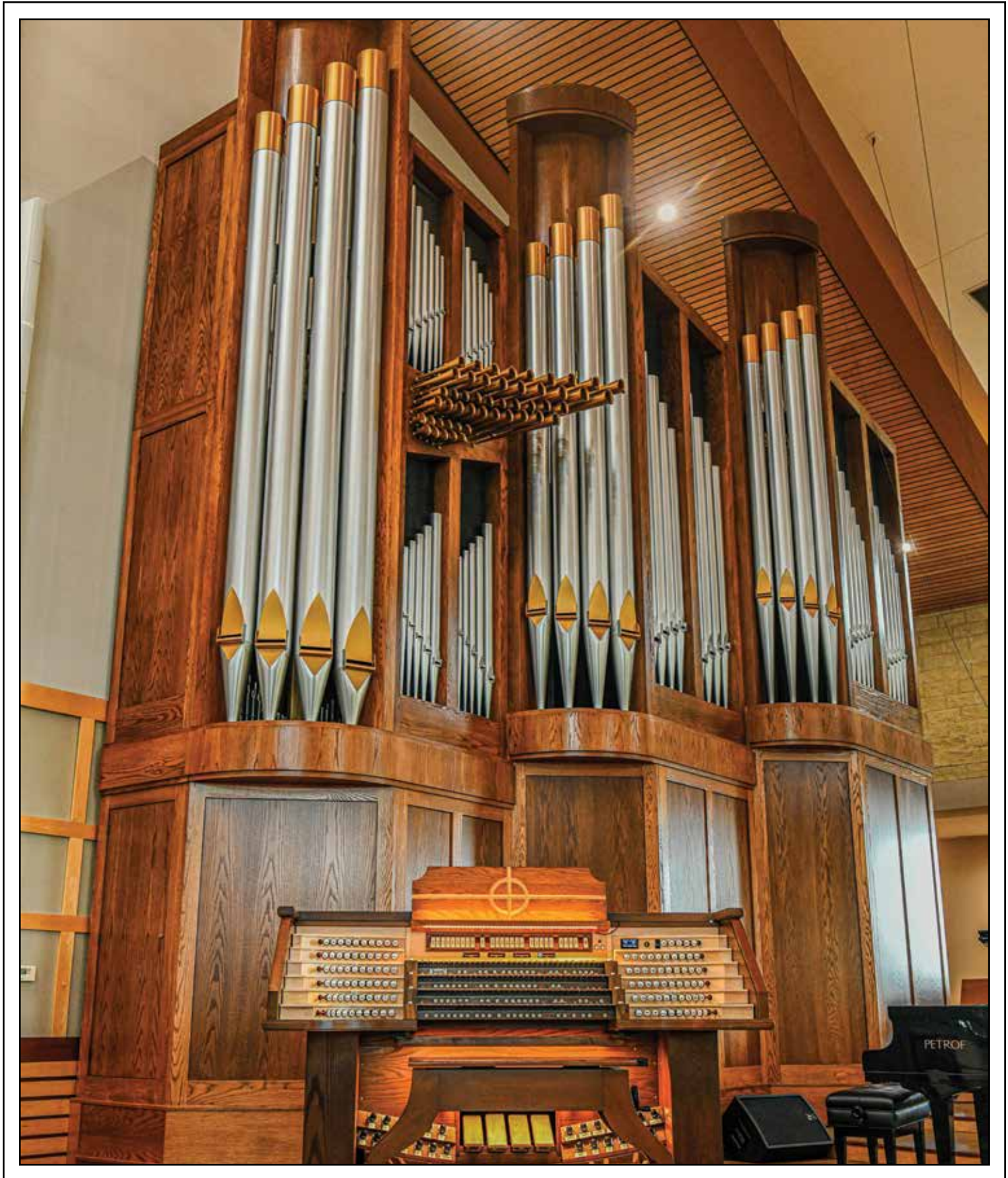


# THE DIAPASON

OCTOBER 2023



Saint Malachy Catholic Church  
Brownsburg, Indiana  
Cover feature on pages 20–22

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# THE DIAPASON

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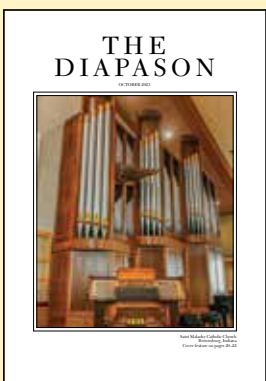
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Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **ED GILLETTE**  
egillette@sgcmail.com

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

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Designer **KELSEY CRAIG**

Contributing Editors **LARRY PALMER**  
**MICHAEL DÉLFIN**  
**CURTIS PAVEY**  
Harpsichord

**SIMONE BROWNE**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **John L. Speller**  
**Joel Stoppenhagen**

## Editor's Notebook

### Gruenstein Award

Nominations for the third **Gruenstein Award**, which recognizes the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2024, are being accepted through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the September 2023 issue. All materials should be submitted to Stephen Schnurr at sschnurr@sgcmail.com.

### A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for any friend who shares your interest in the organ, church music, harpsichord, and carillon. Through the end of October, for new and gift subscriptions, we are again offering free Acis and Raven CDs: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription—applicable to our print and digital subscriptions. Check it out now at [thediapason.com/subscribe](http://thediapason.com/subscribe). To give a gift subscription, contact the subscription service at 877/501-7540.

### New advertisers

We appreciate all our advertisers, many of whom have long demonstrated their support of the mission of THE DIAPASON. This month's issue welcomes the American Organ Academy as a new advertiser. Remember, for all your advertising needs, contact Jerome Butera, sales director, at [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) or 608/634-6253.

### 2024 Resource Directory

Work on the 2024 Resource Directory has begun, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2022, please email Stephen Schnurr, [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com), with your contact information. If your business was listed in our directory

## Here & There

### Awards



Alissa Duryee (photo credit: Frédéric Chéhu)

**Early Music America** announces its 2023 Joan Benson Clavichord Award recipient, **Alissa Duryee**. Duryee is a Franco-American keyboardist whose work as a clavichord performer, researcher, educator, and instrument builder is internationally recognized. The judges came to a unanimous decision, noting that Duryee embodies the spirit of Joan Benson (1925–2020), for whom the award is named.

The Benson Clavichord Award is an annual award for a current outstanding American clavichord artist, teacher, researcher, composer, clavichord maker,

or organizer of clavichord symposiums, masterclasses, or sessions for children. For information: [earlymusicamerica.org](http://earlymusicamerica.org).

### People



Gail Archer (photo credit: Stephanie Berger)

**Gail Archer** presents recitals and other musical events: October 15, Novara International Organ Festival Italy; 10/22, St. Anthony of Padua Catholic Church, Lancaster, Pennsylvania; 10/28, Festival Internazionale di Sorbolo, Italy; 10/29, Festival Internazionale di Montechiarugolo, Italy;

December 2, Holy Rosary Catholic Church, Passaic, New Jersey; 12/3,

Lessons & Carols, Vassar College, Poughkeepsie, New York; 12/9, holiday choral concert, Barnard-Columbia Chorus and Chamber Singers, Columbia University, New York, New York; 12/30, St. Christopher's Episcopal Church, Kailua (Oahu) Hawaii;

January 6, 2024, All Saints Episcopal Church, Kauai, Hawaii; 1/14, Cathedral of St. Mary of the Assumption, San Francisco, California; February 4, Holy Name Cathedral, Chicago, Illinois; 2/18, Royal Canadian College of Organists, London, Ontario;

March 3, Trinity Episcopal Cathedral, Portland, Oregon; 3/24, faculty recital, Vassar College; April 20, spring choral concert, Barnard-Columbia Chorus and Chamber Singers, Columbia University; 4/28, St. John the Baptist Catholic Church, Peabody, Massachusetts; May 18–19, Women of the World, Musforum conference, Arizona State University, Phoenix, Arizona. For information: [gailarcher.com](http://gailarcher.com).

**The Pipe Organ Encounter** organized by the Wichita Chapter of the American Guild of Organists took place in June 2023 and was hosted by Wichita State University, Wichita, Kansas. **Lynne Davis** performed the opening recital of the week with young organ students in Wiedemann Hall on the Marcussen & Søn organ with works

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Stephen Schnurr  
847/954-7989; [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

this year, please review your information to ensure it is accurate and complete. Listings are free.

Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera ([jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); 608/634-6253). The deadline for listings and advertising is October 25.

### 2024 Cover Features

THE DIAPASON cover features showcase your new organ, organ rebuild or restoration, academic studies program, and more. Cover features are not just for organbuilders! Churches and collegiate institutions have found cover features to be worthwhile. Contact Jerome Butera to reserve your cover feature: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); 608/634-6253.

### In this issue

Marilyn Biery discusses her work with Stephanie Shapiro in performing works for oboe or English horn and organ and in their work transcribing and publishing existing works for these instruments. Markus Rathey marks the centennial of the birth of Györgi Ligeti with a study of his organ works. In "On Teaching," Gavin Black provides an update on what he has been doing and how he plans to explore the use of videos as part of his pedagogy work with THE DIAPASON. John Bishop, in "In the Wind . . ." illustrates the importance of organ blowers and how large these behemoths can be.

This month's cover feature spotlights the Peragallo Pipe Organ Company organ recently completed for St. Malachy Catholic Church, Brownsburg, Indiana. The instrument reuses the pipework from a Reuter organ formerly in Northminster Presbyterian Church of Indianapolis. In "New Organs," Schoenstein & Co. has completed a three-manual instrument for First United Methodist Church of Montgomery, Alabama. ■

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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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Lynne Davis (photo credit: Jeff Tuttle)

by Marchand, Bach, Franck, Alain, and Widor.

Davis's travels to France this past summer took her to the Jura mountains where she gave recitals in Clairvaux-les-Lacs on the 2012 Aubertin organ (works by Bach, Sweelinck, Böhm, and DuMage) in Église St. Nithier, and in Poligny on the 1858 Cavaillé-Coll organ (works by Langlais, Mulet, Franck, Alain, Vierne, and Duruflé) in the Collégiale St. Hippolyte. Davis is the Robert L. Town Distinguished Professor of Organ at Wichita State University and is represented by Phillip Truckenbrod Concert Artists. For information: concertartists.com.



Michael Delfin

Michael Delfin, a member of THE DIAPASON's 20 Under 30 Class of 2021 and a contributing editor for harpsichord for THE DIAPASON, is performing a solo piano recital at Cedarville University, Cedarville, Ohio, October 13; J. S. Bach's *Goldberg Variations* on harpsichord at

Northern Kentucky University, Highland Heights, Kentucky, on October 6; and the world premiere of Armando Bayolo's *[Unplanned] Obsolescence* for harpsichord and orchestra with the American Chamber Symphony on October 21 in Norwalk, Connecticut. Seven Hills Baroque, a Cincinnati, Ohio, based period ensemble that Delfin co-founded, begins its 2023–2024 season with "Four Seasons on Seven Hills," a chamber music concert at Knox Presbyterian Church in Cincinnati on November 4.

Recent performances include an all-Mozart program with the Central Ohio Symphony on September 30 featuring Delfin as the piano soloist and conductor for Mozart's *Concerto No. 9 in E-flat Major, K. 271*, and *Symphony No. 29 in A Major, K. 201*. For information: michaeldelfin.com.

**Concert management**

Seven Eight Artists announces the addition of three artists to its roster.



Zoe Lei

Zoe Lei is a performer known for her technique and imaginative musical programming. Named among THE DIAPASON's 20 Under 30 Class of 2021 for her achievements in organ, carillon, and harpsichord, Lei specializes in 20th- and 21st-century repertoire and is an advocate for new organ and carillon music, frequently premiering commissioned works as well as East Asian music and transcriptions featured on her recent dissertation recitals. She is a graduate of Hong Kong Baptist University, the University of Toronto, and recently completed her doctoral studies at the University of Michigan.

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Choir of Christ Church Cathedral, Houston, at St. Mary's Cathedral, Edinburgh, Scotland (photo credit: Tom Shepard)

The Choir of Christ Church Cathedral, Houston, Texas, embarked on its ninth European tour in July. Having previously sung at various English cathedrals, the choir chose Ireland and Scotland as its destination. Over ten days the choir, led by Robert Simpson, canon for music, and accompanied by Daryl Robinson, then cathedral organist, sang services at St. Patrick's Cathedral and Christ Church Cathedral, Dublin; St. Anne's Cathedral, Belfast; and St. Mary's Cathedral, Edinburgh. One highlight of the tour was singing the European premiere of *Mass of the Eternal Flame* by Érik Satie during Sunday eucharists at Christ Church, Dublin, and St. Mary's, Edinburgh. The Mass, commissioned to mark Robert Simpson's 25th anniversary as canon for music, was given its world premiere by the choir in February with Ešenvalds in attendance. For information: christchurchcathedral.org.



Faythe Freese



Katherine Meloan

First United Methodist Church, Wichita Falls, Texas, announces its 2023–2024 Elizabeth Prothro Organ Concert Series: October 15, Faythe Freese; February 1, 2024, Katherine Meloan. For information: concertartistcooperative.com.



FOMS Singapore students with François Espinasse and his wife at the organ of the Royal Chapel at Versailles

The 21st French Organ Seminar (FOMS) took place in Paris, France, July 1–8, with 30 organists. Participants from the United States were joined by seven from Singapore. Faculty members included Yannick Merlin, Daniel Roth, Sophie-Véronique Cauchefer-Choplin, Vincent Warnier, Béatrice Piertot, François Olivier, Olivier Perin, David Casson, François Espinasse, Christophe Mantoux, and Aude Huertematte. The seminar was divided into groups so that in addition to masterclasses each participant had more personal time at many of the organs. Seminar organists presented a group recital at the Church of St. Severin. The directors of the FOMS are Christina Harmon, Masako Gaskin, Cliff Varnon, and Phillip Staggs.



Christophe Mantoux spent a full day with all at St. Maurice Church in Beçon. Participants experienced organs, including those of St. Germain des Pres, Our Lady of the Rosary, Notre Dame de Lorette, St. Eustache, St. Etienne du Mont, La Trinité, St. Gervais, St. Severin, the Royal Chapel at Versailles, and the Oratoire du Louvre. Everyone was also able to play the organ of St. Sulpice Church with the assistance of Sophie-Véronique Cauchefer-Choplin and were able to take part in masterclasses at Notre-Dame-des-Champs with Béatrice Piertot and Daniel Roth.



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Wyatt Smith

Wyatt Smith is an American concert organist appearing in both solo and collaborative events throughout the United States and Europe, performing repertoire spanning from old masters to major works by living composers. Originally from Rapid City, South Dakota, Smith began his career while in undergraduate studies and has performed in 28 of the United States as well as in Germany, France, and the United Kingdom. Notable venues include Spreckels Organ Pavilion, San Diego; Grace Cathedral, San Francisco; Trinity Cathedral, Portland, Oregon; United States Air Force Academy Protestant Cadet Chapel, Colorado Springs; Overture Hall, Madison, Wisconsin; St. Mark's Episcopal Cathedral, Seattle; St. Thomas Church Fifth Avenue, New York City; Queen's College, Oxford; St. George's Church, Hanover Square, London; and Coventry Cathedral. He has been a featured performer at regional and national conventions of the American Guild of Organists (Des Moines, 2011; Nashville, 2012; and Iowa City, 2017). He serves as affiliate artist in organ and harpsichord at the University of Puget Sound and is a member of THE DIAPASON's 20 Under 30 Class of 2016.

Craig Williams is organist and choirmaster of the Cadet Chapel at the United States Military Academy, West Point, New York, where he plays the world's largest church pipe organ and directs the Cadet Chapel Choir. He is only the fourth organist to hold this position since the present Cadet Chapel was erected in 1910. He has performed publicly on organ and piano for over 40 years



Craig Williams

and continues to appear nationwide. His venue credits include performances at Carnegie Hall with Orchestra of St. Luke's, several appearances at Avery Fisher Hall in Lincoln Center, and at Segerstrom Hall in Orange County, California, with the Pacific Chorale. His most recent appearance at Segerstrom Hall was in the concert "Superstar Organ Virtuosos," where he shared the stage with Paul Jacobs, Frederick Swann, Christoph Bull, and members of the Pacific Symphony. He has appeared on the summer series at The Riverside Church in New York, the former Crystal Cathedral, and Ocean Grove Auditorium; and he continues to give numerous recitals and workshops for prominent cathedrals and churches on both coasts. He holds degrees from Westminster Choir College and The Juilliard School.

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

Seminars



The American Organ Academy, Hartville, Ohio, announces its schedule of seminars for 2024: January 19–20, 2024, Electricity in the Pipe Organ; April 18–20, Organ Releathering; June 21–22, Pipe Organ Voicing; July 25–27,

Appointments

Julie Zhu is appointed to the inaugural cohort of President's Postdoctoral Fellows at the School of Music, Theatre, and Dance, University of Michigan, Ann Arbor. Having completed her Doctor of Musical Arts degree in music composition at the department of music and the Center for Computer Research in Music and Acoustics at Stanford University, Stanford, California, she is pursuing creative and research projects full time for the next two years in the department of performing arts technology and in affiliation with the department of organ, where she will perform regularly on the university's two carillons and work on composing projects for carillon, harpsichord plus electronics, and organ plus violin. In October, the 63rd annual University of Michigan organ conference featured a recital of her works for acoustic carillon, carillon with electronics, and the world premiere of *Fulgura Frango* for harpsichord.



Julie Zhu

Previously, Zhu served as carillonneur for St. Thomas Church Fifth Avenue, New York, New York. She holds a diploma from the Royal Carillon School in Mechelen, Belgium, a Master of Fine Arts degree in combined media from Hunter College, New York, New York, and a Bachelor of Arts degree in mathematics and a Bachelor of Arts degree in art from Yale University, New Haven, Connecticut. For information: [juliezhu.net](http://juliezhu.net).

Pipe Organ Business Management; and September 20–21; Pipe Organ Tuning.

The seminar schedule for 2025 is also available: January 24–25, 2025, Electricity in the Pipe Organ; April 24–26, Organ Releathering; June 20–21, Pipe Organ Voicing; July 24–26, Pipe Organ Business Management; and September 18–19, Pipe Organ Tuning. For information: [americanorganacademy.com](http://americanorganacademy.com).

with Clive Driskill-Smith, organ, and Joseph Gramley, percussion, November 7, and Alcee Chriss, April 9, 2024. The Wednesday series in Wiedemann series spotlights Lynne Davis performing: October 11, December 6 (Christmas program), February 7, 2024, March 6, and May 1 (annual pops program). For information: [wichita.edu/organ](http://wichita.edu/organ).

Carillon News

The first New York City Carillon Fall Festival will take place October 20–21 at The Riverside Church and St. Thomas Church Fifth Avenue, New York, New York. The event will include performances, masterclasses, tower tours, and open rings. A beginners' masterclass is offered for those with no previous carillon playing experience. For information: <https://sites.google.com/view/2023carillonfallfest/home>.

Competitions

The Organ Club of the UK announces its 2023 London Organ Competition for teenaged organists, to be held December 28–29 at St. Clement Danes, Strand, London, and featuring the church's 1958 Harrison & Harrison organ of three manuals. The junior competition for those up to and including age 16 occurs on December 28 with a first prize of £700 and a second prize of £400.

The senior section for ages 17–19 occurs on December 29 with a first prize of £1,200 and a second prize of £800. Competitors will be required to play a piece by Bach and a second piece of their choice. Deadline for application is November 1. For information: [cighb36@gmail.com](mailto:cighb36@gmail.com).

Events



Marcussen & Søn organ, Wiedemann Hall, Wichita State University, Wichita, Kansas

Wichita State University College of Fine Arts School of Music, Wichita, Kansas, announces its 2023–2024 Rie Bloomfield Organ Series. All recitals take place on the Marcussen organ in Wiedemann Hall and are live streamed on the Wichita State University Facebook page. The Distinguished Guest Artists events feature Organized Rhythm

Organbuilders



Canon Director of Music Stephen Buzard removing one of the first pipes in City Temple of London

St. James Episcopal Cathedral, Chicago, Illinois, has acquired the 1958 J. W. Walker & Sons organ from City Temple, London, UK. The organ has been removed and is in transit to the United States where it will be restored and installed in the cathedral by Buzard Pipe Organ Builders, Champaign, Illinois. This project provides St. James Cathedral a world-class instrument while preserving an artistic treasure.

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**19-20 JANUARY, 2024**

**Organ Re-Leathering Seminar**  
**18-20 APRIL, 2024**

**Pipe Organ Voicing Seminar**  
**21-22 JUNE, 2024**

**Pipe Organ Business Management Seminar**

**25-27 JULY, 2024**

**Pipe Organ Tuning Seminar**  
**20-21 SEPTEMBER, 2024**

**2025**

**Electricity in the Pipe Organ Seminar**  
**24-25 JANUARY, 2025**

**Organ Re-Leathering Seminar**  
**24-26 APRIL, 2025**

**Pipe Organ Voicing Seminar**  
**20-21 JUNE, 2025**

**Pipe Organ Business Management Seminar**

**24-26 JULY, 2025**

**Pipe Organ Tuning Seminar**  
**18-19 SEPTEMBER, 2025**

## Here & There

### ► page 6

Installation is expected to be completed in 2025.

