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CONTENTS

FEATURES

- A brief introduction to the organ works of
Klaus Huber
by Alexander Meszler 16
- The Class of 2019:
20 leaders under the age of 30
by The Diapason staff 19

NEWS & DEPARTMENTS

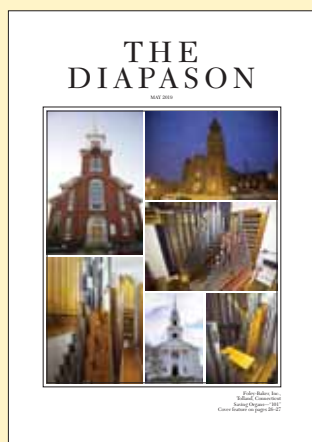
- Editor's Notebook 3
Here & There 3
Nunc Dimittis 6
Appointments 8
Harpsichord Notes by Larry Palmer 11
On Teaching by Gavin Black 12
In the wind . . . by John Bishop 14

NEW ORGANS 28

CALENDAR 29

RECITAL PROGRAMS 33

CLASSIFIED ADVERTISING 34



COVER

Saving Organs—"101"
Foley-Baker, Inc., Tolland, Connecticut 26

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On Teaching

Editor's Notebook

Presenting our 20 Under 30 Class of 2019

This issue is devoted to our 20 Under 30 Class of 2019. Now a biennial recognition program of the best of our young organists, church musicians, organbuilders, harpsichordists, and carilloners, it is our pleasure to present to you representatives of the promising future of what we all care about deeply. In the pages of this issue, you will find biographical information and pictures of each of the Class of 2019. A member of this year's class presents a feature article this month, an introduction to the organ works of Klaus Huber by Alexander Meszler.

We thank the many people who submitted nominations, and we know there will be many more quality candidates to hear about again in two years. In December 2020, nominations will open again for the Class of 2021.

Elsewhere in this issue

Gavin Black, in "On Teaching," continues his discussion of students' listening to music. In "In the Wind . . .," John Bishop brings insight to the importance of the human touch in church music. Larry Palmer, in "Harpsichord Notes," reviews a recent compact disc release and introduces us to a harpsichord repair artisan. Our

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.: May 5, Gail Archer; 5/12, the Benedict Sixteen, Festival of Marian Hymns; 5/19, St. Brigid School Honor Choir; 5/26, Hans Uwe Hielscher. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, announces organ recitals, Wednesdays at 8:00 p.m., unless otherwise noted: May 22, a young organists' program featuring Paige Busse, Marshall Joos, Colin Lopus, Benjamin W. Pajunen, and Joshua Pak; 5/29, Richard Gress; June 5, Isaac Drewes;

6/12, Eric Plutz; 6/19, Jonathan Vaughn; 6/26, Christa Rakich;

July 3, Sarah Simko; 7/10, William Ness; 7/17, John Walthausen; 7/24, Kevin Neel; 7/31, Julian Wachner; August 7, Janet Yieh; 8/14, Mary Dolch; 8/21, Anne Laver; 8/28, Rudolf Innig;

September 13 (Friday), Richard Elliott; November 30 (Saturday, 7:00 p.m.) and December 1 (Sunday, 3:00 p.m.), Ray Cornils. For information: <https://mmmh.org>.

L'Organo Recital Series of Charleston, South Carolina, announces its 2019 series: May 26, Pamela Meys Kane, Holy Spirit Lutheran Church; 5/27, Lee Kohlenberg, Grace Church Cathedral; 5/28, Jonathan Schakel, Cathedral Church of St. Luke & St. Paul; 5/29, James Mellichamp, Cathedral of St. John the Baptist; 5/30, Richard Gray, St. Philip's Church; 5/31, Eli Roberts, St. Matthew's Lutheran Church;

June 2, Yuri McCoy, organ, with Yvonne Chen, piano, Summerall Chapel, The Citadel; 6/3, Robert Gant, organ, Antonio Marti, trumpet, and Ellen Dressler Moryl, cello, St. Matthew's Lutheran Church; 6/4, Jonathan Walthausen, Cathedral of St. John the Baptist; 6/5, Randall Sheets, organ, with Chuck Seipp, trumpet, First (Scots) Presbyterian Church; 6/6, John Noth-aft, St. John's Lutheran; 6/7, David Kiser, organ, and Lisa Kiser, piano, St. Michael's Church. For information: www.piccolospoleto.com.



First English Lutheran Church, Appleton, Wisconsin, Wahl organ

The Lunchtime Organ Recital Series of Appleton, Neenah, Menasha,

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calendar of events includes many international happenings, from the Czech Republic to Australia, for those who will be traveling abroad in the months ahead. Our summer issues will include more of these international events, as well as our Carillon Calendar.

Our cover feature focuses on three organ restoration projects in New England by Foley Baker, Inc., of Tolland, Connecticut. We also present a recent new organ by Schoenstein & Co. in Atlanta, Georgia.

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and Kaukauna, Wisconsin, announces its 24th series, Wednesdays at 12:15, in Appleton, unless otherwise noted: May 29, Kathrine Handford, Lawrence University; June 5, Samuel Buse, Memorial Presbyterian Church; 6/12, David Heller, Zion Lutheran Church; 6/19, Stephen Schnurr, Trinity Evangelical Lutheran Church, Kaukauna; 6/26, David Atteln, Holy Cross Catholic Church, Kaukauna;

July 3, David Bohn, St. Thomas Episcopal Church, Menasha; 7/4, Daniel Schwardt, Independence Day sing-along, All Saints Episcopal Church; 7/10, Naomi Rowley, Faith Lutheran Church; 7/17, Andrew Schaeffer, St. Bernard Catholic Church; 7/24, Jeffrey Verkuilen, First Congregational Church (UCC); 7/31, Paul Weber, First English Lutheran Church;

August 7, Derek Nickels, First Presbyterian, Neenah; 8/14, Kartika Putri, St. Paul Lutheran, Neenah; 8/21, Ethan Mellema, First United Methodist Church; 8/28, Bruce Bengtson, St. Joseph Catholic Church. For information: www.lunchtimeorganrecital.org.

The North Bennett Street School, Boston, Massachusetts, is offering a weeklong course focusing on harpsichord voicing and regulation, June 18–21, taught by **Allan Winkler**. This is an intensive, hands-on course designed mainly for piano technicians and musicians who manage and maintain harpsichords. The class covers voicing and regulation of a double-manual harpsichord with three registers, 2 x 8', 1 x 4'. For information: <https://app.getoccasion.com/p/n/18GgqvKZ>.

The Association of Lutheran Church Musicians announces its 2019 Biennial Conference, June 24–27, in Portland, Oregon. Conference highlights include a movable hymn sing at three churches, Evensong at Trinity Episcopal Cathedral, and a concert performance by Ensemble of Oregon. Keynote speakers include Susan Briehl, Robert Buckley Farlee, and Samuel Torvend. For information: www.alcm.org.

► page 4

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► page 3

The Seventh European Organ Academy at the University of Music and Theatre, Leipzig, Germany, will take place July 28–August 11. The biennial event offers concerts and masterclasses on the organs of the university and in Leipzig's churches. Faculty includes Martin Schmeling, Henry Fairs, Hans Fagius, Paul Jacobs, and Ben van Oosten. For information: www.hmt-leipzig.de.

People



"A Festival of Hymnody from Wales," Trinity Memorial Episcopal Church, Binghamton, New York

Timothy E. Smith led "A Festival of Hymnody from Wales" on February 24 at Trinity Memorial Episcopal Church, Binghamton, New York, where he serves as organist and choirmaster. Smith was joined by the church choir, an eight-piece brass ensemble, and tympani. The group performed twelve hymns from the Welsh tradition, including such hymn-tunes as *HYFRYDOL*, *ABERYSTWYTH*, *RHUDDLAN*, *LLANGLOFFAN*, and *LLANFYLLIN*. Narrator **Gregory Keeler** presented brief historical summaries of each hymn performed.

Engaging the next generation

The Friends of the Kotschmar Organ, Portland, Maine, announce 2019 awardees of scholarships from the **Kotschmar Memorial Trust Fund**, established by Mary Ann Kotschmar after the death of her husband Hermann in 1908. The documents establishing the trust stated that after 25 years the funds would be used to support music training for promising pupils of the organ, piano, violin or other musical instruments or voice. Ten students aged 12–20 auditioned before a panel of three judges at the Cathedral of St. Luke, Portland. Awardees are **Morgan Peppe** (age 16, violin), **Nicole Ponte** (20, soprano), **Lee Federle** (16, violin), and **Ryan Sweet** (12, organ). For information: www.foko.org.

Conferences

Musforum, a network for women organists, announces its third conference, June 13–14, at St. Olaf College,

Northfield, Minnesota. The keynote speaker will be Lyn Loewi, followed by a performance by Twin Cities organists Caroline Diamond, Mary Newton, and Kathy Borger. The sessions on the opening day will also include the women's wind group Dolce Wind Quintet, a lecture on women composers of choral literature presented by Terees Hubbard, and an Evensong in the St. Olaf College chapel.

The June 14 events will feature Susan Cherwien in a session on poetry and music in American hymnody. The concerts will spotlight Karen Black performing the music of Pamela Decker, Kathrine Handford lecturing and performing the music of Charles Tournemire, and young organists Martha Barth from St. Olaf College and Susan Powell and Katie Moss from Indiana University. Marie Rubis Bauer will play an afternoon recital, while Catherine Rodland, Shelly Moorman-Stahlman, and Nicole Keller perform the gala evening recital. Registration is \$100 for adults and \$75 for students, which includes meals and housing on campus. For further information: www.musforum.org.

Competitions



Peter Niedmann (photo credit: Kathleen Niedmann)

The Sewanee Church Music Conference announces the winner of its second choral composition contest, the Fyfe Prize. **Peter Niedmann** of West Hartford, Connecticut, is the composer of the winning composition, *Praise Ye the Lord*. Niedmann is awarded a cash prize of \$2,000, and his composition will be premiered at the 2019 Sewanee Church Music Conference. For information: www.sewaneeconf.com and www.peterniedmann.com.

The International Organ Competition Wuppertal, Germany, will be held August 20–23. Sponsored by the Hochschule für Musik und Tanz Köln and the Historische Stadthalle

► page 6



The Salvatones

Seven Eight Artists announces the addition of New York City-based professional vocal ensemble **The Salvatones** to its roster. Led by artistic director **Daniel Brondel**, associate director of music and organist at New York City's St. Patrick's Cathedral, the group performs in concert as well as in private and public events. The ensemble has appeared throughout New York City, Connecticut, Maryland, New Jersey, Ohio, and Texas.

They have performed the work of Pulitzer Prize-winning composer Jennifer Higdon as part of the 2016 Paul Creston Award concert. This May they premiere a new work by Joan Szymko as part of the Chorus American Commission Consortium. Their debut album, *Wonderful World*, is available online. They have collaborated with other vocal ensembles, including Philippine Madrigal Singers, Essence of Joy Singers, and DeKoor Close Harmony, and they were honored to take part in the recent papal visit of His Holiness Pope Francis to New York City in 2015. For information: seveneightartists.com.

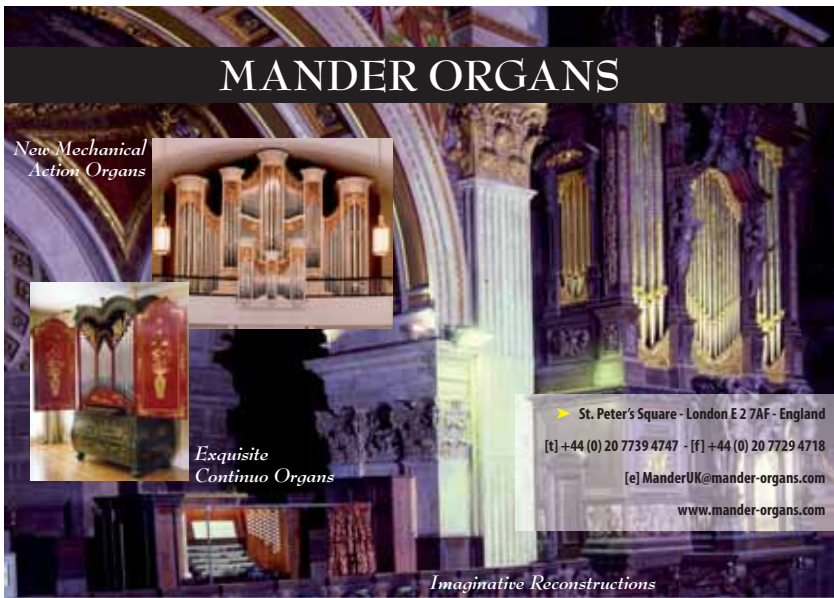


Martin Baker, Edward Alan Moore, OAS chairperson, Dan Locklair, and Alan Lewis, director of music at Calvary Episcopal Church, Pittsburgh, Pennsylvania.

The Organ Artists of Series of Pittsburgh (OAS) hosted **Martin Baker** from Westminster Cathedral, London, UK, on February 24 at Calvary Episcopal Church. The concert was the third in the fortieth anniversary season of the OAS. Featured on the concert was the thirtieth anniversary performance of *Rubrics* by Dan Locklair, which was commissioned by the OAS for its tenth anniversary and premiered by Mary Preston on April 16, 1989, at Calvary Church. For information: <http://organseries.com>.



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Nunc Dimittis



William A. Crowle

William A. Crowle (Bill), 62, died March 16 in Vernon Hills, Illinois. He began piano study at the age of four and violin at six. He attended Eastman School of Music, Rochester, New York, where he studied composition with Joseph Schwanter, Samuel Adler, and Warren Benson and piano with Maria Luisa Faini. He pursued graduate studies at Indiana University, Bloomington, where he studied composition with Frederick Fox and Bernhard Heiden and piano with Enrica Cavallo-Gulli and received both master's and doctoral degrees in composition with highest distinction. He studied organ with Richard Enright and Leon Nelson.

For the last 25 years Crowle served as organist/accompanist at First Presbyterian Church, Deerfield, Illinois. He also served in parallel years as accompanist to Lakeside Congregation for Reformed Judaism in Highland Park, Illinois. He was the staff accompanist for the music department at Vernon High School until this past year and was accompanist for the Beverly-Morgan Park Community Choir, Chicago, Illinois.

His many musical collaborations included the Waukegan Concert Chorus, the New Classic Singers, Buffalo Grove Symphonic Band, members of the Chicago Symphony Orchestra and Chorus, and he was heard on WFMT radio and WGN-TV. As a composer, he wrote works for a variety of media, including treble choir, piano, recorder, Orff instruments, guitar, bass guitar, and percussion. His versatility as a musician spanned musical genres that stretched from classical, to jazz, to baroque, rock and roll, spiritual, and beyond.



Joseph Ross Flummerfelt (photo courtesy: Rider University)

Joseph Ross Flummerfelt, 82, died March 1 in Indianapolis, Indiana. He was born February 24, 1937, in Vincennes, Indiana, and he began music studies with his mother, who was organist of First Baptist Church of Vincennes. He studied organ and church music at DePauw University, Greencastle, Indiana, and choral conducting at the Philadelphia Conservatory of Music and University of Illinois, Champaign. Early in his career, he taught at the University of Illinois, DePauw University (1964–1968), and Florida State University, Tallahassee (1968–1971); later he taught for 33 years at Westminster Choir College, Princeton, New Jersey, retiring in 2004. There he conducted the Westminster Choir and Westminster Symphonic Choir.

Flummerfelt was named director of choral activities for Spoleto Festival USA at its inception in 1977 and also served as chorus master of the Festival dei Due Mondi in Spoleto, Italy, from 1971 until 1993. Upon his retirement from Spoleto Festival USA in 2013, he was named director emeritus. In 1979, Flummerfelt founded New York Choral Artists and became chorus master for the New York Philharmonic and music director of Singing City, Philadelphia. He made his New York Philharmonic conducting debut in 1988 with a performance of Haydn's *Creation*. He collaborated with dozens of orchestral conductors in preparing their choruses for concerts and recordings. Three of his recordings received Grammy awards.

In 2004, Flummerfelt was named Musical America's Conductor of the Year, and in his retirement, he held numerous visiting professorships. His honors included *Le Prix du President de la Republique* from L'Académie du Disque Français and four honorary doctoral degrees.

Joseph Ross Flummerfelt is survived by a brother, Kent, and two sisters, Pam Flummerfelt Rappaport and Carol Flummerfelt Helmling.



Peter John Hurford (photo courtesy: St Albans International Organ Festival)

Peter John Hurford, 88, organist, church musician, performer, recording artist, teacher, composer, and author, died March 3 in St. Albans, UK. He was born November 22, 1930, in Minehead, Somerset, UK, and was educated at Blundell's School. After brief studies at the Royal College of Music in London, he earned dual degrees in music and law at Jesus College, Cambridge, studying with Harold Darke, later studying organ in Paris, France, with André Marchal.

He served as organist for Holy Trinity Church, Leamington Spa, from 1956 until 1957, while also music master at Bablake School, Coventry, and for Royal Leamington Spa Bach Choir. From 1958 until 1978, he was organist and choirmaster of St. Albans Cathedral Choir, St. Albans. In 1963, Hurford was founder of what became the St. Albans International Organ Festival, as a new Harrison & Harrison organ had been installed at the cathedral, designed by Ralph Downes and Hurford.

In 1956, Hurford performed at Royal Festival Hall, which launched what would become an international performance career. A recording artist as well, he recorded more than fifty discs. His largest recording project included the complete organ works of Bach in the 1970s for Decca (1975–1981) and BBC Radio 3 (1980–1982); he would also record the complete organ works of Mendelssohn, Franck, and Hindemith. He taught at Oxford and Cambridge universities and was an honorary fellow in organ studies at the University of Bristol. He held several international artist residencies and was a consultant for design of the organ of the Sydney Opera House. He was named an Honorary Fellow of Jesus College in 2006, served as a president of the Incorporated Association of Organists and the Royal College of Organists, receiving the latter's medal in 2013, and was appointed an Officer of the Order of the British Empire in 1984. He served on international competition juries, including Haarlem, Bruges, Prague, Linz, Nuremberg, Berlin, Dublin, and Chartres. Hurford was an honorary member of the Royal Academy of Music and honorary fellow both of the Royal College of Music and of the Royal School of Church Music, and held honorary doctorates in music from the University of Bristol and from Baldwin-Wallace College, Ohio (home of the Riemenschneider Bach Institute).

A composer, his works were mostly published by Oxford University Press and Novello. His book, *Making Music on the Organ* (Oxford University Press, 1998), was widely distributed. He was diagnosed with Alzheimer's disease in 2008, retiring from performing in 2009.

In 1955, Hurford married Patricia Matthews, who died in 2017. Peter John Hurford is survived by a daughter Heather, sons Michael and Richard, nine grandchildren, and sister Maureen. A private funeral was held March 18. A memorial service is to be held June 15 at St. Albans Cathedral.

► page 4

Wuppertal, the competition will feature the Sauer organ of the Großer Saal of the Historische Stadthalle Wuppertal. First prize is €8,000; second prize €5,000; third prize €3,000. The jury is Winfried Bönig (chair), Iveta Apkalna, and Naji Hakim. Application deadline is May 17. For information: www.stadthalle.de.

Indianapolis Symphonic Choir, Indianapolis, Indiana, announces its tenth annual Christmas Carol Commission Competition. The winning composition will be performed by the

choir at its five annual Festival of Carols performances. A cash prize of \$2,500 (increased from \$1,000 to celebrate the competition's anniversary), plus travel and lodging for the world premiere in December 2019, will be awarded to the winning composer. Deadline for submissions is May 31. For information: www.indychoir.org.

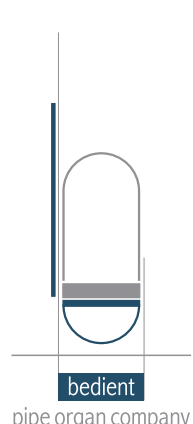
The Eastman School of Music, Department of Organ, Sacred Music, and Historical Keyboards, announces a competition to provide a tune and setting for a newly commissioned hymn text by Carl P. Daw, Jr., "Out of Silence

Music Rises." Compositions are due by July 31 and will be judged anonymously. The winning composer will receive an honorarium of \$3,000 and travel support to the November 1 Utech Hymnody Symposium and Festival at the Eastman School of Music in Rochester, New York. For further information: utech.hymn.competition@gmail.com.

The Canadian International Organ Competition announces its 2020 competition, October 6–18. The competition is open to organists born after October 17, 1985. First prize is

\$25,000, plus a CD recording and three-year management and professional development by Karen McFarlane Artists; second prize is \$15,000; third prize is \$10,000. The jury is Jean-Willy Kunz (Canada), Martin Baker (UK), Bernard Focroulle (Belgium), Michael Kapsner (Germany), Rachel Laurin (Canada), William Porter (United States), Louis Robilliard (France), Dong-ill Shin (South Korea), and Patricia Wright (Canada). Deadline for application to the preliminary round is January 31, 2020. For information: www.ciocm.org.

► page 8



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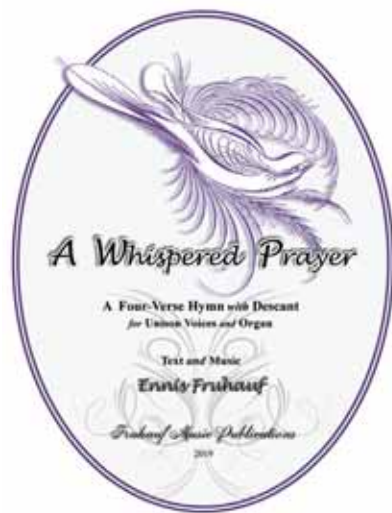
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Publishers



A Whispered Prayer

A Whispered Prayer, for unison voices with organ accompaniment, is the third of a trio of complimentary hymn anthems to be offered by **Fruhauf Music Publications** during 2018–2019. Available in May, the hymn text is multi-seasonal. The setting provides three unison verses and a brief transition, followed by a unison fourth verse featuring a free accompaniment and descant. A visit to FMP's home page bulletin board at www.fruhaufpub.net will provide a link to the letter-sized PDF booklet file's download page, along with access to the other two anthems and an organ postlude, *Carillon-Toccata on St. Anne*, all featured this year.

Wayne Leupold Editions, Inc., will publish a definitive biography of over 350 pages covering the lives, performing and teaching careers of **Harold Allen Gleason** (1892–1980) and **Catharine Crozier** (1914–2003), authored by **David C. Pickering**. Gleason began his career as the personal organist of George Eastman, founder of Eastman Kodak Company in Rochester, New York. He established the organ and musicology departments for the Eastman School of Music where he was both professor and director for 34 years. He authored *Method of Organ Playing*, first published in 1937 and progressing through eight editions, which became the most popular organ method in the United States in the 20th century.

