methodist Church, Spencer, Iowa; 9/24, organ recital, Cathedral of St. John the Divine; October 17, Musica Sacra, Cathedral of St. John the Divine; 10/25–26, organist, Handel, *Israel in Egypt*, New York Philharmonic, David Geffen Hall;

November 6, Bach, *Magnificat*, Mozart, *Requiem*, Oratorio Society of

New York, Carnegie Hall; 11/9–12, organist, Saint-Saëns, *Organ Symphony*, New York Philharmonic, David Geffen Hall; December 9, Christmas concert, Cathedral of St. John the Divine; 12/12–16, organist, Handel, *Messiah*, New York Philharmonic, David Geffen Hall; 12/18, Handel, *Messiah*, Oratorio Society of New York, Carnegie Hall; 12/20, Handel, *Messiah*, Musica Sacra, Carnegie Hall; 12/31, New Year's concert, Cathedral of St. John the Divine;

March 5, 2024, Oratorio Society of New York, St. Bartholomew's Episcopal Church; 3/9, choral concert, Cathedral of St. John the Divine; 3/19, works of Schütz and Handel, Musica Sacra, Cathedral of St. John the Divine; April 4–6, organist, Scriabin, *Le Poème de l'extase*, New York Philharmonic, David Geffen Hall; 4/9, choral concert, Cathedral of St. John the Divine; May 23, 28, organist, Mozart, *Requiem*, New York Philharmonic, David Geffen Hall; May 28–June 2, New York City Ballet and Musica Sacra, Lincoln Center; June 6–8, organist, Mahler, *Resurrection Symphony*, New York Philharmonic David Geffen Hall. For information: kenttritle.com.



**Hank Glass, Barbara Glass Walker, and Mark Ramsey**

Three former Guild deans 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 Organists Western Regional convention. Ramsey is the former Arizona State convener and Glass is the former Missouri State convener.



**David Eicher**



**Simei Monteiro**

**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 E. 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 fresh expressions of Brazilian congregational music. A few years later, Monteiro and Jaci Maraschin released a new ecumenical songbook, *A Canção do Senhor 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: thehymnsociety.org.

### Carillon News



**Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois**

**Rockefeller Memorial Chapel**, University of Chicago, Illinois, will be the headquarters of a regional carillon conference September 29–30. **Alex Johnson** (a member of THE DIAPASON's 20 under 30 Class of 2021) will lead a masterclass, **Jim Fackenthal** and **John Lehrer** will perform guest recitals, in addition to other events. (The chapel's carillon is profiled by Simone Browne in the April 2023 issue, page 6.) For information: anniewang188@uchicago.edu or cytiffany@uchicago.edu.

**The 30th Texas Regional Carillon Conference** will be held at the Church of St. John the Divine, Houston, October 20–21. **Karel Keldermans** and **Austin Ferguson** will perform guest recitals,

and there will be a members' recital and a presentation by **Tim Verdin** of The Verdin Company, Cincinnati, Ohio, on the refurbishment of the church's carillon in 2019. For information: lbassoon@aol.com.

### Publishers

**Breitkopf & Härtel** announces new choral publications: *Schmücket das Fest mit Maien* (EB 32117, €13.90 piano vocal score) is a cantata by Johann Kuhnau for Pentecost, for soloists, choir, and orchestra edited by David Erler; *Musica for Spirit: Choirbook for Pentecost and Other Occasions* (ChB 5384, €26.90 choral score) is a compilation of works for mixed choir and organ edited by Stephen Harrap, featuring items by composers such as Palestrina, Byrd, Bach, Mozart, Brahms, Gounod, Bruckner, Reger, Parry, Stanford, and Distler. For information: breitkopf.com.

**E. C. Schirmer** announces new organ publications, *Toccatas for Organ: An Anthology of Toccatas from the 16th to the 20th Century* (9136, \$38.50), compiled and edited by Michael Burkhardt; and *Seven Versets on Wie schön leuchtet der Morgenstern* (9138, \$15.00), by Tom Mueller, a member of THE DIAPASON's 20 Under 30 Class of 2015. For information: ecpublishing.com.

### Scattered leaves ... from our Scrapbook

“Serafin 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

## SCHOENSTEIN & CO.

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

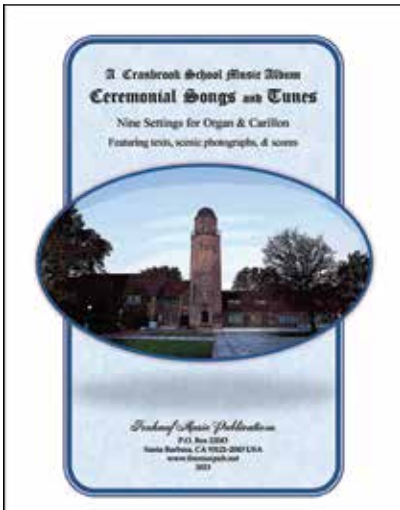


### Milnar Organ Company

**Excellent used pipes  
Built by top builders  
and suppliers from  
North America  
Reasonable prices**

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





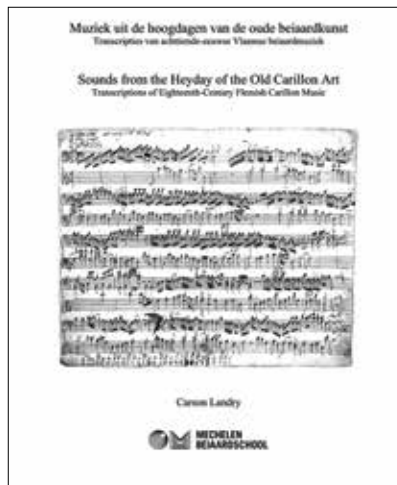
A Cranbrook School Music Album

**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. In 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, SCHMÜCKE DICH*, and *SLANE*. Scores by Jan Pieterszoon Sweelinck and Jean Baptiste Loeillet will grace April's postings with *Balletto del Granduca* 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 Cabanilles, *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 *LOBE DEN 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](http://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 Gruyters,

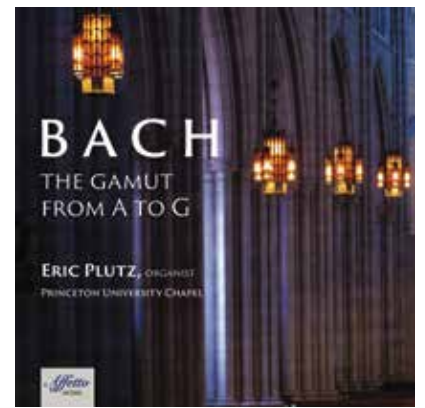


Music from the Heyday of the Old Carillon Art

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: [beiaardschool@mechelen.be](mailto:beiaardschool@mechelen.be).

**Recordings**

**Affetto** 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



Bach: The Gamut from A to G

album is available at Amazon, Spotify, and AppleMusic.



Bach: Les Variations Goldberg

**L'Encelade** announces a new harpsichord recording, *Bach: Les Variations Goldberg* (ECL 2201), featuring **Jean-Luc Ho** performing J. S. Bach's *Goldberg Variations*. Ho performs on a two-manual 1983 instrument by Émile Jobin. For further information: [encelade.net](http://encelade.net).

# The musical solution for every space

**Meet the new Ecclesia series**

The high-quality Ecclesia organs by Johannus are played around the world in churches, concert halls, conservatories, theaters, auditoria and other venues, large and small. Their phenomenal sound quality and fantastic carrying capacity make them a firm favorite for accompanying congregational singing, choir rehearsals and concerts.

[Discover more at www.johannus.com](http://www.johannus.com)

MEMBER OF THE  
Global Organ Group

## JOHANNUS

Sound  
of excellence



### 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. Ms. 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 Trafka, and the Saint Bartholomew's Choir would perform a bit of Gabriel Fauré's *Requiem in D Minor* as the vice president's dear friend, President Matveyev of the Soviet Union, ascended the pulpit to deliver the eulogy. 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 a 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 in operation. As is usual 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 build anything that would not be credible to another organbuilder, I agreed that we could fashion a mock-up regulator with a more dramatic range of motion.

We provided a large blower from our stock and a huge array of organ electrical equipment borrowed from the yet-to-be-restored W. W. Kimball Co. organ at Boardwalk Hall in Atlantic City, New Jersey (in return for a nice contribution to the restoration of that organ), and I built a hilarious 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 measly six-inch rise of a normal organ reservoir, this thing opened close to thirty inches.

The dozens of sets were built in a complex of unused aviation hangars in Bethpage, 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 arched ceilings, much fancier than the actual basement at Saint Bartholomew's, made of two-by-four frames and Styrofoam painted to simulate stone masonry.<sup>1</sup>

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 switching machines, and we met in Bethpage to assemble the fabrication. Once the big pieces were in place, we were joined by SFX who added the equipment that would animate the scene. Evelyn Salt would jump off a moving subway train, vault through an opening into the crypt, shoot the chain for the regulating valve causing the 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 above would roar 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 big floppy golden retriever. It was her job to make things look old. I gave her photos of a "real" organ blower room with the usual 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 the filming of the scene so I could explain it in person. When I arrived, I learned that they were running behind and did not know exactly when I would be needed. Could I stay around and be ready at a moment's notice? For two days I watched the various actors take and retake their scenes, building the movie a few seconds at a time. Phillip Noyce moved from set to set with an entourage of aides with clipboards and flunkies who carried his chair and computer monitors around. I watched Angelina Jolie vault through that opening into the crypt dozens of times—she was doing her own stunts. Then came an urgent message over the public address system, "Organ guy to the crypt, organ guy to the crypt."

Angelina Jolie came into my little *sanctum* with hand outstretched, "Hi, I'm Angie." I explained the set-up, "You shoot this chain;" "I can't shoot that;" "I've seen you shoot." Mr. Noyce invited me to sit with him to watch the take onto his monitor. "When I point at you, you yell 'action!'" (My big moment.) Leap, shoot, whoosh, shoot, flash, blam, roar. Noyce hollered, "Fantastic, cause and effect in one shoot." And that was it. Angie jumped out that tunnel at least



Saint Bartholomew's Church, New York City, organ console (photo credit: John Bishop)



Saint Bartholomew's Church, New York City (photo credit: John Bishop)

thirty times, but she shot my chain in one try.<sup>2</sup>

With the shoot complete, we broke down the set and returned all the gear. I was on the job for about three weeks. I saw the setup outdoors that would catapult a car off a highway bridge. I witnessed actors who were playing small roles asking Angie for autographs. I saw Angie and Brad Pitt coming and going from her trailer. I learned that 150 carpenters were employed for that one film. 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.<sup>3</sup>

It is easy to stream *Salt*. I watched it a couple nights ago on Netflix. I saw the completed sets for the barge, 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 in live theater get one. 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 Barington 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 LGBTQIA2S+, 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 swirled around them. Sometimes a lead character would leap into the band to hide, lights out, as the scene was changed. Sometimes a member of the band was soloed-out, 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 scant living and safety 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 emcee is the heart of the show, inciting and weaving the



**Quimby Pipe Organs, Inc.**  
 208 Marshall Street  
 P O Box 434  
 Warrensburg, MO 64093  
 Ph: 660.747.3066  
 Fax: 660.747.7920  
 Email: qpo1@earthlink.net  
 www.quimbypipeorgans.com  
**BUILDING-RESTORATION  
 REBUILDING-TUNING**

**WEEKEND ORGAN  
 MEDITATIONS**  
 Grace Church in New York  
[www.gracechurchnyc.org](http://www.gracechurchnyc.org)



intrigue, hinting at the macabre, reveling in the confusion, 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. Sometime around the scheduled curtain time, it was announced that the actor playing the emcee 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 bawdy opening number, blasted onto the stage, and for two-and-a-half hours we watched, yelled, and whistled in awe as the understudy and heretofore chorus member James Rose (she/they), tall and slender with past-shoulder-length hair, brought the emcee to life in their first and last-minute crack at the role.

I am sure that Wendy and I have seen understudies taking on a role before, perhaps sometimes at the last minute, but not a role as complex as this. I doubt that this performance will go fuzzy in my memory but will join the file in my memory titled "Unforgettable." The emcee is central to most of the songs and dances, and Rose's interpretation included endless sinister, sensual, sensuous 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 600 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 of stone 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 quality that breathes 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 but stays in memory. Cooperative music-making is one of the high points of the human condition. A symphony orchestra is a spectacular achievement, a choir is equally special, especially considering that it is just human voices. An opera or the musical we saw the other night is multi-dimensional, including singing, dancing, instrumental music, and live drama, and that production is a real romp—there is something happening onstage every second.

This notice was included as an insert in the playbill for *Cabaret*:

Barrington Stage wants to remind you that this is live theater; and for some of us,

it can be church. Just like in church, you are welcome to come as you are—to hoot and holler or to sit quietly in reverence. Worship and engage however you feel most comfortable. Laugh audibly and have natural emotional and sometimes vocalized responses if you feel it. Just remember that while it's okay to engage, we should aim to neither distract nor thwart the performance.

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 night was 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 ovation at the end of the performance, fellow cast members were expressing their admiration,

offering quiet, affectionate congratulations, and deferring to Rose for extra solo bows. 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 "faux-trick." Late in the film, there is a scene where the American president is hustled down an elevator to a secure emergency facility deep underneath the White House. The tunnel between the elevator and the facility was ribbed, the ribs were made of swimming-pool noodles covered with thick spray paint.

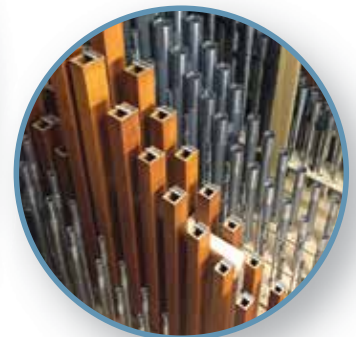
2. Burt Dalton, foreman of SFX crew, won an Oscar for his work on *The Curious Case of Benjamin Buttons* the year before. I was impressed



(photo credit: Félix Müller)

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/tt0944835/fullcredits?ref\\_=tt\\_cl\\_sm](https://www.imdb.com/title/tt0944835/fullcredits?ref_=tt_cl_sm). There are over 180 cast members from Angelina Jolie as Salt to Zoë D'Amato, mourner. 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.



**WHY CHOOSE AN APOBA FIRM?**

*The member firms of APOBA represent a combined total of over 1,500 years in the business of designing, producing, servicing and rebuilding pipe organs in America.*

*There are five member firms that have been serving the pipe organ industry for over 100 years.*

*Every single builder has at least 30 years experience, with an average member being in business for 66 years.*

*Large, small, traditional, modern; we specialize in assuring you a quality instrument. Choose a builder that is right for you.*



**OUR MEMBERS**

**BUILDER MEMBERS:**

- Andover Organ Company
- Bedient Pipe Organ Company
- Berghaus Pipe Organ Builders, Inc.
- Bond Organ Builders, Inc.
- Buzard Pipe Organ Builders, LLC
- Casavant Frères
- Dobson Pipe Organ Builders
- C.B. Fisk, Inc.
- Foley-Baker, Inc.
- Paul Fritts & Co. Organ
- Goulding & Wood, Inc.
- Kegg Pipe Organ Builders
- Létourneau Pipe Organs
- Muller Pipe Organ Company
- Patrick J. Murphy & Associates
- Parsons Pipe Organ Builders
- Pasi Organbuilders, Inc.
- Quimby Pipe Organs, Inc.
- Schoenstein & Co.
- Taylor & Boody Organbuilders
- A. Thompson-Allen

**SUPPLIER MEMBERS:**

- Integrated Organ Technologies, Inc.
- OSI - Total Pipe Organ Resources
- Peterson Electro-Musical Products
- Solid State Organ Systems
- Syndyne Corporation

Call or email today for APOBA's free 84+ page color prospectus!



Please watch and share our short video at: [apoba.com/video](http://apoba.com/video)

**CONTACT US**

[apoba.com](http://apoba.com) // 800.473.5270  
11804 Martin Road // Waterford, PA 16441



# The life of French harpsichordist Huguette Dreyfus

## Part 5: The fruits from her garden

By Sally Gordon-Mark

*Editor's note: Part 1 of this series appeared in the March 2023 issue of THE DIAPASON, pages 18–20; part 2 appeared in the April 2023 issue, pages 14–19; part 3 appeared in the July 2023 issue, pages 10–15; part 4 appeared in the August 2023 issue, pages 10–14.*

*Et les fruits passeront la promesse des fleurs.<sup>1</sup>*

—François de Malherbe<sup>1</sup>

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,<sup>2</sup> and, in France alone, appeared on about 200 radio broadcasts and thirty television programs.<sup>3</sup> Huguette received prizes, medals, and awards throughout her life in recognition of her achievements. What's more, her reputation as an extraordinary pedagogue travelled beyond France's borders, attracting harpsichordists, pianists, and organists 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. . . .<sup>4</sup>

Huguette greeted the arrival of the twenty-first century with her usual unflinching 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 Villecroze 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.<sup>5</sup> Until 2012, she continued to give interviews on French radio. On December 28, 2003, she participated in a documentary on French television, *Johann Sebastian Bach: the Last Years*, along with Philippe Herreweghe and other major artists.<sup>6</sup>

In the new century, CDs of her recordings continued to be released, notably reissues of Bartok'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



Huguette Dreyfus (photo courtesy of Claude Mercier-Ythier)



Huguette Dreyfus at home surrounded by her harpsichord, spinet, and piano-forte (photo courtesy of Françoise Dreyfus)



Renaud Digonnet at the harpsichord, Saint-Maximin-la-Sainte-Baume, France, July 1974 (photo courtesy of Renaud Digonnet)



Renaud Digonnet and Huguette Dreyfus, Paris, May 10, 2007 (photo courtesy of Renaud Digonnet)



Huguette Dreyfus awarded the Chevalier de la Légion d'Honneur medal in her apartment, Paris, France, c. December 1996 (photo courtesy of Claude Mercier-Ythier)

the chamber orchestra; and with Henryk Szeryng, *George Frideric Handel, 6 Violin Sonatas, Arcangelo 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 2008, 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-caphon label. Huguette had recorded the concerto in 1964 but did not play on the Bluebeard recording, which was done in 2002.<sup>7</sup> The last reissue in her lifetime would be in 2013, *Henri Dutilleul: The Centenary Edition*, a compilation of remastered discs by Erato.<sup>8</sup>

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.<sup>9</sup> 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."<sup>10</sup>

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 Conservatory 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 Mulhouse, contributed considerably to her

*Fratelli Ruffatti*  
 Builders of Fine Pipe Organs to the World  
 Celebrating 55 years  
 of building fine pipe organs  
 in the United States  
 www.ruffatti.com  
 Via Facciolati, 166 • 35127 Padova Italy  
 ruffattiorgans  
 organs@ruffatti.com

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

The Sound of Pipe Organs  
 a tour of scaling, voicing, wind,  
 and tuning  
 \*\*AVAILABLE AGAIN\*\*  
 \$49.95 Amazon.com





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

**Miwako Shirai-Rey, Eduard Melkus, Huguette Dreyfus, Antje Lallart. Huguette wears the medal awarded her by the City of Mulhouse, Temple Saint Jean, Mulhouse, France, May 28, 2008** (photo courtesy of Xavier Lallart)

renaissance of early music. This Baroque festival pays tribute to her. . . . Huguette Dreyfus has only performed here twice before: the first time [as a prizewinner] of the Geneva competition, then a second time at the Temple St. Jean, in the context of a Bach festival organized 30 years ago. . . .<sup>11</sup>

Huguette's final concert would be with her musical partner of more than fifty years, violinist Eduard Melkus. He invited her to perform with him and his ensemble in Vienna on November 27, 2008, in honor of her eightieth birthday on November 30. That summer, she had given her last masterclass at Villecroze.

