THE DIAPASON

OCTOBER 2025

The Church of the Blessed Sacrament
Seattle, Washington
Cover feature on pages 22–24

PHILLIP TRUCKENBROD CONCERT ARTISTS


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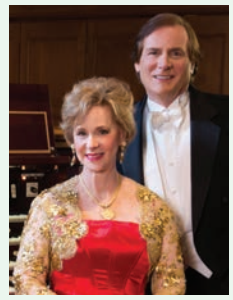
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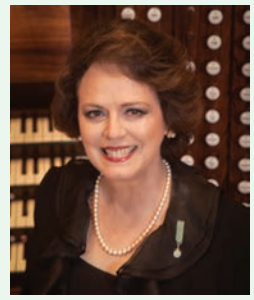
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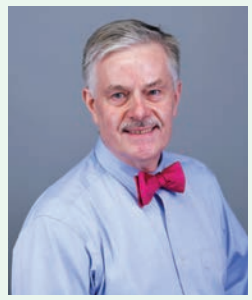
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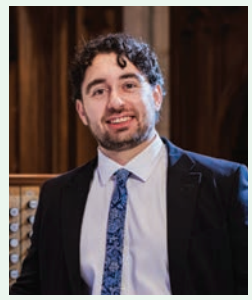
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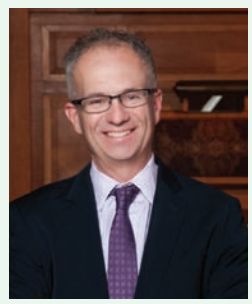
RENÉE ANNE LOUPRETTE


ROBERT MCCORMICK


JACK MITCHENER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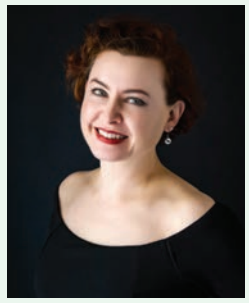
RAÚL PRIETO RAMÍREZ


JEAN-BAPTISTE ROBIN


BENJAMIN SHEEN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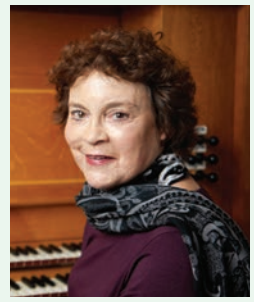
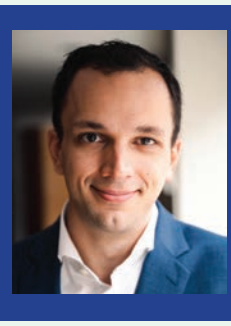

CAROLE TERRY


JOHANN VEXO


BRADLEY HUNTER WELCH

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



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THE DIAPASON

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CONTENTS

FEATURES

The Art of Mis-Tuning: Its Perception and Emotional Power by Michael McNeil 16

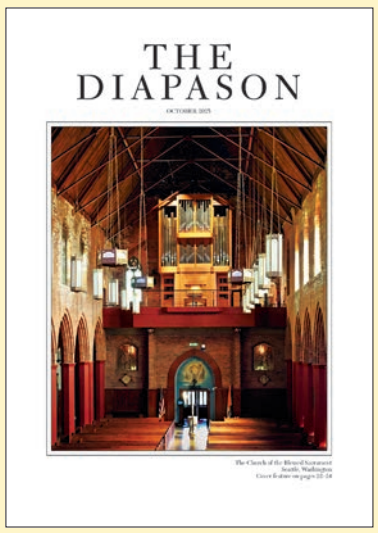
NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Appointments 6
Carillon News 8
Harpsichord Notes by Curtis Pavey 10
On Teaching by Gavin Black 12
In the wind . . . by John Bishop 14

REVIEWS

Book Reviews 11
New Organ Music 11, 25
New Choral Music 25

CALENDAR 26
RECITAL PROGRAMS 29
CLASSIFIED ADVERTISING 30



COVER
Bigelow & Co. Organ Builders, American Fork, Utah; The Church of the Blessed Sacrament, Seattle, Washington 22

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Editor's Notebook

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Entries for the fourth Gruenstein Award

Entries are now being accepted for the fourth Gruenstein Award to honor **Siegfried Emanuel Gruenstein** (1877–1957), 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, 2026, and the winning article will be published in the May 2026 issue. Authors may not have reached their 35th birthday before January 31, 2026. Submissions must be original research and essays by the author, must not have been previously published by another journal, and may not be under consideration for publication by another journal. The topic(s) should be related to organ, church music, harpsichord, and/or carillon. Strict word count is not 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. 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 necessary permission to print secured in advance on behalf of THE DIAPASON. The winning essay, upon publication in the May 2026 issue, becomes the copyrighted property of THE DIAPASON and Organ Legacy Media, LLC.

To submit materials or to direct questions, contact Stephen Schnurr, editorial director: sschnurr@thediapason.com.

2026 Resource Directory

Work on the 2026 Resource Directory has begun, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2025, email Stephen Schnurr, sschnurr@thediapason.com, with your contact information. If your business has been listed in our directory, review your information to ensure it is accurate. Listings are free.

Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera (jbutera@thediapason.com; 608/634-6253). The deadline for listings and advertising is October 24.

In this issue

Michael McNeil delves into the tuning and "mis-tuning" of pipe organs across the centuries, producing a living sound. John Bishop, in "In the Wind. . .," expands his report on his personal experiences with historic organs of the Netherlands in recent months. In "On Teaching," Gavin Black continues his introduction to the harpsichord, particularly detailing keyboards and couplers. Curtis Pavey, in "Harpsichord Notes," reviews two recent recordings.

This month's cover feature spotlights Bigelow & Co. Organ Builders Opus 45, which recently found its new home in the Church of the Blessed Sacrament, Seattle, Washington. The organ was originally Bigelow's Opus 31, commissioned for the Lutheran School of Theology at Chicago, Illinois, and was originally dedicated in honor of Paul and Ruth Manz. ■

Here & There

Conferences

Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Colin Knapp)

The Department of Organ at the **University of Michigan School of Music, Theatre & Dance**, Ann Arbor, will host its annual organ conference, October 5–7, "Ludus Chronalis: Time, Cadence, and Temporality in Keyboard Music and Sacred Spaces." Co-conveners are **Joseph Gascho**, **Nicole Keller**, **Tiffany Ng**, and **Caroline Robinson**.

The schedule includes presentations by Nicole Keller, Joseph Gascho and SMTD Early Music Ensembles, **Christopher Anderson**, **Julie Zhu**, **Michael Unger**, **David Stultz**, **Mikhail Grazhdanov**, **Matthew Wachtman**, **Marc Hannaford**, **Chase Castle**, **Joseph Balistreri** (a member of THE DIAPASON's 20 Under 30 Class of 2015), **Caroline Robinson** (a member of THE DIAPASON's 20 Under 30 Class of 2016), **Hae Won Jang**, and others. For information: smtd.umich.edu/performances-and-events/organ-conference.

Events

The Cathedral Music Society of the **Cathedral Church of St. Paul**, Detroit, Michigan, announces its 2025–2026 Music at Mid-Day Series, Fridays at 12:30 p.m.: October 10, Jeremy David Tarrant; 10/24, students of the University of Michigan; November 14, Horst Buchholz; December 12, Jeremy David Tarrant;

January 9, 2026, David Stultz; 1/23, Mary Zelinski; February 13, Edward Poston; April 24, Timothy Huth; May 8, Jeremy David Tarrant; 5/22, Edward Poston; June 12, Jeremy David Tarrant; 6/26, Jeremy David Tarrant. For information: detroitcathedral.org.

Juget-Sinclair Opus 51, Christ Church, Pelham Manor, New York

Christ Church, Pelham Manor, New York, announces its 2025–2026 Friends of Music Concert Series, marking the sixth anniversary of the church's Jack Henning Memorial Organ, Juget-Sinclair Opus 51: October 22, Justin Bischof, organist; November 2, Modus Operandi Orchestra and Christ Church Parish Choir, Justin Bischof, conductor, Fauré, *Requiem* and *Cantique de Jean Racine*; 11/12, Stephen Tharp, organist;

January 28, 2026, David Enlow, organist, Modus Operandi Orchestra, Justin Bischof, conductor, Poulenc, *Organ Concerto*, Brahms, *Symphony No. 1*; March 11, Isabelle Demers, organist; May 6, Ken Cowan, organist. For information: christchurchpelham.org.

James Kennerley at the console of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine (photo credit: Jill Brady)

The Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine, announces events for its 2025–2026 season, featuring **James Kennerley** performing on the Kotzschmar Memorial Organ, 1911 Austin Organ Company Opus 323 of five manuals, 7,101 pipes: October 25, 10:30 a.m., Spooktacular, a children's Halloween program; 10/25, 7 p.m., silent film accompaniment, *The Cat and the Canary*; December 23, 7 p.m., Christmas with Kennerley;

February 7, 2026, 3:30 p.m., an organ and strings program with Palaver Strings; March 22, 2:30 p.m., Bach Birthday Bash; May 10, 4:00 p.m., Anna Lapwood, organist. For information: foko.org.

➤ page 4

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

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

ORGAN LEGACY MEDIA LLC

Here & There

➤ page 3

The United Methodist Church of Red Bank, Red Bank, New Jersey, will celebrate the fiftieth anniversary of its two-manual Gerhard Hradetzky organ on October 26, 3:00 p.m. The instrument was the first installation by this builder on the East Coast. The event will feature the organ played by **Evan Courtney**, the church's director of music ministries, with choir and brass instruments. For information: umcredbank.org.

Console, Aeolian organ, Longwood Gardens, Kennett Square, Pennsylvania
(photo credit: Duane Erdmann)

Longwood Gardens, Kennett Square, Pennsylvania, offers events featuring the ballroom's four-manual Aeolian organ: November 21–January 11, 2026, live organ music daily, 5:00 to 8:00 p.m., featuring organists Marc Cheban, David Christopher, Thomas Gaynor, Tedde Gibson, Rudy Lucente, Andrew Paulson, Dylan David Shaw, and Luke Staisiunas; December 31, 5:00 to 10:00 p.m., with David Christopher and Marc Cheban; automated organ music daily, November 21–January 11, 12:00 noon to 5:00 p.m., and 8:00 p.m. to 10:00 p.m.;

Concerts are offered at 1:00 p.m. and 3:00 p.m.: January 18, Gabe Benton; 1/25, Aaron Patterson; February 1, Marc Cheban; March 22, Emily Ballentine Erb; April 12, James Kealey. For information: longwoodgardens.org.

People

Gail Archer (photo credit: Stephanie Berger)

Gail Archer presents recitals and other musical events: October 3, Trinity Lutheran Church, Reading, Pennsylvania; 10/5, Basilica of Sts. Peter & Paul, Lewiston, Maine; 10/12, St. John's Lutheran Church, Phoenixville, Pennsylvania; November 2, St. John's Episcopal Church, West Hartford, Connecticut; 11/9, King's Way United Methodist Church, Springfield, Missouri;

January 18, 2026: Cathedral of St. Mary of the Assumption, San Francisco, California; February 7, Ascension Lutheran Church, Green Bay, Wisconsin; 2/15, Church of St. Mary, Palma Majorca, Spain; March 1, St. Meinrad, Archabbey, St. Meinrad, Indiana; 3/8, First Congregational Church, Camden, Maine; 3/13, First Presbyterian Church, Muncie, Indiana; 3/15, Cathedral Basilica of the Immaculate Conception, Denver, Colorado;

April 9, St. Paul's Chapel, Columbia University, New York, New York; 4/12, Vassar College, Poughkeepsie, New York; May 3, St. Luke Episcopal Church, San Antonio, Texas. For information: gailarcher.com.

Hugh Morris

Hugh Morris, director of the **Royal School of Church Music** (RSCM), will undertake an organ playing challenge, "25 hours in 2025," November 21–22. This will take place in the studio of Viscount Organs in Bicester, Oxfordshire, UK, and is a part of the Royal College of Organists' Play the Organ Year, of which the RSCM is a partner organization. This endurance challenge aims to develop messaging around playing and learning the organ, highlight its vital role in supporting worship and communities, and serve as a catalyst for fundraising efforts to support the RSCM's ongoing mission to enable the flourishing of church music.

The core of the event will be a continuous performance of hymns, chosen at random from *Hymns Ancient & Modern: Refreshing Worship*. On each hour, Morris will play one regular organ work. Guest performers will join to perform and to talk about playing the organ. Audience members can donate to request a specific hymn, and local choirs will join in the singing of some of the hymns. The entire event will be streamed live on the RSCM YouTube channel. Alongside the challenge, on November 22, St. Cecilia's Day, at 14:00 GMT, organists worldwide are invited to join Morris in a "mass play along" of "Largo" from Handel's *Xerxes*.

➤ page 6

Left: Murray Somerville, Thomas Heidenreich, and Nicholas Quardokus, at St. Matthew's Lutheran Church; right: Eddie Zheng with registrants, Cathedral of St. John the Baptist, Charleston, South Carolina

L'Organo, the series of twelve daily free organ recitals sponsored by the City of Charleston's Office of Cultural Affairs as part of the Piccolo Spoleto Festival, achieved larger audiences in 2025. The series offered festival attendees a wide variety of instruments, mostly within walking distance.

Three venues hosted two recitals each. The English-style Kenneth Jones tracker organ at St. Michael's Church hosted New Zealander, Juilliard-trained **Eugene Lavery** to begin the series on Memorial Day; **David Kraft**, a member of THE DIAPASON's 20 Under 30 Class of 2025, also performed here. Gene Bedient's very French instrument in the Cathedral of St. John the Baptist showcased **Thomas Russell** from Columbia in the first week, followed in the second week by **Eddie Zheng** of Juilliard, also a member of THE DIAPASON's 20 under 30 Class of 2025. The American Classic Austin organ at St. Matthew's Lutheran Church hosted **Thomas Heidenreich**, a member of THE DIAPASON's 20 Under 30 Class of 2021, as well as **Brennan Szafron**.

Three recitals went further afield; **Chase Olson** played the Zimmer organ at the Citadel. Recitals were presented at St. Clare of Assisi Catholic Church on Daniel Island, the venue for **Sarah Carlson**; **Laura Smith**, recently graduated from Baylor, showed admirable flexibility when storm damage necessitated a last-minute move to John Wesley United Methodist Church in West Ashley.

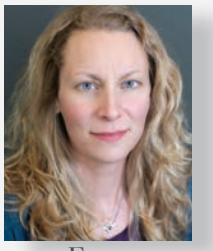
Two other weekday programs on the peninsula were presented by **Aaron Patterson** of Juilliard, at St. John's Lutheran Church, and **Rosalind Mohnsen**, honoring one of the founders of L'Organo in the annual Ben Hutto memorial concert at the Cathedral of St. Luke and St. Paul.

Pamela Kane of Hilton Head performed on the Zimmer instrument at historic Mother Emanuel Church, making full use of the instrument's Gospel division. So well received was her program that she was invited back a month later to be part of the memorial service for the Mother Emanuel Nine.

L'Organo is produced by local volunteers, led for the last three years by **Murray Somerville**. This fall the chairmanship rotates to Yale graduate **Nicholas Quardokus**, canon organist and choirmaster at Grace Church Cathedral and a member of THE DIAPASON's 20 Under 30 Class of 2017. Information about the application form for performing on next year's series may be found on page 19. For information and further details: lorganocharleston.org.

David M. Lowry and the Order of the Palmetto award

David M. Lowry was awarded the Order of the Palmetto on August 4 for his many musical contributions to the state of South Carolina. The honor was presented on behalf of Governor Henry McMaster by Lenora Morrow Jeffcoat, who nominated Lowry. He is Professor Emeritus of music at Winthrop University, Rock Hill, South Carolina, having served from 1965 until 2012, and served as parish musician at the Church of the Good Shepherd, Columbia, for many years beginning in 1996. The Order of the Palmetto is South Carolina's highest civilian honor, recognizing individuals for their lifetime of extraordinary achievement, service, and contributions on a national or statewide scale.



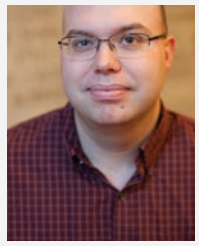
Elisa Bickers

Jackson Borges

Tyler Canonico-Dilley

Shin-Ae Chun

Clarion Duo



Carson Cooman

Angela Kraft Cross

Theo S. Davis

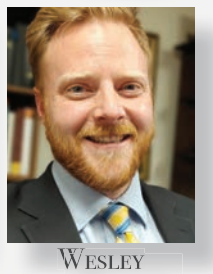
Matthew Dion

Laura Ellis

Faythe Freese

Samuel Gaskin

Simone Gheller



Wesley Hall

Margaret Harper

Sarah Hawbecker

Jacob Hofeling

Hyunju Hwang

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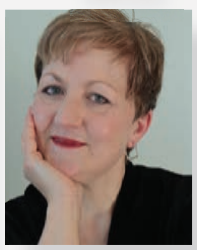
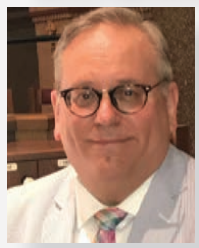
Jason Klein-Mendoza

Peter Krasinski

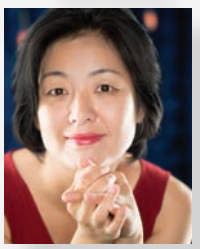
Jan Kraybill



Margaret Martin Kvamme



Mark Laubach



Jin Kyung Lim

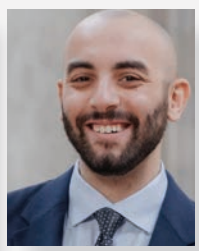
Alison Luedecke

S. Andrew Lloyd

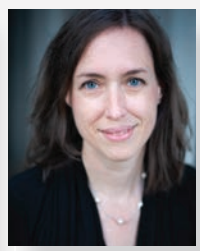
Colin Lynch

Scott Montgomery

Shelly Moorman-Stahlman



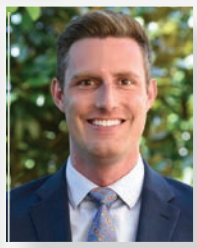
Manuel Piazza



Brenda Portman

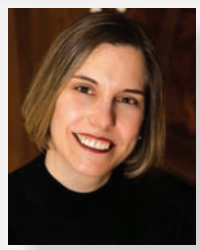
Rodland Duo Organ & Viola

Vicki Schaeffer



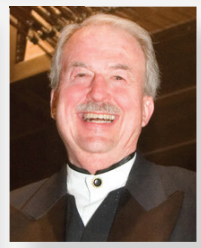
Patrick A. Scott

Thomas Sheehan

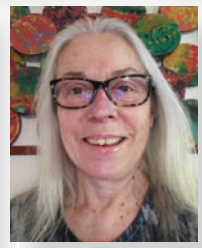


Victoria Shields

David Von Behren



Richard Webb



Beth Zucchino

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Faythe Freese, Director
Colin Lynch, Assistant Director
Beth Zucchino, Founder & Director Emerita

➤ page 4

The aim is to encourage churches to host open console sessions, introducing more people to the organ, and to inspire people around the world to play the organ. The music for this segment is available in easy, intermediate, and full arrangements from the RSCM website, with additional free resources like session plans and practice tips coming soon. For information: rscm.org.uk.

Douglas Reed gave the UK premiere of William Albright's *Whistler (1834-1903): Three Nocturnes* for organ with assistants at Holy Trinity Church, St. Andrews, Scotland, on July 31. Reed was assisted by organists **Andrew Forbes** and **Steven McIntyre** and percussionist **David Kerr**. Part of the closing concert of the St. Andrews University Laidlaw Music Centre's Organ Week 2025 ("From The Old World . . . to The New"), Reed's all-Albright program included *Chorale Prelude in Olden Style on "Wer nur den lieben Gott lässt walten"* (1963), *In Memoriam* (1983), *Sweet Sixteenths* (1976), *Symphony for Organ and Percussion* (1986), and selections from *Organbook III* (1979). During Organ Week, Reed also presented a paper focusing on basic elements of Albright's music identified by the composer as the *Four Expressions*.

Awards

Alexander Straus-Fausto

The Royal Canadian College of Organists announces its **2025 Sir Ernest MacMillan Memorial Foundation Prize** is presented to **Alexander Straus-Fausto**. The prize, which awards $8,000 CAN, is established to support the artistic development and career advancement of an emerging organist. Straus-Fausto was recently appointed principal organist and associate music director at Epiphany Catholic Church, Miami, Florida, as well as artistic director of the Miami International Organ Competition (see "Appointments," August 2025, page 6). He is a member of THE DIAPASON's 20 Under 30 Class of 2025 and is represented by Seven Eight Artists. For further information: rcco.ca and seveneightartists.com.

