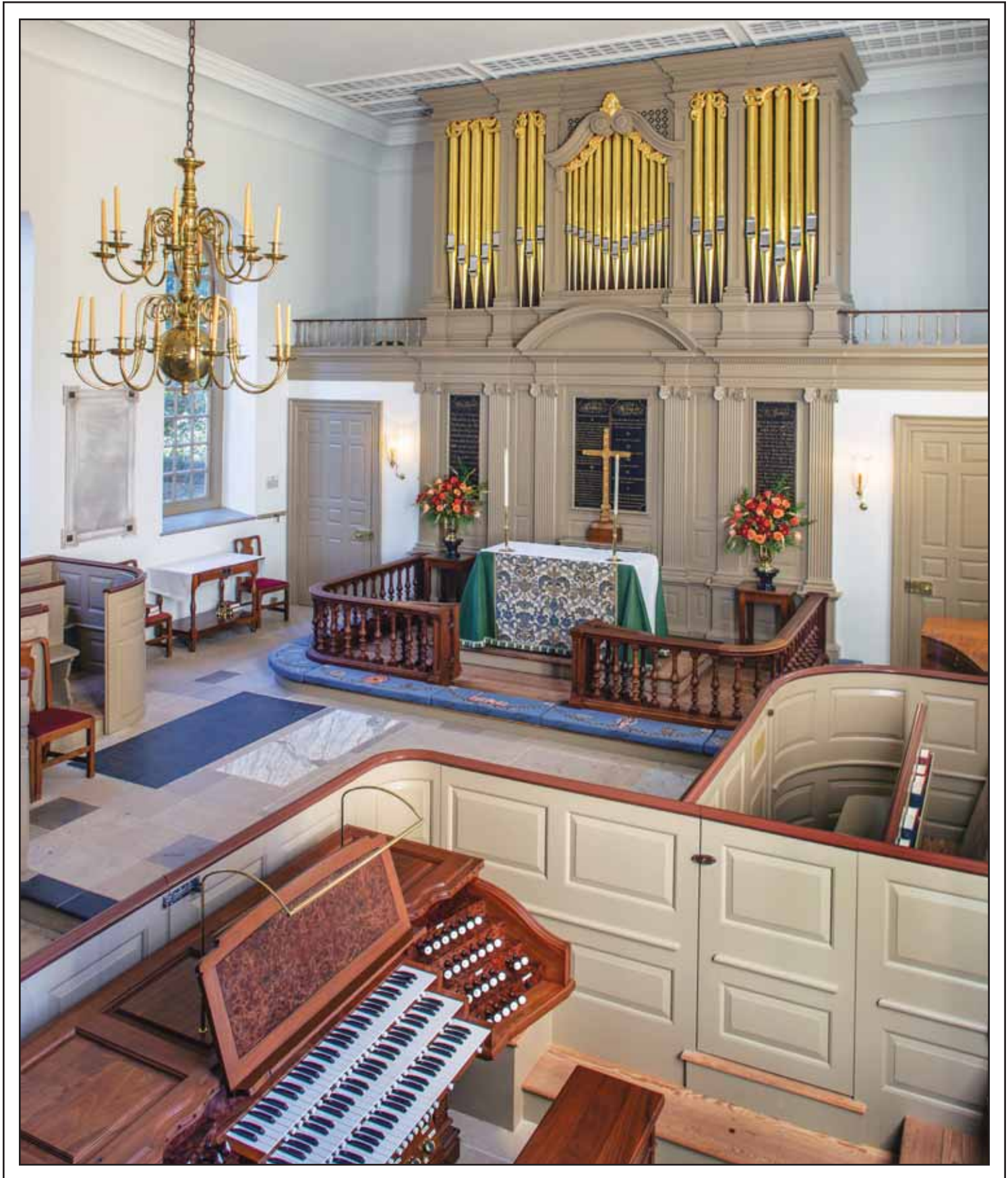


# THE DIAPASON

JANUARY 2020



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Williamsburg, Virginia  
Cover feature on pages 20–21

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# THE DIAPASON

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An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

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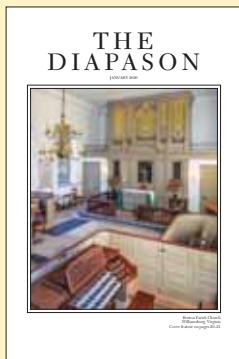
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## Editor's Notebook

### Happy New Year 2020

The staff of THE DIAPASON wishes each of you a happy and healthy New Year, continuing through all the days of the year 2020. We look forward to bringing you many fascinating articles for your reading pleasure and edification. This issue commences our 111th year of bringing you news, features, events, and so much more.



### The Gruenstein Award

Nominations for our first Gruenstein Award are accepted through January 31. The award honors the work of a young scholar through a feature-length article in the May 2020 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2020. For further details, see the September 2019 issue, page 3, or visit [www.thediapason.com](http://www.thediapason.com).

### 2020 Resource Directory

The 2020 Resource Directory is presented with this mailing. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

### Summer conferences, workshops, conventions, etc.

In the April issue, we will print our list of summer conventions, conferences, workshops, and other gatherings around the

## Here & There

### Events



**Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ**

**The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.:** January 5, Epiphany Lessons & Carols, with St. Brigid School Honor Choir and Golden Gate Boyschoir and Bellingers; 1/12, Thomas Fielding, organ; 1/19, Cavatina Chamber Ensemble. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

**Opus 327 NFP, the not-for-profit foundation established by St. Luke's Episcopal Church, Evanston, Illinois, for the benefit of the church's 1922 Skinner Organ Company instrument, announces events for 2020:** January 19, Happy Birthday, Ernest Skinner!, featuring Christine Kraemer, organ, and Jill Shellabarger, actor; March 6, Wolfgang Rübsam, works of Franck and Vierne; 3/7, masterclass, Wolfgang Rübsam; April 24, Opusfest, featuring Jackson Borges, silent film accompaniment, *Sherlock Jr.* In addition, Christine Kraemer offers short recitals on Wednesdays in Lent, 11:30 a.m.: March 4, 11, 18, and 25.



**St. Luke's Episcopal Church, Evanston, Illinois, Skinner organ**

Opus 327 NFP has established its Centennial Fund for continued maintenance and restoration of the organ, which reaches its 100th year in 2022. For information or to make a donation: [www.opus327.org](http://www.opus327.org).

**Second Presbyterian Church, St. Louis, Missouri announces events for its Courts Music Series, Sundays at 4:00 p.m.:** January 19, singer Anita Jackson and her trio; February 2, Trombones of the St. Louis Symphony; March 1, silent movie accompanied by Andrew Peters; April 26, Easter hymn festival with Andrew Peters. For information: [www.secondchurch.net](http://www.secondchurch.net).

**Great Music at St. Bart's announces events at St. Bartholomew's Church, New York, New York:** January 23, Clara Gerdes, organ; February 13, Orchestra



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

globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month.

### In this issue

This month, David Herman presents a glimpse into the life of Ralph Vaughan Williams as it pertains to the composer's work as an organist and his compositions for the instrument. Masako Gaskin and David Erwin report on the July 2019 British and French Organ Music Seminar.

John Bishop, in "In the Wind . . .," reports on the new Noack organ at St. Peter's Catholic Church, Washington, D.C. In "Harpsichord Notes," Larry Palmer introduces the work of John Walhausen at the harpsichord and organ. Palmer also lists the many topics of his columns found in the 2019 issues. Gavin Black will return to writing for us in a month or so, as he has had orthopedic surgery. We wish him well in his recovery and look forward to his further discussion of Bach's *The Art of the Fugue*. An index for the year 2019 is found at the end of this issue.

Our cover feature spotlights the new Dobson organ at Bruton Parish Church, Williamsburg, Virginia. The instrument is a worthy addition to the lengthy history of music in one of the nation's oldest churches. ■

Modern; March 8, Apple Hill String Quartet; May 7, Juilliard organ students. For information: [www.mmpaf.org](http://www.mmpaf.org).



**Aspen Community United Methodist Church, Aspen, Colorado, Wicks organ**

**Aspen Community United Methodist Church, Aspen, Colorado, announces its 2020 series of organ recitals:** January 29, Simon Jacobs; February 25, James Welch; June 30, Stephen Hamilton; July 19, Christopher Houlihan; August 9, Gregory Zelek. The two-manual, 34-rank Wicks organ was built in 1999, with additions in 2019. For information: [www.aspencommunitychurch.org](http://www.aspencommunitychurch.org).

**Quire Cleveland, Cleveland, Ohio, Jay White, artistic director, announces its 2019–2020 season of events, the organization's twelfth:** February 28–29, Journey Home: Finding Unity after Loss, at St. John Cantius Catholic Church and St. Vitus Catholic Church, Cleveland; May

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

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## Here & There

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8–10, Resonant Glory: Music for Grand Spaces, at the Cathedral of St. John the Evangelist, Cleveland; St. Noel Catholic Church, Willoughby Hills; and St. Sebastian Catholic Church, Akron. For information: [www.quirecleveland.org](http://www.quirecleveland.org).

### Competitions

**The 2019 Utech Hymn Tune Competition**, sponsored by the George W. Utech Congregational Hymnody Fund at the Eastman School of Music, Rochester, New York, announced the winning hymntune, **PARADISE**, composed by **Larry Visser**, minister of music and chancel organist at LaGrave Avenue Christian Reformed Church, Grand Rapids, Michigan. The first singing of **PARADISE**, paired with the newly commissioned text “Out of Silence Music Rises,” by **Carl Daw, Jr.**, occurred at the 2019 Utech Hymnody Symposium, held in Rochester, New York, on November 1. For information: [www.esm.rochester.edu/organ/utech/](http://www.esm.rochester.edu/organ/utech/).

**The 12th Mikael Tariverdiev International Organ Competition** will be held April through September 2021. The first round of selection will occur at the University of Kansas, Lawrence, Kansas (April 8–10); St. Michael’s Church, Hamburg, Germany (April 19–23), and the Glinka National Museum Consortium of Musical Culture, Moscow, Russia (August 29–31). The second and final rounds will take place in Kaliningrad, Russia, September 3–9. Contestants born after January 1, 1987, are free to choose the place of their participation in the first round. First prize is \$5,000, second prize \$3,000, third prize \$2,000, with three additional prizes at \$1,000 each. Chair of the jury is Winfried Böinig. Deadline for application is March 1, 2021 (for Lawrence and Hamburg), and June 1, 2021, for Moscow. For information: [www.organcompetition.ru](http://www.organcompetition.ru).

### Engaging the next generation

**Longwood Gardens**, Kennett Square, Pennsylvania, announces its summer organ academy for college students, July 20–25. Faculty includes **Peter Richard Conte**, **Alan Morrison**, **Ken Cowan**, and **Benjamin Sheen**. The week’s activities afford students the opportunity to study organ transcriptions utilizing Longwood Gardens’ four-manual Aeolian organ of 146 ranks, 10,010 pipes. Deadline for application is March 2.



**Longwood Gardens, Kennett Square, Pennsylvania, Aeolian organ** (photo credit: Duane Erdmann)

For application and further information: [longwoodgardens.org/organ-academy](http://longwoodgardens.org/organ-academy).

**The American Guild of Organists** announces its **Pipe Organ Encounters** (POE) for 2020: Manhattan, Kansas, June 22–27; Long Beach, California, June 28–July 3; Winston-Salem, North Carolina, July 19–24; Hartford, Connecticut, August 2–7; POE Advanced, Ann Arbor, Michigan, June 29–July 3; POE+, Rockford, Illinois, June 14–19; Allentown and Bethlehem, Pennsylvania, June 28–July 3; and Richmond, Virginia, July 26–31. For information: [www.agohq.org/education/poe/](http://www.agohq.org/education/poe/).



**Ronan Minor and First Religious Society’s organist Justin Murphy-Mancini** (photo credit: Michael Laird)

**The Young Organist Collaborative** of Portsmouth, New Hampshire, hosted a student field trip to Newburyport, Massachusetts, area pipe organs on



**Fernand Létourneau signs paperwork to sell the company he founded to Dudley Oakes**



**Dudley Oakes signs paperwork, completing his purchase of Orgues Létourneau from Fernand Létourneau**

**Létourneau Pipe Organs** has announced a new chapter in the company’s management after forty years of operation. The company’s founder, **Fernand Létourneau**, has named **Dudley Oakes** to the role of president and owner. Létourneau’s management team will otherwise remain as before, and Fernand Létourneau will remain involved in daily operations.

Létourneau Pipe Organs has designed and built 132 installations in Canada, England, Austria, Australia, New Zealand, and across the United States, with information for each provided at their website. Fernand Létourneau began working in the pipe organ industry as an apprentice voicer for Casavant Frères in February 1965. He continued there for 14 years, working under the tonal direction of Lawrence Phelps, then Gerhard Brunzema, and served as the company’s head voicer for the last four of those years. Brunzema encouraged a 1978 study trip to Europe to see historic voicing techniques firsthand. Létourneau launched his own company soon thereafter. Among his achievements, he served as co-president of the 2010 joint convention of the American Institute for Organbuilders and the International Society of Organbuilders held in Montréal. He also was also the recipient of the Royal Canadian College of Organists Prize of Excellence in 2016.

Dudley Oakes has been with Létourneau since 1987 at the core of the company’s operations in the United States. He holds a bachelor’s degree from the University of Richmond, and a master’s degree and a doctorate from the University of Michigan. He has concertized widely in North America and Europe with an emphasis on French and German repertoire from the Romantic era. For information: <http://letourneauorgans.com>.



**Dudley Oakes addresses the team at Orgues Létourneau while Fernand Létourneau looks on**

November 2, 2019. The group of a dozen students, both first-year beginners and more experienced students, visited and played four instruments and heard some of the history of these instruments from **Barbara Owen**.

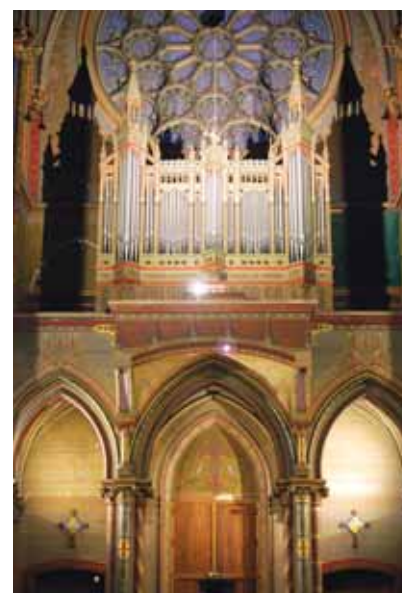
The organs were First Religious (Unitarian) Society, 1834 Joseph Alley/2012 A. David Moore organ of two manuals, 27 ranks; St. Paul’s Episcopal Church, 1923 Austin Organ Company instrument of three manuals, 23 ranks; St. Anna’s Chapel, 1863 William Stevens of one manual, nine ranks; Old South (Presbyterian) Church, 1866 E. & G. G. Hook organ of two manuals, 23 ranks. For information: [www.stjohnsnh.org/young-organist-collaborative](http://www.stjohnsnh.org/young-organist-collaborative).

### Conferences

**The University of Michigan School of Music, Theatre & Dance** invites proposals for events at its 60th annual organ conference, October 4–6, on the theme “Visionary Collaborations in Sacred Music, Worship, and the Arts.” Proposals must be received by March 15. Requirements and further details are available from James Kibbie: [jkibbie@umich.edu](mailto:jkibbie@umich.edu).

### Organ tours

**Historic Organ Study Tours** (HOST) announces its 2020 summer tour to Southwestern France, August 20–29. The tour begins in Bordeaux and continues through Montpon-Ménéstérol, Bergerac, Monein, Auch, to Toulouse, with other stops along the way. The tour leader is **Christophe Mantoux**, and tour directors are **Bruce**



**Church of the Gesu, Toulouse, France**

**Stevens and William T. Van Pelt**. For information: [bbstevens@erols.com](mailto:bbstevens@erols.com).

### People

**Harold G. Andrews** retired September 29, 2019, as organist and choirmaster for St. Mary’s Episcopal Church, High Point, North Carolina, after 55 years of service to the parish. In 2016, he led the choir of the church for a week’s residency at Canterbury Cathedral.

Andrews began piano studies at age five, moving to the organ at eleven. He earned undergraduate and master’s degrees in organ from Oberlin Conservatory of Music and a doctorate from Boston University. Drafted into the

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### PETER RICHARD CONTE, WANAMAKER COURT ORGANIST

Friday, July 17, 2020 (8PM)

### STEPHEN THARP, CONCERT ORGANIST

Friday, November 20, 2020 (8PM)

### NATHAN LAUBE, CONCERT ORGANIST, EASTMAN SCHOOL OF MUSIC

Friday, August 21, 2020 (8PM)

### CHRISTMAS AT THE CATHEDRAL

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### HECTOR OLIVERA, CONCERT ORGANIST

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Appointments



Fredrick Bahr

**Fredrick Bahr** is appointed director of the service department of John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. He will oversee all facets of the department: mentoring its staff of technicians, servicing its regular maintenance clients, and managing special restoration, renovation, and rebuilding projects.

Bahr, who has more than forty years' experience in the organbuilding and organ service industry, was most recently shop manager and instructor of organ technology at the American Organ Institute at University of Oklahoma. He is editor of the American Institute of Organbuilders' *Journal of American Organbuilding*, and is a past president of the AIO. His articles have been published in *THE DIAPASON*,

*The American Organist*, and the *Journal of American Organbuilding*. He has presented several lectures for various chapters of the American Guild of Organists and participated in guild outreach programs, Pipe Organ Encounters, and Pedals, Pipes and Pizza. For information: [www.buzardorgans.com](http://www.buzardorgans.com).



Keith Williams

**Keith Williams** is appointed director of sales for John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. He has directed the company's service department for the past twenty years, guiding it through its growth of staff and through maintenance, restorations, renovations, and rebuilding of extant pipe organs.

Williams is director of music at St. John's Lutheran Church, Champaign, and earned a Bachelor of Music degree from Oberlin Conservatory of Music. He previously served as organist and choirmaster at St. Paul's Episcopal Church, Troy, New York, instructor of organ at College of St. Rose, Albany, New York, and chapel organist at the Emma Willard School,

Troy, New York. He has presented recitals at several churches throughout the Midwest, and is the past president and organist for Baroque Artists of Champaign/Urbana. For information: [www.buzardorgans.com](http://www.buzardorgans.com). ■

Nunc Dimittis



Stephen Cleobury (photo credit: King's College Cambridge/Ben Ealovega)

**Stephen Cleobury**, former director of music at King's College, Cambridge, died November 22 in York, UK, his home since he retired in September, after a long illness. He was born in Bromley, in Kent County in southeast England, on December 31, 1948.

His musical career began as a boy soprano at Worcester Cathedral. He attended St. John's College, Cambridge, as an organ scholar, studying organ and choral music with David Willcocks and George Guest. His first post was as sub-organist at Westminster Abbey. In 1976, he conducted a new work, *The Lion of Suffolk* by Malcolm Williamson, at a memorial service for Benjamin Britten, and he continued to emphasize contemporary music in his programming. He also worked at the Northampton Grammar School and St. Matthew's Church in Northampton in the 1970s.

In 1979, Cleobury was promoted to master of music at Westminster Cathedral. He moved to King's College as music director in 1982, a position he would hold for 37 years that involved conducting the school's centuries-old choir. He became director of the Cambridge University Musical Society in 1983. Cleobury also served as director of the BBC Singers from 1995 to 2007, and continued to be associated with the group as conductor laureate.

During his long tenure, Cleobury extended the King's Choir reach by developing its activities in broadcasting, recording, and touring. He founded the tradition of an annual commissioned carol for Christmas Eve, which since 1984 has made a substantial contribution to contemporary choral repertoire, the works premiered at Lessons and Carols. He introduced the annual festival, Easter at King's, from which the BBC regularly broadcasts, and, in its wake, a series of performances throughout the year, Concerts at King's. In December 2018, he conducted the choir in the 100th anniversary of A Festival of Nine Lessons and Carols, broadcast live from King's around the world. Six months later he was knighted for services to choral music.