After having officially retired, Huguette accepted an invitation from Kristian Nyquist, a former student, to give a masterclass at the school where he taught, the Hochschule für Musik in Karlsruhe. Noticing that her neck seemed to bother her, he hesitated to ask her to play, but she surprised him by giving an impromptu but masterly performance for his students.<sup>12</sup>

In March 2009 Huguette participated in a major two-day conference on Wanda Landowska at the Cité de la Musique in Paris; her interview was broadcast on the radio. Introduced as "fervently admired by her students . . . luminous and profoundly human," she was interviewed on March 5 by the event's director, Jean-Jacques Eigeldinger. She began by speaking about her teacher, Ruggero Gerlin, who had been a student and disciple of Landowska for twenty years before the Second World War, when Landowska had to flee to the United States and he had to return to Italy. A detailed description of his style of teaching in her class at the Chigiana Academy in Siena followed. This led to a discussion of the Pleyel and Neupert harpsichords available at the time, and then to the acquisition of her own instrument, which, because of its quills, informed her touch. Huguette said that at the time the player had to accept what was available and adapt. "The truth of it is that I always liked the instruments that I was playing at the time that I knew them." Interestingly enough, Eigeldinger gave her free rein, and she did not speak directly about Wanda Landowska at all.<sup>13</sup>

In October of that year, Huguette gave up her car, cancelling the insurance. She showed signs of having pain in her neck and back, but true to her nature, she did not complain. Those dearest to her

would soon depart: her cousin Nicole on February 11, 2010, and Myriam Soumignac on September 7, 2012. She had already lost two of the teachers that had inspired her the most—Ruggero Gerlin in 1983 and Norbert Dufourcq in 1990—and her close friend and collaborator Luciano Sgrizzi in 1994.

On March 21, 2010, Huguette spoke as the guest of honor at the annual event hosted by the association of harpsichordists, *Clavecins en France*. That year it was held at the former location of the Paris Conservatory at 14 rue de Madrid, where many past students and colleagues, including her friends Kenneth Gilbert and Myriam Soumignac, came to pay tribute to her. In 2012, France Musique produced a two-hour comprehensive interview with Huguette in two parts, and seemingly for the first time on air, Huguette spoke about her personal life, even going back to her childhood.<sup>14</sup>

In 2013 Huguette was honored in Brazil, where she had given masterclasses during the entire month of October 1975 under the auspices of the Museum of Art in São Paulo, which had organized a unique event, the "Course-Festival of

Harpsichord Interpretation." As a result of those classes, several of her young students (Maria de Lourdes Cutolo, Ana Cecilia Tavares, and Ilton Wjuniski), who had had little opportunity to come into contact with a harpsichord before, received grants to come study with her in Paris, and they did. It is believed that her presence in Brazil and her influence inspired a surge in interest for the harpsichord in general. Harpsichordist Marcelo Fagerlande, who had witnessed the enthusiasm of the participants, created a Harpsichord Week (*Semana do Cravo*) when he became professor in the School of Music at the Federal University of Rio de Janeiro, and he eventually organized a tribute to Huguette. On October 30, 2013, a video conference with Huguette was arranged, since she could not make the trip to Brazil, and she was greeted by many of her former students.<sup>15</sup>

Shortly thereafter, in November, Huguette fell and fractured her skull, which resulted in her being in a coma for months. But she miraculously survived, and on November 30, 2014, Huguette returned home to be greeted on the phone by worried friends calling to wish

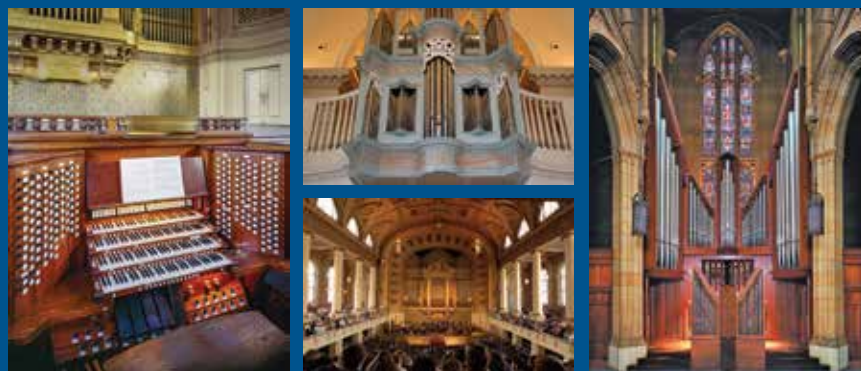
her a happy birthday. During the following year, she recuperated slowly, seeing family and friends who came to visit. On June 7, 2015, she gave an interview, captured on video, to her old friend Rémy Stricker, a musicologist and former radio producer.<sup>16</sup> However, the following year after a second fall, she was readmitted to the Corentin-Celton hospital in Issy-Les-Moulineaux, just south of Paris. A steady flow of friends, relatives, and students kept her company. When she stopped speaking, her silence, something that had always been unimaginable, was deeply unsettling.

The last time I saw Huguette, on May 14, 2016, a piece by Mozart was playing on her bedside radio. Small pots of roses stood under the windows. She had always loved flowers, but could have no garden, just as she had always loved animals, but could have no pets. She had no children; she had never married, but she had created a family nonetheless of her friends and students. For she did nurture many of her students, and for some of us, she was a mother. Sitting by the bed, holding her hand, my mind was unable to accept the incomprehensible

Yale

## GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music



Yale Institute of Sacred Music  
406 Prospect Street, New Haven, CT 06511  
tel 203.432.9753  
[ism.yale.edu/musicprograms](http://ism.yale.edu/musicprograms)  
[ism.admissions@yale.edu](mailto:ism.admissions@yale.edu)

### FACULTY

Martin Jean  
*Professor of Organ*

James O'Donnell  
*Professor of Organ*

Jeffrey Brillhart  
*Organ Improvisation*

Walden Moore  
*Liturgical Keyboard Skills*

### DEGREES OFFERED

Master of Music  
Master of Musical Arts  
Doctor of Musical Arts

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



## Twentieth-century French harpsichordists

fact of her absence, for she was no longer conscious of her surroundings. I had never known her to be inanimate before, so against all reason, I kept expecting her to say something or pat my hand. I wondered if her expectations and hopes had been fulfilled, if her unfailingly cheerful façade had been supported by real happiness. Her vitality that had seemed inexhaustible and indestructible was now mysteriously gone.

Huguette passed away serenely in the early morning hours of Monday, May 16, 2016. According to her wishes, a simple ceremony was held at the Père-Lachaise cemetery, where her ashes were eventually scattered in its memorial garden.

§

Huguette's orphaned students honored her with concerts and book dedications. On May 5, 2018, Maria de Lourdes Cutolo (who had traveled from Argentina just to participate), Frank Gousset, Elisabeth Joyé, Frank Mento, Kristian Nyquist, Joël Pontet, Brice Saily, Yasuko Uyama-Bouvard, Marie Van Rhijn, and Ilton Wjuniski performed in a memorial concert at the Rueil-Malmaison conservatory where she last taught. The auditorium was packed, despite little publicity, and latecomers had to stand in the uppermost balcony. Harpsichord makers Claude Mercier-Ythier and Marc Ducornet were in attendance: Claude mounted a display he had created out of color photocopies of all of Huguette's LP covers, and Marc loaned his most popular concert harpsichord. Each player prefaced their performance with an anecdote about Huguette. After the concert, which ended with a moment of silence, we celebrated her memory with a reception as jolly as she would have wanted it to be. We lifted our glasses to her, wishing she were with us.

The following month, on June 18, the *Conservatoire de musique, danse, et art dramatique de Mulhouse Huguette Dreyfus* was inaugurated. Xavier Lallart, the director of the conservatory at the time, had nominated her as a candidate for the name, and she emerged the winner after a public municipal election. Given her love of teaching, no tribute to her could be more significant than this. According to Eduard Melkus, it was also Lallart who was behind the concert in

May 2008 in Mulhouse. His wife Antje, conductor and violinist, had been old friends with Huguette, having met her through Eduard Melkus, with whom she had studied.<sup>17</sup>

In addition to her extensive discography, she left behind three publications: *Mélanges François Couperin*, published by A. et J. Picard et Cie of Paris in 1968; *Rencontres de Villecroze (1995) François Couperin: nouveaux regards, actes des Rencontres de Villecroze, 4 au 7 Octobre 1995, sous la direction d'Huguette Dreyfus*; and *J. S. Bach: Goldberg-Variationen, Variations for Piano, BWV 988*, Wiener Urtext Edition, Schott/Universal (UT50159), "Edited from the new Bach-Edition by Christoph Wolff. Fingering and comments on interpretation by Huguette Dreyfus."

Beginning early in her career, many of Huguette's recordings received France's most prestigious prizes. She was awarded the *Grand Prix du Disque de l'Académie Charles Cros*<sup>18</sup> in 1962, 1970, 1971, 1972; the *Grand Prix de l'Académie du Disque français*<sup>19</sup> in 1964 and 1968; the *Grand Prix des Discophiles* in 1964; the *Prix de l'Institut de Musicologie de l'Académie du Disque français* in 1970; the *Grand Prix du Président de la République* from l'Académie Charles Cros in 1985; and the *Prix de la Nouvelle académie du disque* in 1995.<sup>20</sup>

Huguette bequeathed her papers, photographs, recorded and published music, concert programs, and posters to the Bibliothèque nationale de Paris. 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, "Le Dreyfus," and an 1821 Broadwood fortepiano. She left her Neupert spinet to an anonymous person, and her piano was sold at auction.

In an interview with musicologist Denis Herlin,<sup>21</sup> Huguette told him that her brother had purchased her harpsichord from an antique dealer on Rue de Rivoli in Paris, and that she went to see it there, as did Norbert Dufourcq at her request. The harpsichord, said to be a Blanchet, had been in Raymond Russell's collection, and was auctioned in June 1956 to the Pelham Galleries. She acquired the instrument in 1958 and



**Huguette Dreyfus (on screen), Ana Cecilia Tavares, Marcelo Fagerlande, tribute to Huguette Dreyfus, Rio de Janeiro, Brazil, October 30, 2013** (photo courtesy of Marcelo Fagerlande)



**Dreyfus memorial concert: Paul Goussot, Frank Mento, Joël Pontet, Elisabeth Joyé, Brice Saily, Kristian Nyquist, Ilton Wjuniski, Yasuko Uyama-Bouvard, Marie Van Rhijn, Maria de Lourdes Cutolo, Sally Gordon-Mark, Conservatoire, Rueil-Malmaison, France, May 5, 2018** (photo courtesy of Sally Gordon-Mark)

hired the leading technician of the time, Marcel Asseman, to do necessary repairs to render it playable, but not to restore it.

When the Musée de la Musique acquired the 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 1985, came to her apartment sometime in 1973 to examine the harpsichord for a piece he was writing on the Blanchet workshop. Without being able to disassemble 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 Dolmetsch, or in France before Raymond Russell acquired it. But 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 from 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 bentside 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.<sup>22</sup>

During her lifetime, the French government bestowed its highest awards on her, acknowledging her service to her country. There are two French national orders: the highest is the Legion of Honor, the second one is the National Order of Merit. They are very similar in their award criteria, the main difference being the minimal period of service: ten years for the National Order of Merit, twenty years for the Legion of Honor. Both of them have three ranks, Knight, Officer, and Commander; and two titles, Grand Officer and Grand Cross. Huguette 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

**ORGAN CLEARING HOUSE**

**SPECIALISTS IN PIPE ORGAN LOGISTICS**

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

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

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

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





Jean-Claude Battault, harpsichordist Pamela Nash, and “Le Dreyfus,” Cité de la Musique, Paris, France, April 14, 2022 (photo credit: Geoff Rubner; courtesy of Pamela Nash)

May 14, 2004. On December 30, 1995, she was awarded the Knight of the Legion of Honor medal, and then promoted to Officer on December 31, 2008.<sup>23</sup> She was also 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*.

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 Collégiale 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 Neupert 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 Raynaud 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 Bobigny 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.<sup>24</sup>

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.<sup>25</sup>

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 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 citizenships, 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 Murmaids*, 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 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.”

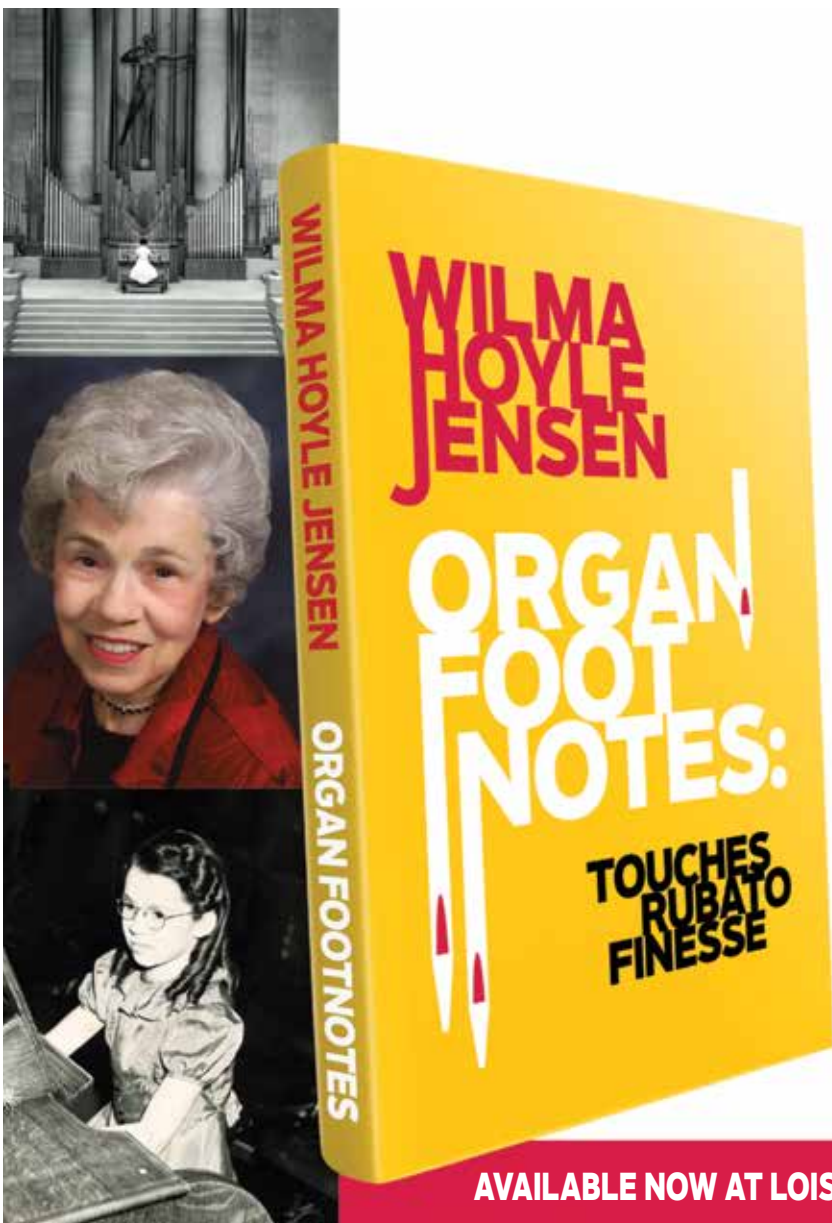
— Diane Meredith Belcher, concert organist

“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.



AVAILABLE NOW AT [LOISFYFEMUSIC.COM](http://LOISFYFEMUSIC.COM) 1.800.851.9023 [WILMAJENSEN.COM](http://WILMAJENSEN.COM)



## Twentieth-century French harpsichordists

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](http://sallygordonmark.com).

### Notes

1. "And the fruits will surpass the promise of the flowers." François de Malherbe, "Prière pour le Roy Henry Le Grand allant en Limozin," *Ceuvres poétiques de Malherbe*, E. Flammarion (Librairie des Bibliophiles), 1897, Paris, pages 108–113.
2. Huguette Dreyfus's complete discography, compiled by the author, [dolmetsch.com/huguettedreyfusdiscography.htm](http://dolmetsch.com/huguettedreyfusdiscography.htm).
3. INA, <http://inatheque.ina.fr/docListe/TV-RADIO/>.
4. Huguette Dreyfus, radio interview by Myriam Soumignac, "Portraits en musique," June 9, 1988, France Musique. INA, op. cit.
5. "Je sors beaucoup et mène une vie active," Huguette Dreyfus, letter to Maria de Lourdes Cutolo, December 10, 2003.
6. *Les chemins de la foi: Jean Sébastien Bach, les dernières années*. France 2. INA, op. cit.
7. Robert Tiff, email to the author, June 13, 2023.
8. Huguette Dreyfus's complete discography, compiled by author, op. cit.
9. Huguette Dreyfus, letter to Maria de Lourdes Cutolo, February 3, 2006.
10. *Correspondance D, E, F*. BnF VM FONDS 145 DRE-1 (3).
11. *Coupures de presse*, BnF VM FONDS 145 DRE 5 (4).
12. Kristian Nyquist, interview with author, March 5, 2022, Karlsruhe, Germany.
13. Huguette Dreyfus, interviewed by Jean-Jacques Eigeldinger, March 5, 2009. "Wanda Landowska et la renaissance de la musique ancienne," March 4–5, 2009, Cité de la Musique, Paris, France.
14. Marcel Quillévéré's radio interviews of Huguette Dreyfus, "Les traversées du temps," France Musique. March 7, 2012 (part 1) and March 8, 2012 (part 2).
15. Marcelo Fagerlande, phone interview by author, October 21, 2022. Also see *Sounding Board*, number 19, page 33.

