Editor's Notebook

A “renewed” season of recitals, concerts, masterclasses, Evenongs, etc.

As summer draws to a close, we are receiving notices of various events for the 2021–2022 season from churches, universities, and other institutions. This is a very exciting development, indeed! If you are coordinating a series of events involving our readers (organ, choral, harpsichord, carillon recitals, etc.), be sure to send me the particulars, so that they can be included here and at our website. Be sure to take note of these events in your area, and show your support for what you love by attending!

With a new academic and choir year, remember your colleagues and students!

Remember that a subscription to The Diapason makes a great gift, especially for young students enrolled in high school, college, or graduate school. The subscription remains an important bargain at $20 per year. Gift options for those not in an academic program include our digital subscription (email, print copy), all for just $35.

Beginning August 15, new gift subscriptions qualify for one or more free CDs from Raven and Acis. To begin a new or gift subscription for a friend or student on or after that date, call the subscription service at 877/501-7540. If a friend would like a complimentary sample copy (print or digital), please notify me of their mailing address at sschnurr@sgcmail.com.

The second Gruenstein Award

A brief reminder that entries for the second Gruenstein Award will be accepted from September 1, 2021, through January 31, 2022. The award recognizes the scholarly work of a young author who has not reached their 35th birthday. The topic(s) should be related to the organ, church music, harpsi-

In this issue

Shannon Murphy provides an introduction to nineteenth-century Russian organ music. Kimberly Schader, who regularly contributes an introduction to various American carillons, covers a particularly noteworthy and historic instrument and its recent renovation at the Netherland Carillon in Alexandria, Virginia.

Gavin Black returns to his column, “On Teaching,” with a reminder of an important teacher in his career, Eugene Roan. John Bishop, in “In the Wind . . .,” continues and updates his discussion of 3, including Archimedes’ mental model, and gives reminders of the late organbuilder Fritz Nauck. This month’s cover feature spotlights Sebastian M. Glück’s Opus 126, which was premiered in 2019 for the Setauket Presbyterian Church, Setauket, New York. The organ was designed in consultation with David Enlow of Enlow Design.

Here & There

The East Texas Pipe Organ Festival will hold its 2021 festival November 7–11, headquartered in New Orleans, Louisiana. The event is customarily centered in Kilgore, Texas; however, repairs to First Presbyterian Church, Kilgore, and the Aeolian-Skinner organ have necessitated the move to New Orleans. Featured performers include Ken Kenner, Liza Nisheton, David Baskeryfield, Jan Krabell, Stefan Engel, and others performing on organs built by Aeolian, Aeolian-Skinner, Holtkamp, Goudelock & Wood, Simmons & Wilcox, and Skinner. For information: eventeasttxpipeorgangestival.com.

Education

The Wichita State University Foundation, Wichita, Kansas, has announced a new organ scholarship/fellowship established by Dr. Robert “Kent” Nelson to be included as a gift to benefit Wichita State University in his estate plan. Nelson’s legacy gift to the organ program will be a combination of his nine-foot Steinway grand piano, his three-manual Allen organ, and a cash gift to create a student support fund for undergraduate and graduate students studying organ, the Kent Nelson Scholarship for Organ.

Nelson earned his Bachelor of Arts degree in music from Wheaton College, Wheaton, Illinois, his Master of Music degree from University of Wichita (not yet Wichita State University), and his Doctor of Musical Arts degree from the University of Southern California, all with an emphasis in organ. He served on the faculty of San Jacinto College, Houston, Texas, for 29 years, teaching piano, organ, and various music courses.

This fund was established out of an appreciation held by Nelson for his experiences at WSU and his interest in supporting future students studying organ at the university. Lynne Davis is Robert L. Town Distinguished Professor of Organ at WSU. For information: wchita.edu.

Competitions

The American Center of Church Music announces its first annual composition competition for young composers of any age. Participants will register for an online seminar on composing for the organ, since each of the three contest categories will focus on new organ music. Pieces of any length will be considered, with preference given to submissions that are ten minutes or less in length. Submissions must be unpublished and fit one of three categories: lyrical or spiritual song, choral Prelude, or organ service music. Preference will be given to pieces that could be used in a church service and that use the organ, such as preludes, postludes, offertories, or solos.

The online seminar will be geared toward those familiar and unfamiliar with organ composition and will take place January 8, 2022, with panelists David Cherwin, Timothy Tikker, Graeme Shields, and Tyler Finn. For information: americancenterofchurchmusic.org.

Concert management

Seven Eight Artists announces the addition of new artists to its roster.

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Here & There

Top row: Renée Anne Louprette, Nicole Keller, Andrew Henderson; bottom row: Rachel Schulz, Jennifer Shin, Collin Miller (photo credit: Ben Merchant)

The 2021 Arthur Poister Scholarship Competition in Organ Playing took place on June 4 at St. Paul’s Episcopal Church, Syracuse, New York. This year’s competition returned to an in-person event in which three contestants were invited to perform thirty-minute programs on the basis of their preliminary round recordings.

First Prize of $3,000, funded by the Arthur Poister Endowment Fund of Syracuse University, and a recital engagement on the Holtkamp organ at Syracuse University’s Setnor School of Music went to Paul Jacobs, performed at Lincoln Center in New York City. The program included collaborations with flute, harp, and voice, with music by Alberto Ginastera, Rachel Laurin, Dan Locklair, John Weaver, and Charles-Marie Widor, and transcriptions of Fauré, Maller, and Wagner.

Performing on the program were organists Elena Baquerizo, Cecily DeMarco, Edward Hewes, Alethea Tegue, Jeremy Jelinek, Jeremiah Mead, Yuejian Chen, with Audrey Emata on flute, Tiffany Wong (harp), and Joseph Parrish (baritone).

For information: juilliard.edu.

Carillon News

The Guild of Carillonneurs in North America (GCNA) has announced its new carillonneur members for 2021.

Deborah Hennig (Köninklijke Beiaardschool “Jef Denys,” Mechelen, Belgium), Claire Janezic (University of Rochester), Maria Krusen (University of Chicago), Joseph Min (University of Chicago), and Joshua Villanueva (University of Denver) were named carillonneurs in a debut recital on June 27 during the guild’s virtual congress, hosted by Trinity College, Hartford, Connecticut.

The GCNA has released its first new publications this summer, including five original compositions and five arrangements, four new Franco Compositions, eight Franco Composition Contest Winners, and two winning arrangements from the Sally Slave Warner Competition. For information: gcna.org.

The Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses organized an international contest for carillon composition and arrangement marking the 300th anniversary of the birth of organist, carillonneur and composer Matthias Vanden Gheyn (1721–1785). There were two categories: carillon compositions inspired by the concept of cosmology and carillon arrangements of a work of the Baroque period. (See the January 2021 issue of THE DIAPASON, page 6–7.)

In the first category, 32 submissions were received from twelve countries, in the second category, thirty submissions were received from eight countries. The submissions in category 1 were judged by an international jury of four composers/pianists and four carillonneurs. The submissions in category 2 were evaluated by Karl Wolfrum (MER 2021.50, €9.50) and Interludium (Wandlungsmusik) by Frederick Klose (MER 2021.60, €9.50).

Weinberger taught at the Hochschule für Musik und Theater München and the Hochschule für Musik Würzburg. For information: sonat-verlag.de; de.wikipedia.org/wiki/Gerhard_Weinberger.

Student performers with Paul Jacobs for June 9 Juilliard concert at Lincoln Center

On June 9, The Juilliard School’s organ department, under the direction of Paul Jacobs, performed a live-streamed concert from Paul Hall at Lincoln Center, New York City. The program included collaborations with flute, harp, and voice, with music by Alberto Ginastera, Rachel Laurin, Dan Locklair, John Weaver, and Charles-Marie Widor, and transcriptions of Fauré, Maller, and Wagner.

Performing on the program were organists Elena Baquerizo, Cecily DeMarco, Edward Hewes, Alethea Tegue, Jeremy Jelinek, Jeremiah Mead, Yuejian Chen, with Audrey Emata on flute, Tiffany Wong (harp), and Joseph Parrish (baritone). For information: juilliard.edu.

NEW! Paris Impact Organ Suites

Stephen Price, organ teacher at Ball State University, plays the 63-rank concert hall organ built by Compton & Wood. This first CD of the organ features composers and an organist who worked and studied in France. Raven OAR-168 $15.98 free shipping in USA

NEW! Ocean Grove SummerChorales on 205 Ranks!

Gordon Turk plays the 5-manual organ of 205-ranks at the Ocean Grove Presbyterian Church, New Jersey, located in the building designed by Ralph Adams Cram and Larkin J. Poole, which was built in 1931. Performing are the chorales of Schütz, Bach, and Burkhard, with arrangements by Strauss, Schilde, and Fーコ. Raven OAR-164 $15.98 free shipping in USA

NEW! New Music for a New Organ, Williamsburg, Virginia

New Music for a New Organ. On the new organ built in 2019 by Dobson Organ Builders for Bruton Parish Church in Williamsburg, Virginia, parish organists Rebecca Doss and Jeniff Will play recently composed music, including pieces composed for the 2019 dedication of this new instrument. This famous church, built 1715, hosts thousands of visitors to Colonial Williamsburg and several musical events weekly. Raven OAR-167 $15.98 free shipping in USA

Fugue State Films Organ DVD/CD sets

Free Shipping in USA

Vienna: Organ Symphonies Complete (all 6), Roger Sayer, Harrison & Harrison organ, Temple Church London, gambrel lid (Cover). The Sensible Organ 3-DVD/CD set SFSDVD-010 $39.95

A Legend Reborn/The Voice of USA 2-DVD/CD set SFSDVD-010 $39.95

The Single Organ 6-DVD/CD set SFSDVD-013 $59.95

So in Paradisum Deducant Te Angeli (on the chorale CHRIST ET ERSTANDEN) (SOV 5.409.00, €9.80)

In Paradisum Deducant Te Angeli (on the chorale CHRIST ET ERSTANDEN) (SOV 5.408.00, €9.50)


On June 13, Paul Jacobs, organist of the Leuven (Belgium) Bell and Carillon Society, performed a live-streamed concert from his home in Belgium. The program included two new compositions by Adam Sauer: Fantasmagoria, which features three new compositions written for the duo by Carson Cooman, Parker Kitterman, Till Mev, Erik Meyer, and Kile Smith, and the most votes for the Will O. Headlee Audience Prize of $500, funded by Don Ingram in memory of David Higgs at the Eastman School of Music. She also received the most votes for the Will O. Headlee Audience Prize of $500, funded by Don Ingram in memory of Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator. Shin is a member of The Diapason’s 20 Under 30 Class of 2021. Third Prize of $500, funded by the Syracuse Chapter of the American Guild of Organists, was awarded to Rachel Schulz, a Master of Music candidate at the University of Kansas studying with Michael Bauer. The judges for the final round were Andrew Henderson, Nicole Keller, and Renée Anne Louprette. For information: syracuseseo.org.

