

# THE DIAPASON

AUGUST 2020



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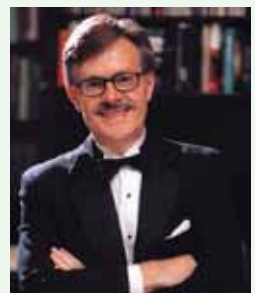
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# THE DIAPASON

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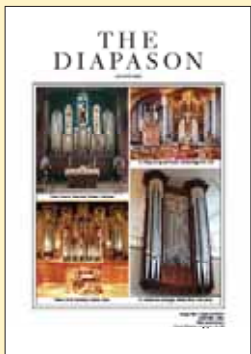
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**Myron B. Patterson**  
**Leon Nelson**

## Editor's Notebook

### 20 Under 30

THE DIAPASON's biennial 20 Under 30 program returns in December! We will recognize once again young women and men whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations will open December 1 and close on February 1, 2021. Begin to consider now the young leader you might nominate for this important award! Visit [thediapason.com](http://thediapason.com) and click on "20 Under 30" to view past honorees and their accomplishments.

### In this issue

Godwin Sadoh surveys the history of the organs of the Cathedral Church of Christ, Lagos, Nigeria. The first installment of a photographic essay by Steve Riskind on organbuilding artisans at work gives vivid glimpses into the work of the Peragalgo Pipe

## Letters to the Editor

I read with surprise and interest about the passing of Edmund Shay in the June issue of THE DIAPASON, page 7. While I had not been in contact with Edmund for many years, he inspired me to become an organist. Edmund was the organist at our church in Oak Park, Illinois, when I was in high school and played a series of four Bach organ concerts—part of his doctoral program at the University of Cincinnati—if I recall this properly. (This was about 55 years

ago). My dad told me I was required to attend at least one. Well, the first three concerts came and went and my dad said nothing.

When the evening of the fourth concert came my dad asked me if I was ready? I knew what he meant, but pretended that I did not. Well, my dad picked me up by my left ear (literally) and told me to get ready. We were going. As much as I pretended to not like the music, I really did and was moved.

Among other things Edmund played was the *Toccata in F*, and the *D Major Prelude and Fugue*. I was inspired to start studying the organ and have played it in various churches ever since my HS days—all because of Edmund.

I thought you might be interested in my story. One never knows how much influence one has on younger persons.

Karl Bruhn  
Batavia, Illinois

## Here & There

### Events



Holtkamp organ, Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania

Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania, had planned a recital in April to celebrate the 50th anniversary of the church's 1970 Holtkamp organ. This event featuring Adam J. Brakel has been rescheduled for September 13, 3:00 p.m. George Markey, then at Madison Avenue Presbyterian Church, New York City, and Westminster Choir College, played the organ's dedicatory recital on April 26, 1970.

The September recital is sponsored by the Harmony Society Chapter of the Organ Historical Society and Pleasant Hills Church. The program will be dedicated to the memory of Bob Frazier, organist and choirmaster at the church when the organ was installed, and Bill Linderg, Pittsburgh organist, resident of Pleasant Hills, and Brakel's first organ teacher. For information: [www.pleasanthillchurch.com](http://www.pleasanthillchurch.com) or [www.adambrakel.com](http://www.adambrakel.com).

### Cancellations

The East Texas Pipe Organ Festival has canceled its 2020 in-person

festival, but will instead broadcast a number of its concerts via streaming the week of November 8–12. For information: [easttexaspipeorganfestival.com](http://easttexaspipeorganfestival.com) or the East Texas Pipe Organ Festival Facebook page.

### Competitions

The Historical Keyboard Society of North America announces its tenth Aliénor Competition for a commissioned work for solo harpsichord. Three composers will be selected to compose a work of 10 to 20 minutes in length. The work can be a single movement or can have multiple movements and must be playable on a two-manual, GG-e3 instrument with two 8's and a 4'. The commissions will be premiered at the society's spring 2022 conference. To apply, submit a one-page biography, a pdf score, and an MP3 recording of a piece or pieces ten minutes or less in length to [alienor@hksna.org](mailto:alienor@hksna.org). Deadline for submissions is October 1; winners will be announced on January 15, 2021, and commissions must be fulfilled by September 15, 2021.

### Appointments

Brent L. Neuenschwander is appointed director of music ministries and organist for First Presbyterian Church, Fort Wayne, Indiana. He leaves a position as director of music for First Presbyterian Church, Findlay, Ohio. Neuenschwander grew up in Berne, Indiana, and began studying piano at the age of six. He began organ lessons at fifteen with Max Stuckey of Bluffton, Indiana, before studying with Irene Ator between 2002 and 2007 with many lessons held at the First Presbyterian Church, Fort Wayne.



Brent L. Neuenschwander

Neuenschwander earned a Bachelor of Music degree in organ performance from Salem College, Winston-Salem, North Carolina, in 2012 and a Master of Music degree in organ performance in 2014 from the University of North Carolina School of the Arts, also in Winston-Salem. He studied organ with Timothy Olsen and piano with Barbara Lister-Sink, with whom he studied injury preventive keyboard technique. He has had additional lessons with Marilyn Keiser and has performed organ recitals in Indiana, North Carolina, and Ohio.

From 2013–2015, Neuenschwander was assistant organist at St. Paul's Episcopal Church, Winston-Salem, North Carolina, moving to Findlay in 2015. For information: [firstpresfortwayne.org](http://firstpresfortwayne.org).

Alejandro Reyna is appointed conducting fellow for the Indianapolis Symphonic Choir, Indianapolis, Indiana, for the 2020–2022 academic years. A Houston, Texas, native, Reyna is a 2017 graduate of Wabash College, Crawfordsville, Indiana, and is currently pursuing a master's degree in music at Butler University, Indianapolis, with a dual focus

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► page 3

on choral conducting and vocal performance. While at Wabash College, Reyna served as the associate choir director at First Christian Church, Crawfordsville, and as an intern for the Wabash College Glee Club.

Focusing on large-scale choral-orchestral masterworks, the conducting fellowship is a collaborative initiative between the Indianapolis Symphonic Choir and Butler University. The fellowship provides full-tuition and stipend and provides experience in the guidance of a symphonic chorus, including artist programming, development, communications, governance, and outreach initiatives. For information: [indychoir.org](http://indychoir.org).



**Grant Wareham** (photo credit: Natalie Gaynor Photography)

**Grant Wareham** is appointed director of music ministries for Derry Presbyterian Church, Hershey, Pennsylvania. Wareham earned a Bachelor of Music degree in organ performance from Rice University, Houston, Texas, and graduated from the Yale Institute of Sacred Music, New Haven, Connecticut, with a Master of Music degree in organ performance in May. He is a member of THE DIAPASON's 20 Under 30 Class of 2019. Wareham's most recent position was organist and choirmaster for the Episcopal Church at Yale. He was a finalist in the Longwood Gardens International Organ Competition in 2019.

At Derry Presbyterian Church, he will oversee volunteer directors, handle administrative tasks, direct handbell choirs and some youth and children's choirs, and serve as primary organist and pianist. Dan Stokes, who has served as interim director of music and organist, will continue to direct the Sanctuary Choir and serve as a mentor for Wareham. For more information on Wareham, see the May 2019 issue of THE DIAPASON, page 25.

Derry Presbyterian Church has commissioned the A. Thompson-Allen Company of New Haven to restore and install

Aeolian-Skinner Opus 1132, originally built for the recently-closed Church of the Redeemer (United Church of Christ) in New Haven. For information: [derrypres.org](http://derrypres.org).

## Nunc Dimittis



**David Stephen Boe**

**David Stephen Boe** died April 28, 2020, in Chicago, Illinois. Since 2012, he and his wife, Sigrid North Boe, had lived at a Chicago retirement community, where they moved to be near family.

David Boe was born in Duluth, Minnesota, and spent most of his early years in Eau Claire and Menomonie, Wisconsin. His father was a Lutheran pastor, and his mother was a singer and choral conductor. Boe received his Bachelor of Arts degree *magna cum laude* from St. Olaf College, Northfield, Minnesota, in 1958, and his Master of Music degree in organ performance from Syracuse University in 1960, studying under Arthur Poister. He received a J. William Fulbright Foreign Scholarship for additional study with Helmut Walcha at the Staatliche Hochschule für Musik, Frankfurt, Germany. It was while Boe was studying with Walcha at the Dreikönigskirche that he met one of the pastor's daughters, Sigrid North, who became his wife. They were married by Sigrid's father, Pastor Paulus North, on July 23, 1961; Walcha, a friend of the North family, served as organist. When the Boes returned to the United States, he taught organ for one year at the University of Georgia (1961–1962).

In 1962, David Boe joined the organ and harpsichord faculty of Oberlin Conservatory of Music, Oberlin, Ohio. He also became director of music at First Lutheran Church, Lorain, Ohio. He returned to Europe in 1968 while on sabbatical to study with Gustav Leonhardt and to conduct research on historical instruments in the Netherlands and

northern Germany. Under Boe's leadership, in 1970, First Lutheran Church, Lorain, awarded a contract to John Brombaugh for a new organ to be built according to historical principles. This landmark instrument and the church were destroyed by fire in 2014. Boe served the church until his retirement on Pentecost Sunday, 2002.

David Boe was appointed the ninth dean of Oberlin Conservatory in 1976 after having served as acting dean from 1974 to 1975. He later served as interim dean on several occasions. In the 1980s, he served as vice president of the American Organ Academy; completed a four-year term as national president of the American honor society in music, Pi Kappa Lambda; and was secretary of the National Association of Schools of Music, chairing music accreditation teams or serving as a consultant to music programs at over thirty-five institutions. He later served as trustee for the Westfield Center for many years.

As a performer, Boe was represented by WindWerk Artists and concertized in the United States and Europe. He recorded on the Gasparo and Veritas labels, and he appeared on the nationally televised program *The Wind at One's Fingertips*. During his 1991 sabbatical, he served as visiting professor of organ for the spring semester at Florida State University, Tallahassee, and as visiting professor of organ at the University of Notre Dame during the fall semester.

David Boe played an important part in establishing the organ collection at Oberlin, including the installation of John Brombaugh Opus 25 (1981), a meantone organ in Fairchild Chapel, and C. B. Fisk, Inc., Opus 116 (2001) in Finney Chapel, built in the style of Cavallé-Coll. Upon his retirement, he donated his residence organ, a one-manual, six-stop Brombaugh organ, to Oberlin, where it was installed in the front of Fairchild Chapel. He served as consultant for the 2004 organ built by Halbert Goyer for First Church (UCC) in Oberlin and performed on the dedicatory recital.

As a 70th birthday gift in 2006, four of Boe's former students commissioned a new two-manual and pedal clavichord built in Göteborg, Sweden, by Joel Speerstra, a former Boe student at Oberlin. For Boe's 75th birthday in 2011, two alumni honored both David and Sigrid Boe with the purchase of the two-manual and pedal organ originally built for SUNY, Purchase, New York, by the Bozeman-Gibson Organ Company in the style of Gottfried Silbermann. In 2011, Boe's undergraduate alma mater, St. Olaf College, awarded him its Alumni Achievement Award. At that time, St. Olaf recorded a video at the Boe residence in Oberlin that is available online: <https://www.stolaf.edu/multimedia/play/?p=28> (the interview begins at 29:20).

David S. Boe is survived by his wife Sigrid; their son Stephen and his wife Joo; their son Eric and his wife Lisa; their four granddaughters Sydney, Haley, Alexis, and Olivia; and his two sisters, Judith Boe and Carol Brann.

**Jane Parker-Smith**, 70, died June 24 in London, UK. Born May 20, 1950, she studied at the Royal College of Music in London, soon earning a number of prizes and scholarships, including the Walford Davies Prize for organ performance. After a further period of work with Nicolas Kynaston, a French government scholarship enabled her to complete her studies in Paris with Jean Langlais.



**Jane Parker-Smith** (photo credit: Hanya Chhala)

She made her London debut at Westminster Cathedral at age twenty and two years later made her first solo appearance at the BBC Promenade Concerts in the Royal Albert Hall. She would proceed to concertize in concert halls, cathedrals, and churches throughout the world.

She recorded a wide range of solo repertoire for RCA, Classics for Pleasure, L'Oiseau Lyre, EMI, ASV, Collins Classics, Motette, and AVIE. In addition, she collaborated with Maurice André in a duo recording of music for trumpet and organ. She performed numerous times on radio and television with special feature programs on the BBC, German, and Swiss television.

Highlights in her concert career included performances in venues and international festivals such as Westminster Cathedral, Westminster Abbey, St. Paul's Cathedral, Royal Festival Hall, Royal Albert Hall, London (both solo and concerto performances); Three Choirs Festival, City of London Festival, Bath Festival, and Blenheim Palace (Winston Churchill Memorial Concert) in the UK; Jyväskylä Festival, Finland; Stockholm Concert Hall, Sweden; Hong Kong Arts Festival; Roy Thomson Hall, Toronto; Festival Paris Quartier D'Été, France; Festival Cicio El Organo en la Iglesia, Buenos Aires; Festival Internazionale di Musica Organistica Magadino, Switzerland; Cube Concert Hall, Shiroishi, Japan; Athens Organ Festival; Severance Hall, Cleveland, Davies Symphony Hall, San Francisco, and Walt Disney Concert Hall, Los Angeles; Sejong Cultural Centre, Seoul, Korea; Esplanade Concert Hall, Singapore; Symphony Hall, Birmingham, UK; Mariinsky Concert Hall, St. Petersburg, Russia; and ZK Matthews Hall, University of South Africa, Pretoria. For the American Guild of Organists, she performed for the 1996 centennial convention in New York City, as well as national conventions in 2002 in Philadelphia and 2012 in Nashville. She was represented in the United States by Karen McFarlane Artists, Inc.

Jane Parker-Smith's concerto repertoire brought her performances with many leading orchestras, including the BBC Symphony and BBC Concert Orchestras, London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Philharmonia, City of Birmingham Symphony, Royal Stockholm Philharmonic, Athens State Orchestra, and Prague Chamber Orchestra.

Jane Parker-Smith was an Honorary Fellow of the Guild of Musicians and Singers and a member of the Incorporated Society of Musicians. She was listed in *World Who's Who* and *International Who's Who in Music* and in 2014 was chosen as one of "The 1000 Most Influential Londoners" by the *London Evening Standard* newspaper.

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Hampson A. Sisler

**Hampson A. Sisler** of New York, New York, died May 25. He was born in 1932 in Yonkers, New York, and began his musical education at age 12, studying with David McK. Williams and Norman Coke-Jephcott. He earned a licentiate in organ and related subjects from Trinity College of Music, London, at age 16 and achieved the fellowship certification in the American Guild of Organists at age 17, the youngest ever to receive this distinction. Sisler spent more than 50 years as an ophthalmologist and oculoplastic surgeon in New York City. He was a fellow of the American College of Surgeons.

Sisler began playing organ in church when he was eleven. He was active as an organist and choir director serving various churches, most notably Lafayette Avenue Presbyterian Church in Brooklyn and Central Presbyterian Church in Manhattan. As a composer, he had more than 100 works to his credit, including pieces for organ, chorus, concert band, chamber and symphony orchestra. His works have been performed and recorded worldwide with orchestras in the United States as well as in Argentina, Bulgaria, Czech Republic, Hawaii, Hong Kong, Israel, Philippines, Portugal, Russia, and Ukraine. As an organ recitalist, he performed in and around New York City, including the Cathedral of St. John the Divine and St. Patrick's Cathedral.

He was recently named "one of the significant composers of contemporary America" by *The Organ* magazine, London. His first works were published at age nineteen starting with H. W. Gray Co. as well as Jos. Fischer & Co., Belwin Mills, E. P. Adams, Inc., World Library Publications, Laurendale, and MorningStar Music Publishers.

Hampson A. Sisler was predeceased by his spouse, Gene Iacovetta, in 2019. Survivors include a nephew, Thomas

Sisler, two nieces, Carrie Kozikowski and Nancy Westphal, and a cousin, William Nodine.

**Publishers**

**MorningStar Music Publishers** announces new Advent and Christmas choral publications: *Christmas Cantata* (56-0112, \$10), by Howard Goodall, for soprano solo, unison children's/youth choir, SATB, organ, and chamber orchestra; *Magnificat* (70-025, \$9.95), by Taylor Davis, for soprano solo, SATB with divisi, full or chamber orchestra, organ, optional harp, percussion, or piano; and *Light the Candle: A Collection of Advent Candlelighting Resources* (80-120, \$5.75), by Michael Burkhardt, for congregation, cantor/choir, and organ. For information: morningstarmusic.com.

**The National History Museum of Frederiksborg**, Denmark, announces a new publication: *The Compenius Organ: Measurements and Descriptions/Compenius-orglet: Opmålinger og beskrivelser*, edited by Sven-Ingvar Mikkelsen, assisted by Thomas Lyngby, English translation Gwyn Hodgson. The book and accompanying set of drawings is a supplement to the museum's 2012 publication, *The Compenius Organ at the Frederiksborg Castle*. The new publication provides extensive information on the 1895, 1940, and 1982 restorative projects. A review of the book is forthcoming. For information: dnm.dk.

