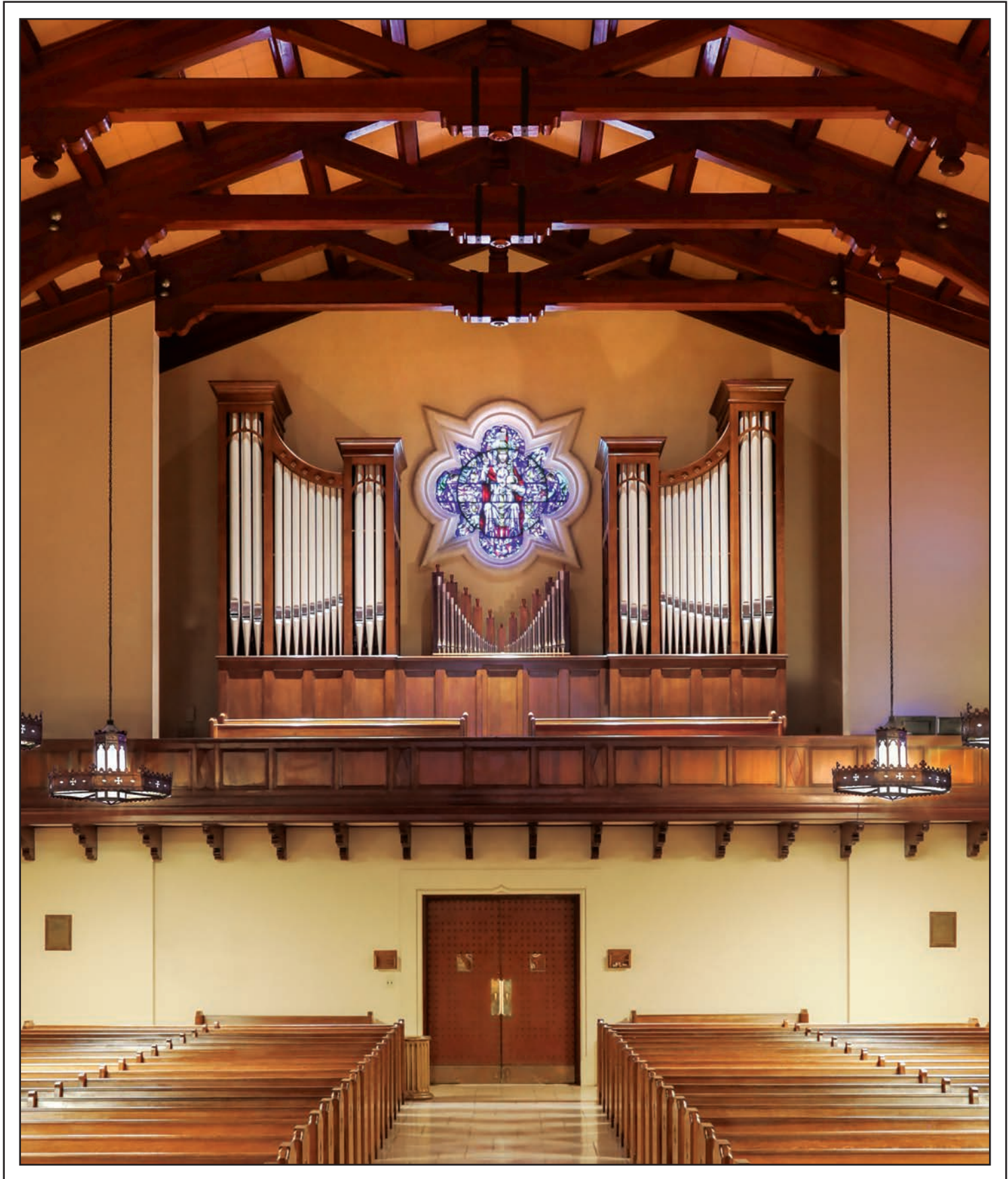


# THE DIAPASON

NOVEMBER 2025



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Corpus Christi, Texas  
Cover feature on pages 18–20



# PHILLIP TRUCKENBROD

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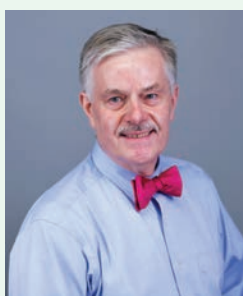
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# THE DIAPASON

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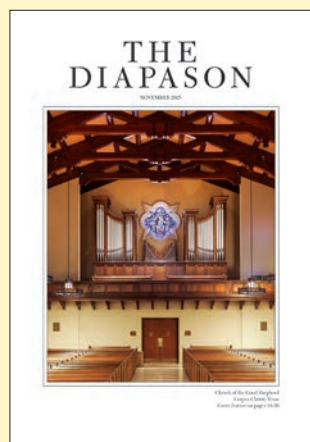
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## Editor's Notebook

### Gruenstein Award

A reminder that nominations for the fourth **Gruenstein Award**, which recognizes the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2026, are being accepted through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the August 2025 issue. All materials should be submitted to Stephen Schnurr at sschnurr@thediapason.com.

### In this issue

Stella O'Neill shares her analysis of Olivier Messiaen's use of colors in her performance of the composer's *La Nativité du Seigneur* at Christ Church Cathedral, Cincinnati, Ohio. Lighting in the cathedral nave changed in real time with her analysis of colors Messiaen associated with the various movements. Olivia Wiering created images to match concepts of the

## Letters to the Editor

### The legacy of G. Donald Harrison

My grandfather was G. Donald Harrison. I know very little about him as a person other than what my father told me. I was born in 1951 and only met him once as I was told, but I was too young to remember anything. I would like to know, before it is too late (and indeed this may already be the case), more about him aside from the technicalities of his methods of designing organs. There will be very few people alive who knew him personally, but there may be many people who know people who did know him.

I was present by invitation at the inauguration concert a few years ago of the refurbished Harrison [Aeolian-Skinner] organ at Winthrop University, at which it became clear that my impressions that my grandfather is held in high esteem were possibly underestimated. I am a musician but do not play the organ, so I know nothing whatsoever about the instrument. I donated all the papers and

film, etc., pertinent to my grandfather, which I inherited upon the death of my father, to Winthrop.

My interest is in the man behind the pipes. My father held Don (he called his father by his first name—a family tradition of calling one's father by first name continued with my own father to whom I addressed as Stephen) in high esteem, but I think he sorely missed him when his father's divorce separated them by an ocean. In addition to his character I am particularly curious about my grandfather's ability to discriminate between very subtle differences in tone quality and sound. My own ear is sensitive to quite subtle differences in sounds and spoken accents, and my father played piano by ear with no musical training whatsoever.

As I have no children, my nephew is the only other descendant of G. Donald, and at age 45 he is unlikely to have offspring, so the direct Harrison line will probably die with him. There are second

cousins via Don's sister and brother, but with no musical ability that would explain from whence came Don's talent. His father was a patent agent, and I know nothing about his mother, so I will never know where his genius came from. But I am sure my "ear" is his legacy to me.

Next June will be the 70th anniversary of G. Donald's death, and I am older than he was when he died so that my interest is, to be honest, entirely a combination of curiosity and sentiment and an interest in my grandfather whom I never knew. Surely not academic. Don's organs are mostly at best deteriorating other than Winthrop as far as I know, so that eventually the only thing that will bear testament to their quality will be recordings made on them. And the memories of those who heard them. It's too sad that organs don't survive as easily as some other instruments!

Sincerely,

Frances Stroschio (née Harrison)  
frances.stroschio@gmail.com

## Here & There

### People



**Jens Korndörfer at the 1884 Walcker organ, Cathedral, Riga, Latvia**

This past summer, **Jens Korndörfer**, associate professor of organ at Baylor University, Waco, Texas, presented ten concerts during a five-week tour through northern Europe. Highlights included appearances at the cathedral of Copenhagen, Denmark; the International Organ Summer, Bergen, Norway; the

cathedral of Riga, Latvia; and the Summer Organ Festival, Helsinki, Finland. For information: jenskorndorfer.com.



**Jacob Morris Friedman with his wife Robin (left) and mother Carla Hall Friedman (right)** (photo courtesy Jacob Morris Friedman)

**Jacob Morris Friedman**, organist and choir director for St. James Episcopal Church, Goshen, New York, and organist for St. Joseph Catholic

Church, Florida, New York, presented a dedicatory recital August 31 in All Saints Chapel, Morris, New York, marking the conclusion of the chapel's organ renovation project. His ancestors built the chapel in the 1860s on the Morris family estate, which is now part of Zion Episcopal Church. The chapel honors General Jacob Morris, who was a leader in the Revolutionary War and the son of Lewis Morris, a Founding Father who signed the Declaration of Independence.

The organ project was carried out by Chase Organ Company, Worcester, New York. Information: zionchurchmorris.org/history/all-saints-chapel.

**Carol Williams** recently performed four concerts and conducted two interviews for her series, *On the Bench*. On August 3 she played the Walker Technical installation at St. Andrew's by-the-Sea Episcopal Church, Hyannis Port, Massachusetts, where **Christopher Babcock** is organist. She then concertized August 6 on the 1864 E. & G. G. Hook Opus 334

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► page 3



Carol Williams interviews Peter Krasinski at Mechanics Hall, Worcester, Massachusetts

of Mechanics Hall, Worcester, Massachusetts. There she filmed an interview with **Peter Krasinski**, organist of the hall. She performed at the Great Auditorium of Ocean Grove, New Jersey, **Gordon Turk**, organist, on August 13. Finally, on August 17, there was a performance at Market Square Presbyterian Church, Harrisburg, Pennsylvania, featuring *Orgues Létourneau Opus 136* of four manuals, 83 ranks. (See cover feature, June 2022 issue.) Here she interviewed **Tyler Canonico-Dilley**, minister of music, for *On the Bench*. For information: melcot.com.

Appointments



Haruhito Miyagi

**Haruhito Miyagi** is appointed assistant professor of music, director of

chapel music, Frederick J. Kruse Organ Fellow, and university organist for Valparaiso University, Valparaiso, Indiana. An organist, harpsichordist, hurdy-gurdyist, and composer, he has performed throughout the United States and internationally in Germany, Romania, and Hungary. Recent highlights include his debuts with the Utah Symphony and the West Valley Symphony. As a composer, Miyagi has received international recognition, including a commission from the Barlow Endowment for Music Composition. His works, which blend early music, contemporary techniques, and cross-cultural influences, have been performed by ensembles such as the Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Musica Nostra Kórus (Budapest), the Battery String Quartet (Chicago), Quarteto L'Arianna (São Paulo), and members of the Utah Symphony. For information: haruhitomiyagi.com and valpo.edu.



Andrew Peters

**Andrew Peters** is appointed associate director of music at Trinity English Lutheran Church, Fort Wayne, Indiana. He directs two children's choirs, one handbell choir, and shares service playing and chancel choir conducting responsibilities with the director of music, Robert Hobby. He also teaches organ at Purdue University Fort Wayne. A graduate of St. Olaf College and the Cleveland Institute of Music, Peters has served Episcopal, Lutheran, Presbyterian, United Church of Christ, and United Methodist congregations in Colorado, Connecticut, Minnesota, Missouri,



Finalists for the Tenth International Organ Competition Dudelange: Tyler Boehmer, Haru Shionoya, Songyeon Im, Chae Won Min and Filip Šmerda (photo credit: Vera Bintener)

**The Tenth International Organ Competition Dudelange**, held September 7–12 on the Stahlhuth-Jann organ at St. Martin's Church, Dudelange, Luxembourg, announces its winners. **Songyeon Im** of South Korea, studying for a master's degree in Leipzig, Versailles, and Paris, is the winner and is awarded the audience prize. A second prize was not awarded. Two third prizes are awarded *ex aequo* to **Haru Shionoya** (Japan/France) and **Tyler Boehmer** (United States). **Chae Won Min** (South Korea) and **Filip Šmerda** (Czech Republic) received finalist rewards. The jury consisted of Stephen Tharp (chair, United States), Loreto Aramendi (Spain), Winfried Böning (Germany), and Paul Breisch (Luxembourg). Songyeon Im will play the winner's recital on November 3, 2026, at the International Organ Festival Dudelange in St. Martin's Church. For information: [www.orgue-dudelange.lu](http://www.orgue-dudelange.lu).

Ohio, and Tennessee. He continues as ensemble organist with the St. Louis Symphony including performances in November of Benjamin Britten's *War Requiem*. In addition to concerts, he accompanies silent films starring Harold Lloyd. His music is published by Augsburg Fortress, MorningStar Music Publishers, and Paraclete Press. For more information, [andrewjpeters.com](http://andrewjpeters.com) and [trinityenglish.org](http://trinityenglish.org).

States and is a prizewinner of multiple international competitions. She is a graduate of St. Petersburg State Conservatory and Georgia State University and is currently a Doctor of Musical Arts degree candidate at the University of Houston. Shorokhova is represented by Seven Eight Artists. For information: [seveneightartists.com/shorokhova](http://seveneightartists.com/shorokhova).



Victoria Shorokhova

**Victoria Shorokhova** is appointed assistant director of music and organist for First United Methodist Church, Montgomery, Alabama. A member of THE DIAPASON's 20 Under 30 Class of 2023, she has performed extensively across Russia, Europe, and the United



Richard Tanner

**Richard Tanner** is appointed the Nancy B. and John B. Hoffmann Organist and Director of Music of St. Thomas Church and Choir School, New York, New York, where he leads the St. Thomas Choir of Men and Boys. He has specialized in the training of boy and girl chorister voices for over thirty years. As

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music director, organist, and producer, he has made over fifty recordings and has worked extensively for the BBC. For twenty years he was a regular musical director and organist for BBC Radio 4's *Daily Service*, and he has also directed and played for several broadcasts from London's St. Martin-in-the-Fields.

Orchestras that he has conducted include Malta Philharmonic Orchestra, BBC Philharmonic Orchestra, the period instrument ensemble Canzona, and The Bliss Sinfonia, which he founded. Recordings as a conductor, both with the Northern Chamber Orchestra, include *Requiem* and *Organ Concerto* by David Briggs and *The Manchester Carols* by Carol Ann Duffy and Sasha Johnson Manning. His organ recordings are available on Spotify, including Messiaen's *La Nativité du Seigneur*. He has given masterclasses in Shanghai and Shenzhen, and has directed choral courses in Sweden and for RSCM America.

