Entries for the second Gruenstein Award

Entries are now being accepted for the second Gruenstein Award to honor S. E. Gruenstein, founder and first editor of THE DIAPASON. The award recognizes the scholarly work of a young author who has not reached their 35th birthday.

Submissions of article-length essays will be accepted through January 31, 2022, and the winning article will be published in the May 2022 issue. Authors may not have reached their 35th birthday before January 31, 2022. Submissions must be original research essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 500 and 1,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON.

The winning essay, upon publication in the May 2022 issue, becomes the copyrighted property of THE DIAPASON and Scranton Gillette Communications, Inc. To submit materials or to direct questions, contact Stephen Schnurr: s.schnurr@gmail.com.

2022 Resource Directory

Work will begin shortly on our 2022 Resource Directory, to be mailed with the January issue. If your business was not listed in the 2021 Directory and should be in 2022, please let us know; lists are free of charge. In addition, listings are available for viewing by thousands of potential clients at our website (www.thediapason.com, click on Resource Directory).

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Events

St. Michael and All Angels Episcopal Church, Dallas, Texas

St. Michael and All Angels Episcopal Church, Dallas, Texas, announces special music events marking the parish’s 75th anniversary and the 250th anniversary of Bach’s death. Many events will be available online in 2022; check www.stmichael.org for details. Featured events include:

- September 3, “Two Hours in the Wind,” a prelude to the bicentenary of Bach’s death, with organist Rachel Jones, assistant for Fillion, assistant director of music and worship, in person and livestreamed.
- September 18, “Ode to Bach,” a virtual concert with the combined choirs by Cecilia McDowell.
- October 2, “Bach for the Season,” a concert for organ and choir, with guest organist, Sherrill Milnes.
- October 30, the organ recital by Jordan Stinson.

Here & There

St. Michael and All Angels Episcopal Church (ACCM) announces its reactivation of Ann Arbor: An Abendmusik with Buxtehude cantatas and organ music; March 13, First Congregational Church of Ann Arbor: An Abendmusik with Buxtehude cantatas and organ music; March 13, First Congregational Church of Ann Arbor; May 1, Aaron Tan workshop. June 2022, winner of the ACCM Competition Contest, Autumn 2022, Monteverdi, Vespers of 1610. For information: americancenterofchurchmusic.org.
Paul Jacobs (photo credit: Fran Kaufman)

Paul Jacobs has been selected as the 2021 International Performer of the Year by the New York City Chapter of the American Guild of Organists. The award was created in 1978 to recognize excellence in organ performance and to increase public awareness of the organ and its performers. Robert Noehren was the first recipient of the award, which has continued for most but not all years thereafter. Past recipients include Marie-Claire Alain, Jean Guillou, and Dame Gillian Weir. For information: nyagso.org and pauljacobsorgan.com.

David Schrader of Chicago, Illinois, retired in May after teaching at Roosevelt University's Chicago College of the Performing Arts for 35 years. Schrader started teaching music history in night profi t Competitions in the Performing Arts for 35 years. Schrader will continue to perform and to teach students.

Dale Warland has been named the 2021 recipient of the American Prize National Arts Award for Lifetime Achievement. The award is presented by the American Prize National Non-profi t Competitions in the Performing Arts in conjunction with the Gothic Catalog. Presentation of the award coincides with the renaming of the American Prize in Choral Conducting to the American Prize Dale Warland Award in Choral Conducting.

Appointments

Joe Balistreri

Joe Balistreri is appointed musician-in-residence for Christ Church Cranbrook, Bloomfi eld Hills, Michigan. He will compose original music and conduct concerts, among other duties at Christ Church. Balistreri recently completed a decade-long tenure as director of music at the Roman Catholic Archdiocese of Detroit and the Cathedral of the Most Blessed Sacrament. A member of The Diapason's 20 Under 30 inaugural Class of 2015, Balistreri earned bachelor's and master's degrees in organ performance at the University of Michigan, Ann Arbor, studying with James Kibbie. His organ performances include an American Guild of Organists convention, university conferences, and orchestral collaborations. For information: christchurchcranbrook.org.

Jackson Borges

Jackson Borges is appointed organist and minister of music for Statesboro First United Methodist Church, Statesboro, Georgia, succeeding the late Pierce Dickens. Borges's duties will include playing the organ for services, directing the choir, and overseeing the entire music program. He holds degrees in organ performance from San Diego State University, San Diego, California; Westminster Choir College, Princeton, New Jersey; and the University of Alabama, Tuscaloosa, Alabama. His principal instructors include Robert Flimoto, Alan Morrison, Tom Harlston, and Faehne Freese, and he studied improvisation with Bruce Neswick and Stephen Tharp. Beginning in 2014, Borges served as organist and parish director of music for the EpiscopalParish of All Saints' Church & St. George's Chapel in Rehoboth Beach, Delaware. For information: jacksonborges.com.

