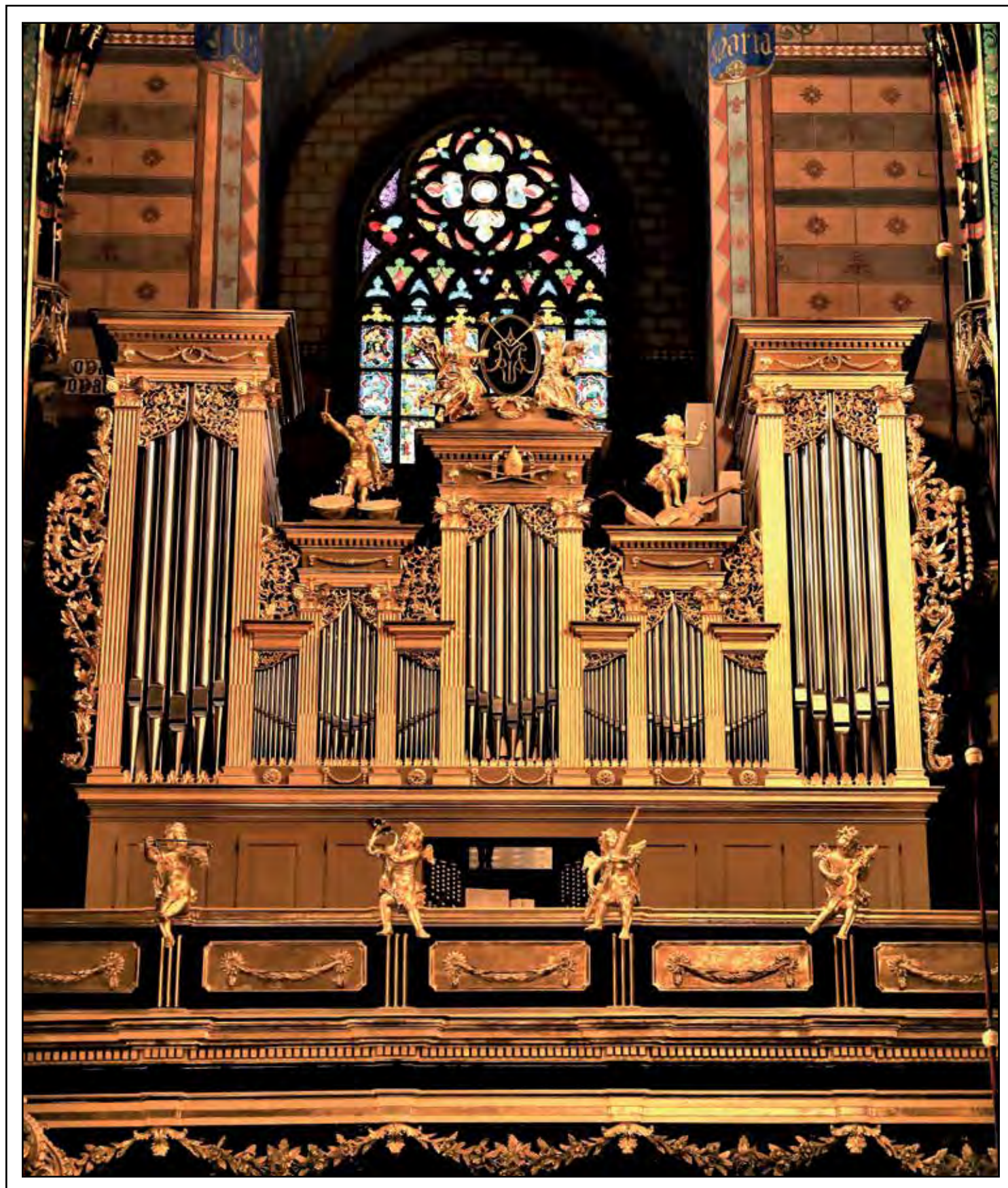


THE DIAPASON

NOVEMBER 2023



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Kraków, Poland
Cover feature on pages 18–20

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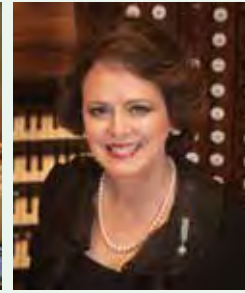
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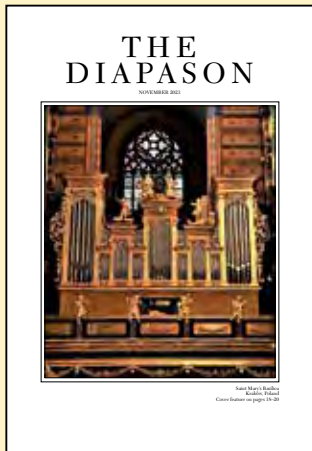
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In the wind . . .

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Editor's Notebook

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A subscription to THE DIAPASON is the perfect gift that recurs monthly for friends who share your interest in the organ, church music, harpsichord, and carillon. Just in time for the holidays, we are extending our promotional offering of Raven and Acis CDs for new and gift subscriptions. For print and digital subscriptions, receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. (Even gift student subscriptions receive one free CD for a one-year subscription.) Visit www.thediapason.com/subscribe.

Gruenstein Award

A reminder that 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

Here & There

People



Peter Holder

Peter Holder, sub organist of Westminster Abbey, London, UK, will be making his first American recital tour in November. Holder recently served as the primary organist for three royal occasions at the Abbey, which were the national thanksgiving memorial service for the death of Prince Phillip, the funeral service of Her Majesty Queen Elizabeth II, and the coronation service for King Charles III and Queen Camilla.

Holder made his BBC Proms solo debut at the 2019 First Night of the Proms performing Janacek's *Glagolitic Mass*. He is a graduate of the Royal Academy of Music, where he won numerous prizes and awards under the tutelage of David Titterton. He undertook further study with Jon Laukvik at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, and Thierry Escaich in Paris, France. In 2016 he was elected an Associate of the Royal Academy of Music.

Holder's repertoire for his tour will focus on British organ music and feature music especially associated with Westminster Abbey and its national occasions. His appearances include November 5, St. Andrew's United Methodist Church, Plano, Texas; 11/8, University of the South, Swanee, Tennessee; 11/10, First Presbyterian Church, Tyler, Texas; 11/12, St. Luke's United Methodist Church, Houston, Texas; and 11/14, St. James Episcopal Church,

Alexandria, Louisiana. Holder appears under the management of the William Wymond Agency, LLC. For information: billw@fpejackson.org.



Dennis Janzer

Dennis Janzer's Hymn Treatments for Organ, Volume 5, Advent Postludes, has been published by **Wayne Leupold Editions**. The arrangements of Advent hymntunes include PICARDY, RICHMOND, BESANÇON CAROL, and others, each suitable for a postlude, Christmas concert, or pageant program.

On August 27 Janzer was honored and presented with a proclamation from St. Mary's Episcopal Cathedral, Memphis, Tennessee, where he is director of music, citing his musical achievements, work on the cathedral organ, and dedication to the ministries of St. Mary's.

The cathedral completed a restoration project, culminating with a rededication on September 9. The Cathedral Choir was supplemented with Memphis Chapter American Guild of Organists members and diocesan musicians. Janzer composed the organ solo *Exordium, Fugue, and Toccata—Let Us Go to the House of the Lord* for the occasion. His choral composition, *The Beatitudes*, was also sung. For information: djanzer.com.

After 35 years of servicing pipe organs regionally and servicing, relocating, and restoring Deagan tower chimes nationally, **William T. Pugh** has sold the tower chime portion of **Top Rung Tower Chime & Organ Service** to

Chime Master, Inc., of Lancaster, Ohio. Pugh has cared for 88 and restored 40 of the 444 tower chime systems that the J. C. Deagan Company of Chicago, Illinois, built between 1917 and 1958. Through Chime Master, he continues to provide tower chime technical support and punched paper rolls for Deagan Electric Roll Players. For information: chimemaster.com; 800/344-7464.

Organbuilders

J. F. Nordlie Company, Sioux Falls, South Dakota, has been contracted to build a three-manual pipe organ of 57 ranks over 46 registers for Roseville Lutheran Church, Roseville, Minnesota. Nordlie Opus 63 will be made using select pipes and components from two instruments—Holtkamp Job Number 1762, built for St. Luke's Episcopal Church, Mountain Brook, Alabama, and M. P. Möller Opus 11281, built for the Roseville church. The pipework will be supported by all new mechanisms, case, and console. Completion of the project is scheduled for June 2025. For information: jfnordlie.com.



Ca' d'Zan, Sarasota, Florida, with the Aeolian console

Parsons Pipe Organ Builders, Canandaigua, New York, is restoring the historic Aeolian Opus 1559 in Ca' d'Zan, the John and Mable Ringling residence, Sarasota, Florida. This 36,000-square-foot winter home was completed in 1925

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Here & There

► page 3

and included detailed plans for one of Aeolian's three-manual instruments. Music is integral to both the Ringling Mansion, Museum, and Archives, and the organ will have a pivotal role going forward in The Ringling's vision to educate, inspire, and entertain the public.

The instrument consists of 32 stops (35 ranks) across five manual divisions. Enhancements will be made to assure the safe and reliable use of the instrument in terms of electrical codes and access for maintenance. The console will include a Barden roll-player system to allow daily demonstration of the organ via the digital playing of any of Aeolian's original rolls. The restoration will use historic techniques except where components have been removed or irreversibly damaged. The instrument was completely removed in September 2022 to allow extensive repairs to be made to the mansion in preparation for the organ's return in late 2024.

Funding for the project is provided by the Ca' d'Zan, Florida State University, and the Wyncote Foundation. For information: parsonsgans.com.

ranks, and 6,489 pipes. Jean-Willy Kunz serves as organist in residence.

This year's events featuring the organ include: November 2, 7:30 p.m., Raúl Prieto Ramírez, organist, with Lucienne Renaudin Vary, trumpeter; March 23, 2024, 7:30 p.m., Maria Gajraj, organist, joins Orchestre Symphonique des Jeunes de Montréal, Louis Lavigneur, conductor, in a program featuring Bach's *Tocatta and Fugue in D Minor*, transcribed by Leopold Stokowski, and an arrangement of Vierne's *Symphonie II in E Minor* for organ and orchestra by Montréal composer Vincent Hemel. For information: osm.ca.



Klais Orgelbau/C. B. Fisk, Inc., organ, St. Peter's Lutheran Church, New York, New York (photo credit: Marco Anelli)

Events



Grand Orgue Pierre-Béique, Casavant, Maison Symphonique de Montréal (photo credit: Panatonic)

Orchestre Symphonique de Montréal, Montréal, Québec, Canada, celebrates the tenth anniversary of its organ in Maison Symphonique de Montréal. The Grand Orgue Pierre-Béique, named for the first general director of the symphony and built by Casavant Frères, Limitée, of St-Hyacinthe, Québec, was inaugurated on May 28, 2024. The instrument consists of 83 stops, 116

St. Peter's Lutheran Church, New York, New York, celebrates the inauguration of its restored organ the weekend of November 4–5. The church's 1977 Klais Orgelbau instrument along with much of the church's space was damaged when a water main pipe ruptured in January 2021. The organ was removed from the premises and sent to C. B. Fisk, Inc., of Gloucester, Massachusetts.

Fisk restored the case and console of the instrument, designed by architect Massimo Vignelli. A new action was provided along with five additional stops, and a total tonal revoicing has occurred. The renewed instrument is situated in an improved acoustic environment, as well. The new stoplist was devised by the church's *Kantor*, Bálint Karosi, and David Pike of Fisk. It was voiced on-site over 12 weeks by Nami Hamada, tonal director, and Michael Kraft, president of Fisk. Historic preservation guidance was provided by Angela Wolf Scott of MacDonald & Mack Architects. Dana

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Gottfried Silbermann Organ Competition prize winners: Ryan Chan, Kilian Homburg, and Johannes Güdelhöfer (photo credit: Gottfried-Silbermann-Gesellschaft/Detlev Mülle)

The Sixteenth International Gottfried Silbermann Organ Competition final round was held in the cathedral of Freiberg, Germany, on September 9. **Kilian Homburg** of Germany won the competition with a €7,000 prize. **Ryan Chan** of Hong Kong was presented second prize, an award of €4,000. **Johannes Güdelhöfer** received third prize with an award of €3,000. Homburg and Güdelhöfer are students of Martin Schmeding at the Felix Mendelssohn Hochschule for Musik und Theater, Leipzig, Germany. Chan is a doctoral student of David Higgs at the Eastman School of Music, Rochester, New York. The three prize winners are given opportunities to present recitals on Silbermann organs and other famous historical instruments throughout Germany and beyond. Also competing in the final round were **Frederik Kranemann** of Germany and **Andrej Romanov** of Ukraine.

The jury consisted of Bine Bryndorf (Denmark, chair), Els Biesemans (Belgium), Pieter van Dijk (the Netherlands), David Franke (Germany), Albrecht Koch (Germany), Jean-Baptiste Robin (France), and Martin Strohacker (Germany). For information: silbermann.org.



Pipedreams 40th anniversary concert, Benson Great Hall, Bethel University, St. Paul, Minnesota (photo credit: Steven Cohen)

The radio program *Pipedreams* (also internet-accessible at pipedreams.org) has been in continuous national distribution by American Public Media for four decades, since October 1983. Program host **Michael Barone** had successfully offered a "trial balloon" of 14 programs to the public radio system beginning January 1982, but no thought had been given to continuation. On September 17, Minnesota Public Radio celebrated *Pipedreams* with a 40th anniversary concert of music for organ and orchestra, which the Twin Cities Chapter of the American Guild of Organists also used as a season opener.

Conductor **William Eddins** led a pick-up orchestra in a varied program that included *Tocatta Festiva* by Samuel Barber (**Stephen Self**, soloist); *Humoresque* by William Bolcom (**Brenda Sevcik**, soloist); *Symphonie Concertante*, op. 81, by Joseph Jongen (**Aaron David Miller**, soloist); and a Franz Liszt tone poem, *Hunnenschlacht/Battle of the Huns* (**Michael Barone**, obbligato organist).

An audience of more than 1,000 came to Benson Great Hall, Bethel University, St. Paul, Minnesota, with its 67-rank Blackinton pipe organ, for the program and following reception. For information: pipedreams.org.

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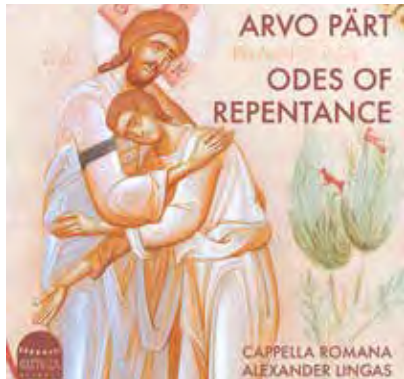
Here & There

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Kirkegaard designed acoustical improvements to the room and organ case.

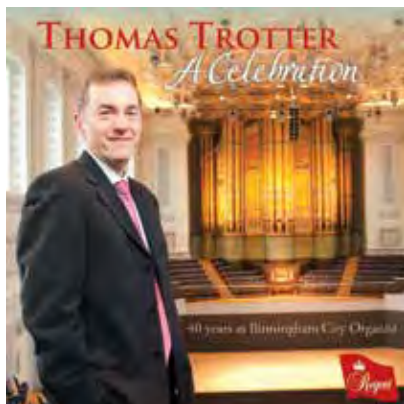
The November 4–5 events include a children's program; a recital by conservatory students (Amelie Held, Daniel Jacky, Mi Zhou, and Jonghee Yoon); a recital by Nathan Laube; a program of concerti for organ and orchestra featuring Nicole Keller, organist; and Duruflé's *Requiem*. For information: saintpeters.org/news/organ.

Recordings



Arvo Pärt: Odes of Repentance

Cappella Records announces a new choral recording, *Arvo Pärt: Odes of Repentance* (CR 428), featuring **Cappella Romana**, directed by **Alexander Lingas**. The recording presents a selection of Pärt's Orthodox works as a prayer service of repentance with three odes from Pärt's *Kanon Pokajanen* (*Kanon of Repentance*), *Triodion*, and one of his *Two Slavonic Psalms*, "Kindliche Ergebung." For information: cappellarecords.com.



Thomas Trotter: A Celebration, 40 Years as Birmingham City Organist

Regent Records announces a new organ recording, *Thomas Trotter: A Celebration, 40 Years as Birmingham City Organist* (REGCD 584). Trotter was appointed to the position in 1983, in

succession to George Thalben-Ball. The organ was originally built by William Hill with subsequent projects by Thomas Hill, Henry Willis III, and N. P. Mander. The disc includes works by Charles H. H. Parry, Rachel Laurin, Healey Willan, Sigfrid Karg-Elert, William Wolstenholme, and others. For information: regentrecords.com.