16. "L'Entretien d'Huguette Dreyfus et Rémy Stricker sur Roland-Manuel," June, 2015. [youtube.com/watch?v=NQ\\_NjzI\\_cV0](https://www.youtube.com/watch?v=NQ_NjzI_cV0). The film was produced by Les Amis de Maurice Ravel, [boleravel.fr](http://boleravel.fr), and directed by Gérard Guillourey, [gerardguillourey.com](http://gerardguillourey.com).

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

18. Charles Cros (1842–1888), an important poet, scientist, and inventor who experimented in the reproduction of sound.

19. The Académie du disque français was founded in 1951 by Jean Cocteau, Colette, Arthur Honegger, the poet Guy-Charles Cros (the son of Charles Cros), and Michel de Bry. In 1964 Georges Auric and Darius Milhaud were co-presidents of the academy.

20. Huguette Dreyfus's complete discography, compiled by author, op. cit.; Biographie Huguette Dreyfus, [https://www.whoswho.fr/decade/biographie-huguette-dreyfus\\_23542](https://www.whoswho.fr/decade/biographie-huguette-dreyfus_23542).

21. Denis Herlin, *Sounding Board*, number 19, page 35, March 2023.

22. Jean-Claude Battault, interview with author, March 9, 2022, Cité de la Musique, Paris, France. For more information on the instrument, see "Guillaume Finaz and 'Le Dreyfus,'" *Sounding Board*, number 18, page 33, May 2022.

23. Alice Bouteille, director of communication, Cabinet du grand chancelier, Paris, France. Email to author, February 1, 2023. Translated from French by the author.

24. Elisabeth Joyé, email to author, April 1, 2023. Translated from French by the author.

25. Françoise Lengellé, email to author, April 11, 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-Ythier. 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 contemporaries of Huguette: Eduard Melkus,



Guillaume Finaz, the harpsichord maker who restored "Le Dreyfus," Atelier Von Nagel, Paris, France (photo courtesy of Guillaume Finaz)



Conservatoire de Mulhouse Huguette Dreyfus, Alsace, France (photo credit: Ville de Mulhouse)

Zuzana Růžicková, Anne-Marie Becksteiner Paillard, Paul Kuentz, Jill Severs, and Marie-Claire Jamet, who graciously welcomed me and shared their memories. Some gave me videos, 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 different 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 focused my attention only on the piece as I played. "The only thing that's important is the music," she once told me. In 2000 Huguette wrote the recommendation letter required for me to obtain a research pass at the Bibliothèque nationale de Paris, and I discovered another life-changing passion.

With gratitude for their assistance and/or participation in articles I have written on Huguette for both THE DIAPASON and *Sounding Board*, I thank Judith Andreyev, Andrew Appel, Jean-Claude Battault, Olivier Baumont, Christine Bayle, the late Anne-Marie Becksteiner-Paillard, Nanon Bertrand, Dr. Brian Blood (Dolmetsch Foundation), Alice Bouteille (Cabinet du grand chancelier), the Conservatoire Emmanuel Chabrier de Clermont-Ferrand, Jocelyne Cuiller, Maria de Lourdes Cutolo, Laurence Decobert (Bibliothèque nationale de France), Renaud Dignonnet, Matthew Dirst, Françoise Dreyfus, Marc Ducornet, Mahan Esfahani, Marcelo Fagerlande, Guillaume Finaz, Catherine Findlayson, Elisabeth Giuliani, Katarina Glachant, Stuart Gordon (who restored many otherwise unusable images), François-Pierre Goy, Yannick Guillou, Ellen Haskel-Maserati, Denis Herlin, Marie-Claire Jamet, Elisabeth Joyé, Niamh Kenny (l'Académie musicale de Villecroze), Mark Kroll, Paul

Kuentz, Chiaopin Kuo, Laetitia Faetibolt (City of Mulhouse, France), Antje and Xavier Lallart, Susan Landale, Véronique LeGuen, Johann Le Tallec (Bibliothèque nationale de France), Françoise Lengellé, Edna Lewis, Jean-Rémy Macchia, Eduard Melkus, Frank Mento, the late Claude Mercier-Ythier, Laure Morabito, Marie-Claire Moreau-Mangin, Novine Movarekhi, Pamela Nash, Jenny Nex (The University of Edinburgh), David Noël-Hudson, Kristian Nyquist, Shigeru Oikawa, Larry Palmer, Olivier Papillon, Miriam Pizzi (Accademia Musicale Chigiana), Mario Raskin, André Raynaud, Julie Reid (archivist, Centre du patrimoine), Jean-Paul Rey, Marie Van Rhijn, Lionel Rogg, Salvo Romeo, Christophe Rousset, Alan Rubin, the late Zuzana Růžicková, Pascal Scheuir, Lucile Schirr (Archives, Strasbourg, France), Didier Schnorhk (formerly with the Concours de Genève), Jill Severs, Miwako Shirai-Rey, Richard Siegel, Laurent Soumignac, Ana Cecilia Tavares, Pascal Teixeira da Silva, Mariko Terashi, Robert Tiff, Catherine Vallet-Collot (Bibliothèque nationale de France), Reinhard von Nagel, Yasuko Uyama-Bouvard, Kamila Valkova Valenta, Jory Vinikour, Daniel Wagschal, Olivia Wahnon de Oliveira (librarian of the Royal Conservatory of Brussels), Peter Watchorn, Jed Wentz, John Whitelaw, Laura Widolf (Conservatoire Huguette Dreyfus), Ilton Wjuniski, and Aline Zylberajch-Gester.

I am especially indebted to Françoise Dreyfus and François-Pierre Goy for their involvement, support, and assistance, 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 fortunate 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.

## MEMBERSHIP MATTERS!



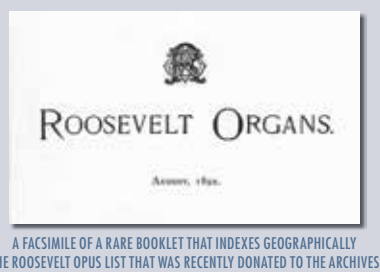
### The Organ Historical Society

The history of the American pipe organ lives on in the OHS.

Together, let's leave a legacy for future generations that is strong, vibrant, and momentous.

HONORING THE PAST  
ENRICHING THE PRESENT  
CURATING THE FUTURE

New members will receive this handsome keepsake for their library AND a special discount of 20% on their first purchase at the OHS catalog.



JOIN.ORGANHISTORICALSOCIETY.ORG



# 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

## In the beginning: Colonial Era

This is a study of improbabilities, of events inconceivable, unimaginable, and unlikely, yet of those inscribed into the canon of human existence along the banks of the Delaware River in Southeastern Pennsylvania. The improbabilities are obvious, but that a performance of music by a neglected and poorly appreciated French composer on an organ built by a company once scorned by contemporary scholarship in a city once pronounced derelict<sup>1</sup> and without hope all demand 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 1644. 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 source of manufactured goods—especially machinery, locomotive engines, shipbuilding, and textiles.

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 riverfront community. On January 24, 1703, the first service was held in the new church, a modest and unadorned structure not unlike neighboring Quaker meeting houses. The rectangular building was forty-nine feet long and twenty-six feet wide and contained twenty-four pews. Named Saint Paul's Church, the congregation struggled to survive throughout the remainder of the century and was closed during the Revolutionary War, even though Chester continued to prosper. Yet, the city of Chester was not without its own severe reversals of fortune, for in 1793 and 1798 yellow fever killed twenty percent of the city's residents. Due to these struggles, there was no rector and no congregation at Saint Paul's Church into the first quarter of the nineteenth century.

## Rapid growth

In 1831 with the appointment of John Baker Clemson as vicar of Saint Paul's, a long, steady period of growth brought new life into the parish, so much so that a new church building was completed in 1850. To make room for a growing congregation, the building was enlarged in 1873, and for this structure is the first

mention of a pipe organ at Saint Paul's Church. The Chester waterfront was alive with shipbuilding activity, and its capitalist leaders were awash in disposable income to spend on their community, with houses of worship being the most conspicuous display of this newfound wealth.

Not unexpectedly, the nation's preeminent builder of pipe organs was commissioned to construct an instrument for the recently enlarged church building. Under the moniker E. & G. G. Hook, brothers 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 of stock models, made possible by innovations of the Industrial Revolution. In 1884, Hook & Hastings installed Opus 1223 in the enlarged and restored Saint Paul's Church.<sup>2</sup>

## 1884 Hook & Hastings Opus 1223

### GREAT (Manual I)

- 16' Bourdon
- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- 8' Trumpet

### SWELL (Manual II, enclosed)

- 8' Open Diapason
- 8' Viola
- 8' Stopped Diapason
- 4' Flute Harmonique
- 4' Violina
- 8' Oboe (treble)
- 8' Bassoon (bass)

### PEDAL

- 16' Bourdon
- 8' Flöte

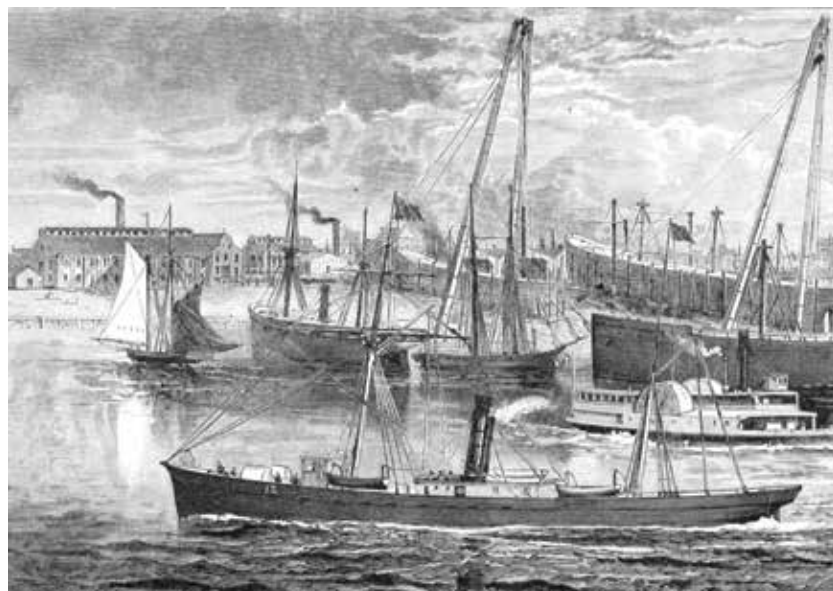
### Mechanical registers

- Swell to Great coupler
- Great to Pedal coupler
- Swell to Pedal coupler
- Tremolo
- Blower's signal

### Pedal movements

- Forte combination, Great Organ
- Piano combination, Great Organ
- Balanced Swell pedal

Compass: Manual, 58 notes, C–a3; Pedal, 27 notes, C–d1



The waterfront of Chester, Pennsylvania, in 1875

## 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 1880s. 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



ELIZABETH B. STEPHENS  
INTERNATIONAL  
ORGAN  
COMPETITION

JUNE 17, 18, 19, 2024

1st prize (\$12,000)

2nd prize (\$6,000) • 3rd prize (\$3,000)

Jury: David Briggs (Chair), James O'Donnell,  
Dr. Isabelle Demers, Lynne Davis and David Coucheron

6 finalists will be invited to Atlanta (all expenses paid)

All details will be released online including repertoire requirements and entry details on September 5, 2023. Recorded round applications will be accepted from January 8 to February 9, 2024. Candidates will be notified of the result of the recorded round on March 18, 2024.

Recorded round jury:  
David Briggs (chair), Chelsea Chen, Dr. Oliver Brett

For more information, visit  
[prumc.org/organ-competition](http://prumc.org/organ-competition)

PEACHTREE ROAD UNITED METHODIST CHURCH

3180 Peachtree Road NE • Atlanta, Georgia 30305  
404.266.2373 • [prumc.org](http://prumc.org)



## American organbuilding

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,<sup>3</sup> as the source of its choice. Like Chester's industry, it might be said that the Aeolian-Skinner 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 major religious and educational institutions holding instruments bearing the Aeolian-Skinner nameplate.

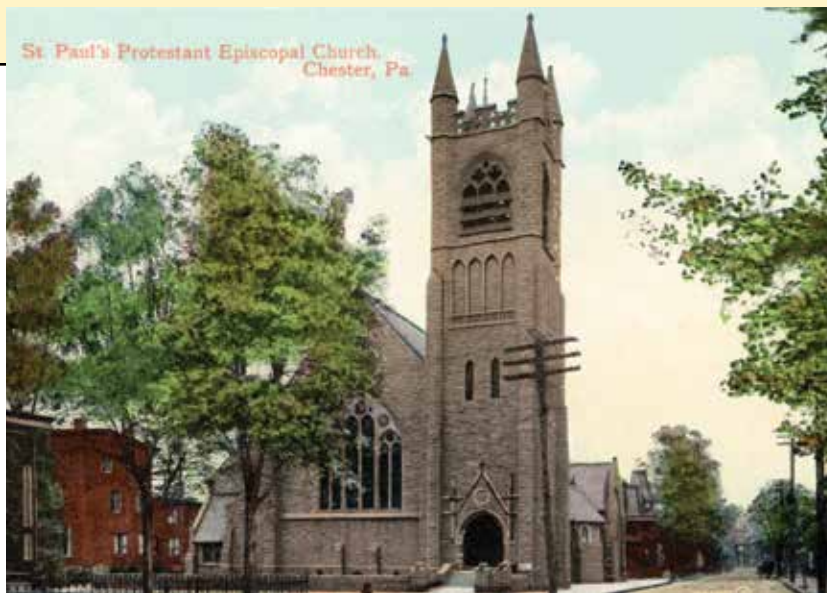
Given that Harrison was already deeply involved with finishing organs at Saint Thomas Church, New York City, and Saint Paul's Church, Philadelphia (Chestnut Hill), Joseph Whiteford was given responsibility for the design and construction of Opus 1273 for Saint Paul's Church, Chester. Joseph S. Whiteford joined the Boston staff in 1948 as assistant to the president.

Born into a wealthy family, Whiteford's arrival at the organ works could not have been more propitious, as Harrison was desperately in need of help and the company was constantly in need of capital. Arriving 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 design 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—one might say "cookbook-ish"—but there is an undeniable safety following proven paradigms, leaving plenty of room for creativity yet to be realized. Continuing the British pattern<sup>4</sup> of reducing foundational weight and strengthening treble harmonic development as conceived by G. Donald Harrison and at the same time by Richard O. Whitelegg at the M. P. Möller Organ Company, Whiteford soon altered the harmonic pyramid to favor mid- and upper-range domination over foundation tone. Saint Paul's organ shows the beginnings of this shift, with the 4' Octave being the same scale as the 8' Principal on the Great division in a chancel chamber, the organ fills the acoustical space with voluptuous grandeur, and there is an undeniable clarity



A vintage postcard view of Saint Paul's Episcopal Church, c. 1906



Nave and chancel, Saint Paul's Episcopal Church, Chester, Pennsylvania

and generosity of tonal color. Whiteford was still finding his own way, as it were, since the organ speaks with a strong "Harrison accent." Whiteford remained with the company another decade or so before retiring to California in 1966. He died of a cerebral hemorrhage in 1978 at age fifty-six. His tenure at Aeolian-Skinner is under-appreciated and merits further study.

### 1956 Aeolian-Skinner Opus 1273\*

<b>GREAT (Manual I, 3' wind)</b>		
8'	Principal (45 scale, ¼ mouth, ½ on 17)	61 pipes
8'	Gedeckt ("exactly as op. 1254")	61 pipes
8'	Flûte Conique (Swell)	
4'	Octave (57 scale, ¼ mouth width, ½ on 17)	61 pipes
4'	Rohrflöte ("exactly as op. 1254")	61 pipes
2½'	Twelfth (68 scale)	61 pipes
2'	Fifteenth (70 scale)	61 pipes
1½'	Fourniture III-V (special-Stinkens)	244 pipes
8'	Hautbois (Swell)	
	Tremulant	
	Chimes	
	Great 4	
	Great 16	
	Great Unison	

<b>SWELL (Manual II, enclosed, 4' wind)</b>		
16'	Quintaton (44 scale)	68 pipes
8'	Rohrbordun ("no. 4")	68 pipes
8'	Viola Pomposa (50 scale, tapered 2 pipes)	68 pipes
8'	Viola Céleste (60 scale, then as Viola)	68 pipes
8'	Flûte Conique (48 scale)	68 pipes
4'	Spitzflöte (60 scale)	68 pipes
2½'	Nasat ("no. 7")	61 pipes

2'	Zauberflöte ("common")	61 pipes
2'	Plein Jeu III ("common")	183 pipes
16'	Contra Hautbois (A-S op. 1110)	68 pipes
8'	Trompette ("no. 4")	68 pipes
8'	Vox Humana	61 pipes
4'	Rohrschalmei ("common")	68 pipes
	Tremulant	
	Swell 4	
	Swell 16	
	Swell Unison	

### PEDAL (4' wind)

16'	Contre Basse ("exactly as op. 1272")	32 pipes
16'	Bourdon	32 pipes
16'	Quintaton (Swell)	
8'	Spitzprincipal (ext)	12 pipes
8'	Bourdon (ext)	12 pipes
4'	Choral Bass (ext)	12 pipes
2½'	Fourniture II (2½+2, 66 scale + 68 scale)	64 pipes
16'	Contre Hautbois (Swell)	
8'	Hautbois (Swell)	
4'	Hautbois (Swell)	

### Inter-divisional couplers

Great to Pedal 8  
Swell to Pedal 8  
Swell to Pedal 4  
Swell to Great 16  
Swell to Great 8  
Swell to Great 4

Compass: Manual, 61 notes, C-c4; Pedal, 32 notes, C-g1

\* 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

# Max Reger Festival 150

CAROLE TERRY • CHRISTOPHER ANDERSON • PETER SYKES

Nov 3-5, 2023 Worcester

PIPE ORGAN CAPITAL OF NEW ENGLAND



REGER 1873 1916 150  
www.Reger150.org





The Great division of Aeolian-Skinner Opus 1273

organ contract. [MS 52 E. M. Skinner/Aeolian-Skinner Collection, Library and Archives of the Organ Historical Society, Villanova, Pennsylvania.]

