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In this issue

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Since we had hosted John’s Army buddies, two at a time, for dinner throughout the summer in our small rented apartment, they all decided to take me on a picnic after church, which they all attended that day, choosing a nearby water park where we could go swimming afterwards. They brought all the food as my send-off meal. Kentucky Fried Chicken, I don’t remember what else, except a case of soft drinks. After we had enjoyed our feast and were relaxing a while before getting into the water, the owner approached us, stopping to look at our beverages to see if there was any alcohol (none), and then commanded us, “You all leave and get out of here. NOW!” When the troops objected and asked, “Why?” he said, “He just didn’t like the way it looked— one woman with so many men!” My, how times have changed.

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Cover
Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana, Fortieth Anniversary: Saint John’s Episcopal Cathedral, Knoxville, Tennessee, Opus 97

Letters to the Editor
American pipe organ postcards

I was delighted to see in the December 2020 issue (“Deltoign: An Early Twentieth-Century Postcard Portrait of American Pipe Organs,” by Stephen Piel, pages 13–17), the interior of the historic Washington Street Methodist Episcopal Church in Petersburg, Virginia, pictured on a historic postcard. Its interior had been reconfigured from that view when I substituted as organist there in August 1952.

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Appointments
Michael Ging is appointed director of music and parish organist at All Saints Episcopal Church, Winter Park, Florida. He leaves positions at New Hope Lutheran Church, Missouri City, Texas, and St. John Vianney Catholic Church, Houston, Texas. He will continue in his role as founder and managing partner of Seven Eight Artists. Ging holds the Doctor of Musical Arts degree from the University of Houston, Master of Music degree from Rice University, Houston, Texas, and Bachelor of Music degree from Oberlin Conservatory of Music, Oberlin, Ohio. He is represented by Seven Eight Artists and is slated to make his European debut this summer with solo recitals in the Church of La Madeleine, Paris, and Magdeburg Dom, Germany. For information: seveneightartists.com.

Amanda Mole is appointed assistant director of music and principal organist for St. Joseph Catholic Cathedral, Columbus, Ohio. She is the winner of the 8th International Music-East-Tokyo Organ Competition (2017), as well as the first prize and audience prize winner of the Miami International Organ Competition (2016), the winner of the Arthur Poiter Organ Competition (2014), the John Rodland Memorial Organ Competition (2014), and is recipient of the Peter B. Knock Award (2014). Since 2017, she has served as juror for live and preliminary rounds for several organ competitions, and she was named a member of The Diapason’s 20 Under 30 Class of 2016.

Mole has performed at venues across the United States, Europe, and Japan. She was a featured performer at the 2015 New Haven regional convention of the American Guild of Organists and the conventions of the Organ Historical Society in 2016 and 2018. She has also been broadcast several times on the radio show Pipeworks LIVE! Recording projects include a CD of music for trombone and organ with Rochester Philharmonic Orchestra trombonist Lisa Albrecht and the Hohensfeld trombone quartet.

Amanda Mole is pursuing a Doctor of Musical Arts degree as a student of David Higgs at the Eastman School of Music, Rochester, New York. In 2011, she graduated from the Yale Institute of Sacred Music and School of Music with a Master of Music degree in organ performance and sacred music. During her time at Yale, she studied organ with Martin Jean and choral conducting with Margaret L. Brooks. Prior to Yale, she obtained a Bachelor of Music degree with honors at Eastman while studying with William Porter, and, prior to Eastman, she studied with Larry Schipull and Patricia Snyder. Mole leaves her position as director of music at St. Michael’s Catholic Church, Rochester, New York. She is represented in North America by Karen McFarlane Artists, Inc. For information: concertsorganists.com and amandamole.com.

The Augustinian monastery of St. Florian, Austria, announces its organ competition celebrating the 590th anniversary of the presence of the Augustinians at St. Florian and 55th birthday of the monastery house composer, Augustinus Franz Kropfreiter (1956–2003). The competition for organists born after August 1, 1985, will take place August 1–4. First prize is €4,000, second prize, €3,000, third prize, €2,000. Application deadline is May 15. For information: stflorian.at.

The Atlanta Chapter of the American Guild of Organists announces its 2022 Taylor Organ Competition, to be held March 12, 2022. The competition is open to organists born after June 1, 1998. First prize is $10,000 and a solo organ recital in Atlanta; second prize is $5,000. The final round of the competition will take place at First Presbyterian Church, Atlanta, Georgia. Judges for the first round are Robert Bates, Jonathan Moyer, and Carol Terry; judges for the final round are Ken Cowan, Janette Fishell, and Michael Unger. Application deadline is October 1, 2021. For information: taylororgancompetition.com.

The Rath and Clarence Mader Memorial Scholarship Fund announces its composition competition for organ work to mark the 50th anniversary of the founding of the fund and to honor the names of Rath and Clarence Mader. Applicants may submit a work of eight to twelve minutes based on the name R.C. MADER. Composers are required to use the pitches D–C–E–A–D–E-flat–D-flat (derived from note name and solfège to represent the name Mader and the initials for Ruth and Clarence Mader) and audience prize winner of the 8th International Cathedral, Columbus, Ohio. She is principal organist for St. Joseph Catholic Cathedral, Columbus, Ohio. She is represented in North America by Karen McFarlane Artists, Inc. For information: concertsorganists.com and amandamole.com.

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Conferences
Gathered in My Name
The Presbyterian Association of Musicians announces its 2021 worship and music conferences at Montreat, North Carolina. The 51st annual conference, “Gathered in My Name,” features Cecelia Armstrong, pastor; Anna George Trayaham, liturgist; Patrick Scott, service organist and revivalist. Week 1 of the conference is June 20–25 and is in person; week 2 is June 27–July 2, and is offered in person and digitally. For information: presbymusic.org/2021conference.

Carson Cooman (photo credit: Colby Cooman)
Friends of the Erben Organ and Artis Wodehouse commissioned a new work from composer Carson Cooman in 2020. A St. Patrick Silhouette is scored...
for harmonium and organ, specifically, the Henry Erben organ at the Basilica of Old St. Patrick’s Cathedral, New York, New York. Cooman is composer-in-residence at Harvard University, Cambridge, Massachusetts, and has previously composed works for Wodehouse and her harmoniums. The work premiered on February 5 with Wodehouse playing her 1903 Mustel art harmonium. For information: erbenorgan.com.

William “Pat” Partridge celebrated forty years at Christ Church Cathedral, St. Louis, Missouri, as organist, canon precentor, and choirmaster. Partridge, originally from southern Virginia, began his tenure at the cathedral in 1981. He is also university organist at Washington University, St. Louis, and a member of the faculties at Webster University, St. Louis, and Southern Illinois University at Edwardsville.

In addition to teaching at the Peabody Conservatory in Baltimore, Maryland, he has served on the faculties of American University, Washington, D.C., the School of Music at Converse College, Spartanburg, South Carolina, and the Catholic University of Puerto Rico on a U.S. State Department project. Partridge is a Fellow of the College of Church Musicians at the Washington National Cathedral, where he also received his master’s degree in church music under Leo Sowerby and Paul Callaway. He completed his Bachelor of Music degree at the University of Cincinnati College-Conservatory of Music. Additional studies were with George Thalben-Ball at the Temple Church, London, William McKie of Westminster Abbey, and Gerald Knight at the Royal School of Church Music in England.

For the past ten years, Partridge has served on the board of directors for the Hesse Scholarship Foundation. From 1996–1998 he served as dean of the St. Louis Chapter of the American Guild of Organists. For additional information: christchurchcathedral.us.

CONCERT MANAGEMENT

Stephen Price

Seven Eight Artists announces the addition of Stephen Price to its roster. Price currently teaches organ, church music, and music theory at Ball State University, Muncie, Indiana, where he succeeded Raúl Prieto Ramírez. In addition to his teaching responsibilities, he is coordinator of the Nora American Organ Competition.

Price attended Western Connecticut State University, Danbury, where he received a Bachelor of Music degree and served as organ scholar at St. Paul’s Episcopal Church on the Green, Norwalk, Connecticut. Following his undergradu- ate studies, Price received a Fulbright scholarship to travel to Toulouse, France, where he studied historical and modern performance practices of French organ music. Price then attended Jacobs School of Music at Indiana University, Bloomington, earning the Master of Music and Doctor of Music degrees, studying with Janette Fishell. Price serves as sub-dean of the Indianapolis Chapter of the American Guild of Organists and on the Organ Historical Society’s advisory membership committee. For information: sevenghightartists.com.

Social Media

The Instituto de Órganos Históricos de Oaxaca, A.C. (IOHIO) announces the second series of videos on their YouTube channel, featuring highlights from the nine concerts presented during the Thirteenth International Organ and Early Music Festival in February 2020. These videos offer the opportunity to hear the varied sounds of eight of the eleven restored Oaxaca organs and appreciate their distinctive characteristics. Access the playlist: https://www.youtube.com/playlist?list=PL60D2UQ6A0aOLc2DvTeEG2-GIZ1W460F.

FutureStops

The Royal Canadian College of Organists announces its new podcast, FutureStops. The primary goal of the podcast is to connect organists, composers, organbuilders, scholars, presenters, and aficionados of contemporary organ music into a global community. Nine episodes have been released, featuring organists such as Olivier Latry and Camer Carpenter along with other artists exploring the organ and its capabilities. For more information and to view podcast episodes: futurestops.org.

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For every church, you can choose between four different listening positions — all of which provide you a unique experience. Will you sit at the organ bench, as the actual organist? Or do you prefer a concert effect and listen as if you are in the middle of the church, even though you’re playing yourself? The possibilities are endless with the Johannus Live 2T-A and 3T-A.