The Walker organ was built during the transition from Romantic to Neoclassical styles of tonal design. William McKie designed the new instrument, and Eric Thiman was recruited to be the City Temple's organist. John D. Rockefeller, Jr. paid for the completion of the City Temple and the new organ after the Blitz of World War II destroyed the City Temple interior.

This organ encapsulates the grandeur of the Edwardian age while looking forward to the Neoclassical reforms of the midcentury. It has a complement of 8' Open Diapasons, two large expressive divisions, orchestral solo reeds, and a Tuba. Yet it also contains balanced principal choruses suited to Baroque music.

The organ possesses color for choral and congregational accompaniment alongside a clear and balanced ensemble suited to repertoire of all periods. The organ is the first heritage English Cathedral-style instrument to be imported to the United States.

The Walker organ was well-constructed and is in remarkable condition for its age. All of its mechanical systems will be renewed, and pipework will be cleaned and restored. A modern combination action will be added alongside the original system. The completed organ will be installed behind the cathedral's historic 1875 Johnson & Son organ case. For information: cathedralorgan.org and buzardorgans.com.

**Ortloff Organ Company, LLC**, Needham, Massachusetts, and **Létourneau Pipe Organs**, St.-Hyacinthe, Québec, Canada, are partnering in a renovation of the 1966 Otto Hoffman organ in Parker Chapel at Trinity University, San Antonio, Texas. The project will complete tonal revisions originally planned by the late John Ballard, who carried out tonal changes between 1988 and 1998. A new console and further tonal alterations were provided by Kegg Pipe Organ Builders in 2007.

Ortloff and Létourneau's work will focus on the Positiv and Pedal divisions. The Positiv's wind pressure will be raised slightly, and the division's chorus will be rescaled and revoiced accordingly. New



**Parker Chapel, Trinity University, San Antonio, Texas**

8' English Horn and 8' Oboe stops will be added to the Positiv. Additionally, new passage boards and grips will make the Positiv division safer to tune. In the Pedal, the prepared-for 2' Waldflöte and III Grave Mixture stops will be added, while the 16' Posaune will be revoiced.

Létourneau will supply new pipework for the project as well as voice the reed stops, while Ortloff will build the new electro-pneumatic chestwork and associated structure, restore the existing pipework, voice the flue stops, and install and tonally finish the materials. Work will begin after Easter 2024, with completion expected in mid-summer of 2024. For information: letourneauorgans.com and ortlofforgan.com.



**Schantz organ, Trinity Lutheran Church, Ashland, Ohio**

**Schantz Organ Company**, Orrville, Ohio, has completed a project at Trinity Lutheran Church, Ashland, Ohio, Opus 2343. The existing organ contained pipes from M. P. Möller (1908) and Schantz

(1930). The instrument was moved to the new church with additional ranks in 1963, and further additions were made in 1983. In 2021 Schantz built an all-new mechanism and rebuilt the console with a modern control system.

The new instrument consists of 40 stops and 47 ranks. The 20 new ranks include a 16' façade and a Festival Trumpet. The 27 ranks from the previous instrument were revoiced to work with the new. The instrument includes a three-rank Antiphonal division at the rear of the church. A dedication concert was played on April 3, 2022, by Timothy Guenther. For information: schantzorgan.com.



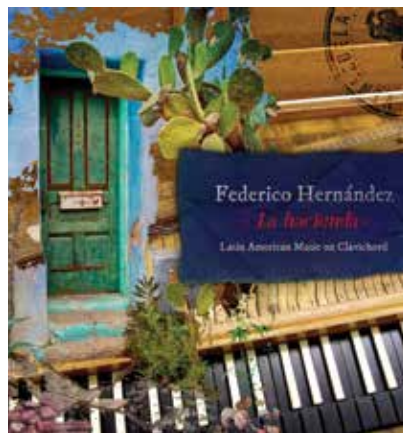
**Bryan Dunnewald, Jack Bethards, and Louis Patterson** (photo credit: Louis Patterson)

**Schoenstein & Co.**, Benicia, California, has announced its new leadership plan as the firm celebrates its 146th anniversary. **Jack Bethards** assumes the role of chairman and tonal advisor. Vice president **Louis Patterson** becomes president, managing all aspects of the company. And **Bryan Dunnewald** becomes tonal director, working with Bethards to continue and execute the company's musical vision.

**Erik Asprey** becomes director of planning and engineering, seeing all projects through from design to completion. Head voicer **Timothy Fink** takes on the additional role of technical director, working with Asprey on the layout and mechanics of each instrument. **Chris Hansford** is named director of operations, responsible for smooth and efficient workflow inside and outside the factory.

This is the first step in the creation of an Employee Ownership Trust to ensure the long-term continuity of one of the world's longest-established organbuilding firms. For information: schoenstein.com.

### Recordings



**La Hacienda—Latin American Music on Clavichord**

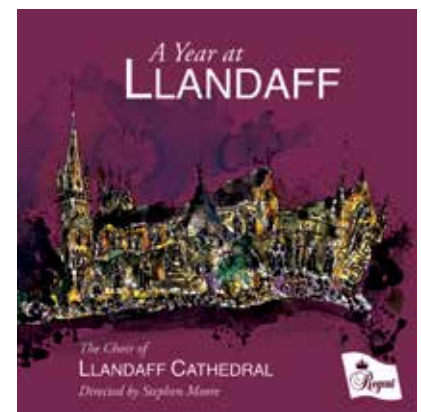
**Federico Hernández** announces the release of his clavichord recording: *La Hacienda—Latin American Music on Clavichord*. The recording includes works by Antonio Lauro, Manuel Ponce, Jorge Morel, Gerardo Támez, and others, and is available on numerous

digital platforms, including Spotify, iTunes, Pandora, and YouTube. For information: hypedit.com/tc5r44.



**Ninno Bello: Four Centuries of Organ Pastorals from the Libraries of Naples**

**NovAntiqua** announces a new organ recording, *Ninno Bello: Four Centuries of Organ Pastorals from the Libraries of Naples*, featuring **Olga Laudonia**, organist. There are featured works by Gaetano Greco, Giovanni Furno, Melchiorre Chiesa, Gennaro Parisi, and other composers of the 17th through 20th centuries. The instruments featured are the 1774 Francesco Cimmino and 1785 Antonio Domenico Rossi organs of the Church of Immacolata Concezione, Guastalla; 1805 Silverio Carelli organ of the Cathedral of San Pantaleone, Vallo della Lucania; and 1914 Domenico Farinati organ of Church of San Zeno Vescova, Fumane, Italy. For information: novantiqua.net.



**A Year at Llandaff: The Choir of Llandaff Cathedral Directed by Stephen Moore**

**Regent Records** announces a new choral CD, *A Year at Llandaff: The Choir of Llandaff Cathedral Directed by Stephen Moore* (REGCD 573), **Aaron Shilson**, organist. The disc features selections from across the liturgical year, including works by Bob Chilcott, Gustav Holst, Gaston Litaize, Edward Elgar, Simon Lole, Healey Willan, and others. For information: regentrecords.com.



**Luna**

**Sony Classical** announces a new organ recording: *Luna*, featuring **Anna Lapwood** performing on the 1993 Hill, Norman & Beard organ in the chapel of the Royal Hospital School. Selections include "Flying" from *Peter Pan*



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by James Newton Howard; *An Elf on a Moonbeam* by Florence Price; *Dreamland* by Kristina Arakelyan; *Grain Moon* by Olivia Belli; *Mad Rush* by Philip Glass; and others by composers such as Bach/Gounod, Chopin, and Debussy. The recording is available on Apple Music, Spotify, Amazon, iTunes, Pandora, and other platforms.



**Friedrich Lux: Organ Works, Volume Two**

**Toccata Classics** announces a new organ recording, *Friedrich Lux: Organ Works, Volume Two* (TOCC 0703), performed by **Jan Lehtola** with **Petri Komulainen**, horn, featuring the 1935 Kangasalan Urkutehdas Oy organ of the Lutheran Church in Kemi, Finland, restored in 2021 by Sotkamon Urkurakentajat Oy. Works by Lux (1820–1895) featured include *Andante über die Choralmelodie Wie schön leuchtet uns der Morgenstern* for organ and horn, op. 60; *Fantasie-Pastorale, Concertstück*, op. 64; *Romance de l'Opéra Casilda*, op. 32; *Lied ohne Worte*; and transcriptions of music by Handel, Haydn, Spohr, and Wagner. For information: [toccataclassics.com](http://toccataclassics.com).

**Publishers**

**Edition Walhall** announces new organ publications: *Weinen, Klagen, Sorgen, Zagen: Zwei Vorspiel für Orgel* (EW 1286, €11.50), by Johann Sebastian Bach (BWV 12) and Franz Liszt, edited by Harald Feller; *Canzoni d'Intavolatura d'Organo, Libro Primo: Canzoni alla Francese* (EW 1242, €23.50), by Claudio Merulo, an urtext edited by Jolando Scarpa; *Andante aus "Tosca"* (EW 1261, €8.50), by Giacomo Puccini, edited by Harald Feller; *Andante und Allegro* (EW 1266, €12.80), for flute and organ, by Gioachino Rossini, edited by Harald Feller; *Fantaisie* (EW 1271, €16.50) for clarinet and organ, by Gioachino Rossini, edited by Harald Feller; and *Vorspiel under Isoldes Liebestod* (EW 1278, €14.90), by Richard Wagner, edited by Harald Feller. For information: [edition-walhall.de](http://edition-walhall.de).

**MorningStar Music Publishers** announces new choral publications: *God, Bless Us and Keep Us/God, Bless You and Keep You (Wedding Blessing)* (50-3434, \$2.25), by Robert Buckley Farlee, text by Susan Ruth Briehl, for SAB, organ, and optional congregation; *Vision of Paradise: In paradisum* (50-1287, \$2.65), by Ryan Kelly, for SATB and organ; *Come, Great Love* (50-0078, \$3.15), by Dominic Di-Orio, for SATB and organ; *Song of Assurance* (50-6160, \$2.85), by Mark Patterson, for SATB, piano, and optional flute and cello; *Pentecost* (50-8881, \$3.15), by Tim Shelton, for SAB and piano, with optional children's choir, viola, and cello; and *All Creatures of Our God and King* (60-2283, \$3.15), by Tim Sarsany, for SATB and organ, with optional congregation and full orchestra. For information: [morningstarmusic.com](http://morningstarmusic.com).

**Nunc Dimittis**

**Donald Hugh Olson**, 83, died July 30 in Scarborough, Maine. Born January 31, 1940, Olson excelled at music of all types in school and was a church organist by age 12. After earning a Bachelor of Music degree from St. Olaf College, Northfield, Minnesota, where he studied piano, organ, and bassoon, he moved to the Northeast to join Andover Organ Company, Methuen, Massachusetts. After three years' service in the United States Army, he returned to the company in 1966.



**Donald Hugh Olson**

Olson held various titles at Andover including director of the old organ department, executive vice president, and general manager. For over four decades starting in 1968, his case designs were the hallmark of Andover's new instruments. After serving as president from 1997 to 2012, he semi-retired, working on publicity and sales before fully retiring in June 2015, ending 53 years with Andover.

As an organist, Olson served at St. George's Ebenezer Primitive Methodist Church in Methuen and at Redeemer Lutheran Church in Lawrence, Massachusetts, and played several recitals at the Methuen Memorial Music Hall. He also served as dean of the Merrimack Valley Chapter of the American Guild of Organists in 1970 and 1972.

A charter member of the American Institute of Organbuilders (AIO), Olson served as secretary of the AIO's first board of directors and chaired the AIO Boston conventions in 1979 and 2001. He also served for a time as secretary of the Associated Pipe Organ Builders of America.

For over 30 years Olson supported the Merrimack Valley Philharmonic Orchestra (Massachusetts) as bassoon player, manager, and president. At the Maine Wildlife Park in Gray, Maine, he combined his passions for landscaping and rescue care for animals and volunteered on weekends for many years, building turtle ponds and maintaining flower beds. He also adopted a series of canine pets from local ASPCA shelters.

Donald Hugh Olson is survived by brothers Steven (Dana) of Appleton, Wisconsin, and Eugene (Ginger) of Royal Oak, Michigan; sisters Mary, of Monmouth, Oregon, and Martha (Jeff Keane), of Park City, Utah, and nieces and nephews. He was predeceased by his partner of 43 years, David Dunham. Memorial gifts can be made to the Merrimack Valley Philharmonic Orchestra, P. O. Box 332, Haverhill, Massachusetts 01831, or the Maine Wildlife Park, 56 Game Farm Road, Gray, Maine 04039. ■

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New Recordings



Vierne: The Complete Organ Symphonies

**Vierne: The Complete Organ Symphonies, Eric Plutz, organist. Affetto, three-CD set, AF2202, distributed by Naxos. Available from Amazon as Streaming (with app.), MP3, \$29.99, or audio CD, \$24.99.**

Disc 1: *Première symphonie pour orgue*, opus 14—i. “Prélude,” ii. “Fugue,” iii. “Pastorale,” iv. “Allegro vivace,” v. “Andante,” vi. “Final” (recorded at the Church of Saint Ignatius Loyola, New York, New York, 1993 Mander organ, four manuals, ninety-one ranks); *Deuxième symphonie pour orgue*, opus 20—i. “Allegro,” ii. “Choral,” iii. “Scherzo,” iv. “Cantabile,” v. “Final” (recorded at Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, 2005 Rieger organ, three manuals, fifty-nine ranks).

Disc 2: *Troisième symphonie pour orgue*, opus 28—i. “Allegro maestoso,” ii. “Cantilène,” iii. “Intermezzo,” iv. “Adagio,” v. “Final” (recorded at Cathedral of Saint Matthew the Apostle, Washington, DC, 2019 Lively-Fulcher organ, four manuals, sixty-eight ranks); *Cinquième*

*symphonie pour orgue*, opus 47—i. “Grave,” ii. “Allegro molto marcato,” iii. “Tempo di Scherzo ma non troppo vivo,” iv. “Larghetto,” v. “Final” (Allegro moderato) (recorded at Rice University, Houston, Texas, 1997 Fisk/Rosales organ, three manuals, eighty-four ranks).

Disc 3: *Quatrième symphonie pour orgue*, opus 32—i. “Prélude,” ii. “Allegro,” iii. “Menuet,” iv. “Romance,” v. “Final” (recorded at Broadway Baptist Church, Fort Worth, Texas, 1996 Casavant organ, five manuals, 191 ranks); *Sixième symphonie pour orgue*, opus 59—i. “Introduction et Allegro,” ii. “Aria,” iii. “Scherzo,” iv. “Adagio,” v. “Final” (recorded at Saint Mark’s Cathedral, Shreveport, Louisiana, 1955 Aeolian-Skinner organ, four manuals, 103 ranks).

Louis Victor Jules Vierne (October 8, 1870–June 2, 1937) was, together with Charles-Marie Widor, the leading exponent of the symphonic style in the first half of the twentieth century. This recording set marks the culmination of *The Vierne Project*, a series of performances of the complete organ symphonies of Louis Vierne that took place in 2020 to mark the composer’s 150th birthday. These performances were not limited to the organs featured on these recordings but took place on many other organs and pairs of organs.

One of the earlier efforts was to perform the complete symphonies in two performances each at All Saints Episcopal Church in Beverly Hills, California, and the Duke University Chapel in Durham, North Carolina. Some of the projects suffered from constraints imposed by the covid pandemic. For example, Plutz’s plan to perform all the symphonies at Princeton University had to be cancelled. Other performances were rescheduled virtually. Some

performances took place in relatively little-known settings—one set of performances, for example, took place jointly at Grace Lutheran Church, Lancaster, Pennsylvania, and Christ Episcopal Church, Reading, Pennsylvania.

The organist, Eric Plutz, originally from Rock Island, Illinois, earned a Bachelor of Music degree, *magna cum laude*, from Westminster Choir College and a Master of Music degree from the Eastman School of Music. He undertook additional study on two visits to Europe: in 2005 he studied the complete organ works of César Franck with Marie-Louise Langlais in Paris, and in 2019 he studied the complete organ symphonies of Louis Vierne with Ben van Oosten in the Hague, the Netherlands. Also, in 2019 Plutz was originally scheduled to give a recital on the organ of Notre-Dame Cathedral, Paris, but following the fire he was graciously invited by Daniel Roth and Sophie-Véronique Cauchefer-Choplin to perform instead at Saint-Sulpice.

Eric Plutz is university organist at Princeton University, where his responsibilities include playing for weekly services at the chapel, academic ceremonies, and solo concerts, as well as accompanying the University Chapel Choir in services and concerts. He coordinates the weekly After Noon Concert Series at the university chapel, is a lecturer in music and instructor of organ at Princeton University, and maintains a private studio. Also in Princeton, Mr. Plutz is rehearsal accompanist for Princeton Pro Musica and has recently finished a fifteen-year stint as rehearsal accompanist for the Westminster Symphonic Choir at Westminster Choir College. He has also worked with the Bethlehem Bach Choir, the National Symphony Orchestra, the Choral Arts Society of Washington, and the Cathedral Choral Society, based at the Washington National Cathedral. As a teacher, he held the position of adjunct assistant professor of organ at Westminster Choir College three separate times.

To suggest that the suitability of the organs represented was of overriding importance is to miss the point of the project. Nevertheless, the chosen organs on these recordings are very fine instruments that are capable of more than run-of-the-mill performances of Vierne. Thus, on the first compact disc, the Mander organ combines a majestic sound with great clarity. By contrast, the less-refined reeds of the Rieger organ provide a certain grittiness that is much closer to the sound of a Cavallé-Coll organ with its characteristic appeal as something of a diamond-in-the-rough. The Rieger organ also possesses some extremely beautiful soft flute and string stops.

On the second disc we hear the *Troisième symphonie*, probably—apart from the “Final” from the *Première symphonie*—the best known among Vierne’s symphonic compositions, played on the Lively-Fulcher organ at Saint Matthew’s Cathedral in Washington, DC. Here we have an instrument more like the Mander than the Rieger, and one that is furthermore capable of some enchanting effects, as in “Cantilène” and “Adagio.” Eric Plutz’s performance of “Final” is quite breathtaking. The fifth and fourth symphonies are found in reverse order

on discs two and three, respectively, presumably because their durations fitted them better to being placed in this order. Plutz performs *Cinquième symphonie* on the Fisk/Rosales organ in Bates Hall of the Shepherd School of Music at Rice University in Houston, Texas. Following the rich *fonds* in the opening “Grave,” we hear the clear, brilliant choruses of the instrument in the “Allegro” movement—not exactly a Cavallé-Coll sound, but very effective in its own way. In the next movement the performer perfectly captures the jaunty but restrained (*ma non troppo vivo*) character of the “Scherzo,” which gives way to the “Larghetto” in which the Fisk/Rosales organ shows itself capable, like the Lively-Fulcher instrument, of some rather enchanting effects. In the “Final” we hear a variety of *mezzo forte* effects until the piece builds to a grand climax in which we experience the grandeur of the organ during the last three minutes.

The third compact disc opens with the *Quatrième symphonie* on the massive five-manual, 191-rank Casavant organ at Broadway Baptist Church, Fort Worth, Texas. This is a very warm, majestic instrument, rather more refined in its sound than I would have expected. That it is also capable of a fair amount of brilliance is demonstrated in the “Final.” Finally, for the *Sixième symphonie* we hear the 1955 Aeolian-Skinner, Opus 1308 of four manuals, 103 ranks at Saint Mark’s Episcopal Cathedral in Shreveport, Louisiana. Here brilliance is combined with some impressive reeds that, while more refined than those of the Rieger organ, have something of a Cavallé-Coll *éclat*.

I congratulate Eric Plutz for his indefatigable labor in presenting Vierne’s symphonies to the public both in *The Vierne Project* and in this set of recordings. He accomplished a great job of spreading the word in the time of Vierne’s sesquicentennial.



Form and Function

**Form and Function, Ivan Bosnar, 2020 First Prize Winner American Guild of Organists National Competition in Organ Improvisation. 1890 Barckhoff/2017 Parsons organ, Saint Mary’s Catholic Church, Auburn, New York. Pro Organo, CD 7301, \$17.98. Available from proorgano.com, digital downloads available from Apple Music, Spotify, and Naxos Music Library.**

*Sonata No. 2 in E Minor*, opus 19, August Gottfried Ritter; *Improvised Intermezzo #1*, Ivan Bosnar; “Prelude and

► page 24

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**An update**

Several months ago, I fell and tore my right rotator cuff, again! Though I continue to heal, there have been a few setbacks. Holding my arms in the position necessary to play any of my instruments has continued to engender really severe shoulder pain—and so has any effort to type.

Hence, my column has been absent for the last few months. I have been doing a disproportionate amount of practicing with my left hand, which is probably a good thing, and I will perhaps write about it someday. In particular I have been going through the Bach trio sonatas with left hand and pedal. This is the most important step in practicing those pieces anyways: but one that we are all inclined to shortchange! It is refreshing, in a way, to be forced to concentrate on it.

Because of the delays and uncertainties inherent in this problem, we have decided to shake things up a bit with respect to the column. In the coming weeks and months I will be creating videos addressing the sorts of topics that have concerned the column over the last sixteen years. This is actually something that we considered seriously several years ago, though at that point it never quite got off the ground.

I will eventually resume writing columns for the magazine. However, for now they will be more “once in a while” than “almost every month.”