## Renewal

Now well past the economic might of an earlier Chester, the Aeolian-Skinner organ at Saint Paul's needed restoration. Improbably, not only did the congregation choose to remain within the city during a long, devastating decline of civic fortunes, but it also placed great historical and utilitarian value on its Aeolian-Skinner organ. Based on an established commitment to preservation, Stephen L. Emery, Inc., of Quakertown, Pennsylvania, was chosen to restore the organ at Saint Paul's Church. Beginning in the summer of 2021, the instrument was removed for cleaning, repairs, and replacement of leather components. Restoration was completed a year later, but tonal finishing was postponed until the arrival of cooler weather in early autumn of 2022. On Sunday, October 30, 2022, Richard Spotts played the inaugural recital on the restored organ; and with his all-Tournemire recital, we near the end of our tale of improbabilities.

Charles-Arnauld Tournemire (1870–1939) was a brilliant but now largely forgotten French composer, and history has not been kind to Tournemire in part because of the intimidating intellectual content of his music. Thus, his musical legacy is known but to a privileged few. After receiving a copy of *Trois Poèmes*, Olivier Messiaen wrote Tournemire:

The harmonic and modal richness of the first poem, and the *alléluatique* and *glorifiante* of the third, make them very beautiful pages. I particularly like in the second movement how the flowing stream of the 8' Bourdon and the admirable choice of the timbres bring out the freedom of counterpoint and the extreme external and internal emotion of the music. If all modern musicians had faith like you, they would perhaps not have the quality of your music, but at least their work would have more of the grandeur of life.<sup>5</sup>

Further commenting on *Trois Poèmes*, Norbert Dufourcq wrote in *La Revue musicale*, “The plainsong passes here and there from the pedal to the upper parts of the manuals, often as a simple pretext for flamboyant arabesques or warm harmonies. Through a single Bourdon, or an 8' Flûte, or a Voix humaine, Charles Tournemire knows how to elicit seductive poems.”<sup>6</sup>



Charles-Arnauld Tournemire, c. 1915



Recital program by Richard Spotts, October 30, 2022

In January 1927, Tournemire began work on *L'Orgue Mystique*, his magnum opus completed in February 1932. Consisting of over 1,000 pages of printed music, the score took eight years for the publisher Heugel to complete. In the foreword to *L'Orgue Mystique*, Joseph Bonnet wrote:

A great musician was needed for its accomplishment, a master of organ technique and composition, having a great Spirit of Faith, loving the supernatural beauty of the Liturgy and of Gregorian melodies. . . . It is a splendid evocation of the architecture of our cathedrals, of the rich color of their stained glass, of liturgical splendor revealed to us in the Monastery of Solesmes as we would like to find in every church of the Catholic world. Our contemporary musical language possesses astonishing aptitudes to paraphrase Gregorian melodies. So without sacrificing anything of his rich imagination, of his brilliant originality, Charles Tournemire has succeeded in creating such a mystical frame for the liturgical melodies.<sup>7</sup>

In an encyclical of 1903, Pope Pius X wrote that

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 final quality of universality. It must be true art, for otherwise, it will be impossible for it to exercise on the minds of those who listen to it that efficacy that the Church aims at obtaining in admitting into her Liturgy the art of musical sounds. These qualities are to be found, in the highest degree, in Gregorian chant, which is, consequently, the chant proper to the Roman Church.<sup>8</sup>

## Denouement

We are faced with the conundrum of performing Tournemire's organ music out of liturgical context, for indeed, it is not concert-hall music. Intellectual challenges aside, his organ music is “church music,” and until the improbable return of Gregorian chant to the Catholic Mass, it is unlikely that Charles Tournemire's organ music will ever enter the mainstream of organ repertoire. But for some, this is a mere distraction. Among his peers—Norbert Dufourcq, Maurice Duruflé, Joseph Bonnet, Jean Langlais, Gaston Litaize, and Olivier Messiaen—his music was *ne plus ultra*. In present times, Richard Spotts carries the revival mantle passed onto him by Marie-Louise Langlais, Robert Sutherland Lord, Ann Labounsky, and Stephen Schloesser, S.J.; and more recently, Tournemire's opera, *La Légende de Tristan* (1926), received its worldwide premiere performance ninety-six years after its completion.<sup>9</sup> Further, the publication of a massive study of Tournemire and *L'Orgue Mystique* is imminent.

The path to revival for the city of Chester has been much more arduous. While billions of public and corporate dollars have been invested in the renewal of Chester, it ranks as the seventh poorest city in Pennsylvania. With a population of about 34,000—less than half that of the 1930s and 1940s—thirty-seven percent of its citizens live in poverty.<sup>10</sup> Political corruption and organized crime continue to harm the city, as does the lack of public safety. According to a recent report, Chester ranks twentieth on a list of the top one-hundred most dangerous cities in the United States, with a chance of becoming a victim of either violent or property crime at one in twenty.<sup>11</sup> Yet,


renewal on the banks of the Delaware River is not dead, as public and private investments in the city continue to grow; but ignominiously, the City of Chester declared bankruptcy less than two weeks after being introduced to the mystical universe of Charles-Arnauld Tournemire and the classic timbres of the restored Aeolian-Skinner organ at Saint Paul's Church. *Vita brevis, ars longa.* ■

*Bynum Petty is former archivist of the Organ Historical Society Library and Archives. He was a founding member of Petty-Madden Organbuilders of Hopewell, New Jersey, from which he is retired.*

*He has written three books related to the history of the American pipe organ and is working on a fourth. He lives in rural central New Jersey.*

## Notes

1. At one point in its history, Chester earned the name “Saloon City” because it had more bars than policemen.
2. A devastating fire destroyed much of the church interior in 1884. During repairs, the congregation met at the Presbyterian Church, which has now been destroyed by an arsonist.
3. During the tenure of G. Donald Harrison, the spelling of Aeolian was changed to incorporate the Æ ligature, which is found on the Saint Paul's, Chester, organ contract. Aeolian-Skinner's use of the spelling was casual. Even with the Chester organ, the ligature is not found on the printed contract nor on the console nameplate, yet it is on the title page of the organ stoplist and specification, as well as on related correspondence.
4. G. Donald Harrison and Richard O. Whitelegg were British.
5. Brigitte de Leersnyder, *L'Orgue Cahiers et Mémoires: Charles Tournemire (1870–1939)* (Paris: l'Association des Amis de l'Orgue, 1990), 87–88.
6. Norbert Dufourcq, “La Musique d'orgue français au XXe siècle” (from *La Revue musicale*, 1938 and 1939) (Paris: Secrétariat général des Amis de l'Orgue, 1939), 19–23.
7. Charles Tournemire, *L'Orgue Mystique*, 51 vols. (Paris: Heugel et Cie., 1929–1936), preface to each volume.
8. Pius X, “Tra le Sollicitudini,” <http://www.adoremus.org/MotuProprio.html> (accessed November 23, 2022).
9. December 15, 2022, Ulm, Germany.
10. Candy Woodall, “The 35 poorest towns in Pennsylvania,” [https://www.pennlive.com/news/2018/01/the\\_35\\_poorest\\_towns\\_in\\_pennsylvania.html](https://www.pennlive.com/news/2018/01/the_35_poorest_towns_in_pennsylvania.html) (accessed November 24, 2022).
11. “NeighborhoodScout's Most Dangerous Cities–2020,” <https://www.neighborhoodscout.com/blog/top100dangerous-2020> (accessed November 24, 2022).



Piccolo Spoleto

## L'ORGANO 2024

The Organ Recital Series  
for the Piccolo Spoleto Festival  
Charleston, South Carolina

FOUNDED 1979

Accepting applications to perform  
on the series of weekday morning recitals.

MAY 27–31 & JUNE 3–7

James Polzois drawing of the 1765  
John Snetzler organ case in  
St. Michael's Church, Charleston, SC.

or contact:  
City of Charleston  
Office of Cultural Affairs  
[culturalaffairs@charleston-sc.gov](mailto:culturalaffairs@charleston-sc.gov)

For application, please visit  
[www.piccolospoleto.com/lorgano](http://www.piccolospoleto.com/lorgano)

Application deadline: November 1ST, 2023  
Application fee: \$20.00



# 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 at Amsterdam Avenue in Manhattan up 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 had called for an appointment to see me. Mrs. Nunning—who once famously hung up on the Archbishop of Canterbury thinking it was a prank call when we were establishing the Anglican Institute—and Ed Wallace would over the next sixteen years become good friends.

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 that 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. Steinberg perfectly caught the elitism, snobbery, and geographic 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 unnerved 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!

So here we were in this elegant penthouse overlooking the East River, and I was chattering arrogantly about having



Ed Wallace, James F. Jones, Church of Saint Michael and Saint George, thirtieth anniversary of Ed's career as organist and choirmaster

to substitute the marvels 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. Steinberg'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 Clem; 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 quickly 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: here I 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



Ed Wallace, T. Tertius Noble, William Self

he had been T. Tertius Noble's last associate organist at Saint Thomas after Dr. Noble had lured the then young Ed Wallace away from Saint John the Divine, where Ed had been one of the assistant organists to Norman Coke-Jephcott. Ed said that all our various links could not be by chance, and off we went—Ed and I.

I put him off for a time, but every now and then, he would get an appointment with Mrs. Nunning and come to Ridgley Hall to call on me yet again at Washington University. Finally, I gave in. My wife Jan thought I had taken leave of whatever senses I might have ever had, and in August of 1976 I began one of the most wonderful chapters of my life. Ed and I planned literally hundreds of services of all kinds: morning prayer, countless communions, Easter days, Christmas Eves, All Saints' days galore, week after week, year after year. We hired Christine Brewer in 1977 when we needed a lead soprano. And she went on to become an international celebrity, being named one of the twenty most important sopranos of the twentieth century in the world by the BBC. The choir attracted some of the greatest music talent of any parish in the country. Ed pushed us hard, demanded the best of all of us, and touched thousands of lives because of his immense knowledge and experience. We used the entrance on Easter Day right from Saint John the Divine as both Ed and I had been taught by Canon West. We used stations on several different festival services, and when I would finish chanting the collect, Ed would work his magic interpolating chords from the pitch of G I would try to end on to introduce the next stanza of the processional hymn. I can still recall those incredible interpolations even



now after all these decades. Then came Evensong after Evensong. I still chant most of the services, but now only in the closet of my memories of those halcyon days. And I have used the “Oh Lord, support us all the day long” literally hundreds of times, never once chanting that beautiful prayer without remembering that it was Ed Wallace’s favorite.

But Ed could be full of mischief when one least expected it. We were having a staff meeting after one Christmas decades ago when the rector, then Ed Salmon of course before he became Bishop of South Carolina, said that we simply had to do something because the crowds 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 Ed Wallace and wanted to know what we should do. Without ever once looking at me, Ed smilingly replied, “We should ask Father Jones. He will know what is best.” I could have kicked Mr. Wallace 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. on Christmas Eve, use only men, and sing the *Missa di Angelis*, the great Gregorian setting of the Mass for Christmas.” Ed Wallace looked as if he might faint, but then the rector said, “Well, I do not know what that is, but it better be good.” Two years later, we had as many congregants at 6:00 p.m. on Christmas Eve as we did at 11:00 p.m. It is most fitting that Ed Wallace requested his ashes to be interred in the columbarium at the Church of Saint Michael and Saint George next to those of his beloved friend and rector, Ed Salmon.

The one place I was a dismal failure in Ed’s estimation was in his obsessive quest for the perfect service leaflet covers. In those antediluvian days before the internet, one could not type “art with angels” or “art with empty crosses” to have Google provide the perfect answer. I used to think that Ed 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. Down to the beautiful public library in Saint Louis he would go; the librarians all knew him by name because of the hundreds of hours he spent pouring over art books looking for the perfect cover for his magnificent service leaflets. I have no design expertise whatsoever, and thus I failed Ed when he asked for my opinion about this possible cover or that until he just gave up. We had many congregants at Saint Michael and Saint George who collected Ed’s beautiful service leaflets as treasures in their own right.

Later we needed an organist at Washington University, and I thought Ed Wallace would be perfect. Little did I know what I was in store for when his appointment was announced. He found the organ in Graham Chapel in dreadful shape, and the next thing I knew, Bill Danforth, then chancellor at Washington University, put me in charge of a committee to rebuild the organ. Given Ed Wallace’s temperament and standards, I had to argue, cajole, argue, cajole for months as the organ was taken apart and shipped to Petty-Madden to be rebuilt. I had invited Simon Preston from Westminster Abbey to give the inaugural concert on the refurbished organ. I bit my nails to the quick, just praying that Ed Wallace would be satisfied, when our receptionist came into my office and said that I had to go to Graham Chapel immediately since Mr. Wallace was most upset.

I walked over to the chapel to find Ed beside himself because something was not perfect with the Tuba Magna. We were eight days from the inaugural

concert to be played by Simon Preston. Off the Tuba Magna went, to England mind you; I never did inquire as to how much the revoicing of the stop cost, but I did not at least get fired. The revoiced Tuba Magna was returned two days before the inaugural concert, Simon came and gave a brilliant performance, Ed beamed with pride, I nearly collapsed from relief, and history was made there too, all thanks to Ed Wallace.

We commissioned the gifted Charles Callahan to compose a piece in Ed’s honor to be played as the encore at the inaugural concert that Simon so brilliantly gave at Graham Chapel. The Callahan *Partita on HYFRYDOL* is a stunning composition, and as Simon said when he premiered the piece at Westminster Abbey the Sunday before the inaugural concert, the third movement is literally haunting. In an ideal world without covid, we would have used the Callahan composition as the prelude and Ed’s favorite hymn as the recessional at a memorial service as Ed Wallace had asked me decades ago.

As the shadows began to lengthen with speed for me a few years back, I have replayed one scene hundreds of times in my mind. Our last service together was in 1991 at Saint Paul’s Cathedral in London after our residency at Westminster Abbey, our last Evensong of the scores we did over the years. The dean asked me to dismiss the clergy and choir after the retiring procession had left the nave. I prayed the same prayer I had prayed over the choir at Saint Michael hundreds of times over our years together:

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. In the name of the Father, the Son, and the Holy Spirit. Amen.

As I made the sign of the Cross for the last time of my life over my beloved friends in the choir, Ed, 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 emotionally 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 cope with my emotions at having had to leave Ed and the choir when I came upon the gravestone of a canon precentor from yesteryear. Upon his gravestone was inscribed, “When we shall appear in yonder cloud with all the ransomed throng, then shall we sing more clear, more loud, and Christ shall be our song.” And I finally could cry tears, not of sorrow but of immense gratitude for all those years of working with Ed and the remarkable choir at Saint Michael and Saint George. A calling, an avocation, a blessing indeed was Ed to everyone with whom he came into contact.

I had the great privilege of taking Ed back to Saint Thomas one Sunday morning a few years ago when I was still president at Trinity College in Hartford. He was growing infirm. When it was time to go up to the high altar for communion, I



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

helped him up from his kneeler and held on to him as we went down the center aisle to the altar. He told me we needed to go to the left side. I knew exactly why. As we made our way down the southern corridor, he stopped at the organ. Alone in his memories, he stared for a long time at the instrument he had played all those decades ago under the tutelage of T. Tertius Noble. I fought back tears, Ed nodded, and I helped him back to our seats in the pew.


After the service was over, I took Ed to the University Club where he and Dr. Noble had eaten so many meals at “the Saint Thomas” table in the beautiful dining hall on the seventh floor. Ed was unusually quiet, looking around, reliving those years when he was so young. Then quite out of nowhere he asked me if I still had his old cassock and surplus. He had given them to me in 1979 because he said that the “cheap dryers” in the basement of Saint Michael and Saint George had caused them “to shrink.” I replied that I had worn that cassock and surplus every Sunday for the years we had worked together and in all the years that had disappeared with the snows of yesteryear ever since. He told me, for the hundredth time, that Dr. Noble had given the young Ed the cassock and surplus his last Sunday at Saint Thomas when he was leaving for Saint Louis. The cassock and surplus are among my life’s greatest treasures. When the bell

tolls for me, my wife will give them to the brilliantly talented Christopher Houlihan, to whom I introduced Ed at an American Guild of Organists concert Chris gave at the chapel at Trinity. Chris is John Rose’s student and successor as organist at the chapel at Trinity College. Chris knows their provenance. He seems like the most appropriate individual to whom I should will a gift to Ed from T. Tertius Noble, who then gave them to me more than forty years ago.

So as we now bid farewell to our friend and colleague Ed Wallace, I think that his greatest gift to us all was to have guaranteed that “Christ shall be our song,” year after year, service after service, decade after decade. May flights of angels sing you, dear Ed Wallace, to your eternal rest, champagne glasses raised in joyous salute, properly voiced Tuba Magnas signaling, “Welcome home, thou good and faithful servant.”

*Dr. James F. Jones, Jr. is Canon Precentor Emeritus, Church of Saint Michael and Saint George, Saint Louis, Missouri; President Emeritus, Trinity College, Hartford, Connecticut; President Emeritus, 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>



ORGUES  
LÉTOURNEAU


*opus 136* IV — 83 RANKS


**Market Square Presbyterian Church**

HARRISBURG, PENNSYLVANIA

WWW.LETOURNEAUORGANS.COM

FOLLOW US ON FACEBOOK!