He led the Choir of King's College in recordings for a wide variety of labels, as organist as well as choir director, on the choir's own label in the 2010s. For that label he released a recording of Herbert Howells's *An English Mass* in 2019. That year he announced his retirement from his King's College post.

See the interview with Stephen Cleobury by Lorraine Brugh in the June 2018 issue of *THE DIAPASON*, pages 20–23: <https://www.thediapason.com/sites/thediapason/files/June18FullIssuePDF.pdf>. ■

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Army during the Korean War, he spent two years at West Point Academy, assisting with organ maintenance in the chapel. In 1957, he began teaching music at Greensboro College, later teaching photography, and in 1964 was hired at St. Mary's Church. He retired from Greensboro College in 1993 as professor emeritus. He established his own organ maintenance firm, Organcraft, in 1991. Andrews has been honored by St. Mary's Church with the title organist and choirmaster emeritus.

**Gregory Hamilton**, assisted by the **Schola Cantorum** of Holy Trinity Seminary, Irving, Texas, of which he is director of sacred music, presented François Couperin's *Messe pour les Couvents* in concert at the seminary on November

10, 2019. The choir sang *Missa de St. Cécile* (Tone VI, Paris, 1687). For information: <https://gregoryhamilton.org>.

Organist **Nicholas Schmelter** and pianist **Tyler Kivel** completed a Halloween-themed concert tour of Illinois, Michigan, and Wisconsin on November 3, including appearances in Caro and Flint, Michigan; La Grange, Illinois; and Oshkosh and Brookfield, Wisconsin. Programs included solo works and transcriptions by Boëllmann, Liszt, Fauré, Saint-Saëns, Gounod, and others. Kivel is a soloist, freelance performer, teacher, and chamber musician in the Chicago area. Schmelter is director of worship and congregational life at First Presbyterian Church, Caro, Michigan. For information: [www.schmeltermusic.com](http://www.schmeltermusic.com).

Publishers

**Augsburg Fortress** announces new choral publications for Lent: *Forty Days and Forty Nights* (9781506463568, \$2.25), by Franklin Ashdown, for SATB and organ; *Go to Dark Gethsemane* (9781506463582, \$1.95), by David W. Music, for SATB and keyboard; *Just As I Am, Without One Plea* (9781506463605, \$1.95), by Lynette Maynard, for two-part mixed and keyboard; and *Ride On, King Jesus: Palm Sunday Medley* (9781506463667, \$2.25), by Sylvia B. Oines, for SATB and keyboard. For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).

**Breitkopf & Härtel** announce new choral publications: *St. Mark Passion* (full score, PB 5611, €64; piano vocal

score, EB 8916, €19.90), BWV 247, by Johann Sebastian Bach, reconstructed and edited by Malcolm Bruno; and *Befiehl du deine Wege* (ChB 5361, €8.90), by Johann Christoph Altnikol, edited by Max Schneider, for mixed choir a cappella. For information: [www.breitkopf.com](http://www.breitkopf.com).

**Concordia Publishing House** announces new organ publications: *Festive Partita on Now Thank We All Our God* (977879, \$10), by John A. Behnke; *Thanksgiving Mosaics* (977864, \$20), by Jacob B. Weber; *Lord of Our Life: Partita on ISTE CONFESSOR* (977861, \$16), by Kenneth T. Kosche; and *11 Compositions for Organ, Set XI* (977880, \$30), by Charles W. Ore. Visit: [www.cph.org](http://www.cph.org).

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St. James Catholic Church, Chicago, Illinois, 1891 Frank Roosevelt Opus 494, as removal begins in 2013; Parts of the organ are being packed for storage

Frank Roosevelt Opus 494 was installed in 1891 in St. James Catholic Church, Chicago, Illinois, an instrument of two manuals, 26 ranks, with Roosevelt's patent tracker-pneumatic key action. St. James, then the wealthiest parish in the city, built its second church to the designs of Patrick C. Keely between 1875 and 1880. The edifice was adorned with marble altars and stained-glass windows, several of which came from the Tiffany studios. The spire housed Chicago's first chime of 20 bells, cast in 1895 by McShane Bell Foundry of Baltimore, Maryland.

The Roosevelt organ has faced several near-destruction calamities in the last fifty years. The church was nearly destroyed by fire in December 1972, and demolition of the building's remains was seriously considered at that time. The interior was almost completely burned, though the organ in the rear gallery was simply baked, but not water logged. The chime in the tower was unscathed.

The church was reconstructed and reopened in 1976. The Roosevelt organ came to the attention of the Chicago-Midwest Chapter of the Organ Historical Society a few years later. Money was never available for restoration of the organ, but the chapter featured the organ in recitals. It was heard at the 1984 and 2002 conventions of the OHS and at a regional convention of the American Guild of Organists in the early 1990s. An LP recording was made by William Aylesworth and Wolfgang Rübsum, reissued on CD in recent decades. The OHS awarded its Historic Organ Citation to

the instrument, all endeavoring to raise awareness of the important organ, hoping to raise funds for its eventual restoration.

Structural issues were discovered in the nave of St. James Church, leading to the building's demolition in 2013. Prior to demolition, Stephen Schnurr, editor of THE DIAPASON, worked closely with the Archdiocese of Chicago to ensure the organ and the chime would be professionally removed to storage, with the intent that the musical instruments would be available when a new church was built for the parish.

After consultation with several organ firms, the Organ Clearing House was chosen to pack the organ and remove it to storage in the basement of St. Mary of the Angels Catholic Church of Chicago. Removal occurred in March 2013 while televised protests occurred outside the building by those who opposed demolition of the church.

Although the Roosevelt organ was offered for sale for years by the Organ Clearing House, no buyer came forward. The future safekeeping of the organ was recently placed into doubt, when it became known this past summer that the organ would need to be removed, as the space it occupied in storage was earmarked to house a portion of a new furnace boiler and heating/cooling system for St. Mary of the Angels Church.

Organist Brink Bush of Boston, a scholar on the life and music of organist and composer Wilhelm Middelschulte (1863–1943), brought the pending demise of the organ to the attention of Pro Organo's producer, Frederick Hohman, in September 2019. Middelschulte was a German organist and composer who spent most of his life in America. He played the organ for Mass at St. James Church for some 20 years, and he had been on record commenting that Opus 494 was the finest organ of its size that he had ever played. As a composer, Middelschulte is perhaps best known for his *Perpetuum Mobile* for organ pedals.

In mid-October, Hohman arrived at an arrangement with St. Mary of the Angels Church to remove and acquire ownership of the organ. Hohman and his business associate (and occasional audio producer and retired electronics engineer), Leon Giannakeff, took charge of the removal and transport of the instrument to storage in Fort Wayne, Indiana, in November 2019. Over this winter Hohman and Giannakeff intend to clean the instrument, and with help from independent organbuilding contractors, to refurbish and repurpose the organ.

The intent is to retain the organ case intact when the organ is placed in its next venue. The original keydesk will also be retained, restored for visual purposes only. It will be returned to the case as it was positioned originally, and a new, detached and moveable console will be built to control the organ.

Giannakeff and Hohman will serve as co-general contractors, acting on behalf of Zarex Corp. (parent legal entity for the recording label Pro Organo). They hope to have the refurbished organ ready for placement by August. For information: lgianna@mchsi.com and zarexcorp@comcast.net.

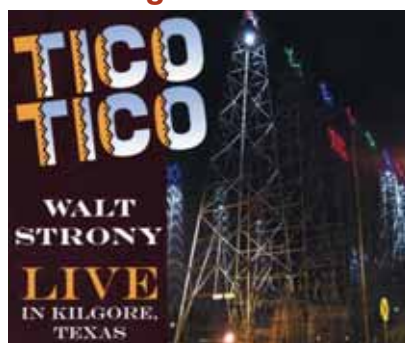
In November, two sets of restored Tiffany windows from St. James Church resurfaced in private ownership and were to be auctioned by Donley Auctions of McHenry County, Illinois.

► page 6

**Edition Walhall** announces new publications: *31 Bicinien* (EW448, €16.80), by Johannes Ockeghem, edited by Johannes Geiger, is scored for two instruments, compiled *bicinia* from various Masses and motets; and *Weihnachts-liebliche* (Christmas Favorites, SN118, €67), by Dietrich Schnabel, presents a medley of Christmas carols for recorder orchestra with choir *ad libitum*. For information: www.edition-walhall.de.

**Triumph Music Publishing House** announces new transcriptions for organ by Kiyo Watanabe: *An American in Paris* (duet), by George Gershwin (T-074015); *Danse Macabre*, by Camille Saint-Saëns (T-074014); *The Sorcerer's Apprentice* (duet), by Paul Dukas (T-074018); and *Night on Bald Mountain*, by Modest Mussorgsky (T-074019). For information: www.trumph.se.

Recordings



Tico Tico: Walt Strony, Live in Kilgore, Texas

The East Texas Pipe Organ Festival announces a new CD, *Tico Tico: Walt Strony, Live in Kilgore, Texas*, recorded in recital by Strony on the 1949 Aeolian-Skinner organ at First Presbyterian Church, Kilgore, during the 2012 East

Texas Pipe Organ Festival. Selections include "Tico Tico," "Ain't Misbehavin'," and "Over the Rainbow." For information: www.easttexaspipeorganfestival.com.



Windows of the Spirit

Organum Classics announces a new CD: *Windows of the Spirit* (OGM 191036), featuring Jens Korndörfer

performing on the Klais/Schlueter organ at First Presbyterian Church, Atlanta, Georgia. Included are works by Rheinberger, Foote, Decker, Bach, Reger, Beethoven, and Wagner. For information: www.grooves-inc.com.

Korndörfer is director of worship and the arts and organist at First Presbyterian Church, Atlanta, and instructor for organ at Georgia State University and Agnes Scott College. He is represented by Karen McFarlane Artists, Inc., in North America. For more information on the artist: www.jenskorndoerfer.com.

**Pro Organo** announces a new CD, *Improvisations at St. Ignatius* (7286), the first disc in the Pro Organo catalog to feature a winner of the American Guild of Organists (AGO) National Competition in Organ Improvisation (NCOI). **Kalle Toivio** was named the NCOI winner at ► page 10

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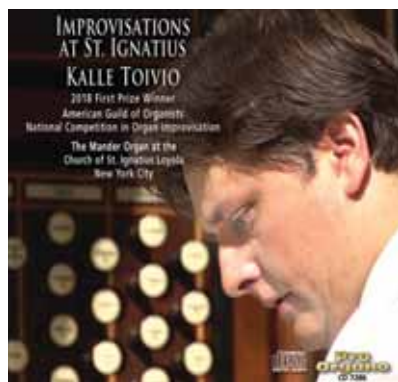
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**Improvisations at St. Ignatius**

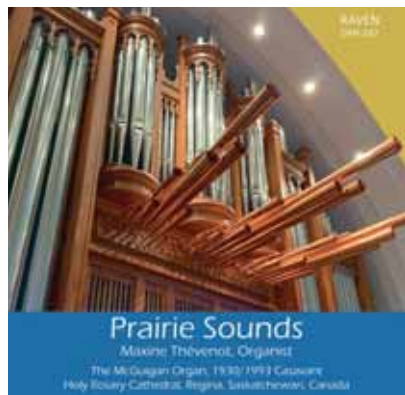
the 2018 national convention of the AGO. The recording was made on the Mander organ of St. Ignatius Catholic Church, New York City. Works of Georg Muffat and McNeil Robinson are included, as well as the performer's transcription of a Vivaldi concerto. Toivio improvises on themes supplied by David Briggs. For information: [www.proorgano.com](http://www.proorgano.com).

**Raven** announces new compact discs. *François Couperin: Mass for the Parishes/Mass for the Convents* (OAR-153, \$15.98) is a two-disc set as recorded by **Aude Heurtematte**, titulaire organist at St-Gervais in Paris since 1989, the church where François and other Couperins were organists for 173 years. Each of the two Masses consists of a suite of 21 pieces for use during parts of the Mass.

*Prairie Sounds* (OAR-162, \$15.98) features **Maxine Thévenot** performing on the 1930 Casavant organ at Holy Rosary Cathedral, Regina, Saskatchewan, Canada, with 18th-, 19th-, and 20th-century music by French, Canadian, and



**François Couperin: Mass for the Parishes/Mass for the Convents**



**Prairie Sounds**

British composers selected to display the cathedral organ, renovated by Casavant in 1993. Recent works by Ruth Watson Henderson, David L. McIntyre, Gilles Maurice Leclerc, and Philip Moore are recorded for the first time. Other pieces by Denis Bédard, Dupré, Franck, Clara Schumann, Jean-Adam Guilain, and Frank Bridge complete the program. For information: [www.ravencd.com](http://www.ravencd.com). ■

**New Organ Music**

*Christ Is Alive! Seven Easter Settings for Organ*, by **J. William Greene**. **Concordia Publishing House, 97-7689, \$35.00. Available from: [www.cph.org](http://www.cph.org).**

This volume contains works based on six tunes, four of which are well known—LASST UNS ERFREUEN, TRURO, AZMON, VRUECHTEN—and two that are probably less well known—DUNLAPS' CREEK and MORGENLIED. The composer, Dr. J. William Greene, has more than 100 choral and organ compositions appearing in the catalogs of several publishers. A member of ASCAP, he has received several awards from the society. Greene holds a Doctor of Musical Arts degree in organ and literature from the Eastman School of Music, as well as a performer's certificate and a master's degree in harpsichord. In addition, he earned degrees from Northwestern University and Appalachian State University. Greene also spent a year studying harpsichord in the Netherlands with Gustav Leonhardt. He currently serves as organist and choirmaster at Holy Trinity Lutheran Church in Lynchburg, Virginia.

The tune LASST UNS ERFREUEN, most often associated with the text "All Creatures of Our God and King," is the basis of a triptych. The three movements are "Trumpet Tune," "Trio," and "Fanfare Toccata." The "Trumpet Tune" features ornamentation of the hymn tune accompanied in large part by parallel sixths based on melodic material from the tune. "Trio" is marked "Graceful and light," but with a conservative tempo marking. The composer indicates that the two manual parts may also be played on one manual. "Fanfare Toccata" could effectively serve as a grand introduction to the singing of the hymn, particularly at festival services. Green also provides an alternate version of the toccata in which there is a modulation up of one half step from E-flat to E major before the closing toccata section. A fourth setting of the tune is included in the volume, but not as part of the triptych. It is a three-voice fugue for manuals alone that can easily be adapted to other keyboards.

*Fanfare Prelude on TRURO* is cast in A-B-A form with a middle section that is "slower and more serious." The A sections are definitely in fanfare style and provide the opportunity to use a large solo reed stop. Either of the two A sections could function as a marvelous introduction to the singing of this tune to the text indicated in the score, "Christ is alive! Let Christians sing."

AZMON has a significant association with the Charles Wesley text "O for a Thousand Tongues to Sing." Again, Greene uses the triptych format with similar styles for the movements as found in LASST UNS ERFREUEN. The movements are titled "Trumpet Echos," "Arietta," and "Fanfare Dialogue." As indicated by the title, the first movement incorporates material played on the trumpet, which is then echoed on a

smaller registration. The second movement, in a contrasting minor mode, offers the opportunity for the use of a beautiful solo stop. In the last movement, Greene utilizes fanfare-type material that also provides the opportunity to feature a large solo reed.

The subtitle for VRUECHTEN ("This Joyful Eastertide") indicates that the composition is a "Trumpet Tune and Chorale." In this more substantial piece (seven pages), the composer makes extensive use of two-part writing based on thematic material from the chorale tune. DUNLAPS' CREEK ("We Walk by Faith and Not by Sight"), an early nineteenth-century shape-note tune, has found its way into some recent hymnals. Though it is not used in either *Evangelical Lutheran Worship* (2006) or *Lutheran Service Book* (2006, Missouri Synod), it does appear in both the 1990 and 2013 hymnals of the Presbyterian Church (PCUSA) and *The Hymnal 1982* of the Episcopal Church. This is the most substantial movement in length in this collection (eight pages), and Greene's treatment of the tune consists of five variations. The final variation incorporates two- and three-part fugal writing in the manuals with the hymn tune entering in augmentation in the pedal part.

MORGANLIED, a tune by English organist Frederick C. Maker (1844–1927), is associated with the hymn text, "Christ Is Risen! Alleluia," by another Englishman, John S. B. Monsell (1811–1875). The two-page setting of this tune is written as a three-voice fugue for manuals alone and is to be performed "Light and happy." This work can also be adapted to the piano or another keyboard.

Throughout this collection, Dr. Greene displays his skillful mastery of eighteenth-century counterpoint style in his two- and three-part writing and fugues. Performance of the music in this collection will definitely require adequate preparation on the part of the performer. In addition to use in church as service music, several of the pieces would work well on concert programs.

—Charles W. Steele  
Pisgah Forest, North Carolina

*Triptych in honorem Gustav Willscher, (2017)* by **Carson Cooman**. **Zimbel Press, Subito Music Corporation, #80101399, 2017, \$10.95. Available from: [www.subitomusic.com](http://www.subitomusic.com).**

In the composer's note in this volume, Gustav Willscher (1882–1937) "was in his time a very successful poet, writer, and composer. In addition to his musical talents (he played several instruments, among others the piano and guitar), he also created a collection of drawings. He was the grandfather of composer and organist Andreas Willscher."

Each of the two outer movements, "Silesian Prelude" and "Troppauer Postlude," quote a musical theme by Gustav Willscher, and the second movement, "Minuet," "refers obliquely to Vienna, the

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## 2019 East Texas Pipe Organ Festival features a harpichordist

The genial genius who founded and organizes the annual East Texas Pipe Organ Festival in Kilgore, Texas, engaged a brilliant young artist to present a recital on Wednesday, November 13, as the first music on what happened to be my birthday. **John Walthausen**, a name new to me, opened the musical festivities of this mid-festival day with a splendid recital, the first half of which was played on my 1987 Willard Martin Saxon double instrument. When **Lorenz Maycher** telephoned to ask if I knew of an available German-style instrument I responded, "Yes, I was intimately familiar with an owner, and, yes, I would be happy to loan it to the festival for the recital." Since a tornado had rocked the part of Dallas in which I live several weeks earlier causing immense damages tallied in the millions of dollars—including some lesser but still dramatic ones to my house—I had not intended to travel in November, but the harpichord addition to the program as well as a Harold Lloyd silent movie to end that Wednesday schedule roused my interest, and I had decided, with the transportation help of a kind neighbor, to spend that one day in the organ capital of East Texas.

It was a pleasure to hear such a well-chosen program that the artist began by playing a magnificent rendition of J. S. Bach's *Chromatic Fantasy and Fugue in D Minor*. It was a performance that I believe might have been greeted with favor by Isolde Ahlgrimm (what higher praise could I offer?). Following that work with *Polonaise in C Minor* by Wilhelm Friedemann Bach and two sonatas in D major by Domenico Scarlatti (K. 490, Cantabile, and K. 119, Allegro)—with superb control of the fiendishly difficult cross-hand top-of-the-keyboard notes—made for an exciting and jubilant conclusion to the first half of the concert.

Equally masterful was the ensuing organ half of the program, played on Roy Perry's own instrument, Aeolian-Skinner Organ Company Opus 1173. It was thoughtful programming to follow the all-Baroque first half with an all-Romantic second half: *Prelude and Fugue in G Minor* by Brahms, two of the *Sketches for the Pedal-Piano*, opus 58, by Schumann, and a completely masterful rendition of Liszt's *magnum opus*, *Variations on Weinen, Klagen, Sorgen Zagen*.