Theodore Cheng

Theodore Cheng is named the Peter B. Knock Intern in Sacred Music at Bye Presbyterian Church, Bye, New York, for the 2021–2022 year. He will work with Jason Charneski, the church's director of choral activities, and Lisa Rawson, the church's director of choirs for children and youth, to gain practical experience in aspects of music selection, rehearsal, and conducting, along with service playing. He is a student in the master's program at the Yale School of Music and the Institute of Sacred Music, New Haven, Connecticut.

Cheng is a graduate of the Chinese University of Hong Kong, where he majored in organ performance and music composition. His principal teachers there were Anne Lam and Victor Chan. In addition to his native Hong Kong, Cheng has performed in Canada, Malaysia, and the Netherlands. His duties at Yale, where he studies organ with Craig Cramer and organ improvisation with Jeffrey Brillhart, include serving as co-organist for Berkeley Divinity School. The Peter B. Knock Intern in Sacred Music at Bye Presbyterian Church is an outgrowth of the Peter B. Knock.
www.ConcertArtistCooperative.com

Faythe Freese, Director
Colin Lynch, Assistant Director
Beth Zucchino, Founder & Director Emerita
Zuzana Ferjencíková and Christian Schmitt are appointed to succeed Ben van Oosten at Codarts University for the Arts, Rotterdam, the Netherlands. Ferjenciková, a native of Slovakia, studied in Bratislava with Ján Vladimír Landa. Ferjencíková, a native of Slovakia, studied in Bratislava with Ján Vladimír Landa. She is a student of James Kibbie in organ performance at the University of Michigan, where she was awarded the Patricia Ann Arbor, where he was awarded the Bachelor of Music degree from Jackson University. For information: christchurchbg.org.

Shannon Murphy is appointed assistant director of music and organist for Trinity Prebyterian Church, Montgomer y, Alabama, where she will serve as organist, direct a graded children’s choir program, and collaborate with music director Mark Nahabed in planning and executing all aspects of music ministry. She will play the three-month, 51-rank Casavant Frères organ, Opus 2600. She leaves a position as music director and organist for First Presbyterian Church, Rutherford, New Jersey.

Kevin Neel is appointed director of music at All Saints’ Episcopal Church and Day School. At All Saints’ Church, he directed the adult choir, chamber choir, and Royal School of Church Music Choir. He founded the All Saints’ Church chorister program in 2017 and is also director of the All Saints’ Day School chorister program. The All Saints’ choirs sing for services, evening, lessons and carols, and special presentations of choral masterworks with orchestra, and tour nationally and abroad on a regular basis. He is the former organist and choirmaster at Calvary Episcopal Church, Stonington, Connecticut, and artistic director of Calvary Music School. At Calvary, he directed an active music program, including adult and children’s choirs and a music school with over 100 students and a faculty of fourteen. Ripka was the first-prize winner of the Dublin International Organ Competition, the Fort Wayne National Organ Playing Competition, and the San Marino/Elizabeth Eitfman National Organ Competition.

Kevin Neel is appointed director of music and organist at All Saints Episcopal Church, Worcester, Massachusetts, where he will direct the All Saints Choir (choristers and adults), manage the music series, oversee music education programs, play the Rice Memorial Organ ( Aeolian Skinner Opus 900, four manuals), and collaborate with Worcester-area music and arts organizations. He previously served as organist and chapel choir director at Emmanuel Church in Boston, Massachusetts. A native of Charlotte, North Carolina, where he studied organ with David Lowry and Shirley Fishburne and piano with Patsy Surratt, he earned a Bachelor of Music degree in organ performance at Indiana University Jacobs School of Music, Bloomington, where he studied and sang in various choirs at Yale University. Merrill holds the Bachelor of Music degree from Jackson University. For information: christchurchbg.org.

Merrill came to Michigan from Hartford, Connecticut, where he was organist and director of music ministries at Trinity Church. In addition, he was the choral director of Trinity Academy in Hartford and sang in various choirs at Yale University. Merrill holds the Bachelor of Music degree from Jackson University. For information: christchurchbg.org.