For more information on the Live 2T-A and 3T-A, contact your local Johannus dealer or visit www.johannus.com.
Murray Albert Burfeind

Murray Albert Burfeind, 89, died December 16 in Red Wing, Minnesota. Born May 8, 1931, in Belvidere-Tonadale, rural Lake City, Minnesota, he grew up on the family farm. As a young boy he learned to play piano. By age 12 he started to play the pipe organ, and soon began playing for various churches. Burfeind graduated from Lake City High School in 1949. He went on to study at Bethany College, Mankato, Minnesota, and Concordia College, St. Paul, Minnesota. He graduated as a parochial school teacher and taught elementary school in Fond du Lac and Appleton, Wisconsin. At Fond du Lac, St. Peter’s Lutheran Church was buying a new organ, and as the church organist he served on the selection committee. After visiting Wicks Organ Company in Highland, Illinois, and recommending purchase of a pipe organ from that firm, he found his lifelong interest in organ construction. After one last year of teaching, he moved to Milwaukee, Wisconsin, to apprentice for United Organ Company, representative for Wicks in that region. He always referred to that day at the organ factory as the single day that changed his life.

In Milwaukee, he met and married his wife of more than sixty years, Flora Olin, a teacher and later a newspaper reporter and librarian. Together they followed the lure of building and designing new pipe organs, completing installations and providing service and tuning to organs in churches throughout the country with the Murray Burfeind Pipe Organ Company. From Milwaukee they moved first to Louisville, Kentucky, where their two oldest sons, Philip and Andrew, were born. They relocated to Arlington Heights, Illinois, to serve churches in Illinois and Indiana. Their third son, Steven, and daughter, Ann, were born while in Illinois.

After 15 years of travel and nights away from home, the family relocated to Minnesota near his family, living in the country near Goodhue, where Burfeind had his shop and continued his organ work, completing installations across the country.

Burfeind achieved his most satisfying goal of designing and completing the reinstallation of the Kilgen pipe organ at the Sheldon Theatre in Red Wing. He installed bird calls, truck horns, and bass drums in the upper reaches of the theatre above the proscenium arch.

His last installation was the Burfeind-designed and built organ at St. Norbert College in DePere, Wisconsin. That organ featured Subczyk and Meyer pipes.

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Murray Albert Burfeind is survived by his wife Flora of rural Goodhue. He is also survived by his children Philip (Kimberly) of New Brighton, Minnesota; Andrew (Jacqueline) of St. Paul, Minnesota; Steven (Brenda) of Sioux Falls, South Dakota; and the Rev. Ann Burfeind (Florian) of Vancouver, British Columbia, Canada; as well as six grandchildren and several great-grandchildren.

A celebration of his life will be held at a later date.

Elizabeth P. Farris

Elizabeth P. Farris, 86, of Edmond, Oklahoma, died December 1, 2020. Born February 28, 1934, she was organist for First United Methodist Church of Edmond and taught at Central State University (now University of Central Oklahoma). Farris earned her Bachelor of Music and Master of Music degrees summa cum laude in organ performance from University of Arkansas, Fayetteville. She then began teaching organ and piano at what was then Southern State College, Magnolia, Arkansas. Later she met Howard Farris, who taught art at the college in Magnolia, and they were married in 1961. The couple had two children, Lisa in 1963, and Karl in 1965.

In 1966 the Farris family moved to Norman, Oklahoma, where Howard earned his Ph.D. degree at University of Oklahoma. Then the next year Howard was offered a teaching position at Central State College in the School of Education. In 1967, Elizabeth was appointed organist of First United Methodist Church of Edmond, serving the church until her retirement in 1999. As the longest serving staff member in the church’s history, she was named organist emeritus on her retirement. She also spent many years of substituting, playing the organ and piano during and following her years as First Church. Elizabeth Farris was active in the Oklahoma City Chapter of the American Guild of Organists for over thirty years and served in various capacities, including several terms as chapter dean.

Elizabeth P. Farris is survived by her children Lisa and Karl, and her older sister, Deunilla Appleyard and family in Fort Smith, Arkansas.

Catherine Ennis

Catherine Ennis, organist and director of music since 1955 at the Church of St. Lawrence Jewry, London, UK, died December 24, 2020. Born in 1955, she was an organ scholar at St. Hugh’s College, Oxford, before serving as assistant organist of Christ Church Cathedral. Ennis joined the Royal College of Organists in 1978. She was a trustee of the RCO from 2012 to 2016 and vice president from 2015, and was also a diploma examiner. She served as artistic director of the RCO Summer Course for Organists in 2017.

Ennis served as consultant for four new organs in London, including organs by Rieger in St. Marylebone Parish Church (1987), Klaas in St. Lawrence Jewry (2001), William Drake for Trinity College of Music (2003), and the Queen’s Organ in the Lady Chapel of Westminster Abbey, built by Macler. She also founded the London Organ Concerts Guide and was president of the Incorporated Association of Organists from 2003 to 2005.

In 2006 Ennis initiated (with Barbara Hill) the John Hill Organ Series, which showcased emerging young talented organists in a series of recitals in London each May. Most recently she became a patron of the Society of Women Organists.

Concert engagements in recent years included Christ Church Spitalfields, Westminster Cathedral, and Royal Festival Hall. Ennis recorded works by Bach, Reubke, Guilmant, and English romantic composers, among others; her latest CD for Priory Records of works by various composers on the Peter Collins organ in St. Bartholomew’s Church, Oxford, was released in October 2020 (The Organs of St. Bartholomew’s Oxford, Priory PRCD 1235).

Catherine Ennis was awarded the Medal of the Royal College of Organists in 2018. The citation for the medal details her contribution to the planning and execution of the college’s 150th anniversary celebrations in 2014. An online musical remembrance occurred January 11.
Recordings
Alba Recordings announces new recordings: CDs Johann Sebastian Bach: Clavier Übung III (ABCD 450) features Lilja Aalbøla performing on the organ of the church of Pirkkala, Finland. Aalbøla is the church musician in Pirkkala, where she has performed Bach’s complete organ works.
Duke Ellington: Sacred Concert (ABCD 451) features Marzi Nyman, organist, and Anna Komsi, soprano. The movements of Sacred Concert are reflections on traditional Gospel songs and the historic roots of soul music in America, as well as songs sung by slaves. The threads of freedom, brotherhood, God’s mercy, and praise run through each set of lyrics. For information: alba.fi.
Harmonia Mundi announces a new CD release: Johann Sebastian Bach: Complete Works for Keyboard, Volume 4—Alta Veneziana—Concerti Italiani (HMM 902460.62). The three-disc set features Benjamin Alard performing on a 1702 harpsichord by Mattia De Gand, a 1993 pedal harpsichord by Philippe Hurepel, and a 1710 organ by André Silbermann at Abbaye Saint-Étienne, Marmoutier, France. Selections include Concerto in G Major, BWV 973; Concerto in G Minor, BWV 975.
Glass Bach Dresden
Mark Steinbach

Orange Mountain Music announces a new CD: Glass-Bach Dresden (OMM0150), featuring Mark Steinbach, university organist and senior lecturer in music at Brown University, Providence, Rhode Island, playing the 1755 Silbermann organ of the Cathedral of St. Trinitas, Dresden, Germany. Although the cathedral was destroyed in the bombing of Dresden in February 1945, the organ narrowly escaped destruction, as it had been removed shortly before for safekeeping outside the city.

Featured works include J. S. Bach’s Prelude and Fugue in D Major, BWV 894; and Fugue in A Minor, BWV 994. For further information: www.lewtak.com.

Organbuilders
F. H. Browne & Sons, Ltd., has acquired the name and intellectual property rights of Mander Organs, Ltd. Browne has been operating under the name Mander Organ Builders since October 1, 2020, for current and future contracts.

Both companies are based in south-east England, and three current Browne employees are former Mander employees. Browne & Sons was founded in Kent nearly 150 years ago. Mander was founded in 1947 by Noel Mander and continued in 1983 under John Pike Mander. When John Mander retired in 2018, an employee trust operated the firm until its acquisition by Browne. John Mander is chairman of Mander Organ Builders. For information: fbrownenbonus.co.uk and mander-organ.com.

Musician and composer anniversaries in 2021

Alain, Jehan (1911–1940) 110th anniversary of birth
Albinoni, Tomaso (1671–1751) 350th anniversary of birth and 270th anniversary of death
Auber, Daniel- François (1772–1871) 150th anniversary of death
Bach, Johann Christoph (1671–1721) 350th anniversary of birth and 300th anniversary of death
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Brilli, Franz Xavier (1732–1771) 250th anniversary of death
Bruckner, Anton (1824–1896) 125th anniversary of death
Demessieux, Jeanne (1921–1986) 100th anniversary of birth
Desprez, Josquin (1440–1470) 75th anniversary of birth and 500th anniversary of death
Dreschner, Max (1891 – 1971) 130th anniversary of birth and fiftieth anniversary of death
Dupré, Marcel (1886–1971) 135th anniversary of birth and fiftieth anniversary of death
Durufle, Marie-Madeleine (1921–1999) 100th anniversary of birth
Eddy, Hiram Clarence (1851–1937) 170th anniversary of birth

The choir gallery of St. Peter’s Catholic Church, New Hamburg, Ontario, Canada

The new Lewtak horizontal trumpet at Haymount United Methodist Church, Fayetteville, North Carolina

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Both companies are based in south-east England, and three current Browne employees are former Mander employees. Browne & Sons was founded in Kent nearly 150 years ago. Mander was founded in 1947 by Noel Mander and continued in 1983 under John Pike Mander. When John Mander retired in 2018, an employee trust operated the firm until its acquisition by Browne. John Mander is chairman of Mander Organ Builders. For information: fbrownenbonus.co.uk and mander-organ.com.
A short detour
And now, I must tell you of my interest in the last movement of Beethoven’s \( \text{C-Major Fantasia and Fugue} \) and \( \text{Sorgen, Zagen} \) and \( \text{Fugue on the name B-A-C-H} \). My lane was his; I always sat in the balcony, and the empty up-market seats below. It was, in that sense, a fairly private space.