**OHS Press** announces its latest monograph in American organbuilding, *The Work List of the Farrand & Votey and Votey Organ Companies* (\$29.95), by **Rollin Smith** and **James Lewis**, an annotated list of 225 organs built by both companies. Appendixes include a list of organs built by Granville Wood & Son, a section of important instruments with photographs and stoplists, and alphabetical and geographical indexes. For information: www.ohscatalog.org.

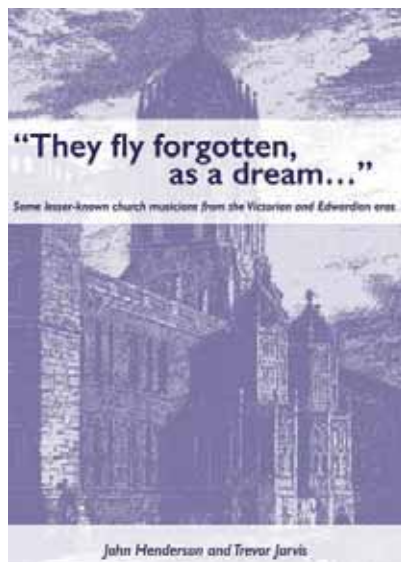
**Oxford University Press** announces publication of a new book, *Bach's Legacy: The Music as Heard by Later Masters*, by **Russell Stinson**. This study investigates how four composers of the nineteenth and twentieth centuries—Felix Mendelssohn, Robert Schumann, Richard Wagner, and Edward Elgar—engaged with Bach's legacy, not only as composers *per se*, but also as performers, conductors, scholars, critics, and all-around musical ambassadors. Attention is paid to Mendelssohn's and Schumann's reception of Bach's organ works, Schumann's encounter with the *St. Matthew Passion*



*Bach's Legacy: The Music as Heard by Later Masters*

and the *St. John Passion*, Wagner's musings on *The Well-Tempered Clavier*, and Elgar's (resoundingly negative) thoughts on Bach as a vocal composer. Stinson's earlier book, *J. S. Bach at His Royal Instrument*, published by Oxford in 2012, will be reissued in paperback.

Stinson is the Josephine Emily Brown Professor of Music and College Organist at Lyon College, Batesville, Arkansas, and organist-choirmaster at St. Paul's Episcopal Church in Batesville. For information: global.oup.com.



*They fly forgotten, as a dream . . . : some lesser-known church musicians from the Victorian and Edwardian eras*

**The Royal School of Church Music** announces a new book, *They fly forgotten, as a dream . . . : some lesser-known church musicians from the Victorian and Edwardian eras* (978-0-85402-302-8, £28), by RSCM librarians **John Henderson** and **Trevor Jarvis**. The authors have researched the lives of 46 church musicians born between 1840 and 1870, including Hugh Blair, Herbert Brewer, Basil Harwood, J. H. Maunder, Caleb Simper, and Ferris Tozer. A CD that accompanies the book includes approximately 200 scores of organ and choral music in pdf format, all in the public domain and free to share. Comprehensive works lists are given for the composers, together with over four hours of recorded organ music in mp3 format. For information: rscmshop.com.

**Recordings**

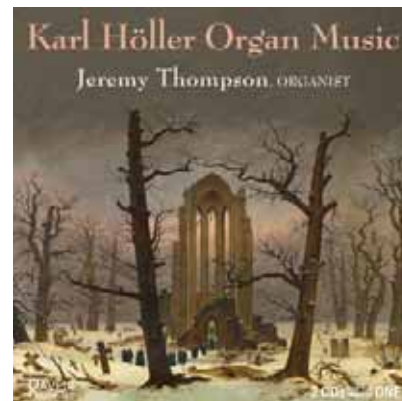
**DVH** announces a new CD, *Schnitger in Norway* (DVH 140325), featuring **Hans van der Meijden** performing on the 2019 Flentrop organ in the Dypvåg



*Schnitger in Norway*

Church, Tvedestrand, Norway. The recording includes works by Dieterich Buxtehude, Georg Böhm, Franz Tunder, J. S. Bach, and Claude Goudimel. For information: dmp-records.nl.

**Editions Hortus** announces a new double-CD recording: *Écrire le temps* (Hortus 184–185, €22). The recording, made at the abbey church of Saint-Robert de la Chaise-Dieu, France, features Ensemble Gilles Binchois, directed by **Dominique Veillard**, with organist **Nicolas Bucher**, performing motets of Nicolas Lebègue and the *Livre d'orgue* of Nicolas de Grigny. For information: editions-hortus.com.



*Karl Höller Organ Music*

**Raven** announces a new 2-CD set: *Karl Höller Organ Music* (OAR-161, \$15.98 postpaid), featuring **Jeremy Thompson** performing works composed by Höller (1907–1987), president of the Munich Conservatory between 1954 and 1972 and fourth-generation organist in his Bavarian family. He plays the 2010 Quimby organ of four manuals, 78 ranks at St. John's Episcopal Church, Roanoke, Virginia, incorporating pipes from the church's 1948 Aeolian-Skinner. Thompson is director of music for First Presbyterian Church, Charlottesville, Virginia, and he received his doctorate degree from McGill University in 2005. For information: ravencd.com.



*Mozart by Arrangement, Volume Three: Transcriptions for Organ*

**Toccata Classics** announces new organ CDs. *Vincent Persichetti: Organ Music* (TOCC0549) features **Tom Winpenny** performing on the organ of St. Alban's Cathedral, UK. Works by

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Persichetti include *Auden Variations*, op. 136, and *Dryden Liturgical Suite*, op. 144.

*Erkki Salmenhaara: Complete Organ Music for Organ Solo* (TOCC0515) presents **Jan Lehtola** performing on the organ of Turku Cathedral. Featured works include *Intrada*, *Canzona*, *Ricercata*, and *Introduction and Toccata*.

*Mozart by Arrangement, Volume Three: Transcriptions for Organ* (TOCC0381), features **Zeno Bianchini** and **Christian Lambour** performing on the organ of the former Benedictine Abbey of Neu St. Johann in St. Gallen Canton, Switzerland. Selections include *Divertimento in B-flat Major*, K. 240, *Adagio in C* for glass harmonica, K. 356 (K. 617a), and *Ave verum corpus*, K. 618. For information: [toccataclassics.com](http://toccataclassics.com).

**Organbuilders**

On July 18, **Flentrop Orgelbouw**, Zaandam, the Netherlands, hosted an open house via YouTube livestream for the new organ for the **Royal Birmingham Conservatoire**, Birmingham, UK. Informative videos supplemented with music recordings allowed viewers a step by step overview of the making of the organ. The Flentrop staff answered questions live from viewers.

The Birmingham organ is designed specifically to play Central European Baroque music, a compact two-manual organ inspired by the work of Arp Schmitzer. The instrument has a “twin windchest:” the larger registers are in the front of the organ, the smaller ones and the reeds in the rear. A similar “twin windchest” concept was used for Flentrop’s 2019 organ at Dypvåg, Norway. For information: [flentrop.nl](http://flentrop.nl).



Flentrop organ for Royal Birmingham Conservatoire, Birmingham, UK

For the Flentrop YouTube channel: [https://www.youtube.com/channel/UCeQ6jVfrReKG8qVp\\_HBYvFA](https://www.youtube.com/channel/UCeQ6jVfrReKG8qVp_HBYvFA).



Rendering of Harrison & Harrison, Ltd., organ for Christ Church Episcopal, Alexandria, Virginia

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 ➤ page 8

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► page 6

build a new organ for **Christ Church Episcopal**, Alexandria, Virginia. The two-manual, 22-stop organ is currently under construction and is scheduled for delivery later this year. A series of concerts and services will be held during 2021 to celebrate the instrument's completion, the sixth pipe organ built for this historic church. For information: [historicchristchurch.org](http://historicchristchurch.org) and [harrisonorgans.com](http://harrisonorgans.com).



Rendering of Ruffatti organ for Notre Dame Seminary, New Orleans, Louisiana

**Fratelli Ruffatti** is building a new organ for **Notre Dame Seminary**, New Orleans, Louisiana. The two-manual instrument comprises 42 stops and 34 ranks. In addition to an unenclosed Great division, it features enclosed Great and Swell divisions, both of which use the new hyper-dynamic expression system developed by Ruffatti, which enhances the efficiency of the expression chambers. There are a separate set of intra- and inter-manual couplers for the enclosed Great stops.

The primary use of the instrument will be to support liturgy, and numerous foundation stops provide means for the accompaniment of choir and congregation. At the same time, the stoplist supports a wide range of repertoire for solo use. For information: <https://ruffatti.com/en/>.

### Carillon News Organ and tower chimes

Many organists are familiar with the names Deagan and Mayland, inventors

of distinct types of organ chimes that are still available today (albeit not from the original manufacturers). Some may know that John C. Deagan also produced tower chimes, sets of 10 to 32 tubular bells weighing up to several hundred pounds each, made from a material similar to that of conventional bronze bells. All have electric actions, and many were equipped to be played from an organ console as well as by other means. Over 400 such tower chimes were made by Deagan, and many of them are still in more or less regular use today.

What has not been known, prior to a discovery in 2012, is that Rowland H. Mayland also produced tubular tower chimes playable from an organ console. One such chime survives in a church on Long Island. Though it is no longer playable from the organ console, its original electric action still works, now under control of a modern clock mechanism. Mayland's own descendants, while quite familiar with the organ chime business, were totally unaware of their ancestor's work on tower chimes until this discovery was reported to them.

A single Mayland tower tube also survives in the great Wanamaker organ in Philadelphia. Its acquisition is undocumented, but there is speculation that it might have been submitted as a sample when addition of a tower chime to that organ was being planned. In the end, a 37-note Deagan tower chime (the only one of that size ever built) became the present Major Chimes stop on that organ. There is also a Minor Chimes stop, which is a set of regular organ-style tubular bells.

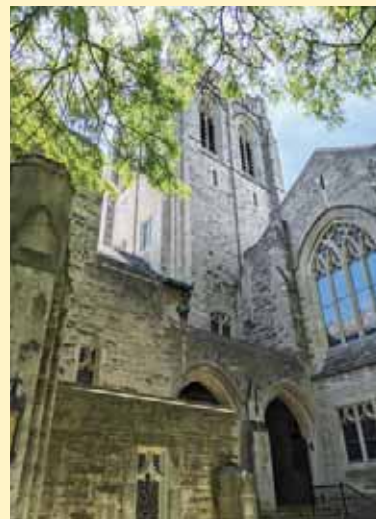
Mayland's work with tower chimes preceded that of Deagan, whose first such installation was in 1916. Very little is known of this period of transition from the manually-operated tubular tower chimes of Walter H. Durfee and the U. S. Tubular Bell Company to the electrically operated tubular tower chimes of Mayland, Deagan, and possibly also McShane.

All tubular tower chimes that are currently known are listed and described at [www.TowerBells.org](http://www.TowerBells.org). If your church has such a chime, or if you know of one nearby, you may be able to contribute to improving those listings and descriptions and the related history. Friends of tubular tower chimes will thank you!

—Carl Zimmerman

### Carillon Profile

**Grosse Pointe Memorial Church, Grosse Pointe, Michigan**  
**Gillett & Johnston, Croydon, England**  
**Petit & Fritsen, Aarle-Rixtel, the Netherlands**  
**John Taylor & Co., Loughborough, England**



Grosse Pointe Memorial Church tower (photo credit: Michelle Lam)



The performance clavier (photo credit: Michelle Lam)



Bells in the tower (photo credit: Michelle Lam)



Another view of bells in the tower (photo credit: Michelle Lam)



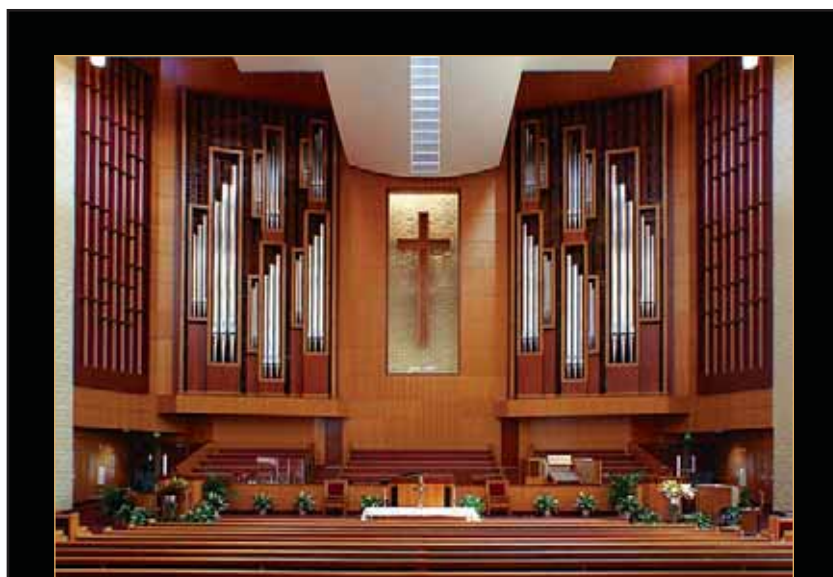
The practice clavier (photo credit: Michelle Lam)

Near the shores of Lake St. Clair, the current Grosse Pointe Memorial Church was built between 1923 and 1927, and the original chime of eight bells was installed in the final year of construction. These bells were cast by the English bell foundry of Gillett & Johnston. This was the second tower bell instrument installed in the Detroit area, and an early tower bell instrument west of the east coast. The first chime or carillon installed in Detroit was in Jefferson Avenue Presbyterian Church in 1926. The chime took on carillon status when it was expanded to

47 bells by Petit & Fritsen of the Netherlands in 1952. Most recently, the carillon underwent a major renovation in 2015, which included repairing the steel frame, rewiring connections, retuning existing bells, updating the keyboards, and casting another bell, low E-flat (third largest), by the Taylor bell foundry of England. The new bell was dedicated to carillonist Phyllis Webb, who served the church from 1993 until her death in 2016. The instrument comprises four octaves, absent the low C-sharp.

The carillon is played before and after Sunday services, twice per month, and for sacred holidays. Michelle Lam is the current carillonist. Guest recitalists also play the carillon during its summer concert series.

—Kimberly Schafer, PhD  
Founder and Partner,  
Community Bell Advocates, LLC  
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## The Art of the Fugue, part 8

In the last few columns, I have started writing and thought of a suitable and effective name for each column somewhere along the way, even at the end of the process. However, today I was able to start with the title, because it is time to get back to writing about Johann Sebastian Bach's *The Art of the Fugue*!

This is still an uncertain time, no less so than a month ago. And it is still true that there are things that are unknown as I write this that will be known when you read it: will there be a Major League Baseball season? Who will be the Democratic nominee for vice president? Will there be a post-Memorial Day spike in COVID-19 cases? Will Broadway theaters really reopen on September 6? And there are things that are unknown now that will probably remain unknown, at least with any certainty by then: will there be a second wave of the virus? What will Advent and Christmas be like—for church musicians, for retailers, for families? Will the practice of going to the movies survive?

When I wrote my first *Art of the Fugue* column a year ago, I could not have imagined that over the succeeding year I would be unable to practice or perform the work, so this column really was my only study of the piece. I also could not have predicted what the content of the columns would actually be. I thought that I could, but it turned out to be very different from what I initially planned. But that is all eerily appropriate. When Bach first set out to compose the work he certainly did not know that he would be forced to leave it incomplete or that he would not see it published. Uncertainty has to be an underlying theme of *The Art of the Fugue*.

I strive to organize some of my thoughts about how the uncertainties surrounding the order of the movements interact with my thinking about the work in general. In my column from May 2020 I wrote of “the basic definition of counterpoint, namely two or more things that are different from one another happening at the same time.” The second consistent characteristic of counterpoint as we usually know it—for me, just below the level of “definition”—is that things that are the same happen at different times. Paradoxically this is perhaps even more important in shaping our range of reactions to counterpoint: esthetic, emotional, intellectual, etc. It is the source of our need, when we analyze pieces of this sort, to know about and recognize themes, subjects, countersubjects, motifs: anything that happens more than once. And this phenomenon is entirely dependent on memory. We know that a theme has recurred because we remember it from before. This is true immediately when a fugue subject appears for the second time. That part is relatively easy. (And it is assisted by expectation, if we have been told that what we are hearing is a “fugue” and we have just heard a theme in one voice unaccompanied.)

When a theme comes from elsewhere, as in a chorale prelude, for example, the process of recognizing that theme takes on another layer or two. I find it interesting that chorale-based pieces have a kind of double life. They come across differently to listeners who already know the tune and those who do not. Presumably most chorale-based pieces have been written in the first instance for listeners who knew the tunes extremely well—almost instinctively. In a multi-movement chorale-based work like Bach's *Canonic Variations on Vom Himmel hoch da komm' ich her* the recognizability of the chorale creates unity that perhaps makes the exact order of the movements function differently

than it might in another situation. That is not to say that it is not important: it is manifestly a somewhat different piece with the movements in one order from another. It is interesting that Bach did indeed present the work in two different orders: first, in a published version, with the most complex and imposing of the five variations as the closing movement; later, in an autograph manuscript, with that variation in the exact middle. (This could be a rationale for considering it possible that the triple/quadruple fugue from *The Art of the Fugue* could function not as a culmination but as an interior building block, way station, or destination.)