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Kevin Neel (photo credit: Gillian Gordon)

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Originally from Brooklyn, New York, she studied with Ken Cowan while pursuing a Bachelor of Music degree at Westminster Choir College, Princeton, New Jersey, and recently graduated with her Master of Music degree from Manhattan School of Music, New York City, where she studied with Krut Tolle. For information: shannonmurrayorganist.com.

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Ripka holds bachelor’s degrees in organ and piano performance from St. Cloud State University, master’s degrees in organ and piano performance from the University of Kansas, an Artist Diploma in organ performance from Oberlin College, and a master’s degree in organ performance from Yale University. For information: stpaulsokc.org and josephripkaorganist.com.

Nico Tjoelker

Nico Tjoelker is appointed the thirty-third organ scholar for Trinity Episcopal Church on the Green, New Haven, Connecticut. He recently completed a Bachelor of Music degree in organ at Sydney Conservatorium of Music, Australia, where he studied under Philip Swanton. He graduated with First Class Honors, receiving high distinction on his thesis on the topic of early-twentieth-century recordings of organ music on paper rolls. Tjoelker previously served as organ scholar at two Sydney churches, St. Mark’s Anglican Church, 2020–2021, and St. Stephen’s Uniting Church, 2017–2018. From October 2018 to February 2019, Tjoelker completed a semester exchange at the Hochschule für Musik in Freiburg, Germany. In July 2018, he attended the Haarlem International Organ Festival in the Netherlands, where he received instruction from Jean-Baptiste Robin, Louis Robilliard, Leo van Doeselaar, and Olivier Latry. He was one of five participants in the Lacerne Organ Masterclass, Switzerland, in August 2018, under the direction of Wolfgang Sieber.

In July 2018, Tjoelker completed the Organ Scholar Experience course at Cambridge University, UK, and performed five recitals in an international organ recital tour in the UK and the Netherlands. He played for the Australia and New Zealand College of Organists Academy recital in Napier, New Zealand, in 2018, and was the guest organist for the New South Wales Youth Orchestra’s inaugural concert in 2017. He was awarded first prize in the 2013 Sydney Organ Competition, Intermediate Section, and first prize in the 2016 Sydney Organ Competition, Open Section. In addition to his work at Trinity Church, Tjoelker begins a Master of Music degree in organ at Yale University, where he will study with Martin Jean. For information: trinitynewhaven.org.
Chester William Cooke, 86, died July 12 in Bath, Maine. He was born in Wallingford, Connecticut, on August 4, 1934, and was an alumnus of the Choate School, Wallingford, and the Loonie School, Windsor, Connecticut. He graduated from Bowdoin College, Brunswick, Maine, in 1957, where he was a member of Psi Upsilon fraternity. Cooke was an officer of New Haven Savings Bank and an appraisal consultant for Connecticut Savings Bank, both of New Haven, retiring in 1992.

Music was one of his greatest interests, and for many years Cooke volunteered as an editor for the Institute of Sacred Music at Yale University. An active alumn of Bowdoin College, he served for six years as class agent for the Class of 1957. He was also a member of Bowdoin's planned giving committee and mentored many students. When residing in Wallingford and Stony Creek, Connecticut, he was active in the Congregational church of both communities, while also a member of the Connecticut Academy of Arts and Sciences and the Graduate Club of New Haven. He moved to Highland Greens in the Brunswick, Maine, area in 2003. Cooke was a frequent contributor to causes to the advancement and appreciation of the pipe organ, including recitals and various organbuilding projects, particularly for Bowdoin College and the Organ Historical Society.

Chester William Cooke is survived by several cousins. Burial took place on August 4, what would have been his 87th birthday, in the family's burial space in Wallingford, Connecticut. Memorial contributions may be made to the Cooke–Psi Upsilon Scholarship Fund, Bowdoin College, 4100 College Station, Brunswick, Maine 04011.

Andrew Cooper John

Andrew Cooper John, 70, died July 18 in Edmond, Oklahoma. Born April 29, 1951, in Winter Haven, Florida, he earned his Bachelor of Science degree in physics from Georgia Tech University in 1973 and his Doctor of Medicine degree from the University of Rochester School of Medicine and Dentistry in 1977. As a physician, he served as an emergency room doctor, as the director of an emergency physicians’ practice, as a forensic examiner and expert witness, and as a physician in the federal prison system.

John earned a Juris Doctor degree cum laude from Oklahoma City University in 1997 while maintaining his full-time medical practice. Upon his retirement in 2016, he attended Nashotah House Theological Seminary in Nashotah, Wisconsin. John was an active member of several congregations, including St. Mary's Episcopal Church and St. Elijah Antiochian Orthodox Christian Church, both in Edmond.

