THE DIAPASON

NOVEMBER 2021

Church of the Transfiguration
Community of Jesus
Orleans, Massachusetts
Cover feature on pages 22–24
Jesus; Orleans, Massachusetts; Nelson Barden; Church of the Transfiguration, Community of

In the wind . . . John Bishop catalogs various items an organbuilder or organ technician uses behind the scenes to keep the organs in good order. Michael Delfín, in “Harpsichord Notes,” reviews recent CDs of the music of Johann Mattheson as performed by Colin Booth. In “New Organs,” Russ Meyer & Associates has completed its Opus 14, a two-manual, two-tank instrument for First Presbyterian Church of Clarksville, Georgia.

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

Gruenstein Award

A reminder that nominations for the second Gruenstein Award, which recognizes the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2022, are due through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the September issue. All materials should be submitted to Stephen Schauer at schauerr@gmail.com.

Editor’s Notebook

In this issue

This month’s cover feature is the remarkable new pipe organ in the Church of the Transfiguration, Community of Jesus, Orleans, Massachusetts, an instrument over a quarter of a century in creation, the last and largest project of Nelson Barden & Associates. The organ will be dedicated in recital by Thomas Murray on December 4.

David Lim explores programmatic considerations in Jolivé Beaulne’s Organ Sonata on Psalm 54, focusing on the structure of the psalm as it relates to sections of the sonata. Shelby Fisher writes about Jean Langlais’ organ Mass Suite médiévale and how the composer reacted to the implementation of liturgical and musical reform in France following the Second Vatican Council.

Luther Memorial Church, Madison, Wisconsin, announces music events, Wednesdays at noon: November 3, Andrew Schaeffer, organ; November 17, Justin Bach; November 24, Andrew Schaeffer, organ; December 1, Bruce Bengston, organ. For information: luthermem.org

First Presbyterian Church, Arlington Heights, Illinois, announces its 2021–2022 season of concerts, and all are live-streamed. November 3, Christopher Urban, organ; November 8, Chancel Choir; December 3, Sacred Harp, organ; December 26, The St. Louis Chorale; January 9, Christmas Cantata; February 6, “A Century of Soprano” featuring the Chamber Chorus and Orchestra.

The Cathedral Church of St. Paul, Detroit, Michigan, announces its 2021–2022 season of events. Organ recitals are held Fridays at 12:30 p.m.: November 12, 7:30 p.m.: S. Sarah Simko, December 10, Jeremy David Tarrant and Sarah Simko, December 17, Jeremy David Tarrant and Sarah Simko, December 24, Jeremy David Tarrant and Sarah Simko, December 31, Jeremy David Tarrant.

Choral Evensongs are offered: Janu- ary 8, 2022, January 15, 2022, January 22, 2022, 5/26. Additional concerts and choral services are scheduled: November 28, Advent Procession, December 11, Lessons & Carols; January 8, 2022, 1/15, 1/31, 2/14, 2/28; February 6, 2022, the Great Vigil of Easter; March 12, 2022, Easter Holy Week, with the choirs presenting the St. Matthew Passion.

Polyphonya.com”, New York, New York, announces its 2021–2022 concert season: November 6, 13, 20, Stephen Tharp; a series featuring the organ works of Jean-Deemus; December 7 and 9, Handel, Messiah; 12/16, Christmas on Fifth Avenue.

February 3, 2022, An Evening with Nino Mihly; March 29 and 31, Bach, Christmas Cantata; April 1, Jeremy Filibell, Pamela Decker’s The Seven Last Words and Triumph of Christ; 4/12, Vivaldi, Stabat Mater; 4/28, Todd Wilson, the organ music of Gerre Hancock. May 12, The King Shall Rejoice: Heroic Music of Handel and Purcell. For information: saintthomasmusic.org.
Church of the Transfiguration, Community of Jesus, Orleans, Massachusetts

The Community of Jesus, Orleans, Massachusetts, announces the dedication recital for its four-manual, 180-rank, 11,964-pipe organ in the Church of the Transfiguration by Thomas Murray on December 4, 7:30 p.m. The pipework of the instrument is drawn from twenty different Skinner organs; the result is the magnum opus and final work of Nelson Barden & Associates.

Tickets are $35, $30 for seniors. Further information, including a history of this project spanning more than a quarter century, may be found at thechurchofthetransfiguration.org.

Conferences

Furman University, Greenville-South Carolina, announces its 2022 Church Music Conference, January 19–23.

The Association of Lutheran Church Musicians announces a conference sponsored by the organization’s Region 1 and the Lutheran Summer Music Academy and Festival, July 18-21, 2022. The conference, “From Generation to Generation,” will be held at Valparaiso University, Valparaiso, Indiana. Presentations include topics such as worship and technology, working with smaller or intergenerational vocal choirs, composition, and enriching congregational singing. Featured guest artists include Cantus, Calmus, and Martin Jean. In-person and virtual attendance options are available. For information: alm.org.

Competitions

First Presbyterian Church, Fort Wayne, Indiana

First Presbyterian Church, Fort Wayne, Indiana, announces its National Organ Playing Competition to be held on March 26, 2022. Submissions for the preliminary round will be accepted from January 1, 2022, through January 31. Organists under age 35 at the time of the competition are eligible. For forms, rules, and detailed information: firstpresfortwayne.org/national-organ-playing-competition.

The second Boston Bach International Organ Competition will take place September 3–11, 2022. Eligibility is restricted to those aged 26–37 as of September 1, 2022. Deadline for application is February 15. The jury consists of Marissa Schippers (chair), Stephen Farr, Erica Johnson, Ballint Karosi, Karin Nelson, Dana Robinson, and Peter Westerbrink. For information: bbioc.org.

Mander organ, Peachtree Road United Methodist Church, Atlanta, Georgia

The first annual Elizabeth B. Stephens International Organ Competition will be held at Peachtree Road United Methodist Church, Atlanta, Georgia, June 15–17, 2022. The first prize for the competition is $12,000, with second prize set at $8,000 and third at $3,000.

The competition is open to any organist 32 years of age and younger as of June 15, 2022. Applications for the competition open January 10 and must be submitted through February 25. The first round of judging will be based on recorded submissions from the applicant as organist at Peachtree exceed 30 minutes, and will consist of the following:

- a virtuosic work from the twentieth or twenty-first century;

- an option of a free-choice work, depending on the duration of pieces one through three;

Candidates may record their submission at any time, but applications will not be accepted before January 10, the first day the applications go live on the website. Each submission should include an MP3 file of the recorded performance with the application form and two references.

The judges of the first round of recordings will be David Briggs, Jens Koedinger, and Oliver Brett. Candidates will be notified of the result of the recorded round on March 14. The judges will choose six organists to continue to the final round, for which all travel expenses will be provided by the competition.

The six organists selected for the final round will present a free-choice recital not to exceed 50 minutes in length. Candidates may choose to include an improvisation on a submitted theme (lasting no more than 12 minutes). The theme will be provided at the start of their recital. The jury for the final round consists of David Briggs (chair), David Hurst, Alan Morrison, Carol Terry, and Jean-Baptiste Robin. The final round of the competition will be performed live in Atlanta.

The competition will be sponsored by the family of the late Elizabeth B. Stephens, who played in many churches and served as an assistant organist at Peachtree Church for many years. For information: www.prune.org or visit firstpresfortwayne.org/organ-competition.

ON MINIMALISTS

“I prefer the music of early minimalists such as Haydn and Mozart, whose music is simple but full, to that of their neo-modern counterparts. Think of what Haydn achieved in the first few pages of The Creation. He describes the creation of the world out of chaos and pain, and when he wrote the beautiful final quartet of the choral setting — if it is performed well — feels louder and mightier than all the massive choral wagner or brickner of Mahler ever wrote.”

Sir Georg Solt, on minimalism.

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Here & There
Scholarships
The Kotzschmar Memorial Trust announces its scholarship awardees for 2021. Michael Bostock, piano; Anna belle Brooks, piano; Mia Love, voice; Jack Schaeffer, piano; Liam Scott, organ; Ryan Slocom, organ; Ryan Sweet, organ; and Alex Wu, piano. The eight recipients split $3,000 in funds for their musical studies. There were 23 applicants. Judges were Rebecca Schnell, Dean Stein, and Harold Stover.

The Kotzschmar Memorial Trust Scholarship was established in 1911 to provide financial aid “in the musical education of such pupil or pupils of marked musical ability.” According to the terms of the trust, preference is to be given to promising students of the organ. If no such promising student is found, the trust states that the award “may be used in aid of students of marked musical ability in piano, violin, other musical instruments or voice culture.” For information: foko.org.

People
Frederick Swann
Frederick Swann celebrated his 90th birthday (July 30) on July 25 at St. Margaret’s Episcopal Church, Palm Desert, California, an occasion marking 80 years as an organist and 20 years as artist-in-residence at the church. Music played by Swann included Cantabile by César Franck and Swann’s Trumpet Tune. The St. Margaret’s Choir sang “Be Strong and of Good Courage,” also by Swann. Among the congratulatory greetings received were those from Michael Bedford, president of the American Guild of Organists; Karen Holkamp, of Karen McFarlane Artists; and Reverend Andrew Butler, rector of St. Margaret’s, as well as proclamations from Kathleen Kelly, mayor of the City of Palm Desert and an Episcopal priest, and by Nelson Dodge, dean of the Los Angeles AGO Chapter. For information: stmargarets.org and concertorganists.com/artists/frederick-swan.

Awards
The National Association of Pastoral Musicians announces its 2021 award recipients: the Jubilate Deo award for substantial contribution to the development of pastoral liturgy in the United States is presented to Rev. John F. Baldwin, S.J.; the pastoral musician of the year award goes to Richard Cheri. Academic scholarship awards are presented as follows: the James W. Konuk Scholarship and the OCP Scholarship to Kateri Andress; the CMA Pastoral Musicians Scholarship to Daniel Dangca; the NPM Members Scholarship is awarded to Thomas Lynch and Joseph Maruschak. For information: npm.org.

Organbuilders
Rendering, Patrick J. Murphy & Associates, Inc., organ for Emanuel Lutheran Church, Fitchburg, Massachusetts
Patrick J. Murphy & Associates, Inc., of Stowe, Pennsylvania, has been commissioned to build a new organ for Emanuel Lutheran Church, Fitchburg, Massachusetts. The two-manual, 20-rank instrument with stopkey console will feature slider chests and will be completely enclosed in two separate expression boxes housed behind a Frank Friez-designed case that fits this 1970s building of postmodern architecture. Installation is expected in the first quarter of 2022.

Aside from the new Pedal Principal in the façade, allework will be retained from the church’s existing 1930 Hook and Hastings Opus 1127, originally built for the Calvinistic Congregational Church, Fitchburg, and will be augmented with pipework from 1872 E. & G. G. Hook Opus 618 in the builder’s inventory. For information: pjmorgans.com.

Appointments
Dexter Kennedy is appointed director of music and organist for Trinity-by-the-Cove Episcopal Church, Naples, Florida. He will also serve as principal organist, direct the church’s twelve-voice professional choir, act aschor of Trinity’s three pipe organs, as well as artistic director of the Music at Trinity Concert Series. Kennedy comes to Trinity-by-the-Cove following a seven-year tenure as assistant director of music and organist at Christ Church Grosse Pointe (Episcopal), Grosse Pointe Farms, Michigan, during which he also held academic positions at the College of Wooster and Oberlin Conservatory, as well as appearing with the Boston Symphony Orchestra. A first prize winner of the 2001 Prix de Chartres International Organ Competition, Kennedy is active as a recitalist, and in 2022 will be touring performing the complete works of César Franck for the composer’s 200th birth anniversary. He is a member of The Diapason’s 20 Under 30 Class of 2015 and is represented by Seven Eight Artists. For information: dexterkennedy.com and seveneightartists.com.