Tanner was a chorister at St. Paul's Cathedral, student at the Royal Academy of Music, London, and organ scholar at Exeter College, Oxford, where he studied for a degree in music at Oxford University. He has held posts at St. Albans Cathedral, Trinity Laban Conservatoire of Music and Dance, Royal Naval College Chapel Greenwich, All Saints', Northampton, and Blackburn Cathedral, where he was director of music for thirteen years. Immediately prior to his appointment in New York, Tanner was director of music at Rugby School, one of the oldest co-educational boarding schools in Britain. There he was responsible for a large team of professional musicians and students with broad musical interests. Under his leadership, the choir performed at Carnegie Hall in 2017 and at the opening ceremony of the 2015 Rugby World Cup at Twickenham stadium. The choir regularly appeared on BBC Radio 3 Choral Evensong, and its singers won the BBC Young Chorister of the Year competition in 2017 and 2022. In 2021 Tanner founded the Rugby Choristers at Bilton Grange, the UK's newest choral foundation in the Anglican choral tradition, with separate choirs of boy and girl choristers singing six choral Evensongs each week during term time alongside professional adult singers.

A Fellow of the Royal College of Organists, Tanner was elected to its Trustee Council in 2025 and in the same year became a trustee of the Rodolfus Choral Foundation. Tanner is married to soprano Philippa Hyde, and they have two sons: James, a recent graduate of Goldsmiths, University of London, and Benedict, a music scholar at Rugby School and organ scholar at Chichester Cathedral. For further information: richardtanner.co.uk and saintthomaschurch.org.

## Concert management

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



**Adriano Spampanato**

**Adriano Spampanato** is a French-Italian-American conductor, keyboardist, and vocal coach whose international career encompasses opera, recital, and sacred music. A Fulbright scholar and prizewinner of the Académie Française, he has appeared at venues including Carnegie Hall, Wigmore Hall, and the Paris Philharmonic. Active as an opera conductor and continuo player, he has led productions from Handel to Donizetti across Europe, North America, and India, while maintaining a presence as a collaborative pianist and organist. Currently associate director of music and organist at St. Paul's Episcopal Church, Alexandria, Virginia, Spampanato brings to Seven Eight Artists versatility and a growing reputation on both sides of the Atlantic.

**Jaebon Hwang** is a Portland, Oregon-based organist, composer, and educator whose career bridges the worlds of



**Jaebon Hwang**

performance, composition, and collaboration. A faculty member at Lewis & Clark College and holder of the Fellow certificate of the American Guild of Organists (FAGO), she has held church positions in San Diego and Los Angeles, and her artistry has taken her to concert halls and festivals across the country. Equally active as a composer and film scorer, her works are published by Lorenz and Selah, and she has collaborated with ensembles such as the Los Angeles Opera, San Diego Symphony, and Los Angeles Master Chorale. Her wide-ranging musicianship continues to shape her reputation as a performer, teacher, and advocate for the organ.

For booking inquiries and information: [seveneightartists.com](http://seveneightartists.com).

## Nunc dimittis



**Joseph Edgar (Joe) Clipp** (photo credit: Mark Herman)

**Joseph Edgar (Joe) Clipp**, 88, of Keedysville, Maryland, died September 22 in Hagerstown, Maryland. Born June 19, 1937, in Bakersville, Maryland, he graduated from Boonsboro High School in 1955 and was the husband of the late Vivian Clipp for 63 years. He had been a longtime member of St. Peter Lutheran Church, Keedysville, where he served as church treasurer, Sunday School teacher, Sunday School superintendent,

council member, and choir member. Clipp was employed by M. P. Möller of Hagerstown and was one of the founders of Trivo Company, Inc., also of Hagerstown, which produced and repaired reed pipes for organs of all types.

Joseph Edward Clipp is survived by sons, Lyndell (Fonda), Brent (Peggy), Galen (Sandra), and Dolan (Salli), five grandchildren, a step grandson, three great-grandchildren, and two step great-grandchildren. He is further survived by a sister Linda Ridenour (Marvin), two sisters-in-law, and nieces and nephews.

A memorial service took place September 29 at St. Peter Lutheran Church, Keedysville. Interment was at Boonsboro Cemetery, Boonsboro, Maryland. Memorial gifts may be made to St. Peter Lutheran Church, Post Office Box 187, Keedysville, Maryland 21756, or to a charity of your choice.



**James Herbert Lazenby**

**James Herbert Lazenby**, 82, died September 14, 2024. Born April 30, 1942, he was raised in the Utica area of Upstate New York. He began his musical career as a treble chorister in the choir of men and boys at Grace Church, Utica. At age 15, he assumed his first position as organist in a small Baptist church in North Utica, continuing through high school. Following graduation from Whitesboro Central High School in 1960, Lazenby attended the Crane School of Music at Potsdam, graduating in 1964 with a degree in music education. Though a piano major in college, he studied organ privately with George L. Jones, Jr., organist at Trinity College, Potsdam, and served as his assistant for his four years as an undergraduate. Lazenby taught vocal music in Castleton-on-Hudson schools from 1964 until 1967 and studied organ with Lloyd E. Cast, Jr., organist at the Cathedral of All Saints, Albany, New York.

From 1969 until 1988 Lazenby served as organist and choirmaster at St. George's Episcopal Church, Schenectady, New York, while also serving

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- 16' Posaune
- 16' Bassoon
- 8' Trumpet
- 8' Oboe
- 4' Rohrschalmel
- Tremolo
- 16' Swell to Swell
- Swell Unison Off
- 4' Swell to Swell
- A MIDI
- B MIDI
- C MIDI

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- II Raushpfeife
- 8' Clarinet
- 4' Hautbois
- 8' Trompette en Chamade
- Tremolo
- 16' Choir to Choir
- Choir Unison Off
- 4' Choir to Choir
- A MIDI
- B MIDI
- C MIDI



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- III Klingende Cymbel
- 16' Krummhorn
- 8' Holzregal
- Cymbelstern
- 16' Rückpositiv to Rückpositiv
- Rückpositiv Unison Off
- 4' Rückpositiv to Rückpositiv
- A MIDI
- B MIDI
- C MIDI

## ANTIPHONAL

- 8' Principal
- 8' Rohrflöte
- Blank
- 4' Octave
- 4' Spillflöte
- 2' Spitz Octave
- III Mixture
- 8' Trompette
- 8' Hooded Tuba
- 16' Antiphonal to Antiphonal
- 8' Antiphonal Unison
- 4' Antiphonal to Antiphonal
- A MIDI
- B MIDI
- C MIDI

## PEDAL

- 32' Bourdon
- 32' Violone
- 16' Kontra Bass
- 16' Bordun
- Blank
- 16' Quintaton
- 8' Prinzipalbass
- 8' Gedeckt
- Blank
- 8' Gemshorn
- 4' Choralbass
- 4' Copula
- 2' Octavbass
- III Mixture
- 32' Contra Bombarde
- 32' Sordun
- 16' Bombard
- 16' Posaune SW
- 16' Bassoon SW
- 8' Trumpet
- 4' Cromorne
- 8' Trompette en Chamade
- Chimes
- A MIDI
- B MIDI
- C MIDI

## ANTIPHONAL

## PEDAL

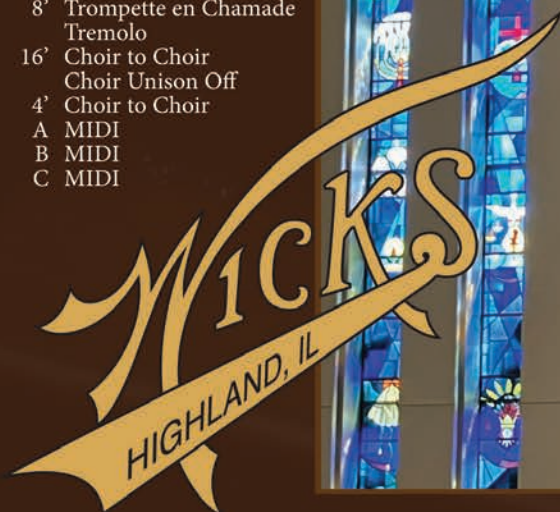
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occasionally as conductor of the Burnt Hills Oratorio Society. He served briefly as minister of music at Trinity United Methodist Church on Capitol Hill in Albany and taught at Schenectady County Community College before relocating to North Carolina in 1990.

After serving as interim director of music at St. Thomas More Catholic Church, Chapel Hill, North Carolina, Lazenby was appointed organist at St. Benedict's Anglican Church, Chapel Hill, where he also served as clerk of the vestry. During his time in North Carolina, Lazenby served as assistant conductor of the Choral Society in Durham and as assistant to the curator of organs at Duke University Chapel. Beginning in 1964, he was a member of the American Guild of Organists and later the Organ Historical Society and the Association of Anglican Musicians.

James Herbert Lazenby is survived by his brother, Robert George Lazenby and his wife, Carol, of Canandaigua, New York, and Ocala, Florida; and his sister, Patricia Lazenby Smith and her husband, Paul, of Salida, Colorado. Memorial services were held September 25, 2024, at St. George's Church, Schenectady, and on October 19, 2024, at St. Benedict's Church, Chapel Hill.



**Martin Gerard James Neary**

**Martin Gerard James Neary**, born March 28, 1940, in London, UK, died September 27. He was a chorister of the Chapel Royal at St. James's Palace from age eight, singing at the christening of Charles III in 1948 and the coronation of Elizabeth II in 1953. He studied

theology and music at Cambridge University, where he was organ scholar at Gonville and Caius College. Neary married Penelope Warren in April 1967. He served as organist and director of music at Winchester Cathedral from 1972 to 1988 and was organist and master of the choristers at Westminster Abbey from 1988 to 1998. In 1984 he was artist-in-residence at the University of California Davis. After leaving Westminster Abbey, he served as conductor of the Catholic Paulist Boys Choir and director of music at First Congregational Church, both in Los Angeles. Between 1992 and 2024, he was chairman of the Herbert Howells Society. While at Winchester, Neary commissioned new works from Jonathan Harvey and John Tavener.

Neary led his cathedral choir on overseas tours, and in addition to his own organ recitals at the cathedral he invited organists from across the world to play there. With his assistant organists James Lancelot and Timothy Byram-Wigfield he was responsible for the planning of the rebuilding and enlargement of the cathedral organ by Harrison & Harrison between 1986 and 1988.

As the organist at Westminster Abbey, he was musical director for the funeral service for Princess Diana. In the 1998 New Year Honours, he was appointed a Lieutenant of the Royal Victorian Order (LVO).

Martin Neary is survived by his wife Penelope, daughters Nicola and Alice, and son Thomas. For more information, see "A Conversation with Martin Neary," by Mark Buxton, March 1996, pages 10–12.

## Mobile phone apps

**John Henderson** announces the launch of a new phone app, *A Directory of Composers for Organ*. Updated daily, the platform features over 24,000 composers and 1,600 publishers, including biographical works and suggested further reading information; bookmarks for composers and their works for ease of access later; and links and email information for publishers still active today. The app supersedes the third edition of his book of the same title. For information: organcomposers.com.

## Competitions

**The Palm Beach County Chapter of the American Guild of Organists** announces its third composition contest for new, unpublished organ works. Submissions must be newly composed, unpublished, and not yet performed, three to five minutes in length, easy to medium level of difficulty. Works should be suitable for church use as a prelude or postlude and original in theme or based on a public domain hymntune. The Ruth Fulford First Prize is \$500; second prize, \$250; third prize, \$150. The award-winning pieces will be performed by members of the Palm Beach AGO at its members recital in February 2026, where an additional prize of \$100 will be awarded by audience vote. Deadline for submissions is December 31. For information: palmbeachorgan@gmail.com.



**2000 Richards, Fowkes & Co. organ, First Lutheran Church, Boston, Massachusetts** (photo credit: Len Levasseur)

**The Boston Bach International Organ Competition** will take place September 6–13, 2026, at Old West Church, Church of the Advent, and First Lutheran Church, Boston, Massachusetts. Eligibility is restricted to those aged 26–37 on September 1, 2026. First prize is \$10,000 and a recital at First Lutheran Church; second prize, \$7,000; third prize, \$5,000. Deadline for application is February 15. The jury consists of Stephen Farr (chair), Isabelle Demers, Bernhard Klapprott, Ludger Lohmann, Robert Huw Morgan, Peter Sykes, and Catalina Vicens. For information: bbic.org.

## Organbuilders



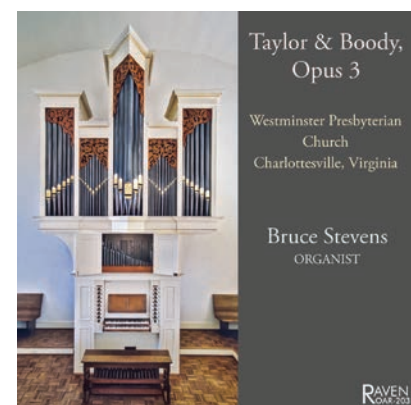
**Rendering, Saint John's Abbey Organ Builders Opus 5, Saint Louis Bertrand Catholic Church, Louisville, Kentucky**

**Saint John's Abbey Organ Builders**, Collegeville, Minnesota, announces the contract to build its Opus 5 for **Saint Louis Bertrand Catholic Church**, Louisville, Kentucky, a parish founded in 1866 and staffed continuously by Dominican friars. The three-manual, 36-stop instrument will feature a detached, reversed console with mechanical key action and electric stop action with multi-level combination action. Its tonal design draws inspiration from 19th-century German builders such as Carl August Buchholz and Friedrich Ladegast. The Hauptwerk and Nebenwerk divisions will be largely enclosed.

A distinctive feature of this project will be the inclusion of a Physharmonika, a set of free reed stops played from a third manual and located in the console. The two Aeoline stops will be dynamically expressive through variable wind pressure. Installation is scheduled for 2029. For information: sjaorgans.org and stlb.org.

**Kegg Pipe Organ Builders**, Hartsville, Ohio, announces a commission for a new pipe organ for Muhlenberg Lutheran Church, Harrisonburg, Virginia, that will replace a failing M. P. Möller instrument. The new organ will comprise three manuals and 32 ranks, and the project will include structural changes to the building for better tonal egress. This new organ is scheduled for completion in late 2027. Music minister is **Matthew Thomas** and consultant is **Michael Brittenback**. For information: keggorgan.com/blog/muhlenberg-lutheran-church.

## Recordings



**Taylor & Boody, Opus 3: Westminster Presbyterian Church, Charlottesville, Virginia**

**Raven** announces a new organ recording, *Taylor & Boody, Opus 3: Westminster Presbyterian Church, Charlottesville, Virginia* (OAR-203, \$15.98), featuring **Bruce Stevens**, organist. The program includes works by Böhm, Buxtehude, Bach, Kerll,





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Pachelbel, Sweelinck, Jehan Alan, and Mendelssohn. The recordings were made in 1980 and 1981 while Stevens was director of music at the church. The 1981 recording of six works was released as the first Raven LP phonograph record and has been unavailable since. Four works are included from the dedication concert of October 25, 1980, which was recorded live and never released.

Taylor & Boody Opus 3 is the first of the firm's organs to have all of its pipes of hammered metal and wood made in the Staunton, Virginia, workshop, where the firm relocated from Ohio in 1979. For information: ravencl.com.