John was an organist who began playing in childhood and supported himself through college by playing for Sunday services in Atlanta. He also studied at the Eastman School of Music at the University of Rochester during his medical training. In addition to accompanying services for congregations throughout the Oklahoma City metro area, John played numerous recitals, including many on a custom-built 18-foot Kney organ in his home in Forest Park, Oklahoma. John was an avid amateur radio operator, and he served in various capacities for the Edmond Amateur Radio Society (EARS), including as president, class instructor, and volunteer examiner.

Andrew Cooper John is survived by his wife of thirty years, Peggy John (Tibbs); brothers Joel John of Clearwater, Florida; Timothy John of Tallahassee, Florida; sons Andrew (Christi) John of Edmond, Oklahoma; Daniel John of Hollywood, Florida; Todd Meyer of Edmond, Oklahoma; and John (Barbara) Meyer of Monticello, Florida; daughter Wendy Meyer of Holdenville, Oklahoma; and two grandchildren. Memorial services were held July 31 at St. Paul’s Episcopal Cathedral, Oklahoma City, Oklahoma. Memorial gifts may be given to St. Mary’s Episcopal Church or to the Free to Live Animal Shelter, both in Edmond, Oklahoma.

Concert management

Concert Artist Cooperative announces the addition of new artists to its roster.

Peter Edwin Krasinski

Peter Edwin Krasinski is a consultant for the pipe organ community, a conductor, organist, and music educator. He has taught music in public and private institutions in the greater Boston area. He has performed improvised silent film accompaniment at many venues including concert halls in Yokohama, Fukushima, and Kanazawa, Japan, as well as Mikael Agricola Church, Helsinki. Krasinski has won prizes, including first prize in improvisation in the American Guild of Organists national competition. He was subsequently a featured artist at the ACO national convention in Los Angeles at the Cathedral of Our Lady of the Angels. He has studied composition and improvisation with Naji Hakim, interpretation with Marie Langlais, and has played and conducted for services at the American Cathedral in Paris. For information: krasinski.org.

Joseph Ripka

Joseph Ripka was first-prize winner of the Dublin International Organ Competition, the Fort Wayne National Organ Playing Competition, and the San Marino/Elizabeth Elliott National Organ Competition. He has performed recitals throughout the United States, including appearances with the New World Symphony, Boston Philharmonic, and Boston Symphony Orchestra under conductors Michael Tilson Thomas, Benjamin Zander, and Alan Gilbert.

Ripka’s recitals have been aired on American Public Media’s Pipedreams. He was invited by Michael Barone to be a featured artist for the 25th anniversary celebration of Pipedreams in 2005 in Minneapolis, Minnesota. During the summer of 2009, Ripka made his European concert debut with recitals at St. Sulpice in Paris, Bavo Kerk in Haarlem, Oude Kerk in Amsterdam, and Hooglandse Kerk in Leiden, the Netherlands. He has since played recitals at Westminster Cathedral in London, St. Michael’s Church in Duan Laoghaire, St. Paul’s Cathedral in London, St. Columba’s Cathedral in Derry, Nootdeterkirk in Amsterdam, and elsewhere. His YouTube videos have received hundreds of thousands of views.

Ripka earned his bachelor’s degrees in organ and piano performance from St. Cloud State University, Minnesota, master’s degrees in organ and piano performance from the University of Kansas, the Artist Diploma in organ performance from Oberlin Conservatory, and a master’s degree in organ performance from Yale University. His principal teachers include James David Christie, Martin Jean, James Higdon, Charles Echols, Jack Winerook, Carmen Willilte, and Yukon Gelfand. He has coached with Oliver Latty, Marie Claire Alain, Wilma Jenne, John Baptiste Robin, John Scott, and Philippe Lefebvre, as well.

Viicki Schaeffer

As a recitalist, Vicki Schaeffer combines standard organ repertoire with hymn-based works. An educator, she specializes in lecture recitals. This format is the basis for her work as artistic director of Bella Voce, a semi-professional chamber choir based in Oklahoma City (bellavoceokc.org).
Schaeffer has spent most of her career as a teacher, serving as a faculty member at Heritage Hall, a private college prep school in Oklahoma City, the University of Oklahoma, and at Champlain University in Honolulu. She has presented at regional and national conventions of the AGO, local AGO chapter meetings, and a Church Music Institute conference, with workshops on organ repertoire for church services, service playing, Shaker hymnody, and choral conducting. Currently, Schaeffer is director of music ministries at St. Stephen’s United Methodist Church, Norman, Oklahoma, where she leads the adult choir, two handbell choirs, and a children’s music program. A church musician since the age of fourteen, her previous positions have included serving in various denominations in Oklahoma, Hawaii, Indiana, and Ohio.