I was especially delighted to learn that the New York-born Walthausen was a fellow Oberlin alumnus (2011, only fifty-one years after I graduated) who furthered his education at the Conservatoire National Supérieur de Paris, studying organ with Olivier Latry and Michel Bouvard, following that with a master's degree in historical performance from the Schola Cantorum of Basel, Switzerland, where he studied harpichord with Jörg-Andreas Bötticher and organ with Lorenzo Ghielmi. An amazingly wide-spread series of concerts performed all over the world followed for Walthausen, including a year in Japan as organist in residence at the Sapporo Concert Hall in Hokkaido. He is currently organist and choirmaster of St. Andrew's Episcopal Church in Glenmoore, Pennsylvania. I, for one, look forward immensely to hearing this young artist again—and soon.

John's inclusion of Friedemann Bach's composition encouraged me to play through the complete set of twelve such pieces (found in my music library in six folios published as part of the *Hausmusik* series of the Oesterreichischer Bundesverlag Wien, on paper now as old as I am it seems, and equally crumbling, perhaps). Among these, several seem

more suited to the fortepiano, but a goodly number of the earlier and shorter pieces sound wonderful on the harpichord, and I encourage their inclusion in future recitals, both by John and the rest of us in the harpichord community.

## 2019 Harpichord Notes: topics and page numbers

January, page 8: Harpichord Notes in THE DIAPASON: A bit of history

February, pages 12–13: Jane Clark: "D'un goût nouveau." The influence of Evaristo Gherardi's *Théâtre Italien* in Francois Couperin's *Pièces de Clavecin*

March, page 11: A fascinating book by Beverly Jerold, *Music Performance Issues 1600–1800*

April, pages 12–13: THE DIAPASON Harpichord columns in history part 2: front-page features

May, page 11: CD review of *Le Clavecin Mythologique*; A major instrument collection (Hatchlands, Surrey, UK) and Claire Hammett

June, page 11: *The Cambridge Companion to the Harpichord*; Replica of George Washington's harpichord returns its sounds to Mount Vernon

July, page 11: Scarlatti's Cat in London, Vienna, and Texas

August, page 11: From A to Z Harpichord Notes: A duo and *The Harpichord Diaries*; Twentieth-century harpichord concertos; *One Hundred Miracles* by Zuzana Růžicková (with Wendy Holden)

September, page 11: Program planning

October, page 13: Celebrating Herbert Howells

November, pages 12–13: Giving thanks from A to Z, part 1

December, page 11: Giving thanks from A to Z, part 2.

§

As we begin another year I have several questions for our readers. 1) Have any of you played one or more of the Friedemann Bach polonaises? 2) Does anyone know of a pedal harpichord for sale (a separate unit with an organ-like pedalboard that is placed beneath the regular harpichord comprising one or two manuals—the pedal unit consisting of independent registers? John Challis built several of these, most famously one for E. Power Biggs, and I am seeking such an instrument for a current student of



**John Walthausen** (photo credit: Martin Chiang photography)

mine). Meanwhile, best wishes for an exciting 2020 and the many musical adventures that surely lie before us during the coming months. ■

Comments and questions are welcome. Address them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or 10125 Cromwell Drive, Dallas, Texas 75229.

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## In the wind...

### When you blow through here, music comes out.

The long-running syndicated cartoon, *The Family Circus*, features a mother and father and four kids, Billy, Dolly, Jeffy, and P. J. One early episode had Daddy, Dolly, and Billy coming home after attending a game. Daddy was bedraggled, carrying a blanket; Dolly and Billy were excitedly carrying team banners as they shouted to Mom, “. . . and we each had a bottle of soda. Daddy brought his own in his pocket.” There are several circulating versions that show the family leaving church, with one of the kids saying something hilarious. My current favorite shows Billy holding a trumpet and pointing at the mouthpiece, explaining to the toddler P. J., “when you blow through here, music comes out.”

That’s the magic of the pipe organ. When you blow through here, music comes out. We refer to the organ as a keyboard instrument. Fair enough. But the keyboards are nothing but *user interface*. The organ is a wind instrument. I believe that you can tell by listening if the player thinks of it as a keyboard instrument or a wind instrument. The legends of Aeolus, the god who in Greek mythology is the divine keeper of the winds, and who has given his name to at least two organ companies, can provide a fanciful magical idea of the power of wind. But in fact, a musical tone coming from a single organ pipe with the Pythagorean overtone series intact is magic that can be explained scientifically and can be left in the background as the tone soars through the air toward the listeners’ ears.

But wait. Draw twenty stops and play a four-note chord. Now you have eighty of those Pythagorean masterpieces singing at once. As I write, my tuner’s ears tingle with delight. Eighty different sets of overtones, each in the myriad a perfect interval, all clanging against the tempered intervals imposed by the rigors of the keyboards. No miniscule inflection by bending a string with your finger or squeezing your lips around a reed to tweak something into exact tune, just the thrilling clangor of pure and tempered intervals pushing against each other. It is like combining chili pepper and honey to make sweet-and-sour sauce, or warm pastry and cold ice cream to make baked Alaska. Bourbon and vermouth, gin and tonic, peanut butter and jelly.

Wendy and I are in Washington, D.C., for the dedication of the new Noack organ at Saint Peter’s Catholic Church on Capitol Hill. We arrived on the first day of the public impeachment hearings in Congress, and we were interviewed by NPR and FOX News as we ate lunch in a pub. Text messages and emails poured in during the evening as friends

and family heard Wendy speaking on *All Things Considered*.

I stopped in the church after lunch to greet Philippe Lefebvre, the recitalist, and Didier Grassin of the Noack Organ Company, and was privileged to walk through the organ with Didier as Philippe worked on registrations. Inside the organ is the worst place to listen for balance, but it sure is fun—all those trackers flitting about. There is no better place to be reminded of Billy’s quip, “When you blow in here, music comes out.” There’s a whole lot of blowing going on inside a big organ like that.

### That ingenious business

So reads the title of Ray Brunner’s monograph about America’s only eighteenth-century organbuilder, David Tannenbergh, who built his first organ in 1770. Recently, I visited a couple of organs in Germany built earlier than that, both huge ebullient ornate masterpieces located in stupendously decorated churches. But think of America in the 1770s. In Lexington, Massachusetts, Minutemen were skulking along behind stone walls, peppering British Redcoats with musket fire. The buildings were all four-sided, wood-framed structures. Fun-loving Puritans felt that putting decoration on a wall might inspire dancing, and only heaven knows what that might lead to. By comparison, the monks in the Abbey of Saint Martin in Weingarten must have had plenty of fun. Remember, Weingarten translates to “wine garden,” and the organbuilder Joseph Gabler was treated to enough wine to fill the largest organ pipe as a completion bonus.

Since those beautiful and simple organs of Tannenbergh, we have had the robust organs of E. & G. G. Hook, the innovative and expressive instruments of the Skinner Organ Company, the amalgamated workhorse organs of M. P. Möller, the powerful renegade early organs of C. B. Fisk, the procession of “boutique” tracker builders like Taylor & Boody, Paul Fritts, and Richards, Fowkes & Co., and the serene majestic work of Schoenstein.

The Noack organ at St. Peter’s represents a large part of that progression. The company’s founder Fritz Noack learned the trade at Beckerath in Hamburg, Germany. He worked for Klaus Becker, Ahrend & Brumzema, and Charles Fisk before founding the eponymous company in 1960. Early Noack organs were experimental, among the first to reintroduce tracker action to the United States. Some were quirky, some were wind sick, some were spectacular. Along with Fisk, the Andover Organ Company, and a few others, Noack was reinventing the wheel, bringing centuries of knowledge to a new forum.

Fritz Noack told me that Main Street in Georgetown, Massachusetts, is the only street in the United States zoned specifically for pipe organ building, so designated when he applied for a variance to convert an old school building into a workshop. Entering the workshop, you encounter a photo gallery showing each instrument, up to Opus 162 at Saint Peter’s in Washington. One hundred sixty-two organs is an impressive life’s work, produced over fifty-nine years, with the Washington organ being the first to be produced entirely under the leadership of Didier Grassin. One hundred sixty-two organs that represent the last five decades of the organ in America. The designs evolve from simple and unadorned to a variety of lavishly decorated styles and show the development of an artist over a long career.

The organ at Saint Peter’s combines elements of all these styles. It has sensitive



Noack organ, Saint Peter’s Catholic Church, Washington, D.C. (photo credit: Don Boroughs)

mechanical keyboard action, quick and silent electric-solenoid slider stop action, a sophisticated solid-state combination action, two effective enclosed divisions, a beautiful solid oak case, and an elegant detached console, perfectly placed to allow an organist to lead a choir and to sit back a few feet from the organ to better hear the balance between divisions.

### Make straight in the desert a pathway . . .

You may think that the act of building an organ is only just that, building an organ, but in fact, that is the easy part. Behind every new organ there are years of discussing, negotiating, and compromising before the people of a church ever talk with an organbuilder. Providing an organ with a comfortable political base is the first challenge. One might think that the process of creating a work of art is simple. Choose an artist, pay the money, and sit back and watch—but no. Start with the organist who “needs” a Flûte Harmonique, and the organbuilder who says it will not fit. Continue with the architect who resents the imposition of something designed by others being plopped into his perfect space. And what about the priest who considers the organ a distraction from the liturgy? A harmonica and kazoo duet would be less intrusive.

American comedian Allen Sherman (1924–1973, famous for *Hello mudda, hello fadda, here I am at Camp Grenada . . .*) created a hilarious parody of *Peter and the Wolf* that he sang with Arthur Fiedler and the Boston Pops Orchestra, which included the quip, “. . . and we

all know the saying that is true as well as witty, that a camel is a horse that was designed by a committee.”

Next week, my colleague Amory Atkins and I are traveling to visit a future client to discuss the preparation of a large church building for the installation of a new organ. When we arrive at the church, we will have time to inspect the building before participating in a meeting with architects, engineers, clergy, and musicians, with eighteen people present. No one from the company that’s actually building the organ will be there so we will be representing them in a conversation that will include people bringing at least four different points of view to the table. Eighteen people.

This may seem unwieldy and wasteful, and in fact, it probably will be unwieldy. But the point of the meeting is at least parallel and in some ways unrelated to the building of the organ. The point of the meeting is to prepare a place for the organ, making “the crooked straight, and the rough places plain.” It will be our job to produce a level floor (place a marble on the floor, and it will stand still), square walls, neat and smooth surfaces, and to create an environment for the organ that will be dry, clean, and have an even and reliable climate. If the floor is not level, the organ’s soft metal pipes will be first leaning, then bending, then crimping at the rackboards and falling over. If the floor is not level, the mechanical parts will operate with extra friction. If the floor is not level, the organ will look cockeyed. If there is not a reliable climate, the organ will not retain tuning, and soft parts will get moldy, hard parts

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Noack organ console, Saint Peter's Catholic Church, Washington, D.C. (photo credit: Didier Grassin)

will oxidize, and the whole system will slow down.

**A living art**

The art of organbuilding came alive for me again last night as we sat in Saint Peter's Church. The evening began with a service of sung vespers. The church's organist Kevin O'Brien led choirs of children and of adults through the world premieres of several settings of antiphons, and Bishop Michael Fisher of the Archdiocese of Washington blessed the organ:

Lord God, your beauty is ancient yet ever new, your wisdom guides the world in right order, and your goodness gives the world its variety and splendor. The choirs of angels join together to offer their praise by obeying your commands. The galaxies sing your praises by the pattern of their movement that follows your laws. The voices of the redeemed join in the chorus of praise to your holiness as they sing to you in mind and heart. We your people, joyously gathered in this church, wish to join our voices to the universal hymn of praise. So that our song may rise more worthily to your majesty, we present this organ for your blessing: grant that its music may lead us to express our prayer and praise in melodies that are pleasing to you.

There was a collective gasp from the organbuilders present as the bishop sprinkled holy water toward the organ. We were in about the fifth pew from the front, a hundred feet from the organ so we could not really see, but I guessed that the water did not actually hit the organ—I suppose the bishop had been coached—but I am sure some choir members went home blessed.

After an interval before the recital, the Reverend Gary Studniewski, the gregarious pastor of Saint Peter's, addressed the congregation, referring to the long history of parishioners who "provided the means" for this organ and to the "passion of not a few" as he introduced Didier Grassin, president of the Noack Organ Company. Didier poetically compared the role of the organbuilder at the dedication to the boat builder who launches his product on the sea, or the parent who launches a child into the world—the organ enters the world with its unique voice, and "ultimately, its soul."

He pointed out that the pipes that are visible, including thirty polished Principal façade pipes and forty-two horizontal Trumpet pipes, are among the 2,599 pipes in the organ, and he colorfully compared the nine hundred cubic-feet-per-minute capacity of the organ's blower to the breath of three thousand people. I like the imagery of the organ and the singing congregation sharing the same body of air to produce their tones,

which I believe is a metaphysical argument in favor of acoustic pipe organs. It seems natural to expand that image to give the organ a three-to-one advantage in breath capacity over a congregation of a thousand people. Use it wisely, you organists. No one likes a bully.

Didier concluded with the image of the organbuilder returning to the workshop, taking on the next project, knowing that the organ would be present for the people of the church, "Sunday after Sunday."

Parish organist Kevin O'Brien reflected on the seventeen years that have passed between expression of a vision and the dedication of the new organ. He acknowledged his gratitude for the opportunity to work with the several priests who led that journey. He thanked the choir for their companionship and musicianship, expressing his love for them and calling them the "hardest working people on Capitol Hill."

Philippe Lefebvre's recital was sensitively chosen and masterfully played. Each piece had significant chromatic content, especially Bach's *Chromatic Fantasy and Fugue*. He neatly demonstrated the difference between eighteenth-century French and German music by juxtaposing Louis Marchand's "Grand Dialogue" from his *Troisième livre d'orgue* and Bach's *Chromatic Fantasy and Fugue* (listed in the program as *Fantaisie chromatique et fugue*, transcription by Lefebvre)—the organ showed the majesty equal to both the French king and the German duke. While some organists might refuse to play Franck's *Choral in B Minor* on an organ lacking a Vox Humana, Lefebvre dipped into alchemy and invented one by combining Oboe, a flute, a string, and a tremulant. Dupré's *Cortège et Litanie*, Debussy's *Claire de Lune* as transcribed by Lefebvre, and Duruflé's *Prélude et fugue sur le nom d'Alain* joined as tribute to great organists, now deceased, who were important to Lefebvre. The closing improvisation opened with a fugue, and moved from impudent to Messiaenic (watch your spelling), from majestic to ferocious, and from academic to fanciful, all built on the deep harmonic understanding of a real master of music.

**Why are we here?**

I was fed by the prayer of dedication offered by Bishop Fisher as it eloquently summed up fifteen centuries of sacred music. "So that our song may rise more worthily to your majesty," we design and build these instruments, placing their voluminous lungs in support of singing congregations.

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"So that our song may rise more worthily to your majesty," we lead and train choirs who offer music of praise in times of sadness and jubilation.

"So that our song may rise more worthily to your majesty," we gather to dedicate and celebrate a new organ, and return to our workshops and rehearsal rooms with alacrity to repeat the cycle



(photo credit: Félix Müller)

of praise, preparing the instruments for leading worship and the music that will be played on them, expressing our prayer and praise in melodies that are pleasing to you.

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# Ralph Vaughan Williams and the Organ

By David Herman

***It was the only paying job I'd ever had.***

So said Ralph Vaughan Williams, speaking on the biographical DVD, *O Thou Transcendent*, as he talked about his first—and only—church organist position.

Ralph Vaughan Williams (1872–1958), arguably the most imaginative, prolific, and engaging British composer of the first half of the twentieth century, wrote so relatively few works for solo organ.<sup>1</sup> Why was this? Other twentieth-century British composers (such as Matthias, Leighton, Wills, Jackson, and, especially, Howells) contributed to the organ's literature in major ways. Some say Vaughan Williams did not like the organ. It is more accurate, I believe, to suggest he did not enjoy *playing* the organ. It might have been difficult for him; he was, after all, a large man and had (as noted by relatives speaking on the DVD) long fingers and “enormous” feet! Others suggest his personal brand of Christian agnosticism got in the way of composing solo organ music.<sup>2</sup> But there are, of course, British organs in not only churches and cathedrals but also in many town halls and other non-religious concert venues. There was even an organ set up in his childhood home in Surrey so that he could practice.

Perhaps Vaughan Williams could not quite sort out how to translate some musical thoughts into *organistic* musical thoughts. In one of his many profoundly important observations on playing the organ, the late Erik Routley once wrote, “The organist must translate the [hymn] score into *organ language* [author's emphasis] when he or she plays.”<sup>3</sup>

It is true that while many places in Vaughan Williams's organ works have the ingredients for great musical expression, they are not entirely easy to bring off at the organ, due to matters of fingering, pedaling, and especially of texture. The same could be said of organ music by some other composers (Jehan Alain comes to mind), for which the player's creative imagination must be called upon to combine with the composer's notes.

It is the goal of this short work to consider Vaughan Williams's views about and experiences with the organ and to examine the organ works that he left us. In so doing we will note some of the important influences on his compositional life, including his friendship with Gustav Holst, and especially his long and admiring relationship with the music of Johann Sebastian Bach. And, we will see that the organ had an important role in Vaughan Williams's life from his early teens through his funeral in Westminster Abbey in August 1958.

A final theory offered by some in explaining Vaughan Williams's relatively small output for the organ is that he simply couldn't play the organ well.

I cannot tell that I think he is justified in going in for an organist's career which is his pet idea. He seems to me so hopelessly ‘unhandy’ . . . I can never trust him to play a simple service for me without some dread at what he may do.

So wrote Alan Gray, Vaughan Williams's organ teacher at Trinity College.<sup>4</sup> Vaughan Williams himself, likely with a degree of false modesty, was critical of his own playing. We should take care, however, in believing that he was not a competent organist, as many factors suggest otherwise. To begin with a significant milestone, he studied for and passed (in 1898) the demanding Fellowship exams for the Royal College of Organists (only to resign his membership a few years later). John Francis, Vaughan Williams scholar, author, and vice president/treasurer of the Ralph Vaughan Williams Society, suggests that the situation above that Alan Gray complained of was due to the fact that Vaughan Williams was “unpredictable rather than technically incompetent.”<sup>5</sup> Francis continues:

Self-deprecatory remarks by Vaughan Williams in later years have perhaps been taken too often at face value. We have no account of his [organ] playing by anybody who heard him play.

Further, Gray himself followed his lament by adding,

And this he combines with considerable knowledge & taste on organ and musical matters generally.<sup>6</sup>

This essay is not a biography of Ralph Vaughan Williams; fortunately, there are many excellent volumes available, some issued quite recently. Nevertheless, many events in his childhood, youth, and university days are intertwined with a study of his organ music. The reader will note at the end a list of some twenty-four sources consulted. Also particularly useful is the *Timeline* found on the website of the Ralph Vaughan Williams Society: [www.rvwsociety.com](http://www.rvwsociety.com).

Vaughan Williams's father was the vicar of Down Ampney (which Vaughan Williams pronounced “Amney”)<sup>7</sup> in Gloucestershire. He died when his son was only two years old. His mother came from families of means: she was the daughter of Josiah Wedgwood (of pottery fame) and the niece of Charles Darwin.<sup>8</sup> Let Vaughan Williams's own words summarize the next few years, as spoken in Tony Palmer's video, *O Thou Transcendent*:<sup>9</sup>



Photograph of Ralph Vaughan Williams by Frank Chappelow (used with permission)



The Royal College of Music, London (used with permission of the Royal College of Music and the photographer, Chris Christodoulou)

At age 11 [1883] I was sent to a horrid school at Rottingdean. Three years later I arrived at Charterhouse [1887]. They still sing my hymns there to this day. From Charterhouse I was sent off to the RCM [1890], and there I met a fellow pupil called Gustav Holst.