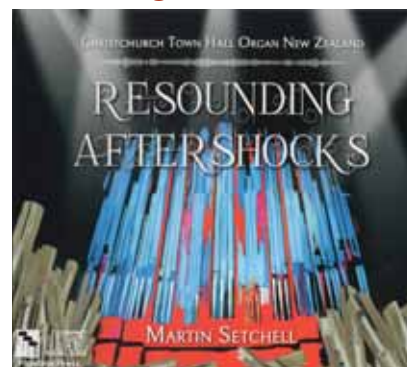
Catharine Crozier earned a Bachelor of Music degree from Eastman School of Music, where she studied with Harold Gleason, whom she later married. In 1939 she joined the Eastman organ faculty and in 1953 was named chair of the department. Two years later she joined the faculty of Rollins College, Winter Park, Florida, where she remained through 1969. She concertized throughout North America and Europe. In 1979 the American Guild of Organists named her International Performer of the Year. She was particularly known for her definitive playing of organ works of Ned Rorem and Leo Sowerby.

Prepublication subscriptions are invited, and subscribers' names will be included in the book, with one complimentary copy mailed to each after publication. The levels of subscription are Friend (\$50), Sponsor (\$100),

Benefactor (\$150), Patron (\$200), and Angel (\$300 and above). The deadline for subscriptions is November 1, with publication date of June 15, 2020. For information and to subscribe: www.wayneleupold.com or 800/765-3196 or by mail, Wayne Leupold Editions, Inc., 8510 Triad Drive, Colfax, North Carolina 27235.

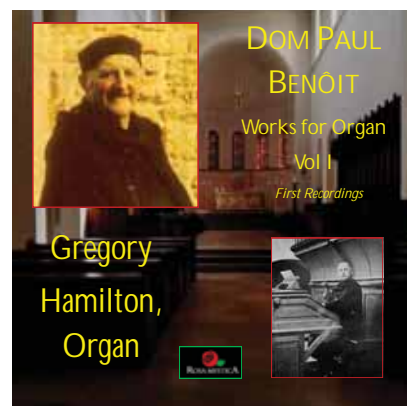
Michael's Music Service announces new sheet music restorations. *Praeludium*, by Gordon Balch Nevin, is dedicated to Edwin Arthur Kraft of Cleveland, Ohio. This work from 1915 could open a recital program or be of use as a service prelude or offertory. *The Angelus*, by Gatty Sellers, published in 1914, recalls the traditional Catholic practice of praying the Angelus thrice daily. *The Flight of the Bumble Bee*, by Rimsky-Korsakov, arranged by Richard Ellsasser, is set with the fast melody in the pedal part. *Pixie Parade*, by Jesse Crawford, is one of the few original compositions by this organist. For further information: www.michaelsmusicservice.com.

Recordings



Resounding Aftershocks

Pipeline Press announces a new CD, *Resounding Aftershocks*, featuring **Martin Setchell** performing on the 1997 Rieger organ in Christchurch Town Hall, New Zealand. The organ was silenced eight years ago in an earthquake, and this recording is the first to be made on the renewed instrument, with fourteen new ranks of pipes. Works by Bach, Guilmant, Bossi, Vierne, Widor, Reger, Bédard, and others are featured. For information: www.pipelinepress.com.



Organ Works of Dom Paul Benoit, Volume 1

RosaMystica Recordings announces a new CD, *Organ Works of Dom Paul Benoit*, volume 1, featuring **Gregory Hamilton** playing the Ross King organ of Holy Trinity Seminary,

Appointments



Isaac Drewes

Isaac Drewes is appointed the Association of Anglican Musicians Gerre Hancock Intern for 2019–2020, and he will serve his internship at St. James Episcopal Cathedral, Chicago, Illinois. Stephen Buzard is director of music for St. James Cathedral.

Drewes is a master's degree candidate at Eastman School of Music, Rochester, New York, where he studies organ with David Higgs and holds the George Utech Hymnody Fellowship. He is organist and choir director at Penfield United Methodist Church and sings in the Christ Church Schola Cantorum. A graduate of St. Olaf College, he completed his undergraduate studies with Catherine Rodland and held

the position of organ scholar at St. Louis, King of France Catholic Church, St. Paul, Minnesota.

Drewes's performances have been heard throughout the United States and Canada, including at St. Joseph's Oratory in Montréal, Old West Church in Boston, and St. Mark's Cathedral in Seattle. He earned first prize in the 2018 Lynnwood Farnam Competition and was a semi-finalist in the 2018 National Young Artists Competition in Organ Performance. In 2016 and 2017, he performed for Organ Historical Society conventions in Philadelphia and the Twin Cities, respectively. He is also the winner of the 2016 Twin Cities American Guild of Organists Student Competition and a recipient of the Pogorzelski-Yankee and Paul Manz Scholarships. When not at the organ bench, Isaac enjoys bicycling and hiking in the mountains of the Pacific Northwest. ■

Dallas, Texas. The disc is available from www.amazon.com. For information: www.gregoryhamilton.org.

Harmonia Mundi announces a new 4-CD set: *Johann Sebastian Bach, The Complete Works for Keyboard, Volume 2, "Towards the North"* (HMM 902453.56), featuring **Benjamin Alard** on organ and harpsichord. **Gerlinde Sämann**, soprano, is also featured. Bach works included on the discs spotlight the influence of the North German Baroque on the young composer. Works by Buxtehude, Pachelbel, and Reinken are also included. To order: <http://smarturl.it/TowardsTheNorth-Vol2>.

Organbuilders



EverGreene conservator Brooke Russell with carved image of James Bayard Woodford

Friends of the Wanamaker Organ announces that the case of the historic organ at the former **Wanamaker Department Store**, now **Macy's**, Philadelphia, Pennsylvania, has experienced a complete restoration. **EverGreene Architectural Arts** performed the work, and the grand organ case, newly repainted and gilded in 22-karat gold, will be unveiled and rededicated on June 1, Wanamaker Organ Day. Gifts from Macy's, the Wyncote Foundation, the Michael Stairs Memorial Fund, and from

the members of the Friends of the Wanamaker Organ have funded the project.

The case was designed in 1910 by Daniel Hudson Burnham, architect of the department store, and was built by the Meader Furniture Company of Cincinnati, Ohio. The façade is designed in the same Greco-Roman Renaissance revival style as the rest of the store and is topped by a human-size herald angel blowing twin trumpets. Twin carved heads supporting the twin pipe towers are said to be in the likeness of James B. Woodford, head of Wanamaker's piano department.

Brought to Philadelphia following the St. Louis World's Fair, the Wanamaker Organ was dedicated on June 22, 1911. It has since been enlarged and contains 464 ranks and 28,500 pipes.

The restoration project began in February, when conservators performed paint studies to determine the original colors used. In March, each of the 117 display pipes was removed for gilding. After a thorough cleaning, missing ornamentation will be replaced, and the façade will be repainted with the original scheme. Three and a half pounds of solid gold is required for the gold-leaf decorations.

For the rededication, free concerts feature Peter Richard Conte, Ken Cowan, Rudy Lucente, Monte Maxwell, Colin Howland, Philadelphia Brass, and others. There will be a musical celebration of the life of former Wanamaker Organist Keith Chapman, who died 30 years ago. A ticketed evening concert showcases Conte and Cowan in the closed store. Also planned is a pops concert on the Friends Wurlitzer organ in Macy's Greek Hall. For information: www.wanamakerorgan.com.

Hochhalter, Inc., of Salem, Oregon, has installed a set of 32' Bourdon pipes from a 1911 W. W. Kimball organ in the

► page 10

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available instantly. For those who appreciate a large variety of sounds the Inspire 343 is an ideal choice.

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Kimball Bourdon pipe installation in Salem, Oregon

existing organ of **First United Methodist Church**, Eugene, Oregon. The organ in the Eugene church was built in 1913 by the Austin Organ Company, but has been rebuilt by Hochhalter. The pipes were made available to the church by Daniels Development Company of Seattle. Former director of music and organist **Julia Brown** spearheaded the project.

In 1911 Kimball installed an organ in First Methodist Church of Seattle. In 1968 Austin Organs, Inc., installed a new organ, retaining the 32' Bourdon pipes. The Seattle church building has been repurposed by the developer, and the pipes of the organ were rescued.

Kimball originally installed the pipes standing upright. In 1968 Austin re-installed them upside down. In present installation they are laying down on the concrete top of the organ chamber. A 50' scaffolding tower was required to hoist them 33' to the top of the chamber. For information: www.hochhalter.com.



Market Square Presbyterian Church, Harrisburg, Pennsylvania, Létourneau Pipe Organs Opus 136

Létourneau Pipe Organs has signed a contract with **Market Square Presbyterian Church**, Harrisburg, Pennsylvania, to rebuild the church's pipe organ. The project will begin with the removal of the entire instrument, including the Positiv division currently on the gallery rail, to allow for reconstruction of the church's two organ chambers. The existing electro-pneumatic windchests will be fully reconfigured to suit the new tonal plan while a new four-manual console will be built. Similar to the present, part of the rebuilt organ will be displayed

within a new case across the back of the church's gallery.

Nearly three-quarters of the rebuilt instrument's pipework will be restored from the church's previous organs by Aeolian-Skinner Organ Co. (Opus 1048, 1947) and M. P. Möller (Opus 11805, 1991). When complete during the third quarter of 2020, this pipe organ will be the firm's Opus 136. For information: <http://letourneauorgans.com>.



Walt Disney Concert Hall, Glatter-Götz Rosales organ, Los Angeles, California

Solid State Organ Systems announces that the latest software for MultiSystem II and Capture for MultiSystem II has been installed in the Glatter-Götz Rosales organ at **Walt Disney Concert Hall**, Los Angeles, California. The project has been managed by Manuel Rosales of **Rosales Organ Company**. The installation controls both a mechanical-action main console and a remote, movable stage console.

The Solid State Organ Systems Multi-System II now features wireless control for record/playback, wireless tuning, full MIDI compatibility, and Organist Palette with over 50 organist Libraries. For information: 703/933-0024, ussales@ssosystems.com, www.ssosystems.com/.

The organ of **Salisbury Cathedral**, UK, has been removed for restorative work by **Harrison & Harrison, Ltd.**, of Durham. The organ was built in 1876 by Henry Willis at a cost of £3,500, plus £1,000 for the case and £800–1,000 for the blowing mechanism. The four-manual, 65-stop instrument was rebuilt by Henry Willis & Sons in 1934 and again by Harrison & Harrison in 1978 and 1993. Much of the Father Willis sound of the organ has survived and will be retained; the main choruses of the organ are still cone-tuned. The present project costing £700,000 includes new electro-pneumatic actions, conservative revision of the wind system, and consolidation of the 1934 Pedal chorus. Completion is scheduled for January 2020. For information: www.harrisonorgans.com. ■



Bernd Richard Deutsch, Franz Welser-Most, and Paul Jacobs (photo credit: Elle Henig)

Paul Jacobs was soloist with the Cleveland Orchestra, conducted by **Franz Welser-Most**, March 14–17, in performances of the United States premiere of Austrian composer **Bernd Richard Deutsch's** organ concerto, *Okeanos*, a 30-minute work inspired by the Greek mythological Titan of rivers and water encircling the earth.



Miami International Organ Competition prizewinners: Ilaria Centorrino, Tyler Boehmer, and Joseph Russell (photo credit: Timothy Champion)

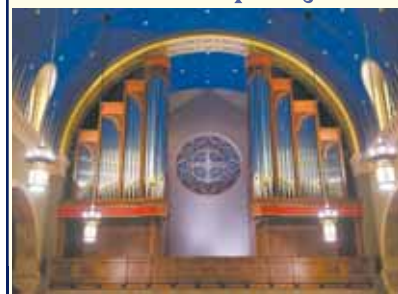
The ninth **Miami International Organ Competition** took place February 22 at the Church of the Epiphany, Miami, Florida. First prize (\$5,000) was awarded to **Tyler Boehmer**, who studied with Don Cook at Brigham Young University and is a graduate student of James Higdon at the University of Kansas. In 2015, Boehmer earned first place at the Regional Competition for Young Organists, West Region competition, and was featured as a Rising Star at the 2016 American Guild of Organists National Convention in Houston. Most recently, Boehmer participated in the Tenth Mikael Tariverdiev International Organ Competition in Kaliningrad, where he was awarded the diploma prize, as well as the special prize for outstanding interpretation of Mikael Tariverdiev's organ works. He was also a quarter-finalist in the 2017 Canadian International Organ Competition. Boehmer is organist for First United Methodist Church of Leavenworth, Kansas.

Second prize (\$2,500) and audience prize (\$500) went to **Joseph Russell**, who is currently pursuing a master's degree at the Shepherd School of Music at Rice University, studying with Ken Cowan. Prior to his studies at Rice, Russell received his bachelor's degree at the Curtis Institute of Music, studying organ with Alan Morrison, where he was a recipient of the Stephanie Yen-Mun Liem Azar Fellowship. He also studied harpsichord and continuo playing at Curtis with Leon Schellhase. Russell graduated from the Interlochen Arts Academy, where he studied organ with Thomas Bara. He has participated in numerous competitions, including the Albert Schweitzer Organ Festival, where he won both first prize and the hymn-playing award in 2012. He also won the Chicago regional American Guild of Organists competition in April 2013. Russell is organist at Christ the Redeemer Catholic Church in Houston.

Third prize (\$1,500) went to **Ilaria Centorrino**, who was born in Messina, Italy, in 1998. She studied organ at the A. Corelli Music Conservatory in Messina and the S. Giacomantonio Music Conservatory in Cosenza, where she is now working on a bachelor's degree in organ with Emanuele Cardi. In 2016, she won first prize at the Tisia International Organ Competition, second prize (first prize was not awarded) and the Franz Zanin special prize at the Fifth International Organ Competition Organistici del Bassi Friuli, and second prize at the Sixth International Organ Competition Premio Elvira De Renna in Faiano. Centorrino was one of the semifinalists at the International Organ Competition in Groningen and Weisbaden in 2017. In 2018, she was selected to compete in the International Organ Competition in Nürnberg, was highly commended during the Northern Ireland International Organ Competition in Armagh, and won the first prize at XIII Premio delle Arti 2018, the organ competition for Italian conservatory organ students. In November 2018, she recorded her first CD, on the Pinchi organ in the church of S. Giorgio in Ferrara, for Urania Records.

Final round judges were Craig Cramer, Janette Fishell, and Tarcisio Barreto Ceballos. For information: <http://ruffatti.com/en/>.

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Le Clavecin Mythologique

Le Clavecin Mythologique is the title of L'Encelade compact disc EL 1801, the most recent recording by harpsichordist Anne Marie Dragosits playing the Pascal Taskin harpsichord from 1787 now in the Prof. Dr. Andreas Beuermann Collection of the Museum for Art and Commerce in Hamburg, Germany. Ms. Dragosits studied with Wolfgang Gluxam in Vienna and with both Ton Koopman and Tini Mathot at the Royal Conservatory in Den Hague (Holland). She currently holds the position of harpsichord professor at the Anton-Bruckner-Conservatory in Linz, Austria.

For this recording she has created a fascinating program comprising seventeenth- and eighteenth-century French music by Pancrace Royer, Jean-Philippe Rameau, François Couperin, Jacques Duphly, Jean-Henry D'Anglebert, and Antoine Forqueray—thoughtfully organized to form a narrative program based on ancient tales beginning with the sweet singer Prometheus and culminating with the king of the gods, Jupiter.

The playing throughout is musically satisfying, historically stylish, and technically agile. The instrument delights in each selection, and be sure to take the time to enjoy the seemingly endless reverberation as the musical bombast of Jupiter slowly dies away at the disc's conclusion. This historic harpsichord's resonance is nearly as long lasting as that of my own remarkable Richard Kingston Franco-Flemish double.

The historic harpsichord by Pascal Taskin is one of the builder's reworkings of an even older instrument made by the Flemish master Andreas Ruckers. Taskin is usually credited with the invention of the *Peau de Buffle* stop for the harpsichord, just one of multiple attempts to add more dynamic possibilities to an instrument that was facing stiff competition from the newly popular fortepiano. The use of soft buffalo hide (thus the name) to stroke the strings rather than pluck them as did the usual quill plectra offered an additional gentle, quieter tonal possibility for music that seems to require it. Taskin also added pedals for changing the registers while playing, and he thus provided an historic example for the early twentieth-century revival instruments by Pleyel and the many other builders. Indeed, my 1968 harpsichord by William Dowd was the American builder's penultimate two-manual instrument to be equipped with pedals for controlling the registers, and this instrument, like the Taskin, has four registers: 8', 8', and 4' provided with the usual "quill" plectra (at this time replaced with plastic rather than bird-provided material), plus the added 8' *Peau de Buffle* stop. I still own



Anne Marie Dragosits (photo credit: Stefan Schweiger)

that instrument, but do not hear or use it very often since I placed it with a friend decades ago when I ran out of space in my spacious music room, as my inventory of keyboard instruments surpassed six widely varied examples. The Dowd may be heard, complete with buffalo hide, on my first Musical Heritage Society vinyl disc, *The Harpsichord Now and Then*, where it was particularly useful for the Busoni *Sonata*, one of the earliest compositions for the revival harpsichord. To hear such similar gentle tones on the current compact disc, reference Track 8: Royer's *La Sensible* to be moved by five minutes of gently haunting music.

Editor's note: see www.ancelade.net or www.amazon.com to order the disc. Tracks are available for listening at www.youtube.com. For more information on Anne Marie Dragosits, visit <http://dragosits.org>.

A major instrument collection

The historic harpsichord featured on the compact disc and a recent rediscovery of an email sent from London to my partner Clyde Putman in July 2007 reminded me that I have been meaning ever since then to call attention to Alec Cobbe's historic keyboard instrument collection housed at Hatchlands, an historic estate in Surrey.

Harpsichordist Jane Clark Dodgson arranged for me to perform the first of the two harpsichord recitals that I have been fortunate to play at London's Handel House Museum—a truly memorable experience to make music on a beautiful Bruce Kennedy instrument in the very room where Handel composed his immortal oratorio *Messiah*. She also made arrangements for me to join Claire Hammett, an American harpsichord technician who served as tuner from "about 2000 to 2016" for the Alec Cobbe Collection at Hatchlands, as she drove to the National Trust House in Surrey to prepare an instrument for a recital.

Quoting from my email of July 12, 2007:

Yesterday at the country house Hatchlands was far more exciting than we had planned: I was allowed to tag along on a demonstration given by the collector of the instruments, Alec Cobbe, for The Friends of Wigmore Hall. He is quite unique in that he not only purchases all these fantastic rare keyboards, but he is able to play them quite well, too. Among the early keyboard gems are a Bach-period clavichord (Hoffmann) and a virginal from Whitehall Palace (marked with the royal accession initials from Charles II's time, so it was most likely tuned weekly by Henry Purcell). Other instruments include ones by Kirkman, Shudi, and the newest prize, a Ruckers made into an expressive double by Henri Hemsch, fully decorated and absolutely gorgeous in sound, just restored to its playing condition.

Got to play a bit on each of them. And you should see the place—statues everywhere (mostly plaster casts of Greek and Roman originals). A nice lunch with the Collection staff and the day's recitalist Robert Wooley, and all this was followed by a wonderful extended drive with Claire down into the Surrey countryside . . . absolutely magical.

For a summer visitor to the United Kingdom, if one is interested in historic keyboard instruments, Hatchlands is not to be missed. The catalogue lists five harpsichords: Zenti, c. 1622; "probably English," c. 1623; Andreas Ruckers, 1636, reworked by Henri Hemsch, Paris, 1763; Jacob and Abraham Kirkman, 1772; Burkat Shudi and John Broadwood, 1787. Also of interest: a virginal by John Player, 1664; a spinet by Ferdinand Weber, 1780; and a clavichord by C. G. Hoffmann, 1784. Other non-plucked keyboard instruments include two organs: a chamber instrument by John Snetzler, 1754, and a larger organ by J. W. Walker and Sons, 1903.

Cobbe's interest in pianos that have composer-connections has led to at least 28 accessions, of which several highlights are the 1836 Graf owned by Gustav Mahler, and instruments known to, and sometimes signed by, such outstanding figures as Frédéric Chopin, Edward Elgar, Franz Liszt, Sigismund Thalberg, Charles Dibdin, and Jane Stirling. There is even a Zumppe square piano from the 1770s autographed by Johann Christian Bach.

The collection is open to visitors from April to October. Since the stately home serves as the private domicile for the Cobbe family, the hours for public viewing are limited from 2:00 to 5:00 p.m.

Claire Hammett

Since the October 2018 death of my partner Clyde, I have been at a loss when asked to suggest a tuner-repairer of harpsichords in the Dallas Metroplex. Thus, when I contacted Claire for information about her current status with



Claire Hammett

such matters it was helpful to receive this information: Claire and her family have returned to the United States from London and now are settled in Florida, from whence she reports "few engagements as tuner/repairer." However, she and her new Kevin Fryer harpsichord are scheduled for the Birdfoot Festival in New Orleans at the end of May, so she commented, "that is a proper job like I used to do six times a week rather than once in a blue moon." She is also on the schedule of this year's Historic Keyboard Society of North America (HKSNA) conference in Huntsville, Texas (May 12–15), where she will lead a workshop, "Introduction to Quarter-Comma Meantone Tuning" from 1:00–1:50 p.m. on the final day of the meeting. One could purchase a day pass and, if so moved or merely curious, also attend my 25-minute paper, "Scarlati's Cat in London, Vienna, and Texas" from 10:00–10:30 a.m. on the same day.

Claire also wrote that she is available to fly out to repair and refurbish harpsichords or tune for recordings or festivals ("birthdays, anniversaries, bar mitzvahs . . . whatever"). She may be contacted via email at keyboards415@gmail.com. More information is available on her website: www.harpsichordservices.com. ■

Comments and questions are welcome. Address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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Students' Listening II

Why should anyone ever listen to music?

That is, of course, a ridiculous question. It is obvious from history that listening to music is fundamentally human: a desire or even a need, and maybe a definitional part of human experience. Yet, I think it is important to continually remind ourselves that recordings, in addition to live performances, help us to strive to become better musicians. Musicians are often subject to self-doubt. (There is a cartoon that I see once in a while that shows a pie chart of the mind of a musician. The section labeled "crippling self-doubt" covers about 90% of the space.) That self-doubt comes from several questions, not the least of which is: "is this all worthwhile?" Yet, listening to great music provides us with an affirmative answer. The sort of self-doubt regarding the quality of one's own playing can be *exacerbated* by listening—something that I will try to grapple with below.

One concrete reason for listening to music is to gain familiarity with diverse repertoire. This was the point of that "listening test" I encountered in college that I referenced last month. What repertoire? There are expanding circles ranging from music from a specific time period written specifically for our instrument to the entirety of written music. It is potentially frustrating and, for me, quite liberating to realize that it is impossible to know all of the music that is out there. Frustrating because of the inevitability of missing things that are wonderful. Liberating because, if we cannot experience everything, then we do not have to aspire to have experienced everything. We can hope to experience a substantial and meaningful subset of what there is.