Competitions

The Willibrordus organ, Catholic Cathedral and Basilica of St. Bavo, Haarlem, the Netherlands

The 17th International César Franck Competition will take place on April 14–18, 2026, in the Catholic Cathedral and Basilica of St. Bavo, Haarlem, the Netherlands, on the Willibrordus organ (Joseph Adema, 1921–1923, with revisions in the 1970s through 1990s, four manuals, 85 stops). Compositions of César Franck and Louis Vierne will be featured. First prize is €2,500; second prize, €1,500; third prize, €1,000. An audience prize is €500.

➤ page 8

Appointments

Haniel Neves

Haniel Neves is named the Peter B. Knock Intern in Sacred Music, Rye Presbyterian Church, Rye, New York, for the 2025–2026 year. An incoming student in the master's program at the Yale School of Music and the Institute of Sacred Music, New Haven, Connecticut, Neves will work with Jason Charneski, the church's director of music and organist, to gain practical experience in aspects choral rehearsal and conducting and service playing.

Neves, who hails from Spring, Texas, holds a Bachelor of Music degree in organ performance from Trinity University, San Antonio, Texas, where his principal teacher was David Heller. He served various churches in San Antonio and was most recently organ scholar at St. Mark the Evangelist Catholic Church. He was awarded first prize and the hymn playing excellence award for the undergraduate division in the 2025 William C. ("Bill") Hall Organ Competition in San Antonio and was the winner of the 2025 Trinity Concerto Competition.

The Peter B. Knock Intern in Sacred Music at Rye Presbyterian Church is an outgrowth of the Peter B. Knock Scholarship, an award that was given from 1991 to 2016 to promising organists whose career path was leading them to work in the fields of sacred music. Recent interns include Collin Miller, Theodore Cheng, Richard Gress, and Eddie Zheng. For information: ryepc.com.

Hamish Wagstaff

Hamish Wagstaff is appointed organ scholar for St. Paul's Cathedral, London, UK. He comes to the cathedral from St. George's Chapel, Windsor Castle. A prizewinning graduate of the Royal Academy of Music, he completed postgraduate study under David Titterington, graduating with distinction and the Diploma of the Royal Academy of Music. Alongside his studies, he served as organ scholar of All Saints Church, Margaret Street, and became a prizewinning Fellow of the Royal College of Organists. Prior to emigrating to the UK in 2022, Wagstaff completed undergraduate studies at the Sydney Conservatorium of Music. He maintains an active schedule as a recitalist, with recent appearances at Westminster Abbey and St. Alban's Cathedral as part of the International Organ Festival. For information: stpauls.co.uk. ■

Chris Betts, Sunny Betts, Lisa Woods, Tracey Hunter, Choe Lunn, Monika Musial, and Adrian Wadey

On July 1 **Solid State Organ Systems** transitioned into an employee-owned trust, ensuring the future for the company, which has been a leader in the design and manufacture of organ controls systems since 1968. **Chris Betts** has been promoted to managing director based in the Solid State Alexandria, Virginia, office, overseeing the company, generating system layouts and managing projects. Betts is an organist with 30 years of full-time church music experience, having held positions at churches and cathedrals in the UK and the United States including St. Alban's Cathedral, Sheffield Cathedral, St. Paul's United Methodist Church, Houston, Texas, and Washington National Cathedral. He has been working in a part-time capacity with Solid State for ten years, and, now that he is full-time with the company, he will continue as a part-time church musician on weekends. **Chloe Lunn** has been promoted to engineering and operations director. Lunn joined Solid State after finishing her postgraduate engineering degree in 2018 and has become instrumental in developing the new MSM (MultiSystem Modular) line of Solid State control systems and oversees production of all Solid State products. She also manages service requirements in the UK and other countries. **Sunny Betts** joins the Solid State staff as office manager of the Alexandria office. She has previously held roles in events management and in communications at First Presbyterian Church, Houston, and Washington National Cathedral. **Duncan Crundwell**, who was previously owner and president, is still actively involved with Solid State, mainly in the areas of design and technical service. He and North America service manager **Alan Bragg** are currently designing new products to work alongside MSM, which will be released in 2026. For information: ssosystems.com.

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Instructors Eugene Lavery and Jens Korndörfer with the nine camp students and two councilors

Baylor University, Waco, Texas, hosted its annual summer organ camp June 22–28. Nine young organists (grades 8–12) had daily lessons with guest instructor **Eugene Lavery** and Baylor's associate professor of organ, **Jens Korndörfer**, attended faculty concerts and workshops on a wide range of topics from service playing and harpsichord to organbuilding, visited the library and carillon, and practiced on Baylor's ten pipe organs. The week closed with a student recital with music from Bach to Widor and improvisations.

Baylor's 2026 summer organ camp will take place June 21–27. For information: music.baylor.edu/organ.

➤ page 6

The jury consists of Vincent Dubois (France), Ignace Michiels (Belgium), and Marcel Verheggen (Netherlands). They will present a recital on April 17. Deadline for application is February 1. A maximum of ten candidates will be invited to perform in the first round on April 14. For further information: willibrordusorgel.nl/category/cesar-franck-concours.

Carillon News

The carillon of Saint-Jean-Baptiste Cathedral, Perpignan, France

The 40th Perpignan Sacred Music Festival, Perpignan, France, March 15–April 2, 2026, will include its international carillon composition competition. Compositions are sought for two carillonneurs and a trumpeter, with a theme of "Allegresse" or "Rejoicing." The winning prize is €500, and the composition will be premiered on the historic 1878 Amédée Bollée carillon of 46 bells in Saint-Jean-Baptiste Cathedral, restored by Carillons d'Hérépian, during the festival's opening concert on March 21 by Jean-Marie Oriol, trumpeter, and Laurent Pie and Elizabeth Vitu, carillonneurs. The work will be published by the Beiaardcentrum Nederland Music Publications and will be available for purchase after its premiere.

The jury consists of Christine Vanhoutte, *maître carillonneur*, honorary president of Carillons en Pays-d'Oc; Jean-Marie Oriol, trumpeter, conservatory professor, member of Coblà Millenarià; and Brunston Poon, carillonneur, Castelnaudary. Deadline for application is November 15. For information: jpvitu@wanadoo.fr.

Prizewinners (front row): Grant Smith, Alexis Grizard, Ádám Tabajdi, Aleksanteri Wallius, Bernard Hauk, Andoni Andrada (photo credit: Stephen Boffey)

The 33rd St. Albans International Organ Festival and Competitions took place July 7–19 in St. Albans Cathedral and other venues in London, UK. The festival features competitions in interpretation and improvisation alongside twenty concerts and recitals. The fifteen interpretation and six improvisation competitors gathered from eleven countries. First prize for interpretation of £12,000 with recital engagements was awarded to **Alexis Grizard** (France). Grizard was also awarded £1,000 for the best performance of the commissioned work by Jean-Baptiste Robin. Second prize of £5,000 was presented to **Grant Smith** (United States). Second prize for improvisation was given to **Bernard Hauk** (Germany). (First prize for improvisation was not awarded.) The audience prize of £1,000 was presented to **Aleksanteri Wallius** (Finland). The Peter Hurford Bach Prize of £2,500 was awarded to **Andoni Andrada** (Spain). The Douglas May Award of £1,000 for the best performance of a competition work in the quarter-final or semi-final rounds went to **Ádám Tabajdi** (Hungary).

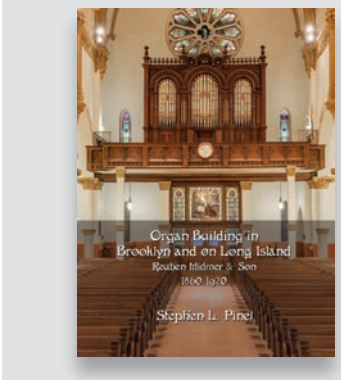
The jury consisted of Simon Harden (Ireland), Nathan Laube (United States), Jakyung Oh (South Korea), Margaret Phillips (UK), Robert Quinney (UK), Jean-Baptiste Robin (France), and Martin Schmeding (Germany). For information: organfestival.com.

Publishers

Tänze in der Orgelmusik

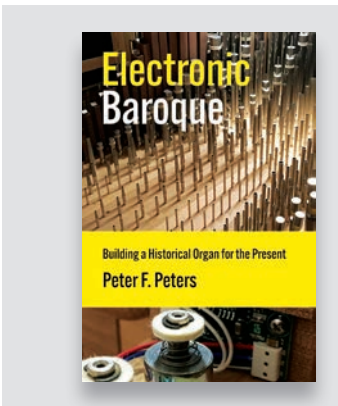
Dr. J. Butz Musikverlag announces new organ publications. *Tänze in der Orgelmusik* (*Dances for Organ*, BU 3160) features 18 compositions and transcriptions spanning the 19th century to the present day with works by Jones, Willscher, Grieg, Brahms, Guilmant, Karg-Elert, Tchaikovsky, and others. *Variations on 13 Popular German Christmas Songs* (BU 3155), by Andreas Willscher, contains variations for manuals only on German Christmas carols. *Praeludium und Fuge*, op. 7/76 (KinBu 157) (BU 3149), by Ferruccio Busoni, is a new critical edition of this late-Romantic work. For information: butz-verlag.de.

Resonanz Music Publishing announces new choral publications by **Frank Pesci** in its Last Minute Motets collection, designed for choir directors who need settings of singable music requiring minimal rehearsal time, with flexible voicing and lasting up to four minutes in length. *There Is a Balm in Gilead*, for unison and optional two-part voices; *My Song Is Love Unknown*, for unison and optional two-part voices and descant; *Lo How a Rose E'er Blooming*, for soprano, alto, and bass; *Deck Thyself, My Soul, with Gladness*, for unison and optional soprano, alto, and bass; and *Be Thou My Vision*, for unison and optional two-part voices. For information: frankpesci.com, resonanz.gumroad.com.



Organ Building in Brooklyn and on Long Island: Reuben Midmer & Son, 1860–1920

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



Electronic Baroque: Building a Historical Organ for the Present

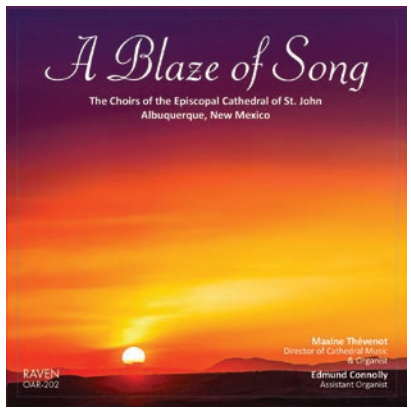
MIT Press announces a new book, *Electronic Baroque: Building a Historical*

Organ for the Present (9780262553636, $60.00 paperback), by **Peter F. Peters**, endowed professor in the Innovation of Classical Music at the Faculty of Arts and Social Sciences, Maastricht University, and director of the Maastricht Centre for the Innovation of Classical Music.

In 2013 Orgelpark in Amsterdam, the Netherlands, embarked on a project to make a new Baroque organ, a project combining principles and practices from historically informed organbuilding with the design and application of computer hardware and software. The author describes and analyzes how the dual design of the organ, facing both past and present, reiterates the long history of these instruments. A review is forthcoming. For further information: mitpress.mit.edu.

Recordings

Nicolaus Bruhns: The Complete Organ Works; Vincent Lübeck: Ich ruff zu dir Herr Jesu Christ



A Blaze of Song

Raven announces new recordings. *Nicolaus Bruhns: The Complete Organ Works; Vincent Lübeck: Ich ruff zu dir Herr Jesu Christ* (OAR-198, $15.98) features **Nicholas Haigh** performing on the 1996 Taylor & Boody Opus 27 of three manuals, 32 stops in the rear gallery of St. Thomas Church Fifth Avenue, New York City. Haigh has been associate organist of the church since 2020 and acting director of music since earlier this year.

A Blaze of Song (OAR-202, $15.98) features the choirs of the **Episcopal Cathedral of St. John**, Albuquerque, New Mexico, **Maxine Thévenot**, director of cathedral music and organist, and **Edmund Connolly**, assistant organist. The program features works by Jessica French, David Hurd, Cecilia McDowall, Amy Beach, Rachel Laurin, Samuel Coleridge-Taylor, and others. For information: ravencd.com. ■

By Curtis Pavey

Bach at Home: Keyboard Pieces

***Bach at Home: Keyboard Pieces*, by Colin Booth, harpsichordist. Soundboard/Fugue State Records, $16.98. Available from ravencd.com and colinbooth.co.uk.**

Colin Booth's newest recording of works by Johann Sebastian Bach focuses on keyboard music that was likely meant for domestic purposes. Many of the works are described by Booth as "odd" or "unfairly neglected," given that none of the selections was published within one of Bach's more lofty collections such as the *Well-Tempered Clavier* or the *Clavierübung*, although this certainly does not discount their value. Behind many of these works, Booth sees the influence of the organ, and he remarks about this along with many other salient points in his liner notes. Booth's performances and interpretations give life to this music, and his liner notes provide insight into his creative approach.

The liner notes discuss at length Bach's limited time for composing, the numerous instruments he had available to play, and the fact that the organ seems to permeate a large amount of his keyboard music in one way or another. About the influence of the organ, Booth cites the numerous pedal points, especially the lengthy ones, which would require restriking on a harpsichord. He suggests that due to the public facing nature of the organ along with the requirement of someone to work the bellows, it is likely that Bach spent a fair amount of time playing a pedal harpsichord at home. In his recording, Booth stresses performance practice elements that he feels are not given full focus in contemporary harpsichord playing. He argues that tempo should be focused on the meter signature, even if that produces a more "leisurely" tempo than normally heard. He also stresses the importance of beat hierarchy and *inégalité*, which he believes penetrated more than just the works in French forms or styles. These notes illuminate Booth's musical decisions.

Seven of the works on this disc are titled "prelude"—some are attached to another piece on the disc, while several others are teaching pieces that Bach used with his pupils. Booth programmed the preludes as connecting matter among some of the larger works on the record. One such work, *Prelude, Fugue, and Allegro in E-flat Major*, BWV 998, is performed with the lautenwerk in mind, with lengthened bass notes and prevalent use of the lute stop. Another larger work, *Suite in A Minor*, BWV 818a, was revised by Bach and includes five short movements. Booth identifies this as being related to the French Suites in feeling and size; the five unique movements of this piece include a bold prelude played with great drama, a *menuet* filled with rhythmic invention, and an exciting *giga*. After *Concerto in G Minor*, BWV 985, based on a violin concerto by Telemann, Booth includes a curious work, *Fantasia on a Rondo Theme*, BWV 918, which seems to be a clever two-part invention with a unique formal design. Various fugues such as *Fugue in D Minor*, BWV 948, and *Fugue on a Theme by Erselius*, BWV 955, are beautifully performed, but *Prelude in B Minor*, BWV 923, and *Fugue in B Minor*, BWV 951, based on a theme of Albinoni, are two of the most fascinating pieces on this disc. The prelude is filled with blocked chords meant to be arpeggiated similarly to *Chromatic Fantasy and Fugue*, which Booth does artfully here, along with a lengthy and satisfying rendition of the fugue that follows.

For those familiar with Booth's other recordings, this harpsichord may seem familiar. The instrument was used in Booth's recordings of Bach's *Well-Tempered Clavier*. It is modeled after a French instrument from 1661 but has German qualities and is strung in brass. Booth remarks about the great clarity of the sound and its value for contrapuntal music such as this; he is correct that this instrument sounds wonderful and is well-balanced across all the registers, thus giving great clarity to the counterpoint.

Booth's notes and recording provides a fascinating perspective into the homelife of Bach, with a view of the ways in which he may have conceived pieces designed for a "domestic" audience, and how he may have used the harpsichord in ways that recall the organ. Each of the works is performed with great care, attention to detail, and faithfulness to the spirit of the music. This is certainly another worthy CD to add to your collection among many by Colin Booth.

Bach: Les Variations Goldberg

***Bach: Les Variations Goldberg*, Jean-Luc Ho, harpsichordist. L'Encelade, ECL2201E, €22, 2 CDs. Available from encelade.net.**

CD 1: Aria; Variatio 1. à 1 Clav.; Variatio 2. à 1 Clav.; Variatio 3. Canone all' Unisuono à 1 Clav.; Variatio 4. à 1 Clav; Variatio 5. à 1 ô vero 2 Clav.; Variatio 6. Canone alla Seconda à 1 Clav.; Variatio 7. à 1. ô vero 2 Clav. (al tempo di Giga); Variatio 8. à 2 Clav; Variatio 9. Canone alla Terza. à 1 Clav.; Variatio 10. Fugetta. à 1 Clav.; Variatio 11. à 2 Clav.; Variatio 12. Canone alla Quarta.; Variatio 13. à 2 Clav.; Variatio 14. à 2 Clav.; Variatio 15. andante. Canone alla Quinta. à 1 Clav.

CD 2: Variatio 16. à 1 Clav. Ouverture; Variatio 17. à 2 Clav.; Variatio 18. Canone alla Sexta. à 1 Clav; Variatio 19. à 1 Clav.; Variatio 20. à 2 Clav.; Variatio 21. Canone alla Settima.; Variatio 22. à 1 Clav. alla breve; Variatio 23. à 2 Clav.; Variatio 24. Canone alla Ottava à 1 Clav.; Variatio 25. à 2 Clav.; Variatio 26. à 2 Clav.; Variatio 27. Canone alla Nona. à 2 Clav.; Variatio 28. à 2 Clav.; Variatio 29. à 1 o vero 2 Clav.; Variatio 30. à 1 Clav. Quodlibet.; Aria da Capo è Fine.

In a time with so many wonderful recordings of a work as important as Bach's *Goldberg Variations*, why record them again? This is surely what every artist from our time questions as they desire the opportunity to put their stamp on this masterpiece (and many others). Jean-Luc Ho's recording provides another window into this glorious piece fit with bold choices of tempi and affect, a beautifully resonant and powerful instrument, and—most importantly—a spirit of intentionality behind every interpretive choice. Serving as "professor of tunings, settings, and temperaments" at the Paris Conservatoire, Ho is an award-winning harpsichordist with much artistry to share.

From the start of the recording, one feels drawn into an experience that feels like a live performance. One can hear Ho set the registration before many movements, and the timing between tracks is carefully set to create a sense of groupings of variations to pace the listener. The opening Aria swings forward with the natural feel of a dance and the promise of tempi chosen based on historical awareness rather than the need to stand out among the large number of recordings of this work. Throughout the variations, one hears Ho's ideas about gesture and how these influence his sense of rhythm and character; Variation 13 is a clear example of the ways in which Ho imagines freedom within a central pulse, while the first trip to the minor mode—Variation 15—is full of intense pathos in a way that breathes fresh drama.

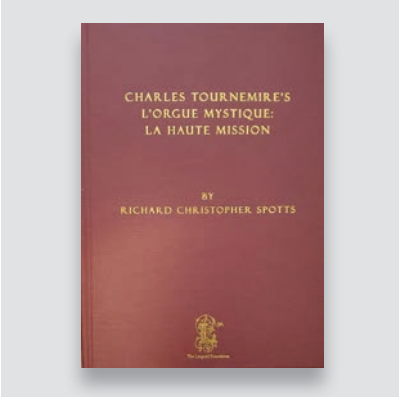
Ho is intentional from the outset about the way in which he adds ornaments to sometimes very thick textures, often letting the music speak for itself. In places that are begging for imagination, he richly embellishes, as heard in Variation 4 and Variation 22. One senses that his approach is not to overwhelm the music with new ideas, but to add in ways that serve the music. Technically, Ho demonstrates a solid control of the instrument with mastery of the many dazzling feats heard throughout such as in Variation 26 and others for two keyboards.

In addition to the wonderful playing, Ho wrote an inspired essay (translated from French by Nick Halliwell) detailing his relationship to this music and the heaviness of the responsibility entrusted to anyone who plays it. Here, he describes in detail his thoughts about the ten canons heard throughout and questions how a fourteen-year-old keyboardist named Goldberg could have possibly handled such a lofty work. Photos by Ken Yoshida and digital design by Fokko B add artistic touches.

The recording, utilizing a French double harpsichord "in the Goujon style" made by Émile Jobin in 1983, was completed in January 2022. Ho describes the process of searching for a harpsichord worthy of this music and settling on this one, which he obtained from noted harpsichordist Blandine Verlet. The instrument is capable of much including intense emotional power such as that in Variation 25 and light frivolity heard just two variations prior. For those who are interested in this work, this recording features yet another fine performance of this important masterpiece. ■

A member of The Diapason's 20 Under 30 Class of 2021, Curtis Pavey serves as assistant professor of piano pedagogy and performance at the University of Missouri. He completed harpsichord studies at Indiana University and the University of Cincinnati under Elisabeth Wright and Michael Unger. More information is available at curtispavey.com.