EAMeyer Duo

The AEMeyer Duo (Anna Meyer, flute, and Erik Meyer, organ) has performed for almost twenty years throughout North America and Europe. In 2020, AEMeyer released their debut album, Fantasmagoria, which features five new compositions written for the duo by Carson Cooman, Parker Kitterman, Till Mev, Erik Meyer, and Kile Smith. Anna Meyer holds degrees in flute performance from Indiana University, Jacobs School of Music, Bloomington, and a Master of Music degree in organ performance in the studio of Janette Fishell at the Eastman School of Music. She also received the most votes for the Will O. Headlee Audience Prize of $500, funded by Don Ingram in memory of Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator. Shin is a member of The Diapason’s 20 Under 30 Class of 2021. Third Prize of $500, funded by the Syracuse Chapter of the American Guild of Organists, was awarded to Rachel Schulz, a Master of Music candidate at the University of Kansas studying with Michael Bauer. The judges for the final round were Andrew Henderson, Nicole Keller, and Renée Anne Louprette. For information: syracuseseo.org.

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Members of the Chicago-Midwest Chapter of the Organ Historical Society presented a farewell recital for the four-manual Geo. Kilgen & Son organ in St. Ignatius Catholic Church, Chicago, Illinois, on June 6. The parish, founded in 1906, built a permanent church to the designs of Chicago's Henry Schlacks in the Rogers Park neighborhood in 1916 and 1917. The present organ was installed in 1924. The Archdiocese of Chicago suppressed the parish on July 1.

For the program, recitants Carole Prendergast, Robert Woodworth, Stephen Schnurr, and Derek Nickels presented works by Bach, Buxtehude, Langlais, Widor, Saint-Saëns, Thalben-Ball, Clarence Eddy, and others. The future disposition of the church campus and the organ are not known at this time.

The campanile of Tienen

by the four carillonneurs in the jury. The results were announced on June 12 during the online congress of the World Carillon Federation.

For carillon compositions, first prize (€500) to Thomas Lauw, carillonneur in Canberra, Australia, for his work Boomerang Nebula. These compositions will be performed on October 2 on several carillons in Leuven during the cultural city festival ‘Knall!’ (‘The Leuven Big Bang Festival’. This festival honors the Leuven priest and professor Georges Lemaitre (1894-1956), who first developed the theories of the expansion of the universe (1927) and of the big bang (1931).

For carillon arrangements, first prize (€1,500) was awarded to Thomas Lauw for an arrangement of Suite No. 2 for Harpsichord by Joseph-Hector Pincio (1703-1741), third prize (€500) to Roy Kroezen (carillonneur in Centralia, Illinois), for an arrangement of French Suite No. 2 by Johann Sebastian Bach. The three winning arrangements will be performed in autumn 2021 in and summer 2022 on the Peace Carillon in Park Abbey (replica after 1723) and of the city carillon of Tienen (1723).

Campanae Lovanienses will make the scores of the five highest-ranked entries in both categories available free of charge during the online congress of the World Carillon Federation.

Appointments

Nicolie Aldrich is appointed director of chapel music and of the Princeton University Chapel Choir, Princeton University, Princeton, New Jersey. She succeeds Penna Rose, who served in that capacity for 29 years. Aldrich leaves a position she has held since 2011 as senior lecturer and director of choral activities at Washington University, St. Louis, Missouri, and director of music for University United Methodist Church, St. Louis. Prior to that, she served at the University of Delaware, Newark.

Aldrich received her Master of Music degree in choral conducting from Northwestern University, Evanston, Illinois, and her Doctor of Musical Arts degree from the University of Maryland, College Park. She is a professional soprano and pianist as well as a conductor. For information: chapel.princeton.edu.

Samantha Koch is appointed to the head flue voice for Létourneau Pipe Organs, St. Hyacinthe, Quebec, Canada. Koch is a graduate of the American Organ Institute at the University of Oklahoma, Norman, where she earned a master’s degree in organ performance and organ technology. She has experience in tonal design, flute and reed voicing, woodworking, pipe making, various kinds of windchest actions, electric and electronic systems, installation, and tonal finishing.

Prior to coming to Létourneau, she practiced general organbuilding with Quimby Pipe Organs, Inc., of Warrensburg, Missouri, for four years, but especially enjoyed furthering her education as a voice under Quimby’s head voice Eric Johnson.

Koch is a performer, having concertized and held church positions across the United States and Europe. She is an active member of the American Institute of Organbuilders and maintains an interest in the advancement of women and younger generations in the organbuilding profession. For further information: letourneauorgans.com.

Colin MacKnight is appointed director of music for Trinity Episcopal Cathedral, Little Rock, Arkansas. At Trinity, he oversees a music program that includes among its offerings a chorister program, a concert series, and weekly choral evenevings. In June, he received his Doctor of Musical Arts degree from The Juilliard School, New York City, marking the end of ten years and three degrees at Juilliard. He also pursued his Doctor of Musical Arts degree in Canberra, Australia, for his work Létourneau Pipe Organs, St. Hyacinthe, Quebec, Canada. Koch is a graduate of the American Organ Institute at the University of Oklahoma, Norman, where she earned a master’s degree in organ performance and organ technology. She has experience in tonal design, flute and reed voicing, woodworking, pipe making, various kinds of windchest actions, electric and electronic systems, installation, and tonal finishing.

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James Reed is appointed organist and director of music (Kantor) at Fosen Cathedral, Trøndelag, Norway, where he will lead the music program of this congregation of the Diocese of Nidaros, Trondheim, in the Evangelical Lutheran Church of Norway (Den Norske Kyrka). He will assume responsibility for the Kantoriet as well as for monthly organ Vespers and regular Sunday services. In addition to responsibilities for Roan Parish, and the parish churches of Stoknord and Åfjord, he remains artistic director of the Norwegian Early Church Music Festival (Nynorsk kyrkjemusikkfestivalen) based in Hove (Vestlandet), and music director of St. Mary’s Singers, Westminster, UK, and St. Alphage Chorus, Edgware, UK. He leaves his position of interim director of music for Steinkjer Parish Church, Trøndelag.
Charles Huddleston Heaton, Sr.

Charles Huddleston Heaton, Sr., 92, died June 11, in Huntsville, Alabama. He was born November 1, 1928, in Central Illinois. Heaton earned his Bachelor of Music degree from DePauw University, Greencastle, Indiana, in 1950, studying with Van Dennen Thompson. He then went to New York City for his Master of Sacred Music degree at the School of Sacred Music of Union Theological Seminary, completed in 1952. After service in the United States Army, he returned to Union Seminary in September 1954 for his Doctor of Sacred Music degree. Among his teachers at Union were Hugh Porter and Harold Friedell.

In 1954, while a student, Heaton was appointed chapel organist for Kirkpatrick Chapel, Rutgers University, in New Brunswick, New Jersey, playing a threemanual Skinner organ. The following year, while still a student, he became organist and choir director for the Presbyterian Church of Bound Brook, New Jersey. He was awarded his doctoral degree in 1957.

In 1956, Heaton was named organist and director of music for Second Presbyterian Church, St. Louis, Missouri. He would become organist for Temple Israel of the same city in 1959. From 1962 to 1964, he taught organ at Southern Illinois University at Carbondale.

Heaton then served as organist and director of music for East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, from 1972 until 1993. During his tenure at the church, he recorded the disc, Music Till Midnight, named for a series of concerts he formulated at East Liberty Presbyterian Church. In 1988, Heaton was added to the building. More than a dozen organbuilders, including the principal personnel of various other firms, took part in the building.

In 1993, Heaton was appointed visiting professor of organ at the University of Cincinnati College-Conservatory of Music. He returned to Church in the Highland Park neighborhood of Pittsburgh on November 3, 2013, with several local organists performing.

On April 17, 1954, Heaton married June Pugh, who predeceased him on September 29, 1999. They had three children, who survive: Rebecca Lynn Turner (Patrick) of Herndon, Virginia; Charles Huddleston Heaton, Jr. (Miki) of Brierfield, Alabama; and Matthew Aaron Heaton (Shannon) of Medford, Massachusetts, along with four grandchildren and two great-grandchildren.

A memorial service for Charles Huddleston Heaton, Sr., will take place in September at St. Andrew's Episcopal Church, Pittsburgh. Burial will be in Crystal Lake, Michigan, where the Heatons spent their summers. Memorial contributions may be made to the St. Andrew's Episcopal Church Choir, Pittsburgh, to support the international carillon competition in Heaton's memory to the American Guild of Organists, or to a scholarship fund. For information, contact the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, New York 10011, attention: F. Anthony Thurman.

Nunc Dimittis

Fritz Noack

Fritz Noack, 86, died June 2, Born in Germany in 1935, he apprenticed in organbuilding with Rudolf von Beckerath in Hamburg between 1954 and 1958. He would work with Klaus Becker and Ahrend & Brunzema, also in Germany, before coming to the United States, working briefly for the Estey Organ Company in Brattleboro, Vermont, and later with Charles Fisk, then with the Aeolian Organ Company in Methuen, Massachusetts.

In 1960, he founded the Noack Organ Company, then located in Lawrence, Massachusetts. The workshop would move to Andover, Massachusetts, in 1965 for larger space. In 1970, the company moved to its present location, a former schoolhouse in Georgetown, Massachusetts, where an erecting room was added to the building. More than a dozen organbuilders, including the principal personnel of various other firms, have received their training there.

BACH AT NOON

Grace Church in New York

1915 Casavant Opus 615, gallery organ, Église Saint-Jean-Bapiste, Montréal, Canada

The Canadian International Organ Competition (CIOC) and La Fabrique de l’Église Saint-Jean-Baptiste have announced a new partnership whereby the CIOC will gradually assume responsibility for the cultural activities taking place at the historic church as well as the adjoining Saint-Louis Chapel. Such activities include concerts of all styles and genres, ranging from organ music to classical ensembles, orchestras, and pop artists.

In conjunction with this new partnership, Saint-Jean-Baptiste Church has named Jean-Willy Kunz as its titular organist. Kunz is artist: director of the CIOC, organist-in-residence of the Orchestre symphonique de Montréal, and professor of organ at the Conservatoire de musique de Montréal. He succeeds Jacques Boucher who will become titular organist emeritus after 35 years of service to the church. Boucher was a member of the 2014 CIOC jury.

The jury consisted of Michael Finnis (UK), Anthony Romanuk (Australia), Levo Samama (the Netherlands), André Willemaye (Paris, Belgium), Stefano Colletti (France), Koen Coesaert (Belgium), Monika Kaziemierczak (Poland), and Tiffany Ng (United States).

Here & There

CARL FLINTGE SCHALK (Photo courtesy of Concordia University Chicago and the Schalk Family)

Carl Flintge Schalk, 91, died January 24 in Melrose Park, Illinois. He was born September 26, 1929, and attended high school and college at Concordia Teachers College, River Forest, Illinois (now Concordia University Chicago), graduating in 1952 with a Bachelor of Science degree in education. He proceeded to earn a Master of Music degree from the Eastman School of Music and a Master of Arts in Religion degree from Concordia Seminary in Saint Louis, Missouri. His first call was to Zion Lutheran Church and School, Wausau, Wisconsin, as fifth and sixth grade teacher and church musician. From 1958 to 1965, Schalk was music director for radio broadcasts of The Lutheran Hour.

William E. Randolph, Jr.

William E. Randolph, Jr. died May 15, 1979, and earned his Bachelor of Music degree from the Manhattan School of Music, New York City, studying with Frederick Swann. He would further study with Jean Langlais in Paris and Christopher Dearman in London.