Publishers



Choralfantasien I

Faber Music and **Edition Peters** announce new organ publications of music by Max Reger, edited by **Martin Schmeding**. *Choralfantasien I* (Chorale Fantasias I) (EP11591, £17.95) includes *Fantasia on the Chorale "Ein feste Burg ist unser Gott,"* op. 27; *Fantasia on the Chorale "Freu dich sehr, O meine Seele,"* op. 30; *Fantasia on the Chorale "Wie schön leuchtet uns der Morgenstern,"* op. 40, no. 1; and *Fantasia on the Chorale "Straf mich nicht in deinem Zorn,"* op. 40, no. 2.

Choralfantasien II (EP11592, £17.95) includes *Fantasia on the Chorale "Alle Menschen müssen sterben,"* op. 52, no. 1; *Fantasia on the Chorale "Wachet auf! ruft uns die Stimme,"* op. 52, no. 2; and *Fantasia on the Chorale "Halleluja! Gott zu loben, bleibe meine Seelenfreud!"* op. 52, no. 3. For information: fabermusic.com.

Augsburg Fortress announces new choral publications: *A Cradle Song* (978-1-5064-9520-0), by David Hurd, for SATB, organ, optional C instrument; *Abide in Us, O Bread of Life* (978-1-5064-9522-4), by David M. Cherwien, for SATB, organ, and flute; *As the Showers that Water the Earth* (978-1-5064-9523-1), by David Sims, for SATB and organ; *Balulalow* (978-1-5064-9524-8), by Paul W. Lohmann, for SATB and organ; *Come, Lord Jesus, Prince of Peace* (978-1-5064-9525-5), by Frederick Frahm, for unison or two-part mixed and piano; "Gloria," from *Mariazellernesse* (978-1-5064-9544-6), by Joseph Haydn, edited by Ryan Kelly, for SATB, piano, optional two trumpets, and timpani;

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Appointments

Monica Berney, née Czausz, is appointed director of music at St. Paul's Parish, K Street, Washington, DC, one of the earliest Anglo-Catholic parishes in the United States. St. Paul's features a music program with a semi-professional choir that, in addition to solemn High Mass on Sunday mornings, sings for numerous midweek feasts and regular Evensong and Benediction of the Blessed Sacrament.

Berney has performed at venues across the United States including Walt Disney Concert Hall, Los Angeles; Meyerson Symphony Center, Dallas; Merrill Auditorium, Portland, Maine; the Kimmel Center, Philadelphia; and Spivey Hall, Morrow, Georgia. She has been featured at numerous regional conventions of the American Guild of Organists (North Central, Southeast, Mid-Atlantic, Southwest, and Northeast), as well as the online Organfest in 2019 and the 2017 national convention in Houston, as an Evensong organist and as a "Rising Star." She has performed at several conventions of the Organ Historical Society: Minneapolis/St. Paul (2017), Philadelphia (2016), and western Massachusetts (2015). She also performed at the 2016 East Texas Pipe Organ Festival.

Berney graduated from The Curtis Institute, Philadelphia, Pennsylvania, in 2019 with diplomas in organ and harpsichord performance. In 2017 she graduated *summa cum laude* from Rice University, Houston, Texas, where she completed a five-year combined bachelor's and master's program in organ performance with Ken Cowan. Prior positions include interim director of music at St. Paul's Parish; King of Glory Lutheran Church, Dallas; the Parish of St. Vincent Ferrer, New York City; and Christ Church Cathedral, Houston. For information: monicaberney.com and saintpaulskstreet.org.



Monica Berney

Thomas Fielding is appointed director of music for the Cathedral of St. John the Evangelist and music coordinator for the Diocese of Cleveland, Ohio. As director of music, he is responsible for five weekend Masses, the daily noon Mass, weekly television Masses, weddings, and funerals. He directs the all-professional Cathedral Choir and supervises a staff of professional cantors and organists. He is also the director of the Cathedral Schubert Endowed Concert Series and is custodian of the landmark 1948 Walter Holtkamp, Sr., organ, featured in the 2009 Organ Historical Society Cleveland Convention. Fielding's diocesan work includes acting as a liaison for guest musicians from across the diocese, providing music for major diocesan liturgies, collaborating with St. Mary's Seminary musicians, and hosting occasional diocesan music festivals and workshops. He is a 2007 doctoral degree graduate of the Indiana University Jacobs School of Music, a 2003 Arthur Poister and San Marino competitions first-prize winner, and is a published composer of church music with titles in the catalogs of Paraclete Press, GIA, Choristers Guild, E. C. Schirmer, Boosey & Hawkes, and Selah. For information: thomasfielding.com.



Thomas Fielding

Jack Mitchener is appointed to a part-time position as university organist and artist affiliate in organ at Emory University, Atlanta, Georgia. In this role, he will teach applied organ and serve as curator of the university organs including Daniel Jaekel's Opus 45 in Cherry Logan Emerson Concert Hall in the Donna and Marvin Schwarz Center for Performing Arts. Mitchener will continue as the full-time professor of organ and director of the Townsend-McAfee Institute of Church Music at Mercer University, Macon, Georgia. He is represented by Phillip Truckenbrod Concert Artists, LLC. For information: concertartists.com.



Jack Mitchener (photo credit: Pam Sheldon)

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God Is Our Refuge (978-1-5064-9526-2), by Zebulon M. Highben, for SATB, organ, violin or C instrument, and optional assembly; *If You Continue in My Word* (978-1-5064-9527-9), by Walter L. Pelz, for SATB divisi, a cappella; *Lift Up Your Heads* (978-1-5064-9528-6), by Olaf C. Christiansen, for SATB a cappella; *Lord, Have Mercy* (978-1-5064-9529-3), by Undine Smith Moore, for SATB a cappella; *Nada Me Falta/Psalm 23* (978-1-5064-9530-9), by Mark Sedio, for SATB, organ, optional percussion, and assembly; *O Jesus, I Have Promised* (978-1-5064-9532-3), by Thomas Keesecker, for SATB and piano;

O Keep Me as the Apple of Your Eye (978-1-5064-9533-0), by William Bradley Roberts, for SATB and organ; *O Splendor of God's Glory Bright* (978-1-5064-9534-7), by Brenda Portman, for unison or two-part with organ; *O Word of God Incarnate* (978-1-5064-9535-4), by Brenda Portman, for unison, organ, and optional descant; *Sing Praise to God Who Reigns Above* (978-1-5064-9537-8), by Richard A. Williamson, for two-part mixed and keyboard; *The Church of Christ, in Every Age* (978-1-5064-9539-2), by David M. Cherwien, for SATB, organ, C instrument, and assembly; and *We Are Waiting* (978-1-5064-9540-8), by Priscilla Lamparter Landis, for SAB and piano. For information: augsburgfortress.org.

Butz-Musikverlag announces new organ publications. *Brevissima* (BU3088, €16.00), with short versions of 12 Romantic organ pieces, is a compilation containing compositions by Widor, Dubois, Nevin, Lemmens, Fletcher, Guilmant, Lefebure-Wély, Vierne, and others. Two



Brevissima!

publications feature J. S. Bach's *Two Orchestral Suites, BWV 1067 and 1068* (BU3085, €16.00), arranged for organ by Wolfgang Rübsam, and *Concerto BWV 1065 for Four Harpsichords* (BU3101, €14.00) as an organ arrangement by Martin Schmeding. Robert Führer's *Easy Organ Works Volume 3* (BU3095, €13.00) offers a selection of organ pieces from different collections of this 19th-century Romantic composer. For information: butz-verlag.de.

MorningStar Music Publishers announces new publications for organ: *I Need Thee Every Hour: Eight Hymns of Robert Lowry* (MSM-10-096, \$21.50), by Edwin T. Childs; *Partita on TRURO* (MSM-10-468, \$17.25), by Maureen Howell; *Adagietto* (MSM-10-281, \$10), by Gerald Near; *Six Voluntaries for Organ, Set 4* (MSM-10-188, \$17.25), by Robert J. Powell. For information: morningstarmusic.com.

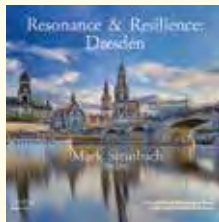
NEW! Damir Spritzer Plays Organ Music of Pierre Kunc



Organ Music of Pierre Kunc (1865-1941), composer and organist born into a musical Toulouse family (his mother studied organ with Franck, his father was maître de chapelle of Toulouse Cathedral, his younger brother composed, etc.), produced well-received and some prize-winning organ music. Damir Spritzer records pieces composed ca. 1890-1925 on the 1849 John Abbey 3m organ at the Cathedral in Châlons-en-Champagne, France. **Raven OAR-184 \$15.98**
free shipping in USA streaming, downloads via Apple, Spotify, more

Organ Symphony in D in 3 mvts. Pièce Funèbre Sortie fuguée Adagietto Marche Religieuse
Grand Pièce Symphonique Communion Improvisation Pastorale Bénissez Dieu, mes frères les oiseaux

NEW! Mark Steinbach, 1755 Silbermann, Dresden



The Last & Largest G. Silbermann

Resonance & Resilience: Dresden Mark Steinbach plays the last and largest Gottfried Silbermann organ, finished in 1755 with 47 stops on 3m & Pedal in the Hofkirche, now the Catholic Cathedral, Dresden. The organ, city, and church survive through wars and disaster. **Raven OAR-183 \$15.98 free shipping in USA**
streaming, downloads via Apple, Spotify, Amazon Music, 150 more

Wang Lu: Missing Absence
Bach: Fantasia & Fugue in G Minor, BWV 542
Anton Heiller: Nun Komm der Heiden Heiland
Bach: Das alte Jahr vergangen ist, BWV 614
Bach: Fantasia in G, Piece d'orgue, BWV 572
Bach: Ich ruf zu Dir Herr Jesu Christ, BWV 639
Buxtehude: Nun komm der Heiden Heiland, BuxWV 211
Bach: O Mensch bewein dein' Sünde gross, BWV 622
Bach: Meine Seele erhebet den Herren, BWV 648

NEW! Hans Rott: Symphony No. 1

Rott: Symphony 1 Andreas Jetter transcribes for organ and plays the 4-mvt. Symphony in E by Hans Rott (1858-1884), a fellow student with Mahler at the Vienna Conservatory, but two years older. Mahler said, "Hans Rott was really the founder of the new symphony as I see it." Jetter plays the 1925 Steinmeyer (86 ranks), Corpus Christi, Berlin. **Ambiente ACD-2046 \$16.98**

NEW! Sietze de Vries: Orgelbüchlein + 45 more Improvised

On 210 minutes of video on a DVD, Sietze de Vries performs the entire 46 chorales of the *Orgelbüchlein* as composed by J. S. Bach, improvises 45 more chorale preludes in the style of Bach, discusses the philosophy of improvisation, demonstrates how to improvise according to Bach's techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs.

For his *Orgelbüchlein*, Bach assembled a book of pages, then wrote the name of a hymn at the top of each page: 163 hymns then in use. Bach intended to compose a prelude on each tune. He composed 46 of them, the remaining pages left blank at the end of his life. Sietze de Vries improvises preludes on 45 of the chorales on blank pages.

The set includes a DVD, 2 CDs, a booklet with an essay by Sietze, photos of the two organs, stoplists, and registrations used in each chorale. Imported by Raven. **Fugue State Films FSFDVD016 \$49.95 free shipping in USA**

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Nunc Dimittis

Stephen Black died June 25. He was born August 30, 1967, in Louisville, Kentucky. He attended the University of Louisville and received a Master of Musical Arts degree in conducting and organ from the Yale Institute of Sacred Music/Yale School of Music, New Haven, Connecticut, in 1999. At Yale, he directed the Battell Chapel Choir and was the recipient of the Richard French Prize in Choral Conducting. Black went on to earn a Doctor of Musical Arts degree from the University of Southern California.

Black presented recitals at St. Patrick's Cathedral, New York City; the National Cathedral, Washington, DC; and Longwood Gardens, Kennett Square, Pennsylvania. In 2008 he played for an ecumenical service in the presence of Pope Benedict XVI at St. Joseph's Church, Yorkville, New York City, where he was director of music. Black served churches in Kentucky, California, and Connecticut. He was director of the Central City Chorus, the St. Joseph's Singers, and the Brearley Singers, all in New York, as well as the Greater New Haven Community Chorus. At the time of his death, he was director of music for Holy Spirit Catholic Church, Louisville.

Stephen Black is survived by his sister Karen Black Smith and her husband. His funeral Mass was celebrated July 17 at Holy Spirit Catholic Church, Louisville, Kentucky.



Stephen Black



Rachel Laurin

Rachel Laurin, 62, died August 13. Born August 11, 1961, in Saint-Benoît, Québec, Canada, she led a dual international career as concert organist and composer. Laurin performed organ recitals in major cities in Canada, the United States, and Europe, and she recorded more than twelve releases, including two CDs devoted to her own compositions. She lectured at Canadian and American universities, including Yale University, Baylor University, the University of Houston, Syracuse University, Kansas City University, St. Thomas University, Mount Royal College, and the University of Alberta.

Laurin served as house composer at Wayne Leupold Editions since 2006. Her *oeuvre* includes more than a hundred works for various solo instruments, voice, instrumental ensembles,

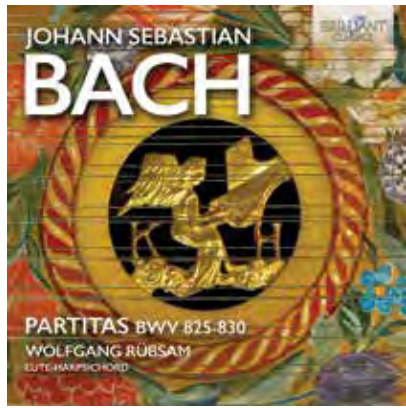
choir, and orchestra. Compositional prizes include the Holtkamp-AGO Composition Award in 2008, first prize in the 2009 Marilyn Mason New Organ Music Competition, and first prize in the category "Do-Organ Solo" at the Orgelkids Tenth Anniversary Composition Contest (2019) in the Netherlands. In 2022 she was selected as the commissioned composer for the Pogorzelski-Yankee Composition Competition. Her works are published by Doberman, Éditions du Nouveau Théâtre Musical, RCCO Music Publications (Canada), Europart (France), Hinshaw Music/Fred Bock, and Wayne Leupold Editions (United States).

In 2020 the American Guild of Organists honored Laurin with its Distinguished Composer Award in recognition of her contribution to organ repertoire. Laurin was a member of the Comité d'Honneur de la Fédération Francophone des Amis de l'Orgue (FFAO).



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Johann Sebastian Bach: Partitas, BWV 825-830, Wolfgang Rübsam, Lute-Harpsichord

Johann Sebastian Bach: Partitas, BWV 825-830, Wolfgang Rübsam, Lute-Harpsichord. Brilliant Classics 2-CD set, 96464, \$14.99, available from arkivmusic.com and amazon.com.

Wolfgang Rübsam, previously professor of church music and organ at Northwestern University, Evanston, Illinois, recently released a new recording of Johann Sebastian Bach's partitas, BWV 825-830. Completed at Immanuel Lutheran Church in Valparaiso, Indiana, in November 2020, the recording features a beautiful lautenwerk (lute-harpsichord) built by Keith Hill. Rübsam, internationally known for his Bach interpretations, plays on this two-CD set with a gorgeous singing touch, which allows one to hear these works in a brand new light.

The lautenwerk may be unfamiliar to many listeners, but it was not unfamiliar to Bach, who owned two of these instruments according to records from 1750. The instrument on this recording was the last of five that Hill built, each of which are different. This lautenwerk has a single manual and one set of gut strings, as well as two sets of jacks. The instrument includes a 4' set of strings, which are used for sympathetic vibration, adding an expressive resonance to any performance. Tuned in Valotti, the instrument is captured here beautifully, allowing one to pick up on sensitive nuances in touch and color. Rübsam clearly enjoys performing on this instrument, and he shows it by savoring the plentiful resonance in the rich lower register. A demonstration of the instrument is available on YouTube in a recording from a masterclass, which was posted by the Western Early Keyboard Association. Additional details about the instrument can be discovered on Rübsam's website, including a post directly from Keith Hill (wolfgangrubsam.com/the-lautenwerk/).

Liner notes, originally in German by Christian von Blohn, were translated by Marjolein Thickett. The notes help to contextualize the partitas, including information about the publication order and Bach's original intentions in composing these pieces. Although the liner notes do not significantly discuss the lautenwerk and Bach's relationship with the instrument, they help to illuminate the works within the period they were written.

Rübsam's performance of these pieces makes for excellent listening. After hearing the complete recording, I was frequently drawn to the slower dances, especially the *allemandes* and *sarabandes* of each partita. The *style luthé textures*, found for instance in the "Allemande" from the *Partita in B-flat Major*, come alive on this instrument in a particularly expressive manner. His sensitive approach to dissonance and the color changes he creates for dramatic harmonic shifts are especially

appropriate in these pieces. Other highlights from the recording are the beautiful "Allemande" from the fourth partita and the "Sarabande" from the final partita. At times, Rübsam plays with more moderate tempos in certain dances, probably to accommodate the resonance of the instrument and to his rhetorical approach to music making. In these moments, Rübsam reveals musical details that are frequently ignored by other artists.