In his youth Holst had also secured a church position involving considerable responsibility. Vaughan Williams's niece, recalling these early days with Vaughan Williams, remarked,

We used to laugh about Uncle Ralph but he wasn't very good at the organ, and yet he was always playing for funerals or weddings or things.<sup>10</sup>

While at Charterhouse he was once greatly impressed by a schoolmate's playing of Bach's “St. Anne” fugue—a work that would remain a favorite throughout his life and which he himself designated as the postlude for his memorial service in Westminster Abbey.<sup>11</sup>

During school holidays he practiced diligently, and the family even arranged for an organ to be installed at Leith Hill

Place near Dorking, the seventeenth-century house in Surrey, wherein lived Wedgwoods and Darwins and which had become Vaughan Williams's childhood home. (He later remarked that Dorking was “my home for nearly 40 years.”<sup>12</sup>) He inherited the house from his brother in 1944, whereupon he gave it to Britain's National Trust.<sup>13</sup> Breakfast at Leith Hill was at 7:30, and “Mr. Ralph” normally practiced beforehand. “The trouble about the early morning was finding a blower for the organ.”<sup>14</sup> The butler, housemaids, groom, and gardener all avoided him!<sup>15</sup> On Sundays he would practice long after the rest of the household had started to walk the two miles to church, usually arriving just as the service was starting. While a student at Charterhouse he was allowed to practice on the chapel organ. (One wonders what pieces he was working on!) In any case, from an early age Vaughan Williams seemed committed to the organ.

Throughout his childhood Vaughan Williams was steadfast in declaring his desire to be a professional musician. His



The Church of St. Barnabas, South Lambeth (exterior) (photo credit: David Herman)



The Church of St. Barnabas, South Lambeth (interior, showing some council flats) (photo credit: David Herman)

family agreed, with the provision that he became an organist. (Thoughts were different in the late nineteenth century!) He later wrote:

I believe I should have made quite a decent fiddler but the authorities [!] decided that if I was to take up music at all the violin was too 'doubtful' a career and I must seek the safety of the organ stool, a trade for which I was entirely unsuited.<sup>16</sup>

It should be noted that when he subsequently left his only church position after only four or so years, it would seem that, although he disliked being an *organist*, there is no evidence that he disliked the *organ*.

### The Royal College of Music

Vaughan Williams entered the Royal College of Music in 1890, just prior to his eighteenth birthday, and there became a pupil of Charles Hubert Hastings Parry. His family wanted him to commute, which he usually did by rail but occasionally on foot! (Really? London to Leith Hill in Surrey—some thirty miles! Far from the 200 miles Bach supposedly walked from Arnstadt to Lübeck, but . . .). He often announced his arrival at Leith Hill Place by first having a go at the organ.<sup>17</sup>

While studying at the Royal College of Music he also entered Trinity College, Cambridge (1892), and there experienced a "spiritual awakening."

As my mother insisted that I had a 'proper' education, I was sent to Cambridge . . . what an awakening that was! You might almost say a spiritual awakening. The sense that even if you didn't believe in God, there was something beyond. Something mysterious.<sup>18</sup>



Vaughan Williams and Holst on a "ramble" (reproduced with permission from The Holst Birthplace Trust, The Cheltenham Trust, and Cheltenham Borough Council)

Vaughan Williams would have heard many organ recitals and services at Cambridge and in nearby Ely Cathedral (whose organist then was T. Tertius Nobel, later to become organist at Saint Thomas Church, Fifth Avenue, New York City). Undergraduates at Trinity College were obliged to attend chapel services, and Vaughan Williams sometimes avoided this duty by retreating to the organ loft. At Cambridge he studied the organ with Alan Gray<sup>19</sup> (organist of Trinity College) and left the university with a B.Mus degree in 1894, returning to the Royal College of Music in 1895. There Vaughan Williams began composition study with Charles Villiers Stanford, with whom he had a famously difficult relationship; Stanford's comment on Vaughan Williams's music often consisted only of "All rot, me boy." Vaughan Williams, however, was in later years to speak warmly of him.

### The Church of Saint Barnabas, South Lambeth

Vaughan Williams was appointed organist here in 1895. Since this was to be his first and only church position it seems appropriate to include here some details of the place and his duties. It seems that he held this post until 1899. Vaughan Williams describes his work there, again with some false modesty:

I was appointed to my first and last organ post, at St. Barnabas, South Lambeth. As I already said, I never could play the organ, but this appointment gave me an insight into good and bad church music which stood me in good stead later on. I also had to train the choir and give organ recitals and accompany the services, which gave me some knowledge of music from the performer's point of view.<sup>21</sup>

This was a large church (originally seating 1,500 people) on Guildford Road in South Lambeth. The parish, as confirmed by the Diocese of Southwark office, exists no more.

The building, however, is still there, having been gutted and refitted as a series



Vaughan Williams and Gustav Holst (reproduced with permission from The Holst Birthplace Trust, The Cheltenham Trust, and Cheltenham Borough Council)

of "council flats" (low-income housing). Interestingly, when I visited there, the building manager was astonished to learn that a very famous composer had once served as organist of the church! Vaughan Williams presided over a large instrument built by Hill and rebuilt by Bishop.<sup>22</sup> At the time of his tenure the church supported an ambitious music program with a sizeable budget. The duties, for which Vaughan Williams was paid a salary of £50 per year, were demanding and time consuming.<sup>23</sup> His wife Adeline reported that he worked very hard and practiced on the organ up to five hours per day. For Vaughan Williams the salary was probably incidental to the experience.

He did not need to earn a living, having a healthy but not excessive private income. His work as an organist was for his continuing education, not to keep body and soul together.<sup>24</sup>

His time at Saint Barnabas was not easy. He told his friend Holst that his choristers were "louts" and the vicar "quite mad." The vicar insisted on the organist's taking communion; Vaughan Williams felt that he, as a principled

atheist, could not. So he resigned, without any apparent regret.<sup>25</sup> First, however, resolving to go abroad to study (with Max Bruch), he requested from the church, and was granted, a leave of absence. It is here that his friend Gustav Holst enters the picture.

### Vaughan Williams and Holst

Vaughan Williams met Holst (1874–1934) at the Royal College of Music in 1895, and they remained fast friends for forty years until Holst's death, going for extended hikes in the countryside and critiquing each other's compositions. These "field days," when they played and dissected their respective works were to prove invaluable to them both. Although in his youth Holst also had various tries at being a church organist, he was instead to become a professional trombonist (recommended as a treatment for his asthma).

He [Holst] left the College of Music to abandon the eminently respectable career of an organist . . . and to get at music from the inside as a trombonist in an orchestra. The very worst that a trombonist has to put up with is as nothing compared to what a church organist has to endure.<sup>26</sup>

In taking leave of the organ bench at Saint Barnabas it was natural for Vaughan Williams to think of his friend Holst. There are somewhat differing accounts of the manner in which he broached the subject with Holst. *Heirs and Rebels*,<sup>27</sup> the collection of letters exchanged between the two composers, establishes some clarity. First, in a letter from Vaughan Williams to Holst, probably July 1897:

I am leaving this damned place [Saint Barnabas] in October and going abroad.

And then, contrary to some accounts in which he offered Holst the job, he in fact inquired about the latter's interest:

Suppose you were offered it would you consider the matter? The screw [sic!] is £50 [per annum] and the minimum duties . . .

And here he lays out what sounds like a demanding list of tasks, working on Mondays, Wednesdays, Thursdays, and Sundays, as well as running the choral society and giving occasional organ recitals. Vaughan Williams later states:

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# Composers



Author's photo of the bas-relief by David McFall, RA, outside the Dorking Halls (used by permission of www.davidmcfall.co.uk)



Vaughan Williams during World War I (used by permission of The Vaughan Williams Charitable Trust)



Opening of *BRYN CALFARIA*, No. 1 of *Three Preludes (Founded On Welsh Tunes)*, first published by Stainer & Bell, Ltd., 1920

Mind I AM NOT OFFERING IT YOU [VW's caps] only [sic] if you would like it I will do my best to Back you.

He concludes by asking Holst to deputize for him while he is gone and provides many specific instructions on getting through the service (pitches, cues, etc.). He suggests beginning the morning service with a "short and easy voluntary" and concluding with a "long and difficult voluntary." He notes about the choir:

Those louts of men will slope in about 8.45 and make you mad—the only ones who can sing will be away.

As a postscript VW adds, "The vicar is quite mad." (Does any of this sound familiar to us today?) In any event, the position was not taken by Holst but probably by William H. Harris (later a faculty member at the Royal College of Music and organist at Saint George's Chapel, Windsor).<sup>25</sup>

## Vaughan Williams and Bach

Vaughan Williams showed nearly life-long fondness and admiration for the music of Johann Sebastian Bach, whom he placed above all musicians. He regarded the *Saint Matthew Passion*, a work that he would conduct many times, to be Bach's greatest achievement. Vaughan Williams had clear and strongly held thoughts on performing Bach's music. First, he insisted that, for his audiences, the choral works, including the *Matthew Passion*, be sung in English (a preference shared by the late David

Willcocks when he was director of the Bach Choir). He did not have patience with so-called "authentic performance practices" of early music.

Bach, though superficially he may speak the eighteenth-century language, belongs to no school or period.<sup>29</sup>

Vaughan Williams had a clear and oft-stated aversion to the harpsichord! He used the grand piano as the continuo instrument in his many Bach performances.

The harpsichord, however it may sound in a small room—and to my mind it *never* [author's emphasis] has a pleasant sound—in a large concert room sounds just like the ticking of a sewing machine.<sup>30</sup>

He had similar thoughts about the so-called Baroque organ, which in the 1950s put him distinctly at odds with those planning the new organ for London's Royal Festival Hall.

By the way, I see there is a movement afoot to substitute the bubble-and-squeak type of instrument for the noble diapason and soft mixtures of our cathedral organs.<sup>31</sup>

It is interesting to note that the opening recital on the Royal Festival Hall organ included Vaughan Williams's *Three Preludes Founded on Welsh Hymn Tunes*.

These views on instruments and performing practices may now be considered old-fashioned and out-of-date. They are, nonetheless, the beliefs of a great musician whose musical thoughts and ideas, planted in the mid-Victorian era, grew through more than a half-century

of music making. "Vaughan Williams paid tribute to Bach practically, in his non-authentic but deeply moving performances of the major choral works at Dorking."<sup>32</sup> [For the Leith Hill Festivals, founded in 1905, which he conducted from 1905 to 1953.]

## The Great War

The effect of war on musicians has been a topic of lengthy and interesting studies. In addition to the English composers who did not return from the First World War, the Second World War took the lives of many composers, including Jehan Alain and Hugo Distler, and affected the lives of countless others. Although space does not permit an excursion on this topic, it seems relative to touch on Vaughan Williams's army service, which relates to his work as organist and church musician.

Vaughan Williams volunteered for military service in the Royal Army Medical Corps (in 1914, at age 42!) and from May 1915 was stationed at Saffron Walden where he spent considerable time at the organ of the parish church,<sup>33</sup> finding refuge from the horrors of war through playing Bach. At the outbreak of war he was for a time stationed with his unit in Dorking. When there was a death in the company and no organist could be found for the service at Saint Martin's Church, Vaughan Williams offered to play, providing he could have some volunteers to form a choir. In the same year he was posted to a field ambulance brigade. The following year he was sent to France (at the rank of lieutenant) and was involved in the Battle of the Somme.

Vaughan Williams's patriotic spirit was evident during the Second World War through his composing of film music to aid the war effort and in many types of volunteer work. For example, he regularly gathered scrap metal. His *Thanksgiving for Victory* was written and performed in 1945 in celebration of the war's end.

## Vaughan Williams and church music

We have seen that, with the one exception of four or so years at the end of the nineteenth century, Vaughan Williams never functioned as a parish

musician. Nonetheless, his many choral works, large (*Hodie*) and small (*O Taste and See*), enrich the repertory of all manner of choral organizations, ranging from parish singers to concert choirs. His choral music was written not so much for places (as with Howells's many settings of the services for various cathedrals and collegiate chapels) but for occasions (coronations, victories, and more).

One of Vaughan Williams's most monumentally important works in the field of church music was as editor of *The English Hymnal*. In 1904 a committee headed by the Reverend Percy Dearmer<sup>34</sup> set about creating a new hymnbook, in succession to the venerable *Hymns Ancient and Modern*.<sup>35</sup> Vaughan Williams was invited to be the musical editor and, by his own testimony, in the process learned a great deal about music—the good and the bad. He introduced several new tunes of his own creation as well as folk melodies, making it a thoroughly "English" book. He succeeded in purging the new hymnal of many poor Victorian hymn tunes (while retaining the better ones), and those which he was forced to keep he banned to the back of the book in a section he called "The Chamber of Horrors."

*Songs of Praise* followed in 1925, once more with Dearmer as general editor and Vaughan Williams, assisted by Martin Shaw, the musical editor. It is said that Vaughan Williams was thrilled by the sound of an enthusiastic congregation singing a great hymn. The same trio of Dearmer, Vaughan Williams, and Martin Shaw worked together again to produce *The Oxford Book of Carols* in 1928.

## Organist friends of Vaughan Williams

Vaughan Williams loved the typical cathedral organs of the first half of the twentieth century and liked hearing them played. In return, many cathedral organists enjoyed playing for him—often at night when the building was closed, often playing works of Bach. Such special playings took place often—by Walter Alcock at Salisbury; Herbert Sumson in Gloucester; William McKie in Westminster Abbey, as they worked together preparing for the 1953 coronation. After Vaughan Williams's death in 1958, it was

"superb musicianship, masterly technique and savvy programming ... Archer's sweeping assurance and stamina enable you to hear the music behind the virtuosity."  
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Closing section of *BRYN CALFARIA*, No. 1 of *Three Preludes (Founded On Welsh Tunes)*, first published by Stainer & Bell, Ltd., 1920

decided to place his ashes next to those of Stanford and Purcell in the Abbey.

Other prominent organists who were friends and colleagues, and from whom he no doubt learned much about the instrument: Thomas Armstrong, Ivor Atkins, Harold Darke, Walford Davies, John Dykes Bower, Alan Gray, Herbert Howells, John Ireland, Henry Ley, Christopher Morris, Boris Ord, Cyril Rootham, Martin Shaw, R. R. Terry, and George Thalban-Ball.<sup>36</sup>

In considering Vaughan Williams and the organ, Relf Clark suggests an interesting comparison with Elgar:<sup>37</sup>

Early in their careers, both were briefly the organist of a parish church. Neither of them appears to have enjoyed the experience very much. Both wrote for the instrument a handful of not entirely characteristic works. Both made notable use of the organ in a few orchestral scores. And both enjoyed the friendship and support of professional organists.

In a famous letter to *The Daily Telegraph*, January 14, 1951, Vaughan Williams makes some views clear, beginning with his thoughts on the “bubble and squeak” tones of continental organs.

Is it really proposed that we should abandon in favour of this unpleasant sound the noble diapasons and rich soft ‘mixtures’ of our best church organs?

He particularly admired the organ at Saint Michael’s Church, Cornhill (Hill; Rushworth & Dreaper), presided over by his friend Harold Darke, and believed it possessed the ideal English organ tone.

### The works for organ

This essay offers not so much analyses but comments on Vaughan Williams’s music. For structural and thematic analyses of the organ works see the excellent articles by Hugh Benham [See “Sources and further reading,” B/2] and Relf Clark [See “Sources and further reading,” C]. It would seem that Vaughan Williams’s major organ works were conceived or written at Saint Mary’s Church, Saffron Walden, where he spent a great deal of time practicing while stationed there in 1915. The late Michael Kennedy, the chief authority on the works of Ralph Vaughan Williams, cites the following as “The Organ Works:”

• *Three Preludes Founded On Welsh Hymn Tunes*, published in 1920 by Stainer & Bell. The second prelude of the set, *Rhosymedre*, was played at Vaughan Williams’s funeral in 1958. Clark observes that the registrations in the score likely reflected the organ at Trinity College. He further suggests that Vaughan Williams first encountered these tunes when editing *The English Hymnal* (1906). The preludes are likely among the first works completed after his leaving the army in 1919.<sup>38</sup>

*Bryn Calfaria* is at once the most interesting musically and, although fun to play, nonetheless the most challenging to bring off at the organ. It is dramatic and improvisatory; fragments of the tune are given out through a thick and tangled texture. Like many other fine organ works (some of Alain’s come to mind) the piece involves the player as interpreter: adding musical imagination to the text.

*Rhosymedre* is the most well liked and often played of the three. Simple, quiet, and gently dance-like, it states the tune twice, in a straightforward manner.

*Hyfrydol* makes a bit of an odd conclusion to the set: a very thick-textured setting of the tune (difficult to play, especially for those with small hands) above a constantly moving pedal part that romps over two octaves (get out your Gleason book to help your feet prepare).

• *Prelude and Fugue in C Minor*, composed in 1921 for orchestra and first performed in that year at the Three Choirs Festival in Hereford. The orchestral version was performed first (conducted by the composer). The piece was then arranged for organ between 1921 and 1930 (completed in 1921, revised in 1923, published in 1930). Vaughan Williams told the dedicatee Henry Ley that the work was modeled on Bach’s *Prelude and Fugue in C Minor*, BWV 546.<sup>39</sup> Ley (pronounced “Lee”), then organist at Christ Church, Oxford, commented on the piece’s difficulty. According to Ley, Vaughan Williams said that the work was written in 1915 while he was stationed at Saffron Walden using the organ at Saint Mary’s Church.<sup>40</sup> The prelude and fugue together occupy some ten minutes.

The *Prelude* is very well written for the organ. Vaughan Williams was attentive to details of registration (including

## II. RHOSYMEDRE.

(or “LOVELY!”)

Melody by  
J. D. EDWARDS. (1806 - 85.)

Opening of *RHOSYMEDRE*, No. 2 of *Three Preludes (Founded On Welsh Tunes)*, first published by Stainer & Bell, Ltd., 1920

frequent use of manual 16’s) and manual divisions. The piece has quite a lot of bitonal dissonance. Ley was right: it is not easy play, due to the constantly changing chord colors, large amount of chromaticism, and fast contrapuntal passages. Vaughan Williams employed chords in parallel sweeping lines, often in contrary motion. Thick homophonic passages alternate with longer sections of thinner, busy counterpoint, generating an ABABA design. The quick B sections are terrifically fast at the specified tempo of quarter = 120 beats per minute. Thinking I could not play it that fast, I initially suspected a case of “composer tempo overreach.” David Briggs,

however, manages these brilliantly on the two-CD set of the complete organ music (original and transcriptions) of Vaughan Williams, *Bursts of Acclamation*. (Albion ALBCD021/2, available from the Ralph Vaughan Williams Society, <https://rvwsociety.com>).

The prelude is somewhat impressionistic in sound, using parallelism, tonal vagueness (often resulting from mixed modes), the use of ninth and major-seventh chords, as well as tetra- and pentatonic scales. The result: the prelude clearly *sounds* like Vaughan Williams. It ends suddenly in C major, a somewhat astonishing tonality not really heard before in the piece.

### Scattered leaves ... from our Scrapbook

A master gave a recital last evening in Music Hall. The voice is one of the loveliest to be heard in the world today. In range it is virtually limitless, its depth being of wondrous warmth and richness, its middle portion brilliant and vibrant, yet filled with a sympathy and nobility that charm, and its upper tone being of a clarity, a sweetness and an exquisite fineness that ravish the sense. In volume it is full and strong, capable of voicing of the most intense emotion and dramatic feeling when these are demanded, and yet when the master owner wishes it, sinks down to the softest possible *pianissimo*, and back of this voice is an artist and a personality. Who was the singer?  
Fritz Kreisler.  
It is true that it was the voice of his violin that sang, but that fact makes him none the less a Master Singer (*Meistersänger*).

W.L. Hubbard  
*Chicago Tribune*  
January 8, 1908

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For someone who was a master at contrapuntal writing and an ardent admirer of Bach, Vaughan Williams seems not to have written very many fugues. This fugue is a good one, a double fugue in fact, whose two subjects are first treated separately and then combined at the climax. It begins not so much in C minor but C Aeolian. The omnipresent triplets against duplets, which get a bit wearing (to this player, at least), is an element in both fugue subjects. Parallel chords in contrary motion, drawn from the prelude, occasionally interrupt the rather dissonant fugal entries.

