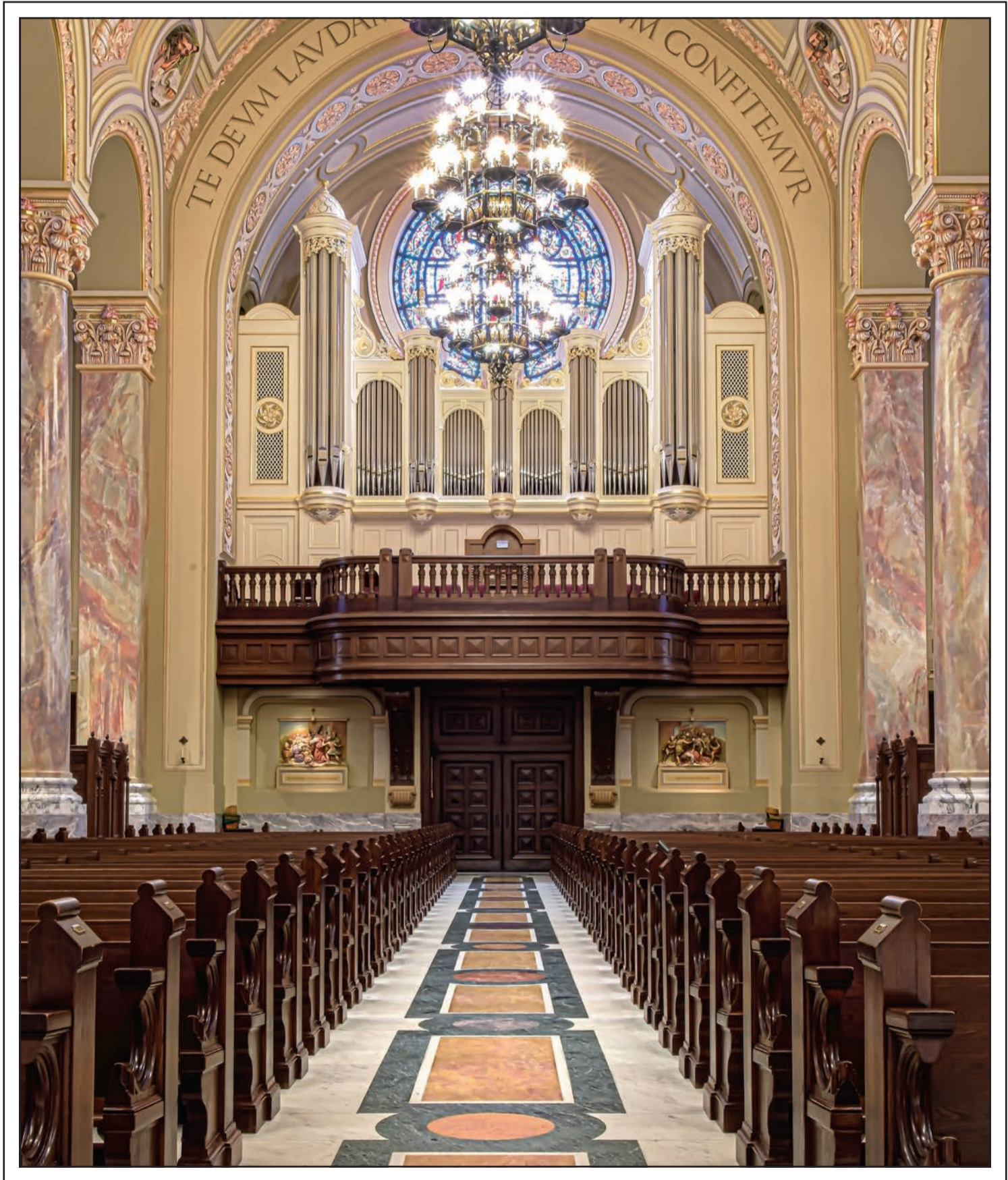


THE DIAPASON

JULY 2026



Cathedral of Saint Joseph
Sioux Falls, South Dakota
Cover feature on pages 14–15

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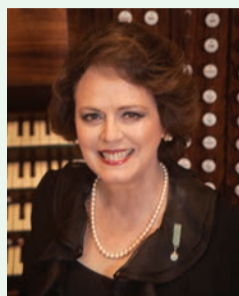
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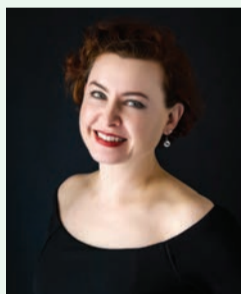
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Church Music

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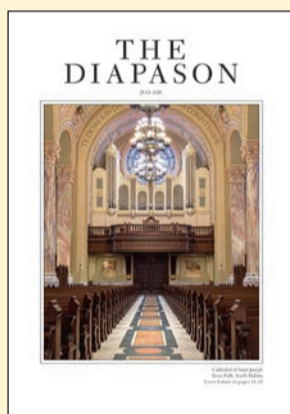
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Editor's Notebook

In this issue

Norberto Guinaldo recalls a project he completed in the bicentennial year of 1976, a series of solo organ recitals presenting music by American composers. The literature presented then is well worth reviewing, with the goal that hopefully readers will want to familiarize themselves, learn, and present some of these works to today's audiences. Guinaldo includes brief interesting introductions to the composers.

John Bishop, in "In the Wind. . .," explores modern conveniences in new automobiles, with comparisons to some developments over the years in pipe organs. Bishop also includes a tribute to Nicholas Thompson-Allen and Joseph Dzeda, noting that Martin Jean of the Yale Institute of Sacred Music has announced that the two organ curators and restoration experts will retire from their lifelong passion with the pipe organ in a few years.

Here & There

People



Paul Jacobs at the Kuhn organ in the Tonhalle, Zürich, Switzerland

Paul Jacobs presented a solo organ recital May 24 at the Tonhalle in Zürich, Switzerland. His program featured the music of John Weaver, César Franck, Wolfgang Amadeus Mozart, Charles Ives, Johann Sebastian Bach, and Julius Reubke. The Grosser Saal is home to an organ built by Orgelbau Kuhn, inaugurated in 2021. For information: pauljacobsorgan.com.



Dennis Keene

Dennis Keene retired in May as organist and choirmaster of the Church of the Ascension, Greenwich Village, New York, New York, after 45 years of service. During his tenure, he developed Ascension's music program, attracting musicians and audiences across the region. Keene came to Church of the Ascension in 1981, succeeding Vernon de Tar, who served Ascension since 1939 after the death of Jessie Craig Adam, who served since 1914.

In 1990 Keene founded Voices of Ascension, the professional chorus and orchestra that grew out of Ascension's long-standing musical tradition. Under his leadership, the ensemble has gained international recognition through its performances, recordings, and collaborations with major arts organizations.

Keene studied organ and conducting at The Juilliard School, earning his Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees and receiving the prestigious Gaston Dethier Organ Prize; and in Paris with Marie-Madeleine Duruflé and André Marchal. Keene's work with Voices of Ascension has produced acclaimed recordings and performances spanning repertoire from Renaissance polyphony to major Romantic works. He has also served on the board of Chorus America and on grant panels for the National Endowment for the Arts and the New York State Council on the Arts. Keene will continue as artistic director and Conductor of Voices of Ascension. For information: ascensionnyc.org and voicesofascension.org.

Concert management



David Hurd (photo credit: Monica Clare)

David Hurd is stepping back from concert organist management under the auspices of Phillip Truckenbrod Concert Artists after 49 years with the agency. While he will continue to offer the occasional solo organ recital, his focus now will concentrate on music at the Church of St. Mary the Virgin in New York City, teaching masterclasses in organ, improvisation, and composing, and on his career as a composer of music for the church and concert hall. Hurd

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www.TheDiapason.com



The Calendar includes numerous opportunities to attend performances around the world, many of these events dedicated to the carillon. As is usual, our readers will be introduced to fine new books, recordings, and choral music in Reviews.

The new Juget-Sinclair Organbuilders Opus 56 for the Catholic Cathedral of St. Joseph, Sioux Falls, South Dakota, is this month's cover feature. The 75-rank instrument is a fitting addition to the glorious nave and acoustic of this edifice. ■

has had one of the longest tenures on the agency's roster, as he was invited to join in 1977 following his winning the organ performance and organ improvisation competitions of the International Congress of Organists. Hurd continues to welcome inquiries about potential commissioned work, and he can be reached at dhurd@stmvnyc.org.

Organ festivals



The Canadian International Organ Festival announces its 2026 Grand Organ Festival in Montréal, Québec, Canada: September 20, Isabelle Demers, Ascension of Our Lord Church, Westmount; October 4, Yves-G. Préfontaine, McGill University, Montréal; 10/6, The Loft Sessions, with Maria Gajraj, COMTESSA, and Théo Curras, Église Saint-Jean-Baptiste, Montréal; 10/11, Matthieu Latreille, McGill University; 10/18, Marie-Hélène Greffard, McGill University; 10/18, Jean-Willy Kunz, organ dedication, Église de Saint-Mathias-sur-Richelieu; 10/22, Alma Bettencourt and William Fielding, organ duets, Église Très-Saint-Nom-de-Jésus, Montréal; 10/23, Mária Budáčová, Ascension of our Lord Church, Westmount; 10/24, Johannes Skoog, Alma Bettencourt, and Mélodie Michel, Oratoire Saint-Joseph du Mont-Royal, Montréal; 10/25, Mélodie Michel, McGill University. For information: ciocm.org/en.

Grants

The Association of Anglican Musicians (AAM) announces the recipient of its 2026 James Litton Grant for Choral Training, Vernon Snyder. He plans to use the grant to spend up to two weeks in Cambridge, England, attending evensongs, complines, vespers, auditing choral rehearsals, and learning from musicians in the university chapels.

The James Litton Grant for Choral Training honors the late James Litton,

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Routine items for publication must be received six weeks in advance of the month of

issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Vernon Snyder (photo credit: India Rose)

one of the co-founders of the Association of Anglican Musicians and a leader in church and choral music. Its purpose is to aid musicians in developing their own choir training skills, building a chorister program for young singers, or for another endeavor that lives into the spirit of creating choral experiences within the Episcopal Church.

Vernon Snyder is an organist, choral conductor, and collaborative pianist based in Memphis, Tennessee, where he serves as organist-choirmaster at St. John's Episcopal Church. In addition, he directs the Choir of St. John's as well as the Schola Cantorum, which sings choral Compline monthly according to the Sarum Rite of 1662. He also cultivates the concert series Music at St. John's. Under his direction, members of the choir completed a nine-day choral residency in Ireland in 2023, singing at St. Patrick's Cathedral, Dublin, and St. Nicholas Collegiate Church, Galway, as well as a one-week residency at Liverpool Cathedral in May 2025.

As an active organist, pianist, and educator, Snyder has concertized throughout the United States, Bangladesh, England, South Korea, Taiwan, and on live radio broadcast, including world premieres of works by award-winning composers. He has held music faculty positions at Pomona College and California State Polytechnic University Pomona and is author of *An Introduction to Music*, an interactive university-level e-book published through Great River Learning. For information: anglicanmusicians.org/litton.

Nunc Dimittis

Wilnella May Bush of Tecumseh, Michigan, died March 17. Born Wilnella Hornberger on December 8, 1935, in Chicago, Illinois, she studied at the University of Michigan, Ann Arbor, where she earned a Master of Music degree. She taught for many years for Britton-Macon



Wilnella May Bush

Area Schools and was an assistant professor of music for Adrian College, Adrian, Michigan, where she was instrumental in producing operettas, teaching piano and organ, and accompanying choral music. In addition, she served as organist and choir director for over 65 years for Tecumseh United Methodist Church.

Wilnella Bush was married for nearly sixty years to L. Donald Bush, who preceded her in death. She is survived by her daughter, Sarah (Dave) Berriman of Livonia, Michigan, two granddaughters, sister Sue (Russ) Nye, brother Paul (Judy) Hornberger, and sister-in-law Sue Hornberger. A funeral service was held March 27 at Tecumseh United Methodist Church. Memorial gifts may be given in her memory to Tecumseh United Methodist Church, 605 Bishop Reed Drive, Tecumseh, Michigan 49286 (tecumseh.umd.org) or Lenawee County Department on Aging, 1040 South Winter Street, #3003, Adrian, Michigan 49221 (lenaweeseeniors.org/1148/Department-on-Aging).



Ford Mylius Lallerstedt (photo courtesy Curtis Institute of Music)

Ford Mylius Lallerstedt, 76, died May 20 in North Carolina. Born in Atlanta, Georgia, he began piano study at age five. He earned his Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees from The Juilliard

School, New York, New York, having been awarded prizes in organ performance and having held teaching fellowships in piano and solfège. A concert organist, he made his New York City debut at Alice Tully Hall in 1979 and went on to perform in Europe and throughout the United States as both a soloist and accompanist for his wife, mezzo-soprano Brenda Boozer, who survives. A noted improviser, Lallerstedt composed and recorded over 200 works for piano and organ, including his *24 Improvised Preludes and Fugues*.

While in his early twenties and a student at Juilliard, he joined the faculty at the Curtis Institute of Music, Philadelphia, Pennsylvania. During his more than fifty-year tenure, he conducted the Curtis Chamber Orchestra, helped introduce historically informed performance practice to the orchestral studies program, and taught courses in counterpoint, music history, and solfège. Furthermore, he taught at Juilliard, State University of New York at Purchase, Mannes College of Music, Tanglewood Music Center, and Britt Music and Arts Festival's Orchestral Fellowship program. He served as director of music at St. Mark's Episcopal Church, Mount Kisco, New York. In late 2023 he published *Aspects of Music*, which explores how the concepts of counterpoint could be key to understanding how the brain makes sense of music.



Albert Neutel, Sr.

Albert Neutel, Sr., died May 21, 2026. He was born February 19, 1937, in

Hogeveen, the Netherlands. As a young man growing up in his native country he was introduced to pipe organs and organbuilding with a local firm. This is where his fascination with pipe organs was formed. In 1954 his entire family immigrated to Canada.

There he earned a certificate in electronics that led to a job with the Hallman Organ Company. From there he went on to work with regional organ companies in the role of service and installation technician. He then founded the Neutel Pipe Organ Company in Ontario. While the bulk of his work was centered in Ontario, Neutel pipe organs could be found as far west as Calgary and Edmonton, Alberta.

Neutel joined the American Institute of Organbuilders, where he first met Franklin Mitchell. In 1977 Mitchell asked Neutel if he would consider coming to work for the Reuter Organ Company in Lawrence, Kansas. After a visit to Kansas, Neutel wrapped up operations in Ontario while the family waited for visa approval. In the fall of 1979, with approval in hand, he began work at Reuter. Not long thereafter, the opportunity for Mitchell and Neutel to partner and purchase the company presented itself. With Mitchell's retirement in 1997, Albert, Sr., took the helm of the company until 2005. During his tenure at Reuter, Neutel completed more than 700 organs.

In 1960 Albert Neutel married Jane Janssen, also a native of the Netherlands and a registered nurse. Upon retirement they began full-time travel of the United States and Canada in their RV, eventually settling in Bradenton, Florida. Jane Neutel died in 2015. Shortly afterwards, Albert moved to Jacksonville to be closer to family. Albert Neutel is survived by his four children, fifteen grandchildren, and fourteen great grandchildren.

Orpha Caroline Ochse, 100, died April 26 in Pomona, California. Born May 6, 1925, in St. Joseph, Missouri, she began her musical studies early, graduating from Lafayette High School in 1941. Her first organ teacher was Edna Michel. She attended Swinney Conservatory of Music at Central Methodist College,



Organist Theresa Mophew at the new console, with Sr. Marie T. Racine, OSB, director of liturgy, Our Lady of Grace Monastery

Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana, hosted an open house May 6 showcasing the refurbished and reconfigured pipe organ for the **Monastery of the Our Lady of Grace**, Beech Grove, Indiana. While the original 1981 pipework and windchests remained in good condition and were refurbished and reconfigured, a new console was designed and built to replace the original, which had become difficult to maintain due to unavailable parts and outdated wiring.

The project also features a newly designed façade, developed in collaboration with Browning Day Architects of Indianapolis. The organ will be installed in the new monastery chapel, where it will continue the Benedictine community's tradition of sung liturgical prayer accompanied by the pipe organ. The open house was attended by colleagues, families, and special guests, including **Sr. Marie T. Racine, OSB**, director of liturgy, and organist **Theresa Mophew**, who played the instrument during the event. For information: gouldingandwood.com.

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Orpha Caroline Ochse

Fayette, Missouri, studying with Luther T. Spayde, before earning her Master of Music (1948) and Ph.D. (1953) degrees from Eastman School of Music, Rochester, New York, where she studied with Harold Gleason. She held teaching positions at Central Methodist College, Western Illinois State College (now Western Illinois University, Macomb), and Phoenix College, Arizona, before moving to California in 1957, where she served as director of music at First Congregational Church, Pasadena, for twelve years and as a lecturer in music at California Institute of Technology, Pasadena, for fifteen years. She joined the faculty of Whittier College, Whittier, California, in 1969 and taught for nearly two decades until her retirement in 1987, whereupon she was named Professor Emerita.

As an author, her book-length publications include *The History of the Organ in the United States* (1975, 1988, Indiana University Press), *Organists and Organ Playing in Nineteenth-Century France and Belgium* (2000, Indiana University Press), *Austin Organs* (2003, Organ Historical Society), and *Schoenstein & Co. Organs* (2008, OHS Press), in addition to numerous article contributions. Her research and performance activities took her abroad, including extended time in Paris working in the archives of the Bibliothèque Nationale de France. She composed organ music, including *Prelude and Two Fugues for Flute and Organ*, and built her own pipe organ. Eastman School of Music awarded Ochse its Alumni Achievement Award in 2006. Active in the American Guild of Organists, she served as dean of the Central Arizona and Pasadena chapters and as a member of the national council. Also active in the Organ Historical Society, she was elected a lifetime honorary member of the organization.

A celebration of life took place May 22 at Mount San Antonio Gardens, Pomona, California. Memorial gifts may be made to the Whittier College Organ Restoration Fund (whittier.advancementform.com/campaign/organrestoration/give) for the college's Memorial Chapel 1963 Schlicker organ.

Organbuilders

Austin Organ Company Opus 362 has been removed from **Trinity United Methodist Church**, Atlanta, Georgia, to storage with an uncertain future. Installed in 1912, it was the oldest fully functional instrument in the metropolitan area. On May 17 the five-division organ (Great, Swell, Orchestral, Echo, and Pedal) was used for the last time before removal. In the late 1990s the console was rebuilt and a 1 1/2' Fourniture IV was added. At that time, the Echo division did not experience any rebuilding, with the chests and pipes remaining *in situ*, abandoned. The removal process commenced May 30 and concluded June 3 through the efforts of two representatives of **Austin Organs**,



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Appointments

Aram Basmadjian is appointed president of Allen Organ Company, Macungie, Pennsylvania. Steven A. Markowitz, who has led the company as chief executive officer and president, will remain in his role as CEO and continue to focus on long-term strategy, innovation, and overall company direction.

Basmadjian brings more than 18 years of experience with Allen, having joined the organization in 2007. He has served as vice president of sales since 2017 and has also held the role of tonal director. A concert organist, he offers a combination of musical expertise, product knowledge, and commercial leadership. Basmadjian and Markowitz will work in close alignment across all areas of the business. For information: allenorgan.com.

Cathy Brigham is appointed executive director of the American Guild of Organists. She succeeds James E. Thomashower, who will be retiring after 28 years of service. A longtime AGO member and active organist, Brigham brings decades of experience in national non-profit leadership, member engagement, educational assessment, data analysis, adult education, and organizational strategy. Most recently, Brigham served as special projects advisor to the president at the American Association of Colleges and Universities, where she also held an interim leadership role in member engagement. In that capacity, she expanded outreach to members, recruited new members, supported a major technology transition, and served as a lead data analyst for association-wide initiatives. Previously, Brigham spent more than thirteen years at the College Board, where she led outreach to academic affairs offices nationwide, developed ambassador networks, and managed multiple advisory boards. She also has experience in adult education and lifelong learning through her work with the Council for Adult and Experiential Learning and as dean of adult education at Concordia University Texas, Austin. Earlier in her career, Brigham was a folklife specialist at Texas Folklife, overseeing arts-in-education programming in public schools.



Cathy Brigham

Brigham holds Ph.D. and Master of Arts degrees in folklore and ethnomusicology from Indiana University, Bloomington, and a B.Phil. degree from Miami University, Ohio. For information: agohq.org.

Christopher Caruso-Lynch is appointed director of music for St. James in-the-City Episcopal Church, Los Angeles, California. In this role, he will work with Tom Mueller, associate organist, and the choir of St. James, and he will curate the Great Music series, the International Laureates Organ Series, and care for the David Falconer Memorial organ. Caruso-Lynch is a member of THE DIAPASON's 20 Under 30 Class of 2017.



Christopher Caruso-Lynch

Prior to his appointment in Los Angeles, Caruso-Lynch served as artist-in-residence at the Madeleine Choir School, Salt Lake City, Utah, where he trained choristers for Masses, concerts, and tours and conducted the choir of men and boys and the choir of men and girls. Previously, he was canon and director of music at Christ Church Cathedral, Indianapolis, Indiana. Caruso-Lynch served on the organ faculty of the Jacobs School of Music at Indiana University, Bloomington, teaching courses in church music. He earned bachelor's and master's degrees at Indiana University, where he studied organ performance and early music with Janette Fishell, Bruce Neswick, Jeffrey Smith, Christopher Young, and Elisabeth Wright. He is a Fellow of the American Guild of Organists. For information: stjla.org.