How should any given student navigate the world of listening for learning about repertoire? Listening to music that you already know and like is a wonderful thing to do, but that's not really part of this process. Going out in circles is always a good idea: if you love and listen to Brahms symphonies, try his chamber music; try symphonies by someone who influenced Brahms or whom he influenced. Then try *their* chamber music, piano music, and so on. If you like Schütz, listen to Gabrieli. If you like

Beethoven, listen to Albrechtsberger. There need not be anything obscure, complicated, or subtle about constructing these circles. Fruitful connections can be found by perusing Wikipedia articles or CD booklets.

This is fairly obvious, and we all probably do it normally as we seek out things to listen to. But still, you should encourage your students to follow the process consciously, maybe in ways that are partly teacher-guided, perhaps with a written outline to keep track. But another idea is to seek out new things to listen to not by affinity but by *opposition*. If you love Brahms, listen to Wagner or Liszt. If you love Debussy, listen to a selection of music by *Les Six*, who consciously rejected his influence. If you love Bach, seek out the music of Marchand, who was apparently intimidated by Bach and fled from a possible competition with him. Or, if you have not already done so, listen to Handel, whose life, career, temperament, and music were so different from those of Bach.

Keeping a distance

Another way to find things to listen to is to search for music that is completely different from your norm. Whatever you have just been listening to and enjoying, move as far away as possible. If you have been listening to the Telemann *Paris Quartets*, find some late nineteenth-century Russian choral music. If you have been listening to a Bruckner symphony, find a clavichord performance of early seventeenth-century dances. This is a controlled randomness and guarantees avoiding ruts.

If a friend, teacher, critic, or scholar says that particular music is *not* worth getting to know (boring, pedestrian, unpleasant, lacking in importance), then try it out! This suggestion is not based on the notion that that friend or critic is someone of bad judgment or likely to be wrong. It is just a way of shaking things up. People of equal discernment and experience end up reacting differently to artistic experience as often as they end up reacting similarly, and that is just as true when they agree that they are people of similar tastes.

Some of my most important, rewarding, and long-term fruitful listening as a youngster came from LPs that an older

musician had discarded as being of little or no interest. And the musician in question was someone from whom I learned a lot and whose taste and judgment I admired. We should never base our exploration on the assumption that any two people see things the same way.

When we talk about listening to music to broaden or deepen our familiarity with repertoire, we are mostly talking about listening to recordings. We expect to be able to find recordings of just about anything, whereas the concert offerings in any one locale can only cover a tiny amount of music, even over several concert seasons. The changes in the ways in which we encounter recordings that have taken place in the last several years are interesting to consider, especially as they influence the experience of students.

The revolution in the listening experience

In my experience, I would say that for at least five years now, 85% of the time that a student has come to a lesson and told me that they have listened to a piece, that listening has taken place on YouTube. A lot of listening is now done without any money changing hands. That opens music up to more listeners, though the effect on creators of performances is more problematic. I remember spending several days while I was in college agonizing over whether to spend, I believe, \$4.99 on Ralph Kirkpatrick's LP of four Bach harpsichord toccatas. I vividly recall going back to the Princeton University Store several times to look it over. (I did buy it.) Now anyone can find many performances of those pieces on YouTube.

When a student comes to a lesson and tells me that they have been looking into a particular piece by listening to a YouTube performance, I always ask who was playing. And *never once* in that situation has anyone been able to say who the performer was. Of course, that information is usually there to be found. And furthermore, all of the students in question have been extremely smart and clever people who pay attention to the world around them and care about artistic matters. It is just that expectations have changed; the ethos of how we listen has changed. YouTube is seen, for purposes like this, as a sort of neutral encyclopedia of music. It isn't any more obvious that you would check on who was playing than it would be to dig into the question of who wrote a given encyclopedia or Wikipedia article.

Is this good, bad, neither, or both? I am not sure. I have an extreme interest in performers. Probably too extreme, in that it can get in the way; if I do not know who is playing, I have trouble feeling comfortable listening. But that is a foible of mine. If listening is being done only



A gramophone (photo credit: Gerhard Gellinger from Pixabay)

or mostly to learn something about what music is out there, then the identity or background of the player is perhaps best thought of as only one piece of information about what is going on, not necessarily more important than information about instruments, acoustics, recording technology, edition used, and so on. If a piece seems less interesting or compelling than you had hoped that it would be, it is often worth looking for a different performance before shelving your interest in that piece.

This modern paradigm has the effect of taking away some of the feelings of authority that we have traditionally bestowed on those performers who were invited to make recordings. Part of the dynamic of record listening over the twentieth century was that we assumed, by and large, that the recording artists were the most talented players and thoughtful interpreters. No matter how inspiring it can be to listen to great recordings, it can also be limiting. This limiting tendency has its feel-good side: getting accustomed to a certain undeniably effective performance approach and experiencing the satisfaction of absorbing and then perhaps recreating it. I would argue that the limiting nature of this outweighs the good feeling that it engenders. But even worse, there is the outwardly discouraging side: feeling intimidated by the reputed greatness of the recording artists, not just by liking their performances better than you anticipate liking your own, but being daunted by their celebrity and publicly heralded greatness. It is possible that the more democratic performance model that has taken hold now will have the psychological effect of freeing students to include themselves more easily in the universe of those whose performances are valid.

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Listening to interpretation

In former days, a student might ask, “how can I hope to play as well as Marcel Dupré, Helmut Walcha, Fernando Germani, Marie-Claire Alain, etc.” Now we can say “you don’t even know who that player was. It could just as easily have been you. You can do that just as well!” This is an over-simplification, but not an unrealistic or inapt one, based on what I have seen.

This brings us to another major aspect of listening: to learn interpretation. As anyone will know who has read this column over the years, I am a strong believer in encouraging everyone to feel free to play as they want. This includes students, to such an extent that I want even beginners to make their own interpretive decisions. That is a big subject, and this is not the place to go into it fully. The role of listening to recordings in shaping interpretation or in learning how to think about the art of shaping interpretation is essentially two-fold. On the one hand, anyone’s playing can be a direct source of ideas about playing. There is nothing wrong with listening to someone else play and thinking about what that player did, the choices that he or she made, the effects that those choices seemed to have, etc. If a student is doing this as a conscious choice then it can be used in the ways that the student wants, with whatever guidance from the teacher seems useful. The teacher might do well to remind the student that anything heard in someone else’s performance is just one person’s choice.

But there is only so much that we can do by taking hold of this sort of listening consciously. To a greater or lesser extent from one person to another, but to a significant extent for almost everyone, performances heard repeatedly exert a subconscious influence, sometimes a very strong one. If we have heard a passage or a piece exactly the same way over and over again, our minds can define the piece as being what we heard as much as we define it by the notes on the page. This is true not only as defined by performance gestures—tempo, articulation, timing, etc., but also about registration or the often-irreproducible effects of acoustics. I recall an earnest conversation that I once had with an organist a bit older and more experienced than I was about what the registration “should” be for the middle section of a certain piece. I was arguing that the nature of the music called for something clear and light; he was equally sure that it needed a more “quinty”-rich sound. It turned out that each of us had had as our favorite recorded performance of that piece one that led us to these diverging conclusions. The point is not that we each liked the sound we were used to, but that we had absorbed it so deeply that we were prepared to argue that it was part of the definition of the piece.

As another example, I love the piano music of Schubert. However, I have lately realized that I so deeply absorbed Alfred Brendel’s approach to that music growing up that I have a hard time listening to anyone else playing it. For years I have sought out records or occasional live performances of Schubert by pianists whom I admire greatly. But I always react as if something is just not quite right—an interpretive/rhetorical analogue to pervasive wrong notes or bad tuning. I consider this a loss for me, and it may fade or otherwise change someday. It is not a big deal; rather, it is part of the give and take of life. But if I were trying to play that music, I would have the following bad choice: either I would play in a way that was a copy of someone else, or I would not like the way I played.

So the first antidote to getting one performance approach stuck in one’s head is to listen more or less equally to multiple performances. If you have heard each of five or six performances of a piece approximately the same number of times, then it is quite impossible that one of them can have established itself in your mind as the very definition of the piece. But this is also part of the give and take of life. If we listen to half a dozen performances of every piece that we might want to play, then we have that much less time to listen to other things. It is a question of managing what we want to do. I personally focus on pieces that I am actively working on or feel sure that I want to play some day. I solve the problem for those pieces by not listening to them at all. That is the opposite solution to listening to multiple performances. They both work for this purpose. For other music I sort of let the chips fall where they may.

Most of us spend much less time listening to live concerts in person than we do listening to recordings. Probably the major advantage of live performance is that when all is said and done, the sonorities, the effect of acoustics, and the spontaneity are simply different. A recording is not an “I couldn’t tell the difference” recreation of a concert or other live performance, and it is at least a common experience that concerts at their best are even better than recordings. This is kind of a cliché, and in this case it is only sometimes true. A given concert even by a great performer can happen to be uninspired, or something can go wrong: noise, tuning, acoustic. But there is a particular advantage to live concerts. If you hear a piece in concert and are intrigued or excited by it—a piece of the sort that you might want to play—then the chances are that you will not remember all specifics of the interpretation well enough or in enough detail to be overly influenced by them. They certainly cannot imprint themselves on your subconscious with the weight of authority that comes from repetition if that repetition has not happened.

By Gavin Black

There is a lot more to say about all of this, and I will come back to it. For the next column, I will turn to J. S. Bach’s *The Art of the Fugue*. Some of the features of this piece that make it particularly interesting inspire me to think and write while working on creating a performance of it, as there are some important things about the work that we *do not* know. For instance, we do not know the order of the movements, what instrument or instruments it was intended for, what title the composer meant for it to have, or, since it is incomplete, how it was meant to end. We do know that Bach worked on it for years, right up to his death, and that his heirs worked thereafter on getting it published. As to all of these things that we do not know, we can make highly educated guesses or assumptions—enough to make it interesting to discuss and to be getting on with for performance. ■



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The human touch

Choral music is not one of life's frills. It's something that goes to the very heart of our humanity, our sense of community, and our souls. You express, when you sing, your soul in song. And when you get together with a group of other singers, it becomes more than the sum of the parts. All of those people are pouring out their hearts and souls in perfect harmony, which is kind of an emblem for what we need in the world, when so much of the world is at odds with itself. That's just to express in symbolic terms what it's like when human beings are in harmony. That's a lesson for our times, and for all time.

When I was writing for the July 2015 issue of *THE DIAPASON*, I was in the thrall of a video interview with John Rutter just released on YouTube by his American distributor, J. W. Pepper. (Type "john rutter the importance of choir" in the YouTube search bar.) This simple statement, presented as a matter of fact, says everything about why we work so hard to nurture parish choirs. Maybe not quite everything. He goes on,

Musical excellence is, of course, at the heart of it, but even if a choir is not the greatest in the world, it has a social value, a communal value . . . [A] church or a school without a choir is like a body without a soul.

Recently, a blog post appeared on the website of the Episcopal Diocese of Dallas with the title, "The Future of the Organ for Church Worship," written by the Reverend Marc Dobson. The piece opens with an overview of various chapters in the movement of contemporary music in worship including the Pentecostal movement, Folk Masses, Charismatic worship, television evangelists, and the Willow Creek movement. We are all well aware that many worshippers are moved by styles of music other than the organ-and-choir tradition in which I grew up. My first job playing the organ in church was in a Roman Catholic parish (I was thirteen years old) where the 5:00 Mass on Sunday afternoon featured folk music. I played traditional music on Sunday mornings on the Conn Artists. (Get it?)

Fr. Dobson continues with other truths, such as, "Finding a good church organist is hard, given the nature of the church and where things are at today." He states, fairly enough,

. . . many organists are not easily adaptable to a changing worship culture. Finding an organist who is willing to 'give and take' is certainly a challenge. Many organists are 'purists' when it comes to music, making the challenge even more difficult. They are Kings and Queens of their domain and will certainly let you know that very thing!

I have witnessed many musicians insisting that their way is correct, and I have participated in many dinner table conversations about working with difficult clergy. I know that what Fr. Dobson says here is based in truth. But when he continues by suggesting that if your church "finds itself without an organist," a weekly subscription service, or "organ in a box," is a viable solution, I think he has gone off the rails. Among advantages of this plan, he lists, "Pastoral control over weekly content," "Accurate and professional sounding organ led worship," and "Reliability." These ideas carry negative connotations for organists, especially when taken out of context. In that light, it is important to mention that Fr. Dobson implies that he would prefer to have a "real" organist: "While it's great to have a real organist, like I said, they're not easy to find." Fake organists need not apply.

§

Wendy and I moved to New York City four years ago, but I still have quite a few organ-service clients in the Boston area where I have been maintaining organs since 1984—I have been visiting eight of those organs for all that time. Thirty-five years is more than a generation, and I have seen many changes. I remember a formidable list of musicians who occupied the great organ benches of Boston, like George Faxon, John Ferris, Max Miller, Yuko Hayashi, Donald Teeters, and Daniel Pinkham, now all deceased; each led brilliant music programs and influenced the generation that followed them. University organ departments, notably the New England Conservatory of Music, fed churches with energetic ambitious young organists, many of whom are now the senior musicians in the area.

Unfortunately, NEC has closed its organ department, and perhaps not coincidentally, many of the churches where I maintain organs struggle to retain organists. More than a few congregations that I served and admired have disbanded, and



Instead of an organist (photo credit: John Bishop)

quite a few of my clients have informed me that they will stop maintaining their organ because they have not been able to find an organist. I often learn that when the prominent incumbent musician retired, the church advertised the position at a lower salary, believing that such a transition was a good time to cut the budget. The next generation of organists, eager to apply for that plumb position, is disappointed to learn that the salary offered is low and moves on to the next opportunity.

Another symptom of a church that is cutting budgets is the unattended office. Thirty years ago, it was typical for every church to have at least one full-time person in the office. Of course, those were also the days before voicemail, call waiting, call forwarding, and all the technological advances that allow us to stay in touch without answering the phone. But today, at least where I live and work, when calling a church office, there is someone in the office only two or three mornings a week, so it is usual to reach a voicemail system. Scheduling a tuning visit and being sure that the heat will be turned up is done by voicemail, email, and text messages. In some ways, that is the same as replacing the organist with a subscription service, as in both cases the personal connection is removed from the equation.

I have been in countless church buildings where the ubiquitous church secretary ran an important ministry that was the bustling, cheerful, comforting traffic of parishioners coming and going during the week. The coffee was never very good, but there was always a bowl of candies or a plate of cookies and plenty of good cheer. It is a little sad for the organ tuner to open the building with his own key and walk alone down dark corridors past bulletin boards festooned with yellowing minutes of meetings held four months ago, and it is frustrating to find that in spite of numerous emails and voice messages, they failed to turn up the heat—again. It is especially sad in those buildings where I remember the bustle and conviviality of a rollicking church office, where running jokes lasted from year to year.

§

I'll do my best to shine a positive light on Fr. Dobson's blog and read it as a plea for good organists rather than a plan to replace them. Every good organist deserves a proper position, and every church that wants a good organist deserves to have one. However, there are some ground rules. The musicians and the clergy all must strive to be creative colleagues and constructive leaders in the life of the church, not the "King or Queen" of impregnable domains. And just as clergy should be



Lectern (photo credit: John Bishop)

well compensated, the church must offer reasonable compensation to the musician that reflects the requisite education and experience. Good organists are trained seriously and creatively. Planning a vibrant and varied music program requires deep knowledge of the literature and lots of skill, and church organists are among the most prolific of performing musicians, often playing fifteen or twenty different "numbers" before the public each week.

In many parishes, the choir (or choirs) is the most active volunteer activity. Dozens of people arrive cheerfully twice a week to give their effort and talents to the enhancement of worship. There are choir parties, retreats, and special programs of outreach to members who are suffering illness in their families or other of life's complications. Some parish choirs even go on international tours, carrying the ministries of a local parish across oceans to sing in European cathedrals. To sustain all this excitement, it is the responsibility of the choir director to program music that is stimulating and challenging. Squandering that powerful volunteer effort by wasting hours is unthinkable. It is impossible to imagine any or all of this being replaced with a subscription service.

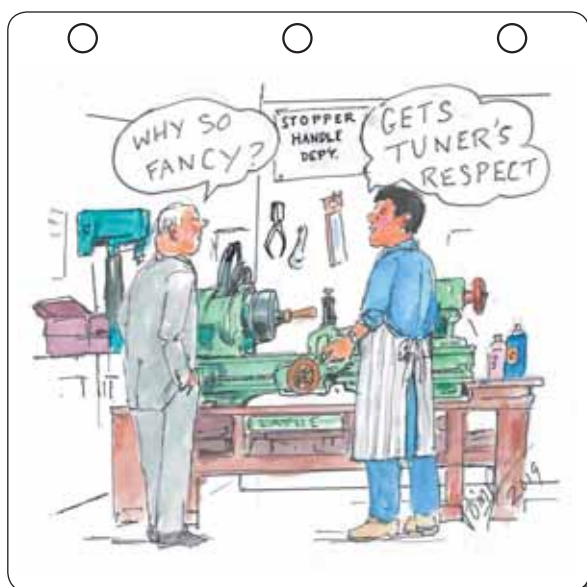
The important thing here is that we are all working for institutions that are not as strong as they were a generation ago. The musician who fails to be a constructive colleague is hastening the day when another good position vanishes.

§

I admit freely that I have heard very little contemporary worship music, and none of what I have heard merits much praise. I have never gone out of my way to hear it. My only exposures have been the several occasions when I have been working in an organ through a Saturday afternoon, agreeing that the praise band can rehearse while I am there. I have heard young volunteers with powerful amplifiers, no ears, no skill, and no sense of trying to improve plodding through four-chord, four-note, four-word songs over and over, making the same mistakes each time. (Just keep turning leather nuts, John.) I am sure there are skilled professional ensembles that lead contemporary music in worship, but I have not had an opportunity to witness in person.

If a parish judges that their congregation would thrive on a diet of contemporary music, wouldn't it be appropriate for it to be offered with the highest professionalism possible, rather than allow it to serve as an excuse not to pay musicians? Joseph W. Clokey (1890–1960), professor of organ at Miami University and Pomona College and dean of the School of the Fine Arts at Miami University, said:

Scattered leaves ... from our Sketchbook



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No trespassing (photo credit: John Bishop)

The purpose of worship is to elevate, not degrade. The quality of music used should be above, not below the cultural level of the congregation. If the music seems to be 'over your heads' the best plan is to raise your head.

I have had another experience with the diminution of excellence. A member of the clergy on staff with me did not approve of my assigning solos to members of the youth choir, saying that it was not fair to kids of lesser ability. I understand that kids do not want to be left out, but didn't Aretha Franklin, Whitney Houston, Leontyne Price, and Jessye Norman all start their singing careers in church choirs? Would their artistry have thrived if they were held back to be like the others? Isn't a church choir a good place to encourage natural talents? And isn't it a responsibility of the choir director to recognize and encourage extraordinary abilities?

I know that I have always been involved with skillful church musicians; I am grateful for that. When I was directing choirs, it was my privilege to work with talented and dedicated singers, both volunteer amateurs and hired professionals, who were willing to work hard and who were excited each time by the challenge of learning a new piece. I also know that many churches present more modest music programs, but unless they are really horrible, the human element will always bring depth and warmth to the music.

Besides working with choirs to present music during regular worship, the church musician can fulfill another important pastoral role: working with families to plan music in times of joy and sorrow. Among the odd collection of memorabilia that has collected in the top drawers of my dresser is a note of appreciation I received from a couple a few days after I met with them to plan the music for their wedding. It is written in a childish hand with several strangely placed commas and misspelled words, but it simply thanks me for being nice and helping them to choose such nice music. They were certain that their wedding would be wonderful. Maybe it was a simple service with another round of Wagner, Pachelbel, and Mendelssohn. Maybe it was bit of a bore for me. But it was an important day for them, and they had the chance to choose special music for themselves. It might be the only time in their lives that they chose music for a celebration. I am happy that I had the chance to provide that for them. Sure, someone could have played recordings of the same pieces, but it would not be the same.

The last church I served had a traditional "chancel plan," with the organ console on the right side. There was a door behind the bench that opened into the stairway to the choir room below, and it was usual for the groom and best man to hang out there waiting for the processional march. While playing preludes for the wedding of two beloved children

of the parish (the bride had babysat for our kids), the groom was standing by the open door, marveling at the organ. I remember hearing him say to his best man, "we should let him ply his trade," as he quietly closed the door. No subscription service could have done all that.

§

Allow me a sassy moment. If an organist can be replaced by a subscription service, so can a pastor. I bet I could find a service that would provide recorded sermons based on the lectionary, as if preaching was all the pastor did. And CDs are so yesterday. Each week you would receive an email with a WAV file to download. The laptop or tablet would feed Bluetooth speakers, and Bob's your uncle.

But that is not the point. In response to Fr. Dobson's essay, I would like to remind all of us that, at best, the church musician is called to the work in ways comparable to a call to join the clergy. Musicians get specialized educations, they practice many hours each week to maintain and hone their skills and to learn new literature, they read and study to keep current with new trends and styles, and with the

work of serious new composers. Church musicians add life and color to worship, from mystery to majesty. They can inspire awe and wonder or interject a touch of humor. A huge proportion of the history of the fine arts has been devoted to public worship, from soaring architecture to the great settings of the Latin Mass, and from pictorial art to ecclesiastical symbolism.

Remember those words of Joseph W. Clokey, "The purpose of worship is to elevate, not degrade." And remember the words of John Rutter, "... a church or school without a choir is like a body without a soul."

I am thinking and writing about the best of things. Not all church musicians have conservatory degrees. Not all churches can afford or produce sophisticated music programs. But clergy and musicians should always be ready to work with each other and respect each other, to create constructive environments without animosity, envy, or competition, and to present a unified worship experience for the benefit and betterment of the communities in which they work.

Musicians, live up to the challenge! Raise the bar, work toward the best. Work



to be sure you are a valued colleague and a valued part of staff. Would that it could be that no member of the clergy could feel that the local musician was overlord of an impregnable domain. You will be the one who is always offered a job.

Note: I contacted the communications director of the Episcopal Diocese of Dallas to ask why Fr. Dobson's blog post had been removed. I was told that they received many responses in a short period and did not have a mechanism through which to make it be a discussion. ■

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A brief introduction to the organ works of Klaus Huber

By Alexander Meszler

Elements of old and new make for fertile ground in organ composition; Klaus Huber (1924–2017) built his organ works on this ground. Although even the most recent organ works can hardly be considered new, they still stand outside of the standard canon of repertoire, and thus, sound refreshing.

Music historians have already begun to specialize in classical music of the last decades of the twentieth century. Varying interpretations of historical periods and styles among musicologists have emerged, but the lasting impact of post-war music is still up for debate. In writing about Huber, I intend to introduce a composer who I believe deserves a place in the organ repertoire.