16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA  
T 450 774-2698 info@letourneauorgans.com



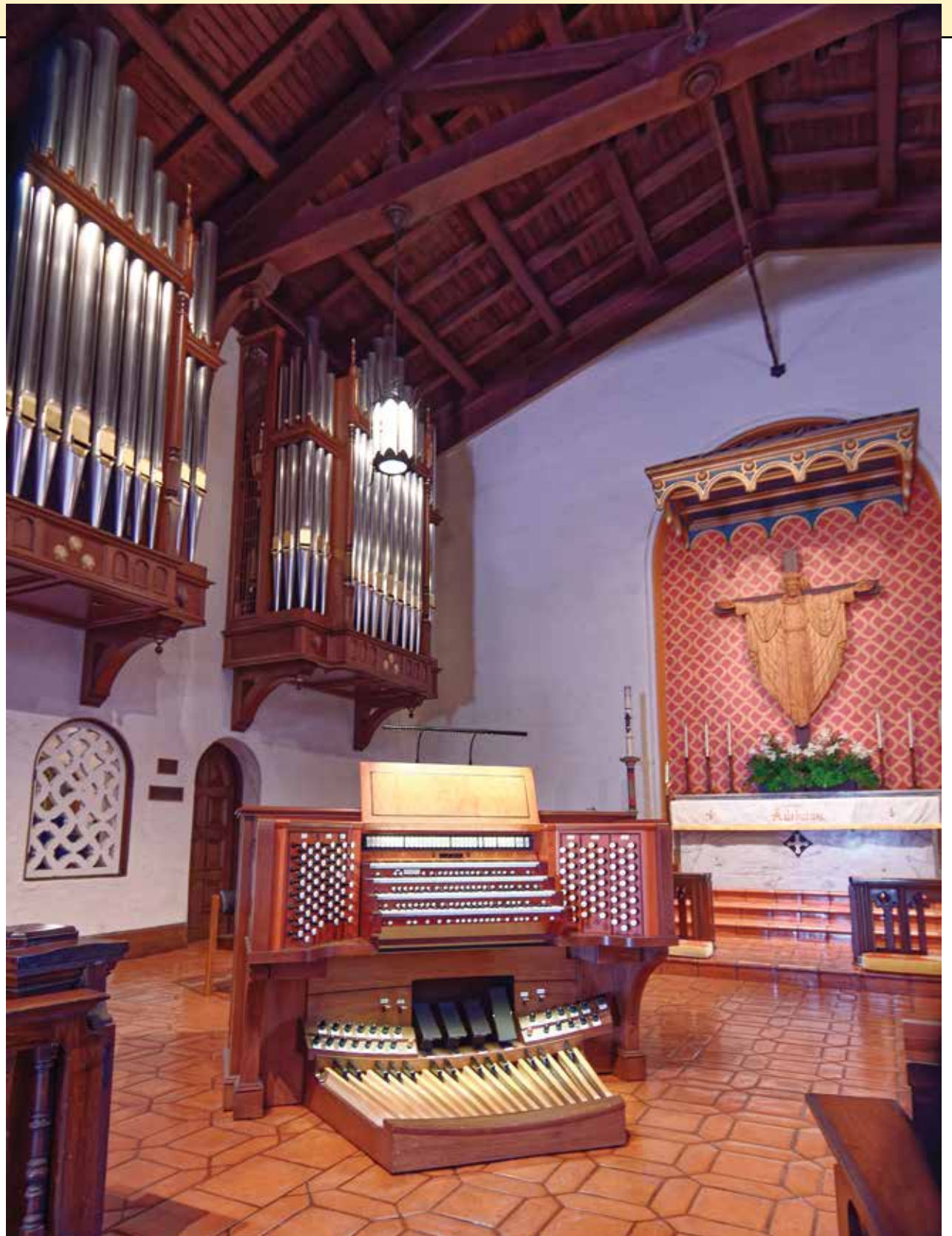
## Cover feature

**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 Positiv 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

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

<b>GREAT (Manual II, unenclosed; * enclosed with Choir)</b>	
16' Double Diapason (low F, façade)	56 pipes
16' Violone (Austin) °	61 pipes
8' First Diapason (façade)	61 pipes
8' Second Diapason °	61 pipes
8' Flûte harmonique °	61 pipes
8' Bourdon °	61 pipes
8' Violoncello (ext 16') °	12 pipes
4' First Octave	61 pipes
4' Second Octave °	61 pipes
4' Spire Flute °	61 pipes
2½' Octave Quint	61 pipes
2' Super Octave	61 pipes
1½' Tierce	54 pipes
Fourmixture IV-V	281 pipes
16' Contra Tromba ° (high pressure)	61 pipes
8' Tromba (high pressure) °	61 pipes
4' Tromba Clarion ° (high pressure)	61 pipes
Tremulant	
8' Tuba Mirabilis (Solo)	
Chimes (Walker)	
<b>SWELL (Manual III, enclosed)</b>	
16' Lieblich Gedeckt (Austin)	61 pipes
8' Geigen Principal	61 pipes
8' Rohrflöte	61 pipes
8' Viole de gambe	61 pipes

8' Voix céleste	61 pipes
8' Flûte douce (Aeolian-Skinner)	61 pipes
8' Flûte céleste (TC) (Aeolian-Skinner)	49 pipes
4' Principal	61 pipes
4' Flûte traversière	61 pipes
2' Octavin	61 pipes
Plein Jeu IV-V	281 pipes
16' Contra Bassoon	61 pipes
8' Trumpet	61 pipes
8' Bassoon (ext 16')	12 pipes
8' Oboe	61 pipes
8' Vox Humana (Gottfried)	61 pipes
4' Clarion	61 pipes
Tremulant	
<b>CHOIR (Manual I, enclosed)</b>	
16' Erzähler (ext 8')	12 pipes
8' Open Diapason	61 pipes
8' Gedeckt (Austin)	61 pipes
8' Erzähler (Austin)	61 pipes
8' Erzähler Celeste (TC, Austin)	49 pipes
4' Principal	61 pipes
4' Koppelflöte (M. P. Möller)	61 pipes
2½' Nazard (Austin)	61 pipes
2' Octave	61 pipes
2' Blockflöte (Austin)	61 pipes
1½' Tierce (Austin)	54 pipes
1½' Larigot (Austin)	61 pipes

Mixture III	183 pipes
16' Bass Clarinet (ext 8')	12 pipes
8' Trompette	61 pipes
8' Corno d'Amore (E. M. Skinner & Son)	61 pipes
8' Clarinet	61 pipes
Tremulant	
8' Tuba Mirabilis (Solo)	
8' Tromba Marina (Antiphonal)	
Great Reeds on Choir	
<b>SOLO (Manual IV, enclosed)</b>	
8' Doppelflöte (Wicks)	61 pipes
8' Concert Flute (vintage)	61 pipes
8' Gamba	61 pipes
8' Gamba Celeste	61 pipes
4' Hohlpipeife (Austin)	61 pipes
Cornet V (TF, mounted)	195 pipes
8' French Horn (Casavant)	61 pipes
8' English Horn	61 pipes
Tremulant	
8' Tuba Mirabilis	73 pipes
8' Tromba Marina (Antiphonal)	
Great Reeds on Solo	
8' Harp (Walker)	
8' Orchestral bells (Walker)	
4' Celesta (Walker)	
Tower Chimes (existing Deagan)	

<b>PEDAL (Unenclosed; * enclosed with Solo)</b>	
32' Contrebasse	32 pipes
32' Bourdon (Walker)	
16' Open Diapason (façade)	32 pipes
16' Contrebasse (ext 32')	12 pipes
16' Bourdon (Austin)	32 pipes
16' Violone (Great)	
16' Lieblich Gedeckt (Swell)	
16' Erzähler (Choir)	
10½' Quint (Smart Quint)	
8' Flute (ext 32')	12 pipes
8' Octave (façade)	32 pipes
8' Open Diapason (ext 16')	12 pipes
8' Bourdon (ext 16')	12 pipes
8' Violoncello (Great)	
8' Lieblich Gedeckt (Swell)	
4' Choral Bass	32 pipes
4' Bourdon (ext 16')	12 pipes
32' Contra Bombarde ° (full length)	32 pipes
16' Bombarde ° (ext 32')	12 pipes
16' Tromba (Great)	
16' Bassoon (Swell)	
8' Trumpet ° (ext 32')	12 pipes
8' Tromba (Great)	
8' Bassoon (Swell)	
4' Clarion ° (ext 32')	12 pipes
4' Tromba Clarion (Great)	
8' Tuba Mirabilis (Solo)	
8' Tromba Marina (Antiphonal)	





Antiphonal division, rear of nave



Pedal 32' Contra Bombarde, enclosed with Solo division

### 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.

## Saint James by-the-Sea Episcopal Church, La Jolla, California

4' Tuba Mirabilis (Solo)  
Chimes (Walker)

### ANTIPHONAL (Floating, unenclosed)

8' Principal (façade) 61 pipes  
4' Octave (façade, ext 8') 23 pipes  
8' Tromba Marina (hooded) 61 pipes

### ACCESSORIES

Cymbelstern (7 bells)  
Pajaritos (small Spanish birds)  
All Swells to Swell  
GR/CH Manual Transfer

### COUPLERS

Great to Pedal 8  
Swell to Pedal 8-4  
Choir to Pedal 8-4  
Solo to Pedal 8-4  
Antiphonal to Pedal  
Great Unison Off  
Swell to Great 16-8-4  
Choir to Great 16-8-4  
Solo to Great 16-8-4  
Antiphonal to Great  
Choir 16-UO-4  
Swell to Choir 16-8-4  
Solo to Choir 16-8-4  
Great to Choir 8  
Great Enclosed Flues on Choir

Pedal on Choir  
Swell 16-UO-4  
Choir to Swell  
Solo to Swell 16-8-4  
Solo 16-UO-4  
Antiphonal on Solo  
Great Enclosed Flues on 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
- inlaid music rack and polycarbonate music rack that are interchangeable
- 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 name-board 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  
Pajaritos  
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  
Pedal Sostenuto, with LED indicator  
Sostenuto

Memory Up and Down  
All Pistons Next reversible, with LED indicator  
Sequencer (Next and Previous)  
Go To (memory level)  
Library

### DISPLAYS

Main  
Last General Pressed  
Memory Level: Lock and Clear  
Crescendo  
Drawer Display  
Crescendo Std.  
Transposer display  
Record/Playback display

### PIPE SUMMARY

Division	Voices	Ranks	Stops	Pipes
Great	16	20	19	1,196
Swell	16	20	17	1,196
Choir	15	17	20	1,042
Solo	9	13	15	695
Antiphonal	2	2	3	145
Pedal	6	6	30	288
Total	64	78	104	4,562



## Cover feature



Swell division



Choir and enclosed Great divisions

### Tonal design

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 in 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 Haskelled

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' Contra 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, winding, 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' Contra Bombarde. Wind is provided by five blowers in three locations totalling 13.5 HP. The blowers feed sixteen reservoirs of different constructions including bag bellows and single-rise regulators with both cone and curtain valves to serve specific purposes throughout the organ. Numerous concussion bellows smooth out unwanted ripples in the wind and are disengaged when the tremulants are active.

Whenever 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 accents in African padouk. It was designed to be as low-profile as possible with a drop-sill keydesk. 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 Sostenuato, 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.

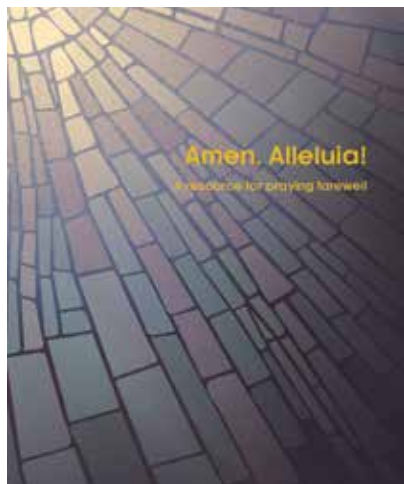
—Peter Geise  
Technical Director  
Parsons Pipe Organ Builders

Parsons Pipe Organ Builders website:  
parsonsorgans.com  
Rosales Organ Builders website:  
rosales.com  
Saint James by-the-Sea Church website:  
sjbts.org

Photo credit: Ron Belanger



## Book Reviews



**Amen, Alleluia! A resource for praying farewell**

**Amen, Alleluia! A resource for praying farewell (Leader's edition), Barbara Day Miller, text editor; Carlton R. Young, music editor; Michael Silhavy, project editor. GIA Publications, Inc., G-10662, 2022, \$29.95 as print book and in PDF format. Available from [giamusic.com](http://giamusic.com).**

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 an outgrowth of these changes. Pastoral care required modifications when group gatherings were not possible or permissible, and numerous funerals and memorial services were either severely restricted or postponed. Most restrictions have now been lifted, but some practices will continue, or at least some features of them will. The streaming or broadcast of services and increased ministry to those who cannot be present are the most notable.

*Amen, Alleluia! A resource for praying farewell* is a nondenominational tool for use by clergy and laity alike in preparing and presenting funeral services. It offers prayer services, Scripture passages, other texts, and music to mourn a death and celebrate a life. Most of the services follow the structure of Western liturgical traditions, but the material is ecumenical, being taken from such sources as the *Book of Common Prayer*, the *United Methodist Book of Worship*, *New Zealand Prayer Book*, Jewish prayers, and *Evangelical Lutheran Worship Occasional Services*, and *Pastoral Care*. Many prayers and sentences were written (or adapted) by the volume's text editor, Barbara Day Miller, who served as associate dean of worship and music at Emory University's Candler School of Theology.

The services include the familiar graveside prayers and committals, but there are also nontraditional services that do not require ordained clergy, such as “for the death of a beloved animal,” meditations for gravesite visits and tending, and a service for the scattering of ashes. The material may be an adjunct to a congregation's or denomination's principal worship resource or as an alternative to established liturgies. This resource also lends itself for use at interfaith memorials, as well as those that have no religious affiliation.

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 Gravesite;” “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.”

This 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  
Niles, Illinois

### New Recordings

***Saint James-in-the-City, Los Angeles: Murray M. Harris Organ (1911), Todd Wilson, organ. Gothic Records, 2CD set, G-49330-31, \$19.98 (individual downloads available). Available from [gothic-catalog.com](http://gothic-catalog.com).***

CD1: *Choral No. 1 in E Major*, César Franck; *Fantasy on “Ave Regina Caelorum,”* James Buonemani; *Three Cincinnati Improvisations:* LOBE DEN HERREN, GRAND ISLE, AR HYD Y NOS, Gerre Hancock, transcribed by Todd Wilson; *Prelude on “Iam sol recedit*



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

*igneus,* Bruce Simonds; *Sonata on the 94th Psalm*, Julius Reubke.

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

“Allegro,” “Moderato,” Charles-Marie Widor; *Symphonie Romane*, opus 73: “Moderato,” “Choral,” “Cantilène,” “Finale,” Widor; *Improvisation on St. CLEMENT*, Hancock.

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 leaflet 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.

## Your Classical Pipedreams®

40th ANNIVERSARY

### Celebrating 40 years of Continuous Weekly National Broadcasts

BETHEL UNIVERSITY • BENSON GREAT HALL  
ARDEN HILLS, MN  
SUNDAY, SEPTEMBER 17 • 2 P.M. CDT

LEARN MORE AND REGISTER FOR YOUR FREE TICKET TODAY:



MPREVENTS.ORG





**Foley-Baker Inc.**  
Quality Pipe Organ Services  
Since 1968

800-621-2624  
[foleybaker.com](http://foleybaker.com)



► page 23

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 Saunders, he was organist and choir-master 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 Cleveland Institute of Music.

Some items are of particular interest. *Fantasy on "Ave Regina Caelorum"* 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 *Prelude on "Iam sol recedit igneus"* by Bruce Simonds on the Aeolian-Skinner "King of Instruments" series in 1956. It is a fine piece that has been somewhat neglected recently, and it is good that Todd Wilson has recorded it again. On the second CD is another transcription from a recording of Gerre Hancock, his *Improvisation on St. CLEMENT*. Hancock's former assistant, Peter Stolzfuß Berton, transcribed this in 2012 from a 1990 CD titled *Fanfare*, recorded by Hancock at Saint Thomas Church Fifth Avenue.

The compact discs of this set contain much interesting repertoire played on a fine organ. As usual, Todd Wilson's playing is impeccable. I thoroughly recommend these recordings to readers of THE DIAPASON.



**First and Last: Franck, Vierne**

**First and Last: Franck, Vierne. Christopher Houlihan, organist, plays the Pascal Quoirin organ of the Episcopal Church of the Ascension, New York, New York. Azica Records, ACD-71356. Compact disc or digital downloads available from christopherhoulihan.com.**

*Grand Pièce Symphonique*, opus 17, César Franck; "Berceuse," from *24 Pièces en style libre*, opus 31, number 19, Louis Vierne; *Symphonie VI in B Minor*, opus 59: "Introduction et Allegro," "Aria," "Scherzo," "Adagio," "Finale," Vierne.

Azica Records is a recording company of which I had not previously heard. The company comprises two separate divisions—jazz library and classical library; the current CD clearly belongs to the classical library. The artist, Christopher Houlihan, born in 1987, grew up in Somers, Connecticut, where he began studying the organ with John Rose at the age of twelve. At the age of fifteen Houlihan won first prize in the Albert Schweitzer organ competition. He then attended Trinity College, Hartford, Connecticut, where he continued his studies under John Rose. Following his graduation Houlihan studied at The Juilliard School in New York City under Paul Jacobs. Houlihan was organ scholar at the Catholic Cathedral of Saint Joseph in Hartford between 2005 and 2006, and then at Christ Church Cathedral in Hartford between 2006 and 2007.

He later studied at the French National Regional Conservatory in Versailles where he was a student of Jean-Baptiste Robin and where he earned a *Prix de Perfectionnement*. While in

France, he was an assistant organist at the American Cathedral in Paris. Houlihan succeeded his teacher John Rose at Trinity College, where he is the John Rose College Organist-and-Directorship Distinguished Chair of Chapel Music and artist-in-residence. He is also artistic director of the Albert Schweitzer Organ Festival, held annually in Hartford. As a sponsor, Trinity College in Hartford provided substantial funds toward the making of the present compact disc.

In *First and Last* Christopher Houlihan is making a clear statement about the Romantic symphonic movement of organ composition in France. César Franck represents the "First," the composer who began the movement. His *Grand Pièce Symphonique* is by no means Franck's first composition, but it is the archetypal one to represent the movement, even more because Franck refers to the earlier orchestral symphonic movement in his allusion to Beethoven's *Ninth Symphony* during the transition to the final section of the *Grand Pièce Symphonique*.