Alan Montgomery, Frederick Hohman, and Simon Couture

Frederick Hohman presented a recital at the **Cathedral of the Most Blessed Sacrament**, Detroit, Michigan, April 26, on the cathedral's 1925 three-manual Casavant Frères Opus 1114. **Simon Couture** and **Alan Montgomery**, Casavant vice-president and project director, respectively, attended the event. The program included music published in the 1920s by Deszö d'Antalfy, along with works by Johann Sebastian Bach, Edwin Lemare, Carlos Xavier Santiago, and Charles-Marie Widor. For information: frederickhohman.net.



The façade of 1912 Austin Organ Company Opus 362, Trinity United Methodist Church, Atlanta, Georgia

Inc., and assistance from **Michael Proscia** and five Proscia associates. The Swell contained a 16' Contra Viole completely enclosed within the box with a back wall of ten feet, with the eight basses considerably mitered.

The Austin company and Trinity Church have agreed to a five-year effort to find the organ a new home, with the pipework being retained by Austin during this time. One approach could be to reduce the size of the organ to fit the new room of the Trinity nave, reducing its size by half, the front portion to be converted to an office space and other functions, and the remainder converted to a general purpose area including the balcony and a large stained-glass window. Conceivably, the rebuilt organ could occupy the balcony while still allowing view of the window, with the Great and Pedal divided equally on either side. The Echo chamber in an adjoining room to the balcony could serve as the new Swell enclosure. For information: atlantatrinity.org.

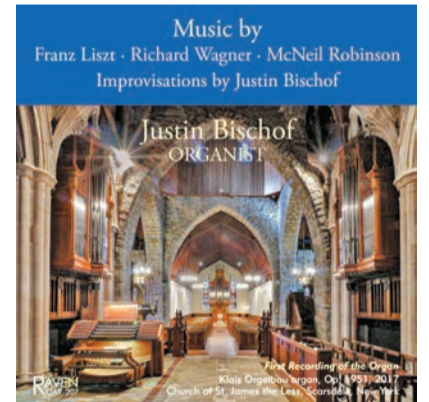
Recordings

Acis has released a new recording, *Interlaced: Music for Organ, et al.*, featuring eight new works by **Natalie Draper** performed by **Anne Laver** on three pipe organs along with violin, trombone, solo voices, and choir. Featured works include *Interlaced*, with **William Knuth**, violinist; *Three Meditations for Organ*; *Out of the Depths*, with **Heather Buchman**, trombonist; *Cloths of Heaven*, with **Ashley Vance**, soprano, and the **Hendricks Chapel Choir**, directed by **José "Pepie" Calvar**; *Pattern Dances*; *Perpetual Motions*; *A Study in Breathing: Allein zu dir*; and *Joyful Canons*. Featured organs



Interlaced: Music for Organ, et al.

are found at Syracuse University, Syracuse, New York; Memorial Art Gallery, Rochester, New York; and St. Paul's Episcopal Cathedral, Syracuse. For information: acisproductions.com.



Justin Bischof, Organist

Raven announces a new organ CD: *Justin Bischof, Organist* (OAR-207), featuring Bischof performing the first recording on the Klais Orgelbau organ built for the Episcopal Church of St. James the Less in Scarsdale, New York. Dedicated to Bischof's mentor, McNeil Robinson, the program includes Robinson's *Dismas Variations* and *Hommage à Messiaen*, Bischof's transcription of Richard Wagner's "March to the Holy Grail" from *Parsifal*, and *Prelude and Fugue on B-A-C-H* by Franz Liszt. As well, Bischof improvises a four-movement *St. James Scarsdale Symphony* and a suite of nine pieces. The recording is available as a CD and streaming or downloads worldwide.

As music director of the Scarsdale parish from 2007 until 2017, Bischof was a catalyst instigating, conceiving the tonal design, and raising funds for the 65-stop Klais organ completed in 2017.

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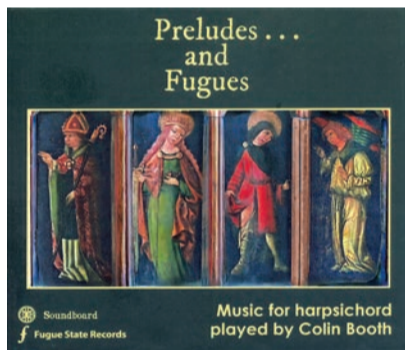
1 866 561 9898 - www.juget-sinclair.com

The organ is housed in five cases—two located on each side of the divided chancel and a freestanding case at the back of the nave for the ten-stop antiphonal organ. A four-manual movable console plays the organ via electric action to slider windchests, with other actions for some bass pipes and a few duplexed or extended ranks.



Capital Finds: Surprising Organ Music from the USA's Capital and Others

Also available from Raven is *Capital Finds: Surprising Organ Music from the USA's Capital and Others* (OAR-201), featuring **Sonja Kahler** performing on the 2002 Lively-Fulcher organ in the Franciscan Monastery of the Holy Land, Washington, D.C., the first recording on this three-manual, 41-rank instrument. The recording features works by Englishman-American Ronald Arnatt, Czechoslovakian Bedřich Antonín Wiedermann, Croatian Anđelko Klobučar, and Englishman Francis Pott, as well as works by the performer.

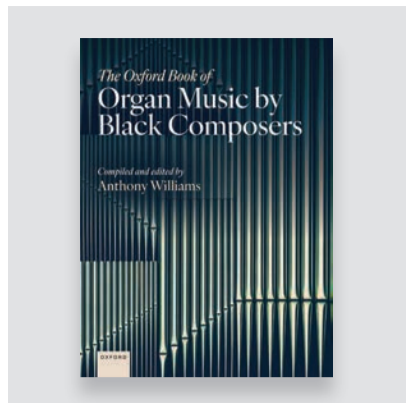


Preludes... and Fugues

Raven has also released a new harpsichord recording imported from Soundboard: *Preludes... and Fugues* (SBCD-225, \$16.98). **Colin Booth** explores preludes, including stand-alone pieces, a genre in their own right, and also stand-alone fugues and those paired with preludes. On this CD of 19 tracks, most of the preludes and fugues are stand-alone pieces that alternate in their position in the program, suggesting pairings that work musically, even though they are by different composers and even from different times. Featured composers are Louis Couperin, Thomas Roseingrave, Domenico Scarlatti, George Frederick Handel, Jean Henry D'Anglebert, and Johann Mattheson. For information: ravencd.com.

Publishers

Oxford University Press announces a new organ publication, *The Oxford Book of Organ Music by Black Composers* (9780193573192, \$39.95), compiled and edited by **Anthony Williams**. Included are works from the nineteenth century to the present day, spanning different styles, traditions, and levels of difficulty. The volume features recital repertoire and pieces suitable for church use, and aims to broaden and enrich



The Oxford Book of Organ Music by Black Composers

the core organ canon. The collection consists of composers such as Samuel Coleridge-Taylor, Roger Dickerson, David Hurd, Ulysses Kay, and Florence B. Price, alongside new works by Errollyn Wallen, Regina Harris Baiocchi, Ralph Simpson, and Sharon J. Willis. Biographical and performance notes for each composer and piece are found. For information: global.oup.com.

Competitions

The 2027 Canadian International Organ Competition (CIOC) will take place October 14–23, 2027, in Montréal, Québec, Canada. First prize is \$25,000 CAD plus the Antoine Leduc Prize, worth up to \$5,000 CAD, recording and distribution of a CD, three-year career management services for North America by Karen McFarlane Artists, and a three-year career development program by the CIOC. Second prize is \$15,000 CAD; third prize is \$10,000 CAD. In addition, there are the Gérard Couombe Bach Prize, Raymond Daveluy Prize (sponsored by the Royal Canadian College of Organists), the Richard-Bradshaw Audience Prize, the Spinelli Prize, each of \$5,000 CAD, as well as the Artistic Development Prize of \$2,500 CAD. Competition organs include the 1961 three-manual, 56-rank Beckerath organ in Église de l'Immaculée-Conception, the 1932/1978 Casavant/1992 Caron, Gagnon, Baumgarten organ of four manuals, 78 ranks in the Church of St. Andrew and St. Paul, and the 1960 Beckerath organ (restored in 2012 by



1961 Beckerath organ, Église de l'Immaculée-Conception, Montréal, Québec, Canada

Juget-Sinclair) of five manuals, 117 ranks in Oratoire Saint-Joseph du Mont-Royal.

The jury consists of Sophie-Véronique Cauchefeur-Choplin (France), Isabelle Demers (Canada), Jisung Kim (South Korea), Jean-Willy Kunz (France/Canada, chair), Alan Morrison (United States), Martin Sander (Germany), Damin Spritzer (United States), and Inger-Lise Ulstrup (Norway). Jury members will present concerts and masterclasses during the festival. Application deadline is January 31, 2027. For information: ciocm.org.

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

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

Our Lady of the Assumption

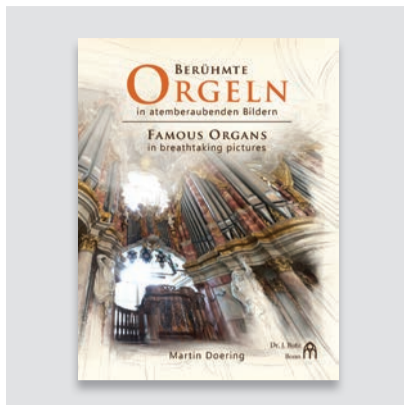
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Book Reviews



Berühmte Orgeln in atemberaubenden Bildern/Famous Organs in breathtaking pictures

Berühmte Orgeln in atemberaubenden Bildern/Famous Organs in breathtaking pictures, by Martin Doering. Dr. J. Butz Verlag, Bonn, Germany, 978-3-928412-36-0, 2025, hardbound, 208 pages, 456 color photographs, plus four on front cover, €44. Available from butz-verlag.de.

Martin Doering has chosen forty-nine pipe organs from sixteen European nations and the United States for inclusion in this publication. Each of the churches and concert halls has a brief description and history as well as a history of organs for the location, focusing on the present instrument, if there has been more than one. A specification of the organ in the spotlight is included. In some cases, there are plans for updates to an instrument, and these are noted. The text of the book is fully provided in German and English, and the English translation is well done.

For any author embarking on this sort of project, an atlas of pipe organs, selecting the list of instruments is always subjective. This reviewer has in his own projects needed to make tough decisions what to include and exclude. The preface of this book notes, “The selection of organs featured in this book was understandably based on subjective criteria, including, in particular, a certain size, unique features, and the supra-regional importance of the instruments.” The author/photographer endeavored to depict the venues and instruments from unusual angles. “For example, for some shots, the author climbed into the vault and took the photo through a hole in the ceiling, climbed onto the top of the organ, or lay down between the windchests.”

Four instruments in the United States are featured, those in the Mormon Tabernacle, Salt Lake City, Utah; Walt Disney Concert Hall, Los Angeles, California; the Cadet Chapel, United States Military Academy, West Point, New York; and Christ Cathedral (formerly Crystal Cathedral), Garden Grove, California. The author maintains his own website (die-orgelseite.de) with 33,000 photographs and 7,800 specifications of pipe organs around the world, some with sound samples. The offerings are being expanded continuously.

Doering’s list of organs is fascinating. Any reader might wonder why a particular organ may or may not have been selected; however, the readers with open minds will learn much more about

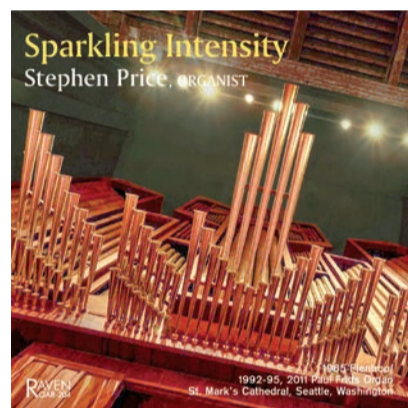
instruments they may not have previously known. The selections cover a wide range of organs across geographical area, age, size, and style of organbuilding.

The book lives up to the tall expectations called for with its title—the photographs are indeed creative and breathtaking. One has the opportunity to understand the grand scale of these instruments and the edifices that house them. The organ specifications are thorough and fascinating. A summary of pipe ranks, stops, console manuals, and, when possible, pipe counts are provided.

The volume is produced of high-quality paper and binding materials, exuding permanence. A ribbon bookmark is included. This production is intended and appropriate for display in the reader’s home or office. This reviewer highly recommends the book, whether one wishes to have a copy for one’s own library or to present it as a memorable gift to an organ student or enthusiast.

—Stephen Schnurr
Gary, Indiana

New Recordings



Sparkling Intensity

Sparkling Intensity. Stephen Price, organist, plays the 1965 Flentrop/1992–1995, 2011 Paul Fritts organ, Saint Mark’s Episcopal Cathedral, Seattle, Washington. Raven, OAR-204, \$15.98. Available from ravencd.com and Amazon and eBay.

Sparkling Intensity, Erland Hildén; *Orgelsonate (Trio)*, opus 18, number 2—i. “Rasche, energische Halbe,” ii. “Einleitung. Sehr erregte Achtel, dabei frei im Zeitmaß,” iii. “Recht geschwinde Achtel,” Hugo Distler; *Passacaglia and Fugue in the Style of Bach*, Eurydice Osterman; *Three Improvisations on “Kingsfold,”* opus 75—i. “Prélude en Canon,” ii. “Berceuse” (Lullaby), iii. “Cloches” (Bells), Rachel Laurin; *Symphony Nr. 2*—i. “Allegro,” ii. “Adagio-Allegro,” iii. “Vivace,” iv. “Allegro,” v. “Allegro molto” (coda), Hildén.

Stephen (Stef) Price is an African American organist who originally hails from Buffalo, New York. In 2004–2005, during his final year of high school, he became organ scholar at Saint Paul’s Episcopal Cathedral in Buffalo, under his organ teacher Andrew Scanlon, the cathedral’s organist and choirmaster. He received his bachelor’s degree in music from Western Connecticut State University in 2009. While studying there, he was again an organ scholar, this time at Saint Paul’s-on-the-Green in Norwalk, where his organ teacher Vince Edwards was the

director of music. Following this he was successful in obtaining a Fulbright grant to study historical and modern French performance practice under Michel Bouvard and Jan Willem Jensen at the Toulouse Conservatoire. On his return to the United States, he obtained the degrees of Master of Music (2012) and Doctor of Musical Arts (2019) at the Indiana University Jacobs School of Music, Bloomington, where his teachers were Bruce Neswick, Wilma Jensen, and Janette Fishell. Since September 2023 he has been the Paul B. Fritts Faculty Fellow and Artist-in-Residence in Organ at the University of Washington, Seattle, where he teaches organ performance, church music, and keyboard harmony. He also directs the University of Washington’s Black Organ Composers Project. He is additionally the director of music at Plymouth United Church of Christ, Seattle, home of the three-manual, sixty-one-rank C. B. Fisk, Inc., Opus 140 of 2015.

Saint Mark’s Episcopal Cathedral in Seattle got off to rather a shaky start. The original building contained an undistinguished 1902 W. W. Kimball organ, and this was transferred to the present cathedral, which dates from 1931. Following the stock market crash of 1929 and the ensuing Great Depression the cathedral was in dire financial straits, with the result that the bank foreclosed on the property in 1941 and a “for sale” sign appeared on the lawn. The United States Army rented the building in 1943 for anti-aircraft training. Fortunately, the cathedral managed to get its finances in order and was able to repossess the building in 1944.

Peter Hallock (1924–2014) became the organist and choirmaster in 1951, by which time the old Kimball organ was in a parlous state. The finances continued to improve, however, and Hallock was able to look around for a new organ. He was a friend of E. Power Biggs and was most impressed with the Flentrop organ that Biggs obtained for the Busch-Reisinger Museum in Cambridge, Massachusetts. As a result, Saint Mark’s Cathedral ordered a four-manual, fifty-five-stop, mechanical-action organ from Flentrop Orgelbouw of Zaandam, the Netherlands, by far the largest organ Dirk Flentrop’s firm had ever built to that point, and it was installed in 1964 and 1965. Paul Fritts & Co., of Tacoma, Washington, carried out minor changes to update the instrument in 1992, 1995, and 2011. These changes included the provision of an electronic stop-control system. We mostly remember Peter Hallock as the founder of the Seattle Compline Choir and as the composer of psalm settings and other choral music. We should not, however, forget that one of his greatest achievements was bringing about the installation of the Flentrop organ.

The first and the five last tracks on the compact disc feature the composer Erland Hildén (born in 1963), who grew up in Karlstad, Sweden, and initially studied the piano, only taking up the organ at the age of twenty. His teachers included Hans-Ola Ericsson, who has recorded the complete organ works of Olivier Messiaen, and in Stockholm he studied with Lars-Erik Rosell and Hans Eklund. Hildén was formerly assistant organist of Karlstad

Cathedral and is currently organist of the New Church of Örgryte in Gothenburg. This church has two organs. One is the three-manual, twenty-nine-stop, 1871 Henry Willis organ originally at Saint Stephen’s, Hampstead, London, and transferred to Örgryte in 1992. The other organ, dedicated in the year 2000, is a four-manual, fifty-four-stop GOArt (Gothenburg Organ Art Center) replica Arp Schnitger instrument, tuned in quarter-comma meantone. Many of Hildén’s compositions have one or the other of these instruments particularly in mind. He is the composer of more than five dozen published works, mostly for organ, and perhaps the best known of these is his *B-A-C-H Mass for Organ* (2000). He wrote several of his compositions for children as part of the Swedish Orgelkids Project. The leaflet describes Hildén’s style as “post-minimalist,” which, if I understand correctly, involves a rejection of traditional tonality together with the adoption of a steady tempo as in minimalism, but with an avoidance of too much formal structure and the introduction of a modicum of human feeling.

The first piece, which gives its name to the compact disc, is *Sparkling Intensity*, a short, stand-alone piece that indeed is, as its title suggests, intensely sparkling in character. I suspect it would sparkle even more in quarter-comma meantone temperament and would love to hear what it sounds like on the Örgryte GOArt organ.

Hildén’s *Symphony No. 2* for Organ (2024) occupies the last five tracks of the album, and he composed it specifically for this recording as a series of improvisations on the replica Schnitger organ and with the Baroque character of the Seattle Flentrop organ in mind. Again, I think it would sound even better with the quarter-comma meantone tuning of the Örgryte Schnitger-style organ. The first movement, “Allegro,” contains more dynamic contrasts than one would normally expect in a post-minimalist composition. The Adagio section of the second movement uses rich, warm harmonies played on the soft strings and flutes, before morphing into the Allegro section, which has something of a jazz-like quality. Although post-minimalist in its repetitions and development, the rhythms and harmonies of the fourth movement remind me a little of some of the works of Louis Vierne, particularly “Final” from his *Symphonie III*. The final movement is an extended toccata-like coda with a repeated motif in the pedal. There is a gradual build-up, until, for the first time in the symphony, we hear the full organ at the end.

The Bavarian composer Hugo Distler (1908–1932) studied at the Leipzig Conservatory, where he later taught, and he became organist of the Jacobikirche in Lübeck in 1931. Distler was responsible for reversing some of the unfortunate Victorian alterations to the Jacobikirche’s historic Stellwagen organ, parts of which date back to 1467, and the instrument had a profound influence on Distler’s compositions. He wrote the *Trisonate*, opus 18, number 2, of 1939, in homage to Johann Sebastian Bach, and Bach’s influence clearly pervades it. It was his last composition. Political strains with the Nazi party ruined Distler’s career and he sadly took his own life in 1942.

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Eurydice Valenis Osterman (born in 1950) is a distinguished African American composer, organist, pianist, and author. She grew up in Atlanta, Georgia, and attended high school at the Southside Christian Academy in Indianapolis, Indiana, a school whose affiliation to the Seventh Day Adventist Church reflects Osterman's own strong religious convictions. She obtained both her bachelor's and master's degrees under organist Cecil Warren Becker at Andrews University, a Seventh Day Adventist College in Berrien Springs, Michigan. She then obtained her Doctor of Musical Arts degree, studying under Harry Philips at the University of Alabama in Tuscaloosa, where she was both the first female and the first African American to obtain a Doctor of Musical Arts degree in composition. She spent most of her career as a professor in the music department at Oakwood University in Huntsville, Alabama, a historically black college affiliated with the Seventh Day Adventist Church. Dr. Osterman had the opportunity to go abroad during 2006 on a Fulbright scholarship to Turkey, where she attended three different universities studying Turkish musical traditions. In 2009 she took a leave of absence from Oakwood University to serve as chair of the department of music at Northern Caribbean University in Jamaica, another Seventh Day Adventist institution, preparing for first-time music department accreditation. Following her return to Oakwood University in 2012 she became chair of the music department, a position from which she has now retired. For two years she also directed the internationally famous choral group, the Aeolians, also based at Oakwood University, and under her tenure in 1996 the Aeolians became the world's first college choir to make use of "close harmony" techniques in hymns and spirituals.