Maurice Clerc: Live Concert

Acel announces a new organ recording, *Maurice Clerc: Live Concert*. This recording was made between 1999 and 2016 on the Riepp/Schmid organ of the Cathedral of Saint Bénigne, Dijon, France, and includes works by Franck, Vierne, Böellmann, and Messiaen, and ends with an improvisation by Clerc. Maurice Clerc is now organist emeritus of the cathedral. He was also a professor at the Conservatoire of Dijon and lecturer at the University of Burgundy. For information: acelproductions.com.

Composer-organist **Buck McDaniel** and composer-clarinettist **Stuart Bogie** announce the release of *Wednesday 11/13/24 (Live)*, the third installment in their five-part album cycle *November Variations (2024)*. Recorded live at the Church of Our Saviour in Manhattan during a week of fully improvised morning concerts, the series captures Bogie and McDaniel in musical dialogue. Following the 2024 cycle, the two expand the project with *November Variations 2025*, a new residency presented November 17–21 at Church of Our Saviour. This year sees the first extension of the series beyond Manhattan, with two performances November 14 in Philadelphia presented at Stoneleigh and University Lutheran Church.

*November Variations (2024)* will continue to roll out in sequence and culminate with the release of *Friday 11/15/24 (Live)* on November 17—coinciding with the opening day of the 2025 residency. For information: stuart-bogie.com.

### Anniversaries

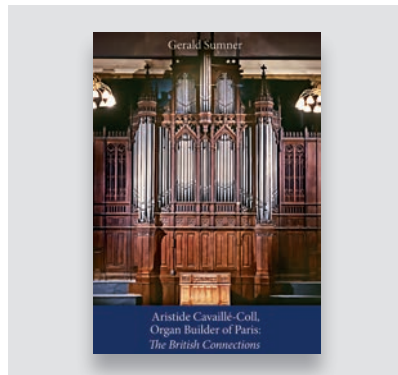
The **Organ Club** of the UK, founded in 1926, celebrates its centennial. The yearlong celebration began September 27 with a visit to the organ at St. Botolph's Aldersgate, London, followed by a luncheon in Cutlers' Hall. On October 18 the group visited Plaistow Memorial Community Church and All Saints' Church, East London. Future events include November 22, Rochester Cathedral; December 29–30, the club's London Organ Competition at St. Michael's Cornhill;

January 27, 2026, Daniel Moulton performs at Royal Festival Hall, premiering a commissioned work by Errollyn

Wallen; 1/31, Bloomsbury Organ Day at Bloomsbury Central Baptist Church, London; March 21, Jan Liebermann performs at All Souls', Langham Place; April 11, participation in the British Institute of Organ Studies conference, Oxford; May 16, visit to Westminster Abbey; June 19–20, visits to Worcester and The Malverns; September 1–5, tour to the Basque region of Northern Spain; October 17, 100th anniversary recital at Liverpool Anglican Cathedral. For information: organclub.org.

### Publishers

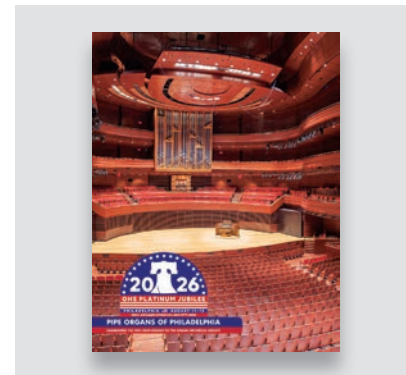
The **British Institute of Organ Studies (BIOS)** announces a new book, *Aristide Cavaillé-Coll, Organ Builder of Paris: The British Connections*, by **Gerald Sumner** (£45.00). The book is presented in three parts, beginning with a history of the Cavaillé family of organbuilders from the early years of the eighteenth century. The second part describes the interest in England in the work of Cavaillé-Coll, stimulated by the Great Exhibition of 1851. The



Aristide Cavaillé-Coll, Organ Builder of Paris: The British Connections

third part comprises accounts of the eventual import of seven Cavaillé-Coll organs to England and two to Scotland. A review is forthcoming. For information: bios.org.uk.

The **Organ Historical Society** announces its **2026 Pipe Organ Calendar**, featuring instruments in and around Philadelphia, Pennsylvania. In 2026 the society will celebrate its platinum



2026 Pipe Organ Calendar

jubilee, seventy years since its founding in 1956. The celebration, August 11–14, includes organs, venues, and artists, with a gala concert and reception at the Kimmel Center for the Performing Arts, an optional extra day (with concert) at Longwood Gardens, Girard College, and more. The calendar features all places featured at the convention. Cost is \$30.00, with free shipping in the United States. For information: ohscatalog.org, or 484/488-7473. ■

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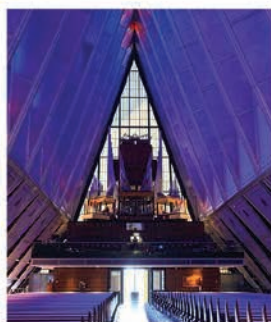
### 2025-2027 Projects

#### New Organs and Additions:

- Our Lady of the Assumption, Brookhaven, Ga.  
IV-manual console, 62 pipe ranks
- First Baptist Church, Valdosta, Ga.  
III-manual console, 38 pipe ranks
- West Point Military Academy Chapel, West Point, NY  
III-manual console, 24 pipe ranks
- St Peter's Anglican Church, Tallahassee, Fla.  
23 ranks in new Great division and new  
Gallery case with Trompette en Chamade
- Northpoint Methodist Church, Hong Kong  
New organ division and facade



Our Lady of the Assumption



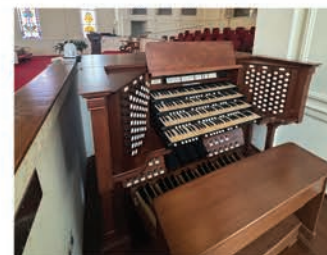
Air Force Academy

#### Rebuild/Restorations:

- Air Force Academy Protestant Chapel, Colorado Springs, Co., III-manual console, 83 pipe ranks
- Air Force Academy Catholic Chapel, Colorado Springs, Co.  
III-manual console, 36 pipe ranks
- Peachtree Christian Church, Atlanta, Ga.  
1928 Pilcher, 36 pipe ranks
- Fox Theatre, Atlanta, Ga.  
Phased rebuilding of "Mighty Mo" theatre organ
- St Patrick's Catholic Church, Baton Rouge, La.  
9-rank Zimmer organ

#### New Consoles:

- First Baptist Church, Griffin, Ga.  
IV-manual English style console
- St Peter's Catholic Church, New Iberia, La.  
IV-manual terraced console
- Holy Spirit Evangelical Lutheran Church, Charleston, SC  
III-manual console
- St Paul's by the Sea Episcopal Church, Jacksonville, Fla.  
II-manual English style console



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## In the wind...

### My week in the Netherlands

In the previous two columns, I wrote about my trip to the Netherlands last summer, including my visits to organs in Groningen, Oosthuizen, and Alkmaar. I wrote that I made the trip alone so I could immerse myself in the rich culture of pipe organ history. I spent the week within a couple hundred kilometers of Amsterdam and saw six organs ranging in age from 514 to 287 years.

### Flentrop Orgelbouw

I was twelve or thirteen years old when I first experienced a Flentrop organ (circa 1968), when a mentor took me to hear E. Power Biggs play a recital at the Busch-Reisinger Museum (now Busch Hall) at Harvard University. When Biggs finished the last of the pieces on the printed program, he slipped out from behind the Rugwerk and told the audience that he would love to play another piece, but had run out of Baroque music, so he let us have Charles Ives's *Variations on America*. I was amazed. The Flentrop organ there was commissioned by Biggs, completed in 1958, and was the vehicle for the spectacularly successful and influential series of Columbia recordings, *E. Power Biggs plays Bach Organ Favorites*. How many of us grew up with those beauties? When I first heard the organ, it was only ten years old, and it was a huge sensation.

I arrived at the Oberlin College Conservatory of Music as an incoming freshman in 1974, just in time for the dedication of the marvelous Flentrop organ in Warner Concert Hall, and I labored for four years practicing on smaller Flentrop organs in Oberlin's Robertson Hall. My mentor John Leek, a first-generation Dutch immigrant, was an old friend of the Flentrop firm, and we helped install the three-manual organ at Trinity Episcopal Cathedral in Cleveland in 1977 and several smaller instruments in Ohio and western Pennsylvania. Over the years I have visited and worked on many Flentrop organs, notably the four-manual instruments at Duke University Chapel, Durham, North Carolina, and Saint Mark's Episcopal Cathedral in Seattle, which sports a superb 32' Prestant made of copper.

### I'd love to.

As I planned my trip to the Netherlands, I was thrilled to be invited to spend two days with Flentrop's managing director, Erik Winkel. Erik started at Flentrop in 1998 and was named deputy director in 2009 and managing director in 2016. On Tuesday, July 1, we would spend the day at the workshops in Zaandam, fifteen kilometers northwest of Amsterdam, and we would drive together to Zwolle on Thursday to visit the empty organ case of the Schnitger organ there, now under restoration by Flentrop. I had been given directions to enter the workshop through the door under the green linden tree—I chuckled, remembering Sweelinck's variations on *Onder een linde groen*—and I entered past a large rotary metal planer into the room where pipe metal has been cast for hundreds of distinguished organs.

One of the first things I noticed was a small cement mixer that piqued my curiosity until a pipe maker explained that they use it to sift the fine-grained sand



Under the green linden tree, Flentrop Orgelbouw (photo credit: John Bishop)



Viool da Gamba in process for restoration of Schnitger organ in Zwolle, copied from Schnitger in Alkmaar. Photo shows resonators only. (photo credit: John Bishop)

on which they cast all their pipe metal. The sand is spread evenly on a hard flat surface, and the molten metal is poured across the sand. That technique was used by Arp Schnitger and his eighteenth-century contemporaries, and at Flentrop they feel it is the best way to emulate that distinctive Dutch sound as they repair and replace pipes for older organs and make pipes for their new instruments.

I have visited many pipe-making workshops, all of which have gas-fired furnaces for melting and mixing tin and lead. At Flentrop, the melting furnace is a wood-burner, the first I had seen. I did not ask if they thought that contributes to an authentic tone. A sturdy array of shelves runs the length of the room, loaded with cast sheets of pipe metal, rolled and carefully labelled according to metal content. A pallet jack is used to lift and move bins of heavy ingots from storage to the melting pot.

Another pipe maker was busy making a replica of the 8' Viool di Gamba in the Hoofdwerk of the Van Hagerbeer/Schnitger organ in Alkmaar, replacing that in the Onderwerk of the Zwolle organ. There are five pieces of metal in each resonator to achieve the distinctive taper-bulge (two pieces, out and in) taper-flare profile. I heard that unusually colorful stop at Alkmaar, and hope I get to hear the new one at Zwolle. It must be an expensive thing to make.

The space occupied by the pipe shop is a one-story addition to the original Flentrop residence. Having entered at the back of the building, we passed through an employee kitchen into the two-story residence that now houses offices, drafting tables, and photographs



Erik Winkel and the hands of Geert Sprong, as they discuss slider windchest built by Cavaillé-Coll for the 1877 Manchester Town Hall organ (photo credit: John Bishop)



Beginning of erecting organ for Japan. The black steel is the frame that connects Rugwerk with the main organ case. The keyboards are suspended from the ceiling temporarily. (photo credit: John Bishop)



Keyboards II and III (Hoofdwerk and Onderwerk) of the 1721 Schnitger organ in Zwolle with hand of Erik Winkel (photo credit: John Bishop)

people have played on those keys in the 304-year history of that organ? And how about that intricate ebony-ivory marquetry? I loved seeing the handwriting of the Schnitger worker who wrote the note names on the keys sometime around 1720.

Assembly of a two-manual organ for Japan was just beginning in the erecting space. A steel floor frame was in place that would connect the main case with the Rugwerk. That rigid frame will serve at least two functions—to maintain the exact distance between the two organ cases so the adjustment of the tracker action will not fluctuate, and to serve as an immovable base for the organ in case of an earthquake. The keydesk action chassis was in place, which includes the mechanical pedal and manual couplers, and the rollerboard for the Rugwerk was lying flat in its position that will be beneath the pedalboard and bench. The keyboards were in position with temporary legs, comically hanging from the ceiling on a chain hoist and canvas slings, and casework frames were stacked neatly against the wall, ready for deployment.

### France to England to Holland

Another project in process is the restoration of the large Cavaillé-Coll organ from Manchester Town Hall, Manchester, England. The organ was built in Paris in 1877, and Cavaillé-Coll added a fourth manual and 32' Soubasse in 1893. Two manual windchests were on workbenches where Erik and longtime worker Geert Sprong had a lengthy

of many Flentrop organs. I imagined Dirk Flentrop meeting with Biggsie (and Peggy?) in those rooms, discussing plans for the Busch-Reisinger organ. I suppose Fenner Douglass was there to talk about organs for Oberlin and Duke University? The rooms where all those organs were conceived and designed are as magical as the rooms where they were built.

### Witnessing

Erik and I drove across Zaandam to the principal workshop that houses wood-working machines, an erecting space, and large workrooms with windchests and console frames on workbenches and sawhorses. I noticed twenty-foot-long rollerboards standing on end in a corner, restored rollerboards from the Zwolle organ. I felt a nostalgic twitch. Those rollerboards were in that organ clattering away in 1964 when Biggs made his landmark recording *The Golden Age of the Organ* that I wrote about in the first paragraph of my essay in the September 2025 issue. I had the same strange feeling when visiting the workshop of Harrison & Harrison in Durham, England, and saw the pipes of the 8' Tuba from King's College, Cambridge. *O come, all ye faithful*, as sung by that storied choir, popped into my mind's ears instantly.

Flentrop completed the restoration of the Rugwerk of the Zwolle organ earlier this year; it was dedicated on March 22, 2025. The top three keyboards are in process in the workshop now. How many



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**Rollerboards from Schniger organ in Zwolle** (photo credit: John Bishop)

conversation about spacing and connections of the sliders. I have played on several Cavaillé-Coll organs, but this was my first experience seeing major components dismantled, which allowed close-up viewing, a treat for an organbuilder.

Throughout my career, I have reveled in witnessing the marvelous craftsmanship of our ancestor organbuilders—it is apparent even in how they sharpened their pencils to get the most accurate markings. It almost seems as though you are standing next to the person who built the thing. We have all heard so much about Cavaillé-Coll's personal influence on generations of French organists and composers, and those great organs (remember Saint-Sulpice, Widor, and Dupré) sound wonderful in their huge churches, but I was privileged to examine up close the brilliance of the individual factory worker. I wonder if that guy with the sharp pencil ever got to hear any of the organs he helped build?