Book Reviews



Charles Tournemire's L'Orgue Mystique: La Haute Mission

***Charles Tournemire's L'Orgue Mystique: La Haute Mission*, by Richard Christopher Spotts. The Leupold Foundation, Colfax, North Carolina, 2024, 978-1-881162-88-9, hardbound, 694 + xxiii pages, 93 graphics, 50 scores, 325 chant excerpts, $99.00. Available from theleupoldfoundation.org.**

Like most organists, my first encounter with the compositions of Charles Tournemire was through his *Cinq Improvisations* (Five Improvisations for Organ) that Tournemire recorded at the Basilica of Sainte-Clotilde in Paris, France, in 1930. Thankfully, Maurice Duruflé meticulously reconstructed these improvisations from the recordings for publication and saved Tournemire's fascinating and evocative compositions from oblivion. Tournemire's music ranges from incendiary, fire-breathing virtuosic displays to ethereal and mystical lyricism utilizing parallelisms of fifths and fourths, octaconic scales, and his own version of "the Scriabin chord" that often serves as pivot point as Tournemire obscures tonality.

Born in Bordeaux in 1870, Tournemire studied at the Paris Conservatoire with César Franck before winning first prize in organ as a student of Charles-Marie Widor in 1891. After the resignation of Gabriel Pierné in 1898, Tournemire was appointed *organist titulaire* at Sainte-Clotilde and served until his death in 1939. It was there that Tournemire, an avowed mystic, was able to fully blossom with his powerful and provocative improvisations during Mass each week. Tournemire once observed that "organ music where God is absent is a body without a soul." His response was what he called *La haute mission*.

Richard Christopher Spotts has masterfully written a comprehensive book about Tournemire's monumental *L'Orgue Mystique*. The author presented several complete performances of this titanic work, and this book is the culmination of his sixteen-year study of Tournemire's fifteen-hour *magnum opus* of more than 253 movements incorporating over 300 Gregorian chants that are specific to fifty-one offices of the church year. Each of these fifty-one offices contains five pieces:

- a *Prélude à L'introit* based on the Introit chant played after the *Asperges me* or the Eastertide *Vidi aquam*. This serves as a short "chorale prelude" on the Introit.
- a longer *Offertoire* based on the Offertory chant sung by the choir.
- a shorter *Élévation* based on the *Benedictus* or *Magnificat* antiphon to be played during the Canon of the Mass.
- Communion, which follows the Parisian tradition of being played during the distribution of the Host prior to the singing of the Communion antiphon.
- a longer *Pièce Terminale* based on the office hymn, the Gradual, the Alleluia for the liturgical day, which is the concluding or *sortie* movement.

Tournemire divided *L'Orgue Mystique* into three cycles based on liturgical seasons. The *Cycle de Noël*, opus 55, includes the liturgical seasons of Advent, Christmas, and Epiphany in its eleven offices. According to French tradition, the organ is silent during the penitential season of Advent apart from Rose or Gaudete Sunday, the third Sunday in Advent. Therefore, the *Cycle de Noël* begins with Gaudete Sunday and concludes with the Feast of the Presentation of Christ on February 2. The *Cycle de Pâques*, opus 56, includes the seasons of Lent, Easter, Ascension, and concludes with the fiftieth day of Easter, the Day of Pentecost. Like opus 55, the Easter cycle begins on Laetare Sunday (the Fourth Sunday in Lent) as the organ is silent during the penitential season of Lent. The longest of the three cycles is the *Cycle après la Pentecôte*, opus 57, and begins with Trinity Sunday and concludes with All Saints Day.

The first section of the book sets the stage for the life and times of Charles Tournemire before delving into the concept and original plan of *L'Orgue Mystique* in the second and third sections. The second section explores Tournemire's use of Gregorian chant, his own idiosyncratic technique, and compositions inspired by *L'Orgue Mystique*, such as Duruflé's *Requiem* and Olivier Messiaen's *Messe de la Pentecôte*. The third section provides a detailed analysis of each of the three cycles of *L'Orgue Mystique* and several pieces composed after *L'Orgue Mystique*.

Richard Spotts has given a thorough lesson on French history that discusses challenges of the Gallican Church from the time of the Revolution and evolving liturgical practices, and philosophies of both secular and religious worlds. This book offers a fascinating view of the genius work of Charles Tournemire illuminated by detailed historic context.

—Derek E. Nickels
Kenilworth, Illinois

New Organ Music

***Lift High the Cross*, by Daniel Ficarri. SATB, organ, brass quintet, timpani, congregation. Morningstar Music Publishers, MSM-20-437, $35, 2023. Available from morningstarmusic.com.**

This reviewer has held the talents of Daniel Ficarri, a member of The Diapason's 20 Under 30 Class of 2019, in high regard since his first works were published nearly a decade ago. For this review, we focus on his arrangement of the beloved hymn *Lift High the Cross* or Crucifer. Ficarri's composition stands next to the other fine works in the Congregation Hymn Setting Series published by MorningStar Music Publishers with its particular focus on the singing congregation" enhanced with instruments in a straightforward, unencumbered style, guaranteeing a prayerful and uplifting experience.

In its direct approach, this setting encourages robust congregational singing with instruments and choir as collaborating partners. It begins with brass instruments utilizing the first two measures of the hymntune in imitation followed by a harmonic chain that

➤ page 25

The harpsichord: an introduction, part 4

I begin by writing about the relationship between sets of strings on a harpsichord and the number of stops. There is often a one-to-one correspondence between the two: each stop available on a harpsichord is one set of strings being plucked at a particular place along the length of those strings, producing a particular sort of sound. This is analogous to the pipes of an organ stop. Understanding the relationships between sets of strings and stops or different sounds is crucial for playing and can avoid confusion, especially in getting to know a new instrument.

It is logistically difficult for there to be more than two sets of 8′ strings on a harpsichord. It can be done, but it involves drilling holes through the bridges and other labor-intensive techniques, and it is extremely rare for any builder to consider it worthwhile. So the two-8′-stop design described last month, with the two sets of strings in pairs on either side of the gap where the jacks sit, is standard. Since a set of jacks cannot occupy the same space as another, they inevitably pluck their respective strings at different points, producing different timbres. However, it is entirely possible in theory to have more than one set of jacks plucking the same set of strings in different places, making different sounds. This is rare but not unheard of. On inspecting a harpsichord that is new to you, if you believe that you see three sets of jacks addressing two sets of 8′ strings, you will certainly observe that two of them are plucking the same strings as each other in different places. Because they are plucking in different places, they make different sounds, even on the same strings: they constitute two different stops. You might encounter a harpsichord with only *one* set of 8′ strings, but with two sets of jacks playing those strings. That constitutes two different sounding. The *timbre* is not intrinsic to the string, but is a result of several factors of which the placement of the plucking along the length of the string is the most important.

However, two stops set up on *the same* strings at different points cannot play at the same time. So to a large extent the reason for having two sets of 8′ strings, each with its own set of jacks, is to permit the two 8′ stops to be used either separately or together. Those two stops can create three sounds—each of them alone, and the two of them together, assuming that the mechanism is set up to allow that.

Keyboards

There are many one-manual harpsichords; they are somewhat more common than doubles. (Three-manual harpsichords are exceptionally rare. I have seen only one and heard of one other.) The number of manuals is a separate matter from the number of stops or the nature of those stops. No matter how many sets of strings there are, how many sets of jacks, which jacks pluck which strings, it can all be built to play from one keyboard, or to be split among two. When a single-manual harpsichord has a relatively large number of stops—2 x 8′ + 4′, or very rarely a 16′ or 2′ as well—those stops can be played separately or combined to produce as many different sounds as if they were part of a two-manual instrument.

However, one cannot change sounds as quickly on a single as on a double, and you cannot use two sounds at the same time, one in each hand. So it is not right to say, "I want/need a double-manual harpsichord because I want/need more colors and different sounds." But it can be right to say, "I want/need a double because I want/need to change sounds by changing manuals or to play different parts of the texture of a piece on different sounds at the same time." Perhaps only 5% of the canon actually requires two manuals; Bach's *Goldberg Variations* and some of the eighteenth-century French repertoire are notable examples. The pieces or movements that require two manuals are ones in which lines cross, so that having each hand on a different keyboard with a different sound is necessary. The artistic intent of these pieces usually involves something interesting about the interaction of the two different sounds, beyond just the logistics of accounting for all notes. A double can also be useful for continuo playing if, for example, you want to make the bass line in the left hand stronger than the added notes and chords in the right hand.

***The Concert*, by Johannes Vermeer, circa 1664**

In addition to sets of strings and jacks, there are certain accessories that are found on some harpsichords that are, in effect, additional stops. They create different stops by altering something within existing stops. The most common of these by far is a device that pushes soft pads (usually of either leather or felt) up against all strings of one set. This makes the sound more mellow, "plucky," and inclined to die away quickly. The correct name for this device is "buff stop," where "buff," essentially the same word as "beef," refers to the leather of the pads. But it is now more commonly called the "lute stop." This acknowledges that the sound of a set of strings with pads of this sort applied is somewhat reminiscent of the sound of a lute, though not so much so that one would be mistaken for the other. The buff stop was very likely invented in the first place to try to evoke the sound of a lute. A buff stop can be found on either of the two choirs of 8′ strings, if the instrument has two 8′ choirs, but not on both. (Fitting buff pads to the ends of both sets of strings would be extremely tricky, if not impossible.) The artistic effect of a buff stop is a rather different thing depending on whether the underlying 8′ sound is flutier or reedier. But in either case, it is a sound that listeners often react to as being entrancingly beautiful, though it is also somewhat polarizing: some people just do not like it!

If a harpsichord has two 8′ stops, they are different in timbre. This is scientifically necessary, but the question of how they relate to each other in volume is more open. Within certain limits, the straightforward decibel volume of harpsichord notes is determined by how long, wide, thick, stiff, or flexible the plectra are. The process of shaping plectra to be the length, width, and so on that will make the sound come out in the desired manner is called "voicing." I will return to discussing voicing later. For the present purposes, the point is that when there are two 8′ stops on a harpsichord, they may have been voiced to relate to each other in volume in any number of different ways. The process of discovering *how* they relate to each other is one of playing and listening. It is usual for the stop that plucks closer to the player and thus closer to the ends of the strings to be at least a little bit quieter than the stop that plucks farther from the player, closer to the middle of the strings. Since the former is also the more nasal or reedy-sounding in timbre, it often comes about that with that stop being quieter, the two stops balance each other well. The reediness compensates to the listener's ears for the slightly lower volume. But all of this sounds a bit different from one harpsichord to another, and all needs to be explored by listening. The relative voicing of two 8′ stops also goes a long way toward determining the

timbre of the 2 x 8′ sound when the two are drawn together.

On two-manual harpsichords with two 8′ stops, the stop closer to the ends of the strings ("quintadena") is always played natively from the upper manual. The stops that are farther from the ends of the strings ("gedeckt") are played from the lower keyboard.

Couplers

Most two-manual harpsichords have couplers. A coupler on a harpsichord is essentially the same that it is on an organ: a device or system for making one keyboard play from another. This is a concept that is simpler in its execution on the harpsichord than on the organ. Every harpsichord coupler is mechanical, and for reasons of weight and leverage, every harpsichord coupler involves playing the upper manual from the lower, not the reverse. There are no couplers that are not at the unison. When a coupler is drawn, the possible alternation of sounds between the keyboards is between all the drawn stops found on the lower keyboard and a smaller subset of the drawn stops found on the upper keyboard. Under these circumstances, the lower keyboard is always the louder of the two, though not necessarily by much.

Harpsichord couplers are engaged and disengaged by moving one or the other of the keyboards in and out. The internal mechanism is somewhat different in couplers that work by moving the upper keyboard and ones that work by moving the lower. In systems in which the upper keyboard is moved in and out, the upper keys actually move or play when the coupler is engaged and the lower manual is played. In systems in which it is the lower keyboard that moves in and out, when the coupler is engaged the lower manual plays the upper-manual stops without moving the upper keys. The system in which it is the upper keyboard that moves in and out is more common. As with so much else, this can be figured out empirically with any harpsichord that you encounter. To start with, very likely whichever keyboard moves in and out will have some sort of knobs or other handholds at each end.

Whenever one plays on two stops at once, whether through coupling or through having drawn two or more stops on a given keyboard, one may notice that on each key, the stops that are playing do not all pluck their strings at exactly the same time. If one presses a key down very slowly one can hear the stops playing one after another rather than simultaneously. This is as it should be: if two quills pluck at exactly the same time, the resistance of the key is so great that it is close to unplayable. But the two or three stops should pluck closely enough behind one another that in normal playing they seem to be sounding at the same time. If a (two or more stop) note is much stiffer or harder to play than the notes around it, it may be that the two or more stops have been inadvertently adjusted to play at exactly the same time. You can test for this by pressing the key down very slowly, maybe even supporting it from beneath to exaggerate the slow motion. If this way one cannot separate the plucks, then some technical work is required. On the other hand, sometimes with two or more stops engaged, one will notice in ordinary playing that on a particular note the different stops fire off separately: that they can be heard as different notes. This also requires the services of a harpsichord technician.

On any instrument with stops, there must be some way of engaging and disengaging those stops. There are a wide variety of those with the organ—systems that are radically different from one another. The way the stop action works inside a harpsichord is always the same. (As I described it in an earlier column: "The nature of the stop mechanism in harpsichords is this: each whole row of jacks can be moved very slightly from side to side, so that the plectra either are or are not under the strings.") So there has to be something that the player can do to move those rows of jacks mounted in their registers. This can be simply that the registers project out the side of the case and can be pushed and pulled. Or it can be that there are levers attached to the registers that project through the case somewhere—almost always in the front, right above the keyboards. These levers are usually not labeled. One must figure out which lever puts which stop on and off, and indeed which position of each lever is *on*, and which is *off*. The good news is that there cannot be more than a few stop controls on any one harpsichord, so figuring this out is not a major chore.

On some double-manual harpsichords, the upper manual has only one available sound, the 8′ stop closest to the player. This is actually quite common. In this situation, there may not be a control for that stop that is operable by the player. After all, it is unlikely that we would need to use that upper manual as a silent keyboard. (There is always a mechanism inside the instrument for setting exactly where that upper manual register is positioned. This can be adjusted, but that is a matter of instrument building or technical work, not playing.) If there is a buff stop, there will be some sort of control to turn it on or off.

There are some harpsichords, almost exclusively from the early twentieth century through about the 1960s, that have pedals to change the stops. This was never a regular feature of harpsichords in the historical harpsichord era. It was developed as a regular practice in the early days of the twentieth-century harpsichord revival because certain aspects of the musical aesthetic of that time led to a bias in favor of changing stops often while playing. If you do encounter an instrument with this sort of design, the function of each pedal can be discovered by trial and error. ■

To be continued.

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How old is old?

Last month I began writing about our trip to Europe in late June of this year, how Wendy and I spent a week together in Spain and took a train to Paris where we split up. She stayed in Paris with a friend, and I went on alone for a week in the Netherlands. I am grateful for the opportunity to spend a week as an organ nerd, immersing myself in the culture of the iconic historic organs I have read about and listened to on recordings for fifty-seven years. I filled my calendar with visits to organs, meals with organists and organbuilders, and a visit to the workshops of Flentrop Orgelbouw, where so many marvelous organs have been built.

I wrote about the organ completed by Arp Schnitger and his son Franz Caspar Schnitger in 1729 for the Martinikerk in Groningen where the brilliant and gregarious organist Sietze de Vries was my host. In addition to the up-close-and-personal visit to the keyboards, I was privileged to attend the Sunday morning service played by Sietze. I had an overwhelming sense of the timelessness of the pipe organ, that an instrument that's 296 years old is just as relevant a tool for worship as one that is brand new.

Oosthuizen

On January 3, 1521, Pope Leo X excommunicated Martin Luther, and on March 6 of that year, Luther was ordered to appear before the Diet of Worms to be given a chance to recant his controversial beliefs. Between April 16 and 18 he stood before the Diet of Worms and Emperor Charles V and refused the request.

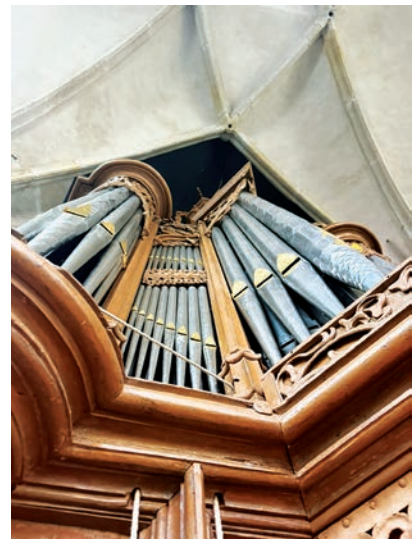
The French composer Josquin des Prez died on August 27, 1521, and it would be forty years before the birth of Jan Pieterszoon Sweelinck. Only twenty-nine years had passed since Christopher Columbus set sail from Castile, Spain, to find a route to India, but tripped over North America. In 1521 a one-manual organ was built for the Grote Kerk of Oosthuizen, thirty kilometers north of Amsterdam.

On my summer excursion, my wallet had been stolen in Spain the week before I visited Oosthuizen. Through the marvel of internet banking, I was able to cancel all my cards and load replacements into my Apple wallet, but I had no driver's license, so could not rent a car. My friends at Flentrop introduced me to a retired tennis pro in Zaandam who would be my driver for a day. He picked me up at my hotel, and once we broke free of the construction-laden traffic snarls in Amsterdam, the drive to Oosthuizen was through farms with fields of potatoes and sunflowers (66% of the Netherlands is farmland) and along tree-lined dykes. We crossed a canal to enter the village and found the Reformed Church.

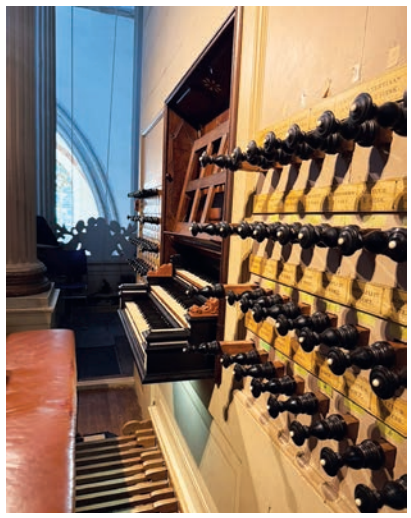
Herman van Leuven, ninety-four years old and the self-appointed curator of the organ, greeted us, and we entered the sunlit room that was built in 1511. The building is no longer operated as a church, but because it is a national heritage site, funding is available to maintain the organ and sustain the building as a community center that is used for meetings, weddings, exhibitions, and concerts. No ceremony, just go up and play. I have been in sailboats that had easier stairways, but the climb was worth it. Usually when you visit an artifact that is 504 years old, there is a velvet rope around it, and you are forbidden to touch it. I sat on the ancient bench (I have no idea if the bench is original to the organ), drew some stops, and played.

Organ by Jacob van Covelens, 1511, Grote of Sint-Laurenskerk, Alkmaar the Netherlands (photo credit: John Bishop)

Keydesk, organ by Jacob van Covelens, 1511, Grote of Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: John Bishop)



Embossed façade pipes, organ by Jacob van Covelens, 1511, Grote of Sint-Laurenskerk (photo credit: John Bishop)



Keydesk, organ by Van Hagerbeer (1646) and Frans Caspar Schnitger (1725), Grote of Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: John Bishop)

Organ by Van Hagerbeer (1646) and Frans Caspar Schnitger (1725), Grote of Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: John Bishop)

Organ by Van Hagerbeer (1646) and Frans Caspar Schnitger (1725), Grote of Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: John Bishop)

I wrote "drew" some stops. Now that is just not just right. You push a knob in to turn on a stop. Later in the week, I spent a couple days with Erik Winkel, director of Flentrop (I will write about that soon), who told me the theory that the keyboard was originally at the back of the organ, and the instrument was altered by reversing the lower case, which caused the stop action to work in reverse. The windchest was also reversed inside the upper case, so the orientation of the keyboard action remained the same.

Several of the ivory key coverings had obviously been replaced, but I wondered how many were original, more than 500 years old. It was a special sensation for me as my fingers touched the keys. How many people have played that organ? I know quite a few people who have played it. E. Power Biggs was there over sixty years ago. Who was there in 1620? Who was there when the American Revolutionary War began when the organ was only 250 years old? What music did they play? Did they like it? I did. The organ is tuned in meantone, which means you must choose key signatures wisely, but otherwise the organ's tone is bold, bright, and colorful. It has seven stops and ten ranks with a sophisticated blend of mutations (Quint, Sexquialter, and Mixtuur). I marvel at how well the builder understood the complex mathematics of pipe scales, mouth widths, mouth heights, metal composition, wind pressure, and all the other bits of magic that make a pipe organ go.

The gilded mouths of the façade pipes are arranged in neat diagonal lines, and there's an embossed façade pipe in the center tower. The case towers are capped with ornate "steeples" (bird cages), and there are hinged doors that can cover the façade. When viewed from a distance, the rail of the organ loft appears to curve in toward the center, a visual trick as the rail is straight for its entire length. It was a treat to spend that time with such an ancient organ, communing with my fellow organbuilders of five centuries ago.