In spring 1983 I was lucky to be able to attend all of the concerts in Alfred Brendel’s tour to Carnegie Hall. He was, of course, considered a major cultural event and was, I imagine, sold out. This was very different from the more informal events I had attended. I was even more extraordinarily lucky to be able to attend his final concert at that venue in 2008, as he decided to retire from concert playing in that year.

That was beyond a major cultural event and packed to the rafters. It was also wonderful—perhaps the best playing of his that I could recall. It seemed odd that he thought that he should retire. It may well not be that he thought he should, but that he felt that he wanted to.

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Pipes, wind, and wood

During the 1960s and 1970s, a number of organ-building firms were founded, dedicated to building mechanical-action pipe organs according to ancient principles. This proliferation has been generally called the "Tracker Revival," among other names, but more to the point, it was a renaissance of the philosophy of building pipe organs in small workshops rather than in large factories. In the years leading up to World War II, the larger American organbuilding firms adopted mass-production practices and controlled expenses diligently, which diminished the artistic and musical content of their instruments.

The idea of building pipe organs by hand was revolutionary, and there was a steep learning curve for these artisans. Early in the twentieth century, most American organs used relatively high wind pressure. Four inches on a water column was common, and firms like the Skinner Organ Company routinely used pressures from four to six inches on the Great, six or eight on the Swell, and often included a Pedal of twelve inches. Tubas on ten, twelve, and even twenty-five inches. Such high pressures in large organs were only made possible by the invention of the electric blower that could produce huge volumes of pressurized air. Historic European organs typically used pressures of three inches or less (remember that before about 1900 pipe organs were blown by human power), and twentieth-century American builders, starting more or less from scratch, had to learn anew how to make large organ pipes speak beautifully on low wind pressure.

A critical part of measuring wind pressure is volume. The output capability of an organ blower is measured in cubic feet per minute at a given pressure. And in a mechanical-action organ with slider windchests, the delivery of pressurized air from the blower depends on the dimensions of the windlines from blower to reservoir to windchests, of windchest tone channels, of pallet (valve) openings, toe hole sizes in both windchests and pipes, and many other minutiae. Several years ago, I visited the huge Beckerath organ at the Oratory of Saint Joseph in Milwaukee where the people of Juget-Sinclair were at work on the renovation and was amazed to see that small paper tubing was used to provide wind for the behemoth 32’ facade pipes, demonstrat-
ing that in the 1950s, venerable European firms were also busy learning how to do great things with low wind pressures.

E. Power Biggs released his influential two-record set, The Golden Age of the Organ, featuring the organs of Arp Schnitger Opus 1 (1720) at the Church of Coshocton, Ohio, and the organs of Ernst Pepping in 1968. That recording was a bellwether, as important as any single document in the inception of the new age of organbuilding. I wore holes in those LPs as a teenager, poring over the published specifications, gobbling up Pepping’s cheerful jumping music, and forming a lifelong relationship with Bach’s transcription of Vivaldi’s Concerto in D Minor. The gorgeous tones of the 8’ Principal in the Pedal with intertwining 4’ stops playing the violin are fully in my ears as I write.

Join us in-person or online this summer!
Week 1: June 20 - 25
Week 2: June 27 - July 2
www.presbymusic.org/2021conference

Taylor & Boody workshop, Christmas 2020 (photo courtesy Taylor & Boody Organbuilders)

Taylor & Boody sawmill, John Boody sawing a basswood log for Opus 83, September 2020 (photo courtesy Taylor & Boody Organbuilders)

Taylor & Boody: “That’s good, and that’s bad. I think that really grabbed people’s attention, and that has worn well. And Grace Holy Cross where we had all those lead pipes working together. We never built a squeaky organ like other people thought Baroque organs should be; our organs have that dark, chocolate, choral sound, the core of the organ was different. I think that really grabbed people’s attention, and that has worn well. And Grace Church, New York, still has that, and Saint Thomas Church Fifth Avenue. So that has stuck with us. And I think that for me, that’s what makes an organ an organ. It’s that Principal, choral sound.”

Bach’s transcription of Vivaldi’s Concerto in D Minor

Taylor & Boody Organbuilders

The Sound of Pipe Organs
a tour of scaling, voicing, wind, and tuning
191 pages hardbound, $29.95
Amazon.com books

John Boody and I have shared a special bond as I maintained the E. & G. Hook & Hastings organ (Opus 635, 1872) in the First Baptist Church in Wakefield, Massachusetts, where John grew up and where his grandfather had been pastor. Sadly, the church and organ were destroyed by fire on October 24, 2018. We have been friends for a long time and have shared many a meal, winging away convivial hours, and we have collaborated a few times. I spent a cheerful ninety minutes on the phone with John on January 10, 2021, hearing his thoughts about the history of Taylor & Boody.

John expressed gratitude for the opportunities he and George had to study European organs. He talked especially about their encounter with the 1702 Schnitger organ in the Au-Kirk in Groningen, the Netherlands, where with Lynn Edwards and Caz Edeskes they had the privilege of removing the pipes from the iconic organ for exact measuring. They measured the windlines and other components of the wind system, measured critical dimensions of the windchests, and analyzed the structure of the organ. John spoke with reverence about blowing on those ancient pipes and how the experience defined the future of their work. “That really set the pace for us. That was before we were plugged in a machine.”


In our conversation, I asked John how he would define the work of Taylor & Boody. “It’s that sound we made at Holy Cross where we had all those lead pipes working together. We never built a squeaky organ like other people thought Baroque organs should be; our organs have that dark, chocolate, choral sound, the core of the organ was different. I think that really grabbed people’s attention, and that has worn well. And Grace Church, New York, still has that, and Saint Thomas Church Fifth Avenue. So that has stuck with us. And I think that for me, that’s what makes an organ an organ. It’s that Principal, choral sound.”

Their first few organs were built with the memories of that Schnitger organ fresh in their minds, and the opportunity to build the large organ at Holy Cross established the identity of their work. John and I talked generally about the work of some of our colleagues, and I made the comment, “there’s a group among us who tip their hat to Mr. Skinner every time they get out of bed.”

Boody: “That’s good, and that’s bad. I would say we have to move ahead!”

Bishop: “Somebody listening to what John Boody just said would answer, haven’t you been looking 300 years back ever since you first had a chisel in your hand?”

Boody: “No, exactly the opposite. We were looking to the future. We wanted to build organs that stand tall into the future, that people would love on their own merits.”

Bishop: “So how do you translate the influence of Niehoff and Schnitger into the future?”

Boody: “You have to go with the music. You have to think of all the mechanical parts and other components you make in the shop as a conduit to making music. And you have to think about how all those parts work together. We focused on the music.”
Taylor & Boody Opus 27, St. Thom- as Church Fifth Avenue, New York, New York (photo courtesy Taylor & Boody Organsbuilders)

The means of Grace

The Taylor & Boody organ at Grace Church in New York (Opus 65, 2013) was built as a “departure” and completion in the history of their work. Wendy and I live at Broadway and East 9th Street in Manhattan (Greenevich Village), Grace Church is at Broadway and East 108th. While the organ installation was underway, I shared some grand evenings with John and his co-workers, both in our neighborhood restaurants and in our apartment. They were working on a complex instrument (tracker action in three separate cases with separate cases for bass, a pedal case, and an “action tunnel” under the floor of the chancel), and those evenings were bright and fun.

That landmark organ with four manu- als and seventy-six stops combines the Schnitger heritage of those marvelous “choral” choruses of lead Principals and seventy-six stops combines the Skinner organs. Acoustic scientist Dana Kirkegaard stipulated the construction of the expression boxes: two-inch-thick plywood, making a massive system of each Taylor & Boody organ.

Pipes

There are a number of companies in the United States and Europe that make organ pipes to the specifications of the organbuilders who order them. Pipe making is a complicated art that involves numerous steps to ensure that the wind is regulated effectively so that the sound quality is consistent. John talked about the importance of the pipe shop, and B. J. helps him with the voicing process.

When the sheet has cooled, it is rolled up like a carpet so it can be safely trans- ported to the next steps in the process. John talked about the importance of the precision of making pipes. If a pipe is not neatly made, the voicer has to try to correct the pipe maker’s mistakes. John’s affinity with wood is so widely acknowledged that the wood is dried in a kiln made from a wood hod that runs on rails along the floor. Molten metal is tailed and poured into a metal mold that runs on rails along the sides of the casting table. When the mold is full, two workers walk it swiftly down the table, leaving a thin pool of shiny molten metal. I have witnessed this process there, marveling at the moment a few seconds after the sheet is cast when the metal fashions over liquid to solid.

Wood

John’s son Erik is running the company, and his daughter-in-law is preparing to retire. John’s son Erik is running the shop, though he still runs the sawmill, the “light-duty” job for the older guy, and George is prepar- ing to retire. John’s son Erik is running the company, and his daughter-in-law and son-in-law Aaron Reichert are both part of the workshop.

