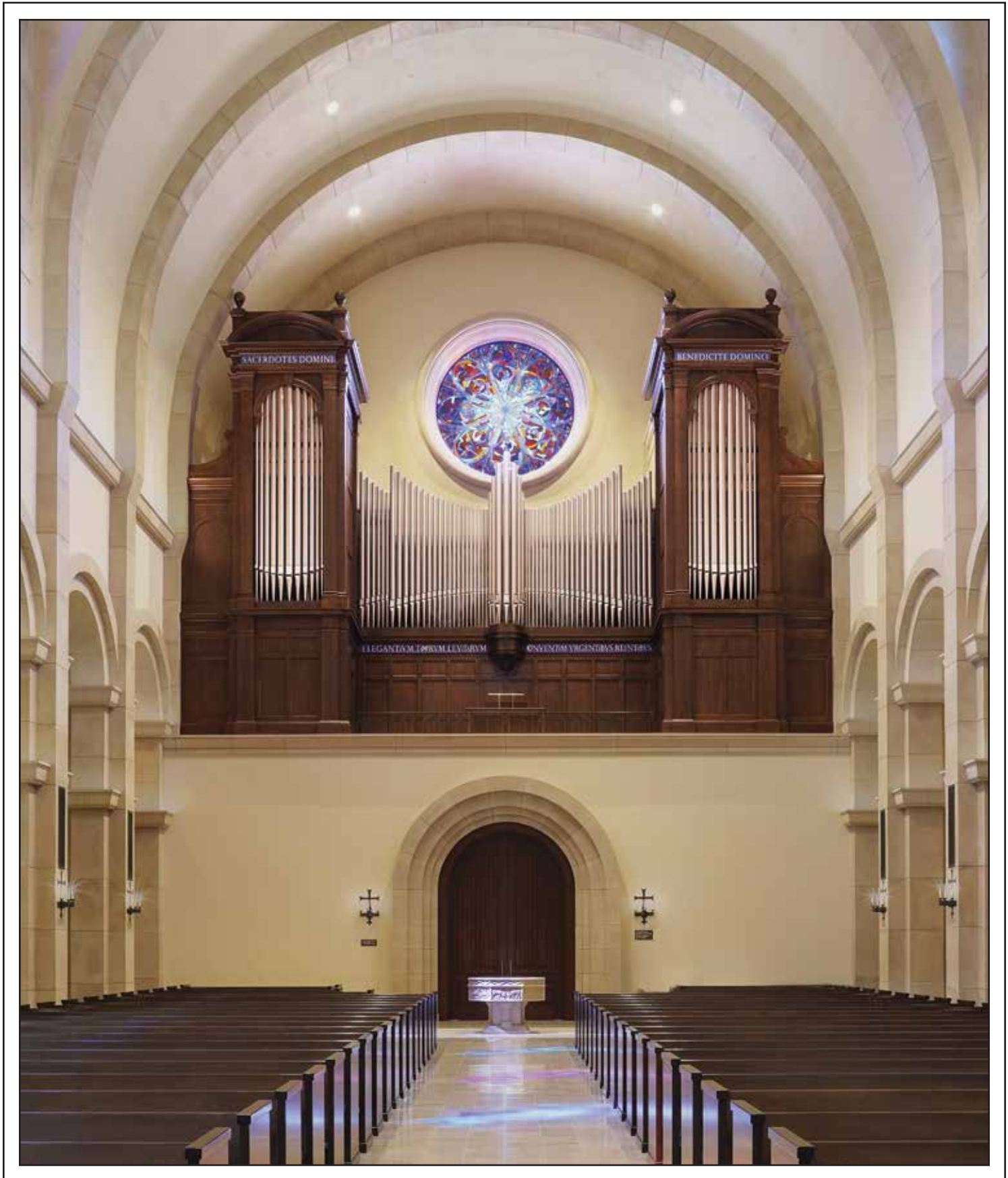


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MAY 2024

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Saint Michael's Abbey
Silverado, California
Cover feature on pages 10–11

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CONTENTS

FEATURES

The Great Toulousain Dynasty: The History, Evolution, and Legacy of Les Facteurs d'Orgues Théodore Puget, Père et Fils, 1838–1960, Part 1
by John Joseph Mitchell 12

NEWS & DEPARTMENTS

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

REVIEWS

Book Reviews 19
New Recordings 20
New Handbell Music 22
New Organ Music 23

CALENDAR

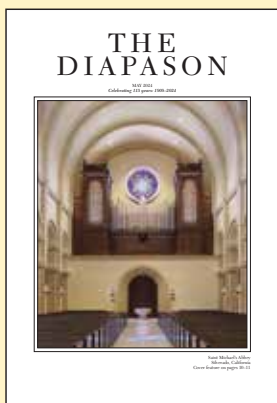
23

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Schoenstein & Co. Organ Builders, Benicia, California; Saint Michael's Abbey, Silverado, California 10

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Editor's Notebook

In this issue

We are pleased to present the first installment of the winning entry for the third biennial Gruenstein Award, "The Great Toulousain Dynasty: The History, Evolution, and Legacy of Les Facteurs d'Orgues Théodore Puget, Père et Fils, 1838–1960," by John Joseph "JJ" Mitchell. Mitchell was featured in the May 2021 issue as a member of THE DIAPASON's 20 Under 30 Class of 2021. The Gruenstein Award honors the legacy of the founding editor of THE DIAPASON, Siegfried E. Gruenstein, and the scholarship and creative writing of young authors. The July issue will contain the conclusion of this fascinating work. Our next Gruenstein Award will be presented in 2026.



Siegfried E. Gruenstein

This month's cover feature is the new pipe organ by Schoenstein & Co. Organ Builders, Benicia, California, created for Saint Michael's Abbey, Silverado, California. The abbey church is home not only to this new Schoenstein Opus 183, but also to the firm's Opus 116A, relocated to the abbey church quire area.

John Bishop, in "In the Wind. . .," muses on pipe organs he came to know as a youth, his impressions of these instruments, and how his viewpoints have changed throughout his life. As usual, we provide several reviews of books, music publications, and recordings.

Here & There

Awards



Kateri Andress

St. George's Episcopal Church, Nashville, Tennessee, and the **American Guild of Organists** announce **Kateri Andress** as the recipient of the 2024–2025 **Ronald G. Pogorzelski and Lester D. Yankee Organ Scholar Program**. This will be the fourth organ scholar at St. George's Church and the first partnership with the AGO. Andress will begin her work in August 2024 for ten months. She is currently earning her Master of Music degree in organ performance and literature at the Eastman School of Music, Rochester, New York, in the studio of David Higgs. She is a graduate of Ave Maria University, Ave Maria, Florida, where she earned a Bachelor of Arts degree in music with a double concentration in organ performance and sacred music. She currently serves as the organist at the United Church of Canandaigua, Canandaigua, New York.

Andress will be mentored by Woosug Kang, St. George's Church director of music ministries, in the working details of leading a music ministry, including choral accompaniment, service playing,

conducting, coaching adult and youth choristers, and related administrative skills. For information: agohq.org and stgeorgesnashville.org.



Ezechiele Daos

St. Luke's Episcopal Church, Atlanta, Georgia, and the **Association of Anglican Musicians (AAM)** announce **Ezechiele Daos** as the recipient of the 2024–2025 **AAM Gerre Hancock Internship**. The program was established to create full-time mentoring opportunities for young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. This annual internship is jointly funded by AAM and the host institution and offers the intern ten months of practical experience through intentionally formative work. During his time at St. Luke's, Daos will be mentored by Matthew Michael Brown.

Ezechiele Daos graduated in 2022 from Central Methodist University, Fayette, Missouri, with bachelor's degrees in vocal performance and music education. He studied voice with Susan Quigley-Duggan, piano with Melissa Simons, and organ with Jonie Loehnig. Currently a graduate student at the University of

North Texas, Denton, he is pursuing a master's degree in organ performance with a related field in harpsichord. There he studies organ with Jesse Eschbach and harpsichord/continuo with Brad Bennight. In November 2023, in collaboration with First Presbyterian Church, Denton, and their GriefShare, Daos gave the North Texas premiere of Eric Whitacre and Tony Silvestri's *The Sacred Veil*. During the summer, Daos serves as associate cantor, Paul Bouman Endowed Chapel Choir Chair, and instructor of organ at Valparaiso University, Valparaiso, Indiana. Ezechiele currently serves as organist at First Presbyterian Church, Denton, Texas. For information: stlukesatlanta.org and anglicanmusicians.org.

People



David Schelat

Organist, conductor, and composer **David Schelat** will retire from a 38-year tenure as minister of music at First & Central Presbyterian Church, Wilmington, Delaware, on June 3. During his tenure he led the church to acquire

► page 4

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

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Appointments

Stefan Parkman is appointed interim conductor of Yale Schola Cantorum and visiting professor of choral conducting for Yale Institute of Sacred Music and Yale School of Music, New Haven, Connecticut, effective September 1. Parkman has held the positions of chief conductor of the WDR Radio Choir Cologne, Danish National Radio Choir, Swedish Radio Choir, Royal Stockholm Philharmonic Choir, and Uppsala Cathedral Boys' Choir. He was artistic director of the Academy Chamber Choir of Uppsala from 1983 until 2023 and is a frequent collaborator with choirs and orchestras across Europe. He has also conducted ensembles in Japan, Australia, and the United States. His extensive discography includes recordings for Chandos, Dacapo Records, Footprint, and Coviello Classics.



Stefan Parkman

Parkman held the Eric Ericson professorship in choral conducting at Uppsala University from 1999 until 2021. After his retirement he was visiting professor of choral conducting at Universität der Künste, Berlin, Germany, and this academic year he is visiting professor of choral conducting at the Hochschule für Musik in Dresden, Germany. Parkman is also serving as conductor of the Dresdner Kammerchor in four programs for their 2023–2024 touring season.

Parkman was vice president of the Royal Swedish Academy of Music from 2016 until 2021, and he frequently teaches in masterclasses, seminars, and workshops in Sweden and abroad. In 1997 he was made Knight of the Dannebrog Order by Queen Margrethe II of Denmark and received the Litteris et Artibus Medal from King Carl XVI Gustaf in 2012. For further information: ism.yale.edu.

Phoon Yu is appointed parish organist for All Saints Episcopal Church, Winter Park, Florida. He will continue to build the music program at the church with director of music ministry, Andrew Minear, through expanding musical offerings with Evensong and Taizé services, a new conservatory of music, as well as working with the adult and children's choirs to broaden community outreach. He will play the 1963 Aeolian Skinner organ (rebuilt with additions in 1990 by Charles C. Aitken), performing at least two recitals per season.



Phoon Yu (photo credit: Jen Adams Photography)

Active in Singapore and the United States as an organist and composer, Yu recently performed alongside co-composer Jonathan Shin with the Singapore Symphony Orchestra for *Illuminations*, a work for organ, orchestra, choruses, and piano that was co-commissioned for the Esplanade's 20th anniversary. His debut album *Seven*, released by Centaur Records, is the first album featuring all Singaporean organ music, and his choral anthems have been published by Southeast Asian publisher Muziksea. For information: phoonyu.com and allsaintswinterpark.org.



Conductor Bryan Zaros and composer Dan Locklair at St. Michael's-The Actors' Chapel (photo credit: Perry Bindelglass)

Dan Locklair's *Requiem* received its New York City premiere on March 16, performed by **Central City Chorus** with soloists, string orchestra, and organ, directed by **Bryan Zaros** at St. Michael's-The Actors' Chapel. The work's Michigan premiere was given March 24 by the **Grosse Ile Ecumenical Choir** at St. James Episcopal Church, Grosse Ile. For information: locklair.com.

► page 3

a 29-stop Gabriel Kney organ in 1989 along with new Steinway and vintage Mason & Hamlin pianos, as well as Orff instruments. In 2009 he helped form and led a non-profit organization, Market Street Music, to administer the church's outreach music programs. This program has expanded since its inception and now includes two choirs, three series of concerts, and collaborating organizations.

He will continue to live in Wilmington with his husband, operatic baritone Grant Youngblood. For information: davidschelat.com.

Smith, Jason Steiner, Christopher Teel, Joanna Whitsett, Clark Wilson, and Ronald Wyatt. For further information: easttexaspipeorganfestival.com.

Competitions

The **Jean-Louis Florentz International Organ Competition** will take place May 17–18, 2025, in Angers, France. Applicants must be under the age of 30 as of May 18, 2025. The semi-final round will be held May 17 in the Chapel of the Good Shepherd and Saint-Maurice Cathedral; the final round will be the following day at the cathedral. First prize is €6,500 and recital offerings; a prize for the best interpretation of the compulsory commissioned work by Grégoire Rolland is €1,500; second prize is €1,000; audience prize is €500.

Jury members are Vincent Dubois (chair), Thierry Escaich, Christophe Millet, Jean-Baptiste Urbain, Isabelle Demers, Matthias Maierhofer, Véronique le Guen, Thomas Ospital, and Grégoire Rolland. Application deadline is January 15, 2025. For information: printempsdesorgues.fr.

Events



The **Catalina Organ Festival** presents "In from the heat! Summer siesta concerts" at Catalina United Methodist Church, Tucson, Arizona. A luncheon is served at noon in the fellowship hall, with the recital following in the sanctuary: June 29, Emma Whitten; July 27, Ilona Kubiacyzk-Adler. The church houses *Quimby Pipe Organs Opus 70*, an instrument of four manuals, 57 ranks, the featured in the November 2015 issue. For further information: catalinamethodist.org/organ-festival.

The **2024 East Texas Pipe Organ Festival** will take place October 20–24 in Houston. The annual event features Aeolian-Skinner pipe organs designed and tonally finished by Roy Perry. This year's schedule includes Perry's remaining Aeolian-Skinner organs in Houston as well as other instruments in Houston and Galveston by Andover Organ Company, Austin, Fisk-Rosales, Paul Fritts & Company, Hook & Hastings, Orgues Létourneau, Nichols & Simpson, Noack, Pasi, Henry Pilcher's Sons, and Schantz Organ Company.

Presenters include Emily Amos, Bryan Anderson, Elena Baquerizo, Ken Cowan, Scott Dettra, Matthew Dirst, Clive Driskill-Smith, Richard Elliott, Ann Frohbieter, Valentina Huang, Marshall Joos, Andre Lombardi, Alison Luedecke, Lorenz Maycher, Carl McAiley, Yuri McCoy, Daryl Robinson, Robert Simpson and the Christ Church Cathedral Choir, Houston, Grant

Organbuilders



Schantz organ, Our Lady of Peace Catholic Church, Cleveland, Ohio

Schantz Organ Company, Orrville, Ohio, has completed the relocation of Schantz Opus 2209 to Our Lady of Peace Catholic Church, Cleveland, Ohio. The instrument was built in 2003 for St. Mark's Reformed Church, Burlington, North Carolina. Our Lady of Peace purchased the organ and hired Schantz to relocate, upgrade, and redesign it. In its original home, the instrument was entirely located in chambers. Many modifications were made to allow it to be visually pleasing in the balcony of Our Lady of Peace, while also retaining as much space as possible for choir members. The console control system was upgraded as part of the move.

A dedication program was played by Todd Wilson on October 8, 2023. For information: schantzorgan.com.

► page 6

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Nunc Dimittis



James Elwin McCray

James Elwin McCray, music professor and administrator, choral conductor, and composer, died March 3 at his home in Fort Collins, Colorado, following a period of declining health. He was born February 27, 1938, in Kankakee, Illinois, and received degrees from Illinois Wesleyan University, Bloomington, and Southern Illinois University, Carbondale. He earned a Ph.D. degree in music from the University of Iowa, Iowa City. Before arriving in Fort Collins, he was a member of the music faculty of the University of South Florida, Tampa, and chairman of the music departments at Longwood College, Farmville, Virginia, and St. Mary's College, South Bend, Indiana. From 1978 until 1988 he was chairman of the department of music, theatre, and dance at Colorado State University, Fort Collins, from which he retired as Professor Emeritus of Music.

McCray composed and published over one hundred choral compositions that were sung by vocal ensembles in public schools, churches, and universities—many of them commissioned by these organizations. He received professor of the year awards from the honor societies of two universities, was awarded the Mellon Prize for distinguished contributions to scholarship, and was recognized for excellence in teaching by the Colorado State Alumni Board. An active church musician, he served Protestant and Catholic churches for decades. Additionally, he conducted *Laudamus*, a civic choral ensemble, and

authored three books and numerous professional articles. From November 1976 through December 2016, he wrote a monthly column for *THE DIAPASON*, "Music for Voices and Organ," reviewing new choral music and reintroducing other anthems appropriate throughout the liturgical year.

As a university administrator, McCray was a leader who planned for the future and found innovative solutions to the changing climate of higher education. He was a strong and vigorous advocate for his departments and worked to broaden his departments' reputation. A particular asset of his leadership and community building was his continuing success at hosting distinguished musicians, scholars, and composers from around the country to interact with students and frequent, gracious entertaining of the Fort Collins choral community at his home.

James Elwin McCray is survived by his wife, Joanne Campbell, and his children by his previous wife, Chris: son Matthew McCray of Los Angeles and daughter Kelly McCray of Tampa; and step-children Emily Lefler of San Diego, Bradley Lefler of Los Angeles, and predeceased by his stepson, Scott Lefler. A celebration of life was held April 6 in Fort Collins. Memorial gifts should be directed to the future James E. McCray Music Scholarship, which the family hopes to eventually endow to support conducting students in the CSU Department of Music. Checks should be made payable to the Colorado State University Foundation, Post Office Box 1870, Fort Collins, Colorado 80522, or made online at advancing.colostate.edu/give.

Robert D. Rhoads, 88, retired vice president and technical director of Schoenstein & Co., Benicia, California, died February 10 in Sonoma, California. Born in Burbank, California, his family moved to a farm in Sunnyside, Washington. Rhoads attended Simpson College in Washington and assisted in relocating the college to San Francisco. Part of that project was installing two campus pipe organs. In San Francisco he earned an AA in electrical engineering from Cogswell College while working on installation and maintenance of industrial boilers.



Robert D. Rhoads

In 1960 he started Robert D. Rhoads Pipe Organ Service. The following year he became an M. P. Möller representative, selling, installing, and servicing organs in the Northern California area. In 1970 he returned to Simpson College as head of maintenance and engineer of their radio station. When offered an opportunity to plan and install radio studio equipment and transmitters throughout the country, he became chief engineer of Family Radio, a national religious network.

After completing the radio broadcasting project in 1974, Rhoads again entered the organ business. He purchased a building and set up an organ shop, employing two full-time people besides his wife, Dolores. During the "pizza organ" craze, the firm renovated and installed many Wurlitzer organs.

In 1978 Rhoads Pipe Organ Service was purchased by Schoenstein & Co. Robert Rhoads became factory manager, and Dolores Rhoads manager of tuning service. Robert Rhoads was responsible for developing and refining the designs of nearly every component of the Schoenstein electric-pneumatic action system. He coordinated the engineering, production, and installation of all new organs as well as major rebuilding jobs. Some of his notable projects at Schoenstein were organs at St. Paul's Parish, Washington, D.C., and First-Plymouth Congregational Church, Lincoln, Nebraska. He also supervised the restoration of the Mormon Tabernacle organ in Salt Lake City, Utah, and accomplished installing the façade of The Church of Jesus Christ of Latter-day Saints Conference Center organ in Salt Lake City while the building was under construction.