- **Two Organ Preludes, founded on Welsh Folk Songs**, published in 1956. These are *Romanza* (“The White Rock”) and *Toccata* (“St. David’s Day”). These works are generally regarded as being less than indicative of the composer’s skill and imagination and not very “organistic.”

- In 1964 Oxford University Press published *A Vaughan Williams Organ Album* (still in print) consisting of transcriptions as well as the two organ preludes of 1956. Various composers, including Henry Ley, have made organ transcriptions of several of Vaughan Williams’s orchestral works.<sup>41</sup>

- Kennedy mentions an *Organ Overture*, from 1890 (the manuscript of which is in the British Library).<sup>42</sup>

- **A Wedding Tune for Anne**, 1943 (contained in *A Vaughan Williams Organ Album*).

- Various incomplete sketches left at the time of his death.

## Returning to the opening question

There are two Vaughan Williams organ works of relatively major stature, dating from during and just after the time of the First World War: the preludes on Welsh hymns and the *Prelude and Fugue in C Minor*. A generation later would come Benjamin Britten’s comparable opus, *Prelude and Fugue on a Theme of Vittoria* (1946). They have not much in common, save being one of few examples of their masters’ contributions to the canon of organ music. Both composers wrote for situations or performances: Vaughan Williams for the Three Choirs Festival in Hereford, for example; Britten’s was a commission from Saint Matthew’s, Northampton (for which he had earlier written the

cantata *Rejoice in the Lamb*, containing some of the most original and dramatic writing for organ in any choral work). These preludes and fugues, valued for their singular stature, are nonetheless not entirely representative of their composers’ genius, language, invention, and musical imaginations.

Douglas Fairhurst suggests that Vaughan Williams, as a great artist, was more at ease and naturally expressive having a larger canvass for his music. Former Archbishop of Canterbury Rowan Williams commented that, while it was unorthodox to consider canonization for a non-believer, the Christian church owed a great deal to him for his contributions.<sup>43</sup> In any case, after his death in 1958 Vaughan Williams’s ashes were buried in Westminster Abbey, appropriately near those of Stanford and Purcell. Of special note: his was the first funeral service held in the Abbey for a commoner since that of Purcell, nearly 300 years earlier.<sup>44</sup> ■

## Supplement I: some other works in which the organ is prominent

The organ has played a central role in many centuries of choral music. Vaughan Williams realized the expressive and dramatic powers of the organ and used them to good effect in some of his orchestral works as well.

- **Job, A Masque for Dancing**. In Scene VI (the Dance of Job’s Comforters) we see/hear a vivid representation of Satan and his retinue in Hell. Included is a part for “Full Organ with Solo Reeds Coupled,” supplementing the full orchestra.

- **A Vision of Aeroplanes**<sup>45</sup> is a substantial late work (1956) for chorus and organ, setting familiar words from the first chapter of the Book of Ezekiel. It opens with a dramatic, dissonant organ solo that, as with subsequent organ interludes, reminds one of the organ’s use in Howells’s *A Sequence for St. Michael*, to be written some five years later.

- **A Sea Symphony** includes passages for organ, more for support, as a member of the orchestra, than for effect.

- However, the dramatic blast of chords occurring about 3/4th through the “Landscape” (Lento) movement in *Sinfonia Antarctica*, shows the organ as hair-raising, important, and soloistic.

## Supplement II: selected choral works in which the organ has a prominent role

[These lists extracted from Neil Butterworth: *Ralph Vaughan Williams: A Guide To Research*. New York and London: Garland Publishing, 1990.]

- Vexilla Regis* (for the Cambridge B.Mus), 1894
- Mass* (for the Cambridge D.Mus), 1899
- Toward the Unknown Region*, 1907
- Fantasia on Christmas Carols*, 1912
- Sancta Civitas*, 1923–1925
- Three Choral Hymns*, 1929
- Flourish for a Coronation*, 1937
- Six Choral Songs: To be sung in time of war*, 1940
- England, My England*, 1941
- Thanksgiving for Victory* (later *A Song of Thanksgiving*), 1945
- Folk Songs of the Four Seasons*, 1949
- Fantasia (Quasi Variazione) on the “Old 104th Psalm Tune,”* 1949
- Hodie*, 1953–1954

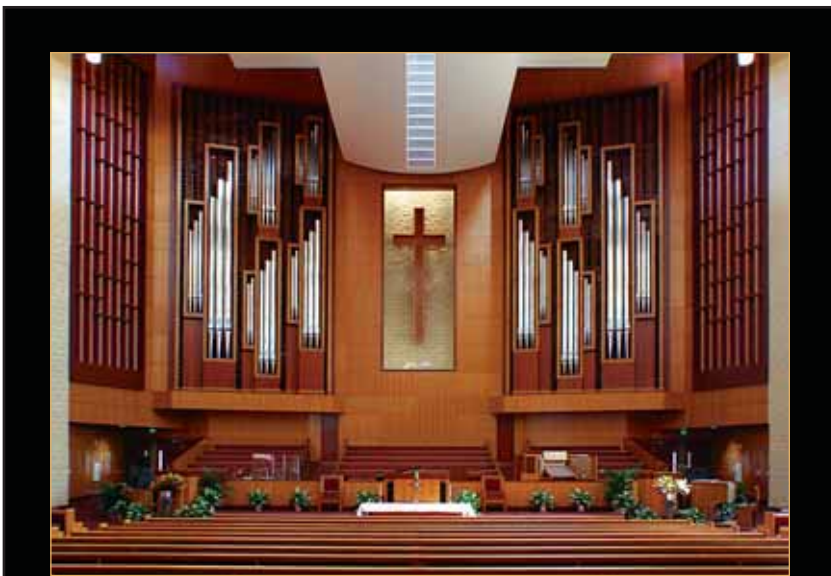
## Supplement III: some choral music for the church

- O Clap Your Hands*, 1920
- Lord, Thou Hast Been Our Refuge*, 1921
- Magnificat and Nunc Dimittis (The Village Service)*, 1925
- The Pilgrim Pavement*, 1934
- O How Amiable*, 1934
- Festive Te Deum in F*, 1937
- All Hail the Power (Miles Lane)*, 1938
- Services in D Minor*, 1939
- Hymn for St. Margaret*, 1948
- The Old Hundredth Psalm*, 1953
- Te Deum and Benedictus*, 1954
- A Vision of Aeroplanes*, 1956

## Notes

1. In this he does not stand alone, of course. The same could be said of RVW’s best friend, Gustav Holst (who around 1930 started what he hoped would be an organ concerto). We wish Alain and Distler could have had longer lives in which to continue their composing for organ. And, although the organ parts in many of Benjamin Britten’s choral works are tour de forces of rhythm, texture, and organ color, Britten, too, left us a regrettably small number of organ works (which reveal relatively little of his musical genius).
2. Many have pondered this seeming contradiction between belief and the creative settings of sacred texts. One factor: he had, of course, a life-long love affair with Elizabethan English.
3. *Church Music and the Christian Faith*, by Erik Routley. Carol Stream, Illinois: Agape, 1978, p. 105.
4. Quoted in Aldritt, p. 55.
5. Francis/2. [The booklet pages are not numbered.]
6. RVW/3, p. 42.
7. Palmer.
8. Reference to the famous remark about Darwin is irresistible. As a child, VW asked his mother what was all the fuss about Great-Uncle Charles? She replied that the Bible says the earth was created in six days; Great-Uncle Charles believes it took somewhat longer.
9. Palmer.
10. Ibid.
11. Aldritt, p.30.
12. Palmer.
13. VW/3, p.258.
14. Ibid., p. 28.
15. As stated by J. Ellis Cook, son of the gardener at Leith Hill Place; quoted in *Tributes*, p. 25.
16. VW1, p. 134.
17. Aldritt, p. 37.
18. Palmer.
19. “Our friendship survived his despair at my playing and I became quite expert at managing the stops at his voluntaries and organ recitals.” And then wrote Alan Gray: “I cannot tell him that I think he is justified in going in for an organist’s career which is his pet idea. He seems to me so hopelessly ‘unhandy.’ I can never trust him to play a simple service for me without some dread as to what he may do.” Aldritt, p. 55. VW clearly achieved significant improvement by 1898, when he passed the F.R.C.O. exams!
20. The British title “organist” usually implies “organist and choirmaster.”
21. VW/1, p. 146.
22. Clark, p. 9.
23. In addition to services, these included four choral rehearsals each week as well as giving occasional organ recitals. Kennedy, p. 41.
24. Heffer, p. 18.
25. Ibid., p. 19.
26. VW/1, p. 71.
27. VW/4, pp. 5–6.
28. F/5, p. 9.
29. VW/1, p. 122.
30. Ibid., p. 123.
31. Ibid.
32. Mellers, p. 158.
33. F/2 (pages unnumbered).
34. Vicar of Saint Mary’s, Primrose Hill, where his organist was Martin Shaw.
35. *Hymns Ancient & Modern*, first published in 1861, continues to be found, in subsequent editions, in some British church pews today, often next to *The English Hymnal*.
36. All listed in B/3, *Personalia*, pp. 315–345.
37. Clark, p. 7.
38. Ibid., p. 10.
39. F/4, p. 8.
40. F/3, p. 16.
41. For details of these, see Randy L. Neighbarger’s, “Organ Music of Ralph Vaughan Williams: A Descriptive List of Original Works and Transcriptions,” *THE DIAPASON*, October 1991, p. 10.
42. K/2, p. 3.
43. Palmer.
44. Ibid.
45. Written for RVW’s good friend Harold Drake, organist at the Church of Saint Michael’s, Cornhill, the work sets the dramatic account of the whirlwind, cloud, and fire from the book of Ezekiel.

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# The British and French Organ Music Seminar

July 4–18, 2019

By Masako Gaskin and David Erwin

The British and French Organ Music Seminar (FOMS) took place in London, Paris, and Alsace, July 4–18, 2019. Founded by Christina Harmon in 1986, FOMS has taken place biennially since.

## London

Thirty-seven organists and friends began the seminar with a Fourth of July celebration at Saint Paul's Cathedral, London. The group was treated to Evensong and a concert by **Ken Cowan** on the Henry Willis organ (1872), originally built by Bernard Smith (1697). Afterwards, our host **Simon Johnson** demonstrated the instrument and invited participants to play.

The following morning the group traveled to All Saints Church, Tooting, to visit the 1904 Harrison & Harrison organ, hosted by **Mark Pybus**. Then on to Notre Dame de France for a masterclass in improvisation with **Duncan Middleton** on the organ tonally reconstructed and enlarged by B. C. Shepherd & Son of Edgware (1986). The afternoon was spent at St. George's Hanover Square, hosted by **Simon Williams**. The organ, built by Richards, Fowkes & Co. (2012) inside the old case used for the first organ of 1725 by Gerald Smith, nephew of the builder of Saint Paul's Cathedral organ, is the first American-built organ in London. That evening some members of the group attended vespers at Westminster Cathedral before the demonstration of its Henry Willis III organ (1922) and free playing time hosted by **Peter Stevens**.

Saturday, July 5, started at Chelmsford Cathedral, with **James Davy** as host for the group as they visited the Mander organs (nave and chancel). The second stop was at Saint Edmundsbury Cathedral hosted by **James Thomas**, playing the Harrison & Harrison organ (2010). Next was Cambridge, with Evensong conducted by **Stephen Cleobury**, who performed his final organ recital.

The final day in England was Sunday, July 6, and group members went to worship at churches of their choice. In the afternoon, one could attend a recital at Westminster Abbey or Westminster Cathedral. The final playing session on a two-manual George Pike England organ took place at Saint Margaret Lothbury, a church designed by Christopher Wren, with host organist **Richard Townend**.

## Paris

On Tuesday, July 8, forty-four organists and friends converged in Paris at St-Augustin. **Titulaire Didier Matry** demonstrated the organ and allowed participants to try it out. The first full day of the seminar began with an emphasis on French classical music with visits to St-Severin and St-Gervais. **François Espinasse** led a masterclass at St-Severin, and he talked about the importance of singing and dancing in one's playing. At St-Gervais, the Couperin family

church, **Elise Friot** demonstrated one of the ancient instruments in Paris, with reportedly the oldest keyboards still in use in the city. That evening featured a concert by the **Duo Merlin** at Notre-Dame-des-Champs, parish church of organbuilder Aristide Cavallé-Coll. The Duo Merlin consists of **Yannick Merlin** and his wife **Béatrice Piertot**, who specialize in organ music for four hands. They did much of the work in organizing FOMS from the French side, securing venues and recruiting faculty.

On Wednesday, July 9, **Susan Landale** lectured and led a masterclass on the works of Louis Vierne at Église St-Louis des Invalides. Then, several in the group walked to Ste-Clotilde to hear and play the organ, hosted by **Olivier Penin**. The next day saw a return to Notre-Dame-des-Champs for playing time, followed by a masterclass on works of Jean Langlais by Béatrice Piertot. This was followed by a class led by **Jean-Baptiste Robin**. That evening we visited the auditorium at Radio France, with its 2016 Gerhard Grenzing organ (IV/87). We were welcomed by **M. Grenzing**, and then each person in the group was able to play from the main stage console.

A trip to Auvers-sur-Oise (the village where painter Vincent Van Gogh spent his final days) was scheduled for the next day. A short train ride from Paris, Auvers is home to Église Notre-Dame d'Auvers-sur-Oise, which Van Gogh immortalized in a painting. The church has a newer organ built in the neo-Baroque style by Bernard Hurvy, demonstrated by **M. Hurvy** and the **titulaire Jean-Charles Gandrille**. Playing time for the group followed, while some explored the village. In the evening we visited St-Étienne-du-Mont, Duruffé's church known for its elegant ornate rood screen. **Titulaire Vincent Warnier** welcomed us.

On Saturday, July 13, we had an early morning visit to Sacré-Coeur, where we had permission to play the organ. **Titulaire Gabriel Marghieri** explained to the group how plans for working on the organ have been drawn, funding has been secured, yet approval is tied up in the French bureaucracy. So in the meantime M. Marghieri must deal with severe winding issues, which does not permit him to use the Récit division at all. That afternoon featured a masterclass on works of César Franck led by Béatrice Piertot at the Church of St-Laurent where she is **titulaire**. Mme. Piertot shared some of her recent research into Franck's organ works, including observations about tempi. That evening finished with a session at St-Eustache, with **co-titulaire Baptiste-Florian Marle-Ouvrard** playing the Van den Heuvel (V/101) organ.

On Sunday morning, July 14, participants had the choice of visiting several organ lofts in order to watch the work of the **titulaires** up close. The group then met up that afternoon at La Trinité

where **titulaire Loïc Mallie** demonstrated the organ of Guilmant, Messiaen, and Hakim, and then gave very helpful comments as group members played for him. Many in the group rushed back to St-Eustache to hear Baptiste-Florian give a Bastille Day recital prior to evening Mass. This day concluded at St-Sulpice. Following a pontifical Mass (St-Sulpice is currently being used for large episcopal services that would have normally taken place at the cathedral) with a brilliant *sortie* improvised by **Sophie Choplin**, the church was ours for the next few hours as the building was locked and nighttime fell.

The final day in Paris, **Frédéric Blanc** hosted us at La Madeleine, talking about the history of this early Cavallé-Coll instrument and then demonstrating it. Group members spent the remainder of the morning trying out this organ. The group moved to the chic Champs-Élysées neighborhood for a visit to St Pierre-de-Chaillot, where **titulaire Samuel Liégeon** presented an improvisation. On the way back to the *métro* we stopped at the American Cathedral to meet organist **Andrew Dewar**. The next event was a visit to the Duruffé apartment, where host Frédéric Blanc demonstrated the organ and spoke of Maurice and Marie-Madeleine Duruffé. The final event was a session with Blanc at his church, Notre-Dame-d'Auteuil, where the organ was recently renovated.

## Alsace

Tuesday, July 16, began with an express train from the Gare de l'Est to Strasbourg. **Daniel Roth** joined us and shared insights of the heritage of his native Alsace. The afternoon was spent visiting two churches in the old part of this city. St-Pierre-le-Jeune Protestant (the church has been Lutheran since 1524) is home to an instrument built in 1780 by Johann Andreas Silbermann. This was followed by a visit to St-Pierre-le-Jeune Catholic Church, a massive nineteenth-century domed edifice built in the neo-Romanesque style. The present organ in this church is the work of Manufacture d'Orgues Koenig from Sarre-Union, which incorporates some pipework of the earlier organ. After dinner, the group met at the church of St-Paul that was originally built for members of the military, but since 1919 has been part of the Protestant Reformed Church of Alsace and Lorraine. The church contains a notable Walcker organ (III/87) from 1897 in the gallery (the largest instrument in Alsace) and an eighteen-rank instrument (1976) built by Garnier Facteurs d'Orgues de Niiza in the chancel.

The next day we traveled to the village of Erstein, where we were welcomed by the mayor and tried out the 1914 instrument by Edmond-Alexandre Roethinger. This organ is a synthesis



Jean-Baptiste Robin with seminar participants at Notre Dame-des-Champs, Paris, France (photo credit: Masako Gaskin)

of French and German styles, which is typical for Alsatian organs. The city then hosted a reception for us and some members were interviewed for the local newspaper, which ran a story about FOMS the following day. The day continued with a visit to the abbey at Ebersmunster, a magnificent building in the high-Baroque style with an organ by André Silbermann (1730).

The final day for FOMS 2019 began at the Protestant Church of St-Martin in Barr. This Lutheran church boasts a Stiehr-Mockers organ from 1852. We then headed up in the mountains above Pfaffenheim for a luncheon of traditional Alsatian foods at the religious community of Schauenberg. The afternoon consisted of a visit to our final church, St-Martin, with its 1839 Callinet Brothers organ. After the demonstration of the organ, some members of the group remained to prepare for the evening's recital, while others enjoyed a visit to a family-run chocolatier and a tasting of local Alsatian wines. FOMS concluded with a recital played by several members.

The following day, a smaller group that had originally registered for an extension to play at Notre-Dame de Paris, sadly devastated by the tragic fire of April 15, was hosted by Notre-Dame **titulaire Johann Vexo** in his charming hometown of Nancy. Eighteen organists and friends enjoyed the Dupont organ (modified later by Cavallé-Coll) at Cathédrale Notre-Dame de Nancy and the Dalstein & Haepfer organ at Église St-Sébastien.

In addition to Yannick Merlin, Béatrice Piertot, and Daniel Roth, Christina Harmon was assisted by co-directors David Erwin, Masako Gaskin, and Cliff Varnon. Plans are already underway for the next FOMS, which will take place in July 2021. Look for announcements at [www.bfoms.com](http://www.bfoms.com) for updates. ■

Submitted by Masako Gaskin, BFOMS co-director, and David Erwin, director of music at Ladue Chapel Presbyterian Church, St. Louis, Missouri.



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## Cover feature

### Dobson Pipe Organ Builders, Ltd., Lake City, Iowa Bruton Parish Church, Williamsburg, Virginia

Bruton Parish Church is immediately recognizable as an important and large edifice among eighty-eight original and intact eighteenth-century structures in Colonial Williamsburg where hundreds of other early houses, shops, and public buildings have been reconstructed. Founded in 1674, the name of the parish comes from the town of Bruton, in the English county of Somerset, which was the ancestral home of several leading Colonial figures. Construction of the present building began in 1712 to a design of Governor Alexander Spotswood and was completed three years later. It was enlarged in 1752 when the Vestry voted to make the east end as long as the west, extending the chancel by twenty-five feet. The tower was added in 1769. It was Bruton's rector, the Reverend William A. R. Goodwin, D.D., who first conceived the restoration of Williamsburg to its colonial state. Goodwin removed Victorian changes to the church early in the twentieth century, and his work was later taken up by the Colonial Williamsburg Foundation in its restoration of the building between 1938 and 1941. It was designated a National Historic Landmark in 1970.

Bruton has a lengthy organ history. In 1729, Governor William Gooch wrote to an unidentified English Lord:

I am prevailed upon by Gentlemen of the Country to Beg the favor of your Lordship to intercede with His Majesty for an organ for our church at Williamsburg . . . . As such gifts my Lord have sometimes been made by royal Bounty to other places in America; the subjects here most humbly presume to hope, that they may have as just a claim . . . as any people in any part of his Majesty's Dominions.