And the hope of glory

Eighty organs in forty years. Some are small continuous organs. Some are larger one-manual organs. Many are two-man- ual organs with twenty or thirty stops. There are a bunch with three manuals, and a couple of four-manual dozies. As the company produced all those organs, they also produced a clan. John has retired from the workshop, though he still runs the sawmill, the “light-duty” job for the older guy, and George is prepar- ing to retire. John’s son Erik is running the company, and his daughter-in-law and son-in-law Aaron Reichert are both part of the workshop.

John is a prolific gardener. Looking at his Facebook page during the summer, you might think they were going to make zucchinis into organs. There is a swirl of grandchildren about. I recently saw a photo of a wee lass pushing a broom in the sawmill. It’s been a lifetime since those twenty-something partners were digging into that Schnitger organ in Groningen, understanding what the old master had to offer, and converting that experience into a creative career.

Halfway through our conversation, the name of a mutual friend and colleague came up, and John’s gregarious person- ality shone through. “He’s a dear man. And you think of our whole trade, we have great people. I love to go to APOBA meetings. I love to go to the AIO. Right down to the little one-man-shop guys, there are some great people out there.” John Boody and George Taylor have been faithful members of that band of great people. Their organs have influenced countless musicians around the world, and they reflect and amplify the harmonies of the workplace they founded in the schoolhouse on the hill.
**An Exercise in Modal Interplay:**
**Louis Vierne’s “Carillon de Westminster”**

By Jonathan Bezdegian

**Louis Vierne’s “Carillon de Westminster” from the Troisième Suite,** opus 54, of his 24 Pièces de Fantaisie is a favorite of organists and audiences alike. While many play this piece, how many take the time to study the unique harmonies in this music? Organists view Vierne’s compositional style as highly chromatic. Yes, this is certainly true. However, how does one analyze Vierne’s music? There are very few studies providing a detailed harmonic analysis of this nature. Thus, the aim of this article is to foster interest in the study of Vierne’s organ music via the “Carillon de Westminster,” one of his most appreciated compositions. Before moving forward with analysis, learning the history and early reception of this piece is important.

A seemingly obvious reason for the great popularity of this piece is due to the familiar “Big Ben” or “Grandfather Clock” theme. Interestingly, according to the research of Rollo Smith, a scholar of Vierne’s life and works, Vierne encountered this theme for the first time via a clock in the office of a clock shop owner in Le Locle, Switzerland, in 1916, and then, later, while on tour in England in 1924. These thematic encounters reached compositional fruition in the summer of 1927 in Luchon, France. The initial reception of the “Carillon de Westminster” was positive. Soon after publication, Vierne publicly performed this piece three times, the first as a sort of at the closing of the Forty Hours Devotion at the Cathedral of Notre-Dame, Paris, on November 29, 1927. Vierne’s student, Henri Doyen recalled that it was “one of the rare times when I saw the clergy and faithful not sortie . . . [they] waited quietly until the end, and a number of people improvised a little ovation for the maître when he came down from the tribune.”

On December 8, 1927, Vierne performed this work in concert for the dedication of “the restored organ in the Parisian church of Saint-Nicolaus-du-Chardonnet.” The reaction of those in attendance was favorable: “The work, which is in every sense a signature, will undoubtedly become known to the whole musical world, just like the name of the composer.”

The famous carillon joins together with a rhythmic figure that captivates the listener with its adamant periodic recurrence.

Lastly, Vierne played the “Carillon de Westminster” in concert on May 3, 1928, at the Trocadéro Palace. Remarks were supportive, stating that the “Carillon de Westminster” is certainly destined to enjoy great popularity among all organists. Even after these initial performances, Vierne “played it constantly, including in 1932 for the inauguration of the restored Notre-Dame organ.” Clearly, this piece had a warm welcome, and these recounts foreshadowed current feelings, particularly the remarks after the Trocadéro concert. Now that the history is established, the harmonic analysis becomes the next area of focus.

While Vierne’s harmonic language was developing by the genesis of “Carillon de Westminster” in the summer of 1927, the tonalities created are approachable. There is extensive use of the Gregorian modes: Ionian starting on D and B-flat, Aeolian starting on D and B; and Mixolydian starting on B-flat, D, F-sharp, and G. Then, the addition of the codified modes of limited transposition: Mode 3 (T1 and T3) and Mode 1 (T1) that gives this piece (and many other works) Vierne’s signature sound. While the Gregorian modes offer listeners a familiar set of harmonies throughout the “Carillon de Westminster,” the harmonies encountered are not functional in the traditional sense. Thus, using a traditional, analytic approach will not yield a positive result.

Through research and analysis, one discovers that Vierne uses common tone modulations. It is the only practical procedure for finding similarities between each mode. There is evidence of tonic and dominant functions, but they are simple and mostly found at cadential points.

After studying the various modes used in “Carillon de Westminster,” one finds several common tones between them, thus allowing relatively free movement from one mode to another. This is not an unusual circumstance given Vierne’s approach to conventional composition practices (Vierne wrote about his early experiences at the Institut National des Jeunes Aveugles in his Mémoires): “After three years of instruction we wrote correctly, to be sure, but without the flexibility and freedom that make harmony an art. Later I had to work extremely hard to acquire a ‘pen’ in the modern sense of the word, and especially to enable me to teach in a really musical way.”

These feelings continued during his studies with Franck, Widor, and Guilmant at the Paris Conservatoire. Fruition was attained when Vierne had the opportunity to teach Guilmant’s organ class while he was away on tour in America in 1897. Vierne was elated: “I was a little uneasy about such a responsibility but, at the same time, delighted to be able to express unrestrained my own ideas on free improvisation, we would ’whop’s it up’ with modern harmonies.”

Thus, one concludes that Vierne uses a free form of modal writing in the context of the 24 Pièces de Fantaisie. In “Carillon de Westminster” (and in many other works from this collection), Vierne uses the Gregorian modes as a foundation for his writing. The modes of limited transposition, while in their infancy, serve as harmonic enrichment and color to the various themes Vierne creates and develops throughout the composition. One encounters all of these attributes within the first pages of “Carillon de Westminster.” In “Carillon de Westminster,” the sonorities created are from the D Ionian mode. Initial analysis of the opening theme reveals that it is indeed D Ionian [Example 1a]. It begins in the tenor in measure 3 and extends to the downbeat of measure 32. The accompanying figuration in the treble gives an aural image of ringing bells. It begins as alternating fifths and fourths, also in D Ionian. This figuration...
changes to fifths and thirds on the downbeat of measure 6 (Example 1b).

In measure 11, there is a shift to M3, T1. This continues through measure 12, adding harmonic enrichment (Example 1c). This abrupt change actually occurs quite naturally due to the common tones of D, E, and F-sharp heard in the theme in measure 10.

Also, in measure 11, the theme comes to a temporary hold on D—a common tone of M3, T1, allowing the two modes (D Ionian and Mode 3, T1) to blend seamlessly (Example 2).

D Ionian returns in the upper voices in measure 13 and continues until measure 20, where M3, T1 repeats in a similar fashion to the opening pages. The A non-scale tone is from the dominant of D Ionian (Ex. 1a).

In measure 24, there is a move to a different transposition level of Mode 3: T3, made possible by the common tones of F-sharp and A found in measure 23 (Example 3b).

M3, T3 continues until measure 33, where an arpeggio in fourths forms a half-diminished vi chord from D Ionian (Example 3e).

In measure 35, the theme moves to the soprano, and the accompaniment comprising fourths and fifths resumes in the left hand. The interplay of the theme and accompaniment is similar to the material found in the opening measures (Example 3d).

However, things change in measure 44. The C-natural in the accompaniment and the pedal hinds to M3, T1, which serves as enrichment to D Ionian (Example 3e).

The merger of D Ionian and Mode 3, T1 is traced in both the pedal and accompaniment until the downbeat of measure 60. Here, the D Ionian mode returns with a tonic chord and pedal point. The soprano register is filled with material found in the opening measures (Example 3f).

This transitional section comprises a six-note group that alternates between the left and right hands. The move from D Ionian to D Aeolian is made by the change of one note: F-natural in place of F-sharp (modal mixture) displayed in the soprano, and the accompaniment returns with a tonic chord and pedal point. The soprano register is filled with material found in the opening measures (Example 3e).

The thematic material soon changes from M3, T3 to B flat Ionian (Example 4). This is possible by the B-flat common tone heard in the soprano passage of measure 69 (Example 6). The thematic material continues in an identical fashion from measures 71 to 74.

In measures 75 and 76, an E-flat is added to the six-note pattern, replacing the D. This change is short-lived—the D returns in measure 77. However, this augmented V chord suddenly disrupts the melismatic passage, shown in Example 7. This augmented chord actually hinds back to M3, T3. This is possible by the B-flat common tone heard in the soprano passage of measure 69 (Example 6). The thematic material continues in an identical fashion from measures 71 to 74.

In measures 75 to 90, Viene uses Mode 1, T1. This is possible by the addition of G-flat and E-natural to the six-note pattern. One gathers that Viene used the common tones of M3, T1, C, B-flat, and A-flat (encountered previously in measure 85) in order to implement this change, which creates a harmonic “lean” to Mode 1. The second half of the B section draws to a close with the return of an implied I7 chord from B-flat Ionian on measure 91, thus leading back to the tonic of B-flat Ionian on measure 93 and concluding in full on measure 94 (Example 9).