In 1996 Rhoads was named vice president and technical director of Schoenstein & Co. In April 2003 he retired after 24 years of service. Robert D. Rhoads is survived by his wife Dolores, two children, and seven grandchildren.



James Wyly

James Wyly died October 15, 2023, in Oaxaca, Mexico. He was born November 15, 1937, in Kansas City, Missouri, and was educated in public schools. He

graduated in 1959 from Amherst College, Amherst, Massachusetts, where he majored in English and studied organ at nearby Smith College with Henry Mishkin. He then enrolled in the new Doctor of Musical Arts degree program at the University of Missouri at Kansas City, earning his degree in 1964. From 1961 through 1963 he was supported by the Fulbright Commission for his research and dissertation on historic pipe organs of Spain, living in Madrid. He was prepared to teach organ, harpsichord, music theory, and music history.

Wyly taught on the music faculty of Elmhurst College, Elmhurst, Illinois, from 1964 to 1968. Then he served on the music faculty of Grinnell College, Grinnell, Iowa, from 1968 to 1976, where he also taught in a humanities program based in classical literature.

In Chicago he met and married Mary Gae Porter, who served as a librarian at Grinnell and later at Chicago's Newberry Library. From 1977 through 1985 James Wyly devoted himself to the study of clinical psychology and the analytical psychology of Carl Jung. He earned his PsyD degree from the Illinois School of Professional Psychology in 1981 and his diploma in analytical psychology from Chicago's Jung Institute. He maintained a private practice in Chicago from 1981 until 2003, also serving on the staff of Fourth Presbyterian Church's Replogle Counseling Center. He was an active teacher in the training programs of the Jung Institute until 1997.

In the 1990s Wyly worked with several groups of psychologists in Mexico City, people who wanted to study Jungian psychology and become analysts. He taught classes and provided clinical supervision for candidates.

In 2000 Wyly met paintings conservator Helen Oh, who taught painting at the Palette and Chisel Academy in Chicago, and he studied with her until 2003, learning 17th-century techniques. James and Mary Wyly moved to Oaxaca, Mexico, in 2003, first living in a 17th-century house of the late painter Rodolfo Morales. In 2008 they moved into the house of architect Guillermo de la Cajiga, where he pursued his passion in the studio of his dreams. At the same time a group of musicians gathered around him to learn and perform music of the Baroque era. The Wyllys hosted two or three concerts a year until 2023.

In 2010 James Wyly was diagnosed with chronic lymphocytic leukemia. Treatment provided by two young physicians using alternative medicine delayed symptoms until the summer of 2023 when they cured the leukemia but could not reverse the anemia that followed. Mary, these doctors, and a loyal circle of friends cared for him until he died peacefully in his bed.

Recordings

Danish composer **Martin Byrial's** six-movement *Concerto for Strings and Organ No. 1: The Gratitude Concert* has been released on Spotify and Apple Music. Described as maximalist and Romantic, the work was recorded in Aalborg Concert Hall in Denmark and was conducted by **Henrik Vagn Christensen**. The orchestra consisted of 40 string players from the four symphony



Martin Byriál, Concerto for Strings and Organ No. 1: The Gratitude Concert

orchestras in Denmark—Aalborg, Aarhus, Copenhagen, and Odense. The organist was **Lars Colding Wolf**. The four-manual organ in the concert hall was built by Marcussen & Søn. There are six movements. For information: martinbyrial.com.



Danish Concertos for Recorder and Organ

Svitzer Music announces a new recording, *Danish Concertos for Recorder and Organ*, featuring **Tina Christiansen**, organ, and **Monica Schmidt Andersen**, recorder. Works

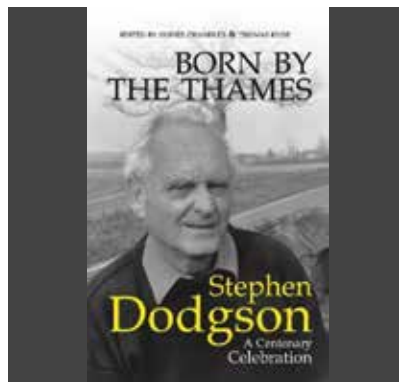
featured include *Moonchild's Dream*, by Thomas Koppel, transcribed by Eric Kolind; *Concerto for Recorder and Organ*, by Martin Lohse; *Concertino*, by Thomas Clausen and transcribed by the composer; and *Blue Orbit*, by Lars Kristian Hansen. Each selection is a premiere recording. For information: svitzermusic.com.

Publishers



Interlude Symphonique

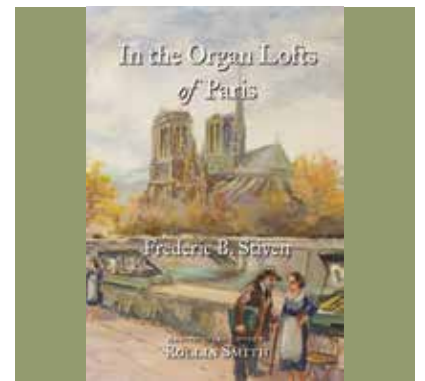
Fruhauf Music Publications announces a new organ publication, a transcription of “Interlude Symphonique” from the oratorio *Rédemption* by César Franck. The work is comparable to his large-scale compositions. During the composer’s life span, it was arranged for two pianos; subsequently the entire work underwent significant revisions that were overseen by colleagues following its less than successful premiere performance. Several transcriptions for organ solo have surfaced, including those by Marcel Dupré and Daniel Roth. For information: frumuspub.net.



Born by the Thames: Stephen Dodgson, A Centenary Celebration

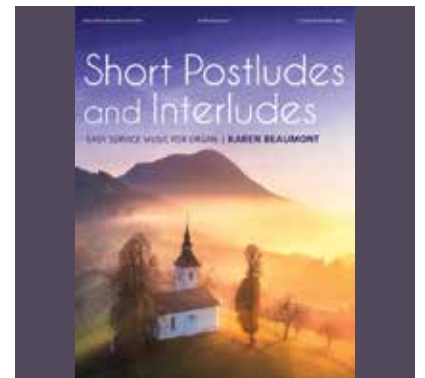
De la Porte Publishing announces a new book, *Born by the Thames: Stephen Dodgson, A Centenary Celebration* (978-1-8383269-1-3, £12.99), edited by Oliver Chandler and Thomas Hyde. Dodgson (1924–2013), a British composer, produced many works in a variety of genres, including a corpus of works for harpsichord and harpsichord with other instruments. “An Interview with Stephen Dodgson” by Pamela Nash can be found in the October 2001 issue, pages 15–19. For further information: delaportepublishing.co.uk.

OHS Press announces a new book, *In the Organ Lofts of Paris*, by Frederic B. Stiven, annotated and edited by Rollin Smith (9780913499351, \$39.99). From 1909 to 1911 Stiven studied with Alexandre Guilmant in Paris, and each Sunday he visited churches in the French capital. In 1923 he published *In the Organ Lofts of Paris*. Stiven’s original text is expanded with 68 illustrations and annotations by Rollin Smith, including a



In the Organ Lofts of Paris

number of appendices. For information: ohscatalog.org.



Short Postludes and Interludes: Easy Service Music for Organ or Piano

Lorenz announces a new publication, *Short Postludes and Interludes: Easy Service Music for Organ or Piano* (70/2486L, \$21 print, \$18 digital), by **Karen Beaumont**. There are seven postludes and seven interludes that may serve singly or as transitions between the postludes. For information: lorenz.com.

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Youthful fantasies

Saint John's Episcopal Church in Westwood, Massachusetts, was founded as a mission in September 1953, and services were first held in the Deerfield Elementary School at the end of Deerfield Avenue. A new church building was dedicated next to the school in March 1955, and my father was appointed the first full-time rector in October 1956. I was seven months old. We lived in a rented house nearby while the rectory was built adjacent to the church. I know from personal memory and family lore that we were ensconced in the new rectory before I was two years old. My earliest memories of those days included the bulldozers that were grading the lawn and building the driveway. My wife and sons would quickly agree that must have been the genesis of my fascination with heavy equipment, admittedly alive and well today as my sixty-eighth birthday approaches.

The Convention of the Episcopal Diocese of Massachusetts established Saint John's as a parish in 1959, and that year the church acquired C. B. Fisk Opus 31 (then the Andover Organ Company), a one-manual, six-stop, mechanical-action organ mounted on a platform with a detached, reversed console. I learned later (!) that the organ was planned as the Rückpositiv of a larger two-manual instrument that could be completed if the new parish succeeded. At three years old, I did not yet know about detached consoles, but my child's eyes remember where it was placed in the simple new A-frame building, itself designed to accept future enhancement.

Ten years after its founding, the parish mounted a campaign to build a parish hall and complete the church interior with formal decorations and furniture. Two towers and a rear gallery were added. A full-height stained-glass wall was installed behind the altar, a chancel with steps and altar rail was added, and hardwood pews were installed replacing the metal folding chairs.

Having spent a lifetime moving pipe organs, I am amused by the memory of my first organ relocation—that tiny Fisk organ hanging from a crane, pipes and all, being lifted from the front of the original sanctuary to its permanent home in the new rear gallery before the roof was closed. If I saw that happening today, I would run toward the crane operator, arms waving like a semaphore, shouting "Stop!" but there it was, an organ hanging from a hook on a sunny day. I was seven. That same year, when my parents were not at home, I thought it would be fun to climb the scaffolding surrounding the seventy-foot tower under construction. It was a lovely view from the top, showing my parents' car turning on to Deerfield Avenue, heading home. I got back down before they reached the driveway, but the guilt on my face was enough to spill the story.

Saint John's organist's name was Donald McFeely. He had the parish on the cusp of the tracker revolution, buying an

organ from Charles Fisk and the Andover Organ Company before the founding of C. B. Fisk, Inc., in 1961. The Andover Organ Company completed the twenty-three-rank instrument in 1991, including the original six-stop organ as the Rückpositiv as planned by Charlie Fisk.

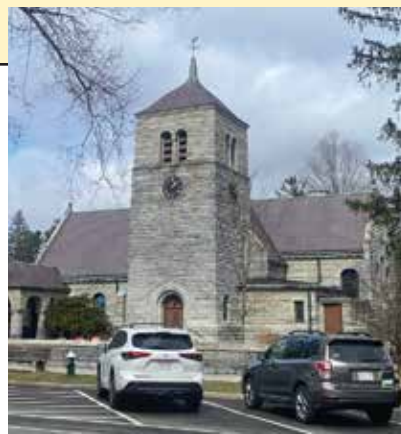
I remember several of the families of Saint John's as friends of my parents, and as I write I realize what a heady time that was for them. It must have been thrilling to start with meetings to incorporate a mission, transforming it to a parish, and taking on two building programs in ten years. Through their commitment, effort, and money, they created a church that continues to thrive over seventy years later. My father was a young priest in his second appointment, and it must have been mind-boggling and life-altering for him to be at the helm of that rocket ship. Dad has been gone almost ten years, so I will never get to chat about that with him, but the notion adds to my admiration. By the way, I attended the Deerfield School, next door to our house, from first through third grades.

§

Since my first organ was a quasi-experimental dip into the early years of the Organ Reform Movement, it is ironic that the second organ in my life was built in 1905 by the Ernest M. Skinner Company at a time when Robert Hope-Jones (who grew into the genius behind theatre organs built by Wurlitzer) was working with Skinner. Dad was called as rector of the Parish of the Epiphany in Winchester, Massachusetts, in 1966, when I was ten years old. I was instantly pressed into the Junior Choir led by harpsichord builder Carl Fudge, the parish's organist and choirmaster. As I think about it, the further irony is that Mr. Fudge as an early practitioner in the esoteric world of harpsichord building in the 1960s was saddled with an aging, wheezing, cadaver of an organ in such poor condition that my friends and I as ten-year-old choristers were well aware of its precarious state.

There was the Sunday when I heard my first cipher in the middle of a service. Mr. Fudge left the bench, crossed the chancel, revered the altar, returned with a ladder, revered the altar again, set the ladder against the impost, climbed up and pulled a pipe. He repeated the process to return the ladder, reverencing the altar twice more, wearing a black cassock through the entire sequence. I expect that his pious performance as the service progressed was calculated to draw attention to the organ's failings, and it was only five or six years later that my father was involved in purchasing another organ from Charles Fisk, Opus 65, which was completed in 1973.

When I was twelve, I had my first organ lessons on the gleaming ten-year-old, three-manual Holtkamp organ in Saint John's Chapel of the Episcopal Theological School (ETS) in Harvard Square, later the Episcopal Divinity School (EDS), now defunct. Though it



Saint Paul's Episcopal Church, Stockbridge, Massachusetts (photo credit: John Bishop)



Rectory, Saint Paul's Episcopal Church, Stockbridge, Massachusetts (photo credit: John Bishop)

has electro-pneumatic action, that organ was in the vanguard of experimental design with low wind pressures, classical choruses, and a Rückpositiv division (on a pitman chest) along the gallery rail. But my first experiences playing the organ during worship were on that home Skinner when Mr. Fudge allowed me to "noodle" a bit while he left the bench to receive communion, and later to play an occasional prelude or postlude.

It was not long before I went out on my own, taking a six-week gig playing on a three-manual Estey (long gone) at the Baptist church in Winchester, and then after Vatican II at St. Eulalia Catholic Church in Winchester on a Conn Artist. (You can't make these things up.) My last high-school church organist position was at the First Congregational Church of neighboring Woburn, Massachusetts, where I played a three-manual, thirty-three-stop E. & G. G. Hook organ built in 1860, a very grand organ with real large-organ stops like 16' Double Open Wood and 16' Trombone with wood resonators.

Nostalgia

I am wallowing in childhood memories today because Wendy and I recently moved from Greenwich Village to Stockbridge, Massachusetts, where my grandfather had been rector of Saint Paul's Episcopal Church, just at the time when my family moved from Westwood to Winchester and I started to take organ lessons. It has been both fun and eerie to merge into life in Stockbridge, walking past the rectory on Main Street where my grandparents lived, counting the windows, and remembering the rooms that were so familiar when I was a teenager.

Saint Paul's first building was a wood Gothic structure designed by Richard Upjohn and consecrated in 1844. The present stone building was designed by Charles McKim and consecrated in 1884. The organ was Hilborne Roosevelt's Opus 127, also built in 1884, but it was drastically altered in the early-1960s, a project that included the addition of mixtures and mutations, the replacement of the original principal stops with ranks of tapered pipes, the addition of a pedal division and a couple unified reeds including a Krummhorn with electric action. I wonder if Hilborne Roosevelt ever heard a Krummhorn? Today I call it a scandalous treatment of a lovely venerable instrument, but when I was twelve and thirteen years old and allowed to practice on the organ, loud and shrill as it was, I thought it was the bees' knees. I do not remember if I ever played a service there, but I know I played a recital or two—I'm sure my grandparents were very proud.

When I was a kid, we had family holidays in Stockbridge. Thanksgiving dinner in the rectory was a great treat, and my grandparents nurtured my nascent love of music by treating me to weekends at Tanglewood, just a few miles away. Those were my first solo trips away from home—my parents put me on buses and trains in Boston and grandparents picked me up in Pittsfield, Massachusetts, quite an adventure for a thirteen-year-old.

Since I retired as a church organist when I joined the Organ Clearing House in 2000, we have not attended church regularly, but when we first moved to Stockbridge, we were quick to show up at Saint Paul's. We went to the early service at 8:00 a.m. and were part of a congregation of five or six people. It was fun to meet a woman whose wedding had been performed by my grandfather and who had wonderful memories of him, but it was a pretty quiet affair. Shortly after, we learned that the rector had just received a call to move elsewhere, and after our first visit we went dormant.

A new rector was installed at Saint Paul's eight weeks ago, and Wendy and I went to church there last Sunday, attending the 10:00 a.m. service along with more than forty others. It was great to hear the organ being played, though it is in terrible condition, and we were pleased with the good vibes, the singing of the hymns, and the fact that there were some people present who were younger than us. Maybe we will go back this time.

Altered states

I imagine we are all familiar with organs that have been altered, receiving new identities for better or for worse. Some are great successes. There are many organs built by the Skinner Organ Company and later modified by Aeolian-Skinner under G. Donald Harrison's direction. Ernest Skinner hated that, but Harrison was able in many cases to retain the *gravitas* of the original organ while adding well-balanced choruses and mutations.

I had a long relationship with a 1906 Hutchings-Votey organ rebuilt by Kinzey-Angerstein in 1973 at Saint Mary's Catholic Church in Holliston, Massachusetts. I joined the reorganized workshop of Angerstein & Associates in 1984, and the organ at Saint Mary's was one of the first I tuned after taking that job. The occasion was a recital by Daniel Roth, then *titulaire* of Saint-Sulpice in Paris, celebrating the appointment of Saint Mary's longtime organist, Leo Abbott, as director of music for the Cathedral of the Holy Cross in Boston and the end of his tenure at Saint Mary's. The organ retained its original 8' and 4' principals, wood flutes, manual reeds, and pedal stops. Daniel Angerstein had added upperwork to the Great and Swell creating two fine choruses and a smashing 16' Pedal Trombone. It is a grand organ with lots of pizzazz, and the new tonal scheme added

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The altered Roosevelt organ, Saint Paul's Episcopal Church, Stockbridge, Massachusetts (photo credit: John Bishop)



Hutchings-Votey organ, altered by Kinzey-Angerstein, Saint Mary's Catholic Church, Holliston, Massachusetts (photo credit: Andrew Scanlon)

By John Bishop

complex structure of a Cornet, especially when a reed stop is added to it. (Think d'Aquin noëls.)

I sat in a pew at Saint Paul's last Sunday, delighted that the organ was being played, but critical of its collection of unrelated stops, however much I enjoyed playing it fifty-six years ago. (Oof!) The church has had some hard times over all those years, but it is fun to think that we might breathe some new life into it. Wendy and I live a fifteen-minute walk from Saint Paul's. Maybe I could help?

There have been many organs in my life that were altered from their original state and transformed into something different. Some are marvelous successes, some are unmitigated disasters, and some (perhaps most) are the transformation of a fine instrument into one that is mediocre and uninteresting. A well-intentioned local organ technician may have terrific skills, but may not have the knowledge, wisdom, and experience to "out-Skinner Skinner." If the organ you play most regularly does not have a trumpet, you probably could add one, but it should be as close as possible to the trumpet the original builder would have



(photo credit: Félix Müller)

wonderfully to the original foundation of the organ.

The Holliston organ was so successful because the new stops were scaled and voiced to complete choruses based on the original foundations. The added pipes were purposefully constructed to exacting specifications based on the scales of the original stops, so all voices blend as if the entire instrument had been built at once. Too often, organ technicians of lesser skill add voices to an organ based on the notion of an ideal stoplist without considering the scales, construction, or even wind pressures of the new pipes.