At Andrews University under Cecil Warren Becker, Osterman had studied Bach's *Passacaglia and Fugue in C Minor*, BWV 582, and she immediately fell in love with the piece. She resolved to write her own *Passacaglia and Fugue in the Style of Bach* (1987), which Stephen Price performs on this compact disc. The passacaglia consists of the theme, taken from a specially composed Long Meter hymntune, and six variations. Though it is highly contrapuntal in the tradition of Bach, it also has something of a modern flavor. The five-voice fugue takes each line of the hymntune in turn as a subject before combining all four subjects in a grand contrapuntal climax on full organ at the end. I am in awe! I do not think even Johann Sebastian Bach ever did anything quite like this. Eurydice Osterman composed and performed this piece as part of her doctoral recital at the University of Alabama.

Rachel Laurin (1961–2023) was, until her tragic demise at the age of sixty-two, the leading Canadian composer of organ music. She came from Saint-Benoît, thirty-five miles southwest of Sherbrooke in eastern Québec. Following organ lessons with Lucienne L'Heureux-Arel, she entered the Conservatoire de musique du Québec à Montréal under the tutelage of Gaston Arel (Lucienne L'Heureux-Arel's husband), Raymond Daveluy, and Raoul Sosa. Upon the completion of her studies, she became assistant organist to Daveluy at Saint Joseph's Oratory of Mount Royal, Montréal, home of the celebrated five-manual, seventy-eight-stop Rudolf von Beckerath organ of 1960. In 1988 she joined the faculty of the Conservatoire de musique du Québec à Montréal,

but in 2002 she left in order to become *titulaire* of Notre-Dame Cathedral in Ottawa. She resigned this post in 2006 to become the "house composer" at Wayne Leupold Editions. In her final years as an organist, she began her long battle with cancer.

Rachel Laurin found a home for her faith and what remained of her musical life at Saint Clement's Church, which is linked with Saint Anne's Church, Ottawa, and where the Latin Mass is celebrated according to the Tridentine Rite. She died at Saint Vincent's Hospital in Ottawa, where she had been hospitalized for over a month, on August 13, 2023. Her funeral took place at Saint Anne's Church, Ottawa, five days later.

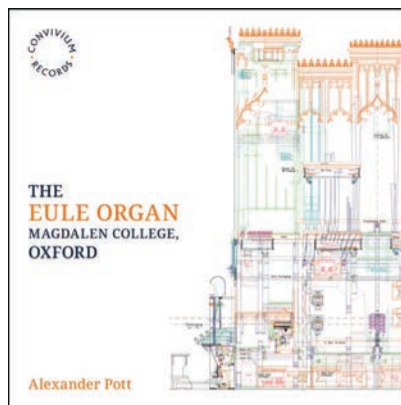
She composed hundreds of choral, orchestral, and instrumental works, many of the latter being for organ. She produced several volumes, each of a dozen short pieces for the organ, as part of her work as "house composer" for Wayne Leupold Editions. *Douze Courtes Pièces*, volume 5, opus 75 (2018), contained *Three Impressions on "Kingsfold"*, an old English folk song that Ralph Vaughan Williams had arranged as a hymntune in the *English Hymnal* of 1906. *Three Impressions* are indeed "impressionistic" as in the French Impressionism of Louis Vierne. All three evoke, as Rachel Laurin doubtless intended, compositions from Louis Vierne's *Vingt-quatre pièces en style libre*, opus 31. The first, "Prélude en Canon," combines elements from "No. 5, Prélude" and "No. 6, Canon," against which the chorale melody appears as a solo. The second, "Berceuse" (Lullaby), evokes Vierne's composition of the same name, the "Berceuse," opus 31, number 19. The third, "Cloches" (Bells), combines elements from Vierne's "Arabesque," opus 31, number 15, including a somewhat ominous-sounding beginning, with "Carillon on the Chime of the Chapel of the Château de Longpont" (Aisne), opus 31, number 21, using of course the theme of KINGSFOLD in lieu of that of the Longport chime. All three impressions make attractive voluntaries that might be particularly useful in services where the tune KINGSFOLD is used with hymns such as "I Heard the Voice of Jesus Say," or "We Sing the Mighty Power of God," or "Oh, Sing a Song of Bethlehem."

The organ of Saint Mark's Cathedral in Seattle is a glorious mixture of sparkle and thunder and responds well under the capable control of Stephen Price. This album further demonstrates how in the wake of the Organ Reform Movement a "Baroque" style of organ such as those that were produced by Flentrop may still prove to be an inspiration for modern composers. This compact disc features some very distinctive repertoire, and it is well worth obtaining.

The Eule Organ, Magdalen College, Oxford. Alexander Pott, organist. Convivium Records two-compact-disc album, CR109, £13.99. Available from conviviumrecords.co.uk.

CD1: "Funérailles" (*Harmonies poétiques et religieuses*, S. 173, number 7), Franz Liszt, transcribed by Jeanne Demessieux; "Pilgrims' Chorus" from *Tannhäuser*, S. 676ii, Richard Wagner, arranged by Franz Liszt; *Organ Sonata in G Minor*, opus 284, Carl Reinecke.

CD2: *Prelude and Fugue on "O Traurigkeit, o Herzeleid"*, Ethyl Smyth; "The Reed-Grown Waters" (*Seven Pastels from the Lake of Constance*, opus 96, number 4), Sigfrid Karg-Elert; *On Hearing the First Cuckoo of Spring*, Frederick Delius, arranged by Eric Fenby; "Carol" (*Four Extemporisations*, number



The Eule Organ, Magdalen College, Oxford

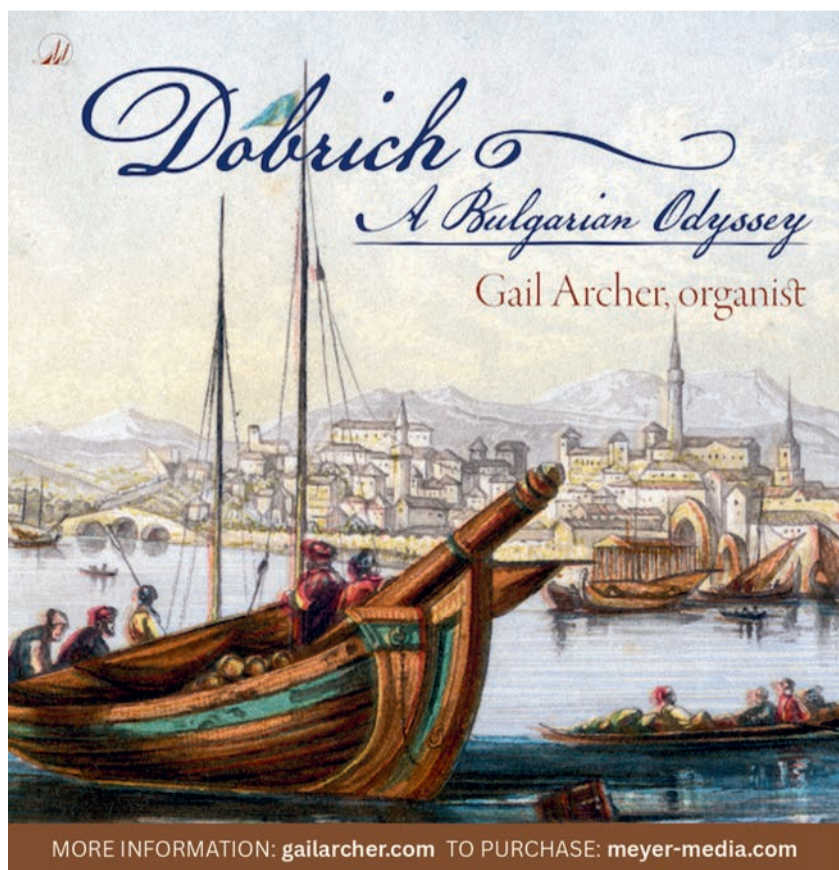
1), Percy Whitlock; *The Immovable Do*, Percy Grainger; *Folk-Song Preludes* (i. "Very Slow," ii. "Cantabile," iii. "Maestoso; alla marcia funèbre," iv. "Fairly slow, but flowing in strict time," v. "Largo maestoso"), Peter Warlock, arranged by Alexander Pott; *Organ Sonata in G Major*, Frederic Austin.

The word "maudlin," from the French *Madeleine*, refers to being sad and full of self-pity, originating in the fact that Saint Mary Magdalen is often portrayed in Medieval art as weeping profusely at Jesus's empty tomb. Maudlin is how the name Magdalen used to be pronounced in England, and it still is in Oxford and Cambridge. The Bishop of Winchester, William Waynflete, founded Magdalen College, Oxford, in 1458. By the end of the fifteenth century the college foundation consisted of the president, forty fellows, thirty demies or holders of scholarships, four chaplain-priests, eight lay clerks, one of whom would have played the organ, and sixteen choristers. There was also a grammar school, Magdalen College School, which had a master and an usher or assistant master. There appears to have been an organ as early as 1481, and an organ maker named Edward Wooton provided a new one in 1486; Wooton's organ in turn gave way to another by John Chamberlayne in 1508. An organbuilder from the Dallam Family made a new organ around 1637, but Oliver Cromwell took possession of this for his own use at Hampton Court Palace. It returned to Magdalen College after the Commonwealth, and Robert Dallam reinstalled it in 1661. On

replacing it with a new one by Thomas Swarbrick, Magdalen College sold the Dallam organ to Tewkesbury Abbey in 1737, and much of the instrument still survives there. Several other organs have served the college over the centuries. Lewis Nickalls Cottingham erected the present stone organ screen at Magdalen between 1829 and 1834, incorporating a choir organ case of stone. John Chessell Butler modified this for the Gray & Davison organ of 1855.

The firm of Hermann Eule Orgelbau GmbH has been building organs in Bautzen, Saxony, since 1872. The East German State took control of the firm during the period of Communist rule, but it returned to private management in 1990 following the reunification of Germany. Magdalen College contracted with Eule to construct the new organ in 2018. The Eule firm built the organ in Bautzen in 2021, erecting and voicing it in Oxford the following year. The instrument's inauguration took place in January 2023. The new organ makes use of the Cottingham/Butler stone screen and choir organ case, together with a new oak main case based on Julian Bicknell's design for the case of the previous Mander organ. The leaflet accompanying the compact discs provides the specification and several photographs of the Eule organ. The new organ's tonal design is interesting in several respects. For example, the Choir follows Saxon organbuilding tradition in having an 8' Principal Doux as its basis, and the Swell includes a free reed, the Physharmonica, which is available at both 16' and 8' pitches. There are forty-five speaking stops spread over four manuals and pedal. The Great and Choir divisions have mechanical action, and the Récit, Swell, and Pedal are on electric action. The gentler German-style Swell contrasts with a much louder French-style Récit. These two enclosed divisions have shutters on both the chapel and ante-chapel sides of the organ.

The organist heard on these compact discs is Alexander Pott. As a boy he was a chorister at Westminster Abbey, following which he went to Merchant Taylors, an independent school in Northwood, Hertfordshire, where he studied organ with Richard Hobson. He spent a year as organ scholar at Chelmsford Cathedral,



following which he became an undergraduate at Oxford University, where he obtained his degree in music and was the organ scholar at Christ Church Cathedral. His teachers included Margaret Phillips and Thomas Trotter (repertoire) and David Maw (improvisation). For eighteen months he was organ scholar at Westminster Cathedral and then, in February 2017, he became assistant organist and tutor to the choristers at Magdalen College, Oxford, where he served under the organist and *Informator Choristorum*, Mark Williams. Meanwhile, Alexander Pott was studying for a Ph.D. degree at Cambridge University, specializing in the music of Frederic Delius. It is very appropriate that on the two compact discs that make up the present album and that feature an organ built in Saxony, Alexander Pott focuses on composers who had associations with Saxony or were influenced by others who did.

"Lisztomania" was rife during Franz Liszt's Leipzig tour of 1840, and the music critic Franz Brendel of the *Neue Zeitschrift für Musik* hailed him as the originator of a "New German School" of composers. Liszt originally wrote "Funérailles" for the piano, but it translates well onto the organ, as Jeanne Demessieux's fine transcription demonstrates. Alexander Pott plays it mainly on the Swell organ, a division that sounds as if it would be a perfect vehicle for accompanying music in the Anglican choral tradition.

Liszt was a great admirer of Richard Wagner and made two transcriptions—actually, the second is more of a paraphrase—of "Pilgrim's Chorus" from *Tannhäuser* for piano (S. 443i and S. 443ii) and later arranged them both for organ (S. 676i and S. 676ii). The second of these on the current compact disc includes the monumental cadenza that Liszt composed to conclude the piece. This transcription gives us the opportunity to hear many of the resources of the Eule organ.

Carl Reinecke (1824–1910) taught for many years at the Leipzig Conservatory in Saxony, where he was a leader of the conservative school of composers opposed to "innovators" like Wagner and Liszt and instead favored the music of Mendelssohn, Schumann, and Brahms, though he and his acerbic wife, Betty, were somewhat jealous of the success of the latter. Reinecke's many students included Edvard Grieg, Max Bruch, Leoš Janáček, Basil Harwood, and Charles Villiers Stanford. One of his students, Ethel Smyth, was far from enthusiastic about his work, accusing him of churning out by the yard music that was devoid of any emotional content. However true this may have been in some cases, it is far from being so with Reinecke's *Organ Sonata in G Minor*, opus 284, which is the longest composition featured on this album. The beginning reminds me a lot of Robert Schumann's "Sketch in F Minor" from *Vier Skizzen für den Pedalfüßel*, opus 58, number 3. As the

leaflet notes, the "wonderfully lyrical middle movement . . . is reminiscent of Mendelssohn's *Lieder ohne Worte*." This leads to a final movement based on the Lutheran chorale *Wie schön leuchtet der Morgenstern*, culminating in a triumphant climax at the end.

The rebellious daughter of an English major-general, Ethel Smyth (1858–1944) studied at the Leipzig Conservatory under Carl Reinecke and where Salomon Judassohn, a former student of Liszt, was another of her teachers. Frederick Delius and Sigfrid Karg-Elert were also among the many famous composers whom Judassohn taught. While at the conservatory Smyth made the acquaintance of Antonín Dvořák, Edvard Grieg, and Pyotr Ilyich Tchaikovsky. Discouraged, however, by what she considered the poor teaching standards of the conservatory, she left after a year and continued her studies with the Austrian composer Heinrich von Herzogenberg, and through him she also struck up an acquaintance with Clara Schumann and Johannes Brahms. Smyth first came into prominence as a composer with the performance in the Royal Albert Hall of her *Mass in D Major* (1893). She had a number of love affairs with members of both sexes. She was a prominent member of the suffragette movement, and this led to her spending two months in Holloway Prison for pelting an anti-suffrage politician's house with stones. In spite of this her fame as a composer led King George V to appoint her a Dame of the British Empire in 1922. Previously, between 1882 and 1884 she published a set of five chorale preludes for organ, the last of which, a prelude and fugue on the Good Friday chorale, *O Traurigkeit, O Herzeleid*, is the first track on the second compact disc of this set. The leaflet mentions the influence of Johann Sebastian Bach's *Orgelbüchlein*, and I would also suggest that the influence of Johannes Brahms's *Eleven Chorale Preludes*, opus 122, is very apparent. I particularly like Alexander Pott's use of the Swell Oboe for the chorale melody in the prelude.

Sigfrid Karg-Elert studied under Carl Reinecke and Salomon Judassohn at the Leipzig Conservatory and became a faculty member there in 1919, teaching music theory and composition. Novello & Co. published his *Sieben Pastelle vom Bodensee/Seven Pastels from the Lake of Constance*, opus 96, in 1923. The fourth of these is "The Reed-Grown Waters." They are fine examples of German impressionism and are not based on any actual pastel drawings. Karg-Elert recommended a solo Corno di Bassetto or Cor Anglais with a Gedeckt accompaniment, but Alexander Pott in fact uses a solo flute and oboe against an accompaniment of strings, which proves very effective. This piece ties in with the next track of the compact disc in that at one point a cuckoo can be heard in the background.

Frederick Delius, whose opinion of the standard of teaching at the Leipzig

Conservatory had much in common with Ethel Smyth's, based what is probably his famous work, *On Hearing the First Cuckoo of Spring* (1912), on a Norwegian folk song. His friend Edvard Grieg had previously set this folk song, "In Ola Valley, In Ola Lake" as number fourteen of his *Norwegian Folk Songs*, opus 66. Although he knew Grieg personally, it was Percy Grainger and not Grieg who first introduced Delius to the folk song. The composer and organist Eric Fenby became Delius's nurse and amanuensis in 1928 on hearing that Delius was suffering from blindness and paralysis because of syphilis. Without Fenby much of Delius's music would not have survived. Fenby was also responsible for the fine organ transcription of *On Hearing the First Cuckoo of Spring* that we hear on this recording. It is a deep and multi-faceted work whose significance extends far beyond the mere call of the cuckoo. The many stop changes in this piece are a registrant's nightmare, and Alexander Pott is doubtless very thankful for the sophisticated electronic aids to registration available on the Eule organ, enabling him to perform it seamlessly.

Percy Whitlock (1903–1946) was a student of Ralph Vaughan Williams. Although he had a background as a church organist, Whitlock's primary job was as Bournemouth municipal organist, in which capacity he presided over the four-manual, 161-stop Compton organ in the Pavilion Theatre. Here he worked closely with Richard Austin, principal conductor of the Bournemouth Symphony Orchestra, whose father, Frederic Austin, dedicated his *Organ Symphony in G Major* to Whitlock. Whitlock's best-known composition is probably "Toccata" from his *Plymouth Suite* of 1937. On this recording we hear "Carol," the first of his *Four Extemporizations*, which he dedicated to Frederick Delius, whom he admired but never met. It is clearly evocative of *On Hearing the First Cuckoo of Spring*, though without the cuckoo effects. Like Delius, Whitlock later went blind, though not from syphilis but from tuberculosis, of which he died at the early age of forty-two.

The Australian composer Percy Grainger (1882–1961) is chiefly famous for his piano arrangement of the traditional English tune *Country Gardens*. He was a man of considerable humor. As long as there have been organs there have been ciphers, and this prompted Grainger to write *The Immovable Do: or, The Ciphering C*, an organ piece in which top C on the keyboard is wedged down as if ciphering, with an *alla marcia* composition lower on the keyboard. There are several crescendos to full organ with corresponding decrescendos. The piece ends in a whisper. Again, Alexander Pott registers the piece seamlessly.

Peter Heseltine, alias Peter Warlock (1894–1930), met Frederick Delius while a schoolboy at Eton, and Delius was a strong influence for the rest of his life. Besides being a composer, he was a music critic and an expert on early music. He died under mysterious circumstances from carbon monoxide poisoning at the age of thirty-six. His most famous composition was the Christmas carol, *Bethlehem Down*. His five *Folk-Song Preludes* of 1918 were his only composition for piano solo. The five preludes are "Very Slow," "Cantabile," "Maestoso; alla marcia funèbre," "Fairly slow, but evenly flowing in strict time," and "Largo maestoso." Alexander Pott has arranged them for the organ for the first time, a medium to which they are admirably suited.

As we have already noted, Frederick Austin (1872–1952) dedicated his *Organ Sonata in G Major* to Percy Whitlock, his son's colleague at the Pavilion Theatre in Bournemouth. Although he trained and practiced as a church organist, Frederick Austin primarily achieved fame as a baritone under the baton of such conductors as Edward Elgar and Henry Wood. The organ sonata exists only as a manuscript replete with emendations, and it is difficult to know if it was ever completed and performed. Charles Matthews, a piano accompanist and organ tutor at the Royal Birmingham Conservatoire and organist of Saint Catherine's Church, Chipping Camden, Gloucestershire, gave the first known performance in 2022. Alexander Pott's performance on the Magdalen organ is the world premiere recording. The single-movement *Organ Sonata* has a spirited opening section that is repeated several times between dance-like interludes.

This pair of compact discs is an unusual and interesting blend of musical repertoire on an unusual and interesting organ. Alexander Pott is a first-rate player, and I have no hesitation in recommending this album.



Colours and Shadows, Volume 2

Jean Guillou Organ Works, volume 1: Symphonic Poems by Jean Guillou and Franz Liszt. Zuzana Ferjenčíková, plays the 1989 Van den Heuvel organ at the Church of Saint-Eustache, Paris. Aeolus two-compact-disc set, AE-11391, €22.68. Available from aeolus-music.com.

CD1: *Ballade ossianique No. 1 Temora*, opus 8, Jean Guillou; *Orpheus: Poème symphonique*, Franz Liszt, transcribed by Guillou; *Pensieri (Thoughts) pour Jean Langlais*, opus 54, Guillou; *Regard*, opus 77, Guillou; *Prometheus: Poème symphonique*, Liszt, transcribed by Guillou.

CD2: *Tasso: Poème symphonique*, Liszt, transcribed by Guillou; *Éloge*, opus 52, Guillou; *Fantaisie et Fugue sur B-A-C-H*, Liszt, "syncretic version," by Guillou; *La chapelle des abîmes*, opus 26, Guillou; *Valse oubliée No. 1*, Liszt, transcribed by Guillou. [°premier performance]

Colours and Shadows, Jean Guillou Organ Works, volume 2: Jean Guillou and Wolfgang A. Mozart. Zuzana Ferjenčíková, plays the 1981 Detlef Kleuker organ at Notre-Dame des Grâces du Chant d'Oiseau, Woluwe Saint-Pierre, Brussels, and the Danion-Gonzalez/Dargassies/Klais organ (1966/1989/2008) at the Cathedral of Notre-Dame de la Treille, Lille. Aeolus two-compact-disc set, AE-11501, €22.68. Available from aeolus-music.com.