When a theme has been altered, perhaps through augmentation, diminution, inversion, or something else well defined, perhaps by just a small change or two, recognizing it becomes more abstract and mediated by the subconscious. For many contrapuntal works this creates a kind of layered structure in which as elements recur in different ways, they evoke different kinds of memory. The development of the sense of “this is answering that” or “this edifice has that kind of shape or structure” is a multi-faceted, interlocking, overlapping experience.

In my December 2019 column, I wrote that “the subject or fundamental building block of *The Art of the Fugue* is not ‘the AOTF fugue subject’ but is ‘the very concept of the melodic interval.’” That column develops some of the reasons I believe that this is so, which I will not repeat here. If this is true, it sets up a condition in which the layers and facets of what we recognize as we listen, what we rely on to create structure in our minds, is infinitely complex and varied. The more the status of recognized themes or ideas is different (some more obvious, some more subliminal), the more complex that structure will be.

I believe this relates to the question of the order of the movements. Since these connections are so numerous—effectively infinitely numerous, since there is very nearly nothing within the universe of the piece that does not connect to other things—and since the nature of those connections is so varied and fluid, convincing, engaging patterns will form themselves in the listener's mind regardless of the order in which the components are encountered. The structure is then not “x follows y, which follows z” but “a, b, and c are all connected.”

So the nature of the opening theme and the ways in which it is developed in the first *contrapunctus* set up this focus on any and all melodic intervals, which in turn creates an infinitely fluid set of ways of hearing connections and perceiving or synthesizing shape. This explains why the piece can be effective almost regardless of the order in which the movements are heard. And it is not just that it is effective: it takes on a convincing overall shape, a strong sense of arc, direction, and structure. This does not mean that Bach did not have an order in mind. It just explains perhaps why the piece works so well even though we do

not and very likely cannot know what that intended order was.

I say “almost” regardless. I believe, based on this analysis and intuition, that it is important for *Contrapunctus I* to be first, since it sets the stage for all that follows. I also think that not placing the triple/quadruple fugue at the end makes the biggest difference among all possible ordering choices. I am reluctant to say that it is “wrong” or would not work, but I know that it would be a big statement to place it elsewhere.

### Conventional ordering of musical content

With certain sorts of pieces convention gives us an expectation as to how the ordering of types of musical content will create shape. This is true of suites, sonatas, symphonies, and other similar types of works. These conventions are not ever absolutely fixed, and they vary with time and place. But there is no convention as to the ordering of twenty or so *contrapuncti*. The content must create the possibility of shape and arc if there is going to be such a possibility.

This thought leads to an idea that I have held for a long time, have never been able to implement, and will likely never be able to implement. It would be a logistic *tour de force* and extraordinarily expensive as well. The analysis above helps to explain why I think that it could in theory work. Consider a performance of *The Art of the Fugue* by twenty different performers or performing ensembles, each playing one *contrapunctus* in a different room. Each movement in its room would be played over and over, and the listeners would be free to wander from one room to another. Each audience member would create their own path and could come and go from rooms at any time. Timing considerations would make it close to impossible to hear all of the movements in any order without also hearing fragments, since each movement in each room would be a different length from the others. The experience for any listener would not be that of “hearing the piece” exactly, but of getting absorbed in it. This is not a type of deconstruction that I would suggest for, for example, the *Goldberg Variations* or most other multi-movement works. But I think that it would work beautifully here.

Some of the observations that I have been trying to pull together in the last several months' columns have led this thought to occur to me. *The Art of the Fugue* is a fully, rigorously contrapuntal work, and that is a large part of the lens through which we think about it. There is a body of music out there that is clearly imbued with counterpoint, but that is not fully contrapuntal. For me one quintessence of this sort of music is the keyboard music of William Byrd. There are passages that are fugal, there are passages that are chordal, and there are fugal bits in which the number of voices seems to fluctuate, or in which it is not always clear which notes belong to which voice. There is music by Mozart, Beethoven, and many subsequent composers that fits

this profile. I have always had a nagging tendency to be uncomfortable with this: is it counterpoint or not? Fundamentally there is no reason to consider this anomalous or problematic, though some of us do. Looking at counterpoint as an analogy to the structure of the world or of the universe in the manner that I described in my previous column, and noticing that under some circumstances entities other than complete, defined subjects can be fodder for contrapuntal development, both tend to mediate between and reconcile contrapuntal and non-contrapuntal textures and make sense of the sorts of pieces that flow from one to the other.

Another less esoteric part of my recent *Art of the Fugue* experience has been that circumstances have led me to practice quite a bit on the piano. Using the piano in our home as a practice machine has been interesting. Vestigial memories of studying piano in my youth have come to the fore and have caused me to drift into doing things with volume that I am not very good at and that are not really relevant to this music.

But that raises a good question: does the “volume temptation” reveal things to me about the piece that are valid and that I can make use of, or is it just a distraction? Or is it actually misleading? These are not questions that I have never heard people ask. But they feel more vivid to me now as I have sat at the piano more in the last couple of months than I had in the previous many years. Many students do a fair amount of practicing on instruments other than the one on which a lesson or performance will take place: piano for harpsichord, piano for organ, electronic keyboard for either, or of course harpsichords and organs that are just very different from others. I have had too much tendency to see this as a necessary evil, to believe that ideally practicing on the exact right instrument is always better. I still believe that practicing on the performance instrument is better, more efficient, and that it should make up as significant a portion of practicing as possible. But since I am finding sitting at the piano to be enriching and interesting, I find myself rethinking all of this a bit.

This is my twelfth consecutive column that is either about *The Art of the Fugue* or framed by my inability to write about *The Art of the Fugue*. It is my plan to put writing about the piece on the back burner, while getting back to actually working on the piece.

Just as I used the titling of this column as a boost of morale, I will reuse my mini-bio from 2019 below to express a bit of optimism about getting back to performance. It turned out not to be true then. Perhaps it will be now. ■

Gavin Black, director of the Princeton Early Keyboard Center, Princeton, New Jersey, is preparing performances on Bach's *The Art of the Fugue* on both harpsichord and organ for the next two concert seasons. He can be reached by email at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).

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## Making things

Before we moved to New York City, Wendy and I lived in the Charlestown Navy Yard in Boston. Our building had been an electrical warehouse for the Navy Yard, which actively built ships from 1801 until 1975. It is a building that once had forklifts racing around inside, so the ceilings were nice and high. Our living room windows looked across Boston Harbor to the Coast Guard base, the Custom House, and into the heart of Boston, and we had “cocktail chairs” in front of the sixth-floor windows where for ten years of evenings we watched the Wednesday night sailboat races, foolish non-seamen in overpowered speed boats, and the constant flow of commercial shipping including the mammoth Liquid Natural Gas tankers whose captains looked us in the eye from their towering bridges.

The Navy Yard still functions formally as a military base as it is home to the *USS Constitution*, the Navy’s oldest commissioned warship. One of the oldest buildings in the Charlestown Navy Yard is the Ropewalk, built of heavy granite blocks and completed in 1838, where most of the rope used by the United States Navy was made until it closed in 1970. Imagine the floor plan of a building designed expressly for making rope, over 1,300 feet long and 45 feet wide. That is more than twice the length of the Cathedral of Saint John the Divine in New York City. One of my walking routes included the length of the building that is almost exactly a quarter mile, and I wondered what sort of machinery was used for all that twisting and winding. Take a look at this video to see an antique ropewalk in operation: <https://www.youtube.com/watch?v=2M5mo2I2c0Q>.

The Maine Maritime Museum is on the site of the Percy & Small Shipyard in Phippsburg, Maine, where dozens of wooden sailing ships as long as 444 feet were built through the nineteenth century. The museum is adjacent to the Bath Iron Works, famous for having launched a new destroyer every twenty-five days during World War II with Rosie the Riveter riveting a river of rivets. Now, the Bath Iron Works is known for producing new Zumwalt Class destroyers.<sup>1</sup> The museum includes a diorama of the J. T. Donnell Ropewalk in Bath, Maine, which adjoined Percy & Small and provided the shipyard with rope. When you are building six-masted schooners you need lots of rope, and the ropewalk was a wooden structure some 1,200 feet long with a stationary steam engine at one end to power the equipment. A legend by the diorama shares a quote from *The Bath Times* in 1883:

John D. Smith of this city, a ropemaker at the J. T. Donnell ropemaking factory, has done a large amount of walking in his life. He is sixty-four years old and has worked at ropemaking for forty-five years working as a handspinner, in which time he has spun 69,940,666 fathoms [six feet] of thread, walking ten miles a day to do this, which in the forty-five years of spinning would aggregate the enormous distance of 140,400 miles [six day weeks for forty-five years]. Of this, one-half the distance has been accomplished walking backwards . . . , the equivalent of backing a distance nearly equal to around the world three times.

Reminds me of the quip about Ginger Rogers, who did everything Fred Astaire did, but backwards in high heels. (Mr. Smith probably didn’t wear high heels.)

## Color my world with a spring in my step.

Children have grown up watching *Sesame Street* since 1969. I was thirteen, and I had just landed my first paying job as a church organist, so I was above “strings and sealing wax,” but fifteen years later the show was a staple for my sons. As a lifelong machine geek, I loved the segments about how things are made, all of which are easy to find online. There is a humdinger about making crayons accompanied by a brilliant musical tone poem. My favorite is “Peanut Butter,” the jazzy flapper-style song written and performed by Joe Raposo that accompanies a tour through a peanut butter factory featuring smiling workers in what look like Krispy Kreme hats pushing the important looking buttons to run the machines. I especially like the shot of a broad stream of peanut butter oozing out of a press and into the pipes that lead to the jars as Raposo sings, “he keeps it pumpin’ through the pipeline like a peanut-butter-pumper should.” What great teaching.

Among the many factories I have toured are a potato chip factory (no free samples but a gift shop at the end), a major brewery (free samples), and an auto assembly plant (no free samples). When I was working for John Leek in Oberlin in the early 1980s, we were building an organ for Saint Alban’s Episcopal Church in Annandale, Virginia, and we planned to make the sliders in the style of Flentrop, double sliders of Masonite, the holes connected with little leather tubes, with hundreds of springs between them to press the two sliders against chest table and toeboard.

No hardware store could have supplied the thousands of identical fine coil compression springs we would need, and we found the Timms Spring Company in Elyria, Ohio, perfectly situated to supply the several large car makers in the area. The company had around



The Fisk Ropewalk (left to right Barbara Owen, Lou Doloive, Joe Grace, Nick Attwood, Jerry Lewis) (photo credit: Robert Cornell)



The Fisk Ropewalk, moving day to the new shop, Charles Fisk loading the van (photo credit: Robert Cornell)

twenty employees, most of whom were tool-and-die makers, and the factory was full of machines. Timms would receive an order from a car maker for a million specialized springs, and a machine would be set up to make them that would then run on its own for a week or two gobbling up coils of wire and filling bins with springs.

We brought a sample (probably borrowed from a Flentrop organ we serviced) and met Bill Timms, the third generation of the spring-making family. Bill gave us a fascinating tour around the factory explaining the purpose of each spring being made and gave us lots of free samples. We watched as a toolmaker set up a simple jig to copy our spring by hand and returned a week later to pick up our order.

## Organ shops

Visiting a pipe organ workshop is a special treat, educational and eye-popping for both the lapperson and the organ-builder. I have visited dozens of shops across the United States, in Great Britain, and in Europe, and while I like to think I know a lot about the building and history of organs, I always learn something fresh. It is fun to compare how different workshops approach common tasks like building windchests and reservoirs, racking pipes, or making wind connections. Different firms have particular products or processes they have developed of which they are particularly proud, different firms have thoughtfully designed console layouts that distinguish them from others, and different firms specialize in different types of windchest actions.

The organbuilding firm of Harrison & Harrison in Durham in Great Britain moved into a new well-equipped

building in 1996, where one can pass from one department to another witnessing the deep skills of a venerable firm at work. Immediately upon entering the building, one sees displayed in an elegant frame a cast gold medallion and a letter from Queen Elizabeth II dated November 20, 1997:

Prince Philip and I are delighted and deeply impressed with the marvelous work of restoration of the fire damaged area of Windsor Castle. Being anxious to show our appreciation of the skill and dedication, which you and others have devoted to it, we have this special medallion struck to mark the completion of the restoration and it comes with our grateful thanks. [Signed] Elizabeth R

The organ involved in the Windsor Castle restoration is a new instrument of seven ranks in the “Private Chapel” built in 1997. Harrison & Harrison has produced a vast list of important and well-known organs including those at King’s College, Cambridge, Durham, Ely, and Exeter cathedrals, Royal Festival Hall, Westminster Abbey, Winchester Cathedral, and Saint George’s Chapel at Windsor Castle. We have all seen several of those organs on television. I especially like the thought that the marvelous organ in Westminster Abbey was built for the coronation of George VI in 1936—imagine the feelings of nervousness, expectation, and pride those organbuilders must have felt. When I visited that workshop in 2016, the organ from King’s College was in the shop for renovation. I got a kick out of noticing the pipe crate labeled “Solo Tuba,” the stentorian tenor melody under a certain verse-six descant ringing in my ears. My visit to Durham included a tour of the



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The Schoenstein workshop, Benicia, California (photo courtesy: Schoenstein & Company)



Glatter-Götz workshop in Pfullendorf, Germany (photo credit: John Bishop)

H&H cathedral organ with operations manager Jeremy Maritz, setting the standard that one Double Open Wood Diapason is not enough. There's one on each side of the choir, one of which goes to 32'.

The workshop of Taylor & Boody in Staunton, Virginia, is housed in an old public school building with huge windows and high ceilings, a spacious, airy, and well-lighted place to work. Since the firm was founded in 1979, they have built nearly ninety mechanical-action organs, developing a great reputation for excellent workmanship. Most of their instruments show the influence of the North European Baroque, with tonal schemes that allow lots of versatility. They ensure their own supply of high-quality wood by harvesting carefully chosen trees, cutting them into lumber in their sawmill, and drying them in the adjacent kiln. It is a kick to walk around the yard among stacks of lumber designated for particular opus numbers. When Wendy and I visited there in 2009, we stayed in the apartment above the sawmill and saw the huge oak logs destined to become the wonderful innovative organ for Grace Church in New York City. We have a fond memory of John Boody showing us his "free-ranging" moveable chicken coop and giving us fresh eggs for our breakfast.

Taylor & Boody is one of a number of firms that casts pipe metal to their own specifications. Watching the casting box being pushed down the long table leaving a shining pool of molten metal behind is something special to watch, especially the magic moment a few seconds later when the elixir turns into solid metal. The transformation from liquid to solid is instantly apparent. It seems like alchemy. The idea that freshly cast metal and those huge oak logs would soon be a pipe organ epitomizes the craft we celebrate.

Schoenstein & Company in Benicia, California (the gateway to Napa Valley), mirrors the dedication to quality at Taylor & Boody, building organs in a style worlds apart. They are widely respected

for the sophisticated tonal structures with versatile orchestral voices, double expressions, and powerful solo voices, and their elegant consoles are superbly appointed with accessories unique to them. One look at an expression shoe and you know it is a Schoenstein organ. Schoenstein purchased their building in 2004, leaving the 1928 workshop in downtown San Francisco. They have since raised the ceiling of one room to forty-two feet, creating an erecting space, and added a wing for pipe shop, voicing room, and archives. The attention to detail is unparalleled—the company logo is stenciled on the propane tanks of the forklift. Jack Bethards and his skilled staff are working with a clear vision, strongly influenced by the fabled companies of the early twentieth century. The firm has just completed a grand organ with four manuals and seventy stops, including a 32' metal façade, for the new Basilica of Mary, Queen of the Universe in Orlando, Florida.

Glatter-Götz in Pfullendorf, Germany, is housed in a new facility built for them shortly after the famous Walt Disney Concert Hall organ was completed. When I was there in the fall of 2019, vast fields of sunflowers were in bloom as I drove to the little village. There is a one-story façade facing the street, effectively concealing the two-and-a-half story rear of the building. There is a huge slanted roof covered with solar panels allowing second floor offices at one end of the building and lofty open areas with plenty of space for erecting organs and handling long lumber. You enter at the end of the building where the lunchroom is to the left, the voicing room to the right, a corridor ahead to the workshops, and a long stairway to the suite of offices. All the workspaces have lots of big windows, plenty of clean bench space, storage areas for lumber, and fasteners, leather, and organ parts are neatly organized. There were two organs being assembled when I visited, one for Marietta, Georgia, and another older instrument being renovated for a

music school in rural Russia. The next-door neighbor is a farm implement dealer, so a parade of tractors runs back and forth outside.