Earlier this year I visited an organ in Texas that has small-scale Baroque choruses added in the 1960s to a nineteenth-century organ with broad scales and heavy fundamental tone. The differences in harmonic structure between old and newer pipes is striking. The tonal effect is jarring, confusing, and difficult to sing with. The firm that added the high-pitched stops must not have made any effort to create a blend between old and new. The stoplist looks fine, but the organ sounds terrible.

When the revival of classic organ-building was getting traction in the early 1960s, many of the new organs were focused on high-pitched voices as were the "Baroque-izations" of older organs. It is ironic because the great classical instruments of Europe on which our revival was based are typically not shrill instruments. Their stoplists show fully developed choruses crowned with multiple mixtures, but their foundation stops are rich and full with thrilling harmonic development to support all that upperwork. When twentieth-century organbuilders began building new mechanical-action organs with low wind pressure and open-toe voicing, the challenge they faced, whether they knew it or not, was to figure out to deliver lots of air, not pressure but volume, to the largest pipes in the organ, and to voice those pipes so they could really sing.

§

It is fun to think about the first organs I knew, how my youthful impressions compared to my current thinking after playing, working on, and listening to hundreds of organs. As a thirteen-year-old, I was enthralled by the idea that I could play music on those keyboards and fill a church building with sound. I have been around organs with serious intent for about fifty-six years, and the evolution of my understanding of organ tone is still in process. I have learned slowly how scale (diameter) and wind pressure affect what an organ pipe can do. I have learned how the shape of a pipe's

resonator (the long part) affects the harmonic structure of its tone, so it stands to reason that two stops that emphasize the same harmonics will blend well together—that is a simple glimpse of the

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View from the balcony

**Schoenstein & Co. Organ Builders, Benicia, California
Saint Michael's Abbey, Silverado, California**

**Treasure in the hills
French Romantic organs
in a silver boomtown**

When searching for sung daily offices, a French-style abbey church, and two French Romantic organs, one might look in Europe, but not in Silverado, California. The city and its namesake canyon, located east of Los Angeles in the Santa Ana range, hold scenery found in old Western films: dusty mountainsides that turn pink at dusk, tumbleweed blowing across the winding two-lane road, a creek with little more than eight ounces of water in its bed, old mine shafts from the silver boom.

Yet here in the California mountains stands Saint Michael's Abbey, a spectacular new Romanesque building patterned after nineteenth-century French cathedrals. Everything about it is exceptional: the location, the building, the people, the liturgy, the music. Our challenge was to build an organ worthy of these extraordinary attributes.

The Abbey and the Norbertine Fathers

The Norbertine Fathers trace their heritage back to twelfth-century

northern France and have several monasteries across the globe. The fathers who founded Saint Michael's Abbey were fleeing communist rule in Hungary in the 1940s. After arriving in New York and staying with fellow canons regular in Wisconsin, they eventually settled in California in 1961.

With deep ties to France and a passion for singing, the fathers sang in the first abbey church—a smaller edifice with dry acoustics and no pipe organ. When they had the opportunity to build a new church, they chose to pattern it after French cathedrals, with round arches and barrel vault ceiling.

A twenty-year pipe dream

Father Jerome Molokie, an organist and canon regular at Saint Michael's, was first introduced to our work on a visit to San Francisco in 2002. As plans for the new abbey church began to materialize, Jack Bethards and Father Jerome sketched ideas for two organs, one in the quire and one in the tribune (rear balcony).

Thanks to Father Jerome's advocacy, the abbey purchased one of our French choir organs, Opus 116A, which was in need of a new home. They made this purchase several years before the new abbey church was completed, showing total confidence in the organ as a priority in the design of the new facility.



Schoenstein staff and families, Father Jerome, Paul Jacobs, and others at the dedication concert



Console

The tribune organ was considered to be the old cliché—a pipe dream—until after the abbey was completed and the Janet Curci Family Foundation came forward as benefactor of the new instrument. We had a singular directive from the abbey: build an organ to play French Romantic repertoire. Designing such an organ is easy on paper, but achieving the French Romantic sound required us to return to our detailed study of French organs.

A French Schoenstein?

The tribune organ at Saint Michael's is our largest French Romantic organ, but it is far from our first. In 1985 we made a thorough study of French Romantic organs for two reasons: first, to add new tone colors to our eclectic symphonic organs; and second, to find the secrets of the *Orgue de Choeur*—miniature instruments that carry the main load of French service music. We thought these “little giants” could be the answer for American Catholic churches who at that time were moving singers and organists from the gallery to often-inadequate makeshift spaces near the sanctuary.

The study tour included twenty-five organs, with fifteen documented in detail. We engaged Kurt Lueders to be our guide. Jack Bethards, David Broome, Brant Duddy, Steuart Goodwin, and Robert Schopp made up the study team. These many hands made it possible to take detailed scale measurements of flues and reeds, take photographs, make recordings, and document special features of each instrument.

Upon our return, sample pipes were made and voiced. Eventually we built several instruments in strict French Romantic style, all ten ranks or smaller. Small instruments in this style work well in this country; however, a large instrument that is true to the French style requires a cathedral acoustic. After nearly forty years, we found that acoustic and musical need at Saint Michael's Abbey.

The tribune organ

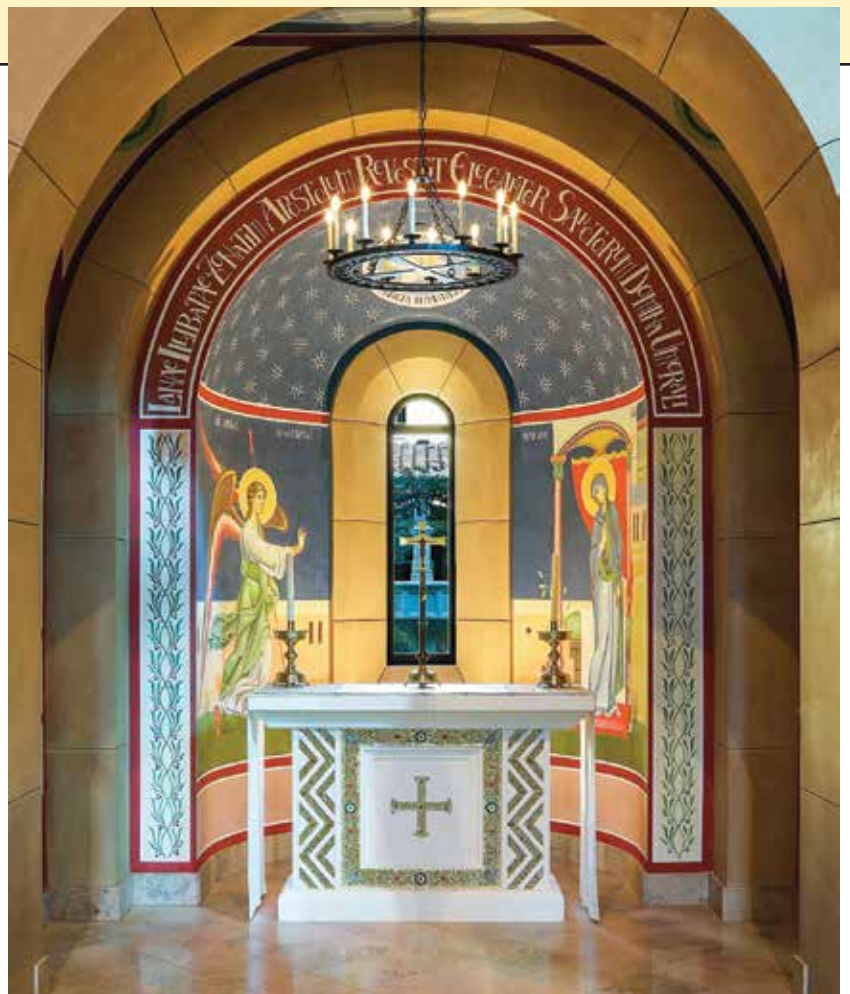
Although the tribune organ is a luxury unto itself, its tonal design had to be economical. Cavaillé-Coll's signature “four fonds” (Montre, Flûte harmonique, Gambe, Bourdon) are only effective when each can be heard as a meaningful

Schoenstein & Co. Organ Builders Opus 183

Grand-Orgue (I)		Positif expressif (II)		Récit expressif (III)		Pédale	
16' Bourdon (ext)	12 pipes	8' Salicional	61 pipes	8' Flûte traversière	61 pipes	32' Soubasse† (ext)	12 pipes
8' Montre	61 pipes	8' Unda-Maris (TC)	49 pipes	8' Viole de gambe	61 pipes	16' Contrebasse	32 pipes
8' Flûte harmonique	61 pipes	8' Cor de nuit	61 pipes	8' Voix céleste	61 pipes	16' Soubasse	32 pipes
8' Gambe	61 pipes	4' Flûte	61 pipes	4' Flûte octavante	61 pipes	16' Bourdon (Grand-Orgue)	
8' Bourdon	61 pipes	2 2/3' Nazard	61 pipes	2' Octavin	61 pipes	8' Flûte (Grand-Orgue)	
4' Prestant	61 pipes	2' Flageolet	61 pipes	8' Trompette	61 pipes	8' Salicional (Positif expressif)	
4' Flûte douce	61 pipes	1 3/4' Tierce	54 pipes	8' Basson - hautbois	61 pipes	8' Bourdon (Grand-Orgue)	
2' Doublette	61 pipes	16' Basson	61 pipes	8' Voix humaine	61 pipes	4' Flûte (Grand-Orgue)	
1 1/2' Fourniture (IV)	244 pipes	8' Trompette	61 pipes	Trémolo		32' Bombarde	32 pipes
8' Trompette	61 pipes	8' Clarinette	61 pipes	Recit 16'		16' Bombarde (ext)	12 pipes
4' Clairon	61 pipes	Trémolo		Recit 4'		8' Bombarde (ext)	12 pipes
Grand-Orgue 16'		Positif 16'				† Quint length pipes C-F#	



Positif



Chapel



Récit

addition to the ensemble. The beauty of these organs is the ability to make myriad tonal variations with simple voices. No voice is superfluous.

With so many stops of the same type throughout the organ, it is critical to vary scale, construction, and voicing in an organized manner to achieve a satisfying tonal result. In addition to several diapasons, there are six open flutes (four of which are harmonic), five strings, three stopped/tapered flutes, and a variety of French-style reeds. Most *fonds* are treble-ascendant and slotted, and the live acoustic allowed for a Cavaillé-Coll approach to chorus scaling all the way up through the Fourniture.

Exceptional uses

Saint Michael's Abbey has already incorporated the organ into its exceptional offerings of daily offices and Masses, all of which are sung. To hear a full quire of priests who sing several times each day feels otherworldly, especially when one recalls they are just an hour from Hollywood. Hearing that singing in a cathedral acoustic, accompanied by the choir organ, with musical commentary from the tribune organ throughout, is astounding.

The tribune organ was dedicated in what the abbey hopes is the first of many recitals by acclaimed artists. Paul Jacobs played a varied program on December 2, 2023, reminding us how versatile a successful organ can be, no matter its accent.

We hope the tribune organ, coupled with the choir organ, singing, mosaics,

windows—all of what makes the abbey special—will inspire the fathers and visitors for decades to come. It was a privilege to contribute to an exceptional institution's offerings and a joy to build an organ for such an exceptionally beautiful place.

Many people helped bring this project to fruition, including the Janet Curci Family Foundation; Father Jerome Molokie; Father Justin Ramos; Father Gregory Dick; Kevin Shaffer, director of construction; Gabriel Ferrucci, business advisor; Enzo Selvaggi, case design advisor; and the Schoenstein & Co. staff:

Jack Bethards
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Glen Brasel
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Patricia Schneringer

—Bryan Dunnewald
Tonal Director
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Photo credit: Louis Patterson

Couplers

Grand-Orgue/Pédale
Positif/Pédale
Récit/Pédale
Positif/Grand-Orgue
Positif/Grand-Orgue 16'
Récit/Grand-Orgue
Récit/Grand-Orgue 16'
Récit/Grand-Orgue 4'
Récit/Positif
Récit/Positif 4'

Console

1. Three-manual and pedal French-style open drawknob console with bench and music rack all of hardwood designed and finished to complement the organ case.
2. Bone and ebony covered keys with articulated touch.
3. Polished ebony drawknobs on brass shanks.
4. Solid state, capture combination action:
 - 5,000 memories—assignable, lockable with back-up and level indicator
 - 14 General pistons and toe studs (8 left, 6 right)

- 6 Grand-Orgue pistons
- 6 Positif pistons
- 6 Récit pistons
- 1 Set piston
- 1 General cancel piston
- 2 memory level pistons
- Programmable piston range for each memory folder.
- 5. Grand-Orgue to Pédale reversible piston and toe lever.
Positif to Pédale reversible piston and toe lever.
Récit to Pédale reversible piston and toe lever.

6. Two balanced expression pedals of brass.
7. Piston Sequencer (European mode, controlled by (+) toe stud and piston, and (-) piston. Indicator showing piston employed.
8. Record/playback system.
9. Pedal light, coupler rail light, and music light.

Three-manual and pedal Tribune Organ
31 voices — 34 ranks
Electric-pneumatic action

The Great Toulousain Dynasty

The History, Evolution, and Legacy of Les Facteurs d'Orgues Théodore Puget, Père et Fils, 1838–1960, Part 1

By John Joseph Mitchell

Théodore Puget, his sons Eugène and Jean-Baptiste, and his grandson Maurice, cultivated a dynasty of organ manufacturing that is worthy of recognition, though their work is often overshadowed by other organbuilders in France. This essay argues that the organs of Théodore Puget and his sons demonstrate innovation and artistry in French symphonic organbuilding.

The Cavallé-Coll problem

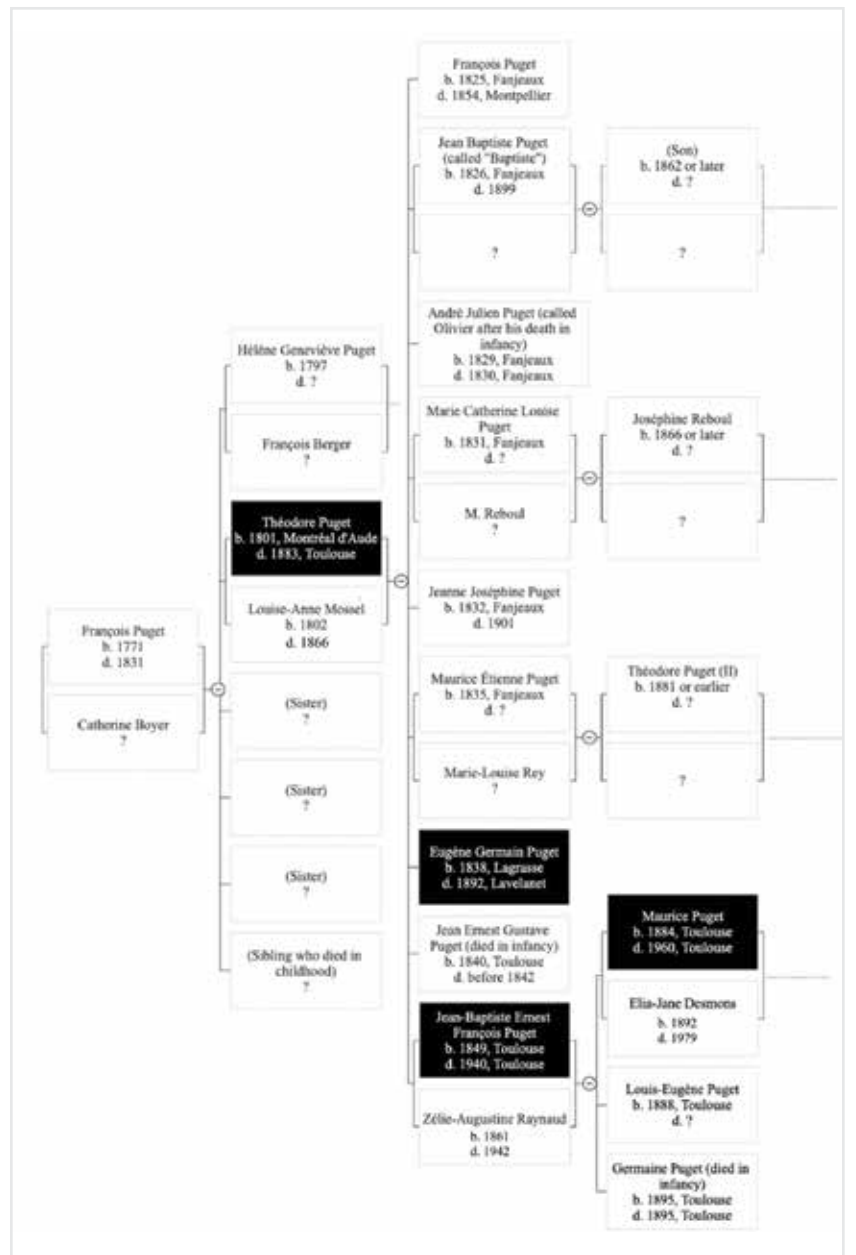
Since the Romantic era, the history of French symphonic organbuilding has been dominated by Aristide Cavallé-Coll.¹ A prodigy of both acoustics and mechanics, Cavallé-Coll constructed instruments to meet the artistic and cultural demands of cosmopolitan Paris. His organs, often designed to boom down cavernous naves of Gothic cathedrals, inspired compositions by renowned musicians including César Franck, Alexandre Guilmant, Louis Vierne, and Marcel Dupré. Cavallé-Coll's influence is so great that one may be tempted to believe that he alone was responsible for an entire era of organbuilding. His immense fame overshadows the reputations of other builders.² The Puget dynasty also consisted of formidable organbuilders of note during this time and deserves recognition.³

Théodore Puget (1801–1883), his sons Eugène (1838–1892) and Jean-Baptiste (1849–1940), and his grandson Maurice (1884–1960), hereafter referred to by their first names, cultivated a family lineage of French symphonic organbuilding in a different style than that of Cavallé-Coll.⁴ Set upon the backdrop of Toulouse in southern France, Théodore created instruments fit to serve local parishes throughout the Occitania region and beyond. These organs reflected local cultural aesthetics with technological materials of the region. Théodore's sons expanded his vision and built lasting organs that won the respect of the aforementioned organists and have left musicians in the modern age asking themselves whose instruments they prefer: those of Cavallé-Coll or the Puget family.⁵

The organs of Théodore Puget and his sons demonstrate innovation and artistry in French symphonic organbuilding. This research begins with a study of Théodore Puget's early life and career and includes a description of cultural trends concerning the pipe organ in nineteenth-century France. Two of Théodore's sons' most notable instruments are examined: Notre-Dame du Taur, constructed by Eugène, and the Cathedral of Sainte-Cécile in Albi, built by Jean-Baptiste. Of the hundreds of organs the Puget family



Théodore Puget¹²




Puget family tree⁴⁰

produced between 1838 and 1960, these two contrasting instruments are excellent representations of different periods in the Puget history.⁶ Though Théodore and his grandson Maurice are deserving of praise for their work as organbuilders, the instruments of Eugène and Jean-Baptiste demonstrate the pinnacle of the family's production and influence.