Randolph worked at the Episcopal Church of the Intercession in New York City from 1983 until 1993. He then served at St. Phillips Episcopal Church and at St. George’s Episcopal Church, New York City. He returned to Church of the Intercession in 2002 where he remained until his death. He also was adjunct organist at Columbia University, organist at the Marymount School for Girls, and assistant organist at the Cathedral of St. John the Divine, all of New York City. A memorial service for Randolph was held at the Cathedral of St. John the Divine on June 10.
From 1965 until his retirement in 1993, Schalk was professor of church music at Concordia University, River Forest. During this time, he guided the development of the university’s Master of Church Music degree, which has since graduated more than 200 students, edited the journal Church Music, and coordinated the annual Lectures in Church Music, which brings church musicians, performers, conductors, and educators together for a three-day conference. Schalk was professor of church worship, which produced the Inter-Lutheran Commission on Worship, which was named the American Guild of Organist’s Composer of the Year.

At Grace Lutheran Church, River Forest, Illinois, adjacent to the Concordia campus, Schalk assisted Paul Bouman in church music; together they founded the Bach Cantata Vesper Series that continues to this day. Schalk is well known for his numerous choral compositions as well as his hymntunes and carols, which number over one hundred. He had ongoing collaborations with poets Jaroslav Vajda and Herbert Brokering, producing tunes for several of their hymn texts. Schalk’s hymntunes may be found in modern Christian hymnals of various denominations. In 2013, Nancy Raabe’s critical biography, Carl F. Schalk: A Life in Song, was published, and in 2015, Singing the Church’s Song, a collection of articles and essays about church music by Carl Schalk was released. As recently as 2020, his book, Singing the Faith: A Short Introduction to Christian Hymnody, was also printed (see the March 2021 issue of The Diapason, p. 21).

He was preceded in death by his wife Noël Roeder, and is survived by three children and four grandchildren.

Publishers

Banks Music Publications announces new organ publications: Fansfare in B-Flat & The Goss-Radley Fanfare (14110, £6.50), by Francis Jackson; Prelude on an American Folk Hymn: Lorersbrooke Valley (14109, £3.50, download £2.99), by Francis Jackson; Suite for Jasper (Five Pieces) (14114, £7.95), by Malcolm Riley. For information: banksmusicpublications.co.uk

CanticaNOVA Publications announces new choral and organ items: Three Simple Carols (5148, $1.90), by Colin Brumby; Boeta cissena (3029, $1.75), by Gary Penkala, for two-part mixed choir and organ; Now! Now! (5041, $1.75), by Chad Cagle, for SATB a cappella; Christmas Tuba Tune on Antiphon (6046, $3.25), by Grimoaldo Macchia, for organ; and Prelude on Trailed (6032, $3.25), by Paul Randall Keith, for organ. For information: canticanova.com.

GENISYS Organs with APEX TECHNOLOGY are the culmination of a multi-year engineering project that brings together advanced tone generation technology, along with massive processing power and storage memory: Resulting in the pinnacle of digital organ sound.

Allen’s APEX floating-point technology offers 65 times greater resolution than fixed-point systems. With 250 times the memory of previous organs, along with premium 32-bit DACs, APEX reproduces even the smallest detail of organ pipe sound. Multiple 64-bit quad core processors and gigabit ethernet control this amazing technology.

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Boydell & Brewer, Inc., and University of Rochester Press announce a new book: Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music, by Julia Dokter. For orders placed through December 31, the publisher is offering a 35% discount on the book by using the promo code BB135 at the checkout section of the website. For information: BoydellandBrewer.com.

Breitkopf & Härtel announces new publications. The Stain of Theunela (EB9776, €17.90), op. 22/2, by Jean Sibelleus, arranged for English horn and organ by Matthias Arter, is one of four tone poems that comprise Lemaninkatu-Suite. Orlando di Lasso: Complete Works, Volume 19, Motets X (SON 349, €20.99), arranged for English horn and organ by Robert Jampolz. For information: breitkopforgan.com.

Recordings

French Romantic Church Music: Alexandre Guilmant and His Circle

Arx Organica announces a new organ CD: French Romantic Church Music: Alexandre Guilmant and His Circle (AOR003). Recorded in the Basilica of Our Lady of Victories, Camberrala, Australia, the disc includes choral and organ motets by Guilmant, Saint-Saëns, Widor, Bonnet, Boëllmann, Dédéat de Séverac, and Louis-Lazare Perruchot. Robert James Stove is organist, and the singers are Elizabith Barrow, Emily Tam, Paulinka Vayenaz, Leighton Triglow, and James Emerson. For information: arxorganica.com.

The Chenault Duo (photo credit: Dustin Chambers)

Gothic announces a new CD: Organ Music for Tico, Volume Five (G-49356, $18.98), featuring the Chenault Duo performing on the Aeolian-Skinner organ at the Cathedral of St. Philip, Atlanta, Georgia. Works include William Tell Overture, Londonderry Air, Tico to Tango, Softly and Tenderly, and two world premiers: A Spiritual Romp by Nicholas White, based on three spirituals, and Cantabile a Deux and Fantaisie a Deux by Rachel Laurin. Raymond and Elizabeth Chenault commissioned their first organ duet in 1979 and since then have commissioned nearly eighty organ duet works. Based in Atlanta, Georgia, and Richmond, Virginia, they are Organists and Choral Directors Emeriti of All Saints’ Episcopal Church and taught choral music at the Lovett School, both in Atlanta. They are represented by Phillip Truckveld Concert Artists: concertartists.com. The CD is available from gothic-catalog.com and chenualthduo.com.

William Picher Plays the Great Schoenstein Organ at Mary, Queen of the Universe Shrine

William Picher Plays the Great Schoenstein Organ at Mary, Queen of the Universe Shrine (photo credit: Eric Johnson)

Sternik announces release of a new CD: William Picher Plays the Great Schoenstein Organ at Mary, Queen of the Universe Shrine: This is the premiere recording of the 86-rank, 5,283-pipe Schoenstein organ and includes works by Buxtehude, Debussy, Sousa, Wagner, and others. William Picher is director of music at the Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, Florida. For information: williampipcherhearnow.com

Organbuilders

Aug. Laukhuff GmbH & Co. KG, Weikersheim, Germany, ceased operations on June 30. The company was founded in 1878. Since then, the company was in the process of restructuring and optimization. Plans for a new building were drawn, discussions with the city commenced, and the future planned. The Laukhuff family bore additional costs in order to secure jobs and the future of the company. However, the Covid-19 pandemic worsened the situation, with organbuilders and their clients shuttered for a year. Due to the combination of restructuring in recent years and the slump in sales in 2020 and 2021, all financial buffers were exhausted.

On March 23, 2021, the company entered protective shield proceedings and, in addition to restructuring plans, a search for investors was started, seeking a future as a medium-sized craft business with a restructuring plan and a suitable investor. The protective shield proceedings ended on June 30.

Laukhuff supplied the organbuilding industry with custom designed and mass produced parts. Numerous organbuilders worldwide are expected to be in a scramble to figure out how to obtain parts without the firm.

In the late afternoon of June 15, a fire broke out in the workshop of Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, rendering the facility a total loss. According to the state fire marshal’s department, it appears a malfunctioning fan caused sawdust to ignite, sparking the fire. One person was injured in the blaze. Dobson has acquired the tools and equipment of the Nelson Barden & Associates workshop in Waltham, Massachusetts, as the firm begins to rebuild. For information: dobsonorgan.com.

Tower chimes

Top Rung Tower Chime & Organ Service recently completed repairs to the 1932 Deagan Tower Chime of ten notes on the eleventh floor of the city hall in Asheville, North Carolina. While the 7,000-pound chime system was hoisted so that the deck could be refloored, William Pugh and Caleb Rheal replaced the deteriorated six-inch by six-inch base timbers and rusted bolts prior to painter’s arrival. They also reused on-site the large coils that retract the striker heads. The chimes are played from a paper-loop player on the ninth floor and a keyboard in the city hall of Asheville, North Carolina. For information: deagan.com.

This method is systematic, accomplished on one’s own or with a teacher, and highly adaptable in our recent pandemic environment. Many of the resources that provide instruction in organ playing often juggle method books, scales and exercises, repertoire and ornamentation resources, and more. Some might even provide various aspects of the lesson to our students in ‘leaflet’ form thinking that it is being done for “educational” purposes. But if there was a resource that combined it all in one book, respective of what if there was a resource that could be used with the students that are studying virtually with me as well, since the thorough descriptive tests that accompany each chapter serve as a bridge between sessions with an instructor. Rather than skipping from section to section, as one does in some methods, those using this method simply study systematically from beginning to end. Keeping in mind that no student is like another, multiple suggestions for practice techniques are demonstrated throughout. My only suggestion is a practical one: if you are an instructor, sit down with your student or students and review the first sixteen pages of this book, answering questions about the techniques, images, and strategies that are described. The authors recommend this, and I endorse this recommendation, as so often these foreword and introductory sections are overlooked.

While it is mentioned frequently, be sure to find yourself perusing the resource that is of short enough duration to fit well into your daily schedule. Since the content is of “educational” purposes, use it to broaden the experience and knowledge of the student of the organ. Once your students finish this method you can be certain of their ability to play the organ, and you will hear their growth as consummate musicians.

—Steven Betancourt
Loyola University
Chicago, Illinois

New Organ Music

Two of the newest publications from British composer Vernon Hoyle pay respect to Alfred Hollins, a blind organist born in York. Like Réjouissance, A Trumpet Minuet employs a similar style and structure. Both pieces rely on a solid solo reed stop for the basic registration. The compositions are extremely accessible and will be welcome additions to the processional and recessional repertoire for festive celebrations.

—Steven Young
Bridgewater, Massachusetts


This publication features fourteen independent pieces. Although several of the pieces would work in concert, most are suitable for church services as well. This is a very interesting set of pieces in the forms of free-standing preludes, chorale preludes, festive works, and quiet meditative pieces. As I do with all the music I review, I play each piece through several times and, if at all possible, use them in public performances as well. I have used the great majority of this music in church services, and much of it is of short enough duration to fit well as preludes, offertories, or interludes.

▶ page 25

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Thinking about Gene Roan

The more I think about the impact my teacher Gene Roan, as the ninetieth anniversary of his birth took place recently. He was born June 8, 1931, and died in 2006 at the age of 75. This recent birthday, significant yet also sad, has led me to think about him quite a lot. On June 8, I posted a lengthy commemoration of Gene on Facebook, recounting some of my interactions with him and reflections on what he meant to me. This was not without a gratifyingly large amount of favorable comment, with many colleagues and friends chiming in with some of their own memories. It was this experience that led me to feel that I should not miss the opportunity to commemorate Gene here. I studied with him formally off and on from the fall of 1974 through 1986. Gene and I remained colleagues in and around Westminster Choir College and close friends until his death on September 21, 2006, after a long illness.