After the cascading downward scales in measure 95, a new theme arrives in measure 96, this time in D, T3, found in the tenor (reached via the common tone of B-flat). This new 13-note theme soon changes from M3, T3 to B flat Ionian.
Twentieth-century French organ music

The driving accompaniment figuration propels this theme forward and will gradually gain intensity. In measure 104, the theme moves from the tenor register to the alto, now recomposed in D Mixolydian via the same F-sharp common tone. The B theme is accompanied by M3, T1 in the left hand. In measure 106, the theme moves to the soprano and changes to F-sharp Mixolydian (via the F-sharp common tone) in measure 110 (Example 10).

This modal interplay creates a sense of anticipation as the theme rises in pitch, register, and dynamic level. In measure 104, the various restatements of the B theme are no longer separated by long notes. Instead, the theme becomes a continuous rising line, which gives way to a bridge in measure 114, gradually leading to the recapitulation of the primary theme.

The bridge consists of arpeggios and scales from the G and B-flat Mixolydian modes. The primary sources of this modal shift are the common tones of D, E, and B in measure 113. In measure 114, the inner voices of the chord in the left hand, D and F, serve as a “common tone anchor,” allowing a rocking movement from G to B-flat Mixolydian and back again. The two Mixolydian scales link together seamlessly. The interplay concludes via a final upward rising B-flat Mixolydian scale in measure 119, reaching the tonic of D Ionian by step and by chromatic descent in the pedal (Example 11).

This active form of writing, combined with the increasing dynamic levels, results in perhaps the most powerful, seamless, and natural recapitulations in the entire set of 24 Pièces de Fantaisie. In the recapitulation, the primary theme is heard in the soprano, accompanied by a supportive pedal and repeated arpeggios in the inner voices. M3, T1 also emerges in measure 124 in the inner voices, adding support and color to the theme. Measure 126 contains a series of alternating tonic and dominant substitute chords over the B theme from measure 96 in the bass, now transposed to D Ionian (Example 12a).

The thematic material repeats after this four-measure chordal alternation on measure 130. Again, M3, T1 returns with the chromatic descent of the bass line starting in measure 137. The D Ionian alternating chords return in measure 141, this time being interrupted by a stark arrival of a rapid flourish of thirds, fourths, and sixths in the soprano, accompanied by a chromatic, rising bass line in octaves. This flourish is clearly in M3, T1, and the left hand uses the anchor points of D and F-sharp. These anchor notes allow two measures of chromatic rising followed by two measures of chromatic falling before the returning alternating chords resume in measure 149—this time with the “bell-like” interjections used in the soprano heard in the opening measures (Example 12b).

The chromatic ascending and descending patterns from M3, T1 return in measure 153, but end abruptly as the music halts on an extremely dissonant chord formed from M3, T3 in measure 157. The F-sharp heard continuously throughout is locked in place in the soprano (a common tone), allowing the full use of chords from this mode. The chord in measure 159 seems to function as a form of altered dominant, but it is remarkably unstable due to the chromatically altered G in the bass, which is not found in M3, T3 (but is found in D Ionian). It is not easy to identify this chord using functional harmony due to the added notes. Perhaps one could argue that it is, indeed, a iv7 chord (from D Ionian) with an added ninth (the C-natural could be viewed as a displaced, chromatic tone from measure 158, which moves to D in measure 160). Either way, this chord leads back to the tonic (D Ionian) with an added ninth (the C-natural could be viewed as a displaced, chromatic tone from measure 158, which moves to D in measure 160). Either way, this chord leads back to the tonic (D Ionian) with the B theme in the bass, now in double time (Example 13a). This massive sonority brings “Carillon de Westminster” to a grand conclusion with three, long “hammer stroke” chords shown in Example 13b.

The conclusion of “Carillon de Westminster” (bothaurally and analytically)
leaves little doubt that Vierne possessed a creative, free-form approach to theoretical principles. The statement from Hollin Smith's book document the success of this piece soon after its genesis, and the success continues today. With an understanding of some of the basic principles of common tone modulations, one can discern the construction of the Gregorian modes and the modes of limited transposition vital to decoding Vierne's harmonic language. It is an important study that performers and scholars of Vierne's music should consider. Not only does the study of music theory assist in the formation of a comprehensive understanding of the art of musical composition, it also enhances an appreciation of Vierne's life and musical thought process.

Notes


3. The actual theme of this dissertation is allegedly from William Crotch’s variations on the "My Redeemer Liveth," from Messiah, and was adapted to clocks in 1886. This was actually the "Westminster Quarters." We can also note that this particular theme was eventually played by the chimes of the new Cambridge University bell (used with kind permission of Bärenreiter-Verlag, Kassel).

4. The modes of limited transposition have a long history. We do not know where they ultimately originated. However, we know that Olivier Messiaen is credited for codifying them. The first publication of the seven modes was in his La Nativité du Seigneur in 1936—one year prior to Vierne's death in 1937. Also, in relation to the modes of limited transposition, music theorists currently use "TV" to indicate the first level of transposition (starting on C). However, Messiaen used "TT" or "T" for the first level in his description of La Nativité du Seigneur. So, to be consistent, I have retained Messiaen's system.

5. Notice that the notes of the augmented V chord are F, A, and G#—all of these notes are common with M3, T3. Thus, the relationship between B-flat Ionian and M3, T3 is clear.


7. Ibid., XXIV.


10. The theme itself is quite long, since it comprises four quarters (one phrase for each quarter of the hour): one 2-bar phrase for the first 15 minutes of the hour, a second phrase of the 30-minute mark, a third phrase of six measures for 45 minutes, and the final phrase for the hour, comprising eight measures. It is the second quarter (copied in the second time) for a clock tower at the end of 1794 and thus known as Cambridge Quarters. It was played by a mechanism installed 1793–1794 in the first level of the clock tower, which was used to strike the hour. There are four smaller bells that chime the actual theme being written incorrectly by Vierne. So, to be consistent, I have retained Messiaen’s system. Thus, T3 indicates the first level. See Olivier Messiaen, La Nativité du Seigneur (Paris: Alphonse Leduc, 1936), “Note by the Composer.”

15. There were several accounts of this theme being written incorrectly by Vierne. The theme itself is quite long, since it comprises four quarters (one phrase for each quarter of the hour): one 2-bar phrase for the first 15 minutes of the hour, a second phrase of the 30-minute mark, a third phrase of six measures for 45 minutes, and the final phrase for the hour, comprising eight measures. It is the second quarter (copied in measure 2 of Example 1a) that was notated inappropriately by Vierne, why this occurred is not entirely known. However, due to Vierne’s musical ingenuity, it is not unusual to attribute this change to Vierne having “taken artistic license and altered the second quarter to suit his own purpose.” Smith, Louis Vierne, 559. All score excerpts are used with kind permission of Bärenreiter-Verlag, Kassel.

Jonathan Bezdegian earned his Doctor of Musical Arts degree in organ performance from University of Washington, Seattle, in 2018. He is a lecturer in music and director of the organ scholar program at Assumption University, Worcester, Massachusetts. He also serves as director of liturgical music at Christ the King Parish in Worcester, Massachusetts, and is dean of the Worcester Chapter of the American Guild of Organists.
Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

Part 6: Saint Francis Xavier Catholic Church

By Stephen Schnurr

This article is a continuation of a series in the August 2015, June 2016, July 2017, February 2018, and June 2018 issues of The Diapason. The information was delivered as a lecture at the Midwest Pipe Organ Convention on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

The mother church of Catholic parishes in La Grange, Saint Francis Xavier, was founded in 1890. The first Mass was said on All Saints’ Day, November 1. Franklin Dwight Consitt, the real estate developer who founded La Grange, donated property for the new congregation. A frame Gothic church, designed by Chicago architect Alphonse Drueding, was built at a cost of $10,000. The church was dedicated on September 5, 1892.

The cornerstone of the present church was laid on June 1, 1930. Dedication of this edifice in the Italian Renaissance style of Bedford stone and designed by Joe W. McCarthy of Chicago occurred on June 14, 1931. Italian marble was used for the altar, pulpit, altar railing, and sanctuary flooring. The mosaic Stations of the Cross were crafted in Venice. The cost of the building was $400,000, and a considerable debt was carried by the congregation. In 1936, the debt still stood at $350,000, finally paid in 1946.

Geo. Kilgen & Sons of Saint Louis, Missouri, supplied its Opus 4524 for the new church, a three-manual, fifteen-rank, electro-pneumatic-action organ installed for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

The cornerstone of the present church was laid on June 1, 1930. Dedication of this edifice in the Italian Renaissance style of Bedford stone and designed by Joe W. McCarthy of Chicago occurred on June 14, 1931. Italian marble was used for the altar, pulpit, altar railing, and sanctuary flooring. The mosaic Stations of the Cross were crafted in Venice. The cost of the building was $400,000, and a considerable debt was carried by the congregation. In 1936, the debt still stood at $350,000, finally paid in 1946.