Meanwhile, one great advantage of the video project is that it creates a format for revisiting topics I wrote about a long time ago without being redundant. There are many things that I would consider differently now, or which I can

explain better now. That is as it should be: we all hope to learn and evolve, and print notoriously sets things in stone forever. For example, I am inordinately fond of thinking about hand distribution, the importance of which I think sometimes goes a bit under appreciated.

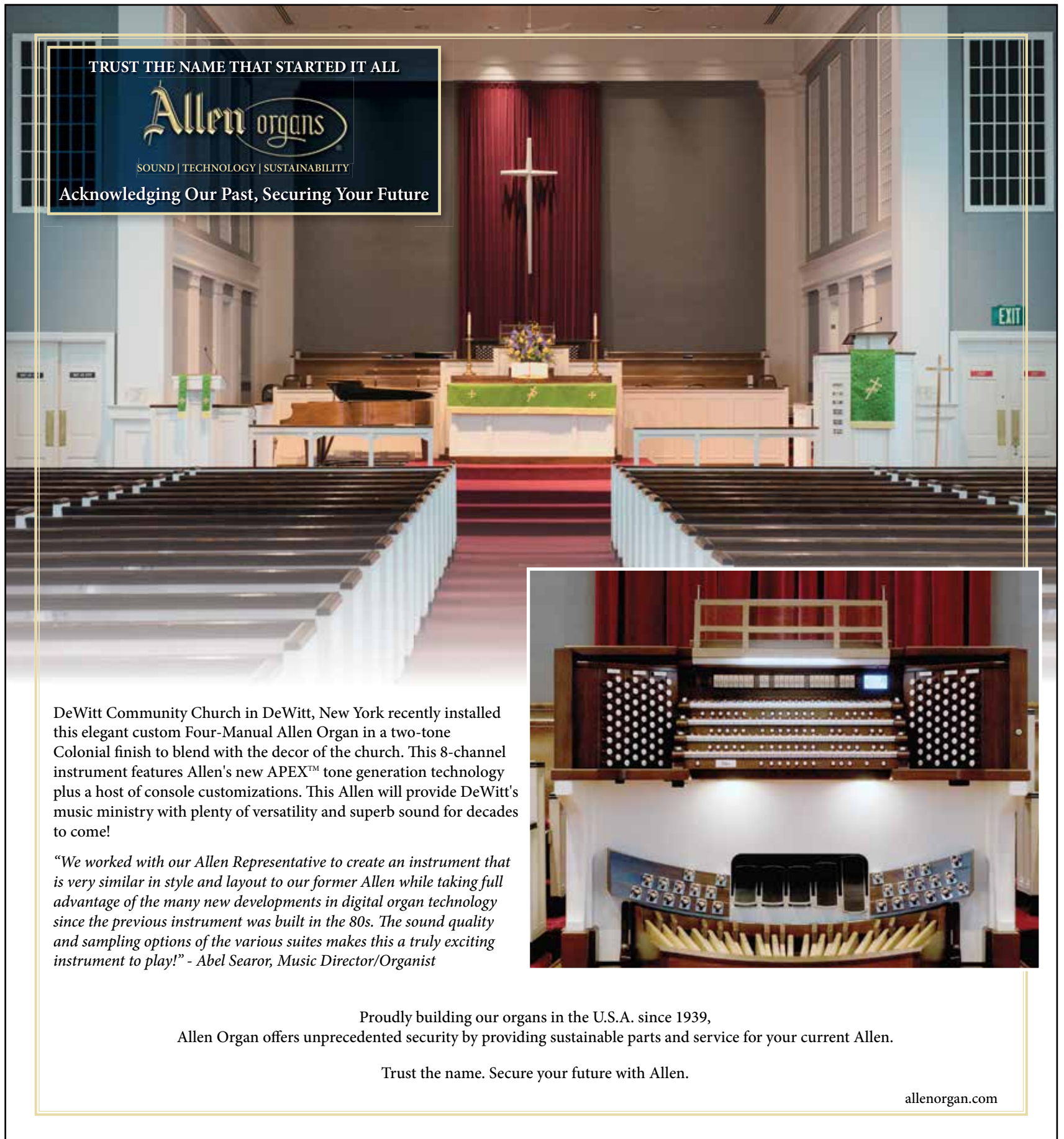
I wrote a three-column series on that subject in 2014, and I still endorse what I wrote then. But I would put some of it differently now. That is a discussion that could benefit from demonstration. This is also true of many areas within the very open-ended realm of organ pedagogy. To some extent my choices about what to focus on in video form will be governed by what I think can benefit more from demonstration. (I will certainly revisit the always-pressing subject of teaching and learning pedal playing. This is an area where

actual demonstration should be very useful indeed.)

This is a work in progress for now. The videos will be released periodically, and it's possible that by the time you are reading this a video or two will be available. The first one will be an introductory discussion, and then I will plunge into specific topics.

I will be overjoyed to receive suggestions for video topics, or thoughts about this project. Of course I will also be very happy to hear from anyone with any sorts of reactions to the videos as they start to come out. And I will stay in touch with you in these pages from time to time! ■

*Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached at [gavinblack@mail.com](mailto:gavinblack@mail.com).*



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## Thar she blows.

In the July 2023 issue of THE DIAPASON, I shared that Wendy and I sold *Kingfisher*, the twenty-two-foot Marshall Catboat on whom we had more than ten seasons of special fun and adventure taking week-long cruises up and down the Maine coast, overnight sails to anchor in island coves or to friends' houses for stayovers, and daysails with friends and family. Wendy and I worked hard with the decision because it meant giving up a special part of our lives, but we agreed to call it a wonderful chapter and move on to other things.

As it turns out, the summer of 2023 was a terrible time for sailing in Maine. People around here were joking that it had rained twice here this spring and summer, once for thirty-five days, and again for twenty-seven days. We sat watching the rain saying, "Sure am glad we don't have a boat in the water this year." And more profound, at least to me, in the last week of July I had surgery to repair torn rotator cuff muscles. An MRI showed two muscles separated from my shoulder, and the surgeon's paperwork referred to a "massive tear." My right shoulder started hurting last summer, and I know that handling the five-to-one mainsheet on *Kingfisher* had something to do with it.

I grew up singing a whimsical folk song based on a poem by Charles E. Carryl (1842–1920), set to music by Joseph B. Geoghegan (1816–1889). It was always close to the surface when we were sailing:

A capital ship for an ocean trip  
Was "The Walloping Window Blind,"  
No gale that blew dismayed her crew  
Or troubled the captain's mind.  
The man at the wheel was taught to feel  
Contempt for the wildest blow,  
And it often appeared, when the  
weather had cleared,  
That he'd been in his bunk below.

So, blow ye winds, heigh-ho,  
a-sailing I will go.  
I'll stay no more on England's shore,  
so let the music play-ay-ay—  
I'm off for the morning train  
to cross the raging main,  
I'm off to my love with a boxing glove  
ten thousand miles away.

There are five more verses, each sillier than the last.

§

I am back at my desk, the fingers of my right hand poke out of the sling toward my laptop. I have recently had several conversations about large organ blowers with colleagues and clients, and I am thinking about organ wind. In July of 2021, Aug. Laukhuff GmbH, then the world's largest supplier of pipe organ parts, went out of business. For many American organbuilders, Laukhuff was the "go to" source for electric organ parts like slider motors, pallet pull-down magnets, drawknob motors, and keyboard contacts. Their catalog included thousands of widgets for building tracker

actions like squares and roller arms, and Laukhuff was one of the most important sources of organ blowers.

Laukhuff blowers are found in hundreds of organs built or rebuilt in the last fifty years. They are quiet, reliable, and compact. Along with blowers built by the Swiss supplier Meidinger, they were a technological revolution. We are all familiar with the hulking subterranean roaring monsters that blow wind for organs built before 1950. I am not sure just when blowers started getting compact and quiet, but I am certain that the advances in the technology of fan blades that brought us jet engines and modern turbines are related. The legendary test pilot Chuck Yeager broke the sound barrier flying the Bell X-1 aircraft on October 14, 1947. It took a decade or two for that to translate into more efficient organ blowers, but I know they were ubiquitous by the time I got into the trade in the 1970s.

Organists from Praetorius to Dupré relied on human power to operate the bellows of their instruments. While playing the music of Buxtehude, Bach, and Mendelssohn, do we forget that those masters had to round up people to pump organ bellows to play even a single chord? Max Reger died in 1916, so we can assume he played organs with electric blowers later in his short life, but much of the grand, dense, complex organ music he wrote predated the electric organ blower.

Marcel Dupré wrote of a Sunday in 1919 when Claude Johnson, the chairman of Rolls-Royce, was visiting the organ loft at the Cathedral of Notre Dame. While Dupré was playing at full organ, the crew of pumpers fizzled out, and the wind supply died. Johnson quickly offered to donate an electric blower, telling Dupré to have the firm of Cavallé-Coll draw up plans, but adding that they had better get permission from the cardinal archbishop since Johnson was an Anglican.

I have long loved and often written about the thought that Widor was organist at Saint-Sulpice in Paris from 1870 until 1933, and while I do not know the actual date, an electric blower must have been installed there around halfway through his tenure. Imagine playing that mighty organ for thirty-five years relying on human pumpers and climbing the stairs to the storied loft for the first time to flip a switch and play the organ alone. Remember that huge body of organ literature that are his ten symphonies were written before 1900. Twentieth-century organists have been able to take the luxury of unlimited, uninterrupted practice time for granted.

### Blower hygiene

It is common to find modern high-speed blowers ensconced within an organ case, which is only possible because they operate so quietly, but the old-time machines are typically located in remote rooms in basements or towers because they are so noisy. Ideally, those rooms are kept locked so unknowing, unauthorized



Curt Mangel inspects the fan assembly of the high-pressure Swell division (100 horsepower, 1750 rpm, eighty-inch static wind pressure) of the Boardwalk Hall organ, Atlantic City, New Jersey. Notice the bearings in oil bath at far right. (photo credit: Carl Hersom)



Former associate organist Michael Hey (well over six feet tall) and the forty-horsepower blower of the Kilgen organ at Saint Patrick's Cathedral, New York, New York (photo credit: John Bishop)

people cannot get in, which means they get dirty and fill up with spiderwebs and other signs of critter life. The air intake for a blower should have a particle filter to ensure that no debris gets sucked into the organ's interior. Sometimes we find that mounted on the door to the blower room. A fleck of sawdust or a carcass of a fly is enough to stop a reed pipe from speaking, to cause a cipher if it winds up on the surface of a valve, or a dead note if it clogs a windchest magnet. How would a fleck wind up there? Follow the air flow from the blower, through the regulators and wind lines, into the windchests, and up to the toes of the pipes as the notes are playing.

I once made the mistake of casually mentioning to the staff of a church that a blower room is dirty, only to find on my next visit that the sexton had taken my comment to heart and scrubbed the place. That may sound good and industrious, but he could have caused serious damage to the organ—to avoid such damage, we have protocols for cleaning a blower room. Here is mine. Shut off the power to the blower so it cannot be started accidentally. Vacuum the interior of the blower's air intake, taking care not to push dust into the blower, and seal the intake by taping it closed with heavy plastic—a contractor's trash bag and black Gorilla tape will do. Clean all the surfaces in the room with a vacuum cleaner, and scrub with water and detergent (be careful not to wreck the bellows leather). Wait twenty-four hours for the dust to settle. Clean the room again, and wait another twenty-four hours. Do not forget to clean the plastic seal on the blower intake. Now you can be sure that there is nothing floating around in the air so you can open the intake and start the blower. And now that I have described that process, I recommend you leave this work to your qualified organ technician.

That well-meaning guy who cleaned without protocol raised a shower of dust in the room. If the blower had been started soon after, the organ could have been wrecked by sucking dust into its innards.

Sometimes we find an organ blower in a hallway closet doubling as storage. You notice that the organ is suddenly all out of tune and find a stack of folding chairs on top of the static reservoir. Extra weight and higher pressure means bad tuning and spoiled pipe speech. Our rule when installing an organ is that all spaces occupied by organ components are designated "organ only" spaces. I had a Saturday emergency call from an organist reporting a wedding starting in ten

minutes and the organ would not play. It took me forty-five minutes to get there, and I am guessing people were getting tired of the bagpipe on the front lawn, but it only took me a couple minutes to find a card table sucked up against the blower intake. No air, no organ. Tell that to the mother of the bride.

### Biggest in the fleet

I am fortunate to have worked on some very large organs, so I have taken care of a few monster organ blowers. Aeolian-Skinner Opus 1203 was installed at The First Church of Christ, Scientist (The Mother Church), in Boston in 1952. It has about 240 ranks of pipes including nine 8' stops in the Swell, eight ranks of 16' flues, and over forty reeds. It is about eighty feet wide, forty feet tall, and twelve feet deep. There is more than three thousand square feet of gold leaf on the façade pipes. Most of the organ is front and center behind that façade, three stories high with an iron stairway at the left end of the organ, and a jumble of ladders to the right. The Solo division is high above the organ, behind a round grille in the pendentive to the left of the arch that contains the main organ. In the days when I was in that organ a couple times a week, I knew how many stairs I climbed to go through the blower room to the Solo, but all I remember now is that it's a lot. We measure the capacity of an organ blower in cubic feet per minute (CFM) at a given wind pressure. One hundred CFM at ten inches of pressure is more air than 100 CFM at three inches of pressure. The blower in The Mother Church organ is the size of a minivan and produces 30,000 CFM at ten inches. There is a step-up blower that gets air from the big one and increases it to twenty-five inches for the Cor des Anges (Horn of the Angels) immediately behind the Solo grill.

Any organ blower has a motor and an enclosed fan. On most blowers, the fan is mounted directly on the shaft of the motor, but once the fan assembly exceeds a certain length and weight, the shaft is continued through the fan housing and supported at the other end by a bearing assembly something like the wheel of a car. The bearings at both ends of such a shaft have some sort of lubrication device, usually either a grease fitting or an oil bath with a bronze ring on the shaft that acts as a wick to bring oil up to the top of the bearing. The fans are big wheels fixed on the shaft with vanes fastened to them with rivets.

The French organist Pierre Pincemaille came to Portland, Maine, in April of 2004 to give a recital on the Kotzschmar Organ, the hundred-stop Austin located in Merrill Auditorium of City Hall. When he turned on the blower for one of his practice sessions, there was a series of big bangs, and the blower failed. Several fan blades had come loose inside the blower as their rivets

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1952 Aeolian-Skinner Opus 1203, The First Church of Christ, Scientist (The Mother Church), Boston, Massachusetts. The Solo division is behind the round grill at upper left. (photo credit: William T. Van Pelt)



Joe Sloane installing new fans in a large organ blower (photo credit: Steve Dickinson)

wore out, and metal shards were everywhere. The blower received an instant emergency repair, and the show went on. It was determined that eighty years of sudden starts had eventually wrecked the rivets, so as part of the repair, the blower's power supply was equipped with a Variable Frequency Drive (VFD), which starts the motor and brings it up to speed slowly, exerting less torque on those rivets.

Saint Patrick's Cathedral in New York City houses a magnificent organ, originally a Kilgen, with 142 ranks. The Choir loft is thirty feet above the floor of the nave, and the organ blower is another fifteen feet higher in a large room in the south tower. It has a forty-horsepower motor that moves enough air to produce majestic sounds in that magical, immense building.

#### Hurricanes

Two locally improbable things happened in Boston in 2004. The Red Sox won the World Series for the first time since 1918. Red Sox owner Harry Frazee sold Babe Ruth to the New York Yankees in 1918 to raise money for the first production of *No, No, Nanette*. That started the eighty-six-year drought known locally as "The Curse of the Bambino." The team sponsored publicity gags like exorcizing the field, hoping for a win. In the 2004 American League Championship, the Yankees won the first three games, the Red Sox won four in a row to win the pennant, then swept the Saint Louis Cardinals in four straight games. (I thought the excitement was going to kill my father.)

And in 2004, the Aeolian-Skinner organ at Boston Symphony Hall was rebuilt by Foley-Baker, Inc. That was improbable because Seiji Ozawa, the symphony's music director, was not a lover of pipe organs. Ozawa retired in

By John Bishop



Pierre Pincemille and organ blower shrapnel (photo courtesy Friends of the Kotzschmar Organ)

2002, and the organ was completed in 2004. Quick work for a large organ.

Wendy and I lived next to Symphony Hall in those days (and across the street from The Mother Church) and had series tickets with terrific seats in the first balcony above the stage. We attended the concert when the organ was first used—you guessed it, Camille Saint-Saëns'

*Third Symphony*. Simon Preston was the organist. When the organ entered *pianissimo* in the first movement with deep low notes supporting shimmering registrations, we watched the orchestra members winking, nudging, and smiling at each other, getting the chills hearing those profound bass notes, sonorities that no other instrument can achieve.

Installing the windchests for huge pedal stops like 32' Bourdon and 32' Double Open Wood and testing notes before the 2,000-pound pipes have been placed has taught me exactly how much wind comes out of the windchest toeholes when a note is played, enough to blow off a top knot at thirty feet, an absolute hurricane of air to make a single note sound. That controlled and regulated gale of wind makes those unique sonorities possible.

It is thrilling to stand inside a big organ when the wind is turned on. You hear the blower start to turn, air entering the organ, reservoirs filling one after another, until the whole system is charged with air pressure and the instrument fairly trembles with life and anticipation. Each reservoir is equipped with a regulating




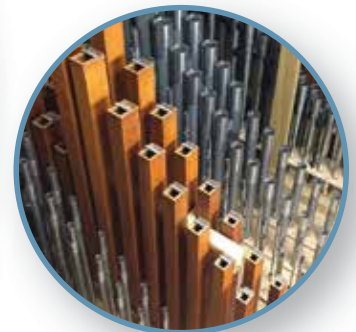
(photo credit: Félix Müller)

valve and weights calculated to store and deliver wind at a specific pressure. Each reservoir has windlines leading to one or more windchests. When a note is played, a valve opens to allow wind into the toe of a pipe. Play one note, and there is barely a ripple. Draw a hundred stops or more and play forty or fifty notes a measure as in a flashy French toccata, and thousands of valves are blowing thousands of pipes. It's almost unimaginable, but the fact that it's true is the magic of the pipe organ. ■

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# Music for oboe/ English horn and organ

By Marilyn Biery

One of my great delights as a church musician is getting to work with instrumentalists—amateurs, professionals, and students. Therefore, I am always on the lookout for music for them. When I have someone coming to play an obbligato for a work with the choir, I search for repertoire for them to play for preludes or postludes. I discovered that there is a wealth of material available for violin and flute, but not as much for the oboe, particularly for oboe and organ.

Six years ago, I made the acquaintance of Stephanie Shapiro of Ann Arbor, Michigan, who is currently on the faculty at Wayne State University in Detroit as well as the principal oboist for the Lansing Symphony. Since then, Stephanie and I have become devoted friends as well as musical collaborators—we have played numerous concerts and worship services together, and we have found a wealth of repertoire for oboe and organ as well as some pieces for English horn and organ.

During the pandemic, when we were isolated, it occurred to me that there might be music on the International Music Score Library Project (IMSLP) site ([imslp.org](http://imslp.org)) that we could transcribe for publication. A year later we had so much music compiled that we decided to split it into separate volumes. We are currently finishing our second volume, and the third has been sketched out. In 2021 GIA Publications published our first collection: *Melodies for Two: Music for Oboe, Violin, or Flute, and Organ or Piano*, Book One, Composers of

Scandinavia, edited by Stephanie Shapiro and Marilyn Biery.

This article will list and briefly discuss the repertoire that we found that was already available and then list and discuss the repertoire in *Melodies for Two*. For purposes of brevity, I will limit the list to pieces we have either played or rehearsed enough to be able to speak about effectively.

**Jacques Berthier** (1923–1994): *Pastorale*, GIA Publications (1987). This lovely pastorale was written for Sherri Batastini, the daughter of Robert Batastini, retired vice president and senior editor at GIA Publications. Sherri was fifteen at the time and already proficient enough to play this piece. Jacques Berthier (1923–1994) was a French composer who wrote most of the liturgical music used at Taizé. *Pastorale* is in ABA form—two pages of score with a repeat for the A section. The language is modern but very listenable. Of moderate difficulty, it is not hard, but there are numerous accidentals, and the B (“animato”) section has sixteenth-note patterns and wide skips for the oboe. (Examples 1a and 1b.)

**Marguerite Roesgen-Champion** (1894–1976): *Berceuse pour l'enfant Jésus pour Hautbois et Orgue* (1956), befoco music; *Deux Nocturnes pour hautbois et piano (or orgue)*, Alphonse Leduc (1950). *Berceuse* is a perfect lullaby for Christmas Eve or Day, another

Example 1a: Berthier, *Pastorale*

Example 1b: Berthier, *Pastorale* (oboe line)

Example 2: Orem, *Lullaby for a Bull Moose*

Example 3: Thomas, *Psalm and Dance*

ABA form with repeat using gentle chromaticism. The first of the *Deux Nocturnes* is our absolute favorite of all the pieces we discovered, due to the composer's rich sonorities—fabulous on the 8' foundations, especially if you add 16' *ad lib* pedal. Each piece is about four minutes long, and they make wonderful choices for concert or worship. Roesgen-Champion was a Swiss-born composer who spent much of her life in Paris. These works are of moderate difficulty.