Alkmaar

Alkmaar is a city of 111,000 people about twenty kilometers west of Oosthuizen, widely known for its weekly cheese market. It is the hometown of my early mentor John Leek, whose widow Maria gave me the addresses of some of their childhood haunts, the homes they grew up in, the workshop of Pels Orgelbouw where Maria's father was superintendent and John was an apprentice. I saw the matching pair of stone steps at City Hall that couples climb, one on each set of stairs, for their civil marriage, and the church John and Maria walked to for their wedding.

I walked up Langstrasse to the Grote of Sint-Laurenskerk, a large Gothic church centered on the city square. It is no longer in regular use for worship, except for Christmas, according to my host, sub-organist Frank van Rijk. There is a spacious coffee bar installed in the north transept, enhancing the secular use of the building, which houses an active theater company, exhibitions, concerts, weddings, and festivals. The cheese market (Kaasmarkt) is held every Friday from March to October, and the organists of the Grote Kerk perform heavily attended free Kaasmarkt organ recitals at 11:00 a.m. and 1:00 p.m. The church is owned by the Stichting Behoud Monumentale Kerken Alkmaar (foundation for the preservation of heritage churches in Alkmaar).

The edifice is home to two iconic organs, one of which is ten years older than that at Oosthuizen that we had just left, built in 1521. On August 14 of that year, the first half of Michelangelo's Sistine Chapel ceiling was unveiled for dignitaries; it was opened to the public the next day.

The brilliant choir organ by Jacob van Covelens is perched on the left wall of the ambulatory to the left of the chancel of the tall Gothic room that was opened in 1470. Frank led me up another daunting stairway to the tiny swallow's-nest loft. This organ has two keyboards, the second being a later addition, and thirteen stops including an independent 8′ Trompet in the Pedaal. Several of the stops increase the number of ranks toward the treble. Doof, which is 8′ Principal, and the 4′ Koppeldoof increase to two ranks in the treble, Mixtuur goes from two to six ranks, and Scharp goes from three to six. When those four stops are drawn as a chorus, there are seven pipes speaking for each note in the bass range, increasing to seventeen in the treble. The result is a chorus of exceptional brilliance. Again, I was amazed by the sophistication of those sixteenth-century organbuilders. Frank's chromatic scale was a dramatic demonstration.

In 2013 I was showing an organ that the Organ Clearing House had installed in a church in Manhattan's Upper East Side to family members who knew little about organs. Our daughter asked, "If the stops turn on when you pull a knob, shouldn't they be called 'Goes?'" I turned that question into a lecture I gave on the history of pipe organ stop action during the New York Chapter of the American Guild of Organists Presidents' Day Conference in 2014.

Many early organs had multiple ranks with no stop action, called a Blockwerk, and I learned that some of the earliest stop actions had the function of turning off all the ranks of a Blockwerk except the 8′ Principal. "Doof" is an old Dutch word that can mean either deaf or dumb, and the stop control was named Doof. A Dutch friend told me that her grandmother used "doof" to describe her grandfather, and the family was not sure whether she meant that he was deaf or dumb, but assumed that both could apply.

Frank demonstrated the organ for me with a casual familiarity tempered with deep affection. He and Peter van Dijk, the municipal organist whom I met briefly, have done considerable research and written books and articles about the instruments in Alkmaar, and I was excited and impressed with the depth of his knowledge about the history of that ancient organ. The fun part is, old as it is, 514 years, you can play it pretty much like any organ. It is not set up with AGO standard dimensions, but you will get used to it.

Go west . . . .

The great Van Hagerbeer/Schnitger organ is in a gallery high on the west wall—I faced another treacherous stairway. Van Hagerbeer finished the organ in 1646, and after several other smaller intermediary projects, Frans Caspar Schnitger, son of Arp, expanded and completed the organ between 1723 and 1725. This is a massive, broad-shouldered organ with three manuals and fifty-five stops. You can read a lengthy detailed history of the organ here: https://orgelfestivalholland.nl/storage/uploads/VanHagerbeerEN.pdf.

I can hardly describe the scale of this instrument. The organ case is huge. The impost frame must be more than twenty feet off the gallery floor, far higher than any organ I have seen. Since there are only three manuals, the manual choruses are more fully developed, and there are more bass stops than in an organ of the same size with four manuals. There is plenty of upperwork with eleven compound stops (mixtures and cornets) and eleven single-rank flue stops above 4′ pitch, but there are also extra goodies at lower pitch like a Quint 5⅓′ on the Hoofdwerk and a 12′ (you know it as 10⅔′) Rohrquint in the Pedaal, not to mention that there are thirteen reeds for your listening pleasure. Frank demonstrated the organ with imagination fed by the depth of his knowledge and enthusiasm for the monumental thing.

(photo credit: Félix Müller)

Late that evening, I sat in my hotel room reviewing notes and photographs, basking in the privilege of experiencing the organs in person. The seventeenth- and eighteenth-century mayors of Alkmaar sure inspired wonderful creations in the zeal for raising the stature of the city. I will be back next month with stories about two more organs. Thanks for reading. ■

The Art of Mis-Tuning

Its Perception and Emotional Power

By Michael McNeil

Prologue

The sounds of pipe organs are incredibly diverse, and organs that are intensely musical, both old and new, can transport us into new emotional dimensions. What are the sources of this emotional impact? The acoustician R. Murray Schafer shed some light on the essence of this quality with this counterintuitive insight:

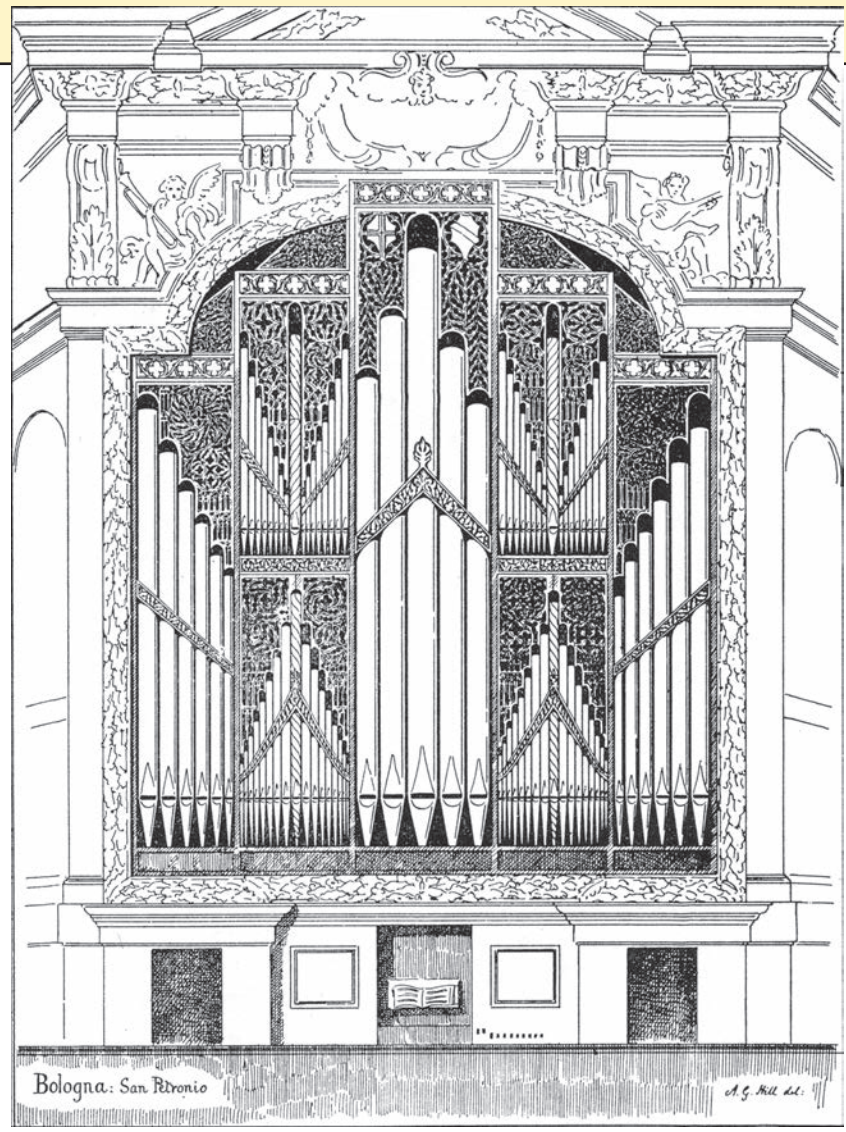
> A sound initiated before our birth, continued unabated and unchanging throughout our lifetime and extended beyond our death, would be perceived as—*silence*.[1]

Schafer's point is that only changing, dynamic sounds will capture our attention. Spotless tuning is a worthy goal, but it can diminish the sense of change in a chorus. Robert Zatorre and colleagues have shown that music engages the pleasure circuits in our brains that involve both expectations and rewards.[2] Mis-tuning, in the right manner and degree, engages these pleasure circuits, and it is far more important than we might imagine.

§

The pure and unchanging sounds of early electronic organs were a pale imitation of pipe organs. The groundbreaking Hammond B3 organ brought its electronic sound to life with a frantic vibrato, its primary source of tonal change. Organbuilders achieve a musicality that far surpasses the Hammond, but the Hammond was popular because it was portable, reliable, and it could be amplified to fill any venue. A very large part of the emotional impact of the pipe organ lies in its ability to produce a sense of chorus. We will look at how pipe organs produce chorus depth from both unintentional mis-tuning and the mis-tuning produced by wind systems, temperaments, and mixtures.

Let's start with soundclips from the organs in the Basilica of San Petronio in Bologna, one constructed in 1475 by Lorenzo da Prato, and the other by Baldassarre Malamini in 1596. At the time of the 1975 recording of these organs by the Musical Heritage Society, the da Prato organ had survived largely intact for five centuries. In ***<Soundclip 1>***, we hear Luigi Ferdinando Tagliavini and Marie-Claire Alain playing Bernardo Pasquini's *Sonata for Two Keyboard Instruments*.[3] We first hear the Principale stops in alternating passages between the two organs, and towards the end of the clip we hear both of them play together with a "bloom" of chorus depth in the sound. In ***<Soundclip 2>***, the same organists play Floriano Canale's *La Balzana á 8′* for two organs.[4] We first hear the alternating foundations of the two organs, and in the dramatic final chords we hear the combined full principal chorus of both organs. The emotional impact of this sound rivals anything produced by the Romantic organ. (Sony MDR 7506 headphones or similar quality alternatives are strongly recommended; earbuds do not reproduce the rich bass sound of these organs.)



1470–1475 organ by Lorenzo da Prato at the Basilica of San Petronio, Bologna, Italy. This is a lithograph of a drawing by Arthur George Hill published in *The Organ-cases and Organs of the Middle Ages and Renaissance*, Volume II (London: David Bogue, 1883). The image is courtesy of William T. Van Pelt. The original da Prato casework of 1475 had façade door wings, but these were removed when a structure that now surrounds the organ was added much later in a Baroque style. The frieze at the top of the center flat with its 24′ pipes of pure tin is now hidden by the later surround, but Hill made it visible in the drawing. The triangular ornaments on the top of the da Prato casework originally served as side brackets under the imposts of this organ's front and rear façades; the wonderful book from the recent restoration shows that they have been removed from the top of the case in the present configuration and restored to the imposts (which are not visible).[28] Nicolaus Copernicus was a student at the University of Bologna in 1495 when the organ was only twenty years old, and it is tempting to speculate that he admired the geometry in da Prato's very unusual pipe shades. These pipe shades clearly inspired the ornaments of Dobson's lovely organ for Merton College, Oxford.

The perception of mis-tuning

What is the source of this emotional impact? Its essence is mis-tuning, and its emotional impact derives from a constant change in the sound. We hear the same effect in the beating "wah-oh-wah-oh. . ." sound of lovely string and flute celestes. The process that produces the celeste is the same process that produces the emotional impact of the chorus depth at San Petronio, the drama in some exceptional wind systems, and the key color we hear in temperaments.

We can understand this process in visual terms. A very smooth flute like the Hammond B3 will produce a sound with a pure fundamental. The sine wave in **Figure 1** represents the vibrations of pressure in a pure fundamental tone, and our brains perceive these vibrations as a pitch and an unchanging "wah. . . ." An 8′ pipe has about 65 pressure vibrations in one second, and the vibrations double for each ascending octave. The frequency of a pitch in "Hz" (cycles per second) represents the number of these pressure vibrations in one second.

In **Figure 2** we see two sine waves of the same pitch. The two sine waves are shifted in time (also known as a phase shift), and the vibrations mirror each other. We can add the values of these sine waves at each point in time to see what would happen if both sounds were played at the same time. If we add the first peak in pink at "+10" to the first peak in plum at "-10," we get zero! The same addition to zero occurs everywhere at each point in time on these two sine waves, and they cancel each other. The result of adding these two waveforms is seen in the flattened green line, and it is a continuous zero of silence, an unchanging "*oh*. . . ."

Sounds of the same pitch will cancel each other into silence if they are "opposite in phase" as we see in **Figure 2**, but what would happen if they are positioned "in phase" and coincide with each other? Your intuition is correct—they reinforce each other with twice the amplitude and a louder "*wah*."

The "*wah-oh-wah-oh*. . . ." beating sound of the lovely celeste is the result of two pitches playing at the same time that are not quite in tune. This would look like the sine waves in Figure 2, but one would vibrate faster at a slightly higher pitch with more peaks in the same length of time.

In **Figure 3** we see two such sine waves, one in pink and one in plum, and there are more peaks of the higher-pitched plum sine wave. The green pressure wave in Figure 3 is the result of adding the pink and plum sine waves. When the peaks of the pink and plum sine waves align, the green pressure wave is twice the amplitude, and when the peaks of the pink and plum waves are opposite each other, the green pressure wave drops to zero. The green pressure wave illustrates how we get the changing power of the "*wah-oh-wah-oh*. . . ." beating sound when two pipes are out of tune.

Figure 3 is an illustrative example, and if those sine waves represented middle-octave pitches, the beat rate would be very fast. The beat rate we hear in two mis-tuned pipes is simply the subtraction of their frequencies (vibrations per second). Here is a worked example of a slowly beating celeste: if one pipe speaks at 263 Hz and another pipe speaks at 262 Hz, then the beat rate is: **263 Hz – 262 Hz = 1** beat per second, which is a very warm and lovely sound at about middle C.

This is the source of the emotional impact of the two organs at San Petronio. The subtle "bloom" of the two principals playing together is the result of very slow celesting from very slight mis-tuning, and in the short time these notes are sustained we hear only a changing "w**aaah**. . . ." Subtle mis-tuning is a crucial component of the emotional impact of massed Romantic foundations. Their chorus depth will disappear if we tune them perfectly, and we will hear only a louder and different timbre as we add more stops.[5]

Combined foundations will bloom when two organs like those at San Petronio are slightly out of tune with each other, but the beat rate of higher pitched pipes will be faster with more change in the sound; beat rates double with each ascending octave. The combined sounds at San Petronio are magical. Perfectly tune these two organs together, and the magic disappears.

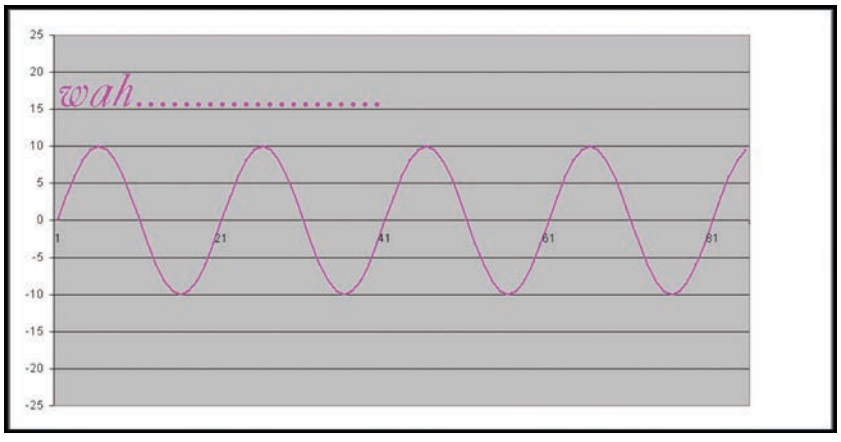


Figure 1: A sine wave accurately represents the pressure vibrations we hear in a pure tone. The sound of an 8′ pipe will have about 65 of these vibrations in one second, and a 1/8′ pipe will have more than four thousand of them. We can feel individual vibrations in the very deep bass, but as they get faster we perceive them as a pitch. The cross-over point where we equally feel the vibrations and hear a pitch is 20 vibrations per second, sounding roughly 32′ E.

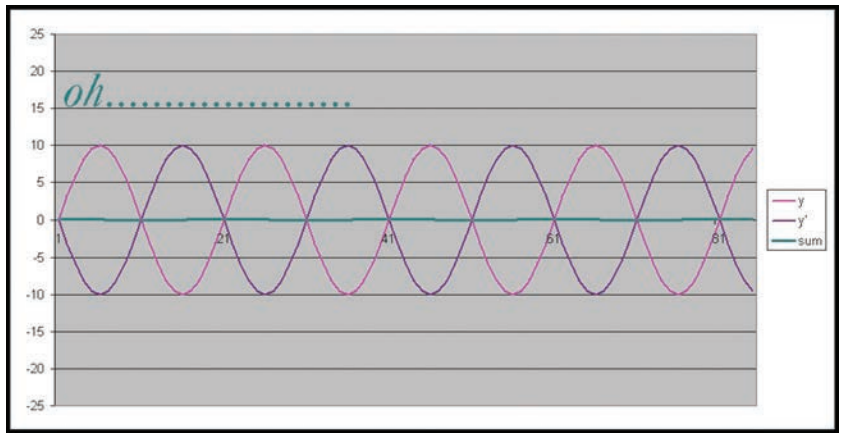


Figure 2: These two sine waves represent two pipes of the same pitch sounding at the same time, but the pipe sounding the plum wave mirrors the pink wave and starts a half cycle later. If we add these mirrored sine waves together, they cancel each other, producing the flattened waveform in green, which we perceive as silence. This is how noise-canceling headphones work.

Schafer got it right. We notice sounds that change, and our emotions respond to the change. Consider the emotional power of the compositions of Enya. Much of the appeal in her work resides in her masterful use of layered sounds that employ subtle mis-tuning and long reverberation to produce rich chorus depth. Here is the opening of her *Book of Days* ***<Soundclip 3>***.[6]

Mis-tuning from the wind system

Reverberation is a source of dramatic tonal change, and loss of reverberation greatly reduces the emotional impact of the pipe organ. The reverberation at San Petronio is nine clearly audible seconds, and perhaps twice that if measured by our specious architectural standards (which are based on the maximum range of human hearing, not what we hear in the context of music). American wind systems have adapted to our modern preference for the rapid delivery of amplified speech in the very dry acoustics that make it clear. Dramatic musical pauses have much less impact without reverberation, and much faster tempos have evolved to fill the acoustic void. The last century of American organbuilding has produced exceptionally fast wind systems that support very fast tempos.

In the live acoustics of Europe's stone churches we see very different wind systems that take advantage of the slower tempos suited to long reverberation. Those wind systems respond more slowly, and in some remarkable cases, they do not supply sufficient wind to the full organ.

Bach famously criticized organs with insufficient wind. His music is based on a complex mathematical architecture supported by stable pitches. But a slow and insufficient wind system can produce an arresting sound. The 1673 Mundt organ in the Týn Church in Prague provides an excellent example of such drama. Note the crispness in both the pitch and the attack in the middle of ***<Soundclip 4>*** when chords are briefly played alone in the manual. The drama of the opening and final full-organ chords is amplified with complex celesting in the chorus, the result of insufficient wind caused by the demand of the pedal.[7] This is a Romantic effect. Listen to Michel Chapuis in ***<Soundclip 5>*** playing the 1754 Joseph Riepp organ at Dole with its scintillating chorus of Callinet reeds added in 1789.[8] A significant part of the chorus depth of this Romantic sound results from a subtle pressure drop in a slightly wind-starved *tutti* with slow celesting.[9]

Mis-tuning in the temperament

The foundation of Western harmony is the natural harmonic series. It is elegantly simple: the pitch of a sound is its *first harmonic*, also known as the fundamental; the *second harmonic* is exactly twice the frequency of the fundamental (sounding the octave); the *third harmonic* is exactly three times the frequency of the fundamental (sounding the fifth above the octave); the *fourth harmonic* is exactly four times the frequency of the fundamental (sounding the superoctave); the *fifth harmonic* is exactly five times the frequency of the fundamental (sounding the major third above the superoctave), and so forth. Here is the key concept:

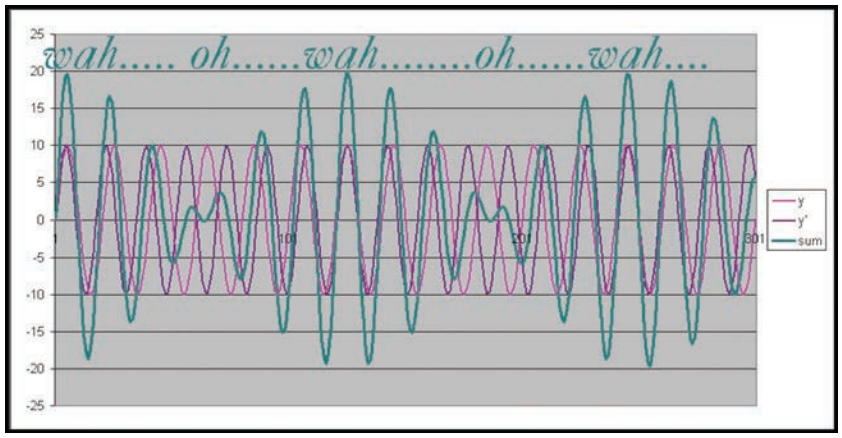


Figure 3: Here we see two sine waves of different pitch. The sine wave in plum is higher in pitch with more peaks. The addition of these mis-tuned sine waves produces the green waveform, which represents the undulating power of the sound we hear in the "wah-oh-wah-oh" beats of a celeste. A pitch with a frequency of 263 cycles in one second and another pitch with a frequency of 262 cycles in one second would celeste at one beat per second on middle C. The beat rate is the difference in the frequencies of the two pitches.

the natural harmonics are the source of timbre in a sound, and *all* these natural harmonics are in perfect tune with the fundamental *with no beats*.