Paul Fritts & Company occupies an attractive architect-designed (craftsman style?) building in Tacoma, Washington. I visited there in April 2019 with my colleague Amory Atkins (it was Amory's birthday) while we were installing an organ at the University of Washington. Organs for the First Lutheran Church of Lorain, Ohio, and the Chapel of Hillsdale College in Hillsdale, Michigan, were standing in the shop when we visited. The Lorain organ was complete and ready for shipment. I was especially impressed by their CNC (computer numerical control) router. It is housed in a separate building to separate the considerable noise from the rest of the workshop. It is as big as a bus and capable of drilling entire windchest tables with dozens of different hole sizes, milling the many sizes of wood reed boots, and mitering wood windlines, all by programmed computer control. The machine chooses and inserts bits as necessary and calmly progresses from one task to another while the organbuilders work on other tasks in the workshop across the way. We had a birthday dinner with Paul and college pals Bruce and Shari Shull in Tacoma, then drove back to our hotel in Seattle in a wicked rain squall, crowned by a complete double rainbow. Happy Birthday!

C. B. Fisk, Inc., moved into a new purpose-built facility in 1979. That building has been expanded significantly since, with tall erecting space added, and a large wing containing several department workshops. The first organ to be built and assembled in the new shop was Opus 68, a three-manual, twenty-seven-stop instrument for the Southwick Music Complex of the University of Vermont. Close to ninety new organs have been built in that building, which, like others I have described, is superbly equipped and spacious enough for nearly thirty people to be at work with all the tools and supplies they need.

Charles Fisk founded the eponymous company in 1961 in an old ropewalk building in Gloucester, Massachusetts. C. B. Fisk "lifer" Bob Cornell, who has been with the firm for fifty years, remembers



(photo credit: Félix Müller)

that the ropewalk was actually built for making nets for the city's fleet of fishing trawlers. (Remember George Clooney and Mark Wahlberg in *The Perfect Storm*.) There was a twenty-foot-high room at one end where organs could be erected, and an attached structure over 120-feet long where the nets had been made and the various workspaces for the organ company were placed. Bob remembered poison ivy growing through openings in the walls, and that the long floor slanted away from the tall building as the land sank into the nearby bog causing window frames to become trapezoidal. About ten people worked in that shop. The landmark organs for Kings Chapel in Boston (1963) and Harvard Memorial Church (1967) were built in the ropewalk.

What groundbreaking work happened in that shop as the innovative and Socratic Charlie Fisk, with a loyal group of disciples, dug into the history of organbuilding and developed the signature style that has been so influential. The company has now built over 150 organs in distinguished venues all over the world. Those fledgling organbuilders may not have walked 140,000 miles, but they sure changed the content of the industry.

Each of these companies has a well-developed website with photo galleries, opus lists, and workshop tours. Happy visiting. And buy good organs. ■

**Notes**

1. Just to show that the Navy can have a sense of humor, the first launch of the futuristic evil-looking Zumwalt class ships was the *USS Enterprise* commanded by James Kirk.

*A. E. Schlueter*

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# Creating a pipe organ

## Artisans at work, part 1

By Steve Riskind

This photographic essay explores the work of two pipe organbuilders. One is a business with over a dozen employees; the other is an owner/organbuilder who works with associates when large projects dictate additional help. One firm has embraced technology, electric action and stops, augmented with solid-state electronics; the other builds tracker-action instruments where, on smaller instruments, the blower motor is the only electrical part. Both have extremely well-equipped woodworking shops.

For the last eight years, I have been photographing small artisan businesses in northern New Jersey. After taking pictures at a specialty textile mill and a jewelry maker housed in a former silk mill, I was looking for another artisan business. THE DIAPASON's annual Resource Directory provided the lead I needed to continue the project. Peragallo Pipe Organ Company is located in Paterson, near the other firms in my project. I contacted the Peragallos, they were interested, and thus began my third photo essay of an artisan business.

Peragallo recently celebrated its one-hundredth anniversary. The company founder, John Peragallo, Sr., apprenticed with the Skinner Organ Company. The elder Peragallo's experience with Skinner instruments gave the company a direction

it follows to this day, though they freely make use of technologies that have come along since their founder's time.

More recently, and again with the help of the staff of THE DIAPASON, I reached out to a second builder, A. David Moore of North Pomfret, Vermont. David Moore builds and maintains pipe organs that are very different from those made by Peragallo.

A. David Moore's career as an organbuilder began with the restoration of a circa-1850 George Stevens tracker instrument from the then-closed Woodstock (Vermont) Christian Church.<sup>1</sup> After a three-year apprenticeship with C. B. Fisk, he started his own firm in 1973. He continues today to work out of a shop on his family farm in North Pomfret.

Over the years, I have learned much from THE DIAPASON's monthly feature in which an organbuilder discusses the process of creating a new or restored instrument. These articles deal with aesthetic, ecclesiastical, architectural, and a wide variety of human and financial issues. Peragallo Pipe Organ Company and A. David Moore, Inc., as successful organbuilders, deal with all of these. Underlying these kinds of meta-concerns, however, is a foundation of craftsmanship—how does the organbuilder create a physical instrument that will, for decades, meet the needs of a congregation?



Emerging from the case of the Cathedral of Saints Simon and Jude instrument after a session of switching circuit wiring (Peragallo)

These photographs show this craftsmanship as exhibited by two organbuilders. In the case of the Peragallo company, one sees their skill in designing and executing casework and consoles and their deep experience in digital and analog electronics. Peragallo's heritage from Skinner is manifest in the wide range of tonal resources available in their instruments. A number of their organs employ a French tonal scheme and French-inspired curved terraced consoles.

A. David Moore, Inc., builds only tracker-action instruments. Moore and his associates cut lumber from trees, fabricate cases, consoles, and action, and they make wood and metal pipes for their instruments. (His largest instruments do include electric stop action alongside mechanical stop action, making it possible to have electronic combination action.) While Moore uses modern power woodworking tools, he describes his pipe organ aesthetic as mid-nineteenth century.

Different builders have different skill sets, but I would argue that, they all depend on skilled artisans. My photographs show the connection between these artisans and the materials with which they work—the foundation for creating a pipe organ.

### Notes

1. See "Organ in a Pomfret hay barn!," *Vermont Life*, 1965, Summer, Volume XIX, No. 4, p. 31, for an account of A. David Moore and a fellow high school student's adventure restoring a nineteenth-century Stevens organ.

Steve Riskind is an independent photographer based in Ridgewood, New Jersey. He is best known for his portraits of classical musicians. In recent years he has concentrated on artisans and fine artists at work—capturing the relationship



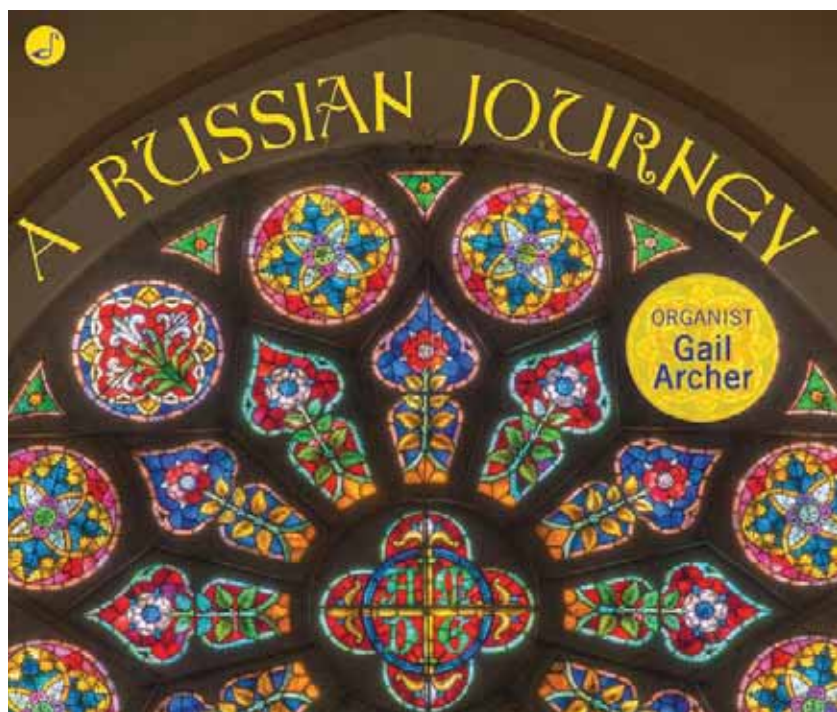
Rounding the end of a wooden reed pipe using a draw shave (Moore)



Cutting an air trunk. The chop saw was able to get through about 90% of the windtrunk. The job is finished with a handsaw. (Moore)

between these skilled creators and their materials. As a long time lover of pipe organ music, photographing organbuilders has been a wonderful addition to this project. Riskind's work combines the aesthetic of black and white film photography with his love for the capabilities of digital photography.

All photographs by Steve Riskind.



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Setting the expression shoe bar in a console under construction (Peragallo)



Lining up the wind line for a façade chest (Peragallo)



Preparing wood surface with a scraping tool (Peragallo)



Checking a piece of lumber for straightness (Peragallo)



Adjusting the key action on the Hook & Hastings organ (Moore)



Quality control—ensuring that counter-sinking is correct: Anthony Peragallo notating the burn marks on the top of a windchest. Pipes sit in the depressions on the top of the windchest.



A mitered air trunk. After applying glue to the joints, finishing nails are used to hold the pieces in place. (Moore)



Tuning the Hook & Hastings in the erecting room. This is a stock model two-manual instrument dating from around 1910. (Moore)



David Moore clamping up a 16' Trombone, a wood reed stop. This is a replica of a stop in an E. & G. G. Hook organ.



Carrying one of the 16' Trombone pipes from wood shop to erecting room (Moore)

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# A historical survey of the organs of the Cathedral Church of Christ, Lagos, Nigeria

By Godwin Sadoh

The history of organbuilding in Nigeria follows closely the chronicle of Christian missions in the country. Christianity was fully established in Nigeria by the late nineteenth century with the influx of Anglican, Methodist, and Catholic missionaries from Europe, as well as Southern Baptist missionaries from the United States. Most of the missionary activities concentrated in the Yoruba southwest, Igbo southeast, and the Niger-Delta South-South regions of Nigeria. Various churches were built in these areas for new converts, and here the early converts were first introduced to the pipe organ.

Until the end of the twentieth century, the majority of pipe organs in Nigerian churches were built by British firms. The colonial administration and Christian missions inevitably encouraged transatlantic business engagements between England and Nigeria. Before long, Nigeria was flooded with products and goods made in Great Britain, including pipe organs. There are records of a few organs designed by German and Dutch firms in some Nigerian churches.<sup>1</sup>

## Early organs

The evolution of organs in the Cathedral Church of Christ, Lagos, can be traced to 1853 when flutes and a harmonium were introduced to what was

then Christ Parish Church by Reverend G. F. Beluah to enhance music during worship. Though Christianity was firmly established in Nigeria, singing in churches was still largely unknown at that time. The poor state of congregational singing could be attributed to the fact that music, especially hymns, was mainly in English, British in style, construct, and culture. There was a lack of continuity between the traditional musical styles that the people were accustomed to and the new foreign music introduced by the missionaries.

Reverend Beluah, being one of the first missionaries sent to Nigeria by the Church Missionary Society in London, was well known for his patronage of classical church music. It was during his tenure that the first choir was organized at Christ Parish Church by Reverend Robert Coker, when the church was located at Oko-Faji, and the harmonium, which was a gift from a parishioner, Pa John Otunba Payne, served the church for several years.<sup>2</sup>

In 1867, Christ Church moved from its first site at Oko-Faji to a bigger edifice at its present location on Marina Street. The idea of purchasing a new organ to enhance music and worship in the new church gained momentum in the congregation, which by now had come to love church music. The church did not have a



The 1964 Pels organ



Thomas Ekundayo Phillips at the 1932 organ console



Thomas Ekundayo Phillips (center) with Kenneth Jones and Derek Cantrell

well-organized choir then; therefore, the congregation on Sundays relied on the harmonium to lead the singing of hymns. The pioneer work of Reverend Beluah rendered by introducing musical instruments was the genesis of several innovations that were to follow in the cathedral.

After Reverend Beluah's tenure, Reverend N. T. Hamlyn, a Welshman, succeeded him as the new vicar in charge of the church, and he reorganized the choir of twenty-two singers. The women of the choir were replaced with boys, provided with surplices, and new choir stalls were erected at the east end of the church. It became necessary for the church to purchase a new organ to complement these changes and to meet the choral needs of a bigger congregation.<sup>3</sup>

## Harrison & Harrison pipe organ

An order was placed in 1900 for a new pipe organ, the result of a successful

campaign initiated by Reverend Hamlyn. Built by Harrison & Harrison in Durham, England, the new organ on arrival in Lagos was assembled within two weeks by the vicar himself. The instrument had one manual, five stops, and was noted for its very beautiful tone. It was widely admired by other parishes in Lagos. However, the new organ was short lived in Christ Church. The size of the congregation increased remarkably, and while the instrument served four organists,<sup>4</sup> it soon proved inadequate. Thus, the acquisition of a bigger organ became inevitable for the fast-growing congregation.<sup>5</sup>

## Harrison & Harrison reed organ

The year 1918 was historic at the Cathedral Church for several reasons. It witnessed the inauguration of the first choir festival in Nigeria. Also a new reed organ with two manuals and twenty-one



Photo courtesy of Eric Harrison

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**The Cathedral Church of Christ, Lagos, Nigeria**

stops, costing £247 was purchased and was dedicated on August 17 by Bishop Isaac Oluwole. This organ had no equal in West Africa, and, at that time, Christ Church was already a pro-cathedral and moving towards becoming a full-fledged cathedral. It was apparent that by the time the new cathedral building would be completed, the reed organ would be inadequate to meet the demands and requirements of a cathedral.

After due consideration, the parochial committee decided that the cathedral had to be provided with an organ that would befit its magnificence and status in the diocese. It took a long time to raise funds for the proposed organ, which was estimated to cost £2,885.<sup>6</sup>

### Abbott & Smith organ

In 1932, the newly established cathedral ordered a new and bigger pipe organ with three manuals and 1,280 pipes costing £3,000. The organbuilder, Abbott & Smith of Leeds, England, installed the instrument in the choir section of the cathedral. It was dedicated by Bishop F. Melvine Jones. Interestingly, the organ served the cathedral for seventy-seven years.<sup>7</sup>

The specification of the organ was drawn by Ekundayo Phillips in consultation with the builders. The inaugural recital played by Phillips on April 17, 1932, comprised the following pieces:

- Meditation in a Cathedral*—E. Silas First movement, *Sonata No. 6*—Felix Mendelssohn
- Gloria in Excelsis*—Wolfgang Amadeus Mozart
- Prière et Berceuse*—Felix Alexandre Guilmant
- Hosanna (chorus magnum)*—Theodore Dubois.

### Abbott & Smith organ

#### GREAT

- 16' Double Open Diapason
- 8' Large Open Diapason
- 8' Small Open Diapason
- 8' Clarabel Flute
- 8' Dolce
- 4' Principal
- 2' Fifteenth

#### SWELL

- 8' Violin Diapason
- 8' Lieblich Gedackt
- 8' Echo Gamba
- 8' Vox Celeste
- 4' Gemshorn
- 4' Harmonic Flute
- 8' Horn
- 8' Oboe

#### CHOIR

- 8' Dulciana
- 8' Rohrflute
- 8' Viol d'Orchestre
- 4' Lieblich Flute
- 8' Clarinet

#### PEDAL

- 32' Harmonic Bass
- 16' Open Diapason (metal)
- 16' Bourdon (wood)
- 8' Bass Flute

In 1954, the organ was enlarged by William Hill & Son & Norman & Beard, Ltd., Norfolk, England. This project was recommended by Thomas Ekundayo Phillips, with the aim of increasing the

brilliance and power of the organ, especially for leading the large congregation in worship. This rebuilt instrument featured 1,661 pipes. The following stops were added:<sup>8</sup>

#### GREAT

- 4' Wald Flute
- II Quartane
- 8' Trumpet
- 4' Clarion

#### SWELL

- 16' Contra Fagotto

#### CHOIR

- 8' Diapason Cantabile
- 8' Trumpet (from Great)

#### PEDAL

- 16' Trombone

By 1964, a thorough rebuilding of the organ was long overdue, and it was decided that the instrument should be completely modernized. A contract for the work was signed with Bernard Pels & Zn. N. V. of Alkmaar, the Netherlands. The specification was drawn by Kenneth Jones in consultation with Thomas Ekundayo Phillips and his son, Charles Oluwole Obayomi Phillips,

who became organist and master of the music of the cathedral upon his father's retirement in 1962.<sup>9</sup>

The organ committee and builders agreed to incorporate almost all pipes of the old organ and the slider chests of the Great, Swell, and Choir divisions, reducing the cost of the new organ. In addition, the case and façade of the old organ were retained with one change—the congregation would now see the pipes of the Pedal 16' Open Diapason on the side of the organ, in the south transept, where previously there were dummy pipes.