**Max Reger** (1873–1916): *Canzone für Oboe und Orgel*, opus 65, number 9, befoco music. Compared to other Reger pieces, this one is not too difficult, but unfortunately our score is missing the last page. Efforts to obtain a score without the defect were not successful. We read it through, and I liked what I saw, but we decided not to pursue it. *Canzone* is a transcription of a solo organ work, with the oboe taking the top voice; sections with thicker (typical Reger) texture are played by the organ alone. The transcription was done for befoco by Markus Ewald and is of medium difficulty.

**Josef Rheinberger** (1839–1901): *Andante Pastorale und Rhapsodie für Oboe und Orgel*, edited by Klaus Hofmann for Carus. “Andante Pastorale” is

from “Intermezzo” of the *Sonata in A Minor* for organ; “Rhapsodie” is from “Andante” of the *Sonata in F Minor* for organ. This is typical Rheinberger writing. “Andante Pastorale” is another of our favorites; “Rhapsodie” is more challenging. The two make a good set for concert programming and are medium to difficult.

**Jan Koetsier** (1911–2006): *Partita pour Corno Inglese e Organo Manualiter*, opus 41, number 1, was published in 1954 by Muziekgroep Nederland, Donemus, Amsterdam. This piece is in five short movements, and some of these could be used individually. The fourth movement is a two-page organ solo that is followed by the last movement, in which the oboe plays WIE SCHÖN LEUCHTET DER MORGENSTERN. Koetsier was a Dutch composer and conductor. This music is of moderate to medium difficulty.

**Henk Badings** (1907–1987): *Canzona per Oboe ed Organo* was published in 1938 by Donemus, Amsterdam. The score is in manuscript form but is clear and readable—about five minutes long. We loved it, but the ending is a bit inconclusive, and we programmed it as the ending of the first half of our recent concert, which left the audience a bit

Example 4: Grieg, *Grandmother's Menuet*

puzzled as to whether it had ended (we were not visible). Badings was an Indo-Dutch composer, and his harmonic language evokes shades of Paul Hindemith. This is medium to difficult.

**Piotr Grinholc** (b. 1966): *Toccata na obój I organy* (2010) is available on IMSLP. This piece is great for ending a concert of oboe and organ works. It has brilliant toccata-like passages for the organ, with a lyrical middle section. My efforts to contact him were unsuccessful—we wanted to let him know how much we enjoyed this piece. Grinholc is a Polish organist and sound engineer from Warsaw, Poland. This work is difficult.

**Philip Orem** (b. 1959): *After Reading Mary Oliver—A Suite for Oboe and Organ* (2016) and *Lullaby for a Bull Moose for English Horn and Organ* (2016) are available from the composer: <https://po4musik.wixsite.com/website>. *Lullaby* is a delightful little ode to my favorite

animal, the moose, a nod to fun and silliness (**Example 2**). Orem is a graduate of Northwestern University with degrees in piano performance. These works are easy to medium in difficulty.

**Daniel Pinkham** (1923–2006): *The Seven Days, Divertimento for Oboe and Organ*, 2002, is published by ECS Publishing; “Flowing,” “Serene,” “Quick,” “Pensive,” “Questions and Answers,” and “Playful Quickstep.” Playing time for this set is about twelve minutes—we have performed it several times, sometimes excerpting some of the movements for a shorter set. The movements are of medium difficulty.

**David Evan Thomas: Psalm and Dance** (2007) for flute and organ is found in *The Minnesota Organ Book: New Music for Organ and Solo Instruments*, published by Augsburg Fortress. This piece was commissioned by the American Guild of Organists for its

Example 5: Sibelius, *Impromptu Number 6 in E Major*


national convention in Minneapolis in 2008 (**Example 3**). It is equally playable on the oboe with only a few minor adjustments. Thomas is a Minneapolis composer whose organ works are published by Augsburg Fortress. This work is medium to difficult.

**James Hopkins: Partita on CRANHAM for Oboe and Organ** (2002) is published by E. C. Schirmer. This piece is trickier than the Pinkham, but well worth learning. It was commissioned for the twenty-second annual Baroque Music Festival in Corona del Mar, Burton Karson, artistic director, by Jerry and Roberta Dauderman. If you know James Hopkins's organ writing, you will see the same characteristics in this piece—innovative writing with colorful and unique organ registrations. This is medium to difficult.

**Calvin Hampton** (1938–1984): *Variations on Amazing Grace for English Horn and Organ* is published by Wayne

Leupold Editions. Stephanie and I have looked at this piece several times, but we have not performed it. It is a concert piece with ten variations—we simply have not had the opportunity to program it. The variations flow into one another, so taking one or two out to play would not really be an option for worship. Still, this is worth looking at, especially for lovers of Hampton's music. The music is difficult.

*Melodies for Two: Music for Oboe, Violin, or Flute, and Organ or Piano, Book One, Composers of Scandinavia*, edited by Stephanie Shapiro and Marilyn Biery. This book presents works of composers from the nineteenth and early twentieth centuries. Some are household names, such as Grieg and Sibelius, while others are not well known—Laura Netzel, Amanda Röntgen-Maier, and Elfrida André. Some selections were composed for solo piano (Grieg, Sibelius), others were composed for oboe and piano (Carl Nielsen), one for vocalist and piano



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# Music for organ and instruments

(Netzel, *Ave Maria*); the rest were written for violin and piano (Röntgen-Maier, Andrée, Frederik Matthison-Hansen, Netzel). We included parts for flute and violin, which are available as a free download with the purchase of each book.

My paternal grandmother emigrated from Sweden in the early part of the 1900s. My father always loved anything Scandinavian. When I was searching for music to transcribe, the piano pieces of Edvard Grieg (1843–1907) came to mind, and I found four pieces that work beautifully for oboe and organ: “Elegie,” opus 38, number 6; “Elegie,” opus 47, number 7; “Grandmother’s Menuet,” opus 68, number 2 (Example 4, page 15); and “In der Heimat,” opus 43, number 3. These are easy to moderate in difficulty.

**Jean Sibelius** (1865–1957): Another transcription from a piano piece is *Impromptu Number 6 in E Major*, opus 5, by Sibelius, a Finnish composer and violinist, widely regarded as his country’s greatest composer. His seven symphonies are regularly performed in his home country and internationally. Some of his works were inspired by nature, some by Nordic mythology. This example is moderately difficult (Example 5, page 15).

**Frederik Matthison-Hansen** (1868–1933) was a Danish organist and composer who came from a musical family, as his father, grandfather, and uncle were all organists and composers. His father and uncle were his first teachers. He worked as an organist and singing teacher—most of his music was written for the church. His *Cantilena* makes a perfect prelude for any level player—easy enough for a student and well worth playing for a professional. It is easy to medium.

**Carl Nielsen** (1865–1931): *Fantasiestykker*, opus 2, consisting of “Romance” and “Humoresque,” was written for oboe and piano, and it makes for a wonderful transcription for organ. Nielsen was a Danish composer, conductor, and violinist, considered to be one of his country’s most prominent composers. He attended the Royal Danish Academy of Music, after which he became a second violinist in the Royal Danish Orchestra, a position he held for

sixteen years. In 1916 he began teaching at the Royal Danish Academy, a post he held until his death. The movements are medium to difficult.

Three Swedish women are featured in this collection: **Elfrida Andrée** (1841–1929), **Laura Netzel** (1839–1927), and **Amanda Röntgen-Maier** (1853–1894). Andrée, an organist, conductor, and composer, was the first woman to graduate in organ studies (1860) from the Royal College of Music in Stockholm, where she also studied composition. She was the first woman appointed a cathedral organist in Sweden. Her position as organist at Gothenburg Cathedral began in 1867 and continued until her death. She was active in the Swedish women’s movement and worked to bring about the revision of a law to allow women to hold the position of organist in Sweden. We included her *Två Romanser* (“Larghetto” and “Allegro”) in the volume, works that are medium to difficult.

Netzel, a composer, pianist, conductor, and concert arranger, was born in Finland into the family of Georg Fredrik Pistolekors, a nobleman and high-ranking civil servant. Her mother died a few months after her birth, and the family moved to Stockholm shortly thereafter. It was not considered proper for high-born ladies to seek a career as a musician, so she studied piano and voice privately. She studied composition with Wilhelm Heintze in Stockholm and Charles-Marie Widor in Paris, where many of her works were published and performed. Like many other women of her time, she wrote under a pseudonym, “N. Lago.” She was active in social causes, supporting poor women, children, and workers.

We included four of Netzel’s pieces in this book. Three were originally for violin and piano: *Andante Religioso*, opus 48; *Berceuse*, opus 28; and *Tarantelle*, opus 33 (Example 6); the fourth, *Ave, Maria*, opus 41, was written for voice and piano. These pieces are medium to difficult.

Röntgen-Maier, a violinist and composer, was the first woman to graduate with a degree in music direction from the Royal College of Music (1872), where she also studied violin, organ, piano, cello, composition, and harmony. She continued her composition and violin studies in



Example 6: Netzel, *Tarantelle*



Example 7: Röntgen-Maier, *Tranquillamente*

Leipzig, where she met and married the composer Julius Engelbert Röntgen, the son of her violin teacher in Leipzig. The marriage ended her performing career, but she continued to compose. She contracted tuberculosis in 1887 and died at the age of forty-one. We included two movements from her set *Six Pieces for Violin and Piano*, “Allegretto con moto,” and “Tranquillamente” (Example 7). These are of moderate difficulty.

§

Our second collection of *Melodies for Two* includes music of the Baroque and Classical periods. There are instrumental

parts for oboe, flute, and cello/continuo. These pieces have the degree of difficulty that you would expect of pieces from the Baroque and Classical periods.

- “Siciliano,” from *Flute Sonata in E-flat Major*, H. 545, by Carl Philipp Emanuel Bach (formerly attributed to J. S. Bach as BWV 1031);
- *Air in E-flat Major*, attributed to Johann Christian Bach;
- “Allegretto” and “Andante grazioso,” from *Violin Sonata in G Major*, opus 16, number 2, by Johann Christian Bach;
- *Ich steh mit einem Fuß im Grabe*, BWV 156, by Johann Sebastian Bach;
- *Sinfonia/Arioso*, from *Orchestral Suite Number 3 in D Major*, BWV 1068, by Johann Sebastian Bach;
- *Fantasia in F Minor for Oboe and Organ*, Krebs-WV 604, by Johann Ludwig Krebs (transposed from the original key);
- *Violin Sonata in G Minor*, HWV 364a, opus 1, number 6, by George Frideric Handel;
- “Andante,” from *Oboe Concerto in C Major*, attributed to Joseph Haydn/Ignaz Malzat;
- “Largo,” “Presto-Tempo giusto-Presto,” “Andante,” and “Allegro,” from *Sonata for Oboe and Continuo*, TWV 41g6, by Georg Philipp Telemann, from *Tafelmusik*, part 3.

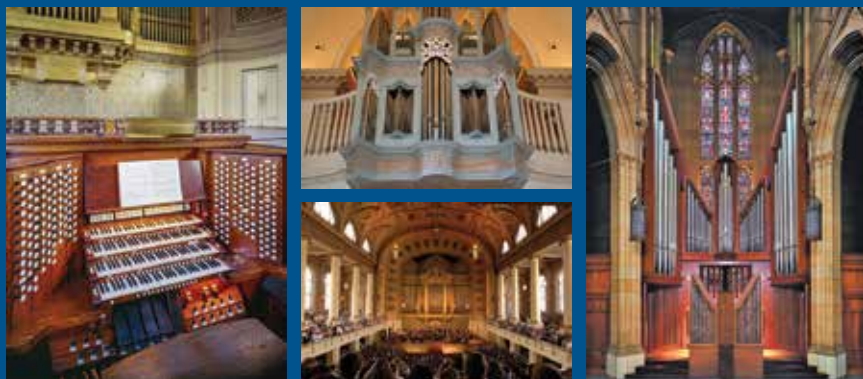
There is a wealth of music available to transcribe. We will continue doing so—the third volume is in initial stages and includes nineteenth- and early twentieth-century music from Central Europe. ■

*Marilyn Biery is keyboard acquisitions editor at Augsburg Fortress. She is Bridge Director of Music Ministry at Kirk in the Hills in Bloomfield Hills, Michigan. She holds bachelor and master of music degrees in organ performance from Northwestern University, Evanston, Illinois, and the Doctor of Musical Arts degree in organ performance from the University of Minnesota, Minneapolis.*

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# Györgi Ligeti's organ works and the spirit of innovation within tradition

By Markus Rathey

Organ recitals usually do not create a lot of drama. Even less so are rehearsals for organ recitals the stuff of dramatic tales. However, it was a rather dramatic practice session that marked the first public performance of Györgi Ligeti's (1923–2006) most famous organ work, *Volumina*. The memorable event involved smoking pipes, a failing electrical system, and an exasperated organist who had to find a different church in which to perform. But more about these spectacular events in a moment.

The Hungarian composer Györgi Ligeti was one of the most influential and revolutionary composers in the second half of the twentieth century. Born on May 28, 1923, in Dicsőszentmárton (today as Tirnăveni, part of Romania), Ligeti studied at the conservatory of Koloszvár (Klausenburg) and, after a short interruption due to the war, finished his studies in Budapest where he graduated in 1949.

In later comments about his training, Ligeti lamented that the Cold War had made it impossible to stay abreast of the musical developments in the West and that he was mostly expected to compose vocal works in a folk style that had been dominated by Hungarian national composer Zoltan Kodály. Ligeti made early compositional experiments and developed a unique personal style; however, most of these innovative compositions had to remain in his desk until he was able to flee Hungary and move to Vienna in 1956. Soon after arriving in the Austrian capital, Ligeti not only absorbed the new developments in post-war Western European music, but he also contacted some of the leading avant-garde composers.

Already in 1958, Ligeti began teaching at the Darmstadt International Summer Courses for New Music, one of the hotbeds of musical innovation in the 1950s and 1960s. Working with Karl-Heinz Stockhausen, Iannis Xenakis, and others expanded Ligeti's style, and his musical visions became more and more innovative. Ligeti experimented with clusters, composed electronic music, and challenged established conventions of musical sound. His revolutionary approach to music was often paired with an ironic sense of humor, which is reflected in works such as *Trois Bagatelles* (1962) for piano or the satirical *Fragment* (1961).<sup>1</sup>

It might come as a surprise that Ligeti formed an interest in organ music. The organ, often viewed as an instrument stifled by its own traditions, was not particularly involved in the musical innovations during the twentieth century. Several factors contributed to Ligeti's decision to write organ works.<sup>2</sup> The earliest root of his interest in the instrument dates back to his music studies in the 1940s. As he later reports, he studied organ for a few years at the conservatory of Koloszvár, and he proudly describes that his skills were sufficient to play Bach's *Sonata in E-flat Major*, BWV



Example 1: Frescobaldi, "Ricercare cromatico post il Credo" (subject) and Ligeti, "Musica Ricercata XI" (subject) (With permission by SCHOTT MUSIC, Mainz)

525.<sup>3</sup> He abandoned his organ studies when he left Koloszvár during the war, but we have a few traces of his organ playing in later years. Most importantly, he played his own organ work *Volumina* on a small, mechanical-action organ in Vienna in 1962,<sup>4</sup> even before the disastrous rehearsal for the first public performance took place. Ligeti did not play the piece in public (so it does not count as an official performance), but it demonstrates that he was still able to play the instrument twenty years after he had taken his first organ lessons.

## Musica Ricercata

Ligeti had even composed a small organ work when he still lived in Hungary. This composition grew out of a cycle of contrapuntal and experimental pieces with the name *Musica Ricercata*.<sup>5</sup> Written in Budapest between 1951 and 1953, the eleven movements, originally composed for piano, document Ligeti's search for a new musical style. As the political separation of Eastern Europe had cut him off from the latest developments in the West, Ligeti fundamentally re-envisioned the musical material with which he was working.

In *Musica Ricercata*, each of the movements is based on a limited set of pitch classes. Movement I only features two pitch classes (A and D), movement II expands this to three (E-sharp, F-sharp, G), and each of the following movements adds another pitch class until in the eleventh movement, all the twelve pitches of the chromatic scale are included. In a way, the collection traces the path from simple musical models to complex twelve-tone music. As a nod to history, Ligeti based the last movement of *Musica Ricercata* on a chromatic subject from Girolamo Frescobaldi's "Ricercare cromatico post il Credo" from the collection *Fiori musicali* (1635). Ligeti expands Frescobaldi's chromatic subject into a complete dodecaphonic row (Example 1). The composition, however, does not slavishly follow the restrictions of dodecaphony but rather treats the material more freely.

While originally composed for piano, Ligeti soon reworked the final movement for organ. The composition remained unpublished during the composer's lifetime, and it would take until 1990 before it finally appeared in print. The texture of the piece and the musical techniques employed remain still very conventional. Only toward the final

measures does Ligeti show his budding interest of unusual textures by requesting a registration that was reduced to a 32' stop in the pedal and only 4', 2', and 1' stops in the manual. The result is that the highest and lowest notes are nine octaves apart while the middle range remains empty. This is a far cry from Ligeti's revolutionary compositions of the 1960s, but it already shows that the composer wanted to expand the conventions of the organ sound. He just did not know yet how to do it. Even Ligeti himself saw the composition more as an experiment. He commented, "The piece is intentionally monotonic: I wanted to balance the polyphonic technique with a monotonic rhythmical structure, [and thus] almost eliminates the polyphony."<sup>6</sup>

While Ligeti's own organ studies and his first organ work remain within the realm of tradition and only hint at the wish to break the mold, the later 1950s brought new creative impulses. After fleeing Hungary, Ligeti witnessed (and participated in) numerous musical innovations. Several avant-garde composers in the late 1950s and early 1960s had become interested in composing for the sound of the organ in innovative manners. While neoclassical styles were still abundant in central and northern European organ music (France saw a different development), and the Organ Reform Movement (*Orgelbewegung*) with its focus on Baroque models dominated the discourse, several composers found ways to break out of this tradition and to explore new paths. The Swedish composer Bengt Hambraeus (1928–2000) started composing with clusters, manipulated pipes, and other musical and technical innovations in the late 1950s; other composers and organists adopted his ideas and built on them.<sup>7</sup>

## Volumina

In 1961 the north German public radio station Radio Bremen commissioned a series of new organ works that showed the possibilities of the old instrument in a new musical context. Instrumental for the commissions was the composer, organist, and head of the music department at the radio station, Hans Otte (1926–2007). Otte commissioned three of the most innovative composers of his time to write new works: Bengt Hambraeus (1928–2000), who has already established himself as a revolutionary in the realm of the organ; the German-Argentinian composer Mauricio Kagel

(1931–2008); and Györgi Ligeti. Hambraeus wrote the piece *Interferenzen* and Kagel composed *Improvisation Ajoutée*, while Ligeti contributed his *Volumina*.<sup>8</sup>

While Ligeti had some experience with the organ, he relied heavily on the advice and the inspiration of Hambraeus, and he especially consulted with the Swedish organist Karl-Erik Welin. It is not a coincidence that Ligeti composed *Volumina* during a stay in Stockholm during the winter of 1961–1962. Welin took him to his church and demonstrated ways to manipulate the sound of the organ and how to incorporate new techniques. He was a trusted advisor throughout the process of the composition. Welin's suggestions helped Ligeti envision a new type of organ composition that left behind traditional parameters such as melody, theme, and harmony, and instead focused on sound-colors and textures. Ligeti had already explored these musical ideas in his orchestral work *Atmosphères* (1961),<sup>9</sup> and the exchange with Welin provided him with the technical knowledge to adapt these ideas for the organ.

Ligeti operates with clusters of notes that take different shapes, move across the keyboard, and create ever changing sonic colors. In his performance instructions, the composer differentiates between three types of clusters:

- Chromatic cluster—depress all keys (or as many as possible) between the indicated limits;
- Diatonic cluster—depress all the "white" keys between the indicated limits;
- Pentatonic cluster—depress all the "black" keys between the indicated limits.<sup>10</sup>

The clusters are manipulated in different ways: they can move up and down the manuals (and pedal); the clusters can have internal movement (while the outer margins remain fixed); and they can expand and contract, thus creating crescendo effects. To notate these musical details, Ligeti decided to abandon classical notation and to use a graphic notation instead that indicated the qualities and movement of the clusters.

The idea of using graphic notation had its roots in Ligeti's own compositional process. He had been employing graphic sketches as a tool when planning his large-scale works such as *Atmosphères*. These sketches served as an orientation for his compositions, which he then wrote down in classical notation. In *Volumina*, however, Ligeti decided that

## Twentieth-century organ music

the graphic representation captured his musical intentions much more precisely than any traditional notation would have been able to. As a result, *Volumina* is the only work by Ligeti that features graphic notation. In later comments about this decision, Ligeti points out that he does not want the graphic elements to be understood as being random or just a prompt for improvisation. Instead, he states that the graphic notation (in conjunction with verbal performance instructions) captured precisely his intentions for how the composition should sound.<sup>11</sup>

In addition to the graphic notation and the consistent use of clusters, *Volumina* also features several techniques that are intended to manipulate the sound of the instrument. One way is the manipulation of wind pressure while pulling the stops. Ligeti writes:

... by pulling out or pushing in the stopknobs slowly, fluctuations in intonation and "intermediate sounds" can be created. The tone-colour transitions should be realized as delicately and continuously as possible. The player and/or his assistants can take their time, leaving the stopknobs in intermediate positions ad lib.<sup>12</sup>

The result is, of course, a reduced wind pressure, which leads to fluctuations of the sounds of the pipes. Ligeti will return later to this idea when he composes his organ etudes towards the end of the 1960s.