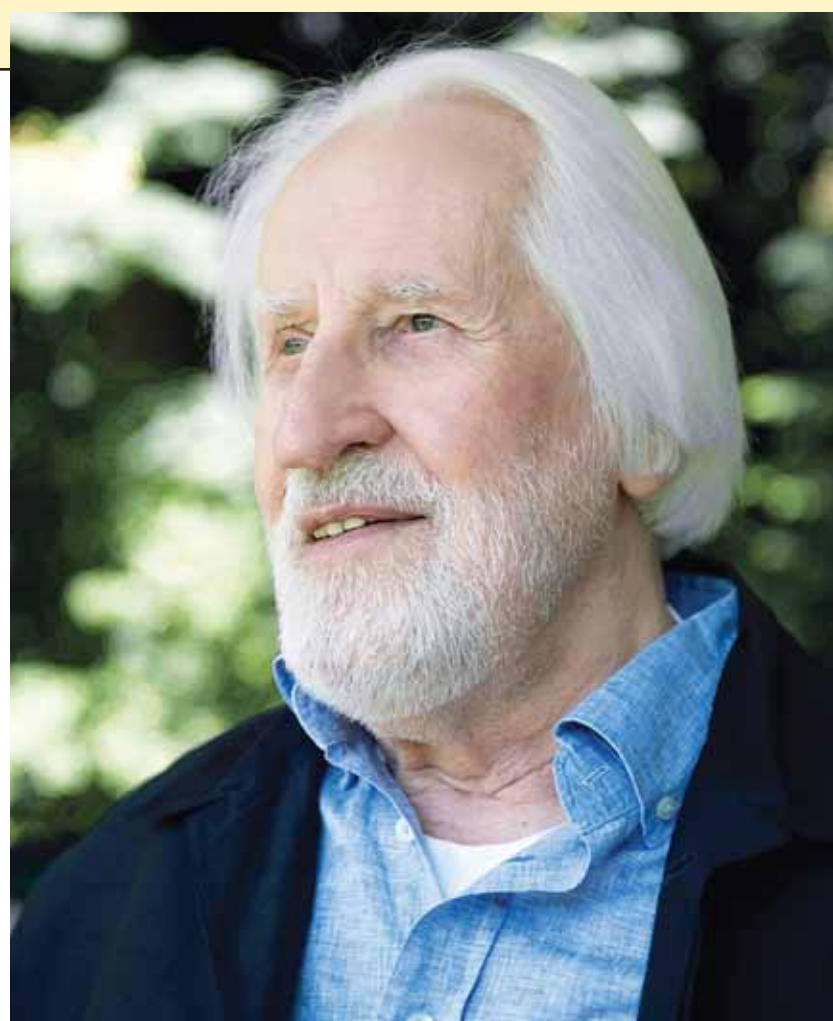
Apart from his work as a composer, Huber is best known as a teacher. Two of his most significant teaching positions were as professor of composition at the Académie de Musique (1964–1973) in Basel, Switzerland, and later, at the Fribourg Musikhochschule (1973–1990). He won numerous awards and prizes for his work in orchestral and chamber genres. The depth of Huber's influence as a composition teacher cannot be overstated; his name is found prominently in the biographies of composers such as Brian Ferneyhough, Toshio Hosokawa, Michael Jarrell, Younghee Pagh-Paan, Wolfgang Rihm, André Richard, Hans

Wüthrich, and Hans-Ola Ericsson. Many of his students went on to write their own organ works.

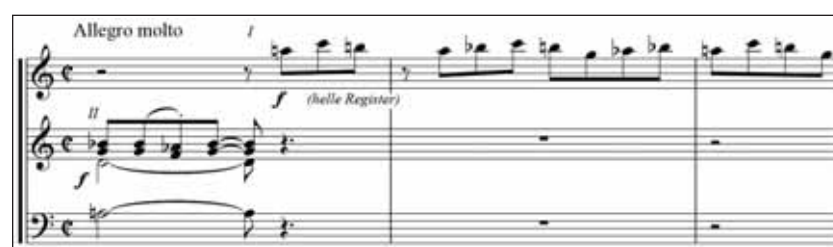
I became interested in the music of Klaus Huber for three reasons: (1) a desire to explore music of the twentieth century that is underrepresented; (2) Huber's historically influenced approach to composition for the organ; and (3) the fact that most of his works are relatively short and can be performed on a wide variety of instruments, making them easily programmable. Currently, the only article related directly to Huber's organ works is a similar introduction from 2010 in *La Tribune de l'Orgue*, in French, by Guy Bovet.¹ This article combines my observations with Bovet's and explores aspects of the difficulty, style, and programmability of each of Huber's organ works. As a supplement, interested readers should consult Bovet's article, Huber's Oxford Music Online entry,² the composer's thorough website (www.klaushuber.com),³ and finally, the Institute for Research and Coordination in Acoustics/Music (IRCAM) contemporary music database, "B.R.A.H.M.S." (Base de documentation sur la musique contemporaine, <http://brahms.ircam.fr>).⁴

Huber's style

Huber's early compositions exhibit a combination of influences that is



Klaus Huber (photo credit: Harald Rehling)



Example 1: *Ciacona*, measures 1–3 (opening)

paradoxically both conservative and progressive—for instance, Franco-Flemish polyphony, harmony and counterpoint of the Baroque and Classical eras, serialism, and non-Western music.⁵ On the one hand, his initial resistance to the progressive (but standardized) serial developments of the Darmstadt School made him seem unadventurous and attached to the past. On the other hand, the application of his unique voice to the music of the past is remarkably postmodern. In many ways, he anticipates some later styles that, early in his life, were yet to emerge.

Des Engels Anredung an die Seele, his 1959 chamber cantata, unified serial structures with consonant intervals that launched him onto the world stage and won him first prize in the International Society for Contemporary Music (ISCM) competition. Huber loved texts, especially old ones, even medieval. Though opera is not a significant genre in his compositional output, the oratorio and other vocal genres are. Later in life, Huber wrote experimental compositions that use unusual techniques such as having multiple temporal planes that differ in tempo. Finally, perhaps an influence from his students, he eventually turned drastically away from traditional Western styles toward non-Western musics where he used non-Western pitch constructions, instruments, and styles.


Organ works

In general, Huber's organ works date from his early professional decades (after his student years) and are representative of a more conservative aesthetic, not necessarily typical of all his compositions. *Metanoia*, however, was not composed

until 1995. Though he has written only five solo pieces for organ, a significant number of chamber and choir pieces use organ. I will not discuss these, except one, *Sonata da chiesa* (1953), for which the organ part is particularly prominent and marks his first exploration of the instrument's capabilities. Since Huber was a proficient violinist, a composition that combines the unfamiliar territory of the organ with the expressive potential of the violin, an instrument Huber was intimately conversant with, seems an appropriate starting point. Guy Bovet has compared it to a better-known piece by the same name and similar instrumentation, *Sonata da chiesa* (1938) of Frank Martin (1890–1974). Huber's piece comprises three movements: *Poco Allegro*, *Allegro*, and *Largo*. Until 2004, this piece remained in manuscript, but now that it is available in print, it will hopefully find its way into the repertoire.

It is a strange coincidence (and, to my knowledge, only a coincidence) that the first organ work of György Ligeti (1923–2006), *Ricercar* (1953), was conceived only one year before Huber's first solo work, *Ciacona per organo* (1954). Both works have thin textures and are in relatively antiquated forms. It is notable that despite vast political separation, two significant postwar compositions, for an instrument virtually forgotten to the Second Viennese School, share much in common. Huber's chaconne is influenced by a repeated figure that is difficult to identify since it appears in so many modified forms. *Ciacona's* form is, in loose terms, ABA. The first large section marked *Allegro molto* starts with an alternation of chromatic passages (Example 1) with sections marked *subito tranquillo*

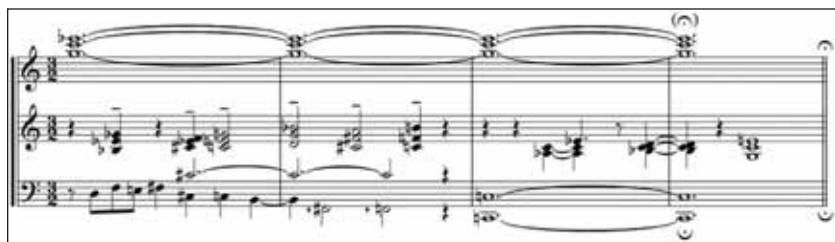
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Example 2: *Ciacona*, measures 15–17 (subito tranquillo)



Example 3: *Ciacona*, measures 194–197



Example 4: *Ciacona*, trio section, measures 28–31 (before return)



Example 5: *In memoriam Willy Burkhard*, I. *Molto sostenuto* measures 23–26



Example 6: *In memoriam Willy Burkhard*, II. *Adagietto* measures 8–12

(**Example 2**). The same section culminates in a passage marked *agitato* with a thicker chordal texture (**Example 3**). The B section is scored as a trio with the first entry in the pedal. Huber's fascination with the organ's capability to play trios continues and develops throughout his other compositions. Following this rhythmically challenging trio section, the composer requests a twenty-second pause (**Example 4**) before returning to the material of the A section presented in quasi-imitation. Registration suggestions are generally limited to pitch levels, but dynamic markings are supplied liberally. Thus, the piece should transfer easily to organs of many styles.

In memoriam Willy Burkhard (1955), Huber's second piece for the organ, is dedicated to the passing of his former teacher at the Zürich Conservatory. Burkhard, like Huber, had written solo works for the organ and featured it in his other chamber works. The structure of the piece is in two movements, *Molto sostenuto* and *Adagietto*. The harmonic content is strongly tertian but includes hints of quartal harmonies. Unfamiliar harmonies in Huber's early works can usually be accounted for as expressive, dissonant, but resolving, albeit unconventionally, non-chord tones. Bovet compares the singing quality of the first movement (**Example 5**) to Hindemith's *Trauermusik*, but I am inclined to go a step further and argue that this singing quality even extends to parts of Hindemith's organ sonatas, particularly the slow movements. The second movement

is again written as a trio. In the decades surrounding 1950, Huber is not alone in his fascination with the trio texture—Vincent Persichetti's sonata of 1960 (and his first harpsichord sonata from 1951), or earlier, Distler's *Organ Sonata* of 1938/9. Huber's second movement is technically a chorale trio since it features *Vater unser im Himmelreich* on a 4' reed in the pedal. The composer achieves a great deal of harmonic and rhythmic interest though having only two free voices over the chorale (**Example 6**). It is important that performers, despite the rhythmic complexity, not lose sight of the compound triple meter that is crucial to the gentle, lilting character. Bovet has argued that this piece is suitable for liturgical use as well as concert use. In total, both movements are only around seven minutes long.

After about a ten-year hiatus from writing for solo organ, Huber returned to the instrument with *In te Domine speravi* (1964). It was around this same time that he composed *Des Engels Anrede an die Seele*, which, among other pieces, confirmed his fame and solidified his compositional identity. *In te Domine speravi* was composed for a three-manual Merklin organ in Basel and was awarded first prize in the Kulturwerk Nordhessen composition competition for organ. It is a short fantasy followed by a quieter section in compound meter. Though the piece seems intimidating since it includes irregular and challenging rhythms, prominent double pedal, and four staves, the piece is significantly



Klaus Huber (photo credit: Brigitte Frierich/The Image Works)

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Example 7: *In te Domine speravi*, measure 1



Example 8: *Cantus Cancricans*, measures 16–19

easier than it appears (Example 7). Bovet humorously writes, “Despite the complicated appearance of the score upon first look, the piece is not difficult (One does not even need to know how to count since the composer indicates ‘senza misura!’).”⁶ The dense beginning may mark a definite change in style from his earlier organ works, but in the second section, Huber returns to a tranquil trio texture in compound meter. The piece concludes with a rapid crescendo returning to the opening material. This work is around six minutes long, making it even shorter than the previous works.

Cantus cancricans (1965) was composed the following year. Though the title seems to indicate the presence of a crab canon, Huber does not provide a strict one. However, the opening is mirrored at the end. *Cantus cancricans*, unsurprisingly, is scored as a trio. It was composed for “Schweizerischen Arbeitskreises für Evangelische Kirchenmusik,” a church group in Zurich. Originally, it was to be played after the reading of John 3:30 on the feast of Saint John the Baptist. The piece also includes a short congregational song that should be sung at the fermata on page five before continuing. By this point, Huber’s writing style had become much more

complex, both harmonically, but especially rhythmically (Example 8). Logistically, to follow Huber’s dynamic markings, it is necessary to either utilize two expression boxes or frequently change registrations. The former is probably preferable since it would allow the colors to remain intact even though operating two boxes can often be cumbersome. *Cantus cancricans* is only about four minutes in length, yet is likely the hardest of his works, excepting *Metanoia*.

Following *Cantus cancricans*, Huber took an even longer hiatus from solo organ but returned in 1995 to write his longest and by far most complex work for the instrument, *Metanoia* (1995). The work is a meditation that lasts slightly under thirty minutes. The score consistently has five staves that, though difficult to read, accurately and helpfully portrays the intended colors by manual and register. The work has been published only in manuscript facsimile that, although adequately clear, still makes it more challenging to learn. *Metanoia I*, from the same year, is the same composition reworked for organ, alto trombone, two boy sopranos, and some simple percussion. It received its first performance, despite being written later, earlier than the original score. The



Example 9: *Metanoia*, measures 1–2



Example 10: *Metanoia*, measures 11–14

Greek title literally means repentance or penitence and is a reference to the fundamentally Christian admittance of sin. The score calls for an organ in a non-equal temperament.

Metanoia begins by alternating stacked harmonies broken up by various colors and rhythms and frequently changing densities (Example 9) with sections of fast polyrhythmic passagework (Example 10). When these passages include a pedal part, they can be dauntingly challenging. At other times, similar passagework is presented over pedal tones. After the third fast passage, the texture returns to broken harmonies as expected (as in Example 9), but the dynamic suddenly changes to *fortissimo* and it introduces double pedal. Following this, Huber returns to quieter dynamics and presents a new texture. The work then returns to the newly introduced *fortissimo* section of broken chords with double pedal. At the end of this section, only about halfway through the piece, Huber changes again and does not return to any of the opening material. From here to the end of the piece (around fifteen minutes), Huber presents alternating chords on different manuals. He calls for alterations of pitch by various degrees of a semitone that are not possible when restricted by equal temperament.

Bovet describes the overall aesthetic of *Metanoia*:

From the listeners’ perspective the experience is not truly musical: it is more like a musical-theatrical happening, or a long meditation; in short, the experience is total. Time is abolished; the sonorities inspire dreams. In the end, *Metanoia* is a large dream: a moment when the listener gives himself or herself the time, where life stops in a sort of parenthetical reflection on eternity. In our time when no one has time for anything, this can be pure happiness.⁷

A harpsichord work

Though not an organ work, readers may be interested in *La Chace* (1963) for solo harpsichord. THE DIAPASON has enough harpsichord readers that I believe interest in this work is probably self evident. The piece was written for and dedicated to Antoinette Vischer, though she did not premiere it. It is scored in four staves, two for each manual, which, though complicating the notation, displays his specific intentions related to the use of each keyboard. His registration markings are clear and useful. Interested harpsichordists will find this a technically challenging and musically satisfying piece of music.

Conclusion

Huber’s organ works are rarely recorded or performed. Given his influence on the world of twentieth-century composition, it is curious that he seems to have almost no place in the organ literature. Several of his pieces, as Bovet has pointed out, could be used in more exploratory church music programs. Concert organists should take note of the relatively short duration of most of Huber’s pieces, making them program-mable. If nothing else, I hope that organists will take note of Huber, not only for his works, but also for the extent of his influence elsewhere. Having passed only recently in 2017, we should take stock and remember the significance and beauty of the music of Klaus Huber. ■

Alexander Meszler is a doctoral student of Kimberly Marshall at Arizona State University. He currently lives in Versailles, France, on a Fulbright award where he is investigating secularism and the organ as well as continuing organ studies with Jean-Baptiste Robin. A strong advocate of music by living composers, he serves as a member of the American Guild of Organists’ Committee on New Music. He is a member of THE DIAPASON’s 20 Under 30 Class of 2019.

Notes

1. Guy Bovet, “L’œuvre pour et avec orgue de Klaus Huber (né en 1924),” *La Tribune de l’Orgue – Revue Suisse romande*, 62/3 (2010): 3–11.
2. Max Nyffeler, “Huber, Klaus,” *Grove Music Online*, Oxford University Press, 2001, accessed June 6, 2017, www.oxfordmusiconline.com.
3. “Klaus Huber,” accessed June 6, 2017, www.klaushuber.com.
4. “Klaus Huber: Compositeur Suisse né le 30 novembre 1924 à Berne,” *Ircam-Centre Pompidou*, accessed June 6, 2017, <http://brahms.ircam.fr/klaus-huber>.
5. Nyffeler.
6. Bovet, 8.
7. Ibid., 11.

Scores by Klaus Huber

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The Class of 2019:

20 leaders under the age of 30

By THE DIAPASON staff

Matthew Buller



photo credit: Jonathan Moyer

Matthew Buller is a native of Lake Charles, Louisiana, and a candidate for the Artist Diploma at Oberlin Conservatory of Music, Oberlin, Ohio, where he studies with Arvid Gast. He earned his Bachelor of Music and Master of Music degrees from Oberlin in May 2017, where he had the privilege of studying with organists such as Nathan Laube, Liuwe Tamminga, Jean-Baptiste Robin, and Marie-Louise Langlais, in addition to his regular studies with James David Christie and Jonathan Moyer. He also studied harpsichord under Webb Wiggins and fortepiano under David Breitman. Since 2017,

Matthew has been director of music and organist at Holy Family Catholic Church in Parma, Ohio. As a performer, he has performed extensively around the United States, in Montreal, Québec, and in Paris, France. He also performed on the 2015 Danenburg Honors Recital, in addition to performing on the Songsun Lee Memorial Concert in Vero Beach, Florida, in 2016.

An interesting fact: I am a collector of old organ scores and old hymnals.

Proudest achievement: A major scholarship to study at Oberlin Conservatory and many opportunities in the world of church music.

Career aspirations and goals: I hope to be a director of music in a major cathedral and to perform large choral, orchestral, and organ Masses in their original context, namely during the Catholic Mass.

Katie Burk



photo credit: Synthia Steiman, SFS Photography

Originally from Lawrence, Kansas, **Katie Burk** is an organist, conductor, vocalist, and composer pursuing the Doctor of Music degree in organ performance at Indiana University, where she is a student of Christopher Young. An active organ recitalist and choral clinician, she currently serves as music intern at Trinity Episcopal Church in Bloomington, Indiana, under the direction of Marilyn Keiser, where she directs and accompanies both youth and adult choral ensembles and coordinates the Evenings at Trinity music and liturgy series. Additionally, she teaches undergraduate aural skills courses at the IU Jacobs School of Music. She holds the Master of Music degree in organ from

IU and Bachelor of Music degrees in organ and music education *summa cum laude* from Saint Olaf College, Northfield, Minnesota, where she sang in the Saint Olaf Choir and studied organ with Catherine Rodland, conducting with Anton Armstrong

and Christopher Aspaas, and voice with Karen Wilkerson. This summer, Katie will be a faculty member at both the Royal School of Church Music in America's King's College Training Course in Wilkes-Barre, Pennsylvania, and the Presbyterian Association of Musicians Conference on Worship and Music at Montreat, North Carolina.

An interesting fact: I am an identical twin; my sister Maggie is a choral conductor and composer (who moonlights as an organist!) about to start her doctorate at the University of Michigan!

Proudest achievement: Though it's still a little way off, I predict that once I finish everything up, I will be very happy to have earned a doctorate in organ (an instrument I didn't play until college!). For the moment, however, I'm excited that my choral compositions are being performed in venues such as the National Cathedral in Washington, D.C., and Saint Mark's Church in Philadelphia!

Career aspirations and goals: Whether I find myself in academia or working as a church musician (or both), I'd like my job to be multifaceted. I've always enjoyed a wide variety of musical activities—playing the organ, conducting, singing, teaching, composing—and I hope to be in a setting where I can continue to pursue all of my interests!

Jared Cook



Jared D. Cook is a native of Houston, Texas, where he began his formal organ study at age seventeen with Stephen Morris. He is currently a junior organ performance and French major at Baylor University, where he studies with Isabelle Demers. In the 2018 William C. Hall Pipe Organ Competition, he was awarded first place in the undergraduate division, as well as the prize for outstanding hymn playing. During his sophomore year, he was selected as the organ division winner in the 2018 Baylor School of Music

Semper Pro Musica Competition. An active recitalist, Jared has performed recitals at the Cathedral of Saint John the Divine, New York City, Saint Bartholomew's Episcopal Church, New York City, Christ Church Cathedral, Houston, among others.

Jared has served as organ scholar at Holy Spirit Episcopal Church in Houston and as principal organist at Saint Paul's Episcopal Church, Waco, Texas, where his responsibilities included accompanying the Chancel Choir and playing for services. Currently, he is serving as organ scholar at Preston Hollow Presbyterian Church, Dallas, Texas.

An interesting fact: I speak three languages (English, Spanish, and French) and enjoy traveling frequently!

Proudest achievement: I'm the proudest of making the organ accessible to non-organists. I enjoy showcasing the colors and abilities of the instrument, and helping people develop an appreciation for the organ.

Career aspirations and goals: I'd like to inspire people as a concert organist, pedagogue, and church musician. It is my goal to continue making the organ an accessible instrument and to give back to the community through music. I want to help educate others about the organ and help them develop a passion for the "King of Instruments."

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THE DIAPASON's fourth "20 Under 30" selections came from a field that included nearly one hundred nominations. The nominees were evaluated based on information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee's awards and competition prizes, publications and compositions, and significant positions in the mix. Our selections were not limited to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord and clavichord, carillon, and church music. Here we present the winners' backgrounds and accomplishments, and then have them tell us something interesting about themselves and about their achievements, goals, and aspirations.

20 UNDER 30

Carolyn Ann Craig

Carolyn Craig of Knoxville, Tennessee, is the 2018–2019 organ scholar at Truro Cathedral in Truro, England, where her duties include playing for at least three Evensongs per week and training the youngest boy choristers daily. She will begin a Master of Music in organ performance in 2019. Carolyn graduated *summa cum laude* from Indiana University in 2018, where she held the Wells Scholarship and was one of five graduating seniors to receive the Elvis J. Stahr Award for leadership and academic excellence. Carolyn graduated with a Bachelor of Music in organ performance in the studio of Christopher Young with minors in conducting and German. While at Indiana University, Carolyn was organ scholar at Trinity Episcopal Church with Marilyn Keiser.



photo credit: Andrew Morehead

Carolyn began her keyboard studies as a pianist and performed in Carnegie Hall at age 14 as a winner of the American Protégé International Talent Competition. At the age of seventeen, Carolyn won the Region IV Quimby Competition for Young Organists and performed a Rising Star recital for the 2014 American Guild of Organists national convention in Boston, Massachusetts. She has since been heard on *Pipedreams* and in recital domestically and abroad, in venues such as St. Paul's Cathedral, London, England.