A new console, action, blowers, reservoirs, and some chests with new pipes were provided. The system of action used was all electric, proving to be most reliable in the tropical climate of Lagos, eliminating the myriad of small pieces of leather that were the major cause of maintenance difficulties in the old organ.

An eclectic specification was drawn, recognizing the nature of the stops retained from the old organ and the overall limit on the size of the new one. Each division was provided a complete chorus, with the exception of the flue stops of the solo portion of the Choir-Solo

organ. The Great organ diapason chorus was now complete, and the richness and brilliance of this division was enhanced by the IV–VI Mixture. In the Swell, the traditional full Swell effect was provided with reeds at 16', 8', and 4' pitches, as well as a mixture. The enclosed Choir organ featured a miniature chorus. The solo division flues could be used for accompaniment. With the II–III Sesquialtera, interesting tone colors were available for solo use. The high-pressure reeds of the Solo division were in effect a Bombarde organ of considerable power. The 8' Orchestral Trumpet alone could be used against the full Great stops.

The Positif division was designed on classical lines and voiced accordingly. It had an admirable clarity, and quite apart from its accompaniment role and solo possibilities was of value in playing works from the Baroque period. The Pedal division was complete in itself. A full range of couplers was provided so that, with discretion, maximum use could be made of all the stops of the organ. For the accompaniment of the choir, the new organ contained all that was required for the tradition of Anglican service music.

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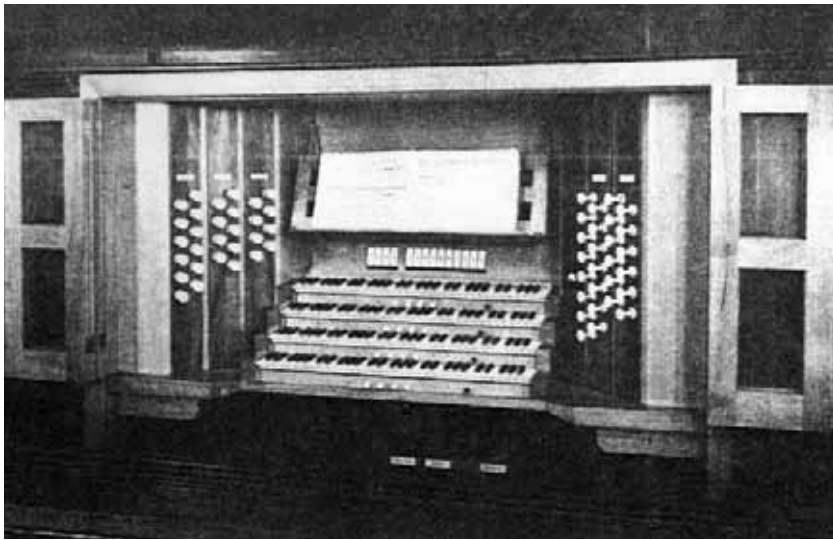
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The 1964 Pels organ console

Suitable registration was available for performance of all organ music from the Baroque period to the twentieth century. Perhaps most importantly, there was more adequate variety and power for the largest congregation in Lagos.<sup>10</sup>

### Bernard Pels & Zn. N. V. organ

#### GREAT (Manual II)

- 16' Double Open Diapason
- 8' Large Open Diapason
- 8' Small Open Diapason
- 8' Clarabel Flute
- 4' Principal
- 4' Wald Flute
- 2 2/3' Twelfth
- 2' Fifteenth
- IV-VI Mixture
- 8' Trumpet
- 4' Clarion
- Great Octave
- Swell Suboctave to Great
- Swell to Great
- Swell Octave to Great
- Choir/Solo Suboctave to Great
- Choir/Solo to Great
- Choir/Solo Octave to Great
- Positif to Great

#### SWELL (Manual III, enclosed)

- 8' Violin Diapason
- 8' Lieblich Gedackt
- 8' Echo Gamba
- 8' Vox Celeste
- 4' Gemshorn
- II Quartane
- 16' Contra Fagotto
- 8' Horn
- 4' Schalmey
- Tremulant
- Swell Suboctave
- Swell Octave
- Positif to Swell

#### CHOIR/SOLO (Manual I)

- enclosed:
- 8' Rohrflute
- 8' Viol D'Orchestre
- 4' Principal
- 2' Piccolo
- 8' Clarinet
- unenclosed:
- 8' Diapason
- 8' Dolce
- 4' Blockflute
- II-III Sesquialtera
- 16' Contra Trumpet
- 8' Orchestral Trumpet
- 4' Orchestral Clarion
- Tremulant
- Choir/Solo Suboctave
- Choir/Solo Octave
- Swell to Choir/Solo
- Positif to Choir/Solo

#### POSITIF (Manual IV)

- 8' Spitzflute
- 8' Chimney Flute
- 4' Prestant
- 2' Nachthorn
- 1 1/3' Nazard
- IV Scharf
- 8' Cromorne

#### PEDAL

- 32' Harmonic Bass
- 16' Open Diapason
- 16' Bourdon
- 8' Octave Bass
- 8' Bass Flute
- 4' Choral Bass
- IV Mixture
- 16' Trombone
- 8' Trumpet
- Tremulant
- Great to Pedal
- Swell to Pedal
- Choir/Solo Pedal
- Positif to Pedal

### A new organ for the twenty-first century

The 1964 organ served the church for nearly forty-four years, by which time the Cathedral Church had come to realize that the organ would not sustain the musical activities of the church in the twenty-first century. The congregation began a campaign to procure the present four-manual organ. The idea of a new organ was conceived by the Women's Guild Auxiliary of the Cathedral Church, and a committee was established to achieve that purpose.

While the Women's Guild Auxiliary was able to raise some money, the funds could only cover the first installments for the purchase of the organ. The Cathedral Standing Committee stepped forward, and an organ fund sub-committee was inaugurated in 2006 to raise the proposed amount of 164 million Naira (US\$1,640,000) from far and near. Members of the Cathedral Church, societies, families, individuals, the choir, and friends of the congregation were enjoined to participate in funding the new organ. Several campaigns and concerts to raise money ensued for the new instrument.<sup>11</sup>

Just as with the 1932 organ, the names of every donor who gave over two million Naira were to be engraved conspicuously on the panels of the new organ. On Sunday, January 20, 2008, the provost of the cathedral, the Very Reverend Yinka Omololu, announced to the congregation that they had realized the financial goal. This was made possible through the generous donations of the cathedral congregation and others from all over the country and around the world. At this stage, the 1964 organ was practically unplayable. Hence, during the period between the dismantling of the old organ and the installation of the new organ, a three-manual digital Rodgers organ was purchased and installed.



Charles Oluwale Obayomi Phillips at the 1964 organ console

### New Oberlinger organ

The installation of the new organ began on January 9, 2009. The old organ, which had served the church for well over seventy years, saw its last major services in 2008 at the choir's ninetieth anniversary celebration and the Advent and Christmas carol services. Built by Oberlinger of Germany, the "New Oberlinger Organ" as named by worshippers in the cathedral has sixty-four stops and 3,700 pipes. It is supported on a steel structure built into the wall behind the choir section of the church to balance its heavy weight. The organ was dedicated at a special service on Sunday, May 9, 2010, and Thorsten Mader played the inaugural recital.<sup>12</sup>

- Toccata and Fugue in D Minor*—J. S. Bach
- Fanfare, Cantabile, and Finale*—Jacques-Nicolas Lemmens
- "Litanies" from *Trois Pièces*—Jehan Ariste Alain
- Joshua Fit de Battle of Jericho*—Fela Sowande
- Symphony No. 5*—Charles-Marie Widor

### Oberlinger Orgelbau, GmbH

#### GREAT (Manual II)

- 16' Double Diapason
- 8' Open Diapason
- 8' Flute Harmonique
- 8' Chimney Flute
- 8' Gamba
- 4' Octave
- 4' Gemshorn
- 2 2/3' Quint
- 2' Super Octave
- 2' Mixture V
- 1' Cymbale IV
- 16' Double Trumpet
- 8' Trumpet
- 4' Clairon
- Great 16

#### SWELL (Manual IV, enclosed)

- 16' Bourdon
- 8' Open Diapason
- 8' Double Flute
- 8' Viole de Orchestre
- 8' Vox Coelestis
- 4' Principal
- 4' Flute Octaviane
- 2' Octavin
- 2 2/3' Mixture IV-V
- 16' Basson
- 8' Trompette Harmonique
- 8' Hautbois

- 4' Clairon Harmonique
- Tremolo
- Swell 16
- Swell 4

#### CHOIR (Manual III)

- 16' Quintade
- 8' Violin Diapason
- 8' Lieblich Gedackt
- 8' Quintade
- 4' Principal
- 4' Lieblich Flute
- 2 2/3' Twelfth
- 2' Piccolo
- 1 3/4' Terz
- 1 1/2' Larigot
- 1 1/2' Plein Jeu V
- 16' Contra Cromorne
- 8' Schalmey
- 8' Cromorne
- 4' Schalmey
- Tremolo
- Choir 16
- Choir 4

#### ANTIPHONAL (Manual I)

- 16' Claribel Flute
- 8' Flute
- 4' Soprano Flute
- 16' Trompeta Magna
- 8' Trompeta da Batalla
- 4' Banjoncillo
- 2' Clarin Brillante

#### PEDAL

- 32' Bourdon
- 16' Open Diapason
- 16' Violone
- 16' Sub Bass
- 16' Zart Bass
- 8' Octave
- 8' Cello
- 8' Bass Flute
- 4' Choral Bass
- 4' Flute
- 32' Bombarde
- 16' Trombone
- 16' Basson
- 8' Trombone

#### Couplers

- IV-P
- III-P
- IV-III
- III-II 16
- III-II
- III-II 4
- IV-II
- II-I 16
- II-I
- II-I 4
- III-I 16
- III-I
- IV-I

The present organ is used in accompanying traditional hymns, liturgical music, cantatas, oratorios, contemporary praise choruses, and playing recitals. The praise choruses are often sung during celebratory moments in worship, such as baby naming ceremonies, as well as wedding and birthday anniversaries. The Cathedral Choir, of course, leads the congregation in singing.<sup>13</sup>

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The console of the 2010 Oberlinger organ

Godwin Sadoh was a chorister at the Cathedral Church of Christ, Lagos, Nigeria, during the tenure of Charles Oluwole Obayomi Phillips in the 1980s. Sadoh received his early training in general musicianship, piano, organ, and composition from Phillips, who later appointed him as one of the cathedral organists. Sadoh is a Nigerian ethnomusicologist, composer, church musician, pianist, organist, choral conductor, and scholar with over 100 publications to his credit, including twelve books. His academic qualifications include a Master of Arts in ethnomusicology from the University of Pittsburgh, Master of Music in organ performance and church music from the University of Nebraska-Lincoln, and in 2004 at Louisiana State University, Baton Rouge. Sadoh distinguished himself as the first African to

earn a doctoral degree in organ performance from any institution in the world. His compositions have been performed and recorded around the globe. Sadoh is a former professor of music/LEADS Scholar at the National Universities Commission, Abuja, Nigeria. His biography is listed in Who's Who in America, Who's Who in American Education, and Who's Who in the World.

**Notes**

1. Godwin Sadoh, *The Centenary of the Cathedral Church of Christ Choir, Lagos* (Columbus, Ohio: GSS Publications, 2018), 35–36.
2. Sadoh, 36.
3. Sadoh, 37.
4. Thomas Ekundayo Phillips was organist and master of the music at the Cathedral Church of Christ, 1914–1962.
5. Sadoh, 37–38.
6. Sadoh, 38.



The Oberlinger organ in 2017

7. Sadoh, 38–39.
8. Sadoh, 41.
9. Charles Oluwole Obayomi Phillips served the cathedral church as organist and master of the music, 1962–1992.
10. Sadoh, 42–44.

11. Sadoh, 48–49.
12. Sadoh, 50.
13. This article is extracted from Godwin Sadoh's book, *The Centenary of the Cathedral Church of Christ Choir, Lagos* (Columbus, Ohio: GSS Publications, 2018), 35–63.

HYBRID  ORGANS

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The Hybrid Organ at St. Timothy Catholic Church

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This impressive new hybrid organ for St. Timothy Catholic Church was designed by Central Music of Clearwater, Florida, and built by a renowned pipe organ builder and Rodgers Instruments.

First, a custom finished Rodgers Infinity Series 4-manual organ was installed. Later, seven ranks of breathtaking pipework were added. The tonal specification includes a horizontal brass Trumpet en Chamade, and the mahogany casework is accented by three dazzling "embossed" pipes. Each of these pipes bears a name, stamped into its languid. The foundation of the pipework is

the Pedal Octave 8' and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy's.

Critically important to the organ committee at St. Timothy's was a digital organ's ability to seamlessly blend with real wind-blown pipework, for both the listening enjoyment of the congregation and the functions and features for the organist.

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**Kegg Pipe Organ Builders, Hartville, Ohio 30th anniversary**

Kegg Pipe Organ Builders began building new pipe organs in 1990, and 2020 marks thirty years with project opera 64, 65, and 66 presently under construction. Opus 64 is a new 47-rank four-manual instrument for Christ the King Chapel at Christendom College in Front Royal, Virginia. Opus 65 is a new console and restoration of the California Organ Company/Reuter organ in the St. Francis Auditorium at the Museum of New Mexico in Santa Fe. Opus 66 is a new organ for Little Flower Church in St. Louis, Missouri.

I discovered the pipe organ at age eleven and by age thirteen, I had a playing pipe organ of nine ranks in my basement. I had very tolerant parents. After graduating high school, I began working at the Schantz Organ Company in the console department. After a year there, I went back to school to study architecture and mechanical engineering, after which I returned to the Schantz company to train as a reed voicer. I spent five years with Schantz as a production reed voicer and tonal finisher. I then joined Casavant Frères, Limitée where I was a sales representative. I also installed and voiced a number of Casavant organs during my five years with them. I then went to A. R. Schopp's Sons, a fourth-generation pipe making company and a leader in the United States pipe organ supply industry, where I was general manager. After an enjoyable time there and with three different churches asking me to do work for them, which I took as a sign, I left my friends at Schopp to found Kegg Pipe Organ Builders.

Wanting to start small and build the business carefully, I began in a 1,500-square-foot shop and built my first three instruments by myself, gradually adding employees as business demand grew. In 1994, the company moved into a 5,000-square-foot building with three employees where we built many instruments including the landmark 78-rank instrument for the Basilica of St. John the Baptist in Canton, Ohio. After ten years in that location, the company with five employees received a commission to build another landmark 70-rank instrument for the new concert hall at Texas A&M International University in Laredo, Texas. This instrument demanded a larger space, and in 2004 the company moved into its present shop enjoying 16,000 square feet of space. The company employs eight at this writing, three of whom are under the age of 35.

Early on in my career, I felt that instruments designed and built in a more Romantic style than was popular in the 1970s and '80s would better suit traditional American church music. It also appealed to me more with my interest in warmer sounds. This was first demonstrated in my third organ built for the First Baptist Church in Canton, Ohio, which was the Kegg family church. This organ, completed in 1990, comprises two manuals and 25 ranks, with the Great under expression, save for the 8' Principal. In 1990, an enclosed Great was most unusual and considered heretical by many. The organ caused quite a stir in 1990 with its large scales, warm sound, and Swell Vox Humana. A new Vox Humana was, again, highly unusual at that time.

Another point of departure for me was my interest in all-electric chest action. This style of action had long been vilified due to its usual poor construction. All-electric action offers many advantages including ultra simplicity,

ease of repair from water damage, and the ability to offer judicious borrowing of stops at different pitches and/or manuals. Its primary disadvantage is the poor pipe speech that is associated with it. I worked at developing chest construction with the goal of making this action indistinguishable from a pneumatic pouch windchest. My successful result has met that goal. While not inexpensive to build, it is reasonable at scale and offers our clients all the advantages with none of the disadvantages. Our instruments only employ pneumatic chests for large basses and high-pressure stops. This reduces or eliminates the leather wear found in pneumatic instruments.

We employ schwimmer air regulator control. These air regulators that are built into the chests regulate pressure more efficiently than standard reservoirs and are easier and less expensive to maintain. While you will find standard reservoirs in our instruments for large pipes and occasional other use, you will find very few in our instruments compared to other engineering traditions. All this is done with the goal of making the Kegg instrument one that is musically responsive, colorful, interesting for the musician and listener, cost effective to purchase, and inexpensive to maintain.

I spent a great deal of time working with the American Organ Institute in Norman, Oklahoma, when it was operating, encouraging young people who were interested in the pipe organ craft, understanding that new generations must be brought into our craft. Two AOI graduates presently work for the Kegg company. We look for those interested in a career in the pipe organ craft and have had several summer interns over the years.

With thirty-plus years in business, our work can be found in homes, concert halls, churches, and synagogues. With a new generation in house, we look forward to the next thirty years of serving our clients.