A second, even more effective technique of manipulating the sound of the organ, is the use of the organ motor. *Volumina* begins with a broad cluster that ideally encompasses the whole keyboard. The organist presses down all the keys with their arms, while the organ is still turned off. Only then, one of the registrants starts the organ, and we hear not only a crescendo but a wild combination of overtones, pipes that start sounding at different times, and a wall of sound that slowly builds up. Like the manipulation of the register stops, this only works on a mechanical-action organ, where the stop controls and keys work independently from the electric motor. In 1967 Ligeti published a revised version of *Volumina* that also includes suggestions for other organs.<sup>13</sup>

The organ motor becomes a dominant part of the performance again at the end of *Volumina*. The piece ends on a high, chromatic cluster of notes when the organ motor is turned off, and the sound slowly fades away, again with the typical fluctuations in sound that come with a decreasing wind pressure and the different ways in which the individual pipes respond to this. Ligeti's comments from the revised (1967) score, which also include the instructions for organs with electric key action, show not only the sonic ideal the composer wants to accomplish, but they also hint at other new ways for how to manipulate the sound of the organ, some of which are later picked up by Ligeti himself or by other composers:

The marking "Blower off" does not apply to those organs with electric key action, on which the wind is immediately discharged from the pipes as soon as the current is cut off. On these organs, however, the gradual fading out of the sound, together with the typical pitch fluctuations which are created by the decrease in wind pressure, can be accomplished by other means. First the full cluster... is sustained for a while; then the keys are slowly released one by one from the lower to the upper extreme, lingering on some keys longer than on others, so that the cluster gradually becomes narrower and softer, and ultimately disappears. To



Example 2: Ligeti, *Harmonies* (beginning) (With permission by SCHOTT MUSIC, Mainz)



Example 3: Ligeti, *Coulée* (beginning) (With permission by SCHOTT MUSIC, Mainz)

complete this process, several small pipes may be removed from the organ in advance, these are blown by mouth very softly by the player and his assistant... This produces a "denatured," "out-of-tune," and extremely delicate sound, which may continue for some time after the played cluster has died away.<sup>14</sup>

We can see how Ligeti aims at manipulating the traditional sound of the instrument in a way that considers the mechanical (and electrical) features of the organ. These manipulations involve technical changes of the instrument, which some organists (and church councils) might frown upon. This brings us to the memorable rehearsal I mentioned at the beginning. Karl-Erik Welin, with whom Ligeti had cooperated during the composition of *Volumina*, was asked to play the premiere of the piece in Bremen Cathedral in 1962.

After Ligeti had completed the composition (and played through it on a small mechanical-action organ in Vienna), Welin tried to practice the piece at an organ in Gothenburg, Sweden. The rehearsal did not go as planned, as Ligeti reports:

Already the opening cluster was too much for the electrical system of the church. The moment the motor was started (with the notes of the cluster pressed down), smoke rose out of the organ pipes and the smell of burning rubber filled the church. The insulation of the electrical wires had melted, and it turned out that the mechanical parts that were made out of softer materials had also melted. The insurance of the church refused to pay for the costly repair of the instrument because, as it turned out, somebody had replaced a missing fuse with a sewing needle.<sup>15</sup>

Needless to say, the authorities at the Bremen Cathedral were shocked at the destructive effects of Ligeti's composition (even though it was not his fault) and withdrew their permission to perform the piece (and also the two other pieces commissioned by Radio Bremen) in the cathedral. Karl-Erik Welin quickly

found another church in Stockholm where he was allowed to record Ligeti's piece. However, the tape provided by Swedish Radio was too short for the performance, and only a part of *Volumina* was recorded. Only a last attempt, now at the Westerkerk in Amsterdam, was successful, and *Volumina* was finally successfully recorded to be broadcast by Radio Bremen.

### Etudes

Welin remained one of the most active interpreters of Ligeti's organ work. In the mid 1960s, he was joined by the German organist Gerd Zacher, who not only played *Volumina* frequently but who also advised Ligeti in the revised version of 1967. Out of the collaboration between Ligeti and Zacher grew the plan to write four more organ works, etudes, that would further expand the musical vocabulary of the organ. Of the four projected etudes, only two were eventually executed.<sup>16</sup> The first one was *Harmonies*. Composed in 1967, it requires the organist to play a dense chord in which all ten fingers are in constant contact with the keys. Gradually, one finger shifts to the next key, while the other fingers remain in place. The result is a slow-moving, almost static sound (Example 2).

Although the harmonic progressions are not random (Ligeti notates it very precisely), the sequence of harmonies does not follow a specific, goal-oriented plan. Instead, it is determined by the adjacent keys to which one of the ten fingers is able to glide. As an additional feature, Ligeti again requires the organist to mechanically manipulate the sound of the organ. As earlier in *Volumina*, the registrants are asked to pull and push the knobs of the registers slowly, thus creating inconsistent wind supply. Ligeti also suggests that the organist can press the keys slowly, which also leads to an inconsistent supply of wind for the individual pipes.

In addition to these techniques that can be accomplished from the console of the organ, Ligeti (on suggestion of Zacher) asks to reduce the wind pressure

by manipulating the organ motor. The preface lists a number of suggestions, which were devised by Zacher and other contemporary organists:

- by using a weaker motor like that of a vacuum cleaner, inserting the hose into the reservoir (Gerd Zacher);
- by adjusting the valve in the chief wind-receiver between the fan and the reservoir (Gábor Lehotka);
- by opening the windchest (Gerd Zacher);
- by reducing the rotation of the speed of the fan by loading the circuit (installing an adjustable resistance in the circuit, for instance);
- by removing some low pipes from a pedal reed register so that some of the wind escapes (Zsigmond Szathmáry).<sup>17</sup>

Most remarkable, and Zacher's original suggestion, is probably the use of a vacuum cleaner instead of an organ motor. Shortly after composing *Harmonies*, Ligeti gave a talk at an organbuilder symposium wherein he advocated for organs in which the power of the motor could be reduced electronically, so that there would be no need to bring a vacuum cleaner up to the organ loft.

The second etude, composed 1969, presents Ligeti's interest in the organ from a different perspective. In *Coulée*, the organist plays alternating eighth notes at a rapid tempo, creating the impression of an almost static sound. Ligeti had already used a similar idea in his harpsichord composition, *Continuum*, written the previous year. Like *Harmonies*, the intervals only change gradually, and the organist is again in constant contact with the keys throughout the whole piece. The alternating eighth notes then transition gradually into short ascending (left hand) and descending lines (right hand), before Ligeti returns to the alternation between lower and higher pitches.

The intervals gradually become smaller until we hear short chromatic lines played in contrary motion between the left and right hand. The intervals expand to major seconds and thirds until the etude closes with sequences of thirds in contrary motion. The last note is to be

played very short, as Ligeti comments: “last tone in both hands very short and fleeting”<sup>18</sup> (Example 3).

While this second etude does not rely on technical manipulations of the instrument, Ligeti has a very precise vision of the sound he wants the organist to create. As in *Continuum*, where the natural timbre of the harpsichord already creates a transparent, somewhat sharp sound, Ligeti asks in *Coulée* for a registration that keeps the individual notes distinguishable, even at a very high tempo and in a reverberant space. He writes:

Dynamics of the two manuals must be balanced (the manuals are of equal importance), while the tone colours may differ. To preserve the continuous character of the piece, it is recommended that the same registration is kept throughout. The selected registration in both manuals should be sharp and colourful, so that the striking of the keys is audible and that the extreme speed of the piece evident (a registration that is too weak would create a static continuum, which is not desired; as stated, the individual tones must not be distinguishable as such, but the key action—despite the enormous speed—must have the effect of a very fast time-grid).<sup>19</sup>

The second etude is not only a direct sister work to the harpsichord piece *Continuum*, but it also reflects Ligeti’s interest in mechanical processes, which can be found in many of his works from the 1960s and early 1970s. The same “pattern-meccanico” technique<sup>20</sup> can also be seen in chamber music works, such as his *Ten Pieces for Wind Quintet* (movement 8) or the final movement of his *Second String Quartet*. Ligeti’s interest in mechanical patterns correlates in an interesting way with his interest in the organ as a large-scale machine. While the second etude does not include experiments with wind pressure or unusual registrations, its mechanical motion fits well into Ligeti’s fascination with the mechanical and technological side of the organ.

We find Ligeti’s own reflections on organ sound and organbuilding in a paper he read at a conference of the Walcker-Stiftung in 1968 (subsequently published in print).<sup>21</sup> The paper reads like a commentary on the ways Ligeti had manipulated the sound of the organ in *Volumina* and in his two later etudes. He explains the significance of wind pressure, the possibilities of manipulating the pressure through different means, and his particular fascination with lower pressures that make the organ sound “sick.” From there, Ligeti speculates about ways to construct organs that invite similar and additional manipulations—electronic dials that can regulate the wind pressure of the organ, technologies that change the intonation of individual pipes while playing, etc. Ligeti envisions a *Baukastenorgel*, an organ consisting of building blocks that can be easily reconfigured depending on the piece that is being played. Ligeti’s paper reflects the innovative spirit of the 1960s and the attempts to include new technologies (including computers) in the process of music making.

At the same time, it is important that Ligeti does not want to replace the pipe organ. Computers and other technological aids are used to support, modify, and expand the sound of the traditional organ. But as in his other instrumental works (with the exception of his earlier experiments with electronic music in the late 1950s), Ligeti saw the future of his own music within the realm of traditional instruments, which were pushed to new limits to create new and revolutionary sounds.

As far as I know, *Volumina* has not caused another organ to go up in smoke or an electrical system to fail. Ligeti’s composition, while played by few organists, has become a milestone in the history of organ music in the second half of the twentieth century. ■

*Markus Rathey is the Robert S. Tangeman Professor of Music History at Yale University, New Haven, Connecticut, where he teaches at the Institute of Sacred Music, the School of Music, the Divinity School, and the Department of Music. Not only a leading Bach scholar and author of several books on Johann Sebastian Bach, he has also published numerous articles on the history of organ music and organbuilding from the seventeenth to the twentieth century.*

#### Notes

1. For these compositions see Benjamin R. Levy, *Metamorphosis in Music: The Compositions of György Ligeti in the 1950s and 1960s* (New York: Oxford University Press, 2017), pages 132–134.

2. See also Kimberly Marshall, “György Ligeti (1923–2006),” in Christopher S. Anderson (ed.), *Twentieth-Century Organ Music* (New York/London: Routledge, 2012), pages 262–285.

3. György Ligeti, “Orgelwerke,” in G. Ligeti, *Gesammelte Schriften II*, ed. by Monika Lichtenfeld (Mainz: Schott, 2007), page 184.

4. Ligeti, “Orgelwerke,” page 185.

5. See Sean Rourke, “Ligeti’s Early Years in the West,” *The Musical Times* 130, no. 1759 (September 1989), pages 532–535.

6. György Ligeti, “Über *Musica ricercata*,” in G. Ligeti, *Gesammelte Schriften II*, ed. by Monika Lichtenfeld (Mainz: Schott, 2007), page 155.

7. See the excellent study of Hambræus’s and Ligeti’s work by Per F. Broman, “Back to the Future”: Towards an Aesthetic Theory of Bengt Hambræus (Göteborg: Göteborgs Universitet, Avdelningen för Musikvetenskap, 1999).

8. See the overview of these three pieces in Ulrich Schmiedeke, *Der Beginn der Neuen Orgelmusik 1961/62* (München: Katzbichler, 1981).

9. A good introduction to Ligeti’s *Atmosphères* can be found in Levy, *Metamorphosis in Music*, pages 113–127. For the relationship between *Atmosphères* and *Volumina* see also Jan Lehtola, “György Ligeti—Traditional Reformer or Revolutionary Discoverer? Ligeti’s Organ Music and its Influence on Organ-

Playing Technique,” *TRIO* 1–2/2019, pages 99–100.

10. György Ligeti, *Volumina*, “Instructions for Performance,” page 1.

11. György Ligeti, “Bemerkungen zu *Volumina*,” in G. Ligeti, *Gesammelte Schriften II*, ed. by Monika Lichtenfeld (Mainz: Schott, 2007), page 188.

12. Ligeti, *Volumina*, “Instructions for Performance,” page 2.

13. For performance practice and interpretation of *Volumina* see Beth Loeber Williamson, “Performing New Music: Ligeti’s ‘Volumina,’” *The American Organist* 13/10 (October 1979), pages 32–36.

14. Ligeti, *Volumina*, “Instructions for Performance,” page 4.

15. Ligeti, “Orgelwerke,” page 185.

16. For the two remaining pieces, see György Ligeti, “Was erwartet der Komponist der Gegenwart von der Orgel?,” in G. Ligeti, *Gesammelte Schriften I*, ed. by Monika Lichtenfeld (Mainz: Schott, 2007), page 227; see also Lehtola, “György Ligeti,” page 102.

17. György Ligeti, *Etude No. 1*, “Harmonies,” page 4.

18. György Ligeti, *Etude No. 2*, “Coulée,” page 5.

19. *Ibid.*

20. Cf. Levy, *Metamorphosis in Music*, page 244.

21. Ligeti, “Was erwartet der Komponist der Gegenwart von der Orgel?,” in G. Ligeti, *Gesammelte Schriften I*, 217–230.

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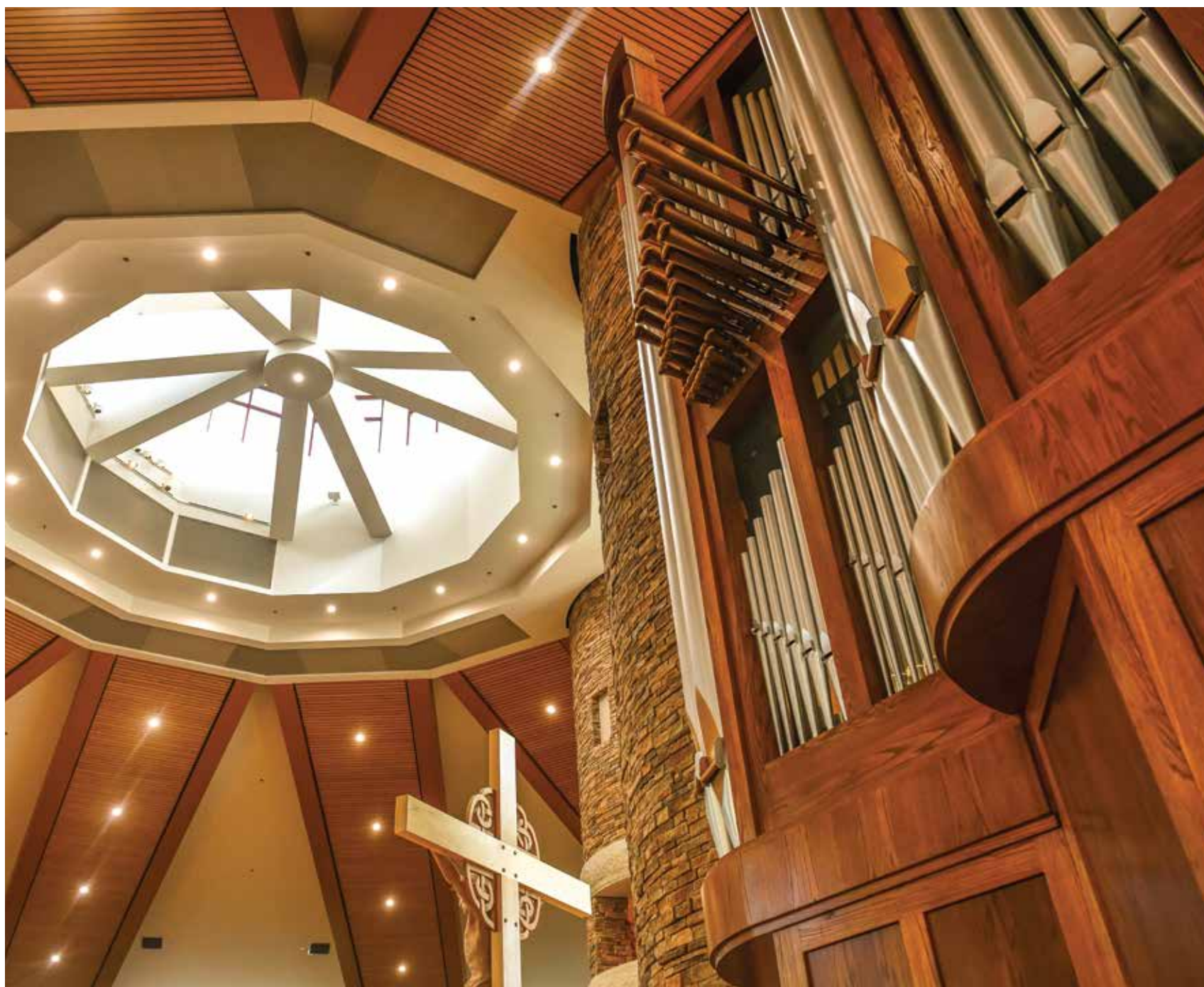
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*Aeolian Opus 1583 was built for the Seignouret-Brulatour mansion at 520 Royal Street, New Orleans, LA in 1925. The building, now part of the The Historic New Orleans Collection, was completely renovated to create its new museum and visitor center. The Aeolian was restored as part of this process. The restoration was historic in all its details, from the console and player mechanism, to blowers, chests and pipes. To this restoration was added a state of the art capture system with record/playback to create archival recordings of all performances on the instrument since the completion of the restoration. The project was completed in 2019. The organ can be heard on YouTube by searching Aeolian Brulatour.*

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Photo by Kealy Merritt



**Peragallo Pipe Organ Company, Patterson, New Jersey  
Saint Malachy Catholic Church, Brownsburg, Indiana**

**From the builder**

When you arrive at a church for the first look and are greeted by the entire staff, you are off to a good start! That was the case with Saint Malachy. Hector Salcedo, the music minister, was joined

by the pastor, Father Sean Danda, and the associate pastor, Father Michael Clawson, the business manager, John Kiefer, and the facility manager, Doug Tapscott, and finally the technical wizard, Michael Jasiak, as we walked through the door. This collegial team listened as we discussed everything from acoustics, organ location and casework design, tonal specifications, funding the instrument, and of course—where the

best Italian trattoria in the area would be found.

This parish is so welcoming, with a generous gathering space with warm greeters flanked by social areas before entering the nave. You can feel that this place is built and operates well beyond just “Sunday Mass” and provides its parishioners with a full offering of social gatherings. All throughout the installation we were surprised with

**The Celestial division is located in the cupola of the church. This division has two functions; one of a distant ethereal sound and another allowing a solo to serve as a foil to the main instrument.**

community events the church would host such as the county fair and hog roast! Approaching the church from the corn fields, one is taken with the free-standing bell tower and the church leaping high into the sky.

## Peragallo Pipe Organ Company Opus 772

GRAND ORGUE (manual I)	
16' Violone	61 wps
8' Montre I	61 wps
8' Montre II	61 pipes
8' Violoncelle	61 wps
8' Flûte Harmonique*	49 pipes
8' Bourdon	61 pipes
8' Cor de Nuit (Récit)	
8' Cor de Chamois Celeste II (Positif)	
4' Prestant	61 pipes
4' Flûte Fuseau	61 pipes
2 2/3' Quinte	61 wps
2' Doublette	61 pipes
2' Flûte à Bec (ext)	12 pipes
1 1/2' Tierce	61 wps
III Fourniture	183 pipes
IV Cymbale	244 wps
16' Contre Trompette	61 wps
8' Trompette	61 wps
4' Clairon	61 wps
8' Trompette en Chamade (Solo)	
16' G.O.	
4' G.O. Unison	
4' G.O.	
Chimes	
C. O. Midi 1	
C. O. Midi 2	

POSITIF (expressive, manual II)	
16' Quintaton	61 wps
8' Montre	61 wps
8' Flûte à Cheminée	61 pipes
8' Viola Pomposa	61 wps
8' Viola Céleste	61 wps
8' Cor de Chamois	61 pipes
8' Cor de Chamois Céleste (TC)	49 pipes
4' Principal	61 pipes
4' Flûte Traversière	61 pipes
4' Unda Maris II (composite)	
2' Octavin	61 pipes
1 1/2' Larigot	61 pipes
1' Sifflet	61 pipes
III Fourniture	183 wps
III Scharf	183 pipes
16' Clarinette	61 wps
8' Trompette Doux	61 wps
8' Cromorne	61 pipes
Tremulant	
8' Tuba Mirabilis (Celestial)	
16' Positif	
4' Positif Unison	
4' Positif	
Positif Midi 1	
Positif Midi 2	

RECIT (expressive, manual III)	
16' Bourdon Doux	61 wps
8' Montre	61 pipes
8' Flûte Bouchée	61 pipes
8' Viole de Gambe	61 pipes
8' Voix Céleste (TC)	49 pipes
8' Flauto Celeste II	122 wps
4' Prestant	61 pipes
4' Flûte Ouverte	61 pipes
2 2/3' Nasard	61 pipes
2' Doublette (ext)	61 pipes
2' Flûte à Bec	61 pipes
1 1/2' Tierce	61 pipes
III-IV Plein Jeu	244 wps
16' Basson	61 pipes
8' Trompette	61 pipes
8' Hautbois	61 wps
8' Voix Humaine	61 wps
4' Clarion (ext)	12 pipes
Tremulant	
8' Trompette en Chamade (Solo)	
16' Récit	
4' Récit Unison	
4' Récit	
Récit Midi 1	
Récit Midi 2	

SOLO (manual IV)	
16' Montre (G.O.)	
8' Montre	61 wps
8' Flûte Majeure	61 wps
8' Bourdon (G.O.)	
4' Octav	61 wps
4' Flûte Octaviante (G.O.)	
2 2/3' Quinte (G.O.)	
2' Octavin (G.O.)	
1 1/2' Tierce (G.O.)	
V Fourniture Harmonique	305 wps
III Tierce Cymbale	183 wps
16' Bombarde Harmonique	61 wps
8' Trompette Harmonique	61 wps
4' Clairon Harmonique	61 wps
8' Cor Anglais	61 wps
8' Cromorne (Positif)	
8' Clarinette (Positif)	
16' Trompette en Chamade (G.O.)	
8' Trompette en Chamade*	49 pipes
Tremulant	
Solo Unison	
Chimes	
<b>CELESITAL (floating)</b>	
8' Principal	61 wps
8' Flûte à Pavillon	61 wps



The console was built with a removable desk for transcribing and composing. Hector Salcedo standing.