The formative era, 1838–1877: Théodore Puget

The birth of a dynasty

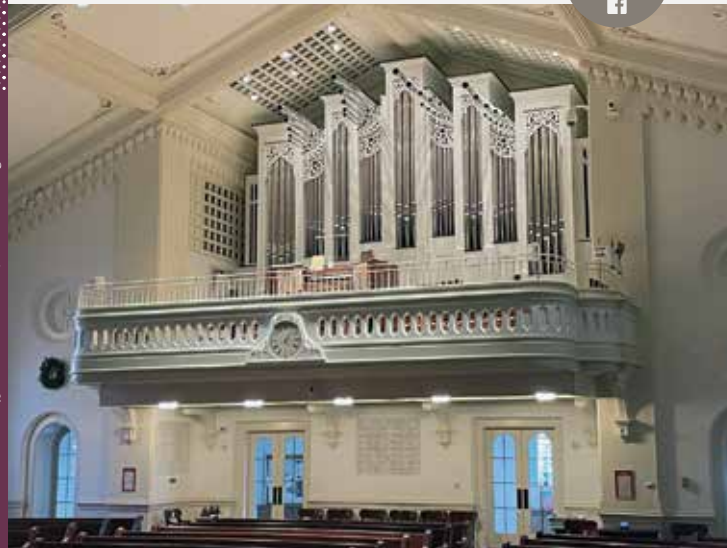
The lineage of the Puget family can be traced back to the seventeenth century, and many of Théodore Puget's ancestors were woodworkers.⁷ Most sources claim that Théodore was born in 1799, but genealogical research conducted by



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Jean-Marc Cicchero in 2016 proves that he was born on November 15, 1801, in the village of Montréal d'Aude. His parents, François Puget and Catherine Boyer, were carpenters.⁸ Growing up around the family's workshop, Théodore learned the art of woodworking. His family also made sure that he studied organ, though they were not musicians themselves.⁹ Théodore lived in the village of Fanjeaux between the years 1822 and 1837, where he married Louise-Anne Mossel in 1824.¹⁰ During his early career, Théodore was both an organist and a clockmaker.¹¹

Théodore's training in organbuilding is a mystery. Many scholars argue that he was self-taught, combining his skills of woodworking and musicianship. Cicchero suggests that while Théodore could have determined some aspects of organbuilding on his own, he likely apprenticed with a builder. He could have studied with Prosper Moitessier in Carcassonne between the years 1826 and 1830. He also may have apprenticed with Sieur Benoit Cabias, a local builder of musical instruments in Carcassonne at that time. There is no evidence concerning Théodore's work with either of these builders, though it is probable that he met both of them while living in Fanjeaux.¹³

The greatest influence on Théodore's organbuilding was Dom Bédos de Celles. Bédos was a monk and organbuilder in the eighteenth century whose most famous instrument is the gallery organ of l'Église Saint-Croix in Bordeaux.¹⁴ His treatise, *L'Art Du Facteur d'Orgues*, is one of the most important documents on organbuilding ever written. This collection of detailed descriptions and precise illustrations is a guide on how to construct a pipe organ, including information about layout, voicing, winding, and many other pertinent elements. Bédos's writing concerns organs of the French Classical era, though many of his methods were continued or expanded upon in the building of French symphonic organs.¹⁵

To Théodore, the contents of Bédos's treatise were sacred. He kept a copy of *L'Art Du Facteur d'Orgues* in the shop and referred to it frequently. Even Théodore's sons and grandson Maurice, who were far more progressive in their organbuilding than the Puget patriarch, consulted the Bédos text when building their instruments.¹⁶ For example, when Maurice designed the organ for l'Église Saint-Michel in Villemur, he created a five-rank mixture according to Bédos's instructions. This instrument, built in 1960, was the final organ of the Puget dynasty, and Maurice never witnessed its completion.¹⁷ Though the Pugets deviated from some of the instructions due to the advances of industrial age technology and trends of symphonic organbuilding, Bédos's treatise was a grounding foundation through the complete duration of the dynasty.

Théodore and his wife settled in Toulouse between 1839 and 1840, during which time he assembled milacor organs.¹⁸ The milacor was a patented device to help amateur organists accompany Gregorian chant.¹⁹ This machine was connected to a simplified keyboard of a small pipe organ typically containing five or fewer stops that was built in a factory setting, shipped out in a kit, and assembled by a local distributor.²⁰ Théodore was a Toulousain subcontractor for the organbuilder Abbé François Larroque, whose organs were commonly paired with milacor systems.²¹ During these years, Théodore's older children assisted in these projects and took music lessons.²²

The first Puget organ, installed in the gallery of l'Église Saint-Exupère de

Toulouse, was too tall for the milacor workshop. Larroque and Théodore asked the parish to keep this organ, which was over twenty feet in height, in the loft at the church's expense as a model for clergy and other potential customers.²³ The church council agreed to purchase the instrument on the condition that Théodore would play every Mass and feast day for free for six years or have one of his sons substitute on his behalf.²⁴ Completed in 1842, the new instrument was double the size of a standard milacor. Théodore served as an organist at this church, fulfilling the council's demands.²⁵ This landmark project demonstrated Théodore's ability to produce gallery organs of a larger size than milacors.²⁶

There are multiple documented claims to the year Les Facteurs d'Orgue Théodore Puget, Père et Fils was founded. Some scholars assert that the firm was established in 1834, the earliest date put forth by some Puget sons.²⁷ According to one source, the company began as late as 1843.²⁸ The first documentation about the age of the Pugets' business comes from a newspaper article written in 1864,

which indicates that the organbuilding firm was founded in 1838.²⁹ The year 1838 was also when Théodore entered into cooperation with Larroque to build milacor organs. During this year Théodore prepared to relocate his family to Toulouse and sent his wife to Lagrasse to be with relatives as she gave birth to Eugène.³⁰ Théodore parted ways with Larroque at some point between 1843 and 1845.³¹

The Pugets' workshop was always in Toulouse, though the address changed several times. In some instances, the factory remained in one place while the street name or block number was altered; other times, the Pugets had moved. Directories indicate that by 1855 the Pugets were located three blocks north of Saint-Sernin Basilica on Rue de Trois Piliers. During many of the family's most prosperous years, 1863–1895, the Puget shop was headquartered in the Jeanne d'Arc neighborhood of Toulouse at various addresses.³² In 1899 the factory was moved south to what is now Boulevard Michelet. The shop relocated again in 1925 to Rue de Négrenes where it remained until Maurice's death in 1960.

None of these sites retains any remnants from the Puget workshops.³³

Théodore had nine children, some of whom worked in the family business.³⁴ His firstborn child, François, was Théodore's logical successor since he demonstrated much promise as an organbuilder.³⁵ Tragically, François passed away from cholera in 1854.³⁶ Some of Théodore's other children founded their own organ factories, which, in the case of the second-eldest son, Baptiste, resulted in bitter estrangement from the family.³⁷ The latter is not to be confused with Théodore's youngest son, Jean-Baptiste. It should be noted that there are two Pugets with the first name "Maurice:" one was Théodore's third-eldest son born in 1835, and the other, born in 1884, was the son of Jean-Baptiste who took over the company in 1922.³⁸ Théodore's daughters, Marie and Josephine, were unsung workers in the Puget family who traveled to the worksites, overseeing projects' expenses.³⁹

Confusingly, Théodore and his sons signed correspondence as "Théodore Puget." Authors sometimes refer to Eugène, Jean-Baptiste, and Maurice all

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Saint-Vincent de Carcassonne façade (photo credit: Tylwyth Eldar)⁴⁹

as “Théodore.” Jean-Baptiste went by several names throughout his life because, when François passed away, Théodore began addressing his youngest son as François. Later, when Baptiste set up his rival company in 1863, Jean-Baptiste was called Théodore by his family. In the times when Jean-Baptiste did not sign his name as “Théodore,” he wrote the middle initials of his name: “F. E. Puget.”⁴¹ In my writing, I distinguish the sons by their first names where they might otherwise be referred to as “Théodore.”⁴²

The formative era, 1838–1877: Théodore Puget

Organ construction trends of the mid-nineteenth century redefined what soundscapes were possible, converting organs constructed to mirror *stile-antico* vocal polyphony and Baroque dances into instruments that could more closely resemble that of a symphony orchestra.

Church organs were designed to enhance liturgy, but now they were also featured in concerts of secular Romantic works. During France’s industrial revolution, builders like Cavaillé-Coll and the Puget family converted organs of the French Classical style, such as the instruments of Robert Clicquot, into symphonic organs by transforming existing pipework and adding modern innovations, including expression shoes, pneumatic systems, and several new stops.⁴³ According to Vincent d’Indy, when César Franck played the newly constructed Cavaillé-Coll organ at l’Église Sainte-Clotilde in 1846, he was thrilled and compared his new organ to an orchestra.⁴⁴ These culturally turbulent years in France created a new kind of market for organbuilding on which the Puget family capitalized.

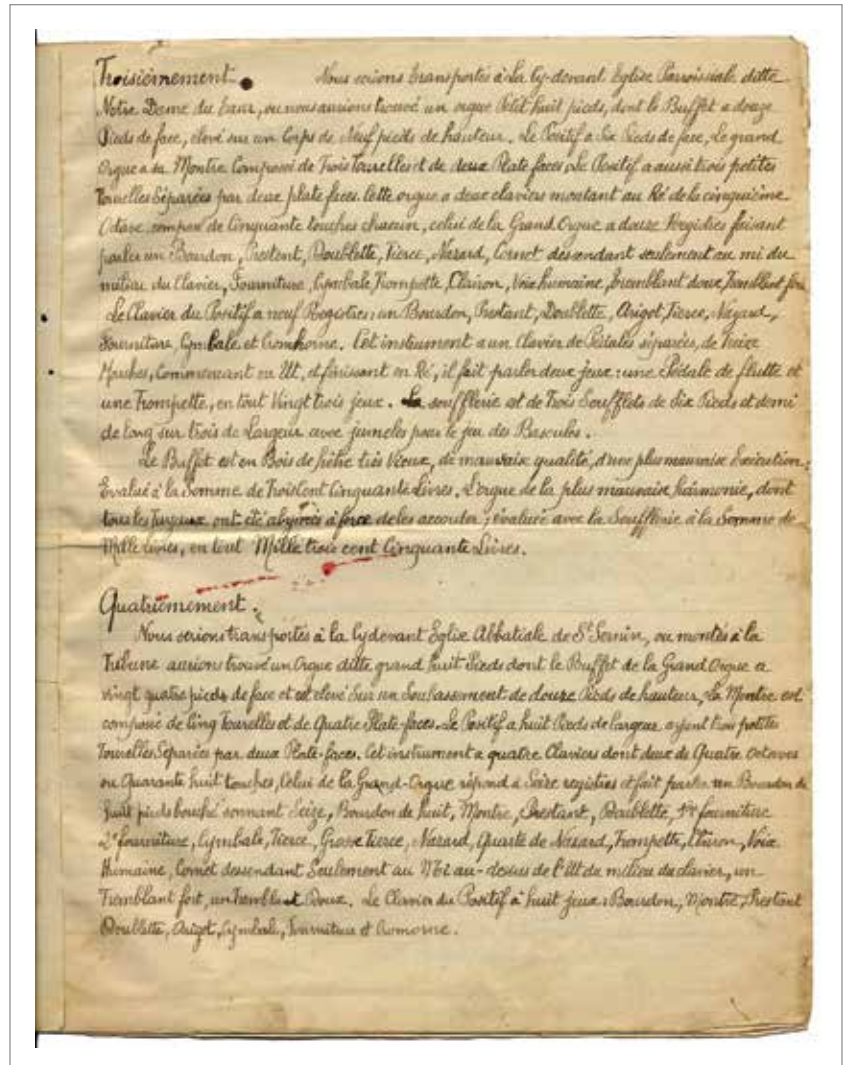
Compared to his descendants, Théodore’s organbuilding is difficult to define because of how drastically his artistry



Eugène Puget



Jean-Baptiste Puget⁵⁶



Jean-Baptiste Micot’s review of the Taur organ.⁶⁹

evolved over time. During his first several decades of building, he constructed anachronistic instruments. For example, in 1842 he built a twenty-rank organ for l’Église Saint-Cere, the specification of which was particularly French Classical.⁴⁵ This instrument was a prime representation of Théodore following the instructions in Bedos’s treatise. By contrast, one year prior, Cavaillé-Coll had revolutionized the Parisian music scene by constructing a French Romantic organ at l’Église Saint-Denis.⁴⁶

Some clients favored Théodore’s anachronistic organs built in the French Classical style. His reputation in southern France was well established over the course of the nineteenth century. Many clients chose Puget because they did not want to pay Cavaillé-Coll’s steep fees for a new organ. Customers also recognized Théodore’s use of local, quality materials, such as oak and tin, which were durable. Following Bédos’s method, he pursued consistency and reliability rather than artistic innovation.⁴⁷

By 1865 Théodore’s sons persuaded their father to build organs in a Romantic

style.⁴⁸ Eugène became the chief voicer for his father, beginning with the organ at l’Église Saint-Mathieu in Perpignan. Théodore constructed fewer mixtures and mutations, choosing instead reed choruses and ranks such as the Kéraulophone, Unda Maris, and Salicional. The 1875 organ of Saint-Vincent de Carcassonne, hereafter referred to as Saint Vincent, represents a transitional period in the Puget family’s history: the departure from organs built in the French Classical style to the creation of symphonic instruments. This organ is also one of Théodore’s last major projects before his retirement in 1877, so it is indicative of change in the family business leading to Eugène’s takeover. Théodore’s new style of organbuilding made him appealing to new clientele in the turbulent nineteenth-century market, which was rife with competition from Cavaillé-Coll and other organbuilders.

The same year the Saint Vincent organ was inaugurated, the Pugets began drawing up a proposal for a new organ in l’Église Notre-Dame du Taur in central Toulouse. Théodore did not oversee this

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Notre-Dame du Taur organ façade



Notre-Dame du Taur organ console

project as he had transitioned the company into the hands of his ambitious son, Eugène. The organ of Notre-Dame du Taur would become a unique, defining opus for the Puget family that gave them an edge against their tenacious competition. Though credit for the Notre-Dame du Taur organ belongs to Eugène, Théodore's organ at Saint Vincent set the precedent.⁵⁰ Eugène's groundbreaking innovations at Notre-Dame du Taur were rooted in the organbuilding techniques he had learned while working for his father. The organ at Notre-Dame du Taur would catapult the Pugets' prestige beyond the regional level.

The golden era, 1877–1892: Eugène Puget

Eugène, the sixth-eldest of his siblings, demonstrated keen intelligence at a young age.⁵¹ He studied at the Conservatoire de Toulouse and excelled in his study of music.⁵² Following the unexpected passing of his eldest brother François, Eugène took up a position in the family business.⁵³ His approach to organbuilding was influenced by his fascination with Romantic ideals of the nineteenth century, which is evidenced in his nicked pipework, Bertounèchian reeds, and symphonic foundations.⁵⁴ Though he did incorporate some new technology into his organs, Eugène was a traditionalist when designing instruments.⁵⁵

Under Eugène's leadership, which officially began in 1877 following Théodore's retirement, the Puget company expanded professional relations beyond Occitania. Eugène established relationships with famous Parisian organists of the time such as Charles-Marie Widor, Alexandre Guilmant, and Eugène Gigout, all of whom dedicated at least one Puget instrument each.⁵⁷ In letters to Eugène Puget, Widor addressed him as *mon cher ami* (my dear friend).⁵⁸ Camille Saint-Saëns sent a message to Eugène in 1891 that read: "I don't think I will have time to visit your organ, but I know what you are worth and I will give you with great pleasure all the attestations you desire."⁵⁹ When Eugène passed away unexpectedly, Guilmant wrote a letter of condolence to the family workshop,

describing him as an "*artiste*."⁶⁰ These professional connections with Parisian organists indicate the increased status of the Puget family. The organ most emblematic of Eugène's craft is the gallery organ of l'Église Notre-Dame du Taur, hereafter referred to as the Taur.

Notre-Dame du Taur

The Taur is a historic church, the origin of which can be traced back to the martyrdom of Saint Sernin, the first bishop of Toulouse.⁶¹ The Romans had settled in Toulouse by the third century as part of their occupation of Gaul. The local authorities seized Saint Sernin, tied him to the back of a bull in the capitol plaza, and sent the animal running through the city streets, dragging the bishop. An oratory was built on the site where Saint Sernin was detached from the bull and pronounced dead. The church was called "l'Église Saint-Sernin du Taur" until the nineteenth century when a local statue of a black Madonna was moved there. L'Église Notre-Dame du Taur (Church of Our Lady of the Bull), became an official historic monument in 1840.⁶²

The first record of an organ in the Taur comes from the time of the French Revolution. The instrument at the time, a twenty-three-stop organ in the French Classical style, was described in a review of Toulousain organs by Jean-Baptiste Micot as useless in both its sonority and appearance.⁶³ There were restorations of the instrument carried out between 1840 and 1860, all of which failed.⁶⁴ When the church underwent renovations during the years 1870 to 1876, the clergy made plans to rebuild the organ and declared that this instrument needed to endure for at least longer than forty years. On November 24, 1875, the priests approved the Pugets' proposal, which cost 32,000 francs.⁶⁵

One evident aspect of the organ was its unique tripartite façade. The Taur borders buildings on either side of the nave, so little natural light comes into the sanctuary save for the rose windows on the gallery wall and some smaller windows over and behind the altar. During the restoration, Henri Bach, the

city architect of Toulouse, requested the Pugets to design an organ that would not obstruct these windows.⁶⁶ Bach approved these drawings after he made some corrections to them.⁶⁷ When the preeminent architect of France at the time, Eugène Emmanuel Viollet-le-Duc, visited the Taur during the renovation and learned of the plans for the organ's layout, he skeptically commented that the Pugets would be great artists if they yielded a successful result.⁶⁸

To frame the windows, three cases were built in the gallery. The two outer cases display pipes on two of their sides, and the middle case's pipes are exposed on three sides. The tripartite façade contains 159 pipes in total, only two of which do not speak. If the whole façade were lined up horizontally, it would be sixty-nine feet wide.⁷⁰ In order to make the instrument playable, Eugène

constructed five Barker machines to lighten the weight of the long trackers, the most extensive of which is forty-five feet.⁷¹ These trackers activate over 800 pallets.⁷²

Eugène chose local materials for the construction of his instruments. The cases and console at the Taur were made of oak, which was desirable for its durability.⁷³ Puget scholar Henri de Rohan states that burnished oak was the dominant wood used in the Puget's workshop.⁷⁴ The bellows were made of sheepskin leather. Eugène prioritized these refined local materials in his instruments, which are integral to the organ's authentic southern French character. All of the Taur organ's original oak and sheepskin have endured.⁷⁵

The organ's specification is impressive. With forty stops spanning over three manuals, each containing fifty-six notes,

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Notre-Dame du Taur, 1880.