Asher Oliver is appointed assistant organist for York Minster, UK. He will assist Robert Sharpe, the director of music, and Benjamin Morris, assistant director of music, in all aspects of music for the cathedral. In addition to accompanying services and working with the choir on a daily basis, Oliver will also assist with the choir library and gain experience of recitals, concerts, and live radio broadcasts. Oliver began his musical education as a chorister at Manchester Cathedral while studying at Cleethor’s School of Music, where he later studied organ with Christopher Stokes. Following a gap year as organ scholar at St. George’s Chapel, Windor Castle, he studied for a music degree at Trinity College, Cambridge. Working closely with the college choir there, he took part in tours across Europe, the United States, and Canada and is featured as an accompanist on CDs of choral music by Gerald Finzi and Ralph Vaughan Williams. Upon leaving Cambridge, Oliver moved to London to take up the position of organ scholar at St. Paul’s Cathedral.

A continuouplayer, Asher Oliver regularly took part in performances of Bach cantatas and oratorios while a student, highlights of which include a project working with players from the Orchestra of the Age of Enlightenment under the direction of John Butt, as well as a performance of Bach’s St. Matthew Passion, for which he worked closely with English tenor and evangelist, Nicholas Mulirow. For information: yurkminster.org.

Schoenstein & Co. of Benica, California, is building a three-manual, 30-voice organ for Our Lady of Belen Chapel under construction on the 33-acre campus of the Belen Jesuit Preparatory School, Miami, Florida. The institution was founded in 1854 in Havana, Cuba, by Queen Isabella II of Spain. In 1863, at the Communist regime confiscated the school property and exiled the Jesuit faculty. The school was re-established that same year in Miami.

Musical education at the Ignatian Center for the Arts includes instrumental instruction in band and orchestra and vocal instruction in the music ministry ensemble. The new instrument will be used for school liturgies and organ instruction. The school president is Fr. Guillermo M. García-Tuñón, S.J.; the director of music ministry is Jonathan A. Sánchez, the organ consultant is Luis J. Coza. For information: schoenstein.com.

Old Wintham United Church, Simcoe, Ontario, Canada
Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has completed installation of a new...
Newnan, Georgia

Schantz organ, Central Baptist Church, chancel and choir area. or information: schmidtorganandorgan.com.

Schantz organ, Central Baptist Church, Newnan, Georgia

Schantz Organ Company, Orrville, Ohio, recently completed a project at Central Baptist Church, Newnan, Georgia. Opus 2338. The 37-rank organ includes the selective reuse of eight stops built by Henry Fichter’s Sons in 1924 and M. P. Moller in their 1959 rebuild of the instrument. New pipes and a façade were made by Schantz, as well as new mechanism, layout, and a three-manual moveable console. Provision for the four-stop Echo division of Fichter pipework were made in the console.

Schantz has signed a contract for a project to take place at St. Thomas More University Parish, Norman, Oklahoma. This project will consist of building an all-new mechanism for the console and pipes of Skinner Organ Company Opus 422, built in 1923. This will be this instrument’s third home. A new non-speaking façade will also be built as part of the project. For information: schantzorgan.com.

Indian Hill Music School, Groton, Massachusetts, has commissioned a new four-manual Hauptwerk organ for the main concert hall of its new music center. The contract to build the instrument was awarded in 2018 to Richard Hedgebeth of Stuart Organ Company, Binghamton, New York. After Hedgebeth’s death in 2018, the contract was awarded in 2019 to Richard Hedgebeth’s company, the hedgebeth division of Pilcher Organ Co., Binghamton, New York. Having taught himself to play the keyboard in grade school, he began study at the Cincinnati Conservatory of Music and won a scholarship to Eastern University School of Music, Rochester, New York, where he studied with David Craighead. A Fulbright scholarship took him to Copenhagen, Denmark, for a year’s organ work with Finn Viderø before returning to the United States for graduate studies in organ and composition at the University of Illinois. There his organ teacher was Gerald Hamilton.

After graduation, he served as organist and choir director for St. Paul’s Episcopal Cathedral, San Diego, founder and music director of the San Diego Chamber Orchestra, a teacher at San Diego State University and at University of California, Santa Barbara, and was a staff musical arranger at the Crystal Cathedral, Garden Grove, California. He became music director of the American Boy Choir in Princeton, New Jersey, before moving to Denver, Colorado, in 1987 to serve as minister of music at Montview Boulevard Presbyterian Church, a post he held for nearly three decades prior to his retirement in 2015.

Kuzma’s arrangements and compositions have been performed by the Colorado Symphony Orchestra and Symphony Chorus, Colorado Children’s Chorale, Denver Brass, Denver Gay Men’s Chorus, Ars Nova Singers, American Boy Choir, and Dallas and Chicago Symphony Orchestras. Many of his compositions and arrangements have been performed around the world, and he was the arranger and composer of music for Pope St. John Paul II’s visit to Denver for World Youth Day in 1993. During his tenure at Montview, he established the Montview Conservatory of Music and began a series of classical music concerts for children that reached more than 14,000 Denver students over several years. His creation and funding of the Montview Music Endowment continues to support Montview’s music program and to pay professional musicians to perform in Montview’s concerts.

John Kuzma is survived by his wife, Bess. Memorial gifts may be given to the music program at Montview Boulevard Presbyterian Church.

The organ currently contains twelve sample sets of organs and can be extended with more sample sets in the future. It is powered by 42 speaker cabinets, including 16 subwoofers, for a total of 41,600 watts of power capable of producing 64 dB tone (8 Hz). For information: indianhillmusic.org

Publishers

BachScho lar Publishing announces a new publication of Bach’s music, 436 Four-Part Chorales: The Ultimate Edition for Performance, Study & Sight-Reading. The Urtext edition prepared by Cory Hall is ordered alphabetically in a manner according to chorale melody and includes an index for reference. There is a hardbound edition ($39.95) and a downloadable PDF ($24.95). For information:bachscholar.com.

Concordia Publishing House announces new organ publications. There are three sets in the series Preludes and Harmonizations for the Hymn of the Day: Feasts and Festivals, Volume 1 (977841), Lent (977839), and Lent and Holy Week (977840). Additional items include Five Hymn Inspirations, Set 3 (977845), by John A. Behnke; A Thousand Voices, 7 Hymn Tune Preludes, Volume 5 (977857), by Jeffrey Blersch; 5 Easy Choral Preludes for All Seasons, Set 5 (977851), by Benjamin M. Culli; and My Redeemer Lives, Five Preludes for Easter (977348), by Jacob B. Weber. For information: cph.org.

Edition Walcker announces new Christmas publications. Feldfanger Chorbuch (EW 1162, €19.50), by Harald Feller, features thirteen choral arrangements of Christmas carols for
three- to seven-part mixed choir and organ ad lib. settings include Maria durch ein Dornwald ging and Stille Nacht, heilige Nacht. Jeannette, Isabella, and Robert G. Farrell (G-10344, $2.25), by Sally Ann Morris, for SATB and keyboard. For information: gianmusic.com.

The Leupold Foundation (formerly Wayne Leupold Editions) announces new Advent and Christmas publications for organ, Jazz Hymn Preludes, Volume 1, Advent (WL600389, $20) and Volume 2, Christmas and Epiphany (LE600371, $18), by Joe Utterback, Favorite Hymn Settings for the Church Year, Volume 1, Advent (LE6900343, $22), Volume 2, Christmas Part 1 (LE6900365, $25), and Volume 3, Christmas Part 2 (WL600366, $22), by Robert Thompson, and Choral Treatments for Organ, Volume 1, Advent, Christmas, and Epiphany (LE6900683, $24), by Anders Björjesson. For information: theleupoldfoundation.org.

MorningStar Music Publishers announces a new book: The Church Year in Limericks, Volume 2 (90-61, $15), by Christopher M. Brunelle. The short poems may be used as choir devotions, in church newsletters, or in other ways. In addition, there are new organ publications: Six Voluntaries for Organ, Set 3 (10-046, $14), by Robert J. Powell, with music for preludes, offertories, and postludes; Three Trumpet Tunes for Organ (10-208, $14), by Michael Helman, appropriate for weddings, installations, and other festive services; and In dulci jubilo: Nine Accessible Hymn Preludes for Advent and Christmas (10-466, $16), by David Schelat, with settings of BEREDEN VÄG FÖR HERRAN, DIX, IN DULCI JUBILIO, JEFFERSON, PERSONEN HODIE, RISE UP, SHEPHERD, AND FOLLOW, SALZBURG, THREE KINGS OF ORIENT, and VENI EMMANUEL. For information: morningstarmusic.com.

The Organ Historical Society is accepting orders for its 2022 pipe organ calendar, Travel-Organ 2022, which features exclusively instruments in recital spaces—the first time the society has featured organs in significant secular public spaces. Instruments by Fleurtrop Orgelbouw, Bedient Pipe Organ Co., Holtkamp Organ Company, C. B. Fisk, Inc., E. F. Walcker & Cie., Dobson Pipe Organ Builders, George S. Hutchings, Austin Organs, Inc., Glatter-Gōtz Organbau/Rouales Organ Builders, Hutchings-Votey, J. W. Steere, Skinner Organ Company, and the Wanamaker organ. OHS Member price is $25, non-members $30, with a discount for bulk purchases of ten or more. A limited number of these are published every year. For information: organhistoricalsociety.org.

Recordings

Zoho announces a new organ CD, Anton Bruckner: Symphony No. 9 in D Minor. The disc features a transcription of the symphony by Eberhard Klotz, performed by Thilo Muster on the 1912 Georg Stahlhuth organ of Église St.-Martin, Dudelange, Luxembourg. For information: zohomusic.com. Klotz has transcribed the fourth, fifth, sixth, seventh, and ninth symphonies, with the eighth soon to be finished. For the Bruckner bicentenary in 2024, all symphonies are to be transcribed and published by Merseburger Verlag of Germany. For further information and to order scores under publication: melcot.com.

Anton Bruckner: Symphony No. 9 in D Minor

The Organ Historical Society's Travel-Orgue 2022

Anton Bruckner, Symphony No. 9 in D Minor

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**Reviews**

**Book Reviews**

**Orgel Schule mit Hand und Fuß (Organ Method With Hands and Feet), Volume 1, 2, and 3**, by Ulrike T. Wegele. Introduced as a method for autodidacts or those working with a teacher; there are many exemplary facets to what one can find in this collection. While some repertoire is edited or extracted from larger works, the breadth of styles, periods, and composers found in this collection is worthwhile.

As some organ methods assume a piano background, this method does not. One can begin keyboard studies using the first volume, and the learner will also be instructed in music theory concepts, transposition, and improvisation as they progress through all three volumes. As is beginning to be customary, video demonstrations found on the author's website accompany this collection and are quite valuable for the reinforcement of the lessons.

Composition is also encouraged, and space is made for both written and musical notes. One of the greatest challenges for any reviewer, especially those who are active organists, is the fact that you are looking at this collection from the end goal. Imagining the experience the person starting out on their organ journey, I would deduce that this collection would serve well those shining students with extra creative space for improvisation and composition. Ms. Wegele encourages this in a subtle way, so pair this method with a teacher that can nurture that skill, and you have found the right method book for your student or yourself!

Each of the three volumes has some interesting points. Volume 1 is described as ideally started by the eight-year-old student. This volume is ambitious, but keep in mind that it is suggested to take between one and two years for completion. The first part incorporates music reading and beginning keyboard skills, and halfway through one begins to play hymn tunes and known melodies.

Volume 2 introduces the use of the metronome and music theory, and music terms are demonstrated and defined. Ornamentation also appears with instruction and definitions.

Volume 3 begins to have more and lengthier repertoire, but note that some pieces are excerpts or edited. Toward the beginning section of volume 3, Ms. Wegele instructs the learner that they have now learned enough “to take over an organ.” I would add that if the learner has dedicated themselves to this method with skills like practicing, writing in fingerling, using the metronome, improvisation, repertoire building, and hymn playing, then they have earned the ability to play the organ in any setting they so desire.