Erik showed me the massive new replica console they are building for the Manchester organ, and his explanations hinted at the extensive research they had done to prepare for construction. I guess I will need to get to Manchester in a year or two.

Flentrop has a third facility in Zaandam that we did not visit, a large building used mainly for storage, but also as the space where the largest Flentrop organs are assembled during construction. The erecting space I described that is presently occupied by the two-manual organ for Japan is not tall enough for the organs I have mentioned like Oberlin; Duke; Saint Mark's, Seattle; Trinity Cathedral, Cleveland; Cathedral of the Holy Name, Chicago; and dozens of other instruments across Europe.

### Conservation

The amount of care Flentrop takes with the conservation, restoration, and maintenance of Holland's pipe organ heritage is inspiring. The two ancient organs I described in the October issue in Alkmaar and Oosthuizen each have newer wind systems built by Flentrop. The host/curator at Oosthuizen, Herman van Leuven, told of a retired Flentrop worker who still liked to make service calls on the 1521 organ. Frank van Wijk, my host in the church at Alkmaar, mentioned studies about the corrosion of lead pipes caused by acid. The heating system in the church in Alkmaar was emitting CO<sub>2</sub>, which forms carbonic acid that was causing significant corrosion of the lead pipes in the 1511 Van Covelens organ. According to Frank, the mayor of Alkmaar was instrumental in organizing the replacement of the heating system in the interest of preserving the organ.

Erik described how Rembrandt (1606–1669) made his white paint by combining lead and oak to produce “lead

white” (lead carbonate), corroding lead intentionally to create a toxic brew he applied to canvas. It made wonderfully effective and durable paint that gleams on museum gallery walls, but it is easy to imagine how that must have affected his health, something like the mad-hatter brushing felt hats with mercury.

Many hardwoods, especially white oak, emit acetic acid. White oak was commonly used for toeboards and rackboards in Holland's ancient organs and its acid emission has contributed to the corrosion of organ pipes over the centuries. Erik showed me a large plank of American elm, which among hardwoods emits one the lowest amounts of acid, and described experimentation with replacing original toeboards with elm to slow corrosion. The Dutch National Heritage Agency (Rijksdienst voor het Cultureel Erfgoed or RCE) has funded research about the corrosion of lead organ pipes, and Erik participates in a task force with a university professor and a specialist from RCE to continue research. It was fun to hear about a federal government participating in the care of its cultural

heritage, but I doubt we will soon see the government of the United States taking part in that sort of effort.

§

I am fortunate to have visited dozens of pipe organ workshops in the United States and in Europe. The first two I visited were Noack and Fisk—I do not remember which was first, but like my first moments with the Flentrop at Busch Hall in Cambridge, my early mentors took me to open houses at both shops when I was a young teenager. I have always considered organ shops to be deep expressions of the humanities and marvel that we are still able to build beautiful instruments based on the heritage that I was immersed in during that trip.

I thank Erik Winkel for his generosity, sharing the work and philosophy of that venerable company, for treating me to a fine lunch, and continuing the comradery that I have always felt with my colleagues and peers. I will tell you about my second day with him next month.

When John Leek and I helped install the Flentrop at Trinity Cathedral in



(photo credit: Félix Müller)

Cleveland, Gerrit Passenier of Flentrop was part of the crew. Gerrit and I had a lot of fun together during those several weeks. Erik told me that Gerrit was a “lifer” at Flentrop and had retired ten years ago. That organ had been shipped from Rotterdam, across the Atlantic, up the Saint Lawrence Seaway, and across Lake Erie to the Port of Cleveland. The name of the ship? *Calliope*. It's fun to remember. ■



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# “Seeing” Olivier Messiaen’s Music

By Stella O’Neill

Olivier Messiaen (1908–1992), a musical synesthete, recorded observations of his experiences in so much detail that one would assume the role of synesthesia carried great influence in Messiaen’s compositional language. To provide my audience a glimpse of his synesthetic world and yet another entry into his harmony, I performed Messiaen’s *La Nativité du Seigneur* (1935) at Christ Church Cathedral (Episcopal), Cincinnati, Ohio, on January 28, 2023, with programmed lighting in the space. The lighting changed in real time according to my analysis of what colors Messiaen associated with *La Nativité*. Additionally, I worked with an artist to realize these color collections into iconography reflecting the subject matter of each movement. This article outlines the importance of Messiaen’s synesthesia, how I formulated my analysis, and examples of the lighting and artistic representations.

Messiaen’s seventh volume of *Traité de rythme, de couleur, et d’ornithologie* (1949–1992) emphasizes the importance of his condition, as it contains detailed delineation of all the specific color combinations in tandem with their respective modes and transpositions. Notable elements of Messiaen’s condition include that the colors associated with his harmonies remained unchanged

throughout his life,<sup>1</sup> the condition shaped his musical output both consciously and subconsciously,<sup>2</sup> and color remained the primary aspect on how he perceived and assessed music.<sup>3</sup> Messiaen became more and more vocal about his condition and its effect on his music throughout his life.

Although his earlier musical works do not discuss color and his *Technique de mon langage musical* (1944) only mentions color briefly as a side note,<sup>4</sup> his later works become more expressly specific about the colors that shaped or inspired Messiaen’s output. *Couleurs de la Cité Céleste* (1963) contains a note from Messiaen stating the influence of his coloristic visions on the work.<sup>5</sup> Other compositions continued to present composer notes and prefaces<sup>6</sup> on color influence until finally culminating in his seventh volume of *Traité de rythme, de couleur, et d’ornithologie*, which, according to Yvonne Loriod, could have been written as early as 1970–1975.<sup>7</sup> In this final volume, not as yet translated from French, Messiaen provided painstaking detail to the colors he associated with sound collections. Not only does each mode have a color collection associated with the pitch collection, but each unique transposition has unique color collections as well, sometimes masking the dominant color of the mode.<sup>8</sup> I share



Figure 1: Mode 3¹, 3², and the first phrase of “Les anges”<sup>22, 23</sup>



Figure 2: Chord of inversions transposed on the same bass note, version 1, and the opening phrase of “Les mages”<sup>24, 25</sup>

**MODE 4**

« La Nativité du Seigneur »  
9<sup>e</sup> pièce « Dieu parmi nous » (pour orgue)

Début. 1<sup>er</sup> système les 2 mains font entendre le mode 4¹ (tandis que la Pédale joue le mode 2¹)

**IX – DIEU PARMI NOUS**

Paroles du communiant, de la Vierge, de l’Église toute entière. Celui qui m’a créé a reposé dans ma tente, le Verbe s’est fait chair et il a habité en moi. Mon âme glorifie le Seigneur, mon esprit a travaillé d’allégresse en Dieu mon Sauveur (Ecclesiastique, Évangile selon Saint Jean et Saint Luc)

Très modéré      Lent et puissant

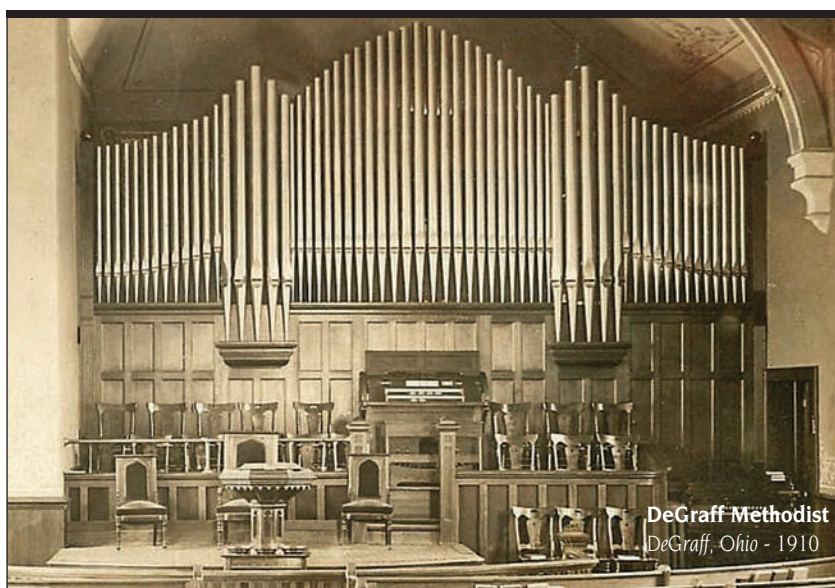
GPR { *fff* staccato      R {

(Dans le bas de cette page 1, 9<sup>e</sup> mesure de cette pièce, le même motif – avec le même rythme – sera repris, mais en mode 3¹)

Très modéré

R { *f* staccato

Figure 3: Messiaen’s analysis in *Traité*, page 244<sup>26</sup>



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much of Håkon Austbø's opinion in the introduction of his article, "Visualizing Visions," that despite the subjectivity of Messiaen's condition or experience, due to the nature of the detail he left us, we could explore these colors for more insight on the inspiration for Messiaen's creative output.

Joseph Edward Harris, in his doctoral thesis, explored the concept of *musique colorée* and what constitutes it.<sup>9</sup> Harris theorized that pieces before the 1950s do not have the same coloristic influences as pieces written after. However, the preface of *La Nativité* (1935) is Messiaen's first time outlining and acknowledging the organization of his modes of limited transposition. Since this became the basis of color in his later treatise, one cannot claim his experience had zero effect on his compositions before the 1950s. In Jon Gillock's compilation and translation of Messiaen's CD cover notes, we find more valuable references from the composer serving as a demonstration of the importance of color even during the beginning of his second compositional period. In describing "Les mages," movement eight from *La Nativité*, Messiaen wrote, "Observe the iridescence of the 'harmony on the dominant': one passes from green and gold to a velvety blue, from deep violets alternately with orange."<sup>10</sup> Thirty years later, these very color combinations are described in the chords used, as outlined in his *Traité*.<sup>11</sup> The following analysis of *La Nativité* focuses primarily on the basic modal collections or chords on the dominant in each piece. In the case where Messiaen left his modal language entirely, whatever factors of the music lend themselves to conditions of *musique colorée*, as outlined in Harris's



Figure 4: Mode 2' as seen in the nave of Christ Church Cathedral, Cincinnati, Ohio (photo credit: Anatole Wiering)<sup>27</sup>

thesis,<sup>12</sup> determine the focus on analyzing those aspects.

Most of the analysis in *La Nativité* could be conducted by modal analysis. I primarily chose this method due to the importance of *La Nativité* being the first work Messiaen published with explicit descriptions of his modes. Messiaen predominantly uses modes 2 and 3 in his work. However, modes 4 and 6 make appearances as well.<sup>13</sup> Additional techniques include analyzing instances of the "chord on the dominant."

The movements fitting neatly within the modal harmony are "La vierge et l'enfant," "Les bergers," "Les enfants

de Dieu," and "Desseins éternels." "La vierge et l'enfant" begins with an A section in mode 2'.<sup>14</sup> The harmony in the manuals shifts through various transpositions of mode 2 toward the end of the A section. The entire B section does not deviate from mode 6'. When the piece returns to A', the harmony also returns to mode 2. This analysis is confirmed by Messiaen stating in his preface that the first piece uses modes 2 and 6. "Les bergers," "Les enfants de Dieu," and "Desseins éternels" followed a similar analytical procedure and were relatively simple to delineate.

"Les anges," with the quick rhythm of its notes, limits the music from

the parameters of *musique colorée*. I decided to loosely analyze the modal collection that had anomalies that made musical sense. For example, in Figure 1, notice how the opening phrase could be analyzed as mode 3' with the D-flat an anomaly in measure 4, the low F-natural. However, analyzing the passage as mode 3<sup>2</sup> causes the high B-flat to be an anomaly, as well as the low G-flat in measure 4. I chose mode 3<sup>2</sup> since the B-flat holds a musical quality of an "escape tone," and the G-flat acts as a chromatic voice leading to the F in measure 4. Using these decisions, I worked through the movement to find most of the piece

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## Music of Messiaen

is in various transpositions of mode 3, with an occasional glimpse of mode 2. This movement shows Messiaen's flexibility within his modal language and depicts the transient nature of the celestial beings.

However, he does not refer to this piece at all in his preface as it pertains to his modes. He also mentions how the high register of sounds washes colors out. One can deduce that "Les anges" is less about the color and more about the rhythmic texture and effect of light, reminiscent of angels.

In "Les mages," we observe a different texture of a sustained chord in the left hand with punctuating chords in the right hand to accompany a melismatic line in the pedal. The most fascinating example one finds here is the use of the chord on the dominant as Messiaen describes in his cover notes of a CD recording of *La Nativité*.<sup>15</sup> He also refers to the technique in his preface and states that it is used in the eighth piece, "Les mages." By the time Messiaen described this chord in *Traité* he called the chord "transposed inversions on the same base note."<sup>16</sup> Using this and the fact that the left-hand chord harmony follows the parameters of *musique colorée*, the analysis of this piece is centered according to the harmony on the dominant as it is demonstrated in the left hand, and presents the color shifts in accordance with the inversions. During the course of the movement the left hand cycles through eighteen different spellings and inversions of the chord on the dominant, each one with its unique color description as found in his treatise. In **Figure 2** (see page 12), the first chord presented in Messiaen's treatise is the one found in "Les mages" as described from the CD notes: shifting through gold, green, and blue.<sup>17</sup> This movement presents the most color shifts, which presumably is the closest rendition to Messiaen's experience.

"Dieu parmi nous" contains all the textures as found in the previous movements. Most of the work, being quite fast in tempo, required a similar analysis to "Les anges." However, the thematic material fits the modal harmonic molds. The opening descending theme is in mode 4<sup>1</sup>, and the pedal descent is in mode 2<sup>1</sup>. The theme on the gambe and celeste follows the specific parameters of *musique colorée* and is in mode 2<sup>1</sup>. When the first theme returns, it is in mode 3<sup>1</sup>. This analysis is confirmed by Messiaen's own example of analysis of the opening page of this movement as seen in **Figure 3** (see page 12).

The remaining movements were analyzed in a similar fashion as described in the previous examples. Occasionally a simple diatonic chord would be used; in these cases I would refer to a table as presented by Austbø in his article where he deduced colors associated with certain chords as determined by crossover in the modal collections.<sup>18</sup> This technique was used in "Jésus accepte la souffrance" and in "Le verbe."