I. Grand-Orgue	II. Positif expressif	III. Récit expressif	Pédale	Registres accessoires	Pédales de combinaisons
Montre 16'	Flûte d'orchestre 8'	Flûte harmonique 8'	Contre-Basse 16'	Anemometer	Effets d'orage
Bourdon 16'	Bourdon à cheminée 8'	Bourdon-Quintaton 8'	Flûte 8'	Bell for blowers	Tirasse GO
Montre 8'	Kéraulophone 8'	Viola de gambe 8'	Violoncelle 8'		Tirasse Pos
Flûte harmonique 8'	Uda-Maris 8'	Voix céleste 8'	Flûte 4'		Tirasse Réc
Bourdon 8'	Dalciana 4'	Flûte octavante 4'	Bombarde 16'		Octaves graves
Salicional 8'	Doublette 2'	Octavin 2'	Trompette 8'		Anches Péd
Prestant 4'	Cornet Progressif II-V	Trompette harmonique 8'	Clairon 4'		Anches GO
Quinte 3'	Trompette 8'	Hautbois-Basson 8'			Anches Pos
Doublette 2'	Clarinete à pavillon 8'	Voix humaine 8'			Anches Réc
Fourniture III-VIII	Clairon 4'	Clairon 4'			Expression Pos
Bombarde 16'					Expression Réc
Trompette 8'					Appel GO
Clairon 4'					Pos/GO
					Réc/GO
					Réc/Pos
					Trémolo Pos
					Trémolo Réc

56 notes per manual
30 notes in pedal
Façade pipes: 95% tin
5 Barker machines (Péd + Péd, GO, Pos, Réc)

Mitchell, reprinted from Guidarini, "Compositions Du Quelques Instruments Construits Ou Reconstitués Par La Manufacture Puget de Toulouse."

Notre-Dame du Taur, Toulouse, 1880 Puget organ specification

in the sanctuary are staple fixtures with local significance. The whole church is a quintessential example of southern French neo-Gothic ideals. The Puget organ tastefully complements the church's aesthetic.

Of all the instruments the Pugets built, the Taur organ is the most influential opus of the dynasty. This instrument inspired several organs of Eugène's tenure, including l'Église Saint-Fulcran in Lodève, l'Église Saint-Amans in Rodez, l'Église Notre-Dame des Tables in Montpellier, l'Église Saint-Aphrodise in Béziers, and l'Église Notre-Dame de la Dalbade in Toulouse.⁹⁶ The Taur organ was an archetype but not a reproduced, copied project. For example, the Pugets did not have standardized models for organs in the manner that other companies did with factory catalogs published in the nineteenth and early twentieth centuries. However, the artistic and technical decisions Eugène made for his other projects were based on the success of the Taur organ. Eugène's traditionalist tendencies are evident in his consistent organbuilding choices, such as the use of tin rather than zinc, mechanical action with Barker levers, and tiered three-manual consoles. He voiced all of his instruments in a similar manner to that of the Taur organ.⁹⁷

Eugène elevated the perception of the Puget family during the Taur project. After Guilman's inaugural performance in 1880, the Pugets cultivated a national reputation. In the eighty years that followed, highly respected Parisian organists of multiple generations—from Guilman to Xavier Darasse—dedicated Puget organs.⁹⁸ The Taur organ was widely considered the finest, most innovative organ in southern France at the time of its inauguration, surpassing Cavaillé-Coll's reputation there.⁹⁹ As a result, organists traveled across France to play and listen to Puget instruments.

Today many organists and scholars consider the Taur organ to be the greatest instrument the Puget dynasty ever built. Save for its electric blower and Maurice's minor changes to the specification, the organ remains entirely in its original state from 1880. The

143-year-old sheepskin has always been treated naturally without chemicals.¹⁰⁰ On September 25, 1987, the organ was classified by the French government as a historic monument. In July 2022 the first ever restoration of the organ was announced as part of a renovation of the whole church. The project is scheduled to finish in autumn of 2025.¹⁰¹

The Taur has maintained a prominent role in both the artistic and liturgical life of Toulouse. To showcase the organ and celebrate the seasons of the liturgical year, Guidarini initiated a concert series called "Moments Musicaux au Taur."¹⁰² He would invite local organists as well as students at the Toulouse Conservatory to give recitals on the Puget instrument for the general public, with programs centered on works for appropriate liturgical seasons. I performed at the Taur in December 2019, the final year Guidarini

organized the concert series before his passing. My experience playing the Taur organ has, in major part, inspired this research. ■

To be continued in the July 2024 issue.

Notes

1. Jesse Eschbach, *Aristide Cavaillé-Coll: A Compendium of Known Stopplists*, second edition, volume 1 (Kraichtal: Verlag Peter Ewers, 2013); John R. Shannon, *Understanding the Pipe Organ* (Jefferson, North Carolina: McFarland & Company, Inc., 2009); Philippe Cicchero, *Les Orgues Des Cathédrales de France* (Gentilly: EMA, 1999). Cavaillé-Coll built over 500 instruments across Europe and beyond. He is considered a master of both technical prowess and artistry. Some innovations for which he was known include the implementation of the Barker lever, the development of the harmonic flute stop, and the construction of ventill systems. These engineering feats gave his organs qualities more similar to a symphony orchestra than a choir and, as a result, influenced the composition of new organ repertoire.

2. Arjen van Kralingen, "Recensie Clair-Obscur: Henri Ormières Bespeelt Het Puget-Orgel in de St. Vincent Te Carcassonne," *Orgel Nieuws* (blog), March 20, 2021, <https://www.orgelnieuws.nl/recensie-clair-obscur-henri-ormieres-bespeelt-het-puget-orgel-in-de-st-vincent-te-carcassonne/>. Puget scholars Jean-Claude Guidarini and Henri de Rohan make similar remarks in their writings when discussing Cavaillé-Coll from the perspective of the Puget family.

3. Henri de Rohan, *Th. Puget: Une Famille de Facteurs d'orgues à Toulouse, 1834-1960* (Toulouse: Bibliothèque Municipale de Toulouse, 1987), pages 11, 17, 19, <https://orgues-saintantonin.fr/wp-content/uploads/2021/08/Puget-Rohan-catalogue-expow.pdf>.

4. Jean-Marc Cicchero, "Montreal d'Aude, Une Autre Colline Inspirée?," July 13, 2016, accessed January 28, 2022, https://orgues-saintantonin.fr/wp-content/uploads/2021/08/ob_760b48_theodore-puget.pdf; Maggie Hamilton, "Poetic License," *Choir & Organ* (June 2009), page 62. Eugène's full name was Eugène Germain Lagrasse Puget. Jean-Baptiste's full name was François-Ernest Jean Baptiste Puget.

5. Jean-Claude Guidarini, "Cavaillé, Puget . . . un Débat Cool," *Orgues Nouvelles*, 6ème année, no. 23 (December 2013), <https://orgues-saintantonin.fr/wp-content/uploads/2021/08/puget-cavaillé-coll.odt>.

6. Jean-Claude Guidarini, "Compositions Du Quelques Instruments Construits Ou Reconstitués Par La Manufacture Puget de Toulouse," n.d., http://www.orgues-nouvelles.fr/ON23/textes/CompoOrgPuget.pdf?fbclid=IwAR11p00_bj-jvug9IbbgxW-ZyuVsrCQnsne0fup0Nmv15E8pneGhXE-uUc3ec.

7. Jean-Marc Cicchero.

8. Philippe Bachet, ed., *Orgues En Midi-Pyrénées* (Toulouse et Région): 15ème Con-

grès de La FFAO, July 13-18, 1998 (Lyon: Fédération Francophone des Amis de l'Orgue, 1998), page 28; Jean-Marc Cicchero, Rohan, page 35. François Puget, a dressmaker, was born in 1771 and died in 1831. The dates of Catherine Boyer are unknown. Together, they had six children, of which Théodore was the only surviving male; one of his siblings died in infancy. Only one of Théodore's four sisters, Héléne Geneviève, married.

9. Jean-Marc Cicchero.

10. Bachet, page 28; Jean-Marc Cicchero; Rohan, page 35. Louise Anne Mossel was born in 1802, but her death date is unknown.

11. Jean-Marc Cicchero.

12. Reprinted from Jean-Claude Guidarini, "Les Puget, Une Dynastie de Facteurs d'orgues," May 13, 2019, accessed April 12, 2022, <http://www.orgue-puget-lavelanet.com/2019/05/les-puget-une-dynastie-de-facteurs-d-orgues.html>.

13. Jean-Marc Cicchero. Cicchero argues that one cannot learn organbuilding from books alone because there are several nuances and details as to how complex mechanisms in the instruments work. Also, there is no evident relation between Benoit Cabias and Abbé Cabias, who was another organbuilder of the time.

14. I use the words "gallery" and "tribune" interchangeably in the research. These terms are synonymous.

15. Dom François Bédos de Celles, *L'Art Du Facteur d'Orgues*, Facsimile edition (New York: Bärenreiter, 1963).

16. Rohan, page 17. Eugène's and Jean-Baptiste's instruments contained stops that were scaled, voiced, and labeled according to the directions in *L'Art Du Facteur d'Orgues*. This is especially true of the pipes speaking at 8' and 4' pitches, such as the Montre.

17. Mathieu Delmas, Zoom call. Interview by John J. Mitchell, July 1, 2022; L'Association Orgues Meridionales, "Villemur," *Orgues Meridionales*, <http://orgues.meridionales.free.fr/Villemur.pdf>. During the 1920s and 1930s, there was a newfound appreciation for organs of the seventeenth century.

18. Mathieu Delmas, "Quand Théodore Puget Etait Représentant Du 'Milacor' . . .," May 28, 2021, accessed January 29, 2022, <https://orgues-saintantonin.fr/quand-theodore-puget-etait-representant-du-milacor>.

19. Kurt Lueders, emailed comments made to the author, April 24, 2023. In French, the word "milacor" is a play on words, combining "mille," which means "one thousand," and "accord," meaning chords. According to Kurt Lueders: "This brand name has the same pronunciation as 'a thousand chords,' cleverly evoking the use to which the device is put. An overtone of the French word 'cor' [which means 'horn'] may also be present, but the allusion would be much less obvious to a French speaker."

20. "L'abbé Dessenne, L'abbé Cabias et l'orgue simplifié, l'abbé Larroque et Le 'Milacor,'" *Les Orgues de l'abbé Clergeau*, accessed January 29, 2022, https://rmcks.pagesperso-orange.fr/orgue/orgues_clergeau/index_abbe_Larroque.htm; "Quand Théodore Puget Etait Représentant Du 'Milacor' . . ."

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21. “L’abbé Dessenne, L’abbé Cabias et l’orgue Simplifié, l’abbé Larroque et Le ‘Milacor.’”

22. Jean-Marc Cicchero.
23. Michel Évrard, “Toulouse Bonnefoy Un Orgue Puget aux Prénoms Trompeurs dans Deux Églises Successives,” *Les Amis des Archives de la Haute-Garonne*, Petite Bibliothèque, no. 162 (October 31, 2008): page 4, https://orguesaintantonin.fr/wp-content/uploads/2021/08/pb_162_txt.pdf.

24. Delmas; Évrard, page 4.
25. Évrard, page 4.
26. Jean-Claude Guidarini, “Grand Orgue de l’Église Saint-Exupère,” *Toulouse Les Orgues*, accessed April 26, 2022, <https://toulouse-les-orgues.org/instrument/grand-orgue-de-leglise-saint-exupere/>; “St Exupère Church–Toulouse (Haute-Garonne),” *Orgues en France et dans Le Monde*, accessed April 26, 2022, <http://orguesfrance.com/ToulouseStExupere.html>. Théodore’s organ at Saint-Exupère was fourteen stops with two manuals, one under expression, including stops found in Romantic-era symphonic organbuilding such as Clarinette and Hautbois-Basson. Eugène expanded this organ’s pipework and installed a new console in 1885. Jean-Baptiste and his son Maurice made further modifications to the instrument.

27. Évrard, page 9; Rohan, page 35.
28. Maison Théodore Puget, Père et Fils, “Orgues Construites Ou Restaurées Par La Maison,” October 1911, reprinted from Pastor de Lasala, “A Puget Organ in Sydney: A Fortunate Historical Accident,” *OHTA News* 44, number 1 (October 4, 2018), page 18.

29. Évrard, page 4; S. L. [sic], “On Nous Écrit de Pibrac,” *Journal de Toulouse: Politique et Littéraire*, février 1864, 60ème année, no. 45 édition, BNF, <https://gallica.bnf.fr/ark:/12148/bpt6k53716127/f1.item.r=puget.zoom>. An advertisement written for the Puget family written in 1869 also lists 1838 as the year of founding.

30. Jean-Marc Cicchero.
31. Delmas; Hamilton, page 55.
32. Évrard, pages 6, 9. On September 10, 1869, a fire broke out at the Puget factory. The structure survived, but most of what was inside the shop was lost to the flames.

33. Bachet, page 15. Bachet’s and Évrard’s writings describe the precise addresses of the Puget factory in more detail.

34. Bachet, page 28. Théodore’s sons Olivier and Jean Ernest Gustave died in infancy.

35. Rohan, page 36.
36. Bachet, page 16.

37. Delmas; Rohan, page 36; “Orgue Puget de l’Église de Saint-Antonin-Noble-Val,” *Fondation du Patrimoine*, January 19, 2022, <https://orguesaintantonin.fr/orgue-puget>. The organ in Saint Antonin-Noble-Val, north of Toulouse, is an example of Baptiste’s work. His son emigrated to Buenos Aires, Argentina, in the twentieth century, and two of his descendants, Elsa and Alberto Puget, are alive today.

38. Bachet, pages 16–18.
39. Évrard, page 4.

40. John J. Mitchell, compiled from Bachet, pages 15–19; Delmas; Évrard, pages 3–4; Jean-Marc Cicchero; Rohan pages 35–37; Jean-Gabriel Pélaprat, “Les Orgues de la Famille PUGET” Facebook group, May 20, 2023.

41. Évrard, page 3.

42. Successors of instrument builders commonly continue signing work using their father’s or mother’s name after the head of the family has died.

43. Douglas Earl Bush and Richard Kassel, “Clicquot,” in *The Organ, an Encyclopedia* (Oxfordshire: Routledge, 2006).

44. “César Franck–Classical Music Composers,” *Philadelphia Chamber Music Society*, accessed March 18, 2023, <https://www.pcmconcerts.org/composer/cesar-franck/>;

Léon Vallas, *César Franck*, trans. Hubert J. Foss (New York: Oxford University Press, 1951), page 102; John J. Mitchell, “German Influences on Franck’s *Chorale in E Major*,” *March* 31, 2019, accessed March 18, 2023, <https://www.voxhumanajournal.com/mitchell2019.html>.

45. Bachet, pages 15–16.
46. Rohan, page 18.
47. Rohan, pages 17–18.
48. Delmas; Rohan, page 18.
49. Photo credit: Tywyth Eldar (cropped). Licensed under the Creative Commons Attribution-Share Alike 4.0 International license: <https://creativecommons.org/licenses/by-sa/4.0/deed.en>.

50. Toulouse Les Orgues, “Grand Orgue de l’Église Saint-Barthélemy,” accessed March 16, 2023, <https://toulouse-les-orgues.org/instrument/grand-orgue-de-leglise-saint-barthelemy/>.

51. Jean-Claude Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse* (Toulouse: Médiathèque José Cabanis, 2008), https://orguesaintantonin.fr/wp-content/uploads/2021/08/ob_79c1c0_les-puget-catalogue-expo-2008.pdf.

52. Rohan, page 37.
53. Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse*, page 3. When François died, Eugène joined the factory to make up for the new lack of manpower. Eugène was titular organist at la Basilique Notre-Dame de la Daubade in Toulouse for most of his career until his passing.

54. Rohan, page 38. Abel Bertounèche was a reed voicer for Cavallé-Coll who influenced the Pugets and other organbuilders of the time.

55. Rohan, page 36.
56. Reprinted from Rohan, page 39.

57. Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse*, page 3; “Orgue de Rodez, Église Saint-Amans,” *Orgue Aquitaine*, accessed February 13, 2023, <https://orgue-aquitaine.fr/>. The Puget family members were almost all organists, which may explain why their instruments were so ergonomically suited to musicians.

58. Bachet, page 16.
59. Rohan, page 25.
60. Rohan, page 25.

61. Saint Sernin is also referred to as Saint Saturnin in certain sources.

62. “Notre-Dame Du Taur,” *Basilique Saint-Sernin de Toulouse* (Site officiel), accessed March 7, 2023, <https://www.basilique-saint-sernin.fr/note-dame-du-taur/>; Robert Poliquin, “Orgues En France,” *Organs Around the World*, 1997–2023, <http://www.musiqueorguequebec.ca/orgues/france/toulousendit.html>.

63. Guidarini, “Le Grande Orgue,” Jean-Baptiste Micot, “Rapport Sur Les Orgues de Toulouse,” 1796, Archives of the Musée de Lavaur, shared by l’Association Jean-Claude Guidarini.

64. Dominique Amann, *Le Facteur d’Orgues Frédéric Jungk* (France: La Maurinière éditions, 2013), www.la-mauriniere.com, pages 53–54; Guidarini, “Le Grande Orgue.” One restoration was carried out by organbuilder Frédéric Jungk between the years 1850 and 1857. This organ was expanded to thirty-seven stops over three manuals. There were nine couplers and tirasses with a swell box (*boîte expressive*), pneumatic machine, Barker lever, and a state-of-the-art winding mechanism. The organ was inaugurated in 1860 and after only fifteen years was damaged during the church’s restoration in 1875.

65. Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse*, page 6. A complete specification of this Puget organ is found on page 17, Mitchell, reprinted from Guidarini,

“Compositions Du Quelques Instruments Construits Ou Reconstitués Par La Manufacture Puget de Toulouse.”

66. L’Association Orgues Meridionales, “Notre-Dame-du-Taur,” *Orgues Meridionales*, <http://orgues.meridionales.free.fr/Saint-Exupere.pdf>. The church’s reception committee claims that it was the wish of the clergy to leave the gallery windows unobstructed. Henri Bach designed the windows and was delegated the responsibility of overseeing the organ façade’s layout.

67. Jean Nayrolles, “Un architecte toulousain du XIXme siècle: Henri Bach (1815–1899),” *Histoire de l’art* 1, no. 1 (1988): page 45, <https://doi.org/10.3406/hista.1988.1628>; Radio Présence, “Jean-Claude Guidarini: Immersion à Notre-Dame Du Taur” (Toulouse, 2012), 18:27, <https://www.youtube.com/watch?v=Dy69JOvYnSE>.

68. Rohan, page 54.
69. Archives of the Musée de Lavaur, shared by l’Association Jean-Claude Guidarini.

70. Sixty-nine feet is about twenty-one meters.

71. Forty-five feet is about fourteen meters.

72. Guidarini, “Le Grande Orgue.”

73. Delmas.
74. Rohan, page 54.
75. Hamilton, page 58.
76. Rohan, page 56.

77. Hamilton, page 58. It is unclear if Guidarini made these comments in English or if they were translated from French to English by Hamilton.