CD1 (Brussels organ): *18 Variations*, opus 3, Jean Guillou; *Adagio et rondo en ut*, KV 617, Wolfgang Amadeus Mozart, transcribed by Guillou; *Joux d'Orgues*, opus 34, Guillou; *°° Chamades!*, opus 41, Guillou. °



CD2 (Lille organ): *Ballade ossianique* No. 2, *Les Chants de Selma*, opus 23, Guillou; *Adagio et Fugue in ut mineur*, KV 546, Mozart, transcribed by Guillou; *Säya ou l'Oiseau bleu*, opus 50, Guillou; *Macbeth, le Lai de l'ombre*, opus 84, Guillou. [*premier performance; **including ten previously unpublished pieces]

Zuzana Ferjenčíková (born in 1978), pianist, organist, and university professor, originally came from Lučenec in the Slovak Republic. She studied with Ján Vladimír Michalko at the Bratislava Academy of Performing Arts and with Peter Planyavský at the University of Music and Performing Arts in Vienna, Austria. She studied under Jean Guillou in Paris, France, and later collaborated with him on several projects. In 1996 she won first prize for organ improvisation and second prize for organ interpretation at the Petr Eben International Organ Competition in Opava, Czech Republic. Likewise, in 1997 she won first prize for improvisation and the title of Laureate at the Leoš Janáček International Organ Competition in Brno, Czech Republic. Also in 2003 she won first prize at the International Organ Competition "Premio Valentino Bucchi" in Rome, Italy. From 2000 to 2008 she taught organ and organ improvisation at the University of Music in Bratislava, Slovakia. In 2004 she became the first woman to win the International Organ Improvisation Competition in Haarlem, the Netherlands. From 2006 to 2013 she was organist of the Schottenstift (Benedictine Abbey of Our Lady of the Scots) in Vienna, where she founded the International Organ Festival "Dialogues Mystiques" in 2007, of which she was the artistic director until the end of 2013. In 2011 Ferjenčíková founded the Viennese Franz Liszt Society, of which she is still president. In September 2021 she was appointed director of studies at the Codarts University for Music in Rotterdam, the Netherlands, where she also teaches organ. As a performer her focus lies in the Romantic period and in particular the works of Franz Liszt and Jean Guillou. As a composer, she has written concert pieces for organ, piano, and various instrumental ensembles. She has also written transcriptions for organ of numerous piano and orchestral works.

All three organs that Zuzana Ferjenčíková plays in these albums have associations with Jean Guillou, volume 1 being recorded on the 1989 Van der Heuvel organ in Guillou's own Church of Saint-Eustache, Paris, where he was *titulaire* from 1963 to 2015. He initially inherited an 1844 Ducroquet/1879 Merklin organ that had undergone unfortunate changes and fallen into a parlous state of disrepair. The replacement Van der Heuvel organ of 1989 was designed by Jean-Louis Coignet, the organ advisor to the City of Paris, in consultation with Jean Guillou. Only the case and the Corno-di-Bassetto stop (supplied for Joseph Bonnet by Henry Willis III) were retained from the previous instrument.

For the first part of volume 2, Zuzana Ferjenčíková uses the organ at Notre-Dame des Grâces du Chant d'Oiseau, Woluwe Saint-Pierre, Brussels. In 1978 Jean Guillou and the organbuilder Detlef Kleuker collaborated in the building of a unique organ at Notre-Dame des Neiges Church in L'Alpe de Huez. The remarkable case in the shape of a hand ("The Hand of God") was designed by architect Jean Marol. Between 1979 and 1981, Kleuker, Guillou, and Marol collaborated in building a much larger organ at Notre-Dame des Grâces du Chant d'Oiseau. The instrument was inaugurated by Jean Guillou in December 1981.

A "Mini-Festival d'Orgue d'Été au Chant d'Oiseau" is held there every summer. The final compact disc makes use of the Danion-Gonzalez/Dargassies/Klais organ (1966/1989/2008) at the Cathedral of Notre-Dame de la Treille, Lille, France. In 2006 the great organ of studio 104 of the Maison de la Radio in Paris, which had been displaced during the rehabilitation work on the Radio France building, became available. It is the fourth largest instrument in France after those of Notre-Dame, Saint-Sulpice, and Saint-Eustache in Paris. In September 2006 the Diocesan Association of Lille agreed to acquire it for the cathedral, and in 2007 it was obtained for the symbolic sum of one euro. Its relocation was entrusted to the firm of Johannes Klais of Bonn, Germany. On April 1, 2008, the organ was officially presented to a group of organists, including Jean Guillou and the cathedral's titular organist André Dubois and was blessed by Bishop Laurent Ulrich, the then-new archbishop of Lille. The official inauguration of the organ took place on June 7 and 8, 2008, at two concerts given by Winfried Böning, titular organist of Cologne Cathedral and Jean Guillou, who included *Säya ou l'Oiseau bleu*, opus 50, in his program. The leaflets give the specifications of all three instruments.

Zuzana Ferjenčíková's volume 1 is subtitled *Symphonic Poems* and includes Guillou's organ transcriptions of three *Poèmes symphoniques* by Liszt—*Orpheus*, *Tasso*, and *Prometheus*. *Prometheus*, based on a poem by Herder and written for the unveiling of a memorial statue to Herder, was the last transcription to come from Jean Guillou's pen. His transcriptions are unusually fine, being richly chromatic and romantic in sound; they come off very well on the Van der Heuvel organ. Ferjenčíková brings a great deal of passion and excitement into their performances.

Jean Guillou's two *Ballades ossianiques*, opus 8 and opus 23, are symphonic poems capturing the spirit of James Macpherson's epic poems. *Temora* (1763), purportedly an ancient Gaelic work, depicts Ossian, the son of Fingal. Guillou's *Temora*, opus 8, is a complex symphonic poem intended to evoke the palace mentioned in the poem. It is a playful work in which Guillou introduces nine themes on various registrations. The sixth of these, played on the Voix humaine, is particularly evocative of a palace or temple. It is interesting that the seventh later became the theme of Guillou's *Toccata*, opus 9, composed shortly afterward. The second *Ballade ossianique*, opus 23, *Les Chants de Selma*, was originally one of a series of improvisations by Guillou in honor of the *Apollo 8* moonshot. Its original title was *Nova*. It comes at the beginning of the second compact disc of volume 2, *Colours and Shadows*. Macpherson's Gaelic poem *Les Chants de Selma* begins, "Descending star of the night, beautiful is your light in the West," which fits in well with the cosmological theme. Guillou's depiction is suitably eerie and mystical to make it evocative of the distant reaches of space.

In 1996 the H. T. FitzSimons Company published a collection of organ pieces consisting of a previously unpublished work of Jean Langlais and ten pieces written in his honor by composers including Jean Guillou, Naji Hakim, Petr Eben, and Frederick Swann. The collection was edited by Marie-Louise Langlais and Fred Tutal, and titled *Homage à Jean Langlais*. Though one of Guillou's tenderest pieces, making use of gentle flute and string combinations, *Pensieri (Thoughts) pour Jean Langlais*, opus 54, is a rich harmonic tapestry in

which several different melodic lines and keys are superimposed. This is followed on the first compact disc by Guillou's *Regard*, opus 77, a work that he dedicated to his brother-in-law and collaborator Giampiero del Nero. In this composition we hear another rich harmonic tapestry, but this one, of nearly twenty minutes duration, is made up of so many disparate elements that it is hard to keep them together, though Zuzana Ferjenčíková succeeds admirably in doing so.

The second track of the second compact disc of volume one is devoted to Guillou's *Éloge*, opus 52, which he was commissioned to write to precede the final of the first Grand Concours International d'Orgue de la Ville de Paris in 1994. Thinking of Nobel prize-winning French poet Saint-John Perse's poem *Éloges*, Guillou wrote of his own composition that he intended to "give it the same resonance: that of the gaze that goes through things, of the spirit that exalts, of a voice that praises, evokes, and suggests." A single theme runs throughout the whole work leading to a long passacaglia that builds up to full organ before a slow decrescendo at the end.

We come then to the transcription that represents the culmination of Guillou's treatment of the works of Liszt, his "syncretic version" of Liszt's *Fantasy and Fugue on the Name of B-A-C-H*. In making his original organ transcription of this work, Liszt took the advice of two colleagues, Alexander Winterberger (1834–1914) and Alexander Wilhelm Gottschalg (1827–1908). Jean Guillou felt the version resulting from the counsel that these two organists gave to Liszt was too simplistic and ignored the symphonic possibilities of the original. As the basis for his syncretic version Guillou took a piano transcription that Liszt made in 1870. He felt that by making use of this he was embodying the ideas with which Liszt subsequently enriched his composition into the transcription. Thus, without adding anything that was not written by Liszt himself, Guillou incorporated everything contained in both the familiar organ version and Liszt's final piano transcription. The result as performed by Zuzana Ferjenčíková is breathtaking, particularly the climax toward the end of the "Fantasy," and I hope that many organists will adopt this version.

The inspiration for Jean Guillou's *La chapelle des Abîmes*, opus 26, came from a chapter of that title in his friend Julian Gracq's novel *Au chateau d'Argol*, where there is a scene in which a chapel appears "hovering in the middle of an

abyss." The subject of the story finds an organ there, proceeds to improvise upon it, and "musically concentrates all the psychological tension that has been built up in the course of the novel." Guillou's symphonic poem contains passages of loud discordant chords interspersed with soft, exuberant passages. *La chapelle des Abîmes* is a highly technical piece that Zuzana Ferjenčíková takes very much in her stride. The last of Guillou's transcriptions of Liszt is a comparatively simple one of the *Valse oubliée* No. 1. It provides a fittingly upbeat ending to the two albums of symphonic poems.

We then return to Zuzana Ferjenčíková's volume 2, *Colours and Shadows*, beginning with Jean Guillou's *18 Variations*, opus 3. This must be one of the finest as well as one of the most difficult sets of variations ever written, and Ferjenčíková deserves much credit for being able to play them at all, let alone as superbly as she does. The published edition is full of errors, so she plays from the manuscript. The variations are an early work, and while Guillou published them as opus 3 in 1956, he probably wrote them some time before that. Guillou departs from the practice of his master Dupré and his Romantic forebears in that some variations maintain the same mood and flow naturally from one into another. Some variations show the influence of particular composers so that, for example, variations 3 ("Presto") and 15 ("Adagio") are inspired by Dupré, variations 5 ("Andante moderato") and 16 ("Scherzando-Moderato") by Béla Bartók, variations 13 ("Con forza") and 17 ("Moderato") by Igor Stravinsky, and Variation 14 ("Allegro con brio") by Sergei Prokofiev. The theme of "Cantabile" on track 1 has a mystical mood that evokes for me a moonlit night—a quality, indeed that pervades many of the variations. This is eventually interrupted by the animated *fugato* Variation 12 ("Allegro con fuoco") on the reeds, which flows into Variation 13 ("Con forza-Moderato"), and reaches a climax on full organ in Variation 14 ("Allegro con brio"), before the original feeling of calm returns in Variation 15 ("Adagio"). This calm, however, is soon interrupted again, and variations 16 ("Scherzando-Moderato") and 17 ("Allegro-Con fuoco") seem to be building up to a brilliant toccata-like finale, and indeed Variation 17 ends expectantly with a massive unresolved chord. But then Guillou has a big surprise for us! Variation 18 returns us to the calm opening with a reprise of the theme and Variation 1.

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Princeton Early Keyboard Center Gavin Black, Director

The Princeton Early Keyboard Center, with its principal studios on Walnut Lane in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.

How does it work?

My first car was a used 1969 Mercedes-Benz 230 that ran beautifully and was fun to drive. It had a straight six-cylinder engine with carburetor and ignition coil, and I knew exactly how everything worked. I did most of the maintenance myself including oil changes, brake pads, and a new exhaust system. It was a very simple car, and I took comfort from my familiarity with it. I could not have imagined heated mirrors, heated and ventilated seats, or hybrid power trains.

When I first encountered a remote combination action made by the Skinner Organ Company, it seemed mystical, but by watching it operate, I understood it pretty quickly. Its movements are exposed so when a certain stop will not set on a certain piston, you can zero in on the matrix and find just what's wrong. In the mid-twentieth century, Casavant built powerful and accurate combination actions housed in their massive consoles. Although those consoles were packed full of machinery and you sometimes had to do some dismantling to get at a problem, you still could see the physical reason for a malfunction.

When I started the Bishop Organ Company in 1987, I became curator of the organs at Trinity Church and The First Church of Christ, Scientist (The Mother Church), both iconic churches in Boston. Ron Poll, brother of Robert Poll who was curator of the organ in the Mormon Tabernacle in Salt Lake City at the time, had been engaged to install the first solid-state combination and switching system at The Mother Church, and I was soon to learn that I would be doing the same at Trinity Church. I was following Jason McKown (1906–1989) in both jobs. Jason had started his career at the Skinner Organ Company, and in 1928 he worked personally with Mr. Skinner on the installation of the company's Opus 692 at the West Medford Congregational Church in West Medford, Massachusetts.

Watching Ron Poll at work installing the SSL system at The Mother Church, Jason shook his head and said, "That's for you young fellows." He was over eighty and saw no need to educate himself. I have installed dozens of those systems over the years. They introduce wave after wave of new capabilities, but they sometimes have little bugs flitting about within that are difficult to track down.

I first had organ lessons on a Holtkamp organ in Harvard Square, Cambridge, Massachusetts, that had a combination system with a setterboard behind the Swell box that comprised hundreds of toggle switches arranged in rows. The rows left-to-right were the pistons, the rows up-and-down were the stops. To set a stop on a certain piston, you simply turned on the appropriate switch. My teacher was the organist there. He used the little doughnut-shaped stickers for reinforcing the holes of notebook pages on the switches to mark his "house" piston settings. I was allowed to change pistons for my practicing and lessons if I returned the system to his house settings when I was finished. I could never have imagined multiple levels of memory, programmable crescendos, or heaven help us, MIDI playback systems. I was twelve years old at the time and couldn't imagine much other than what I was seeing.

Hey, Google!

Wendy recently bought a new car, very snazzy and peppy, and it rides great on the highway. The larger than usual touchscreen that dominates the dashboard contains nearly all the controls, there are no buttons or switches. To change the speed of the fan, you go to

the touch screen. To change the interior temperature, you go to the touchscreen, you have to take your eyes off the road frequently as you change settings while driving. To make things easier, there is a Google system embedded in the car. You can bypass the touchscreen by saying in a confident voice, "Hey, Google! Turn up the heat," or "Hey, Google! Turn down the fan." Our granddaughter loves it, calling out from the back seat, "Hey, Google! Are unicorns real?" She once asked enough questions in a short enough time that Google crashed and had to be rebooted.

Wendy had an experience with the car that seemed to foretell future trouble when she stopped for gas and could not get the little door over the gas cap open. We live in the age of reboot, so she started the engine and turned it off a few times, but nothing. She called the dealership. It was a Saturday, and the service department was not open, but a salesperson suggested a trick. Get out of the car, lock the doors, walk around the car with the keys in your hand like some sort of pagan ritual, unlock the doors, and *voilà*. He didn't say if it mattered whether clockwise or counterclockwise. What if it had been a Sunday and the dealership was closed? Does the prompt and friendly AAA guy know that trick? The sound system sometimes freezes, but more fundamentally, Wendy reports that she must return to the dealership periodically to have the operating software reinstalled. What if it crashes when she is in the middle of nowhere?

A saga of six cars

When I started the Bishop Organ Company, I bought a full-sized van so I could cart around organ components like windchests and reservoirs. Counting that one, I have now had six big cars, the criterion being the ability to load eight-foot sheets of plywood, eight-foot pipe trays, or an eight-foot dinghy. I could also easily carry ten-foot organ pipes. Once when buying lumber, I carefully rested a twelve-foot board of rough-sawn pine on the dashboard and slid a second one on top of it, right through the windshield. The people at that lumberyard never forgot me.

Automotive technology has progressed along the way such as electronic ignition and fuel injection, but those advances have not changed the way the engine works. The spark plugs still fire to ignite the fuel in the cylinder whether there is an ignition coil or electronic ignition, and as the engine turns, it turns the transmission, and off you go.

Over nearly forty years, I drove those six cars each around 250,000 miles, roughly a million-and-a-half miles. Last summer as my second Chevrolet Suburban approached the 250,000 mark, several expensive repairs were looming, so I figured I would get through the winter and shop for a new car in the spring. Wendy's experiences worried me. The Suburban was a 2017 model, old enough that all the controls were tactile knobs and switches. My muscle memory allowed me to change the speed of the fan or the temperature, or operate the speed control without looking, and I dreaded having to give that up, to say nothing of having an operating system that might crash or being outwitted trying to buy gas.

When I started shopping for the next car, I admitted to myself with Wendy's encouragement that since I have retired from the heavy work of organbuilding, I no longer need a big vehicle. I wanted to keep three-row seating because it's fun when we are with our grandchildren to be able to have them and their parents in



Toyota Grand Highlander Hybrid Max Limited, my first small car in forty years (photo credit: John Bishop)



Find me a spark plug. (photo credit: John Bishop)

the same car for an outing, so I singled out the most recommended of the larger three-row SUVs, and test drove the Jeep Grand Cherokee, the Hyundai Palisade, and the Toyota Grand Highlander. I planned to try similar models by Kia and Honda, but the Toyota won me over.

It has tactile controls for almost all the functions. Though I do not sit as high above the road as before, it feels substantial and stable. It is easy and comfortable to drive, but because it is a hybrid, when I look under the hood, I might as well be looking at a nuclear reactor. I recognize the gasoline engine, which is pushed toward one side, I see an electric motor, and I recognize reservoirs for brake and steering fluids, but there are a lot of components that I cannot identify. A diagram in the owner's manual shows a second electric motor near the battery amidships. That motor and battery are integrated under the second row of seats. I wonder if I will ever see them.

In the Suburban, there was a switch that turned four-wheel-drive on and off. If I encountered slippery conditions, I put the transmission in neutral, flipped the switch, and knew exactly what to expect from the drive train. In the Toyota, there is an array of buttons near the shift lever on the center console for driving modes like snow and ice, mud, hills, "sporty," and "normal" that allow the car to "decide" how to deal with the road situation. If one wheel slips, the brain sends power to a different wheel.

There are also internal computer controls to determine when I am driving with electric or gasoline power or some combination of the two. The gasoline engine runs quietly enough that I sometimes cannot tell which power I am using. Colorful animated displays on the dashboard imply what is going on, and I had questions about how those systems work. Sitting at the salesman's desk, I asked a lot of questions that he could not answer. Wendy recognized my frustration, quietly dialed my son Michael's phone, and handed her phone to me.

Mike, who has much more current automotive knowledge than I, chuckled and told me that cars have been built with this technology for more than twenty years, and you just need to believe it. In other words, shut up and drive.

They've gone about as far as they can go.

In the Rogers and Hammerstein musical *Oklahoma*, Will Parker returns from a trip to Kansas City and regales the others singing, "Everything's up to date in Kansas City, they've gone about as far as they can go. . . . They went and built a skyscraper seven stories high, that's about as high as a building ought to go." Just how far are they going to go with the integration of Artificial Intelligence (AI) in the operating systems of our cars or our pipe organs?

My 2017 Suburban had hints of AI. The driver's seat buzzed when the car got too close to something else, especially another vehicle. It was amusing, a heavy vibration under my rear end like a duck quacking, clearly audible anywhere in the car. If the car wandered toward the lines at the edge of a roadway or lane, the steering wheel gave a little twitch, and if the car thought my eyes had been off the road for long enough, it gave a little warning. Those functions were driven by sensors that even knew enough to sign off when disabled. When driving in slush or snow, I'd see "Side Sensors Temporarily Unavailable" flash across the dashboard, as the muck on the road glopped onto the sensors. Wendy's car and my new Toyota have lots of those functions, but neither is using AI to the extent necessary for self-driving cars. They are using reactive AI.

On January 26, 2026, Peter Lyon published an article in *Forbes* magazine with the title "The Dark Side of AI Can Take Over Your Car." He starts by defining reactive AI, which "respond[s] to driver commands or sensor inputs like how adaptive cruise control reacts to traffic, lane-keeping assists respond to road markings, and voice assistants respond to



User interface (photo credit: John Bishop)

spoken prompts. These systems are narrow, rule-based, and heavily constrained by software logic written in advance.”

Lyon goes on to say that the next advances will be predictive AI, in which the data collected by “cameras, radar, lidar, GPS, driver behavior patterns, and cloud-based learning” will equip vehicles to “predict traffic flow, weather risks, driver fatigue, or even emotional state.” The unanswered question is at what point does this challenge the traditional understanding of “human control and responsibility.” Tomorrow’s cars could detect driver impairment and refuse the commands of the driver. I can see the value of automotive technology that enhances highway safety or predicts vehicle maintenance issues, but I am not looking forward to driving a car that assesses my emotional state. What would be next, a car broadcasting information about a driver’s emotional state to the state police? I guess if a driver is impaired enough that their car chooses to turn them in, have they forfeited their right to privacy? Who would set that standard? The manufacturers? The police? The government?