The parish's unrequited interest found expression in the 1741 Journals of the Virginia Legislature, where it was asked: "whether an organ, to be bought by the Public, and appropriated to the Use of Divine Service, at the Church where the Seat of Government shall be, will not add greatly to the Harmony of Praise to the Supreme Being?" Further disappointment followed until finally, in 1752, the Assembly passed an act authorizing "the purchase of a musical organ, for the use of, and to be placed and kept in the said church." Still, three years elapsed before an organ was ordered from London, its maker unknown to us today.

The new organ was played by Peter Pelham, who was born in England but raised in Boston, where he studied with Charles Theodore Pachelbel and eventually served as organist of Trinity Church following a sojourn of several years in Charleston, South Carolina. He moved to Williamsburg around 1750, where he not only became Bruton's organist but also ran a music store, gave keyboard lessons,



General view (photo credit: Wm. T. Van Pelt)

supervised the printing of currency, and was appointed keeper of the Public Gaol. He conveniently merged this last activity with his playing, frequently pressing a prisoner into service to pump the organ.

The instrument Pelham knew was replaced in 1835 with an organ by Henry Erben, about which little is known apart from its installation in a newly built gallery in the church's east end, now the liturgical west after a re-ordering of the space earlier in the decade. In 1856, Erben's organ was in turn replaced by Pomplitz & Rodewald of Baltimore.

At the dawn of the twentieth century, the Hutchings-Votey Organ Co. provided a new instrument, installed in the chancel, which by this time had been returned *ad orientem*. Some of its pipes were retained in Opus 968 of the Aeolian-Skinner Organ Co. That instrument, rebuilt on six occasions since its construction in 1937 and growing from 12 ranks to 105, was crowded into the attic, into the east galleries (including inside a 1785 organ case by Samuel Green set up there in 1939), and within the church tower. Faced with increasing mechanical unreliability and advised by consultants that a new, smaller organ more advantageously sited would yield both musical and maintenance benefits, the parish undertook a search for an organbuilder. That process came to its conclusion in February 2016 with the signing of a contract between Bruton Parish Church and Dobson.

This organ, the ninety-sixth new instrument our workshop has created, stands in the east gallery, in the space formerly occupied by the Green organ case and multitudes of concealed pipes from the previous organ. It takes its visual cues from the reredos, recreated in the 1939-1940 restoration of the



View from west gallery (photo credit: Wm. T. Van Pelt)

church, extending its design upward in a way that honors the older material without copying it. It is built of yellow poplar that is painted to match the existing woodwork. The front pipes of 75% tin are drawn from the Great Principal 8' and the Pedal Octave 8', and are overlaid with 22-karat gold leaf.

The organ console, like the pulpit, is constructed of black walnut. Most walnut sold commercially today is steamed to

even out its color, a process that trades richness for consistency. Instead, we obtained locally grown lumber from a sawmill in Albert City, Iowa, that was dried in the traditional way; its varied colors are complemented by the Carpathian elm burl that enriches the console interior. Unlike the bulky previous console, the new one is movable, supported by an integral dolly that needs no space-consuming platform. It normally lives in the front

## Dobson Pipe Organ Builders, Ltd., Opus 96

<b>GREAT (Manual II)</b>		<b>SWELL (Manual III, enclosed)</b>		<b>POSITIVE (Manual I)</b>		<b>PEDAL</b>					
16'	Bourdon	61	pipes	8'	Diapason	61	pipes	16'	Principal	32	pipes
8'	Principal	61	pipes	8'	Bourdon	61	pipes	16'	Subbass	32	pipes
8'	Gamba	61	pipes	8'	Viole	61	pipes	16'	Bourdon (Gt)		
8'	Chimney Flute	61	pipes	8'	Viole Celeste	61	pipes	8'	Octave	32	pipes
4'	Octave	61	pipes	4'	Octave	61	pipes	8'	Gedeckt (ext 16')	12	pipes
4'	Flute	61	pipes	4'	Harmonic Flute	61	pipes	4'	Super Octave	32	pipes
2½'	Twelfth	61	pipes	2½'	Nasard	61	pipes	16'	Trombone	32	pipes
2'	Fifteenth	61	pipes	2'	Octavin	61	pipes	8'	Trumpet	32	pipes
1½'	Seventeenth	61	pipes	1½'	Tierce	61	pipes		Great to Pedal		
2'	Mixture IV	244	pipes	1½'	Mixture III	183	pipes		Swell to Pedal		
8'	Trumpet	61	pipes	16'	Bassoon	61	pipes		Positive to Pedal		
	Swell to Great			8'	Trumpet	61	pipes				
	Positive to Great			8'	Oboe	61	pipes				
	Tremulant			4'	Clarion	61	pipes				
					Tremulant						



Console in concert position (photo credit: Wm. T. Van Pelt)



The 1856 Pomplitz & Rodewald organ (photo courtesy Wm. T. Van Pelt)



Installation of one of the three Swell slider windchests (photo credit: Lynn A. Dobson)



Organ technician David Storey, a Dobson alumnus and Opus 96's curator, inspects the organ during voicing. Seen here are Pedal pipes and walkboards built with grilles to permit passage of sound down into the church. (photo credit: Wm. T. Van Pelt)



Delivery day! Windchests and pipes in the churchyard, February 2019 (photo credit: Lynn A. Dobson)

box on the south side, but it can easily be moved by a single person into the central aisle or transepts for recitals or concerts. The manual keys have bone naturals and ebony sharps, while the pedal keys have hard maple naturals and rosewood sharps. An adjustable bench and 300-level combination action is provided.

An organ of the size of Opus 96 is anachronistic in a North American Colonial building, as most instruments from that era were modest chamber organs like the 1785 Green organ. We sought to accommodate an instrument of the size expected for a present-day church music program by placing as much of the organ as possible in a traditional,

line-of-sight relationship with the nave. Thus, the Great, Positive, and part of the Pedal are located in the new case. The Swell and largest Pedal pipes are in the attic directly above the case and speak through grilles. Portions of the old organ were similarly installed in the attic, but we have constructed much heavier walls around the Swell for a more effective swell when the shades are closed and better reflection of sound into the church when they are open. Equally important, a dedicated HVAC system for the attic organ area keeps the temperature up there comparable to that around the pipes in the case below, giving a stability of tuning that was never possible before.

Each of the four divisions of the organ is built around traditional principal choruses. These are augmented by colorful flutes, those in the Great and Positive being more classical in nature, while those of harmonic construction in the Swell recall romantic examples. Each division is rounded out by characteristic reed stops. The pipes standing within the case are voiced on a wind pressure of 3½ inches, the Swell is voiced on 5 inches, and the larger Pedal stops above are on 4½ inches. Because the organ so often accompanies historic instruments tuned one half step below modern pitch, there is a transposer to allow the organ to play at A-415 Hz in addition to the normal A-440 Hz. Four Positive stops have an additional 415 bass pipe so that low C will play when the transposer is in use; these pipes are also utilized for the low Cs of other stops throughout the organ when it is played at low pitch. The organ is tuned to equal temperament.

Like all instruments we build with electric action, the main windchests are of slider and pallet design, which supports a natural style of voicing and speech. Unlike simple versions that have a single large pulldown magnet per note for electric operation or some sort of pneumatic apparatus that relies on extensive amounts of leather, our design

and Brady Lanier, strings; Amy Miller, baroque flute; Suzanne Daniel, bassoon; and Wendell Banyay, trumpet. And on September 28, Rebecca Davy and JanEl Will presented a program featuring new music, including commissioned pieces by Dan Locklair, Aaron David Miller, and Tom Trenney. Beyond these celebratory events, Bruton continues a tradition begun by Peter Pelham of offering recitals and concert programs throughout the year, more than 130 in all, presented by choirs, instrumentalists, and keyboardists.

The Reverend Christopher L. Epperson is the rector of Bruton Parish Church. Rebecca Davy is music director and organist, and JanEl Will is organist; James Darling is choirmaster-organist emeritus.

It has been a privilege and joy to work with everyone at Bruton Parish Church to create this individual work of art. May it long serve and encourage God's people in Williamsburg and beyond.

—John A. Panning  
Vice President and Tonal Director  
Dobson Pipe Organ Builders, Ltd.

For information regarding the history of Bruton's earlier organs, the author acknowledges with gratitude the contributions of William T. Van Pelt, Stephen Pinel, and Jonathan Ortloff. For further information, readers may wish to seek out James S. Darling's book, *Let the Anthems Swell: Musical Traditions at Bruton Parish Church*, published in 2003.

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Laurent Robert, wood carving  
Christopher Swan, gilding

#### Bruton Parish Church Williamsburg, Virginia

Zimbelstern  
Great/Positive Manual Transfer  
A-415/A-440 Transposer (\* denotes stops with an extra low C pipe for A-415)

#### Summary

39 Registers  
41 Stops  
45 Ranks  
2,587 Pipes

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

Cover photo credit: Wm. T. Van Pelt

## Reviews

► page 10

city in which Willscher died.” “Silesian Prelude,” which is marked “Adagio,” calls for flutes, strings, and quiet principals, and opens with a short allusion to the Willscher theme before the main theme. Cooman has clearly marked the theme. A middle section utilizes this theme in imitative fashion, before it is repeated again, suggestive of the beginning.

“Minuet” is a happy little piece reminiscent of the carefree Vienna minuets that one calls to mind. It is in A–B–A form with the B section transposing to G-flat from the G major of the A sections.

“Troppauer Postlude” is in triple meter throughout and definitely could be described as “driving.” Opening with upward leaping octaves, its 6/8 meter dances along. The theme, in the form that Cooman uses it, is individual enough to immediately demand your attention.

This music is not difficult, but it does have some moments that will need extra practice. I recommend it highly.

—Jay Zoller  
Newcastle, Maine

### New Recordings

**Charles-Marie Widor: Organ Symphony No. 7 in A Minor, works by Vierne and Litaize. Jeremy David Tarrant, organist. Raven OAR-146 (2018), \$15.98. Available from: www.ravencd.com.**

The seventh organ symphony of Charles-Marie Widor may be one of the least known of the master's mature works for the organ. Written circa 1887, it contains six movements and is the first of his symphonies to make use of a cyclic unity, something one finds frequently in the organ music of César Franck and Louis Vierne. Following the powerful and dramatic first movement, where the theme is introduced in the B section in G minor, the simple theme appears most clearly in the second movement, “Choral,” set in six voices, requiring double pedal. Its presence in the remaining four movements is not always as obvious, but with careful listening, it can be heard despite the altered rhythms. Widor's lyrical style appears in the third movement and the exquisite “Lento.” The fiery “Finale” allows the organist to explore all the tonal resources of the organ.

Jeremy David Tarrant does a masterful job, keeping the listener's ears fresh with his tasteful registrations and tempo choices in the nearly forty-five minutes it takes to complete the entire piece. The combination of lyrical playing contrasted with the exciting, energetic technical finesse makes this recording a delight.

The remaining pieces on the disc, the “Lied” from *Douze pieces pour orgue*

by Gaston Litaize, and three selections from Vierne's *Pièces de Fantaisie* (the well-known “Impromptu,” the exquisite “Claire de Lune,” and the technical *tour-de-force* “Toccata”) are time-tested repertoire standards that are performed with great *éclat*, but they pale in comparison to the majesty of the symphony.

The organ, a three-manual, 76-rank Casavant Frères, Opus 3898, installed in the First Presbyterian Church of Kirkwood, Missouri, in 2013, is more than able to handle this inspired repertoire, as it was designed after the French symphonic organ style of the great Parisian church instruments. The repertoire, performer, and organ make for a perfect musical match.

—Steven Young  
Bridgewater, Massachusetts

### New Handbell Music

**Sunrise, Sunset, arranged for 3–7 octaves of handbells, by Andrea Handley. Agape (a division of Hope Publishing Company), Code No. 2812, Level 4 (D-), \$5.50.**

From the popular musical, *Fiddler on the Roof*, this beloved piece by Jerry Bock has been given a well-crafted treatment by Andrea Handley. There are special effects that set this piece apart and make the melody and text come alive. Special care should be given to ringing the dynamics as marked, making the music all the more effective. Here is a great addition to your concert repertoire.

**How Can I Keep from Singing?, arranged for 3, 4, or 5 octaves of handbells, by John Atteberry. GIA Publications, Inc., G9448, Level 2 (M), \$4.95.**

This familiar tune by Robert Lowry begins with a flowing ostinato that introduces the melody. The melody lies underneath this pattern, and ringers should take care to keep that melodic line front and center throughout the piece. This arrangement is beautifully written and will certainly be an uplifting musical offering for worship or concert.

**Make Me A Channel of Your Peace, arranged for 3 octaves of handbells, by Jeffrey Honoré. Agape (a division of Hope Publishing Company), Code No. 2787, Level 1+ (E+), \$5.50.**

This setting was simply designed for a beginning group to sound full and accomplished with the conscious purpose of keeping all of the ringers busy. This “Prayer of St. Francis” by Sebastian Temple can also be used to accompany the singing of the hymn.

—Leon Nelson  
Vernon Hills, Illinois

## New Organs



Lovallo organ for Renaissance Choir Sacramento



Lovallo organ, façade pipes

**Lee T. Lovallo Pipe Organs  
Antelope, California  
Renaissance Choir Sacramento  
Sacramento, California**

Designed to support rehearsals and performances of a community ensemble that specializes in fifteenth- and sixteenth-century sacred music, the range of this portable organ mirrors that of most early choral music, EE–g2, with extensions for the playing of early organ literature. The single manual is fully transposable at A = 415Hz and 440Hz. Transparently voiced, with racking above the pipe mouths, low wind pressure, and with its divided keyboard, the organ suggests early Italian practice, particularly when

tuned in a mean-tone temperament.

Key and stop action is mechanical. A silent blower is found in the base, which can be detached from the top for moving. The cabinet is of American cherry with rosewood accents. The keyboard naturals are covered in bone, while the sharps are of rosewood. The Gedackt is of African mahogany with revoiced spotted metal pipes for the Principale. Design, cabinetry, action, and pipework are by Lee

Lovallo. Paul Dessau made the keyboard and pallets.

The instrument was first used in choral and keyboard performances of music by Thomas Tallis at the Sisters of Mercy Convent, Auburn, California, in May 2018.

—Lee T. Lovallo

### MANUAL

8' Gedackt  
4' Principale (TC, divided b/c1)

Manual compass 44 notes, C,D,E–a2

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Renaissance Choir Sacramento website: <http://renaissancechoirsacramento.com>

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# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 JANUARY

**Rachel Raphael**; St. Luke Catholic Church, McLean, VA 12 noon  
**Florence Mustric**; Trinity Lutheran, Cleveland, OH 12:15 pm

### 16 JANUARY

**David Briggs**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

### 17 JANUARY

Students of Eastman School of Music; Church of the Ascension, Rochester, NY 7 pm  
**Mark Dwyer**; St. Paul's Episcopal, Greenville, NC 7:30 pm  
Hymn festival; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Students of Indiana University Jacobs School of Music, works of Bach; First Presbyterian, Bloomington, IN 7 pm  
**David Jonies**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 18 JANUARY

**Isabelle Demers**; Episcopal Church of the Redeemer, Bethesda, MD 7 pm  
**Edward Nassor**, carillon; Washington National Cathedral, Washington, DC 12:30 pm  
**Monica Czausz**; Spivey Hall, Morrow, GA 3 pm  
Chanticleer; Cathedral of St. John the Baptist, Savannah, GA 5 pm

### 19 JANUARY

**Richard J. Clark**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Jeremy Filsell**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Robert McCormick**, with brass; St. Mark's Episcopal, Philadelphia, PA 4 pm  
Junior Mendelssohn Choir of Pittsburgh and Pittsburgh Youth Symphony; Shady-side Presbyterian, Pittsburgh, PA 3 pm  
Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm  
**Anthony Williams**; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm  
**Johann Vexo**; Vanderbilt Presbyterian, Naples, FL 4 pm  
**Dexter Kennedy**; Christ Episcopal, Bradenton, FL 4 pm  
Choral Evensong; First Congregational, Columbus, OH 4 pm  
**Sarah Simko**; St. John Lutheran, Fraser, MI 4 pm  
**Kipp Cortez**; Loyola University, Chicago, IL 3 pm  
**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 3:30 pm

### 21 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm  
**Michael Ging**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 22 JANUARY

**Chase Loomer**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
**Brian Wentzel**, works of Scheidemann; Trinity Lutheran, Cleveland, OH 12:15 pm

### 23 JANUARY

**Renée Anne Louprette**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm  
**Clara Gerdes**; St. Bartholomew's Church, New York, NY 7:30 pm

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm  
Students of Indiana University Jacobs School of Music; Alumni Hall, Indiana University, Bloomington, IN 12:15 pm

### 24 JANUARY

**Jeremy Filsell**; St. James's Episcopal, West Hartford, CT 7:30 pm  
**Chenault Duo**; St. Bridget Catholic Church, Richmond, VA 7 pm  
**Andrew Scanlon**; First United Methodist, Wilson, NC 7 pm  
**Duo MusArt Barcelona** (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Moorings Presbyterian, Naples, FL 7:30 pm  
Three Choirs Festival; Cathedral of the Assumption, Louisville, KY 7:30 pm  
**Michael Hey**; St. James Episcopal, Fairhope, AL 7:30 pm

### 25 JANUARY

Yale Schola Cantorum; St. Ignatius Loyola Catholic Church, New York, NY 2 pm  
**Edward Nassor**, carillon; Washington National Cathedral, Washington, DC 12:30 pm  
**Eric Plutz**; Duke University Chapel, Durham, NC 8 pm

### 26 JANUARY

Yale Schola Cantorum; Christ Episcopal, New Haven, CT 4 pm  
**Renée Anne Louprette**; Taft School, Watertown, CT 4 pm  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Ryan Kennedy**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Richard Spotts**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Avi Stein**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Karl Moyer**; St. Anthony Catholic Church, Lancaster, PA 2:30 pm  
Choral Evensong; Washington National Cathedral, Washington, DC 4 pm  
**Eric Plutz**; Duke University Chapel, Durham, NC 5:15 pm  
**Sue Mitchell-Wallace**; Cathedral of St. Philip, Atlanta, GA 3:15 pm; Choral Evensong 4 pm  
**Bradley Hunter Welch**; Decatur Presbyterian, Decatur, GA 5 pm  
**Gail Archer**; St. Paul's Episcopal, Flint, MI 4 pm  
**Kirk Michael Rich**; St. John the Evangelist Episcopal, St. Paul, MN 4 pm

### 27 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

### 28 JANUARY

**Kent Tritle**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm  
**Cristiano Rizzotto**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 29 JANUARY

Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm  
**Florence Mustric**; Trinity Lutheran, Cleveland, OH 12:15 pm

### 30 JANUARY

**Diane Meredith Belcher**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm  
Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

### 31 JANUARY

**Alice Chriss**; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm  
**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 1 FEBRUARY

**Raúl Prieto Ramírez**; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm

### 2 FEBRUARY

**Cheryl Wadsworth**; St. John's Episcopal, West Hartford, CT 12:30 pm  
**Jerrick Cavagnero**; Woolsey Hall, Yale University, New Haven, CT 4 pm

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## Calendar

**David Brock**; Washington National Cathedral, Washington, DC 5:15 pm  
Duke Bach Ensemble, Bach, Cantatas 9, 55, 151; Duke University Chapel, Durham, NC 5:15 pm  
Choro Vocati; Peachtree Road United Methodist, Atlanta, GA 3 pm  
**Joseph Golden**, with oboe, bassoon, tenor; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Candelmas Procession 4 pm  
**Jillian Gardner**; Advent Lutheran, Melbourne, FL 3 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, Michigan 4 pm  
**Gail Archer**; First United Methodist, South Bend, IN 4 pm

4 FEBRUARY  
**Daniel Roth**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm  
**Christopher Ganza**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