78. Bachet, page 24; Delmas; Hamilton, page 59.

79. Guidarini “Le Grande Orgue.”

80. This detail regarding the oboe is critical for performers bringing French symphonic repertoire to Puget instruments. On a Cavallé-Coll organ, for example, not only is the label different, but also, the Hautbois-Basson is not on the reed vent. When taking repertoire to a Puget written for a Cavallé-Coll, the performer and their console assistant(s) must strategize in advance how to bring on this stop.

81. Guidarini, “Le Grande Orgue,” Hamilton, page 58.

82. Guidarini, “Le Grande Orgue.”

83. Guidarini, “Le Grande Orgue.”

84. Radio Présence, “Jean-Claude Guidarini: Immersion à Notre-Dame Du Taur” (Toulouse, 2012), 15:38, <https://www.youtube.com/watch?v=Dy69JOvYnSE>.

85. Guidarini, “Grand Orgue de l’Église Notre-Dame du Taur,” *Toulouse Les Orgues*, accessed March 9, 2023, <https://toulouse-les-orgues.org/instrument/grand-orgue-de-leglise-notre-dame-du-taur/>; Rohan, page 23.

86. Rohan, page 15.

87. Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse*, page 6. The fee for the performance was over three percent of the cost of the whole organ. For perspective, if a new organ in 2023 costs \$1,000,000, Guilman’s fee for a performance would be about \$32,000.

88. “La Séance d’orgue,” *Le Journal de Toulouse: Politique et Littéraire*, June 1880, Année 76, No. 16 édition, Gallica.

89. Alexandre Guilman, “Deuxième Séance d’Inauguration Solennelle du Grand Orgue de Notre-Dame du Taur” (Typo.-Lith C. Berdoulat, June 1880), in “Le Grande Orgue,” Guidarini, <https://image.jimcdn.com/app/cms/image/transf/dimension=1024x10000:format=jpg/path/s5bdc24606d23f03d/image/i8c3c33134c11eaa2/version/1411689846/image.jpg>.

90. “Les Callinet de Rouffach,” accessed April 12, 2022, <http://decoverte.orgue.free.fr/facteurs/callinet.htm>; Rohan, page 48. The Callinets, another organbuilding dynasty, predate both the Pugets and Cavallé-Coll. They were one of the first symphonic organbuilding companies in France. Their instruments demonstrate the drastic changes in French organ building from the early eighteenth century to the late nineteenth century.

91. Bachet, page 17.
92. Delmas; Rohan, page 56.

93. Archives of the Musée de Lavaur, shared by l’Association Jean-Claude Guidarini.

94. Toulouse is colloquially referred to as “La Ville Rose,” meaning “The Pink City,” since many of its historic buildings are constructed with red brick.

95. Poliquin.

96. Guidarini “Le Grande Orgue.”

97. Rohan, page 38.

98. Guidarini, *Les Puget, Une Dynastie de Facteurs d’Orgues à Toulouse*, page 6.

99. Guidarini, “Le Grande Orgue”

100. Hamilton, page 58.

101. Gala Jacquin, “Toulouse: l’église Notre-Dame du Taur va faire peau neuve,” *L’Opinion Indépendante*, January 30, 2023, https://l’opinion.com/articles/actualite/15240_toulouse-eglise-notre-dame-taur-peau-neuve.

102. “Association Jean-Claude Guidarini–AssoJCG.Org,” accessed January 25, 2022, <https://assojcg.org/>.



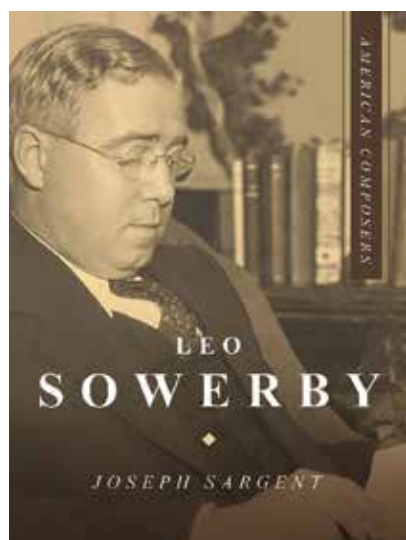
JJ Mitchell

John Joseph “JJ” Mitchell is a musician and scholar from Arlington, Virginia. He is the director of music at Saint John Neumann Church in Reston, Virginia, where he oversees several musical groups and accompanies liturgies on the organ. JJ graduated summa cum laude from Westminster Choir College with a bachelor’s degree in sacred music. He then earned his Master of Sacred Music degree in organ performance from the University of Notre Dame, where he attended on a full-tuition scholarship. He also studied at the Conservatoire à Rayonnement Régional de Toulouse, France, where he practiced and studied on the organs of the Puget family. JJ then earned his Doctor of Musical Arts degree in organ performance from the University of Houston (UH). During this time, he worked as a teaching assistant in the UH Music History Department and served as a musician in multiple churches around the city. The article published in this magazine is a cut of his complete dissertation on the Puget family, which was finished in May 2023.

JJ has served as organist on the music staff of churches such as Christ Church Cathedral, Houston, Texas; the Cathedral of Saint Thomas More, Arlington, Virginia; and the Basilica of the Sacred Heart, South Bend, Indiana. He has performed in these churches as well as at Boston Symphony Hall, the DeBartolo Performing Arts Center, and various other churches in the United States, Canada, France, and England. He is the winner of the Nanovic Grant for European Study for Professional Development and was a finalist for the Frank Huntington Beebe Grant. He also won second prize in the graduate division of the Hall Pipe Organ Competition in 2022. At age 24, JJ’s research on César Franck and his musical influences was published in the *Vox Humana* organ journal. In September 2020 he was a guest on Jennifer Pascual’s Sounds from the Spires SiriusXM Radio program in which his organ recordings were broadcast. He has played liturgies and concerts for international television audiences on the Salt + Life and EWTN networks. JJ is a member of the American Guild of Organists as well as the National Association of Pastoral Musicians (NPM), from which he has received several scholarships. He has served on NPM’s national publications committee. He is a member of THE DIAPASON’s 20 Under 30 Class of 2021. JJ’s career goal is to teach sacred music to the next generation.



Book Reviews



Leo Sowerby

Leo Sowerby, by Joseph Sargent. University of Illinois Press, Champaign, Illinois, 2024, 176 pages, 15 black and white photographs, 14 musical examples, cloth, 978-0-252-04593-6, \$50; eBook, 978-0-252-05691-8, \$19.95. Available from: <http://go.illinois.edu/s24sargent>.

Composer of more than 550 works, Pulitzer Prize winner, dean of American church music, teacher, and organist—Leo Sowerby was a towering figure of twentieth-century American music. In the early part of his career, he was heralded as America's greatest composer, a native son whose symphonic works could compete with those of the European masters. Sowerby's music was so widely performed during the 1920s that one critic quipped the three Bs had become Bach, Beethoven, and Sower-B. His Chicago boosters promoted his music to show the world that their city was no cultural backwater but could stand proudly alongside the cultural capitals of New York, Paris, and London. Almost as fascinating is how rapidly Sowerby's music fell out of fashion in the concert hall. As changing tastes abandoned Sowerby's late Romantic style and orchestras played less and less American music generally, Sowerby embraced a new vocation in church music where he became similarly dominant and influential.

It is therefore surprising that no biography of Sowerby had been published until this year. Joseph Sargent, assistant professor of musicology at the University of Alabama, fills this void marvelously with his new book *Leo Sowerby*, published by the University of Illinois Press under their American Composers series. At 130 pages, it is short and approachable, yet it fills a considerable gap in the history of American music. Sargent divides Sowerby's life into five periods: "The Emerging Americanist (1895–1918)," when Sowerby rose to prominence as a self-taught prodigy; "Home and Away (1919–1927)," when his symphonic career reached its zenith, including a three-year stint at the American Academy in Rome; the "Church Ascendant (1927–1940)," when he began his long tenure at Saint James Episcopal Church (now Cathedral) in Chicago; "Secular Decline, Sacred Rise (1940–1962)," when church music became his primary focus and his visibility in the concert hall all but vanished; and finally the "College of Church Musicians (1962–1968)," when he devoted the rest of his life to teaching at Washington National Cathedral. Sargent skillfully places each of these phases within the context of American music at the time, weaving in interactions with Frederick

Stock, Serge Koussevitzky, Percy Grainger, Ned Rorem, and many others.

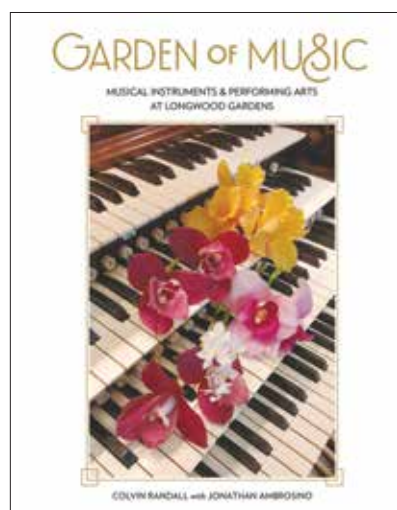
Sargent writes that Sowerby's early ambition was to fashion a new American style of music, rooted in the traditions of Europe but native to this land. Following the same current as Vaughan Williams, Bartok, Grainger, and other contemporaries, Sowerby sought his material in American folk music and jazz. While excitement for this new American style initially raised Sowerby's profile, Sargent argues that the East Coast prejudice against the provincial Midwest partially explains Sowerby's eventual decline. Furthermore, Sowerby had a modest, retreating personality, preferring his work to speak for itself, so he never played the political game to keep his scores in the hands of major orchestral conductors. For example, Sowerby only learned of his Pulitzer Prize victory from a student who had read about it in the newspaper; Sowerby was not even aware that his publisher had submitted *Canticle of the Sun* for consideration.

Sargent also delves into Sowerby's personal life, painting a vivid portrait of the man: his daily commute up from Hyde Park, his meals at the Cliff Dwellers Club, and his passion for bridge, cigarettes, and martinis. Sowerby was a devoted friend, fiercely loyal to the people whom he let into his inner circle. He was secretly gay and had relationships with choir members and students that we would now consider inappropriate. Later in life, he became a man of deep faith and felt called to create music of the highest possible standards to the glory of God.

Unlike some of Sowerby's music, Sargent's book is not overly long and leaves the reader wanting more. Although the book's brevity may appeal to a wider audience, I would have appreciated a deeper analysis of some of his most enduring works or an appendix enumerating his organ and choral output. The price tag of \$50 for the hardbound book (likely outside of Sargent's control) may be prohibitive for many readers. (There is a more affordable eBook option.) Despite this, I heartily recommend it to any organist or choir director looking to learn more about this seminal figure of our repertoire. I have already added a copy to the Saint James Cathedral

library and lent another to a member of our choir!

Stephen Buzard is the canon director of music at Saint James Episcopal Cathedral in Chicago, Illinois, and a concert organist with Karen McFarlane Artists, Inc. As a disclosure, Mr. Buzard's essays about Sowerby are quoted at three points in Sargent's biography.



Garden of Music: Musical Instruments & Performing Arts at Longwood Gardens

Garden of Music: Musical Instruments & Performing Arts at Longwood Gardens, by Colvin Randall with Jonathan Ambrosino. Longwood Gardens, Inc., Kennett Square, Pennsylvania, 2023, 979-8-9871853-0-8, hardbound, 320 pages, \$38. Available from longwoodgardens.org.

Garden of Music is a written testament of the history and mission of Longwood Gardens, Kennett Square, Pennsylvania, as a center of all manner of the performing arts of the twentieth and twenty-first centuries. The 202-acre property then known as Peirce's Park was acquired by Pierre Samuel du Pont (1870–1954) in 1906 for approximately \$16,000. The land had a good-sized house on it, and the collection of trees was otherwise to have been harvested, but du Pont put an end to that plan. The renamed property of Longwood Gardens was about ten miles from the du Pont principal residence in Wilmington, Delaware.

In the ensuing years, Pierre du Pont commissioned the extensive gardens, an open-air stage, fountains, a ballroom, and a conservatory for which Longwood Gardens is so well known today. Longwood would become not only a horticultural paradise, but also a performing arts center that featured practically any and every imaginable production: orchestral programs, operas, operettas, bands, musicals, plays, dance, as well as the genres perhaps the readers of this journal have the greatest interests—organ and carillon performances. Largely funded by du Pont's generosity, Longwood Gardens was a public arts center from its early years and, by the time of Pierre du Pont's death, had established itself firmly and independently enough to continue to serve generations of visitors.

This reviewer has visited the gardens on multiple occasions over several decades yet was unaware of the extent of the gardens' importance to the performing arts throughout the Mid-Atlantic region. *Garden of Music* is a thoroughly detailed account of the facilities, the myriad genres of performing arts, and of groups and individuals who have visited over the years to share their talents with audiences.

Of particular interest is the detailed history of the two Aeolian Company organs built for Longwood. The first, Opus 1472, was a four-manual instrument finished in 1921. Within two years, additions were made. Eventually, this organ would be donated by du Pont to the University of Delaware at Newark, where it was installed in a newly constructed auditorium.

Opus 1472 was then replaced by Aeolian Company Opus 1726, a four-manual, 10,010-pipe behemoth of 146 ranks, contracted in 1929 for du Pont's new ballroom at Longwood Gardens. The instrument would be somewhat rebuilt by M. P. Möller in the late 1950s and was restored thoroughly between 2004 and 2011. This organ remains a central part of the musical offerings of the venue, is the center of a museum about its history, and is featured in an international organ competition.

Longwood Gardens is also home to a sixty-two-bell carillon installed in 2001

► page 20





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► page 19

by Royal Eijsbouts of Astén, the Netherlands. The carillon is heard regularly in recital, particularly in summer, and hosted a congress of the Guild of Carillonners in North America in 2009.

This coffee-table-sized book is sturdily hardbound, with heavy-weight paper that is laden with vivid pictures, black-and-white and color, that are beautifully and artistically presented. It is obviously produced to be an item of permanence. The attention to abundant detail throughout is simply astounding, and thus the documentation of the organs and carillon alone is a model for other researchers.

Those who visit Longwood Gardens for the organ and/or carillon will be thoroughly enlightened by the breadth of scope of all the arts chronicled in these pages. In short, this monumental publication is a tribute not only to the largesse of Pierre S. du Pont, but also to all who have worked and performed at Longwood Gardens for more than a century. Whether one has visited Longwood Gardens once, many times, or even not at all, this volume will nudge the reader to make a pilgrimage anew.

—Stephen Schnurr
Gary, Indiana

New Recordings



Myths Contested

Myths Contested. Washington Bach Consort, directed by Dana Marsh. Acis Productions, APL53752, CD, \$18.99; AAC (mp3), \$9.00; 96k FLAC, \$21.99. Available from acisproductions.com; also available on Spotify and Apple Music.

The Contest between Phoebus and Pan, BWV 201, Johann Sebastian Bach; *A New Song*, Trevor Weston.

The Washington Bach Consort was established in 1977 under the leadership of J. Reilly Lewis. Among its claims to fame is that it has performed every single one of J. S. Bach's 215 cantatas, an achievement for which the Library of Congress has made the Washington Bach Consort performance recording and concert program archives part of its permanent collection. Following a period of uncertainty after its founder's death in 2016, the consort has since 2018 regrouped under the leadership of Dana Marsh. Marsh earned his undergraduate degree in organ performance from the Eastman School of Music and later obtained master's and doctoral degrees in historical musicology from the University of Oxford. Besides being the director of the Washington Bach Consort, he is director of the Historical Performance Institute and chair of the Early Music Department at the Indiana University Jacobs School of Music, Bloomington.

Bach's Cantata 201, *The Contest Between Phoebus and Pan*, dates from around 1729 and makes use of a German text by Christian Friedrich Henrici (1700–1764), whom Bach frequently used as the librettist for his choral works. Michael Morissen and Daniel R. Melamed provide an English translation as part of the sleeve notes.

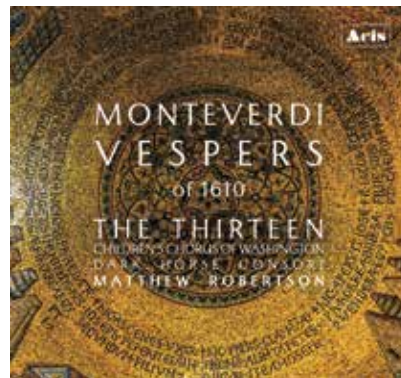
The other work on this compact disc is Trevor Weston's *A New Song*. Weston obtained his bachelor's degree *cum laude* in music and history at Tufts University and his master's and doctoral degrees in music composition at the University of California, Berkeley. He is currently professor of music and chair of the music department at Drew University in Madison, New Jersey, and an instructor for the music advancement program and pre-college division at The Juilliard School in New York City. He has an excellent reputation as an outstanding African American composer. Dana Marsh commissioned *A New Song*, in which Weston explores the issues surrounding old music and new in the light of such contemporary issues as the "Me Too Movement" and "Black Lives Matter." He did not intend it to be a particularly Bach-like composition, but the work

does reflect some of Bach's influences on Weston, particularly in its musical turns and ornaments.

The quality of performance on this recording is extremely high. I particularly like the phrasing and dynamics of the singing. So far as the orchestra is concerned, I especially admire its articulation and appropriate alternation of staccato and legato playing. Professor Marsh has also selected first-rate professional soloists to perform on this recording. The result, so far as the Bach is concerned, is that I do not think I have ever heard a better performance of one of the cantatas.

A New Song follows rather suddenly on the compact disc and forms a strong contrast with the Bach cantata, being much more intimate in feeling and involving warmer, closer harmonies. One might expect modern instruments to be more appropriate for such a piece, but in fact the period instruments prove to be remarkably effective. Also effective is the substitution of the organ as a continuo instrument for the harpsichord that is used in the cantata, again giving a more intimate feeling to the music. The tempo picks up considerably in the last section, "Hear Life," for the words, "Hear life, sing joy, ponder (explore) wisdom, feel, heal strife, remember, sing, enjoy life," which sum up the entire composition.

This is the first Washington Bach Consort compact disc for quite a few years, and as such is most welcome. I look forward to more recordings as I thoroughly recommend this one.



Monteverdi Vespers of 1610

Monteverdi Vespers of 1610. The Thirteen, Children's Choir of Washington, Dark Horse Consort, Matthew Robertson, director. Acis two-CD set, APL53837; CD, \$29.99; MP3, \$15.00; AAC, \$15.00; FLAC, \$25.00; ALAC, \$25.00; 48k FLAC, \$25.00; 48k, ALAC \$25.00; also streaming on Spotify and Apple Music. Available from acisproductions.com.

Disc 1: "Deus in adiutorium," "Antiphon—Dum esset rex in accubitu suo," "Dixit Dominus," "Nigra sum et formosa" (Michele Kennedy, soprano), "Antiphon—Laeva eius sub capite meo," "Laudate pueri Dominum," "Pulchra es amica mea" (Molly Quinn and Katelyn Jackson, sopranos), "Antiphon—Nigra sum et formosa," "Laetatus sum," "Duo Seraphim" (Aaron Sheehan, Stephen Soph, and Oliver Mercer, tenors), "Antiphon—Iam hiems transit," "Nisi Dominus," "Ad coelum verba mea" (Oliver Mercer and Aaron Sheehan, tenors).