At least one M. P. Möller organ that I maintained included some functions that kept organists from using inappropriate registrations, the machine informing the operator, maybe a precursor to automotive AI instructing the driver. An electro-mechanical switch was included that disabled the Great Mixture if the 8’ Principal was not drawn. Another switch disabled tremolos and Voix Celestes if mixtures were drawn. That is pretty good advice for a beginning organist, but what if a musician wanted to draw a mixture alone for a certain effect, and what if an organ tuner wanted to tune the Mixture to the 4’ Octave? I discovered that I had to open the console and disable that switch to tune the mixture, reactive AI from about 1961.

If our cars could judge our emotional state or whether we are impaired, how might this apply to our organ consoles? The Widor again? The last time your accuracy rate was 82.7%. Don’t play it faster than you can repeat the sixteenth-note chords in the left hand, Widor didn’t.

Well done, good and faithful servants.

Martin Jean, the director of the Yale University Institute of Sacred Music, has just announced the retirement of Yale organ curators Nicholas Thompson-Allen and Joseph Dzeda, to become effective in 2028. Nick’s father Aubrey Thompson-Allen had been appointed curator at Yale in 1952. Joe and Nick both joined Aubrey’s company around 1970 and became co-curators when Aubrey retired in 1973. Joe and Nick have been strong advocates for all of Yale’s pipe organs for over fifty years, a terrific roster of instruments by Holtkamp, Beckerath, Taylor & Boody,



The Newberry Memorial Organ, Woolsey Hall, Yale University, New Haven, Connecticut

Skinner, and the magnificent Newberry Organ, the huge orchestral instrument in Woolsey Hall. They have also taken care of the exceptional Aeolian-Skinner, affectionately known as “Sister Soosie,” at Trinity Church on the Green in New Haven, Connecticut, along with many other instruments in their area.

By John Bishop

Joe and Nick’s work on all the organs they have cared for, repaired, relocated, or restored has been informed by their deep respect for the intentions of their original builders, especially the heritage of Ernest Skinner. Their workmanship, diligence, and philosophy are both impeccable and impressive.

Well-known university organs are typically the most heavily used anywhere as students prepare for required performances, and the Newberry organ is a leader in that class, putting huge demands on the skills and productivity of the curators. Remember that the marvelous Fisk organ at Old West Church in Boston had to be restored after only twenty-five years because of the constant use it received from Yuko Hayashi’s students at the New England Conservatory of Music. Not only are the blowers of the Newberry organ running long and late every day, but the students at Yale are sophisticated musicians who demand much of the organs as they prepare the most complex pieces in the repertory. Joe and Nick have approached their work with grace, dignity, and humor,



serving as strong positive examples for generations of student organists, scores of whom have left Yale to embark on flourishing careers.

I have been fortunate to collaborate with them and to call them friends. I am grateful to them for their tireless work setting the highest example of skill and understanding as they preserve the organs under their care, and I wish them the happiest of well-earned retirements.

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Juget-Sinclair Organbuilders, Montréal (Québec), Canada Cathedral of Saint Joseph, Sioux Falls, South Dakota

From the organist

More often than not, when I talk with colleagues about organ projects we are faced with a looming and apparently insoluble dilemma: German Baroque or French Symphonic? Having to choose between the two monumental and beloved repertoires seems impossible; and yet, the technical conflicts crop up immediately. Chiff vs. no chiff; polyphonic vs. progressive mixtures; chorus vs. solo reeds; treble ascendancy, speed of speech, expressive divisions, and on and on. The accusation sometimes leveled at an instrument that bridges the gap is that it is “eclectic” or worse, a “mutt” that doesn’t do anything particularly well.

Still, at the outset of this project we decided to take on the challenge. One of my interview questions for Robin Côté was where we should take an organ study tour in preparation for this instrument. He answered right away: Toulouse and Freiberg, to explore the best of the Silbermann and French Romantic traditions. Quite a juxtaposition! Another key inspiration was the organ at the Bales Recital Hall at the University of Kansas, on which I grew up playing a wide variety of repertoire, and which was built by Hellmuth Wolff, an influential craftsman who mentored some of the Juget-Sinclair team. In the end, I think we have achieved something quite remarkable with a 55-stop organ: a coherent and flexible instrument that does justice to both the Silbermann and French Symphonic traditions, and, by extension, to many other traditions besides. It is not a copy of anything or an academic exercise in historicism; it has its own identity and (I believe) quite a future. One of my students recently played a one-hour recital of Franck and Vierne, exploring a full range of symphonic colors and reed choruses. It is still astonishing to me to listen to a program like that, knowing that the same instrument could just as easily shift to the brightness and brilliance of a Silbermann principal chorus. Yet, somehow it all works!

The team from Juget-Sinclair will share more of the technical considerations in their essay. I want to close by mentioning the purpose of the instrument: providing music for the Catholic liturgy, as this is an installation in a Catholic cathedral. The stylistic dilemma does not just affect repertoire and concert music. The Catholic liturgy in the twenty-first century is quite eclectic as well. On any given Sunday, the organ may accompany Gregorian chant or

dialogue with that tradition through improvisation or chant-based repertoire. But immediately after a chant we may have a sixteenth- or seventeenth-century Genevan or Lutheran hymn tune; or perhaps a nineteenth- or twentieth-century Anglican hymn in a more modern harmonic idiom, followed by a Mass Ordinary setting by a living composer. Choral anthems are chosen from a wide variety of times and places—Brahms one week; Bach the next; Franck or Fauré the next; Stanford or Howells the next. A range of colors under expression is absolutely necessary for choral accompaniment. Then, of course, there are preludes and postludes from a wide range of sources. Taking all of this together, it is clear to me that the liturgy itself calls for something more than a narrow stylistic focus. I felt it was my responsibility to bring something to the cathedral that does not just fit my personal repertoire or preferences. I believe we’ve built an organ that goes far beyond that—an instrument that will inspire new ideas and approaches long after my time here is finished.

—Jared Ostermann, DMA
Cathedral Music Director and Organist

From the builder

Introduction

Denis Juget began building practice organs and continuo organs in a chicken shed in 1994. Like a steam locomotive, momentum gradually built and built, and this year we have completed our third cathedral organ! Cathedrals are not exactly a dime-a-dozen, and the fact that we recently had back-to-back cathedral projects (our Opuses 54–55 at the Cathedral of the Sacred Heart in Richmond, Virginia, and now Opus 56 in Sioux Falls) is not lost on us. The organ for the Cathedral of Saint Joseph in Sioux Falls took approximately two years from start to finish. This represents about five percent of our personal careers, and as such, all of the artisans at Juget-Sinclair have poured their skill, care, pride, and love into this instrument, which (if we have done our jobs well) will be continually appreciated and last for centuries!

Laying the foundation

Though the stakes for such an important project are admittedly high and the design challenges many, several aspects of this project seemed easy due to the natural way in which some things just “clicked.” Our first visit to the cathedral felt like home: the architecture (by French-American architect Emmanuel Masqueray) is reminiscent of our churches in Québec. Before roads and railroads became the norm, Montréal was the gateway to the Midwest,



Juget-Sinclair Opus 56 general view of built-in console

and the Saint Lawrence River was the highway. Saint Joseph is the patron saint of workers and carpenters, and we consider him to be the patron of organbuilders too. The other major aspect of the project that just seemed to fall into place naturally was the tonal design of the instrument, largely due to the fact that the organist (Jared Ostermann) and consultant (Kevin Vogt) seemed to be on the same wavelength as us right from the very start. We also believe the fact that these two important figures had the opportunity to play some of our previous organs helped establish confidence in us, and our opportunity to hear Jared as a finalist in the 2011 Canadian International Organ Competition established our confidence in him!

Early discussions with the cathedral made it clear that their top priority was to bring a world-class organ to Sioux Falls. In each of our instruments we strive for the very best, and we are deeply honored that the Cathedral of Saint Joseph felt that we were up to the task! The bar was clearly set very high, as evidenced by the magnificent renovation and decoration carried out in the cathedral over the past twenty years. Tonally, the cathedral sought an organ that could accompany the Catholic liturgy, provide congregational and choral accompaniment, and be able to comfortably interpret repertoire from various styles. Of these various styles, composers such as Vierne and Bach were at the top of this list. From this, the idea was born to find a way to marry nineteenth-century

Juget-Sinclair Organbuilders, Opus 56

Cathedral of Saint Joseph, Sioux Falls, South Dakota

Grand-Orgue (Manual I)		Positif Expressif (Manual II)		Récit Expressif (Manual III)		Pédale					
16'	Montre	58	pipes	8'	Principal	58	pipes	32'	Basse acoustique (fr. Harmoniques)		
8'	Montre	58	pipes	8'	Unda-maris (TC)	46	pipes	16'	Contre-basse	30	pipes
8'	Salicional	58	pipes	8'	Bourdon	58	pipes	16'	Soubasse	30	pipes
8'	Bourdon	58	pipes	8'	Dulciane	58	pipes	16'	Montre (from G-O)		
8'	Flûte harmonique	58	pipes	4'	Prestant	58	pipes	8'	Principal	30	pipes
4'	Prestant	58	pipes	4'	Flûte à fuseau	58	pipes	8'	Bourdon	30	pipes
4'	Flûte à cheminée	58	pipes	2 1/2'	Nazard	58	pipes	8'	Violoncelle	30	pipes
2 1/2'	Quinte	58	pipes	2'	Doublette	58	pipes	4'	Prestant	30	pipes
2'	Doublette	58	pipes	1 1/2'	Tierce	58	pipes	2 1/2'	Mixture IV	120	pipes
1 1/2'	Tierce	58	pipes	1 1/4'	Larigot	58	pipes	32'	Harmoniques	90	pipes
2'	Plein-jeu VI	336	pipes	1'	Sifflet	58	pipes	16'	Trombone	30	pipes
	Cornet V (from middle c)	170	pipes	1 1/2'	Plein-jeu IV	232	pipes	8'	Trompette	30	pipes
16'	Basson	58	pipes	8'	Trompette	58	pipes		I/P		
8'	Trompette	58	pipes	8'	Clarinette	58	pipes		II/P		
4'	Clairon	58	pipes		Tremblant				III/P		
	II/I				III/II						
	III/I										

58-note keyboards with bone naturals and ebony sharps

30-note flat pedalboard with radiating sharps in oak with ebony-faced sharps

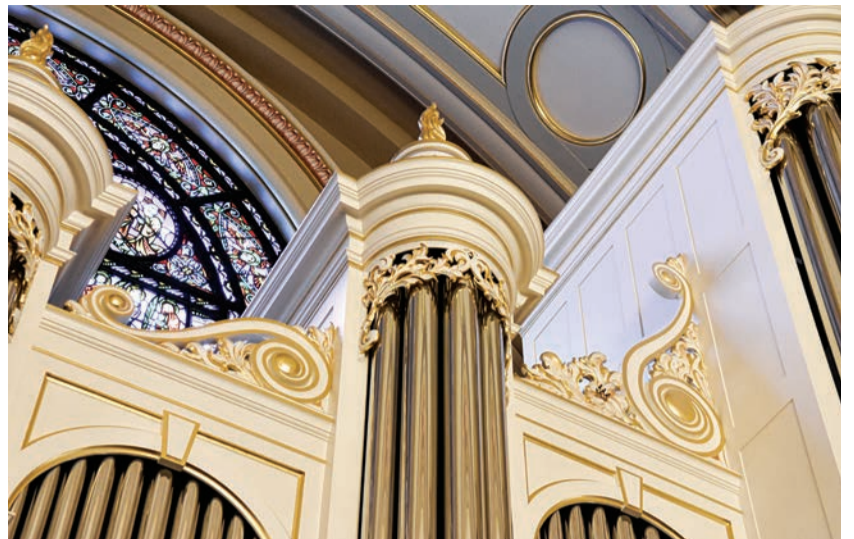
Mechanical key action
Electric stop action with multi-level electronic combination system and sequencer

Solid hardwood case, mortise and tenon construction
Adjustable bench

55 stops, 75 ranks, 3,651 pipes



Opus 56 console close up: black walnut burl (bookmatched) music rack, porcelain stop faces, ebony and boxwood inlays.



Opus 56 upper case closeup. Moldings and carvings gilded in-house using 23K gold leaf



A view of the fully assembled Opus 56 in the shop during the open-house concert in August 2025

French Symphonic with eighteenth-century Saxon style.

Learning from the masters

Trying to describe sound is like trying to describe a color. The best way to make sure two parties are on the same page when talking about sound is for both parties to have heard the same thing and to have the same point of reference. Because of this, it was beyond helpful to go with Jared and Kevin overseas to see, hear, and play several carefully selected masterpieces from which to draw inspiration. Fortunately for us, Toulouse boasts a veritable smorgasbord of interesting and authentic nineteenth-century French organs. We were blown away by the Puget at Notre-Dame-de-la-Dalbade, the Poirier & Lieberknecht at Notre-Dame-de-la-Daurade, and the Cavallé-Coll of Saint-Sernin, to name a few. After a few days in Toulouse, we flew to Leipzig and from there made trips to

see the Gottfried Silbermann organs of the Hofkirche in Dresden, as well as the Petrikirche and Mariendom in Freiberg.

Though the French Symphonic and Gottfried Silbermann styles may seem at odds at first glance, visiting examples of both helped us to realize just how many commonalities there are that could form the glue that holds the concept for our organ in Sioux Falls together. For example, Silbermann retained a French-style trompette in the pedal right up to the very end of his career. Many of his reeds are quite French in character (especially at the Mariendom in Freiberg), and similarities can also be found in the flutes of his earlier organs. Coming back to Montréal, only slight changes were made to the stoplist, but we felt much more confident in our tonal approach especially when it came to the principal choruses. The 16' and 8' manual principals are of a wider scale and narrower mouth than Silbermann, but the higher principals

move progressively towards Silbermann scales with 2/7 mouths, culminating with the mixtures, which are quite similar to what we heard in the Freiburger Dom. This allows the organist to have four creamy 8's for a *fonds d'orgue*, and also have a bright and punchy principal chorus. Our time in Saxony gave us the courage to go further into Silbermann's style than we initially thought would be possible and still have a coherent result. It also gave us the confidence to add a temperament that is just strong enough (1/8 comma meantone) to be noticeable, while still being pleasant in all keys.

Turning dreams into reality

The physical layout of the organ posed some interesting design challenges. The organ is placed in a relatively shallow balcony, and an HVAC duct and access to and from the stairwell, as well as leaving the rose window unobstructed, ultimately guided us to the final layout. We had to go back to the drawing board a couple of times before we were able to find a layout that met all these requirements, provided good access for tuning and maintenance, and made sense aesthetically. Now, the Positif and Récit boxes are placed below the rose window, flanked by the Pédale to the liturgical south and the Grand-Orgue to the north. All the pipes except the pedal basses are more or less on the same level, which helps tuning stability between divisions throughout the seasons. The Pédale Trombone 16' and Grand-Orgue Basson 16' (full length, straight) are hidden within the 16' towers of the case, which feature the low D and D-sharp of the Montre 16' as their center pipes. The organ case is adorned with carvings done in-house and also gilded by us. They make good use of the Saint Joseph lily to help tie the organ to its community. All told, from the moment pencil hit paper to brushing off the last of the excess gold leaf, approximately two thousand hours were devoted to the carvings.

Placing the Grand-Orgue and Pédale so far laterally from the integrated console posed quite the design challenge for the mechanical action. Careful thought, a holistic technical design, nearly one mile of carbon-fiber trackers, and a lot of patience ultimately resulted in what is, in our opinion, perhaps our best action-feel to date! We aim to build as much of the organ ourselves as we possibly can. Building all of our own action components allowed us to overcome the obstacles present and still have a very responsive, comfortable result!

Tonally, we had a fair bit of fun as well. The pedal has a three-rank Harmoniques 32' compound stop that plays dedicated quint, seventh, and ninth ranks of the 32'

harmonic series. Space unfortunately did not allow for a true 32' stop, but the first twelve pipes of the quint allow for a justly-tuned resultant, and the effect of all three ranks playing with the *plenum* gives the impression of a soft Contrabass 32' underpinning everything. The sumptuous five-second reverberation of the cathedral helps these resultant stops to be even more convincing.

Conclusion

We are very fortunate to be located in a vibrant city like Montréal. Naturally crossing paths with institutions such as the Canadian International Organ Competition and McGill University also tends to bring young talent to our door, whether for just a visit or an apprenticeship. Our team comprises thirteen artisans (the average age in our shop is now 38 years old), of which six went to Sioux Falls to set the organ up over a period of three weeks. Voicing took two months with two (and occasionally three) people. Of course, it is bittersweet to say goodbye to one of our organs when it is complete, but our own community here in Montréal were able to show their appreciation by coming to our open house this past summer where we estimate more than 200 people came to see, hear, and play Opus 56 before it was disassembled and shipped.

This entire project has been an absolute dream for us from the beginning right to the very end. Sioux Falls has a lot to offer, and we hope you will have a chance to visit. We have been so lucky to have this experience and to get to know the people in Sioux Falls who made it all happen. We can only hope that our future holds more projects like the Cathedral of Saint Joseph in Sioux Falls!

—Alex Ross & Robin Côté

Juget-Sinclair team who worked on Opus 56

Clément Bodart, cabinetmaker
Robin Côté, president
François Couture, cabinetmaker
Théodore Dupuis, wood carver and cabinetmaker
Dean Eckmann, organbuilder
Jean-Dominique Felix, organbuilder
Denis Juget, organbuilder
Alexis Kelly, organbuilder
Michal Michalik, pipemaker
Alex Ross, organbuilder and voicer
Stephen Sinclair, vice president
Graham Webb, pipemaker
Philipp Windmüller, organbuilder

Builder's website: juget-sinclair.com

Cathedral website: stjosephcathedral.net

Photo credit: Robin Côté

Fifty Years Ago, 1976 “The American Organ Sonata”

A Bicentennial Program Revisited

By Norberto Guinaldo

Sometime late in 1973 or early 1974, a student of mine showed me a copy of a dissertation, “The Organ Sonata Since 1845,” by Rudolph Josef Kremer (1927–2005). I have no idea as to why this student brought this material to my attention, since she was not playing any large works at that time, and I do not remember any discussion we may have had on the subject.

I borrowed the copy, read it, and found it very interesting—so much so that I decided to get a copy for myself from University Microfilms. The dissertation covered the organ sonata in Germany, England, the Netherlands, Scandinavia, Italy, the Czech Republic, Poland, Russia, France, Belgium, and finally the United States.

My interest in it at that time may have been related to thoughts I was having regarding our country’s upcoming bicentennial celebration in 1976. Since I became organist at California’s Garden Grove United Methodist Church in 1965, I had presented a concert every year, and the upcoming celebratory date of 1976 was bringing fresh ideas to mind regarding doing something different for the occasion.

In reading chapter 8, “The American Organ Sonata,” I saw that there was a wealth of information about American

composers and their organ sonatas that I personally had not seen before in print or heard in concerts or recordings. What surprised me the most, as I was reading, was the fact that seventy-six sonatas, the work of forty-eight composers, had at some time been published here in the United States; five of these were published abroad in the late 1800s, in the early 1900s, and afterwards, and available to whomever wanted to play them. And they probably were played, since they were available in print. I thought that was amazing! Then I asked myself how many large American organ works were published in the twentieth century?

I started to think, “Why haven’t I heard performances of some of this music? Or discussions? Or read articles about them in those days of the 1960s and 1970s?” It was not because I wasn’t aware of what was going on in the profession. I remembered that in 1959 as a new immigrant and fledgling organist I joined the American Guild of Organists and subscribed to every organ-related magazine available in my eagerness to know all that might be possibly connected with that profession. For years I attended every organ concert in the area covered by the three AGO chapters of the region, avidly read THE



Henry Morton Dunham



Pietro Alessandro Yon



Humphrey John Stewart



Felix Borowski

DIAPASON, then the official publication of the AGO, read the “Organ Recital” section, which, in those days, occupied many pages, to see what music organists in general were playing. I did the same with *The American Organist*, then an independent publication. I do not recall reading about performances of entire American organ sonatas. I thought, surely there may have been some that perhaps never reached the printed page. Yes, I was just one person in one small area of our country having these thoughts. The country was large, and so was the AGO membership, and my memory, perhaps short, and I, a newcomer, not totally aware of the profession’s history.

As for sonatas in general, of course, I knew of and heard the sonatas of Felix Mendelssohn—also, Julius Reubke’s *Sonata in C Minor* on the Ninety-fourth Psalm (circa 1871). I remembered that everybody in those days played the traditional music of the French composers—Franck, Vierne, Dupré, Langlais, Duruflé, and others. I was aware that then, as even today, the eyes and ears of organists seemed to be drawn to the famous churches of Paris, France, and their also famous organists and their music, past and present. Yes, César Franck created a new way of composing. The harmonic extensions, the new forms, gave us a new and beautiful vocabulary, very attractive, and almost musically inebriating—and so did many others.

The question arose, had the novelty of new sounds, through time and the influence of teachers and institutions, particular tastes of performing artists, writers, caused us to neglect this rather large portion of our American heritage? Were we thinking that the music of “today” that is what everybody was playing at that time and playing now fifty years later, was somehow better than that of the past? I thought that perhaps in this regard, we should be using the word “different,” but better? I wasn’t sure.