The intervals in our Western twelve-tone system align with very few of these harmonics, and the fewest intervals align in equal temperament.[10] When the intervals of our twelve-tone system are in perfect tune with no beats, their pitches will be in ratios that align with the natural harmonic series. Here are the interval ratios for the first five natural harmonics:

1 to 1: the first harmonic at the *fundamental*.

2 to 1: the second harmonic at the *octave* to the first harmonic at the *fundamental*.

3 to 2: the third harmonic at the *fifth* to the second harmonic at the *octave*.

4 to 1: the fourth harmonic at the *superoctave* to the first harmonic at the *fundamental*.

5 to 4: the fifth harmonic at the *major third above the superoctave* to the fourth harmonic at the *superoctave*.

We rarely hear perfect tuning in the intervals of our twelve-tone system, but there are interesting exceptions. The chanters of Scottish bagpipes play perfectly tuned natural harmonics (which is also known as just intonation), giving the sound its unique color.

Calculating the beats in interval ratios

Two pipes that are mis-tuned will produce slow beats if they are close in pitch like a celeste, but the beats will get much faster as they get further apart in pitch. This is what we see in Figure 3. But there is a different source of beating when two pipes speaking an interval are not in tune with the ratios of the natural harmonic series seen above.[11] This is what we hear in the beating of tempered intervals.

We can calculate the beats in a mis-tuned interval with some very simple arithmetic: $m \times \textit{lower pitch} - n \times \textit{higher pitch} = \textit{beats per second}$.[12] The ratio of the pure interval is *m*:*n*, and the *lower pitch* and the *higher pitch* are the frequencies of the lower and higher notes in the interval. Here is a worked example for the equally tempered major third on middle C and middle E: The ratio of the pure major third is **5:4**, so $m = 5$ and $n = 4$. The *lower pitch* of middle C is 261.6 Hz, and the *higher pitch* of middle E is 329.6 Hz. Put these numbers into the equation to get the beat rate:

5 × 261.6 Hz – 4 × 329.6 Hz = 10.4 beats per second.

This is a very dissonant beat rate, and the interval does not align with the natural fourth and fifth harmonics. Here are the frequencies of the same middle C major third in meantone with pure consonance and a perfect alignment with the natural fourth and fifth harmonics:

5 × 263.2 Hz – 4 × 329 Hz = 0 beats per second.

The natural harmonic series is the basis of consonance in sound, and it is ubiquitous in nature. We hear perfectly tuned natural harmonics in violin strings, in the air columns of organ pipes, and in (pleasant) human vocal cords. A human scream is unpleasant because it produces dissonant, mis-tuned pitches with fast beats.[13]

1739 Louis-Alexandre Clicquot organ at Houdan, France. This organ was built by the same family who have for many generations also made the wonderful Clicquot champagne. (photo credit: William T. Van Pelt)

Today we take equal temperament for granted, and it is unquestionably the solid foundation of Romantic and modern music, but with the exception of octaves and the interval of a fifth, it does not align with the natural harmonic series. The equal temperament interval of a fifth aligns closely, but not perfectly. It slowly celestes at about one "wah-oh" beat per second on middle C, and this is a source of very rich chorus depth. But as we saw in the previous example, the equal temperament major third beats 10.4 times per second on middle C, and this is not a lovely chorus effect. All equal temperament major thirds have this strong dissonance, and these dissonant beats double with every ascending octave.

We might ask why the jarring dissonance of the equal temperament major third seems normal to us. The answer comes from recent research in neuroscience—our Western brains have been enculturated to accept and *expect* the dissonance in the equal temperament major third. Dr. Zatorre explains why we tolerate this and why earlier generations learned to tolerate the dissonance of the worst meantone intervals:

> . . . another principle of neuroscience is plasticity, and the brain can get accustomed to any set of sound parameters and their relationships, so I would assume that people familiar with that tuning system [meantone] would have adjusted what we scientists refer to as the 'internal model' which is the representation of what stimuli should sound like, such that we can make predictions about them."[14]

Our enculturated acceptance of the equal temperament major third is relatively recent in historical terms. Meantone was devised in Italy in the

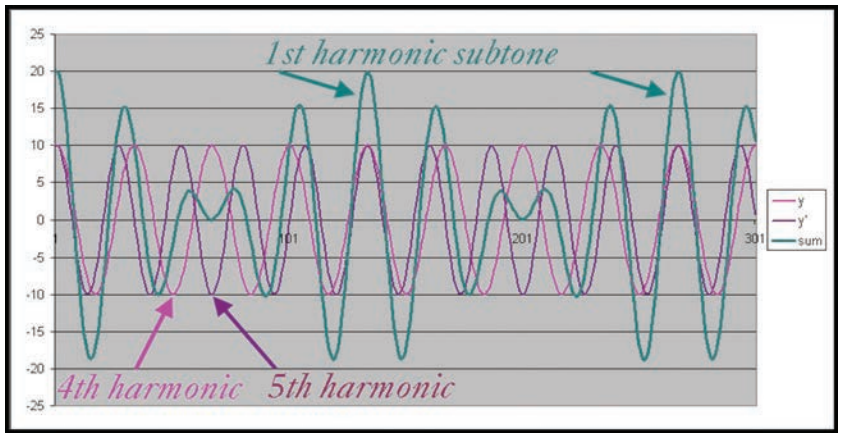


Figure 4: The same process in Figure 3 is used here to show how the natural harmonic ratio of 5:4, a pure major third, produces a beat rate, which we hear as a subtone two octaves lower. A celeste beats very slowly, but as the beats get faster they melt into a new pitch, a subtone. The sine wave in pink represents the pitch of middle C. It is the fourth harmonic of low C (four times the pitch of low C). The sine wave in plum represents the pitch of middle E, tuned purely to the C. Middle E is the fifth harmonic of low C (five times the pitch of low C). The waveform in green results from the addition of the middle C and E waveforms, and we see that it produces beats that sound a subtone on low C. Every fourth peak of the pink waveform aligns with a peak of the subtone, and every fifth peak of the plum waveform aligns with a peak of the subtone. Purely tuned major thirds are the source of the 16′ gravity we hear in meantone and the sound of the Clicquot organ at Houdan.

early Renaissance, and its sonority made it ubiquitous in Europe through the end of the seventeenth century. It survived in diminished purity into the late eighteenth century in continental Europe and well into the nineteenth century in England. The heart of meantone is a pure major third with no beats, and in its original ¼-syntonic comma form it has eight pure major thirds. The remaining four Pythagorean thirds are much more dissonant than the equal temperament third. Meantone's pure major thirds result from eleven fifths that beat at about twice the rate of the equal temperament fifth.[15] This is still a very musical beat rate, much like a celeste, and it is a rich sound in a major triad with a pure major third. The price we pay for the eight pure meantone thirds is the howling 26 beats per second of the "wolf" fifth on middle G-sharp to the E-flat above.[16]

The music of Bach and modern Romanticism requires the ability to smoothly modulate into all keys, and equal temperament's dissonant major third is the price we pay for this flexibility. Today we use a fast and deep pitch vibrato in the string sections of our symphony orchestras to mask the dissonance of the equal temperament major third. Recall that a classical French organist who encountered an out-of-tune Vox Humana was advised to engage the vibrato of the tremulant to mask the mistuning of the reed. Régis Allard has also noted that the tremblant fort was used in the full chorus of reeds in the Grands Jeux to mask mis-tuning.[17] It is no accident that our modern vibrato appeared at the time equal temperament became universal. String quartets, however, rarely use vibrato. Their appeal is not in chorus depth, but in their frequent achievement of perfectly tuned intervals (which is not equal temperament). The sonority of a good string quartet is grounded in the natural harmonic series, and aligning with the natural harmonic series in our twelve-tone system is a *tour de force* of constant pitch readjustment.

The first five natural harmonics define the heart of Western tonality, a major chord, but the equal temperament major third does not align with the fifth natural harmonic. Meantone preserves the purity of the major third, aligning with the natural harmonic series, and this is why it was so popular and so satisfying to the ear. In meantone we hear the essence of Western tonality, an essence we sacrificed for the ability to freely modulate in our twelve-tone system.

Luigi Ferdinando Tagliavini, Marie-Claire Alain, and Anton Heiller taught a masterclass for American organists in 1972 at the American Guild of Organists convention in Dallas, Texas. Tagliavini spent much of his life as the titular organist at San Petronio, and his frustration with the equal temperament of the famous American organ in the concert hall of Southern Methodist University finally became an intolerable impediment. His lecture came to an unexpected halt, and to the utter astonishment of about 150 American organists, he walked to the harpsichord on the stage and proceeded to quickly tune it by ear to ¼-comma meantone. He used the harpsichord for the remainder of his lecture on Frescobaldi's *Fiori musicali*. (I attended this masterclass as a neophyte observer.) All three Europeans complained that the organ that was designed to "play all literature" played none of their literature convincingly (to be fair, that organ and its equal temperament performed well with Heiller's interpretations of Bach but failed miserably with the French and Italian literature). American ears began to open to new sonic vistas.

The tonal gravity of meantone

Meantone produces significant tonal gravity, a result of subtones produced by its pure major thirds. The nearly pure fifths of equal temperament closely align with the second and third natural harmonics to produce a subtone one octave lower (the fundamental harmonic), and we use these subtones to produce 32′ "resultants" in pedal divisions. In meantone we hear a much deeper gravity from its pure thirds that perfectly align with the fourth and fifth natural harmonics to produce a subtone two octaves lower. **Figure 4** shows how the peaks of these harmonics align to produce a subtone. While the real power of subtones is low, research has shown that our brains perceive a very substantial power when hearing them.[18]

Calculating the beats that produce subtones

Subtones are produced by the beats of two mis-tuned pipes, the same process that produces the lovely celeste, but

it is much faster and much more mis-tuned. Figure 3 shows us how a celeste produces beats, and if the beats are fast enough, we begin to perceive them as a new pitch. As we saw in the example of the celeste, the frequency of the beats is simply the subtraction of the frequencies of the two mis-tuned pipes. We can use the pitches in the earlier example of a pure meantone major third on middle C and middle E to find the frequency of its subtone:

329 Hz – 263.2 Hz = 65.8 Hz, which is low C!

The dissonant, equally tempered major third also produces a deep subtone, but *it is not in tune with the octaves*, and the sense of 16′ gravity disappears!

The recording by Régis Allard, *Magnificat 1739*, performed on the Louis-Alexandre Clicquot organ at Houdan, France, was published in 2017 by Editions Hortus. It is a showcase for the tonal gravity produced by meantone. The smooth, original voicing of the Clicquot organ is perfectly matched to its meantone, very unlike the shrill and overbearing sounds produced by neo-Baroque voicing. When a French Classical composer employs a pure major third in the tenor with an 8′ chorus (the pitch is 4′ in the tenor), the combined 4′ pitches of the pure major third produce a 16′ subtone.

In **<Soundclip 6>** we hear the end of the *Suite du premier ton, Livre d'orgue*, "Fugue" by Louis-Nicolas Clérambault.[19] Allard employs the classical French *Jeu de Tierce* in this slow and stately fugue, which has five stops speaking the first five natural harmonics, 8′, 4′, 2⅔′, 2′, 1⅗′ (C, c^0, g^0, c′, e′). The purely tuned and smoothly voiced natural harmonics of the *Jeu de Tierce* clearly define the pitch of the notes in the tenor and enhance the subtone effect. The only celesting we hear in the final chord is the interval of the fifth, and it adds chorus depth to the profound gravity of the D-major third. This performance by Allard demonstrates what we lose by playing this fugue in equal temperament.

The Clicquot organ at Houdan has three manuals but no 16′ stops. The organ's Pedal has no stops and only a coupler to the Grand Orgue. Meantone is the source of the rich 16′ gravity in the Clicquot sound. Allard also notes that the Fourniture includes a 5⅓′ rank, the third harmonic of a 16′ pitch, and he often uses a quint in the bass when playing the full *plenum* to enhance the perception of 16′ gravity.[20]

The perception of pleasure in music

Modern received wisdom would have us believe that meantone's dissonant intervals were avoided in historic practice, but Bédos has passionately explained that French composers and organists consciously used these dissonances to produce emotional effects.[21] This is in fact the basis of what we describe as key color, but it is a modern fiction to ascribe key color to any key in equal temperament—all keys in equal temperament are equally impure, and key color within major or minor tonalities simply does not exist (it is present *between* major and minor tonalities, where the minor thirds beat much faster than the dissonant major thirds).[22] Examples of key color in meantone abound in **<Soundclip 7>**, where we hear Allard play a few measures of the *Suite du deuxième ton, Livre d'orgue*, "Plein jeu" by Louis-Nicolas Clérambault.[23] The opening arpeggiated chords quickly pass through some very dissonant intervals, and at the end of the clip we hear a richly consonant chord. In a clear refutation of modern received wisdom, we see in **Figure 5** that Clérambault employs the "wolf," the worst of meantone's intervals.

Robert Zatorre and colleagues have shown that music engages the pleasure circuits in our brains.[24] Our brains preserve the dissonant, fleeting pitches of Clérambault's arpeggiated chords and the tension they create in short-term memory. This tension sets up our expectations for a consonant resolution, and just the anticipation of a resolution releases dopamine in our brains. The actual resolution of this dissonance in the richly consonant D-major chord at the end of the clip with its pure third and 16′ subtones releases another reward with a spike of more dopamine.[25] Play Clérambault in equal temperament and a great deal of the sublime beauty and pleasure disappears.[26]

Atonal music, a creation of the early-twentieth century, was short-lived for the simple reason that it rejected the natural harmonic series and featured unresolved dissonant tension. This was, perhaps, a violent musical expression from the violent times that produced two world wars and the Great Depression. Musical pleasure can be increased with dissonance, but the sense of pleasure rests on the expectation that the dissonance will be resolved with a reward of consonance. The natural harmonic series is the foundation of consonance, and it is hard-wired into our perception of sound. Atonal music was a rather unpleasant affair.

Enhancing chorus depth with mixture design

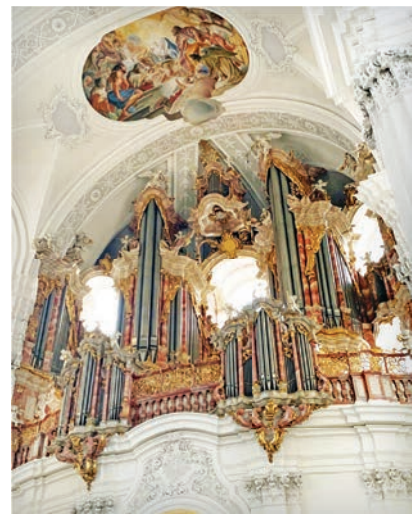
The design of mixtures can enhance the emotional impact of a principal chorus. The technique was mastered by French Classic organbuilders in the many identical pitches of the Fourniture and Cymbale. The French Cymbale, unlike the German Zimbel, does not sit on top of the pitches of the Fourniture. It has more ranks than the Fourniture but typically exceeds the pitch of the Fourniture in the bass by only the interval of a fifth, with all of the lower pitches in the Cymbale duplicating those in the Fourniture. The pitches of the Cymbale in the high treble will duplicate and descend below the pitches of the Fourniture (the Cymbale has more breaks). Chorus bloom and depth arise in the combination of French mixtures because the identical pitches are distant from each other on different sliders. These identically pitched pipes do not draw each other into perfect tune, as do pipes that are closely spaced and share common wind on the same slider.

Any tuner will tell you that a mixture with doubled pitches is more difficult to tune. Two closely spaced pipes of the same pitch will pull each other into tune without beats, even when as individual pipes they beat strongly out of tune with the reference rank (when one of the doubled pipes is muffled). But when closely spaced pipes of the same pitch are solidly in tune with the reference rank, they tend to stay that way. Doubling of pitch within the same mixture is the key to the tuning stability of many Germanic mixtures.

***Magnificat 1739*: N. Cléramault—J. F. Dandrieu**

The chorus of the 1750 Joseph Gabler organ at Weingarten is a rare and remarkable example of tuning stability and chorus depth. Each mixture is composed of many ranks, most of them tripled for each pitch, solidly locking in the tuning. Gabler put three of these enormous mixtures in his Hauptwerk alone, and most of the pitches, like the French model, are similar in all three mixtures. Each mixture is stable in its own tuning, but the combination of all three mixtures on their separate sliders creates subtle mis-tuning. This organ pushes the limits of tonal change with a very slow wind response and dramatic chorus effects in Peter Stadtmüller's stunning interpretation of Bach's *Toccata in E major*, BWV 566, the end of which is heard in **<Soundclip 8>**.[27]

We all strive for spotless tuning, but mis-tuning is the essence of chorus depth and a source of great musical pleasure. Literature of different eras and different styles will gain immensely from careful applications of mis-tuning, but just as there is no one style of organbuilding that will play all literature, there is no one universal style of mis-tuning that will suit all literature. The art is in finding what types of mis-tuning to apply and to what degree. ■



1750 organ by Joseph Gabler at Weingarten (photo credit: John Bishop)

Notes and references

Images not credited reside in the collection of the author or the public domain.

1. R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), page 262.

2. Robert Zatorre, *From Perception to Pleasure: The Neuroscience of Music and Why We Love It* (New York: Oxford University Press, 2024). This new book ties together decades of research by Zatorre and many others to explain how our brains perceive sound and reward us with pleasure when hearing music.

3. <*Soundclip 1*> [00:53] Bernardo Pasquini (1637–1710), *Sonata for Two Keyboard Instruments*, Musical Heritage Society, MHS 1534, 1975.

4. <*Soundclip 2*> [00:49] Floriano Canale (died 1500s), *La Balzana á 8* for two organs, Musical Heritage Society, MHS 1534, 1975.

5. Subtle shifts in tuning will result from a pressure drop in the key channel of a slider chest as more stops are drawn. Electro-pneumatic chests provide stable and unchanging wind pressure to each pipe, no matter how many stops are drawn. Part of the magic of the Cavaillé-Coll organ is its exclusive use of slider chests and the subtle chorus depth they promote.

6. <*Soundclip 3*> [00:32] Enya, *Book of Days*, *Shepherd Moons,* Reprise Records, 9 26775-2, 1991.

7. <*Soundclip 4*> [00:38] Johann Speth (1664–1720), *Magnificat quinti toni*, 1693, organbuilder Hans Heinrich Mundt, 1673, Maria před Týnem (Tyn Church), Praha (Prague), organist Klaas Stok, LBCD 75, Lindenberg Productions, 1999. This historically important recording was made in 1996, two years prior to the restoration of the organ.

8. <Soundclip 5> [00:32] Michel Chapuis (1930–2017). "Michel Chapuis joue la suite gothique à Dole," a Youtube video by Frederic Munoz, January 25, 2018. www.youtube.com/watch?v=oxWHMPS6Lp4. Callinet and Clicquot reeds are Romantic in design, and Cavaillé-Coll retained them in many of his organs. The organ we see in Notre Dame today was built by François Thierry in 1730. François-Henry Clicquot replaced the reed battery in 1783, and Cavaillé-Coll preserved these reeds when he expanded the instrument in 1864.

9. Michael McNeil, *The Sound of Pipe Organs* (Mead, Colorado: CC&A, 2012). See pages 119–127 for an analysis of the wind flow of the Isnard organ at Saint Maximin that shows the purposeful and carefully calculated starvation of wind in its famous reed chorus.