1930 Geo. Kilgen & Sons Opus 4524

**GREAT (Manual II, enclosed with Choir)**

- 16' Contra Gamba: 73 pipes
- 8' Open Diapason: 61 pipes
- 8' Melodia: 97 pipes
- 5' Doppel Flute: 73 pipes
- 8' Gamba (ext 16' Contra Gamba)
- 8' Dulciana: 85 pipes
- 4' Octave: 61 pipes

**SWELL (Manual III, enclosed)**

- 8' Bourdon: 97 pipes
- 8' Violin Diapason: 73 pipes
- 8' Stopped Diapason (ext 16' Bourdon)
- 8' Quintadena (synthetic, 16' Bourdon) at 8' and 2 1⁄2' pitches
- 8' Salicional: 85 pipes
- 8' Vox Celeste: 73 pipes
- 4' Flute d’Amour (ext 16' Bourdon)
- 4' Salicet (ext 8' Salicional)
- 2' Flauto Dolce (fr Sw 16' Bourdon)
- 2' Quintadena (synthetic)
- 2' Coruscan: 73 pipes
- 8'vox Humana: 73 pipes

**PEDAL**

- 32' Subbass: 32 pipes
- 16' Subbass (ext Gt 8' Doppel Flute)
- 16' Lieblich Gedackt (fr Sw 16' Bdn)
- 8' Cello (fr Gt 8' Gamba)
- 8' Flauto Dolce (fr Sw 16' Bourdon)

**Accessories**

- 4 General pistons (thumb, above Manual III)
- 4 Great and Pedal pistons (thumb)
- 4 Swell and Pedal pistons (thumb)
- 4 Choir and Pedal pistons (thumb)

**Choir**

- 16' Dulciana (ext Gt 8' Dulciana)
- 8' Violinbc/z (fr Gt 8' Gamba)
- 8' Melodia (fr Gt 8' Melodia)
- 8' Dohle (fr Gt 8' Dulciana)
- 4' Flute (fr Gt 8' Melodia)
- 4' Dulcet (ext Gt 8' Dulciana)

This instrument was replaced in 2003 by a new organ from the Berghaus Organ Company of Belwood, Illinois. The two-manual instrument is housed in a free-standing case in the gallery. Key

By Stephen Schnurr

This article is a continuation of a series in the August 2015, June 2016, July 2017, February 2018, and June 2018 issues of The Diapason. The information was delivered as a lecture at the Midwest Pipe Organ Convention on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

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Geo. Kilgen & Son of Saint Louis, Missouri, supplied its Opus 4524 for the new church, a three-manual, fifteen-rank, electro-pneumatic-action organ installed in chambers above the loft at the rear of the nave. The stop-tongue console was in chambers above the loft at the rear of the nave. The stop-tongue console was in the nave. The stop-tongue console was in chambers above the loft at the rear of the nave. The stop-tongue console was in chambers above the loft at the rear of the nave. The stop-tongue console was in chambers above the loft at the rear of the nave.
Stephen Schnurr, a resident of Gary, Indiana, is editorial director and publisher of The Diapason, director of music for Saint Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor of organ for Valparaiso University. His most recent book, Organs of Oberlin, was published in 2013 by Chauncey Park Press. He has authored several other books and numerous journal articles, principally on pipe organ history in the Great Lakes region.
Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana
Fortieth Anniversary
Saint John’s Episcopal Cathedral, Knoxville, Tennessee, Opus 52

The year 2020 was indeed an historic year for many reasons. As the calendar page turns to another year, it has become somewhat easier to see in retrospect that 2020 contained reasons for celebration even amidst a time of pandemics and stress. For Goulding & Wood Pipe Organ Builders of Indianapolis, 2020 marked forty years of operation and afforded a chance to look back at the arc of the company’s history. The capstone of this anniversary year was the completion of the firm’s Opus 52 organ for Saint John’s Episcopal Cathedral, Knoxville, Tennessee. This project is built on a solid legacy of organbuilding from the Indianapolis workshop.

John Goulding and Thomas Wood joined forces in 1980, combining shared experiences at the E. H. Holloway Corporation with Gratian and Holkamp organ companies on the part of Mr. Goulding and, for Mr. Wood, experience at Indiana University’s School of Music including participating in the creation of its first electronic music laboratory while also serving as curator of organs. While from very different backgrounds, both men shared a lifelong love of the organ, its music, and the ideals of corporate worship. They inherited a particular understanding of the organ reform movement, then in its full maturity, and Mr. Goulding’s mechanical innovations including a unique windchest design, tremolo action, and schwimmer wind regulators. These raw elements formed an impressively strong foundation for the new firm, and the company quickly built a reputation for excellence and sophistication.

Within the first six years of operation and first ten projects, the firm had expanded to the Chicago and Washington, D.C., metro areas. Installations in Durham, North Carolina, and Atlanta, Georgia, followed, establishing a trend toward a significant presence in the Southeast. In the years that followed, Mr. Goulding built a strong team of like-minded organbuilders who shared a solid commitment to building, electro-pneumatic-action organs with raw elements formed an impressively strong foundation for the new firm, and the company quickly built a reputation for excellence and sophistication. For Goulding & Wood Pipe Organ Builders, the Cathedral of Christ the King, Atlanta, Georgia, The Cathedral of Christ the King, Atlanta, Georgia, in this anniversary year was the completion of the company’s history. The capstone of this anniversary year was the completion of the firm’s Opus 52 organ for Saint John’s Episcopal Cathedral, Knoxville, Tennessee. This project is built on a solid legacy of organbuilding from the Indianapolis workshop.

As the organ reform movement began to shed some of its excesses and musical tastes returned to more substantial ideas of tonal architecture, Goulding & Wood integrated the lessons learned about chorus structure with the aural based craving for generous fundamental and variety of color. Already by 1989, this marriage is seen fully developed in the layout of the organ for the Church of St. John the Evangelist located on the other side of Indianapolis’s downtown from the Goulding & Wood workshop. The stoplist of this two-manual organ comprised a wealth of 8′ stops, a wide variety of color, and a carefully balanced scheme of principal choruses that allow organists to create phrases of several different levels of dynamic volume and tonal intensity. This organ was in some ways a working out of tonal ideas that laid the groundwork for the much larger instruments in the Cathedral of Christ the King in Atlanta and Christ Church Cathedral in New Orleans. Brandon Woods, the firm’s voicer beginning with Opus 6 (1984), grew in his understanding of tonal structure and mastery of unifying the voice of each organ specifically for the acoustic environment in which it is placed. An assistsid student of past voicers, Mr. Woods relied restoring old pipework, particularly in the renovation projects the company undertook on instruments from many different builders and eras. He brought the lessons he learned from observing other voicers’ work to bear on his own treatment of pipes, both new and reed. As the sole voicer, Mr. Woods exerted a strong bearing on the company’s musical personality.

John Goulding who oversaw the design and construction of the organs, was joined by his son, Mark Goulding, in 1985. The younger Goulding began first as the head chest builder, laying out and fabricating the slider chests. In time, he began overseeing installation crews and general shop organization.

Goulding & Wood Pipe Organ Builders Opus 52

Ball State University, Muncie, Indiana
(photo credit: Michael Hickey of Ball State University Photo Service)

Good Shepherd Episcopal Church, Lexington, Kentucky
(photo credit: Hans Fleck)

Saint John’s Episcopal Cathedral, Knoxville, Tennessee
(photo credit: Ben Finch)
continue to expand and develop along the trajectory they had established. In 2003 John Goulding and Thomas Wood retired, making the unusual decision to turn ownership of the company completely over to active members of the organbuilding team. The first project completed following this transition was the sixty-nine-rank organ for Preston Hollow Presbyterian Church in Dallas, Texas, an instrument that boasts two 32′ stops, four independent full-length open 16′ flue ranks, and extensive carved case-work in the Georgian neo-classical style.

Prestigious projects followed, including installations at Ball State University in Indiana and Loyola University of Chicago. No less significant to the company’s development, organs in Germantown, Tennessee; Macon, Georgia; and Lexington, Kentucky, maintained the company’s evolution toward a tonal ideal that favors choruses based on rich fundamental tone, a wide palette of vibrant colors, and a seamless blend building to a thrilling tutti. Goulding & Wood continued to go from strength to strength, earning acclaim for each subsequent instrument.

As a natural part of this evolution, the company attracted and trained young talent. Several woodworkers came from the Indiana University Herron School of Art and Design, and these young artists have discovered a newfound passion for the pipe organ. Organists also found their way into the shop, enriching the conversations about tonal design and musical goals for each project. The company suffered an unexpected and painful turn when Mr. Woods passed away in 2016 shortly after a cancer diagnosis. Fortunately, the voicing room was in good hands as tonal responsibilities passed to Jerin Kelly (a member of The Diapason’s 20 Under 30 Class of 2017), who had extensive background in woodworking and as a musician in his own right. Mr. Kelly has followed closely in the footsteps of Mr. Woods, excelling both at refurbishing pipework from other builders and placing his own stamp on new organs.

The Goulding & Wood team continues to pair veteran craftsmen, many with tenures at the firm of several decades in length, with a younger generation of artisans, eager to push the company further into the future. This combination of seasoned experience and fresh ideas continues to bear fruit in exciting ways. The results are manifest to an extraordinary degree in the organ for Saint John’s Episcopal Cathedral of Knoxville, Tennessee, the firm’s fifty-second opus-numbered project. A comprehensive tonal design that furnishes organists with abundant resources for service playing and faithful rendition of repertoire is housed within handsome cases adorning the church with a panoply of architectural detail. The ornate cabinetry, including a wealth of hand-carved detail, asserts a commanding presence that nevertheless complements the architecture rather than competes with it. Warm polished
tin pipes with gilded mouths echo the brightness of the room, and bespoke features, such as the linen-fold panels, delight the eye. The beauty, in both sound and appearance, is built upon a mechanical layout that is as ingenious as it is elegant, ensuring not only uncompromised reliability but also access to every component.

The Knoxville organ is in many ways a summation of the learning, growth, and hard work that the company has seen over its forty-year history, yet it would be erroneous to think of it as a magnum opus. The artists of Goulding & Wood are continually expanding their vision to achieve ever more refinement in all aspects of organbuilding. As they look forward to the next forty years, the team is eager to approach each project with enthusiasm, professionalism, and excellence.

—Goulding & Wood Pipe Organ Builders

Cover photo credit: Ben Finch

For complete specifications of each instrument visit www.gouldingandwood.com.