I wrote a column about my other primary teacher, Paul Jordan, on the occasion of his death in early 2015. I had been studying with Paul, formally and informally, in New Haven, where I grew up, for several years when in the summer of 1974 I faced the prospect of going off to college at Princeton. That was all very well, but when I arrived in Paul was so compellingly that I was distraught about having to make any sort of change. As I recall, I initially assumed that I would continue to study with him, taking lessons when I was home, and maybe keeping in touch by phone. However, he made plans to leave New Haven that summer, taking a faculty job at the State University of New York at Binghamton, so I asked him to recommend a teacher in Princeton. Paul phoned his friend, the renowned choral conductor and teacher Helen Kemp, who was on the Westminster faculty at the time. He described what I was like as a student and what I might be looking for, and she remarked, “Well, I think Gene Roan is interested in Baroque music.” And thus, very casually, the introduction to William Scheide from a mutual friend. I was too shy to follow up on that, which I have always regretted. Roan and I arranged to meet at the console of the organ in the Princeton University Chapel. When we had both arrived we talked for a few minutes and then repaired to a small diner a few blocks away to continue chatting over tea. I felt comfortable with him right away. I also had a concern; he had not asked to hear me play. Did this mean that he never expected a student to play a piece the same way that he did. That fit in nicely with my own temperamental approach. I was very stubborn about doing things the way that I wanted to, and my mind was pretty closed to ideas about interpretation that I had not somehow already absorbed by then. (In the aforementioned Facebook post I wrote: “I am at this point the most open-minded person I know of as to artistic matters—maybe to a fault, in some people’s eyes—but when I was seventeen and had only been playing organ for a couple of years I was pretty sure that I knew how things should be done.”)

Everything that I “knew” about “how things should be done” I had gotten from somewhere, largely from Paul Jordan and the approach that he taught, and also from various non-organ musical influences. There is an interesting paradox involved in wanting to do things my way as a kind of declaration of independence when “my” way has been absorbed entirely from others. These kinds of conflicts are probably universal and inevitable, especially early in life. Maybe they are not really conflicts: just the stuff of which our various paradoxic influences are made. At first I greeted Gene’s disavowal of any intention of letting notions to be challenged or changed. I wanted to, and my mind was pretty closed to ideas about interpretation that I had not somehow already absorbed by then. Nothing happens exactly, as a practical matter, but it seems like kind of an awkward state of affairs. I know that Gene was always a bit worried, in “one-off” teaching situations like workshops, that the ideas presented might come across to the students as too cut and dried, too clearly “true” when they were really just part of a long thought process. When he taught workshops, as he did a lot over many years, he was careful to present his teaching in a way that avoided this as much as possible. I know that Gene’s overriding concern in teaching was to give each student what that student specifically needed. As he evolved towards being more open to interpretive approaches other than those I had absorbed from almost the cradle, we had many talks in which I thanked him for his flexibility and non-dogmatic approach. And while he certainly did not remotely disfavor that approach, he also took pains to remind me that there are all sorts of different approaches that might be needed for different students. In my case I never directly criticized ideas that I brought to lessons, even ones that I later figured out I was wrong about, limited, or with which he disagreed. Constantly over many years he pointed me toward all sorts of other manners of hearing things and thinking about music—not so much to get me to adopt any of them as to get me to be open to various interpretations. There are students who perhaps need to be guided a bit more directly. There are also students who think that they need to be guided more directly but who really do not. There are students who learn most from the teacher and there are students who learn most from other students. There are students who learn by listening, others who learn through analysis, and still others through just trying things. Gene probably thought...
Gene Roan was a very fine and accomplished player. During the years that we were both in Princeton he did not give many full-length organ recitals there. I believe that I heard him in such a recital only twice. The first of those was on the Casavant organ at Westminster in the same fall when he and I first met: a recital that included the Bach Fugue in C Minor, BWV 578. I had only ever heard that piece as light, clear, and relaxed—though with building intensity. (This, to be honest, because I had only ever heard it played in a studio recording, and maybe tried to play it myself.) Gene played it fast and loud—magnificent, but also frightening. I asked him why he played it that way, and he replied that he was trying to make me listen. I recall that I asked him about it afterwards. I took it for granted that he knew that his way of playing it was kind of “out there” (though as far as I have any reason to believe now, it wasn’t!). He said that this was what he did with the piece when he wanted to shock people a little, and I believe that he was partly indulging my limited perspective on the piece by putting it that way, though it was likely also true.

Gene was a great admirer of Mendelssohn’s organ repertoire. We had several fascinating lessons on a couple of the sonatas and maybe a prelude and fugue or two, though I never did much with those pieces in performance myself. In a way that seemed to arise directly out of his love for and affinity with those works, as he was easily the finest Mendelssohn organ performer that I have ever heard. I heard more suppleness, expressivity, singing quality, and general sense that something consequential was going on with his playing of Mendelssohn than I have heard before or since. He was also especially interested in Reinecken, and his analysis of the massive fantasia on AN WASERFLÜSSEN BABYLON over the course of a couple of lessons was my introduction to the rhetoric of pre-Bach form.

Like many organists, Gene was interested in and focused on sonority. He knew a lot about organ design, both its history and how it works or can work in practice. He had an extraordinary ability to remember specific organ stops. He once told me that he had heard a particular Doppelflöte stop (just an example, but a favorite of his), he would recognize that specific stop forever, should he hear it again. I think that this in part led him to focus more on actual sound than on stop names. He was also especially interested in Reinecken, and his analysis of the massive fantasia on AN WASERFLÜSSEN BABYLON over the course of a couple of lessons was my introduction to the rhetoric of pre-Bach form.

In the spring of 1979 I was studying . . . with Prof. Eugene Roan. . . . I played one of the Wohl-Temperiert Clavier logos for him on my new harpsichord, and he commented that he couldn’t hear a certain motif when it came in at the top voice. I think that I said something about the harpsichord voicing, or acoustics, but he suggested that I simply make the theme a bit more detached, and he demonstrated that it could indeed be heard better that way. He floated the idea that the sound of the instrument was telling me something about how to play the piece. At the time I was very committed to the notion that this theme should be articulated a certain way, and that it should be played exactly that way every time that it came in. I didn’t want the instrument to try to force me to depart from my plan. However, that moment was the beginning of my considering the idea that interpretation could be, in effect, a collaboration between analytically derived ideas and acoustic- or instrument-derived sonic realities, and that neither side of that picture should be ignored.

When Professor Roan became head of the organ department at Westminster in 1965 he invited me to join the faculty as an adjunct, initially to teach harpsichord, but soon after also to teach organ and segments of various classes. He retired in 2000, and I left at the same time. These years were extraordinary. He was an extremely supportive “boss”—quotation marks meant to convey, of course, that he did not really feel or behave like a boss, but rather a very supportive colleague with lots of resources to make good things happen. I brought a lot of harpsichords to the campus, and there were a lot of organs there in those days. We had non-stop informal interaction among students and faculty over all sorts of instruments and repertoire. (This interaction was so fruitful and real that I sometimes cannot remember for sure whether a student whom I knew then actually took lessons from me or not.) I was given a lot of freedom to do whatever I thought was right with my students, guided by the notion that this is never the same from one student to another. I had students who didn’t play Bach over a whole year, or nothing but Bach, or who worked on only one piece for a whole semester or even a whole year, or who, for a while at least, just dabbled in many pieces in a row without really learning any; students who played in class every week, and students who did so very rarely; whatever was going to work psychologically and pedagogically to help that student get the most out of the experience. I would tend to run unconventional things by Gene expressly, and he would make sure that I could articulate what I was going for. There was never any top-down decision making.

As I mentioned above, we were good friends for about thirty-two years. He was a presence around Princeton and Westminster for over fifty years, and there are countless people there and spread out through the world who remember him vividly and miss him as I do.

Leonard Eugene Roan, Jr., was born June 8, 1931, in Albany, Georgia, and died September 21, 2006, in Princeton, New Jersey.

Gavin Black is director of the Princeton Early Keyboard Center, Inc., Princeton, New Jersey (pekc.org). He can be reached by email at gavinblackbaroque@gmail.com.

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Humile n
Archimedes (c. 287-c. 212 BC) lived in the ancient Greek capital of Syracuse, located on what is now Sicily. He was one of the great mathematicians, engineers, inventors, and astronomers of his time, even of all time. He imagined and recorded the origins of calculus and pioneered the concept of applying mathematics to physical motion, the applications of a screw, and the multiplication of pulleys and levers to allow the lifting of heavy weights. He is the source of the quote, “Give me a lever long enough and a place to stand, and I can move the earth.” Among his many achievements was the realization of π (spelled pi), the mathematical constant that defines the properties of a circle and all shapes that are related to circles. It is an irrational number—it cannot be expressed as an exact number. We round π off at 22/7 or 3.14, so we actually arrive at approximations of the exact number. It is a little like figuring a third of a dollar: $0.33 + $0.33 + $0.34 = $1.00. Because it cannot be expressed in an exact way, we use the symbol π to indicate the exact number. Around 600 AD, Chinese mathematicians calculated π to seven digits after the decimal, and with modern computing power it has been calculated to trillions of digits. It is infinite. Let’s stick with 3.14 to save time. It is known as Archimedes Constant.

In the June 2021 issue of THE DIAPASON, pages 12–13, I wrote about an encounter I had with a twenty-something kid in a local lumber yard as I was buying material to make a circular baffle to keep squirrels off one of our birdfeeders. I was planning to fasten aluminum flashing to the circumference of the circle, so I rattled off thirty inches (the diameter of my circle) times π to get a little under eight feet, so the ten-foot roll of flashing would be enough. The kid did not know about π (didn’t know about π?). So I gave him a primer. I times the diameter of a circle (n) is its circumference. I times the radius squared (πr²) is its area.

When I was a kid on school field trips, I was interested in an exhibit at the Museum of Science in Boston that showed a perfect sphere and a perfect cone side by side. Each shape had the same radius, and radius and height were equal. They balanced. My early memory of my young-guy thinking had me wondering, “Who figured that out?” You can prove it by using it to calculate the volume of each shape.

The last time I was in that wonderful museum would actually have been when my sons were teenagers, more than twenty years ago, and I have since learned that the exhibit was installed around 1960, long after my field-trip days. I should hesitate to guess because I am apparently often wrong. Glenn pointed out that my memory of the cone and sphere could not be correct because the cone would have to be four times the radius of the sphere for the masses to be equal when the radius were equal. The volume of a sphere is \( V = \frac{4}{3} \pi r^3 \). If \( r = 1 \), then \( V = \pi \frac{4}{3} \) the volume of the sphere. Using \( 1 \) for the radius made it easy to understand.

My foggy senior-citizen memory seemed so secure, so I called Dr. Douglass on the Fisk organ at Harvard Memorial Church and were gathered around a large round table. It must have been around 1973 or 1974, because I was thinking about applying to Oberlin and was excited to meet Fennier for the first time. Someone at the table noticed that there were nine people present who had engaged conversations with Nicholas and Glenn on Zoom, and I am grateful to them for reading carefully enough to catch my errors and respond. When I told Glenn that he was one of two who had written to respond, “Only two?” And many thanks to Alana Parks of the Museum of Science in Boston for her cheerful willingness to correct my faulty memory and provide this fine photograph.

Glenn mentioned that he had always been troubled by the moment at the end of The Wizard of Oz, when the Wizard confers a PhD degree on the Scarecrow, a Doctor of Thinkology, he explains. The Scarecrow purchased his degree by misquoting the Pythagorean theorem. Humbug. (You can watch that scene here. [https://www.youtube.com/watch?v=5zXiL67fG8U] And remember that bird feeder hallow? The thirty-inch plywood circle with eight feet of flashing around it? It didn’t work. The squirrels “took the hill” within an hour.