10. McNeil, page 132. Kirnberger I temperament (not to be confused with the common Kirnberger II and III versions) has a remarkable degree of purity in its intervals, perhaps the most possible in a twelve-tone system. A chord playing C major and G major simultaneously, C-E-G-B-D, is in perfect tune with no beats. Middle C and G align with the second and third harmonics of tenor C; middle C, E, G, B, and D above align with the fourth, fifth, sixth, seventh, and ninth harmonics of low C. Early keyboards with sixteen keys to the octave were devised to get better alignment with the natural harmonic series, but it was very expensive (33% more pipes, action, and space). It eliminated most of the dissonance that served to create the anticipation of consonant rewards, and it was obviously difficult to play. The 1475 da Prato organ at Bologna has a lovely compromise with one extra key in the middle three octaves of its FFF to a″ compass, splitting the dissonance of the wolf on separate G-sharp and A-flat keys.

11. Claudio Di Veroli, *Unequal Temperaments, Theory, History and Practice* (e-book, Bray Baroque, fourth edition, 2017, pages 18–23). Di Veroli shows how an interval can produce both faster beating (a subtone) and slower beating (when an interval does not align with the natural harmonic series).

12. Most textbook descriptions of intervals use the concept of cents, which is independent of pitch. While this is very useful, the math to calculate cents is more difficult with logarithms. Beat rates and subtones are what we hear, not cents, and the math for describing them with frequencies is very easily grasped.

13. Zatorre, pages 28 to 30, 33 to 35.

14. Zatorre, personal communication, September 2, 2024.

15. Ross W. Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: W. W. Norton & Company, 2007), page 34. If you want a very clear presentation of the relationship of temperaments to the natural harmonic series and how it affects consonance and dissonance in harmony, buy this book. The original form of meantone is described as "¼-comma" because it represents the difference in pitch between four

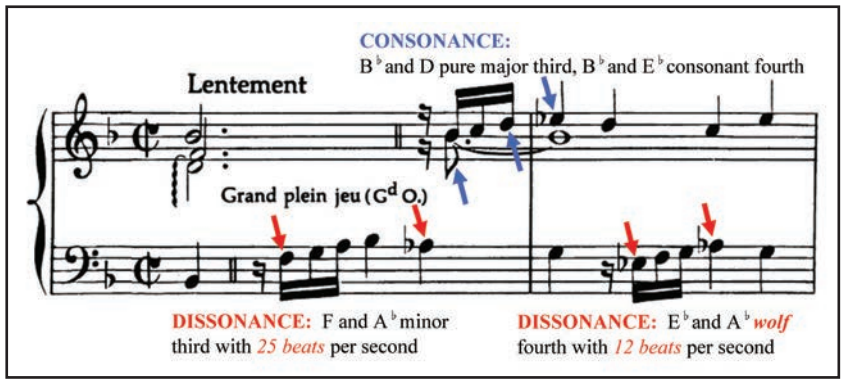


Figure 5: The first measures of <*Soundclip 6*> towards the end of the *Suite du deuxième ton*, *Livre d'orgue*, "Plein jeu" by Louis-Nicolas Clérambault show the use of extreme dissonance as a device to enhance the expectation of a consonant reward. The meantone wolf and one of meantone's three dissonant minor thirds are used here in arpeggiated chords, and these dissonances resolve five measures later at the end of the soundclip in a D-major chord with a pure meantone third. This is key color, and none of this is in evidence in equal temperament. The beat rates shown here are adjusted for the Clicquot organ's pitch at A = 395 Hz. The score example was adapted from *Livre d'Orgue*, Louis-Nicolas Clérambault, ED 1874, reprinted by Schott Music, GmbH, 1966.

successive pure fifths, C-G-D-A-E, and the interval of two octaves and a pure major third C-C-E. The E derived from the succession of pure fifths is considerably higher in pitch than the purely tuned E above the two octaves, and the difference between the two is the "syntonic comma." In meantone, this difference is equally distributed between the four fifths, preserving the pure third C-E, hence the term "¼-comma." Later versions of meantone reduced some of the dissonance in the worst intervals but sacrificed the pure thirds, reducing both the dissonant tension and the consonant rewards.

16. Owen Jorgensen, *Tuning the Historical Temperaments by Ear* (Marquette, Michigan: Northern Michigan University Press, 1977). This scholarly work describes the beat rates and sonority of fifty-one unequal temperaments using eighty-nine methods of tuning them by ear. J. Murray Barbour's 1951 work on early temperaments describes unequal temperaments with cent deviations from equal temperament, but this tells us nothing about the purity or impurity of the intervals. In *Unequal Temperaments, Theory, History and Practice*, Claudio Di Veroli uses cent deviations from pure third and fifth intervals to describe temperaments, revealing the consonances and dissonances we hear when playing them. This book can be purchased online as a PDF document.

17. Régis Allard, personal communication with the author, November 8, 2024.

18. Zatorre, page 28. Our brains clearly discern a fundamental pitch even when it is not present but perceived only by a few of its higher natural harmonics. The natural harmonic series is hard-wired in our brains.

19. <Soundclip 6> [00:45] Louis-Nicolas Clérambault (1676–1749), *Suite du premier ton*, *Livre d'orgue*, "Fugue," organbuilder Louis-Alexandre Clicquot, 1739, Houdan, organist Régis Allard, *Magnificat 1739*, Editions Hortus, 2017. Download from editionshortus.com. The tuning of the ¼-comma meantone in this recording is spotless.

20. Régis Allard, personal communication with the author, November 8, 2024.

21. François Bédos de Celles, O.S.B, *The Organ-Builder* [an English translation by Charles Ferguson of the original *L'Art du facteur d'orgues*, 1766–1778] (Raleigh: The Sunbury Press, 1977), pages 230–231, §1135. Bédos here utterly demolishes the modern notion that dissonant meantone intervals were avoided in historic practice. This is an essay on the use of key color in meantone. Bédos abhorred equal temperament as a vain, mathematical construct of theoreticians.

22. Meantone has three very impure minor thirds. The nine good minor thirds in Pietro Aaron's equal-beating ¼-comma meantone beat proportionally at exactly twice the rate of the eleven good fifths. See Jorgensen, pages 173–177. For example, middle C to E-flat in equal temperament has fourteen harsh beats per second, while in meantone it beats only five times per second.

23. <Soundclip 7> [00:28] Louis-Nicolas Clérambault (1676–1749), *Suite du deuxième ton, Livre d'orgue*, "Plein jeu," organbuilder Louis-Alexandre Clicquot, 1739, Houdan, organist Régis Allard, *Magnificat 1739*, Editions Hortus, 2017.

24. Zatorre, pages 239–241. Zatorre describes the complexity of the pleasure circuit in the perception of music, which involves both expectations and rewards. The dorsal striatum releases dopamine in response to dissonance and the anticipation of its resolution, and the ventral striatum releases an additional spike of dopamine in response to the consonant resolution.

25. Zatorre, pages 239–241. Zatorre shows the experimental evidence for the release of dopamine in both anticipation and reward.

26. Chinese philosophy long ago explained the basis for the inseparability of musical tension and consonance in the more general concept of *yin* and *yang* complementary opposites, where one does not exist without the other. We sense the *difference* in tension and consonance. Pure, unchanging, and unending consonance would not reward us with dopamine.

27. <Soundclip 8> [0:52] Johann Sebastian Bach (1685–1750), *Toccata and Fugue in E Major*, BWV 566, organbuilder Joseph Gabler, 1750, Weingarten Abbey, organist Peter Alexander Stadtmüller, Musical Heritage Society, MHS 3195, 1975. This historically important recording was made about six years before the organ's restoration. The tuning is 1/5-comma meantone, which was revised in the restoration (at the instruction of a committee) to accommodate Bach with much less tension and purity. An analysis of the organ's wonderful sound can be found in the author's article, "The 1750 Joseph Gabler Organ at Weingarten," The Diapason, volume 112, number 1, whole issue 1334 (January 2021), pages 12–16.

28. Oscar Mischiati and Luigi Ferdinando Tagliavini, *Gli Organi della Basilica di San Petronio in Bologna* (Bologna, Italy: Pàtron Editore, 2013). This stunning 577-page book has a wealth of information and illustrations from the restoration of both organs but regrettably omits the crucial voicing data of pipe toe diameters and flueway depths for the world's best-preserved Gothic organ. The scaling information of the pipes is presented in diameters for some stops and in circumferences for other stops, but not noted as such. Clarifications of the scaling nomenclature and an analysis of its sound can be found in the author's article, "What the Scaling of Gothic and Baroque Organs from Bologna and St. Maximin can teach us," The Diapason, volume 107, number 10, whole issue 1283 (October 2016), pages 24–25.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his Opus 5, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. Opus 5 includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone. Stay tuned.

Bigelow & Co. Organ Builders, American Fork, Utah
The Church of the Blessed Sacrament, Seattle, Washington

View from the top of the 68-feet-tall scaffolding erected with two hoists, one to lift parts to the level of the 35-feet-high loft and one to lift them as high as the top of the Swell division 26 feet above the loft floor.

Genesis of the Bigelow Opus 45

Bigelow Opus 45 was originally built as Opus 31 for Lutheran School of Theology at Chicago (LSTC). In 2001 Larry J. Long, seminary musician, and Scott Riedel, acoustical consultant, contacted Bigelow regarding a new organ for LSTC's Augustana Chapel. Larry had recently played Bigelow's Opus 23 at Zion Lutheran Church in Madison, Wisconsin, and was very impressed. As the chapel was the primary worship site for the seminary, Larry advised that the acoustics be supportive for congregational singing, with reverberation projected to be two or three seconds.

On November 1, 2001, Mike Bigelow traveled to Chicago. In addition to reviewing the upcoming chapel renovation, he met with the organ committee, consisting of Rev. Dr. Mark Bangert, professor of worship and music; Dr. James Echols, president; Larry Long; and Scott Riedel. The consensus was strongly in favor of LSTC commissioning a fine tracker organ.

David Chamberlin, Bigelow's vice president and tonal director, drew up a specification of 25 stops that would support the Lutheran tradition of vibrant hymn singing and address the various demands of solo literature. The post-contract upgrade of changing the 16′ Subbass to a 16′ Præstant provided additional bass support as well as visual grandeur. The contract was signed on February 7, 2002, and the organ was installed two and a half years later. In a letter to Reverend Bangert, Scott Reidel commented, "The entire Bigelow staff has done wonderful work in the construction, installation, and artistic voicing of the organ, and I am proud to be associated with this fine instrument."

The dedicatory recital was played by LSTC's organist, Daniel Schwandt, on November 4, 2004. LSTC named the organ the Manz Organ ". . . in gratitude for the ministry of Paul Manz, artist in residence and Christ Seminary Seminex Professor of Church Music at LSTC from 1983–92, and his wife, Ruth" (https://lstc.edu/lstc-life/chapel/manz/history). When LSTC sold their building in 2022, Bigelow brokered the sale of Opus 31 to Blessed Sacrament Church, Seattle, Washington.

—Michael Bigelow and
David Chamberlin
Bigelow & Co. Organ Builders

From the director of sacred music

In October 1898—just a decade after the great Seattle fire of 1889 and little more than a year after the beginnings of the Klondike gold rush—eleven Catholic families petitioned the bishop of Vancouver, Washington, the Most Reverend Edward J. O'Dea, to send priests to their rapidly growing community around the University of Washington. In 1908 Bishop O'Dea responded by sending the Dominican Friars of the Western Province (the Province of the Most Holy Name of Jesus) to the University District, instructing them to erect a parish for the care of the surrounding community and the University of Washington students.

At the time, the University District was little more than forest wilderness, and the University of Washington was home to just 1,846 students. Since then, Blessed Sacrament has grown into one of the area's most recognizable National Historic Landmarks, and the University of Washington has grown into one of the country's premier public universities. Today, the church's green spire is a staple of the Seattle skyline along I-5 and even used as a landmark by airline pilots during approach to Seattle–Tacoma International Airport.

When architect Arnold Constable set about the design of the church, he intended for an organ to occupy a prominent place in its architecture. A single large organ chamber was built into the north side of the sanctuary with two substantial tone openings. Below this chamber is another smaller room with direct access to the chamber, likely intended as a mechanical or blower room, though this is not specified on the blueprints.

Though fortunate to have a large and dedicated congregation, many of whom helped in the construction of the church, Blessed Sacrament was not immune to the effects of the Great Depression. At its dedication in 1925 the church was far from having achieved its original design. The interior that was meant to have had ornate plasterwork and carvings was nothing but bare brick, and the large organ chamber sat empty, with no attempt having been made to fill it. This remained the status quo until a Wurlitzer Electrostatic reed organ was installed in the 1940s. This humble instrument served the church for several decades until the 1960s, when the choir purchased a one-manual, six-stop Vermeulen organ and placed it in the loft. This organ served as the only instrument in the church until 2014 when a two-manual, twelve-rank organ was purchased from Saint Dominic Church in San Francisco and was installed in the south transept of the church.

That instrument was originally built by Henry Erben but had experienced substantial renovations in its lifetime. Further, within five years of its installation, the organ was experiencing substantial mechanical and tonal issues. Not long after its installation it was determined that because of its small size and its emerging reliability issues that this instrument was not going to suffice as the church's final organ. Bids were sought from several builders in the late 2010s, and the church ended up purchasing Aeolian-Skinner Opus 1071. For reasons of storage and structure, it was not possible to consider putting the Aeolian-Skinner in the organ chambers, and so it was proposed to put it in the gallery. Regrettably, the organ was purchased before feasibility studies were complete, and their arrival made it clear that Opus 1071 would not, in fact, fit in the loft with room left for choristers or the console. This organ remained in storage until the spring of 2024, when it was given away to a Los Angeles area organbuilder.

Upon my arrival in 2023 I was mandated to sort out the church's collection of instruments and finish what

Bigelow & Co. Organ Builders Opus 31/45

The Church of the Blessed Sacrament, Seattle, Washington

GREAT

16′	Bourdon (1–24 Ped)	34 pipes
8′	Præstant	58 pipes
8′	Chimney Flute	58 pipes
8′	Harmonic Flute (1–24 Chimney Flute)	34 pipes
4′	Octave	58 pipes
4′	Dolce Flute	58 pipes
2′	Octave	58 pipes
2⅔′	Sesquialtera II	116 pipes
1⅓′	Mixture IV	232 pipes
8′	Trumpet	58 pipes
8′	Trumpet en Chamade (Sw)*	

SWELL

8′	Oak Gedackt	58 pipes
8′	Viola da Gamba	58 pipes
8′	Voix Celeste (TC)	46 pipes
4′	Viol-Principal	58 pipes
4′	Open Flute	58 pipes
2⅔′	Nasard	58 pipes
2′	Conical Flute	58 pipes
1⅗′	Tierce	58 pipes
2′	Plein Jeu III	174 pipes
16′	Bass Clarinet	58 pipes
8′	Oboe	58 pipes
8′	Trumpet en Chamade*	58 pipes

PEDAL

32′	Resultant (from Bourdon)	
16′	Præstant	30 pipes
16′	Bourdon	30 pipes
8′	Octave	30 pipes
8′	Bourdon (ext)	12 pipes
4′	Octave (ext)	12 pipes
16′	Posaune	30 pipes
8′	Posaune (ext)	12 pipes
8′	Trumpet en Chamade*	

* The Trumpet en Chamade is on an offset chest on the gallery rail. It does couple between divisions.

Bell Star
Great-to-Pedal
Swell-to-Pedal
Swell-to-Great
Tremulant
Flexible Wind

Combination action with 60 memory levels, eight generals (all duplicated on toe studs), six divisionals per manual and pedal, and piston sequencer.

Manual/Pedal compass 58/30

32 stops, 32 ranks, 1,720 pipes

The unaltered façade of the Manz Organ fits well within the shapes and proportions of the church's architecture. The ledge that will support the future chamade is visible in the foreground below the loft railing.

various generations before had started. It quickly became evident that the purchase of an existing organ for installation in the gallery was the most cost- and time-effective solution. It was determined that to leave room for the choir the organ would have to be mechanical action and built in a vertical orientation on as small a footprint as possible. Though we were prepared to wait until a suitable organ was identified, the search took only a month to locate an appropriate instrument. Bigelow Opus 31, "The Ruth and Paul Manz Organ," was being offered for sale by the Lutheran School of Theology at Chicago (LSTC) for an exceedingly reasonable $100,000. Some back-of-the-napkin measurements revealed that it would not only fit, but that its proportions were almost identical to those of the large window in the rear of the church. Though the physical appearance of Opus 31 is certainly not in keeping with the church's late Gothic revival exterior, it fits very well in the sparse interior.

In December of 2023 I flew to Chicago to evaluate the organ and was impressed by its warm, resonant sound, its variety of color, and its clever disposition. Immediately upon my return to Seattle, Blessed Sacrament made an offer to purchase the organ. After considering several bids, LSTC accepted Blessed Sacrament's offer in February 2023, with the stipulation that the organ had to be removed by the end of May of the same year, as the building had been sold to the University of Chicago, which did not want the organ and required its timely removal. Additionally, Blessed Sacrament offered to keep the name of the organ, wishing to continue to pay homage to the life and legacy of Ruth and Paul Manz, as well as to maintain the Manz Organ Recital Series. The latter would be changed from a monthly noontime recital to a quarterly evening concert.

The crew from Bigelow graciously agreed to remove the organ from LSTC and move it into storage at Blessed Sacrament in the north transept, directly under two of the tone openings of the organ chamber whose purpose, if not whose space, the Bigelow would soon fill. The instrument arrived in June 2023 and was unloaded by a large group of very excited parishioners. A temporary wall was built around the organ until Bigelow could return for its installation in the loft.

Unfortunately, on the Thursday prior to Palm Sunday of 2024, the church was flooded due to a ruptured fitting in a vestibule bathroom. Over six inches of water pooled in the front of the church, submerging all of the components of the Manz organ that were sitting on the floor. Thankfully, the choir was in rehearsal at the time of the incident and immediately tore an opening in the temporary wall and began moving organ pieces onto the pews and out of harm's way. More parishioners and the Seattle Fire Department quickly arrived, and within one and a half hours the entire nine-ton instrument was sitting high and dry, covering all of the church's seating, less than forty-eight hours before Palm Sunday liturgies were set to begin. On Friday morning, parishioners helped to unwrap all the components that had been submerged, thoroughly dry them, place them in new boxes with new padding, and return them to the enclosure. Within two hours, the entire organ was returned to its "cage," as the congregants had come to call it. Thanks to the efforts of the fire department, all the parishioners, the choirs, and the music staff, not one single component of the organ sustained any damage.

Meanwhile, substantial renovations had to be done to the loft to distribute the organ's weight into two large masonry arches whose columns extend to the ground. An enormous scaffold was erected all the way to the sixty-eight-foot peak of the ceiling. A set of steel girders were erected around the window to secure it against future earthquakes, and a steel subfloor was built in the footprint of the organ to support its weight. The entire gallery floor, which was originally a set of wide concrete steps, was then made level with the steel framework. Two layers of three-quarter-inch plywood were used on the wall behind the organ and on the floor to both eliminate any possible resonance from walking on the floors and to create a sufficiently reflective surface to push the organ's sound into the room.

In June of 2024, the installation crew from Bigelow arrived and began to move the organ into the thirty-five-foot-high gallery. Work was paused in August for the American Institute of Organbuilders convention but resumed after two weeks to reach completion in September. The organ was originally winded

The keydesk of Bigelow and Co. Organ Builders Opus 45 features eight general pistons duplicated on toe studs and eight divisional pistons.

from a second story room behind the instrument, so a new winding system was devised. The original bellows tower was raised so that the blower would fit within its base, and a new set of wind trunks were made that climb to the second story level of the original wind inlet for the manual divisions. The pedal is winded through a new line that runs a short distance horizontally from the bellows into the chest. Very little voicing was needed to make the instrument suit its new, much larger home. The pedal wind pressure was raised from 3.5 to 3.9 inches, and all else was left essentially as it was.

The resulting organ is beyond anything that could have been hoped for. Not only does its appearance find an easy fit in the church, but the sound of the organ is still more impressive. Though the interior brick is unsealed and the room thus not terribly reverberant, the organ fills the space completely, giving the effect of being enveloped. Soft registrations are clearly audible, and the full organ is grand and commanding but never uncomfortable. One of the more interesting effects of the organ's placement is that the crescendo created by opening the swell box is almost completely linear; with the box half open the division sounds at roughly half volume. We have theorized that because the box initially opens to the side and speaks into the rough-hewn unsealed wooden boards of the ceiling, the initial large crescendo is mitigated, allowing for that linear progression in volume. Whatever the reason, it makes the Swell exceptionally effective.

The organ was dedicated on September 21, 2024, by Dr. Paul Tegels, Professor Emeritus of Organ at Pacific Lutheran University. After speeches by leadership from both the Lutheran School of Theology and Blessed Sacrament, the organ's sound was finally revealed to a crowd of over six hundred attendees with repertoire by Bach, Vaughan Williams, Matter, and Guilmant.