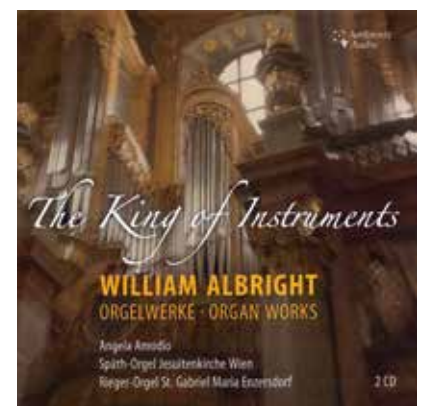
Disc 2: "Antiphon—Speciosa facta es," "Lauda Jerusalem," "Sonata sopra Sancta Maria," "Hymn—Ave maris stella" (Michele Kennedy and Katelyn Jackson, sopranos; Edmund Milly, bass-baritone), "Antiphon—Sancta Maria succurre miseris," "Magnificat."

Claudio Monteverdi (c. 1567–1643) published his *Vespro della Beata Vergine* in 1610. Under the leadership of Matthew Robertson, The Thirteen Choir

and Orchestra, together with Dark Horse Consort (Adriane Post, concertmaster) and the Children's Choir of Washington (Margaret Nomura Clark, artistic director), perform the Monteverdi *Vespers* on this two-CD set. Matthew Robertson, who holds degrees from Oberlin Conservatory of Music and Westminster Choir College, was the founder of the professional group The Thirteen Choir and Orchestra and is also director of music at Bradley Hills Presbyterian Church (PCUSA) in Bethesda, Maryland. He has also been active with GenOUT, an LGBTQ+ teen choir in Washington, D.C.

Margaret Nomura Clark, artistic director of the Children's Choir of Washington, comes from San Francisco and has bachelor's and master's degrees in music education from the Oberlin Conservatory. Under her leadership, the Children's Choir of Washington has partnered with Dance Institute of Washington, GenOUT, Washington Master Chorale, Washington Chorus, and many other organizations.

The recording of these compact discs took place in the Franciscan Monastery of the Holy Land in America in Brookland, Washington, D.C. The church is a vast and magnificent domed neo-Byzantine structure based on the design of the Church of the Holy Sepulchre in Jerusalem. It possesses a fine forty-rank Lively-Fulcher organ (Opus 10 of 2002). The church is extremely resonant, but this is not entirely a good thing since the building absorbs some parts of the sonic spectrum to a different extent from others. In this case the higher frequencies dissipate rather rapidly while the lower frequencies continue to resonate, resulting in a rather murky acoustic. On these compact discs this results in an imbalance, in which the treble suffers in comparison with the bass. In my opinion, this spoils what would otherwise be a superb performance. I still recommend this fine recording but think it could have been even better if the recording had taken place somewhere else.



The King of Instruments: William Albright, Orgelwerke/Organ Works

The King of Instruments: William Albright, Orgelwerke/Organ Works. Angela Amodio, organist. Ambiente Audio 2-CD set, ACD 2044, \$18.98. Available from ravencd.com.

Compact disc 1: Späth organ, Jesuitenkirche, Vienna, Austria. *The King of Instruments: A Parade of Music and Verse for Organ and Narrator* (1978): "Introduction," "The Manuals," "The Pedals," "The Flues," "The Mixtures," "The Flutes," "The Principals," "The Sesquialtera," "The Reeds," "The Clarion and the Faggott," "The Gamba," "The Celeste," "The Organist," *Pneuma* (1966); *In Memoriam* (1983); *Flights of Fancy* (1991–1992); *Ballet for Organ: "Curtain Raiser," "Valse Triste," "Tango Fantastico," "Pas de deux," "Ragtime Lullaby," "Shimmy," "Hymn," "Alla Marcia" ("The AGO Fight Song").*



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Compact disc 2: Reiger organ, Saint Gabriel Maria, Enzersdorf, Austria. From *Organbook III*, Volume 3 (1977–1978): “Fanfare/Echo,” “Recitative-Chorale,” “Mountains;” *Symphony for Organ* with percussion or pre-recorded tape (1986): “Lento-Maestoso-Lento-Molto ritmico-Lento,” “Cantilena,” “Tarantella macabra,” “Ritual;” *Sweet Sixteenths: A Concert Rag for Organ* (1975); *Chasm* (1985); “Agnus Dei” (1996) from *Missa brevis for Soprano or Unison Treble Voices and Organ*; “Wer nur den lieben Gott lässt walten” *Chorale-Partita in an Old Style* (1965): “Chorale,” “Variation 4,” “Variation 5;” *Chorale Prelude on “Nun komm, der Heiden Heiland”*; from *Organbook III*, Volume II (1977–1978): “Nocturne,” “Finale” (“The Offering”).

William Hugh Albright (1944–1998) was born in Gary, Indiana, and commenced piano lessons at the age of five. He took his first organ lessons with Dwight Davis, organist and director of music for Gary’s City Methodist Church, where there was found Skinner Organ Company Opus 611 from 1925, a four-manual organ. He later attended The Juilliard School Preparatory Department, New York City, and from there went to the Eastman School of Music, Rochester, New York, after which he went to the University of Michigan, Ann Arbor, where he studied composition with Ross Lee Finney and George Rochberg and organ with Marilyn Mason. In 1968–1969 he received a Fulbright grant to study with Olivier Messiaen in Paris, France. Upon his graduation in 1970 he was appointed to the faculty of the University of Michigan, where he taught composition and directed the electronic music studio until his death in 1998. He was also director of music at First Unitarian-Universalist Church in Ann Arbor. As these compact discs demonstrate, William Albright composed his numerous works for organ in a very wide range of styles, ranging from traditional to contemporary and jazz.

Angela Amodio was born and raised in Apulia, Italy, and completed her first studies at the Nino Rota Conservatory in Monopoli, where she graduated *summa cum laude* in organ and organ composition in 1997. In addition, she was active in church music throughout the country as an organist, accompanist, and basso continuo player for various choirs. Her subsequent attendance at masterclasses with Josep Mas Bonet, Olivier Latry, Michael Radulescu, Klemens Schnorr, Luigi Ferdinando Tagliavini, and Wolfgang Zerer encouraged her to pursue further diploma studies abroad. After postgraduate study at the Musikhochschule in Freiburg/Breisgau with Klemens Schnorr (1999–2001), she studied for her master’s degree in organ at the University of Music and Performing Arts in Vienna with Michael Radulescu (2002–2005). At the same time, she studied harpsichord with Gordon Murray.

Angela Amodio has won prizes at various competitions in Italy. Her concert activity takes her as a soloist to both historical and modern organs in Europe. From 1999 to 2001 she was organist at the Catholic Church of Saint Albert in Freiburg/Breisgau. Since 2002 she has been organist and director of music at Saint Gabriel’s Church in Maria Enzersdorf (Lower Austria). In 2019 she initiated and supervised the restoration of a Johann Marcell Kaufmann organ of 1892 for the crypt of the monastery church.

Amodio devotes the first thirteen tracks of the first disc to *The King of Instruments: A Parade of Music and Verse for Organ and Narrator* (1978). The narrator is Tim Scott Whiteley, who

is a professional singer and a member of the German Renaissance group Cinquecento. He is also the son of the Emeritus Organist of York Minster, John Scott Whiteley. With each track he reads one of William Albright’s short poems in his suitably Jove-like voice. The poems relate to the individual tracks, each of which deals with an aspect of the pipe organ. This is in a way like Benjamin Britten’s *The Young Person’s Guide to the Orchestra*, although there is no common melodic theme, and there is little resemblance between the individual tracks.

Albright’s *Pneuma* (1966) typifies the avant-garde movement of the 1960s, drawing inspiration from György Ligeti. It involves intense tone clusters and dramatic dynamic contrasts. The title *Pneuma*, “wind,” indicates that the composition deals with the very lungs of the instrument, which is particularly apparent in the section near the end where Albright instructs the performer to play “silently but dramatically, with a sense of arrival.”

William Albright wrote *In Memoriam*, completed on Christmas Day 1983, as the result of a commission from the Austrian music publisher Universal Edition, and it appears as one of the works in *Das neue Orgelalbum II*, a selection of works by contemporary composers. Albright described it as “in memory of a friend.” The piece quotes, often in a deliberately distorted way, from Act III of Wagner’s *Tristan und Isolde*. Loud and soft passages alternate until toward the end, where there is an immense decrescendo as the life of the individual gradually ebbs away. Some have suggested that the piece might have been a premonition of the death of Albright’s close friend, fellow composer George Capioppo, who was found dead three months later with his score of *Tristan und Isolde* open to Act III.

Organist Pamela Decker, Albright’s second wife, published his eight-movement dance suite *Flights of Fancy* after her husband’s death in 1998. It depicts very diverse styles of dance—including both traditional dances like the “Valse Triste” and “Pas de deux” and dances in popular styles such as tango, ragtime, and shimmy. The American Guild of Organists commissioned Albright to write “The AGO Fight Song” for their 1992 national convention, and Albright quotes this in the last movement of the dance suite. Of particular interest is the animated “Tango Fantastico,” which contains some very interesting gruff-sounding passages making use of the reeds and showing some affinities with a *tarantella*. “Ragtime Lullaby” seems something of an oxymoron since a classical lullaby is lilting and gentle, while ragtime is quite the reverse. The juxtaposition of these opposing forms of dance does, however, come together in a synthesis that is something of a feat of the imagination. The rhythm of “Shimmy” rather curiously reminds me of Theodore Dubois’s *Marche des Rois Mages*, and Albright adds some rather jazzy fanfare-like passages in the treble. “Alla Marcia” is something of a *tour de force*, at once burlesque and pompous, at times resembling a hurdy-gurdy and introducing multiple glissandos until the end where the theme of the AGO Fight Song comes in with a tonality resembling a brass band.

William Albright published *Organbook III*, a collection of twelve pieces for small organ, in two volumes (Peters, 1978–1979). Disc number 2 opens with three pieces from Volume I, “Fanfare/Echo,” “Recitative-Chorale,” and “Mountains.”

► page 22

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► page 21

In “Fanfare” the same thematic material appears on the manuals and pedal, but the pedal is slightly offset to give an effect “like echoes from a canyon wall.” The warmly textured “Recitative-Chorale” then acts as a bridge between this and “Mountains.” As in “Fanfare/Echo” we are dealing with steep granite walls, expressed here in massive dissonant chords that die away to silence at the end.

After these three pieces Amodio plays Albright’s *magnum opus* for organ, *Symphony for Organ* (1986), which he wrote for organ and percussion or pre-recorded tape. For this, Bernhard Winckler (1953–2023) supplied the percussion, although he was primarily a bass player. *Symphony* comprises “Lento-Maestoso, Lento—Molto ritmico—Lento,” “Cantilena,” “Tarantella macabra,” and “Ritual.” The work makes much use of ostinato throughout, and in the first movement there are many changes of mood. A particularly interesting passage makes use of a blues melody that descends from treble to bass using registers from 2’ to 32’ in the pedal in such a way as to suggest that the compass of the pedal organ is much greater than it actually is. The second movement, “Cantilena,” is in the form of a trio, with the ostinato as a pizzicato motif based on four notes in the pedal. The two manual parts represent interplay between the Grand-Orgue Flûte harmonique and the Récit Flûte traversière. The third movement is “Tarantella macabra.” Albright based this on Franz Liszt’s *Czárdás macabre*, S. 224 (1881–1882) which, as in two other piano works of Liszt, makes use of the Hungarian dance form known as *czárdá*. Liszt’s *Czárdás macabre* has a memorable section in bare fifths, which is without precedent in his works, and Albright’s “Tarantella macabra” contains such bare fifths in imitation of this. The final movement, “Ritual,” involves use of *tremblants* with a strange commotion of drums and bells.

Following *Symphony*, we hear a stand-alone piece, *Sweet Sixteenths: A Concert Rag for Organ* (1975). This is precisely what the title suggests and shows the obvious influence of Scott Joplin. Albright also published it in chamber orchestra and piano versions. *Chasm* (1985) is another stand-alone piece, but a very different one basing itself on the minimalist approach of Philip Glass and others. Albright additionally published this in another version, *A Symphonic Fragment*, for orchestra with optional organ. As in two of the pieces from the first volume of *Organbook III*, the work is evocative of vast walls of granite, as in a massive cathedral or a canyon. It makes constant use of the *tremblants* in rapidly repeated chords, beginning in D Dorian, and leads via a loud central section in C minor to the key of D major, ending with a massive drum roll.

The organ at First Unitarian-Universalist Church in Ann Arbor, Michigan, where William Albright was director of music, was Holtkamp Organ Company Job number 1909 of 1973, and Albright formed a close friendship with Walter Holtkamp, Jr., who had joined the Holtkamp firm in 1956 and headed it from 1962 to 1997. Albright wrote his *Missa Brevis for Soprano or Children’s Choir* in 1996 to celebrate the fortieth anniversary of Walter Holtkamp, Jr.’s association with the Holtkamp Organ Company. Angela Amodio’s compact disc includes “Agnus Dei,” sung by Karoline Pilcz, a professional soprano based in Vienna. Ms. Pilcz’s beautifully pure voice with Amodio’s rich organ accompaniment conveys a mysterious mood to the Latin text that is quite enchanting. This is the

first recording of “Agnus Dei,” and, as far as I can determine, no commercial recording has ever been made of any other section of *Missa Brevis*. It would be nice to hear what the rest of it is like.

Next, we hear some compositions based on familiar chorales. The first of these is *Chorale Partita in an Old Style on “Wer nur den lieben Gott lässt walten,”* which Albright wrote while still a composition student. Angela Amodio first plays through the chorale in an unornamented form, and then variations four and five of the partita; it is unclear how many other variations there are, and again there does not seem to be any published sheet music or recording. Variation four has a *cantus firmus* in the treble, played on a quiet reed. Variation five is more animated and played on a louder combination. Albright’s style here strikes me as Romantic rather than Baroque or Classical and to my thinking is close to that of Gustav Merkel in his *Zehn Figurationen über den Choral “Wer nur den lieben Gott lässt walten,”* opus 116, and particularly the first and sixth variations. Albright’s only other foray into the realm of the chorale prelude is in a piece he supplied to John Ferguson’s anthology, *A New Liturgical Year* (1997)—*Chorale Prelude on “Nun komm, der Heiden Heiland.”* This is very different in character from his partita. It has the *cantus firmus* featured on the Hauptwerk Trompete and is written in a somewhat dissonant contemporary style.

Two more compositions from *Organbook III* form the last two tracks of the second CD. These are from Volume II (1977–1978): “Nocturne” and “Finale (The Offering).” “Nocturne” features marimba-like continuous pulsating chords on the manuals with a *vocale* theme in the pedal. “Finale (The Offering)” is a boisterous piece evoking a ritual sacrificial dance.

Angela Amodio’s compact discs offer a fascinating window onto Albright’s chameleon-like ability to write music in almost any style and feature a fair cross section of his organ repertoire. Her organ playing is impeccable and, though she is rightly famous in Europe, she deserves to be much better known in North America. I thoroughly recommend her recordings.

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

New Handbell Music

A Bridge Called Faith, by Fred Gramann. Level 2+, two octaves handbells with optional two octaves handchimes. MorningStar Music Publishers, MSM-30-602, 2023, \$5.25. Duration: 2:24.

This work incorporates the hymntune WONDROUS LOVE and would make a wonderful selection for Lent. It is fast moving, and Gramann knows how to get the most out of two octaves of bells. There are only two notes with accidentals, so the majority of your fingers will not need to switch bells, just grab handchimes. The piece sounds more difficult than that of a typical level 2+. There are dynamic contrasts, frequent use of accents, and the L.V. (let vibrate) technique.

Rejoice!, by Fred Gramann. Level 2, three octaves handbells. MorningStar Music Publishers, MSM-30-852, 2023, \$4.95. Duration: 1:45.

This is an original composition in C minor featuring massive chords, dynamic contrasts, and a middle section

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with a melody in octaves accompanied by quieter upper bells, including some off-beat accents, ending as the piece began with big chords. The upper treble bells are most active so you will want to put your most competent ringers there. This would be a fun piece for any three-octave bell choir!

—Karen Schneider Kirner
South Bend, Indiana

New Organ Music

Six Voluntaries for Organ, Set 4, by Robert J. Powell. MorningStar Music Publishers, MSM-10-188, \$17.25. Available from morningstarmusic.com.

Noted organist, choir director, and prolific composer Robert J. Powell has a corpus of several hundred works for organ, handbells, and choir. Powell has written many organ solo pieces of varying levels of difficulty.

This volume is the fourth in a series of *Six Voluntaries for Organ*, pieces usable for worship or recitals, singly or in combination. These pieces are not based on hymntunes, which frees them for use in any denomination. Easy to medium in difficulty, they are fine choices for organists of any ability and greatly useful for student organists or those looking for less difficult but still accessible pieces—perfect for more-relaxed summer worship services.

The six voluntaries comprise a breezy “Allegretto,” a lilting “Andante,” the lovely “Reflection,” a lighthearted “Scherzo” that alternates between G minor and D major, “Cantabile” with long melodic lines, and a cheery “Finale.” All six voluntaries feature straightforward, tuneful melodies, within an easy trio-style texture. Most are quiet and could serve as preludes, offertories, or communion pieces; two (“Scherzo” and “Finale”) could be small-scale postludes. For recital use, one or more could be refreshing within a program. These charming, accessible pieces are definitely worth a look—or worth a listen: sample audio files (for “Allegretto” and “Reflection”) can be found on YouTube.

—Joyce Johnson Robinson
Niles, Illinois

Easter Triptych for Oboe and Organ, by Daniel E. Gawthrop. Subito Music Corporation, 80202207, \$16.95. Available from subitomusic.com.

Well-known American composer Daniel E. Gawthrop has created a festive work for oboe and organ, designed primarily for the Easter season. The work uses three familiar hymns, *This Joyful Eastertide*, *Now the Green Blade Riseth*, and *Come Away to the Skies*. The oboe part allows the instrument to shine and to soar, exploring its full range. The first setting opens with a declamatory statement of the tune punctuated with seventh and ninth chords in the accompaniment. A slightly slower second section allows the oboe to dance in its upper register before returning to a simpler melodic treatment as the work closes.

Now the Green Blade Riseth uses the NOËL NOUVELET tune, so it could also be used at Christmas. In the tempo of a stately gavotte, the melody lies mainly in the oboe with a pulsing accompaniment. The organ does have a brief statement of the melody; an echo in the oboe closes the piece. The final selection takes a very marcato approach throughout the first section, followed by a modulation leading to a more lyrical treatment of this well-loved tune.