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Read the May issue of THE DIAPASON and meet our 20 Under 30 Class of 2021

The DiapasonMarch 2021 • 21

New Organ Music

With High Delight: Organ Music for Easter, by Kenneth T Kosche.


Available from morningstarmusic.com

Kenneth Kosche, Professor of Music Emeritus of Concordia University Wisconsin, Mequon, has composed a very interesting set of pieces centered around the celebration of Easter. In general, the form of these seven pieces seems to be that of the Baroque choral-prelude: short sections introducing the hymn tunes with only a remote nod to the tune itself, and then the hymn tune is presented with only modest development in the manuals or the pedal. At first glance I thought several of the tunes were unknown to me, but with a bit of listening and looking at some in a hymnal, I was able to discern the tunes quite clearly.

The tunes Dr. Kosche uses are: 1. Awake, My Heart, with Gladness (AUF, AUF, MEIN HERZ!); 2. Christ is Alive! Let Christians Sing (TIBOROS); 3. Come, You Faithful, Raise the Strain (GALADREMS PARITER/AVE VIRGO VIRGINUM); 4. I Know that My Redeemer Lives (DUKE STREET); 5. Now the Green Blade Rises (NOEL NOUVELETT); 6. This Joyful Eastertide (VRUECHEN); and 7. With High Delight (MIT FREUDE ZAHM). These settings are lively and joyful, certainly suited for the Easter season. Number 4 above, based on the tune DUKE STREET, opens with a folio section written with many sixteenth notes, and the curve of the subject follows the general curve of the tune, though it may appear a bit choppy at first. In both cases the hymn tune enters in the pedal. Kosche asks for a 16′ reed. Oh, how I wish I had one! The tune continues to its conclusion, and then the opening material returns for five measures before the hymn tune enters again in the pedal. This tune, though, only the opening and final lines of the tune are presented, which ends the piece. Kosche calls for a full plenum in the manual against the 16′ reed in the pedal along with a 8′ Principal. The music is bright, cheerful, and enjoyable to play.

A totally different form is found in the setting of “Now the Green Blade Rises.” The melody enters in the third measure after a drum-like beat is set on the Great 8′ Flute. The tune continues to its end, then in measure 20, the composer calls for the manual to be coupled with the pedal, and the pedal adds to the drumming effect while grace notes are added to the drum figure in the manual part. Another two measures go by, and the tune enters again, this time in two parts. In measure 44, a piston would be handy as the tune thereupon moves to the pedal, this time with a light 4′ reed, while both hands carry on an elaboration, adding a 4′ flute on the Great while the Swell maintains its opening registration, 8′ Oboe and 16′ Tierce. Nearing the end, the tune in the pedal repeats a phrase in longer notes. The piece seems to be slowing for the finish, but Kosche indicates non rit., whereupon the work abruptly ends.

Since I normally play a two-manual instrument, I feel that Kosche has favored me in writing for two manuals rather than three! The harmonies are not highly chromatic, and the difficulty is moderate. Practice will be necessary in places, but the music should flow together without tremendous effort. I think congregations will enjoy these delightful settings, and I highly recommend them.

—Joy ZellerNewcastle, Maine

Reviews

Book Reviews


Noted composer, author, and teacher Carl Schalk needs no introduction to church musicians. His career included three decades as a professor of music (later emeritus) at Concordia University Chicago (now Concordia University Chicago, Illinois. Composer of over two dozen hymn tunes (perhaps his best known is the tune “Now, to accompany Jaroslav J. Vajda’s hymn tune “The Silence. Now the Peace”) and part of the commission that produced the Lutheran Book of Worship (1978), he is a fellow of the Hymn Society of the United States and Canada. He composed and arranged numerous choral and organ works and was editor of the journal Church Music from 1966 to 1980.

Schalk produced here an easily manageable (93 pages) historical survey of hymnody, comprising eleven chapters plus foreword and afterword; there is no index. References and comments are generous.

The foreword identifies this little book’s purpose, to introduce “the story of Christian hymnody in the Western Church,” including “contributions, conflicts, and questions which arose . . . in the development of Christian song from the Old Testament through the twentieth century.” Beyond its conciseness, the book’s suggestions of points for further examination make it useful as a teaching resource in a variety of settings: music history courses, worship studies, seminary training, and parish education, as well as for individuals, particularly church musicians and clergy. It makes a wonderful review for those of us whose historic memories need some dusting off.

The first three chapters of Schalk’s survey cover Old and New Testament, psalmody, and hymnlike passages and odes (and the Greek hymnody of the early church). Schalk shows the early origins of some of the hymn tunes that are still sung today. Chapters four through seven treat the Reformation—Martin Luther and the chorale, and John Chrysostom and the metrical psalters—along with Paul Gerhardt and late seventeenth-century Pietism. Hymn collections of Isaac Watts and John and Charles Wesley are treated in chapter eight, nineteenth-century English and German hymnody (and the Oxford and Congregational movements) in chapter nine. American hymnody is surveyed in the final two chapters, with chapter ten devoted to the impact of the psalter tradition, the influence of English-Irish-Scottish folk tunes, Lowell Mason, and the German Congregational movement. The last chapter, “America: The Twentieth Century,” also includes some twenty-first-century references.

There is little to quibble about. Schalk has provided a reprinting or second edition, perhaps the inconsistency in use of translation (certain passages and titles are translated into English, others not) and some small editorial slips could be rectified. Nonetheless, this is a useful and easy to read volume, packed with a great deal of history, that all of us could enjoy and benefit from. Recommended.

—Joyce Johnson RobinsonNiles, Illinois

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The staff of THE DIAPASON congratulates Alexander Melzner as the winner of the afternoon Grunelstein Award.

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Reviews

New Recordings


Benenden School in Kent is one of England’s oldest girls’ independent schools and numbers Princess Anne, the Princess Royal, among its distinguished alumnae. Benenden Chapel Choir, composed thirty-six girls between thirteen and eighteen years of age, is among the outstanding youth choirs in Britain.

Edward Whiting, the director of music at Benenden School, is a graduate of The Queen’s College, Oxford, and was an organ student of the late David Sanger. He has held several music appointments in both cathedrals and schools.

This Christmas compact disc features compositions of the contemporary English composers David Bednall and Bob Chilcott and of the contemporary Canadian composer Sarah Quartet. David Bednall is also the accompanist. His suite has organ accompaniments, whereas those of Bob Chilcott and Sarah Quartet make use of the piano. Benenden School unfortunately does not possess an organ, and so the recording was made partly at Saint Dunstan’s Church in Cranbrook, Kent, where there is a three-manual Henry Willis III/Nicholson organ, and partly at Tonbridge School in Kent, where there is a four-manual Marcussen throughput. At Benenden School the scheduled new school hall and music hall complex will include a 750-seat performance space, and it is much to be hoped that this will have a pipe organ worthy of the school.

The first of the three composers featured on this compact disc is David Bednall. Following a degree at The Queen’s College, Oxford, he has been working on a Ph.D. at the University of Bristol and is also currently sub-organist of Bristol Cathedral. His suite of eight Christmas pieces, Make We Merry, was commissioned for Benenden Chapel Choir and premiered in December 2018. David Bednall’s music is very accessible and surprising. The Time Draws Near for the women’s choir of the University of Bristol and was a full-time music teacher for some years. Today she does less teaching and researching graduate work at the University of Bristol in both cathedrals and schools.

A mystical, brooding, and eighteen years of age, is among the outstanding youth choirs in Britain. Edward Whiting, the director of music at Benenden School, is a graduate of The Queen’s College, Oxford, and was an organ student of the late David Sanger. He has held several music appointments in both cathedrals and schools.

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to a crescendo, and then winding down to a peaceful conclusion. The cello and interweaved upper voices also feature in the second movement, “Creatures of Light,” in which a brighter sensibility emphasizes the theme of light. This is followed by “Go Will Give Orders to His Angels About You,” in which soaring soprano voices evoke the angels of heaven. In “Sweet Child, Hear My Song,” the percussion section creates a vigorous rhythm over which the voices once again carve a rich texture. The final movement, “Snow Angel,” begins like the first movement with a melodic solo cello, followed by a rich texture of female voices, nicely tying the suite of movements together and making use of the same melody as “Prologue.”

In the final movement, “Snow Angel,” begins like the first movement with a melodic solo cello, followed by a rich texture of female voices, nicely tying the suite of movements together and making use of the same melody as “Prologue.”

**Unity and Harmony**, arranged for 3, 4, or 5 octaves of handbells, with optional piano and two C instruments, by Ron Mallory, GIA Publications, G-9119, Level 5+ (M-), $5.95. This piece was composed for the bride’s procession at the composer’s wedding. The title is inspired by Philipines 2:1, which was read at the ceremony: “Then make my joy complete by being like-minded, having the same love, being one in spirit and purpose.” The piece can be performed in a number of configurations, since the piano part and each of the two C instrumental parts are optional—there are suggestions given inside the cover. Here is a lovely, flowing, and gentle setting that works well with just handbells or with the optional instruments.

**I Want Jesus to Walk with Me**, arranged for 2–3 octaves (8 or 10 bells) handbells or handchimes, by Kenneth T. Ristters Guild, CGB928, Level 2 (E+), $4.50.

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**New Handbell Music**

**Alleluia!**, for 3, 4, or 5 octaves of handbells, by J. Wayne Kerr, Choristers Guild, CGB929, Level 2 (E+), $4.50.

Here is a cheerful and upbeat original composition where there are no bell changes, so the piece is easily learned. Melodic material is played by both treble and bass rings. This is a great addition for any library.