This recording of Bach's partitas is truly thought-provoking and exquisite. Rübsam's sensitive approach and *cantabile* touch make this an easy recommendation for any lover of Bach's keyboard partitas. ■

A member of THE DIAPASON'S 20 Under 30 Class of 2021, Curtis Pavey is a graduate of the doctoral program at the University of Cincinnati where he studied harpsichord under Michael Unger and piano under James Tocco. In fall 2023, he joined the faculty of the University of Missouri as assistant professor of piano pedagogy and performance. More information is available at www.curtispavey.com.

New Recordings



L'Orgue Français à San Antonio

L'Orgue Français à San Antonio. Russell Jackson, organist. 2021 Reuter Opus 2245, St. Luke's Episcopal Church, San Antonio, Texas. Raven, OAR-178, \$15.98 postpaid. Available from ravencd.com.

Symphonie I, opus 13, number 1: "Marche Pontificale," Charles-Marie Widor; 24 *Pièces en style libre*: "Lied," book 2, number 17, "Arabesque," book

2, number 15, Louis Vierne; *Messe pour les couvents*: i. "Kyrie: Fugue sur la Trompette," ii. "Kyrie: Récit de Chromorne," iii. "Gloria: Basse de Trompette," iv. "Gloria: Chromorne sur la Taille," v. "Élévation: Tierce en Taille," vi. "Offertoire: Les Grands Jeux," François Couperin; *Symphonie Gothique*, opus 70: "Andante sostenuto," Widor; *Pièces dans différents styles*: "Grand Choeur en Ré," opus 18, number 1, Alexandre Guilmant; *Boléro de concert*, opus 166, Louis James Alfred Lefébure-Wély; *Premier Prélude Profane "Wieder an,"* JA 64, Jehan Alain; *Suite Gothique*, opus 25: i. "Introduction-Choral," ii. "Menuet gothique," iii. "Prière à Notre-Dame," iv. "Toccata," Léon Boëllmann.

Canon Russell Jackson is organist and director of music at Saint Luke's Episcopal Church in San Antonio, Texas. He is a Fellow of the London College of Music. The LCM is famous for once having had as its principal the celebrated organist and composer William Lloyd Webber, father of Andrew and Julian Lloyd Webber. Early in his career Jackson was organist of Farnborough Abbey, where

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Teachers

Elizabeth Swist was my first piano teacher. I was six years old. She lived with her mother, and their house smelled like boiled cabbages. It was about a mile walk—I know that for sure because I have driven the route watching my odometer a couple times. My lessons included the Hanon piano method and little novelty pieces that I played as loud and fast as I could; spinning wheels were a common theme in the music. My mother likes to tell how I came home from my first lesson, ran to our piano, played middle C and shouted, “I knew it. Middle C on Miss Swist’s (say it three times fast) piano is higher than ours.” Mother says she complained to the tuner, “I just paid \$25,” but the tuner said I was right. It was an old second-hand upright, and he had not been able to bring it up to pitch. She tells that story every chance she gets; some of it might be true.

Miss Swist got married and moved into a house a little closer to ours that did not smell like cabbages. Mrs. Holderied, née Swist, helped me out of the beginner’s novelties into real music like Bach minuets and Clementi sonatas.

We moved from Westwood, Massachusetts, to nearby Winchester when I was ten, and I took up lessons with Edith Bolster, an elderly woman who lived in an apartment with two pianos. I do not remember meeting her partner, but I got an occasional glimpse of her lurking about. Ms. Bolster introduced me to Mozart, Beethoven, Mendelssohn, and the expressive qualities of the piano, and she encouraged me to play in recitals arranged by the various local piano teachers.

I was twelve when I had my first organ lessons with Alastair Cassels-Brown at Saint John’s Chapel of the Episcopal Theological School (later Episcopal Divinity School, now defunct) outside Harvard Square in Cambridge, Massachusetts. My father was the professor of homiletics there. The organ was built by Walter Holtkamp, Sr., in 1956, with three manuals including one of the earliest Rückpositiv divisions in the United States. I often rode my bike the eight miles over busy commuting roads through Somerville and Cambridge to get to my lessons. Dr. Cassels-Brown had been associate organist at the Cathedral of Saint John the Divine in New York City during Alec Wyton’s tenure there. He seemed worldly to me and shared insights into the structure of music beyond stringing series of notes together.

I was a middle-schooler when Dr. Cassels-Brown showed me the Fibonacci series, how that sequence of numbers fit into the natural world and governed some of the flowing beauty of music. He also taught me to compare the characteristics of music of a given era between different nationalities—for example, eighteenth-century France and Germany—and how the different styles of composition reflected different types of organbuilding. He was a gentle, soft-spoken man, and I guess he was a thoughtful, conservative player. Sometimes, he asked me to sit with him during special services, turning pages and witnessing what went into structuring a worship service from an organ console.

After a couple years, Dr. Cassels-Brown recommended I shift to studying with John Skelton, organist of the First Congregational Church in Winchester, just a couple blocks from where we lived. The church had a brand-new, three-manual Fisk organ, and I was fortunate to have generous practice privileges there. Mr. Skelton had studied with Yuko Hayashi at the New England

Conservatory and with Anton Heiller in Vienna, and was well connected with the exciting organ scene in Boston in the early 1970s. There were several young “boutique” organ companies in the area rejuvenating the concept of the mechanical-action pipe organ, and John made sure I got to hear recitals and attend workshop open houses, drawing me into that crowd as a young teenager. I remember an after-concert dinner at the Wursthause (a long-gone favorite haunt of organists in Harvard Square) after an organ recital, at which someone pointed out that there were nine organists present who played for churches that had Fisk organs.

John Skelton understood and nourished my fascination with pipe organ tone, discussing the functions and construction of the various stops and allowing me to register the pieces I was learning. I loved listening to the organ’s voices as I chose them.

The harpsichord builder Carl Fudge was organist of my home church, the Parish of the Epiphany in Winchester, where my father was rector. He led the junior choir, which was where I was first exposed to church music, and as my voice changed, I moved to the senior choir. Carl was supportive of my early studies and took me to organ recitals. I am especially grateful that I heard E. Power Biggs play on the Flentrop organ at the “Museum Formerly Known as Busch-Reisinger.” What a thrill it was to hear him play Charles Ives’s *Variations on “America”* as an encore following a recital of Baroque music.

Organbuilder George Bozeman was another mentor during my teenage years. His wife Pat sang in the choir at Epiphany, and together they took me around the circuit to concerts, workshops (George worked for the Noack Organ Company at the time), and social events. I worked in George’s new shop, Bozeman-Gibson & Company, during the summers of 1975 and 1976, after my freshman and sophomore years at Oberlin, my first real experiences as a newbie organbuilder.

Burton Cowgill was the music director at Winchester High School where I was put to work accompanying everything and everybody. I bet a lot of readers grew up as workhorse accompanists. As chorus director, Mr. Cowgill led us through a huge amount of sacred music, something that would likely get him in trouble today. The greatest hits of Vivaldi, Pergolesi, and Gabrieli, among others, helped further my interest in that rich repertory. I accompanied rehearsals of the Madrigal Singers and hundreds of hours with productions of musicals (*Oklahoma* and *Little Mary Sunshine*). Mr. Cowgill encouraged me out from behind the piano, out of my comfort zone, to sing solos in a cappella pieces (“Fare thee well, my dear, I must be gone, and leave thee for a while. . .”).

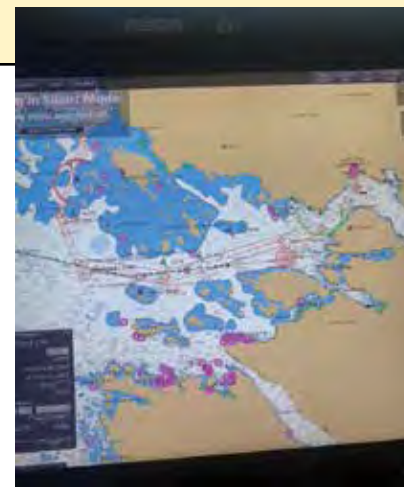
Twenty years later, I was privileged to lead the music for Mr. Cowgill’s memorial service at the church where he had been director of music. The church’s choir was augmented by a couple dozen of his former students, including several members of the Boston Symphony Orchestra, and we offered some of the classics he had taught us (“I got a robe up in-a the Kingdom, ain’t that Good News”).

Leaving the nest

I started at Oberlin Conservatory of Music in the fall of 1974 with Haskell Thomson as my organ teacher. I had been a big fish in the little pond that was Winchester, Massachusetts, and quickly learned that I was not going to be such a big guy in Lake Oberlin. Mr. Thomson



National Geographic Quest: the bridge, Captain Paul Figuenick, Chief Mate Carolina Camarra-Jackson (photo credit: John Bishop)



The chartplotter: red circle is anchor field, black bull’s eye is ship’s position, light black line connecting the two is the route to anchor (photo credit: John Bishop)



Glacial ice from Zodiac, Katie Farrar, medical officer, foreground (photo credit: John Bishop)



National Geographic Quest (photo credit: John Bishop)

was a very tall man, impressive in the confines of the teaching studio. He did a lumbering dance, swinging his arms with the arc of the musical phrase, chanting, “and then to here, and then to there, and turn around and go to here.” He wanted the music to sweep purposefully to points of arrival, and he loved the motion of music. I especially remember learning Bach’s *Fugue in E-flat*, BWV 522ii (“Saint Anne”), for my senior recital, making those soaring passages of sixteenth notes in measure 100 fly with the encouragement of Mr. Thomson’s swooping about the studio.

Oberlin’s semester system leaves the month of January open for independent study, still known as “winter term projects.” Mr. Thomson organized a beauty for a group of us, a month of intensive eurhythmics with the Dalcroze disciple, Inda Howland. She was elderly, and she had retired from regular teaching at Oberlin but came back for this special month. She wore long, colorful scarves and beads and carried a little drum so there was always a beat. We bounced and tossed balls and pranced about at her direction, and that month’s workshop gave me more insight into the motion and direction of music than any other period in my education. Twenty years later, I engaged a eurhythmics instructor to work with the choir I was leading at our season-opening retreat on Cape Cod.

Halfway through my sophomore year, I started working with John Leek, the school’s organ and harpsichord technician. In addition to his work at the school, John had a growing business maintaining organs in the area, and I went off with him three days a week for the rest of my Oberlin career. This did not please Mr. Thomson, because it cut deeply into my practice and study time on campus, but John was teaching me to tune and how the actions worked in a wide variety of organs. I knew I wanted to spend a large part of my life working as an organbuilder, and this was my start.

I have written often about working with John and about John as a teacher. He was an old-world craftsman who had apprenticed in the Netherlands in a cabinet shop as a child and with an organbuilder as a teenager and married the daughter of the shop foreman. He had come to the United States in the 1960s to work for Walter Holtkamp and saw the job posting for Oberlin’s organ technician when working on campus for Holtkamp. We had tons of fun and countless adventures together, and by the time I left his shop, I had a foundation as a woodworker, a mechanical troubleshooter, and a tuner. I had participated in building three or four new harpsichords, two new mechanical-action pipe organs, and I knew how to re-leather regulators, pitman windchests, and countless other specialized pneumatic actions.

You’re in the big time now.

In the spring of my freshman year, I was hired as director of music at Calvary Presbyterian Church in Cleveland, Ohio, a large, multi-racial congregation at East Seventy-Ninth Street and Euclid Avenue with a four-manual Austin organ and a volunteer choir with a couple paid singers. I had several simple church jobs while I was in middle school and high school, but this was a big church in a big city, and the job came with some responsibilities beyond plodding through choir rehearsals and Sunday morning services. Roger Shoup was the pastor at Calvary, a big bear of a man who had been associate pastor there through the integration of the formerly all-white congregation. Roger was a devoted and prolific pipe smoker, and his vast collection of carefully seasoned pipes was on display in his office. When a well-meaning cleaning staff carried them all to the kitchen for washing in soap and water, Roger managed to keep his cool. (Keep away from my iron skillets.)

Roger was a great champion of my early ambition, making sure that there



(photo credit: Félix Müller)

was money available to hire musicians (typically my pals from Oberlin) for special performances and for expanding the number of regular paid singers, again drawing from my classmates. He had the treasurer teach me how to create and manage a budget, counseled me on how to get along with the variety of personalities in that big rollicking diverse place, and let me know when my naivete got in the way of my creativity. I count Roger among my most important teachers. He helped me grow up.

I have named eleven of my teachers, and I have skipped over dozens who had important roles in my education. Those eleven were all one-on-one teachers or mentors. Each had different methods of teaching and different ways of being. Some were quiet and encouraging, some were demanding, purposefully driving me to be better. They each gave me part of who I am as a musician, craftsman, consultant, and entrepreneur, and I am grateful to them all.

The art of the question

Charles Fisk (1925–1983) was one of the pioneering organbuilders active in the Boston area when I was a teenager, and there was so much excitement about the resurgence of tracker organs. In the early days of C. B. Fisk, Inc., in Gloucester, Massachusetts, the company worked in a long, low building that had been a rope walk for the fishing industry. The people who worked with Charlie in the 1970s and 1980s knew him as a Socratic teacher, the eponymous style of teaching by asking questions. He gave design problems to small groups of his employees and guided them to solutions with questions. Robert Cornell, who worked in the rope walk in those days, told me that Charlie would look at a solution and say, “That’s good. Is there another way to do it?” Over the years, I have talked with several people who worked closely with Charlie who remember fondly his unique and gentle approach to teaching. Encouraging his people to participate in design and problem solving was his way of ensuring that his company would outlast him. Bob Cornell supposed that was because Charlie knew his would not be a long life. He died of cancer in 1983.

On the bridge

I am thinking so much about teachers and teaching because recently a friend and I were privileged to witness a bit of Socratic teaching. This being our first summer without a sailboat, Wendy and I had promised each other we would look for a special experience on the water, and in early September, along with our old sailing friends Bill and Marlene, we went on a cruise in Alaska’s Inside Passage. We were on a small ship, about 250-foot long with only fifty cabins, operated in affiliation with National Geographic. There were fewer than 100 passengers and about seventy crew members including nine naturalists who guided hikes and Zodiac (small inflatable motorboats) excursions and gave evening talks about the geography, flora, and fauna of the area.

The captain had an “open bridge” policy, allowing passengers to visit the bridge without appointment unless there was complicated maneuvering going on. Bill and I spent a lot of time there, chatting with the captain and the chief mate, a young woman who had graduated from California Maritime Academy, a brilliant ship handler and authority figure, and on the last afternoon, approaching cocktail hour, Bill and I were on the bridge as the captain was teaching a young third mate how to drop anchor.

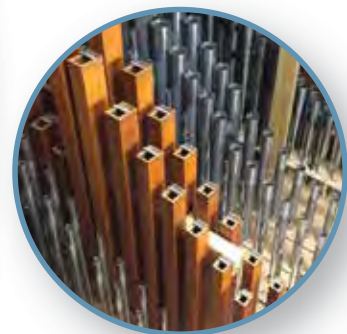
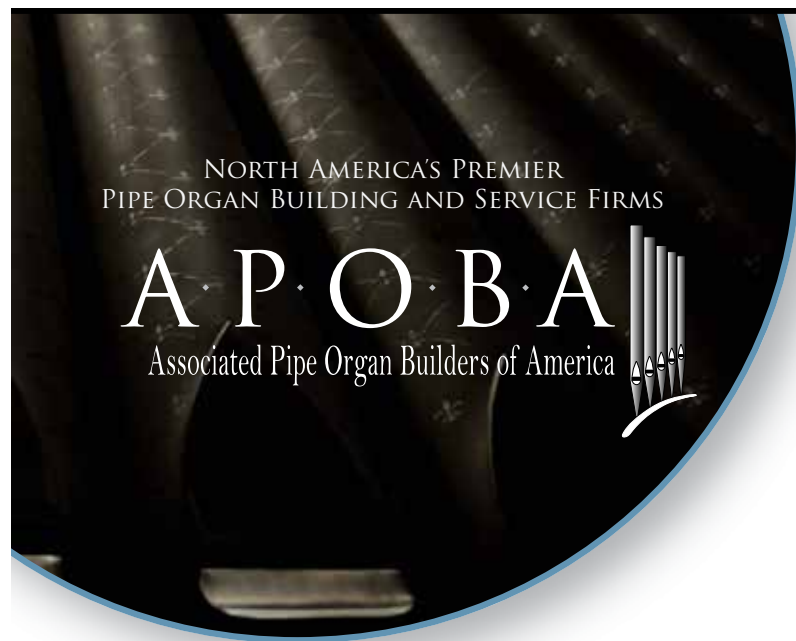
“What are we doing?” asked the captain. “Dropping anchor,” answered the mate. “What do we need?” “A place to drop the anchor.” The captain led the mate through establishing an anchor field on the chart plotter (the electronic chart on the sweeping dashboard), identifying an area a half-mile in diameter with a relatively flat, muddy bottom (it’s hard to anchor in rocks), far enough ahead that the ship could be slowed enough in time. We were traveling at 7½ knots,¹ and the anchor field was five miles away.