—Steven Young
Taunton, Massachusetts

Calendar

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

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

ARIZONA

Emma Whitten; Catalina United Methodist, Tucson, 6/29, 12 noon

CALIFORNIA

David Jonies, with Ensemble Continuo, Duruflé, *Requiem*; Cathedral of Christ the Light, Oakland, 5/24, 8 pm

David Hirst; Cathedral of St. Mary of the Assumption, San Francisco, 5/26, 4 pm

Bruce Neswick; St. James Episcopal, Los Angeles, 5/26, 6 pm

Alcée Chriss III; Performing Arts Center, San Luis Obispo, 5/31, 7:30 pm

Alexander Straus-Fausto; Grace Episcopal Cathedral, San Francisco, 6/2, 4 pm

• **David Higgs**; Congregation Sherrith Israel, San Francisco, 6/30, 7 pm worship service

CONNECTICUT

James O'Donnell; Calvary Episcopal, Stonington, 5/18, 3 pm

James O'Donnell; St. Paul's Episcopal Church on the Green, Norwalk, 5/24, 7 pm

DISTRICT OF COLUMBIA

Cathedral Choral Society; Washington National Cathedral, Washington, 5/19, 4 pm

Thomas Sheehan; Washington National Cathedral, Washington, 5/26, 2 pm

Choral Evensong; St. Paul's, K Street, Washington, 5/26, 4 pm

GEORGIA

Justin Maxey; Peachtree Road United Methodist, Atlanta, 5/15, 1 pm

Jack Mitchener; Cathedral of St. Philip, Atlanta, 5/19, 3:15 pm

Sean Vogt; Peachtree Road United Methodist, Atlanta, 5/22, 1 pm

Caroline Robinson; Reinhardt University, Waleska, 5/23, 7:30 pm

Choral concert; Cathedral of St. Philip, Atlanta, 6/7, 7:30 pm

Renée Anne Louprette; St. Luke's Episcopal, Atlanta, 6/12, 7:30 pm

James O'Donnell; Peachtree Road United Methodist, Atlanta, 6/16, 7:30 pm

Bálint Karosi; Cathedral of St. Philip, Atlanta, 6/26, 7:30 pm

ILLINOIS

Vierne, *Messe Solennelle*; First United Methodist, Evanston, 5/17, 7:30 pm

Bryan Anderson; Southern Illinois University, Carbondale, 5/17, 7:30 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, 5/31, 12:10 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, 6/2, 4 pm

Michael Rees; Fourth Presbyterian, Chicago, 6/14, 12:10 pm

Stephen Buzard; Chapel of St. John the Divine, Champaign, 6/14, 7 pm

Stephen Buzard, continuo, Five Cities Baroque Festival Chorus, Bach, *St. John Passion*; First United Methodist, Decatur, 6/22, 7 pm

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John W. W. Sherer; Fourth Presbyterian, Chicago, 6/28, 12:10 pm

INDIANA

Robert McCormick; Northminster Presbyterian, Indianapolis, 5/24, 6:30 pm hymn festival

KENTUCKY

Clif Cason; Central Christian, Lexington, 5/19, 4 pm

Erich Balling & Lisa Hall; Central Christian, Lexington, 6/16, 4 pm

MARYLAND

Damin Spritzer; Grace United Methodist, Hagerstown, 5/19, 4 pm

MASSACHUSETTS

Justin Murphy-Mancini, with orchestra, Saint-Saëns, *Symphony No. 3*; Methuen Memorial Music Hall, Methuen, 5/18, 7:30 pm; 5/19, 3 pm

Young Artists Showcase; Methuen Memorial Music Hall, Methuen, 5/22, 7:30 pm

Brink Bush, with Mitchell Bush; Methuen Memorial Music Hall, Methuen, 5/29, 7:30 pm

Mária Budáková; Methuen Memorial Music Hall, Methuen, 6/5, 7:30 pm

David von Behren; Methuen Memorial Music Hall, Methuen, 6/12, 7:30 pm

Jennifer McPherson, Cathy Meyer, Rosalind Mohsen, Abbey Siegfried; Methuen Memorial Music Hall, Methuen, 6/19, 7:30 pm

Edith Yam; Methuen Memorial Music Hall, Methuen, 6/26, 7:30 pm

MICHIGAN

Alicée Chriss III; Christ Church Cranbrook, Bloomfield Hills, 5/21, 7 pm

Sarah Simko; Cathedral of St. Paul, Detroit, 6/14, 12:30 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 6/28, 12:30 pm

MINNESOTA

Joel Anderson; St. Olaf Catholic Church, Minneapolis, 5/15, 12:30 pm

Lola Wolf, with choir; St. Benedict's Monastery, St. Joseph, 5/19, 2 pm

Larry Martin; St. Louis King of France Catholic Church, St. Paul, 5/21, 12:35 pm

Isabelle Demers & Damin Spritzer (duo organists); St. John's Abbey, Collegetown, 6/12, 3 pm

NEW JERSEY

Olivier Latry; Ocean Grove Auditorium, Ocean Grove, 6/26, 7:30 pm

NEW YORK

Choral concert with Modus Operandi Orchestra; St. Thomas Church Fifth Avenue, New York, 5/16, 7:30 pm

Naomi Gregory, with Baroque violin; Memorial Art Gallery, Rochester, 5/16, 7:30 pm

David Hurd; St. James-the-Less Episcopal, Scarsdale, 5/19, 3 pm

Choral Evensong; St. Thomas Church Fifth Avenue, 5/19, 4 pm

Mark Shepherd; St. Thomas Church Fifth Avenue, New York, 5/19, 5:15 pm

Verdi, *Requiem*; St. Ignatius Loyola Catholic Church, New York, 5/22, 8 pm

New York Philharmonic, Mozart, *Requiem*; David Geffen Hall, New York, 5/23, 7:30 pm; 5/24, 8 pm; 5/25, 8 pm; 5/28, 7:30 pm

TENET, Bach, *Mass in B Minor*; St. Jean Baptiste Catholic Church, New York, 6/1, 7:30 pm

New York Philharmonic, Mahler, *Resurrection Symphony*; David Geffen Hall, New York, 6/6, 7:30 pm; 6/7, 8 pm; 6/8, 8 pm

New York Philharmonic, Mahler, *Resurrection Symphony*; David Geffen Hall, New York, 6/6, 7:30 pm; 6/7, 8 pm; 6/8, 8 pm

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New York Philharmonic, Mahler, *Resurrection Symphony*; David Geffen Hall, New York, 6/6, 7:30 pm; 6/7, 8 pm; 6/8, 8 pm

TEXAS

Diane Meredith Belcher; Chapel of the Incarnate Word, San Antonio, 5/19, 3 pm

VIRGINIA

David Higgs; First Presbyterian, Lynchburg, 6/1, 4 pm

WASHINGTON

Christopher Houlihan; Holy Trinity Lutheran, Port Angeles, 6/13, 7 pm

WISCONSIN

Horst Buchholz; Shrine of Our Lady of Guadalupe, La Crosse, 6/9, 3 pm

BELGIUM

Joost D'hont; Sint-Andreas- en Ghislenuskerk, Belsele, 5/26, 3 pm

CANADA

Isabelle Demers; Maison Symphonique, Montréal, QC, 5/25, 2:30 pm

Isabelle Demers, with orchestra; Maison Symphonique, Montréal, QC, 5/28, 7:30 pm; 5/29, 7:30 pm; 5/30, 7:30 pm

Isabelle Demers, with orchestra; Maison Symphonique, Montréal, QC, 5/28, 7:30 pm; 5/29, 7:30 pm; 5/30, 7:30 pm

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Isabelle Demers, with orchestra; Maison Symphonique, Montréal, QC, 5/28, 7:30 pm; 5/29, 7:30 pm; 5/30, 7:30 pm

Albrecht Koch; Frauenkirche, Dresden, 5/29, 8 pm

Winfried Böning; Dom, Trier, 6/4, 8 pm

Ruben Sturm; Pfarrkirche Wiederkunf Christi, Kolbermoor, 6/5, 7:45 pm

Lukas Mashke; Kreuzkirche, Dresden, 6/5, 8 pm

François Espinasse; St. Marien, Lübeck, 6/7, 7 pm

Andrea Pedrazzini; Dom, Speyer, 6/8, 7:30 pm

Nathan Laube; Dom, Trier, 6/11, 8 pm

Holger Gehring; Frauenkirche, Dresden, 6/12, 8 pm

Josef Still; Dom, Trier, 6/18, 8 pm

Hansjörg Albrecht; Dom, Mainz, 6/18, 8:05 pm

Daniel Beckman; Kathedrale, Dresden, 6/19, 8 pm

Krzysztof Urbaniak; St. Jakobi, Lübeck, 6/23, 4 pm

Bart Jacobs; Kreuzkirche, Dresden, 6/26, 8 pm

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Bart Jacobs; Kreuzkirche, Dresden, 6/26, 8 pm



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ANDREA ALBERTIN, St. Michael's Cornhill, London, UK, November 20: *Fanfare*, Mathias; *Vier Skizzen für den Pedalflügel*, op. 58, Schumann; *Toccata in d*, Fugue in D (*Zwölf Stücke*, op. 59, nos. 5, 6), Reger; *Melodia*, Salomé; *Sonata I in d*, op. 42, Guilmant.

BRYAN ANDERSON, Cathedral of St. Philip, Atlanta, GA, November 19: *Overture (La forza del destino)*, Verdi; *Psalms Prelude*, Set 2, no. 1, Howells; *Villanelle (Miniature Suite)*, Ireland; *Jesus Loves Me (Gospel Preludes, Book 2)*, Bolcom; *Deux Esquisses*, op. 41, Dupré.

ALESSANDRO BIANCHI, Fourth Presbyterian Church, Chicago, IL, November 24: *Variations de Concert*, op. 1, Bonnet; *Colloquy with the swallows (Scenes of the Life of St. Francis)*, op. 140, no. 2), *Étude Symphonique*, op. 78, Bossi; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines, no. 10)*, Mulet; *Ninna Nanna*, Mauro-Cottone; *Tuba Tune*, Brown; *Zephyrs*, Dupré; *Prelude, Toccata (Suite Française)*, Hielscher.

DAVID BOECKH, Fourth Presbyterian Church, Chicago, IL, November 10: *Andante religioso, Allegro maestoso e vivace (Sonata IV in B-flat)*, op. 65, no. 4), Mendelssohn; *Au Saint-Esprit, A Notre Père, Au cœur sacré de Jésus (Petit Livre de Prières, op. 24, nos. 4, 2, 6)*, Falcinelli; *Give Me Jesus*, Osterman; *Adagio (Symphonie V in f)*, op. 42, no. 1), Widor; *Improvisation sur le Te Deum (Cinq Improvisations, no. 3)*, Tournemire.

ANDY BROWN, All Hallows Church, Wyncote, PA, November 18: *Tuba Flourish*, Twist; *Sonata in E-flat*, BWV 525, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Adagio (Symphonie III in f-sharp)*, op. 28), Vierende; *Finale*, Laurin; *Adagio in E*, H. 63, Bridge; *Lullaby that releases me from reality*, Sakamoto; *Rubrics*, Locklair.

PHILIP CROZIER, Église Très-Saint-Nom-de-Jésus, Montréal, Canada, November 5: *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Petite Suite sur un Motet de Gerald Bales*, op. 41, Laurin; *Tiento lleno quinto tono*, Cabanilles; *Präludium in d (Zwölf Stücke)*, op. 65, no. 7), Reger; *Scherzo*, op. 2, Duruflé; *Conradus, (Chorea) Ferdinandi, Proportio Ferdinandi Ulterius (Tablature of Jan z Lublina)*, anonymous; *Hommage*, Bédard; *Sonata Eroica*, op. 94, Jongen.

JAMES L. HICKS, Cathedral of St. Joseph the Workman, La Crosse, WI, November 12: *Nu La Oss Takke Gud—Orgel Toccata*, Hovland; *Lo in the Wilderness*, Takle; *Præambulum 12*, *Præambulum 9*, *Præambulum 3*, *Præambulum 8*, *Præambulum 16 (Fem Præambula)*, Karlsen; *Berceuse (Sonata No. 3)*, Karindi; *Introduction et Fugue-double*, Sasnauskas; *A Latvian Folk Song*, Jermaks; *Toccata e Fuga*, Dubra; *Trumpet Tune in C*, Johnson; *Elegy*, Still; *Concert Variations on The Star-Spangled Banner*, op. 3, Paine.

RENÉE ANNE LOUPRETTE, St. Thomas Church Fifth Avenue, New York, NY, November 11: *Praeludium in G*, Bruhns; *Intermezzo*, *Moto perpetuo*, Fugue "Triangulaire" (*Douzes Courtes Pièces*, op. 43, vol. 1, nos. 3, 5, 12), Laurin; *Prelude and Fugue in e*, BWV 548, Bach; *Te Deum*, op. 11, Attende Domine (*Twelve Choral Preludes on Gregorian Chant Tunes*, op. 8, no. 3), Demessieux; *Litanies*, JA 119, Alain; *Au cœur sacré de Jésus, A Sainte Thérèse de l'Enfant-Jésus (Petit Livre de Prières, op. 24, nos. 7, 8)*, Falcinelli; *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck.

ROBERT McCORMICK, St. John's Episcopal Church, Tulsa, OK, October 6: *Fantasy, Fugue, and Chorale on Engelberg*, Wright; *Fantasia on Wondrous Love*, Hurd; *Hymne Veni Creator*, de Grigny; *Adagio (Symphonie I in c)*, op. 13, no. 1), Widor; *Prelude and Toccata*

on Kingsfold, Bennett; *Psalms-Prelude*, Set 1, op. 32, no. 2, Paeon (*Six Pieces*, no. 3), Howells.

ALEXANDER MESZLER, Cathedral of St. Joseph the Workman, La Crosse, WI, October 22: *Fantasia and Fugue in g*, BWV 542, Bach; *Window Image*, Rimkus; *Hózhó*, Chee; *Ascension Organ Suite*, Willis; *Toccata on Great Day*, Hailstork; *Blackbird*, McCartney, transcr. McDaniel; *Con moto maestoso (Sonata III in A)*, op. 65, no. 3), Mendelssohn.

DEREK NICKELS, St. Joseph Catholic Church, Chicago, IL, October 15: *Praeludium in g*, BuxWV149, Buxtehude; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Wer nur den lieben Gott läßt walten*, BWV 657, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite)*, op. 54, no. 6), Vierne.

THOMAS OSPITAL, Brick Presbyterian Church, New York, NY, October 24: *Passacaglia in c*, BWV 582, Bach; *Fantaisie in A*, FWV 35, *Cantabile in B*, FWV 36 (*Trois Pièces*, nos. 1, 2), Franck; *Suite Pélleas et Mélisande*, Fauré, transcr. Ospital; *Première Fantaisie*, JA 72, *Deuxième Fantaisie*, JA 117, Alain; *Évocation IV*, Escaich; *Improvisation*.

ROBERT PARKINS, Warner Concert Hall, Oberlin Conservatory, Oberlin, OH, October 24: *Tiento I (2º tono)*, de Cabezón; *Tiento do quarto tom natural*, Coelho; *Tiento de 4º tono de falsas*, de Heredia; *Tiento de 4º tono ("a modo de canción")*, de Arauxo; *Tiento de meio registo alto de 2º tom*, da Conceição; *Entrada de clarines (antes de tocar canciones)*, anonymous; *Tocata IV (5º tono)*, Cabanilles; *Andante (Sonata in c, K. 302)*, *Allegro (Sonata in C, K. 303)*, Scarlatti; *Toccata and Fugue No. 9 in e*,

Eberlin; *Andante in F*, K. 616, Mozart; *Pièce d'Orgue*, BWV 572, Bach.

CHRISTA RAKICH, Vasa Kyrka, Göteborg, Sweden, October 15: *Sechs Trios*, op. 47, Reger; *Wer nur den lieben Gott lässt walten*, Herr; *nun laß in Friede*, Lobet den Herrn (*Zehn Choralvorspiele*, op. 70), Senfter; *Partita on Freudich sehr*, *Meditation on Ecce lignum Crucis*, Heiller; *Suite No. 1*, Price.

JONATHAN RENNERT, St. Michael's Cornhill, London, UK, October 30: *Pageantry*, Campbell; *Skye Boat Song*, Liddle; *Elegiac Romance*, Ireland; *Tune in E*, Thalben-Ball; *Nocturne des Anges*, Vincent; *Folly for Flutes*, Marson; *Prelude and Fugue in E-flat*, BWV 552, Bach.

ANDREW SCANLON, St. John the Evangelist Episcopal Church, Duxbury, MA, October 22: *Fanfare*, Mathias; *Concerto in b*, LV 133, Vivaldi, transcr. Walther; *Andante, Fugue and Chorale*, Willan; *Fantasy and Fugue in g*, BWV 542, Bach; *Scherzo (Dix pièces pour orgue, no. 8)*, Gigout; *Allegro risoluto (Plymouth Suite)*, Whitlock.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, October 27: *Toccata and Fugue in d*, BWV 565, Bach; *Andante sostenuto (Symphonie Gothique, op. 70)*, Widor; *Psalms Prelude*, op. 32, no. 3, Howells; *Toccata (Suite Gothique, op. 25)*, Boëllmann; *De Profundis*, Chapman; *Intermezzo (Symphonie VI in g, op. 42, no. 2)*, Widor; *Carillon de Westminster (24 Pièces de fantaisie, Troisième suite)*, op. 54, no. 6), Vierne; *Wenn wir in höchsten Nöten sein*, BWV 641, Bach; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines, no. 10)*, Mulet.

GRANT WAREHAM, Cathedral of St. Philip, Atlanta, GA, October 1: *Toccata for Organ*, Al-Zand; *Pastorale*, Roger-Ducasse; *Finale (Symphony No. 5 in e, op. 64)*, Tchaikovsky.

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PUBLICATIONS / RECORDINGS

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César Franck's *Interlude Symphonique* from the oratorio, *Rédemption*, offers an opus comparable to his three *Chorals* and similar large-scale compositions. During the composer's life span, the work was arranged for two pianos; subsequently the entire opus underwent significant revisions that were overseen by colleagues following its less than successful premiere performance. Several transcriptions for organ solo have surfaced, one from Marcel Dupré, and another by Daniel Roth. The version offered by **Fruhauf Music Publications** includes alterations that create a more cogent structural entity, one that is suitable for solo performance. Please consult www.frumuspub.net for access to this unusual offering, also for many other works for organ solo, choir and organ, and for carillon, all available on a complimentary basis.

PUBLICATIONS / RECORDINGS

Raven OAR-184 "Organ Music of Pierre Kunc (1865-1941)" features Damin Spritzer, organ professor at the University of Oklahoma, playing the 1849 John Abbey 3-manual organ in the cathedral at Châlons-en-Champagne, France. The composer Kunc was born into a large and musical family in Toulouse and became the choral director at St-Sulpice, Paris, in 1928, following positions as organist elsewhere. The album includes ten pieces published 1899-1929, among them a three-movement organ symphony. The album is available for streaming or download on most digital platforms. It is also available as a high-quality CD for \$15.98 (free shipping in the USA) from RavenCD.com 804/355-6386 and from Amazon, E-Bay, etc.

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

PUBLICATIONS / RECORDINGS

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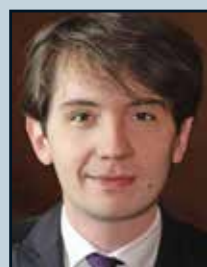
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