Were comparisons being made and possibly judging this heritage of ours as of lesser value? I thought that it may have happened, and if it did, it seemed to me to have been unfair. Opinions are abundant, and judging things around us seems, at times, to be a game we play, individually and as a society. It is a daily thing we do almost automatically and without much thought attached.

I thought that a period in the history of music “is what it is” (to put it plainly) and can stand on its own (or fall on its own, some may say) (opinions again). We call things “dated” or perhaps “unsophisticated” or not “first-class” judging solely by the standards of today. We cannot forget that other people and sometimes important people may have their own thoughts and ideas (and also prejudices) regarding what great art is.

An example: here is what the American composer and music critic Virgil Thomson (1896–1989) wrote in *The New York Herald-Tribune* in 1945:

... in two centuries scarcely twenty pieces have been written for the organ that can be called first-class music. . . . César Franck, perhaps did the best, though none of his half-dozen best organ pieces is as commanding a work as any of his half-dozen best chamber and orchestral works. Also, Franck’s position as a major composer in any medium is doubtful.¹

Wow! Opinions again. What we treasure, sometimes other people put down or diminish its value. I asked myself, how many professionals in our line of work, past and present, willingly or unintentionally, have put themselves as judges of other people’s music, old and new, and even of the heritage of an entire musical period. Something to ponder. It would help to recall what the composer Jean Sibelius (1865–1957) said once on this subject, “Pay no attention to what the critics say. A statue has never been erected in honor of a critic.”



Thomas Frederick Handel Candlyn at the 1915 Hutchings organ, Saint Paul's Episcopal Church, Albany, New York

Seventy-six organ sonatas represent a large portion of one nation's art work—the aspiration and work of educated and dedicated people through long periods of time. Again, was this music considered unworthy to be performed? Or was it just forgotten? To me, this was a large part of the world's music, part of a country's history, and had an intrinsic value worthy of our respect and worthy of bringing to life. The neglect was sad.

Of course, all the foregoing was this writer talking to himself. Just one person.

The questions? Legitimate? Maybe at the time, they might be so today.

I remember that during the years 1974 and 1975, with the bicentennial celebration in 1976 approaching, the country was preparing to take a look at achievements in the two hundred years since its independence. It seemed the right thing to do, highlighting the progress in every area of endeavor, and for me, as an organist, in my particular area of interest, my brain seemed to be doing the same. The idea was forming in

my mind of playing a series of concerts. I would call the series "The Romantic American Organ Sonata." "Romantic" would directly inform the public of the era in which they were composed, the nineteenth century.

I started looking for copies of these sonatas. Toward the end of Mr. Kremer's dissertation there was a "Dictionary of Organ Sonatas and their Composers." Besides short and basic information about each composer, there was a listing of the companies that had published these compositions. Since I could not possibly obtain (or play!) all seventy-six sonatas, I decided to look for the oldest according to the birth date of the composers and the date of publication of the works.

Why the oldest? I do not know now. It was a thought that came to my mind then that I cannot now explain. Many of the publishing houses had ceased to exist. The ones still in operation in the United States and in Europe provided me with what they had in their archives, only a few works. The next step was to go to the Library of Congress, and someone mentioned that the Boston City Library could also be a good source. I learned that for a fee they would provide photocopies of what they had, if they had it. I did that and got quite a few copies of these sonatas in an 8½ by 11 format. All loose pages, of course. Next, I took them to a printing place and had them all spiral bound. By that time, I must have had close to thirty scores.

There was a problem finding one composer's work, that of Whitney Eugene Thayer (1838–1889), who had four sonatas published in Germany. I could not find those even in the Library of Congress. They had been published by the German publisher Bote & Bock

in 1866. These sonatas, being the earliest published of an American composer, got my interest, and I thought I must have them. Therefore, I contacted Bote & Bock in Germany via what we today call "snail-mail." Air mail, as fast as it was in those days and still is, still took time. The writing, sending, and waiting for replies took precious time. But the replies came, saying that they could provide me with a bound reproduction of the original for the "round figure" of \$100 (strong money in those days) "post-paid." I accepted the cost, and after sending a check, within a fortnight or so, I had a copy of the four sonatas. The move proved to be of benefit to me since I used them quite a bit in subsequent years.

During the search, two interesting things happened as a result of this process. In talking with an editor of the H. W. Gray publishing house (still in business in those days) regarding the planned series, mention was made of two of the sonatas they once published and their composers, who were Russell Hancock Miles and Philip James. The editor told me two interesting things: one was that Mr. Miles was still living in the Chicago area (then in his 80s), and that he had an address that he would give me if I would be interested in contacting him. The other, that the wife of the then deceased Mr. James was still living, and that he had her address and could also give it to me in case I wanted to get more information on her husband. I took both offers.

With the scores in my hands, I started to give them a serious look. A couple of them (the earliest) surprised me. I saw in them an unexpected and charming simplicity, even a naïveté I did not expect. Could this have been what triggered in the mind of some critics the seeming

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American organ music

negative attitude of neglect and applied it to them all? It could have been. I thought of these earliest composers as “pioneers” in this area of music, and whatever they had produced and considered fine, should stand. Beginnings come in a variety of humble ways, and then follows growth. An obvious truth in every area of endeavor, not just in regard to the country as a whole, but also in everything else that is part of it. There is no reason to reject simplicity, because within it, one can often find unexpected originality.

In many of the others I saw great artistic skill, and such a variety of approaches to composition and great artistic talent, that made my heart rejoice—traits worthy to be compared with any of their European counterparts. I had then enough variety to put together a series that would have form as well as quality.

Joseph Kremer in his dissertation wrote the following, at the beginning of his commentaries on the American organ sonata:

Because of the cosmopolitan nature of America, practically every possible outside influence has affected the development of music in this country. Some composers were born in Europe and emigrated to America. Many others who were born in America studied in one or more of the European countries. After 1900 these outside influences gradually became less noticeable in American music. But, in the 19th century, almost all American composers were affected by the ideas of European composers, particularly those of Germany.

Now, with all this information and the available scores, I formatted the series to be presented on the first Sunday of each month in five concerts consisting of four sonatas in each, beginning on March 7 and ending July 4, 1976. Totally unaware of the amount of work required, I began to practice.

The series would be called “A Bicentennial Concert Series”—“The Romantic Organ Sonata in America” at Garden Grove United Methodist Church, Garden Grove, California, with its 1966 Reuter organ of three manuals, forty-eight ranks. I got the City of Garden Grove to co-sponsor the series, it providing additional publicity. I came up with some “patriotic” names for each

one so as to give the printed program some connection with the past and present. Here are the programs for each of those Sundays:

March 7, “To the Founding Fathers”

Sonata in F Major
Whitney Eugene Thayer (1838–1889)
Allegro Maestoso (Canon)
Alla Pastorella
Variations on “America”

Sonata in D Minor, opus 22 (Third)
Henry Morton Dunham (1853–1929)
Adagio Assai
Poco Più Mosso
Allegro con Brio

Intermission

Sonata Romantica
Pietro Alessandro Yon (1886–1943)
Introduzione ed Allegro
Adagio
Finale

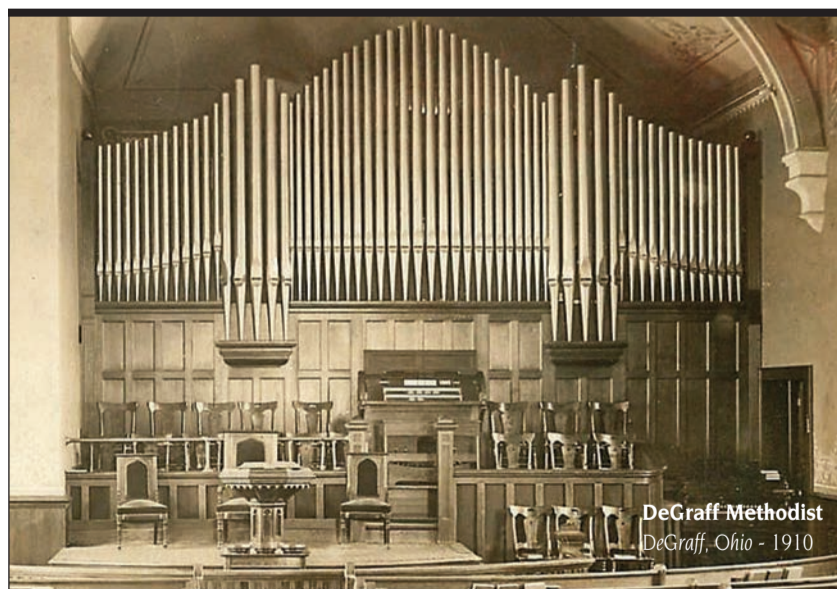
Sonata Dramatica
Thomas Frederick Handel Candlyn (1892–1964)

Passionato
Song Without Words
Paeon

Eugene Thayer began guitar and piano lessons at age twelve and organ at fourteen. At twenty, he connected with organist-composer John Knowles Payne and performed with him at the opening of the Boston Music Hall. He studied in Germany with Carl August Haupt (1810–1891) and Wilhelm Friedrich Wieprecht (1802–1872) and received a doctoral degree from Oxford University.

Henry M. Dunham graduated from the New England Conservatory in 1873 and the Boston University School of Music in 1875. He later became professor at the conservatory. He was a Fellow of the AGO and wrote three sonatas for organ; *Cortege for Organ and Orchestra*; *Concerto for Organ and Orchestra*, “Aurora”; a symphonic poem for organ and orchestra; and many other pieces.

Pietro Alessandro Yon was born in Italy in 1886 and studied at the Milan and Turin conservatories. In 1901 he won a scholarship to study piano, organ, and



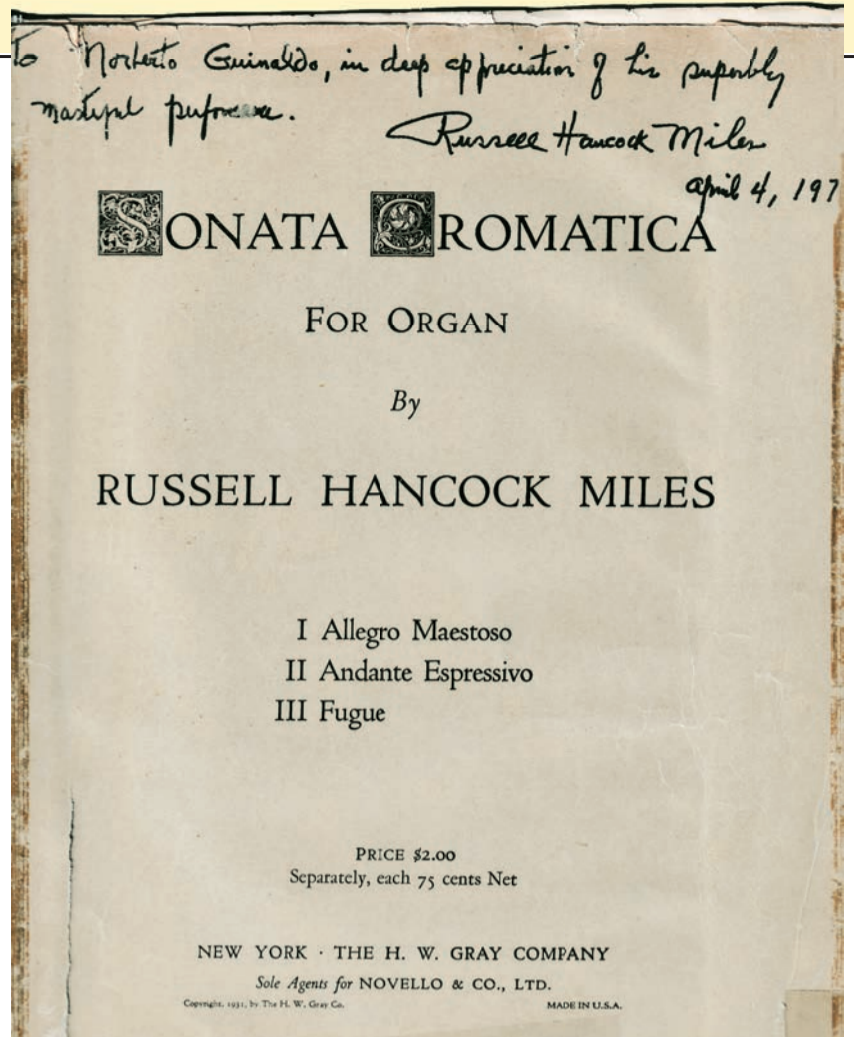
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Autographed front cover of *Sonata Romantica* by Russell Hancock Miles

composition in Venice. He was organist at the Vatican and the Royal Church in Rome. After coming to the United States in 1907 he became organist at the Church of Saint Francis Xavier and later at Saint Patrick's Cathedral, both in New York City. Furthermore, he wrote many pieces for organ and choir.

Thomas Candlyn was born in England and in 1892 graduated from the University of Durham. After emigrating to the United States in 1915, he became organist at Saint Paul's Episcopal Church in Albany, New York. He received the AGO Clemson Medal, the \$500 Austin Purse of the National Association of Organists medal, and THE DIAPASON Prize. He published over two hundred works during his lifetime.

April 4, “The Freedom Concert”

Sonata in One Movement in C Minor
Henry Stephen Cutler (1825–1902)
Largo (Chorale)
Andante
Allegro

Sonata in G Major (The Chambered Nautilus)
Humphrey John Stewart (1856–1932)
Allegro Giocoso
Adagio
Allegro maestoso (quasi tempo rubato)

Intermission

Sonata III in F Major, opus 45
Herbert James Wrightson (1869–1949)
Allegro con Moto
Adagio Cantabile
Allegro Grandioso, ma con brio

Sonata Romantica in D Minor
Russell Hancock Miles (1895–1983)
Allegro Maestoso
Andante Espressivo
Allegro Moderato (Fugue)

Henry Stephen Cutler studied in Germany from 1844 until 1846 and later attended Columbia University in New York. He moved to England to study church music before returning to the United States, whereupon he was

appointed organist at the Church of the Advent in Boston in 1852. His music is published in five volumes of sacred music, and he composed twenty organ pieces. His best known works are the hymns, “The Son of God Goes Forth to War” and “Brightest and Best of the Sons of the Morning.”

Humphrey John Stewart was born in 1856 in London, England, and came to the United States in 1886. He earned a doctoral degree from the University of the Pacific and was one of the founders of the AGO. After two years as organist of the Church of the Advent in Boston, he returned to San Francisco. He was for many years organist at Balboa Park in San Diego, California. He composed dramatic music, romantic and comedy operas, choruses, motets, and other music.

Herbert James Wrightson was born in Sunderland, England, in 1869. After studying in Germany, he came to the United States in 1899 and joined the faculty of Wheaton College. He created dozens of original works including several sonatas, piano pieces, and choral works.

Russell Hancock Miles studied under Adam Geibel and William Berwald. In 1922 he was appointed professor of organ at the University of Illinois. A concert organist and a Bach scholar, Miles is known for his organ and choral compositions and for the radio series he conducted on the life and music of Bach.

May 2, “The Heritage Concert”

Sonata in D Minor, opus 57
Carl Christian Muller (1831–1914)
Moderato e Marcato
Andantino Grazioso
Risoluta e Marcato (Fugue)

Sonata III
Eugene Whitney Thayer (1838–1889)
Maestoso
Andante con Tenerezza
Variations on “The Austrian Hymn”

Intermission



Pietro Yon at the console of Casavant Opus 184 (1903), Saint Francis Xavier Catholic Church, New York, New York

Second Sonata in C Major
Felix Borowski (1872–1956)
Allegro
Andante
Allegro con Spirito

Sonata No. 2 in B-flat Minor
Lily Wadhams Moline (1878–1966)
Fantasie
Intermezzo (Canon)
Seraphic Chant
Toccata

Carl C. Muller was born in Germany and emigrated to the United States at age twenty-three. He played in Barnum's Museum Orchestra and later became its leader. He taught harmony at New York College of Music and was later associated with the Gran Conservatory, New York Conservatory, and other schools. His works include sonatas, choruses, piano pieces, a symphony, and an overture.

Eugene W. Thayer (see above)

Felix Borowski was born in England in 1872 and arrived in United States at age twenty-five in 1897 to join the faculty of Chicago Musical College, where he later became its president. Having served as a critic for Chicago newspapers, during the 1950s Borowski became Chicago Music Critic for *The Christian Science Monitor*. He composed twenty musical works.

Lily Wadhams Moline was the daughter of a Swedish Lutheran organist and native of Sioux City, Iowa. She was a founder and became the first president of the Chicago Club of Women Organists. In 1914 she graduated from the Bush Conservatory in Chicago with a Bachelor of Arts degree. She studied organ under William Zeuch, Wilhelm Middelschulte, and Harrison Wilde. Moline was also a recitalist who served for over twenty years at First Church of Christ, Scientist, in Oak Park, Illinois, presiding over a three-manual W. W. Kimball organ, and from 1940 until her death at Second Church of Christ, Scientist, in Long Beach, California. Moline (who later became Lily Wadhams Moline Hallam upon marriage) and Tina Mae Haines (longtime organist for Saint James Methodist Episcopal Church of Chicago) were two of the most respected female organists in Chicago in the first quarter of the twentieth century. Lily Wadhams Moline published a number of organ works, principally with Clayton F. Summy of Chicago.

June 6, "The Liberty Concert"

Sonata IV
Eugene Whitney Thayer (1838–1889)
Canzona: Religioso con Espressione

Canzonetta: poco giocoso
Fuga a 5 Voci

Sonata Cromatica (Second)
Pietro Alessandro Yon (1886–1943)
Andante Rustico
Adagio triste
Fantasia e Fuga

Intermission

Sonata 2 in C Minor
Mark Andrews (1875–1939)
Allegro
Evensong
Scherzo
Finale

First Organ Sonata
Philip James (1890–1975)
Andante-Allegro
Andante Cantabile
Finale

Eugene W. Thayer (see above)

Pietro A. Yon (see above)

Mark Andrews was born in England and studied under Sir John Thomas Ruck at Westminster Abbey. After emigrating to the United States in 1902, he helped found the American Guild of Organists. He distinguished himself as a concert and church organist and lived all his later life in Montclair, New Jersey, where he was organist of three churches: Saint Luke's



Pietro Yon at the Kilgen organ console, Saint Patrick's Cathedral, New York, New York

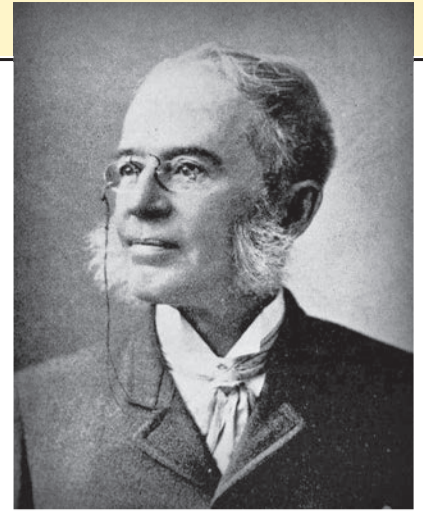
Episcopal Church (1902–1912), First Baptist Church (1912–1917), and First Congregational Church (1917–1939). Andrews composed over three hundred works for organ and voice, both sacred and secular.

Philip James served as commanding officer and band leader of the American Expeditionary Forces General Headquarters Band during World War I. In 1932 the National Broadcasting Company (NBC) awarded him \$5,000 for his satirical suite *Station WGZBX*. He furthermore received awards from the Philharmonic Symphony Society of New York and The Juilliard School of Music. He was a professor of music at New York University and also taught music at Columbia University. A prolific composer, he wrote numerous works for theater, orchestra, chorus, chamber groups, piano, and organ.

July 4, "Concert of Americana"

Sonata II
Eugene Whitney Thayer (1838–1889)
Maestoso (Fuga a 5 Voci)
Adagio con Tenerezza (Ein Lebewohl)
Variations on "The Star-Spangled Banner"

Second Sonata, opus 16
Henry Morton Dunham (1853–1929)
Introduction and Fugue
Adagio
Finale



Henry Stephen Cutler

Intermission

Sonata in E-flat Minor, opus 65
Horatio William Parker (1863–1919)
Allegro Moderato
Andante
Allegretto (Scherzo)
Fugue

Sonata Gothique
Roland Diggle (1885–1954)
Allegro Assai
Adagio
Allegro Vivo

Eugene W. Thayer (see above)

Henry M. Dunham (see above)

Horatio William Parker was the son of Charles Parker, architect, and Isabella Jennings, known for her literary and musical talents. Parker studied under his mother, and they later collaborated on some of his important works. In 1881 he went to Germany to study organ technique. After his return to the United States, he became organist, choirmaster, and teacher at the National Conservatory of Music under Antonín Dvořák. In 1893 Parker won a series of prizes from the conservatory for *The Dream King and His Love*. Later he became organist and director of music at Trinity Church in Boston, Massachusetts. In 1893 he joined the faculty of the Yale University School of Music in New Haven, Connecticut, serving as dean of the school from 1904 until his death. In 1902 he was awarded a doctoral degree from



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American organ music



Lily Wadhams Moline

Cambridge University. Parker composed over seventy works.