The captain asked, “What should you do?” “Slow down.” “Right. Be sure you maintain just enough speed to steer when you’re ready to drop.” The mate eased back on the two three-inch throttle levers, and the engine RPM dropped from 1,100 to 890. Captain: “You have an anchor field, and you’re slowing down. What do you need now?” Mate: “Anchor watch” (the crew members whose job it is to operate the windlass that manages the heavy anchor chain). Captain: “Where are they?” Mate: “Off duty.” Captain raises an eyebrow. Mate says, “I’ll call the anchor watch.” Keys microphone, “Anchor watch to your bow station.”

The mate adjusted the throttle every few minutes, and the ship continued to slow to a little over one knot. As the ship’s image crept into the red circle on the chart that marked the anchor field, it slipped a little to starboard (to the right). Captain: “What do you see?” Mate: “We’re drifting to starboard.” Captain: “How do you respond?” Mate: “We’re in the middle of the anchor field, dropping anchor.” Captain does thumbs up with both hands.

Bill and I were surprised that the captain allowed us to stay on the bridge. I am sure he knew that we would be interested to watch the process, but I do not know if the mate had been prepared to receive his lesson with an audience. He sure was concentrating hard—it took more than a half hour for him to slow the ship enough to drop the anchor. The captain quipped that it was like watching paint dry.

Watching this, I tried to picture Charlie Fisk leaning on a drafting table, asking questions of his eager students. I thought of organ lessons when a question inspired a realization. And I imagined that third mate as a captain, twenty years hence, teaching his third mate how to drop an



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Hugo Riemann, Karl Straube, and problems of structural coherence in the performance of Max Reger's organ works

By Ludger Lohmann

Editor's note: the scores to works mentioned in this article may be found online for free access.

Max Reger, *Zwölf Stücke*, opus 59:
[imslp.org/wiki/12_St%C3%BCcke%2C_Op.59_\(Reger%2C_Max\)](https://imslp.org/wiki/12_St%C3%BCcke%2C_Op.59_(Reger%2C_Max))

Reger, *Introduction, Passacaglia, und Fugue in E Minor*, opus 127:
[imslp.org/wiki/Introduction,_Passacaglia_und_Fuge,_Op.127_\(Reger,_Max\)](https://imslp.org/wiki/Introduction,_Passacaglia_und_Fuge,_Op.127_(Reger,_Max))

Reger, *Fantasie und Fuge über B-A-C-H*, opus 46:
[imslp.org/wiki/Fantasie_und_Fuge_%C3%BCber_B-A-C-H%2C_Op.46_\(Reger%2C_Max\)](https://imslp.org/wiki/Fantasie_und_Fuge_%C3%BCber_B-A-C-H%2C_Op.46_(Reger%2C_Max))

Reger, *Organ Sonata No. 2*, opus 60:
[imslp.org/wiki/Organ_Sonata_No.2%2C_Op.60_\(Reger%2C_Max\)](https://imslp.org/wiki/Organ_Sonata_No.2%2C_Op.60_(Reger%2C_Max))

Franz Liszt, *Präludium und Fuge über B-A-C-H*, S. 260:
[imslp.org/wiki/Pr%C3%A4ludium_und_Fuge_%C3%BCber_den_Namen_BACH,_S.260_\(Liszt,_Franz\)](https://imslp.org/wiki/Pr%C3%A4ludium_und_Fuge_%C3%BCber_den_Namen_BACH,_S.260_(Liszt,_Franz))

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The sesquicentennial of the birth of Max Reger (1873–1916) has given new life to the reception of his enormous *oeuvre*. Among the many works of this astonishingly productive composer, only the organ pieces—the number and importance of which are rivaled only by Johann Sebastian Bach's organ works—have enjoyed a constant presence in public concerts. This fact is not the least due to the efforts of Karl Straube (1873–1950), Reger's closest



Hugo Riemann

friend and arguably his most important advocate during his short life. As the most influential German organ pedagogue of the first half of the twentieth century, Straube motivated generations of the most talented young German organists to become avid Reger performers. Their influence, in turn, can still be felt today particularly regarding certain parameters of Reger performance, since they tended to emulate Straube's teaching method, which relied heavily on the principle of copying the master, usually starting to learn a new piece by literally copying all indications (fingering, articulation, and phrasing) from the teacher's personal copy. Thus many details of Straube's personal performance style, which sometimes are not consistent



Karl Straube

with Reger's own indications, are still firmly entrenched in what might be called mainstream Reger performance practice. Straube's students never, at least not in principle, questioned their validity but regarded them with a kind of Biblical faith, given the fact that Reger always heaped high praise on his friend's performances of his music.

Straube's ideas became a second layer of performance indications, sometimes overriding those given by the composer. As the authority that he was in German organ culture, Straube might even have contributed inadvertently or intentionally to the canonization of his ideas. We will never know whether Reger, in cases of conflicting indications, really preferred Straube's ideas over his own. This must remain in doubt, particularly since Straube did not preserve Reger's letters from the Weiden years, i.e., Reger's most productive period regarding organ music, ostensibly because he did not want future generations to get an insight into an intimate exchange touching many aspects of the genesis of Reger's music—possibly also not due to potential disagreements on matters not only of composition but also of performance practice.

In his monumental doctoral dissertation, "Reger, Straube, and the Leipzig school's tradition of organ pedagogy: 1898–1948,"¹ Christopher Anderson has described the Straube-Reger relationship with its many positive but also problematic aspects in detail. The new and definitive biography *Max Reger: Werk Statt Leben*² by Susanne Popp touches this subject only briefly. Some basic problems of Straube's style of Reger performance have been commented upon by Wolfgang Stockmeier in a volume, *Max Reger 1873–1973—Ein Symposium*,³ published on the occasion of Reger's 100th birthday. Some of Stockmeier's observations will be further developed in the present article, the aim of which is not in the first place to criticize Straube but to point out some very common clichés of present-day Reger performance, some—but certainly not all—of which might have




Max Reger

originated in Straube's practices. These practices can be learned from Straube's editions of some Reger pieces published during the composer's lifetime and also from listening to recordings made by some of Straube's students.

When looking at the editions, some blatant contradictions, particularly regarding dynamics and agogics, can be noted. They expose some fundamental differences of opinion about how to deal with certain musical phenomena like the preparation of a culmination point. Here the name of Hugo Riemann (1849–1919), the most influential German music theorist of the late Romantic period and Reger's composition teacher, comes into play.⁴ Reger very closely adheres to Riemann's performance recipes, which can be found in his various treatises,⁵ whereas Straube, while generally being in agreement with Riemann's theories, sometimes appears to come from a different school of thought. The fact that a performer would change a composer's detailed performance indications in an edition of his own seems almost unthinkable today, but was all too common a century ago.

Certainly Straube's aim in the first place was to make some of Reger's best-known pieces more accessible; he might even have seen a justification for his interventions in Reger's compositional process, or at least in his way of preparing a final fair copy of his works as the basis for an edition. Reger first wrote the musical text proper in black ink and later added all instructions pertaining to performance in red ink. Of course, it would be naive to assume that the genesis of a piece's overall musical structure did not already include at least a rough concept of dynamics and movement, but details were probably determined only during this late "red ink stage," thus easily leading to the impression that they were accessories rather than essential elements of the composition.

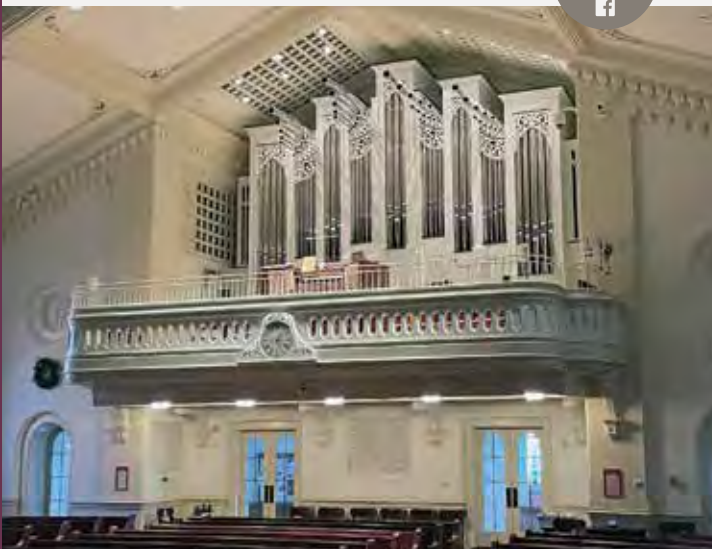
As a concert organist who has regularly played Reger's works all over the world throughout a fifty-year career, I had many opportunities to observe typical



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The last page of "Toccata," from Karl Straube's 1913 edition of Reger's *Zwölf Stücke*, opus 59

The last page of "Toccata," from the 1901 Peters Edition of Reger's *Zwölf Stücke*, opus 59

problems of the reception of Reger's music, problems that might have led a majority of colleagues mainly in English- and French-speaking countries to reject this music altogether. According to my experience the single biggest problem, apart from listeners' difficulties of following Reger's often over-complex musical textures, is what I would call a lack of coherence. This is first of all due to Reger's tendency to compose free works like preludes or fantasias in a patchwork style: rather short musical phrases in certain textures are separated from each other by concluding chords. Even when the player goes from one passage to the next in an organic way by letting the listener feel a continuous metrical flow (albeit shaped by *rubato* twists and turns), the danger is that the piece falls apart, the all-too-frequent "stop and go" effect, tiring the listener and preventing an effective emotional buildup.

"Toccata in D Minor," opus 59 (Zwölf Stücke), number 5

Looking at "Toccata in D Minor," opus 59 (*Zwölf Stücke*), number 5, will illustrate this problem.⁶ The first part of this short tripartite composition consists of only twenty measures that contain, depending on how one counts, between four (in measures 4, 7, 15, and 20) and seven (the additional ones in measures 10, 11, and 12) such subdivisions. If the dynamic culminations in *Organo Pleno* reached at the end of all of the dynamic waves always starting at *ff* are any clue Reger would have regarded measure 12 as one of the important breaks in spite of the fact that the sixteenth-note triplet movement continues. Among the four clear breaks, all indicated by a large quarter-note chord, the one in measure 20 is marked by a *fermata*, the one in measure 4 by a *fermata* with the word *kurz*, or short. The other two breaks do

not bear any indication. The common way of realizing these four transitions, experienced in dozens of performances by students and competition participants without exception, is holding the respective chords for about two beats instead of one as notated. While this is obviously acceptable for the chords marked by a *fermata* it is clearly not correct in the other two cases.

Apart from the resulting lack of stringency there is a consequence for the dynamic perception of harmonies, which prevents the buildup of tension as probably intended by Reger. The A-major seventh chord in measure 7 is followed by a D-minor harmony on the next beat, by the way a harmonic concept (a traditional dominant-tonic cadence) that Reger employs in a vast majority of formal transitions, even major ones (see measures 20–21: the B-major dominant seventh chord in measure 20 is followed

by an E-minor harmony implied at the beginning of the soft middle section of the piece). Since the A-major seventh chord is in an accentuated metrical position (beat 3), holding it for a half note will inevitably give the ensuing D-minor harmony a metrical accent, particularly if the player gives it a strong dose of initially hesitating *rubato*, a gradual speeding up, with the aim of making his performance expressive.

Both player and listener are satisfied with an accent on the tonic, which might be the reason for this metrical misreading in the first place. If, however, the A-major chord is given its proper value, the D-minor harmony can be perceived as an upbeat to the much more interesting chord on the following beat 1, which consists of a double suspension (B sharp and D sharp) before an A-major sixth chord, thus keeping up the harmonic tension of the A-major seventh chord in measure 7

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by preventing the succession of A major and D minor to be perceived as a definite cadence. It goes without saying that this is extremely consequential with regard to the perception of form, in other words to coherence or a lack thereof. The situation in measure 15 is different but comparable: the F-major 3-4 chord is continued chromatically by the implied bass line of the ensuing broken chords.

The question is why Reger notated *fermatas* in measures 4 and 20, but not in 7 and 15. The answer for measure 20 is clear: in measure 21 the middle section of the piece starts. In measure 4 the *fermata* marks an E-major chord that is followed by a new statement of the toccata's opening passage in A minor, the dominant. This fact gives the E-major chord a higher formal relevance than the chords in measures 7 and 15, but not of the same degree as in measure 20, which is why Reger cautioned the player with *kurz* in measure 4. Since the opening passage starts on beat 4 (and should consequently be played with an upbeat feeling, not easy to achieve particularly when too much initial *rubato* is involved, as is very common) the "short" *fermata* should still allow the listener to perceive the value of the E-major chord as one (quarter note) beat in order to maintain the upbeat feeling for the new beginning. Even in measure 20 it is to be recommended to keep the B-major chord only for one beat (albeit somewhat longer than the E-major chord in measure 4, by means of a larger *ritardando* preparation) in order to clarify its upbeat metrical position.

This upbeat position, the first of its kind after so many seemingly comparable chords concluding phrases in downbeat positions, is undoubtedly a formal ploy to bridge the most incisive formal transition of the whole piece, another example of Reger striving for formal coherence.

"Benedictus," opus 59 (Zwölf Stücke), number 9

It should by now be clear that Reger's notation of transitional places is by no means accidental but highly differentiated and precisely responding to the formal structure. The question is now whether the consequences for the dynamic or metrical perception of harmonies were also on his mind. This can be answered more easily by looking

at the equally famous "Benedictus" from the same collection, opus 59, number 9.

This piece is based on two motives, both exposing the interval of a fourth, the second of which outlining the fugue subject (which could easily be sung to "Hosanna in excelsis") with two ascending fourths, the first with two descending fourths, thus probably meant to be the inverted idea. In its first appearance with the notes D flat, A natural, B flat, F, it enters three times *alla stretta*, the entrances always coinciding with the fourth note of the preceding entrance. As a consequence the entrances occur on different beats of the first two measures: 1, 4, and 3. The listener might be misled into assuming that the piece is in 3/4 rather than in the 4/4 that Reger notated. Another misunderstanding—this will immediately show its relevance—is that the listener will understand the first two notes as C sharp and A, i.e., a falling major third in A major.

This strange opening has to be viewed in light of Riemann's teachings. Riemann develops his ideas about the dynamics of phrases, so crucial for his theories, starting with motives of two or three notes.⁷ According to his principles static dynamics are unthinkable: a melodic line always moves either in *crescendo* or *decrescendo*. Accordingly a two-note motive can be *crescendo* or *decrescendo*.⁸ For a three-note motive there is a third possibility: first *crescendo*, then *decrescendo*⁹ (the fourth theoretically possible variant, *decrescendo-crescendo*, is not really considered). This is also his favorite dynamic shape for any musical phrase: starting with a *crescendo*, which leads to a dynamic climax, then relaxation in *decrescendo*. Though Riemann generally opposes the late Baroque system of metrically oriented accentuation he still maintains the primate of beat one, in his musical examples always placing the dynamic climax on beat one. Hence we may assume that Reger's dynamic thinking also respects bar lines.

This explains the opening of the "Benedictus." Reger's intention probably is to present his central motive in various possible dynamic shapes: the first entrance is thought *decrescendo* throughout. This can easily be accepted by the listener who *de facto* hears a falling major third.

The opening page of "Benedictus," from Karl Straube's 1913 edition of Reger's *Zwölf Stücke*, opus 59

The problem here is that the player knows that this interval is supposed to be a diminished fourth, and that the second note is longer than the first, so he will intuitively intend these two notes rather to be felt as a *crescendo*. In fact a trained ear can identify the player's respective intention. The motive's second entrance places the first note in an upbeat position, leading to the second note in *crescendo*. The third entrance uses still another option: here the dynamic climax is meant to be on the tied-over part of the second note. Since this is not really communicable on the organ Reger employs the swellbox, ending the *crescendo* sign exactly at the bar line and thus underlining the harmonic tension of the chord on the following beat one, which converts the originally consonant A natural into a dissonant suspension.

According to general compositional principles the moment has come where the composer should change the motive at the very latest: the fourth entrance starts one note higher on E flat, and thus is the loudest entrance. (Note that in the final short part of the piece, in measure 51, the corresponding entrance on the high E flat arrives after the swellbox has been closed, another dynamic-motivic refinement!) Straube¹⁰ displaces the dynamic indications: his *crescendo* sign starts not on the first note of the third entrance (D flat), but on the second, and continues till the end of the following measure, resulting in a dynamic climax on the first beat of measure 4 on a totally consonant B-flat major chord. He obviously did not see the refinement of Reger's dynamic strategy and probably also did not understand Reger's intention to present the motive

in three different dynamic versions, an intention very essential to late Romantic musical thinking.

The first appearance in this piece of a solo line on the second manual (measure 8, beat 3) reveals another misreading of Reger's intentions: Reger continues a *diminuendo* throughout the first solo notes, which start in a tonality of D major, finishing it on the lowest note of the solo when the tonality has returned to the tonic of D flat (measure 9, beat 4). Straube, however, lets the solo line begin at the end of a *diminuendo*, which on the first glimpse seems to be more convincing, but Reger's concept is clearly motivated by considerations both melodic and harmonic and thus certainly more logical from a composer's perspective.