—Charles Kegg

**The Kegg team**

- Philip Brown
- Michael Carden
- Cameron Couch
- Joyce Harper
- Phillip Laakso
- Bruce Schutrum
- Paul Watkins

Website: <http://www.keggorgan.com/>  
Photos courtesy Kegg Pipe Organ Builders

**Opus 3, First Baptist Church, Canton, Ohio**

<b>GREAT</b>	
16'	Bourdon TC (Chimney Flute)
8'	Principal 61 pipes
8'	Chimney Flute 61 pipes
8'	Gemshorn 61 pipes
4'	Octave 61 pipes
4'	Flute (ext) 12 pipes
2'	Fifteenth (ext) 12 pipes
1 1/2'	Mixture IV 244 pipes
	Sesquialtera II TC 98 pipes
8'	Trumpet (Swell)
	Tremulant
	Chimes (Deagan 25 notes)

<b>SWELL</b>	
16'	Bourdon 61 pipes
8'	Bourdon (ext) 12 pipes
8'	Viole 61 pipes
8'	Viole Celeste TC 49 pipes
4'	Principal 61 pipes
4'	Koppelflute 61 pipes
2 1/2'	Nazard 61 pipes
2'	Flute (ext) 12 pipes
1 1/2'	Larigot (Nazard)
1'	Mixture IV 244 pipes
16'	Contra Trumpet 61 pipes
8'	Trumpet (ext) 12 pipes
8'	Oboe 61 pipes
8'	Vox Humana 61 pipes
	Tremulant



**Opus 28, Basilica of St. John the Baptist, Canton, Ohio**

<b>PEDAL</b>		<b>CHOIR</b>	
16'	Principal 32 pipes	8'	Open Diapason 61 pipes
16'	Subbass 32 pipes	8'	Stopped Flute 61 pipes
16'	Bourdon (Swell)	8'	Spitzflute 61 pipes
8'	Principal (ext) 12 pipes	8'	Flute Celeste TC 49 pipes
8'	Subbass (ext) 12 pipes	8'	Dolce 61 pipes
4'	Octave (ext) 12 pipes	8'	Dolce Celeste TC 49 pipes
32'	Harmonics (Derived)	4'	Octave 61 pipes
16'	Trumpet (Swell)	4'	Flute 61 pipes
4'	Oboe (Swell)	2'	Piccolo 61 pipes
		1 1/2'	Larigot 61 pipes
		1'	Siff flute 61 pipes
		8'	Cornopean 61 pipes
		8'	Clarinet 61 pipes
			Tremulant
		8'	Tuba Mirabilis (Solo)
		<b>SOLO</b>	
		8'	Doppelflute 61 pipes
		8'	Gross Gamba 61 pipes
		8'	Gross Gamba Celeste 61 pipes
		4'	Hohlpfeife 61 pipes
		8'	Orchestral Oboe 61 pipes
		8'	English Horn 61 pipes
			Tremulant
		16'	Contra Trumpet TC (Great)
		8'	Neumann Trumpet 61 pipes
		8'	Tuba Mirabilis 61 pipes
			(high pressure)
		8'	Blair Trumpet II (Draws Tuba and Trumpet Magna)
		8'	Trumpet (Great)
		8'	Cornopean (Choir)
		8'	Oboe (Swell)
		8'	Clarinet (Choir)
		4'	Clarinet (Great)
			Chimes (Great)
			String FF Ensemble (Collective)
			String PP Ensemble (Collective)
			Unison Ensemble (Collective)
			Reed Ensemble (Collective)
		<b>ANTIPHONAL (Floating)</b>	
		8'	Gedeckt 61 pipes
		8'	Salicional 61 pipes
		8'	Vox Celeste TC 49 pipes
		8'	Flute Celeste II 110 pipes
		8'	Unda Maris II 98 pipes
			(bass from Flute Celeste)
		4'	Fugara 61 pipes
		4'	Flute (ext) 12 pipes
		4'	Unda Maris II (ext) 24 pipes
		8'	Vox Humana 61 pipes
		8'	Trumpet Magna 61 pipes
			Tremulant



Opus 3, First Baptist Church, Canton, Ohio



Opus 60, Main Street United Methodist Church, Abbeville, South Carolina



Opus 50, Bryn Athyn Cathedral, Bryn Athyn, Pennsylvania



Opus 66, Little Flower Catholic Church, St. Louis, Missouri, rendering



Opus 46, St. Stephen Martyr Lutheran Church, Canton, Ohio

**PEDAL**

- 32' Resultant (Derived)
- 32' Bourdon (1-12 electronic)
- 32' Lieblich Gedeckt (1-12 electronic)
- 16' Open Diapason (wood) 32 pipes
- 16' Bourdon 32 pipes
- 16' Violone (Great)
- 16' Lieblich Gedeckt (Swell)
- 16' Dulciana 32 pipes
- 8' Octave (ext) 12 pipes
- 8' Diapason (Swell)
- 8' Diapason (Choir)
- 8' Violoncello (Great)
- 8' Bourdon (ext) 12 pipes
- 8' Dulciana (ext) 12 pipes
- 8' Super Octave (ext) 12 pipes
- 4' Still Flute (ext) 12 pipes
- 32' Contra Trombone 32 pipes
- 32' Harmonics (Derived)
- 16' Trombone (ext) 12 pipes
- 16' Trumpet (Swell)
- 8' Tromba (ext) 12 pipes
- 4' Clarion (ext) 12 pipes
- 4' Clarinet (Choir)
- 4' Oboe (Swell)

Full complement of couplers

**Opus 64, Christendom College, Front Royal, Virginia**

**GREAT**

- 16' Violone 61 pipes
- 8' Solo Diapason IV (From Gt Prin, Gt Octave, Pd Prin, Pd C. Bass)
- 8' Principal 61 pipes
- 8' Violone (ext) 12 pipes
- 8' Rohrflute 61 pipes
- 8' Harmonic Flute 49 pipes (1-12 from Rohrflute)
- 4' Octave 61 pipes
- 4' Flute (ext) 12 pipes
- 2 1/2' Twelfth 61 pipes
- 2' Fifteenth 61 pipes
- 1 1/2' Mixture IV 244 pipes
- 16' Tromba 61 pipes
- 8' Tuba (Choir)
- 8' Tromba (ext) 12 pipes
- 4' Tromba Clarion 61 pipes
- Tremulant

**SWELL**

- 16' Gedeckt 61 pipes
- 8' Diapason 61 pipes
- 8' Gedeckt (ext) 12 pipes
- 8' Salicional 61 pipes
- 8' Voix Celeste 61 pipes
- 4' Octave 61 pipes
- 4' Salicet (ext) 12 pipes

- 4' Spitzflute 61 pipes
- 2 1/2' Nazard 61 pipes
- 2' Flute 61 pipes
- 1 1/2' Tierce 61 pipes
- 2' Mixture IV 244 pipes
- 16' Bassoon 61 pipes
- 8' French Trumpet 61 pipes
- 8' Oboe (ext) 12 pipes
- 8' Vox Humana 61 pipes
- 4' Clarion (ext) 12 pipes
- Tremulant

**CHOIR**

- 8' Geigen Diapason 61 pipes
- 8' Voce Humana 61 pipes
- 8' Melodia 61 pipes
- 8' Flauto Dolce 61 pipes
- 8' Flute Celeste TC 49 pipes
- 4' Octave 61 pipes
- 4' Open Flute 61 pipes
- 2' Fifteenth (ext) 12 pipes
- 8' Tuba (high pressure) 61 pipes
- 8' Clarinet 61 pipes
- Tremulant
- Chimes

**SOLO**

- 8' Solo Diapason IV (From Gt Prin, Gt Octave, Pd Prin, Pd C. Bass)
- 8' Flauto Dolce (Choir)
- 8' Flute Celeste (Choir)
- 8' Doppelflute 61 pipes

- 8' English Horn 61 pipes
- Tremulant
- 8' Tuba Magna (high pressure) 61 pipes
- 8' Tuba (Choir)
- 8' French Horn 61 pipes

**PEDAL**

- 32' Bourdon 32 pipes
- 16' Open Diapason (wood) 32 pipes
- 16' Subbass (ext) 12 pipes
- 16' Violone (Great)
- 16' Gedeckt (Swell)
- 8' Principal 32 pipes
- 8' Subbass (ext) 12 pipes
- 8' Violone (Great)
- 8' Gedeckt (Swell)
- 4' Choral Bass 32 pipes
- 2' Cantus Flute (Gt Harmonic Flute)
- 32' Trombone 32 pipes
- 32' Harmonics (Derived)
- 16' Trombone (ext) 12 pipes
- 16' Tromba (Great)
- 16' Bassoon (Swell)
- 8' Trumpet 32 pipes
- 4' Clarion (ext) 12 pipes
- 4' Clarinet (Choir)
- Pedal Divide

Full complement of couplers  
Virtuoso control system

► page 20



Opus 59, St. John Vianney Seminary, Denver, Colorado



Opus 64, Christendom College, Front Royal, Virginia



Opus 44, Eckels residence, Palm Springs, California

**Opus 66, Little Flower Catholic Church, St. Louis, Missouri**

- GREAT**
- 16' Gemshorn (ext, Choir) 12 pipes
  - 8' Solo Diapason III (From Gt Prin, Gt Octave, Pd Prin)
  - 8' Principal 61 pipes
  - 8' Harmonic Flute (Choir)
  - 8' Gemshorn (Choir)
  - 4' Octave 61 pipes
  - 4' Harmonic Flute (Choir)
  - 2' Fifteenth (ext) 12 pipes
  - 2' Mixture IV (cancels 15th) 244 pipes
  - 8' Tuba 61 pipes (high pressure, separate enclosure)
  - 8' Trumpet (Swell)
  - 8' Clarinet (Choir)
  - Chimes (Deagan, 25 notes)
- SWELL**
- 16' Gedeckt 61 pipes
  - 8' Geigen Diapason 61 pipes
  - 8' Gedeckt (ext) 12 pipes
  - 8' Salicional 61 pipes
  - 8' Voix Celeste 61 pipes
  - 4' Principal 61 pipes
  - 4' Salicet (ext) 12 pipes
  - 4' Open Flute 61 pipes
  - 2 3/4' Nazard 61 pipes
  - 2' Octave (ext) 12 pipes
  - 2' Piccolo (ext) 12 pipes
  - 1 3/8' Tierce TC 37 pipes
  - 1 1/2' Larigot (Nazard)
  - 16' Trumpet 61 pipes

- 8' Trumpet (ext) 12 pipes
  - 8' Oboe 61 pipes
  - 4' Clarion (ext) 12 pipes
  - Tremulant
- CHOIR**
- 8' Gemshorn 61 pipes
  - 8' Harmonic Flute 61 pipes
  - 8' Dulciana 61 pipes
  - 8' Unda Maris TC 49 pipes
  - 4' Principal 61 pipes
  - 4' Flute (ext) 12 pipes
  - 2' Octave (ext) 12 pipes
  - V Cornet (Swell)
  - 8' Oboe (Swell)
  - 8' Tuba (Great)
  - 8' Clarinet 61 pipes
  - Tremulant
- PEDAL**
- 32' Resultant (Derived)
  - 16' Open Diapason (wood) 32 pipes
  - 16' Bourdon 32 pipes
  - 16' Gemshorn (Choir)
  - 16' Gedeckt (Swell)
  - 8' Principal 32 pipes
  - 8' Bass Flute (ext) 12 pipes
  - 8' Gemshorn (Choir)
  - 4' Octave (ext) 12 pipes
  - 4' Flute (Choir)
  - 32' Harmonics (Derived)
  - 16' Trumpet (Swell)
  - 8' Trumpet (Swell)
  - 4' Clarinet (Choir)
- Full complement of couplers

**Kegg Pipe Organ Builders Opus List**

Opus	Date	City	State	Institution	Ranks	Manuals
1	1979	Hartville	OH	UCC	5	2
2	1986	Canton	OH	St. Anthony RC	8	2
3	1990	Canton	OH	First Baptist	25	2
4	1991	Akron	OH	Redeemer UMC	9	2
5	1992	Falls Church	VA	St. James RC	15	2
6	1993	Canton	OH	Palace Theatre	11	3
7	1993	Coshocton	OH	Park Ave. UMC	6	2
8	1994	Winfield	KS	Trinity Lutheran	16	2
9	1994	Sebring	OH	Sebring UMC	7	2
10	1995	Canton	OH	First UCC	29	2
11	1995	Canton	OH	Westbrook Park UMC	45	3
12	1996	Canton	OH	Church of the Lakes	32	3
13	1996	Cheektowaga	NY	St. Philip RC	12	2
14	1997	Buffalo	NY	Holy Trinity Lutheran	152	5
15	1997	Hampton	VA	Gloria Dei Lutheran	Console	3
16	1997	Canton	OH	Church of the Savior UMC	80	4
17	1998	Canton	OH	St. Paul's Episcopal	49	4
18	1998	La Porte	IN	La Porte Hospital Chapel	7	2
19	1999	Cleveland	OH	1st United Methodist	Console	4
20	1999	Boardman	OH	St. James Episcopal	7	2
21	2000	Cleveland Heights	OH	Grace Lutheran	Console	4
22	2000	Canton	OH	Trinity Lutheran	Console	4
23	2001	Wellsville	NY	First Methodist	33	2
24	2001	Holidaysburg	PA	First Presbyterian	Console	4
25	2001	Buffalo	NY	University Presbyterian	24	3
26	2006	Tuxedo Park	NY	Shore residence	12	2
27	2002	Winnsboro	SC	First Methodist	16	2
28	2004	Canton	OH	Basilica St. John the Baptist	78	4
29	2002	Williamsville	NY	St. John's Lutheran	Console	4
30	2002	Wadsworth	OH	Grace Lutheran	30	3
31	2004	Williamston	MI	St. Katherine Episcopal	8	2
32	2005	Winnsboro	SC	Sion Presbyterian	14	2
33	2003	Holidaysburg	PA	Zion Lutheran	Console	2
34	2005	Buffalo	NY	Holy Trinity Lutheran Chapel	20	3
35	2006	Laredo	TX	Texas A&M	69	4
36	2006	Elyria	OH	Washington Ave. Christian	17	2
37	2007	Worthington	OH	All Saints Lutheran	26	3
38	2008	Eureka	CA	Christ Church Episcopal	31	3
39	2007	San Antonio	TX	St. Mark's Episcopal	47	3
40	2007	San Antonio	TX	Trinity University	Console	4
41	2008	Hamilton	Bermuda	Trinity Cathedral	Console	4
42	2009	Saddle River	NJ	St. Gabriel	31	3
43	2010	Wausau	WI	Zion Lutheran	49	3
44	2010	Palm Springs	CA	Eckels residence	7	2
45	2010	Phoenixville	PA	First Presbyterian	21	2
46	2011	Canton	OH	St. Stephen Martyr	12	2
47	2011	Granogue	PA	DuPont residence	19	2
48	2012	New Philadelphia	OH	Sacred Heart Catholic	15	2
49	2013	Pleasantville	NY	Emanuel Lutheran Church	9	2
50	2014	Bryn Athyn	PA	Bryn Athyn Cathedral	42	4
51	2013	Lawton	OK	American Organ Institute	11	2
52	2015	Lafayette	LA	Our Lady of Fatima Church	65	4
53	2015	Santa Fe	NM	Haas residence	6	2
54	2015	Uniontown	OH	Advent Lutheran	13	3
55	2015	Canton	OH	St. Peter RC	21	2
56	2016	Grove City	OH	St. John Lutheran	28	3
57	2016	Alliance	OH	Christ United Methodist	Console	3
58	2017	Bronx	NY	Our Lady of Mount Carmel	9	3
59	2018	Denver	CO	St. John Vianney Seminary	24	3
60	2019	Abbeville	SC	Main St. UMC	10	2
61	2019	Coventry	RI	Our Lady of Czenstochowa	21	3
62	2019	Kent	OH	United Methodist	Console	4
63	2020	Pittsburgh	PA	Beverly Presbyterian	Console	3
64	2021	Front Royal	VA	Christendom College	48	4
65	2020	Santa Fe	NM	New Mexico Museum of Art	35	3
66	2020	St. Louis	MO	Little Flower RC	26	3

New Carillon Music



The Music of "March:" A Civil Rights Carillon Collection

The Music of "March:" a Civil Rights Carillon Collection, Tiffany Ng, editor. American Carillon Music Editions, \$20. Available from: [americancarillonmusiceditions.com](http://americancarillonmusiceditions.com).

Civil rights leader and U. S. Congressman John Lewis told his autobiographical story in a three-part series entitled *March*. The focus is Lewis's lifelong journey and struggle for civil and human rights including his leadership of major nonviolent resistance actions during the Civil Rights Movement. Presented in comic book style graphics, the trilogy was written by Lewis along with Andrew Aydin, and it was illustrated and lettered by *New York Times* best-selling artist Nate Powell. In 2016, *March: Book Three* was the first graphic novel to win the National Book Award.

Edited by University of Michigan carillon professor Tiffany Ng, *The Music of "March:" a Civil Rights Carillon Collection* presents thirteen carillon arrangements of songs that are featured in the *March* trilogy. All royalties from the sale of the collection will support Our House Georgia, an organization that provides support, shelter, and education for families experiencing homelessness.