**Acclamations for the Church Year**, for 2–3 octaves (8 or 10 bells) handbells or handchimes, by Kenneth T. Kosche. MorningStar Music Publishers, MSM-30-515, Level 1 (E), $4.75. These pieces call for only four or five ringers and can be used as processional introductions, interludes, or responses. The first eight measures can be repeated as needed. Each acclamation is one page and focuses on a special time during the year: Advent, Christmas, Epiphany, Lent, Easter, Ascension, Pentecost, Trinity, General, Reformation Day, All Saints’ Day, and Thanksgiving Day. Half and quarter notes are used throughout.

**Walk in the Light**, arranged for 3, 4, or 5 octaves of handbells, with optional 2 octaves of handchimes, by Anna Laura Page. Choristers Guild, CGB1070, Level 3 (M), $4.95. Here is a lively gospel setting that incorporates the tune “We’ll Walk in the Light” and “This Little Light of Mine.” There are some very striking special effects, including swing and even eighth notes, which make this piece a toe-tapping choice.

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**Reviews**

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26 MARCH
John the Divine, New York, NY 7:30 pm
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
24 MARCH
copal, New York, NY 4 pm (livestream)
21 MARCH
copal, New York, NY 4 pm (livestream)
20 MARCH
NY 12:20 pm (livestream)
18 MARCH
NY 12:20 pm (livestream)
17 MARCH
NY 12:20 pm (livestream)
16 MARCH
NY 12:20 pm (livestream)
13 APRIL
copal, New York, NY 4 pm (livestream)
10 APRIL
NY 12:20 pm (livestream)
9 APRIL
NY 12:20 pm (livestream)
8 APRIL
NY 12:20 pm (livestream)
7 APRIL
NY 12:20 pm (livestream)
4 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
1 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
20 MARCH
Hans Uwe Hieltscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
19 MARCH
Olga Zhukova; Temple, Aubonne, Switzerland 8 pm
18 MARCH
Bernhard Ruchti; silent film; Collège de Villeneuve, Switzerland 8 pm
17 MARCH
Daniel Chappuis; St. Martin, Vevey, Switzerland 5 pm
7 APRIL
Bernadetta Sunavski; Katholischen Pfarrkirche, Kolbermoos, Germany 7:45 pm
25 APRIL
Yves Castagnet, with trumpet; Berliner Philharmoniker, Berlin, Germany 11 am
21 MARCH
Hans Uwe Hieltscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
20 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
16 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
15 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
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Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
28 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
27 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
26 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
25 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
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4 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
3 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
2 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
1 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
28 MARCH
Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
30 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
31 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
APRIL
Nancy Siebecker; Christ Episcopal, Saratoga, NY 12:15 pm
APRIL
Raymond Hawkins; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
 copal, New York, NY 4 pm (livestream)
APRIL
Raymond Hawkins; Mar-blehead, MA 5 pm (livestream)
APRIL
Raymond Hawkins; Marblehead, MA 5 pm (livestream)
November 25: Final (BWV 973, 981, Marcello, transcr. Bach; BWV 922, Bach).


Canzona in d, Giovanni Girolamo Cavalli, harpsichord, piano, harmonium, calliope, and harp, Bach; Toccata in G, BWV 955, Bach; BWV 976, Vivaldi, transcr. Bach.

Andante in e, Mozart; Adagio (Op. 5, no. 6), Franck; Allegro con brio (Symphony No. 5 in e, op. 70), Beethoven, transcr. Demers; Variations on ‘Autour de la Mort’, Dunsen, transcr. Alkan; Aria, Final (Symphonic VI in b, op. 59), Vierne.

OLIVER BRETT, Cathedral of St. Philip, Atlanta, GA, October 4: Rhapsody No. 3 in c-sharp minor, Novello; Allegro Vivace (Prelude and Fugue in a minor), Bach; Allegro (12 Études pour les pieds seulement), Alkan, Aria, Final (Symphonic VI in b, op. 59), Vierne.

JIM FACKENTHAL, carillon, St. Chrysostom’s Church, Richmond, Virginia, November 10: Choral (Sonate à Deux), Laiture; Cantabile à Deux, op. 99, Laurin; Allegro for Organ Duet, Moore, Shenandoah; White: Come Home, Callahan; A Fantasy for Two to Play, Hancock: Variations on Veu Creator Spiritus, Briggs.

JACKSON BORGES, National City Christian Church, December 11: Festive Toccata, Fletcher; Príere (Quatre Pièces, op. 37, no. 3), Jongen; Final, op. 21 (Six pièces pour orgue, no. 6), Franck; National City Christian Church, Washington, DC, December 18: Noël in d, A Quinque, Ebthin de Molen, Arr. Final, transcr. Drischler; Toccata in D, Lascupletit.

ELIZABETH & RAYMOND CHENAUT, St. Stephen’s Episcopal Church, Richmond, Virginia, November 10: Choral (Sonate à Deux), Laiture; Cantabile à Deux, op. 99, Laurin; Allegro for Organ Duet, Moore, Shenandoah; White: Come Home, Callahan; A Fantasy for Two to Play, Hancock: Variations on Veu Creator Spiritus, Briggs.

TOM COLAO, St. Chrysostom’s Episcopal Church, Chicago, Illinois, November 7: Concerto in G, BWV 916, Bach.

SONATA in C, op. 67, op. 67), Beethoven, transcr. Demers; Fantasia in g, Roberts; Allegro (12 Études pour les pieds seulement), Alkan, Aria, Final (Symphonic VI in b, op. 59), Vierne.

JIM FACKENTHAL, carillon, St. Chrysostom’s Episcopal Church, Chicago, Illinois, November 8: Keep the Home Fires Burning, Novello; A Simple Suite, Barnes; America.

JOHN FENSTERMAKER, organ, harpsichord, piano, harmonium, calliope, accordion, and tower bells, Trinity-by-the-Cove Episcopal Church, Naples, FL, November 15: Fanfare, Mouret; Aroos (Cantate 136), Fugue in g, BWV 542a, Prelude in C (Well-Tempered Clavier), Bach; Prelude in b, op. 28, Chopin; Bridal Chorus (Lohengrin), Wagner; Lady of Spain, Evans; Motet: Picture Music, Zecchini; Grand Choral duet, Gigon; Irish Air from County Derry, transcr. Lemare; Carillon-Suite, Milet.

FAYTHE FRESEE, St. Mark’s Episcopal Church, Shreveport, LA, November 12: Suite for Organ, Rhenenbach; Slow Air (Cantata 146), Bach, transcr. Dupré; Three Impressions on Kingshold, op. 78, Laurin; Fantaisie in g, Roberts; Allegro con brio (Symphony No. 5 in e, op. 70), Beethoven, transcr. Demers; Preludium in G, Brusn, Fughetta, Adagio, Allegro (12 Études pour les pieds seulement), Alkan, Aria, Final (Symphonic VI in b, op. 59), Vierne.

MARK STEINBACH, Brown University, Providence, RI, October 31: Apotheose de l’Eglise Éternelle, Messiaen; Marche Funèbre d’une Marionnette, op. 35, no. 2, Gonzod, transcr. Steinbach; Prelude in g, BWV 558, Fugue in g, BWV 578, Bach; Canon in b (Sechs Studien in kanonischer Form, op. 56, no. 5), Schumann, Suite Gothique, op. 25, Boëllmann; Prelude on a Theme of Bruckner, Bach.

EDWARD J. TITON, St. Mark’s Episcopal Church, Berkeley, CA, October 11: Trumpet Tune, Hampton; Pastoral and Acrostic, Roberts; There Is a Land of Pure Delight, Sandys; Nun freut euch, Israelen, carillon, Het Beleg van de Maas, trans. Ant. van den Wouwer, transcr. Lambrecht; Alleluia, transcr. Lambrecht.

FRANCIS LEMARÉ, St. Mark’s Episcopal Church, Providence, RI, October 3: Christmas Proclamation, Bach; Noël in c, op. 56, no. 6, Miihonen; Fantasia in g, Roberts; Allegro (12 Études pour les pieds seulement), Alkan, Aria, Final (Symphonic VI in b, op. 59), Vierne.

ANDREW SCANLON, First Baptist Church, Smithfield, NC, October 4: Postlude in D, St. Martin; An Wölfenjäger-Balloon, BWV 652, Bach; Sonata in A, op. 65, no. 3, Mendelssohn; Berceuse à la mémoire de Louis Vierne, Cocheux; transcr. Blanche; There Is a Happy Land (American Folk Hymn), Shearing; Carlos-Sorte, Milet.

JOHN W. W. SHERRER & Josh Grah- man, presented by the Fourth Presbyterian Church, Chicago, IL, October 30: Fan- face, Cook; Fantasy on O Waly Waly, arr. Maile; Prelude, Fugue, and Chaconne, Buxtehude; Thomas; Medita- tion, Creston, Pasoue, Fauvre, transcr. Bird; Phoenix; Locklair.

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From Fruthauf Music Publications: a complimentary posting of a double hymn tune setting for organ, a rondeau on St. PATRICK and DEIRE. Both tunes have roots in Irish folk music, and it was Charles Villiers Stanford who adapted the first melody for use as a hymn in 1903; DEIRE was subsequently refigured by Ralph Vaughan Williams for The English Hymnal, where it appears in combination with St. PATRICK. The setting is bold and colorful, suitable for festive occasions in celebration of the many saints’ days of the church calendar. For more details and to access the PDF booklet, please consult FMP’s home page website bulletin board at: www.frumsup.net.

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