I used two avenues of presentation: a visual light display and a collaborative project with an artist. At the first display, for the premiere of the project at Christ Church Cathedral, I performed the entire *La Nativité*, using the nave's lighting system. I programmed the lighting for each movement to demonstrate the colors as described in Messiaen's treatise and had an assistant cycle through my colors as I performed the work. In **Figure 4** (see page 13), the lighting portrays the general colors of mode 2<sup>1</sup> as described by Messiaen: "Blue violet rocks, spotted with gray cubes,



**Figure 5:** Colors are presented, but delegated as more background instead of the intensity as seen in **Figure 4**. (photo credit: Anatole Wiering)

cobalt blue, dark Prussian blue, with reflections of purplish violet, gold, ruby red, and mauve, black, and white stars. Dominant color: Blue violet."<sup>19</sup> The goal of this lighting presentation was to show the visual shifts of Messiaen's harmony with general colors and accent colors. In cases where the modal collections were less defined and the register of the music was high, the colors in the nave would be more washed out and bright (**Figure 5**).

The second avenue of presentation involved a collaboration with an artist, Olivia Wiering. We met on a weekly basis, discussing the theological significance of each portrait, how the music and modes interacted to demonstrate the subject, and the degree of freedom she could use to paint each portrait.

Olivia began by creating samples of each mode pattern as Messiaen described. In **Figure 6**, one sees all three transpositions of mode 2: mode 2<sup>1</sup>, described earlier; mode 2<sup>2</sup>, "Spirals of gold, silver, on vertical bands of brown and ruby red. Dominant color: gold and brown"; mode 2<sup>3</sup>, "light green and prairie green foliage with spots of blue, silver, and reddish orange. Dominant color: green."<sup>20</sup>

Olivia then designed a sketch of each movement and incorporated these modal patterns into her image. "La vierge et l'enfant," as described before, used all transpositions of mode 2. In **Figure 7**, one can see Olivia's portrait for the movement, where she incorporates mode 2 visually. The halo and writing with gold branches surrounding Mary is the depiction of mode 6<sup>1</sup>, "Large gold letters on a gray background, with spots of orange, and green branches with gold reflections."<sup>21</sup> When working with the movements, such as "Les anges," Olivia took more freedom with the design, with the modal structure less defined. Notice in **Figure 8** how Olivia takes the representations of mode 3, but bends the structure to demonstrate the movement of "Les anges." In "Les mages," I provided Olivia a table of all eighteen chord combinations as described by Messiaen that I analyzed, and she incorporated them into a colorful landscape of the Magis' journey, as seen in **Figure 9**.

Using this additional lens of Messiaen's synesthesia to further explore *La Nativité* provided my audiences many different avenues to not only visually experience his harmony, but also consider the theological significance



**Figure 6:** Mode 2, three transpositions as visualized by Olivia Wiering<sup>28</sup>



**Figure 7:** *The Virgin and the Infant*, Olivia Wiering

of his work. As demonstrated with the analysis and the assumption that we will never truly know what Messiaen saw, the goal of this project was not to literally translate his music into visuals, but to simply provide an avenue for

the average listener to enter into Messiaen's harmonic world. At the concert in January 2023, many of the audience members had never heard his work before, but found the experience to be meaningful with all the layers provided





Figure 8: Modes 3<sup>1</sup>, 3<sup>2</sup>, 3<sup>3</sup>, and *The Angels*, Olivia Wiering

to help engage their senses in Messiaen's work. Ultimately, this is the goal of the performer, to best provide a bridge from their role as an interpreter and demonstrate why they are passionate about the music they play. To see more examples of Olivia's work or my visual analysis in video format, please visit our websites: [oliviaroseillustrations.com](http://oliviaroseillustrations.com) and [stellaoneillmusic.com](http://stellaoneillmusic.com).

#### Notes

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- Claude Samuel, Olivier Messiaen, and Felix Aprahamian, *Conversations with Olivier Messiaen* (Stainer & Bell, 1976), <https://books.google.com/books?id=ITwIAQAAMAAJ>, page 17.
- Olivier Messiaen and Claude Samuel, *Music and Color: Conversations with Claude Samuel* (Portland, Oregon: Amadeus Press, 1994), <http://catalog.hathitrust.org/api/volumes/oclc/28507464.html>, page 63.
- "passing reference to 'the gentle cascade of blue-orange chords'," Bernard, "Messiaen's Synaesthesia," page 41.
- Håkon Austbø, "Visualizing Visions: the Significance of Messiaen's . . .," *Music + Practice* 2 (2015), <https://www.musicandpractice.org/volume-2/visualizing-visions-the-significance-of-messiaens-colours/>.
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- Jon Gillock, "Messiaen's Organ Works: the Composer's Aesthetic and Analytical Notes," *Music/The AGO-RCCO Magazine* XII, number 12 (December 1978).
- Olivier Messiaen, *Traité de rythme, de couleur, et d'ornithologie* (Paris: Alphonse Leduc, 1949–1992), page 146.
- Texture is in block-chord form, chords are classifiable, tempo is slow; durations are not short, music is not mimetic, music is in middle register, voice leading is smooth, meter is irregular, durations are additive, and music was composed after the early 1950s.
- Messiaen refers to a fourth mode in his preface and provides two versions. Later in his treatise, he labels the first version as mode 6 and the second as mode 4. I refer to these pitch collections as he labels them in his treatise.
- The superscript refers to the transposition of the mode.
- Gillock.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, page 142.
- Gillock.
- Austbø.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, page 118.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, pages 118–119.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, page 132.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, page 122.
- Messiaen, *La Nativité du Seigneur*, volume 3, page 1.
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- Messiaen, *La Nativité du Seigneur*, volume 3, page 7.
- Messiaen, *Traité de rythme, de couleur, et d'ornithologie*, page 244.
- Permission granted for publication from Anatole Wiering for photographs.
- Permission granted for publication from Olivia Wiering for all art examples.



Figure 9: *The Magi* and chord table, Olivia Wiering

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- Stella O'Neill, an organist and pianist in the Cincinnati, Ohio, area, earned her Bachelor of Music degree in piano performance at the University of Minnesota with Paul Shaw. She continued on to pursue a Master of Music degree in organ performance at the University of Florida with Laura Ellis, where she also began work in harpsichord accompanying and continuo playing. She earned her doctoral degree in organ performance with Michael Unger at the College-Conservatory of Music at the University of Cincinnati and currently serves as director of music at Saint Rose of Lima, Catholic Church, Cincinnati, Ohio.

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# The Oldest Organ in Christendom Plays Again After 800 Years of Silence

By Terra Sancta Museum Art & History staff

On September 9, for the first time in modern history, the pipes of a Medieval organ have been heard again, just as they sounded a thousand years ago. And it was with the eleventh-century liturgical chant, *Benedicamus Domino Flos filius*, performed by David Catalunya on the original bronze pipes of the Organ of Bethlehem.

The major achievement has been made possible thanks to an international research project led by musicologist Dr. David Catalunya, whose passion for historical instruments brought him to Jerusalem in search of a liturgical treasure buried by the Crusaders in the twelfth century. This project is promoted by the Complutense Institute of Musical Sciences (ICCMU) in collaboration with the Terra Sancta Museum and the Custody of the Holy Land (Franciscans of the Holy Land). The Organ of Bethlehem project was officially presented to the international press at the Convent of Saint Saviour in Jerusalem, headquarters of the Custody of the Holy Land, with the participation of the research team and representatives of the collaborating institutions.

## A "Musical Pompeii" beneath the Church of the Nativity in Bethlehem

During the press conference, Father Eugenio Alliata, Franciscan archaeologist from the Studium Biblicum Franciscanum (SBF), recounted the context surrounding the discovery of this object. He explained that the existence of a hidden treasure in Bethlehem had been preserved in the collective memory of the Franciscans for centuries. The treasure was finally discovered, almost by chance, during the establishment of the Franciscan hospice for pilgrims called "Casa Nova" in 1906 in an area that was once the cemetery of Catholic Christians.

Excavations conducted by archaeologists from the Studium Biblicum Franciscanum uncovered 222 bronze pipes, a carillon of thirteen bells, and other

liturgical objects hidden by the Crusaders before their departure from the Holy Land. In order to preserve it, the organ was displayed at the Franciscan Archaeological Museum of the Convent of the Flagellation. But for over a century, this discovery went virtually unnoticed in academic circles.

## A Spanish researcher from the Complutense leading an international mission

During his time as a researcher at the University of Oxford, David Catalunya came across a mention of the organ in the Basilica of the Nativity in Bethlehem. This was the starting point of an adventure that has now become an international project with a scientific headquarters in Madrid and a working field in Jerusalem and Bethlehem. The project is coordinated by the Complutense Institute of Musical Sciences (ICCMU), the leading music research center in Spain, whose director, Dr. Álvaro Torrente, traveled to Jerusalem for the event.

During the press conference Dr. Catalunya provided information on the value of the object, the scientific research team composed of four members, including Winold van der Putten, organbuilder, and Koos van de Linde, organ expert, and the reconstruction project. The pipes were analyzed using advanced technologies. These analyses helped understand the materials used as well as the manufacturing process. The research has revealed that some of these original pipes, made more than a thousand years ago, still function, fully preserving their original sound, representing an unprecedented musicological discovery.

As a world premiere, Dr. Catalunya played music on some of the original pipes, producing the same sounds that once accompanied Crusader liturgies at the Nativity Church in Bethlehem. "This organ was buried with the hope that one day it would play again," explains Catalunya. "Today this forgotten voice can be heard again, not just as an object



David Catalunya carefully presents a pipe from the Organ of Bethlehem



David Catalunya demonstrates the slides opening and closing the wind for each pipe



The eight pipes still functioning are sounding for the first time after 800 years.

of study, but as a living experience that connects art, history, and emotion. Like a musical Pompeii, it is a unique window into the past, a living relic."

Álvaro Torrente stated, "The Organ of Bethlehem is not only a treasure of the past that we can now contemplate and hear. It is also a unique source of knowledge about European music, engineering, and organology, capable of radically transforming our vision of medieval culture. It is like finding a living dinosaur: something that once seemed impossible and that suddenly becomes real before our eyes and ears."

The Bethlehem Organ project was one of the selected initiatives in the recent twelfth edition of the 2025 Leonardo Grants in the humanities category, awarded by the BBVA Foundation. The recognition highlights its interdisciplinary nature and pioneering contribution to historical musicology, sound archaeology, and the dissemination of European heritage.

## The organ will be on display at the Terra Sancta Museum Art & History

The signing of a collaboration agreement in April between the Complutense University, the Custody of the Holy Land, and the Terra Sancta Museum ensures access to the collections and logistical support for the next five years. Beyond the technical aspects, the project aims to restore the spiritual, historical, and artistic value of this unique object. Father Stéphane Milovitch, chairman of the board of directors of the Terra Sancta Museum, explained,

The results of this research project are already greatly enriching the current scenography of the future Music cloister, which will display the Treasure of Bethlehem, and we hope that tomorrow they will enrich the experience of future museum visitors allowing the deployment of a whole series of cultural outreach activities.

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The Organ of Bethlehem and its 222 original pipes



A closeup of the pipes



Father Stéphane Milovitch and David Catalunya with the Organ of Bethlehem

Terra Sancta Museum Art & History, its construction is currently being supported by the Belgian government, the Belgian Consulate, and the cooperation agency ENABEL.

§

Dr. David Catalunya is a researcher at the Complutense Institute of Musical Sciences (ICCMU), where he works on the RESOUND project, funded by the European Research Council. He was previously a researcher at the University of Oxford (2019–2023) and the University of Würzburg (2011–2019). His work delves into Medieval music, intellectual culture, organology, and the history of technology. For decades, Catalunya has developed his academic career alongside artistic activity as a keyboard performer and director of the vocal ensemble Canto Coronato.

§

The Franciscan friars have been present in the Holy Land for over 800 years. As the only Latin Christian presence tolerated by the Muslim authorities at the departure of the Crusaders, the Catholic Church asked them to guard the Holy Places. Since 1342 they have been carrying out this mission, and today they are responsible for fifty shrines, twenty parishes, sixteen schools, more than 500 social housing units for disadvantaged Christian families, and employ more than 1,200 people in the Holy Land.

There are 300 Franciscan brothers spread across eight countries. The Terra

Sancta Museum is one of their cultural projects. It is the first major international museum of Christian art to be established in the heart of Jerusalem. Made

up of two museums—an archaeological museum and a historical museum still under construction—it aims to serve as a cultural bridge between different

faiths and peoples while reaffirming the universal and Christian character of the Holy City. The museum project is being led on site by Franciscan friar Stéphane Milovitch. The president of the scientific committee of the Terra Sancta Museum is Béatrix Saule, honorary director of the Palace of Versailles, France.

§

The Complutense Institute of Musical Sciences (ICCMU) is an international reference center for the research and recovery of historical Spanish music. Affiliated with the Complutense University of Madrid, its work is carried out by the institute's own multidisciplinary team and a broad network of over 1,000 specialists—including musicologists, musicians, historians, philologists, and cultural managers—from both national and international institutions such as the University of Cambridge, Université Paris-Sorbonne, University of California Los Angeles (UCLA), Università degli Studi di Bologna, and the University of Melbourne, among others. The Institute is directed by Álvaro Torrente Sánchez-Guisande.

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See also “Organs, Organbuilders, and Organists in the Holy Land,” by Gunther Martin Götsche, translation from German by Valerie E. Hess, February 2021, pages 12–17.

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The Accompanist-Orchestrator:  
Getting the Best out of Stanford  
and Korngold

When listening to one of the old Hollywood soundtracks, our ears instantly recognize hallmarks of the era. There are the singing melodies, the rich orchestrations, and the ingenious musical devices. (To say nothing of the fantastic playing.) We remember the great film songwriters and composers, and our modern minds often forget the many talented orchestrators responsible for two of the three hallmarks listed above.

Consider now the talented choir accompanist. Seated at the organ bench, this person fulfills all the duties of the Hollywood orchestrator, with the added responsibility of playing the performance! The pianist accompanies sensitively, the conductor makes an orchestra do the same; only the organist is responsible for sensitive playing *and* orchestration. Charles Villiers Stanford writes the core material, and the choir leads in the foreground, while the uniqueness of each organ forces the accompanist into their role as accompanist-orchestrator, responsible for realizing the full musical potential of Mr. Stanford's work.

Our organ for Church of the Good Shepherd in Corpus Christi, Texas, was designed to give the accompanist-orchestrator the musical resources to fulfill this role with as much skill as the best Hollywood orchestrators. It presents an opportunity to examine aspects of the relationship between composer, accompanist-orchestrator, and orchestra (organ).

The composer

Hollywood composers bear a striking resemblance to church music composers. They both write music for practical use, sometimes for only one performance; their music is part of a larger art-piece (the movie or church service); they work with many stakeholders, including those who may have no interest in their craft (producers or clergy).

Some Hollywood composers were famous for beautiful melodies and nothing else, giving little more than a melody and sketch to the orchestrator. Others specified every detail of the orchestration. An experienced accompanist can think of examples from each category found in church music.

Although spectacular music has been written by both kinds of composers, the Hollywood orchestrators generally found



Chancel Organ case

the former, less micro-managing composers more creatively stimulating. The same can be said for the accompanist-orchestrator; and where there is more space for personal expression, there is more opportunity to match the composer's material to the organ.