As I read this method and listened to the accompanying CD tracks, I was struck that this method would have immediate appeal to visual and curious learners. What if the student has at their disposal a small two-manual instrument with an uninspired console and façade? This method provides copious photos of organ consoles, façades, pipework, and more to inspire the learner to dream and remain curious about the illustrious pipe organ.

The theory sections provide snippets of how the organ evolved, its history, and how it works with diagrams to demonstrate complex pieces. There are examples for the learner to practice composite simpler examples and to improvise endings to pieces. Some of these sections provide improvisation and notation, which would definitely benefit from added instructor guidance.

Another feature that I found to be unusual was the inclusion of various duets throughout the entire edition. These can be played by both teacher and student, or the student can utilize the accompanying CD, which plays the teacher’s part while the student plays their duet part. Observing how many are becoming adept with technology, this should become a wonderful feature for future learning.

This method provides a solid foundation for the beginning student. The photos and diagrams describe complex concepts, like organ stop pipe length, tracker action, pipe construction, and how wind enters organ pipes. The only recommendation this reviewer would add is an action plan once the method book is completed. But then again, this is where a competent teacher enters the scene, to guide the student from this experimental foundation, and introduce them to the organ and playing the repertoire exploration and interpretation. This book will surely set the learner ablaze with curiosity.

Organ Playing from the Very Beginning


Do not be fooled by the tiny size of Organ Playing from the Very Beginning as it is packed with the perfect material for the beginning musician studying the organ. The author indicates that this volume is intended for children or adults with piano or no piano background. Students are encouraged to engage a teacher along with the method book, and this reviewer highly endorses that sentiment, especially for the theory sections. There are some aspects of this method that for this reviewer are immediately appealing: use of the pedals from the first lesson, music theory that includes ear training, and the accompanying CD. One would also enjoy the gorgeous photographs and diagrams (more on that later).

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—Steven Betancourt

Loyola University

Chicago, Illinois

Choral Music Reviews

The choral pieces reviewed in this column can be used throughout the year, and many are conceived along the lines of promoting hope, healing, and peace. Composers have not been idle during the pandemic, and they continue to seek to highlight pertinent themes in our society. These selections offer well-crafted music that is accessible with a minimum of rehearsals.

I hope you can find several pieces that will resonate with the faith community you serve. Most are scored for SATB choir with some type of keyboard accompaniment. Many pieces feature other instruments, occasionally the assembly, and a couple are scored a cappella. You can find listening samples for each online, which can be very helpful!

We Reply, by Dominick DiOrio

(ASCAP). Published by Organ Masters Publications No. 8963, SATB with divisio and piano, with optional (preferred) string quartet, 2020. $2.00, $83 for string parts. $27 full score. Duration: 6:00. Available from ecspublishing.com.

This piece in C minor has a sense of urgency throughout, with a fast tempo and accented chords, evoking someone running and gasping for breath. This timely text, adapted by the composer, is based on Hebrew prayers Shema and Hashkiveinu, and begins with an impasioned plea, “Hear us, God, hear our strife, heal our pain,” that moves to “We seek your grace, we seek your grace.” Our response to struggle, anguish, and violence is “We shall love you, God, with our whole heart.”

There is use of mixed meter, a triplet pattern, and a vocal trill, with dynamic contrasts and plenty of unison singing. This is appropriate for church, particularly a healing service, or concert use.


This selection begins with women singing in unison against a flowing triple-meter pattern in the piano part, moving to SA voices, followed by men in unison singing against women in unison until all split into four voices. The key area moves from A minor to D major, then to B minor, ending on a Picardy B major—seven chord. The emotionally charged piece is a three-measure a cappella opportunity that most groups can handle. The solo obligato section for the basso is written to play integrally with the keyboard part, and aids the soaring nature of this piece.

“Unto thee, O Lord, in affliction I call, my comfort by day and my song in the night.” The piece is about putting trust in God in times of difficulty. The high point of the piece occurs with the text “My comfort and joy, my soul’s delight,” followed by “O Jesus, my Savior, my song in the night.” Your choir will enjoy singing this piece!


This work would be suitable for evening prayer. The text calls to mind several images associated with nightfall that remind us of the beauty of creation: “Let the stars appear and the moon disclose her silver horn. Let the fox go back to its lair. With the dawn appear… Your choir will enjoy singing this piece!

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**Written by Robin Elser**
The Harpsichord Speaks

Johann Mattheson: The Melodious Talking Fingers

Johann Mattheson: Harmony’s Monument

Mattheson
The Melodious Talking Fingers
Die Wohlklingende Fingersprache
Les Dits Perclus


Of the memorable Baroque composers of quotable music and words, Johann Mattheson does not appear as a household name, but in his day he achieved recognition among his peers, particularly for his writings on music. Nowadays he is known both as a composer and author of theoretical works, and as the one who nearly brought an early end to the composer of The Messiah! Handel and Mattheson violently quarreled during the première of the latter’s opera Cleopatra, and were it not for an obstinate court button deflected a sword thrust. Baroque music might have lost a significant body of music! The two later reconciled, and Mattheson dedicated his Melodious Talking Fingers to Handel. Keyboardists are fortunate enough to hear this work and Mattheson’s twelve suites in a masterful recording by harpsichordist and builder Colin Booth. His research into Mattheson’s life and music resulted in Mattheson’s Harmony’s Monument, issued an edition of Mattheson’s German contemporaries, as the former contain a more overt personal touch, especially in their fantastical opening movements. Their dance movements, though similar in nature, are far more adventurous in character. The more unusual movement is that of Couperin’s many sensuous pieces.

The twelve suites contrast enormously with the speaking quality of Die Wohlklingende Fingersprache, and both instruments in the suites provide a vibrant sound for the many contrasting movements. Furthermore, Mr. Booth recently released an edition of Fingersprache, available for purchase on his website (colinbooth.co.uk) and from Raven. All in all, these albums provide a rare opportunity to hear lesser-known and deserving repertoire played by someone committed to selling the unusual movements or those placed unusually; these stand out, especially the hilarious fugue that begins Suite No. 11 and precedes an equally outrageous gigue of an overture!

The gorgeous third and sixth suites are the highlights of the album. Their soulful allemandes, energetic courantes, dulcet slow movements, and vivacious gigue show that composer of autere fugues could write absolutely beautiful dances.

As if the listener were not already in for a treat, Colin Booth’s instruments add yet another dimension of both inventive-ness and craftsmanship to these albums. His 2016 restoration of the Nicolas Celini harpsichord yields a sound befitting to the speaking quality of Die Wohlklingende Fingersprache, and both instruments provide even more opportunities for the player’s hands to sing and speak. Colin Booth does both. His performances show admirable command of the fugues’ structure, yet the learned nature of the pieces yields to very characterful interpretations, from the singing quality of the fugues’ subjects to the unusual fugal characteristic of complete silence. The radiant first fugue gives way to a graceful and lyrical fifth fugue (complete with the buff stop), while the severe eighth and the triple-subject ninth receive their own creative colors, even with their austere nature. A palpable energy permeates most of the lighthearted fugues, and the listener is rewarded for embarking on this journey in the peaceful conclusion of the final fugue on the chorale Werdemunter mein Gemüt. The dances are likewise imbued with character befitting their wit and charm, and Mr. Booth delivers a both a humorous Barla and a Seriöse who’s presence adds the warmth of Couperin’s many sensuous pieces.

Numerous fugues consist of multiple subjects and demand considerable dexterity and singing interpretations to convey their richness. Additional pieces in this collection display grace and wit, providing even more opportunities for the player’s hands to sing and speak. Colin Booth does both. His performances show admirable command of the fugues’ structure, yet the learned nature of the pieces yields to very characterful interpretations, from the singing quality of the fugues’ subjects to the unusual fugal characteristic of complete silence. The radiant first fugue gives way to a graceful and lyrical fifth fugue (complete with the buff stop), while the severe eighth and the triple-subject ninth receive their own creative colors, even with their austere nature. A palpable energy permeates most of the lighthearted fugues, and the listener is rewarded for embarking on this journey in the peaceful conclusion of the final fugue on the chorale Werdemunter mein Gemüt. The dances are likewise imbued with character befitting their wit and charm, and Mr. Booth delivers a both a humorous Barla and a Seriöse who’s presence adds the warmth of Couperin’s many sensuous pieces.

The Twelve Suites of 1714, Colin Booth, harpsichordist. Soundboard, SBCD-220, $16.98.


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The completed surround-sound pipe organ at the Community of Jesus

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The completed surround-sound pipe organ at the Community of Jesus
It is handy to have hundreds of sizes of screws arranged in drawers to support home repair projects. This summer, I cut up several lengths of half-inch threaded rod and collected the necessary washers, nuts, and lock washers for a tool hanger I built in the shed. Mending plates, corner braces, and hinges will always come in handy. I have felt and punch tools to make pads for the bottoms of chair legs. I have lubricants and finishes for pretty much any purpose and big, well-lit workbenches. It is my own private hardware store. Funny, I still go to the hardware store most weeks.

He polished up the handle of the big front door.

Along with his organ work, John Leek built harpsichords, and as we traded these keyboards and brass levers to control “choirs” of jacks, I learned about polishing. I have a bench grinder that spits abrasive wheels, wires, and both polishing wheels. There is a drawer full of bars of polishing compound, a rake for dressing cloth wheels, and with an iron handle for dressing the abrasive wheels, I rejuvenated a rusty cast-iron skilet using the wire wheel. Handy.

There is a case of Parson’s sudsy ammonia on a shelf. I think there are ten bottles left in it. It is a terrific solution for my ultrasonic cleaner. I have used it to clean reed shafts and tongues, little brass console parts like screws and switches. I will hang onto all this because there are lots of things around the house that need polishing, and Wendy’s engagement ring looks great after an ultrasonic swim in sudsy ammonia.

Totally tubular

For a short while I repaired and refurbished old keyboards, I am probably its worth keeping. Since it is a garden-variety stuff, but when the alcohol evaporated, I mixed flake graphite with denatured alcohol creating a paste that I scooped with latex-gloved hands and rubbed over all the surfaces. It was a messy process, but when the alcohol evaporated, a rich, even coat of graphite glistened over the keyboard. I have not yet imagined a time when I guess what’s that for. A refrigerator dolly is a two-wheeler with straps to hold the load in place and rubber belts that move over wheels on the back so you can haul the fridge up stairs. I have used mine for hauling reservoirs upstairs to choir lofts. The upright freezer in the garage needs to be refrosted occasionally. That can be a nasty job, but it is pretty simple here, and we have been “eating it down” in preparation. Soon, I will move the last few things into the top of the Covid fridge where the freezer through the overhead door, and stand it in the dooryard facing the sun with the door open. It takes a few hours, and there is no need to catch the water.

I have a come-along, a tool with a steel cable, hooks on both ends, and a long handle that pulls that pumps a ratchet. I bought it when we were installing an organ and realized it needed to be a few inches to the left. A half-dozen pumps of the handle was all it took to switch the organ to its proper place. I have not used it on a job since, but we have a half-mile wooded driveway that trees fall on occasionally. I can often hitch a chain to loops on my car and drag a tree out of the way, but several times I have used the come-along to get another tree to do the job when I cannot make the angle with the car. We also use it to pull the dock out of the water. I am keeping that.

String too short to save

When my freshman year at Oberlin Conservatory of Music, I spent the summer working with Bozeman-Gibson & Company in Lowell, Massachusetts. It was the first time on my first day working in an organ shop, I was set up in the parking lot with sawhorses, a set of painted façade pipes, a can of Zip-Strip®, and a hose. That was enough to send me running. I guess I was hooked. They were working on the restoration of an E845 Stevens organ in South Beach, Maine, completing a new organ in Castleton, Vermont, and installing a rebuilt historic tracker (I do not remember the builder) in a Salvation Army Army Chapel in Providence, Rhode Island. A lot of the summer was spent driving around New England between the two projects. My first glimpse into the life of a vagabond organ guy.