The 270-degree church floor plan brings about an evolving perspective on the casework of almost two different designs depending on where it is viewed.

This nave is grand, with a seating capacity of over 1,200 and a very unconventional 270-degree in-the-round floor plan. The challenge quickly became how to situate an organ that could cover the full breath of floor space. The acoustical environment was perfectly bright and semi-reverberant, with plenty of height and lots of hard surfaces.

The first order of business was the tonal design. The back and forth with Hector was great—with many late-night conversations. The resulting instrument grew to “cathedral” proportions with a French design controlled from our low-profile terraced four-manual console. The console is movable, as the parish concert series is most active. Within minutes of completion, before the tools were even packed, Hector combined forces with the Diocesan Cathedral Choir and director Andrew Motyka, and accompanied a performance of the Duruflé *Requiem* as part of a parish Mass.

Frank Peragallo and John Peragallo IV designed a stepped, angled casework to project the tone of the instrument around the church. This proved most effective, and the ceiling’s reflectiveness added to the success of the full tonal coverage. Finally, the addition of a Celestial division, positioned high in the center of the room, offers the organist another tool in accompanying congregational hymnody and moving the solo colors around the room.

The repurposed Reuter pipes were reworked and placed on a new chassis, with the only “new” rank of pipes being the Trompette en Chamade with flared resonator bells. Rather than it being a true commander, it tops the chorus nicely and can be pulled in smoothly for big endings. We left the “party horn” for the Celestial organ where the Walker digitally sampled Tuba Magna offers a powerful yet comfortable alternative to the pipe “chamade.”

The tonal specification provides complete divisions in typical French style. There are three expressive divisions to properly accompany choral singing. A variety of celestes, solo reeds, and percussion are available. The tonal finishing was performed by John Peragallo III with Anthony Peragallo, a fourth-generation organbuilder; they were able to successfully blend the repurposed pipework into a true bouquet of sound.

The Solo division, which lives on the fourth clavier, allows the organist to access a variety of stops from various divisions—such as the Great Cornet décomposé, the Positif 8’ Cromorne, and

**Saint Malachy Catholic Church, Brownsburg, Indiana**

8’ Viole Sordone	61 wps	4’ Doublette	32 pipes	Récit à Positif 16, 8, 4	Grand Orgue à Pédale thumb and toe
8’ Viole Céleste	61 wps	4’ Flûte Ouverte (G.O.)		Solo à Positif 8	Récit à Pédale thumb and toe
4’ Octav	61 wps	IV Fourniture	128 pipes	Celestial sur Positif 8	Positif à Pédale thumb and toe
4’ Flûte Amabile	61 wps	32’ Contre Bombarde	32 wps	Grand Orgue à Positif 8	Récit à Grand Orgue thumb
2¾’ Nasat	61 wps	16’ Bombarde	32 wps		Positif à Grand Orgue thumb
2’ Octavin	61 wps	16’ Contre Trompette (G.O.)		Celestial sur Récit 8	Solo a Grand Orgue thumb
1½’ Tierce	61 wps	16’ Basson (Récit)		Solo à Récit 8	Recit a Positif
V Fourniture	305 wps	8’ Trompette (G.O.)			
8’ Tuba Mirabilis	61 wps	4’ Cromorne (Positif)		Celestial sur Solo 8	Etoile Sonore toe
8’ Corno di Bassetto	61 wps	8’ Trompette en Chamade (Solo)		Manual Transfer G.O./Positif	Tutti thumb and toe
16’ Celestial		Tower Carillon			Next and Previous thumb and toe
Celestial Unison		wps = Walker pipe sampled			Contre Basse 32 toe
4’ Celestial		° 1–12 wps			Contre Bourdon 32 toe
<b>PÉDALE</b>		<b>Couplers</b>		<b>Pedal Movements</b>	Contre Bombarde 32 toe
32’ Contre Basse	32 wps	Grand Orgue à Pédale 8, 4		Celestial / Solo	
32’ Contre Bourdon	32 wps	Récit à Pédale 8, 4		Positif	Ipad Page Back thumb and toe
16’ Flûte Ouverte	32 wps	Positif à Pédale 8, 4		Récit	Ipad Page Forward thumb and toe
16’ Montre	32 pipes	Solo à Pédale 8, 4		Crescendo	
16’ Violone (G.O.)		Celestial à Pédale, 8			
16’ Bourdon	32 wps			<b>Combination System</b>	
16’ Bourdon Doux (Récit)		Récit à Grand Orgue 16, 8, 4		General 1–12 thumb and toe	All Récit à Récit thumb
8’ Octav Basse	32 pipes	Positif à Grand Orgue 16, 8, 4		Récit 1–6 thumb	Bass Coupler thumb
8’ Bourdon (ext 16’)	12 wps	Solo à Grand Orgue 8		G.O. 1–6 thumb	G.O. Melody Coupler thumb
8’ Flûte Doux (Récit)		Celestial sur Grand Orgue 8		Positif 1–6 thumb	
8’ Cor de Chamois (Positif)				Solo 1–6 thumb	
				Celestial 1–4 thumb	
				Pédale 1–5 toe	
				Cancel	

## Cover feature

16' Clarinette playing at 8' pitch. The Trompette en Chamade is also available at 16', 8', and 4' pitches non-coupling for easy access. Hector's skills at improvisation are evident as he employs these stops without concern for the plenum of the other divisions. The Solo is also home to an additional principal chorus of large scale and fiery chorus reeds.

As mentioned, the heavenly Celestial division floats down from on high, offering a nice alternative with a full complement of flutes, strings, reeds, and an additional principal chorus and a tower carillon.

Considerable thought, design, and engineering was put into the planning of this beautiful instrument, so that three important functions of a church organ would be achieved: the leading of worship in song, satisfying the performance requirements of the major musical compositions written for "The King of Instruments," and finally, enhancing the architectural magnificence of the building. We firmly believe these goals have been fulfilled with the new Peragallo organ at Saint Malachy Church. Since its installation the organ has supported an ambitious concert series and weekly liturgies, taking the music to a new level of inspirational praise.

Many thanks to all at Saint Malachy who assisted in this noble project including Reverend Sean Danda, pastor, Mr. Hector Salcedo, director of music, John Kiefer, business manager, Michael Jasiak, videographer, who documented the entire project; and finally, the talented staff of the Peragallo Organ Company.

—John Peragallo III

### From the music director

Saint Malachy Catholic Church in Brownsburg, Indiana, has a history dating back more than 150 years. It was founded by natives of Ireland who immigrated to America in the late 1840s. In 2014 the parish relocated to a site outside town in the beautiful countryside. The parishioners insisted on building a bigger church, and after much effort, our current magnificent structure became a reality. Since the project's inception, the possibility of having a pipe organ was considered.

In 2017 I was hired as music director of the parish, and I had the dream of fulfilling the task of seeing a pipe organ installed in our church. Of course, purchasing a pipe organ is not an easy task. I first subscribed to an email list to receive notifications of any second-hand pipe organs for sale.

In May 2019 I received an email announcing the sale, at an affordable price, of Reuter Opus 1368 (1962), three manuals, 33 ranks, at the Northminster Presbyterian Church, located in Indianapolis. What a great opportunity to be able to play the organ before buying it, and even better, to take my pastor to listen to it! He was so enthusiastic that after a month he signed the contract. Goulding & Wood removed the instrument, and we put the organ in storage until we were able to raise the necessary funds.

The organ was originally built in 1958 for the American Guild of Organists convention in Houston, Texas. It then had two manuals, 25 ranks. In 2006 Schantz built a new three-manual console; following that, Goulding & Wood added the 16' Principal extension to the Pedal.

After making a short list of organbuilders, we interviewed three of them, and decided that Peragallo was the best option for us. Their unique approach as well as their quality workmanship were just what we were looking for. John Peragallo III is also an organist, so he knows what an organist needs. We had many conversations about the tonal palette and the best



The new casework towers incorporate elements of the building's architecture and re-use older 16' pipework with new finishes.

option to enlarge it. We wanted an organ to support the liturgy by accompanying the congregation, choir, and cantors, while also providing sufficient tonal resources for organ literature. We decided to expand the organ with more pipes and with digital stops from Walker Technical Company. There was no doubt that the French style would cover all our needs. We also needed a moveable console for the different activities we have in our parish, and thus decided to build a new console.

Frank Peragallo inspected the organ in storage and pointed out major defects and other concerns. After many conversations, we decided to build a completely new chassis, keeping only the pipes.

Our church has a semicircular shape where the sides open a little more at an angle. This meant that if we built an organ parallel to the wall, the sound would be projected in a direction other than the center of our church. We decided to angle the casework in such a way that near the chancel it would be narrower, and it would widen as you move away from it. Frank Peragallo created the design, and we loved it from the first sketch. He used visual elements from our own church to make the organ look like it had always been there. Even the music rack is reminiscent of the railing that surrounds the sanctuary.

This pipe organ was built in a short period of time thanks to our many generous donors and the incredible crew of the Peragallo Pipe Organ Company. It was amazing to see how many people were eager to have a pipe organ in our parish.

—Hector Salcedo

Hector Salcedo studied composition, organ, and improvisation at the Pontifical Institute of Sacred Music in Rome. He was an assistant organist in the Vatican and a member of the Cappella Giulia and the Choir of the Vicariato della Basilica di S. Pietro.

Photo credit: Michael Harker

Builder's website: [www.peragallo.com](http://www.peragallo.com)  
Church's website: [stmalachy.org](http://stmalachy.org)



The Great division, with its pipework arranged in major thirds, is high in the casework, close to the central axis of the church.



Hector Salcedo conducts one of the various choirs under his direction

**Schoenstein & Co.,  
Benicia, California  
First United Methodist Church,  
Montgomery, Alabama**

When an organbuilder approaches a new project there are many challenges, and acoustical environment is generally the most difficult. A good deal of credit for a beautiful musical instrument must go to the room that shapes its sound; likewise, a poor acoustic can limit the potential of even the best-designed organ.

We were delighted by the grand proportions of First United Methodist Church, Montgomery, Alabama, but its acoustical effect was disappointing. The church engaged Paul Scarbrough of Akustiks, Norwalk, Connecticut, to improve the acoustic profile. A detailed and lengthy study resulted in recommendations that were practical—achieving maximum result for time and money spent.

A great deal of credit for the success of our instrument goes to the organ committee and musicians for insisting on implementing the improvements. The key was to improve the reflection of the nave side walls. This created a more even, warm acoustic for the organ and for all music by increasing the reflection of sound during and immediately after it is produced. These considerations are far more important than long reverberation time. The room is now balanced acoustically, looks appealing, and serves myriad uses.

The musicians of First United Methodist Church were supportive clients who trusted our vision for the organ. The church's long history of great music includes lots of organ-accompanied choral repertoire, and the congregation carries on the Methodist tradition of robust hymn singing. We designed the organ around these two primary musical needs. The Great division contains multiple diapasons to support the congregation, and a large Swell division with double-enclosure gives more expressive control for accompanying. The Choir division is housed in a shallow, tall chamber, requiring a two-level design with pipes arranged carefully for tuning stability and easy maintenance. This is also where the 16' Bourdon of the organ resides, allowing the bass tone to be brought down to *ppp* under the whisper stops across the chancel in the Swell.



**Main organ, First United Methodist Church, Montgomery, Alabama**



**Gallery organ, First United Methodist Church, Montgomery, Alabama**

The team at First Church—music director James Seay, assistant director and organist Joshua Coble, and consultant Andrew Risinger—recognized that the best way to achieve a truly wonderful organ sound is excellent acoustics. We hope the new organ and resonant church serve this congregation for generations to come.

—Bryan Dunnewald  
Schoenstein & Co.

Photo credit: Louis Patterson



**The nave toward the chancel, First United Methodist Church, Montgomery, Alabama**



**Console**

**Schoenstein & Co. Opus 178**

**First United Methodist Church, Montgomery, Alabama**

<b>GREAT (Manual II)</b>	
16' Double Open Diapason	61 pipes
8' First Open Diapason	61 pipes
8' Second Open Diapason	12 pipes
(ext 16' Double Diapason)	
8' Harmonic Flute	61 pipes
8' Salicional (Choir)	
8' Lieblich Gedeckt (Choir)	
4' Principal	61 pipes
4' Lieblich Gedeckt (Choir)	
2½' Sesquialtera II	115 pipes
2' Fifteenth	61 pipes
2' Mixture IV	201 pipes
16' Ophicleide (Choir)	
8' Tuba (Choir)	
8' Solo Trumpet (Choir)	
Chimes (digital)	
Great Unison Off	
<b>SWELL (Manual III, enclosed)</b>	
16' Contra Gamba (ext 8')	12 pipes
8' Open Diapason	61 pipes
8' Stopped Diapason	61 pipes
8' Echo Gamba	61 pipes
8' Vox Celeste	61 pipes
8' Cor Seraphique†	61 pipes
8' Voix Angelique (TC)†	49 pipes
4' Gemshorn	61 pipes
4' Harmonic Flute	61 pipes
2' Octavin	61 pipes
2' Mixture III-V†	236 pipes
16' Posaune†	61 pipes
8' Trumpet†	61 pipes
8' Posaune (ext 16')†	12 pipes

8' Oboe	61 pipes
4' Clarion† (ext 16')	12 pipes
Tremulant	
Swell 16'	
Swell Unison Off	
Swell 4'	
†On high pressure under double expression	
<b>CHOIR (Manual I, enclosed)</b>	
16' Bourdon	24 pipes
8' Salicional (Bourdon bass)	49 pipes
8' Unda-Maris (TC)	49 pipes
8' Lieblich Gedeckt	49 pipes
(Bourdon Bass)	
4' Salicet (ext 8')	12 pipes
4' Lieblich Gedeckt (ext 8')	12 pipes
2½' Twelfth (TC, fr Nineteenth)	
2½' Nazard (fr Lieblich Gedeckt)	
2' Fifteenth (ext 4' Salicet)	12 pipes
1½' Tierce (TC)	42 pipes
1½' Nineteenth	54 pipes
16' Ophicleide† (ext 8')	12 pipes
8' Tuba†	61 pipes
8' Solo Trumpet††	61 pipes
8' Corno di Bassetto	61 pipes
8' Oboe (Swell)	
Tremulant	
Choir 16'	
Choir Unison Off	
Choir 4'	
Cymbelstern	
†High pressure	
††Retained from previous organ, unenclosed with Great	

<b>GALLERY (floating)</b>	
8' Open Diapason	49 pipes
(Chimney Flute bass)	
8' Chimney Flute	61 pipes
8' Dulciana	49 pipes
(Chimney Flute bass)	
4' Principal	61 pipes
4' Chimney Flute (ext 8')	12 pipes
<b>PEDAL</b>	
32' Resultant	
16' Open Metal	32 pipes
16' Diapason (Great)	
16' Gamba (Swell)	
16' Bourdon (Choir)	
8' Principal	12 pipes
8' Flute (Great)	
8' Stopped Diapason (Swell)	
4' Fifteenth	12 pipes
4' Flute (Great)	
32' Contra Posaune (ext Sw)	12 pipes
16' Ophicleide (Choir)	
16' Posaune (Swell)	
8' Tuba (Choir)	
8' Posaune (Swell)	
4' Corno di Bassetto (Swell)	
8' Solo Trumpet (Choir)	
Chimes (Great)	
<b>Couplers</b>	
Great to Pedal	
Great to Pedal 4'	
Swell to Pedal	
Swell to Pedal 4'	

Choir to Pedal  
Choir to Pedal 4'  
Swell to Great 16'  
Swell to Great  
Swell to Great 4'  
Choir to Great 16'  
Choir to Great  
Choir to Great 4'  
Swell to Choir 16'  
Swell to Choir  
Swell to Choir 4'  
Great to Choir  
Choir to Swell  
Gallery on Great  
Gallery on Swell  
Gallery on Choir  
Gallery on Pedal

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Church website: fumcmontgomery.org

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Fugue in C Major” from *Three Preludes and Fugues*, opus 109, number 3, Camille Saint-Saëns; *Improvised Intermezzo #2*, Bosnar; *Choral in F Minor*, opus 90bis, Charles Koechlin; *Improvised Intermezzo #3*, Bosnar; *Improvised Variations on “Regina Caeli,”* Bosnar; *Improvised Intermezzo #4*, Bosnar; *Improvised Passacaglia and Fugue*, Bosnar.

Ivan Bosnar grew up in Croatia where he took his first organ lessons from Jasna Šumak-Picek at Vatroslav Lisinski School of Music in Zagreb. Following high school, he studied organ at Zagreb Music Academy with Mario Penzar and at the University of Music and Performing Arts in Graz with Ulrich Walther. He obtained a Master of Music degree from the University of Zagreb and Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music in Rochester, New York, where he studied organ under Nathan Laube and improvisation under Edoardo Bellotti and William Porter. Bosnar won first prize in the Croatian Organ Student Competition in 2009, second prize and audience prize in the University of Michigan Organ Improvisation Competition in 2016, and first prize and audience prize in the American Guild of Organists’ National Competition in Organ Improvisation in 2021.

He is currently instructor in applied music and performance (organ) at the Setnor School of Music, Syracuse University, Syracuse, New York. As a church musician, he served in Croatia as organist at Saint Peter’s Church in Zagreb and at Saint Mary’s Church in Zaprëšic in Rochester, New York at St. Boniface Catholic Church, and in Spencerport, New York, at Saint John the Evangelist Catholic Church.

Carl Barckhoff (1849–1919) of Salem, Ohio, built the organ at Saint Mary’s Catholic Church in Auburn, New York, in 1890. It is a two-manual and pedal mechanical-action organ of thirty ranks and is believed to be Barckhoff’s largest extant instrument. Parsons Pipe Organ Builders of Canandaigua, New York, undertook a comprehensive restoration in 2017. They took the opportunity of providing the judicious additions of a Pedal 16’ Trombone and a bass octave to the Swell 16’ Bourdon, which previously

only ran to tenor C. The Parsons firm also removed spurious alterations to the winding system and returned it to its original state. Though the acoustics of the church are far from ideal, the warm-toned organ is an excellent medium for playing many varied styles of organ music. Ivan Bosnar met and subsequently married his wife, Chelsea Barton, when they were both studying for their Doctor of Musical Arts degrees at Eastman. Chelsea is the director of music at Saint Mary’s Church in Auburn, New York, and presides over both the Barckhoff gallery organ and the 1872 Garret House of one manual, eight ranks in the sanctuary of the church.

The compact disc begins with a work of one of the great German virtuosos of his day, August Gottfried Ritter (1818–1885), who was organist of Magdeburg Cathedral. The single movement of *Sonata No. 2 in E Minor*, opus 19, is in rather freer form than most sonatas and is divided into seven sections that are defined in the original score by German terms that may be freely translated as follows: “Quick and Determined,” “Calm Movement,” “Reflection,” “More Lively,” “Primal Movement,” “In Free Motion,” and “Swift and Fiery.” Ivan Bosnar realizes these on the organ using a variety of registrations, including some very attractive flute solos. The last two sections are particularly exciting, and the end of the sonata is reinforced by a plagal cadence. This is an interesting but, alas, neglected composition, and it is good that Ivan Bosnar has revived it.

After the Ritter sonata, Bosnar plays the first of four improvised intermezzi, free-form fantasies that make use of colorful registrations. Following *Improvised Intermezzo #1*, Bosnar plays what is probably the best-known composition on this compact disc, “Prelude and Fugue in C Major” by Camille Saint-Saëns (1835–1921). The toccata-like “Prelude” is a source of considerable excitement and forms a remarkable contrast with the complex counterpoint of the “Fugue.” Despite the complexities of the “Fugue,” the performer manages to achieve a considerable degree of clarity in his registration on the Barckhoff organ.