The accompanist-orchestrator

The master orchestrators of Hollywood made even the simplest song a masterpiece. More than assigning parts to players, their job was to realize the potential of the composer's material. Orchestrators and

accompanist-orchestrators are at their best when they are musical chameleons. Much like good improvisation, good orchestration and accompaniment sounds inevitable. Rather than draw attention to itself, it draws attention to the best parts of the composer's piece,

Schoenstein & Co. Opus 185

GREAT (Manual II)		SWELL (Manual III, enclosed)		CHOIR (Manual I, enclosed)		ANTIPHONAL (Floating, enclosed)	
16' Contrabass	61 pipes	16' Bourdon (ext 8')	12 pipes	16' Dulciana	61 pipes	16' Bass Flute (ext 8')	12 pipes
8' First Open Diapason	61 pipes	8' Open Diapason	61 pipes	8' Dulciana (ext 16')	12 pipes	8' Echo Diapason	61 pipes
8' Second Open Diapason (ext 16')	12 pipes	8' Stopped Diapason	61 pipes	8' Chimney Flute	61 pipes	8' Erzähler	61 pipes
8' Harmonic Flute	61 pipes	8' Gamba	61 pipes	8' Flauto Dolce (Ch. Fl. bass)	49 pipes	8' Erzähler Celeste (TC)	49 pipes
8' Bourdon	61 pipes	8' Gamba Celeste	61 pipes	8' Flute Celeste (TC)	49 pipes	8' Flauto Continuo	61 pipes
8' Flauto Continuo (Antiphonal)		4' Gemshorn	61 pipes	8' Erzähler (Antiphonal)		4' Erzähler (ext 8')	12 pipes
4' Principal	61 pipes	4' Harmonic Flute	61 pipes	8' Erzähler Celeste (Antiphonal)		4' Flute (ext 8')	12 pipes
4' Octave (ext 16')	12 pipes	2' Flageolet	61 pipes	4' Dulcet (ext 16')	12 pipes	16' Flügel Horn (ext 8')	12 pipes
4' Spire Flute	61 pipes	8' Oboe Horn	61 pipes	4' Silver Flute	61 pipes	8' Flügel Horn	61 pipes
4' Flute (Antiphonal)		Tremulant		2 2/3' Nazard	61 pipes	8' Solo Tuba	61 pipes
2' Fifteenth	61 pipes	Stops under double expression		2' Piccolo	61 pipes		
2' Mixture III-IV	187 pipes	16' Posaune	61 pipes	1 3/8' Tierce (TC)	42 pipes		
8' Tromba (Choir)		8' Trumpet	61 pipes	16' Bass Horn (ext 8')	12 pipes		
8' Solo Tuba (Antiphonal)		8' Posaune (ext 16')	12 pipes	8' Tromba	61 pipes		
		8' Vox Humana	61 pipes	8' English Horn	61 pipes		
		4' Clarion	61 pipes	8' Clarinet	61 pipes		
		2' Mixture III-V	236 pipes	Tremulant			
		Swell 16'		Choir 16'			
		Swell Unison Off		Choir Unison Off			
		Swell 4'		Choir 4'			
		8' Solo Tuba (Antiphonal)		8' Solo Tuba (Antiphonal)			

PEDAL	
32' Resultant	
16' Diapason (wood-Austin)*	32 pipes
16' Contrabass (Great)	
16' Dulciana (Choir)	
16' Bourdon (Swell)	
16' Bass Flute (Antiphonal)	
8' Octave (ext 16' Diap)	12 pipes
8' Bass (Great)	





Antiphonal Organ and church



Church exterior

making improvements to any lackluster material in the composer's voice.

In capable hands, everything from registration—musically timed changes, making certain lines solos—to added material—descants, additional counterpoint, subtle harmonic changes—is at the discretion of the accompanist-orchestrator. Sometimes “playing the ink” on one beautiful registration is all that's needed. Good taste is central to

success, and the mark of success is simple: only the performers know what the accompanist-orchestrator is doing, while the listener, none the wiser, enjoys a fantastic performance of the composer's piece.

### The orchestra

Great orchestrators could work with nearly any orchestra, from awe-inspiring to frustrating. The same is true for great

pleasing sound on their own and blend into a unified yet colorful ensemble tone. Ensembles must be highly expressive, capable of dynamic changes fast and slow. The string section (diapasons) must be perfectly balanced.

### Roster size and personnel budget

When designing an organ for the accompanist-orchestrator, tough choices must be made to fit within space and budget. Orchestrators encountered the same challenges and, like a creative organbuilder, found compelling solutions. Asking simple questions like, “what's more useful, an Oboe or a Glockenspiel (Larigot)?,” can reveal the best path forward. Other learnings from the orchestrators can be found in their scores: the most important instruments have the largest usable playing compass, one beautiful violin is worth ten “color instruments,” effects are always subversive to a simple, never-tiring sound.

### An orchestra of soloists

The Berlin Philharmonic is famous for its string section of soloists who play



Console

accompanist-orchestrators, craftspeople who never blame their tools. In order to realize the talents of the accompanist-orchestrator, however, the organ needs to sound as beautiful and function as musically as the best Hollywood orchestras. Each player (stop) must have a

together with perfect ensemble skills. This should be the goal for all diapasons on the accompanist-orchestrator's organ. For Church of the Good Shepherd, we employed our usual diapason scaling methods to ensure color variety across the whole organ. Cohesion between

## Church of the Good Shepherd, Corpus Christi, Texas

- 8' Flute (Great 8' Harmonic Flute)
- 8' Dulciana (Choir)
- 8' Stopped Diapason (Swell)
- 4' Choral Bass (ext 16' Diap) 12 pipes
- 4' Flute (Great 8' Harmonic Flute)
- 32' Contra Posaune (ext Sw) 12 pipes
- 16' Trombone (ext Ch 8') 12 pipes
- 16' Posaune (Swell)
- 16' Bass Horn (Choir)
- 16' Flügel Horn (Antiphonal)
- 8' Solo Tuba (Antiphonal)
- 8' Posaune (Swell)
- 4' Clarinet (Choir)
- \*retained from previous organ*

- COUPLERS**
- Great to Pedal 8
  - Great to Pedal 4
  - Swell to Pedal
  - Swell to Pedal 4
  - Choir to Pedal
  - Choir to Pedal 4

- Swell to Great 16
- Swell to Great
- Swell to Great 4
- Choir to Great 16
- Choir to Great
- Choir to Great 4
- Swell to Choir 16
- Swell to Choir
- Swell to Choir 4
- Choir to Swell
- Antiphonal on Great
- Antiphonal on Great 4
- Antiphonal on Swell
- Antiphonal on Choir
- Antiphonal on Pedal

- Manual I/II Reverse
- All Swells to Swell
- Cymbelstern

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- 4 Antiphonal pistons
- 3 Pedal toe studs
- 1 Set piston
- 1 General cancel piston

- 2 Level setting pistons
- Programmable piston range for each memory folder.
- Great to Pedal reversible piston and toe lever.
- Swell to Pedal reversible piston and toe lever.
- Choir to Pedal reversible piston.
- Full Organ reversible piston and toe lever with multiple memories and indicator.
- Four balanced expression pedals of brass – Choir, Swell, Inner Swell, and Crescendo.
- Piston sequencer (European system) with piston number indicator, (+) toe stud, 5 (+) pistons, (-) toe lever and (-) piston.
- Antiphonal expression selector.
- Record/playback system.
- Pedal light and coupler rail light.





Great pipework

diapasons comes from thoughtful scale variation, careful voicing, slotting, and—new with this organ—a languid counter-bevel.

## Full-compass beauty

Organbuilders are always battling height constraints, and flue pipes are often mitered or Haskellled to compensate. The latter method, better for strength and overall space, often leads to weak, unfocused basses. No Hollywood orchestra would settle for mediocre cellos and basses, so we set out to find a way to improve Haskell bass tone. Our head voicer, Timothy Fink, found the answer in studying the master of Haskelling, Estey. Following Estey's lead, we fitted all Haskellled pipes with a bucket languid. The result is fantastic: the change to Haskellled basses is imperceptible, with plenty of rosin and singing tone all the way to low C.

Employing bucket languids is one of many tools we used to make sure every stop's compass is musically relevant. This allows the accompanist-orchestrator to employ any stop they choose for the material at hand, offering unending possibilities for color and variety that sound musically convincing to someone who has never heard the organ.

## Unenclosed = unemployed

There are many musical instruments that, although beautiful unto themselves, cannot meet the demands of the accompanist-orchestrator, their choir, and repertoire. With the exception of the diapason chorus and a few unenclosed color flues (all of which serve the accompanist-orchestrator, too), an organ for the accompanist-orchestrator requires enclosed, useful stops.

Our double-enclosed Swell reeds can be used to anchor full organ or accompany a small (human) choir. Director of Music Ministries Dr. Mi Ou Lee demonstrated their flexibility by using the 32' Contra Posaune in perfect balance as part of the string celeste ensemble. In the Choir, the 16' English Horn—a stop usually only useful for solos in one part of its compass—is voiced with a rich, full bass. Much like an orchestral bassoon section, it can be used in myriad ways for single lines and harmony.

## Overlapping dynamic range

Soloists and accompanying ensembles within the orchestra need to balance with the singers across the dynamic range of the voice. No Hollywood orchestra would hire a player who can only accompany at their softest dynamic level. A diapason *mezzo-piano* should equal a singer's *mezzo-piano* such that they can take advantage of their full dynamic range while singing together.

The Choir division in Corpus Christi deserves special mention here. It is designed to follow exactly the dynamic contours of a (human) choir. The dulcianas sing with a pure "ah" vowel and blend seamlessly with singers. All color stops can be used with even the most sensitive singers, from the barely audible (box closed) Flute Celeste to the cornet and Tromba. This division, more than any other, offers inspiration to the accompanist-orchestrator and begs for creativity in every accompaniment.

## Beyond movie music

When a concert-goer attends a Philadelphia Orchestra program of Mozart, they do not hear Mozart's orchestra. Instead, they hear a compelling performance in the ensemble's own musical



Organ ready for installation



Inner Swell reeds

voice. All musicians—from the most versatile to the specialist—have a voice, and the same is true for organs.

Organs serve in many roles, and even the most devoted church musician will admit there is more to life than choral accompanying. Expression and musicianship will always carry the day, and any organ that meets the demands of a talented accompanist-orchestrator will perform all music with ease. Building one organ to sound perfect in every context is impossible. Building one organ to sound *musical* in every context is the key.

This principle was demonstrated masterfully by consultant Ken Cowan, taking the organ through choral accompaniments, hymns, and repertoire from

Rachel Laurin to Bach. Cowan's work with us produced an organ of many colors and capabilities, and Mi Ou Lee is already using the instrument to its potential each week. It was our pleasure to work with Cowan, Lee, and all the people of Church of the Good Shepherd, including Father Milton Black, rector; and Shane Smith, facilities director.

—Bryan Dunnewald  
President and Tonal Director  
Schoenstein & Co.

Builder's website: [schoenstein.com](http://schoenstein.com)

Church's website: [cotgs.org](http://cotgs.org)

Photo credit: Louis Patterson



## New Recordings



**Gli Organi della Sardegna: Alghero—Cattedrale di Santa Maria, Volume 1**

**Gli Organi della Sardegna: Alghero—Cattedrale di Santa Maria, Volume 1.** Giovanni Solinas plays the organ of the Cattedrale di Santa Maria, Alghero, Italy. Motette-Psallite, MOT 15115, €18.87. Available from [motette.org](http://motette.org).



**Giovanni Solinas presents a copy of his *Gli Organi della Sardegna* to His Holiness, Pope Leo XIV, during a private audience at the Apostolic Palace in the Vatican.**

*Alma Redemptoris Mater*, Guillaume Dufay, arranged by Flor Peeters; *Regina celi Lætare*, Orlando di Lasso, transcribed by Franz Liszt; *Meine Seele erhebt den Herren—Fuge über das Magnificat pro organo pleno*, BWV 733, Johann Sebastian Bach; *Ave Maria*, Bach/Charles Gounod, arranged by Giovanni Solinas; *Alghero—Calma e tempesta*, Dante Ferrari, arranged by Giovanni Solinas; *Ave Maria Algherese*, Isabella Montanari/Gianni Garau, arranged by Solinas; *Tema e variazioni su “Deus ti salvet Maria,”* Solinas; *Ubi caritas et amor*, Denis Bédard; *Ave Maria*, opus 104, number 2, Marco Enrico Bossi arranged by Solinas; “Passacaglia,” from *Sonata VIII*, opus 132, Josef Rheinberger.

The organ of the Cattedrale di Santa Maria in Alghero, Sardinia, is a relatively small Romantic instrument of two manuals with twenty stops drawn from twenty-five ranks. The work of the Italian company Mascioni, Opus 477 of 1935, it is situated on a gallery at the west end of the cathedral. Looking at the stoplist given in the leaflet, my interest piqued over a stop named Eufonio on the Espressivo (Swell) division. This is not, as might at first be expected, a free reed, but rather it is a characteristic northern Italian flue stop of this name akin to a Violin Diapason or Geigen Principal. The sumptuous Romantic sounds of the organ produce a beautiful effect in the acoustics of the cathedral, which has a reverberation period of a couple of seconds.

Giovanni Solinas (born in 1986), a native of Alghero in Sardinia, has spent much of his life as what one might call “a big fish in a small pond.” He was already organist of the Cattedrale di Santa Maria when he began his college studies of piano under Stefano Curto and organ under Adriano Falcioni at the Conservatory of Sassari in Sardinia. He subsequently obtained a master’s degree in concert performance

under Alessio Corti at the Conservatoire Supérieur in Geneva, Switzerland, followed by a second master’s degree with distinction under Adriano Falcioni at the Conservatorio Luigi Canepa, Sassari. He went on to study Catholic church music at the Robert Schumann Academy in Düsseldorf. From 2011 to 2015 he was artistic director of the Sardinia Organ Fest, organized by the Accademia Organistica Sarda. I previously reviewed his other album, recorded on the organ of the St. Korneliuskirche in Dülken, Germany, where he is now organist, on the Motette-Psallite label, MOT 15091. My review appeared on pages 21–22 of the March 2025 issue of THE DIAPASON.