A life’s work

Forty hours a week times fifty weeks is 2,000 hours in a year. Maybe you took three weeks of vacation, but I bet you worked more than eight hours a lot of those days. At that rate, there are 100,000 working hours in a fifty-year career. Did you use them all wisely and productively? Professional accomplishments add up over a long career. I started writing this column in April of 2004 so this is the 20th issue at an average of 2,500 words, well over half a million words. When you visit, I will show you my pitchfork, oh. I mean, tuning fork. In twenty years, a church organist playing one service a week for fifty weeks each year plays at least 3,000 hymns, 1,000 preludes, 1,000 postludes, 1,000 anthems, and 1,000 dramatic lead-ups to the Doxology. Did you do that without repeats? Oh, right, you played a certain “Toccata” on twenty Easters.

If your life’s work was a billion dollars on a hard drive or 250,000 emails, you cannot stand them in a field and review them, but when you walk into the workshop of the Noack Organ Company you see photos of 160 pipe organs on the wall leading up the stairs to the office. Fritz Noack founded the company in 1960 in Lawrence, Massachusetts, moved it to a larger workshop in Andover, Massachusetts, in 1965, and in 1970 purchased an old school building on Main Street in Georgetown, Massachusetts. A tall event, when you look at a voice cabinet with a pipe added, and the Noack team has been producing marvelous organs there for over fifty years.

Fritz Noack

Fritz Noack passed away on June 2 in the age of 86. He leaves a vast legacy that stretches from the infancy of the “Tracker revival,” the renaissance of American organbuilding, to the present day. He apprenticed with Rudolf von Beckerath (at the Beckerath Organ Company) before starting his own firm. The nascent company was home to a host of apprentices who have had important and influential careers in the business including John Brombaugh and John Boody.

An American renaissance

As a teenager in the Boston area in the 1970s, I was swept up in the excitement of that renaissance. My mentors took me to concerts, workshop open houses, and parties, and I soaked it all in. I remember a moment in the Wirestrum in Harvard Square, a long gone but much-beloved hangout for the community. We had come from a recital played by Penney Douglass on the Fisk organ at Harvard Memorial Church and were gathered around a large round table. It must have been around 1973 or 1974, because I was thinking about applying to Oberlin and was excited to meet Fennier for the first time. Someone at the table noticed that there were nine people present who were organists for churches that had Fisk organs. The guest list would have included John Ferris, Yuko Hayashi, Karl Wilhelm, Hellmuth Wolff, and John Brombaugh. Fritz Noack’s career was the longest of all these. It is hard to think
organ business to understand how the histories of the companies intertwine. I know others will write Fritz Noack’s biography, telling of his personal history and family. I am happy to point out the significance of his diligence and imagination, the extraordinary number of excellent instruments he produced in a workshop that I am guessing never had more than twelve people working at a time, and how I valued him as a friend and mentor as I made my way through life. I maintained perhaps ten of his organs, including the big one in Worcester (there was a swell Mexican restaurant nearby), and we had lots of close encounters when problems arose that we solved together. He had a positive outlook, charming smile, and a twinkle in his eye. He carried the wisdom of the ages, always remained an avid learner, and helped raise the art of organbuilding in America for all of us. He gave the art a further great gift, ensuring his company’s future by bringing Didier Grassin into the firm to continue its work. With Fritz’s support and encouragement, Didier has added his style of design and leadership and has produced two monumental organs in his first years after Fritz’s retirement, Opus 162 in Washington, D.C., and Opus 164 in Birmingham, Alabama. I salute Fritz Noack for all he has added to the lives of organists around the world. I am grateful for his friendship and wish him Godspeed as he assumes his new job runnning harps in the great beyond.

Notes

1. noackorgan.com/history.

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Proof of Archimedes’ mental model (courtesy Glenn Gabanski)
Carillon Profile: the Netherlands Carillon
Arlington, Virginia

By Kimberly Schafer

The Netherlands Carillon monument, located in Arlington, Virginia, next to the Arlington National Cemetery and Iwo Jima Memorial, was a gift from the Netherlands to the United States in gratitude for their liberation during World War II and Marshall Plan aid. A Dutch press officer, Govert Verheul, had dreamed up the idea of giving the United States a carillon at a time when the administration was searching for an appropriate present for their generous benefactor. The subsequent “Bells for America” committee solicited donations from Dutch people, provinces, businesses, and organizations for the carillon. Queen Juliana announced the gift to the United States on her state visit to the country in 1952. While the bells were cast only one year later, the carillon would not be installed and dedicated until 1969.

The carillon and tower were designed to showcase Dutch culture and society. The instrument was provisioned with forty-nine bells cast by three different Dutch bell foundries: Eijsbouts, Petit & Fritsen, and Van Bergen. The bells were exquisitely inscribed and decorated to represent varying divisions of Dutch society. The lowest were dedicated to Dutch territories, the middle to professions and professional organizations, and the highest to the youth. Eugenia van den Grinten-Lücker, Louis Meijs, and Gerrard van Remmen designed the bell ornamentation. The rhyming couplets centered on Dutch life and aspirations were composed by poet Ben van Eysselsteijn. The modernist tower was designed by Joost W. C. Boks and is topped by Koning and forty-nine tulip beds to represent the Netherlands and a bald eagle for the United States, along with the message of “Freedom/Friendship.”

The newly expanded and renovated instrument was inaugurated by Washington, D.C., carillonneur Edward Nassor and Dutch carillonneur Jacques Maassen on May 5, 1995. Nassor, Law’s student, had become the director carillonneur after Law’s death in 1985. The liberation commemoration and celebration was a lavish two-day affair, including a ceremony honoring fallen soldiers at Arlington National Cemetery, the performance of the musical “Bells of Freedom” composed for the occasion, and a dinner and dance for over 1,000 Dutch businessmen and American veterans and diplomats.

In 2010, the tower was closed to visitors due to safety issues. Water damage had noticeably corroded bolts and the exterior paint, raising concerns about the tower’s structural integrity. By 2015, the automatic-playing mechanism had broken, ceasing the daily noon and 6:00 p.m. playings. Because of these issues and the upcoming seventy-fifth anniversary of the Dutch liberation, an international fundraising team comprising both governments, the Netherlands-America Foundation, and corporate donors raised funds for the latest renovation to the tower and carillon.

New George Marshall Bell (photo credit: Luc Rombouts)

The May 2021 exhibition of the three new bells (photo credit: Stephen Voss for the Embassy of the Kingdom of the Netherlands in Washington, D.C.)

By Kimberly Schafer

The work began in October 2019, when all fifty bells were removed and returned to the Eijsbouts bell foundry in the Netherlands for another round of re-tuning. Three new bells were added, one low and two high, and the bells have been re-keyed at concert pitch, rather than transposing down a minor third. The range extends down to a low G, making the instrument an American grand carillon, and thus continuing the Dutch tradition of expanding and upkeeping their

Jaap Leyten, an Eijsbouts employee, works on the bells (photo credit: Luc Rombouts)
Kimberly Schafer, founder and partner of Community Bell Advocates, LLC (communitybelladvocates.com), is a bell performer, researcher, and advocate. She has performed on the carillon since a college student, in recital across the United States and Europe. Schafer studied bell instruments as part of her musicological dissertation research at the University of Texas at Austin and serves as the editor-in-chief of the Bulletin, the journal of the Guild of Carillonneurs in North America (gcna.org). She advises institutions on the repair, installation, performance, and programming of tower bells and bell instruments in North America and coordinates events to promote them.

East meets West

Synthesis of style in nineteenth-century Russian organ music

By Shannon Murphy

In a nineteenth-century Russia, secular and sacred music had very little to do with each other, due to a separation in large part imposed by the Orthodox Church. Musicians of the West are familiar with this divorce of musical spheres, having endured similar division in musical culture from the Middle Ages through the sixteenth century. However, there is a clear difference between the two experiences of division; this can be seen in the role of the organ.

In Europe, the organ and its repertoire developed mainly in the sacred realm, playing an integral role in church services both in the Medieval Roman Catholic Church as well as in the multiple denominations born in the Protestant Reformation. But in Russia, instruments were not allowed to be a part of Orthodox church services. According to the church, the voice was the only instrument necessary and worthy of use in liturgical settings. While the organ was used at times in church services of minor outlying denominations, there was most definitely a dearth of liturgical organ music compared to the concurrent flourishing sacred traditions of western countries. Some may view this as a deficiency, but in another sense, the Russian repertoire for the organ in the nineteenth century provides a unique secular perspective on general musical trends. It is fascinating to consider the connections among the European organ traditions as specifically represented in music from the nineteenth century.

The oldest surviving record of pipe organs in Russia can be seen in the fresco of skomorokhi at Saint Sophia Cathedral in Kiev, which dates to the eleventh century. The church outlawed these troubador-like figures, deeming them disciples of the devil. Regardless of the Orthodox Church’s antagonism towards amusement of any kind (even private musical activity in the home), the skomorokhi were in very high demand by various wealthy aristocrats and merchants.

Through the centuries, the organ gained ground outside of the church on its own merit as an instrument suitable for court entertainment, especially in the fifteenth to eighteenth centuries. Organ builders functioned, for the most part, on the whim of the tsar. In the nineteenth century, the instrument had so grown in social status that it attracted the notable personage Prince Vladimir Odoyevsky (1804–1869) to become the first documented composer of organ music in Russia. He also commissioned a singular instrument for his home from the Saint Petersburg builder Georg Mikael. It was modeled after Baroque organs of North Germany and nicknamed “Sebastianon.” While the instrument has not survived, its specifications are provided here:

### Manual I
- 8′ Dulciana
- 8′ Gockel
- 2′ Octavina

### Manual II
- 8′ Flauto traverso
- 4′ Fugara
- 8′ Melodicen

### Pedal
- 16′ Subbass

The 8′ Flauto traverso stop had a so-called “espressivo” effect, i.e., its volume varied with the pressure on the key.

Odoyevsky often held musical gatherings where musicians such as Mikhail Glinka improvised on the instrument. The prince himself was known for occasionally improvising fugues based on themes from Russian folksongs. In addition to an active performing life, he is also reputed to be the first Russian musicologist, having copied out music from the Italian Renaissance and organ works of Johann Sebastian Bach, collected Russian folksongs, and published works of Johann Sebastian Bach, collected Russian folksongs, and published articles discussing musical trends of the past and of his time.

In Odoyevsky’s organ pieces, there are characteristics that reflect some aspects in the Russian ethos of music making in the nineteenth century, namely a sensitivity to color (in registration) and a disregard for Western traditions of composition. For instance, in measures 1–7 of Prayer Without Words, opus 73, number 2, the player (or registrant) is required to add and take away the Nazard every two beats, a purely coloristic effect. In a later portion of the same piece, Odoyevsky uses octaves in a way that would baffle any western organist. Since he was in possession of stops at 8′ and 4′ pitches as well as manual and pedal couplers, it would at first seem that the doubling in measures 13–21 (Example 1) is entirely unnecessary. Yet, it is possible that the melodic octaves in measure 13 might be inspired by the zmenny chant, which developed from the ancient Byzantine tradition of the Eastern Orthodox Church. Yet the doubling in measures 14–15 is inconsistent with that thought and seems to come more from a pianistic style of composition.

There are other subtle instances of Western influence here. In the title Prayer without Words, there is an echo of Felix Mendelssohn’s character pieces Songs without Words for the piano. And in the simple lyricism of this piece, one sees the influence of Irish composer John Field, the inventor of the nocturne.
Alexander Glazunov

who taught and inspired Odoevsky, Glazunov, and Frederic Chopin.