During my sophomore year I started working part time for John Leek, the organ and harpsichord technician for the Oberlin Conservatory of Music. I spent the next summer working with Bozeman focusing on the history of the畏惧 organ industry. How did the organ industry develop over time? What were the key events or milestones that shaped the industry? What are some of the challenges faced by organ builders and technicians in the modern era?

There are a couple hours of “burn building” each day after the tubing is readied. I continued part time with Leek as long as I was able and switched to full time after I graduated. Counting the summers and part-time work, I have been at it for forty-six years. After Christmas of 2019 I retired from working on organs on site and in my workshop. No more weeks spent working on organs, no more service calls, no more console rebuilds—my favorite workshop job. I hasten to add that I continue to run the Organ Studio while managing the sale of vintage organs, and keeping the crew busy. I am still working as a a part-time craftsman for the monthly columns. They will have to match the MacBook® from my cold dead hands. I have not yet imagined a time when I would not be doing some type of work with pipe organs.

With the outbreak of Covid, Wendy and I left New York City for our place in the woods. We are two of the two of our kids with us. My private workshop, the three-car garage, became a staging space for the two of us. It became the workshop, and I still have the rest of them. Pretty sure I am not going to need them again. I also have half a case of Parson’s sudsy ammonia. I can use it on snow shovels to keep snow from blending is the section that includes dollies, carts, pallet jacks, and all the tools and equipment used to move things around. You can buy a Drum Dolly, a two-wheeler designed specifically to handle 55-gallon drums or a refrigerator dolly—you can guess what’s that for. A refrigerator dolly is a two-wheeler with straps to hold the load in place and rubber belts that move over wheels on the back so you can haul the fridge up stairs. I have used mine for hauling reservoirs upstairs to choir lofts. The upright freezer in the garage needs to be refrosted occasionally. That can be a nasty job, but it is pretty simple here, and we have been “eating it down” in preparation. Soon, I will move the last few things into the top of the Covid fridge where the freezer through the overhead door, and stand it in the dooryard facing the sun with the door open. It takes a few hours, and there is no need to catch the water.

I have a come-along, a tool with a steel cable, hooks on both ends, and a long handle that pulls that pumps a ratchet. I bought it when we were installing an organ and realized it needed to be a few inches to the left. A half-dozen pumps of the handle was all it took to switch the organ to its proper place. I have not used it on a job since, but we have a half-mile wooded driveway that trees fall on occasionally. I can often hitch a chain to loops on my car and drag a tree out of the way, but several times I have used the come-along to get another tree to do the job when I cannot make the angle with the car. We also use it to pull the dock out of the water. I am keeping that.

In the wind...
The opposite of the come-along is a house jack that I have used often when rethreading reservoirs. After the hinges are glued to the ribs, the pairs of ribs are glued to the body and top, and the belts are glued on all around, you have to open the thing fully before gluing on the gussets. You are stretching all the new material and glue, and it can be a heavy lift, especially on a large reservoir. I have done it with blocks and levers, but a hand-pumped hydraulic house jack is just the ticket. When our daughter wanted to convert a small shed into a pottery studio, our son-in-law and I packed up the shed and repaired its structure. I will keep the jack.

Another tool I used when gluing reservoirs is the big double-heater you see keeping soup warm in a cafeteria line. Having hot wet rags is essential when using hot glue, and I have a Sharpie mark on the front for the little volume knob, setting the temperature high enough to soften excess glue, but not so hot that I cannot put my hands in it. When I was gluing four or five reservoirs at once, the pot would be hot all day, and I would change the water every hour as it got dark with the glue. We like to give big parties, and I would be just the thing for a chilly fall evening, with the glue pot would be hot all day, and I would change the water every hour as it got dark with the glue. We like to give big parties, and I would put an eight-foot dinghy in a Suburban and close the door. I get fussy when other people in the family leave stuff on my rolling table because I like to keep it free for the next use. I’m keeping it. The road using birch lumber left over from my library table desk. I am just starting a house. This summer I built a neat set of drawers using quarter-sawn oak to match the air compressor with a big assortment of fittings. It saves fifteen minutes of huffing and puffing when you could be in the water. The fifty-foot air hose hangs on a steel column between garage bays, so it only takes a moment to set up to check the air of the tires on cars parked outside.

There is almost no end to the list of tools, materials, supplies, and equipment in my garage workshop. I am still using most of the tools for projects around the house. This summer I built a neat set of drawers using quarter-sawn oak to match my library table desk. I am just starting a new “private drive” for the top of the road using birch lumber left over from a set of bookcases I made for Wendy’s office. I will use a pin-router to make the lettering. Wendy is a talented and productive weaver, and there is nothing like an organbuilder as tech department for a house with two looms. I hope this little tour is informative to organizers who might not know much of what is behind the service technician who works on your organ or the organ company that built or rebuilt it. Mine is a light-duty shop, a delight for me to work in alone or with a colleague or two. It is especially nice in the summer with the overhead doors open. I keep thinking I will not do any more organ work there, but it is easy to imagine a time when our crew is working nearby and something needs to be rethreaded quickly. I might just bend the rule.
Programmatic considerations in Julius Reubke's Organ Sonata on Psalm 94

By David Lim

The Organ Sonata on Psalm 94 of Julius Reubke (1834–1858) is perhaps the best example of programmatic music in the organ repertoire—wholly unusual for a mid-nineteenth-century composition in multiple regards. Firstly, composers and performers exploited the expressive and virtuosic capabilities afforded by the piano. The use of the piano in solo and collaborative works was undoubtedly a hallmark of the organ repertoire during this period. The Romantic perspective noted the “organ’s expressive and dynamic possibilities were deficient, fallacious.”1

The eighteenth-century organ was undoubtedly a hallmark of the piano in solo and collaborative works. The use of composers and performers exploited the expressive and virtuosic capabilities afforded by the piano. The use of the piano in solo and collaborative works was undoubtedly a hallmark of the organ repertoire during this period. The Romantic perspective noted the “organ’s expressive and dynamic possibilities were deficient, fallacious.”1

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...
word to take on fuller meaning, as music is the “completion of philosophy.” He also mentions the general “atmosphere” in particular sections. Lee’s dissertation approaches the sonata from the perspective of the psalmist in the first two movements and later God’s presence in the final section. The music’s textual representation, “double function” formal structure, and includes an analysis of rhythmic treatments of the principal theme (Figure 3A). Manwarren offers the most objective analysis of the sonata, relating the organ sonata to the piano sonatas of Liszt and Reubke. Psalm 94 itself is mentioned only briefly, aside from its formal and harmonic analysis. In contrast, the analysis offered by Nieuwkoop distinctly relates text and music, describing Reubke as a “master of musical depiction.” His commentary on the music’s textual representation is undermined by specific musical features. Gailit’s journal article (which later evolved into a book) is dominated by detailed motivic analysis with the occasional comment referencing programmatic meaning. Lee, Manwarren, and Gailit all cite Choorzemp’s dissertation and draw upon his interpretation.

Direct correlations are commonly made when discussing program and sonata. Nieuwkoop describes measures 16–21 as an impressive musical rendering of an imperative exclamation, which Reubke represents by means of the following musical techniques: 1. dotted rhythm, 2. a sequential treatment, 3. an increased number of voices (from 3 to 10), 4. a large ambitus.

Similarily, Lee describes, “The second verse ‘Rise up’ is portrayed immediately after the repetition of the opening phrase in the full organ. The music builds with the sequence of rising phrases. Numerous similar descriptions are routine in existing literature. These descriptions build upon the phrase of the psalm text as ‘Mickey Mousing’ (to borrow a phrase from film music scholars), wherein musical gestures intend to describe, reinforce, and clarify specific on-screen actions; or, in our case, a specific word, phrase, or mood from the psalm text. Nonetheless, each interpretation offered is informative and provides different perspectives. Curiously, while the importance of the program has been highlighted to varying degrees in the sources detailed below, none cite any scholarly resources pertaining directly to the psalm text itself.

Psalm 94 features a distinct three-part construction, as reflected in the comments of Clifford, Howard, Kraus, and Limburg. Clifford’s analysis is more microscopic but is consistent with the larger sectional division of the others (Figure 2). The opening and closing sections are laments for the community and individual respectively. The middle introduces wisdom literature. This “wisdom interlude” is one of the defining features of Psalm 94, as it interrupts the psalm’s otherwise lament form. In verses 1–7, the psalmist writes of the injustice and violence occurring in the world. Frustrated with God’s inactivity, he invokes God to action in hopes that the numerous atrocities cited will end and the oppressors see justice. Verses 1–2 directly invoke God to be present and act in the world. Concerned for the larger community is expressed. The middle section (verses 8–15) employs wisdom poetry, which is often used to describe human nature and the education of humanity. The teachings of an all-knowing God are “supremely strange,” as God is better known as a creator and judge in Old Testament Judaic thinking. The resulting advantages are described in verses 12–15, where those who accept such teachings are happy and assured of God’s faithfulness to humanity.
characteristics of each iteration are different, yet each retains the essence of the original. Respective iterations are likewise harmonized differently and presented in the context of different textures, all in addition to motivic alterations themselves. The head motive’s distinctive nature readily identifies it in various voices. Voices throughout the sonata resemble the theme’s scalar portion making distinctive identification thereof challenging—the temptation of over-identifying such sections is very possible.

The third movement’s fugue subject (Figure 3E) is clearly derived from the principal theme (P1), and the descending scale of P1 is now inverted. Gaillt offers that this scalar ascent “could be taken to symbolically represent the portion of the text which speaks of hope and trust in the Lord.” Indeed, this programmatic correlation bears more significance as this literal change in direction reflects the psalmist’s changed attitude towards and opinion of God. Compared to the damning accusations of the psalm’s opening, he reverses his position by placing trust and confidence in God. The programmatic function of the scale seems to represent the psalmist’s general attitude towards the Divine. The juxtaposition between sections of Psalm 94 bears elements of plot archetype. For the psalmist, confusion and question leads to trust and understanding. A musical trajectory of chaos to order can be found in harmonic and phrase structures, paralleling the psalmist evolving understanding of God’s nature. Chorzempa comments on the first insertion’s Larghetto that “a measure for measure analysis reveals no governing system or imposed order. Harmonic center is explored for its own sake.” Manwarren undergirds this statement, mentioning a “shifting chromatic nature” and later states that Reubke “avoids tonizing the key out.” Harmonic chaos continues in the second movement (Adagio) as three keys are established in a five-measure section (measures 237–242). Phrase structure seems to have little regularity, though some can be found. Unlike the third, the first two statements of the final movement is harmonically and structurally stable. The fugue is stiffer as a tonal center and phrase structures are present. Manwarren identifies the “traditional tonic-dominant relationship” between subject and answer, mentioning a “firm grounding” in the tonic. Lee identifies a constancy of the C-minor tonality (Figure 5). Gaillt observes regular four- and eight-bar phrases in episodic and developmental sections of the fugue; subject statements are consistently seven bars. The fugue is unambiguously goal-oriented and the subject and program establish clear musical and textual dichotomies respectively that are placed in parallel. Such transformations, however, do not extend to the sonata’s mode. One expects or desires a “happy” triumphal ending with minor giving way to major. Curiously, the sonata’s conclusion is not consistent with aspects of a plot archetype model, as Reubke defies any such expectations and concludes the sonata with a distinct conclusion in C minor using the fullest resources of the organ. This inconsistency is justified when considering items absent from the music and its program. Parallels between music and program support and reflect each other. Likewise, there may be hints to elements that are not present. Gaillt states,

“It is of great importance to understand that the second theme does not show the regular contrast to the first theme. It does not use another (major) key, it stays in C minor. Those contrasting, "friendly" themes are often very effectively used for the expected cadential ending of the composition. The lyric themes are so to speak, the germ of redemption… in his organ sonata, Reubke does not "Program" the redemption. The hearing one listening to the second theme can already guess that the piece will not have a happy ending.”