This excursion into the "Benedictus" was supposed to demonstrate Reger's refined dynamic intentions and to underscore the importance of playing the transition in measure 7 of the "Toccatina" in a metrically correct way. In his edition¹¹ Straube does not add a *fermata* to the respective A-major chord, but his *rallentando* covering the first three beats of this measure and the sudden dynamic drop from *forte* to *piano* (including switching to another combination and moving back the *Rollschweller* device quite considerably), which he prescribes, clearly result in an interruption of the metric flow. The same can be said about the transition in measure 13: whereas Reger goes from *Organo Pleno* to a mere *meno ff* Straube goes from *fff* to *p*. Additionally already in measure 10 he prescribes *Sostenuto*, eighth note equals 84, and *ritenuto* in measure 12, thus probably resulting in a tempo only half of the initial eighth note equals 120, which

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The opening page of "Benedictus," from the 1901 Peters Edition of Reger's *Zwölf Stücke*, opus 59

he again suddenly prescribes in the middle of measure 12. This is obviously not the uninterrupted flow of sixteenth-note triplets, which is implied in Reger's notation, but a clear break.

It might be said in defense of Straube's apparent handling of these transitions that it separates sections and thus clarifies the structure of the piece very efficiently. However, the question is whether Reger's way of writing is not structurally clear enough anyway, even considering possible acoustic issues with reverberation, which should be negligible in light of the limited dynamic contrasts, except for measures 20–21.

Looking into a piece by a different composer will show a similar problem. In Straube's edition of some of the major organ works by Franz Liszt¹² the diminished seventh chord at the end of measure 12 in *Präludium und Fuge über B-A-C-H* is enlarged from six to eight notes, followed by a manual change,¹³ implying a break between this seventh chord and the ensuing sixth chord of G-flat major. This is a crucial moment in the piece that may be interpreted as a reference to a strikingly similar harmonic adventure in measures 20–21 of Bach's *Fantasia in G Minor*, BWV 542i. Since this harmonic progression is a correct but totally unexpected resolution of the seventh chord it is important for the player to present the seventh chord as leading to the following chord. Liszt's notation of a *fermata* on the sixteenth-note rest on beat one probably intends to give the listener a moment to digest the surprise, and Bach's soprano tie across the bar line clearly aims to connect the chords.

It thus appears that Straube's style of performance had a tendency of accentuating formal incisions of a piece rather than bridging them for the sake of holding together larger sections or the piece as a whole. Whether the motivation for this is purely musical or the result of resignation in the face of technically difficult registration manipulations (some of these self-inflicted by his disrespect for the composer's dynamic indications) is impossible to decide.

Returning to Reger's "Toccata in D Minor," looking at the final two pages will reveal another problem with respect to Straube's treatment of the musical form, but even more with respect to what might be called the emotional curve. Reger marks the broken-chord passage starting in measure 29 *stringendo*. The latter continues up to the A-major 6/5 chord in measure 33, which is followed by a dynamic drop to *meno ff* and an ensuing *diminuendo* until measure 35. In the middle of measure 35, while the chordal sequence of measures 33–35 still continues for a half measure, Reger turns the *diminuendo* into a *crescendo*,

thus dynamically bridging the transition to a totally different figurative pattern.

Straube's concept of the same passages is drastically different. Instead of an *accelerando* he prescribes an *allargando*; instead of *meno ff* plus *diminuendo* in measure 33 he prescribes *pp* and then a sudden and quick *crescendo* starting in measure 36. While on the first glimpse his solution seems to be more convincing than Reger's rather surprising, in fact counterintuitive one, a second look leads to the conclusion that Reger's concept might actually be considered artistically superior, at least more interesting, since instead of underlining the formal incisions it rather blurs them, resulting in a far more stringent ending of the piece.

The *arpeggiando* passage is not majestic (Straube writes *sostenuto* plus *ritenuto*) but breathless, the A-major 6/5 chord does not become an opportunity for a satisfied rest (Straube gives it a *fermata*), but spills over its accumulated energy into the ensuing chordal passage, which because of its falling bass line should rather be *diminuendo*, during which this energy is gradually spent. Obviously this concept is much more dramatic than Straube's; it also shows a clear intention to keep the whole third part of "Toccata" coherent.¹⁴

"Kyrie," opus 59 (*Zwölf Stücke*), number 7

In replacing Reger's *stringendo* of measures 29–33 with *sostenuto/ritenuto*



Max Reger at the Sauer organ of the Leipzig Conservatory

Straube shows an attitude toward preparing a dynamic climax that is fundamentally opposed to Reger's own. In fact he seems to adhere to a different school of thought in this respect since he does exactly the same thing in measures 17–18 and 31–32 of "Kyrie," opus 59, number 7, and in measures 41–46 of "Benedictus," or in a totally different musical situation, in measures 35 and 98 of the first movement of Reger's *Second Organ Sonata*, opus 60, where the *crescendo* and *accelerando* of the short transition between what might be called the second and third main thematic ideas is replaced by *diminuendo* and *ritardando*, separating the respective sections rather than connecting them as is clearly Reger's aim.¹⁵ Reger follows his teacher Riemann's recipe: a *crescendo* is naturally

accompanied by an *accelerando* (correspondingly a *diminuendo* by a *ritardando*);¹⁶ a dynamic climax is reached with an *accelerando*, holding back the tempo briefly on the climax itself before the energy is released *a tempo*, the ensuing *diminuendo* eventually accompanied by a *ritardando*.¹⁷ Straube's approach can be found in some late Romantic organ treatises, for example, Karl Matthaei, who states that an agogic dwelling causes an increase of intensity; when playing in *forte* registration it may even be extended to longer stretches.¹⁸

Perhaps this fundamentally different approach to presenting climactic moments of a composition reveals differences between the respective personalities: Reger's radical, dramatic pushing forward versus Straube's more

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civilized (if not to say more *bourgeois*), relaxed basking in a glowing *Organo Pleno* sound.

Passacaglia in E Minor, opus 127, and Fantasie und Fuge über B-A-C-H, opus 46

Different opinions about separation/contrast versus blending/overlapping may occasionally work the other way. In measure 64 of *Passacaglia in E Minor*, opus 127, Reger originally closed a variation in *diminuendo* and *pp* and abruptly began the new variation in *f*, as can be seen in his extant autograph manuscript. The first edition, which was already informed or influenced by Straube's first performance of this work, commissioned for the inauguration of the world's then largest organ, built by W. Sauer Orgelbau of Frankfurt/Oder, in the Breslau (Wrocław) Jahrhunderthalle on September 24, 1913, replaces this dynamic contrast by a more modest beginning of the new variation in *p*;¹⁹ again an example of Straube's diplomatic mollifying of an emanation of his friend's more radical personality?

The comparison of autograph manuscript and first edition of opus 127 sheds light on a possible practical explanation of some of the two men's differing opinions. The original tempo indication for the fugue was quarter note equals 66–84. The first edition indicates eighth note equals 116–132. Though the two indications meet at 66/132 (actually a fairly realistic tempo), the edition's indication is generally considerably slower. This, however, is not the main point. When listening to performances of the piece it can usually be recognized whether the player feels a quarter-note or an eighth-note pulse, in the latter case resulting in a loss of the dance-like character probably on Reger's mind, even when there is not a large difference in metronomic tempo. Considering the fact that Straube had to learn this long and difficult piece on rather short notice it may very well be that his studies were in a phase when he was still thinking in an eighth-note pulse, as would be typical for a player facing such a daunting task. The player's way of thinking will affect the listener's reaction: thinking in a quarter-note pulse will point his perception toward the larger picture more easily and will consequently lead to a better formal coherence of the piece.²⁰

A comparable problem of learning a difficult piece quickly may have led to two famous instructions Straube used to give his students concerning two short passages of Reger's "Fantasie" from *Fantasie und Fuge über B-A-C-H*, opus 46: Straube recommended to play the chordal *diminuendo* passage from measure 19, beat 4, to measure 20, beat 2, twice as slow as notated, in spite of the fact that Reger, knowing that this would be difficult to achieve, prescribes *Vivace assai*, and to the contrary, the four final chords (measure 55, beat 4 onwards) twice as fast as notated, which means that the concluding chords of the fantasia, notated in eighth notes, are performed at the same speed as the chords preceding the eighth-note rest (measure 55, beat 3).

As I could observe numerous students (almost without any exception) doing the same at the end of the fantasia without having the slightest idea of a corresponding tradition, my suspicion has grown that Straube's recommendation was the eventual result of an original miscounting that he codified, possibly as a face-saving ploy. Notwithstanding the possibility that the resulting performance of the fantasia's end might be considered as more natural than the one indicated by the composer's notation, a miscounting would be a very human error that can easily happen even to a distinguished musician like Straube.

A similar mistake might have occurred in measure 10 of the "Tocatta in D Minor" where Straube suddenly reduces the tempo to almost only fifty percent. The same can be observed in most students' performances of the second half of measure 14, there (unfortunately) also in an otherwise quite convincing performance by Straube's famous contemporary Alfred Sittard (1878–1942), who by the way, makes fine distinctions concerning the transitions in measures 4, 7, 15, and 20. He does, however, keep the first *fermata* quite long so that the perceived note value becomes something like a half note, whereas his A-Major seventh chord in measure 7 can be perceived very well as a quarter note. Otherwise he generally respects Reger's indications quite precisely; only his phrasing *caesurae* are rather too long, possibly a reaction either to the large acoustic of Saint Michael's



The Sauer organ in the Jahrhunderthalle, Breslau (Wrocław), Poland



A vintage postcard view of the console of the Sauer organ in the Breslau Jahrhunderthalle

Church in Hamburg or to the difficulties of handling registration on its huge Walcker instrument.²¹

As can be seen from the example of Sittard's performance of this ostensibly "small" piece, Reger's refined dynamic and agogic indications, certainly at least partly conceived with the aim of guaranteeing formal coherence and a stringent emotional curve of the piece, presents the player with many technical and musical difficulties. The changes that Straube made in his edition eliminate some of these difficulties; additionally they are easily acceptable to a musical player or listener. In fact some of them seem to be more natural than Reger's original indications. The question of whether they are musically superior may have to be answered individually by anybody experiencing the piece. For Reger his friend Straube was the ultimate authority concerning organ performance in general. His belief in his friend's opinions went far enough to accept Straube's suggestions regarding questions of composition proper, the most unfortunate example of this being Reger's *Requiem*, which remained unfinished. It should not be forgotten, however, that at least

during Reger's lifetime Straube was active and renowned only as an organist, whereas Reger himself had an enormous reputation as an orchestral conductor and as a pianist, particularly in chamber music and *Lied* accompaniment. Thus we have to accept that his meticulous performance instructions were informed by vast experiences gained during a very busy and successful career as a performing musician, and that these instructions deserve to be taken seriously despite the inherent difficulties.

Reger's *oeuvre* is the fruit of a short, busy, and stressful life taken anything but easily. As responsible performers we should honor his efforts with a matching respect for detail. ■

Notes

1. Ann Arbor (UMI), 1999.
2. Wiesbaden (Breitkopf & Härtel), 2015.
3. Ed. Klaus Röhling, Wiesbaden (Breitkopf & Härtel) 1974, pages 21–30.
4. See "Hugo Riemann and the Development of Musical Performance Practice," Ludger Lohmann, in *Proceedings of the Göteborg International Organ Academy 1994*, edited by Hans Davidsson and Sverker Jullander, Skrifter från Musikvetenskapliga avdelingen, Göteborgs universitet, Göteborg 1995, pages 251–284. Riemann's ideas are also

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The E. F. Walcker & Co. organ in Saint Michael's Church, Hamburg, Germany



Alfred Sittard

cathedrals, and concert halls all over the world, started with awards at important international competitions, such as the competition of the German Broadcasting Corporation in Munich 1979 and the Grand Prix de Chartres 1982.

Born in Herne, Germany, in 1954 he studied organ with Wolfgang Stockmeier and harpsichord with Hugo Ruf at Cologne Musikhochschule. While writing a musicological doctoral thesis on "Articulation on Keyboard Instruments of the 16.–18. Centuries," he received important artistic stimuli from Anton Heiller in Vienna and Marie-Claire Alain in Paris. The dedication to this artistic legacy motivated him to regard his own pedagogical work as equally important in his recitalist career. In more than forty years, first at Cologne Musikhochschule, and since 1983 as professor at Stuttgart Musikhochschule, he has educated numerous talented young organists from all over the world, many of whom are now doing remarkable artistic and pedagogical work themselves. A central concern was always striving for an interpretation of musical works according to the stylistic conventions of the times of their origin, departing from the insights gathered in his doctoral dissertation, which became standard reading, and later broadened by many publications concerning the nineteenth and twentieth centuries. Musically they are documented in his numerous CD recordings.

His artistic and pedagogical impact has led Ludger Lohmann throughout the world as guest professor, teacher of masterclasses, and jury member of international competitions. He was part of the organ research project GOArt of Göteborg University as senior researcher. As organ consultant he has led organbuilding and restoration projects in several countries. To honor his manifold activities the British Royal College of Organists awarded him its first honors medal. In 2023 he received the prestigious German "Prize of European Church Music."

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gung im Hineinlaufen in die Schwerpunktsnote, merkliche Dehnung der auf den Schwerpunkt selbst fallenden kurzen Note und abnehmende Dehnung der weiter bis zu Ende folgenden Werte." Hugo Riemann, *System der musikalischen Rhythmik und Metrik*, Breitkopf & Härtel, Leipzig, 1903, page 17.

18. "Die agogische Stauung, eine bewußt herbeigeführte Verbreiterung des Grundtempo, bewirkt auf der Orgel, dem Instrument unendlichen Atems, eine Verdichtung der Intensität, welche bei stärker registriertem Spiel sich sogar auf längere Strecken ausdehnen vermag." *Vom Orgelspiel. Eine kurzgefaßte Würdigung der künstlerisch orgelgemäßen Interpretationsweise und ihrer klanglichen Ausdrucksmittel*, Handbücher der Musiklehre XV, Karl Matthaei, Breitkopf & Härtel, Leipzig, 1936, page 52. Matthaei was a Straube student; his remarks on *rubato* otherwise follow Riemann's teachings.

19. A similar contrast *mp-f* is to be found measure 80, which in the first edition is changed to the *f* being prepared by a *crescendo* ending of the preceding variation.

20. I do not want to address tempo questions in general, which in the case of "Benedictus" would be quite interesting. See my article in the *Festschrift* for Wolfgang Stockmeier.

21. The recording is accessible on YouTube. It has been described in detail by Hans Martin Balz in an article in *Ars Organi* 1/2017 (journal of Gesellschaft der Orgelfreunde), pages 50–52. I thank Dr. Balz for providing me with the link.

As one of the most renowned organ virtuosos and organ pedagogues Ludger Lohmann has exerted a lasting influence on organ culture. His career as a recitalist, which has brought him to many churches,

to be found in *Orgelschule zur historischen Aufführungspraxis*, Teil 2, Romantik, Jon Laukvik, Carus, Stuttgart, 2000. The respective passages seem to be quite dependent on my Göteborg article.

5. The two most important ones are: *Lehrbuch der musikalischen Phrasierung auf Grund einer Revision der Lehre von der musikalischen Metrik und Rhythmik*, Hugo Riemann, Breitkopf & Härtel, Hamburg/Leipzig/St. Petersburg, 1884, and *System der musikalischen Rhythmik und Metrik*, Breitkopf & Härtel, Leipzig, 1903.

6. Since the scores of Reger's organ works are easily accessible and probably present in many organists' libraries I have refrained from giving musical examples. The measure numbers refer to the Breitkopf edition, but other editions may as well be used since they differ only in small textual details not relevant here.

7. *Lehrbuch der musikalischen Phrasierung auf Grund einer Revision der Lehre von der musikalischen Metrik und Rhythmik*, Hugo Riemann, pages 11ff.

8. According to his terminology "anbetont" or "abbetont."

9. "inbetont."

10. *Zwölf Stücke für die Orgel von Max Reger. Op. 59. Hieraus in Einzel-Ausgabe: No. 9. Benedictus. Im Einverständnis mit dem Komponisten herausgegeben von Karl Straube*. Leipzig: Peters 1913; London-Frankfurt-New York: Peters, 1949.

11. *Präludien und Fugen für die Orgel von Max Reger, herausgegeben von Karl Straube*, Leipzig: Peters 1912, Nr. 1. I thank Mrs. Ursula Wild of the library of the Hochschule für Musik Freiburg for providing me with a scan.

12. *Orgelkompositionen von Franz Liszt, herausgegeben von Karl Straube*. Band II, Leipzig: Peters 1917, pages 55–56.

13. In the first (1855) version of the piece Liszt also indicated a manual change, the right hand moving to the Oberwerk. This does not necessarily result in a dynamic break since the Oberwerk of the Merseburg organ for which the piece is intended is as powerful as the Hauptwerk. It is also interesting to see that the manual change was omitted in the second (1869) version. Additionally the fact that the lowest note of the right-hand chord has a shorter value than the rest of the chord, allowing the left-hand passage to interfere with it, implies that the manual change was not Liszt's original intention anyway. Whether Straube knew the first version at all is doubtful, his edition concerns the second version, of course.