In 1833, Mikhail Glinka studied composition with German composer Siegfried Delau. Glinka wrote (of Delau), “He . . . not only put my knowledge in order, but also my ideas on art in general.” Out of this productive period came the opus 93 fugues for the organ. E-flat major, A minor, and D major. The influence of this productive period came the opus of Aristide Cavaillé-Coll, the world-renowned organ innovator, which was installed in Bohlsens Hall at the Moscow Conservatory in 1899. This synphonic instrument undoubtedly had a huge influence in the performance and compositional directions of organ works in Russia. Its specifications are found here.11

Example 2: Mikhail Glinka, Fugue in A Minor, measures 1–5

Alexander Glazunov

in the establishment of organ conservatories, headed up by the Rubinstein brothers, included organ study in their course offerings. Remaining consistent with the emphasis of their curriculum, the professors hired hailed from Europe. The first organ teacher appointed in Saint Petersburg was Heinrich Stii, a German organist who studied at the Leipzig Conservatory. Jacques Handschin, another professor of organ in Saint Petersburg, was of Swiss descent, but born in Russia. Having studied with organists Charles-Marie Widor, Max Reger, and Karl Straube, Handschin provided a direct link to some of the greatest luminaries of the European organ world. It is interesting to note that Pyotr Tchaikovsky was one of the first students in the organ classes at the Saint Petersburg Conservatory, graduating with a minor in organ studies.10

Despite its restricted use in the Orthodox Church, it is evident that in nineteenth-century Russia, the organ was thriving as a salon instrument, piquing the interest of composers and gaining respect in the academic field. Yet another aspect of the Russian organ world is its concert life. Franz Liszt’s recital of 1843, performed at the church of Saints Peter and Paul in Moscow, astounded and impressed. The frequent programs of music by Bach, presented by Johann Wilhelm Hasler in the early part of the nineteenth century, had an unprecedented cultural as well as academic influence. Widor himself gave the dedication recital in 1899 for the Cavaillé-Coll organ in Moscow.11

Another development of the organ world reflective of the Russian musical

The Diapason | August 2021 | 19
Russian organ music

Example 3: Alexander Glazunov, Prelude and Fugue in D Minor, opus 98, measures 28–43 (used with permission of Bärenreiter-Verlag)

Expression Récit
Expression Positif
Octaves grave Récit
Octaves grave Positif
Octaves grave Grand Orgue
Anches Récit

Example 4: Glazunov, Prelude and Fugue in D Minor, opus 98, measures 196–206 (used with permission of Bärenreiter-Verlag)

Example 5: César Cui, Prelude in G Minor, measures 15–24 (used with permission of Bärenreiter-Verlag)

César Cui
dans Buffet d’orgue:
8’ Flûte, 8’ Violoncelle (Pédale), 16’ Moutre, 8’ Moutre, 8 Flûte harmonique, 5’ Violoncelle, 4’ Prestant (Grand Orgue)

Mechanical key action (with Barker lever)
Mechanical stop action

An organ so fully equipped with a French reed chorus as well as string stops on every division is uniquely suited to perform symphonic repertoire. Unsurprisingly, there was already a significant representation of pieces inspired by the organ symphonies of French composers like Louis Vierne and Charles-Marie Widor. One fine example is the Prelude and Fugue in D Minor, opus 98,13 by Alexander Glazunov, which can be played convincingly only on an organ such as this. (Example 4)

Here one encounters a far more technically advanced composition than either the character piece or fugue mentioned above. In the first place, there is a double pedal, which poses a certain physical challenge for the performer. There is also a complex registration scheme: symphonic in nature, with flutes and strings working as separate ensembles, and contrasting dynamics above and below 8′ pitch. Following the fugue, in measure 196 comes the classic French symphonic organ sound of full foundation stops (strings, flutes, principals) along with mixtures and reeds (labeled anches). Yet he does not stop there, as he adds even more 8′ reeds in measure 200,14 and 4′ reeds for the final chord (Example 4).

However technically advanced, there is also a marked difference in character between this and the works of composers such as Glina, Odoevsky, and César Cui. These all belonged to the generation of “The Mighty Five,” a group centered around the charismatic Mili Balakirev, who stood staunchly against the Germanic tradition of music making fostered by the conservatories. Richard Leonard says of Balakirev:15

[His] teaching methods, his disdain of textbook instruction in harmony and counterpoint, his insistence that learning should come instead from the study of great works, and above all his depoistic handling of his pupils’ efforts, have all been the subject of endless debate.

This debate polarized the community and the musical conversation in Russia for much of the nineteenth century. While Balakirev’s free-spirited group was highly idealized, almost utopian in its philosophies, it did have one mark against them. They did not include organ study in their “Free School,” set up in opposition to the academic conservatism of the Moscow and Saint Petersburg schools. In the end, the Mighty Five gave way to a new group known as the Belyayev Circle, which aligned itself with the more academic aspirations of the conservatories. While the scholastic emphasis brought the advantage of consistent technical growth through systematic study, Leonard points out the weaknesses of this group:

Inevitably, the strong academic influence brings with it a prevailing conservatism . . . . They lack the pioneering spirit, the urge towards enterprise, which had set in motion Glina, Balakirev . . . . They are competent but unadventurous.

One sees this contrast exemplified in the music of composers César Cui and Sergey Liapunov. César Cui was part of Balakirev’s Circle, mainly remembered now for his articles written in various musical journals. After attending a concert where music of the Belyayev Circle was featured, Cui wrote an article entitled “Fathers and Sons” (the Mighty Five being the fathers, and Belyayev’s Circle the sons). In that article, he calls on the younger generation to “abandon this false path” and to “absorb the idea that the purpose of music is not to astound but to

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attract and captivate, that everything great is usually simple[,] that one cannot make oneself original by one's own wish." 1

So, there is organ music that represents a synthesis of style between the French symphonic style or the German orchestral style and the various aims of Russian musicians throughout the nineteenth century. Perhaps the most interesting experimenters in this field were Richard Taruskin, who studied with Kent Tritle, and Shannon Murphy, who studied with Kerl Tritle. Ms. Murphy's realization of Taneyev's vision.1

Although there seems to be much disparity in approach between the passionate idealism of Balakirev's school and the more careful cultivation of Glazunov, the technical and historical prowess of the Beloye Circle, both generations eventually gave way to a more individual perception, which incorporates emphasis of both camps. Sergey Taneyev did his utmost to articulate this new vision when he wrote:2

The task of every Russian composer consists in furthering the creation of national music. The history of western music gives us the answer as to what should be done to attain this aim: the Russian song, the songs of the mind that were applied to the song of western nations, and we will have our own national music. But with elementary contrapuntal forms, to pass to more complex ones, elaborate the form of the Russian fugue. . . . The Europeans took centuries to get there; we need but a few years. We know the way, the goal, we can profit by their experience.

From the Choral-Variés of Sergey Taneyev, to Glazunov's Fantay, opus 110, and finally into twentieth-century organ works by Rachmaninov and Katchaturian, there is a pronounced integration of Western technique and form and the Russian spirit—a realization of Taneyev's vision.

Notes


8. Fiseisky, Organ Music in Russia, 4.


11. Fiseisky, Organ Music in Russia, XXII.12. Fiseisky, Organ Music in Russia, XVI.

13. Fiseisky, Organ Music in Russia, 49.

14. Fiseisky, Organ Music in Russia, 4.


19. Fiseisky, Organ Music in Russia, 12.


Bibliography


www.ruffatti.com
Chimes
Swell to Great 4
Swell to Great 16
Tremulant

Pedal department.

divisional imbalance, and an ineffective
of the extension principle: lack of char-
traditionally disposed instrument while
set out to design an organ that could be
partially unified organ must weigh and
designs, scales, voices, and finishes a
stops from the project. The builder who
in truth, pressure is applied to
scope. The establishment may believe
eagerly sacrificing variety, color, and
the staunch purist, the compromise must
is inevitable when space is rationed. For
Regardless of action type, compromise
solely with wires, rods, and levers.
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in this uncommon practice is experiencing
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now, built a fully enclosed instrument,
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specific tone colors should be placed in
differentiation with consultant David Enlow, we
past, it would be a fine church organ.

The primary function principle
When utilizing a rank at more than
one pitch, it is best to establish its pri-
mary function, treat it accordingly, and
then identify its potential auxiliary uses
and what must be modified to accom-
mdate them. The following are a few
examples from the Setauket organ.

The Great S 9 Principal is extended to
provide the 2 ′ Fifteenth. The indepen-
dent 4 ′ Octave permits the designer to
recalculate the Principal’s scale progress-
ion over the course of two octaves as the
unit rank approaches the treble of the
2 ′ extension. Is it ideal? No. Is it better
than extending the 4 ′ rank or having
no 2 ′ Fifteenth at all? Certainly. The
chorus becomes fully independent if the
2 ′ is retuned when the Mixture is added
because a 2 ′ rank enters at the first break
of the Mixture.

The Great Flûte Harmonique is called
for at 8 ′ pitch in the literature, so that
it is its primary function. It takes its bass
from the S 8 Principal to continue open
tone all the way to the bottom. The 4 ′
Flûte Octavante, by extension, can be
used as an independent voice, played
with the S 8 Holzgedeckt or the S 8
Principal Crime averted.

The Swell 8 ′ Chimney Flute also is
made available beyond its primary function,
playable at 2 ′ (and 1 ′) pitch to create
soft-edged “gap” registrations in addi-
tion to completing the solo Cornet. The
4 ′ Night Horn stands on its own to
alleviate missing notes in the flute choir.
The 2 ′ Nazard is scaled and voiced for
its primary function, but is also made
available at 19/32 ′ rather than foregoing
such a stop entirely. The Nazard and
Tirrre must be independent ranks for
the sake of tuning and balance.

The Swell 4 ′ Principal is the pivot
point and tuning reference for that
division, one of two 4 ′ stops that can be
selected to change the vowel of the full
Cornet. Keying it at 8 ′ pitch gives the
division an 8 ′ Gereon Diapason where
none would fit, a boon to literature,
service playing, and choral accompa-
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playing the bass octaves of the 8 ′ flute and 8 ′
string together. This is by no means
a confirmation of the 1960s falsehood
"a flute plus a string equals a diapason,
but the effect is quite satisfactory in that
lowest octave and the pitch does not
suddenly drop out. It lends body to the
full ensemble when the organ is played
with orchestra.

Cover feature

The design of the utilitarian mobile console is restrained in the use of ornament
gadetry. (photo credit: John Kawa)

Sebastian M. Gluck, Opus 24

Vice, virtue, and flexibility
Among the linguistic tics bandied
about the organbuilding craft for the
better part of a century is "judicious
unification" and "topologically implying
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The reeds
If one is restricted to a single trumpet rank in a unit design, its treatment is unavoidably difficult because it cannot serve two masters. If it is powerful enough to stand as the Great 8′ Trumpet, it can be too forceful for its expected roles in the Swell. Conversely, if it is designed as a normal Swell stop, it may prove insufficient when drawn with the Great chorus, unsuitable for some solo functions, and too weak for the Pedal, even if its descent into the 16′ octave grows dramatically as it would in a French organ. Without a second trumpet, I chose to favor the Great and Pedal with a round and warm English quasi-Tromba that made the transition down to a rolling 16′ Trombone that sits majestically under the full organ. After a lengthy search, I located a heritage M. P. Moller rank of unusual construction, built and voiced on the needed pressure, that fit the bill. The resonators were restored and masterfully remitred by Organ Supply Industries to stand comfortably beneath the low ceiling of the chamber.