An interesting fact: I love to sing. I study voice privately whenever I have the chance, currently with Margaret Kingsley, professor emerita of the Royal College of Music, and studied privately at Indiana University and, as a high school student, at the University of Tennessee. At Indiana University, I sang in Dominick DiOrio's new music choir NOTUS, in the early music group CONCENTUS, for many colleagues' composition premieres, and in the student-led chamber choir Burgundian Consort (Hannah McGinty, director). I have also done some musical theater and enjoy singing a cappella with the Choral Scholars of Truro Cathedral.

Proudest achievement: I'm proudest when my teaching is successful—when I see my organ students playing their first postlude, when the youngest boy choristers I train have their first solos, when theory concepts and sight singing click, and when community choirs get German vowels right.

Career aspirations and goals: I would like to be the choir director and organist at a church where vibrant children's choir and adult choir programs provide a foundation for faith formation and contribute to a sense of community and where the standard for choral and organ music is excellence. Additionally, I would like to concertize as an organist and would like to perform as a collaborative pianist and professional choral soprano. I would also like to continue teaching organ lessons.

Nominations will again open for 20 Under 30 in December 2020 for our Class of 2021. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America (APOBA) is graciously providing a one-year subscription to our 20 Under 30 Class of 2019.

Bryan Dunnewald

Conductor and organist **Bryan Dunnewald** of Arvada, Colorado, has performed in numerous venues across the country, from the Washington National Cathedral to the Mormon Tabernacle. From 2015 to 2018, he served as organ scholar at Saint Mark's Church, an Anglo-Catholic parish in Philadelphia, Pennsylvania, and as assistant organist at Macy's (formerly Wanamaker's) department store, giving frequent concerts on the largest organ in the world. Bryan enjoys collaborating with ensembles large and small and has performed with the Philadelphia Orchestra, the Colorado Symphony, the Curtis Symphony Orchestra, and numerous chamber ensembles as an organist and harpsichordist. As a conductor, Bryan has led a variety of ensembles, from orchestras at Curtis to choirs in Denver. He is an active composer and recently conducted the premiere of his *Missa Brevis: Saint Mark* with Saint Mark's Parish Choir. Bryan currently lives in New York City where he pursues a master's degree in orchestral conducting with David Hayes at the Mannes School of Music. He is a graduate of the Curtis Institute of Music and Interlochen Arts Academy, earning over the course of his studies the highest honors in music, academics, citizenship, and character. Bryan's teachers and mentors include Alan Morrison, Robert McCormick, Jonathan Coopersmith, Leon Schelhase, Thomas Bara, Steve Larson, Martha Sandford-Heyns, and Joseph Galema. In the summer of 2018, he worked at Schoenstein & Co., developing his love of organbuilding as an apprentice to Jack Bethards.



photo credit: Charles Grove

An interesting fact: I love architecture and public transit. I have a very real dream to drive a bus one day.

Proudest achievement: My proudest professional moments are those in which I create something great with others. These achievements can be in- or outside of music. Some recent examples include conducting the premiere of my *Missa Brevis* at Saint Mark's, working for years with administrators at Curtis to make positive changes to the orchestra program, conducting my friends at my graduation recital in a performance of one of my very favorite pieces, Poulenc's *Le Bal Masqué*, and voicing my very first rank of pipes (with some success!) at Schoenstein.

Career aspirations and goals: I want a career in which I build something special. There are many disciplines that make me feel fulfilled, so I look for a career with variety, one where those disciplines complement each other. Being a leader and fostering an environment of healthy, serious artistry are important to me. Outside that I expect to have a career that involves, in some form, playing, conducting (orchestras and choirs), working with others, organbuilding, and bus driving (likely in retirement).

Website: www.bryandunnewald.com.

Daniel Ficarra

A native of Pittsburgh, Pennsylvania, **Daniel Ficarra** is a graduate student at The Juilliard School, studying with organist Paul Jacobs. Ficarra is recognized as a performer of both new music and standard classical repertoire—*The New York Times* listed his performance of John Cage's *Souvenir* under the "Week's 8 Best Classical Music Moments," and WQXR

broadcast his live all-Bach performance as part of their "Bach Organ Marathon." He has performed around the country and at New York City's Cathedral of Saint John the Divine, Saint Thomas Church, and Trinity Church Wall Street. His orchestral performances have included engagements with the Florida Orchestra and the Juilliard Orchestra in Carnegie Hall and Alice

Tully Hall. Ficarra has also composed extensively for the organ—his *Exultation* was commissioned by *Choir & Organ* magazine for the dedication of the Miller-Scott Organ at Saint Thomas Church. An active church musician, Ficarra is currently organ scholar at Church of Saint Paul the Apostle in Manhattan, where he founded the organ concert series "Sacred Sounds at Saint Paul's." Previously, he served as organ scholar at Hitchcock Presbyterian Church in Scarsdale, New York. For more information, and to purchase sheet music, visit www.danielficarra.com.

An interesting fact: I began my musical training as a violinist and studied privately for ten years. Though I no longer study the violin, I still have a great love of music



for strings and orchestra and enjoy transcribing these works for organ.

Proudest achievement: I find the greatest satisfaction in composing my own works for the organ. My favorite of these compositions is *Exultation*, a fanfare. Composing allows me to push the limits of the instrument while sharing my unique voice.

Career aspirations and goals: I hope that my work is able to bring awareness to the potential of the organ and the enduring relevance of its music. Whether through performing, composing, or serving in churches, I hope that I am able to educate and inspire others to take interest in the voices of history's great artists. The organ and its repertoire are greatly misunderstood—by the musically ignorant in society and also by the most advanced classical musicians. My greatest aspiration is to enlighten others, and in doing so, enrich their lives in some way.

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Julian Goods



Raised in Chicago, Illinois, **Julian J. Goods** is a senior at the University of Michigan pursuing a Bachelor of Music degree in choral music education. He has a primary focus in voice and secondary focuses in pipe organ and conducting. Over the last few years, Goods has worked closely with the choral conducting and music education faculty to help find ways in which he can become a successful and effective teacher

of Michigan. Goods serves as the music director for the Michigan Gospel Chorale and organist at both Hartford Memorial Baptist Church and Tabernacle Missionary Baptist Church in Detroit. He is a member of the American Guild of Organists, American Choral Directors Association, and the National Association of Negro Musicians where he serves on the Collegiate Board and as the recording secretary for the Central Region.

An interesting fact: I am a proud Eagle Scout.

Proudest achievement: My proudest achievement is every time an ensemble or someone I work with experiences a success.

It would be very easy for me to say that my proudest achievement would be any of the awards, honors, or recognitions that I have collected over the years; however, there is one achievement that I am especially proud of. My proudest achievement is the work that I do as a student teacher within the Detroit Public Schools System. As a student teacher I have the opportunity to spend time engaging with and cultivating young minds. On a daily basis, I am able to sow into these young minds and work to provide them with the resources they need. I am the most proud when I am able to see these bright individuals take those resources and utilize them to work toward a successful future. I am a giver to my very core, and watching my students take what I give them and produce success is truly my proudest achievement to date.

Career aspirations and goals: My ultimate goal is to one day serve as the director of choral activities at a university/college where my focus would be to build a choir that will continue the strong tradition of Western European Classical music while constantly displaying the diverse repertoire of choral music from around the world.

in schools with primarily African American student populations. In the fall, he will be starting a Master of Music degree in choral conducting at the University

Conner Kunz



photo credit: Katie Stewart (Katie Sue Photography)

Conner Kunz was born in Delta, Utah, to Mark and Beverly Kunz and has always had a fascination with music, the pipe organ, and large mechanical devices. He graduated from Delta High School and currently studies business management at Utah Valley University and also works with Bigelow & Co. organbuilders as a part-time craftsman. His main areas of interest in the organ world include the mechanical creation of the organ, as well as voicing and tuning of pipes, and he hopes to continue to broaden his skills in those areas.

An interesting fact: Before I was employed at Bigelow & Co. I was a high-end furniture maker.

Proudest achievement: My furniture can be seen internationally in the temples of The Church of Jesus Christ of Latter Day Saints.

Career aspirations and goals: I hope to be able to take on the career of pipe organ building and more fully develop my capabilities in both the design and production of these beautiful instruments.

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Colin MacKnight



Colin MacKnight is a third year C. V. Starr Doctoral Fellow at The Juilliard School, where he also completed his bachelor's and master's degrees. He studies with Paul Jacobs, Grammy award winner and chair of the organ department, and is working on his dissertation entitled "Ex Uno Plures: A Proposed Completion of Bach's *Art of Fugue*." Colin also serves as associate organist and choirmaster at Cathedral of the Incarnation on Long Island. Before Incarnation, Colin was assistant organist and music theory teacher at Saint Thomas Church, Fifth Avenue.

Colin's first prizes and scholarships include the 2017 West Chester University International Organ Competition, 2016 Albert Schweitzer Organ Competition, 2016 Arthur Poister Scholarship Competition, M.

Louise Miller Scholarship from the Greater Bridgeport Chapter of the American Guild of Organists, the 2013 Rodgers North American Classical Organ Competition, and the Ruth and Paul Manz Organ Scholarship. He also won the New York City and Northeast regional AGO competitions. In addition, Colin received the Clarence Snyder Third Prize in the 2016 Longwood Gardens International Organ Competition and is a Fellow of the American Guild of Organists.

An interesting fact: I was an extremely reckless and accident-prone kid. I went to the emergency room so often that I had my favorite hospital and the staff there knew me, and my mom says that my *raison d'être* was self-destruction. One of my more memorable injuries was when I concussed myself by diving into a bathtub with no water.

Proudest achievement: Most recently, acquiring two free leather couches and smuggling them into the Juilliard organ rooms.

Career aspirations and goals: I'm mainly interested in doing church music, concertizing, and perhaps doing some teaching. I particularly enjoy the variety of musical activities that are involved in church music: repertoire, improvisation, conducting, service playing, etc.

Website: colinmacknight.com.

Thomas Mellan



Born in Lyon, France, **Thomas Mellan** won first place in the Musical Merit Foundation's national competition in 2016. In 2011, he recorded for the official documentary of the Walt Disney Concert Hall organ. He performed as a Rising Star in the American Guild of Organists' West Region Convention and the Spreckels Centennial International Festival in 2015. As Young Artist of the Year, he played in the 23rd International Festival of St. Eustache in Paris, France. In 2018, his European tour included a residency at the Organ Hall in Lviv, where he gave the Ukrainian premiere of Messiaen's *Livre d'Orgue*.

His compositions include orchestral, chamber, and solo works, which have been performed in France, America, Canada, and Ukraine. Mellan was the Outstanding Graduate of the undergraduate class of 2017 at the University of Southern California, Thornton School of Music, graduating with a double major in organ and composition.

An interesting fact: I pick hikes spontaneously and based on the elevation gain. If it's below 700 meters (+/- 3,000 feet), then it's too pleasant!

Proudest achievement: Pushing organ technique to new possibilities, by playing and designing études (Chopin, Dupré, Liszt, my own), modern music (Xenakis and Barraqué, for instance, push keyboard technique and expression to new boundaries), and new works of my own, such as my *Ballade de l'impossible*.

Playing three concerts on three consecutive nights in Lviv, Ukraine, each with individual programs last summer.

Career aspirations and goals: Touring internationally as an organist with programs of music that I believe in (sometimes, but not always, organ repertoire: Fernyough, Bach, Louis Couperin, Schoenberg, Liszt, Xenakis, Reger, Webern, to name just a tiny bunch); teaching at a university or conservatoire; composing pieces that I feel need to be written (at the moment my backlog of commissions includes an organ concerto, violin inventions, and a percussion solo); touring as a harpsichordist (Couperin, Froberger!) and pianist (Boulez! Bartok!).

THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA (APOBA) CONGRATULATES THE DIAPASON'S 20 UNDER 30 CLASS OF 2019

APOBA is proud to provide complimentary subscriptions to *The Diapason* for the members of the Class of 2019.

A · P · O · B · A
Associated Pipe Organ Builders of America

Alexander Meszler



Alexander Meszler is a Doctor of Musical Arts degree student in organ of Kimberly Marshall at Arizona State University. He currently lives in Versailles, France, on a Fulbright award where he investigates secularism and the organ and studies with Jean-Baptiste Robin. Meszler completed his master's degree in organ performance and music theory at the University of Kansas where he studied organ with Michael Bauer and James Higdon and his bachelor's degree in organ with Kola Owolabi while at Syracuse University.

Alexander has been a finalist in several performance competitions and, in 2016, he won second prize at the Westchester University Organ Competition. A strong

advocate of music by living composers, he currently serves as a member of the American Guild of Organists' Committee on New Music. He has collaborated with composers Huw Morgan, Hon Ki Cheung, and George Katehis on the premieres of their organ works.

In 2017, he was awarded a grant from the Arizona Center for Renaissance and Medieval Studies for a project titled, "Crossroads for the Organ in the Twenty-First Century: A Precedent for Secularism in the First Decades of Sixteenth-Century Print Culture." He has presented papers and lecture-recitals at conferences including the Rocky Mountain chapter of the American Musicological Society, the Westfield Center for Historical Keyboard Studies, and the Historical Keyboard Society of North America. He is making his first significant interdisciplinary contribution this June at the European Association for the Study of Religions' annual conference.

An interesting fact: I started my undergraduate career as a trombone major. Having taken some organ late in high school with Stephen Best in Utica, New York, I was warmly welcomed as a secondary student into the organ studio at Syracuse University. I found myself in the organ practice room for hours at a time—much, much more time than I spent practicing the trombone. The moment I knew I needed to approach Kola Owolabi, my organ teacher at the time, about the possibility of switching majors was when my trombone professor, Bill Harris, complimented my trombone playing in a rather distinctive way. He said, "You know, you play the trombone extremely well for an organ major." Not an insult at all, he knew where my heart was. I am extremely thankful for both mentors!

Proudest achievement: I'm proud of a collaborative project that I initiated and organized with my mentor, Kimberly Marshall. Inspired by other artist-activists, we explored the negative environmental effects of a United States-Mexico border wall. We incorporated the art and music of many others including commissioning two new works funded by the Foundation for Contemporary Arts in New York City. One resulting work was for two organs and fixed-media electronics by Huw Morgan, which incorporated sounds of the wall itself from musician-activist Glenn Weyant. Another highlight for me was working with a leading scientist in the field, Michael Schoon, to write an accurate, yet moving script that accompanied the program. The result, if nothing else, was that new audiences were exposed both to the organ and the science behind this important and timely issue.

Career aspirations and goals: While there is no doubt that we live in uncertain times for the organ, I remain optimistic about the future. I want to find a place that will support my continuing research on secularism and the organ, but no matter where life takes me, I will share my love for the organ through teaching, research, and concertizing. I am and will always be on the lookout for ways to keep the organ exciting and relevant.

Website: alexandermeszler.com.

CONGRATULATIONS


Colin MacKnight
"20 under 30" Class of 2019

From Paul Jacobs and
The Juilliard School

CONGRATULATIONS

Alexander Meszler
"20 under 30" Class of 2019

From Kimberly Marshall
and the Arizona State
University School of Music



Congratulations
Kevin Neel
"20 under 30" Class of 2019
From Emmanuel Church in the City of Boston

Collin Miller



Collin Miller is a native of Lafayette, Louisiana, and is a junior organ performance major at the Indiana University Jacobs School of Music where he is a student of Janette Fishell. He began playing piano at the age of five, receiving initial training from Rosa Lynne Miller and then studying with Susanna Garcia. In his freshman year of high school, Collin began taking organ lessons with Tom Neil and has since held church positions as pianist and organist at Northwood Methodist Church and the Episcopal Church of the Ascension in Lafayette. He was the winner of the 2017 American Guild of Organists

Southwest Regional Competition for Young Organists and is a recipient of the Barbara and David Jacobs Scholarship.

An interesting fact: My primary interest outside of music is film, particularly the work of Béla Tarr, Federico Fellini, and the films of the French New Wave.

Proudest achievement: I am most proud of a few performances of lesser-known music I have given, including programming the *Sonata on the 94th Psalm* of Julius Reubke alongside the composer's other more underplayed masterpiece, the *Piano Sonata in B-flat Minor*, as well as more recently performing the "Toccata" from the *Second Organ Symphony* of Kaikhosru Shapurji Sorabji, one of the most technically demanding sections of this massive work.

Career aspirations and goals: I aspire to become an organ professor at a university while continuing to advocate for and perform some of the neglected works of the repertoire, including eventually the three organ symphonies of Sorabji.

Ryan Mueller



Ryan Mueller holds a lifelong fascination of music, history, and all things mechanically inclined. A native of Milwaukee, Wisconsin, he credits the region's landscape of instruments as inspiration for his love of pipe organs. Ryan began piano studies in third grade with Susan Eichstadt and began organ as a freshmen in high school with John Reim. Frequently called upon as a recitalist, lecturer, and writer, he recently founded Cream City Preservation, Inc., a non-profit organization dedicated to the advocacy of historic instruments, build-

ings, and artifacts. Ryan has served in various local American Guild of Organists and American Theatre Organ Society chapters and is also an active member of the Organ Historical Society, AGO's Young Organist division, Association of Lutheran Church Musicians, and National Trust for Historic Preservation. He was a recipient of an OHS E. Power Biggs Fellowship in 2014 and was a scholar at the 2017 American Institute of Organbuilders convention. Ryan currently resides in Ogden, Iowa, working for Dobson Pipe Organ Builders Ltd., of Lake City, Iowa. While he takes part in a wide variety

of service work and shop activities, Ryan's primary responsibilities at Dobson revolve around the tonal department. Outside of the organ scene, he thoroughly enjoys restoring classic cars, photography, cycling, and spending time with his fiancée Emily, to whom he will be married this June.

An interesting fact: One thing not too many people know about me is that I have a real fascination of fire trucks. (I was one of those little boys who wanted to be a firefighter when I grew up.) Growing up, we lived right across the street from a fire station, and so till this day I am usually able to identify, by the sound of the siren, whether it is a ladder truck, engine, ambulance, or police car, etc., coming down the street.

Proudest achievement: Being a part of our new instrument at Saint Thomas Church Fifth Avenue is perhaps one of my bigger career accomplishments. Even though the project conceptualized many years before I began at Dobson, I was fortunate to be a part of the in-shop work, installation, and on-site voicing. Being but a small part of the team that brought Opus 93 to life and spending many months in Manhattan was a life changing experience. To me, there is no greater satisfaction than knowing that the fruits of your labor are going to stand, be used, and be heard by generations of people from around the world to the glory of God.

Career goals and aspirations: Though I am currently content with where I am at in my career, someday I would like to be the tonal director of a large firm and perhaps own my own company. Outside of career-oriented goals, I currently have two books in the works which I am hoping to complete in the next year or two.

Kevin Neel



Kevin Neel enjoys a versatile career as organist, collaborative pianist, conductor, singer, and arts administrator. He has been heard at the organ in numerous venues including Symphony Hall, Old South Church, Emmanuel Church, Old West Church, all in Boston, Massachusetts, as well as in the southeast. In December 2016 he co-founded The Brookline Consort, a choral ensemble for which he serves as co-artistic director, baritone, and primary accompanist, a group whose mission is to tell stories through diverse, thoughtful programming performed at the highest level. As a singer, he has sung with

the Marsh Chapel Choir, Emmanuel Music, Cantata Singers, and VOICES 21C. He is organist and chapel choir director at Emmanuel Church, Boston, and serves as executive director for Coro Allegro and organist for Saint Clement Eucharistic Shrine. He holds degrees from Boston University in choral conducting and Indiana University in organ performance and is originally from the Charlotte, North Carolina, area.

An interesting fact: I trained in classical ballet.

Proudest achievement: Co-founding my own choral ensemble and serving as a singer, pianist, organist, and administrator for the ensemble.

Career aspirations and goals: I am excited to be able to work at the intersection of the choral and the organ worlds, both in and out of sacred music. I aspire to use my skills at the organ and as a choral musician to further the collaborative approach to music making. I'm drawn to collegiate music making, especially in university chapels, as it represents the intersection of the highest caliber music with inspired preaching and collegial youthfulness. I'm looking forward to an upcoming concert in October 2019 where I'm performing Duruflé's *Requiem* (organ-only) and Kodály's *Missa Brevis*. And later that month, turning 30!

Website: www.kevinwneel.com.

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Look for details at www.thediapason.com.

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congratulates all the 20 Under 30 winners and especially:

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Executive Director, Academy of Early Music; Visiting Artist, Western Michigan University; and Cantor, Zion Evangelical Lutheran Church

JULIAN GOODS

Undergraduate student in Music Education
Organist/Assistant Director, Hartford Memorial Baptist Church; Director, University of Michigan Gospel Chorale and ATAMI Youth Choir

DEPARTMENT OF ORGAN:

Joseph Gascho, Harpsichord and Early Music | James Kibbie, Chair, Organ
Tiffany Ng, Carillon | Kola Owolabi, Organ and Sacred Music

Jessica Park



and Marie-Louise Langlais, and harpsichord and continuo with Webb Wiggins. She received first prize at the 2013 American Guild of Organists/Quimby Competition for

Jessica Park is a native of Saint Paul, Minnesota, and is the chapel organist and assistant liturgical musician at the Chapel of Saint Thomas Aquinas of the University of Saint Thomas, Saint Paul, Minnesota, where she is the principal musician of the chapel and director of the Schola Cantorum. She received the Doctor of Musical Arts degree in organ performance from the University of Minnesota—Twin Cities, where she studied with Dean Billmeyer. Jessica received the Master of Music degree in Historical Performance and Bachelor of Music degree in Organ Performance at Oberlin Conservatory of Music, Oberlin, Ohio, where she studied organ with James David Christie, Jonathan Moyer, Olivier Latry,

Young Organists (Region VI) and performed as a “Rising Star” at the 2014 American Guild of Organists national convention in Boston, Massachusetts. She was the featured organist for the inaugural 2014 Twin Cities Early Music Festival and was also a performer at the 2017 Organ Historical Society Convention held in Minneapolis. Her performances have been broadcast on American Public Media’s *Pipedreams*.

An interesting fact: I run my own photography business as a specialist in portrait photography, and I like to paint on canvases and hang them around my place. I have not mastered the Bob Ross style yet, but I hope I can someday.

Proudest achievement: I am proud of my master’s degree harpsichord recital in 2014. I loved the music I was playing, and I remember being fully focused and enjoying the music. After the recital, I listened to the recording and was actually very pleased with my playing (which is rare)! It really was one of my happiest moments as a student, and I still love the harpsichord.