5 FEBRUARY  
**Douglas O'Neil**; Cathedral of St. Matthew the Apostle, Washington, DC 12:45 pm

6 FEBRUARY  
St. Olaf Choir; Battell Chapel, Yale University, New Haven, CT 7 pm  
Choral concert; Church of St. Luke in the Fields, New York, NY 8 pm  
Students of University of Michigan; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

7 FEBRUARY  
**Joshua Stafford**; Trinity College, Hartford, CT 7:30 pm  
**Richard Spotts**, works of Tournemire; St. John United Church of Christ, Lansdale, PA 7:30 pm  
**Dan Miller**, with trombone; St. John's Episcopal, Hagerstown, MD 7 pm  
**James Hicks**; National City Christian, Washington, DC 12:15 pm  
**Thomas Murray**; Church of the Epiphany, Miami, FL 7:30 pm

8 FEBRUARY  
Yale Schola Cantorum; Trinity Lutheran, New Haven, CT 7:30 pm  
**Thomas Murray**, masterclass; Trinity Episcopal Cathedral, Miami, FL 11 am  
**David Jenkins**, organ and harpsichord, with guitar; Seminaries of St. Paul, St. Paul, MN 7:30 pm

9 FEBRUARY  
**Arvid Gast**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**David Hurd**; St. Philip Episcopal, Brooklyn, NY 3 pm  
**David Reccia Chynoweth**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**James Kealey**; Cathedral of St. John the Divine, New York, NY 4:45 pm  
**Daniele Dori**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Students of Eastman School of Music; Bethany Presbyterian, Rochester, NY 4 pm  
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
Christiana Hundred Choir; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 4 pm

**Randall Sheets**, with trumpet; Franciscan Monastery of the Holy Land, Washington, DC 4 pm  
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm  
• **David Harrison**, hymn festival; Christ Church United Methodist, Fort Lauderdale, FL 4 pm  
**Scott Dettra**; Christ Lutheran, Athens, OH 4 pm  
**Christa Rakich**; Warner Concert Hall, Oberlin Conservatory, Oberlin, OH 7:30 pm  
**Ken Cowan**; First Congregational, Battle Creek, MI 4 pm  
**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm  
**Gail Archer**; Grace Lutheran, River Forest, IL 4 pm

10 FEBRUARY  
Cathedral Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm

11 FEBRUARY  
**Daniel Roth**, masterclass; Cathedral of St. Joseph, Hartford, CT 6 pm  
**Jennifer Shin & Alden Wright**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Jillian Gardner**; Church of the Covenant, Cleveland, OH 12:05 pm  
**Andrew Scanlon**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

12 FEBRUARY  
**Daniel Roth**; Cathedral of St. Joseph, Hartford, CT 7 pm

13 FEBRUARY  
**Avi Stein**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

14 FEBRUARY  
**Chuyoung Suter**, with Erik Wm. Suter, piano; National City Christian, Washington, DC 12:15 pm  
**Charles W. Ore**; Zion Lutheran, Wausau, WI 7 pm

15 FEBRUARY  
**Nathan Laube**; St. Thomas Church Fifth Avenue, New York, NY 3 pm  
**Daniel Roth**; Christ Church, Pelham, NY 7:30 pm  
• **Charles W. Ore**, workshop; Zion Lutheran, Wausau, WI 11 am

16 FEBRUARY  
CONCORA, works of Duruflé; Immanuel Congregational, Hartford, CT 4 pm  
**Nathan K. Lively & Peggy Brengle**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Lynn Trapp**; Cathedral of St. John the Divine, New York, NY 4:45 pm  
**George Fergus**; Washington National Cathedral, Washington, DC 5:15 pm  
**Jacob Reed**; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm  
Choral Evensong; First Congregational, Columbus, OH 4 pm  
**Katelyn Emerson**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Chenault Duo**; Second Presbyterian, Louisville, KY 3 pm  
Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm  
**Irene Beethe**, workshop; Zion Lutheran, Wausau, WI 3 pm  
**Charlie Segal**; Loyola University, Chicago, IL 3 pm

17 FEBRUARY  
**Peter Richard Conte**, silent film; Temple Emanu-El, New York, NY 3 pm

18 FEBRUARY  
**Ethan Haman & Abraham Wallace**; Woolsey Hall, Yale University, New Haven, CT 5 pm  
**Colin MacKnight**; Church of St. Paul the Apostle, New York, NY 7 pm  
**Josh Duncan**; Campbellsville University, Campbellsville, KY 12:20 pm  
**Christopher Wallace**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

19 FEBRUARY  
**Jeffrey Porter**; St. Luke Catholic Church, McLean, VA 12 noon

20 FEBRUARY  
**Jeremy Filsell**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

21 FEBRUARY  
**Simon Johnson**; St. John's Episcopal, West Hartford, CT 7:30 pm  
Manhattan School of Music students; Madison Avenue Presbyterian, New York, NY 7:30 pm  
**Michel Bouvard**; Christ Episcopal, Rochester, NY 7:30 pm  
**Natalia Kazaryan**; National City Christian Church, Washington, DC 12:15 pm  
**Jillian Gardner**; Zoar Lutheran, Perrysburg, OH 7:30 pm  
**Charles Kennedy**, harpsichord; Cathedral Church of the Advent, Birmingham, AL 12:30 pm



## Calendar

**Tate Addis**; Cathedral Church of St. Paul, Detroit, Michigan 7:30 pm

### 22 FEBRUARY

Blue Heron; First Church Congregational, Cambridge, MA 8 pm

Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm

**Michel Bouvard**, masterclass; Sacred Heart Catholic Cathedral, Rochester, NY 10:30 am

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

Students of Indiana University Jacobs School of Music; Auer Hall, Indiana University, Bloomington, IN 4 pm

### 23 FEBRUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

**Aaron Tan**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Jennifer Pascual**; St. Patrick's Cathedral, New York, NY 3:15 pm

**David Briggs**; Cathedral of St. John the Divine, New York, NY 4:45 pm

**Nicholas Quardokas**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Robert McCormick**; St. Mark's Episcopal, Philadelphia, PA 4 pm

**Gail Archer**; University of Delaware, Newark, DE 3 pm

**Benjamin LaPrairie**; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm

**Tom Sheehan**; Washington National Cathedral, Washington, DC 5:15 pm

Duke Evensong Singers; Duke University Chapel, Durham, NC 4 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Mozart, *Mass in C*, K. 257; Christ Episcopal, Bradenton, FL 11 am

Choral Evensong; St. Paul's Episcopal, Delray Beach, FL 5 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

### 25 FEBRUARY

Works of Palestrina, Rossini, & Verdi. St. Ignatius Loyola Catholic Church, New York, NY 3 pm

**Alan Morrison**, with DeKalb Symphony Orchestra; Georgia State University, Clarkston, GA 8 pm

### 26 FEBRUARY

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

**Olivier Latry, David Briggs, & Wayne Marshall**; Kimmel Center, Philadelphia, PA 8 pm

### 27 FEBRUARY

**Julian Wachner**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

**Amy Cerniglia**; Christ Episcopal, Bradenton, FL 12:15 pm

Students of Indiana University Jacobs School of Music; Alumni Hall, Indiana University, Bloomington, IN 12:15 pm

### 28 FEBRUARY

**Samantha Scheff**; National City Christian Church, Washington, DC 12:15 pm

**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

**Andrew Peters**, silent film, *Safety Last*; Principia College, Elmhurst, IL 7:30 pm

### 29 FEBRUARY

**Peter Krasinski**; St. John Nepomucene Catholic Church, New York, NY 7 pm

**David Briggs**, masterclass; Auer Hall, Indiana University, Bloomington, IN 9 am

### UNITED STATES

#### West of the Mississippi

### 17 JANUARY

**Thierry Escaich**; St. Andrew United Methodist, Plano, TX 7:30 pm

**Wyatt Smith**; Christ Episcopal, Tacoma, WA 12:10 pm

**Aaron Tan**; St. Mark Lutheran, Salem, OR 7:30 pm

### 18 JANUARY

**Thierry Escaich**, masterclasses; St. Andrew United Methodist, Plano, TX 10 am & 1 pm

### 19 JANUARY

**Aaron Tan**; Southern Oregon University, Ashland, OR 3 pm

**Raúl Prieto Ramírez**; Village Presbyterian, Rancho Santa Fe, CA 4:15 pm

### 21 JANUARY

**Monica Czausz**; St. Margaret's Episcopal, Palm Desert, CA 7 pm

### 24 JANUARY

**Todd Wilson**; Texas Christian University, Fort Worth, TX 7 pm

**Clive Driskill-Smith**; Redeemer Presbyterian, Austin, TX 7:30 pm

**Alcee Chriss**; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

### 25 JANUARY

Incarnatus; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

**Johann Vexo**; St. James Catholic Cathedral, Seattle, WA 7:30 pm

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## Recital Programs

THOMAS FROELICH, First Presbyterian Church, Dallas, TX, July 16: Et in terra Pax à 5, Fugue à 5 (*Livre d'Orgue*), de Grigny; *Trois Danses*, JA 120, Alain.

JILLIAN GARDNER, Sinsinawa Mound, Sinsinawa, WI, July 3: *Variations de Concert*, op. 1, Bonnet; *Amazing Grace! How Sweet the Sound! There Is a Happy Land, Jerusalem, My Happy Home*, Shearing; *Fantasia and Fugue in g*, BWV 542, Bach; *Fugue in g*, Barnes; *Largo (Symphony No. 9)*, Dvorák, transcr. Lemare, Gardner; *Allegro, Largo (Sonata in C, BWV 529)*, Bach; *Improvisation on St. Clement*, Hancock; *Variations on America*, Ives.

Sunset Congregational Church, Deer Isle, MI, July 14: *Prelude and Fugue in E*, BWV 566, Bach; *Scherzo, Prayer (First Sonata in G)*, Becker; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Fountain Reverie*, Fletcher; *Nun Danket Alle Gott (Choral-Improvisation für Orgel)*, op. 65, no. 59, Karg-Elert; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *La Fille aux Cheveux de Lin, Ballet (12 Pièces pour Orgue)*, Debussy, transcr. Roques; *Carillon-Sortie*, Mulet.

SAMUEL GASKIN, Main Auditorium, University of North Texas, Denton, TX, July 18: *Cantabile (Trois Pièces pour grand orgue, FWV 36)*, Franck; *Petite Pièce*, JA 33, *Deux Danses à Agni Yavishita*, JA 78, Alain; *Deuxième Symphonie*, op. 26, Dupré.

JONATHAN GREGOIRE, Highland Park United Methodist Church, Dallas, TX, July 17: *Starlight (3 Compositions for Organ)*, op. 108, no. 2, Karg-Elert; *Naïades (24 Pièces de fantaisie, Quatrième suite)*, op. 55, no. 4, Vierne; *Grand Dramatic Fantasia*, Neukomm.

STEPHEN HAMILTON, Aspen Community Church, Aspen, CO, July 14: *Hymne d'Actions de grâces "Te Deum" (Trois Paraphrases Gregoriennes)*, *Chant de Paix*, Langlais; *Choral in E*, Franck; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Le Jardin Suspendu*, JA 71, *Litanies*, JA 119, Alain; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

MARGARET HARPER, Episcopal School of Dallas, Dallas, TX, July 15: *Est-ce Mars*, Sweelinck; *Offertoire*, Stang; *Les espaces infinis*, Arcuri.

SARAH KIM, Stiftskirche, Stuttgart, Germany, July 12: *Sinfonia (Wir danken dir; Gott, wir danken dir)*, BWV 29, Bach; *Scherzo*, op. 2, Duruflé; *Variations sérieuses*, Mendelssohn, transcr. Smits; *Mad Rush*, Glass; *La Valse*, Ravel, transcr. Kim; *Pavane*, Fauré, transcr. Kim; *Danza ritual del fuego (El amor brujo)*, de Falla, transcr. Kim.

SARAH MAHLER KRAAZ, Our Saviour's United Church of Christ, Ripon, WI, July 17: *Prelude in F*, Fanny Mendelssohn; *Offertorio, Chorale, Toccata (L'œuvre pour orgue)*, Bonis; *Prelude and Fugue in c*, BWV 549a, *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Jesus Calls Us O'er the Tumult, Jesus, the Very Thought of Thee, All Hail the Power of Jesus' Name*, Diemer; *Toccata*, Pasquini; *Offertorio, Elevazione, Post Communio, Ite missa est (Missa Pistoiese)*, anonymous; *Come, Thou Fount of Every Blessing*, M. Biery.

NATHAN LAUBE, St. Joseph Catholic Cathedral, Buffalo, NY, July 1: *Choral No. 1 in E*, Franck; *Fantasia Choral No. 1 in D-flat*, Whitlock; *Salve Regina*, Latory; *Overture (Tannhäuser)*, Wagner, transcr. Warren, Lemare, Laube.

RENÉE ANNE LOUPRETTE, Christ the King Catholic Church, Dallas, TX, July 15: *Pièce héroïque (Trois Pièces)*, Franck; *Deuxième Fantaisie*, JA 117, Alain; *Prélude (Trois Pièces pour orgue ou harmonium)*, Boulanger; *Cantilène, Final (Symphonie Romane)*, op. 73, Widor.

BARTOMEU MANRESA, Evangelische Kirche, Rüdighheim, Germany, July 6: *Tiento lleno sobre Ut re mi la sol la*, Bruna; *Diferencias sobre la gallarda milanese*, de Cabezón; *Sonata en Do mayor*, Soler; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Pastorella in F*, BWV 590, *Fuge über das Magnificat*, BWV 733, Bach.

Evangelische Kirche, Armsheim, Germany, July 7: *Pasacalles II, Corrente Italiana*, Cabanilles; *Partite sopra l'aria della folia de España*, *Variationi*, Pasquini; *Tiento de 2º tono por Gesolreut sobre la letania de la Virgen*, Bruna; *Wer nur den lieben Gott läßt walten*, BWV 690, 691, *Pastorella in F*, BWV 590, *Fuge über das Magnificat*, BWV 733, Bach.

DAVITT MARONEY, Main Auditorium, University of North Texas, Denton, TX, July 18:

*Christe qui lux es et dies, Clarifica me, Pater*, Byrd; *Voluntary in G, Double Voluntary*, Purcell; *Allemanda gravis pour l'orgue*, Dumont; *Fantasia*, de La Grotte; *Prélude de Mr. Richard*, Richard; *Fugue*, d'Anglebert; *Dialogue à 4 claviers*, anonymous; *Ricercar*, Froberger; *Vater unser im Himmelreich*, Böhm; *Chaconne in F (Musikalische Parnassus)*, Fischer.

KIMBERLY MARSHALL, University Park United Methodist Church, Dallas, TX, July 14: *Plein jeu, Tierce en taille*, Marchand; *Variations sur La Marseillaise*, Balbastre; *Mein junges Leben hat ein Ende*, Sweelinck; *Batalha de 5º Tom*, da Conceição; *Mass L'Homme armé*, Sandresky; *Pièce héroïque (Trois Pièces pour grand orgue, FWV 37)*, Franck.

JOEL MARTINSON, Episcopal Church of the Transfiguration, Dallas, TX, July 18: *Prelude and Fugue in C*, BWV 545, Bach; *Ciaccona in f*, Pachelbel; *Partita on NETTLETON*, Martinson.

ROLAND MÖHLE, Evangelische Kirche, Eichelsdorf, Germany, July 27: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Allein Gott in der Höh sei Ehr*, BWV 675, *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, *Dies sind die heiligen zehn Gebot*, BWV 679, *Wir glauben all an einen Gott*, BWV 681, *Vater unser im Himmelreich*, BWV 683, *Christ, unser Herr; zum Jordan kam*, BWV 685, *Aus tiefer Not schrei ich zu dir*, BWV 687, *Jesus Christus unser Heiland*, BWV 689, *Fugue in E-flat*, BWV 552ii, Bach.

EDWARD ALAN MOORE, St. Paul Catholic Cathedral, Pittsburgh, PA, July 7: *Introduction and Passacaglia in f (Monologues)*, op. 63, Reger; *Andante with Variations in D*, Mendelssohn; *Fantasy on the Chorale Wie schön leuchtet der Morgenstern*, op. 25, Reimann.

LARRY PALMER, Meadows Museum, Southern Methodist University, Dallas, TX, July 17: *Tiento lleno por B cuadrado*, Cabanilles; *Dos Prados*, Sargon; *The Cat's Fugue (Sonata in g, K. 30)*, Scarlatti; *Sonata in c*, Seixas; *Orlos, Dulzainas y Chirrimias de ambos manos*, Lidon.

STEPHEN SCHNURR, Trinity Lutheran Church, Kaukauna, WI, June 19: *Praeludium*

in C, BuxWV 136, Buxtehude; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Prelude and Fugue in c*, BWV 546, Bach.

DANIEL SEEGER, Katholische Pfarrkirche Mariae Verkündigung, Heidenbergen, Germany, July 13: *Prelude and Fugue in c*, BWV 546, Bach; *Schmücke dich, o liebe Seele (Eleven Chorale Preludes)*, op. 122, Brahms; *Orpheus*, Liszt, transcr. Schaab; *O Welt, ich muß dich lassen, Mein Jesu, der du mich (Eleven Chorale Preludes)*, op. 122, Brahms; *Scherzo (Zwölf Stücke)*, op. 80, Reger; *O Welt, ich muß dich lassen (Eleven Chorale Preludes)*, op. 122, Brahms; *Introduction and Passacaglia in d*, Reger.

Evangelische Kirche, Armsheim, Germany, July 14: *Praeambulum in d, Vater unser im Himmelreich*, Scheidemann; *Canzona in d*, BuxWV 168, Buxtehude; *Daphne (Utrechter Camphuysen Manuscript)*, anonymous; *Erbarm dich mein*, Sweelinck; *Verbum caro factum est*, Scheidemann; *Ich voer al over Rhijn*, Sweelinck; *Credo*, Hassler; *Toccata in e*, BWV 914, Bach.

DAMIN SPRITZER, Murchison Performing Arts Center, Denton, TX, July 18: *Marche de fête*, Büsler; *Invocation*, Kunc; *Psalm Rhapsody*, Gilbert; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer.

JOSHUA STAFFORD, Park Cities Presbyterian Church, Dallas, TX, July 15: *Cortège et litanie*, op. 19, no. 2, Dupré; *Jesus Loves Me (Gospel Preludes, Book 2, no. 4)*, Bolcom; *Till Eulenspiegels lustige streiche*, op. 28, Strauss, transcr. Stafford.

SEAN TUCKER, St. Stephen's Church, Bournemouth, UK, July 20: *Fanfare*, Cook; *O My Soul, Rejoice With Gladness, O God, Thou Faithful God, Deal With Me, God, According to Your Kindness*, Karg-Elert; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Adagio (Symphonie II)*, op. 13, no. 2, Widor; *Dankpsalm* (op. 145, no. 2), Reger.

HENRY WEBB, Northaven United Methodist Church, Dallas, TX, July 15: *Fugue on the Magnificat*, BWV 733, Bach; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Variations on a theme by Clement Jannequin*, JA 118, Alain; *Fugue sur le nom d'Alain*, op. 7ii, Duruflé.

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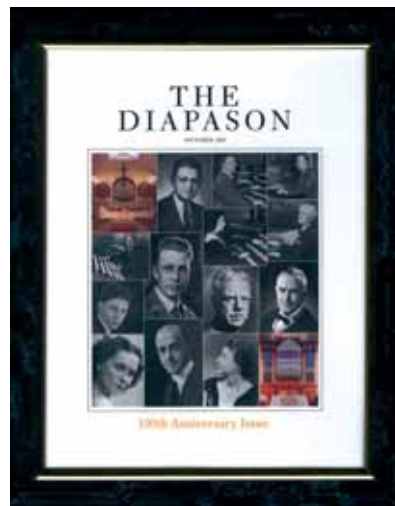
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The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**  
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# Classified Advertising

## POSITIONS AVAILABLE

**Wanted: Organists visiting Maui.** Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holymaui.org.

## PUBLICATIONS / RECORDINGS

**The Lent and Easter Music of Norberto Guinaldo.** The drama of the Cross outstandingly portrayed in the following works: *Seven Pieces for the Season of Lent; Agnus Dei* (Six Pieces); *Lauda Sion Salvatorem; Prelude for the Passion of the Lord; O Sons and Daughters of the King; "Lauda Sion Salvatorem"* a shorter setting in *The New Paltz Organ Book*. See, listen, buy: [www.guinaldopublications.com](http://www.guinaldopublications.com).