The Swell 8′ Oboe features English shallots with caps and scrolls, and is under no burden to act as anything else. If the Trumpet is too loud for a particular registration, the tone of the Oboe can be modified by one or more of the division’s flue stops, including the mutations.

The cylindrical half-length reed posed a mixed conundrum: where should it reside, what should it be, and what should it do? Any version of the American Krummhorn of a half a century ago was dismissed from the outset. A warm, round Clarinet with a bit of a bright “edge” would address anything from Clarinet soli in English choral anthems to dialogues in French Baroque suites. The extension down to a 16′ Basset Horn provides a rich reed timbre with a fully developed fundamental, giving the desirable growl and harmonic complexity of the “full Swell.” The sticking point is that it plays at 8′ pitch from the Great and 16′ from the Swell. Were the Great unenclosed, the 8′ Clarinet under expression would have been a forthright bonus, but since the Setauket organ is entirely enclosed, the Clarinet is seemingly in the “wrong” enclosure. It is assigned to the Great to chat with the Jeu de Tierce in the Swell, and the rank plays at 16′ and 4′ pitch in the Pedal, as a secondary unison reed and as a cantus firmus stop for chorale settings.

The mixtures
Why provide two generous mixtures when a single small one had been deemed too shrill? The effectiveness of mixtures is contingent upon their position, harmonic composition, scaling, mouth proportions, voicing methods, and tonal finishing. From time to time, theorists have campaigned aggressively to extirpate mixtures from the art of organbuilding, yet they inevitably return to the craft because they are too essential to the organ’s origin and design. The compositions of the Setauket mixtures favor unisons over fifths and are not terribly acute in their pitch bases, with the Great IV–V including a second 8′ Principal to add warmth and body to the right hand. They are polite but by no means weak, and weld to the ensemble rather than standing apart from it.

The Pedal
The unit pipe organ was an essential response to the growing market for artificial instruments as American post-war prosperity fostered suburban communities that built new churches and
The organ, and the congregation, founded in 1660, did not install their first organ, an eleven-rank tubular-pneumatic affair set partially into the tower at balcony level, until 1919. The 1968 instrument of sixteen ranks expanded that footprint at the sides and into the gallery. Pipes and speaker cabinets packed the chamber, and the organ could not be maintained effectively. There were no organ pipes to be seen, the works concealed by a metal mesh screen that covered an enormous black void. The console was placed in front, creating poor sight lines, unsafe fire egress, and irremediable imbalances between the choir and the organ. Those issues were completely resolved by building a mobile, elegant, unobtrusive console for the new organ and moving the choir to a side gallery.

My duty was to create an architectural solution half as tall as its width, and I arrived at a small façade centered upon a visually neutral backdrop. Initial designs were based upon Georgian chamber organs, but as I spent more time in the building, I saw that the space demanded a more restrained treatment, a contemporary interpretation of organ cases built in New York during the second quarter of the nineteenth century. It is a restfully proportioned quintipartite mahogany façade, devoid of carvings, with burnished front pipes that extend to the cornice.

Paradoxically, this visual treatment is an entirely deceptive set piece, yet respectfully complements the historic interior. The wall of painted pantries uses acoustically transparent grille cloth in place of solid panels, and the façade pipes do not speak on account of the enclosure of the entire organ. Whereas once there was no visual indication that an organ existed, there is now a correlation between what the eye sees and the ear hears, despite the grand body of tone that seems to issue from a chamber organ.

An assiduous client
The dedication and perseverance of the congregational leadership was remarkable, particularly amidst a global medical crisis fraught with uncertainty. Throughout the project’s development, they educated themselves about pipe organ building, and as the concept for the instrument grew, they twice offered to expand the space allocated for the instrument. Church and synagogue musician, international concert organist, and Juilliard faculty member David Eulberg served as an informed and patient consultant, steering the proceedings toward a service, concert, and teaching instrument for future generations. —Sebastian M. Glück

President and Artistic & Tonal Director
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Electropneumatic action, wind pressure 4 inches throughout

Cover photo by John Kawa
All other photos by Sebastian M. Glück, except as noted

Setauket Presbyterian Church, Setauket, New York

A view into the Swell chamber. In the foreground: Oboe, Basset Horn, Night Horn, Voix Celeste, and Mixture. Beyond the wallboard: Tiersce, Nazard, Principal, Chimney Flute, and Voix de Gambe. In the background is the Trumpet.
The third piece is called “Prelude in C Major” which was written for Christa Kaufäh, whose father was a metalurgist and a world-renowned expert on copper. Composed in his memory, it evokes various memories of which he was fond, and is in the style of North German Baroque music, but with a more contemporary harmonic vocabulary. “Corto” was written as a triumphant procession or march. A triplet motif holds it all together in a meaningful way. The “A” section leads to a slower fugue with more contemporary harmonies before a return of the opening processional-like passages.

“Prayer” opens with a ten-measure exploratory refrain that is repeated after each of the three verses. One of the most impressive of “Lord, Hear our Prayer” being recited after each section. It’s not too early to think about your nomination for the Diapason’s 20 Under 30 Class of 2023!
This calendar runs from the 15th of the month of issue through the following month. The deadline for the first of the preceding month (Jan. 1 for Feb. issue). All entries are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. AGO chapter event, + AGO chapter centre event, + new organ dedication, ++ OHS event.

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

UNITED STATES

East of the Mississippi

15 AUGUST
Christine Clewell; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

18 AUGUST
Rosalind Mohrmen; Methuen Memorial Music Hall, Methuen, MA 8 pm (livelstream)

Oliver Ryzyck; Christ Church, Michigan City, IN 12-15 pm

Mitchell Miller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Greg Hand; Sinシンanawa Mound, Shinシンanawa, WI 7 pm (livelstream)

21 AUGUST
James Kennerley; Merrill Auditorium, Portland, ME 7 pm (livelstream)

22 AUGUST
Jillian Gardner; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

25 AUGUST
Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm (livelstream)

Greg Zelek; Sinシンanawa Mound, Shinシンanawa, WI 7 pm (livelstream)

7 SEPTEMBER
Carol Williams; St. Thomas Aquinas Catholic Church, Charlotteville, VA 7:30 pm

10 SEPTEMBER
+ Scott Dettra; St. John’s Episcopal Cathedral, Knoxville, TN 7:30 pm

12 SEPTEMBER
Craig Williams; Round Lake Auditorium, Round Lake, NY 3 pm

17 SEPTEMBER
David Jonies; Cathedral of the Assumption, Louisville, KY 7 pm

19 SEPTEMBER
Kenneth Danchik; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

25 SEPTEMBER
+ David Hurd; St. John’s Episcopal Cathedral, West Hartford, CT 3 pm

26 SEPTEMBER
Choral Evensong; St. John’s Episcopal Cathedral, West Hartford, CT 5 pm

Craig Williams; Goshen Reformed Church, Goshen, NY 3 pm

15 AUGUST
Simon Jacobs; Aspen Community Church, Aspen, Colorado 6:30 pm

Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 4 pm (livelstream)

21 AUGUST
Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm

22 AUGUST
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livelstream)

Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

29 AUGUST
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livelstream)

Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

5 SEPTEMBER
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

12 SEPTEMBER
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

19 SEPTEMBER
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livelstream)

Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

26 SEPTEMBER
Raul Prieto Ramirez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livelstream)

INTERNATIONAL

15 AUGUST
Kristohe Guida; Dom, Magdeburg, Germany 4 pm

Felix Heli; Stadtkirche, Karlsruhe, Germany 8:30 pm

17 AUGUST
Albrecht Koch; St. Jacobi Hamburg, Germany 8 pm

Roman Sommereder; Münster, Bern, Switzerland 8 pm

Benjamin Morris, Abbey, Selby, UK 12:30 pm

18 AUGUST
Mona Rozdestvenskky; St. Michaelis, Hamburg, Germany 7 pm

Tomasz-Adam Nowak; Apostelkirche, Münster, Germany 7 pm

Jens Konndörfer; Nikolaikirche, Potsdam, Germany 7:30 pm

Andrew Lucas; Kreuzkirche, Dresden, Germany 8 pm

19 AUGUST
Johan Hermans; St. James Basiliika, Prague, Czech Republic 7 pm

Roldan Dopper; Dom St. Petri, Bremen, Germany 7 pm

Andreas Meisner; Dom, Altenberg, Germany 8 pm

Alice Nardo; Notre-Dame des Neiges, Alpez d’Huez, France 8:45 pm

Sebastian Heindl; Victoria Hall, Hanley, UK 12 noon

Paul Carr; Victoria Hall, Hanley, UK 3 pm

20 AUGUST
Aliece Chris; Stiftskirche, Stuttgart, Germany 6:15 pm

Winfried Böning; Münster, Konstanz, Germany 8 pm

James Lancelot; Victoria Hall, Hanley, UK 12 noon

Philip Rushforth; Victoria Hall, Hanley, UK 3 pm

21 AUGUST
Joachim Vogelsänger; St. Michaelis, Hamburg, Germany 12 noon

Denny Wilke; Dom, Merseburg, Germany 12 noon

Daniel Moult; Victoria Hall, Hanley, UK 12 noon

The staff of THE DIAPASON congratulates Alexander Meszler as the winner of the inaugural Gruenstein Award.
**Calendar**

**22 AUGUST**
Simon Botschen; Dom, Magdeburg, Germany 4 pm  
Markus Kühnis, with pedalflute; Obermarchtal, Germany 4 pm & 6 pm  
Jörg Nitschke; Willibrordi-Dom, Wesel, Germany 6 pm  
Alceo Chrisis; Stadtkirche, Karlsruhe, Germany 8:30 pm  
Johannes Strobi, works of Bach; Klosterkirche, Muri, Switzerland 7:30 pm  
PhiliippBournial; Notre-Dame-du-Cap Basilica, Trois-Rivières, Canada 2 pm

**24 AUGUST**
Bino Fernandez Brydorff; St. Jacobi, Hamburg, Germany 8 pm  
Benjamin Guélat; St. Jakobus, Bern, Switzerland 8 pm  
Verena Stanz, Germany 8 pm

**25 AUGUST**
Münster, Germany 7 pm  
Hamburg, Germany 7 pm  
Switzerland 8 pm

**26 AUGUST**
Pottsdam, Germany 7:30 pm  
Punterkirche, Hamm, Germany 6:30 pm  
St. Peter in Chains, Germany 8 pm

**27 AUGUST**
Pardubice, Prague, Czech Republic 7 pm  
Cap Basilica, Trois-Rivières, Canada 2 pm

**1 SEPTEMBER**
Klavierspielkunst; Frauenkirche, Dresden, Germany 8 pm

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**Pipedreams**

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**2131 - Methuen Memories...** selections from the 75th anniversary season of the famous Walker/Acoland-Skinner organ at the Methuen Memorial Music Hall in Massachusetts.

**2132 - There’s Always Something More...** a mid-summer survey of some splendid new recordings of organ repertoire.

**2133 - Olivier Latry at the Proms...** improvisations and works by Bach played on the magnificent Willis-Harrison organ in London’s celebrated pleasure-palace, Royal Albert Hall.

**2134 - Summer Music...** from around the world, marvelous melodies and reminiscences of the year’s sweetest season.

**2135 - Pipedreams Live! Relived...** a never-before-broadcast conversational concert from St. Luke’s United Methodist Church in Indianapolis, IN.