The organ convincingly plays repertoire from more genres than one might expect, given its somewhat central-German eighteenth-century inspired stoplist. The strategic inclusion of stops like the 16′ Clarinet and the 8′ Harmonic Flute, along with the generous voicing of the eight-foots in general, make possible the playing of music from the nineteenth and twentieth centuries. Preparations were made in the installation of Opus 45 (its new designation) for the placement of an electrically keyed chamade to be placed on the gallery rail. That placement was decided due to a lack of space behind the impost for the installation of another windchest. This rank will be identically scaled to the 8′ Great Trumpet, a practice used by Bigelow in several of their organs. This gives the organ both a substantial solo reed as well as a final, brighter, and louder reed to add to the full organ. Additionally, the 16′ Bourdon will be used to create a 32′ Resultant, utilizing the existing electric pulldowns needed for the transmission of the lower two octaves to the Great. These additions and the replacement of the organ's combination action system will take place sometime in 2026.

We at Blessed Sacrament could not be happier with this instrument. It has tremendously enhanced our music program already, and all three of the organists currently on staff are thrilled with its capabilities. Further, we cannot speak highly enough of the team at Bigelow & Co. Organ Builders. Mike Bigelow, David Chamberlin, and the entire crew of dedicated craftspeople were both expert and timely in their communication and production as well as being enjoyable company during the project. I was fortunate to be substantially involved in the installation and will treasure my time working with this wonderful group of artisans. Countless generations of Seattleites will enjoy the work of the Bigelow team as this organ comforts, uplifts, and inspires its listeners in this historic space.

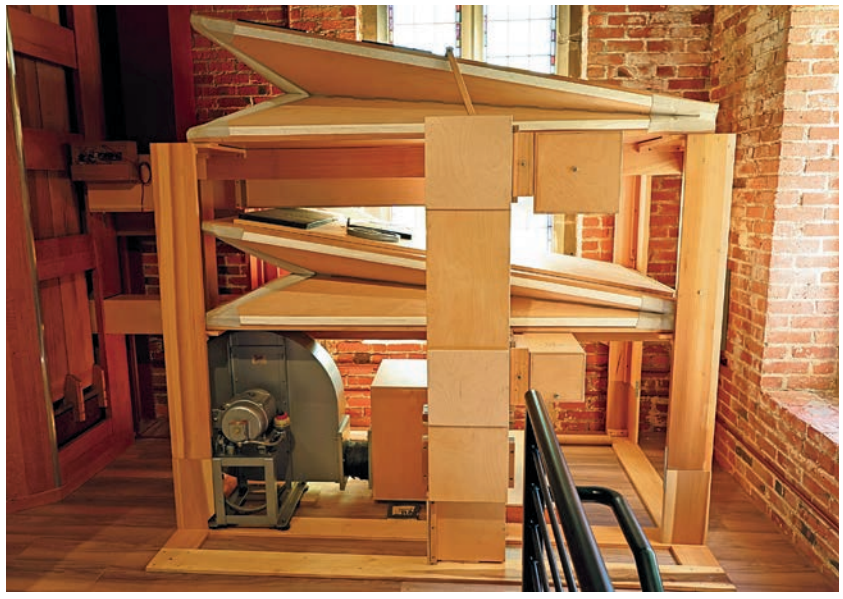
—Michael Plagerman, DMA, ChM
Director of Sacred Music
The Church of the Blessed Sacrament, Seattle

Builder's website:
www.bigeloworgans.com

Church's website:
www.blessed-sacrament.org

Photo credit: Michael Plagerman, unless otherwise indicated

The Manz Organ in Augustana Chapel at the Lutheran School of Theology in Chicago (photo credit: Stephen Schnurr)



The revised winding tower. Wind flows from the 1.75hp blower through a baffle and into the two bellows, the top of which feeds the manual divisions and the bottom the pedal. The device visible in moderate shadow at the bottom left of the top bellow is the tremulant, effecting only the manual divisions.

The façade of the Manz Organ features the Pedal 16′ Principal and the Great 8′ Præstant. The leftmost pedal pipe is low F of the rank; the bottom five notes are open woods situated to both sides of the Pedal chest at the back of the organ on floor level.

➤ page 11

firmly establishes the key and overall mood. The refrain (except for its final statement) is straightforward and without embellishment. Verses one and two are for SATB chorus; verses three and four are also for SATB chorus coupled with brass and a refigured harmony that is not competitive with the choir. The final refrain adds a descant that is used by the brass and the choir, a necessary culmination to this arrangement. The absence of interludes between verses continues the focus on the hymn itself and its total message.

Instrumental parts are for trumpets, in either B-flat or C, horn in F, two trombones, timpani, and a separate organ/choir page for the final descant. Ficarri's instrumental and choral writing in this piece are both clear and accessible. A good addition for special church feasts.

***Scottish Rhapsody*, by Hans Uwe Hielscher. Dr. J. Butz, Musikverlag, Bonn, Germany, 3015, 2021, €14/$24.95. Available from butz-verlag.de or ohscatalog.org.**

When planning an organ recital that includes non-religious selections (either in entirety or with a few pieces), the amount of material to peruse is astonishing. Whether instrumental transcriptions, suggestive evocations of nature, or historical/popular dances to folk songs, there is a cornucopia of material at one's disposal. A guaranteed successful resource for this type of repertoire is Hans Uwe Hielscher's *Scottish Rhapsody*. This rather recent work adheres to the folk song model using not one tune with variations but rather six Scottish folk songs that unfold a myriad of tonal possibilities, jazz-infused harmonic departures, and, as would be expected, imitation bagpipe touches.

The folk songs explored include "Scotland the Brave," "Annie Laurie," "The Flowers of Edinburgh," "Loch Lomand," "Auld Lang Syne," and "The Hundred Pipes." With each folk song, the composer offers two versions: one with a traditional harmonization, followed by a second that displays his improvisatory skill. Interludes and bridges between each of the tunes provide closure and preparation for the next tune in a seamless fashion.

Although each of these six folk songs has their individual charm and treatment, it is in "The Hundred Pipes" that the composer exhibits his inimitable style. One might consider this arrangement to be a crossover musical event with its chromatic notes and harmonies that suggest a blending of jazz and late French Romantic organ music, which happens to be a strong component of Hielscher's academic and recording output.

This current work continues the artist's musical excursion into other similar pieces (five transcriptions on various themes, five multi-movement compositions, *Advent Partita*, and a work for festive occasions), as seen in the publisher's list of offerings by this composer.

Hielscher's multi-faceted musical career includes a thirty-year tenure as organist at the Marktkirche in Wiesbaden, numerous carillon performances, lectures on organ and church themes with special emphasis on late French Romantic organ music, and an impressive performance record of 3,000 recitals on the organ circuit! Technically, this *Rhapsody* lies comfortably in the musician's hands and will require a modest amount of preparation time that will absolutely delight one's audience. A very good find!

—David Troiano
Saint Clair Shores, Michigan

New Choral Music

***As the Showers That Water the Earth*, by David Sims. SATB, organ, Augsburg Fortress, 978-1-5064-9523-1, 2023, $2.75. Duration 3:49. Available from augsburgfortress.org.**

This piece was commissioned by Zion Lutheran Church, North Manchester, Indiana, in honor of the twenty-five-year ministry of Robin Gratz as organist and choir director. The piece is gently flowing, for choirs of moderate ability. The main theme of the text is the healing and goodness of God, drawn from Psalm 50 as adapted by the late Susan Palo Cherwien. There are soaring melodic lines and gorgeous text painting. Your singers will love this one! Range is from G3 for the male voices to F-sharp6 for sopranos. The middle section is set in two parts for the choir. This would be easy to prepare with a choir, but there is a lot musically you can do with the piece.

***A Cradle Song*, by David Hurd. SATB and organ with optional C instrument, Augsburg Fortress, 978-1-5064-9520-0, 2023, $2.75 (full score and instrumental parts, $15). Duration: 4:35. Available from augsburgfortress.org.**

This work was originally published in 1994. The text is by William Blake (1757–1827). David Hurd has added a C-instrument part as well as a new accompaniment option for flute, oboe, horn, violin I and II, viola, cello, and bass. This is a sweet, jazzy lullaby and is executed best with an accomplished violinist. The piece opens with a section sung either by the sopranos and altos or a soprano soloist. This very lyrical selection would make a nice meditation during the Christmas season and is of moderate difficulty. Range is F3 to G6.

***What Feast of Love*, by Brian Wentzel. Two-part mixed voices and keyboard, Augsburg Fortress, 978-1-5064-8660-4, 2023, $2.50. Duration: 3:09. Available from augsburgfortress.org.**

This would be a nice communion anthem for the Christmas season. The text is by Delores Dufner, OSB, and the music incorporates the tune GREENSLEEVES. It begins with the women singing a lyrical melody in unison, followed by men in unison for the second verse. Verse three features men singing the hymntune with the women singing the melody from the previous verses with a slight rhythmic modification. This selection would be very easy to rehearse. The main tune is flowing and in E minor. It ends with men and women singing in octaves.

***Rock of Ages*, by Michael Burkhardt. SATB, organ, optional assembly, Augsburg Fortress, 978-1-5064-8656-7, 2022, $2.50. Duration: 3:30. Available from augsburgfortress.org.**

This text by Augustus M. Toplady (1740–1778) is normally sung to the hymntune TOPLADY by Thomas Hastings as revised by Lowell Mason. This is a softer and "Andante semplice" version of this text that is generally sung quite stridently. It starts out with two-part women's voices before opening into four-part choral writing. Verse two is set for unison choir with assembly. The key area moves from F major to D-flat major. Verse three is in unison for choir/assembly with a descant. The melody is free-flowing and would be easy to put together with your choir, if you are a fan of this text.

—Karen Schneider Kirner
South Bend, Indiana

Thanks to APOBA and AIO for providing subscriptions to *The Diapason* for the 20 Under 30 Class of 2025

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

Caroline Robinson; St. James Episcopal, Fairhope, 10/16, 7 pm

Polyphony, UK; Cathedral Church of the Advent, Birmingham, 10/16, 7 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 10/23, 5:30 pm

Renée Anne Louprette; Independent Presbyterian, Birmingham, 11/2, 4 pm

Bálint Karosi; Independent Presbyterian, Birmingham, AL, 11/9, 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 11/13, 5:30 pm

Douglas Cleveland; Independent Presbyterian, Birmingham, 11/16, 4 pm

University of Alabama Birmingham Concert Choir; Cathedral Church of the Advent, Birmingham, 11/21, 12 noon

James Kealey; Independent Presbyterian, Birmingham, 11/23, 4 pm

Alcee Chriss; St. John's Episcopal, Montgomery, 11/30, 5 pm

ALASKA

Stephen Price; University of Alaska, Fairbanks, 11/9, 4 pm

ARIZONA

Bradley Hunter Welch; Our Lady of Lourdes Catholic Church, Sun City West, 10/26, 3 pm

James Kibbie; Pinnacle Presbyterian, Scottsdale, 11/16, 3 pm

Guy Whatley; Camelback Bible Church, Paradise Valley, 11/21, 7:30 pm

ARKANSAS

Colin MacKnight; Paragould First United Methodist, Paragould, 11/16, 4 pm

CALIFORNIA

Raúl Prieto Ramírez; St. Margaret's Episcopal, Palm Desert, 11/2, 4 pm

Emma Whitten; Cathedral of Our Lady of the Angels, Los Angeles, 11/5, 1 pm

Lukas Hasler; St. Michael and All Angels Episcopal, Corona del Mar, 11/9, 9:30 am

Roger Sayer, *Interstellar 10*; Grace Episcopal Cathedral, San Francisco, 11/14, 7:30 pm

Ralph Holtzhauser; Cathedral of St. Mary the Assumption, San Francisco, 11/16, 4 pm

Roger Sayer, *Interstellar 10*; First Congregational, Los Angeles, 11/16, 5 pm

CONNECTICUT

Olivier Latry; Christ Church, Greenwich, 10/19, 5 pm

Janette Fishell; Woolsey Hall, Yale University, New Haven, 10/19, 7:30 pm recital; 10/20, 1:30 pm masterclass

Yale Consort, Choral Evensong; Christ Church, New Haven, 10/21, 5:30 pm

Polyphony, UK; Woolsey Hall, Yale University, New Haven, 10/26, 4 pm

Choral Evensong, choirs of St. John's and Church of Christ, Newington; St. John's Episcopal, West Hartford, 10/26, 5 pm

Yale Consort, Choral Evensong; Christ Church, New Haven, 10/28, 5:30 pm

Gail Archer; St. John's Episcopal, West Hartford, 11/2, 12:30 pm

Yale Consort, Duruflé, *Requiem*; Christ Church, New Haven, 11/4, 5:30 pm

Yale Schola Cantorum & Juilliard415, Handel, *Jeptha*; Woolsey Hall, Yale University, New Haven, 11/9, 4 pm

Yale Consort, Choral Evensong; Christ Church, New Haven, 11/11, 5:30 pm

Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 11/17, 5 pm

Yale Consort, Choral Evensong; Christ Church, New Haven, 11/18, 5:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 11/23, 5 pm

Dong-ill Shin; Woolsey Hall, Yale University, New Haven, 11/23, 7:30 pm

DISTRICT OF COLUMBIA

Ralph Holtzhauser; Cathedral of St. Matthew the Apostle, Washington 10/19, 3:15 pm

Bryan Anderson; Washington National Cathedral, Washington 11/16, 2 pm

FLORIDA

Polyphony, UK; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, 10/27, 7 pm

Choral Evensong; All Saints Episcopal, Winter Park, 11/2, 5:30 pm

Nathan Laube; First United Methodist, Orlando, 11/9, 3 pm

Craig Williams, with trumpet; Orlando Lutheran Towers, Orlando, 11/16, 3 pm

GEORGIA

Polyphony, UK; Cathedral of St. Philip, Atlanta, 10/17, 7:30 pm

Polyphony, UK; Cathedral of St. John the Baptist, Savannah, 10/19, 5 pm

+ Jack Mitchener; Fickling Recital Hall, Mercer University, Macon, 11/9, 4 pm

The Chenault Duo; St. Peter's Episcopal, Savannah, 11/14, 6:30 pm

ILLINOIS

Olivier Latry; St. Chrysostom's Episcopal, Chicago, 10/17, 7:30 pm

David Jonies, with Chicago Brass Quintet; Community Presbyterian, Clarendon Hills, 10/19, 3 pm

Paula Seo; Presbyterian Homes, Evanston, 10/22, 2 pm

David Jonies; Holy Family Catholic Church, Rockford, 10/26, 2:30 pm

Nathaniel Gumbs; Winnetka Congregational, Winnetka, 10/26, 3 pm

Douglas Cleveland, Fauré, *Requiem*, works for organ, choir, and orchestra; Fourth Presbyterian, Chicago, 11/2, 3 pm

David Jonies; St. John's Lutheran, Lombard, 11/9, 3 pm

Victoria Shorokhova; Loyola University, Chicago, 11/16, 3 pm

Michael Shawgo, Eun Ju & William Underwood; First United Methodist, Oak Park, 11/23, 4 pm

INDIANA

Aaron Tan; First United Methodist, Warsaw, 11/16, 9 am worship service, 1:30 pm recital

IOWA
Stephen Hamilton; First Lutheran, Cedar Rapids, 11/9, 3 pm

KENTUCKY
Nathan Laube; Second Presbyterian, Louisville, 11/14, 7 pm

LOUISIANA
Jacob Benda; Christ Church Cathedral, New Orleans, 10/25, 10 am masterclass; 10/26, 3 pm recital
Caroline Robinson, Duruflé, *Requiem*; St. James Episcopal, Baton Rouge, 11/2, 4:30 pm
Alcee Chriss; St. Mark's Episcopal Cathedral, Shreveport, 11/13, 3 pm

MAINE
Vincent Dubois; Basilica of Sts. Peter & Paul, Lewiston, 10/23, 7 pm
James Kennerley, Halloween children's program; Merrill Auditorium, Portland, 10/25, 10:30 am
James Kennerley, silent film accompaniment, *The Cat and the Canary*; Merrill Auditorium, Portland, 10/25, 7 pm

MARYLAND
James O'Donnell; Bradley Hills Presbyterian, Bethesda, 10/23, 10:30 am worship service; 10/23, 5 pm recital

MASSACHUSETTS
Nathan Laube; Church of the Transfiguration, Orleans, 10/18, 7:30 pm
Paul Fey; Methuen Memorial Music Hall, Methuen, 10/19, 3 pm
Martin Jean; College of the Holy Cross, Worcester, MA, 11/4, 7 pm
Roger Sayer, *Interstellar 10*; Trinity Episcopal, Boston, 11/21, 7 pm

MICHIGAN
University of Michigan students; Cathedral of St. Paul, Detroit, 10/24, 12:30 pm
Vincent Dubois; East Congregational, Grand Rapids, 11/2, 3 pm recital; 11/3, 7 pm masterclass
Alan Morrison; Hill Auditorium, University of Michigan, Ann Arbor, 11/4, 7 pm
Horst Buchholz; Cathedral of St. Paul, Detroit, 11/14, 12:30 pm

MINNESOTA
Samuel Libra; St. Olaf Catholic Church, Minneapolis, 10/15, 12:30 pm
Wayne L. Wold; Christ Church Lutheran, Minneapolis, 10/18, 10 am presentation; 10/19, 3 pm recital
Isabel Alsum & Henry Dangerfield; Hamline United Methodist, St. Paul, 10/26, 4 pm
VocalEssence; St. Michael Albertville High School Performing Arts Center, St. Michael, 11/14, 7:30 pm

MISSOURI
Nathan Laube; First Christian, Jefferson City, 11/2, 4 pm
Gail Archer; King's Way United Methodist, Springfield, 11/9, 3 pm

NEBRASKA
Stephen Layton; Nebraska Wesleyan University, Lincoln, 10/24, 12 noon choral masterclass
Polyphony, UK; First Plymouth Congregational, Lincoln, 10/24, 7 pm

NEW JERSEY
Paul Fey; Main Arena, Boardwalk Hall, Atlantic City, 10/15, 12 noon
John J. Miller, with viola; Cathedral Basilica of the Sacred Heart, Newark, 10/15, 12 noon
Ezequiel Menéndez; Cathedral Basilica of the Sacred Heart, Newark, 10/19, 3 pm
Isabella Isza Wu; Main Arena, Boardwalk Hall, Atlantic City, 10/22, 12 noon
Nicole Keller; Princeton University Chapel, Princeton, 10/24, 7:30 pm
Evan Courtney, with choir & brass; United Methodist Church of Red Bank, Red Bank, 10/26, 3 pm
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 10/29, 12 noon
Isabelle Demers; Haddonfield United Methodist, Haddonfield, 11/2, 4 pm
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 11/5, 12 noon
Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 11/12, 12 noon

NEW YORK
Avi Stein, with NOVUS; Trinity Church Wall Street, New York, 10/15, 6 pm
Musica Sacra; Cathedral of St. John the Divine, New York, 10/15, 7:30 pm
Roger Sayer, *Interstellar 10*; Third Presbyterian, Rochester, 10/17, 1:30 pm
Vincent Dubois; St. Kateri Tekakwitha Parish–Union Street Church, Schenectady, 10/19, 3 pm
Vincent Dubois; St. Agnes Catholic Cathedral, Rockville Centre, 10/21, 7:30 pm
Justin Bischof; Christ Episcopal, Pelham Manor, 10/22, 7 pm
Janet Yieh, with Downtown Voices; Trinity Church Wall Street, New York, 10/23, 6 pm
• **Jennifer Pascual**; St. Joseph Catholic Cathedral, Buffalo, 10/24, 7 pm
Jonghee Yoon; Cadet Chapel, West Point, 10/26, 2 pm
Choir of St. Ignatius Loyola; St. Ignatius Loyola Catholic Church, New York 10/29, 8 pm
Fauré, *Requiem*, *Cantique de Jean Racine*; Christ Episcopal, Pelham Manor, 11/2, 3:30 pm
Bruce Neswick & David Hurd; Trinity Church Wall Street, New York, 11/4, 6 pm
Yale Schola Cantorum & Juilliard415, Handel, *Jeptha*; Alice Tully Hall, New York, 11/8, 7:30 pm
Trinity Youth Chorus, works of Fauré, Duruflé; Trinity Church Wall Street, New York, 11/9, 3 pm
Jillian Gardner; Cathedral of St. John the Divine, New York, 11/9, 5 pm
Oratorio Society of New York, Mozart, *Great Mass in C*; Carnegie Hall, 11/10, 7 pm
Roosevelt Andre Credit, vocalist; St. Ignatius Loyola Catholic Church, New York, 11/10, 7 pm
Stephen Tharp; Christ Episcopal, Pelham Manor, 11/12, 7 pm
Ken Cowan & Bradley Hunter Welch; First Presbyterian, Glens Falls, 11/14, 7:30 pm
Clive Driskill-Smith; St. Thomas Church Fifth Avenue, New York, 11/22, 3 pm
• **Nathan Laube**; Holy Trinity Lutheran, Buffalo, 11/23, 3 pm
New York Philharmonic, Respighi, *Pines of Rome*; David Geffen Hall, New York, 11/26, 7:30 pm; 11/28, 7:30 pm; 11/29, 7:30 pm