14. Reger seems to have liked the effect of overlapping musical passages, as can be seen on a smaller scale, e.g., on the last page of his *Second Organ Sonata*, opus 60. The numerous entrances *alla stretta* of at least the fugue subject's opening motive are rarely marked by the beginning of new slurs. Reger once (measures 87–88) places a new slur on the two notes preceding the first thematic note, and more frequently on the second note of the

subject, thus indicating respectively that the subject is prepared by a short upbeat, or that the initial note has the double function of ending the preceding phrase and starting the new phrase. In any case his clear intention is that there should be no break in the legato—as most players would do, reacting intuitively to the notation—in accordance with Riemann's advice that phrasing does not necessarily have to be shown by articulation, but sometimes only by slight *rubato* nuances in order not to interrupt the longer legato line in the sense of a Wagnerian "infinite melody." "Es ist etwas ganz bekanntes, dass die Schlusstöne der Phrasen oder wo die Verkettung loser ist, auch der Motive, zumeist abgesetzt, d.h. nicht in ununterbrochenem Tonflusse zu den Anfangstönen der folgenden Phrasen oder Motive fortgeführt, sondern von diesen durch kleine Pausen geschieden werden. Vielfach sind diese Pausen nicht anders, als durch das Ende eines Bogens oder auch gar nicht angedeutet und müssen also ad libitum, d.h. nach Massgabe des guten Geschmacks, durch Abzüge vom Werthe der letzten Note gewonnen werden; Gesichtspunkte, welche mangels einer Andeutung von Seiten des Komponisten dafür entscheidend werden können, ob man überhaupt die Phrasen- resp. Motivtrennung durch wirkliches Absetzen oder aber nur durch eine unbedeutende Verlängerung der letzten Note bewirkt, werden wir weiterhin kennen lernen." (Riemann 1884, 145)

This way of indicating what Riemann would call "Phrasenverschränkung" (roughly to be translated as "joining of phrases") or "Phrasenverkettung" is a bit unusual; Reger almost never uses the more conventional notation of letting two slurs meet on one note.

15. The described handling of this transition is not documented anywhere, but I clearly remember it from a radio recording of the piece by Michael Schneider, one of Straube's most important students, to which I listened several times years ago.

16. See Reger's footnote on page 8 (first edition, Aibl, later republished by UE) of the *Choralfantasie über Freu dich sehr; o meine Seele*, opus 30: "Die < > beziehen sich auf den Gebrauch des Jalousieschwellers; doch kann man auch im Tempo bei < etwas string. u. bei > etwas ritard. (Tempo rubato)," which is the practical implementation of a passage in *Lehrbuch der musikalischen Phrasierung auf Grund einer Revision der Lehre von der musikalischen Metrik und Rhythmik*, Hugo Riemann, page 11: "Mit dem crescendo der metrischen Motive ist stets eine (selbstverständlich geringe) Steigerung der Geschwindigkeit der Tonfolge und mit dem diminuendo eine entsprechende Verlangsamung verbunden." Reger's remark even goes one step further, giving an important hint to situations where no Swell division is at hand: dynamic inflections may be replaced by agogic ones.

17. "Die merkliche agogische Schattierung der Werte, nämlich eine gelinde Beschleuni-

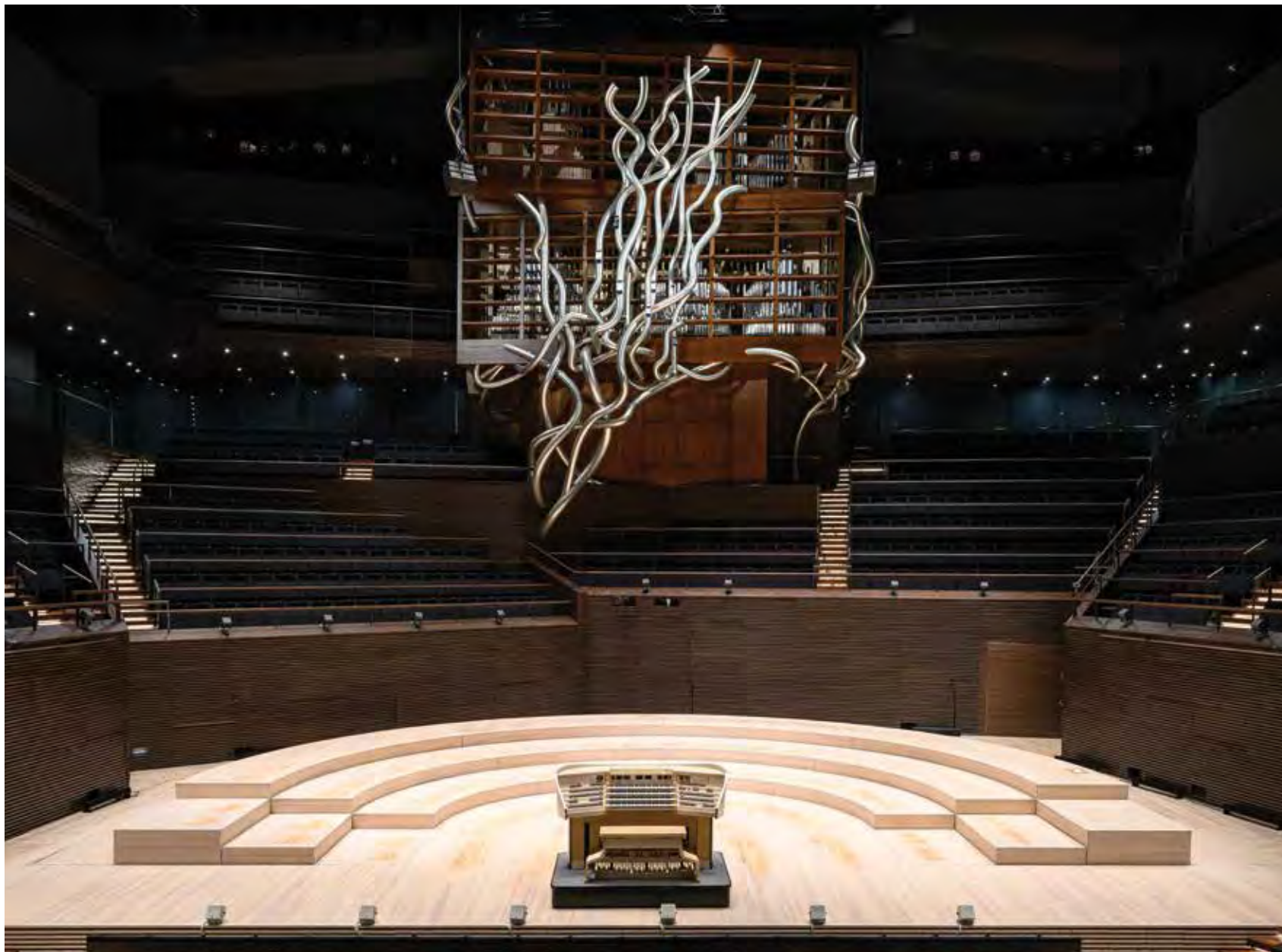
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**Rieger Orgelbau, Schwarzach, Austria
Saint Mary's Basilica, Kraków, Poland**

Visitors flock to Kraków. The city, which dates back to the seventh century, was Poland's capital until the end of the sixteenth century. Left relatively unscathed after World War II and declared a UNESCO World Heritage Site in 1978, Kraków, with its cultural, artistic, and academic heritage from the Gothic, Renaissance, and Baroque periods up to present times, is generally regarded as one of Europe's most beautiful cities.

The spacious Main Square in the center of the Old Town is flanked by Saint Mary's Basilica. Built at the end of the thirteenth century, Saint Mary's is one of the most important architectural

structures in Poland and a major destination for pilgrims.

On entering the church, one is almost overwhelmed by the opulence of the interior. Tall stained-glass windows are flanked by monumental murals and crowned with an azure blue, vaulted ceiling, studded with golden stars. One's eye is immediately drawn to the exquisite late-Medieval high altar, carved by Veit Stoss (1477–1489), and, to its side, but high above, to the Baroque case of the choir organ. On turning around to look back down the nave, the visitor has a fine view of the gilded main organ—with its carved case, sculptured figures, and balustrade entirely covered with gold leaf.

It was Rieger Orgelbau that was commissioned in 2017 to build the new main organ and to rebuild the choir organ. In deference to the church's extraordinary

heritage, the previous historical case forms the middle—i.e., the central and adjacent smaller pipe flats—of the new main organ's façade. However, Rieger's highly skilled cabinet makers added the large matching pedal towers and small pipe flats in between (**see front cover**). Out of respect for our predecessors, several stops from the previous organs were also re-used in both instruments.

The choir organ, with 14 stops on two manuals and pedals, playable both from its own console and from the console of the main organ, was the first to be completed (**photo 2, next page, specification below**). The main organ, with 62 stops on four manuals and pedal, was inaugurated in 2022.

Tonally, the 76 stops were designed in a romantic-symphonic style with a high range of timbres, an extremely wide

1. Concert hall, Musiikkitalo, Helsinki, Finland (photo credit: Musiikkitalo)

dynamic range, and a great degree of stylistic versatility. This versatility is in fact a trademark of Rieger Orgelbau, as it has been since the company was founded in the nineteenth century.

The company

Rieger Orgelbau is one of the world's oldest organbuilding companies. Founded in 1843 in Jägerndorf (now known as "Krnov" in the Czech Republic), the company settled in Schwarzach in Vorarlberg, Austria, after the Second World War. Since the beginning, Rieger has built organs in all parts of the world, including the United States—a sampling of the U.S. installations: Bryn Mawr Presbyterian Church, Bryn Mawr,

Rieger Orgelbau

Main organ	8' Flauto major	61 pipes	4' Flûte trav.	61 pipes	16' Violonbass	32 pipes
GREAT (Manual I, C–c4)	8' Quintadena	61 pipes	2½' Nazard	61 pipes	16' Subbass	32 pipes
16' Principal	4' Prestant	61 pipes	2' Octavin	61 pipes	8' Principal	32 pipes
8' Principal	4' Flauto minor	61 pipes	1½' Tierce	61 pipes	8' Gedackt	32 pipes
8' Gedackt	2½' Sesquialtera II	122 pipes	1' Piccolo	61 pipes	8' Cello	32 pipes
8' Flûte harm.	2½' Lariot	61 pipes	2½' Fourniture IV–V	281 pipes	4' Choralbass	32 pipes
8' Viola da gamba	1' Scharff IV	244 pipes	16' Basson	61 pipes	32' Kontraposaune (ext Posaune)	12 pipes
4' Octave	8' Cromorne	61 pipes	8' Trompette harm.	61 pipes	16' Posaune (ext Trompette)	12 pipes
4' Blockflöte	8' Clarinette	61 pipes	8' Hautbois	61 pipes	16' Fagott	32 pipes
2½' Quinte	Tremulant		4' Clairon harm.	61 pipes	8' Trompette	32 pipes
2' Superoctave			8' Voix humaine	61 pipes	4' Klarine	32 pipes
2' Mixtur major V	RÉCIT (Manual III, expressive, C–c4)		Tremolo		Couplers mech.:	
1½' Mixtur minor IV–V	16' Cor de Chamois	61 pipes	SOLO (Manual IV, C–c4)		II/I, III/II, I/P, II/P, III/P, IV/P	
8' Cornet V	8' Bourdon	61 pipes	8' Tuba episc.	61 pipes	Couplers el.:	
16' Trompette	8' Flûte harm.	61 pipes	8' Tuba sonora	61 pipes	I 16, II/I 16, III/I 8, III/I 16, IV/I 8, II 16, III/	
8' Trompette	8' Viöle	61 pipes	8' Grand Cornet	61 pipes	II 16, IV/II 8, III 16, IV/III 8, IV 4, IV 16	
POSITIV (Manual II, expressive, C–c4)	8' Aéoline	61 pipes	Campane			
16' Bourdon	8' Voix céleste (TC)	49 pipes	PEDAL (C–g1)			
8' Principal	4' Principal	61 pipes	32' Untersatz (ext Majorbass)	12 pipes		
	4' Fugara	61 pipes	16' Majorbass	32 pipes		



2. Choir organ, Saint Mary's Basilica, Kraków, Poland (photo credit: Rieger Orgelbau)



3. Main organ, Saint Stephen's Cathedral, Vienna, Austria (photo credit: Rieger Orgelbau)

Pennsylvania, III/83, 2005; Pacific Union College, Angwin, California, IV/58, 1980; Nebraska, Union College, Lincoln, Nebraska, III/51, 1984; Christ Episcopal Church, Shaker Heights, Ohio, III/37, 1979.

A characteristic of Rieger is the firm's very high level of vertical integration, i.e., it produces all the constituent elements of an organ (excluding blowers) itself, starting with the case, wooden pipes, metal reed and flue pipes (from 32' upwards), windchests and actions, to complete consoles, including keyboards. Even the organ's electronic controls have been developed and are manufactured in-house. There are currently sixty-two

people working at Rieger, making the company one of the largest organbuilding companies in existence.

The Rieger spirit

Since the mid-nineteenth century, there have been many swings in organbuilding style and fashion. Yet, the spirit of Rieger has remained constant: namely, great interest in preserving traditional organbuilding on the one hand, while developing it further with great inventiveness on the other—always subject to the highest quality criteria.

One of Rieger's strengths lies in thinking through unconventional tasks and then implementing original solutions

with maximum precision. The large new organ in the concert hall in Gothenburg, Sweden (IV/112), is an example. Besides a mobile electrical console, a mechanical console was required that can sink below the floor level to save space on the stage. Rieger's invention can do just that, and yet the mechanical console can be played at any height (photo 4, next page). In addition, the required tonal concept—in the style of late Cavallé-Coll organs—was expanded with an orchestral division that includes some original Skinner stops from the United States.

A modern façade design was required in the concert hall in Helsinki, Finland (IV/124). The result is a spectacular but

unconventional design in which a sculpture, made of functioning curved pipes (Violon 16') and wind ducts, is positioned in front of the organ's "general swell" (photo 1, previous page). The inauguration of this organ will take place on January 1, 2024.

Rieger's spirit has led to its addressing the question of how to transfer the advantages of mechanical actions to electric actions. The firm's proportional electric action allows one to articulate one's playing in exactly the same way as on a mechanical tracker action. Even the stop action is proportional: the register sliders can be moved electrically to any position, which can be saved in the combination system that was developed in-house (REA—Rieger Electronic Assistant).

REA makes remote maintenance possible at any time. An organ's functioning can be analyzed "at a distance" from our headquarters in Austria, and most problems can be addressed and updates made, regardless of where the organ is in the world.

Over the years, the spirit of inventiveness has given Rieger significant influence in shaping the future of organbuilding technology. But for Rieger, organbuilding also includes the past, because respect for and understanding of our predecessors' work is the foundation for innovation and quality.

Restoration department

It is no wonder, then, that Rieger also has its own restoration department, in which a team of specialists works to

Playing aids

Rieger Electronic Assistant (REA):
20 users with 1,000 combinations with 3 inserts
Title and concert mode
4 Crescendi – adjustable
Sostenuto I, II, III, IV
Sostenuto + I, II, III, IV
Sequencer
Copy function
Repeat function
General cancel

Consoles

Main console (mech.)
Choir stalls console (el.)

Extras

Rieger tuning system
Rieger recording and playback system
Choir organ playable from both consoles
Remote maintenance

Choir organ

MANUAL I (C–c4)

8'	Pryncypal	61 pipes
8'	Amabilis	61 pipes
4'	Octava	61 pipes
4'	Rohrflet	61 pipes
2'	Picolo	61 pipes
2'	Mixtura III	183 pipes

MANUAL II (C–c4)

8'	Pryncypal II	61 pipes
8'	Viola di Gamba	61 pipes
8'	Flet Major	61 pipes
8'	Eolina	61 pipes
4'	Flet Travers	61 pipes
8'	Obój	61 pipes

PEDAL (C–g1)

16'	Subbass	32 pipes
8'	Octavbass	32 pipes

Saint Mary's Basilica, Kraków, Poland

Couplers

II/I, I/P, II/P

Playing aids

Rieger Electronic Assistant
10 Combinations
General cancel

Extras

Can also be played from the main console

Main organ: 62 stops, 84 ranks, 4,492 pipes
Choir organ: 14 stops, 16 ranks, 857 pipes

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Cover photo credit: Rieger Orgelbau



4. Concert hall, Gothenburg, Sweden (photo credit: Ola Kjelbye)



5. Cavaillé-Coll organ, Tchaikovsky Conservatoire, Moscow, Russia (photo credit: Rieger Orgelbau)

renovate, restore, and repair organs, each according to its historical circumstances. Some examples of our work include the restorations of the 1901 Cavaillé-Coll organ in the Tchaikovsky Conservatoire in Moscow (**photo 5**), the large Georges-Haupt organ in Luxembourg Cathedral,

the Kuhn organ in Arbon, Switzerland, and several Anton-Behmann organs in Austria.