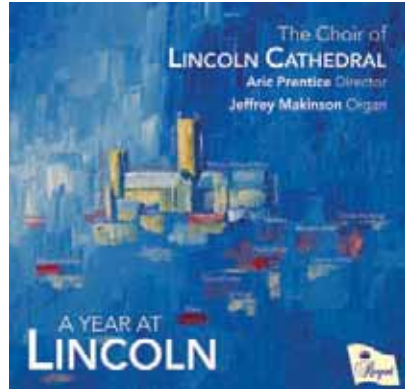
*The Music of March* includes new arrangements by Jen Wang ("Buses Are A-Comin'"), "Ain't Gonna Let Nobody Turn Me 'Round," "Good News, Chariot's A-Comin'"), Tiffany Ng ("O, for a Thousand Tongues to Sing," "Woke up This Morning with My Mind on Freedom," "This Little Light of Mine"), Joey Brink ("Which Side Are You On?"), and Yvette Janine Jackson ("Freedom Is a Constant Struggle"). Several arrangements appear in reprint, including "We Shall Overcome" and "The Star-Spangled Banner" arranged by Milford Myhre, and "Go Tell It on the Mountain" arranged by David Hunsberger.

The arrangements are all rather simplistic and easily accessible, both to carillonneurs or other musicians as well as to audiences. Most are not particularly carillonistic, so they also could be used as a resource for improvisation on piano and/or other instruments, as the editor suggests, for community gatherings around civil rights events and issues.

The cover illustration was generously drawn and donated by Nate Powell. It depicts marchers defiantly singing the spiritual "Ain't Gonna Let Nobody Turn Me Around" outside the 16th Street Baptist Church in Birmingham, Alabama, site of the 1963 Ku Klux Klan bombing that killed four girls and became a turning point in the passage of the Civil Rights Act of 1964.

—Brian Swager  
San Francisco, California

New Recordings



A Year at Lincoln

*A Year at Lincoln*. The choir of Lincoln Cathedral; Jeffrey Makinson, organist; Sgt. Tom Ringrose, trumpeter\*; Aric Prentice, director. Regent Records compact disc, REGCD 532, £8.33 (excluding VAT). Available from: [www.regent-records.co.uk](http://www.regent-records.co.uk).

Advent: *Vigilate*, William Byrd; Christmas: *Ding! Dong! Merrily on High*, 16th-century French, arr. Mack Wilberg and Peter Stevens; Epiphany: "There Shall a Star from Jacob Come Forth" (from *Christus*), Felix Mendelssohn; Ash Wednesday: *Wash me thoroughly*, Samuel Sebastian Wesley; Bishop Edward King: *My Dearest Wish*, Patrick Hawes; Annunciation: *Ave Maria*, Robert Parsons; Passiontide: *Were You There?*, spiritual, arr. Richard Lloyd; Good Friday: *Salvator mundi*, Thomas Tallis; Easter: *Thy Arising*, Bob Chilcott; Ascension: *God Is Gone Up*, Gerald Finzi; Corpus Christi: *Corpus Christi Carol*, Judith Bingham; St. John the Baptist: *Benedictus in F*, op. 34, no. 2, Edward Elgar; Blessed Virgin Mary: *O Thou the Central Orb*, Charles Wood; Remembrance Day: *For the Fallen\**, Mark Blatchly; St. Hugh: "Wie lieblich sind deine Wohnungen" from *Ein deutsches Requiem*, Johannes Brahms; Christ the King: *Christe, Jesu, pastor bone*, John Taverner; George Herbert: "Antiphon" from *Five Mystical Songs*, Ralph Vaughan Williams.

At the top of the medieval street, Steep Hill, and it is indeed very steep, there is found in full splendor the great cathedral of Lincoln. Since 1072, when the Benedictine monk Remigius arrived, there has been a cathedral on that site. The cathedral is dedicated to the Blessed Virgin Mary but also holds the shrine of St. Hugh, the Carthusian monk who in the twelfth century rebuilt the cathedral in Early Gothic style. Some chroniclers believed it to have been the most outstanding piece of architecture in the British Isles.

There has been a choir of men and boys for over six hundred years at the cathedral. Now the choir is made up of treble boys and girls, twenty of each on this recording, drawn from various schools in the Lincoln area; the alto, tenor, and bass parts are sung by six lay vicars plus five annually appointed choral scholars. On occasion there have been female alto singers. The choir has an enormous musical responsibility in singing over 270 daily cathedral services a year, performing concerts, BBC broadcasts, making recordings for various record labels, as well making occasional international tours.

Lincoln Cathedral's organ, built in 1898, was the last cathedral instrument finished by Father Willis. On this recording its versatility and suitability for accompanying the cathedral choral repertoire are magnificently displayed by Jeffrey Makinson.

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## Reviews

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As with other discs in this series from Regent Records, the framework around which the repertoire is built is the liturgical year beginning with Advent. However, there are some inclusions in the Lincoln "Year" that are unique to Lincoln itself, namely, Bishop Edward King and St. Hugh, while the Feasts of All Saints and All Souls are omitted. Much of the repertoire on this outstanding disc comes from the standard Anglican cathedral repertoire and is sung with a freshness and transparency that makes the performances outstanding.

*Vigilate*, by William Byrd, organist and master of the choristers at Lincoln Cathedral from 1563 to 1572, after which he became a Gentleman of the Chapel Royal, is the first piece on this disc and has a vibrant sense of expectancy associated with the season of Advent. The choir performs it with absolute preciseness and energy even amidst the dance-like contrapuntal textures. Next follows Christmas. This joyous season is represented by Mack Wilberg's exuberant setting of *Ding! Dong! Merrily on High*, based on a sixteenth-century French melody. The words by George Ratcliffe Woodward and music by Charles Wood first appeared in the 1924 *Cambridge Carol Book*. The arrangement sung on this disc was made for the Mormon Tabernacle Choir, which is directed by Wilberg. The Mormon Tabernacle Choir first performed it in its original setting with orchestral accompaniment; however, on this recording, Lincoln Cathedral Choir performs it with great aplomb with organ accompaniment arranged by Peter Stevens. Syncopation in the lower voice parts adds sparkle to this piece, and the choir rises to the occasion in great festive style. Epiphany follows twelve days after Christmas on January 6. For this feast the choir sings "There Shall a Star from Jacob Come Forth," excerpted from Mendelssohn's oratorio, *Christus*. The recitative and trio are delivered with sensitivity, and the full choir enters in the key of E-flat to set the scene of the star's prophetic appearance. The piece ends with the singing of the Lutheran chorale, *WIE SCHÖN LEUCHTET DER MORGENSTERN*.

From the cheerful Christmastide and Epiphany season, the music moves to the penitential season of Lent and its forty days beginning with Ash Wednesday. For Ash Wednesday, Aric Prentice has chosen Samuel Sebastian Wesley's *Wash me thoroughly* composed around 1840 when Wesley was at Exeter Cathedral. This is a setting of the opening text of Psalm 51, which forms part of the Ash Wednesday liturgies. Musically, it has all of the hallmarks of Wesley's compositional style, including great melodic contour, use of counterpoint, and Romantic chromaticism. Wesley was a master of this combination without reducing his compositions to cloying sentimentality. Two main themes form the cornerstones of this work. The opening theme is sung by a solo treble voice and then by the whole treble section. A change of character occurs, and a new melody is introduced at the words, "For I acknowledge my faults." Here the voices enter in stair-step fashion beginning with the basses. The piece ends gently and reflectively seeking forgiveness. The organ accompaniment, played so musically by Jeffrey Makinson, adds rich support to the voices and provides some sensitive use of the organ's color stops.

Next follows a nod to Bishop Edward King. This is a slight interruption to the regular Lenten season. Patrick Hawes's composition, *My Dearest Wish*, is based on texts of Bishop Edward King

compiled by the composer's brother, Canon Andrew Hawes of the Diocese of Lincoln. Both of the Hawes brothers are from Lincoln and so fittingly provide the creativity for this charming work, which itself was commissioned by another bishop of Lincoln, John Saxbee. Aric Prentice directed the first performance of this piece on March 8, 2010, in Lincoln Cathedral; so, this is truly a Lincoln born and bred musical work. The composer has a gift for fluid melody combined with the ability to contrast the vocal resources with the sensitive use of the kaleidoscopic colors from the Father Willis organ.

The Annunciation comes on March 25, part way through Lent and nine months before Christmas. Suitably, the text *Ave Maria* is sung, in this case to a setting by Robert Parsons, who preceded William Byrd as a Gentleman of the Chapel Royal and died tragically in 1572 from drowning in the River Trent. The Offertory chant text on this feast day is taken from the Gospel of Saint Luke and is set by Parsons for five voices. The choir demonstrates great sensitivity with entrances and imitations having pure clarity of expression. *Passiontide* follows with a setting by Richard Lloyd of the spiritual, *Were You There?* This mostly homophonic setting is sung with great sensitivity to both text and mood. Rich harmonies with colorful dissonances on the word "tremble" are hallmarks of this carefully rendered piece. Good Friday follows with Tallis's setting of *Salvator mundi*, which may be from the time of Queen Mary when Roman Catholicism was temporarily restored in England. The text is from the Good Friday liturgy focusing on the Cross of Christ. Musically, the polyphony is tightly structured, yet the imitative texture is securely bound. The choir performs with great sensitivity to both words and polyphonic writing, displaying restraint as is appropriate for this most solemn day.

Easter is represented by Bob Chilcott's *Thy Arising*, which is a setting of words by the Anglican Divine, George Herbert. The work was dedicated to Aric Prentice and the choir of Lincoln Cathedral. No stranger to choral music, Bob Chilcott, formerly of the King's Singers, has become a major force in both composing and arranging for choirs. In this work, a gentle undulating organ accompaniment complements the choir. Both organ and choir deliver a convincing performance of this delightful new work for Easter while displaying triumph and restraint.

Following Easter is Ascension. Here the choir delves into one of the exciting dramatic pieces of triumph common in every English cathedral's choral treasure chest, *God Is Gone Up*, by Gerald Finzi. The choir indeed rises and shines in this exciting performance. The form is A-B-A, and the words are derived from Philippians 2:9.

On the Thursday after Trinity Sunday, the feast of Corpus Christi is celebrated. It is a feast of thanksgiving for the Eucharist stemming from the thirteenth century with its liturgical fabric coming from Thomas Aquinas, the Dominican saint. Judith Bingham was commissioned to write a composition for inclusion in *A Choirbook for the Queen*, which is a collection of anthems in two volumes created to celebrate the diamond jubilee of Queen Elizabeth II. Given free reign, Bingham chose the anonymous sixteenth-century words for *Corpus Christi Carol*. Based on a series of overlapping canons, the work begins with a sense of pastoral tranquility but progresses and intensifies as the words become more and more despondent.

## Reviews

June 24 is the Feast of Saint John the Baptist, the turning point where days gradually decrease in light just as Saint John said he must decrease so that Jesus could increase. Elgar was vastly popular, with many of his large choral works being written for large English choral festivals such as the Three Choirs Festival, for which this setting of *Benedictus in F* coupled with a setting of *Te Deum* were written. The gentle, reflective opening of *Benedictus* gradually incorporates themes from *Te Deum*, thereby binding the two works musically, especially at the "Gloria Patri." Although not specifically written in connection with the Feast of Saint John, it does fit the day. The choir again changes its sound to show its ability to securely perform this large-scale choral music.

Next follows the Feast of the Blessed Virgin Mary. Charles Wood's *O Thou the Central Orb* is standard fare to English cathedrals and collegiate choirs. It is in simple ternary form with a convincing bass solo at the words, "Come, quickly come, and let thy glory shine." At the words, "Thy saints with holy lustre round Thee move," the music is gentler before the triumphant ending section beginning with the words, "Let Thy bright beams disperse the gloom of sin." Again, the choir shows its ability to sing with triumphalism, musicality, and verve, with the organ adding the necessary color to make this work sparkle.

Saint Hugh became bishop of Lincoln and worked to solidify both the people and buildings of Lincoln, specifically inspiring the rebuilding of the cathedral. "Wie lieblich sind deine Wohnungen" is from Brahms's *Ein deutsches Requiem*, written in 1865 and opens with words from Psalm 84, which also seems appropriate to connect with Saint Hugh as one who strove to beautify and rebuild Lincoln Cathedral.

Remembrance Day falls on November 11. Mark Blatchly wrote his setting of the complete text of Laurence Binyon's poem "For the Fallen" while he was organ scholar at Christ Church Cathedral, Oxford. Set for upper voices, it is Elgarian march-like in style with a haunting melody. The choristers of Lincoln Cathedral acquit themselves admirably in their rendition of this captivating piece. Adding solemnity to this composition is the playing of the "Last Post" by

trumpeter Sgt. Tom Ringrose. The first performance was given in Royal Albert Hall at the Festival of Remembrance in November 1980 by the choristers of Saint Paul's Cathedral, to whom the work is dedicated.

The final Sunday of the liturgical year is the Feast of Christ the King, which is a relatively new addition to the liturgical calendar. For the Roman Catholic Church this was fixed in the Roman Missal of 1970, and it has also been included in the Anglican liturgical calendar. At Lincoln Cathedral John Taverner's setting of the text *Christe Jesu, pastor bone* seems appropriate and again is exquisitely sung by the choir.

The CD ends with a tribute to George Herbert and Ralph Vaughan Williams in a performance of "Antiphon" from *Five Mystical Songs*. This is indeed a crowning glory on this journey through the liturgical year at Lincoln. The choir's unison singing is perfectly in tune, the harmonies are precise and flawless, the choristers and lower voices blend together in superb choral sound, and the organ playing is outstanding, controlled but with plenty of musical sizzle, altogether a sonic triumph in the magnificent acoustics of Lincoln Cathedral.

Throughout this compact disc recording, the choir of Lincoln Cathedral displays an enormous amount of musical sensitivity combined with flexibility to the wishes of its director and organist. Both treble voices of boys and girls and the lower parts display outstanding musicality and are a triumphant model of English Cathedral choral singing.

—Myron B. Patterson  
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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 and are grouped within each date north-south and east-west. •=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.

## UNITED STATES East of the Mississippi

- 16 AUGUST  
**Hazel Eaton**; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
- 19 AUGUST  
**Bruce Adami**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)  
**Mark Sudeith**; Christ Church, Michigan City, IN 12:15 pm
- 26 AUGUST  
**Rhonda Sider Edgington**; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)  
**Ann Taylor Dobie**; Christ Church, Michigan City, IN 12:15 pm
- 10 SEPTEMBER  
**Vincent Dubois**; Basilica of Ss. Peter & Paul, Lewiston, ME 7:30 pm
- 13 SEPTEMBER  
**Nathan Laube**; Bryn Athyn Cathedral, Bryn Athyn, PA 7:30 pm  
**Adam J. Brakel**; Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm
- 18 SEPTEMBER  
**Nicholas Schmelter**; Christ Lutheran, Kokomo, IN 7 pm  
**Bradley Hunter Welch**; Bethel University, Arden Hills, MN 7:30 pm
- 20 SEPTEMBER  
**Nathan Laube**; St. Stephen's Episcopal, Durham, NC 4 pm  
**Amanda Mole**; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

- 25 SEPTEMBER  
**Vincent Dubois**; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm
- 26 SEPTEMBER  
**James Kennerley**; Merrill Auditorium, Portland, ME 7 pm
- 27 SEPTEMBER  
**Craig Williams**; Culpeper Baptist, Culpeper, VA 4 pm
- 29 SEPTEMBER  
**Katelyn Emerson**; Northrop Auditorium, Minneapolis, MN 7:30 pm

## UNITED STATES West of the Mississippi

- 16 AUGUST  
**Ricardo Ramirez**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
- 21 AUGUST  
**Dana Robinson**; Christ Episcopal, Tacoma, WA 12:10 pm
- 23 AUGUST  
**Jin Kyung Lim**, Vierne, *Symphony IV*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
- 30 AUGUST  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
- 6 SEPTEMBER  
**Ugo Sforza**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
- 20 SEPTEMBER  
**+ Stephen Tharp**; St. John's Benedictine Abbey Church, Colledgeville, MN 3 pm  
**Angela Kraft Cross**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
- 27 SEPTEMBER  
**Jin Kyung Lim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