Reubke’s compositional style is understatedly influenced by the works and teachings of Liszt. Manwarren’s analysis of Liszt’s and Reubke’s piano sonatas finds similarity of the second movement’s second theme resembling them as “lyric” and mentioning “their even phrase structures.” The second theme from Reubke’s G minor does not conform to this description. Gaillt notes that Reubke seems to purposefully “avoid regular bar contours,” consistent with the initial presentation of the primary theme. This supposed intention of developing a clear, non-contrasting second theme is supported by Reubke’s exposure to Liszt’s lyrical second theme of and creation of his own in the Pièce sonate, as Manwarren classifies this movement.

The closest thing to a "redemptive" theme is a soloed melody in measures 83–86, beat 1, intended to be played on an 8’ Trompete (Figure 6). Reubke specifies several other instances where lines are to be soloed on different registrations. For example, Reubke prescribes “Man. I Viola da Gamba 8’” for the second statement of first movement’s second theme (S1) (measure 64) with the melody to be “very prominent.” Several other similar prescriptions for soloing are found in both first and second movements and always solo thematic material. This solo Trompete line is curious as it bears little, if any, resemblance to any of the primary or secondary themes, with the exception of the ubiquitous head motive (measure 82). Reubke makes clear that it should be understood as a flourish or “punctuated" considering its soloed distinction, yet it is intrinsically atheistic. The listener is intended to hear this as an important and substantive element, albeit played using the prominent, distinct Trompete color), despite its content being contextual (even a plot archetype model is confusing. Such an oddity is explained if labeled as the sonata’s “redemptive” theme. Such a label is further justified as it aligns with the typical “lyrical” and “evenly phrased” qualities previously mentioned, in particular the sharp markings within each bar, routine use of triplet rhythms, and stepwise and ternary motion. How it singular, apparent association in the whole sonata dissipates if considered as the programmatic “redemptive” theme. Reubke intends this to be a fake theme, presented as authentic but without credentials. Any true redemptive theme is simply not present in the organ sonata— an impostor offers false hope. The lack of a true contrasting second theme appears to be a stylistic quirk, not does it undermine the program’s intended story. It is precisely the wisdom interlude of Psalm 94 (verses 8–15) that is excluded from the sonata’s program as listed in Otto Reubke’s edition. The program thus unifies the two lamentations of Psalm 94 into a more unified whole. The single-movement structure of the sonata reflect this. The absence of text focusing on education and human behavior precludes any chance for a narrative element to appear within the music and its program. The listener is left pondering the significance of achieving a just world. The psalmist does not desire the wicked to return to a righteous lifestyle, nor does he intercede on their behalf. Rather, the psalmist concludes by expressing desire for God’s justice and retribution in the form of eradication of the unjust. Redemption is not denied to this demographic in the psalm, just as a redemptive theme is denied in the sonata. The sonata’s lack of a “redemptive” secondary theme foreshadows and fulfilling a “bad ending” therefore stems from the program.
itself. This is yet more sinister when realizing the intentionality inherent in both text and music.

Reubke demonstrates a more profound understanding and realization of Psalm 94’s text, extending beyond the straightforward “depiction” as described by others’ analysis identifying, relating, and explaining the sonata’s affect with specific musical features. He seems to offer the listener something more akin to a critical reading, one that helps us understand, sympathize with, and participate in the emotions and thoughts of the psalmist. Reubke’s Organ Sonata on Psalm 94 offers a visceral musical experience, one that is performed traditionally, his virtuosic and highly technical writing in combination with a religious program places the sonata in a unique position as it engages performer and audience sonically and theologically as found in few other compositions in the organ repertoire.

David Lin is a doctoral organ student at the University of Oklahoma, Norman, studying under Danun Spry and Arthur Bylsma, and previously studied at Gustavus Adolphus College, Saint Peter, Minnesota, and the University of Iowa, Iowa City. He is also director of music at Minnesota, and the University of Iowa, Gustavus Adolphus College, Saint Peter, Adam Pajan, and previously studied at

Notes


2. In the Latin sense of “holder”.

3. J. Peter Burkholder, Donald J. Grant, and Claudia V. Palou, A History of Western Music, 5th ed. (New York: W. W. Norton, 2010), 486. He is also director of music at Saint Philip’s Episcopal Church in Ardmore, Oklahoma, and a shop technician with Red River Pipe Organ Company, Norman, Oklahoma.

17. Chorzempa, “Julius Reubke.”
18. Nieuwkoop, “Interpretation of Reubke’s Sonate der 94 Psalm.”
19. Lee, “Reubke’s The 94th Psalm.”
20. Music scholarship prior to 1971 was not a topic of research as research presented by Chorzempa corrects previous errors and misunderstandings.
21. Music scholarship prior to 1971 was not a topic of research as research presented by Chorzempa corrects previous errors and misunderstandings.
25. Kraus, Psalms 60–65, 190.
27. Lee, “Reubke’s The 94th Psalm.”
30. Gailit includes the rising chords in mm. 4–7 in addition to the head motive, creating a “many ideas.” I do not find this helpful in my analysis.
31. Lee, “Reubke’s The 94th Psalm.”
32. Chorzempa, “Julius Reubke.”
34. Gallit, “Julius Reubke: Part IV.”
35. Chorzempa, “Julius Reubke.”
36. Mannwarren, “The Influence of Liszt.”
37. Ibid., 67.
38. Mannwarren, “The Influence of Liszt.”
39. Lee, “Reubke’s The 94th Psalm.”
40. Gallit, “Julius Reubke: Part IV.”
41. Gallit, “Julius Reubke: Part III.”
42. Mannwarren, “The Influence of Liszt.”
43. Gallit, “Julius Reubke: Part III.”
44. “Melodie sehr hervortretend.”

Bibliography


THE DIAPASON  NOVEMBER 2021  •  17
Jean Langlais’ Suite médiévale and Vatican II

By Shelby Fisher

Jean Langlais (1907–1991) composed his organ Mass Suite médiévale in 1947, drawing on a rich tradition of French organ suites composed for use during the “low” Mass. Changes to the liturgy after the Second Vatican Council (“Vatican II”) in 1962 drastically reduced the role of the organ during the Mass, thereby eliminating the need for the French organ Mass. Suite médiévale is one example of a body of small-scale liturgical organ compositions that no longer carry their intended relevance due to changes to the liturgy. These works are often neglected in both concert and liturgical settings, yet they can be appropriate for both. Exploring the musical and liturgical heritage that influenced Langlais, as well as the changes resulting from the Second Vatican Council, provides today’s organists with a frame of reference to interpret and understand his organ compositions.

Organ music and the liturgy in twentieth-century France

During the four centuries between the Council of Trent in 1563 and the Second Vatican Council between 1962 and 1965, liturgical organ playing in France became highly developed in large part due to the autonomy afforded French bishops to govern the liturgy within each diocese. The most widely known liturgy used in France was the Parisian Rite, which was used until the middle of the nineteenth century. Accordingly, most French liturgical organ music from the seventeenth to nineteenth centuries was written for the Parisian Rite. Eventually the Parisian Rite was supplanted by the more universally recognized Roman Rite. This affected the evolution of the French organ Mass in at least two ways. First was the retention of the “low Mass,” during which the organist played for virtually the entire service, pausing only for the reading and homily as described by Gas- ton Lataize:

During this era, the organist at the main organ normally played two Sunday Masses: 1) The “Grand Messe,” which involved a processional, an offertory, often an elevation, a communion, and a postlude; in addition, he alternated with the choir for verses of plainchant for the Ordinary (Kyrie, Glória, Sanctus, Agnus Dei); they sang a verse and the organ commented on it, changing registrations for each verse. 2) The “Messe Basse,” where the organist could virtually play a recital. With everything spoken in a low voice (“à voix basse,” hence “Messe basse”), this is what happened the priest left the sanctuary, the organist played a procession, which lasted until the Gospel reading, then came the sermon. The organ then resumed and didn’t stop until there was no one left in the church. So, one could easily play a complete Choral by Franck.

Second, with the introduction of the Roman Rite, French organists largely moved away from chant-based organ music, favoring all-purpose Offertories or Grand Choix.

A chant revival movement soon made its mark on French liturgical organ music. In 1889, the Benedictine Abbey of Solesmes published a new chantbook based on extensive research of early manuscripts that sought to restore chant to its medieval form. Interest in chant revival trickled into Parisian music circles, where in 1894, organist-composers Alexandre Guilmant and Vincent D’Indy founded the Schola Cantorum de Paris. The school’s founding manifesto called for the “performance of plainchant according to the Gregorian tradition; restoration of polyphonic music in the Catholic Reformation style of Palestrina, the creation of ‘new modern Catholic music,’ and improvement of the repertoire for organists.” Guilmant in particular championed a return to organ compositions that used chant, writing that, “The German organists have composed some pieces based on the melody of chorales, forming a literature for the organ that is particularly rich, why should we not do the same with our Catholic melodies?”

No French organist-composer produced more of this literature than Charles Tournemire. He studied at the Paris Conservatory with César Franck and Charles-Marie Widor, eventually succeeding Franck as titular organist of Sainte Clotilde in 1898. His largest organ work was L’Orgue mystique, a cycle of 51 organ Masses, one for nearly every Sunday of the liturgical year. Each Mass comprises five movements: Prélude à l’Introït, Offertoire, Élévation, Communions, and Pièce terminale. All drawing melodic material from the proper chants for the given day.

Jean Langlais and Suite médiévale

Charles Tournemire mentored only a few private students who showed the greatest promise. One of these students was Jean Langlais. Earlier Langlais had studied with André Marchal at the National Institute for Blind Students, then with Marcel Dupré at the Paris Conservatory. Upon graduation from the conservatory, Langlais continued improvisation studies with Tournemire and served as his assistant at Sainte Clotilde.

Langlais chose Tournemire as his instructor specifically for Tournemire’s fluency with improvisation on plainchant. Langlais eventually succeeded Tournemire as organist at Sainte Clotilde in 1945. The Cavaillé-Coll organ at Sainte Clotilde had been enlarged and slightly modified at the end of Tournemire’s tenure, and Langlais was eager to compose for the new instrument. Langlais composed four organ Masses between 1947 and 1951. His Masses are important not only because they demonstrate both the pervasiveness of the plainchant revival movement and the development of the French School of improvisation and composition, but they are also significant because they are some of the last French organ Masses to be published.

In 1947, Langlais completed Suite médiévale en forme de messe basse. As indicated by the subtitle, the suite was intended for use at the “low” Mass. Langlais not only followed the same five-part structure as Tournemire, but also used chant as inspiration. However, unlike Tournemire’s L’Orgue mystique,
Langlais chose chants appropriate for use throughout the liturgical year rather than those tied to a specific day. The first movement of the suite is titled “Prélude Et Entrée” and can be divided into two parts. The first half opens on full organ with a succession of divided organum, but regular as for their note value. Langlais indicated “0” as the beginning time signature, explaining, “The sign 0 betokens the fact that the movement is designed to fit requirements of the Mass at the moment of performance. The second half further develops the chant, first in parallel fifths, and then in parallel fifths doubled at the octave in the manuals. In a nod to the Solesmes style of chant singing with its unpredictable pulse, the music of the sixteenth and seventeenth centuries, constructing a loosely imitative fugato, punctuated three times in the pedal by the Kyrie trope “Fons bonitisatis” from Mass II. The Medieval practice of chant troping, or melodies within the standard chant, had long been abandoned. Langlais’ inclusion of the Kyrie trope is a clever acknowledgment of this historical practice rather than a modern application of chant. The movement ends with a final appearance of the chant accompanied by soft, homophonic chords. In order to keep rhythmic freedom without frequently changing the time signature, Langlais indicated “0” as the beginning time signature, explaining, “The sign 0 signifies free measure as for their length but regular as for their note value.” Langlais continued to employ this practice in later compositions.