When building the new main organ (V/130) in Saint Stephen's Cathedral in Vienna (**photo 3**), the aim was to achieve a combination of new work and restoration: the façade was retained, as were

the large bellows and around fifty per cent of the pipes. However, the internal mechanisms (inter alia the windchests), the arrangement of the divisions, and half the pipework were built anew. The completely overhauled Rieger choir organ of 1991 (IV/55) was made playable

from the new central console, so that 185 stops are available in total. This has resulted in the largest organ in Austria and one of the most important organ installations in Europe.

—Reiner Schühenn
Rieger Orgelbau GmbH

Reviews

► page 9

the Cavallé-Coll organ gave him his first experience of the great Aristide's work. Before coming to the United States, he was director of music at All Saints' Church in Northampton, England, which was Princess Diana's church. For twenty years Jackson was canon precentor at the Cathedral Church of the Nativity in Bethlehem, Pennsylvania, where he was also artist-lecturer at Moravian University.

Since becoming organist and director of music at Saint Luke's Episcopal Church in San Antonio, Texas, Russell Jackson has been responsible for overseeing the design and construction of the church's Reuter Organ Company Opus 2245, built in 2021 and heavily influenced by the work of Cavallé-Coll. In particular, it may be remarked of the reeds that the Pédale Bombarde and Grand-orgue Trompette have Bertouneche shallots. The principals and strings are slotted after the manner of Cavallé-Coll, something that only works well because of the superbly reverberant acoustics of the church. I found the tremulant particularly interesting in its chameleon-like ability to work well both as a *tremblant doux* and a *tremblant fort*.

Opus 2245 will probably go down in history not only as one of Reuter's finest instruments, but as the last substantial organ the firm ever constructed. Many of their skilled personnel came due for retirement at once, rendering the logistics of the firm maintaining the same scale of operation impracticable. The firm sold its 78,000-square-foot building in Lawrence, Kansas, and the Reuter brand is now being continued as a more modest local shop, including maintenance and tuning services, under the leadership of Albert Neutel, Jr.

The compact disc gets off to an impressive start with Widor's "Marche Pontificale" where we hear the Reuter organ at its most majestic, particularly as it demonstrates the overwhelming effect of the Pédale division. Originally written in honor of the Archbishop of Paris, "Marche Pontificale" draws its inspiration from Gounod's *Marche Pontificale* (1869), which, with words by Antonio Allegra, has become the national anthem of the Vatican. In my opinion Widor's is the finer of the two works. We next hear the warmth of some of the softer voices of the organ in two of Vierne's *24 Pièces en style libre*, written for harmonium or organ and realized here on the organ.

We then travel back in time to the late seventeenth century to hear several movements from François Couperin's *Messe pour les Couvents* (1690). Russell Jackson seems to have incorporated some ideas from Alexandre Thierry as well as Aristide Cavallé-Coll into the Reuter organ, since it provides a very convincing performance of Couperin's music. I found "Gloria: Basse de Trompette" and "Offertoire sur Les Grands Jeux" particularly effective.

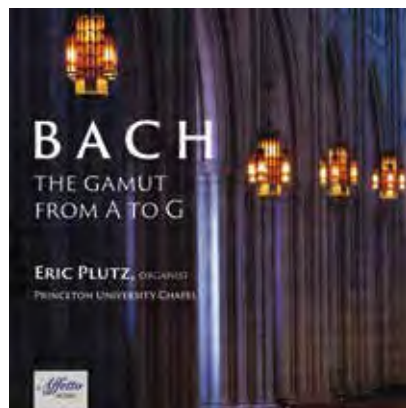
Returning to the Romantic-Symphonic period we next hear another movement from one of Widor's symphonies, this time the second movement, "Andante sostenuto," from *Symphonie Gothique*, opus 70 (1894-1895). Here we get to hear the lovely Solo Flûte harmonique against some of the strings. Following this comes "Grand Choeur en Ré," opus 18, number 1, by Alexandre Guilmant. This is a joyful paean of which Russell's performance is a little unusual in that he does not introduce the reeds until the third section of this ternary work. Louis James Alfred Lefébure-Wély was successively organist of the Church of the Madeleine and Saint-Sulpice in Paris, where he presided over two of Cavallé-Coll's

finest instruments. He wrote in a popular operatic style that was beloved by the public but frowned on by many serious musicians. For a long time Lefébure-Wély was under something of a cloud and his music was rarely performed. In recent years, however, there has been a growing appreciation that, whatever else may be said for it, Lefébure-Wély's music is great fun and deserves to be played. His *Boléro de concert* is typical of his work, and Russell Jackson plays it with great gusto.

Moving into more recent times, Jehan Alain's *Premier Prélude Profane* "Wieder an," JA57, a comparatively early work composed in 1933 and one of *Deux Préludes Profanes*, is particularly interesting. Eastern sources independent of Alain's Catholic faith exercised a heavy influence on him, although this composition is somewhat inscrutable, and it is not entirely clear what Alain was driving at. "Wieder an" translates as "once again," and this seems to fit in with the inscription that prefaces the composition: "After this night, another. And after another, another still. And after that. . . ." It is a gentle piece, and Russell Jackson plays it predominantly on the strings.

The final work on the compact disc is Léon Boëllmann's four-movement *Suite Gothique*. There is an error of translation in the booklet accompanying the recording. The third movement is translated "Prayer to Our Lady," which would be "Prière à Notre Dame." The title of the piece, however, contains a hyphen, and that hyphen is all-important. "Prière à Notre-Dame" translates as "Prayer in Notre-Dame," referring to Notre-Dame Cathedral in Paris. Russell Jackson plays the movement very gently on the strings making very effective use of the swellbox and introducing the Flûte harmonique at the end. The final track on the compact disc is a breathtaking performance of "Toccata" in which the manual and pedal reeds appear at the end with dramatic effect.

Compared to the great French organs like Saint Sulpice and Notre-Dame, the Reuter organ in Saint Luke's Church is far from massive, but it is designed so that every rank counts and all the ranks combine to produce an effect far beyond what might have been expected. This is helped by the church's superb acoustics. Canon Russell Jackson's representative selection from the French organ repertoire gives a very good impression of what can be accomplished on such an instrument, and I have no hesitation in recommending this compact disc.



Bach: The Gamut from A to G

Bach: The Gamut from A to G, Eric Plutz, organist, Princeton University Chapel. Affetto, AF2304, distributed by Naxos, MP3 \$10, FLAC \$13, high resolution FLAC \$17.50. Available from prestomusic.com.

Prelude and Fugue in A Major, BWV 536; Prelude and Fugue in B Minor,

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Reviews

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BWV 544; *Passacaglia and Fugue in C Minor*, BWV 582; *Prelude and Fugue in D Major*, BWV 532; *Prelude and Fugue in E Minor*, BWV 533; *Tocatta and Fugue in F Major*, BWV 540; *Fantasia and Fugue in G Minor*, BWV 542, Johann Sebastian Bach.

Eric Plutz originally came from Rock Island, Illinois. He earned his Bachelor of Music degree *magna cum laude* from Westminster Choir College, Princeton, New Jersey, and his Master of Music degree from the Eastman School of Music, University of Rochester, Rochester, New York. In 2005 he studied the complete works of César Franck in Paris with Marie-Louise Langlais, and in 2019 he studied the complete organ symphonies of Louis Vierne in the Hague, the Netherlands, with Ben van Oosten. He is university organist at Princeton University where he is also lecturer and instructor of organ.

The organ in Princeton University Chapel incorporates pipework by the Skinner Organ Company, Opus 656 (1927), by Aeolian-Skinner, Opus 656-B (1954), and by N. P. Mander (1991). The Mander organ includes a twelve-stop Nave division and an 8' Gallery Trumpet, but Eric Plutz does not make use of these in the current recording.

Using the *Tocatta in F Major* as an example, Eric Plutz undertakes a remarkable analysis of the piece. He shows examples of two-part canons over a pedalpoint, virtuosic pedal solos, arpeggiated and constantly modulating four-bar flourishes interspersed with three sections in trio texture, and the closing perorations that combine the above gestures into a cadential/coda-like fantasy. He includes the registrations used for these with an explanation of why he considers them effective. He goes on to suggest applying the same procedures to the F-major Fugue, the G-minor Fantasia, and the B-minor Prelude. There is an encore, the Sinfonia from *Cantata 29*, arranged by Marcel Dupré, “which may be streamed or downloaded wherever fine tracks are found.” A different performance of this sinfonia may be found on Plutz’s YouTube channel.

This is in many ways a remarkable recording, and I learned a great deal from listening to it and following the explanations in the leaflet. Besides Plutz’s superb rendition of the Bach compositions, it has a great deal to teach us about the music of Bach. I thoroughly recommend this recording to readers of THE DIAPASON.

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

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

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

Advent Lessons & Carols; Cathedral of the Advent, Birmingham, 12/3, 9 am & 11 am

Lessons & Carols; Cathedral of the Advent, Birmingham, 12/21, 5:30 pm

ARIZONA

Bálint Karosi; St. Alban’s Episcopal, Tucson, 12/1, 7 pm

CALIFORNIA

Todd Wilson, with Pacific Symphony; Segerstrom Concert Hall, Costa Mesa, 12/19, 7:30 pm

CONNECTICUT

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

Yale Camerata; Woolsey Hall, Yale University, New Haven, 12/2, 7:30 pm

Mary Pan; St. John’s Episcopal, West Hartford, 12/3, 12:30 pm

Yale Repertory Chorus; Battell Chapel, Yale University, 12/4, 5 pm

Yale Schola Cantorum, Rutter, *Requiem*; Woolsey Hall, Yale University, New Haven, 12/8, 7:30 pm

Lessons & Carols; St. John’s Episcopal, West Hartford, 12/10, 3 pm

Lessons & Carols; South Church, New Britain, 12/17, 4 pm

DISTRICT OF COLUMBIA

Phillip Lamb; National City Christian, Washington, 11/17, 12:15 pm

Caroline Robinson; National Cathedral, Washington, 11/19, 2 pm

Choral Evensong; St. Paul’s, K Street, Washington, 11/26, 4 pm

Giorgio Revelli; National City Christian, Washington, 12/1, 12:15 pm

Advent Lessons & Carols; St. Paul’s, K Street, Washington, 12/3, 4 pm

Christopher Hoh; National City Christian, Washington, 12/8, 12:15 pm

Advent Lessons & Carols; St. Paul’s, K Street, Washington, 12/10, 4 pm

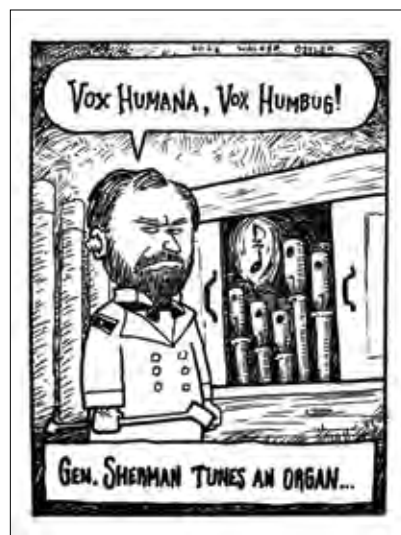
Cathedral Choral Society; Washington National Cathedral, Washington, 12/16, 2 pm & 6 pm; 12/17, 4 pm

Choral Evensong; St. Paul’s, K Street, Washington, 12/17, 4 pm

FLORIDA

Colin MacKnight; Advent Lutheran, Melbourne, 11/19, 3 pm

Nathan Laube; Moorings Presbyterian, Naples, 12/10, 4 pm



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Calendar

GEORGIA

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, 12/8 & 12/9 7 pm

Christmas concert; Peachtree Road United Methodist, Atlanta, 12/10, 5:30 pm

Christmas concert; Peachtree Road United Methodist, Atlanta, 12/17, 7:30 pm

HAWAII

Gail Archer; St. Christopher's Episcopal, Kailua, 12/30, 6 pm

ILLINOIS

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

Handel, *Messiah* sing-along; First Presbyterian, Arlington Heights, 12/3, 4 pm

Christopher Urban, with handbells; First Presbyterian, Arlington Heights, 12/13, 12:10 pm

Christmas concert; First Presbyterian, Arlington Heights, 12/17, 4 pm

KANSAS

Lynne Davis; Wichita State University, Wichita, 12/6, 5:15 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, Christmas concert; Merrill Auditorium, Portland, 12/19, 7 pm

MASSACHUSETTS

Ken Clark Organ Trio; Methuen Memorial Music Hall, Methuen, 11/17, 7:30 pm

Choirs of South Church, Andover; Methuen Memorial Music Hall, Methuen, 12/1, 7 pm

Ray Cornils, with trumpets; Methuen Memorial Music Hall, Methuen, 12/2, 7 pm; 12/3, 3 pm

Diane Meredith Belcher; Church of the Advent, Boston, 12/3, 4:30 pm

Katelyn Emerson; The First Church of Christ, Scientist, Boston, 12/12, 12:15 pm

MICHIGAN

Advent Procession; Cathedral of St. Paul, Detroit, 12/3, 4 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 12/8, 12:30 pm

Lessons & Carols; Cathedral of St. Paul, Detroit, 12/16, 5 pm

Sarah Simko & Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 12/22, 12:30 pm

Isabelle Demers; Central Reformed, Grand Rapids, 12/31, 7:30 pm

MINNESOTA

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

Nathan Laube; Christ Church, Minneapolis, 11/19, 7:30 pm masterclass VocalEssence; Plymouth Congregational, Minneapolis, 12/9, 4 pm, & 12/10, 4 pm

Bach Society of Minnesota & VocalEssence, Bach, *Christmas Oratorio*; Plymouth Congregational, Minneapolis, 12/15, 7:30 pm, & 12/16, 4 pm

MISSOURI

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

NEBRASKA

Alcee Chriss, with brass; First Plymouth Congregational, Lincoln, 12/31, 7 pm

NEW JERSEY

Gail Archer; Holy Rosary Catholic Church, Passaic, 12/2, 3:45 pm

Alexander Straus-Fausto; Princeton University Chapel, Princeton, 12/7, 12:30 pm

NEW YORK

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

Choral concert; St. Agnes Catholic Cathedral, Rockville Centre, 11/17, 7:30 pm

Chanticleer; St. Ignatius Loyola Catholic Church, New York, 12/1, 8 pm

Handel, *Messiah*; Cadet Chapel, West Point, 12/3, 2 pm

Chanticleer; St. Ignatius Loyola Catholic Church, New York, 12/3, 4 pm

Lessons & Carols; Vassar College, Poughkeepsie, 12/3, 7 pm

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, 12/5, 7 pm, & 12/7, 7 pm

TENET; St. Paul's Chapel, Trinity Church Wall Street, New York, 12/7, 7 pm

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, 12/7, 7:30 pm

Christmas concert; Cathedral of St. John the Divine, New York, 12/9, 7 pm

Barnard-Columbia Chorus and Chamber Singers; Columbia University, 12/9, 8 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/10, 3 pm

New York Philharmonic, Handel, *Messiah*; David Geffen Hall, New York, 12/12, 7 pm; 12/13, 7 pm; 12/14, 7 pm; 12/16, 7 pm

Christmas concert; St. Thomas Church Fifth Avenue, New York, 12/14, 5:30 pm

Advent/Christmas concert; St. Agnes Catholic Cathedral, Rockville Centre, 12/15, 7:30 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/17, 3 pm

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/18, 7 pm

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, 12/20, 7:30 pm

Anne Laver; Memorial Art Gallery, Rochester, 12/21, 7:30 pm

New Year's concert; Cathedral of St. John the Divine, New York, 12/31, 7:30 pm

NORTH CAROLINA

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

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

Handel, *Messiah*; Duke Chapel, Duke University, Durham, 12/1, 7:30 pm; 12/2, 3 pm; 12/3, 4 pm

The King's Singers; Duke Chapel, Duke University, Durham, 12/7, 7:30 pm

Adam J. Brakel; St. Matthew's Lutheran, Wilmington, 12/10, 4 pm

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Calendar

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Choral Evensong; Duke Chapel, Duke University, Durham, 12/10, 4 pm
 Advent Lessons & Carols; Duke Chapel, Duke University, Durham, 12/14, 7 pm
 Christmas Lessons & Carols; Duke Chapel, Duke University, Durham, 12/24, 11 pm

OHIO

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

PENNSYLVANIA

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

SOUTH CAROLINA

James O'Donnell; Grace Church Cathedral, Charleston, 12/17, 11 am worship service; 7 pm Lessons & Carols with premiere of carol by O'Donnell

TENNESSEE

Lessons & Carols; St. George's Episcopal, Nashville, 12/3, 6 pm

TEXAS

+ **Bradley Hunter Welch**; St. Theresa Catholic Church, Austin, 11/19, 7 pm
Daryl Robinson; A&M United Methodist, College Station, 12/1, 7 pm
Bradley Hunter Welch; First Baptist, Abilene, 12/15, 7 pm