Solinas begins with Flor Peeters’s organ arrangement of a hymn, *Alma Redemptoris Mater*, by the early French composer Guillaume DuFay (circa 1395–1474). The ethereal effect of the soft foundation stops of the Mascioni organ in the cathedral is at once apparent and gives us a foretaste of what is to come on the rest of this compact disc. We then jump a century to another French, or rather Franco-Flemish, composer, viz. Orlando di Lasso, alias Orlande de Lassus (1532–1594) in the form of Franz Liszt’s organ transcription of de Lassus’s hymn *Regina celi lætare*, S. 663, a piece that is a little more animated than Liszt’s more famous transcription of a hymn by de Lassus’s Franco-Flemish contemporary, the *Ave Maria*, S. 182/2 of Maria d’Arcadelt (circa 1507–1568). Here Solinas introduces the silvery sound of the 4’ Ottava stop on the Grand’Organo.

We then move to Thuringia and jump another century to hear one of the organ works of J. S. Bach, his *Fuge über das Magnificat pro organo pleno*, “Meine Seele erhebt den Herren,” BWV 733. Here we hear the full Grand’Organo, from two 8’ Principales up to six-rank Ripieno and Tromba, coupled to the full Pedale. Notwithstanding the mixture stop, the effect is majestic and rich rather than particularly bright. We return to a softer, more silvery sound for Gounod’s *Ave Maria*, based on the “Präludium C dur” from Bach’s *Das wohltemperierte Klavier* in Solinas’s own arrangement.

After this follows a composition of local Sardinian interest: Solinas’s organ arrangement of a piano piece *Alghero—Calma e tempesta* by Dante Ferrari. Solinas comments in the leaflet that he has been unable to find out anything about this piece or its composer except that it was published in Milan by Editiones Zanoni in 1961. My own efforts to discover more also met with failure, although I discovered in the process that one of the problems is that the name Dante Ferrari is about as common as John Smith! The title is, however, very plausible. Alghero is on the western coast of Sardinia, and it would doubtless be subject to gale-force bouts of the prevailing western wind. Life in Alghero would thus be expected to consist of alternating episodes of calm and storm. As such Ferrari’s composition is a fine piece of tone painting, marked by several loud and soft segments. The harmonies are reminiscent of Elgar, and I am inclined to believe that though the piece was published in 1961, either it was written a long time before that or it was deliberately composed in an old-fashioned style.

The next work has a rather complicated history. *Ave Maria in catalano di Alghero*—the *Ave Maria* in the Algherese, i.e., northwest Sardinian, dialect of Catalan—was written by Mario Salvietti 1955 and set to music by Isabella Montanari (1918–1992). The contemporary Italian composer Gianni Garau (born in 1952)

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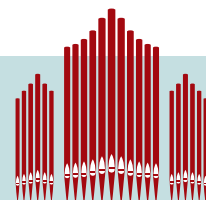
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**Reviews****► page 21**

arranged this as a TTBB anthem, from which Solinas made the organ transcription that appears on this compact disc. *Ave Maria* is an evocative piece based on the lovely but somewhat somber melody, supported by a texture of rich harmonies.

The final musical item of Sardinian interest is Giovanni Solinas's composition *Tema e variazioni su "Deus ti salvet Maria."* The theme, "Deus ti salvet Maria," is a Sardinian Ave Maria and is an example of a *Gosos*, or liturgical song, used at local religious festivals, and written by Bonaventura Licheri, S.J. (1667–1733). Solinas's composition consists of the theme followed by eight variations, and he based it structurally on Marcel Dupré's *Variations sur un vieux Noël*, opus 20. The melody is rather more solemn than NOËL NOUVELET, but Solinas's harmonies as well as his structure show a resemblance to Dupré, particularly in the parallel movement of dissonant intervals in the third variation and the use of quintuplets in the sixth. The work culminates in a brilliant fugue.

Moving from Sardinia to Canada, we come to a composition by Denis Bédard (born in 1950), his variations on the Maundy Thursday foot-washing antiphon *Ubi caritas et amor*. Bédard's treatment of this theme very much reminds me of the earlier parts of "Adagio" from Khachaturian's *Spartacus*. Solinas makes Bédard's *Ubi caritas* sound very charming on the Mascioni organ. Crossing the Atlantic once more to Italy we proceed to another "Ave Maria," this time the work of Marco Enrico Bossi (1861–1925). This is the second of Bossi's *Five Pieces for Organ*, opus 104, written in 1895. It says on the back of the CD case that the work was arranged by Giovanni Solinas, but it does not say this in the leaflet, and I can find nothing in the composition to suggest this, so I think it must be a misprint. It is another gentle composition that benefits from the beautiful sounds of the Mascioni organ.

The compact disc culminates in a virtuosic performance of Josef Rheinberger's celebrated "Passacaglia" in E minor from *Sonata VIII*, opus 132. Solinas makes the interesting suggestion that, since Rheinberger arranged versions of the "Passacaglia" for piano duet and piano and orchestra, he intended it as a stand-alone piece, as it is on this recording, as well as being the fourth movement of the sonata. While one might think this twenty-stop organ a little on the small side for the "Passacaglia," Solinas registers it very skillfully, and the full organ in particular sounds very impressive.

Once again Giovanni Solinas has produced a very fine album that displays his masterful playing. In this case he has done a fine job in showcasing the musical heritage of Sardinia and demonstrating how even a small organ can play an impressive repertoire. I very much approve.

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

**New Choral Music**

*Christ, Whose Glory Fills the Skies*, by Mark Sirett. SATB and organ, Augsburg Fortress, 978-1-5064-8645-1, 2022, \$2.75. Duration: 3:53. Available from [augsburgfortress.org](http://augsburgfortress.org).

The text by Charles Wesley (1707–1788) is especially appropriate for Epiphany, Transfiguration, or as a general hymn of praise. The text painting has a sweeping, grand feel. The key areas move from D major to F major,

then back to D major. There are fine echo effects between parts in the middle section. The melodic writing has a yearning quality, and the piece ends on a D9 chord. This is of moderate difficulty.

*My Shepherd, You Supply My Need*, arranged by Brenda Portman. SATB, piano, and cello, Augsburg Fortress 979-8-8898-3520-2, 2024, \$3.00. Duration: 6 minutes. Available from [augsburgfortress.org](http://augsburgfortress.org).

Ms. Portman does a great job of capturing the essence of this early American tune, RESIGNATION, while bringing it into contemporary sensibilities. It is of moderate difficulty, and there is beautiful harmonic writing and interplay between the chorus, pianist, and cellist. The piece takes you on a journey. This setting would be lovely for the Easter season (Good Shepherd Sunday), funerals and memorials, communion, and services with themes of hope and comfort. The composer does a gorgeous job of text painting this traditional text of Isaac Watts based on Psalm 23. There is a key change before the last verse, which ends with augmentation of the rhythm and a nice instrumental coda. Sure to be a favorite of your choir!

*The Son of God, Our Christ*, arranged by Anne Krentz Organ. Two-part mixed choir, piano, flute, descant, optional assembly, Augsburg Fortress, 979-8-8898-3524-0, 2024, \$2.75. Duration: 5 minutes. Available from [augsburgfortress.com](http://augsburgfortress.com).

The hymn is found in *Evangelical Lutheran Worship*. The text by Edward Blumfeld includes themes of call and discipleship. The keyboard part flows beautifully, and the flute part fits in a nice range where it gives just the right "lift" to the noble accompaniment for this sturdy tune. There is an instrumental verse included at the beginning that helps to "teach" the tune. This is a great choice if you are celebrating ministers, acknowledging an anniversary, or planning for an ordination.

*O Gracious Light*, by Robert Hobby. SATB and organ with optional oboe, or SATB with orchestra, Birnamwood Publications, a division of MorningStar Music Publishers, MSM-50-5851, 2025, \$2.90. Duration: 3:40. Available from [morningstarmusic.com](http://morningstarmusic.com).

What a gorgeous setting of this ancient text also known as *Phos hilaron*, originally written in Koine Greek. The piece ends as it begins, with "a sense of awe and mystery." Hobby makes use of the modern Lydian mode throughout, employing the raised fourth. There are many subtle but effective key changes: from E to D-flat to F to C to G and ending back in E. Of moderate difficulty, this is suitable for any evening vespers service. Your choir members will embrace this setting wholeheartedly.

*O Give Thanks to the Lord*, by Robert Lau. SATB and organ, MorningStar Music Publishers, MSM-50-7703, 2025, \$2.90. Available from [morningstarmusic.com](http://morningstarmusic.com).

The tune MORECAMBE is integrated midway through in homophonic style. This work is in ABA form, with the outer sections in F major and a more animated tempo, and the middle section in C major and a slower tempo. This works as a general hymn of praise and could be ideal for a choral Thanksgiving prayer service. The text by George Croly is based on Psalm 105.

—Karen Schneider Kirner  
South Bend, Indiana



## 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, • = RCOO 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

**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

Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, 12/7, 9 & 11 am

Lessons & Carols; First United Methodist, Huntsville, 12/7, 11 am

Britten, *Ceremony of Carols*, & Lessons & Carols; Cathedral Church of the Advent, Birmingham, 12/18, 5:30 pm

### ARIZONA

**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

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

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

**Todd Wilson**; Segerstrom Concert Hall, Costa Mesa, 12/9, 7:30 pm

### CONNECTICUT

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

Yale Consort & Elm City Consort, Choral Evensong; Christ Church, New Haven, 12/2, 5:30 pm

Yale Camerata; Woolsey Hall, Yale University, New Haven, 12/6, 7:30 pm

**Frank Zilinyi**; St. John's Episcopal, West Hartford, 12/7, 12:30 pm

Yale Schola Cantorum, Monteverdi, *Vespers*; Woolsey Hall, Yale University, 12/13, 7:30 pm

Lessons & Carols; St. John's Episcopal, West Hartford, 12/14, 3 pm

### DISTRICT OF COLUMBIA

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

### FLORIDA

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

**Jens Korndörfer**; Prince of Peace Lutheran, Orlando, 11/16, 7:30 pm masterclass

**Jens Korndörfer**; Stetson University, DeLand, 11/18, 7:30 pm recital

### GEORGIA

Coro Vocati; All Saints' Episcopal, Atlanta, 12/14, 2:30 pm

### ILLINOIS

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

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

Advent Lessons & Carols; St. James Episcopal Cathedral, Chicago, 11/30, 4 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, 12/7, 4 pm

**Corrado Cavalli**; St. John Cantius Catholic Church, Chicago, 12/13, 7 pm

Carols & Cocoa; St. James Episcopal Cathedral, Chicago, 12/14, 4 pm

Christmas Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/21, 4 pm

### INDIANA

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

### MAINE

**James Kennerley**, Christmas concert; Merrill Auditorium, Portland, 12/23, 7 pm

### MASSACHUSETTS

**Roger Sayer**, *Interstellar 10*; Trinity Episcopal, Boston, 11/21, 7 pm

**James Kennerley**, with trumpets, soprano; Methuen Memorial Music Hall, Methuen, 12/6, 7 pm; 12/7, 3 pm

**Rosalind Mohnsen**; Melrose Highlands Congregational, Melrose, 12/20, 7:30 pm

### MICHIGAN

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

**Todd Wilson**; Central Reformed, Grand Rapids, 12/31, 7:30 pm

### MINNESOTA

VocalEssence, Christmas concert; Northrop Auditorium, Minneapolis, 12/13, 4 pm

**Greg Zelek**; Northrop Auditorium, Minneapolis, 12/20, 3 pm

### NEBRASKA

**Diane Meredith Belcher**, works for organ and brass; First-Plymouth Congregational, Lincoln, 12/31, 7 pm

### NEW JERSEY

**Luke Staisiunas**; Main Arena, Boardwalk Hall, Atlantic City, 11/19, 12 noon

**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 11/26, 12 noon

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

**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 12/4, 12 noon

**Clint Miller**; Main Arena, Boardwalk Hall, Atlantic City, 12/5, 12 noon

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

**Andrew McKeon**; Main Arena, Boardwalk Hall, Atlantic City, 12/9, 12 noon

**Fred Haas**; Main Arena, Boardwalk Hall, Atlantic City, 12/10, 12 noon

**Nathan Figlio**; Main Arena, Boardwalk Hall, Atlantic City, 12/11, 12 noon

**Adam Cobb**; Main Arena, Boardwalk Hall, Atlantic City, 12/12, 12 noon

**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 12/15, 12 noon

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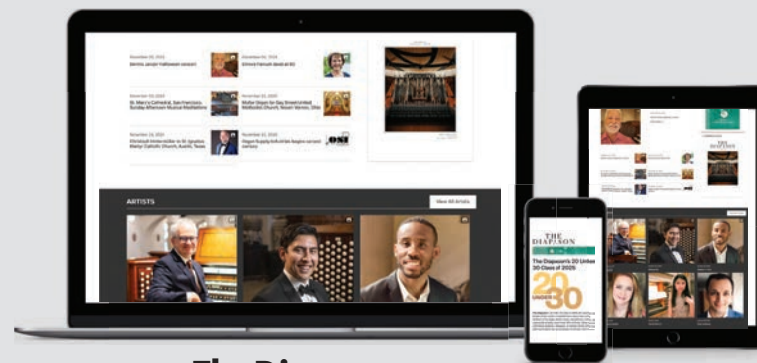
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Calendar

NEW YORK

**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  
Chanticleer, Christmas program; St. Ignatius Loyola Catholic Church, New York, 12/5, 8 pm & 12/7, 4 pm  
Handel, *Messiah*, Part I; Cadet Chapel, West Point, 12/7, 4 pm  
Lessons & Carols; Vassar College, Poughkeepsie, 12/7, 7 pm  
New York Philharmonic, Handel, *Messiah*; David Geffen Hall, New York, 12/10, 7 pm; 12/11, 7 pm; 12/12, 7 pm  
Christmas concert; Cathedral of St. John the Divine, New York, 12/13, 4 pm  
New York Philharmonic, Handel, *Messiah*; David Geffen Hall, New York, 12/13, 7 pm  
Holiday concert, Barnard-Columbia Chorus & Chamber Singers; St. Paul's Chapel, Columbia University, 12/13, 7:30 pm  
Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/14, 3 pm  
Musica Sacra; Cathedral of St. John the Divine, New York, 12/17, 7:30 pm  
Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/21, 3 pm  
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, 12/22, 7 pm  
New Year's Eve concert, Beethoven, *Symphony No. 9*; Cathedral of St. John the Divine, New York, 12/31, 7 pm

OHIO

**Michael Gartz**, music for choir and organ; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 11/23, 3 pm  
Lessons & Carols; St. Joseph Catholic Cathedral, Columbus, 12/7, 3 pm  
Handel, *Messiah*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 12/7, 4 pm  
Christmas Carol Sing; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 12/14, 3 pm

PENNSYLVANIA

Choral Evensong; Nativity Cathedral, Bethlehem, 11/15, 5 pm  
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 12/3, 7 pm  
Advent Procession; Nativity Cathedral, Bethlehem, 12/6, 5 pm  
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, 12/7, 3 pm  
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 12/10, 7 pm  
Pittsburgh Girls Choir, Christmas concert; Shadyside Presbyterian, Pittsburgh, 12/13, 2 pm  
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 12/17, 7 pm  
Lessons & Carols; Shadyside Presbyterian, Pittsburgh, 12/21, 11 am  
Christmas Lessons & Carols; Nativity Cathedral, Bethlehem, 12/21, 5 pm