Career aspirations and goals: I would like to continue performing as a recitalist, playing in the church, and in the future, I would like to teach organ and harpsichord.

Jordan Prescott



photo credit: Kyler Zary

Heralded by *The Baltimore Sun* as a “rising organ star,” **Jordan Prescott** has established himself as one of the leading organists, church musicians, and directors of his generation. A native of Greenville, North Carolina, Jordan holds the Bachelor of Music degree in organ and sacred music from East Carolina University, Greenville, North Carolina. While at East Carolina, Jordan spent two years as organ scholar of Duke University Chapel in Durham, North Carolina. He is now pursuing a Master of Music degree in organ

performance at the Peabody Conservatory where he studies with John Walker. Jordan formerly studied with Andrew Scanlon and Christopher Jacobson. In 2018, Jordan won first prize in the 16th International Organ Competition at West Chester University. He was a 2015 E. Power Biggs Fellow with the Organ Historical Society and currently serves as the Mid-Atlantic Chair for the American Guild of Organists Young Organists. Jordan has research set for future publication in *The American Organist*, and his

performances have been featured on WBJC radio. Jordan is in his seventh season as associate musical director of *The Lost Colony*, America’s longest-running outdoor drama. Under his direction, The Lost Colony Choir has risen to critical acclaim and was featured as part of the Sing Across America campaign honoring the centennial of the National Parks Service.

An interesting fact: I am a distance runner and currently training for the Baltimore Marathon.

Proudest achievement: I am proudest of the collegial relationships that I have with other organists and my colleagues in the broader music profession and grateful for the network of support and collaboration that we have created.

Career aspirations and goals: I hope to follow in the footsteps of my teachers in developing a career that includes church music, teaching, and performing—in that order. Church music allows me to actively practice my faith and glorify God in thanksgiving for the gifts he has given me as well as enhance the spiritual and liturgical lives of the parishioners I am called to serve. Through teaching I will pass on the knowledge, passion, and kindness given to me by the mentors in my own life. Lastly, performing affords me the opportunity to share the music that I connect with and to do my part in the preservation of the incredible repertoire to which we have all been entrusted.

Website: www.jordanprescott.com.

Alexandria Smith



Alexandria Smith is a pipe organ technician currently employed at John-Paul Buzard Pipe Organ Builders. She has passionately trained as a musician since a young age, beginning with piano before starting oboe. Her journey as an instrument technician began while she was a freshman in college.

In spring 2017 through winter 2018, Alexandria studied organ with Joby Bell and was awarded the Wallace Organ Scholarship. Alexandria received the E. Power Biggs Fellowship of the Organ Historical Society in 2018, deepening her love of historic organs. She will graduate from Appalachian State University with a Bachelors in Music Industry degree: merchandising and manufacturing, with a minor in general business in May 2019. Alexandria spent two summers as an intern at Buzard before beginning full-time work in January 2019. She finds maintaining instruments and keeping the builders’ original style as alive as possible extremely rewarding. Her work lies mostly in late nineteenth- and twentieth-century organs.

An interesting fact: My primary instrument in college was oboe, English horn, and Baroque oboe.

Proudest achievement: Joining the service department at Buzard Organs. It is a well-rounded team, and everyone has so much knowledge to share and pass on, and I get to work on so many rewarding projects.

Career aspirations and goals: I hope to join a pipe organ company and to continue to grow my knowledge as much as possible on the instrument.

Emily Solomon



photo credit: Natasha Janardan

Emily Solomon is currently pursuing a Doctor of Musical Arts degree in sacred music from the University of Michigan, Ann Arbor. Her prior degrees include dual Master of Music degrees in early keyboard instruments and sacred music from the University of Michigan and a Master of Arts in music research from Western Michigan University with a thesis on Johann Walter’s *Geistliches Gesangbüchlein*. Emily is the executive director for the Academy of Early Music in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. She is also a continuing visiting artist in harpsichord at Western Michigan University. In May 2018, Emily was invited to perform on the Nordic Historical Keyboard

Festival in Kuopio, Finland. She toured Germany, Poland, and the Czech Republic as the organist for the Concordia University Ann Arbor choir in May 2017. A proud Michigan native, Emily is a Certified Tourism Ambassador™ for Washtenaw County and serves on the board of the Soo Locks Visitors Association in the Upper Peninsula.

An interesting fact: I love Great Lakes freighters! I’m frequently involved with maritime activity in the Upper Peninsula and have been a long-time member of the American Society for Marine Artists.

Proudest achievement: When I began organ lessons at the age of 19, I had no idea that I would go on to earn advanced degrees in this field. I’m both proud of and humbled by what I have been able to accomplish in the last nine years.

Career aspirations and goals: I hope to continue my work in church music, performing arts management, and early music while also becoming an effective and influential pedagogue.

Website: www.emilysolomon.com.

Congratulations Jessica Park
on your selection to the 20 Under 30 Class of 2019!

You’ve achieved so much since winning the very first TCAGO/Pipedreams Scholarship in 2008.

We applaud your subsequent achievements and wish you the very best!

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20 Under 30 Class of 2019

**Daniel Aune
Donald Sutherland
John Walker**

Congratulations

Alexandria Smith
20 under 30 Class of 2019

Buzard Pipe Organ Builders

Mitchell Stecker



photo credit: Anne Seraphine

Mitchell Stecker is director of chapel music and carillonneur at The Citadel, Charleston, South Carolina. He is an alumnus of the University of Florida (Bachelor of Music and Bachelor of Arts in linguistics, 2014), studying principally with Laura Ellis. In 2015, Mitchell spent six months at the Royal Carillon School (Mechelen, Belgium) before returning to UF to pursue the Master of Music (musicology), which he will receive in May of this year. Prior to his current role, Mitchell served as carillon fellow to Geert D'hollander at Bok Tower Gardens, Lake Wales, Florida, from 2017 to 2018.

Mitchell is also an active composer, with titles published by the Guild of Carillonneurs in North America and American Carillon Musical Editions, and

with several commissions in progress. His scholarly interests include shape-note music, campanological topics, and the music of Peter Benoit and the Flemish Romantic. He is an active member of the GCNA, serving as the guild's corresponding secretary since 2017; in 2016, he was awarded the guild's Barnes Scholarship to study Roy Hamlin Johnson's monumental *Carillon Book for the Liturgical Year* and its relation to Bach's *Orgelbüchlein*. In his free time, Mitchell is an avid fasola singer, enjoys studying languages, and is passionate about good food and drink.

An interesting fact: In 2011, I took part in the "largest carillon recital in history." Designed to commemorate the seventy-fifth congress of the Guild of Carillonneurs in North America, a novelty concert program was presented in which seventy-five individual performers all shared an hour-long recital program.

Proudest achievement: As a freshman at the University of Florida, I originally declared a major in engineering, with no intention of studying music. I had the occasion to re-evaluate my purpose and realized that my calling was elsewhere. The simple fact of being a church musician is a great source of pride for me. I find the work of leading God's people in praise to be tremendously fulfilling and am proud that such a significant responsibility falls to me.

Career aspirations and goals: I hope to serve as a church musician in whatever capacity I am best suited for, for as long as I can. Additionally, I aspire to continue to grow as a scholar and eventually seek a doctoral degree in musicology. Avocationally, I am in the midst of compiling several new compilations of fasola music and hope to see these offerings find a place within the shape-note singing community.

Grant Wareham



photo credit: Natalie Gaynor Photography

University's Shepherd School of Music, Houston, Texas, where he studied with Ken Cowan, graduating *cum laude* and with distinction in research and creative work. While at Rice, Grant served as Moseley Memorial Organ Scholar and assistant organist at Saint Thomas Episcopal Church, Houston, and as associate organist at Palmer Memorial Episcopal Church, Houston, where he worked with music director Brady Knapp and artist-in-residence and organist Ken Cowan.

Winner of both the First and Audience prizes at the 2017 Albert Schweitzer Organ Competition in Hartford, Connecticut, Grant was also a featured performer at the 62nd annual convention of the Organ Historical Society in Saint Paul, Minnesota. This June, he will compete in the 2019 Longwood International Organ Competition at Longwood Gardens in Kennett Square, Pennsylvania.

Grant is currently pursuing his Master of Music degree at the Yale

University Institute of Sacred Music and School of Music, New Haven, Connecticut, where he studies organ with Thomas Murray. He also serves as organ scholar at Christ Church, New Haven, one of America's renowned Anglo-Catholic parishes, where he works alongside choirmaster Nathaniel Adam and organist and artist-in-residence Thomas Murray.

An interesting fact: I am an avid distance runner and completed two half-marathons in 2018.

Proudest achievement: Winning the first and audience prizes at the 2017 Schweitzer Competition, then playing the Fauré *Requiem* three days later with

the University of Saint Thomas Singers under the direction of Brady Knapp.

Career aspirations and goals: I firmly believe in a very strong future for the organ, and every organist who feels this way has a duty to train and nurture successive generations in the art of organ playing. Therefore, I want to teach at the collegiate level to pass on the incredible legacies that all of my teachers have given to me. I greatly enjoy serving in churches as a source of professional and personal fulfillment and would love to be employed at a church with a vibrant music tradition. I also love learning new instruments and hope to have an active performing career.

The staff of THE DIAPASON congratulates the 20 Under 30 Class of 2019!

Congratulations to Mitchell Stecker

From the organ and carillon studios at the University of Florida

Go Gators!

CONGRATULATIONS

Grant Wareham

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Tolland, Connecticut
Saving Organs—“101”

Times have changed, and over recent decades there's been added concentration on the complete reconditioning of pipe organs. As many will note, rather than only new instruments, front cover articles now occasionally feature older organs that have been completely reconditioned. Granted, they're usually high profile, large projects; it's always great to know these important organs have been saved.

But for all the large ones, there are many smaller pipe organs with good roots that remain important to the communities they serve. Some are musically special and, given that they make up the musical fabric of most American churches, it seemed right to feature some smaller, older organs that were selected for major reconditioning. The projects here were all completed between ten and twenty years ago. Also, the organists then are the organists now. When recently asked what they would do differently, their answers were unanimous—nothing! Looking back, each felt their decision to totally renovate was right, financially and musically.

Once their chassis are at our shops and the equipment laid out on the benches, our technicians get a peek into the past as some of the earlier electric- and tubular-pneumatic actions can test the best. The learning process uncovers both revelations and disasters in chassis design. Our techs are always eager to figure out how something was supposed to work. Sometimes figuring it out helps to understand why a particular firm's output wasn't very big. Regardless, at one time, most all these organs worked and worked very well. Making that happen again is a big part of any major reconditioning project. Here are three organs that got the works and deserve to be noticed for their time-proven construction and excellent, original sound. They remain, good, dependable, Sunday morning church organs.

Putnam Congregational Church
(United Church of Christ),
Putnam, Connecticut
Hall Organ Company Opus 328
(1921). FBI project 209, 2005

Like so many small Connecticut towns, Putnam's base was its textile mills. (As long as a river ran through it, a Connecticut town usually had mills.) The Congregational Church, at the top of Main Street, did a big business. Their Hall was the church's third organ. The first was E. & G. G. Hook's Opus 362, a one-manual, twelve-rank instrument built in 1865 and installed in the choir gallery. The second, an 1891 George Stevens, built in Cambridge, Massachusetts, spanned the entire width of the chancel. Thirty years later, when the church decided they wanted all the chancel space back, a contract was signed with the Hall Organ Company of West Haven, Connecticut, for their Opus 328, a two-manual with but thirteen ranks. This instrument was tucked into unused spaces behind each sidewall of the chancel. As such, the chambers are well placed but small and crammed with organ equipment—certainly not service-friendly.

By the time we were called in, its chassis had many problems and its pipes had enough metal and speech issues that a good tuning wasn't possible. The original Spencer turbine blower in the basement had been abandoned for two foreign ones that were annoyingly audible in the church. Regardless, the Hall's pipes (some from the church's two previous organs) were all there as well as an Austin console built new in the 1980s.

The committee and the pastor, Tom Meyers, were interested in the best possible job. The budget was tight, but they realized the importance of the moment and its effect on the church's musical future. We worked together and carefully dissected what needed to happen from costlier dreamscape additions.

We removed the organ to our shops. Except for the swell shades, the chassis was totally reconditioned. The pipes were in the toughest shape of all. We scrubbed, repaired, and closely re-regulated them on our voicing machines. With our guidance, two very mechanically gifted church members tackled the Spencer blower. The motor went to a motor shop for a thorough check over and new bearings. The console needed no more than general cleaning. The original one-level mechanical combination action works well. The chambers and the blower room were completely gutted and resurfaced. Thanks to dedicated and talented church members, the chamber walls and ceilings were painted gloss white and floors deck gray. Both chambers were totally relighted.

The biggest change was driven by the need to improve service access. No one wanted to cheat the organ out of a serviceable future again. The Swell access hatch had been totally blocked by the 16' Bourdon pipes. Getting in the Swell required awkward (nearly dangerous) façade pipe and swell shade removal. The hatch had to again be made to work. The only way was to replace the Bourdons with digital Pedal stops. Not a decision any of us embraced but one that worked out well.

I think the renovated organ would have even made Harry Hall proud. Most importantly, it is wonderfully musical and works well for church services and choir accompaniment. Without doubt, and especially with the room's bright, half-second reverb, it could be considered for some limited concert use. Every stop is musical, making combinations of sounds seemingly endless. Except for an orphaned Skinner Trompette that replaced a supply house English Horn, the specification is unchanged.

Putnam Congregational Church
Hall Opus 328
13 ranks, 781 pipes

GREAT		
8'	Open Diapason	61 pipes
8'	Viole d'Gamba	61 pipes
8'	Melodia	61 pipes
8'	Dulciana	61 pipes
4'	Octave	61 pipes
4'	Flute	61 pipes
	Chimes (digital)	
	Harp (digital)	
SWELL		
8'	Violin Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Salicional	61 pipes
4'	Celeste (TC)	49 pipes
4'	Flute	61 pipes
4'	Violina	61 pipes
8'	Trompette	61 pipes
PEDAL		
16'	Bourdon (digital)	
16'	Lieblich Gedeckt (digital)	
8'	Bourdon (digital)	
8'	Gedeckt (digital)	

Central Congregational Church
(United Church of Christ),
Newburyport, Massachusetts
E & G. G. Hook Opus 310 (1862).
FBI project 230, 2005

Central Congregational Church is a vibrant and busy place of worship in the heart of the beautiful waterfront community of Newburyport. Michael Hamill is the seasoned organist and choir director.



Putnam Congregational Church (United Church of Christ), Putnam, Connecticut, Hall Organ Company Opus 328



A view of the reconditioned Swell division in the Putnam Congregational Church organ

We were called in 2004 to survey for a possible major reconditioning. There was a definite cap on spending. Changes that occurred over the years included the Swell's expansion to a 61-note compass and the addition of electro-pneumatic pull-downs on the slider chests when the instrument was moved to chancel chambers in 1953. Except for the Celeste and Quint, most of the pipes appear to be original. All the changes were done well and now, in its second century of service, the organ was greatly intact. The chancel move came with winding (bellows) issues that had the pressure in the Great dropping by a whopping 30%. The electric console had been built with used parts, many of which were in trouble. Some pipes were damaged to the point they could not tune. The 16' Wood Opens were too tall to fit within the chancel chamber, so someone had simply cut them down until they did. Of course, the severely shortened pipes were nowhere near pitch, and their speech was "just a bit" affected, but there they stood—or what was left.

We removed the entire instrument. While it was gone, the church's contractors rebuilt and painted the chambers gloss white. The organ's chassis was completely reconditioned, and the hopeless and non-original Great winding system was replaced. Added chamber openings got the organ's resources into both chancel and nave. New and effective shades faced the Swell. The console was totally gutted to its core. Structural issues were addressed. The pedalboard was rebuilt, and the keyboards and stop rail replaced. A new electronic relay made for improved articulation while providing all the modern features.

The console became comfortable and a pleasure to play. Perhaps most

important and satisfying were the Hook pipes. As they were cleaned, repaired, and regulated, they came back to life. Haskellizing the 16' Pedal Open Woods made their speech like new again—and at the right pitch. With the pressures corrected and steady, the organ took on marvelous ensembles and again, individual stops all spoke with new life. The flutes are magical. Without doubt, the room's bright acoustic helps.

With both these organs, sticking with necessities and making the most of what was there brought the costs down and honestly made both jobs special—for us and for the churches.

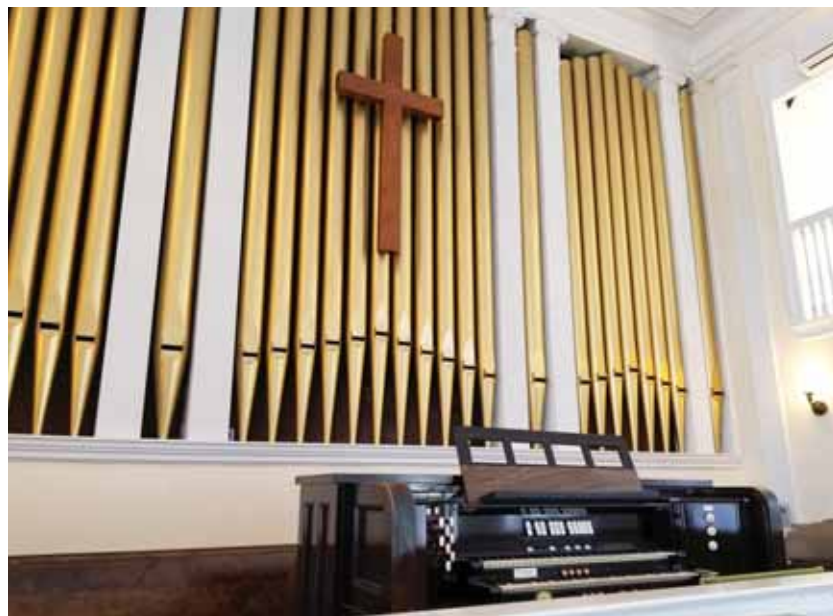
Central Congregational Church
E. & G. G. Hook Opus 310
24 ranks, 1,418 pipes

GREAT		
16'	Open Diapason	61 pipes
8'	Open Diapason	61 pipes
8'	Melodia	61 pipes
8'	Stopped Diapason	61 pipes
8'	Dulciana	61 pipes
4'	Principal	61 pipes
4'	Chimney Flute	61 pipes
2 1/2'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
8'	Trumpet	61 pipes
8'	Clarionet	61 pipes
	Chimes	21 tubes

SWELL		
16'	Bourdon	61 pipes
8'	Open Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Viola da Gamba	61 pipes
8'	Celeste (TC)	49 pipes
8'	Aeoline	61 pipes
4'	Principal	61 pipes
4'	Flute	61 pipes
2'	Flautino	61 pipes
1 1/2'	Quint	61 pipes
8'	Oboe	61 pipes
	Chimes (Great)	
	Tremolo	



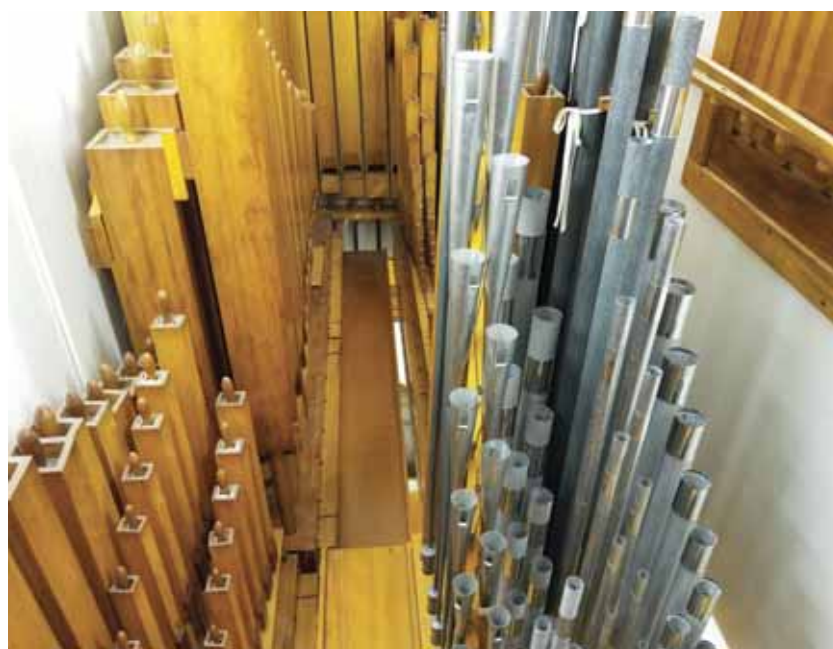
Central Congregational Church (United Church of Christ), Newburyport, Massachusetts, E & G. G. Hook Opus 310



Ellington Congregational Church (United Church of Christ), Ellington, Connecticut, J. W. Steere & Sons Opus 687



The console of the organ in Central Congregational Church (United Church of Christ), Newburyport, Massachusetts



The Swell division of the J. W. Steere & Sons organ, Ellington Congregational Church



Rebuilt Swell slider mechanisms in the Newburyport organ



The reconditioned Great division in the Newburyport organ

Ellington's Steere was different in that no harm had ever come to it. In over 85 years, other than basic tuning, the Steere had simply been left alone. It got dirty, and the leather began showing wear. When the relay switches and blower room static reservoir gussets gave out, it was decided to clean and releather. Like always, money wasn't growing on trees. The organ continued to serve the church well, therefore the decision was made to thoroughly recondition but with no changes whatever.

Like the other projects already mentioned, the instrument was removed, the chassis was releathered, the pipes all cleaned, the chambers repaired, painted, and lighted (above and below the chests), and the organ reinstalled. The console needed so little that we left it in the building. There would be no new electronic combination action: with but eleven knobs, the console is easily maneuvered. Fear not, if one needs them, there are three (count 'em) generals. They're easily reset with a visit to its in-chamber switches. The blower still starts with the original "Frankenstein" type switch mounted next to the bench.

The chamber is the entire back wall of the chancel, and the console and choir sit directly in front of it, facing the congregation. The set up couldn't be better. Simple, but stately façade pipes make for a beautiful backdrop for the choir. Perhaps most astonishing is the fact that the organ is so small but, in every way, works so well. Thanks to Steere's pipe scales, pressure (six inches), and a bright, half-second reverb, the organ enjoys a rich sound that simply doesn't get a lot more satisfying for church services and choir accompaniment. Honestly, when finished, the organ really didn't sound a lot different. But then, it didn't need to; it's wonderful as it is, just as Mr. Steere left it back during World War I. One wonders, if all organs were left alone, like this one was, would more organs survive?

None of these projects exceeded \$300,000; most were much less. All of them continue to work very well and sound great, and although I know that's got much to say for our talented technicians, I think it also underscores just how smart and talented the original builders were, mechanically and tonally. These are still *their* organs, and each one continues to work as well as it did originally. They were and continue to be much a part of each church's musical fabric. The congregations wanted to keep them. It is New England after all, and what was good enough for our forefathers is more than good enough for us. Reasonably, there's a bit of this thinking throughout many of America's

churches. Perhaps yours is one and that what's above will offer some guidance.