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**Contact:** jbutera@sgcmail.com  
608/634-6253

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**Artist Spotlights**

**Artist Spotlights are available on The Diapason website and e-mail newsletter.**

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**THE DIAPASON**  
**AUGUST 2021**  
**27**
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Time</th>
<th>Organists or Performers</th>
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<tbody>
<tr>
<td>7 SEPTEMBER</td>
<td>Dresden, Germany</td>
<td>8 pm</td>
<td>Markus Willinger; Dom, Merseburg, Germany 12 noon</td>
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<td>Ensemble Trenacum; Dom, Merseburg, Germany 7 pm</td>
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<tr>
<td>14 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Andreas Liebig; Dom, Merseburg, Germany 12 noon</td>
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<td>Lucas Pohle; Dom, Merseburg, Germany 7 pm</td>
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<td></td>
<td>Calmus Ensemble; Dom, Merseburg, Germany 9:30 pm</td>
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<tr>
<td>15 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Aigars Reinis; Dom, Merseburg, Germany 12 noon</td>
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<td>Karol Massakowski; Kulturpalast, Dresden, Germany 5 pm</td>
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<td>Gerhard Löfler; Dom, Merseburg, Germany 7 pm</td>
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<td>Giulia Biagi; Nikolaikirche, Potsdam, Germany 7:30 pm</td>
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<td>Collegium Vocale Leipzig; Dom, Merseburg, Germany 9 pm</td>
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<td>16 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Barry Jordan; Dom, Merseburg, Germany 12 noon</td>
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<td>Martin Rost, with vocalists; Dom, Merseburg, Germany 7 pm</td>
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<td>Martin Rost, with instrumentalists and vocalists; Dom, Merseburg, Germany 9:30 pm</td>
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<td>17 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Denny Wilke; Dom, Merseburg, Germany 12 noon</td>
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<td>Martin Verdicchio, with string orchestra; Dom, Merseburg, Germany 7 pm</td>
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<td>Ars Chorals Coeln; Dom, Merseburg, Germany 9:30 pm</td>
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<td>18 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Johannes Schönheit &amp; Denny Wilke; Dom, Merseburg, Germany 12 noon</td>
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<td>Michael Schönheit; Dom, Merseburg, Germany 4 pm</td>
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<td>Sergio Chierici, with soprano, Pfarrzentrum, Ottobergen, Germany 4 pm</td>
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<td>Ansar Schlei, children’s program; Willibrordi-Dom, Wesel, Germany 5 pm</td>
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<td>22 SEPTEMBER</td>
<td>Regensburg</td>
<td>12 noon</td>
<td>Johann Vexo; St. James Basilica, Prague, Czech Republic 7 pm</td>
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<td>Stephan Leuthold, organ and harpsichord; Dom St. Petri, Bremen, Germany 7 pm</td>
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<td>Barry Jordan, works of Franck; Dom, Magdeburg, Germany 7:30 pm</td>
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<td>24 SEPTEMBER</td>
<td>Merseburg</td>
<td>12 noon</td>
<td>Daniel Beilischiid; Universitätskirche St. Pauli, Leipzig, Germany 7:30 pm</td>
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<td>25 SEPTEMBER</td>
<td>Merseburg</td>
<td>12 noon</td>
<td>Björn O. Wiede; Dom, Merseburg, Germany 12 noon</td>
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<td>Isabelle Demers; St. John the Evangelist, Islington, UK 7:30 pm</td>
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**Carillon Calendar**

By Brian Swager and Stephen Schnurr

**Auburn Hills, Michigan**
Oakland University, Fridays at 5 pm
August 6, Justin Ford
August 13, Dennis Curry

**Bloomfield Hills, Michigan**
Christ Church Cranbrook, Sundays at 4 pm
August 1, Keiran Cantilina
August 8, Jenna Moon

**Chicago, Illinois**
Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm
August 1, Kimberly Schiter
August 8, Lynnl Wang
August 15, Wylie Crawford
August 22, Joey Brink

**New York, New York**
The Riverside Church, Tuesdays at 6:30 pm
August 3, Charles Semowich

**Princeton, New Jersey**
Princeton University, Sundays at 1 pm
August 1, Roy Kroezen
August 8, Jim Fackenthal
August 15, Linda Duzis
August 22, Lisa Lonie
August 29, Princeton Carillon Studio Saturday, September 5, Alicia Ding

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**Visit The Diapason website:** [www.TheDiapason.com](http://www.TheDiapason.com)
Recital Programs


GAIL ARCHER, St. John Nepomu- cene Catholic Church, New York, NY, April 10: Preludes and Fugues in d, op. 98, Chausson, Preludes and Fugue in E-flat, Cui; Preludes Pastorale, op. 54, Lapponius; Toccata, Slominsky, Preludes and Fugue, Shaverschurch, Night on Bald Mountain, Mussorgsky, transcri. Stasinsky.

LAURA BOTTEI, Fourth Presby- terian Church, April 16: Passacaglia and Fugue in c, BWV 582, Bach; Naiades (For the Common Man), Copland; Preludes and Fugue in D, Hindemith.

WILL BUTHOD, Cathedral of St Philip, Atlanta, GA, April 11: Sonatas in F, op. 55, nos. 2, 3, and 4, J. S. Bach; Symphony II in D, Hindemith.

ALCEE CHRISS, Grace Covenant Presbyterian Church, Richmond, VA, April 30: Preludes and Fugues in D, BWV 532, Bach; Study in A-flat (Trois Préludes et Fugues, op. 7, no. 1), Dupré.

JEFF JOHNSON, Cathedral of St Philip, Atlanta, GA, April 11: Toccata e la Banda, Planyavsky, Prélude et Fugue in B, BWV 532, Bach; Preludes and Fugue in G, op. 56, no. 5, Vierne; Choral Improvisation on the Variations, op. 54, no. 5, Tournemire.

DAVID LIM, St. Mark’s Episcopal Church, Berkeley, CA, April 11: Sanc- tus (Missa pro Organo, op. 52), Bender, Prelude and Fugue in D, op. 56, no. 1, Dunhill.

JEREMY FISSELL, St. Thomas Church Fifth Avenue, New York, NY, April 14: Preludes, Prélude en Fugue in G, BWV 881, Bach; Preludes and Fugues in G, BWV 863, Bach; Preludes and Fugue in D, BWV 864, Bach; Prelude and Fugue in B, BWV 865, Bach.

RICHARD GRAY, University of St. Thomas, St. Paul, MN, April 24: Preludes and Fugue in B, BWV 864, Bach; Preludes and Fugue in G, BWV 863, Bach; Preludes and Fugue in B, BWV 865, Bach.

RICHARD HOSKINS & THOMAS COLAO, St. Clairavon’s Episcopal Church, Chicago, IL, April 18: Grand Choeur Dialogué (Six Pièces d’orgue, no. 6), Gidon; Variations on O filii et filiae, Daufreint; Choral (Symphonie in e, op. 20), Vierne; Chant de Mai (Tico Piec- es, op. 55), Jongen.

TIMOTHEE LE BEAUVILLET, Symphony Center, Dallas, TX, April 18: Sonatas in F, op. 18, Franck; Duo brillant, Franck.

JEFF W. SHERER, Fourth Pres-byterían Church, Chicago, IL, March 26: Preludes in E-flat, Cui, Messe in D, Donizetti; Der Heilige Geist, Kerll; Grosser Geist, Hauer.

BRUCE STEVENS, University of Richmond, Richmond, VA, March 28: Passacaglia in E-flat, Cui, Preludes and Fugue in G, C. P. E. Bach; Intrada, Toccata, Fugue in E-flat, J. S. Bach; Concerto for the Common Man, Copland; Passacaglia, Cui, Preludes and Fugue in G, J. S. Bach; Preludes and Fugue in B, J. S. Bach; Preludes and Fugue in D, J. S. Bach; Six Preludes and Fugues, J. S. Bach; Symphony II in D, Hindemith.

VICTORIA SHIELDS, First Presby- terian Church, New Canaan, CT, May 18: Fantasia and Fugue in G, Buxtehude; Intermezzo, Frescobaldi; Versuch einer neuen Organik, J. S. Bach; Fugue in B, BWV 546, Bach.

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THE DIAPASON • AUGUST 2021 • 29
ORGANIST position. Northwest Cov- enant Church in Mt. Prospect, Illinois (Chicago’s northwest suburbs) is seek- ing an organist to play their Schantz, 24-manual pipe organ. This position is part-time and would include one Sunday morning service. If interested please send résumé and cover letter to the Director of Music at mikenelson71@comcast.net.

Foley-Baker, Inc. of Tolland, CT has an open position in our pipe shop. Duties include all aspects of metal work and pipe repair and restoration. Experience is preferred, but we will train the right person. Basic familiarity with shop tools and an understanding of soldering are required. Candidates must also be able to work independently. Occasional travel is required. We offer excellent pay, health insurance and 401k retirement plan. Send resume to Milovan Popovic: milovan@foleybaker.com.

Disque. OAR-163, 2 CDs for the price of one Sunday morning service. August 1, 8, 15, 22, and 29. “Kaleidoscope of Colors” will feature a wide range of instruments spanning three centuries of construction, from 1-man- ual to 5-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its his- tory, and relevance in the 21st century. Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from Kurt Knecht, a set of variations on the hymntune Nettleton. For informa- tion: organhistoricalsociety.org.

Raven has released a 2-CD set of organ works by Jean Alain: Trois Danses and other organ works, with Christophe Mantoux playing the 1890 Cavalli-Coll at St-Ouen, Rouen, France. Pieces include Trois Danses, Petite piece, Choral cistercien, Inter- mezzo, Premiere Fantaisie, Deuxieme Fantaisie, Lamento, Berceuse sur deux notes qui courent, Choral dorien, Andante, Climat, Choral phrygien, Postlude for the office of Complies. Released earlier on other labels as a single CD containing fewer pieces, the recording received the Grand Prix du Disque. OAR-163, 2 CDs for the price of one. $15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. “Kaleidoscope of Colors” will feature a wide range of instruments spanning three centuries of construction, from 1-manual to 5-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its history, and relevance in the 21st century. Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from Kurt Knecht, a set of variations on the hymntune Nettleton. For information: organhistoricalsociety.org.

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From Fruhau Maufh Publications: Two Baroque settings of a familiar hymn tune, Old 100th, often associated with the text of a traditional English doxology. Henry Purcell’s Voluntary offers two verses that feature fugal points of imitation and cantus firmus statements of the melody. The second score is a Baroque simulacrum from the publisher’s library, set in the form of a chorale prelude; it is based on the same tune, but presented in the triple meter of its Germanic source chorale melody. Please visit FMP at www.frue- muspub.net to access this and other complimentary score offerings, to be found on the home page bulletin board and downloads page.

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For your choir director, teacher, student, organist colleague, or organ builder, the gift of THE DIAPASON is a year of enjoyment, learning, and inspiration.

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PIECE ORGANS FOR SALE

7-stop, one manual & pedal home organ, built c.1995 by Trent Buhr. Mechanical action keyboard: 8-4-2.5-2/5-2/3. Two manuals and pedal, 2 octaves, 2 ranks. Manual/pedal key compass, 56/30. Depth 10’; Height 15.5’; Width 13.5’.

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PIECE ORGANS FOR SALE

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