*Improvised Intermezzo #2* is reminiscent of the rhythm and harmonies of “Naiades” from the *24 Pièces de fantaisie*

of Louis Vierne. It paves the way for what is perhaps the most interesting composition of the compact disc. Charles Koechlin (1867–1950) was, along with his contemporaries Maurice Ravel and Jean Roger-Ducasse, a student of Gabriel Fauré at the Paris Conservatoire. Olivier Messiaen premiered Koechlin’s *Choral in F Minor*, opus 90bis, in 1935 as part of a Schola Cantorum concert series in Paris. Koechlin’s *Choral* draws upon and develops the compositional techniques epitomized in the *Trois Chorals* of César Franck. It employs the plainsong theme, “Dies Irae,” in a development that culminates in a brilliant climax making use of the mixture stops before fading away at the end. While the mixtures of the Barckhoff organ are effective in their own way, I do not think they quite rise to demonstrating the degree of brilliance that Koechlin had in mind. I found a recording of Christian Schmitt playing the *Choral in F Minor* on the 2009 Goll organ of four manuals, 64 ranks, at the Marktkirche in Hanover, Germany, and the effect using the mixtures on this instrument is quite breathtaking.

The remainder of the tracks on the compact disc are entirely devoted to Ivan Bosnar’s improvisations. Following *Improvised Intermezzo #3* comes a series of *Improvised Variations on “Regina Caeli.”* There are nine variations, comprising “Choral,” “Bicinium,” “Fileuse,” “Grand Jeu,” “Adagio,” “Organ Motet,” “Fond,” “Andante,” and “Toccatà.” “Fileuse,” a young woman at a spinning wheel, recalls the second movement of that name from the orchestral suite *Peléeas et Mélisande* by Gabriel Fauré. The massive “Grand Jeu” pays tribute to the classical French tradition and stands in contrast to softer voices with tremolo in the “Adagio.” “Organ Motet” is a fugue on the plainsong theme, which at around three-and-a-half minutes in duration is the longest of the variations. There follows the warm, chorale-like “Fond,” which gives way to a spirited “Andante” that progresses via a fugal section and builds up to a climax at the end. The last variation, “Toccatà,” is a pleasant *mezzo-forte* dance-like piece.

Following *Intermezzo #4* comes Bosnar’s *Improvised Passacaglia and Fugue*. The somber, foreboding theme is given out in the bass and the “Passacaglia” then

proceeds in strict classical form to build up purposefully, following which the “Fugue” comes in quietly before building toward the end.

The American Guild of Organists deserves our approbation for organizing its National Competition in Organ Improvisation, and, as this compact disc demonstrates, Ivan Bosnar has proved to be a worthy recipient. I accordingly commend this compact disc to readers of THE DIAPASON.



*Beyond Organ*

***Beyond Organ: Bach, Mozart, Reger. Raphael Attila Vogl plays the 2018–2020 Hermann Eule Orgelbau Opus 698, Church of Saint Jakob, Straubing, Bavaria, Germany, four manuals, 100 ranks. Weinberg Records, SW 010558-2, MP3 €9.99, CD €15.00. Available from Amazon.de.***

*Brandenburg Concerto Number 3 in G Major*, BWV 1048: “Allegro con spirito,” “Adagio,” “Allegro,” Johann Sebastian Bach; *Toccatà and Fugue in G Minor*, BWV 915, originally for harpsichord, Bach; *Adagio and Fugue in C Minor*, K. 546, originally for string quartet, Wolfgang Amadeus Mozart; *Variations on a Theme by Wolfgang Amadeus Mozart*, opus 132, originally for orchestra: “Thema,” “Variation 1, Listesso tempo,” “Variation 2, Poco agitato,” “Variation 3, Con moto,” “Variation 4, Vivace,” “Variation 5, Quasi presto,” “Variation 6, Sostenuto,” “Variation 7, Andante grazioso,” “Variation 8, Molto sostenuto,” “Fuge, Allegretto grazioso,” Max Reger.

Raphael Attila Vogl began his early musical study in Passau, Germany, under cathedral organist Ludwig Ruckdeschel. At the age of 18, he attended Hochschule für Katholische Kirchenmusik und Musikpädagogik in Regensburg, Germany. While in Regensburg, he studied organ performance and church music under Stefan Baier and Markus Rupprecht. Subsequently, he studied for a year under László Fassang at the Franz-Liszt-Academy in Budapest, Hungary. In 2020 Vogl graduated with a master’s degree in organ performance from The Juilliard School in New York City, where he studied under Paul Jacobs. In the following year, Vogl began studying for his Doctor of Musical Arts degree at Juilliard. Vogl is a member of THE DIAPASON’s 20 Under 30 Class of 2021. He has taken part in various competitions, winning prizes in the International Mendelssohn Organ Competition in Switzerland, the International Tariverdiev Competition in Russia, and the Boulder Bach Festival’s World Bach Competition. He made his Alice Tully Hall debut in 2020, when he played the organ part in the New York premiere of Sophia Gubaïdulina’s *The Rider on the White Horse*. As a concert organist, he has performed in churches and concert halls across Europe and the United States. In his concerts he specializes in performing his own transcriptions of orchestral works as a means of showing new facets of the organ.





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## Reviews

The first of Raphael Attila Vogl's transcribed works for organ is Bach's *Third Brandenburg Concerto*, BWV 1048. Vogl's is by no means the only organ transcription of this work—there is, for example, another by Jonathan Scott, and an organ duet version by Rudolf Müller—but I was particularly impressed by the jubilant clarity of Vogl's version so far as the first and last movements are concerned. The second of Vogl's Bach transcriptions is of the harpsichord *Tocatta and Fugue in G Minor*, BWV 915. The best-known organ transcription of this composition was made by Max Reger, one of whose own compositions also features on this compact disc. Reger's transcription is somewhat ponderous, and I much prefer Vogl's version, especially in his very effective use of rubato. Vogl's next transcription is *Adagio and Fugue in C Minor*, K. 546, which Wolfgang Amadeus Mozart originally composed for string quartet. There is considerable excitement in Vogl's performance of the fugue.

Vogl devotes more than half the compact disc to his organ transcription of a single composition, Max Reger's *Variations on a Theme of Wolfgang Amadeus Mozart*, opus 132, originally written for orchestra. The theme comes from the first movement of Mozart's *Piano Sonata in A Major*, K. 331. Reger began the composition with a statement of the theme, followed by eight variations and completed by a substantial fugue at the end. The variations examine the theme from various points of view, but it is not until the eighth variation, three times as long as any of the others, that the music really springs to life. The feeling of excitement in the eighth variation continues into the fugue.

As I understand it, Raphael Attila Vogl intends this compact disc to make an important and original argument. In the words of the title, these transcriptions point *Beyond Organ*. Vogl is thus saying that the transcriptions do not just provide us with additional repertoire to play on the organ, or with a means of playing compositions we desire to hear but for which the original instrumentation is not available. Rather, they extend the concept of playing the organ into a musical domain that flows beyond that of the traditional organ repertoire.

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

### New Organ Music

**St. Cecilia Organ Book: Chant-Based Compositions for Manuals Only**, by Charles Callahan. MorningStar Music Publishers, MSM-10-220, 2021, \$20.50. Available from [morningstarmusic.com](http://morningstarmusic.com).

For the organist who is playing several Masses a week and may not have strong improvisation skills, this short collection of thirteen manuals-only, chant-based pieces would be a great one to keep stowed in the bench. Cracking open the volume—which appropriately begins with a *bicinium* on the *Antiphon for St. Cecilia's Day*—one will notice that even the non-tune material of the compositions draws inspiration from the flow and rhythm of Gregorian chant. A *Lydian Dance* in the collection exemplifies this by forming odd meters (such as 5/8 and 7/8) out of the two- and three-groupings typically found in chant. Although about half of the works in the collection are based on specific chants—namely, “Magnificat,” “Pange Lingua,” “Stabat Mater,”

“Te Deum,” “Veni Sancte Spiritus,” and “Victimae Paschali”—the other half are freely composed, sometimes containing fragments of various other chants, as is the case with a piece called “Gloria Fanfares.” The other freely composed pieces in the collection are titled “Dorian Prelude,” “Interlude,” “Meditation,” and “Responsory.”

With a few exceptions, most of the pieces here are too short to use as a whole prelude for a service. If you favor shortish postludes (as I do, so as not to compete with talkative congregations), then you may find some useful pieces here. As always, despite limiting himself to manuals-only, Callahan makes use of simple yet effectively creative harmonizations that engage the listener, and that I believe separates his music from the typical “filler music” one might find in a volume like this.

**Will You Come and Follow Me: Introductions and Reharmonizations on 10 Contemporary Hymns**, by David Schwoebel. MorningStar Music Publishers, MSM-10-335, 2022, \$24.50. Available from [morningstarmusic.com](http://morningstarmusic.com).

Some of the newer hymntunes that we come across are notoriously difficult to harmonize, let alone reharmonize. Likewise, organists tend to get stifled when we try to come up with some kind of creative introduction to a melody that may seem better suited to the piano. This collection attempts to solve that problem by giving us through-composed organ arrangements of introductions and reharmonizations of contemporary hymntunes. Many of the tunes in the collection are classics in their own regard; for example, the folk tunes *STAR OF THE COUNTY DOWN* and *KELVINGROVE*. Other tunes have become common enough that congregations will recall them with some familiarity, like *TEMPLE OF PEACE* and *TWO OAKS*. This is to say that although the subtitle of the volume calls these “contemporary” hymns, they are by no means uncommon in modern hymnals. The other tunes included in the collection are *FOR EVERYONE BORN*, *HOUSTON*, *MERLE'S TUNE*, *NEW DIMENSIONS*, *NORWICH*, and *RAABE*.

For each of these ten tunes, Schwoebel has composed three components: a hymn introduction, a modulation up a semitone, and a reharmonization for the final stanza. Given this structure, one might wonder if an upward modulation is needed for a gentle hymn such as “Day of Arising” (RAABE), whose intentional and thoughtful poetry requires no musical elaboration, which would risk distracting the listener from the text. Similarly, it is very easy to make a reharmonization that contains so much chromaticism that it defeats the purpose: uplifting the hymn text and shedding a new light on it. I fear that some of the reharmonizations here do that. The modulation given in *STAR OF THE COUNTY DOWN* contains a rather jarring direct modulation from E minor to F minor, and does not quite leave the hearer settled and comfortable. I will say, though, that the reharmonization that follows would make for a rousing end to “Canticle of the Turning.”

If you tend to favor lively modulations before the final stanza and colorful reharmonizations during the final stanza, this may be a good resource for you, as long as your church is using the mentioned hymntunes. If you are a little more conservative with your hymn playing, you may prefer to stick with your own reharmonization methods.

—Joel Stoppenhagen  
Ossian, Indiana

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219-464-6796  
[sunghee.kim@valpo.edu](mailto:sunghee.kim@valpo.edu)

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## Calendar

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

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

### ALABAMA

Choir of Notre Dame Cathedral, Paris; First Baptist, Huntsville, 10/21, 4 pm educational event; 10/22, 4 pm concert  
**Nathaniel Gumbs**; St. James Episcopal, Fairhope, 10/26, 7 pm  
Choral Evensong; Cathedral of the Advent, Birmingham, 11/2, 5:30 pm  
**Margaret Harper**; Cathedral of the Advent, Birmingham, 11/2, 6:30 pm  
**Nathan Laube**; First Baptist, Huntsville, 11/16, 4 pm educational event; 11/17, 7:30 pm recital  
**Charles Kennedy**, harpsichord; Cathedral of the Advent, Birmingham, 11/17, 12:30 pm  
**Martin Jean**; Independent Presbyterian, Birmingham, 11/19, 4 pm  
**Joshua Stafford**; Independent Presbyterian, Birmingham, 11/26, 4 pm

### ARIZONA

**Johann Vexo**; Catalina United Methodist, Tucson, 10/20, 7:30 pm

### CALIFORNIA

**Benjamin Bachmann**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, 10/15, 4 pm  
**David Hatt**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, 10/22, 4 pm  
**Scott Dettra**; Covenant Presbyterian, Long Beach, 10/28, 10 am workshop; 10/29, 4 pm recital  
**Alexander Finch**; Cathedral of St. Mary of the Assumption, San Francisco, 10/29, 4 pm  
**Thomas Ospital**; St. James Episcopal, Los Angeles, 10/29, 6 pm  
**Samuel Lee**, works of Reger; Cathedral of St. Mary of the Assumption, San Francisco, 11/5, 4 pm  
**Stephen Price**; Grace Episcopal Cathedral, San Francisco, 11/5, 4 pm  
**John Wilson**, with trumpet; Cathedral of St. Mary of the Assumption, San Francisco, 11/12, 4 pm  
**Todd Wilson**; St. Margaret's Episcopal, Palm Desert, 11/14, 7 pm

### COLORADO

**Alcee Chriss**; Bethany Lutheran, Denver, 10/27, 7:30 pm

### CONNECTICUT

Yale Schola Cantorum & Juilliard 415; Woolsey Hall, Yale University, New Haven, 10/21, 7:30 pm  
**Michael Delfin**, harpsichord, with American Chamber Symphony; Norwalk Concert Hall, Norwalk, 10/21, 7:30 pm  
Choral Evensong; St. John's Episcopal, West Hartford, 10/22, 5 pm  
**Frank Zilinyi**; South Church, New Britain, 10/29, 4 pm  
**Aletheia Teague**; St. John's Episcopal, West Hartford, 11/5, 12:30 pm  
**James O'Donnell**, Duruflé, *Requiem*; Christ Episcopal, Greenwich, 11/5, 5 pm  
**Olivier Latry**; Trinity College, Hartford, 11/7, 7:30 pm  
Yale Schola Cantorum & Danish National Vocal Ensemble; Woolsey Hall, New Haven, 11/9, 7:30 pm

Yale Voxtet; Marquand Chapel, Yale University, New Haven, 11/17, 7:30 pm  
**Gail Archer**; St. John's Episcopal, Waterbury, 11/19, 4 pm  
**Matthias Maeirhofer**; Woolsey Hall, Yale University, New Haven, 11/19, 7:30 pm

### DELAWARE

**Douglas Cleveland**; Christ Church Christiana Hundred, Wilmington, 11/12, 4 pm

### DISTRICT OF COLUMBIA

**Laurent Jochum**; National City Christian, Washington, 10/20, 12:15 pm  
**Jacob Benda**; National City Christian, Washington, 10/27, 12:15 pm  
+ **Nathan Laube**; St. Dominic Catholic Church, Washington, 10/27, 7 pm  
**David Brock**; National City Christian, Washington, 11/3, 12:15 pm  
**Phillip Lamb**; National City Christian, Washington, 11/17, 12:15 pm  
**Caroline Robinson**; National Cathedral, Washington, 11/19, 2 pm

### FLORIDA

**James Kealey**; First Presbyterian, Naples, 11/10, 4 pm  
**Adam J. Brakel**; Winter Park Presbyterian, Winter Park, 11/12, 3 pm  
**Colin MacKnight**; Advent Lutheran, Melbourne, 11/19, 3 pm

### GEORGIA

Choir of Notre Dame Cathedral, Paris; Cathedral of Christ the King, Atlanta, 10/20, 7:30 pm  
**The Chenault Duo**; St. Luke's Episcopal, Atlanta, 10/20, 7:30 pm  
**Amanda Mole**; Dunwoody United Methodist, Dunwoody, 10/27, 7:30 pm  
**Joshua Stafford**, silent film accompaniment; Spivey Hall, Morrow, 10/29, 3 pm  
**Sarah Hawbecker**; Peachtree Road United Methodist, Atlanta, 11/5, 4:30 pm  
Choral Evensong; Peachtree Road United Methodist, Atlanta, 11/5, 5 pm  
+ **Jack Mitchener**; Mercer University, Macon, 11/12, 3 pm

### ILLINOIS

VOCES8; St. James Episcopal Cathedral, Chicago, 10/17, 7:30 pm  
**Johann Vexo**; Cathedral of the Holy Name, Chicago, 10/26, 7 pm  
Choir of Notre Dame Cathedral, Paris; Alice Millar Chapel, Northwestern University, Evanston, 10/27, 7:30 pm  
**David Jonies**, with brass; Community Presbyterian, Clarendon Hills, 10/29, 3 pm  
**Christopher Urban**; First Presbyterian, Arlington Heights, 11/1, 12:10 pm  
Mozart, *Requiem*; First Presbyterian, Arlington Heights, 11/1, 7 pm  
Duruflé, *Requiem*; Cathedral of the Holy Name, Chicago, 11/2, 5:15 pm  
**Stephen Buzard**; Winnetka Congregational, Winnetka, 11/3, 7 pm  
**Alcee Chriss**; Bond Chapel, University of Chicago, Chicago, 11/4, 5 pm  
**Isabelle Demers**; Fourth Presbyterian, Chicago, 11/17, 7:30 pm recital; 11/18, 10 am masterclass  
**Christopher Urban**; First Presbyterian, Arlington Heights, 11/19, 4 pm

### INDIANA

**Philippe Lefebvre**; Trinity Episcopal, Indianapolis, 10/15, 7 pm

### IOWA

**James Kealey**; University of Dubuque, Dubuque, 10/14, 9:30 am masterclass; 10/15, 3 pm recital  
**Aaron Tan**; First Lutheran, Cedar Rapids, 10/29, 3 pm

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## Calendar

### KANSAS

**James Kealey**; Hope Lutheran, Shawnee, 10/22, 3 pm

**Bradley Hunter Welch**; Kansas State University, Manhattan, 11/3, 7:30 pm

**Organized Rhythm** (Clive Driskill-Smith, organ; Joseph Gramley, percussion); Wichita State University, Wichita, 11/7, 7:30 pm

### KENTUCKY

**Nathaniel Gumbs**; Central Christian, Lexington, 11/19, 4 pm

### LOUISIANA

**David Hurd**; St. Mark's Episcopal Cathedral, Shreveport, 11/9, 10 am

### MAINE

**James Kennerley**, silent film accompaniment, *Dr. Jekyll & Mr. Hyde*; Merrill Auditorium, Portland, 10/28, 7 pm

### MARYLAND

**Ken Cowan**; St. Luke Lutheran, Silver Spring, 10/22, 4 pm

### MASSACHUSETTS

**Rosalind Mohsen**; St. Michael's Episcopal, Marblehead, 10/15, 5 pm

**Amanda Mole**; First Church of Deerfield, Deerfield, 10/22, 3 pm

**Carole Terry**; All Saints Episcopal, Worcester, 11/3, 7:30 pm

**Christopher Anderson**; 12, Auburn, 11/4, 9 am & 1:30 pm lecture

**Carole Terry**; Pakachoag Church, Auburn, 11/4, 11 am lecture

**Peter Sykes**; First Baptist, Worcester, 11/5, 4 pm

### MICHIGAN

Choral Evensong; Cathedral of St. Paul, Detroit, 10/22, 4 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 11/5, 4 pm

**Jeremy David Tarrant**; Cathedral of St. Paul, Detroit, 11/10, 12:30 pm

### MINNESOTA

**Alcee Chriss**; Northrop Auditorium, Minneapolis, 10/24, 7:30 pm

VocalEssence & St. Olaf Choir; Plymouth Congregational, Minneapolis, 10/29, 4 pm

**Thomas Ospital**; St. Olaf College, Northfield, 11/2, 8 pm

**Thomas Ospital**; Augustana Lutheran, West St. Paul, 11/3, 7:30 pm

**Isabelle Demers**; St. John's Abbey, Collegetown, 11/5, 3 pm

**Stephen Hamilton**; Olivet Congregational, St. Paul, 11/9, 7:30 pm

**Nathan Laube**; Bethlehem Lutheran, Minneapolis, 11/19, 4 pm

**Nathan Laube**; Christ Church, Minneapolis, 11/19, 7:30 pm masterclass

### MISSISSIPPI

**Colin MacKnight**; St. Philip's Episcopal, Jackson, 11/10, 7 pm

### MISSOURI

**Bruce Neswick**; St. Peter's Episcopal, St. Louis, 10/15, 3 pm

**Olivier Latry**; Conception Abbey Basilica, Conception, 11/3, 8 pm

**Olivier Latry**; St. Francis de Sales Oratory, St. Louis, 11/5, 2 pm

**Diane Meredith Belcher**; First Christian, Jefferson City, 11/19, 4 pm

### NEVADA

**Adam J. Brakel**; University of Nevada, Las Vegas, 10/20, 7 pm

### NEW JERSEY

**Nathan Laube**; Haddonfield United Methodist, Haddonfield, 10/28, 10 am masterclass; 10/29, 7 pm recital

### NEW YORK

Choir of Notre Dame Cathedral, Paris; St. Ignatius Loyola Catholic Church, New York, 10/15, 4 pm

**Daniel Ficarri**; Cathedral of St. John the Divine, New York, 10/15, 5 pm

Musica Sacra; Cathedral of St. John the Divine, New York, 10/17, 7:30 pm

Yale Schola Cantorum & Juilliard 415; Alice Tully Hall, Lincoln Center, New York, 10/20, 7:30 pm