SOUTH CAROLINA

**Chase Loomer**; St. Martin-in-the-Fields Episcopal, Columbia, 11/16, 3 pm

TEXAS

**Amanda Mole**; Co-Cathedral of the Sacred Heart, Houston, 11/16, 3 pm  
**Bradley Hunter Welch**; First United Methodist, Fort Worth, 12/1, 7 pm  
**Malcolm Matthews**, with University of North Texas ensembles; Winspear Hall, University of North Texas, Denton, 12/5, 7:30 pm  
**Jens Korndörfer**; Presbyterian Church of Gonzales, Gonzales, 12/6, 11 am recital; 12/7, 11 am worship service

VIRGINIA

**Bálint Karosi**; Cathedral of the Sacred Heart, Richmond, 11/21, 7:30 pm

WASHINGTON

**Wyatt Smith**; University of Puget Sound, Tacoma, 11/16, 2 pm

WISCONSIN

**Chad Winterfeldt**; Cathedral of St. Joseph the Workman, La Crosse, 11/16, 3 pm

AUSTRIA

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

CANADA

**Philip Crozier**; Église Très-Saint-Nom-de-Jésus, Montreal, 11/16, 3 pm

FRANCE

**Rodolfo Bellatti**; Village Church, Serrières, 11/22, 5 pm  
**Sophie-Véronique Cauchefer-Choplin**, silent film accompaniment; St.-Sulpice, Paris, 11/23, 4 pm

GERMANY

**Sebastian Freitag**; Kathedrale, Dresden, 11/19, 8 pm  
**Anna Lapwood**; Kulturpalast, Dresden, 11/26, 8 pm  
**Johannes Krah**; Pfarrkirche Wierderkunft Christi, Kolbermoor, 12/3, 5:45 pm  
**Holger Gehring**, with dancers; Kreuzkirche, Dresden, 12/3, 8 pm  
**Achim Mueller & David Keller**; St. Martin, Trier, 12/6, 6 pm & 12/7, 9:30 am

LUXEMBOURG

**Julie Pinsonneault**; Notre-Dame Cathedral, Luxembourg City, 12/21, 11 am

NETHERLANDS

**Rien Donkersloot**; Groote Kerk, Maassluis, 12/10, 4 pm

SWITZERLAND

**Vincent Thévenaz**; Cathedral, Geneva, 11/30, 5 pm  
**Ludovico Zangellini**; Franziskanerkirche, Fribourg, 12/7, 6:30 pm  
**Jean-David Waeber**; Cathedral, Sion, 12/11, 7:30 pm  
**Cédric Schaerer**; Village Church, La-Tour-de-Peilz, 12/13, 11 am  
**Edmond Voeffray**; Cathedral, Sion, 12/18, 7:30 pm  
**Henri-François Vellut**, with ensemble; Village Church, Aubonne, 12/21, 5 pm

UNITED KINGDOM

**Gerard Brooks**; Methodist Central Hall, London, 11/16, 3 pm  
**Daniel Mould**; Bloomsbury Central Baptist, London, 11/29, 4 pm  
**Peter Shepherd**; St. John's Church, Ranmoor, 12/4, 8 pm



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—Stephen Schnurr, Editor, September 25, 2025.				

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LORETO ARAMENDI, St. Michael's Church, Cornhill, London, UK, July 7: *Praeludium in e*, Bruhns; *Litanies*, JA 119, Alain; *Prelude in c-sharp*, Rachmaninoff; *Pelléas et Mélisande*, Fauré, transcr. Robilliard; *Sicilienne*, Fauré; *Magma-Wind Energy-Study*, Tanaka; *Gnossienne 3*, Satie; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen; *Danza del Hacha*, Martín y Coll.

CORRADO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, July 4: *Fanfare for the Common Man*, Copland; *America the Beautiful*, Hampton; *Prelude on Amazing Grace (Sacred Sounds)*, Shearing; *Elegy*, Still; *American Rhapsody*, Yon; *Three Preludes on African American Spirituals*, Callahan; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

KEN COWAN, Great Auditorium, Ocean Grove, NJ, July 9: *Concert Etude on Salve Regina*, Manari; *Pastorale*, Roger-Ducasse; *Ave Maria*, Giga, Bossi; *Prelude and Fugue in e*, BWV 548, Bach; *Live Wire*, Farrington; *Andante espressivo (Sonata in G, op. 28)*, Elgar; *Prelude (Die Meistersinger)*, Wagner, transcr. Warren, Lemare.

PHILIP CROZIER, Kirke, Mariager, Denmark, June 24: *Bergamasca (Fiori Musicali)*, Frescobaldi; *Epigrams*, Kodály; *Praeludium in g*, BuxWV 149, Buxtehude; *Four Inventions*, Gerber; *Kyrie*, Tierce en Taille en D (Messe Double, *Livre d'Orgue de Montréal*), anonymous; *Noël Chantons de voix haute*, Dandrieu; *Hommage*, Bédard; *Partite diverse sopra De lofzang van Maria*, Post.

Priory, Bridlington, UK, June 28: *Partite diverse sopra De lofzang van Maria*, Post; *Epigrams*, Kodály; *Conradus (Chorea) Ferdinandi, Proportio Ferdinandi Ulterius (Tablature of Jan z Lublina)*; *Fantasia Choral in f-sharp (Two Fantasia Chorals, no. 2)*, Whitlock; *Miroir*, Wammes; *Choral in b*, FWV 39

(*Trois Chorals, no. 2*), Franck; *Homage*, Bédard; *Fête*, Langlais.

CHRISTOPHER HERRICK, St. Michael's Church, Cornhill, London, UK, June 2: *Bridal March*, Parry; *Three Preludes and Fugues*, op. 37, Mendelssohn; *The Wanderer*, Parry.

CHASE LOOMER, St. Philip Episcopal Cathedral, Atlanta, GA, June 18: *Fantaisie Mystique*, Chenault; *Communion*, Fantaisie sur le Te Deum et guirlandes Alléluiaques (Suite No. 51, Domenica XXIII post Pentecosten, *L'Orgue Mystique*), Tournemire; *Tiento de medio registro de tiple séptimo tono*, FO 29, de Araujo; *Corrente Italiana*, Cabanilles; *Arabesque No. 1, Jardins sous la pluie*, Debussy, transcr. Loomer; *Contemplation*, Monestel; *Toccata (Symphonie I)*, Laurin; *Improvisation on a submitted theme*, Loomer.

WAYNE MARSHALL, Royal Festival Hall, Southbank Centre, London, UK, June 28: *Toccata and Fugue in C*, op. 30, no. 1, Ager; *Pastorale in F*, Roger-Ducasse; *Variations and Fugue on an Original Theme*, Schmidt; *Symphonic Improvisation in Four Movements on Themes from Bernstein's West Side Story*, Marshall.

ROSALIND MOHNSEN, Cathedral of St. Luke & St. Paul, Charleston, SC, June 5: *Canticle of the Sun (St. Francis Suite)*, Purvis; *Mozart Changes*, Gárdonyi; *Fantasia and Fugue in d*, op. 19, Dunham; *Meditation*, Wright; *Allegro (Symphonie II in e, op. 20)*, Vieme; *Pavane*, Gould; *A Song of the Sea (Five Wayside Impressions in New England)*, Matthews.

DEREK NICKELS, Faith Lutheran Church, Appleton, WI, June 25: *Prelude and Fugue in C*, BWV 531, Bach; *Andante (Concerto in F, BWV 1047)*, *Ein feste Burg is unser Gott*, BWV 80, Bach, transcr. Nickels; *In Quiet Mood*, Price;

*Prelude on Tender Thought*, Anderson; *Toccata*, H 244, Sowerby.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, June 23: *March (The Martyrdom of Polycarp)*, Ouseley; *Allegretto pastorale*, Holst; *Imploration pour le croyance (Trois implorations, no. 3)*, Langlais; *Evensong*, Martin; *Prelude and Fugue*, Webber; *Chaconne*, Holst; *Le Carillon*, Wolstenholme; *Introduction, Passacaglia, and Fugue*, Willan.

STEPHEN SCHNURR, Trinity Episcopal Church, Michigan City, IN, June 11, & Trinity Lutheran Church, Kaukauna, WI, June 18: *Komm, Heiliger Geist, Herre Gott*, BWV 651, *Fantasia and Fugue in c*, BWV 537, Bach; *In paradisum*, Daniel-Lesur; *Präludium in E*, LubWV 7, Lübeck.

DANIEL SCHWANDT, Lawrence University, Appleton, WI, June 11: *Präludium in F*, Fanny Mendelssohn; *Komm, Heiliger Geist, Herre Gott*, Weckmann; *Festival*, Maesch; *Prelude: Meditation with Plainsong, Processional with Fanfares (Suite, op. 50)*, Below.

VIKTORIA SHOROKHOVA, Fourth Presbyterian Church, Chicago, IL, June 20: *Prelude and Fugue in D*, BWV 532, Bach; *Hózhó*, Chee; *Lullaby (Suite No. 2)*, Hampton; *Scherzo*, op. 2, Duruflé; *Cantabile*, Final (*Symphonie II in e, op. 20*), Vierne.

GARY SIELING, St. John the Evangelist Church, Islington, UK, June 28: *Praeludium in D*, BuxWV 139, Buxtehude; *Choral Song and Fugue*, S. S. Wesley; *Prélude et Fugue in E (Trois Préludes et Fugues, op. 99, no. 1)*, Saint-Saëns; *Prelude and Fugue on a Theme of Vittoria*, Britten; *Toccata and Fugue in d on a Theme of Mancini*, Sieling.

BRENNAN SZAFRON, St. Matthew's Lutheran Church, Charleston, SC, June

3: *Allegro (Symphonie VIII in B, op. 42, no. 4)*, Widor; *Toccata and Fugue in E*, BWV 566, Bach; *Fantasia alla Marcia*, Bédard; *Allegro in f-sharp*, op. 18, no. 2, Adagio (*Symphony-Cantata: Ariane*, op. 53), Guilmant; *The Reverend Mustard—His Installation Prelude*, Muhly; *Arioso*, Sowerby; *Toccata*, Hancock.

DAVID TROIANO, St. Patrick Catholic Church, Escanaba, MI, June 17: *Grand Choer (Douze Pièces, no. 12)*, Dubois; *Cantilena*, Baldwin; *Carillon*, Lesley; *Dialogue sur les Grands Jeux*, Couperin; *How Great Thou Art*, Diemer; *Fugue sur O Filii (Folkloric Suite)*, Langlais; *Andante Devoto*, Aylward; *Voluntary in D*, Berg; *Toccata on Hyfrydol*, Rainey.

THOMAS TROTTER, Christ Church Spitalfields, London, UK, June 9: *Prelude and Fugue in a*, BWV 543, Bach; *Ach wie wichtig, ach wie flüchtig*, Böhm; *Voluntary (Ten Voluntaries, op. 6, no. 6)*, Stanley; *Voluntary in a*, Voluntary in G (24 *Voluntaries*, 2nd set, nos. 4, 10), Russell; *Ellis Island*, Monk, transcr. Trotter; *Fantaisie on Une jeune fillette*, Matter; *Raggle Taggle Tunes*, Farrington.

BRADLEY HUNTER WELCH, Loyola University, Chicago, IL, June 15: *Toccata in b (Dix pièces, no. 4)*, Gigout; *Variations on O laufet, ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, Bach; *Come, Sweetest Death, Come, Blessed Rest*, BWV 478, Bach, transcr. Fox; *Andante sostenuto (Symphonie gothique, op. 70)*, Widor; *Prelude and Fugue in B (Trois préludes et fugues, op. 7, no. 1)*, Dupré; *Trumpet Tune, Great is Thy Faithfulness, Fanfare à St. Clotilde*, *Amazing Grace, Festival Toccata on St. Anne*, Swann; *Chorale Fantasy on Lobe den Herren*, Miller.

EDDIE ZHENG, Cathedral of St. John the Baptist, Charleston, SC, June 4: *Prélude*, *Fugue*, et *Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Symphonie V in f*, op. 42, no. 1, Widor.

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The **Nordic Journey** series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**, on the Pro Organo label. *Nordic Journey, Volume XVIII: Echoes of the Baltic Sea* (7319, \$24.98), features James Hicks performing works by composers in nations that border the Baltic Sea. Several of the new works in the program were commissioned by Hicks, including compositions by Grimoaldo Macchia, Malle Maltis, Toomas Tuulsee, Dace Aperane, Claes Holmgren, Fredrik Sixten, Vidas Pinkevicius, Peeter Vähi, and Andreas Willscher. The 2007 Paschen Kiel organ in Central Pori Church, in the southwestern Finnish city of Pori, is the featured instrument. The recording is distributed by Pro Organo and Naxos. Hicks is represented by Seven Eight Artists. For information: [proorgano.com](http://proorgano.com) and [seveneightartists.com](http://seveneightartists.com).

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The **Organ Historical Society** announces the 2026 Pipe Organ Calendar, featuring instruments in and around Philadelphia, Pennsylvania. In 2026, the society will celebrate its Platinum Jubilee—70 years since its founding by college-age organists and friends in 1956. Over the years the society has grown, and currently all of its extensive Library and Archives and operations are in Villanova, Pennsylvania. The celebration, August 11–14, includes interesting organs and venues, and fabulous artists, including a gala concert and reception at the Kimmel Center for the Performing Arts in Philadelphia, an optional extra day (with concert) at Longwood Gardens, Girard College in Philadelphia, and much more. The calendar features all of the places in the convention. \$30.00, free shipping in the USA. [www.OHS-Catalog.org](http://www.OHS-Catalog.org), or call 484/488-7473 to order.

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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](http://www.OHSCatalog.org), or call 484/488-7473 for inquiries.



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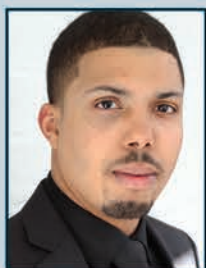
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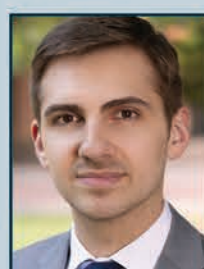
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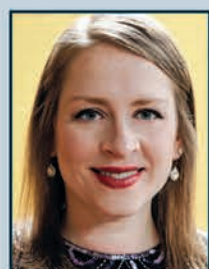
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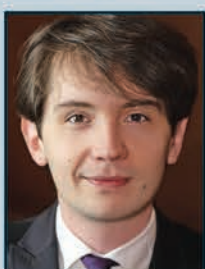
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