As far as the "Last" is concerned, Houlihan is not alone in contending that the French organ symphony developed largely through the ten symphonies of Charles-Marie Widor and the six symphonies of Louis Vierne. Houlihan first introduces the listener to Vierne's compositional style in the charming "Berceuse" from *24 Pièces en style libre*. He comments that for many beginning organists, himself included, this was the first piece of Vierne they learned to play (to which I comment, "Me too!"). The last symphony is, of course, Vierne's *Symphonie VI in B Minor*, opus 59 (1930). As a footnote to this, however, although the sixth symphony was the last that Louis Vierne completed before his death on June 2, 1937, he had already begun work on a seventh organ symphony in C minor. Alas, he only left a few unfinished sketches. Maybe someday a resourceful musician will attempt to flesh these out as Vierne might have done had he lived long enough so to do.

Vierne was not, of course, the last French organist to compose organ symphonies—Marcel Dupré, Pierre Cochereau, Jean Langlais, and Jean Guillou may be named among more recent composers to have done so—but nevertheless, in a real sense the pinnacle of the development of this genre was to be found in Vierne. As in so many recent recitals and recordings of French music, the Quoirin organ at the Episcopal Church of the Ascension in New York City proves to be an ideal vehicle for the performance of this repertoire, and Houlihan proves to be a first-class player to bring it to realization. I thoroughly recommend this compact disc.



**Petr Eben: Velvet Revolution, Complete Organ Music, Volume 1**

**Petr Eben: Velvet Revolution, Complete Organ Music, Volume 1. Janette Fishell, organist, plays the Maidee H. and Jackson A. Seward Organ, C. B. Fisk, Inc., Op. 135 in Auer Hall, Simon Music Center, Jacobs School of Music, Indiana University, Bloomington, Indiana. Brilliant Classics 3-CD set, 96312. Audio CD \$15.99; MP3 \$8.99. Available from amazon.com.**

CD 1: A Voice Crying in the Wilderness—Works of the Young Composer: *Musica Dominicalis* (1958); *Laudes for Organ* (1964); *Fantasia Corale "O grosser Gott"* (1972); *Fantasia Corale "Svatý Václav"* (1972).

CD 2: The Devil is in the Details—Faust for Organ: *Faust for Organ; Versetti* (1982).

CD 3: God's Reward—Job for Organ: *Job for Organ; Kleine Choralpartita on "O Jesu, all mein Leben bist Du."*

Petr Eben (1929–2007) was born in Žamberk, Bohemia, but grew up largely in Český Krumlov. He studied music at an early age and substituted as an organist when the adults were away fighting in World War II. His mother was a Catholic, but his father was Jewish, and at the age of fourteen the Nazis captured Eben and imprisoned him in the Buchenwald concentration camp where he was fortunate to escape with his life. After the war he studied piano with Franktišek Rausch and composition with Pavel Bořkovec at the Prague Academy of Music. He taught music history for many years at Charles University in Prague. In 1978 and 1979 he was visiting professor at the Royal Northern College of Music in Manchester, England. During the Communist rule of Czechoslovakia his open attendance at church and refusal to join the Communist Party led to many career opportunities being closed to him, but after the Velvet Revolution of 1989 he became professor of composition at the Academy of Performing Arts in Prague and president of the Prague Spring Festival. The Czech Republic awarded him its Medal of Merit in 2002. Previously, in

**A. E. Schlueter**  
PIPE ORGAN COMPANY

- Building New Organs
- Rebuilding Organs
- Expanding Organs
- Organ Maintenance

How Can We Help You?

www.pipe-organ.com • 800-836-2726

**JUGET-SINCLAIR**  
MONTREAL

Facteurs d'orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com



## Reviews

1993, he had been made a Knight of the French Ministry of Culture, Arts, and Letters. The Petr Eben International Organ Competition, held since 2004 in Opava, Czech Republic, is named in his honor. He was composer-in-residence for the first Czech week at the Dartington International Summer School in Devon, England, in 1993, and composer-in-residence at the Aldeburgh Festival in Suffolk, England, in 1997. The organ was always at the center of his musical life, and he said of the instrument that it was “always pure joy . . . the dearest instrument to me, full of festivity.”

Janette Fishell grew up in Rushville, Indiana. She studied organ performance at the Jacobs School of Music, Indiana University, Bloomington, where she graduated with honors, obtaining her Bachelor of Music degree in 1981 and her Master of Music degree in 1982. She then moved to Northwestern University to work for her Doctor of Music degree, writing her dissertation on the organ music of Petr Eben. As part of her studies, she first visited Petr Eben in 1984 and formed a lifelong friendship with him. She completed her doctoral degree in 1988. Her teachers were Wilma Jensen, Wolfgang Rihsam, and Richard Enright. She undertook additional study in historical performance practice under Ludger Lohmann at the Musikhochschule in Stuttgart, Germany. Dr. Fishell is professor of organ and chair of the organ department at the Jacobs School of Music, Indiana University, where she teaches applied organ and organ pedagogy. This three-CD set is volume one of a two-volume collection of recordings of the organ works of Petr Eben. When volume two is finished, also a three-CD set, the six discs will provide the first complete documentation of Petr Eben's published solo organ works.

*Musica Dominicalis* is in four movements—two fantasias, “Moto Ostinato,” and “Finale.” “Fantasia I” combines brilliance and lucidity in a series of passages at different dynamic levels. “Fantasia II,” by contrast, has more of a mystical feeling and includes almost imperceptibly soft registrations at the beginning and end with rather louder passages in the middle. “Moto Ostinato” makes use of repeated four-note motifs and warm harmonies combined with a rousing tempo. “Finale” consists of fanfare-like passages on trumpets, together with some gentle solos on the flutes, against a rather soft background, with a crescendo to full organ in the middle, followed by a reprise of the fanfare-like passages from the beginning, and then another crescendo to full organ at the end.

*Laudes for Organ* also consists of four movements, characterized by their tempi: I (Largo—Con Moto—Largo), II (Lento—Allegro solenne—Poco più mosso), III (Fantastico—Agitato—Più mosso), IV (Gravemente—Allegro—Vivace fermò). In the first of these the majestic Largo sections contrast with the middle section, which begins peacefully but crescendos and merges into the second Largo section. Like “Fantasia II” of *Musica Dominicalis*, the second movement of *Laudes* begins almost imperceptibly softly, and in this case does not become much louder before giving way to the rhythmic, chordal Allegro solenne section. The short third section returns us to the peaceful qualities of the first. The third movement begins by alternating very short flourishes with softer, slightly mysterious passages. These become increasingly agitated (Agitato) and lead to a climax at the end. The Gravemente section of the last movement alternates soft passages with loud single chords.

These are followed by an ebullient Allegro section before the movement quickens in tempo and terminates in the toccata-like Vivace fermò.

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 these, based on the Bohemian Brethren chorale 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, “Svatý Václav,” received its title from the Czech name for Saint Wenceslaus. Eben wrote it as a reaction to the vicious Communist suppression of the Prague Spring of 1968, and it is particularly intended as a tribute to Jan Palach and his self-immolation in Wenceslaus 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 incidental music he had written in 1976 for a performance of Goethe's play in Vienna and arranged it for organ. The movements are “Prolog in Heaven,” “Mysterium,” “Song of the Beggar,” “Easter Choirs,” “Student Songs,” “Gretchen,” “Requiem,” “Walpurgis Night,” and “Epilog.” “Easter Choirs” 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. “Walpurgis 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 *versetti* that originally formed part of Eben's *Missa cum populo*. The first is based on the Palm Sunday antiphon, “Pueri Hebraeorum,” and the second on the communion hymn, “Adoro te devote.”

The third compact disc features Petr Eben's *Job* and includes narrations by Julie Fishell and Irwin Appel as well as Janette Fishell's organ solos. The eight sections of *Job* are “Destiny,” “Faith,” “Acceptance of Suffering,” “Longing for Death,” “Despair and Resignation,” “Mysteries of Creation,” “Penitence and Realisation,” and “God's Reward.” Of particular interest are “Longing 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, *Kleine Choralpartita on “O Jesu, all mein Leben bist du,”* based on a text by Franz Xaver Ludwig Hartig (1830) and set to a tune published in Cologne in 1853.

Janette Fishell has done the musical community a great service by utilizing her expertise on Petr Erben to produce these compact discs, which I wholeheartedly commend. I look forward to the appearance of the second and final set of three compact discs in due course.

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

**A one-inch professional card in THE DIAPASON, as low as \$23 per month.**

Contact Jerome Butera,  
jbutera@sgcmail.com

**Christopher Babcock**  
Church of the Good Shepherd  
Kips Bay, New York City

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

*Keith Bigger*

Phone 718/528-9443  
E-mail k\_bigger@yahoo.com



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

**THOMAS BROWN**  
CHAPEL HILL, NORTH CAROLINA  
ThomasBrownMusic.com

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

Norberto  
**Guinaldo**  
His Music  
See—Listen—Buy  
www.GuinaldoPublications.com

**ANDREW HENDERSON, DMA**  
Madison Avenue Presbyterian Church  
New York, NY  
www.andrewhenderson.net

**James Kennerley**  
Friends of the  
Kotzschmar Organ  
www.foko.org

**The third Gruenstein Award**

Nominating essays will be accepted  
September 1, 2023, through January 31, 2024.



*Gail Archer*

organist  
www.gailarcher.com

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

Promotion  
SOZO Media  
rika@sozomedia.com

**PATRICK ALLEN**  
GRACE CHURCH  
NEW YORK

**Check out  
Artist Spotlights**

www.thediapason.com/artists

**Dean W. Billmeyer**

University of Minnesota  
Minneapolis 55455 • dwb@umn.edu

**Byron L. Blackmore**

Crown of Life Lutheran Church  
Sun City West, Arizona  
623/214-4903

**STEVEN EGLER**

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

**Susan Goodson**

Emanuel United Church of Christ  
Manchester, Michigan

**Your professional card  
could appear here!**

Contact: jbutera@sgcmail.com  
or 608/634-6253

**RICHARD BARRICK HOSKINS**

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

**James Kibbie**

Professor Emeritus  
The University of Michigan  
jkibbie@umich.edu



**VALPARAISO  
UNIVERSITY**

**Sunghee Kim, DM**

Professor of Music  
University Organist

Valparaiso, Ind.

valpo.edu

219-464-6796

sunghee.kim@valpo.edu



**Check out  
Artist Spotlights**

[www.thediapason.com/artists](http://www.thediapason.com/artists)

**GALE KRAMER**  
*organist emeritus*

Metropolitan Methodist Church  
Detroit  
gkramer@provide.net

**COLIN LYNCH**

Concert Organist  
[www.colinlynchorgan.com](http://www.colinlynchorgan.com)



*Sue Mitchell-Wallace*

A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949

**DEREK E. NICKELS, DMA**

Church of the Holy Comforter  
Kenilworth, IL 60043

(847) 251-6120 • denickels@holyccomforter.org

**GREGORY PETERSON**

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

**ANDREW SCHAEFFER**

Luther Memorial Church (ELCA)  
Madison, Wisconsin

schaeffer@luthermem.org  
Recitals — Hymn Festivals

**PHILIP CROZIER**

CONCERT ORGANIST  
ACCOMPANIST

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

(514) 739-8696

philipcrozier@sympatico.ca

**Karen Schneider Kirner**

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

**David Lowry**

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

**KIMBERLY MARSHALL**

Imaginative Programming  
Acclaimed Artistry  
windwerkartists.com kimberlymarshall.com

**ANDREW PAUL MOORE**

CHRIST CHURCH  
SHORT HILLS

**ANDREW PETERS**

Organ Recitals – Silent Movies – Hymn Festivals  
[www.AndrewJPeters.com](http://www.AndrewJPeters.com)

**STEPHEN PRICE, D.MUS.**

University of Washington, Seattle  
[www.sevенеightartists.com/price](http://www.sevенеightartists.com/price)

*Kathleen Scheide*

[www.kathleenscheide.com](http://www.kathleenscheide.com)

**LARRY PALMER**

Harpsichord – Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals – Lectures – Consultancies

lpalmer@smu.edu + 214.350-3628

**Calendar**

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=AGO chapter event, •+=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

ALABAMA

**Philippe Lefebvre**; Cathedral of St. Paul, Birmingham, 10/8, 4 pm recital; 10/9, 7 pm masterclass

Choir of Notre Dame Cathedral, Paris; First Baptist, Huntsville, 10/21, 4 pm educational event; 10/22, 4 pm concert  
**Nathaniel Gumbs**; St. James Episcopal, Fairhope, 10/26, 7 pm

ARIZONA

**Johann 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  
**Thomas Ospital**; St. James Episcopal, Los Angeles, 10/29, 6 pm

COLORADO

**Alice Chriss**; Bethany Lutheran, Denver, 10/27, 7:30 pm

CONNECTICUT

**James O'Donnell**; Round Hill Club, Greenwich, 9/21, 12 noon lecture  
Yale Schola Cantorum, choral Evensong; Christ Episcopal, New Haven, 9/22, 5:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 9/24, 5 pm

**Nathan Laube**; Trinity Episcopal, Milton, Litchfield, 9/30, 7 pm

Yale Camerata; Woolsey Hall, Yale University, New Haven, 10/14, 7:30 pm

Yale Schola Cantorum & Juilliard 415; Woolsey Hall, Yale University, New Haven, 10/21, 7:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 10/22, 5 pm

**Frank Zilinyi**; South Church, New Britain, 10/29, 4 pm

DISTRICT OF COLUMBIA

**Christoph Hintermüller**; National City Christian, Washington, 9/15, 12:15 pm

**Sandro da Silva**; National City Christian, Washington, 9/22, 12:15 pm

**Jackson Borges**; National City Christian, Washington, 9/29, 12:15 pm

**Timothy Duhr**; National City Christian, Washington, 10/6, 12:15 pm

**Nicholas Galinaitis**; National City Christian, Washington, 10/13, 12:15 pm

**Laurent Jochum**; National City Christian, Washington, 10/20, 12:15 pm

**Jacob Benda**; National City Christian, Washington, 10/27, 12:15 pm

+ **Nathan Laube**; St. Dominic Catholic Church, Washington, 10/27, 7 pm

FLORIDA

**Nathaniel Gumbs**; Trinity Episcopal, St. Augustine, 9/22, 7 pm

Choir of St. Thomas Church Fifth Avenue; St. Boniface Episcopal, Sarasota, 10/4, 7:30 pm

GEORGIA

Choir of St. Thomas Church Fifth Avenue; Peachtree Road United Methodist, Atlanta, 10/8, 7 pm

Choir of Notre Dame Cathedral, Paris; Cathedral of Christ the King, Atlanta, 10/20, 7:30 pm

**The Chenault Duo**; St. Luke's Episcopal, Atlanta, 10/20, 7:30 pm

**Joshua Stafford**, silent film accompaniment; Spivey Hall, Morrow, 10/29, 3 pm

ILLINOIS

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

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

**Johann Vexo**; Cathedral of the Holy Name, Chicago, 10/26, 7 pm

Choir of Notre Dame Cathedral, Paris; Alice Millar Chapel, Northwestern University, Evanston, 10/27, 7:30 pm

**David Jonies**, with brass; Community Presbyterian, Clarendon Hills, 10/29, 3 pm

INDIANA

**Philippe Lefebvre**; Trinity Episcopal, Indianapolis, 10/15, 7 pm

IOWA

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

**Philippe Lefebvre**; St. Anthony Catholic Church, Davenport, 10/5, 7 pm

**James Kealey**; University of Dubuque, Dubuque, 10/14, 9:30 am masterclass; 10/15, 3 pm recital

**Aaron Tan**; First Lutheran, Cedar Rapids, 10/29, 3 pm

KANSAS

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

MAINE

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

**James Kennerley**, silent film accompaniment, *Dr. Jeekyll & Mr. Hyde*; Merrill Auditorium, Portland, 10/28, 7 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

**Katelyn Emerson**; College of the Holy Cross, Worcester, 9/26, 7 pm

**James Kennerley**; Methuen Memorial Music Hall, Methuen, 9/29, 7:30 pm

**Rosalind Mohnsen**; St. Michael's Episcopal, Marblehead, 10/15, 5 pm

**Amanda Mole**; First Church of Deerfield, Deerfield, 10/22, 3 pm

MICHIGAN

**Jeremy David Tarrant**; Cathedral of St. Paul, Detroit, 9/22, 12:30 pm

**Józef Kotowicz**; First Presbyterian, Ypsilanti, 9/24, 3:45 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 9/24, 4 pm

**Cherry Rhodes**; Jack H. Miller Center for Musical Arts, Hope College, Holland, 9/26, 7 pm

**Józef Kotowicz**; First Baptist, Ann Arbor, 9/29, 12 noon

**Józef Kotowicz**; Our Lady of Victory Catholic Church, Northville, 9/30, 7 pm

**Józef Kotowicz**; St. Veronica Catholic Church, Eastpointe, 10/1, 3 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 10/22, 4 pm

MINNESOTA

**Raúl Prieto Ramírez**; University of St. Thomas, St. Paul, 10/7, 7 pm

**Alice Chriss**; Northrop Auditorium, Minneapolis, 10/24, 7:30 pm

VocalEssence & St. Olaf Choir; Plymouth Congregational, Minneapolis, 10/29, 4 pm

**A gift subscription to  
THE DIAPASON**

The perfect gift for

+ organist colleagues	+ choir directors
+ students	+ organ builders
+ teachers	+ clergy

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

For information, The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit [www.thediapason.com](http://www.thediapason.com) and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student



## Calendar

### NEW JERSEY

**Nathaniel Gumbs**; Princeton University Chapel, Princeton, 9/29, 8 pm  
**Nathan Laube**; Haddonfield United Methodist, Haddonfield, 10/28, 10:00 am masterclass; 10/29, 7 pm recital

### NEW YORK

**Nathaniel Gumbs**; SUNY Potsdam, Potsdam, 9/16, 3 pm lecture; 9/17, 3 pm recital  
**Craig Williams**; Cadet Chapel, West Point, 9/17, 2 pm  
**Kent Tritle**; Cathedral of St. John the Divine, New York, 9/24, 5 pm  
 Choir of Notre Dame Cathedral, Paris; St. Ignatius Loyola Catholic Church, New York, 10/15, 4 pm  
 Musica Sacra; Cathedral of St. John the Divine, New York, 10/17, 7:30 pm  
 Yale Schola Cantorum & Juilliard 415; Alice Tully Hall, Lincoln Center, New York, 10/20, 7:30 pm  
**Thomas Ospital**; Brick Presbyterian, New York, 10/24, 7 pm