**Certified appraisals**—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: [slporganist@gmail.com](mailto:slporganist@gmail.com).

**Richard Peek (1927–2005)** was best known for "Aria." His *Festive March* (en rondeau), known to friends for years, is now available in a printed edition. [michaelsmusicsservice.com](http://michaelsmusicsservice.com) 704/567-1066.

## PUBLICATIONS / RECORDINGS

For a musical toast to launch the new year, please visit **Fruhauf Music Publications'** home page Bulletin Board to download a set of *Variations on Greensleeves*; written originally for carillon, the setting is featured here for carillon (optional duet), harp, or keyboard instruments. The score is accompanied by an audio .wav file (ca. 50 MB), prepared from a Garritan harp track. Please note that other previously issued gratis scores for organ solo, choir and organ, and for carillon continue to be available from FMP's complimentary Download page at [www.frumuspub.net](http://www.frumuspub.net).

**Consoliere Classic Series for Organ:** Complete Set of Six Books. An outstanding collection compiled from World Library Publication's extensive organ library. A must for any church organist. 003067, \$54.00, 800/566-6150, [Wlpmusic.com](http://Wlpmusic.com).

**Prairie Sounds (OAR-162, \$15.98) features Maxine Thévenot** performing on the 1930 Casavant organ at Holy Rosary Cathedral, Regina, Saskatchewan, Canada, with 18th-, 19th-, and 20th-century music by French, Canadian, and British. Recent works by Ruth Watson Henderson, David L. McIntyre, Gilles Maurice Leclerc, and Philip Moore are recorded for the first time. Other pieces by Denis Bédard, Dupré, Franck, Clara Schumann, Jean-Adam Guilain, and Frank Bridge complete the program. For information: [www.ravencd.com](http://www.ravencd.com), 804/355-6386.

**The Organ Historical Society** has released its 2020 calendar, celebrating the OHS 65th annual Convention in Columbus, Ohio, July 26–31. The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and Paul Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. For information: [organhistoricalsociety.org](http://organhistoricalsociety.org).

## PUBLICATIONS / RECORDINGS

**Raven** has imported for sale in America a CD of **Nathan Laube** playing a live organ concert in the Black Forest, Nagold, Germany, on a 4-manual organ of 81 ranks as rebuilt in 2012 to incorporate romantic ranks from 1874 and classical ranks from 1971. Nathan plays his transcription for organ of the Mendelssohn piano masterpiece "Variations Serieuses;" Reubke: *Sonata on the 94th Psalm*; Widor: mvt. 1 Allegro from Symphony 5; and Bruhns: *Praeludium in E Minor*. Ambiente ACD-1062, \$16.98 postpaid in the US from [RavenCD.com](http://RavenCD.com) 804/355-6386.

**The Organ Historical Society e-shoppe** is taking orders for a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moulit. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be ordered for \$98, and orders will ship directly from the UK. For information: <https://ohscatalog.org>.

**The new Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Visit [www.proorgano.com](http://www.proorgano.com), search for Nordic Journey.

**Raven has published a 32-page catalog** of CD recordings and DVD videos, mostly produced by Raven but with a few items produced by Fugue State Films and others. The catalog is free upon request to [RavenCD@RavenCD.com](mailto:RavenCD@RavenCD.com) or 804/355-6386.

## PIPE ORGANS FOR SALE

**26-rank Casavant pipe organ for sale.** Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 2295 from 1955) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for US \$45,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 15' ceilings. For more details, visit [www.letourneauorgans.com](http://www.letourneauorgans.com), email [info@letourneauorgans.com](mailto:info@letourneauorgans.com) or call Andrew Forrest at 450/774-2698.

**Pfeffer and Debierre organs.** Circa 1860 Pfeffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com).

**3/27 Reuter (1966)** available at no charge to party who will remove before July 2020. Releathered 2011; Peterson system 1996. Located in Hershey, PA. Contact [danstokes1801@gmail.com](mailto:danstokes1801@gmail.com) for specification.

**Recent studio organ (2008), 2/6 + Mixture.** Beautiful custom pipework, OSI chests, Peterson relay, additions available \$4,500 obo. André CT 860/664-0046 [rbenelli@outlook.com](mailto:rbenelli@outlook.com).

**1964 Möller studio organ, 3 manuals, 22 ranks, 36 stops, renovated console.** Best bid by March 15, buyer to remove by May 1. For more information: James Kibbie, University of Michigan, [jkibbie@umich.edu](mailto:jkibbie@umich.edu).



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**Zoller home pipe organ (1985) for sale.** One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$15,000 or best offer, buyer to remove, located Newcastle, Maine. 207/563-5679.

**1954 Walcker, 2 manuals and pedal, 8 stops,** tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. \$20,000 or best offer. Contact: Julio Blanco-Eccleston: jublec18@earthlink.net, 703/582-8308.

**Patrick J. Murphy & Associates Opus #47** (2006). Three manuals, 61 stops, includes 32' Bombarde. Reading, Pennsylvania. \$200,000, exclusive of OCH fees and relocation costs. Video recordings and layout plans are available by request. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

**Expressive and compact—3/27 Kilgen (1940).** Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

**Aeolian-Skinner, 1962.** III/50. \$45,000. For more information, visit <https://www.organclearinghouse.com/organs-for-sale/#2997-aeoliaskinner-new-york-city>

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**E. & G. G. Hook & Hastings, 1879.** \$45,000. II/25. For more information, visit <https://www.organclearinghouse.com/organs-for-sale/#2181-e-gg-hook-hastings-manchester-nh>

**1916 Hook & Hastings, 2 manuals, 14 stops.** Includes Cornopean, 16' Open Wood. E-P action. Beautiful period console. \$20,000. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

**Kimball Organ (3/29, 1930),** all enclosed, terrific Swell reeds, four 8-foot Diapasons, two sets of celestes (and you know those Kimball strings!). \$70,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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**Two-manual Rodgers with midi,** excellent condition. Episcopal church in South Carolina is getting a larger organ! Asking \$70,000 or reasonable offer. Ideal home practice or church. For information, contact organist, Roberta Rowland-Raybold: 607/282-2350 or rowlandraybold3@gmail.com.

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**16' reed sale.** Three by Skinner: Ophicleide (low 6 wood), Bombard, Bassoon, triple miters; OSI 1/2-length Fagotto; also three 8' Trumpets (Moller-Zajic), OSI, Berkshire; also Clarinet, English Horn, Rohr Schalmel. Best offers. André CT 860/664-0046 rbenelli@outlook.com

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**String sale:** 16' Austin Gamba, triple mitered; three ranks Austin 8' strings, block tin; two ranks Skinner strings. Flue Pipework: 8' Spitz Principal, new Gemshorn with Estey Haskel basses, 12 Haskel Diapason Basses, 12 Principal bases with racking & chest, 4' wood Flute d'Amour, Moller Doppelflute, Berkshire III Mixture. Several (1970s) OSI chests available. 400 feet of PVC cable, 4 sets of 8 pair. Best offers. Must clear warehouse. André CT 860/664-0046 rbenelli@outlook.com

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## Honors and Competitions

**Amos, Emily Dawn**,° awarded third and audience prizes, wins David Spicer Hymn Playing Competition, high school division, Albert Schweitzer Organ Festival Hartford Competition. Jan 4

**Anderson, Bryan**,° awarded Firmin Swinnen Second Prize, Longwood Gardens International Organ Competition. Aug 4

**Anderson-Besant, James**, awarded second prize, Northern Ireland International Organ Competition. Nov 4

**Baquerizo, Elena**,° awarded third prize, young professional division, Albert Schweitzer Organ Festival Hartford. Dec 4

**Becker, Julian**, wins intermediate section, Northern Ireland International Organ Competition. Nov 4

**Berghaus, Leonard**,° awarded Organ Builder Appreciation Award, Fox Valley Chapter American Guild of Organists. July 6

**Boehmer, Tyler**,° wins Miami International Organ Competition. May 10

**Bruggemann, Justin**,° awarded second prize, East Carolina University Young Artists Competition in Organ Performance. July 4

**Budáčová, Mária**,° awarded second prize, Arthur Poister Scholarship Competition in Organ Playing. June 6

**Buie, Matthew**,° wins first prize and awarded hymn playing prize, East Carolina University Young Artists Competition in Organ Performance. July 4

**Buller, Matthew**,° named to "20 Under 30" Class of 2019. May 19

**Burk, Katie**,° named to "20 Under 30" Class of 2019. May 19

**Centorrino, Ilaria**,° awarded third prize, Miami International Organ Competition. May 8

**Choi, Jihye**,° awarded second prize, pre-professional division, Sursa American Organ Competition. Nov 4

**Colaner, Daniel**,° wins high school division, Sursa American Organ Competition. Nov 4

**Cook, Jared**,° named to "20 Under 30" Class of 2019. May 19

**Craig, Carolyn Ann**,° named to "20 Under 30" Class of 2019. May 20

**Dunnewald, Bryan**,° named to "20 Under 30" Class of 2019. May 20

**Eifrig, William**,° honored as faculty emeritus, Valparaiso University, Valparaiso, IN. April 4

**Ficarri, Daniel**,° named to "20 Under 30" Class of 2019. May 20

**Gehring, Philip**,° honored as faculty emeritus, Valparaiso University, Valparaiso, IN. April 4

**Gibson, Michael**,° awarded third and Bach prizes, East Carolina University Young Artists Competition in Organ Performance. July 4

**Goods, Julian**,° named to "20 Under 30" Class of 2019. May 21

**Gress, Richard**,° awarded second prize, Arthur Poister Scholarship Competition in Organ Playing. June 6

**Hamill, Josiah**,° wins pre-professional division and audience prize, Sursa American Organ Competition. Nov 4

**Heaton, Charles Huddleston**,° honored on his 90th birthday. Jan 4

**Heindle, Sebastian**,° wins Pierre S. DuPont First Prize, Audience Choice Prize, and Philadelphia Chapter AGO Prize, Longwood Gardens International Organ Competition. Aug 4

**Hettrick, Jane Shatwin**, receives Ruth and Clarence Mader Memorial Scholarship. April 4

**Holman, Christopher**, receives Ruth and Clarence Mader Memorial Scholarship. April 4

**Homburg, Killian**, awarded Bach prize, Northern Ireland International Organ Competition. Nov 4

**Hughes, Joshua**, awarded third prize, Northern Ireland International Organ Competition. Nov 4

**Kunz, Conner**,° named to "20 Under 30" Class of 2019. May 21

**Labounsky, Anne**,° honored for 50 years of teaching, Duquesne University, Pittsburgh, PA. Nov 9°

**Lee, Rebecca**,° awarded second prize, high school division, Sursa American Organ Competition. Nov 4

**Levai, Kamilla**, awarded second prize, intermediate section, Northern Ireland International Organ Competition. Nov 4

**Lincoln, William**,° honored upon retirement after 50 years of service as director of music and worship, St. Boniface Catholic Church, Louisville, KY. Feb 3–4°

**Lippincott, Joan**,° awarded International Performer of the Year, New York City Chapter, American Guild of Organists. Dec 3

**MacKnight, Colin**,° named to "20 Under 30" Class of 2019. May 22

———,° awarded Clarence Snyder Third Prize, Longwood Gardens International Organ Competition. Aug 4

**Mellan, Thomas**,° named to "20 Under 30" Class of 2019. May 22

**Meszler, Alexander**, receives Ruth and Clarence Mader Memorial Scholarship. April 4

———,° named to "20 Under 30" Class of 2019. May 22

**Miller, Collin**,° named to "20 Under 30" Class of 2019. May 23

**Mueller, Ryan**,° named to "20 Under 30" Class of 2019. May 23

**Naegle, Elizabeth**,° honored upon retirement, Moody Bible Institute, Chicago, IL, after 42 years of teaching. Aug 4

**Nafziger, Ken**,° honored as fellow, Hymn Society of the United States and Canada. Dec 9

**Neel, Kevin**,° named to "20 Under 30" Class of 2019. May 23

**Niedmann, Peter**,° wins Sewanee Church Music Conference choral composition contest. May 4

**Park, Jessica**,° named to "20 Under 30" Class of 2019. May 24

**Pattavina, Alexander**,° wins young professional division, Albert Schweitzer Organ Festival Hartford. Dec 4

**Patterson, Elizabeth C.**,° awarded 2019 American Prize Ernst Bacon Memorial Award. Dec 6

**Perneker, Chiara**, awarded third prize, intermediate section, Northern Ireland International Organ Competition. Nov 4

**Prescott, Jordan**,° named to "20 Under 30" Class of 2019. May 24

**Raasch, Julia**, awarded Dame Gillian Weir prize, Northern Ireland International Organ Competition. Nov 4

**Reed, Connor**,° awarded Penn Brown Memorial Scholarship, Young Organist Cooperative. Oct 8

**Reincke, Ivan-Bogdan**,° wins Northern Ireland International Organ Competition. Nov 4

**Romeri, John A.**,° awarded 2019 Paul Creston Award, St. Malachy's Church—The Actor's Chapel, New York, NY. July 8

**Russell, Joseph**,° awarded second and audience prizes, Miami International Organ Competition. May 10

———,° awarded second and hymn-playing prizes, young professional division, Albert Schweitzer Organ Festival Hartford. Dec 4

**Sadoh, Godwin**, awarded a grant by the Association Ephemere Classique/Project Myrelingues. Feb 4

**Smith, Alexandria**,° named to "20 Under 30" Class of 2019. May 24

**Solomon, Emily**,° named to "20 Under 30" Class of 2019. May 24

**Spritzer, Damin**, receives Ruth and Clarence Mader Memorial Scholarship. April 4

**Stecker, Michell**,° named to "20 Under 30" Class of 2019. May 25

**Suk, Adam**, wins junior category, Northern Ireland International Organ Competition. Nov 4

**Sweet, Ryan**, awarded Kotschmar Memorial Trust Fund scholarship. May 4

**Troeger, Thomas H.**,° honored as fellow, Hymn Society of the United States and Canada. Dec 9

**Wareham, Grant**,° named to "20 Under 30" Class of 2019. May 25

**Wright, Alden**,° wins first prize and awarded audience prize, Arthur Poister Scholarship Competition in Organ Playing. June 6

**Xu, Bruce**,° awarded second and audience prizes, high school division, Albert Schweitzer Organ Festival Hartford Competition. Jan 4

**Zhang, Yong**,° awarded third prize, pre-professional division, Sursa American Organ Competition. Nov 4

**Zheng, Eddie**,° wins high school division, Albert Schweitzer Organ Festival Hartford Competition. Jan 4

## Appointments

**Ball, Steven**,° appointed director of sacred music, Oratory of St. Francis de Sales, St. Louis, MO. Jan 6

**Baskeyfield, David**,° appointed to the faculty of the Sacred Music Institute of America, Columbus, OH. Oct 4

**Benda, Jacob**,° appointed director of sacred music and liturgy, Our Lady of Lourdes Catholic Church, Minneapolis, MN. Dec 6

**Bonner, Liam**,° appointed executive director, Indianapolis Symphonic Choir, Indianapolis, IN. Jan 6

**Brightwell, Giles**,° appointed associate music director, All Saints' Episcopal Church, Atlanta, Georgia. Feb 6

**Cen, Hannah Lingen**,° appointed organ scholar, Grace Church, New York, NY. Aug 6

**Coffey, Richard**,° appointed organist and choir director, Union Church, Pocantico Hills, NY. April 6

**Drewes, Isaac**,° appointed Association of Anglican Musicians Gerre Hancock Intern, St. James Episcopal Cathedral, Chicago, IL. May 8°

**Dunnewald, Bryan**,° appointed interim assistant organist and choirmaster, St. Mark's Church, Philadelphia, PA. July 6

**Foxgrover, Marsha**,° appointed organist, New England Congregational Church, Aurora, IL. Aug 6

**Gardner, Jillian**,° appointed director of music and organist, Huntsville First United Methodist Church, Huntsville, AL. March 4°

**Gast, Arvid**,° appointed visiting professor of organ, Oberlin Conservatory of Music, Oberlin, OH. March 4°

**Gerdes, Clara**,° appointed assistant organist, St. Bartholomew Episcopal Church, New York, NY. Nov 9°

**Higgins, Floyd**,° appointed senior design engineer, Austin Organs, Inc., Hartford, CT. Jan 6

**Highben, Zebulon**,° appointed director of chapel music, Duke Chapel, Duke University, Durham, NC. Aug 6

**Hohman, Frederick**,° appointed organist, Sunnyside Presbyterian Church, South Bend, IN. Dec 6

**Jelinek, Jeremy Paul**,° appointed principal organist, St. Dominic Catholic Church, Washington, DC. Oct 4

**Keatley, Ian**,° appointed director of music, Southwark Cathedral, London, UK. Aug 6

**Latry, Olivier**,° appointed William T. Kemper Artist-in-Residence, University of Kansas School of Music, Lawrence, KS. Aug 6

**McEldowney, Ryan P.**,° appointed director of music and organist, St. Boniface Catholic Church, Louisville, KY. Sept 9

**Rakich, Christa**,° appointed visiting professor of organ, Oberlin Conservatory of Music, Oberlin, OH. March 4°

**Rich, Kirk Michael**,° appointed director of music, All Saints' Episcopal Church, Atlanta, Georgia. Feb 6

**Robin, Jean-Baptiste**,° appointed visiting artist-in-residence, Oberlin Conservatory, Oberlin, OH. June 6

**Shahawy, Shireen S.**,° appointed executive director, Friends of the Kotschmar Organ, Portland, ME. Aug 6

**Sheehan, Thomas**,° appointed organist, Washington National Cathedral, Washington, D.C. June 6

**Thomas, André J.**,° appointed visiting professor of choral conducting, Yale School of Music and Institute of Sacred Music, New Haven, CT, and interim conductor, Yale Camerata. Dec 6

**Vogt, Sean**,° appointed director of choral activities, Clayton State University, conductor of Spivey Hall Masterworks Chorus, Morrow, GA, and director of music, Holy Innocents' Episcopal Church, Sandy Springs, GA. Aug 6

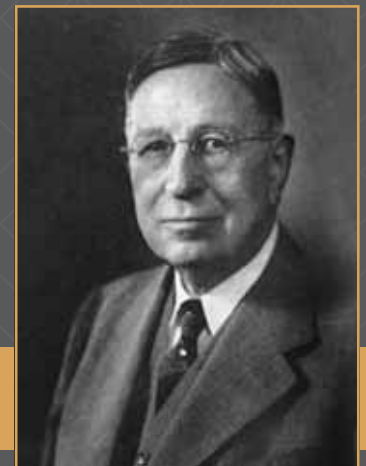
**von Behren, David**,° appointed assistant university organist and choirmaster, Memorial Church, Harvard University, Cambridge, MA. June 6

**White, Jonathan**,° appointed director of religious music, Christ Church Cathedral, Montreal, Canada. July 6

**Williams, Carol**,° appointed organist, Randolph College, Lynchburg, VA. April 6.

THE DIAPASON is accepting submissions of article-length essays until January 31, 2020, for its inaugural Gruenstein Award, honoring Siegfried E. Gruenstein, founding editor of the journal, for publication in the May 2020 issue. The award recognizes the scholarly work of a young author who has not reached her or his 35<sup>th</sup> birthday as of January 31, 2020.

For complete details, visit [www.thediapason.com](http://www.thediapason.com) or see the September 2019 issue, page 3.



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David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



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Amanda Mole

**Choirs  
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 (April 2020)



Alan Morrison



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\*= Artists based outside  
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