Ellington Congregational Church
J. W. Steere & Sons Opus 687
9 ranks, 592 pipes

GREAT

8'	Diapason	61 pipes
8'	Melodia	61 pipes
8'	Dulciana	61 pipes

SWELL

16'	Bourdon (ext Gedeckt)	12 pipes
8'	Diapason	73 pipes
8'	Gedeckt (unit)	73 pipes
8'	Salicional	73 pipes
4'	Harmonic Flute	73 pipes
8'	Oboe	73 pipes

PEDAL

16'	Bourdon	32 pipes
16'	Gedeckt (Swell)	

—Michael E. Foley
President and founder
Foley-Baker, Inc.

Builder's website: <http://foleybaker.com/>

All photos of the Newburyport and Putnam organs are by Mark Manring (<https://www.manring.net/>).

Photos of the Ellington organ by Foley-Baker, Inc.

Cover page, clockwise, from top left: Central Congregational Church, Newburyport, exterior; Putnam Congregational Church exterior; Newburyport pipe chamber; Putnam pipe chamber. Ellington Congregational Church exterior; Ellington pipe chamber.

Ellington Congregational Church
(United Church of Christ),
Ellington, Connecticut
J. W. Steere & Sons Opus 687 (1916).
FBI project 100-133, 1997

Ellington, Connecticut, is a beautiful country town. The Congregational Church, with its magnificent steeple soaring above the green, is the town's centerpiece. Designed by Clark and Arms of New York, it's the church's fourth such edifice.

New Organs

Schoenstein & Co.,
Benicia, California
Mikell Chapel, Cathedral of
Saint Philip, Atlanta, Georgia

A small instrument in a busy Episcopal cathedral chapel carries a heavy load of musical responsibility. In one day it may have to serve a small family funeral, a wedding filled to capacity, a rehearsal, and a service. In Mikell Chapel there is daily Morning Prayer and on Sunday two morning Eucharists and a Spanish language Eucharist. It is the main practice organ and often used in small musical programs and student recitals.

A variety of tonal color is important, but even more so is expression control, especially in a small instrument. We like to have everything under expression with the possible exception of a 16' independent Pedal stop. In some cases, however, there is no way to place Great and Swell side-by-side so the Great must be unexpressive. For this instrument and several others we have adapted E. M. Skinner's characteristically practical as well as artistic solution: a luxuriously complete Swell organ with just one or two stops in the Great and Pedal plus borrows from the Swell. One way to get variety from a limited number of stops is to avoid repetition of tone colors. Also, 70% of the voices are at 8' pitch and below—where tonal color counts most. Finally, the Swell includes our double expression system for the higher pressure Trumpet and Gambas, giving the Swell an extended dynamic range.

Mikell Chapel was served by an electronic organ for many years but had a chamber prepared for a future pipe organ. It is perhaps one of the most strangely shaped chambers we have ever encountered, and the tone opening into the chapel is quite limited. The bulk of the chamber was used for the Swell with the two Great stops directly behind the tone opening. To accommodate the very unusual chamber layout, the pipes of the 16' Swell Bourdon are placed horizontally on the chamber floor. The independent Pedal Sub Bass was placed in display in the southwest corner of the chapel near the console.

Special attention was given to make the console playing aids and accessories comparable to the Schoenstein console that controls the Aeolian-Skinner in the Cathedral Church. This makes the chapel organ an effective vehicle for practice when the church is not available.

The instrument, known as the Thomas Ruben Jones Memorial Organ, was given in memory of Thomas Ruben Jones (1929–2014) by Delbert Lowell Jacks. The organ was completed in 2018 and presented in recitals by David Fishburn and Patrick A. Scott on March 2,



Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia, Schoenstein & Co. organ

and by Marie Pettet on March 3. The organ was dedicated in a Eucharist celebrated by the Very Reverend Samuel G. Candler, dean of the cathedral on March 4. The organ project was under the direction of David Rocchio, director of stewardship and gift planning, and

David Fishburn, representing the music department headed by Dale Adelman, canon for music.

—Jack M. Bethards
President and Tonal Director
Schoenstein & Co.
Pipe Organ Builders

Builder's website:
<https://schoenstein.com>.

Cathedral website:
www.cathedralatl.org.

Photo credit: Louis Patterson

Schoenstein & Co.

Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia

GREAT (Manual I)		SWELL (Manual II, expressive)		PEDAL		Couplers		
16'	Bourdon (Swell)	61 pipes	16'	Bourdon (ext 8' Ch. Fl.)	12 pipes	32'	Resultant	Great to Pedal
8'	Open Diapason		8'	Horn Diapason	61 pipes	16'	Sub Bass (Bourdon treble)	Great to Pedal 4
8'	Horn Diapason (Swell)		8'	Gamba†	61 pipes	16'	Bourdon (Swell)	Swell to Pedal
8'	Gamba (Swell)		8'	Gamba Celeste (TC)†	49 pipes	8'	Principal (Gt, 8' Open Diapason)	Swell to Pedal 4
8'	Gamba Celeste (Swell)		8'	Silver Flute (Ch. Fl. bass)	49 pipes	8'	Horn Diapason (Swell)	Swell to Great 16
8'	Silver Flute (Swell)	61 pipes	8'	Chimney Flute	61 pipes	8'	Gamba (Swell)	Swell to Great
8'	Chimney Flute (Swell)		4'	Gemshorn	61 pipes	8'	Chimney Flute (Swell)	Swell to Great 4
4'	Principal		4'	Chimney Flute (ext 8')	12 pipes	4'	Fifteenth (Gt, 8' Open Diapason)	
4'	Chimney Flute (Swell)		2½'	Nazard (Chimney Flute)		4'	Silver Flute (Swell)	† Stops under double expression
2'	Fifteenth (Swell)		2'	Fifteenth (ext Gemshorn)	12 pipes	16'	Contra Oboe (Swell)	†† Mixture cut out with coupler
2'	Mixture (III – Swell)		1½'	Tierce (TC)	42 pipes	8'	Trumpet (Swell)	
8'	Trumpet (Swell)		2'	Mixture (III)††	166 pipes	8'	Oboe (Swell)	2 manuals, 16 ranks, 930 pipes
8'	Clarinet (Swell)		16'	Contra Oboe	73 pipes	8'	Clarinet (Swell)	
	Great 16		8'	Trumpet †	61 pipes	4'	Oboe (Swell)	
	Great Unison Off		8'	Oboe Horn (ext)		4'	Clarinet (Swell)	
	Great 4 ††	8'	Clarinet	61 pipes				
			Tremulant					
			Swell 16					
			Swell Unison Off					
			Swell 4 ††					

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 MAY
Sarah Hawbecker; Peachtree Road United Methodist, Atlanta, GA 12 noon

16 MAY
Gail Jennings, Shin-Ae Chun, & Alice Van Wambeke, Bach, *Well-Tempered Clavier*; First Baptist, Ann Arbor, MI 12:15 pm

17 MAY
Rosalind Mohnsen; Trinity Episcopal, Boston, MA 12:15 pm
Karen Beaumont; St. Malachy's Catholic Church, New York, NY 6:30 pm
David Baskeyfield, recital and silent film; Overbrook Presbyterian, Philadelphia, PA 7 pm
• **Wilma Jensen**; Trinity English Lutheran, Fort Wayne, IN 12:10 pm
• **Isabelle Demers**; St. Raphael Catholic Church, Naperville, IL 7:30 pm

18 MAY
Ken Cowan; St. Thomas Church, Fifth Avenue, New York, NY 3 pm
Robert McCormick; Calvary Episcopal, Summit, NJ 7 pm
Aaron David Miller, with Manual Cinema-ADA/AVA; Kimmel Center, Philadelphia, PA 8 pm
• **Wilma Jensen**, masterclass; Trinity English Lutheran, Fort Wayne, IN 9 am

19 MAY
Nathaniel Gumbs; Trinity Lutheran, Worcester, MA 4 pm
Renée Anne Louprette; Brick Presbyterian, New York, NY 5 pm
Sandro Russo, organ & piano, works of Liszt; Scarsdale Congregational Church UCC, Scarsdale, NY 5 pm
Robert McCormick; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
Michael Hey; Sts. Philip & James Catholic Church, Baltimore, MD 3 pm
Peter DuBois; Christ Episcopal, Easton, MD 4 pm
Wayne Wold; St. John's Episcopal, Elliott City, MD 4 pm
Joshua Stafford; Grace United Methodist, Hagerstown, MD 4 pm
The Chenault Duo; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Nicholas Schmelter, with piano; First Presbyterian, Caro, MI 4 pm
Thomas Fielding; Loyola University, Chicago, IL 3 pm
Schubert, *Mass in G*; Church of St. Agnes, St. Paul, MN 10 am

20 MAY
Peggy Massello; Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY
Paige Busse, Marshall Joos, Colin Lapus, Benjamin W. Pajunen & Joshua Pak; Methuen Memorial Music Hall, Methuen, MA 8 pm
Handel, *Dixit Dominus*, Haydn, *Harmoniemesse*; St. Ignatius Loyola, New York, NY 8 pm
Scott Atchison & Nicole Marane; Peachtree Road United Methodist, Atlanta, GA 12 noon

23 MAY
St. James School Choir; St. John's Episcopal, Hagerstown, MD 7:30 pm

24 MAY
Alex Ashman; First United Methodist, Hershey, PA 7 pm
• **Michael Plagerman**; First Presbyterian, Saginaw, MI 7:30 pm

26 MAY
Rebecca Marie Yoder; Washington National Cathedral, Washington, DC 5:15 pm

Pamela Meys Kane; Holy Spirit Lutheran, Charleston, SC 3 pm
Mozart, *Trinitatis Mass*; Church of St. Agnes, St. Paul, MN 10 am

27 MAY
Lee Kohlenberg; Grace Church Cathedral, Charleston, SC 10 am

28 MAY
Jonathan Schakel; Cathedral Church of St. Luke & St. Paul, Charleston, SC 10 am

29 MAY
Richard Gress; Methuen Memorial Music Hall, Methuen, MA 8 pm
James Mellichamp; Cathedral of St. John the Baptist, Charleston, SC 10 am
Patrick Scott; Peachtree Road United Methodist, Atlanta, GA 12 noon
Kathrine Handford; Lawrence University, Appleton, WI 12:15 pm

30 MAY
Ascension Evensong; Emmanuel Episcopal, Chester Parish, Chestertown, MD 6 pm
Richard Gray; St. Philip's Church, Charleston, SC 10 am
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

31 MAY
+ **Vaughn Mauren**; St. James's Episcopal, West Hartford, CT 7 pm
Eli Roberts; St. Matthew's Lutheran, Charleston, SC 10 am

1 JUNE
Alchemy Choral Ensemble; First Church of Christ Congregational, Glastonbury, CT 7:30 pm

2 JUNE
Christa Rakich; St. John's Episcopal, West Hartford, CT 12:15 pm
Choral concert; United Congregational Church of Tolland, Tolland, CT 4 pm
Children's choirs concert; St. Ignatius Loyola, New York, NY 2 pm
Jillian Gardner; Gloria Dei Lutheran, Huntington Station, NY 4 pm
Kenneth Danchik; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
John Walthausen; Washington National Cathedral, Washington, DC 5:15 pm
Yuri McCoy, with piano; The Citadel, Charleston, SC 3 pm
Colin Knapp; First Presbyterian, Ypsilanti, MI 4 pm
Mozart, *Missa Longa in C*; Church of St. Agnes, St. Paul, MN 10 am

3 JUNE
Robert Gant, with trumpet and piano; St. Matthew's Lutheran, Charleston, SC 10 am
Isabelle Demers; Southern Illinois University, Carbondale, IL 7:30 pm

4 JUNE
Jonathan Walthausen; Cathedral of St. John the Baptist, Charleston, SC 10 am

5 JUNE
Isaac Drewes; Methuen Memorial Music Hall, Methuen, MA 8 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Randall Sheets, with trumpet; First (Scots) Presbyterian, Charleston, SC 10 am
Samuel Buse; Memorial Presbyterian, Appleton, WI 12:15 pm

6 JUNE
John Nothaft; St. John's Lutheran, Charleston, SC 10 am
Andrew Kreigh; Holy Name Chapel, Madison, WI 7 pm

7 JUNE
Todd Wilson; Sacred Heart Basilica, Syracuse, NY 7 pm
Mark King, with violin; St. John's Episcopal, Hagerstown, MD 7 pm
David Kiser, with piano; St. Matthew's Church, Charleston, SC 10 am
Kira Garvie; First Presbyterian, Evansville, IN 7 pm
David Jonies, with Milwaukee Symphony Orchestra; Marcus Center, Milwaukee, WI 11:15 am

8 JUNE
David Jonies, with Milwaukee Symphony Orchestra; Marcus Center, Milwaukee, WI 8 pm

9 JUNE
Gail Archer; Cathedral of All Saints, Albany, NY 2:30 pm

Bert Adams, FAGO
Park Ridge Presbyterian Church
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We congratulate the young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday.

20
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30

APOBA graciously provides a subscription to *The Diapason* to all members of our 20 Under 30 Class of 2019.

Calendar

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Christopher Berry; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
David Jonies, with Chicago A Cappella; St. Thomas the Apostle Catholic Church, Chicago, IL 3 pm
Haydn, *Heiligmesse*; Church of St. Agnes, St. Paul, MN 10 am

11 JUNE

Joshua Stafford; First Presbyterian, Glens Falls, NY 7:30 pm

12 JUNE

Eric Plutz; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Schnurr; Christ Church, Michigan City, IN 12:15 pm
David Heller; Zion Lutheran, Appleton, WI 12:15 pm

13 JUNE

Kevin Edens; Holy Name Chapel, Madison, WI 7 pm

15 JUNE

Monica Czausz; Kimmel Center, Philadelphia, PA 11 am & 5 pm

16 JUNE

Jeremy Filsell; Christ Church Capitol Hill, Washington, DC 5 pm
Paul Griffiths; Washington National Cathedral, Washington, DC 5:15 pm
Stephen Buzard; Loyola University, Chicago, IL 3 pm
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

17 JUNE

• **Michael Hey**; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

19 JUNE

Jonathan Vaughn; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Schnurr; Trinity Lutheran Kaukauna, WI 12:15 pm
Jillian Gardner; Ss. Peter & Paul Catholic Church, Milwaukee, WI 1:15 pm
• **Lynne Davis**; Church of the Gesu, Milwaukee, WI 7:30 pm

20 JUNE

Michael Mills; Holy Name Chapel, Madison, WI 7 pm

21 JUNE

+ **Bruce Neswick**; First Presbyterian, Stroudsburg, PA 7 pm

23 JUNE

Jackson Borges; Washington National Cathedral, Washington, DC 5:15 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

24 JUNE

Robert McConnell; Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE

Christa Rakich; Methuen Memorial Music Hall, Methuen, MA 8 pm
The Chenaults; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
David Atteln; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

27 JUNE

Don VerKuijen; Holy Name Chapel, Madison, WI 7 pm

28 JUNE

Marijim Thoene; St. Francis of Assisi Catholic Church, Ann Arbor, MI 7 pm

30 JUNE

• **Joshua Stafford**; Chautauqua Institute, Chautauqua, NY 6:30 pm
• **Scott Dettra**, with brass; Central Reformed, Grand Rapids, MI 8 pm

UNITED STATES

West of the Mississippi

16 MAY

Amanda Mole; The Episcopal School of Dallas, Dallas, TX 7:30 pm

17 MAY

Mina Choi; Christ Episcopal, Tacoma, WA 12:10 pm

19 MAY

Earl Naylor; Trinity-Las Americas United Methodist, Des Moines, IA 3 pm

Jonathan Wohlers, with soprano; St. Andrew's Episcopal, Tacoma, WA 3 pm
St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Gail Archer; St. Bede's Episcopal, Menlo Park, CA 4 pm

20 MAY

Andrew Koch; St. James Catholic Cathedral, Seattle, WA 7:30 pm

26 MAY

Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 MAY

Sandro Russo, organ & piano, works of Liszt; Mission Dolores Basilica, San Francisco, CA 7:30 pm

9 JUNE

Gregory Hand; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Christopher Houlihan; Davies Symphony Hall, San Francisco, CA 3 pm

13 JUNE

Nancy Ypma; St. Olaf College, Northfield, MN 10 am
Lyn Loewi, lecture; St. Olaf College, Northfield, MN 12 noon
Caroline Diamond, **Mary Newton & Kathy Borger**; St. Olaf College, Northfield, MN 2 pm
Therees Hibbard, lecture; St. Olaf College, Northfield, MN 3 pm
Evensong; St. Olaf College, Northfield, MN 7 pm

14 JUNE

Karen Black, works of Decker; St. Olaf College, Northfield, MN 9 am
Kathrine Handford, lecture/recital; St. Olaf College, Northfield, MN 10 am
Martha Barth, **Susan Powell & Katie Moss**; St. Olaf College, Northfield, MN 11 am
Susan Cherwien, lecture; St. Olaf College, Northfield, MN 2 pm
Marie Rubis Bauer; St. Olaf College, Northfield, MN 4 pm
Cathy Rodland, **Shelly Moorman-Stahlman & Nicole Keller**; St. Olaf College, Northfield, MN 8 pm

18 JUNE

Gail Archer; Episcopal Church of the Good Shepherd, Lake Charles, LA 7:30 pm

INTERNATIONAL

15 MAY

Renata Marcinkute; Frauenkirche, Dresden, Germany 8 pm
Nathan Laube; Radio France, Paris, France 8 pm

16 MAY

Iaria Centorrino; St. Margaret Lothbury, London, UK 1:10 pm

17 MAY

Stefan Kordes; St. Jacobi, Göttingen, Germany 6 pm
Martin Gregorius; St. Pankratius-Kirche, Gütersloh, Germany 9 pm

18 MAY

Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Angela Metzger; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Stefano Pellini; Abteikirche, Brauweiler, Germany 8 pm
Karel Baeten; Basilika, Tongeren, Belgium 4 pm
Vierne, *Messe solennelle*; Collégiale Saint-Barthélemy, Liège, Belgium 8 pm
Benjamin Alard, organ & harpsichord; Temple du Foyer de l'Âme, Paris, France 12:30 pm
Philip Scriven; St. Alban's Cathedral, St. Alban's, UK 5:30 pm

19 MAY

Franz Danksagmüller; Jesuitenkirche, Vienna, Austria 6:20 pm
Stephan Ronkov; Willibrordi-Dom, Wesel, Germany 6 pm
Dietrich Kollmannsperger; St. Jacobi, Salzderhelden, Germany 6 pm
Thomas Ospital; Munster, Basel, Switzerland 6 pm
Nicholas Haigh; St. Paul's Cathedral, London, UK 4:45 pm

Calendar

20 MAY
Thomas Leech; Cathedral, Leeds, UK 1 pm

21 MAY
Rien Donkersloot; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm
Katelyn Emerson; St. Lawrence Jewry, London, UK 1 pm
Janette Fishell; Grosvenor Chapel, London, UK 1:10 pm

22 MAY
Holger Gehring, with trumpet and alto; Kreuzkirche, Dresden, Germany 8 pm

23 MAY
Hans-Georg Reinertz; St. Margaret Lothbury, London, UK 1:10 pm

24 MAY
David Pipe; Lutherkirche, Schönhofen, Germany 7:30 pm
Daniel Moulit; Bloomsbury Central Baptist, London, UK 4 pm
Denis Bédard; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

25 MAY
Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
David Pipe; St. Mauritius Kirche, Hardesgen, Germany 6 pm
Choir concert; Willibrordi-Dom, Wesel, Germany 6:30 pm
Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Benjamin Alard; Cathédrale Saint-Vincent, Saint-Malo, France 8:30 pm
Daniel Moulit; Bloomsbury Central Baptist, London, UK 4 pm
Sebastian Gillot; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

26 MAY
Martin Hasselböck; Jesuitenkirche, Vienna, Austria 6:20 pm
Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Roland Maria Stagnier; St. Michaelis, Hamburg, Germany 1 pm
Werner Parecker; St. Michaelis, Hamburg, Germany 2 pm
Christian Skobowsky; St. Michaelis, Hamburg, Germany 3 pm
Michael Mages; St. Michaelis, Hamburg, Germany 4 pm
Christian Skobowsky; St. Michaelis, Hamburg, Germany 5 pm
Johannes Krutmann, with Choralschola des Knabenchores Hagen; Liebfrauenkirche, Hamm, Germany 5 pm
Choral Evensong; St. Michaelis, Hamburg, Germany 6 pm
Michael Schönheit; Stiftskirche/Dom, Bad Gandersheim, Germany 6 pm
David Timm; St. Michaelis, Hamburg, Germany 7:30 pm

Monica Melcova; St. Pankratius-Kirche, Gütersloh, Germany 5 pm
Jonathan Scott, with piano; Salle Philharmonique, Liège, Belgium 4 pm

28 MAY
Dasol Rhee; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Ghislaine Reece-Trapp; St. Lawrence Jewry, London, UK 1 pm

29 MAY
Stefan Vielgelahn; Kathedrale, Dresden, Germany 8 pm

30 MAY
Helmut Deutsch; Klosterkirche, Maulbronn, Germany 6 pm
Gauthier Bernard, with trumpet; Chapelle de Bavière, Liège, Belgium 3 pm & 5 pm
Benjamin Alard, harpsichord; Palau de la Música, Barcelona, Spain 8 pm

31 MAY
Caline Malnoury; St. Jacobi, Göttingen, Germany 6 pm
Johannes Mayr, silent film; Jesuitenkirche, Heidelberg, Germany 9:30 pm

1 JUNE
Horst Allgaier; Münster, Überlingen, Germany 11:30 am
Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
Ludwig Auderssch; Willibrordi-Dom, Wesel, Germany 12 noon
Bernd Eberhardt; St. Johannis Kirche, Rosdorf, Germany 6 pm
Emmanuel Van Kerckhoven; Basilika, Tongeren, Belgium 4 pm

2 JUNE
Ansgar Schlei; Jesuitenkirche, Vienna, Austria 6:20 pm
David Briggs; Philharmonic Hall, Berlin, Germany 11 am
Stephen Tharp; Klosterkirche, Fürstentfeldbruck, Germany 12:15 pm
Matthias Mück; Kathedrale St. Sebastian, Magdeburg, Germany 3 pm
Caline Malnoury; St. Martini Kirche, Stöckheim, Germany 6 pm
Gail Archer; Church of Santa Maria, San Sebastian, Spain 9 pm
Eleni Keventsidou; St. Marylebone, London, UK 4 pm
Natalia Sander; St. Paul's Cathedral, London, UK 4:45 pm
Simon Hogan; Westminster Abbey, London, UK 5:45 pm