### NORTH CAROLINA

**David Baskeyfield**; St. Paul's Episcopal, Greenville, 9/15, 7:30 pm  
**Daryl Robinson**; St. Michael's Episcopal, Raleigh, 10/8, 3 pm

### OHIO

Quire Cleveland; St. Pascal Baylon Catholic Church, Highland Heights, 9/29, 7:30 pm  
 Quire Cleveland; Our Lady of Peace Catholic Church, Shaker Square, 9/30, 8 pm  
 Quire Cleveland; St. John Cantius Catholic Church, Trenton, 10/1, 4 pm  
**James O'Donnell**; Westminster Presbyterian, Dayton, 10/7, 10 am lecture; 10/8, 4 pm recital  
**Daniel Colaner**; Christ Presbyterian, Canton, 10/8, 3 pm  
 Choir of Notre Dame Cathedral, Paris; Cathedral of St. John the Evangelist, Cleveland, 10/18, 7:30 pm  
**Daniel Colaner**; St. Stanislaus Catholic Church, Cleveland, 10/22, 4 pm

### OKLAHOMA

**Robert McCormick**; St. John's Episcopal, Tulsa, 10/6, 7 pm

### OREGON

**Amanda Mole**; Central Lutheran, Eugene, 9/24, 4 pm  
**Daryl Robinson**; Lewis & Clark College, Portland, 9/29, 7:30 pm  
**Daryl Robinson**; First Presbyterian, Portland, 9/30, 10 am masterclass

### PENNSYLVANIA

**Katelyn Emerson**; St. Anne's Catholic Church, Bethlehem, 9/16, 10 am masterclass; 9/17, 4 pm recital  
**Nathaniel Gumbs**; St. Peter's Episcopal, Philadelphia, 10/1, 5 pm  
**Philippe Lefebvre**; Bryn Mawr Presbyterian, Bryn Mawr, 10/14, 7:30 pm  
**Peter Richard Conte**; First Presbyterian, Stroudsville, 10/22, 4 pm  
**David Jonies**; St. Paul Catholic Cathedral, Pittsburgh, 10/24, 7:30 pm  
**Peter Richard Conte**; St. John's Lutheran, Phoenixville, 10/29, 4 pm  
**James O'Donnell**; First Presbyterian, Lancaster, 10/29, 4 pm

### TENNESSEE

**Keith Scott Reas**; Christ Episcopal, Chattanooga, 9/29, 7 pm  
 Choir of St. Thomas Church Fifth Avenue; St. George's Episcopal, Nashville, 10/6, 7 pm  
 Choral Evensong; St. George's Episcopal, Nashville, 10/15, 5 pm  
**Johann Vexo**; Christ Church Cathedral, Nashville, 10/29, 4 pm

### TEXAS

**Daryl Robinson**; Trinity Downtown Lutheran, Houston, 9/24, 2:30 pm

**Philippe Lefebvre**; Church of the Incarnation, Dallas, 10/12, 7:30 pm  
 Choir of Notre Dame Cathedral, Paris; Church of the Incarnation, Dallas, 10/24, 7:30 pm  
**Bradley Hunter Welch**; All Saints' Episcopal School, Fort Worth, 10/27, 7:30 pm

### VIRGINIA

**Michael Hey**; Cathedral of the Sacred Heart, Richmond, 10/13, 7:30 pm  
**Nathan Laube**; Christ and St. Luke's Episcopal, Norfolk, 10/15, 4 pm

### WISCONSIN

**Jacob Benda**; Cathedral of St. Joseph the Workman, La Crosse, 9/17, 3:30 pm  
**James Kealey**; Calvary Lutheran, Brookfield, 10/6, 7 pm  
**Scott Turkington**; Shrine of Our Lady of Guadalupe, La Crosse, 10/15, 3 pm  
**Jens Korndörfer**; St. Norbert Abbey, DePere, 10/21, 2 pm  
**Alexander Meszler**; Cathedral of St. Joseph the Workman, La Crosse, 10/22, 3:30 pm

### WYOMING

**Aaron Tan**; St. Mary's Catholic Cathedral, Cheyenne, 10/8, 2 pm

### AUSTRIA

**Markus Rupprecht**; Brucknerhaus, Linz, 9/27, 7:30 pm

### CANADA

**Nathan Laube**; St.-Jean-Baptiste, Montréal, QC, 10/21, 10 am masterclass  
**Nathan Laube**; St. Matthias Anglican, Westmount, Montréal, QC, 10/22, 7:30 pm

### CZECH REPUBLIC

**Baptiste-Florian Marie-Ouvrard**; Basilika St. Jakob, Prague, 9/21, 7 pm

### FRANCE

**Benjamin Alard**, Bach, BWV 525-530; Maison de la Radio et de la Musique, Paris, 9/19, 8 pm

### GERMANY

**Roberto Marini**, with vocalist; Dom, Merseburg, 9/15, 9 am & 12 noon  
 Collegium Vocale Leipzig; Dom, Merseburg, 9/15, 7 pm  
**Michael Schönheit**, with vocalist; Dom, Merseburg, 9/16, 9 am  
**Michael Vetter**; Dom St. Petri, Bautzen, 9/16, 12 noon  
**Hye-Young & Michael Bottenhorn**; Dom, Frankfurt, 9/16, 12:30 pm  
**Daniel Beilschmidt**, works of Bach; Schlosskirche, Altenberg, 9/16, 5 pm  
**Ansgar Schlei**, children's program; Dom, Wesel, 9/16, 5 pm  
**Hubert Hübner**; St. Martin, Bamberg, 9/16, 5:30 pm  
**Jean-Baptiste Dupont**; Dom, Merseburg, 9/16, 6 pm  
**Denny Wilke**, with Leipziger Universitätschor, Staatskapelle Halle; Dom, Merseburg, 9/16, 10 pm  
**Gereon Krahorst**; St. Joseph, Hamm, 9/17, 3 pm  
**Josef Miltschitzky**, with vocalist; Pfarrkirche St. Tertulin, Schlehdorf, 9/17, 4 pm  
**Frederic Blanc**; St. Joseph, Hamm, 9/17, 4:15 pm  
**Bernhard Haas**; Münster, Obermarchtal, 9/17, 5 pm  
**Vincent Dubois**; St. Joseph, Hamm, 9/17, 5:30 pm  
**Hans-Eugen Ekert**; St. Aurelius, Calw-Hirsau, 9/17, 7 pm  
**Edgar Krapp**, with Merseburger Hofmusik; Dom, Merseburg, 9/17, 7 pm  
**Joseph Nolan**; St. Lambertus, Essen, 9/17, 8 pm  
**Markus Nitt**; Erlöserkirche, Münster, 9/17, 8 pm

### Jeffrey Schreff, Ed.D.

Organist/Director of Music  
 First Presbyterian Church  
 Gainesville, Texas  
 jschreff55@gmail.com

### ROBERT L. SIMPSON

Christ Church Cathedral  
 1117 Texas Avenue  
 Houston, Texas 77002

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

### KEVIN WALTERS

M.A., F.A.G.O.  
 Rye, New York

### J. CLARK WILSON

SILENT FILM SCORING  
 clark7050@yahoo.com

### JOHN SCHWANDT

Organogenesis Artists LLC  
 organogenesisartists@gmail.com

### MARK STEINBACH

BROWN UNIVERSITY

### DAVID WAGNER

DMA

www.davewagner.net

### KARL WATSON

FIRST PRESBYTERIAN CHURCH  
 WOODBRIDGE, NJ

### RONALD WYATT

Trinity Church  
 Galveston

### A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

### Artist Spotlights

#### Artist Spotlights

are available on THE DIAPASON website and e-mail newsletter. Contact Jerome Butera for rates and specifications. 608/634-6253 jbutera@sgcmail.com



Your professional card could appear here!

Contact: jbutera@sgcmail.com or 608/634-6253

AMERICAN PUBLIC MEDIA®

Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

SEPTEMBER 2023

2336 - American Music (Encore) . . . a reflection on the diverse styles by which American composers express themselves.

2337 - Invitation to the Dance (Encore) . . . though the pipe organ itself may seem big and ponderous, its music will have your toes tapping.

2338 - Isabelle Demers at the Proms . . . the irrepressible and ever resilient Canadian virtuoso shares her light with the audience at the Royal Albert Hall.

2339 - The First Forty Years. . . an irreverent reflection on the somewhat unbelievable four-plus decade history of PIPEDREAMS, with glimpses of the past and projections for the future.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO



## Calendar

**Michael Bottenhorn;** St. Josef, Bonn-Beuel, 9/19, 7:30 pm  
**Daniel Bielschmidt;** Dorfkirche, Denstedt, 9/20, 7:30 pm  
**Holger Gehring;** Kathedrale, Dresden, 9/20, 8 pm  
**Hayo Boerema;** St. Lambertus, Essen, 9/22, 8 pm  
**Thomas Meyer,** with vocalist, saxophone, double bass; St. Martin, Bamberg, 9/23, 5:30 pm  
**Christiane Michel-Ostertun;** Pfarrkirche St. Tertulin, Schlehdorf, 9/24, 4 pm  
**Jörg Nitschke,** with trumpets; St. Lambertus, Essen, 9/24, 5 pm  
**Martin Schmeding;** Münster, Obermarchtal, 9/24, 5 pm  
**Hannah Parry,** with Kantorei an der Apostelkirche; Apostelkirche, Münster, 9/24, 8 pm  
**Daniel Beilschmidt;** Liebfrauenkirche, Hamm, 9/25, 12 noon  
**Annie Bloch,** with electric guitar; Liebfrauenkirche, Hamm, 9/26, 12 noon  
**Stefan Viegelahn;** Liebfrauenkirche, Hamm, 9/27, 12 noon  
**Cameron Carpenter;** Kulturpalast, Dresden, 9/27, 8 pm  
**Elisabeth Hubmann;** Liebfrauenkirche, Hamm, 9/28, 12 noon  
**Stephan Leuthold;** Dom St. Petri, Bremen, 9/28, 7 pm  
**Daniel Beilschmidt,** with Handglockenchor Gotha and trumpet; Schlosskirche, Altenberg, 9/30, 5 pm  
**Hans-Ola Ericsson;** Liebfrauenkirche, Hamm, 9/30, 7 pm  
**Zuzana Ferjenciková;** Liebfrauenkirche, Hamm, 9/30, 8 pm  
**Sietze de Vries;** Liebfrauenkirche, Hamm, 9/30, 9 pm  
**Michael von Hintzenstern;** Dorfkirche, Denstedt, 10/1, 7:30 pm

**Stefan Madzrak;** St. Josef, Bonn-Beuel, 10/1, 7:30 pm  
**Markus Willinger;** Dom St. Petri, Bautzen, 10/3, 4 pm  
**Matthias Mück;** Kreuzkirche, Dresden, 10/4, 8 pm  
**Daniel Beilschmidt;** Universitätskirche, Leipzig, 10/6, 7:30 pm  
**Michael Mages;** St. Lambertus, Erkelenz, 10/7, 11:30 am  
**Andreas Jetter;** Münster, Überlingen, 10/7, 11:30 am  
**Stephan Leuthold;** Sts. Cyprian & Cornelius, Ganderkesee, 10/7, 12:05 pm  
**Felix Hell;** Dom, Wesel, 10/7, 7:30 pm  
**Gerhard Löffler;** St. Jacobi, Hamburg, 10/10, 8 pm  
**Sebastian Freitag;** Frauenkirche, Dresden, 10/11, 8 pm  
**Tobias Gravenhorst;** Dom St. Petri, Bremen, 10/12, 7 pm  
**Andreas Boltz;** Dom, Frankfurt, 10/14, 12:30 pm  
**Jasmin Neubauer;** St. Martin, Bamberg, 10/14, 5:30 pm  
**Robert Selinger,** works of Reger; Dom, Verden, 10/14, 7 pm  
**Helmut Freitag;** Dom, Wesel, 10/14, 7:30 pm  
**Daniel Beilschmidt;** Schlosskirche, Altenberg, 10/17, 5 pm  
**Johannes Krahl;** Kathedrale, Dresden, 10/18, 8 pm  
**Mozart, Requiem;** St. Martin, Bamberg, 10/21, 5:30 pm  
**William Byrd Ensemble Freiburg;** Münster, Überlingen, 10/21, 7 pm  
**Matthias Roth;** Dom, Wesel, 10/21, 7:30 pm  
**Holger Gehring,** with trombone; Kreuzkirche, Dresden, 10/25, 8 pm

**Konrad Paul;** Dom St. Petri, Bremen, 10/26, 7 pm  
**Ansgar Schlei;** Dom, Wesel, 10/28, 7:30 pm  
**Konstantin Reymaier;** Pfarrkirche St. Clemens, Tritenheim, 10/29, 3 pm  
**Haydn, Creation;** St. Lambertus, Essen, 10/29, 4 pm  
**Vincent Vogelsang & Marco Düker;** Liebfrauenkirche, Hamm, 10/29, 6:30 pm  
**Thorsten Ahlrichs,** with violin; St. Cyprian & Cornelius, Ganderkesee, 10/31, 5 pm

**LUXEMBOURG**  
**Suzanne Z'Graggen;** St. Martin's Church, Dudelange, 9/26, 8:15 pm  
**Lucile Dollat, Sarah Kim & Pavol Valasek;** St. Martin's Church, Dudelange, 10/14, 8 pm

**NETHERLANDS**  
**Bert van den Brink;** Kathedrale Basiliek St.-Bavo, Haarlem, 9/18, 8:15 pm  
**Bas de Vroome;** St.-Bavokerk, Haarlem, 9/19, 8 pm  
**Bert den Hertog;** Elandstraatkerk, Den Haag, 9/23, 2 pm  
**Zuzana Ferjenciková;** Elandstraatkerk, Den Haag, 9/23, 4 pm  
**Jaap Kroonenburg;** Groote Kerk, Massluis, 9/23, 8 pm  
**Una Cintina;** St.-Bavokerk, Haarlem, 9/26, 8 pm  
**Olivier Latry;** Kathedrale Basiliek St.-Bavo, Haarlem, 9/28, 8:15 pm  
**Peter Thomas;** Beijnhofkerk, Heterals, 10/1, 3 pm  
**Anton Pauw & Iddo van der Giesen;** St.-Bavokerk, Haarlem, 10/3, 8 pm

**Bert den Hertog & Capella Sine Nomine;** Erlandstraatkerk, Den Haag, 10/29, 8 pm

**SWITZERLAND**  
**Guy-Baptiste Jaccottet,** silent film accompaniment; Musée de l'orgue, Roche, 9/16, 5:15 pm

**UNITED KINGDOM**  
**Matthew Jorysc;** Methodist Central Hall, Westminster, 9/17, 3 pm  
**Gerard Brooks;** Christ Church Spitalfields, London, 9/18, 7:30 pm  
**Iestyn Evans;** Welsh Church, London, 9/20, 1:05 pm  
**Martin Schmeding;** Westminster Cathedral, London, 9/20, 7:30 pm  
**Marilyn Harper;** Fairfield Halls Park Lane, Croydon, 9/21, 1:30 pm  
**Carol Williams;** Royal Festival Hall, London, 9/23, 4 pm  
**Marilyn Harper;** Reading Town Hall, Reading, 9/25, 1 pm  
**Malcolm Pearce;** Oxford Town Hall, St. Aldate's, 9/27, 12 noon  
**Johann Vexo;** Westminster Cathedral, London, 9/27, 7:30 pm  
**James Orford;** Bloomsbury Central Baptist, London, 9/30, 4 pm  
**Simon Thomas Jacobs;** St. John the Evangelist, Islington, 9/30, 7:30 pm  
**Colin Walsh;** St. Lawrence Church, Alton, 10/4, 8 pm  
**Jonathan White;** Oxford Town Hall, St. Aldate's, 10/11, 12 noon  
**Jeremy Lloyd;** Methodist Central Hall, Westminster, UK, 10/15, 3 pm  
**David Ponsford;** Christ Church Spitalfields, London, 10/16, 7:30 pm  
**Gerard Brooks;** Welsh Church, London, 10/18, 1:05 pm  
**Stefan Donner;** Bloomsbury Central Baptist, London, 10/28, 4 pm

**CORNEL ZIMMER ORGAN BUILDERS**  
*A Tradition of Excellence*  
 WWW.ZIMMERORGANS.COM

**UNIVERSAL AIR CHEST SYSTEM**  
 PATENTED  
**AUSTIN ORGANS, INC.**  
 HARTFORD, CONN. U.S.A.  
 AUSTINORGANS.COM  
 860-522-8293 • 156 Woodland St. Hartford CT 06105

ORGAN BUILDERS  
**L. W. BLACKINTON**  
*and associates, inc.*  
 380 FRONT ST.  
 EL CAJON, CA 92020

**PARSONS**  
 PIPE ORGAN BUILDERS  
 ONONDAAGA, NEW YORK

*David E. Wallace*  
 AND COMPANY, L.L.C.  
 Pipe Organ Builders  
 New Organs  
 Restoration / Renovation / Relocation  
 www.wallacepipeorgans.com

Church of Saint Jude the Apostle  
 Wauwatosa, Wisconsin  
 Three manuals – forty ranks

**ARTISTRY – RELIABILITY – ADAPTABILITY**

For over 140 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

**Schantz Organ Company**  
 P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426  
 info@schantzorgan.com • www.schantzorgan.com  
 Find us on YouTube

**Experience THE DIAPASON website!**  
 www.TheDiapason.com

**Don't just tell people what you have for sale. Show them!**

Include pictures with your classified ads on our website  
**www.TheDiapason.com/classified**

Contact Jerome Butera for details.  
 608/634-6253; jbutera@sgcmail.com



ELIZABETH & RAYMOND CHENAULT, First Presbyterian Church, Fort Wayne, IN, April 23: *Allegro for Organ Duet*, Moore; *Eclogue*, Shephard; Choral (*Sonate à Deux*), Litaize; *The Emerald Isle*, Callahan; Two for Tango (*An American Suite*), Clark; *A Spiritual Romp for Two*, White; *Homage à Pierre Cochereau*, Briggs; *Fantaisie Mystique*, R. 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 c-sharp (*Three Rhapsodies*, op. 17, no. 3), Howells; *Hudson Preludes*, Muhly; *Suite*, op. 5, Duruflé.