NORTH CAROLINA
Renée Anne Louprette; Corinth Reformed, Hickory, 10/24, 7 pm
James O'Donnell; Christ Episcopal, New Bern, 11/9, 4 pm

OHIO
Jeremy Filsell; Christ Episcopal, Glendale, 10/17, 7 pm

Calendar

Alan Bowman, carillon; Deeds Carillon, Dayton, 10/19, 3 pm
David Briggs; St. Joseph Catholic Cathedral, Columbus, 10/19, 3 pm
Simon Johnson; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 10/19, 3 pm
Andrew Peters; St. Sebastian Catholic Church, Akron, 10/19, 4 pm
Polyphony, UK; St. Paul's Episcopal, Cleveland Heights, 10/21, 7:30 pm
Todd Wilson; Lake Erie College, Painesville, 10/26, 3 pm
James Kibbie; Prince of Peace Lutheran, Dublin, 10/26, 4 pm
Vincent Dubois; Cincinnati Museum Center, Cincinnati, 10/29, 7:30 pm
Duruflé, *Requiem*; St. Joseph Catholic Cathedral, Columbus, 11/2, 3 pm
Ken Cowan; St. John Cantius Catholic Church, Cleveland, 11/2, 3:30 pm
Apollo's Fire, Mozart, *Requiem*; First Community Church, North Campus, Columbus, 11/9, 4 pm
Michael Gartz, music for choir and organ; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 11/23, 3 pm

OREGON
Amanda Mole; Trinity Episcopal Cathedral, Portland, 11/7, 7 pm

PENNSYLVANIA
Vincent Dubois; St. Anthony of Padua Catholic Church, Lancaster, 10/25, 10 am presentation on restoration of Notre-Dame Cathedral; 10/26, 4 pm recital
Jenkins, *Requiem*; Shadyside Presbyterian, Pittsburgh, 11/2, 3 pm
Alcee Chriss; Tindley Temple, Philadelphia, 11/8, 3 pm
Kathleen Scheide; St. John's UCC, Lansdale, 11/11, 12 noon

RHODE ISLAND
Mark Steinbach; Brown University, Providence, 10/31, 11:59 pm

SOUTH CAROLINA
Renée Anne Louprette; Furman University, Greenville, 10/16, 7:30 pm
Chase Loomer; St. Martin-in-the-Fields Episcopal, Columbia, 11/16, 3 pm

TEXAS
Olivier Latry; Jones Concert Hall, Baylor University, Waco, 10/15, 9 am masterclass
Jens Korndörfer; South Main Baptist, Houston, 10/19, 2 pm
Scott Dettra; Episcopal Church of the Heavenly Rest, Abilene, 10/19, 6 pm
Polyphony, UK; Church of the Incarnation, Dallas, 10/22, 7:30 pm
Adam J. Brakel; Gelman Stained Glass Museum, San Juan, 11/4, 7 pm
Thomas Froehlich; First Presbyterian, Dallas, 11/7, 7:30 pm
Ken Cowan & Bradley Hunter Welch; First Baptist, Longview, 11/10, 10 am
Daryl Robinson; First Presbyterian, Kilgore, 11/11, 10 am
Chase Loomer; St. Luke's United Methodist, Kilgore, 11/11, 2:30 pm
George Baker; First United Methodist, Longview, 11/12, 4 pm improvisation workshop
Scott Dettra; First Presbyterian, Kilgore, 11/13, 7:30 pm
Amanda Mole; Co-Cathedral of the Sacred Heart, Houston, 11/16, 3 pm

UTAH
Nathaniel Gumbs; Cathedral of the Madeleine, Salt Lake City, 10/23, 8 pm
Emma Whitten; Cathedral of the Madeleine, Salt Lake City, 11/9, 8 pm

VIRGINIA
Emma Whitten; St. Bede Catholic Church, Williamsburg, 10/17, 7 pm
James Kibbie; Bruton Parish Church, Williamsburg, 10/18, 8 pm
Bálint Karosi; Cathedral of the Sacred Heart, Richmond, 11/21, 7:30 pm

WASHINGTON
Stephen Price; St. Alphonsus Catholic Church, Seattle, 10/18, 7 pm
Wyatt Smith; University of Puget Sound, Tacoma, 10/30, 7:30 pm
Stephen Price; University of Washington, Seattle, 10/31, 7:30 pm
Wyatt Smith; University of Puget Sound, Tacoma, 11/16, 2 pm

WISCONSIN
Daniel Schwandt; Cathedral of St. Joseph the Workman, La Crosse, 10/26, 3:30 pm
David Jonies; Cathedral of St. John the Evangelist, Milwaukee, 11/5, 12:15 pm
Scott Dettra; St. Norbert Abbey, De Pere, 11/9, 3 pm
Monica Berney; Cathedral of St. John the Evangelist, Milwaukee, 11/14, 7:30 pm

AUSTRIA
Lukas Hasler; Abbey Church, St. Florian, 11/16, 6 pm

CANADA
Henry Webb; La Chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/19, 3 pm
Alexander Straus-Fausto; Église Saint-François d'Assise, Ottawa, ON, 10/19, 3 pm
Yves-G. Prefontaine; La Chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/26, 3 pm
Shen Yuan; Église Saints-Anges, Lachine, QC, 10/26, 3 pm
Philip Crozier; Église Très-Saint-Nom-de-Jésus, Montreal, 11/16, 3 pm

FRANCE
David Higgs; St.-Sulpice, Paris, 10/26, 4 pm
Sophie-Véronique Cauchefer-Choplin, silent film accompaniment; St.-Sulpice, Paris, 11/23, 4 pm

GERMANY
Sebastian Freitag; Kreuzkirche, Dresden, 10/15, 8 pm
Hannfried Lucke; Pfarrkirche Hl. Dreifaltigkeit, Kolbermoor, 10/19, 5 pm
Niklas Jahn; Frauenkirche, Dresden, 10/22, 8 pm
Holger Gehring; Kathedrale, Dresden, 10/29, 8 pm
Stephan Thomas; Franziskanerkirche, Freiburg, 11/2, 6:30 pm
Josef Stahuber; Pfarrkirche Wiederkunft Christi, Kolbermoor, 11/5, 5:45 pm
Gereon Krahforst; Kreuzkirche, Dresden, 11/5, 8 pm
Niklas Jahn; Frauenkirche, Dresden, 11/12, 8 pm
Sebastian Freitag; Kathedrale, Dresden, 11/19, 8 pm
Anna Lapwood; Kulturpalast, Dresden, 11/26, 8 pm

ITALY
Craig Williams; S. Giovanni Bosco, Bologna, 10/17, 9 pm
Craig Williams; Basilica San Gaudenzio, Novara, 11/2, 5 pm

IVORY COAST
Lukas Hasler; Basilica of Our Lady of Peace, Yamoussoukro, 10/16, 6 pm

NETHERLANDS
Victoria Ulriksen; Elandstraatkerk, den Haag, 10/25, 3 pm

UNITED KINGDOM
Laurence Caldecote; Welsh Chuch, London, 10/15, 1:05 pm
Peter King; Christchurch Priory, Christchurch, 10/16, 12:30 pm
Ophelia Amar; Methodist Central Hall, London, 10/19, 3 pm
Geoffrey Morgan; Christchurch Priory, Christchurch, 10/23, 12:30 pm
Joshua Simões; Bloomsbury Central Baptist, London, 10/25, 4 pm
Julian Thomas; Christchurch Priory, Christchurch, 10/30, 12:30 pm
James D. Hicks; Cathedral, Leeds, 11/3, 12 noon
Iain Farrington; St. Lawrence Chuch, Alton, 11/4, 8 pm
James D. Hicks; Cathedral, Bradford, 11/5, 12 pm
James D. Hicks; Minster, Halifax, 11/6, 12 pm
Peter Heginbotham & Mary Bailey; St. John's Chuch, Ranmoor, 11/6, 8 pm
Andreana Chan; Emmanuel Church, Sutton Coldfield, 11/7, 1 pm
James D. Hicks; Westminster Abbey, London, 11/9, 5 pm
James D. Hicks; Cathedral, Worcester, 11/13, 12 pm
Gerard Brooks; Methodist Central Hall, London, 11/16, 3 pm
Daniel Moult; Bloomsbury Central Baptist, London, 11/29, 4 pm

GEORGE BALDWIN, Cathedral, Guildford, UK, June 29: *Carnival*, Hewitt Jones; Cantabile, FWV 36, Pièce heroïque, FWV 37 (*Trois Pièces*, nos. 2, 3), Franck; *Fête*, Langlais; *Fiesta*, Diemer; *Paean*, Howells.

BEN CHEWTER. Bloomsbury Central Baptist Church, London, UK, June 28: Courante (*Terpsichore Musarum Aoniarum*), Praetorius; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Praeludium in e*, Bruhns; *Prelude and Fugue*, Martin; Adagio (*Suite for Mechanical Organ*), Beethoven; *Trois Pièces Brèves*, Lutyens; *Coronation March*, Walton, transcr. Murrill.

DOUGLAS CLEVELAND, Fourth Presbyterian Church, Chicago, IL, June 27: *Imperial March*, op. 32, Nimrod (*Enigma Variations*), Elgar; *Triptych*, Langlais; Minuetto (*Dix Pièces*, no. 2), Gigout; Pastorale, Final (*Sonata I in d*, op. 42), Guilmant.

BENJAMIN COLLYER, St. Michael's Church, Cornhill, London, UK, June 16: *Easter Symphony No. 1*, Voluntary in G (*Ten Voluntaries*, no. 10), Boyce; *Short Prelude*, Bairstow; Sonata IV in B-flat (*Six Sonatas*, op. 65, no. 4), Mendelssohn; *Lullaby*, Ives; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé.

PHILIP CROZIER, Kyrkje, Hemsedal, Norway, June 14: Bergamasca (*Fiori Musicali*), Frescobaldi; Sonata II in c (*Six Sonatas*, op. 65, no. 2), Mendelssohn; Nos. 1, 2, 3, 5, 6 (*Epigrams*), Kodály; *Sonata II in B-flat* (Wq70/2, H. 134), C. P. E. Bach; *Fugue in C*, BuxWV 174, Buxtehude; *Fugue in G*, BWV 577, *Der Tag, der ist so freudenreich*, BWV 605, *Jesu, meine Freude*, BWV 610, *Herr Gott, nun schleuß den Himmel auf*, BWV 617, Bach; *Hommage*, *Final*, Bédard.

Deer Parish Church, Peterhead, UK, June 30: Bergamasca (*Fiori Musicali*), Frescobaldi; Sonata II in c (*Six Sonatas*, op. 65, no. 2), Mendelssohn; Berceuse (*24 Pièces en style libre*, op. 31, book 2, no. 19), Vierne; *Sonata II in B-flat* (Wq70/2, H. 134), C. P. E. Bach; *Fugue in C*, BuxWV 174, Buxtehude; *Fugue in G*, BWV 577, *Der Tag, der ist so freudenreich*, BWV 605, *Jesu, meine Freude*, BWV 610, *Herr Gott, nun schleuß den Himmel auf*, BWV 617, Bach; *All' Offertorio*, Zipoli; *Concerto II in g*, op. 13, no. 2, Camidge; *Final*, Bédard.

PAUL GREALY, St. Michael's Church, Cornhill, London, UK, June 9: Prelude and Fugue in d (*Three Preludes and Fugues*, op. 37, no. 3), Mendelssohn; *Prelude and Fugue in f-sharp*, Olsson; *Prelude and Fugue*, Martin; *Prelude and Fugue on O Traurigkeit, o Herzeleid*, WoO 7, Brahms; *Prelude and Fugue in f*, Grealy; Prelude and Fugue in g (*Trois prèludes et fugues*, op. 7, no. 3), Dupré.

THOMAS HEIDENREICH, St. Matthew's Lutheran Church, Charleston, SC, June 6: Ein feste Burg ist unser Gott (*Musae Sioniae*), Praetorius; *Pictures at an Exhibition*, Mussorgsky, transcr. Guillou.

DAVID KRAFT, St. Michael's Church, Charleston, SC, June 2: Introduction, Passacaglia (*Sonata VIII in e*, op. 132), Rheinberger; Prière, op. 20 (*Six Pièces*, no. 2), Franck; Chant de Joie (*Neuf Pièces*, no. 2), Langlais; *Prière*, Hakim; *Prelude and Fugue in g*, BWV 535, Bach; Final (*Symphonie VI in g*, op. 42, no. 2), Widor.

AARON PATTERSON, St. John Lutheran Church, Charleston, SC, May 27: *Toccata in E*, BWV 566, Bach; *Canzonetta in G*, BuxWV 172, *Canzonetta in g*, BuxWV 173, *Canzonetta in a*, BuxWV 225, Buxtehude; *Prelude in C*, Callahan; *Lucis Creator Optime*, *The Women at the Tomb*, Papadakos; *Prelude and Fugue in e*, Weaver.

THOMAS RUSSELL, Cathedral of St. John the Baptist, Charleston, SC, May 28: Prélude (*Trois Pièces*, op. 29, no. 1), Pierné; Plein jeu, Trio pour les Flûtes, Grand jeu avec le Tonnerre (*Suite du 2e ton*), Corrette; Fugue in B-flat (*Sechs Fugen über den Namen B-A-C-H*), op. 60, no. 4, Schumann; Allegro assai vivace (*Sonata I in f*, op. 65, no. 1), Mendelssohn; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; Marche des Rois Mages (*Douze Pièces*, no. 9), Dubois; *Noël X: Grand Jeu et Duo*, D'Aquin; Toccata in d (*Two Toccatas*, op. 108, no. 1), Renaud.

JONATHAN RYAN, St. Thomas Aquinas Catholic Church, Dallas, TX, May 9: *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Sonata in E-flat*, BWV 525, Bach; *Ave Maris Stella*, de Grigny; *Fugue, Sicilienne, and Toccatina on Jesu dulcis memoria*, MacDonald; Fantaisie in C, op. 16 (*Six Pièces*, no. 1), Franck; *Ride in a High Speed Train*, Wammes; Final (*Sonata I in d*, op. 42, Guilmant.

ANDREW SCANLON, St. Barnabas Episcopal Church, Bainbridge Island, WA, June 27: Choral in E (*Quatre pièces*, op. 37, no. 4), Jongen; *Prelude and Fugue in A*, BWV 536, Bach; *Andante, Fugue and Chorale*, HWC 184, Willan; Choral (*Symphonie Romane*, op. 73), Widor; Disons le chapelet, Angelus (*Huit chants de Bretagne*, op. 161), Langlais; Toccata (*Suite No. 1*), Hampton.

JOHANNES SKOOG, St. John the Evangelist Church, Duncan Terrace, London, UK, May 31: *Praeludium in e*, Bruhns; *Allein Gott in der Höh sei Ehr'*, BWV 662, BWV 664, Bach; *Variations sur un thème de Clément Jannequin*, JA 118, *Litanies*, JA 119, Alain; Clair de lune (*24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Inventio-Processionis*, Unander-Scharin; *Fourths, Mostly*, Nyman.

LAURA SMITH, Holy Trinity Lutheran Church, Charleston, SC, May 31: *Fantasia and Fugue in g*, BWV 542, Bach; Benedictus (*Zwölf Stücke*, op. 59, no. 9), Reger; Fantaisie in A, op. 16 (*Six Pièces*, no. 1), Franck; Roulade (*Six Pieces*, op. 9, no. 3), Bingham; *Star Wars Medley*, Williams, arr. Smith; Choral-Improvisation sur le Victimae Paschali Laudes (*Cinq Improvisations*, no. 5), Tournemire, transcr. Durufle.

DAMIN SPRITZER, First Presbyterian Church, Kirkwood, MO, May 4: Improvisation sur le Te Deum (*Cinq Improvisations*, no. 3), Tournemire; *Clair de Lune*, Debussy, transcr. Cellier; *Triptyque sur l'Hymne Sacris Solemnis*, Girod; *Elegiac Romance*, Ireland; *Introduktion und Passacaglia in d*, WoO IV/6, Reger; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; Aria (*Symphonie I*, op. 36), Laurin; Allegretto (*Symphony No. 7*), Beethoven, transcr. Spritzer; *Te Deum*, Baker.

GORDON STEWART, St. Michael's Church, Cornhill, London, UK, May 19: *Concert Overture No. 1 in C*, Hollins; *Vater unser im Himmelreich*, Scheidemann; *Praeludium in D*, BuxWV 139, Buxtehude; *Trois Pièces*, op. 7, Barié; *Prelude for a Royal Swan*, Leach; *Giga*, op. 73, no. 2, Toccata di Concerto (*Ten Pieces*, op. 118, no. 5), Bossi.

JEREMY DAVID TARRANT, First Congregational Church, Owosso, MI, May 31: Paraphrase sur un chœur de Judas Maccabaeus (*18 Pièces nouvelles*, op. 90, no. 16), Guilmant; *Prelude and Fugue in a*, BWV 543, Bach; *Variations sur un Noël Bourguignon*, Fleury; Sketch in D-flat (*Vier Skizzen für den Pedalflügel*, op. 58, no. 4), Fugue (Sechs Fugen über den Namen B-A-C-H), op. 60, no. 3, Canon in E (*Sechs Studien in kanonischer Form*, op. 56, no. 3), Sketch in f (*Vier Skizzen für den Pedalflügel*, op. 58, no. 3), Schumann; *Lotus Blossom*, Strayhorn, transcr. Wyton; Allegro vivace, Andante, Final (*Symphonie I in d*, op. 14), Vierne.

Classified Advertising

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PUBLICATIONS / RECORDINGS

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PUBLICATIONS / RECORDINGS

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck throughout this bicentennial year, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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**. Pro Organo announces ***Nordic Journey, Volume XVII: North Atlantic Voyage*** (7316), featuring most of the program on the four-manual 2013 Hermann Eule organ in Bødo Cathedral, Norway. The remainder was recorded on the 1992 Klais organ in Hallgrímskirkja, Reykjavík, Iceland. Composers represented include Aaron David Miller, Paul Halley, Kenneth Leighton, Kristian Blak, Christian Praestholm, and Kjell Mørk Karlsen. Karlsen's *Missa Norvegica* is scored for organ and hardanger fiddle, played by Ragnhild Hemsing. Check it out at www.proorgano.com and search for the term "Nordic Journey."

PUBLICATIONS / RECORDINGS

Composer **Raymond Weidner** plays his own works on the 1955 Aeolian-Skinner Opus 1257 (4 manuals, 63 ranks) at Winthrop University, Rock Hill, South Carolina, on a new album from **Raven** on CD OAR-199 and in digital distribution. The organ is the last large instrument entirely finished by G. Donald Harrison before his death 10 months later while finishing the organ at St. Thomas Church, New York. All of the works are published by Paraclete and MorningStar. Weidner's music on the album includes: *Scherzo*, op. 2; *Carillon*, op. 19, no. 3; *Toccata*, op. 67; Larghetto from *Sonata Brillante*, op. 62/2; *Divertimento in the French Style*, op. 36; *Frescoes* (suite for organ), op. 66 (I. Prelude - II. Meditation - III. Chant - IV. Sortie); *Biblical Sketches*, op. 63 (Six Fantasies on scenes from the life of Christ). 804/355-6386, www.ravencd.com.

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PIPE ORGANS FOR SALE

Reuter Opus 564, 2/7, 1939. Recently removed from church and stored in garage. Pipes have original voicing, with many wood pipes, with mitered Oboe. Have photos and sound clips. Five chests, reservoir, newer Laukhuff blower, 6′ x 6′ shades, pneumatic shade motor and tremolo, 2 non-solid-state rectifiers, structure to support main chests (modern Reuter). Original oak mechanical console. Deagan Organ Chimes, no chime mechanism but originally equipped. Wiring outside console is pvc insulated, inside console is cotton insulated. A few notes have been releathered and some new magnets. Pedalboard rebuilt by Reuter. Tom Birkett, Bartlesville, OK okc3228@gmail.com

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Rieger, 1988. Dismantled and stored in climate-controlled facility. Two manuals, 14 stops, 18 ranks. Excellent condition. $125,000. Contact John Bishop, john@organclearinghouse.com

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Jerome Butera is ready to assist you with all your advertising needs, in print and digital formats. Contact: jbutera@thediapason.com; 608/634-6253.

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The Diapason is investing in future generations, and you can help. The 20 Under 30 program will recognize its next class in 2027. The Gruenstein Award for young authors will occur in 2026. Introduce The Diapason to young musicians with a gift student subscription (digital edition) for only $20!

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

The Diapason has new email addresses. **Stephen Schnurr**: sschnurr@thediapason.com; **Jerome Butera**: jbutera@thediapason.com. Our new mailing address: 6212 US Highway 6, Suite 200, Portage, Indiana 46368.

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368

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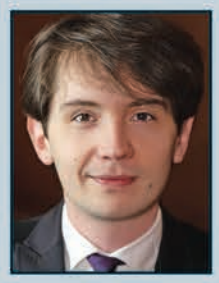
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