Langlais’ reaction to the Second Vatican Council

As early as 1900, French clergy began holding grassroots meetings to study the Church’s handling of religious expression, particularly with regard to participation of the congregation at Mass. By 1945 this populist movement became known as Catholic Action, and its followers known as the “new liturgists.” At the heart of the new liturgists’ agenda was the democratization of the liturgy brought about partly through changing the musical context of the Mass. Other clergy and most professional musicians saw the new liturgists as a threat to the traditional practice of church music. The new liturgists championed simple, approachable music that favored congregational singing and the use of the carillon as C–F–G–D played in long notes against the “Christus vincit” theme stated in manual octaves. Marie-Louise Langlais notes that these final measures are reminiscent of the bells of Reims Cathedral, where French kings were crowned during the Medieval period.12

Ubi caritas et amor, Deus ibi est.

Asperges me, Domine


Adoro te devote

“Improvisation. Élévation” is the calm and meditative third movement, utilizing a simple registration of only a single stop for each manual. It begins in A major, then moves to E-flat Mixolydian just before the introduction of the well-known and ancient Eucharistic hymn “Jesu dulcis memoria.” Langlais unifies the emergence of these themes with a sixteenth-note motive in multiple keys. “Acclamations: Sur le texte des acclamations Carolingiennes” is the dramatic postlude of the suite. Langlais uses fragments of the ancient Roman chant “Laudes Regiae” from the Carolingian Acclamations, a hymn historically sung at solemn occasions and adopted by the Holy Roman Emperor, Charlemagne. The melody for the words “Christus vincit” repeats six times in the pedal in alternation with the phrase “Exaudi Christi” from the same chant. Langlais adds two more chant fragments, “Christus regnat” and “Christus imperat,” and “Christus” from the same chant. Langlais concludes by introducing a pedal

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vernacular rather than Latin. Further- more, many in favor of liturgical reform sought to also diminish the role of both the organ and chant.

Langlais was distraught by the changes the new liturgists brought to the Mass. He regarded these changes as gains in religious freedom, but it was the new liturgists that seemed to him to be the true enemies of the Church of God: “The new liturgists believe that the Mass is a treasure of Christian worship. Initially the constitution alleviated the concerns of the professional musicians by declaring the musical tradition of the Church as “a treasure of inestimable value, greater even than that of any other art.”34 While the council supported the use of Gregorian chant and polyphony, it also seemed to support a new liturgy. In order to promote active participation, the people should be encouraged to take part by means of announcements, responses, psalms, antiphons, hymns as well by actions, gestures, and bodily attitudes. And at the proper time a reverent silence should be observed.35 In the practical application of the constitution, it was the new liturgists that seemed to gain the upper hand.

In 1962, Langlais and other organists served on the French Episcopal Commission on Sacred Music, tasked with interpreting the Second Vatican Council’s new guidelines on liturgical music. A second group, the Commission of Expert Musicians, was formed in 1964 to supply new music to accompany the Prayers that had been newly translated into French.

The role of the organ was a troublesome point in the new liturgy. Monsignor Maurice Rigaud, who acted as president of both the French Episcopal Commission on Sacred Music and the Commission of Expert Musicians, indicated that silence was to replace the use of the organ after the collect, at the offertory, at the elevation, and at communion; and in addition, that sung chant rather than the organ was the preferred means of accompanying music with silence. The organists serving on both commissions lamented to Rigaud that there was nothing left for the organists to do during the Mass.36

If the role of the organist is so reduced to this sort of humming in the background, in this role of “hole-sitting” between two verses of songs in French and to serve as accompaniment for eventual new songs, one wonders . . . if it is now necessary to train young organists and to place them in a career that is reduced to such a fate, a career that is so long in its preparation, so costly, so laborious and difficult. One no longer even sees the necessity to maintain organ classes in our Conservatories and Schools of Music.

Musically, Langlais was slow to respond to Vatican II. Though initially supportive of attempts to write music for the new liturgy, Langlais became discouraged not only with the Commission of Expert Musicians’ tendency to favor the opinions of younger organists over those of professional musicians but also with the low quality of new music that was admitted. In an interview with L’Est Républicain, Langlais was bold in his opinion of this new music, saying, “The goal of those who are currently writing religious songs is good, but the quality of the music is mediocre.”


16. Labounsky, 211.

17. Langlais, Jean Langlais Remembered (New York: Church Music Association of America, 2014), 133.


20. Labounsky, 229.


22. Langlais, Jean Langlais Remembered, 265.


Russell Meyer & Associates, Lawrenceville, Georgia, Opus 14
First Presbyterian Church, Clarksville, Georgia

Historic First Presbyterian Church of Clarksville, Georgia, was built in 1848 by Jarvis Van Buren, a first cousin of President Martin Van Buren. The first pipe organ in the building was installed in the rear gallery by the Greenwood Pipe Organ Company in 1983.

The Atlanta Pipe Organ Sales & Service Company rebuilt and enlarged the Greenwood organ to seven ranks in 1989, retaining a set of twelve old 16′ Bourdon pipes, a 4′ Principal, a tenor-C Dulciana, a set of swell shades, a set of Maat-Rowe chimes, and a rebuilt two-manual drawknob console originally made by the Skinner Organ Company in 1926 for First Methodist Church of Hendersonville, North Carolina. The 1989 organ included a new organ case, five ranks of new pipes manufactured by the Wicks Organ Company, and entirely new electro-mechanical windchests with swichemins. The Great division consisted of two unenclosed ranks—an 8′ Principal and a 4′/2′ unit Octave—plus numerous borrowed stops from the Swell division. The Swell comprised an 85-note unit Rohr Flute, a 4′ Principal, a 37-note, tenor-C Tierce, and a pair of 49-note, tenor-C dulcianas without common bass. Because the organ had only one flute rank of 8′ pitch with a 16′ extension, the soft 16′ pedal stop (activated by means of dual valves) differed from the loud 16′ stop only in its lowest octave. The organ possessed no reed tone.

Russell Meyer & Associates were contracted to rebuild and enlarge the organ in 2020. We added six ranks of pipes from M. P. Moller Opus 9739 (1962), originally installed in Saint Mary-in-the-Highlands Episcopal Church, Cold Spring, New York. To make the Great division more independent from the Swell, we added a 111/3′ IV rank mixture (1–12 fr Gt Open Diapason) * 98 pipes, * added pipes

In the Swell division we replaced the previous dulcianas with a pair of more solid voices. Because the unison Viole is full-compass, we are able to employ it as a common bass for a warmly singing 8′ extension of the existing 4′ Principal, a very useful stop indeed. Perhaps most significant in terms of tonal variety was our addition of an 85-note unit 16′ Trumpet conveniently playable in every division. This Trumpet performs beautifully as both a chorus reed and a solo stop.

Improvements to the Pedal division include a 32′ resplendent and a gentle 16′ stop that retains a different character and softer volume from its louder sister throughout the entire compass of the pedalboard. The provision of cantus stops also adds to the versatility of the instrument. It is quite surprising how effectively the revised Pedal division undergirds the full ensemble, yet is able to do almost anything the organist asks of it, be it a quiet bass, a sweet melody, or a bold pedal solo.

To accommodate the added ranks, we expanded the organ case in matching appearance to double its previous size. We retained the existing console shell, bench, keyboards, and pedalboard but supplied all new thumb pistons, toe studs, drawknobs, tilting tablets, and a digital console clock. We manufactured new key slips, stop jambs, coupler rail, and music rack, and provided LED console lighting. We reconfigured the windingsystem and built new electro-mechanical windchests for five ranks, two additional swichemins, and a seven-bell Zimbelsstem of our own design. A new Opus-Two control system provides a 250-level combination action, piston sequencer, transposer, and built-in record/playback that operates totally on internal memory. We also installed a new 64-stage electric swell motor, as well as LED work lights inside the organ case.

I acknowledge and thank my colleagues and friends who worked with me on the construction, installation, and tonal finishing of this organ: Allen Cobon, Joshua Crook, Tommy McCook, Michael Proscia, Corley Easterling, Bud Taylor, and Tons Wigley. John Thomas and Stephen McCarthy assisted with the removal of the Cold Spring instrument.

We are grateful to the church Session, the congregation, and the staff for entrusting us with this project. Reverend Matthew Henderson is the pastor. Areatha Ketch is music director, and Sandra Altman is organist.

—Russell Meyer, president

Builder’s website: meyerpipeorgans.com

Church website: fpeca.org

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**GREAT (Manual I, unenclosed)**

| 16′ | Dolce Bass (ext, common bass) |
| 8′ | Open Diapason | 61 pipes |
| 8′ | Gedekt (wood) | 61 pipes |
| 8′ | Dulciana (1–12 added) * | 61 pipes |
| 4′ | Octave | 61 pipes |
| 4′ | Gedekt Flute (ext 8′) * | 12 pipes |
| 2′ | Super Octave (ext 4′) | 12 pipes |
| III–IV | Mixture (111/3′ derived) * | 96 pipes |
| 8′ | Trumpet (Sw) |
| 4′ | Clarion (Sw) |
| Chimes | 21 tubes |
| Zimbelsstem | 7 bells |
| Swell to Great | 16 |
| Swell to Great | 4 |

**SWELL (Manual II, enclosed)**

| 8′ | Violin Diapason (ext, common bass) |
| 8′ | Rohr Bourdon | 61 pipes |
| 8′ | Viole * | 61 pipes |
| 8′ | Viole Celeste (TC) * | 49 pipes |
| 4′ | Principal | 61 pipes |
| 4′ | Rohr Flute (ext 8′) | 12 pipes |
| 2⅓′ | Nazard (ext 9′ Rohr Flute) |
| 2′ | Block Flute (ext 8′) | 12 pipes |
| 1½′ | Tone (TC) | 37 pipes |
| 1⅔′ | Larigot (ext 8′ Rohr Flute) |
| 1′ | Double Trumpet (ext 8′) * 12 pipes |
| 8′ | Trumpet * | 61 pipes |
| 8′ | Clarion (ext 8′) * | 12 pipes |
| | Tremulant |
| | Swell to Swell 16 |
| | Swell to Swell 4 |

**PEDAL (unenclosed)**

| 32′ | Harmonic Bass (1–12 resultant) |
| 16′ | Subbass (wood, ext Sw) | 12 pipes |
| 16′ | Lieliblich Gedekt (ext Ct, soft wind) |
| 8′ | Open Diapason (1–12 fr Ct Open Diapason, 13–32 fr Ct Octave) |
| 8′ | Gedekt Bass (Gt) |
| 4′ | Choral Bass (Gt 4′ Octave) |
| 4′ | Gedekt Flute (Gt 8′) |
| 16′ | Double Trumpet (Sw) |
| 8′ | Trumpet (Sw) |
| 4′ | Clarion (Sw) |
| | Great to Pedal |
| | Swell to Pedal |
| | Swell to Pedal 4 |

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2020 Russell Meyer & Associates Opus 14

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If we all embrace a new vision, special guidance and support will surely come.

Nelson Barden

On Monday, May 15, 1995, at 10:56 p.m., a fax from Nelson Barden (president, Nelson Barden & Associates, restoring-in-residence, Boston University) arrived in the music office. This was not just another fax. This document was in response to Nelson’s first visit to the Archdiocese of Boston to meet with the superior, Mother Betty Pugley, during which they discussed the vision, new structure, and reason for an organ of incredible depth, proportion, beauty, and scale that would support the worship at the Community of Jesus and its world-renowned music outreach. Nelson realized instantly and exactly what she was saying, and both agreed that, “Above all of the considerations, this organ must uncompromisingly spring from its spiritual and artistic vision until that vision becomes reality.”

So began the project, the organ’s specification, geographic layout, and overall design were inspired and motivated by the ministry and mission of Gloriae Dei Concerti as well as the community’s enthusiastic hymn singing. Gloriae Dei Concerti performs repertoire of more than thirty nationalities, from Gregorian chant to music of the present day—a challenge for any organ to support, given the number of genres required for the organ to “teach and tell” us how it should grow and be transformed through varied experiences.