VIRGINIA

Michael Hey; Abingdon Episcopal, White Marsh, 11/17, 7:30 pm
 + **Ken Cowan**; Christendom College, Front Royal, 11/19, 4 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 11/15, 12 noon
 Just Bach; Luther Memorial Church, Madison, 12/6, 12 noon
Andrew Schaeffer; Luther Memorial Church, Madison, 12/13, 12 noon

GERMANY

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 Orgelsonnmesse*; 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
Andreas Boltz; Dom, Frankfurt, 12/1, 8 pm
Klaus van den Kerkhoff; St. Lambertus, Erkelenz, 12/2, 11:30 am
Ansgar Schlei; Dom, Wesel, 12/2, 12 noon
Yuhan Niu; Sts. Cyprian & Cornelius, Ganderkesee, 12/2, 12:05 pm
Michael Vetter; Dom St. Petri, Bautzen, 12/2, 4 pm
Daniel Beilschmidt, with block flute and speaker; Schlosskirche, Altenberg, 12/2, 5 pm
Martin Weber, with Münsterkantorei, Münsterbläser; Münster, Überlingen, 12/3, 5 pm
Holger Gehring & Thomas Lennartz; Kreuzkirche, Dresden, 12/6, 8 pm
Daniel Beilschmidt, works of Bach; Schlosskirche, Altenberg, 12/8, 5 pm
Johannes Krutmann; Liebfrauenkirche, Hamm, 12/8, 7 pm
Winfried Lichtscheidl; St. Lambertus, Erkelenz, 12/9, 11:30 am
Ulrich Theißen Pibernik, with vocalists and flute; St. Martin, Bamberg, 12/9, 5:30 pm
 Christmas concert; Dom, Wesel, 12/9, 6 pm

Andreas Weill; Münster, Obermarchtal, 12/10, 5 pm
Michael Vetter; Dom St. Petri, Bautzen, 12/11, 4 pm
Johannes Bremme & Johannes Krutmann; Liebfrauenkirche, Hamm, 12/15, 7 pm
Wolfram Goertz; St. Lambertus, Erkelenz, 12/16, 11:30 am
Andreas Boltz; Dom, Frankfurt, 12/16, 12:30 pm
Michael Vetter; Dom St. Petri, Bautzen, 12/16, 4 pm
 Christmas concert; St. Lambertus, Essen, 12/16, 4 pm
Michael Gerhard Kaufmann; St. Martin, Bamberg, 12/16, 5:30 pm
Ansgar Schlei; Dom, Wesel, 12/16, 6:30 pm
Melanie Jäger-Waldau; Münster, Überlingen, 12/16, 7:30 pm; 12/17, 5 pm
Stefan Emanuel Knauer; St. Lambertus, Erkelenz, 12/23, 11:30 am
Michael Vetter; Dom St. Petri, Bautzen, 12/23, 4 pm
Michael von Hintzenstern; Dorfkirche, Denstedt, 12/25, 5 pm
Michael Bottenhorn; St. Josef, Bonn-Beuel, 12/25, 6 pm
Fraser Gartshore; St. Josef, Bonn-Beuel, 12/25, 10:30 pm
Kirsten Sturm; Münster, Obermarchtal, 12/29, 5 pm
Thorsten Ahlrichs, with violin & alto; St. Cyprian & Cornelius, Ganderkesee, 12/30, 7:30 pm

Michael von Hintzenstern; Dorfkirche, Denstedt, 12/31, 5 pm
Holger Gehring, with Dresdner Trompeten Consort; Kreuzkirche, Dresden, 12/31, 9 pm
Jean-Baptiste Robin, with trumpet; Hl. Geist-Kirche, Schramberg, 12/31, 9:30 pm
Gerhard Löffler; St. Jacobi, Hamburg, 12/31, 10:30 pm
 Cappella vocale Liebfrauen; Liebfrauenkirche, Hamm, 12/31, 11:45 pm

NETHERLANDS

Denis Roosen, with Baroque viole; St.-Niklaaskerk, Neerpelt, 12/3, 2:30 pm
Jaap Kroonenburg; Groote Kerk, Masluis, 12/23, 8 pm

UNITED KINGDOM

Christopher Fletcher-Campbell; Oxford Town Hall, St. Aldgate's, 11/15, 12 noon
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
Colin Walsh; Bloomsbury Central Baptist, London, 11/25, 4 pm
Ben Bloor; St. Lawrence Church, Alton, 12/4, 8 pm
Laurence Caldecote; Welsh Church, London, 12/20, 1:05 pm

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 13. Title of publication: THE DIAPASON
 14. Issue date for circulation data below: September 2023
 15. Extent and nature of circulation:

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
A. Total number of copies (net press run):	2,391	2,349
B. Paid and requested circulation:		
1. Paid circulation outside-county mail subscription:	1,869	1,803
2. Total paid and requested circulation (sum of 15B1 through 15B4):	1,869	1,803
D. Non-requested circulation (by mail and outside the mail):		
1. Outside county on PS Form 3841:	285	236
4. Outside the mail:	217	248
E. Total non-requested circulation:	422	484
F. Total distribution:	2,291	2,287
G. Copies not distributed:	100	62
H. Total:	2,391	2,349
I. Percent paid and/or requested circulation:	79.1%	97.0%

17. Publication of Statement of Ownership for a Requester: Publication is required and will be printed in the November 2023 issue of this publication.
 18. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).
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STEPHEN BUZARD, Glenview Community Church, Glenview, IL, June 27: *Te Deum*, op. 11, Demessieux; *Pastorale*, Roger-Ducasse; *Marche Funèbre (La nef sacrée)*, op. 171, no. 3), Chaminade; *Prélude, Adagio, et choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

ADAM CHLEBEK, Cathedral of the Immaculate Conception, Springfield, IL, June 2: *Allegro (Symphonie VI in g, op. 42, no. 2)*, Widor; *Elegy*, Thalben-Ball; *Lento (Symphonie VII in a, op. 42, no. 3)*, Widor; *Hudson Preludes*, Muhly; *Salve Regina*, Latry.

WYLIE CRAWFORD, carillon, Chicago Botanic Garden, Glencoe, IL, June 26: *Morning Has Broken*, arr. Halsted; *Try to Remember (The Fantasticks)*, Schmidt, arr. Giszczak; *Yesterday*, McCartney, arr. Crawford; *Perfect Day*, Reed, arr. Tamminga; *Gymnopédie I*, Satie, arr. Crawford; *Sarabande*, Poulenc, arr. Arterton; *The Rose (The Rose)*, McBroom, arr. Crawford; *To a Wild Rose*, MacDowell, arr. Myhre; *Campanella*, Clément; *All Through the Night*, arr. 't Hart.

PHILIP CROZIER, Cathedral, Fulda, Germany, June 24: *Toccata in d, Fugue in D (Zwölf Stücke)*, op. 59, nos. 5, 6), Reger; *Impromptu (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 2), Vierner; *Hommage*, Bédard; *Sonata Eroica*, op. 94, Jongen.

Onze Lieve Vrouw ter Sneeuwkerk, Destelbergen, Belgium, June 25: *Epigrams*, Kodály; *Concerto in d, BWV 596*, Vivaldi, transcr. Bach; *Impromptu (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 2), Vierner; *Conradus*, Ferdinand; *Proprio Ferdinand Ulteriu (Tablature of Jan z Lublina)*, anonymous; *Choral Song and Fugue*, Wesley; *Hommage*, Bédard; *Fugue in a, Fugue in d*, Cernohorský; *Invention in a, Invention in C*, Gerber; *Pastorale (Zwölf Stücke)*, op. 59, no. 2), Reger; *Toccata*, op. 104, Jongen.

CLIVE DRISKILL-SMITH, St. Peter's Episcopal Church, Charlotte, NC, June 11: *Prelude and Fugue in C, BWV 547, Pastorale in F, BWV 590, Meine Seele erhebt den Herren, BWV 648, BWV 733, In dulci jubilo, BWV 608, BWV 729*, Bach; *Prélude sur l'Introït de l'Épiphanie*, op. 13, Duruflé; *Variations sur un Noël*, op. 20, Dupré; *Récit de tierce en taille (Livre d'Orgue)*, de Grigny; *Noël Suisse*, Daquin.

VINCENT DUBOIS, First Presbyterian Church, Evanston, IL, June 28: *Adagio and Fugue in c, K. 546*, Mozart, transcr. Guillou; *Innig, Nicht zu schnell (Sechs Studien in kanonischer Form)*, op. 56, nos. 4, 5), Schumann; *Choral in b, FWV 39 (Trois Chorals, no. 2)*, Franck; *Scherzo, Cantabile, Final (Symphonie II in e, op. 20)*, Vierner; *Danse macabre*, op. 40, Saint-Saëns; *Final (Évocation)*, op. 37), Dupré; *Improvisation on submitted themes*.

RHONDA SIDER EDGINGTON, Christ Church, Michigan City, IN, June 14: *Prelude in C, BWV 531*, Bach; *Variations on Brother James' Air*, Sandresky; *Fugue "Triangulaire" (Douze Courtes Pièces)*, op. 43, no. 12), Laurin; *Meditation on Finlandia*, Portman; *Sonata III in A, op. 65, no. 3*, Mendelssohn; *Partita on Herr Jesu Christ, dich zu uns wend*, Böhm; *Fugue in E-flat, BWV 552ii*, Bach.

DOMINIC FIACCO, with Jeter Dority and Ian Chang, snare drum, and Heather Buchman, cymbals and triangle, Grace Episcopal Church, Utica, NY, June 25: *Fantasia super Komm, heiliger Geist, BWV 651*, Bach; *Naïades (24 Pièces de fantaisie)*, Quatrième suite, op. 55, no. 4), Vierner; *Heart of Peace, Young Spirit*, Takle; *Urlicht (Symphony No. 2, in c)*, Mahler, transcr. Roelfsma, Fiacco; *Grand Processional*, Carpenter; *Boléro sur un Thème de Charles Racquet*, Cochereau; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Crucifixion, Résurrection (Symphonie-Passion)*, op. 23), Dupré.

NATHANIEL GUMBS, First Presbyterian Church, Asheville, NC, June 26: *Jubilate*, Sowande; *Sonata I in f, op. 65, no. 1*, Mendelssohn; *Benedictus (Zwölf Stücke)*, op. 65, no. 9), Reger; *Allegro vivace (Symphonie V in f, op. 42, no. 1)*, Widor; *Retrospection, Price; Spirit Fantasy*, Haywood; *Nimrod (Enigma Variations)*, Elgar, transcr. Harris; *Concert Overture in c*, Hollins.

DAVID JONIES, Cathedral of the Holy Name, Chicago, IL, June 29: *Prelude and Fugue in D, BWV 532*, Bach; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes)*, op. 122, no. 8), Brahms; *Salve Regina*, op. 39, no. 4, Piechler; *Cantabile, Final (Symphonie VI in g, op. 42, no. 2)*, Widor.

KIMBERLY MARSHALL, Episcopal Church of the Transfiguration, Dallas, TX, May 5: *Toccata septima*, Muffat; *Uppon la mi re*, anonymous; *Voluntary in G, Ground, Purcell; Ricercar del Sesto Tono*, Bertoldo; *Annum per Annum*, Pärt; *Elegy*, Still; *Exodus Suite: A Tribute to Harriet Tubman*, Wills; *Hózhó*, Chee; *Fugue in E-flat, BWV 552ii*, Bach.

ROBERT McCORMICK, Grace United Methodist Church, Hagerstown, MD, May 12: *Imperial March*, op. 32, Elgar, transcr. Martin; *Sonata in d, BWV 527*, Bach; *Air (Suite No. 1 for Organ)*, Price; *Fantasy, Fugue, and Chorale on Engelberg*, Wright; *Promenade*, Robinson; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

RAÚL PRIETO RAMÍREZ, Southern Illinois University, Carbondale, IL, May 5: *Prelude and Fugue in D, BWV 532, Toccata, Adagio, and Fugue in C, BWV 564*, Bach; *Basse et dessus de trompette ou de cornet séparé en dialogue, Récits de cromorne et de cornet séparé en dialogue, Dialogue sur les Grands Jeux (Suite du premier ton)*, Clerambault; *Rhapsody in E (Trois Rhapsodies)*, op. 7, no. 1), Allegro gio-

coso (*Sept Improvisations*, op. 150, no. 7), Saint-Saëns; *Variations on Cantilena anglica de Fortuna*, Scheidt; *Symphonic Poem "Prometheus"*, S. 99, Liszt, transcr. Guillon.

CAROLINE ROBINSON, Cathedral of St. Philip, Atlanta, GA, May 21: *Toccata in E, BWV 566*, Bach; *Alléluias sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Capriccio*, Ireland; *Jupiter (The Planets)*, Holst.

ANDREW SCHAEFFER, St. Joseph Catholic Church, Appleton, WI, May 31: *Epithalame*, Willan; *Rhapsody on Breton Melodies*, Saint-Saëns; *Prélude*, Boulangier; *Gavotte*, Wesley; *Carillon (Sept Pièces)*, op. 27, no. 4), Dupré.

JOHN W. W. SHERER & MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, May 26: *Concerto in F*, Handel; *Marche religieuse (Pièces dans différents styles)*, book 1, op. 15, no. 2), Guilman; *Festive Flutes*, Titcomb; *Litany*, Martinson; *Suite for Organ*, DeLamarter; *Giga*, Bossi; *Crown Imperial*, Walton, transcr. Murrill.

MARK STEINBACH, Calvary Episcopal Church, Stonington, CT, May 20: *Carillon de Westminster (24 Pièces de fantaisie)*, Troisième suite, op. 54, no. 6), Vierner; *Nun komm, der Heiden Heiland*, BuxWV 211, Buxtehude; *Nun komm, der Heiden Heiland*, Heiller; *Mad Rush*, Glass; *In Quiet Mood*, Price; *Freu dich sehr; o meine Seele*, Heiller; *Desseins éternelle, Dieu Parmi nous (La Nativité du Seigneur)*, Messiaen.

KATHERINE WEBB, Cathedral of St. Philip, Atlanta, GA, May 7: *Church Bells Beyond the Stars*, McDowall; *Arietta*, Kerr; *Impromptu No. 1 (Three Impromptus)*, op. 78), Coleridge-Taylor; *Meditation on Were You There*, Simpson-Curenton; *Vruechten*, Diemer; *Adagio and Fugue in f*, Hailstork; *Toccata on Lift Every Voice*, Miller.

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Fruhauf Music Publications' November complimentary issue offers a Baroque bouquet of four organ settings featuring three traditional hymn tunes: an invention on ABERYSTWYTH, a chorale prelude on LLANGLOFFAN, and two settings of NUN DANKET ALLE GOTT, one *manualiter*, and the other for *organo pleno*. For more details, please visit frumuspub.net for a complete listing of all available PDF booklet scores.

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Raven has released Raven OAR-177 "Resurgam: Organ Music of Harvey Grace (1874-1944)" played by **Damin Spritzer** on the 1895 T. C. Lewis 4-manual organ in Ashton-Under-Lyne, England. The album includes about half of Grace's original organ music, not his transcriptions, and is available for streaming or download on most digital platforms. It is also available as a high-quality CD for \$15.98 (free shipping in the USA) from RavenCD.com 804/355-6386 and from E-Bay, etc.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Fridthjov Andersen, Finn Viderø, Mats Backman, Lasse Toft Eriksen, Jukka Kankainen, Hans Friedrich Micheelsen, Toiveo Elovaara, Kjell Mørk Karlsen and Olli Saari. The two pipe organs of Kallio Church, Helsinki, are in two distinct organ-building styles: the neoclassic inspired 1987 Kangasalan Organ (21 stops), and the French-romantic inspired, 48-stop, 1995 Åkerman & Lund organ. Check it out at www.pro-organo.com and search for the term "Nordic Journey."

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CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	37.00
Display Classified, per word	1.40
Display Classified minimum	43.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 31.00
 (\$42 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 220 N. Smith Street, Suite 440, Palatine, IL 60067
 608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

Karen McFarlane Artists

*Representing the world's premiere organists
& choirs for a century*

John McElliott

president

email

john@

concertorganists.com

website

concertorganists.com

tel 440-542-1882

fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA BERNEY



STEPHEN BUZARD



CHELSEA CHEN



ALCEE CHRISS III



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



STEFAN ENGELS



THIERRY ESCAICH



JANETTE FISHELL



DAVID GOODE



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY*



JENS KORNDÖRFER



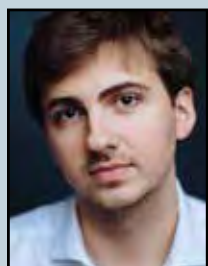
CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN**



TODD WILSON

CHOIRS

**Westminster
Cathedral**

UK

March–April 2025

Polyphony

UK

October 2025

New College

Oxford, UK

**Saint Thomas
Church**

New York, NY

**Westminster
Abbey**

UK

Trinity College

Cambridge, UK

*COMPETITION WINNERS

*James Kealey — AGO National Young Artist Competition in Organ Performance

**Aaron Tan — Canadian International Organ Competition