BENJAMIN CUNNINGHAM, St. Thomas Church Fifth Avenue, New York, NY, April 16: *Praeludium in C*, BuxWV 137, Buxtehude; *Fancie in d*, Byrd; *Ach wie wichtig, ach wie flüchtig*, Böhm; Master Tallis's Testament (*Six Pieces for Organ*, no. 2), Howells; *Nun ruhen alle Wälder*, van Oortmerssen; *Paeon (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; Ragtime Lullaby, Shimmy (*Flights of Fancy*), Albright; *Fantasie über den Choral Ein feste Burg ist unser Gott*, op. 27, Reger; *Fantasy in f*, K. 608, Mozart; *The Firebird Suite*, Stravinsky, transcr. Demers.

EMMANUEL DUPERREY, Cathedral of St. Philip, Atlanta, GA, April 23: *Seventeen Come Sunday*, Vaughan Williams, transcr. Duperrey; *Come, Sweet Death*, Bach, transcr. Fox; *Caelestis*, Duperrey; *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *The Sorcerer's Apprentice*, Dukas, transcr. Duperrey.

JOSHUA EHLEBRECHT, Trinity Church on the Green, New Haven, CT,

April 26: Festival Prelude (*Four Compositions*, op. 67, no. 1), Allegretto (*Organ Sonata in e-flat*, op. 65), Parker; Double Fugue on God Save the Queen (*Two Pieces for Organ*, op. 2, no. 2), Paine; *Chanson de Nuit*, op. 15, no. 1, Elgar, transcr. Brewer; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

KATELYN EMERSON, St. Chrysostom's Episcopal Church, Chicago, IL, April 14: *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Three Variations on Psalm 24*, Noordt; Impromptu No. 3 (*Three Impromptus*, op. 78), Coleridge-Taylor; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger; *Scherzo in g*, op. 49, no. 2, Bossi; *Clair de lune (Trois Impressions*, op. 72, no. 2), Karg-Elert; *Sonata Eroica*, op. 94, Jongen.

JOHN FENSTERMAKER, St. Stephen's Episcopal Church, Coconut Grove, FL, April 15: *Fughetta: Ein feste Burg ist unser Gott*, Praetorius; *Offertoire sur les grands jeux pour la fête de Pâques*, Dandrieu; *Variations on Old Folks at Home*, Buck; *Fantasia and Fugue in g*, BWV 542, Bach; *Irish Air from County Derry, All through the Night*, arr. Lemare; *Fiat Lux (12 Pièces nouvelles pour orgue*, no. 8), Dubois.

FREDERICK HOHMAN, St. John's Episcopal Church, Memphis, TN, April 23: *Fanfare d'Orgue*, Shelley; *Prelude and Fugue in C*, BWV 531, Bach; *Arioso (Orchestral Suite #3 in D*, BWV 1068), Bach, transcr. Hohman; *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Iberian Feast of the Resurrection*, Santiago; *Allegro vivace (Symphonie V in f*, op. 42, no. 2), Widor, with pedal cadenza by Swinnen; *Festive Trumpet Voluntary in E*, Jeremiah Clarke, transcr. Hohman; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Tu es petra et portae inferi non praevalent adversus te (Esquisses Byzantines*, no. 10), Mulet; *The Ride of the Valkyries (Die Walküre)*, Richard Wagner, transcr. Lemare.

DAVID JONIES, Cathedral of St. John the Evangelist, Milwaukee, WI, April 26: *Nun danket alle Gott (Choralkvorspiele*, op. 79b, book 2, no. 11), Reger; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *Mozart Changes*, Gárdonyi; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

BÁLINT KAROSI, Convent Ancilla Domini, Plymouth, IN, April 30: *Magnificat Secundi Toni*, Weckmann; *Obra del 8. Tono alto: Ensalada*, de Heredia; *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland*, BWV 626, *Christ ist erstanden*, BWV 627, *Erstanden ist der heilige Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Heut' triumphieret Gottes Sohn*, BWV 630, *Trio in d*, BWV 583, Bach; *Trio in c*, BWV 585, Fasch, transcr. Bach; *Prelude and Fugue in D*, BWV 532, Bach; *Prelude and Fugue No. 2 in A on B-A-C-H*, Karosi; *Hungarian Rock*, Ligeti; *Sonata on the 94th Psalm*, Reubke.

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 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, *Sonata in G*, BWV 530, *In dich hab ich gehoffet, 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 wichtig, ach wie flüchtig*, BWV 644, *Vor deinen Thron tret ich hiermit*, BWV 668, *Passacaglia and Fugue in c*, BWV 582, Bach.

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

*Te Deum Laudamus*, BuxWV 218, Buxtehude; *Suite*, op. 5, Duruflé.

RENÉE ANNE LOUPRETTE, Christ Presbyterian Church, Canton, OH, April 21: *Prelude and Fugue in C*, BWV 545, Bach; *Almande trycottee*, Almande Brum Smeedelyn (*Pavana Bassano*), van Soldt manuscript; *Tiento de Medio Registro de Tiple de Quarto Tono*, de Arauxo; *Gaitilla de mano izquierda*, Dúron; *Ouverture, Marche pour les Bergers et le Bergères*, Menuet pour les Bergers et les Bergères, Deuxième Menuet pour les mêmes, Bourée pour les Bergers et les Bergères, Prélude de l'Acte Troisième, Chaconne pour les Tritons (*Aleyone, Suite des Airs à Jouer*), Marais, transcr. Louprette; *Prélude, Improvisation (Trois Pièces pour Orgue ou Harmonium*, nos. 1, 3), Boulanger; *Litanies*, JA 119, Alain; *Andante religioso*, Enescu, transcr. Metz, Louprette; *Variations über den basso continuo der ersten Satzes der Kantate Weinen, Klagen, Sorgen, Zagen und des Crucifixus der h-moll-Messe von Johann Sebastian Bach*, S. 139, Liszt.

KATHERINE MELOAN, St. John Nepomucene Catholic Church, New York, NY, April 22: *Toccatto and Fugue in d*, BWV 538, Bach; *Ciaccona in e*, BuxWV 160, Buxtehude; *Pastorale, Final (Symphonie I in d*, op. 14), Vierne.

WILLIAM PETERSON & CAREY ROBERTSON, Pomona College, Claremont, CA, April 4: *Pipes of Pan (Sketches from Nature)*, Clokey; *Meditation on O Food of Men Wayfaring (Three Pieces for Organ)*, *Old Hundredth*, Held; *Wind in the Chimney, The Kettle Boils (Fire-side Fancies*, op. 29), Clokey; *Lento (Two Moods)*, Blanchard; *An Angry Demon (Sketches from Nature)*, Clokey; *Ton-y-botel (Chorale Preludes on Welsh Hymn Tunes)*, Parrish; *Chaconne*, Ochse; *Fanfare and Canon on Lobe den Herren*, Blanchard; *Prelude*, Kohn; *Lullaby for Freja, Processional*, Flaherty.

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

S.L. Huntington & Co.  
TRACKER ORGAN BUILDERS  
New Instruments  
Preservation & Restoration  
401.348.8298  
PO BOX 56  
STONINGTON, CT 06378  
WWW.SLHORGANS.COM  
HOOKER HASTINGS 1889  
RESTORED 2007

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

**M. P. Rathke, Inc.**  
Pipe Organ Builders  
Tel. 317-903-8816  
www.rathkepipeorgans.com

CASAVANT  
www.casavant.ca  
450 773-3001

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

Parkey  
ORGAN BUILDERS  
PHIL PARKEY  
President  
5019 Hiramville Drive  
Roswell, Georgia 30057  
Call (878) 290-6663  
philparkey@parkeyorgans.com

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

RANDALL DYER  
& ASSOCIATES, INC.  
PIPE ORGANS OF QUALITY AND DISTINCTION  
BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539  
randalldyer@bellsouth.net • www.rdyerorgans.com

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

Michael Proscia  
Organbuilder, Inc.  
Box 547 Bowdon, GA. 30108  
770-258-3388  
Prosciaorgans.com  
Pipe Organs - Reed Organs

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

**Kegg**  
pipe organ builders  
www.keggorgan.com

Experience  
ATOS  
American Theatre Organ Society  
Preserving a unique art form.  
Concerts, education, silent film, preservation, fellowship and more. www.atos.org  
Jim Merry, Executive Secretary, merry@atos.org  
P.O. Box 5327, Fullerton, CA 92838



# Classified Advertising

## POSITIONS AVAILABLE

**Berghaus Pipe Organ Builders of Bellwood, IL seeks skilled pipe organ professionals for open positions. Director of sales and marketing. Service manager. CNC programmer/operator. Organ service technician. Organ apprentice. Occasional travel, reliable transportation, and a valid drivers license are required. Paid time off and voluntary benefits available. Visit [www.berghausorgan.com](http://www.berghausorgan.com) for more information.**

**Are you a pipe organ designer?** Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to [pipeorg.74@gmail.com](mailto:pipeorg.74@gmail.com) (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

**For all your digital and print advertising needs,** contact **Jerome Butera:** [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); 608/634-6253.

## PUBLICATIONS / RECORDINGS

Launching a new 2023-24 year of complimentary PDF scores for organ, choir and organ, and carillon, **Fruhauf Music Publications** is pleased to announce the first of twelve new selections, starting in September with an organ chorale partita on *Was Gott tut, das ist wohlgetan*, selected from the works of Johann Pachelbel. The edition features the original set of nine variations, with the addition of a tenth improvisatory verse as a coda. The score is formatted in a horizontal legal size (8 1/2 x 14) booklet and will require appropriate printout adaptations. For more details regarding this and eleven additional offerings, please visit [frumuspub.net](http://frumuspub.net) for a complete listing of all available scores.

**Dark Harpsichord Music** is played by British harpsichordist and instrument maker **Colin Booth** on a CD imported by **Raven**. Works include Booth's transcription to A minor of Bach's *Chaconne in D minor* for violin and works by D'Anglebert, A-L Couperin, Louis Couperin, François Couperin, Johann Mattheson, CPE Bach, and Louis Andriessen. Booth plays a brass-strung harpsichord he built, based on the 1738 Christian Vater instrument in the German National Museum, Nuremberg. This CD has received outstanding reviews. SBCD-203, \$16.98 with free shipping in the USA, [RavenCD.com](http://RavenCD.com) 804/355-6386 and also from E-Bay, etc.

## PUBLICATIONS / RECORDINGS

**The Tracker**—quarterly journal of the Organ Historical Society ([www.OrganHistoricalSociety.org](http://www.OrganHistoricalSociety.org)) includes news and articles about the American pipe organ and its history, organ builders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 40 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database ([www.PipeOrganDatabase.org](http://www.PipeOrganDatabase.org)), an on-line catalog of books, music and recordings ([www.OHSCatalog.org](http://www.OHSCatalog.org)), and an unsurpassed Library and Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

**Organ Music in Bulgaria.** The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: [imakemyownmusic.com@gmail.com](mailto:imakemyownmusic.com@gmail.com) or [pavelmadzarov.com@gmail.com](mailto:pavelmadzarov.com@gmail.com)

**Examine over 400 publications of organ music** that your teacher NEVER taught you. Details at [michaelsmusic-service.com](http://michaelsmusic-service.com), 704/567-1066

## PUBLICATIONS / RECORDINGS

**The Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Frithjov Anderssen, Finn Viderø, Mats Backman, Lasse Toft Eriksen, Jukka Kankainen, Hans Friedrich Micheelsen, Toiveo Elovaara, Kjell Mørk Karlsen and Olli Saari. The two pipe organs of Kallio Church, Helsinki, are in two distinct organ-building styles: the neoclassic inspired 1987 Kangasalan Organ (21 stops), and the French-romantic inspired, 48-stop, 1995 Åkerman & Lund organ. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

## PIPE ORGANS FOR SALE

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



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**A gift subscription to**  
**THE DIAPASON**

The perfect gift for

+ organist colleagues	+ teachers	+ organ builders
+ students	+ choir directors	+ clergy

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

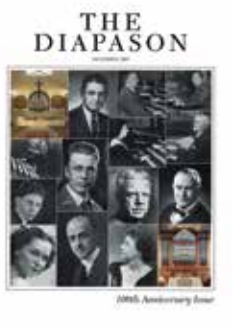
For information, THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300, [DPP@meda.com](mailto:DPP@meda.com); Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit [www.thediapason.com](http://www.thediapason.com) and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student

**For Sale: This Space**  
**For advertising information contact:**  
**THE DIAPASON**  
**608/634-6253 voice**  
**[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) e-mail**

**Attention Organbuilders**  
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of THE DIAPASON to a friend!  
Contact THE DIAPASON at 608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)



Subscribers can view every issue from December 1909 through the present at our website!

[www.TheDiapason.com/archive](http://www.TheDiapason.com/archive)



**Andover**  
Fine Mechanical Action Organs  
Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)



Tremolos  
Swell Shoes  
Custom Engraving  
and more!  
**Arndt Organ Supply Co. LLC**  
[www.arndtorgansupply.com](http://www.arndtorgansupply.com)



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

**MULLER**  
PIPE ORGAN COMPANY  
P.O. Box 353 | CROTON, OHIO 43013  
740.893.1700 | [www.MULLERPIPEORGAN.COM](http://www.MULLERPIPEORGAN.COM)

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



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



**JL WEILER, INC.**  
Museum-Quality Restoration  
of Historic Pipe Organs  
[jlweiler.com](http://jlweiler.com)

**THE DIAPASON** 220 N. Smith Street ph 847/954-7989  
Suite 440 fax 847/390-0408  
Palatine, IL 60067 e-mail [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)



**PIPE ORGANS FOR SALE**

**1941 Kilgen/Temple organ for sale**, rebuilt in 1976 with new windchests and additional pipes, 3 manuals, 33 ranks, originally 19. Dismantled, in storage, no blower or rectifier. Contact Levsen Organ Company, Buffalo, Iowa 52728; 800/397-1242 or 563/381-1242. Email: levsenorg@aol.com

**1973 Wicks practice organ**. Three extended ranks; 16' Gedeckt, 4' Gemshorn, and 4' Octave. The organ was built for Western Kentucky University. Excellent voicing. Like new condition. Asking \$7,500 FOB. Eagleville, TN. Phone: 615/274-6400 E-mail: dennis@milnarorgan.com

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

**1916 Hook & Hastings, 2 manuals, 14 stops**. Includes Cornopean, 16' Open. E-P action. Period console. \$20,000. john@organclearinghouse.com.

**PIPE ORGANS FOR SALE**

**Exceptional original Baroque organ case** with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

**Austin, 1965**. Here's a delightful compact and versatile instrument, easy to relocate, ranging from bright and cheerful to shimmering and expressive. Contact John Bishop at john@organclearinghouse.com. For further information, visit <https://www.organclearinghouse.com/organs-for-sale/#/3071-austin-upper-montclair-nj>

**MISCELLANEOUS FOR SALE**

**8' Hecklephone, 61 notes, 15" w.p.** An E. M. Skinner replica made by Chris Broom based on the Woolsey Hall stop. Beautiful tone. In excellent condition. \$4,500. William Wymond at billw@fpcjackson.org

**MISCELLANEOUS FOR SALE**

**Excellent used pipes**, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 615/274-6400, dennis@milnarorgan.com, www.milnarorgan.com

**SERVICES / SUPPLIES**

**Aeolian/Robert Morton-style maroon leather** is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

**Releathering all types of pipe organ actions** and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

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

**ANNOUNCEMENTS**

**THE DIAPASON E-NEWSLETTERS** are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click on Subscribe to our newsletter.

**Check out TheDiapason.com** for PDFs of more than 1,360 issues from 1909 to the present! Visit the website frequently for news and videos, as well. You won't be disappointed in the ever-expanding offerings.

**The Diapason** is offering an exceptional promotion for new and gift subscriptions through October 31! Subscribe for one year and receive one free CD from Acis or Raven; subscribe for two years and receive two free CDs; subscribe for three years and receive three free CDs! This offer is good for either print or digital subscriptions: 877/501-7540; [thediapason.com/subscribe](http://thediapason.com/subscribe).

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 200 N. Smith Street, Suite 440, Palatine, IL 60067

REPAIRING                      TUNING                      ADDITIONS

**R. W. KURTZ ORGAN CO.**

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

**View The Diapason's ever-increasing collection of videos at:**  
[www.TheDiapason.com/videos](http://www.TheDiapason.com/videos)  
[www.youtube.com/@thediapasonmagazine92](https://www.youtube.com/@thediapasonmagazine92)

**Like The Diapason on Facebook**

[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)

*Berghaus*  
Pipe Organ Builders

2151 Madison St.      www.berghausorgan.com  
Bellwood, IL      EMAIL: info@berghausorgan.com  
60104      PH: 708.544.4052 FAX: 708.544.4058

**LEVSEN ORGAN COMPANY**

Phone: 1(800)397-1242  
Email: LevsenOrg@AOL.com  
<https://www.levsenorg.com>  
Memberships: AIO AGO OHS ISO  
114 Ops and Counting

**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS

605-335-3336      www.jfnordlie.com

**ROSALES**

**PIPE ORGAN SERVICES, INC.**

3036 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
213-747-3674

**Taylor & Boody Organbuilders**

Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)

**WICKS ORGAN LLC**  
[www.wicksorgan.com](http://www.wicksorgan.com)  
**618-654-2191**

**CLASSIFIED ADVERTISING RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	37.00
Display Classified, per word	1.40
Display Classified minimum	43.00

Additional to above charges:  
Box Service (mail forwarding)      8.00  
Website placement (includes photo)      31.00  
(\$42 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON**      220 N. Smith Street, Suite 440, Palatine, IL 60067  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):  
 January    February    March    April    May    June    July    August    September    October    November    December

Category \_\_\_\_\_       Regular    Boldface

Place on website

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**



# Karen McFarlane Artists

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

**John McElliott**  
*president*

**email**  
john@  
concertorganists.com

**website**  
concertorganists.com

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

33563 Seneca Drive  
Cleveland, OH 44139  
USA



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA BERNEY



STEPHEN BUZARD



CHELSEA CHEN



ALCEE CHRISS\*\*



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



STEFAN ENGELS



THIERRY ESCAICH



JANETTE FISHELL



DAVID GOODE



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY\*



JENS KORNDÖRFER



CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN\*\*



TODD WILSON

## CHOIRS

**New College**  
Oxford, UK

**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