Upon mutually enthusiastic agreement, we reviewed the concepts set forth in the May 15 document in which Nelson said the organ should be:

1. World-class and unique
2. Ideally suited to your purposes
3. A tangible expression of Community of Jesus spiritual principles
4. Beautiful and musical, with instantly recognizable tone
5. Designed for posterity, built to last forever
6. Able to perform both nineteenth-century music authentically and eighteenth-century Bach convincingly
7. Capable of eliciting profound emotions
8. Designed for HDCD recordings
9. Focused on future developments, not current technology
10. A “trend setter.”

These discussion points quickly converted into:

1. Adopting the vision
2. Making the commitment to move forward
3. Incorporating the organ space into the church design
4. Refining the vision, shaping it to our precise needs
5. Defining the mechanical system of the organ
6. Developing a plan of action and a realistic budget
7. Locating a shop and storage space
8. Beginning to implement the plan of action
9. Training part-time workers and develop their expertise
10. Acquiring more component parts to restore
11. Organizing and commencing restoration work
12. Setting up a division and playing it for inspiration!

Thus, the organ restoration project began in earnest.

Fast forward to the summer of 2021, and we look back to see that Nelson’s original division layout, with some changes in nomenclature, has come true. The disposition of the divisions is as follows:

- **APSF**
  - Choir
  - Swell
  - North Gt (& Pedal)
  - South Gt (& Pedal)
  - Solo (Pedal)
  - Antiphonal
- **Processional**
  - Echo
  - West End

We were extremely fortunate to find instruments available for purchase that, together, created a “joyful musical genesis.” Below is a partial list of the Skinner organs whose components constitute this “new” instrument:

- **Opus 140**, Trinity Episcopal Cathedral, Cleveland, Ohio
- **Opus 195**, Williams College, Williamstown, Massachusetts
- **Opus 310**, Plymouth Church, Shaker Heights, Ohio
- **Opus 540**, Saint Paul’s Lutheran Church, Williamsport, Pennsylvania
- **Opus 541**, First Congregational Church, St. Petersburg, Florida
- **Opus 655**, Saint Paul’s Episcopal Church, Rochester, New York
- **Opus 656**, Princeton University, Princeton, New Jersey
- **Opus 762**, Munn Avenue Presbyterian Church, East Orange, New Jersey
- **Opus 855**, Sacred Heart Catholic Church, Pittsburgh, Pennsylvania
- **Opus 875**, Rollins College, Winter Park, Florida
- **Opus 934**, Saint Joseph’s College, Adrian, Michigan
- **Opus 991**, Broadway Tabernacle, New York, New York
- **Opus 1242**, First Baptist Church, Abilene, Texas
- **Opus 1244**, Trinity Episcopal Cathedral, Cleveland, Ohio
- **Opus 195**, Williams College, Williamstown, Massachusetts
- **Opus 310**, Plymouth Church, Shaker Heights, Ohio
- **Opus 540**, Saint Paul’s Lutheran Church, Williamsport, Pennsylvania
- **Opus 541**, First Congregational Church, St. Petersburg, Florida
- **Opus 655**, Saint Paul’s Episcopal Church, Rochester, New York
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Opus 140, Trinity Episcopal Cathedral, Cleveland, Ohio
Opus 195, Williams College, Williamstown, Massachusetts
Opus 310, Plymouth Church, Shaker Heights, Ohio
Opus 453, Florida State University, Tallahassee, Florida
Opus 540, Saint Paul’s Lutheran Church, Williamsport, Pennsylvania
Opus 541, First Congregational Church, St. Petersburg, Florida
Opus 655, Saint Paul’s Episcopal Church, Rochester, New York
Opus 656, Princeton University, Princeton, New Jersey
Opus 762, Munn Avenue Presbyterian Church, East Orange, New Jersey

Nelson and the Community of Jesus have maintained an organbuilding apprenticeship program over these many years, having trained one of our members to journeyman status (over the course of two years), and four others in multi-year work-training situations. During this time, the construction and installation truly did follow Nelson’s initial concept—division by division. This is what allowed the organ to “teach” us. Below are some other significant dates in the history of this organ:

June 2000: Dedication of the Church of the Transfiguration
North Great, Swell, and Tuba Mirabilis
June 2003: Great Artist series begins with American Guild of Organists Regions I and II convention, featuring Thomas Murray

Choir division

June 2005: Fifth anniversary of the Church of the Transfiguration Antiphonal/Processional divisions

June 2010: Tenth anniversary of the Church of the Transfiguration Echo division and arrival of the West End console for the concerts by Gerre and Judith Hancock and Thomas Murray

Summer 2018: 32’ Bombarde installed

Summer 2019: removal of 1929 console and return of the rewired west end console serving as temporary main console

February 2020: Arrival of the final console

Our new console was designed, constructed, and installed by Richard Houghten and Joseph Zamberlan. From 2000 until 2020, we had used the original Skinner Organ Company console from Opus 762, which by 2020 the organ had long outgrown. The new console was designed to be as comfortable as a Skinner one, with everything clearly identified and within reach. Special features include shade expression thumb slides underneath the bottom three keyboards, an expression matrix so that any of the divisions can be assigned to a specific swell shoe (the entire organ is under expression), ivory keyboards that came from the Opus 762 console and are E. M. Skinner’s “tracker touch.” Some unusual couplers such as pedal to manual are included.

Perhaps the most moving realizations are the visionary outlooks of how this organ would affect people as they listened and experienced it in the setting of the Church of the Transfiguration. In concluding his initial thoughts to us in May 1995, Nelson wrote this to encourage us to take this on:

The Ultimate Goal

Every church is an expression of the builders, and so is every organ. When this instrument is finished, Community members will feel they are a part of the organ, and the organ is part of them. It will give voice to their aspirations and resonate with deep-seated meaning.

Building a magnificent instrument is hard work, sometimes tedious and always prolonged. Non-professionals may become discouraged, just as organ builders are when the job drags on. The difference is that organ builders hold a vision that gives them boundless energy and faith.

They know the end result and imagine how it sounds.

Community members will understand everything when their labor comes to life and the organ starts to play. Lumber and leather, wire, and wind—if a pipe organ can sing with the angels, isn’t there hope for us all?

The list of people to thank is simply endless at this point, but here are names of those without whom this organ would not exist:

Mother Betty Pugsley
Nelson Barden
Sean O’Donnell
Joseph Sloan
Joseph Rotella
John Ananda
Jonathon Ambrosino
Since 1956, Nelson Barden has been recognized as one of America’s leading experts in the museum quality restoration of organ pipes—particularly the work of E. M. Skinner—and is President of Nelson Barden & Associates.

Jim Jordan is one of the organists in residence at the Church of the Transfiguration at the Community of Jesus since 1988, during which time he has performed as an organ accompanist for Gloriar Dei Cantores, and a soloist throughout the United States and Eastern and Western Europe.

**North Great**

1. 16′ Stop-Box 73
2. 8′ First Diapason 61
3. 8′ Second Diapason 61
4. 4′ Flute 61
5. 4′ Harmonic Flute 61
6. 8′ Gamba Celeste (TC) 49
7. 4′ Octave 61
8. 8′ Harmonic Flute 61
9. 2′ Fifteenth 61
10. 16′ Mixture IV 244
15 19 22 26 12
13 19 22 24
8 12 15 13
11. 16′ Positiv 61
12. 8′ Cornopean 61
13. 8′ Clarion 61
14. 16′ Tremolo III
15. 16′ North Great Swell
16. 16′ Great to Pedal
17. 8′ Gamba Celeste (ext 16′)
18. 8′ Trumpet (free reed) 61
19. 2′ Fifteenth 61
20. 2′ Fifteenth 61
21. 2′ Fifteenth 61
22. 8′ Octave 61
23. 8′ Positiv 61
24. 4′ Angles 61
25. 8′ Bourdon 61
26. 8′ Great 61
27. 4′ Clarion 61
28. 4′ Tremolo 61
29. 16′ South Great Unison Off
30. 16′ East Chimes

**South Great**

16′ Gedeckt 61
16′ English Diapason 61
16′ Flauto Dolce 61
16′ Flute Celeste (TC) 61

**South Great Organ**

16′ Trumpet II 61
16′ Double Krummhorn 61
16′ Tuba Mirabilis 61
16′ Viole Ætheria 61
16′ Viole Ætheria Celeste (TC) 61
16′ Voix Celeste II (celeste TC) 61

**Pedal**

16′ Bass 61
16′ Tuba Mirabilis 61
16′ Viole Ætheria 61
16′ Viole Ætheria Celeste (TC) 61
16′ Voix Celeste II (celeste TC) 61
16′ Flauto Dolce 61

**Nelson Barden & Associates**

Church of the Transfiguration, Orleans, Massachusetts

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### ANTONIPHON

- **Lieblich Bourdon** 61
- **Diapason** 73
- **Gross Flute** 61
- **Clarabell** 61
- **Voix Celeste II** (celeste TC) 73
- **Posaune** 61
- **Fifteenth** 61
- **Harmonic Flute** 61
- **Mixture IV** 244
- **12 15 19 22 18
- **8 12 15 19 12
- **1 8 15 31
- **Tremolo**
- **Antiphonal Sub**
- **Antiphonal Unison Off**
- **Antiphonal Super**

### CHOIR

- **Erzähler** 85
- **Diapason** 73
- **Cello Celeste** 61
- **Viole Celeste** 61
- **Lentz Flute** 61
- **Erzähler** 61
- **Voix Celeste II** 61
- **Aedine Celeste II (celeste TC) 110
- **Principal** 8
- **Lentz Flute** 61
- **Echo Bourdon** 61
- **Sub Organ** 61
- **Principal** 8
- **8′ Flute** 61
- **Fifteenth** 61
- **Tremolo**
- **Tuba Mirabilis** 61

### STRING

- **Bombarde** 56
- **Diapason** 73
- **Cello Celeste II** 146
- **Gamba Celeste** 61
- **Viole Celeste** 61
- **Salicional** 73
- **Salicional** 73
- **Principal** 73
- **Primadonna** 61
- **Viola Celeste** 73
- **Viola 73
- **Saxophone (wood)** 73
- **Muted Viole** 73
- **Muted Violin** 73
- **Muted Violin Celeste** 110
- **Soprano Celeste** 73
- **Flute Celeste** 73
- **Clarinet** 73
- **Clarinet** 73
- **Saxophone** 73
- **Muted Viole** 73
- **Muted Violin** 73
- **Muted Violin Celeste** 110
- **Soprano Celeste** 73
- **Violin** 73
- **Soprano Celeste** 73
- **Flute Celeste** 73
- **Clarinet** 73
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- **Flute Celeste** 73
Just As I Am, by Howard Helvey. SATB with keyboard (adaptable for organ). Beckenhorst Press, BP2246, 2020, $2.15. Duration: 3:35. Available from beckenhorstpress.com. This is an arrangement of the nineteenth-century hymn by WilliamBradbury and the text long associated with “Easter Hymn” by Charles Elliott (1789–1871). It is conceived in a flowing 3/4 meter that begins in D-flat major and beautifully transitions to F major, followed by a return to D minor with nuance in union, then union women in counterpoint with the men. The middle section grows to four-part vocal writing, then into two some, fresh harmonies. It ends with a lovely soprano descant against union voices. This would not be difficult to accomplish with only a rehearsal or two. If your choir loves this text and tune, they will have fun singing this piece.

Give Peace in Our Time, O Lord, by Ethan McGrath. SATB and piano (can be adapted to organ). Beckenhorst Press, BP2940, 2020, $2.25. Duration: 3:40. Available from beckenhorstpress.com. The text is from the 1662 Book of Common Prayer. The music is in a Gospel style and includes a solo part (for any voice) at the beginning and the end. There is a short, three-measure a cappella section for the choir as the piece winds down. The soloist needs to sing with conviction and soulfully. The text for the entire piece is contained in the title, other than “Give peace in our time, O Lord, for the love of Jesus, the Christ.” There is a larger call to action that marks the climax of the piece. This is well written and would make a lovely communion meditation.