Roland Charles Diggle was born in 1885 in London, England, studied at the Royal College of Music, and emigrated to the United States in 1904. He was organist at Saint James Episcopal Church in Wichita, Kansas, Saint John Episcopal Cathedral in Quincy, Illinois, and Saint John's Episcopal Church in Los Angeles, California. He was a recitalist at the San Diego and San Francisco exhibitions and made recital tours throughout the country. His compositions include works for organ and orchestra.

A happy surprise took place when, as I mentioned earlier, I was given the address of the only living composer, Russell Hancock Miles. I decided to write to him and tell him that I had planned to perform his *Sonata Cromatica* on the second Sunday of the series, April 4, 1976. A few weeks later I received a reply saying that he would like to attend the concert.

Living in Champaign, Illinois, and not fond of airplane flights, Mr. Miles said he would be taking the train to Santa Barbara, California, where a son and his family lived, and that they would find their way to Garden Grove in Orange County on that date and time.



Horatio William Parker

He did, and so we met before and after the concert at a reception held in his honor; an official of the City of Garden Grove greeted him, and in an informal ceremony Mr. Miles was given a "Key to the City." He was also welcomed by the pastor of the church, the Reverend Miles Acker. Mr. Miles expressed his thanks to the city officer, the church, and this performer, and made some interesting comments. He related that his father, C. Austin Miles (1868–1946), had been a musician and the composer of the famous hymn "In the Garden" in 1912 and also the poetry of that hymn, and that the experience to hear his own music played after many decades of silence was for him, in his own words, "An oasis in the desert of retirement."

Then came the May, June, and July concerts. I was amazed at the following the series had. By then, I was almost exhausted. The hours of practice among the other responsibilities of family and employment took its toll physically and mentally. Although I had a friend to faithfully record the programs with his reel-to-reel recorder, with the tension of the moments, agreed upon cues and signals to be given at the beginning of movements were forgotten, and ended up with missing measures of many



Russell Hancock Miles (right) receiving his commendation, with the author (center) and the Reverend Miles Acker, Jr., pastor of Garden Grove Methodist Church (left)

movements and even at the end of some, by running out of tape.

Would I do this again? No. It was an overly ambitious undertaking that required too much work. But I was fifty years younger and full of energy and ambition. What did I learn from the experience? I did get thoroughly acquainted with the music of sixteen composers of the nineteenth and early twentieth centuries and the fifty-one individual movements of their sonatas, which I played many times over as preludes, offertories, and postludes for many years afterwards. It was a trip into the minds of these musicians born in another century.

But not just these. There were other sonatas by many other composers that I had collected. The separate movements of which through the years were also used during concerts, lectures, Sunday services, and personal enjoyment. Some come to mind as truly outstanding. The *Sonata in B Minor* in one movement, opus 39, by Sidney Homer (1864–1953) comes to mind, as a steady source of prelude music for many an Easter Sunday, for the grandeur, majesty, and emotional content of his music. The *Grand Sonata*, opus 25, of George E. Whiting is a truly *tour de force* for the accomplished organist.

Outstanding in this series was the inclusion of the only woman composer mentioned in Mr. Kremer's dissertation—Mrs. Lily Wadhams Moline (1878–1966), whose published music I was lucky to obtain from the then (1974) organist at the Second Church of Christ, Scientist, in Long Beach California, Mrs. Moline's last post before her death. She led a very interesting professional life for a woman organist born in 1878 who wrote attractive but unpretentious music. Her *Sonata No. 2* may have been the earliest published work by a woman composer/organist in the United States in 1923.

I learned also that there is value in our past. In the process, I was experiencing and learning what those composers themselves learned from their experiences, hard work, and from the musicians of their own time. All that seemed to come out of the pages of their music, plus the idea that all of them at different times and yet together had built an "epoch," an extended period of time that produced unique music, something *sui generis* distinctive, a fusion of artistic minds that can stand on its own, "unique in its characteristics" as *sui generis* is translated into English, music worthy of being performed and enjoyed.

After all this has been stated, I must say that it has been an encouraging matter to

have read in our profession's journals that in the past decade, Eugene Thayer's five sonatas have been re-published in this country. Also, that great artists among us have revived some of the sonatas and other works of these nineteenth-century composers and even recorded them—those of René-Louis Becker, Clarence Dickinson, Dudley Buck, and Horatio Parker to name a few. There may be others. A great beginning, to say the least, the example of which should be followed to vindicate those courageous souls that have left us such treasure for the enjoyment of generations to come. ■

Notes

1. Virgil Thomson, *A Virgil Thomson Reader* (Boston: Houghton Mifflin, 1981), pages 272–273.

Norberto Guinaldo was born in 1937 in Buenos Aires, Argentina, and educated there. He studied organ with the Italian organist Hermes Forti and at both The School of Fine Arts and Catholic University. Mr. Guinaldo came to United States in 1959. He holds the master's degree in theory and composition from the University of California at Riverside and the Diplome Superieur d'Orgue from the Schola Cantorum in Paris, France, where he studied with Jean Langlais. In the United States he studied organ with Clarence Mader. He recently retired after fifty-eight years as organist of the United Methodist Church in Orange County, California.

A number of his compositions were published throughout the years. In 2005 he formed Guinaldo Publications to publish and sell his music (close to sixty compositions since then). Many of these were performed in AGO conventions by himself and other well-known artists. Now all of his output can be found in the Leupold Archives and some of these works also at the Organ Historical Society catalog. Interested parties who would like to listen to Mr. Guinaldo perform his own compositions can visit guinaldopublications.com for as long as it will be on the web.

Mr. Guinaldo is the author of a two-part series, "Against All Odds: A few inconveniences on the road to becoming an organist," published in *THE DIAPASON*, March 2017, pages 20–22, and April 2017, pages 23–25.

Norberto Guinaldo now lives with his wife Melinda in Fullerton (Orange County), California. Their children Clay, Roy, Marcell, and Cordelia, their families, eleven grandchildren and three great-grandchildren, also live in Orange County.

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We then hear Jean Guillou's organ transcription of Wolfgang Amadeus Mozart's *Adagio et rondo en ut*, KV 617. Mozart originally composed this for a quintet consisting of glass armonica, flute, oboe, viola, and cello. The vitreous tones of the Solo Flûte harmonique and Nasard harmonique of the Chant d'Oiseau organ are ideally suited to reproducing the original character of Mozart's piece, and Guillou doubtless had this instrument in mind when he made the transcription. The somber "Adagio" forms an interesting contrast with the more playful "Rondo," in which Zuzana Ferjenčíková, unafraid to stray from what Guillou wrote, enhances her performance by separating the voices and giving them contrasting registrations to emphasize the cheerful and attractive character of the piece.

Jean Guillou wrote seven movements for contrasting organ stops that he described in his notes on a series of concerts in the Netherlands in 1982 to 1983 as his *First Suite of Jeux d'Orgues*, and Universal Editions published these in 1986 as Guillou's opus 86. A recording exists of Guillou playing them at Saint-Eustache in Paris. He intended to publish a second suite but never did so. However, the manuscript that includes the additional *Jeux* still exists, and with the aid of Giampiero Del Nero, Zuzana Ferjenčíková has been able to reconstruct the entire set of seventeen *Jeux d'Orgues*, which we hear for the first time on this compact disc. While Guillou adopted classical French forms for these *Jeux*, their textures and harmonies are very much in a modern idiom. I particularly liked some of the previously unpublished *Jeux*—the hauntingly beautiful "Bourdon de nuit" and "Voix humaine," again there is the playful "Montres vives" (track 35), and the enchanting final "Jeu, Dulziana" (track 37), played on the Positif Dulçaina-en-chamade and Trémolo.

Zuzana Ferjenčíková rounds off the first of the two albums with Guillou's *Chamades!*, opus 41. Although its registration was clearly intended for the Chant d'Oiseau organ, Guillou also seems to have intended it as a recital piece for American audiences, and the American publishing house FitzSimons issued it in 1984. It is an energetic dialog between an array of powerful foundation stops and the battery of *en chamades*. One would have expected it to be very popular but, rather surprisingly, this is the premier recording.

Returning to the second compact disc, *Colours and Shadows*, after Guillou's *Ballade ossianique No. 2* we hear his organ transcription of Mozart's *Adagio and Fugue in C Minor*, KV 546, the menacingly dark "Adagio" of which falls very much into the "Shadows" category in contrast to the "Colours" of the sprightly "Fugue." It alternates between loud and soft in a way that reminds me of some Max Reger organ compositions. Mozart originally composed the fugue, heavily influenced by Johann Sebastian Bach, for two pianos in 1783, adding the Adagio when he arranged it for string quartet in 1788. Guillou's organ transcription seems to me to be very much out of the same stable as Mozart's *Adagio and Allegro in F Minor* for a mechanical organ, KV 594, and his *Fantasy in F Minor* for a mechanical organ, KV 608. The organ transcription of the "Fugue in C Minor" is a work of considerable virtuosity that Zuzana Ferjenčíková handles extremely well.

Süya ou l'Oiseau bleu, opus 50, stems from a concert tour in 1983 when Guillou was given as a theme for improvisation

the melody from a Korean folksong singing the praises of a blue bird. Behind the bright "Colours" of the blue plumage, however, there lurk "Shadows," as the folksong was originally written to commemorate the Korean revolutionary Jeon Bong-jun, a Robin Hood-like folk hero. The style of the improvised work has much in common with Guillou's *Ballade ossianique No. 2*.

Finally, we hear Jean Guillou's organ fantasy *Macbeth, le Lai de l'ombre* (The Lay of the Shadows), opus 84. This was originally commissioned by the famous Japanese actor and Shakespeare scholar Masaru Sekine for his production of *Macbeth* and was the last new composition for organ that Jean Gillou produced before his death. It is distinctly and appropriately theatrical in style and structure, as befits Shakespeare's celebrated play. Guillou later assembled the various segments to form a musical poem as a stand-alone work. Zuzana Ferjenčíková, comparing the printed edition published by Editions Schott in 2011 with Guillou's manuscript, discovered not only errors, but whole sections that were missing. The version on this compact disc restores these missing portions. The work is again one that requires considerable virtuosity on the part of the organist.

Jean Guillou and his student Zuzana Ferjenčíková have one very important thing in common, their respect for the *fonds*. I am not using *fonds* here to mean the foundation stops of the organ, but rather I am referring to the philosophy of the French archivist Natalis de Wailly (1805–1886), whose adage was "respect des fonds," by which he meant respect for the whole assemblage of documents pertinent to any particular entity. These include all the printed editions, the various manuscripts that demonstrate the evolution of the final edition, and in particular any relevant material that has never been published. "Respect des fonds" is precisely what Jean Guillou achieved when he produced his syncretic version of Liszt's *Fantaisie et Fugue sur B-A-C-H*, and it is what Zuzana Ferjenčíková accomplished in her treatment of Guillou's works such as his *Jeux d'Orgues*, opus 34, and his *Macbeth, le Lai de l'ombre*, opus 84. As a result, Ferjenčíková's set of four compact discs is uniquely valuable as a concrete example of how to put the idea of "respect des fonds" into practice in the historical study of a composer's works. Therefore, these albums are not merely a demonstration of the performer's ability as an international recitalist, though that is undeniable, but are an important contribution to the methodology of research into the organ repertoire. Thus, I hope that readers of THE DIAPASON, particularly those who are scholars or concert organists, will listen to these recordings and learn from them.

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



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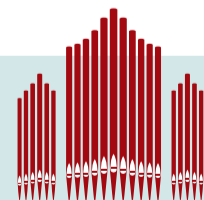
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Calendar

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

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

CALIFORNIA

Lauma Akmene; Cathedral of St. Mary of the Assumption, San Francisco, 7/19, 4 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 7/26, 4 pm

Joerg Abbing; Cathedral of St. Mary of the Assumption, San Francisco, 8/2, 4 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 8/9, 4 pm

David Higgs; Spreckels Organ Pavilion, San Diego, 8/10, 8 pm

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

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

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

COLORADO

David Higgs; Aspen Community Church, Aspen, 7/19, 7 pm

DISTRICT OF COLUMBIA

Paul Hardy; St. Joseph's on Capitol Hill, Washington, 8/9, 4 pm

GEORGIA

Ken Cowan; All Saints Episcopal, Atlanta, 7/15, 7:30 pm

Nathaniel Gumbs; Cathedral of St. Philip, Atlanta, 7/22, 7:30 pm

ILLINOIS

Richard K. Fitzgerald; Loyola University, Chicago, 7/19, 3 pm

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

INDIANA

John Gouwens; St. Paul Lutheran, Michigan City, 7/15, 12:15 pm

Derek Nickels; St. Paul Lutheran, Michigan City, 7/22, 12:15 pm

Ruth Ausema; St. Paul Lutheran, Michigan City, 7/29, 12:15 pm

George Karst; St. Paul Lutheran, Michigan City, 8/5, 12:15 pm

Kent Jager; St. Paul Lutheran, Michigan City, 8/12, 12:15 pm

MAINE

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

MASSACHUSETTS

Leo Abbott; Methuen Memorial Music Hall, Methuen, 7/15, 7:30 pm

Victoria Shorokhova; King's Chapel, Boston, 7/21, 12:15 pm

Victoria Shorokhova; Old West Church, Boston, 7/21, 8 pm

Meg Harper; Methuen Memorial Music Hall, Methuen, 7/22, 7:30 pm

Augustine Sobeng; Methuen Memorial Music Hall, Methuen, 7/29, 7:30 pm

Mi Zhou; Methuen Memorial Music Hall, Methuen, 8/5, 7:30 pm

Ezequiel Menendez; Methuen Memorial Music Hall, Methuen, 8/12, 7:30 pm; 8/13, 2 pm

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

Erik Wm. Suter; Methuen Memorial Music Hall, Methuen, 8/19, 7:30 pm
Cecily DeMarco; Methuen Memorial Music Hall, Methuen, 8/26, 7:30 pm

MINNESOTA

Lutheran Summer Music Academy students; Christiansen Music Hall, St. Olaf College, Northfield, 7/15, 12:15 pm

Noah Klein; First United Church of Christ, Northfield, 7/22, 12:15 pm

Richard Collman; St. Peter Lutheran, Northfield, 7/29, 12:15 pm

Megan Engel; Bethel Lutheran, Northfield, 8/5, 12:15 pm

Stephen May; Carleton College, Northfield, 8/12, 12:15 pm

NEW YORK

Renée Anne Louprette; Riverside Church, New York City, 7/21, 7 pm

PENNSYLVANIA

Longwood Organ Academy students; Longwood Gardens, Kennett Square, 7/16, 1:30 pm

Carol Anne Taylor-Procter, carillon; Longwood Gardens, Kennett Square, 7/31, 6 pm

Katelyn Emerson; Reform Congregation Keneseth Israel, Elkins Park, 8/11, 7:30 pm

Alan Morrison; Curtis Institute of Music, Philadelphia, 8/12, 9:30 am & 11:20 am

Damin Spritzer; Christ Church Episcopal, Philadelphia, 8/12, 9:45 am & 11 am

Robert McCormick; St. Mark's Episcopal, Philadelphia, 8/12, 4 pm

Nathan Laube; Girard College, Philadelphia, 8/12, 7:45 pm

James Kealey; Bryn Mawr Presbyterian, Bryn Mawr, 8/13, 10:15 am & 1:15 pm

Ken Cowan & Bradley Hunter Welch; Verizon Hall, Philadelphia, 8/13, 7:30 pm

UTAH

Isabelle Demers; Brigham Young University, Provo, 7/23, 7:30 pm

VIRGINIA

Chase Loomer; St. James Episcopal, Richmond, 7/31, 7 pm

WASHINGTON

Ralph Holtzhauser; St. Mark Episcopal Cathedral, Seattle, 7/19, 10 pm

WISCONSIN

James Gerber; Holy Spirit Catholic Church, Stevens Point, 7/16, 6:15 pm

Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, 7/19, 1:30 pm

Jeffrey Verkuilen; All Saints Episcopal, Appleton, 7/22, 12:15 pm

Karen Beaumont; St. Francis of Assisi Catholic Church, Milwaukee, 7/26, 1 pm

Andrew Scanlon; Shrine of Our Lady of Guadalupe, La Crosse, 7/26, 3 pm

Erich Knapp; First English Lutheran, Appleton, 7/29, 12:15 pm

Rowen Erickson; Holy Spirit Catholic Church, Stevens Point, 7/30, 6:15 pm

Karen Beaumont; All Saints Episcopal Cathedral, Milwaukee, 8/1, 12 noon

Ken Hill; First United Methodist, Appleton, 8/5, 12:15 pm

Vashni Seitzer; St. Mary Catholic Church, Menasha, 8/12, 12:15 pm

William Weinmann; Holy Spirit Catholic Church, Stevens Point, 8/13, 6:15 pm

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

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

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

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

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

AUSTRIA

Lauma Akmene; Peterskirche, Vienna, 7/23, 3 pm

BELGIUM

Dieter Van Handenhoven; St.-Nicolaaskerk, St.-Niklaas, 7/16, 11:30 am
Lorenzo Ghilmi; St.-Martinuskerk, Haringe, 7/17, 8 pm

Helmut Freitag; St.-Salvatorskathedrale, Bruges, 7/17, 8:30 pm

Luc Ponet; Basiliek van Tongaren, Tongaren-Borgloon, 7/18, 4 pm

Wouter Dekoninck; St.-Quintinuskerk, Zonhoven, 7/19, 4 pm

Nicolas De Troyer; Onze-Lieve-Vrouw ter Duinenkerk, Koksijde, 7/20, 8 pm

Ignace Michiels; St.-Salvatorskathedrale, Bruges, 7/21, 8:30 pm

Joost D'hont; St.-Nicolaaskerk, St.-Niklaas, 7/23, 11:30 am

Juan Paradell Solé; St.-Salvatorskathedrale, Bruges, 7/24, 8:30 pm

Levente Kuzma; St.-Salvatorskathedrale, Bruges, 7/28, 8:30 pm

Dorien Schouten; St.-Nicolaaskerk, St.-Niklaas, 7/30, 11:30 am

Enrico Zanovello; Onze-Lieve-Vrouw ter Duinenkerk, Koksijde, 7/30, 8 pm

João Vaz; St.-Martinuskerk, Haringe, 7/31, 8 pm

Ignace Michiels; St.-Quintinuskathedrale, Hasselt, 8/1, 3 pm

Ben Van Nespren; St.-Martinuskerk, Kontich, 8/2, 4 pm

Arno Hartmann; Onze-Lieve-Vrouw ter Duinenkerk, Koksijde, 8/3, 8 pm

Arno Hartmann; St.-Salvatorskathedrale, Bruges, 8/4, 8:30 pm

Jan Van Landeghem; St.-Nicolaaskerk, St.-Niklaas, 8/6, 11:30 am

Francisco Javier López Garcia; Onze-Lieve-Vrouw ter Duinenkerk, Nieuwpoort, 8/6, 8 pm

Hera Wyckers; Collegiale Onze-Lieve-Vrouw-Kerk, St.-Truiden, 8/7, 12 noon

Carlos Paterson; St.-Salvatorskathedrale, Bruges, 8/7, 8:30 pm

Ignace Michiels; St.-Salvatorskathedrale, Bruges, 8/11, 8:30 pm

Hera Wyckers; St.-Nicolaaskerk, St.-Niklaas, 8/13, 11:30 am

Ales Nosek; St.-Walburgakerk, Veurne, 8/13, 8 pm

Michaela Káčerková; St.-Salvatorskathedrale, Bruges, 8/14, 8:30 pm

DENMARK

Jacob Benda; Church of Our Lady, Assens, 8/4, 7 pm

Jacob Benda; Åbyhøj Church, Aarhus, 8/6, 7 pm

Jacob Benda; Østerhåb Kirke, Horsens, 8/9, 7 pm

FINLAND

James D. Hicks; Village Church, Naantali, 7/31, 7 pm

FRANCE

Damien Savoy; Basilica of St. Francis de Sales, Thonon-les-Bains, 7/15, 6:30 pm

Jan Liebermann; Église Notre-Dame-de-l'Assomption, Vouvant, 7/16, 7 pm

Thomas Kientz; Basilica of St. Francis de Sales, Thonon-les-Bains, 7/22, 6:30 pm

Louis Guilleux; Église réformée Saint-Paul, Strasbourg, 7/18, 7:30 pm

Michel Bourcier; Église Notre-Dame-de-l'Assomption, Vouvant, 7/23, 7 pm

Sophie Nakonechna; Église réformée Saint-Paul, Strasbourg, 7/25, 7:30 pm

Véronique Le Guen; Église Notre-Dame-de-l'Assomption, Vouvant, 7/30, 7 pm

Sayaka Hayano; Église réformée Saint-Paul, Strasbourg, 8/1, 7:30 pm

Nicolas Kilhoffer; Basilica of St. Francis de Sales, Thonon-les-Bains, 8/5, 6:30 pm