TENET; St. Luke-in-the-Fields Episcopal, New York, 10/21, 7 pm

**Jillian Gardner**; Cadet Chapel, West Point, 10/22, 2 pm

**Janet Yieh**; Cathedral of St. John the Divine, New York, 10/22, 5 pm

**Thomas Ospital**; Brick Presbyterian, New York, 10/24, 7 pm

Handel, *Israel in Egypt*; David Geffen Hall, New York, 10/25, 7:30 pm

Handel, *Israel in Egypt*; David Geffen Hall, New York, 10/26, 7:30 pm

**James Kealey**; St. Joseph Catholic Cathedral, Buffalo, 11/3, 7 pm

**Johann Vexo**; First Presbyterian, Glens Falls, 11/3, 7:30 pm

Oratorio Society of New York, Bach, *Magnificat*, Mozart, *Requiem*; Carnegie Hall, New York, 11/6, 7 pm

**Kent Tritle**, with New York Philharmonic, Saint-Saëns, *Organ Symphony*; David Geffen Hall, New York, 11/9, 7:30; 11/10, 8 pm; 11/11, 8 pm; 11/12, 2 pm

**Renée Anne Louprette**; St. Thomas Church Fifth Avenue, New York, 11/11, 3 pm

**Jens Korndörfer**; Cadet Chapel, West Point, 11/12, 2 pm

**Christopher Petit**, with vocalists and instrumentalists; Memorial Art Gallery, Rochester, 11/16, 7:30 pm

**Kent Tritle**, with New York Philharmonic, Saint-Saëns, *Organ Symphony*; David Geffen Hall, New York, 11/9, 7:30; 11/10, 8 pm; 11/11, 8 pm; 11/12, 2 pm

**Renée Anne Louprette**; St. Thomas Church Fifth Avenue, New York, 11/11, 3 pm

**Jens Korndörfer**; Cadet Chapel, West Point, 11/12, 2 pm

**Christopher Petit**, with vocalists and instrumentalists; Memorial Art Gallery, Rochester, 11/16, 7:30 pm

### NORTH CAROLINA

Choral Evensong; Duke Chapel, Duke University, Durham, 10/22, 4 pm

+ **Karen Schneider Kirner**; St. James Episcopal, Black Mountain, 11/3, 7 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 11/12, 4 pm

**David Baskeyfield**; Holy Name of Jesus Catholic Cathedral, Raleigh, 11/14, 7 pm

Bach, Cantatas 48 & 70; Duke Chapel, Duke University, Durham, 11/19, 5 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 11/26, 4 pm

Choral Evensong; Duke Chapel, Duke University, Durham, 11/26, 4 pm

### OKLAHOMA

**Amanda Mole**; First Presbyterian, Oklahoma City, 11/10, 7 pm

### OHIO

Choir of Notre Dame Cathedral, Paris; Cathedral of St. John the Evangelist, Cleveland, 10/18, 7:30 pm

**Daniel Colaner**; St. Stanislaus Catholic Church, Cleveland, 10/22, 4 pm

**Thomas Ospital**; First Congregational, Columbus, 11/5, 4 pm

**Monica Czausz Berney**; Trinity Episcopal Cathedral, Cleveland, 11/6, 7 pm

**Isabelle Demers**, with choir; Calvary Episcopal, Cincinnati, 11/12, 7:30 pm

**Amanda Mole**, with Central Ohio Symphony, Poulenc, *Concerto for Organ, Strings, & Timpani*; Ohio Wesleyan University, Delaware, 11/18, 7:30 pm

**Isabelle Demers**; Cincinnati Museum Center, Cincinnati, 11/29, 7:30 pm

**Amanda Mole**, with Central Ohio Symphony, Poulenc, *Concerto for Organ, Strings, & Timpani*; Ohio Wesleyan University, Delaware, 11/18, 7:30 pm

**Isabelle Demers**; Cincinnati Museum Center, Cincinnati, 11/29, 7:30 pm

**Isabelle Demers**; Cincinnati Museum Center, Cincinnati, 11/29, 7:30 pm

**Isabelle Demers**; Cincinnati Museum Center, Cincinnati, 11/29, 7:30 pm

**Peter Richard Conte**; First Presbyterian, Stroudsville, 10/22, 4 pm

### Jeffrey Schreff, Ed.D.

Organist/Director of Music

First Presbyterian Church

Gainesville, Texas

jschreff55@gmail.com

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**Gail Archer**; St. Anthony of Padua Catholic Church, Lancaster, 10/22, 4 pm

**David Jonies**; St. Paul Catholic Cathedral, Pittsburgh, 10/24, 7:30 pm

**James O'Donnell**; First Presbyterian, Lancaster, 10/28, 10 am lecture

**Peter Richard Conte**; St. John's Lutheran, Phoenixville, 10/29, 4 pm

**James O'Donnell**; First Presbyterian, Lancaster, 10/29, 4 pm

**David Hurd**; Market Square Presbyterian, Harrisburg, 11/19, 4 pm

### RHODE ISLAND

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

### TENNESSEE

Choral Evensong; St. George's Episcopal, Nashville, 10/15, 5 pm

**Johann Vexo**; Christ Church Cathedral, Nashville, 10/29, 4 pm

Durufle, *Requiem*; St. George's Episcopal, Nashville, 11/5, 6 pm

**Alcee Chriss**; St. Louis Catholic Church, Memphis, 11/14, 7 pm

### TEXAS

**Faythe Freese**; First United Methodist, Wichita Falls, 10/15, 3 pm

Choir of Notre Dame Cathedral, Paris; Church of the Incarnation, Dallas, 10/24, 7:30 pm

**Bradley Hunter Welch**; All Saints' Episcopal School, Fort Worth, 10/27, 7:30 pm

**Thomas Ospital**; Meyerson Symphony Center, Dallas, 11/1, 7:30 pm

**Ken Cowan**, with Lisa Shihoten, violin, Barber, *Violin Concerto*; First Presbyterian, Kilgore, 11/7, 8 pm

**Scott Dettra**; First Presbyterian, Kilgore, 11/8, 10 am

**Scott Dettra**, with Orpheus Chamber Singers & First Unitarian Church Choir, Durufle, *Requiem*; First Unitarian, Dallas, 11/11, 5 pm

+ **Bradley Hunter Welch**; St. Theresa Catholic Church, Austin, 11/19, 7 pm

### UTAH

**Aaron Tan**; Cathedral of the Madeleine, Salt Lake City, 11/12, 8 pm

### VIRGINIA

**Nathan Laube**; Christ and St. Luke's Episcopal, Norfolk, 10/15, 4 pm

**Michael Hey**; Abingdon Episcopal, White Marsh, 11/17, 7:30 pm

+ **Ken Cowan**; Christendom College, Front Royal, 11/19, 4 pm

### WISCONSIN

**Scott Turkington**; Shrine of Our Lady of Guadalupe, La Crosse, 10/15, 3 pm

Just Bach; Luther Memorial Church, Madison, 10/18, 12 noon

**Jens Korndorfer**; St. Norbert Abbey, DePere, 10/21, 2 pm

**Alexander Meszler**; Cathedral of St. Joseph the Workman, La Crosse, 10/22, 3:30 pm

**Brian Schoettler**; Luther Memorial Church, Madison, 10/25, 12 noon

**Andrew Schaeffer**; Luther Memorial Church, Madison, 11/1, 12 noon

**John Sittard**; Luther Memorial Church, Madison, 11/8, 12 noon

**Ken Cowan**; Overture Hall, Madison, 11/11, 7:30 pm

**James Hicks**; Cathedral of Saint Joseph the Workman, 11/12, 3:30 pm

Just Bach; Luther Memorial Church, Madison, 11/15, 12 noon

### CANADA

**Nathan Laube**; St.-Jean-Baptiste, Montréal, QC, 10/21, 10 am masterclass

**Nathan Laube**; St. Matthias Anglican, Westmount, Montréal, QC, 10/22, 7:30 pm

**Raúl Prieto Ramírez**, with trumpet; Maison Symphonique, Montréal, QC, 11/2, 7:30 pm

**Philip Crozier**; Église Très-Saint-Nom-de-Jésus, Montréal, QC, 11/5, 3 pm

**Daniel Beilschmidt**; Schlosskirche, Altenberg, 10/17, 5 pm

**Johannes Krahl**; Kathedrale, Dresden, 10/18, 8 pm

Mozart, *Requiem*; St. Martin, Bamberg, 10/21, 5:30 pm

**William Byrd Ensemble Freiburg**; Münster, Überlingen, 10/21, 7 pm

**Matthias Roth**; Dom, Wesel, 10/21, 7:30 pm

**Holger Gehring**, with trombone; Kreuzkirche, Dresden, 10/25, 8 pm

**Konrad Paul**; Dom St. Petri, Bremen, 10/26, 7 pm

**Ansgar Schlei**; Dom, Wesel, 10/28, 7:30 pm

**Konstantin Reymaier**; Pfarrkirche St. Clemens, Tritenheim, 10/29, 3 pm

Haydn, *Creation*; St. Lambertus, Essen, 10/29, 4 pm

**Vincent Vogelsang & Marco Düker**; Liebfrauenkirche, Hamm, 10/29, 6:30 pm

**Thorsten Ahlrichs**, with violin; Sts. Cyprian & Cornelius, Ganderkesee, 10/31, 5 pm

**Samuel Kummer**; Frauenkirche, Dresden, 11/1, 8 pm

**Michael Utz**; St. Lambertus, Erkelenz, 11/4, 11:30 am

**Michael Park**; Dom, Wesel, 11/4, 12 noon

**Michael Vetter**; Dom St. Petri, Bautzen, 11/4, 4 pm

**Mitsune Uchida**; Sts. Cyprian & Cornelius, Ganderkesee, 11/4, 5 pm

**Jean-Baptiste Monnot**; St. Josef, Bonn-Beuel, 11/5, 7 pm

**Henk Galenkamp**; Kathedrale, Dresden, 11/8, 8 pm

**Tobias Gravenhorst & Stephan Leuthold**; Dom St. Petri, Bremen, 11/9, 7 pm

**Thomas Kientz**; St. Josef, Bonn-Beuel, 11/12, 7 pm

**Ute Gremmel-Geuchen**; Hl. Geist-Kirche, Schramberg, 11/12, 7 pm

**Gerhard Löffler**; St. Jacobi, Hamburg, 11/14, 8 pm

**Hartmut Rohmeyer**; Kreuzkirche, Dresden, 11/15, 8 pm

**Josef Miltschitzky**; St. Aurelius, Calw-Hirsau, 11/19, 7 pm

**Lucile Dollat**; St. Josef, Bonn-Beuel, 11/19, 7 pm

**Ansgar Schlei**; Dom, Wesel, 11/19, 7 pm

**Albrecht Koch**; Kulturpalast, Dresden, 11/22, 8 pm

Haydn, *Große Orgelsolomesse*; Liebfrauenkirche, Hamm, 11/25, 5 pm

**Matthias Roth**; St. Martin, Bamberg, 11/25, 5:30 pm

**Bart Jacobs**; Sts. Cyprian & Cornelius, Ganderkesee, 11/25, 7:30 pm

**Johannes Krutmann**; Liebfrauenkirche, Hamm, 11/26, 6:30 pm

**Gerhard Löffler**; St. Jacobi, Hamburg, 11/26, 8 pm

**Tobias Aehlig**; Kathedrale, Dresden, 11/29, 8 pm

### ITALY

**Gail Archer**; Basilica of San Gaudenzio, Novara, 10/15, 9 pm

**Gail Archer**; Sts. Faustino e Giovita, Sorbolo, 10/28, 9 pm

### LUXEMBOURG

**Thomas Ospital**; St. Martin's Church, Dudelange, 11/14, 8 pm

### NETHERLANDS

**Bert den Hertog**, with Capella Sine Nomine; Erlandstraatkerk, Den Haag, 10/29, 8 pm

**Stephan van de Wijgert**; St.-Niklaaskerk, Neerpelt, 11/12, 2:30 pm

### UNITED KINGDOM

**Jeremy Lloyd**; Methodist Central Hall, Westminster, 10/15, 3 pm

**David Ponsford**; Christ Church Spitalfields, London, 10/16, 7:30 pm

**Gerard Brooks**; Welsh Church, London, 10/18, 1:05 pm

**Stefan Donner**; Bloomsbury Central Baptist, London, 10/28, 4 pm

**David Davies**; St. Lawrence Church, Alton, 11/1, 8 pm

**Christopher Allsop**; Reading Town Hall, Reading, 11/6 1 pm

**Rosemary Evans**; Welsh Church, London, 11/15, 1:05 pm

Royal Academy of Music students; Methodist Central Hall, Westminster, 11/19, 3 pm

**Tom Bell**; Christ Church Spitalfields, London, 11/20, 7:30 pm

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PHILIP CROZIER, Église Saints-Ange, Lachine, QC, Canada, May 28: *Partite diverse sopra De Lofzang van Maria*, Post; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Pastorale (Zwölf Stücke)*, op. 59, no. 2), Reger; *Chant de Mai (Two Pieces)*, op. 53, no. 1), *Toccata*, op. 104, Jongen; *Moto ostinato*, *Finale (Sunday Music)*, Eben.

ISABELLE DEMERS, Spelman College, Atlanta, GA, May 7: *Chromatic Fantasy and Fugue*, BWV 903, Bach, transcr. Reger; *Ragtime Lullaby*, Shimmy (*Flights of Fancy*), Albright; *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, Reger; *Variations sur C'est la belle Française*, LeBuis; *Allegro assai*, *Andante*, *Allegro non troppo*, *Poco allegro (Drottningholmsmusiken)*, Roman, transcr. Demers; *Elegy*, Still; *Allegro vivace*, *Final (Symphonie I in d)*, op. 14), Vieme.

DOMINIC FIACCO, First Presbyterian Church, Lyons Falls, NY, May 21: *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines)*, no. 10), Mulet; *Herzlich tut mich erfreuen (Eleven Chorale Preludes)*, op. 122, no. 4), Brahms; *Scherzo (Sonata VIII in A)*, op. 91), Guilmant; *Ave Maris Stella III (Vèpres du commun des fêtes de la Sainte Vierge)*, op. 18, no. 8), Dupré; *Fantasy and Fugue in g*, BWV 542, Bach; *Marche religieuse (Pièces dans différents styles)*, book 1, op. 15, no. 2), Guilmant; *Concerto in B-flat*, op. 4, no. 6, Handel; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Final (Sonata I in d)*, op. 42), Guilmant.

PATRICK KREEGER, Cathedral of St. Philip, Atlanta, GA, May 14: *Organ Symphony in b*, Andrée; *Fantasia and Fugue in G*, op. 188, Parry.

OLIVIER LATRY, Royal Festival Hall, London, UK, May 31: *Apparition de l'Église Éternelle*, Messiaen; *St. Françoise d'Assise: La prédication aux*

*oiseaux (Deux légendes)*, S. 175, no. 1), Liszt; *Pièce héroïque*, FWV 35 (*Trois Pièces pour Grand Orgue*, no. 3), Franck; *Overture (Die fliegende Holländer)*, Wagner, transcr. Lemare; *Allmächt'ger Vater (Rienzi)*, Wagner, transcr. Karg-Elert; *Overture (Die Meistersinger von Nürnberg)*, Wagner, transcr. Lemare.

RENÉE ANNE LOUPRETTE, Michigan State University, East Lansing, MI, May 21: *Prelude and Fugue in C*, BWV 545, Bach; *Pavana Bassano*, Almande trycottee, Almande Brun Smeedelyn (*van Soldt Manuscript*); *Ouverture*, *Marche pour les Bergers et le Bergères*, *Menuet pour les Bergers et les Bergères*, *Deuxième Menuet pour les mêmes*, *Bourée pour les Bergers et les Bergères*, *Prélude de l'Acte Troisième*, *Chaconne pour les Tritons (Alcyone, Suite des Airs à Joüer)*, Marais, transcr. Louprette; *Prélude*, *Improvisation (Trois Pièces pour Orgue ou Harmonium)*, Boulanger; *Litanies*, JA 119, Alain; *Andante religioso*, Enescu, transcr. Metz, Louprette; *Variations über den basso continuo der ersten Satzes der Kantate Weinen, Klagen, Sorgen, Zagen und des Crucifixus der h-moll-Messe von Johann Sebastian Bach*, S. 179, Liszt.

RAÚL PRIETO RAMÍREZ, Longwood Gardens, Kennett Square, PA, April 28: *Symphonic Poem: Prometheus*, S. 99, Liszt, transcr. Guillou; *Bohemian Rhapsody*, Mercury, transcr. Ramírez; *Baba-Yaga, The Great Gate of Kiev (Pictures at an Exhibition)*, Mussorgsky, Rimsky-Korsakov, transcr. Ramírez; *Mephisto Waltz No. 1: Der Tanz in der Dorfschenke*, S. 514, Liszt, transcr. Ramírez; *Orgia (Three Fantasy Dances)*, op. 22, no. 3), Turina, transcr. Ramírez; *Prelude to Act I (Die Meistersinger von Nürnberg)*, WWV 96), Wagner, transcr. Ramírez.

KEITH SCOTT REAS, St. Peter's Church on Capitol Hill, Washington, DC, April 30: *Dialogue*, Marchand; *Trio*, Lasceux; *Pièce d'Orgue*, BWV

572, Bach; *Pièce solennelle*, Ibert; *Joie et clarté des corps Glorieux (Les corps glorieux)*, Messiaen; *On the Name Maurice Duruflé*, Hurd; *Andante sostenuto (Symphonie Gothique)*, op. 70), Widor; *Alleluys*, Preston.

NATHAN RINGKAMP, Cathedral of St. Matthew the Apostle, Washington, DC, April 25: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Choral in E*, FWV 38 (*Trois Chorals pour Grand Orgue*, no. 1), Franck; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Quatre Pèlerinages en Lorraine*, op. 30, Laurin.

STEPHEN SCHNURR, St. Mary of the Lake Catholic Church, Gary, IN, April 2: *Prelude and Fugue in a*, BWV 543, *O Lamm Gottes unschuldig*, BWV 656, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

BRIAN SCHOETTLER, Presbyterian Homes, Evanston, IL, April 24: *Trumpet Tune*, Swann; *Air*, *Toccato (Suite No. 1)*, Price; *Passacaglia in c*, BWV 582, Bach; *Allegro vivace*, *Final (Symphonie I in d)*, op. 14), Vieme.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, April 12: *Fanfare*, Lang; *O God of Love*, Corigliano; *Sarabande for the Morning of Easter (Six Pieces for Organ)*, no. 2), Howells; *Fantasy on O Waly Waly*, Miller; *Praeludium in C*, BuxWV 137, Buxtehude; *In memoriam-Titanic (Douze Pièces)*, op. 10, no. 1), Bonnet; *Aria*, Manz; *Toccata (Symphonie V in f)*, op. 42, no. 1), Widor.

Fourth Presbyterian Church, Chicago, IL, April 28: *A Paschal Fanfare*, Archer; *O filii et filiae*, Dandrieu; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Triptych for Lent and Easter*, Miller; *We Walk By Faith and Not By Sight*, Biery; *Toccata on O filii et filiae*, Farnam.

DAMIN SPRITZER, University of St. Thomas, St. Paul, MN, April 22: *Fantasia und Fuge über Wie schön leuchtet*

*der Morgenstern*, Senfter; *English Pastoral*, Swain; *Rhapsody in D*, Rowley; *Two Monologues*, Grace; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; *Triptyque*, Labole; *Te Deum*, Baker.

ALEXANDER STRAUS-FAUSTO, St. John's Episcopal Church, West Hartford, CT, May 7: *Overture (Candide)*, Bernstein, transcr. Straus-Fausto; *Notes Répétées (Six Études)*, op. 5, no. 5), Demessieux; *Pilgrim's Chorus (Tannhäuser)*, Wagner, transcr. Warren, Lemare; *Rose (Sleeping Beauty)*, op. 66a, no. 8a), Tchaikovsky, transcr. Heywood; *Passacaglia in c*, BWV 582, Bach.

JOHANN VEXO, Cathédrale Saint-Joseph, Nouméa, France, April 29: *Concerto for Four Harpsichords and Strings in a*, BWV 1065, Bach, transcr. Maurer; *Air (Was mir behagt, ist nur die muntre Jagel)*, BWV 208), Bach, transcr. Isoir; *Andante con moto in E-flat (Douze pièces pour orgue)*, op. 18, no. 1), *Andante con moto in g (14 Pièces de divers auteurs)*, op. 45, no. 7), *Toccata in c (13 Pièces de divers auteurs pour l'orgue)*, op. 43, no. 13), Boëly; *Communion in F*, *Marche in E-flat (l'Organiste moderne)*, Lefebure-Wély; *Impromptu (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 2), Vieme; *Scherzo (Dix pièces)*, no. 8), Gigout; *Deuxième fantaisie*, JA 117, *Litanies*, JA 119, Alain.

BRADLEY HUNTER WELCH, First Presbyterian Church, Franklin, TN, April 23: *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1), Dupré; *Variations on O laufet, ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, Bach; *Trumpet Tune*, Swann; *Pastorale (Three Lyric Pieces)*, Haan; *Jig for the Feet (Organbook)*, Albright; *Amazing Grace*, Swann; *Toccata on Rejoice, Ye Pure in Heart*, Travis; *Nimrod (Variations on an Original Theme)*, op. 36), Elgar, transcr. Harris, Welch; *Final (Symphonie I in d)*, op. 14), Vieme.

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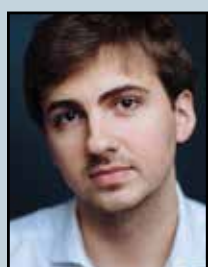
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