Unbounded Day of Delight and Beauty, by Richard Burge. SATB a cappella, can be adapted to organ. Berean Press, MSM-50-4068, 2020, $1.95. Duration: 2:16. Available from morningstarmusic.com. This piece was composed for the Jackie Song Children’s Chorus. It starts with a unison (or solo) voice, growing to two voices, then to three, and fully to four voices from the middle “Amen,” and increases to four voices. The choir to learn. Homophonic singing returns for the last section. The work is set in E minor but ends with a Picardy third E-major chord.

Five Treble Motets, by Genevieve Rose Kwasnieski. CanticaNOVA Publications, Catalog #5047, 2020, $2.50. Available from canticanova.com. These five well-constructed pieces are set for SSA choir, with one for SAA and one for SSA, but they can also work for male voices. The texts include: “Potum meum” (Communion Sunday), “Alleluia, surrexit” (Easter), and two Marian motets: “Et unde hoc nahi” and “Ave Maria. Virgo serena.” These motets are accessible to amateur choirs in parish, chapel, seminary, or convocent settings. A keyboard reduction is provided for the fourth setting. The voices tend to move in chordal, or block style (homophony).

Day of Delight and Beauty Unbounded, arr. by Thomas Kowalczyk, arranged by Delores Dufner, O.S.B. MorningStar Publishers, MSM-30-4068, 2020, $1.95. Duration: 2:16. Available from morningstarmusic.com. This anthem is scored for unison or two-part voices and piano or organ with optional “Alleluia” that can be omitted. It includes a doxology along with an optional “Alleluia” that can be omitted during Lent. It is written in a homophonic texture with lovely chordal variations. Very accessible and useful!

O Bread of Life from Heaven, arranged by Robert Benson. SATB and organ, CanticaNOVA Publications, Catalog #5075, 2020, $1.95. Duration: 2:45. Available from canticanova.com. The music is on Psalm 6 from the 1564 Genevan Psalter, attributed to Louis Bourgeois, while the text is from Maitzisch Gesangbuche (1661), translated by John A. L. Riley (1858–1945). This item is useful for communion or general use. With an organ introduction, after which the choir has opportunities for a cappella singing, interspersed with passages organ accompaniment. The section of choral homophony, and a middle section is polyphonic but linear and easy for the choir to learn. Homophonic singing returns for the last section. The work is set in E minor but ends with a Picardy third E-major chord.

An Irish Blessing, by Richard Burchar. SSA a cappella, Galaxy Music Corporation, Catalog No. 1.3614, 2020, $2.05. Duration 3:18. Available from eepublishing.com. This piece was composed for the Jackoni Song Children’s Chorus. It starts with a unison (or solo) voice, growing to two voices, then to three, and fully to four voices from the middle “Amen” to the end. There is frequent use of seconds in the harmony for a familiar and comforting text of blessing. There are octave and other large intervalic leaps in the first soprano voice, so there is the need to have well-trained, focused voices for that, preferably with a controlled vibrato.

More choral items of this type will be reviewed in the December issue.

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Christmas Concert; First Presbyterian Church, Arlington Heights, IL 4 pm (streamline)
VocalEssence; Roseville Lutheran, Roseville, MN 4 pm
14 DECEMBER
Handel, Messiah; Riverside Church, New York, NY 7 pm
15 DECEMBER
Angelica Women’s Chamber Choir; Grace Episcopal, White Plains, NY 12:10 pm
Handel, Messiah; Riverside Church, New York, NY 7 pm
16 DECEMBER
Christmas concert; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
John Behnke; Christ Episcopal, Bradenton, FL 12:15 pm
17 DECEMBER
Handel, Messiah; Riverside Church, New York, NY 7 pm
Jackson Borges; National City Christian, Washington, DC 12:15 pm
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
18 DECEMBER
Handel, Messiah; Riverside Church, New York, NY 7 pm
Lessons & Carols; Cathedral of St. Paul, Detroit, MI 5 pm
19 DECEMBER
Angelica Women’s Chamber Choir; St. John Nepomucene, New York, NY 3 pm
Britten, Ceremony of Carols; Trinity Church Wall Street, New York, NY 8 pm
Advent/Christmas Lessons & Carols; Emmanuel Church, Chester Parish, Chestertown, MD 5 pm
Carillon carols; St. Chrysostom’s Episcopal, Chicago, IL 3 pm
20 DECEMBER
James Kennerley, Christmas concert; Merrill Auditorium, Portland, ME 7 pm
Oratorio Society of New York, Handel, Messiah; Carnegie Hall, New York, NY 8 pm
21 DECEMBER
Musica Sacra, Handel, Messiah; Carnegie Hall, New York, NY 7:30 pm
31 DECEMBER
Choral Concert; Cathedral of St. John the Divine, New York, NY 7 pm
Andrew Peters; Central Christian, Decatur, IL 7 pm
UNITED STATES
West of the Mississippi
21 NOVEMBER
Stephen Hamilton; St. Mark’s Lutheran, Marion, IA 4 pm
Andrew Schaeffer; St. Mary’s Episcopal, Edmond, OK 4 pm
Alice Chiris; St. John’s United Methodist, Albuquerque, NM 11 am
Michael Gaw; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; Spreckels Organ, San Diego, CA 2 pm
28 NOVEMBER
Michael Gaw; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; Spreckels Organ, San Diego, CA 2 pm
3 DECEMBER
VocalEssence & Bach Society of Minnesota, Bach, Christmas Oratorio; Basilica of St. Mary, Minneapolis, MN 7:30 pm
5 DECEMBER
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
10 DECEMBER
Daryl Robinson, with Houston Chamber Choir; Christ Church Cathedral, Houston, TX 7:30 pm
11 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 & 7:30 pm
Daryl Robinson, with Houston Chamber Choir; Christ Church Cathedral, Houston, TX 3:30 & 7:30 pm
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www.jazzmuzue.com
Joe Utterback

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<tr>
<th>Date</th>
<th>Location</th>
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<tr>
<td>12 DECEMBER</td>
<td>Lessons &amp; Carols; St. Margaret's</td>
<td>Christmas Lessons &amp; Carols; St. Mary of the Assumption, San Francisco, CA 4 pm</td>
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<td>Episcopal, Palm Desert, CA</td>
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<td>24 NOVEMBER</td>
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LARRY ALLEN, with Scott Bell, oboe, and Micah Wilkinson, trumpet, St. Paul Catholic Cathedral, Pittsburgh, PA, July 18: Con moto maestoso (Sonata III in A, op. 65, no. 3); Mendelssohn, Concerto for Trumpet and Oboe; Herzel, Preludes and Fugues in B, BWV 544, Bach, Rhapsodie for Oboe and Organ, Kleinberger, Andante Tranquillo (Für Streichquartett), Whittick; Humoresque (L’Organo Primitivo). Yun, Prayer of St. Gregory, Hovhaness, Toccata, Weaver.

COLIN ANDREWS, Cathedral, Copenhagen, Denmark, July 17: Variations de Concert, op. 1; Bonnet; Passacaglia and Fugue in C, BWV 582, Allegro; In der Höh’ sei Erb!, BWV 662, Bach, Pièce héroïque, BWV 662, Bach; Prelude in G, P. 151; Furtwängler; Passacaglia in G, Reineck; Improvisation of a concerto in Italian style on submitted themes, Ignagna, Allegro con leto in D, Fugato in G, Allegro in D, da Fabriano.

JEAN-CHRISTOPHE GEISLER, Cathedral, Lausanne, Switzerland, July 30: Preludium in c, Bruns; Passacaglia (Apparatus musicus-organisticus), Mulfal; Passaglia in d, BusNoV 161, Buxtehude; Chaconne in f, Pachelbel; Passacaglia and Fugue in C, BWV 582, Bach, Rödero de concert, op. 168, Lefèbvre-Wely.

MICHAEL GING, L’Église de la Madeleine, Paris, France, July 4: Prelude and Fugue in a, BWV 543, Bach; Clair de lune (Pièces de fantaisie, Deuxième suite, op. 35, no. 5), Vierne; Sonata I in d, op. 42, Guilmant.

ROBERT GROGAN, carillon, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 18: Praeludium in a, VXW No. 194, Graduation in f-sharp, BXW 146, Buxtehude; Exequion: June 2, 1937, Baker; Symphony VI in g, op. 42, no. 2, Widor.

MARTIEN de VOS, Jacobinerkerk, Martinus; Touches Blanches, Touches Noires, Milhand; Prélude No. 1 for Carillon, Lefebvre; Green Pastures (Seven Biblical Sketches), Yon; Fantasia à gusto italiano, Buonemani; A Time for Us (Quartet in d), Schubert; transcr. Corbett; Fantasie on the Roof, Bock; arr. Girszak; Edelweiss (The Sound of Music), Rodgers; arr. Girvin; Image No. 2, Allard; Things with Feathers, Girvin; Landcape, Pardoe, On the San Antonio River, Glass; Night Pouring In, Cieri, Moon River (Breakfast at Tiffany’s), Mancini, arr. Girszak.

DAVID C. JONIES, Holy Name Chapel, Madison, WI, July 15: Concert Variations on the Star-Spangled Banner, Buck; Magnificat in D; Dandriese; Symphonie I in d, op. 14, Vierne.

HEINZ-PETER KORTMANN, Cathedral, Lausanne, Switzerland, July 30: Pièce d’orgue in G, BWV 572, Schmücke dich, o liebe Seele, BWV 654, Bach, Italian Concerto in F, BWV 571, Bach; transcr. Kortmann, Allegro, Cantabile, Final Symphony II in e, op. 20, Vierne.

CHASE LOOMER, Emmanuel Episcopal Church, Southern Pines, NC, July 9: Prelude and Fugue in B, BWV 544, Bach; Choral No. 2 in b (Three Chorals pour grand Orgue), Franck; Terziera en taille (Première livre d’orgue), du Mage; Prélude et Fugue sur le nom d’Alain, op. 7, Duréée; Biberie, Still, Prelude and Fugue in C, BWV 529, Bach; Prélude and Fugue in C (Trois Préludes et Fugues, op. 36, no. 3), Dupré.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, June 6: D’Etoile, Handel; Fugue in G, BWV 578, Bach, O Gin I Were Where Gadie Riss, arr. Knox; A Time for Us, Bist du morgen bei mir, Bach, transcr. van Suppen; La Morticet, Philadelphia, Pa, The Wonderful Crocodile. Poor Warsaw Stranger; Muss i denn, arr. Myhre; Silversolo, Milonga (Serenade Jt.), Barnes; Qui m’a passé le lion?, Avondstemming.

ZACHARY ZWAHLEN, Cathedral of St. Philip, Atlanta, GA, May 16: St. Bridget, A Little Fantasy and Fugue, Haazen; If I Were a Rich Man (Fiddler on the Roof), Bock; arr. Girszak; Edelweiss (The Sound of Music), Rodgers, arr. Girvin; Image No. 2, Allard; Things with Feathers, Girvin; Landscape, Pardoe, On the San Antonio River, Glass; Night Pouring In, Cieri, Moon River (Breakfast at Tiffany’s), Mancini, arr. Girszak.

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Raven imports a book on performance practice, “Did Bach Really Mean That? Deceptive Notation in Baroque Keyboard Music,” written by British harpsichordist and harpsichord builder Colin Booth. For a Baroque musician, performance depended upon conventions that were subsequently forgotten by later generations. Later notation became more complicated on the page, attempting to specify detail rather than to rely on unstated but common performance practices. This book explores performance solutions for all Baroque composers, with emphasis on keyboard music, mostly for harpsichord. 349 pages, hardbound, $42 postpaid in the U.S. from RavenCD.com, 804/355-6386.

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