Nathan Laube; Église Notre-Dame-de-l'Assomption, Vouvant, 8/6, 7 pm

Gianandrea Pauletta; Église réformée Saint-Paul, Strasbourg, 8/8, 7:30 pm

Louis Alix; Église Notre-Dame-de-l'Assomption, Vouvant, 8/13, 7 pm

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

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

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

GERMANY

Holger Gehring; Kathedrale, Dresden, 7/15, 8 pm

James D. Hicks; St. Clemens Kirche, Rheda-Wiedenbrück, 7/17, 6:30 pm

James D. Hicks; Kloster, Oelinghausen, 7/18, 7 pm

James D. Hicks; Liebfrauenkirche, Hamm, 7/19, 5 pm

Lauma Akmene; Riddagshausen Abbey, Braunschweig, 7/19, 5 pm

Svyati Duo; St. Laurentius Kirche, Langenhorn, 7/21, 8 pm

Vincent Dubois; Frauenkirche, Dresden, 7/22, 8 pm

James D. Hicks; St. Jacobi, Göttingen, 7/24, 6 pm

James D. Hicks; St. Urbanus, Voßwinkel, 7/25, 6 pm

Michal Markuszewski; Kreuzkirche, Dresden, 7/29, 8 pm

Josef Still; Pfarrkirche Hl. Dreifaltigkeit, Kolbermoor, 8/1, 5 pm

Gereon Krahorst; Kathedrale, Dresden, 8/5, 8 pm

Henrik Skaerbaek Jespersen; Kreuzkirche, Dresden, 8/12, 8 pm

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

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

ITALY

Aart Bergwerff; Duomo, Como, 8/6, 9 pm

NETHERLANDS

Johan Hermans; St.-Stafanskerk Val-Meer, Riemst, 7/15, 8 pm

Francesca Ajossa; Groote Kerk, Maassluis, 7/18, 8 pm

Christoph Mantoux & Aude Heurtematte; Kathedrale Basiliek St. Bavo, Haarlem, 7/19, 4 pm

Aart Bergwerff; Stevenskerk, Nijmegen, 7/20, 8 pm

Maarten Wilmink; Kathedrale Basiliek St. Bavo, Haarlem, 7/25, 4 pm

Thomas Lacôte; Kathedrale Basiliek St. Bavo, Haarlem, 8/1, 4 pm

Cor Ardesch; Groote Kerk, Maassluis, 8/1, 8 pm

Maurits Bunt; St. Lambertuskerk, Helmond, 8/5, 8 pm

Jos Maters; Kathedrale Basiliek St. Bavo, Haarlem, 8/8, 4 pm

Arjen Liestra; Groote Kerk, Maassluis, 8/13, 8 pm

Rik Meissant; Kathedrale Basiliek St. Bavo, Haarlem, 8/15, 4 pm

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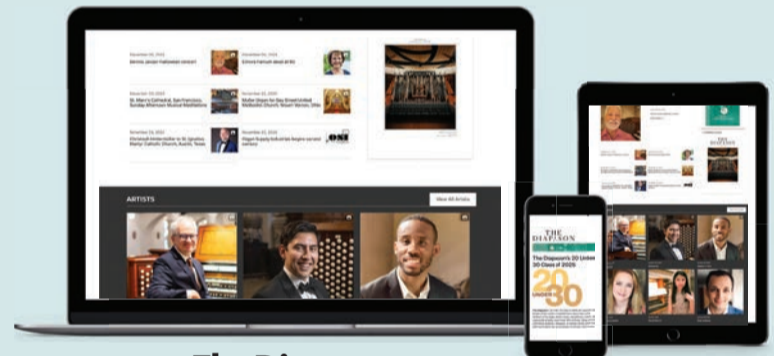
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Calendar

Hayo Boerema; Groote Kerk, Maas-sluis, 8/16, 8 pm

Hayo Boerema; Kathedrale Basiliek St. Bavo, Haarlem, 8/22, 4 pm

Ton van Eck; Kathedrale Basiliek St. Bavo, Haarlem, 8/29, 4 pm

NORWAY

Philip Crozier; Parish Church, Ar- endal, 7/17, 12 noon

SWEDEN

Philip Crozier; S. Petri Kyrka, Malmö, 7/22, 12:10 pm

Philip Crozier; Fredrikskyrkan, Karlskrona, 7/25, 12 noon

SWITZERLAND

Marcin Fleszar, with violin; Musée de l'orgue, Roche, 7/18, 5:15 pm

Francesco Alessandrini; Musée de l'orgue, Roche, 7/25, 5:15 pm

Stan Théodas; Musée de l'orgue, Roche, 8/1, 5:15 pm

Christophe Guida; Musée de l'orgue, Roche, 8/8, 5:15 pm

Margot Boitard; Musée de l'orgue, Roche, 8/15, 5:15 pm

Martin Bernreuther; Basilika St.-Ulrich, Kreuzlingen, 8/16, 5 pm

Manon Devulder; Musée de l'orgue, Roche, 8/22, 5:15 pm

Alina Wyer; Musée de l'orgue, Roche, 8/29, 5:15 pm

UNITED KINGDOM

Jonathan Melling; Welsh Church, London, 7/15, 1:05 pm

Gordon Tocher; Cathedral, In- verness, 7/17, 1:15 pm

Justin Waters; All Saints, Bedford, 7/18, 3 pm

Johannes Geffert; Methodist Cen- tral Hall, London, 7/19, 3 pm

Jonathan Hope; Cathedral, Here- ford, 7/21, 1:15 pm

Young organists recital; Cathedral, Inverness, 7/24, 1:15 pm

Jan Liebermann; St. John the Evangelist Catholic Church, Islington, 7/25, 7:30 pm

Hilary Norris; Cathedral, Hereford, 7/28, 1:15 pm

Philip Berg; Cathedral, Inverness, 7/31, 1:15 pm

Nicholas Freestone; Cathedral, Hereford, 8/4, 1:15 pm

Adrian Marple & Gordon Tucker, with accordion; Cathedral, Inverness, 8/7, 1:15 pm

Jens Korndörfer; Cathedral, Here- ford, 8/11, 1:15 pm

Adrian Marple, with saxophone; Cathedral, Inverness, 8/14, 1:15 pm

Paul Edwards; All Saints, Bedford, 8/15, 3 pm

Simon Bell; Cathedral, Hereford, 8/18, 1:15 pm

Aeron Preston; Welsh Church, Lon- don, 8/19, 1:05 pm

Matt Edwards; Cathedral, In- verness, 8/21, 1:15 pm

Christopher Allsop; Cathedral, Hereford, 8/25, 1:15 pm

Adrian Marple; Cathedral, In- verness, 8/28, 1:15 pm

Summer Carillon Calendar

Allendale, Michigan

Grand Valley State University, Tues- days at 6 pm

July 7, Jeremy Chesman

July 14, John Widmann

July 21, Ellen Dickinson

July 28, Margaret Pan

August 4, David Hunsburger

Ann Arbor, Michigan

University of Michigan, Ann & Robert H. Lurie Carillon, Mondays at 7 pm

July 13, Jeremy Chesman

July 20, Ellen Dickinson

July 27, Margaret Pan

Dayton, Ohio

Deeds Carillon

July 4, 1 pm, Alan Bowman

July 12, 3 pm, Alan Bowman

July 19, 3 pm, Alan Bowman

July 26, 3 pm, Alan Bowman

August 9, 3 pm, Alan Bowman

August 23, 3 pm, Alan Bowman

September 5, 12 noon,

Alan Bowman

September 11, 10 am, Alan Bowman

September 13, 3 pm, Alan Bowman

September 20, 11 am & 2 pm, Alan Bowman

October 4, 3 pm, Alan Bowman

October 18, 3 pm, Alan Bowman

October 25, 3 pm, Alan Bowman

November 21, 5 pm, Alan Bowman

November 24, 5 pm, Alan Bowman
December 7, 10 am, Alan Bowman

East Lansing, Michigan

Michigan State University, Wednes- days at 6 pm

July 1, Jon Lehrer

July 8, Jeremy Chesman

July 15, John Widmann

July 22, Ellen Dickinson

July 29, Margaret Pan

August 5, David Hunsburger

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh, Tuesdays at 7 pm

July 7, Lisa Lonie

July 14, Keiran Cantilina

July 21, Michelle Lam

July 28, Carol Anne Taylor

Glencoe, Illinois

Chicago Botanic Garden, Tuesdays at 10 am

July 7, Erika Anderson

July 14, Mitchell Stecker

July 21, Michael Dixon

July 28, Carlo van Ulft

August 4, Jess Ip

August 11, The Treblemakers

August 18, Alex Johnson & Kayla Gunderson

August 25, Wylie Crawford

Hartford, Connecticut

Trinity College, Wednesdays at 7 pm

July 1, Paul Stelben

July 8, Ellen Dickinson

July 15, Jeremy Ng

July 22, Margaret Pan

Kennett Square, Pennsylvania

Longwood Gardens, Fridays at 6 pm

July 31, Carol Anne Taylor

August 7, Keiran Cantilina

August 21, Michael Gancz

September 4, John Widmann

September 11, Michelle Lam

September 25, Julie Zhu

Minneapolis, Minnesota

Central Lutheran Church, Sundays at 11:45 am

July 5, Timothy Short

July 12, Amy Hamburg-Mead

July 19, John Gouwens

July 25 (Saturday), Margaret Pan

Owings Mills, Maryland

McDonogh School, Fridays at 7 pm

July 3, Buck Lyon-Vaiden

July 10, Gerald Martindale

July 17, Keiran Cantilina

July 24, Michelle Lam

July 31, John Gouwens

Princeton, New Jersey

Princeton University Chapel, Sundays at 1 pm

July 5, Amy Hamburg-Mead

July 12, Keiran Cantilina

July 19, Michelle Lam

July 26, Carol Anne Taylor

August 2, John Gouwens

August 9, Joseph Min

August 16, Lisa Lonie

August 23, Princeton carillon studio

August 30, The Treblemakers

September 6, Anton Fleissner

Rochester, Minnesota

Mayo Clinic, Saturdays at 4 pm

July 4, Austin Ferguson

July 11, Cao Linh Pham

July 18, Linda Dzuris

July 25, Margaret Pan

August 1, Vinson Lam

August 8, Amy Hamburg-Mead

August 15, Keiran Cantilina

Rochester, New York

University of Rochester, Hopeman Carillon, Mondays at 6:30 pm

July 20, Andrée-Anne Doane

July 27, Sheryl Modlin

August 3, Julie Zhu

August 10, Michael Gancz

St. Paul, Minnesota

House of Hope Presbyterian Church Sundays at 4 pm

July 4 (Saturday), Timothy Short

July 12, Amy Hamburg-Mead

July 19, John Gouwens

July 26, Margaret Pan

Toronto, Ontario, Canada

Yorkminster Park Baptist Church, Wednesdays at 1 pm

July 29, Jeremy Chesman

August 12, Andrée-Anne Doane

August 26, Naoko Tsujita

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PAUL AYERS, St. Michael's Church, Cornhill, London, UK, January 26: *Introduction and Fugue in d*, Pearsall; Preludes 1, 3, 2, 4 (*The Eight Short Preludes Not by Bach*), Ayers; *Two Voluntaries*, Herschel; *Prelude, Adagio and Fugue on the Peppa Pig Theme*, Ayers; *Prelude and Fugue in a*, C. Wesley; *Andante in C*, S. S. Wesley; *Short Pieces*, S. Wesley; Preludes 5, 6, 7, 8 (*The Eight Short Preludes Not by Bach*), Ayers.

ADAM J. BRAKEL, Reid Memorial Presbyterian Church, Augusta, Georgia, January 11: *Étude Symphonique*, Bossi; *Sonata in e*, BWV 528, Bach; *Praeludium in D*, BuxWV 139, Buxtehude; *Carolina Shout*, Waller, transcr. Brakel; *Stars and Stripes Forever*, Sousa, transcr. Brakel; *Maple Leaf Rag*, Joplin, transcr. Brakel; Introduction, Passacaglia (*Sonata VIII in e*, op. 132), Rheinberger; *Adagio (Organ Sonata)*, Nanney; *Variations sur un Noël*, op. 20, Dupré; *Sine Nomine*, Weaver.

ADÁN ALEJÁNDRO FERNÁNDEZ, California Lutheran University, Thousand Oaks, CA, February 16: *Fanfare and Chorale*, Fuller; *Prelude, Andante, and Fugue*, Boulay; *Variations on America*, Ives.

NATHANIEL GUMBS, with Brenda Marie Turner, soprano, Fourth Presbyterian Church, Chicago, IL, January 16: *Jauchzet Gott in allen Landen*, Bach; *Beau soir*, Debussy; *Three Dream Portraits*, Bonds; *Will There Really Be a Morning*, Gordon; *Panis Angelicus*, Franck; *Love, Let the Wind Cry*, Moore; *Heaven is One Beautiful Place*, Johnson; *You Can Tell the World*, Bonds; *This Little Light of Mine*, Hill.

JAMES D. HICKS, Blessed Sacrament Catholic Church, Hibbing, MN, January 10: *Concertstück*, Töpfer; *Huldigungsmarsch*, Wagner, transcr. Karg-Elert; *La Source Mystique—Alla De-*

bussy, Karg-Elert; *Orgelkonzert über die Weise—Es Sungen drei Engel*, Micheelsen; *Vom Himmel hoch da komm ich her (20 Choralspiele)*, Walcha; *Orgelkonzert Nr. 3*, Micheelsen; *Elegie für Gustav Hägg*, Willscher; *Norwegian Folk Song, Prelude on Kirken, The Place of My Childhood*, Takle; *Hymn to Freedom*, Peterson, transcr. Takle.

St. Louis King of France Catholic Church, St. Paul, MN, January 13: *Orgelkonzert Nr. 3*, Micheelsen; *Vom Himmel hoch da komm ich her (20 Choralspiele)*, Walcha; *Orgelkonzert über die Weise—Es Sungen drei Engel*, Micheelsen; *Elegie für Gustav Hägg*, Willscher.

RALPH HOLTZHAUSER, Loyola University, Chicago, IL, January 18: *Toccata (Symphonie Improvisée)*, Cochereau; *Ascension Suite*, Willis; *Sonata V in c*, op. 80, Guilman; *Retrospection, Sonata I*, Price; *Meditation on Picardy*, Holtzhauser; *Prelude and Fugue in B (Trois préludes et fugues*, op. 7, no. 1), Dupré.

JAEBON HWANG, St. Thomas Aquinas Catholic Church, Dallas, TX, January 9: *Prelude and Fugue in B (Trois préludes et fugues*, op. 7, no. 1), Dupré; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Wie schön leuchtet der Morgenstern (52 Choralspiele)*, op. 67, no. 49), Reger; *Variations on a Medieval Carol*, Hebble; *Creation*, Hwang; *La Valse des Anges*, Bret; *Star Rising*, Santos; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

JAMES KIBBIE, with orchestra, Scott Hyslop, conductor, Zion Lutheran Church, Dallas, TX, January 18: *The Harmonious Blacksmith*, HWV 430/4, Handel; *Four Pieces for Flute Clock*, Haydn; *Variations on Wo Gott zu Haus nicht gibt sein Gunst*, Distler; *Ach, was soll ich Sünder machen*, BWV 770, Bach; *Concerto in F*, op. 4, no. 4, Handel; *Con-*

certo for Organ and Viola in C, P. 55, Michael Haydn.

DANIEL HYDE, Royal Festival Hall, London, UK, January 27: *Prelude and Fugue in C*, BWV 547, Bach; *Fantasia in f*, K. 608, Mozart; *Petite Suite*, Debussy; *Belvedere*, Wallen; *Trois Danses*, JA 120, Alain; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

BENJAMIN MARKOVIC, St. Michael's Church, Cornhill, London, UK, January 5: *Vom Himmel hoch*, Edmundson; *Symphonie I in b*, Andrée; *Andante*, Ravel, transcr. Commette; *Vision of Christ-Phoenix*, Williamson; *Sleigh Ride*, Anderson, transcr. Trotter.

KATHERINE MELOAN, St. Luke Lutheran Church, Olney, TX, December 21: *Shepherd's Pipe Carol*, Wood; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes*, op. 122, no. 8), Brahms; *Vom Himmel hoch da komm' ich her*, BWV 769, Bach; *Overture Miniature, Dance of the Sugar Plum Fairy, Chinese Dance (The Nutcracker)*, op. 71a, Tchaikovsky, transcr. Hohman; *Toccata (Symphonie V in f*, op. 42, no. 1), Widor.

KENRICK MERVINE, with Tintinnabulators Handbell Choir, St. Luke United Methodist Church, Highlands Ranch, CO, January 18: *Palladio*, Jenkins; *Variations on Divinum Mysterium*, Bédard; *Make Me an Instrument of Thy Peace*, McChesney; *Variations on The Church in the Wildwood*, Kim; *Suite from The Lord of the Rings*, Shore, Palmer, arr. Mervine; *Hallelujah*, Cohen, arr. Raney; *Adeste Fideles*, Willcocks, arr. Mervine.

ELLIOT RANDALL, St. Michael's Church, Cornhill, London, January 12:

Prelude and Fugue in a, BWV 543, Bach; *Kyrie (Dialogues sur les grands jeux)*, Récit de Tierce en taille (*Livre d'Orgue*), de Grigny; *Fantasia and Toccata*, Stanford; *Fantasia in C*, Byrd; *Dankpsalm (Sieben Stücke*, op. 145, no. 2), Reger.

WYATT SMITH, St. Mark's Episcopal Cathedral, Seattle, WA, January 18: *Adoration, Retrospection, Price; Three Impromptus*, op. 78, Coleridge-Taylor.

University of Puget Sound, Tacoma, WA, January 30: *Festival Postlude in G*, Thayer; *Voluntary in A*, Selby; *Prelude and Fugue in D*, Morgan; *Soft Organ Voluntary in A*, Emilio; *Sonata in E-flat*, op. 22, Buck.

DAMIN SPRITZER, Christ Episcopal Church, Eureka, California, January 11: *Cortège Académique*, MacMillan; *Clair de Lune*, Debussy, transcr. Cellier; *Präludium (Sonate*, op. 5), Dayas; *Marche Triphonale: Ite missa est*, Becker; *Skye Boat Song*, Liddle; *Passacaglia in c-sharp*, Candlyn; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Toccata in E*, Krebs; *Petite Rhapsodie Improvisée*, Tournemire; *Electa ut sol (Cinq Invocations*, no. 5), Dallier.

JEREMIAH STEPHENSON, St. Michael's Church Cornhill, London, UK, December 8: *La Nativité du Seigneur*, Messiaen.

ALEXANDER STRAUS-FAUSTO, St. Gregory Catholic Church, Plantation, FL, January 30: *Overture (Candide)*, Bernstein, transcr. Straus-Fausto; *Prelude and Fugue in D*, BWV 532, *Nun komm der Heiden Heiland*, BWV 661, Bach; *Vivace (Sonata in d*, BWV 527), Bach; *Oblivion*, Piazzolla, arr. Straus-Fausto; *Overture (Die Fledermaus)*, Strauss, transcr. Straus-Fausto; *Deux Esquisses*, op. 41, Dupré; *Prélude (Pelléas et Mélisande*, op. 80), Fauré, transcr. Robilliard; *Overture (Tannhäuser)*, Wagner, transcr. Lemare.

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PUBLICATIONS / RECORDINGS

Two of three new Juget-Sinclair organs built for Sacred Heart Cathedral, Richmond, VA, show off gorgeous voicing for cathedral acoustics in an album of beautiful improvisations realized by Daniel Sáñez, music director of the cathedral, on Raven OAR-188 "What I Do on Sundays," released on CD and streaming on Apple Music, Spotify, Amazon Music, Qobuz, etc. \$15.98 postpaid in USA. RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386. At higher cost from Amazon and E-Bay.

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PUBLICATIONS / RECORDINGS

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

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

PUBLICATIONS / RECORDINGS

Stephen Price has recorded as an album of 20th- and 21st-century organ works for the Raven label, OAR-204, *Sparkling Intensity*. Price plays compositions by Erland Hildén (including his work that gives title to the recording), Eurydice Osterman, Rachel Laurin, and Hugo Distler. The works were recorded at St. Mark's Episcopal Cathedral, Seattle, on the 1965 Flentrop organ rebuilt by Paul Fritts in 1992-95 and 2011, of four manuals and 79 ranks. For information: ravencd.com. **For a review of this recording, see page 8.**

Raven announces a new organ recording, *More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sañez Improvises* (OAR-205), featuring Sañez improvising on the 2024 Juget-Sinclair Opus 55 in Sacred Heart Catholic Cathedral, Richmond, Virginia, with 67 stops, 87 ranks, the first album recorded on this instrument. The improvisations are on chant melodies associated with dates and seasons of the liturgical year, such as Advent, Christmas, Easter, etc., on ten tracks of the album. The first track, "Entrada," is a highly spirited procession improvisation realized on an original theme and uses the Spanish characteristics of the organ, especially the horizontal trumpet stops as well as a drum effect and a flock of birds. For information: ravencd.com.

PUBLICATIONS / RECORDINGS

The Tracker—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ and its history, organbuilders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 48 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music and recordings (www.OHSCatalog.org), and an unsurpassed Library and Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

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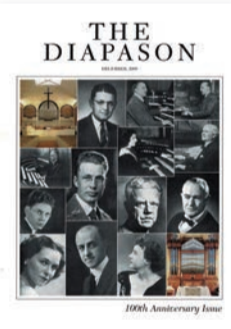
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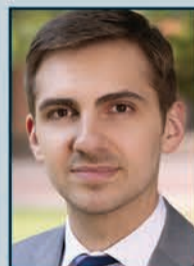
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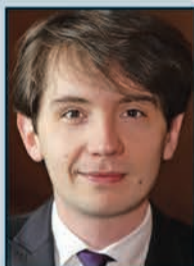
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