## INTERNATIONAL

- 16 AUGUST  
**Andreas Meisner**; Cathedral, Lausanne, Switzerland 5 pm
- 19 AUGUST  
**Ben van Oosten**; Frauenkirche, Dresden, Germany 8 pm
- 21 AUGUST  
**Mami Nagata**; Stiftskirche, Stuttgart, Germany 6:30 pm  
**Antonio Garcia**; Cathedral, Lausanne, Switzerland 8 pm  
**Gaëlle Coulon & Mickael Durand**; Abbatiale Saint-Michel, Gaillac, France 11:45 am
- 23 AUGUST  
**Andrea Albertin**; Cathedral, Lausanne, Switzerland 8 pm  
**Estelle Gerthoffert**; Église protestante, Riquewihl, France 5 pm  
**Bernard Focroulle**; Cathedral, Strasbourg, France 8 pm  
**Sophie-Véronique Cauchefér-Choplin**, with narrators; Cathedral, Monaco 5 pm
- 24 AUGUST  
**Arthur Nicolas-Nauche**, with ondes Martenot; Église St. Pierre-le-Jeune protestant, Strasbourg, France 7 pm  
**Pieter-Jelle de Boer & Els Biesemans**; Temple Neuf, Strasbourg, France 9 pm
- 25 AUGUST  
**Antonino Buschiazzo & Michael Bártek**; Église protestante de la Robert-sau, Strasbourg, France 10 am  
**Benjamin Steens**, with cello; Collège St. Étienne, Strasbourg, France 12:45 pm  
**Nicolas Bucher**, with Ensemble Gilles Binchois, de Grigny, *Messe*; Église St. Thomas, Strasbourg, France 7 pm
- 26 AUGUST  
**Andrew Lucas**; Kreuzkirche, Dresden, Germany 8 pm  
**Yves Resteiner**; Église du Bouclier, Strasbourg, France 10 am  
**Marie Vallin**, with hurdy gurdy; Collège St. Étienne, Strasbourg, France 12:30 pm  
**Vincent Dubois**; Église St. Paul, Strasbourg, France 7 pm
- 27 AUGUST  
**Vincent Dubois**, with accordion; Chapelle du Collège St. Étienne, Strasbourg, France 7 pm
- 28 AUGUST  
**Kay Johannsen**; Stiftskirche, Stuttgart, Germany 6:30 pm  
**Johannes Skudlik**; Cathedral, Lausanne, Switzerland 8 pm  
**Wilfried Kathemann**; Abbatiale St.-Michel, Gaillac, France 11:45 am
- Martin Gester**, organ, & **Aline Zylberajch**, harpsichord; Église du Bouclier, Strasbourg, France 12:30 pm  
**Louis-Noël Bestion de Camboulas**, with soprano, baryton, harp; Temple Neuf, Strasbourg, France 7 pm
- 29 AUGUST  
**Brice Montagnoux**, with clarinet; Temple Neuf, Strasbourg, France 10:45 am  
**Charlotte & Marie Dumas**; Chapelle du Collège St. Étienne, Strasbourg, France 7 pm  
**Karol Mossakowski**, silent film; Église St. Paul, Strasbourg, France 8:30 pm
- 30 AUGUST  
**Nicolas Viatte**; Cathedral, Lausanne, Switzerland 5 pm  
**Jérôme Mondésert**; Église du Bouclier, Strasbourg, France 9 am  
**Laurent Stewart**, with Ensemble Les Traversées Baroques; Église Ste. Aurélie, Strasbourg, France 11 am  
**Gaëtan Jarry**, with Ensemble baroque Marguerite Louise; Palais des Rohan, Strasbourg, France 5 pm  
**Cyril Pallard**; Église protestante, Riquewihl, France 5 pm  
**Pascale Mélis, Yves Castagnet, Philippe Brandéis**, with flute; Cathedral, Monaco 5 pm
- 4 SEPTEMBER  
**Lidia Basterretxea Vila & Giulio Mercati**; Cathedral, Lausanne, Switzerland 8 pm
- 6 SEPTEMBER  
**David Jonies**; St. Michael's Abbey, Metten, Germany 4 pm  
**Jean-Baptiste Dupont**, silent film, *Metropolis*; Cathedral, Monaco 5 pm
- 9 SEPTEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm
- 11 SEPTEMBER  
**Marek Stefanski**; Cathedral, Lausanne, Switzerland 8 pm
- 13 SEPTEMBER  
**Daniel Roth**, with trumpet; St.-Sulpice, Paris, France 4 pm
- 16 SEPTEMBER  
**Christian Schmitt**; Kulturpalast, Dresden, Germany 8 pm
- 18 SEPTEMBER  
**Przemyslaw Kapitula**; Cathedral, Lausanne, Switzerland 8 pm
- 23 SEPTEMBER  
**Jörg Endebrock**; Kreuzkirche, Dresden, Germany 8 pm
- 25 SEPTEMBER  
**Giulia Biagetti**; Cathedral, Lausanne, Switzerland 8 pm

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PATRICK ALLEN, Grace Episcopal Church, New York, NY, April 22: *Prelude and Fugue in c*, BWV 549, *Wenn wir in höchsten Nöten sein*, BWV 641, *Dies sind die heiligen zehn Gebot*, BWV 635, *Wer nur den lieben Gott läßt walten*, BWV 62, *Alle Menschen müssen sterben*, BWV 643, *Prelude and Fugue in C*, BWV 547, Bach.

Grace Episcopal Church, New York, NY, April 23: *Tocatta and Fugue in d*, BWV 565, *O Lamm Gottes, unschuldig*, BWV 618, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wenn wir in höchsten Nöten sein*, BWV 641, *Fugue in g*, BWV 578, Bach.

Grace Episcopal Church, New York, NY, April 24: *Prelude in C*, BWV 545i, *Largo (Sonata in C)*, BWV 529), *Fugue in C*, BWV 545ii, *Allein Gott in der Höh sei Ehr'*, BWV 662, *Pièce d'orgue*, BWV 572, Bach.

STEVEN BETANCOURT, Fourth Presbyterian Church, Chicago, IL, March 11: *Trumpet Tune*, Swann; *Three Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; *The Joy of the Redeemed*, Dickinson; *Though I May Speak*, Diemer; *My Lord, What a Morning*, Billingham; *Siyahamba*, Behnke; *Prière*, A. Alain; *Tocatta and Fugue in d*, BWV 565, Bach.

NICHOLAS CAPOZZOLI, St. Thomas Church Fifth Avenue, New York, NY, March 1: *Fuga sopra il Magnificat*, BWV 733, *Wenn wir in höchsten Nöten sein*, BWV 641, *Durch Adams Fall ist ganz verderbt*, BWV 637, Bach; *Trauermarsch*, op. 62, no. 27, *Duetto*, op. 38, no. 6, Mendelssohn; *Finale (Sonata I)*, Leguay; *The Voice of the Lord (Diptych for the Baptism of Our Lord)*, Peters.

THEO S. DAVIS, Marble Collegiate Church, New York, NY, March 2: *Praeludium in d*, Böhm; *Air (Organ Sonata No. 1)*, Price; *Nef, Procession, Chant funèbre, Tu es petra et portæ inferi non*

prævalebunt adversus te (*Esquisses Byzantines*), Mulet.

BRYAN DUNNEWALD, St. Louis King of France Catholic Church, St. Paul, MN, March 10: *Con moto maestoso (Sonata III in A)*, op. 65, no. 3), Mendelssohn; *Allegro, Cantabile, Final (Symphonie VI in g)*, op. 42, no. 2), Widor.

JOY-LEILANI GARBUTT, St. Thomas Church Fifth Avenue, New York, NY, March 14: *Tu es Petrus (Twelve Choral Preludes on Gregorian Chant Themes)*, op. 8), Demessieux; *Élévation*, Barraine; *Prélude et Fugue, Andante*, Boulay; *Prélude et Fugue*, Barraine; *Prélude et Fugue in C*, op. 13, Demessieux; *Prélude*, Boulanger; *Prélude*, op. 78, Chaminade; *Sonate pour Orgue*, Maixendreau; *Te Deum*, op. 11, Demessieux.

JOHN GOUWENS, carillon, Presbyterian Church of La Porte, La Porte, IN, April 26: *Improvisation on Gelobt sei Gott; Ballade*, Rottiers; *Improvisation on Judas Maccabeus; Ballad (Suite in the Popular Style)*, Courter; *Improvisation on Llanfair; Imagerie No. 2*, Allard.

STEPHAN GRIFFIN, Cathedral of St. Philip, Atlanta, GA, March 15: *Praeludium in g*, BuxWV 149, Buxtehude; *Valse mignonne*, Karg-Elert; *Sometimes I feel like a motherless child (Lay my burden down)*, Farrington; *Prelude in e*, BWV 548i, Bach.

STEPHEN HAMILTON, Community Church, Vero Beach, FL, March 8: *Le Chemin de la Croix*, Dupré.

WILMA JENSEN, Cathedral Church of St. John the Divine, New York, NY, March 8: *Fanfare and Cortège*, McCabe; *In Praise of Merbecke: Suite for Organ*, Wyton; *Saraband (In Modo Elegiaco)*, Howells; *Grande Pièce Symphonique*, op. 17 (*Six Pièces pour Grand Orgue*, no. 2), Franck.

JAMES KOSNIK, National City Christian Church, April 28: *Praeludium in G*, Bruhns; *Les bergers, Les enfants de Dieu (La Nativité)*, Messiaen; *Variations on Freu' dich sehr; O meine Seele*, Pachelbel; *Fantasy Scherzo on Ancient of Days*, Hailstork.

SCOTT LAMLEIN, Lamlein residence, West Hartford, CT, March 25: *Passacaglia on St. Columba*, Biery; *Londonderry Air*, transcr. Archer; *Prelude and Fugue in c*, BWV 549, Bach.

JACOB MONTGOMERY, Jarvis Memorial United Methodist Church, Greenville, NC, March 8: *Introduction and Passacaglia (Sonata VIII in e)*, op. 132), Rheinberger; *Andante (Sonata in e)*, BWV 528), Bach; *Choral No. 3 in a*, Franck; *Rhapsody No. 3*, Howells; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

KOLA OWOLABI, University of Michigan School of Public Health, Ann Arbor, MI, March 11: *Tocatta prima, Tocatta octava, Passacaglia, Tocatta duodecima et ultima (Apparatus musico-organisticus)*, Muffat.

ADAM PAJAN, St. John's Episcopal Church, Tulsa, OK, April 22: *Cortège et Litanie (Quatre pièces)*, op. 19, no. 2), Dupré; *Christ ist erstanden*, BWV 627, Bach; *Rhapsody in D-flat (Three Rhapsodies)*, op. 17, no. 1), Howells; *Choral-Improvisation sur le Victimae paschali*, Tournemire.

St. John's Episcopal Church, Tulsa, OK, April 29: *Grande pièce symphonique*, op. 17 (*Six Pièces pour Grand Orgue*, no. 2), Franck.

JOHN PALMER, Calvary Episcopal Church, Memphis, TN, March 1: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Adagio in E*, Bridge; *Marche Héroïque*, Brewer; *Impromptu (24 Pièces de Fantaisie, Troisième Suite)*, op. 54, no. 3), Vierne; *Tocatta*, Sowerby.

ANDREW SCANLON, Church of St. Louis King of France, St. Paul, MN, February 11: *Épiphanie*, Litaize; *Cantilène Improvisée (Cinq Improvisations)*, Tournemire, transcr. Duruflé; *Sonata in e*, BWV 528, Bach; *Postlude in D*, Smart.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, February 28: *A Trumpet Minuet*, Hollins; *Concerto in F*, Handel; *If Thou but Trust in God to Guide Thee*, Karg-Elert; *Swing Low, Sweet Chariot*, Locklair; *Shall We Gather at the River*, Ferguson; *Adagio for Strings*, Barber, transcr. Strickland; *Postlude in C*, Smart.

JOSHUA STAFFORD, St. Peter's Episcopal Church, Morristown, NJ, April 6: *Pange Lingua en taille à 4*, de Grigny; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Ach Herr, mich armen Sünder*, BuxWV 178, Buxtehude; *Herzlich tut mich verlangen (second setting, 11 Chorale Preludes)*, op. 122) Brahms; *Mon âme cherche un fin paisible (Neuf pièces)*, Langlais; *O Lamm Gottes, unschuldig*, BWV 656, Bach.

St. Peter's Episcopal Church, Morristown, NJ, April 15: *Tocatta in F*, BWV 540i, Bach; *Näher, mein Gott, zu Dir!*, Karg-Elert; *Rondo Capriccio*, op. 64, Lemare; *Tocatta in D*, Lanquetuit.

GRANT WAREHAM, Trinity Memorial Episcopal Church, Binghamton, NY, March 8: *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Romantische (Drei Stücke)*, op. 142), Karg-Elert; *Tocatta and Fugue in d*, BWV 538, Bach; *Intermezzo, Adagio (Symphonie III in f-sharp)*, op. 28), Vierne; *Pageant*, Sowerby.

WILLIAM WELCH, Cathedral of St. Philip, Atlanta, GA, March 8, *Choral in a*, Franck; *Partita & Satz Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt*, Distler; *Epithalame (24 Pièces en style libre)*, Vierne; *Fuge über den Namen B-A-C-H*, op. 60, no. 6, Schumann.

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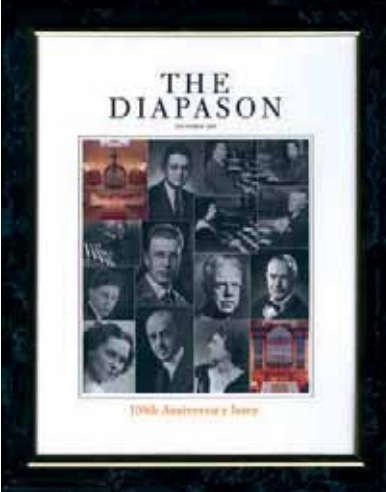
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## PUBLICATIONS / RECORDINGS

**Raven imports for sale in America** *Primal Light (Urlicht)*, *The Symphonic Organ*, a program of transcriptions played by Kensuke Ohira on the 119-rank organ built in 2014 at the cathedral in Hildesheim, Germany, by the famed Seifert firm of Kevelaer. Works include Mendelssohn, mvt. 4 "Ein feste Burg" from *Symphony No. 5 Reformation*; Liszt, *Orpheus Symphonic Poem*; Mahler, mvt. 2 "Urlicht" (*Primal Light*) from *Symphony No. 2 Resurrection* with alto singer Seda Amir-Karayan; Liszt, *Phantasie und Fuge Ad nos*; and Bach, *Chorale Prelude Erbarm dich mein, o Herre Gott*, BWV 721. Kensuke Ohira is organist of the Stiftskirche in Stuttgart and winner of the 2016 Johann Pachelbel Prize of ION-Musica Sacra. He is a graduate of Tokyo University of Arts and studied at the Musikhochschule Würzburg and the University of Music and Drama in Munich. His teachers include Christoph Bossert, Bernhard Haas, Masaaki Suzuki, Hiroko Asai, and Rie Hiroe. Ambiente ACD-3044, \$16.98 postpaid in the U.S. from RavenCD.com 804/355-6386.

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## PUBLICATIONS / RECORDINGS

**From Fruhauf Music Publications**—a prelude on the hymn tune, *Hyfrydol*. Written for organ, it is modeled after Baroque cantus firmus compositions in which the pedal voice (tenor range in this instance) presents the hymn tune in elongated note values. The treble clef offers a two-voice duet in light imitative counterpoint, and the bass clef plays the part of an active basso continuo voice. Please visit [www.frumuspub.net](http://www.frumuspub.net)'s home page bulletin board for a link to the complimentary PDF score and booklet.

**Raven, in collaboration with the Friends of the Wanamaker Organ**, has released a video DVD and audio CD in a 2-disc set, *Symphonic Splendor: Masterworks for Organ and Orchestra*, with Peter Richard Conte at The Wanamaker Organ and the orchestra known as Symphony in C conducted by Rossen Milanov. Filmed and recorded at a live concert given in 2014 at the Philadelphia Macy's department store, the concert includes Saint-Saëns, *Symphony No. 3 (Organ)*; Poulenc, *Concerto in G Minor for Organ, Stings, & Timpani*; Elgar, *Cockaigne Overture*; Elgar, *Pomp & Circumstance March No. 4*. Raven OAR-159 DVD/CD \$29.95 postpaid in the U.S. from RavenCD.com 804/355-6386 or \$26.95 plus postage and handling from Friends of the Wanamaker Organ, also from Amazon, ebay, etc.

## PUBLICATIONS / RECORDINGS

**Toccata Giovane, by Bruce Prince-Joseph**, is a piece with youthful energy and you will enjoy playing it! If you knew Bruce from his entertaining records or from his church playing, you will appreciate Lucas Fletcher's Honors Paper on the Toccata and Bruce's life as well as other links I offer that give you more information on the life of this beloved organist. [michaelsmusicsservice.com](http://michaelsmusicsservice.com); 704/567-1066.

**World Library Publications: From the Piano Bench to the Organ Bench**, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, [Wlpmusic.com](http://Wlpmusic.com).

**The Tracker**—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. American and European topics are discussed, and most issues run 48 pages with many illustrations. Membership in the OHS includes a subscription. For information: [www.organsociety.org](http://www.organsociety.org).

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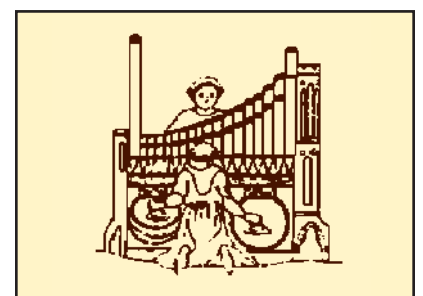
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**PIPE ORGANS FOR SALE**

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