3 JUNE
Nigel Ogden; Cathedral, Leeds, UK 1 pm

4 JUNE
Constance Taillard; St. Lawrence Jewry, London, UK 1 pm

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Calendar

5 JUNE

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Ben Bloor; London Oratory, London, UK 7:30 pm
Thomas Trotter; Temple Church, London, UK 7:30 pm

6 JUNE

Roman Hauser; Jesuitenkirche St. Michael, München, Germany 8 pm
Bo Ingelberg; St. Margaret Lothbury, London, UK 1:10 pm
Simon Johnson; St. Paul's Cathedral, London, UK 6:30 pm

7 JUNE

Christoph Grohmann; St. Jacobi, Göttingen, Germany 6 pm
Christoph Schoener; St. Michaelis, Hamburg, Germany 7:30 pm
Carolyn Craig; Cathedral, Truro, UK 1:10 pm

8 JUNE

Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
Stefan Schmidt; Kiliansdom, Würzburg, Germany 7 pm
Chris Holman; St. Killiani, Höxter, Germany 7:30 pm
Jean-Christophe Orange; Basilika, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon
Scott Brothers Duo; Victoria Hall, Hanley, UK 12 noon

9 JUNE

Roman Summereder; Jesuitenkirche, Vienna, Austria 6:20 pm
Roman Hauser; Klosterkirche, Fürstfeldbruck, Germany 12:15 pm
Martin Hofmann; St. Abdon und Senen, Klostergut Grauhof, Germany 3 pm
Felix Friedrich; Stiftskirche/Dom, Bad Gandersheim, Germany 6 pm
Mattias Wagner; Munster, Basel, Switzerland 6 pm
Alexander Hamilton; Westminster Abbey, London, UK 5:45 pm
Jeremiah Stephenson; All Saints Church, London, UK 7:15 pm

10 JUNE

Matthias Mück, with brass; Kathedrale St. Sebastian, Magdeburg, Germany 4 pm
Michael Schöck, with flute; Abteikirche, Amorbach, Germany 4 pm

Hans-Peter Retzmann; Abteikirche, Marienstatt, Germany 5 pm
Gregor Simon, with trumpet; Münster, Obermarchtal, Germany 5 pm
Felix Friedrich; Abteikirche, Marienmünster, Germany 5 pm
Rudolf Peter, with trombone; Augustinerkirche, Landau, Germany 6 pm
Wolfgang Seifen; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
Alain Arnols, Geneviève Chapelier, Jeroen Follon, Anne Froidebise & Edward Vanmarsenille; l'Église Notre-Dame de Saint-Trond, Liège, Belgium 7:30 pm
Anthony Hammond; Cathedral, Leeds, UK 1 pm

11 JUNE

Sophie-Véronique Cauchefer-Choplin; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
Rudolf Lutz; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Daniel Glaus; Munster, Berner, Switzerland 5 pm
Philip Meaden; St. George's Hanover Square, London, UK 1:10 pm

12 JUNE

Wayne Marshall; Kulturpalast, Dresden, Germany 8 pm
Martin Baker; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
Martin Gregorius, with Schola der KHG Darmstadt; Abteikirche, Marienstatt, Germany 8:30 pm
Henry Fairs; Freemasons' Hall, London, UK 6:15 pm

13 JUNE

Michael Utz; Abteikirche, Brauweiler, Germany 8 pm
Karol Mossakowski; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
Frederick Stocken; St. George's Cathedral, Southwark, UK 6:30 pm
Roger Sayer; Temple Church, London, UK 7:30 pm

14 JUNE

Christoph Kuhlmann; St. Jacobi, Göttingen, Germany 6 pm
Bruce Neswick; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

15 JUNE

Klaus Rothaupt; St. Michaelis, Hamburg, Germany 12 noon
Markéta Schley Reindlová, with flute and soprano; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

Hans-Dieter Meyer-Moortgat; St. Basii und Marien, Fredelsloh, Germany 6 pm
Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

16 JUNE

Andrea Trovato; Jesuitenkirche, Vienna, Austria 6:20 pm
Johannes Skudlik; Klosterkirche, Fürstfeldbruck, Germany 12:15 pm
Helfried Waleczek, with block flute; Willibrordi-Dom, Wesel, Germany 6 pm
Greg Abrahams; St. Paul's Cathedral, London, UK 4:45 pm
Natalia Sander; Westminster Abbey, London, UK 5:45 pm

17 JUNE

Benjamin Saunders; Cathedral, Leeds, UK 1 pm
John Wellington; Christ Church, Spitalfields, London, UK 7:30 pm

18 JUNE

Maurizio Salerno; Munster, Berner, Switzerland 5 pm
Margaret Phillips; Grosvenor Chapel, London, UK 1:10 pm
Greg Morris; Temple Church, London, UK 7:30 pm

19 JUNE

Gerhard Löffler; Kreuzkirche, Dresden, Germany 8 pm
Ben Bloor; London Oratory, London, UK 7:30 pm
Nicholas Schmelter, with piano; Yorkminster Park Baptist, Toronto, ON, Canada 12:30 pm

20 JUNE

Daniel Gottfried; Jesuitenkirche, Vienna, Austria 6:20 pm
Thorsten Hülsemann; Klosterkirche, Maulbronn, Germany 6 pm
David Löfgren; St. Margaret Lothbury, London, UK 1:10 pm

21 JUNE

Jean-Pierre Leguay; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm
Johannes Mayr, silent film; Klosterkirche, Bronnbach, Germany 8:30 pm

22 JUNE

Heinz Peter Kortmann; St. Michaelis, Hamburg, Germany 12 noon
Magne Draagen; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm
Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Taras Baginets; Munster, Basel, Switzerland 12 noon
David Briggs; Cathedral, Portsmouth, UK 2 pm

23 JUNE

Michael Gailit; Jesuitenkirche, Vienna, Austria 6:20 pm
Klaus Geitner; Klosterkirche, Fürstfeldbruck, Germany 12:15 pm
Philip Crozier; St. Thomas Kirche, Soest, Germany 5 pm
Martin Hofmann, with Kantorei an St. Andreas; St. Andreas, Seesen, Germany 6 pm
Lidia Ksiazkiewicz; Kirche St. Nikolaus, Frankfurt a.M.-Bergen-Enkheim, Germany 7:30 pm
Juan de la Rubia; Munster, Basel, Switzerland 6 pm
Tom Winpenny; St. Paul's Cathedral, London, UK 4:45 pm
Loreto Aramendi; Westminster Abbey, London, UK 5:45 pm

24 JUNE

Ourania Gassiou; Cathedral, Leeds, UK 1 pm

25 JUNE

Daniel Glaus, with Berner Kantorei; Munster, Berner, Switzerland 5 pm

26 JUNE

Christoph Schoener, Thomas Dahl, Gerhard Löffler, Andreas Fischer, Eberhard Lauer & Manuel Gera; St. Michaelis, Hamburg, Germany 7 pm
Hendrik Burkhard; Kathedrale, Dresden, Germany 8 pm
Olivier Latry; Temple Church, London, UK 7:30 pm

28 JUNE

Mainzer Domchor; St. Pankratius-Kirche, Gütersloh, Germany 7:30 pm

29 JUNE

Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Mädchenkantorei am Freiburger Münster; Münster, Überlingen, Germany 7 pm
Regina Schnell; Klosterkirche, Fürstfeldbruck, Germany 8, 9 & 10 pm
Georg Toch; Basilika, Tongeren, Belgium 4 pm
Andreas Jost; Munster, Basel, Switzerland 12 noon
Gordon Stewart; Bloomsbury Central Baptist, London, UK 4 pm
Sebastian Gillot; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

30 JUNE

Jeremy Joseph; Jesuitenkirche, Vienna, Austria 6:20 pm
Tobias Frank; Klosterkirche, Fürstfeldbruck, Germany 12:15 pm
Markus Eichenlaub; Liebfrauenkirche, Hamm, Germany 5 pm
Anastasia Kovbyk; Westminster Abbey, London, UK 5:45 pm

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Recital Programs

MATT BICKETT, Finney Chapel, Oberlin, OH, November 25: Scherzo (*Dix pièces pour orgue*), Gigout; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; Tu es petrus et portae inferi non praevalent adversus te (*Esquisses Byzantines*), Mulet; *Symphonie-Passion*, op. 23, Dupré.

BARBARA BRUNS, Old West Church, Boston, MA, November 16: pro Organo pleno (*An Extravagance of Toccatas*), Woodman; *Partita on Christe Sanctorum*, Dahl; *Vater unser im Himmelreich*, Böhm; *Allein Gott in der Höh' sei Ehr*, BWV 663, *Prelude and Fugue in C*, BWV 547, Bach; *Be Thou My Vision: Partita on Slane, Festive March*, Pinkham; pro Organo aetherio, pro Organo flagrante (*An Extravagance of Toccatas*), Woodman.

ELIZABETH & RAYMOND CHENAULT, Immaculate Heart of Mary Catholic Church, Atlanta, GA, November 13: *The Stars and Stripes Forever*, Sousa, arr. Chenault; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Londonderry Air*, Callahan; *Shenandoah*, White; *Phantom of the Opera Medley*, Lloyd Webber, arr. Chenault; *Variations on Veni Creator Spiritus*, Briggs.

LYNNE DAVIS, Concordia Theological Seminary, Fort Wayne, IN, November 11: *Christ, der du bist der helle Tag*, BWV 766, *An Wasserflüssen Babylon*, BWV 653, *Passacaglia in c*, BWV 582, Bach; *Passacaglia in d*, BuxWV 161, Buxtehude; *Praeludium in e*, Bruhns; *Basse de Trompette*, Récit (*Premier Livre d'Orgue*), Marchand; *Variations sur un thème de Clément Jannequin*, Litanies, Alain.

ISABELLE DEMERS, Park Central Presbyterian Church, Syracuse, NY, October 26: *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Requiescat in Pace*, Sowerby; Intermezzo, Finale (*Symphonie pour Orgue*, op. 5), Barié; *Vitava (Ma Vlast)*, Smetana, transcr. Demers; *Praeludium in g*, Bruhns; Final (*Symphonie V in a*, op. 47), Vierne.

ANDREW FREDEL, Fourth Presbyterian Church, Chicago, IL, November 23: *Fanfare*, Cook; *Wachet auf, ruft uns die Stimme*, BWV 645, *Nun komm der Heiden Heiland*, BWV 659, *Prelude and Fugue in C*, BWV 545, Bach; *Introduction and Variations on an Old Polish Carol*, Guilmant; *Choral Improvisation* on *Quelle est cette odeur agréable*, Manz; *Carol-prelude on Greensleeves*, Wright; *Rorate caeli, Adeste fideles*, Demessieux; *Fantasia on Adeste Fideles*, Shaw.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, November 16: *Fanfare, Canzonetta*, Mathias; *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Requiescat in Pace*, Sowerby; Final (*Symphonie I*, op. 14), Vierne.

JUDITH HANCOCK, St. Thomas Church, Fifth Avenue, New York, NY, November 4: *La Béatitude*, Piroye; *Toccata and Fugue in d*, BWV 565, Bach; *Preludio in La minore*, Respighi; *Fugue sur le thème du carillon des heures de la cathédrale de Soissons*, op. 12, Duruflé; *Variations on Palm Beach*, G. Hancock; *Toccata in d*, op. 59, no. 5, *Fugue in D*, op. 59, no. 6, Reger.

JEAN HERMAN HENSSLER, with Patricia O'Connell, French horn, First Presbyterian Church, Troy, PA, November 3: *Prelude in b*, BWV 544, Bach; *Est-ce Mars*, Sweelinck; *Finale (Symphonie VIII)*, op. 42, no. 4, Andante cantabile (*Symphonie IV*, op. 13, no. 4), Widor; *Praise to the Lord, Brown*; *We Gather Together*, Held; *Be Thou My Vision*, *All Things Bright and Beautiful*, Burkhardt; *Serenade for Horn and Organ*, *Festive Piece*, Phillips.

CHRISTOPHER HOULIHAN, First Presbyterian Church, Lockport, NY, October 12: *Toccata*, Sowerby; Master Tallis's Testament (*Six Pieces*), Howells; *Passacaglia and Fugue in c*, BWV 582, Bach; *Four Sketches for Pedal Piano*, op. 58, Schumann; *Alleluia sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Scherzo (Symphonie II)*, op. 20, *Toccata (24 Pièces de Fantaisie)*, op. 53, no. 6, Vierne.

RAÚL PRIETO RAMÍREZ, Weidner Center for the Performing Arts, Green Bay, WI, October 12: *Prelude and Fugue in G*, BWV 541, Bach; *Allegro (Symphonie VI in g)*, op. 42, no. 2, Widor; *Rhapsodie*, op. 7, no. 1, Saint-Saëns; *Mephisto Waltz No. 1*, Liszt, transcr. Ramírez; *Fantasia and Fugue on Ad nos ad salutarem undam*, Liszt, transcr. Ramírez.

JEAN-BAPTISTE ROBIN, Duke University Chapel, Durham, NC, October 14: *Suite du Premier Ton*, Marchand; *Passacaille d'Armide en Rondeau*, Lully, transcr. Robin; *Aria detta la Frescobalda*, Frescobaldi; *Trois Solos*, Robin; *Fantasy and Fugue on BACH*, Liszt.

ANDREW SCANLON, United States Military Academy, West Point, NY, October 7: *Pomp and Circumstance, Military March No. 4 in G*, op. 39, Elgar; *Prelude et fugue in f*, op. 7, no. 2, Dupré; *Cantilène improvisée (Cinq Improvisations)*, opp. 55-57, Tournemire; *Prelude and Fugue in D*, BWV 532, Bach; *Lotus Blossom*, Strayhorn, arr. Wyton; *Fanfare (Four Extemporizations)*, Whitlock.

NICHOLAS SCHMELTER, Basilica of St. Mary, Minneapolis, MN, October 15: *Heraldings*, Hebble; *Carillon*, Sowerby; *Capriccio*, Lemaigre; *Sinfonia (Ich steh mit einem Fuss im Grabe)*, *Pièce d'orgue*, BWV 572, Bach; *Variations on Old Folks at Home*, Buck; *Annonciation (Deux méditations)*, op. 56, Dupré.

Church of St. Louis, King of France, St. Paul, MN, October 16: *Toccata*, Mushel; *Requiescat in Pace*, Sowerby; *Meditation (Trois Improvisations)*, Vierne; *Offrande Musicale*, op. 18, no. 2, Maleingreau.

DAVID SCHRADER, Presbyterian Homes, Evanston, IL, October 22: *Wir glauben all in einem Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, Bach; *Sonata in c*, op. 65, no. 2, Mendelssohn; *Tiento del cuarto tono de medio registro de tiple*, de Arauxo; *Ciacona in e*, BuxWV 160, *Praeludium in d*, BuxWV 140, Buxtehude.

TIMOTHY EDWARD SMITH, Trinity Memorial Episcopal Church, Binghamton, NY, October 5: *Chorale in E*, Franck; *Suite on the Magnificat*, Guilain; *Sonata Cromatica*, Yon; *Fanfarses*, Hampton; *Sonata in E-flat*, BWV 525, Bach; *Sonata I in d*, op. 42, Guilmant.

JOSHUA STAFFORD, Notre Dame Basilica, Montréal, QC, Canada, October 19: *Toccata in F*, BWV 540i, Bach; *Berceuse à la mémoire de Louis Vierne*, Cochereau; *Symphony No. 8*, op. 88, Dvorák.

St. John's United Church of Christ, Lansdale PA, October 28: *Sonata Eroica*, op. 94, Jongen; *Toccata in F*, BWV 540i, Bach; *Im-*

provisation on Nearer, my God, to Thee, Karg-Elert; *Roulade*, op. 9, no. 3, Bingham; *Comes Autumn Time*, Sowerby; *Choral No. 2 in b*, FWV 39, Franck.

ERIK WM. SUTER, Washington National Cathedral, Washington, DC, October 14: *Präludium und Fuge über BACH*, Liszt; *Sonate—Der 94ste Psalm*, Reubke; *Fantasia über den Choral Wachet auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

JEREMY DAVID TARRANT, St. Lorenz Lutheran Church, Frankenmuth, MI, October 21: *Passacaglia in c*, BWV 582, Bach; *Sketch in D-flat*, op. 58, no. 4, *Canonic Study in a*, op. 56, no. 2, *Canonic Study in E*, op. 56, no. 3, *Fugue on BACH*, op. 60, no. 3, *Fugue on BACH*, op. 60, no. 5, *Sketch in f*, op. 58, no. 3, Schumann; *Fugue in E-flat*, BWV 552ii, Bach; *Allegretto (Symphonie VII)*, op. 42, no. 3, Widor; *Impromptu, Clair de lune*, Vierne; *Variations sur un Noël Angevin*, Litaize.

PAUL THORNOCK, Cathedral of St. John the Baptist, Savannah, GA, October 26: *Marche*, op. 7, no. 3, Barié; *Partita sopra Sei gegrüßet, Jesu gütig*, BWV 768, *Passacaglia in c*, BWV 582, Bach; *Psaln Prelude*, op. 32, no. 1, Howells; *Almande Brun Smeedelyn*, Almande prynce, Almande de amour, Almande (*Susanne van Soldt manuscript*), anonymous; *Fantasia: Hallelujah! Gott zu loben*, op. 52, no. 3, Reger.

DAVID TROIANO, St. John Cantius Catholic Church, Chicago, IL, October 14: *Fanfare (Five Pieces for Organ)*, Willan; *Processional*, Schenk; *Ave Maris Stella (Five Preludes on Plainchant Melodies)*, *Prelude and Fugue in b*, *Matins, Barcarolle*, Willan; *Solemn Entry*, Schenk; *Prelude and Fuguetta*, Intermezzo (*Five Pieces for Organ*), Aeterna Christi Mundi (*Five Preludes on Plainchant Melodies*), *Finale (Five Pieces for Organ)*, Willan.

JOHANN VEXO, Trinity University, San Antonio, TX, October 23: *Choral No. 1 in E*, Franck; *Joie et clarté des Corps glorieux (Les Corps glorieux)*, Messiaen; *Allegro maestoso*, Intermezzo (*Symphonie III in f-sharp*, op. 28), Vierne; *Danse Macabre*, Saint-Saëns, transcr. Lemare; *Prelude, adagio, et choral varié sur Veni Creator*, op. 4, Duruflé.

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Director of Music wanted. The Jackson First Presbyterian Church of Jackson, Michigan (JFPC) seeks a qualified individual to lead the music program of the church. JFPC has relied on its music program to fashion, support, and sustain worship, Christian Education, and special programs. Pels pipe organ, 52 ranks; 6-foot 1906 refurbished Steinway grand piano; 1980 Steinway concert grand, and another 6-foot Steinway grand; handbells and Orff instruments as well. Submit résumé with cover letter and any supplemental materials to: Reverend Dr. James D. Hegedus, Jackson First Presbyterian Church, 743 W. Michigan Avenue, Jackson, Michigan 49201; jimh@jacksonfirstpres.org

PUBLICATIONS / RECORDINGS

Mother's Day Music? Check out "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo: More precious than rubies; In her husband's heart; Fortitude; Artful and charitable; Wisdom and kindness; Gratitude and blessings; The beauty within. 28 pages. See, listen, buy. www.guinaldopublications.com.

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PUBLICATIONS / RECORDINGS

Schmücke dich is known to many as "Deck Thyself, My Soul, with Gladness." A few months ago, I received notice of Jeanne Shaffer's husband's death. He was instrumental in the production of this partita from his wife, and I must honor him for this. We present a beautiful print edition with photo and notes by Dr. Frances Nobert. michaelsmusicsservice.com 704/567-1066.

Raven has released the CD, Tell of His Love, Raven OAR-144, featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edmund Connolly, Assistant Organist, perform the *Magnificat* and *Nunc Dimittis* by Aaron David Miller; Andrew Carter's setting of "Consider the Lillies"; settings of *O sacrum convivium* and *Haec Dies* by McNeil Robinson; and other choral works by Philip Moore, Ola Gjeilo, Fauré, Samuel Wesley, Casals, Cabena, Lindley, DeLong, Dyson, Gibson, and Stephanie Martin. Thévenot plays *Variations on Ubi Caritas* by Denis Bédard and Robinson's *Chorale Prelude on Llanfair*. Edmund Connolly plays *Fanfare* by Kenneth Leighton. Raven OAR-144, RavenCD.com, \$15.98 postpaid.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages or more with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information, as well as information on the organization's conventions and publications: www.organsociety.org.

PUBLICATIONS / RECORDINGS

Raven has released a new recording by Jeremy Filsell, Gaston Litaize, Music pour orgue (OAR-147). Filsell plays the 64-rank Aeolian-Skinner at the Church of the Epiphany, Washington, D.C., where he is Director of Music and Organist. Works include Final from *Messe pour tous le temps*; *Variations sur un Noël Angevin*; Final; *Arches*; *Épiphanie*; *Prélude et Danse Fugée*; *Reges Tharsis*; Final from *Messe pour Toussaint*; and eight of the 24 *Préludes Liturgiques*. \$15.98 postpaid worldwide from RavenCD.com.

The Organ Historical Society announced the publication of its 2019 Pipe Organ Calendar. The calendar features organs by Wolff, Schudi, Noack, Bedient, Sipe-Yarbrough, Fisk, Hook & Hastings, Redman, Kern, and others. Available from the OHS e-Shoppe: \$18 members (\$21 non-members), <https://organhistoricalsociety.org/product/ohs-2019-calendar/?v=7516fd43adaa>.

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, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

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Rieger 23-rank mechanical pipe organ for sale. Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/8", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Reduced to \$45,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schuelek Residence.

Wicks Organ, Op. 1210—\$12K. Restored, 61-key Great and Swell manuals plus 32-key pedal; 16' Bourdon, 16' Lieb-Ged, 8' Diapason, 8' Salicional, 8' Melodia, 8' Flute, 4' Vox Celeste, Deagan Chimes (20), Swell shades. Located in Albuquerque, NM. rmreiff@aol.com, www.thediapason.com/classified/wicks-op-1210-pipe-organ.

Lawrence Phelps Casavant Frères, Op. 3075 for sale. 2 manuals, 3 divisions, 46 ranks, 29 stops. Terraced drawknob console. Mechanical action. 1969 electronic combination action. Email jeffrey@christchurchpelham.org or call 914/738-5515, ext. 102.

Aeolian Duo-Art Pipe Organ, Opus 1560. Three manuals: Great, Swell, Choir, w/expressions, and Pedal; 48 ranks, Harp and Chimes, all stops 73-pipes, 61-note manuals, 32-note pedals. Electro-pneumatic chests; 176-note roll-player in console. \$52,000. Restored by Dave Junchen; professionally removed from California Institute of Technology, Pasadena, by Organ Clearing House and American Organ Institute. Organ in safe/secure climate controlled storage, San Antonio, Texas. Contact Mr. Crockett; 214/991-1009; realcorllc@hotmail.com



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