Schaeffer is a graduate of Indiana University, receiving a Doctor of Music degree with a double major in organ performance and church music. Her primary teacher was Marilyn Keiser. She also holds a Master of Music degree from Kent State University and a Bachelor of Music Education degree from Mount Union College, where she studied with Larry Smith, John Herr, Arthur Lindstrom, and Marshall Bailey. She is currently church music director for membership for the AGO. Prior to that she served six years as AGO regional councilor for the Southwest, the last two as chair of the board of regional councilors. She is also a member of the Association of Anglican Musicians and the Royal School of Church Music.

Patrick A. Scott was awarded the first and the audience prizes in the American Guild of Organists National Competition in Organ Improvisation held at the organization’s 2014 national convention in Boston, Massachusetts. At the same convention, he was also awarded second prize in the Schoenstein-Hymn Playing Competition. He is a member of The Diapason’s 20 Under 30 Class of 2016. He has recorded CDs for the Raven and Gothic labels with the choirs of the Cathedral of St. Philip, Atlanta, and as soloist on the Aeolian-Skinner organ of Providence United Methodist Church in Charlotte, North Carolina. Scott has presented recitals, workshops, hymn festivals, and masterclasses for chapters and conventions of the AGO, the Organ Historical Society, the American Choral Directors Association, and the Royal School of Church Music. He has appeared in concert and with choirs throughout the United States, as well as in France, Scotland, England, and Ireland. Scott is director of music and organist for Grace-St. Luke’s Episcopal Church, Memphis, Tennessee. There he provides music for chapel services for the Grace-St. Luke’s School, plans an annual music concert series, and leads a program supporting multiple choirs including a chorister program affiliated with the Royal School of Church Music.

Prior to his appointment in Memphis, Scott served for five years at the Cathedral of St. Philip in Atlanta as the assistant organist-choirmaster and later as organist and associate choirmaster. A native of Picayune, Mississippi, he holds a Bachelor of Music degree in organ performance from Birmingham-Southern College where he studied with James Cook. As a student of Judith and Gerre Hancock, Scott earned a Master of Music degree in organ performance and sacred music and a Doctor of Musical Arts degree in organ performance from University of Texas, Austin.

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Here & There

Thomas Sheehan is organist and associate director of music at the National Cathedral, Washington, D.C., where he is responsible for organ music for daily services as well as for major civic events hosted in this building. This includes the virtual national prayer service for the inauguration of Joe Biden and Kamala Harris. Prior to this position, he served on the music staff of Memorial Church, Harvard University, St. Mark’s Church, Philadelphia, Pennsylvania, and Trinity Episcopal Church, Princeton, New Jersey.

Sheehan is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison and Leon Schelhase. He received Master of Music and Bachelor of Music degrees from Westminster Choir College, Princeton, New Jersey, as a student of Karl Cowan. He is currently a doctoral candidate in organ at Boston University as a student of Peter Sykes. He has performed as an organist throughout the United States, in Canada and Europe, including appearances in Reykjavík, Toulouse, and Montreal. He is a member of The Diapason’s 20 Under 30 Class of 2016.

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Thomas Sheehan
Further thoughts about rhythm

In the late 1960s and early 1970s, when I was first interested in the organ and listening to a lot of organ music, I had an LP recording of late-nineteenth-century French organ selections and excerpts of pieces by several composers, played by several different organists. It was a miscellany, a real sampler. All of the pieces were new to me then, as were the organs and the performers. The piece that impressed me most was the first movement of Charles-Marie Widor’s Sixth Symphony, played by Xavier Darasse. I should probably say that the passage that impressed me was the beginning of that movement (Example 1). I remember quite clearly, fifty years later, that I listened to the opening of that track over and over again. I probably destroyed that part of the LP, but it helped to solidify my love for the organ, thus it was worth it!

Several weeks ago, as I decided to write a column or two focusing on various aspects of rhythm, that passage started going through my head again. It has scarcely been out of my head since, except when I have been listening to something else. Every passage of music has some relationship to the concept of rhythm. In spite of my early love for it, the first movement of that Widor symphony is not one that I have performed or analyzed. But thinking about it now and finally analyzing it a little bit, I think that there are all sorts of interesting things occurring with the rhythm of those first few measures. In particular, there are fascinating relationships between the rhetorical and theoretical aspects of rhythm, and this is what I address in this column.

The rhythm of the striking opening chords of the movement is demonstrated in Example 2. The rhythm of those powerful chords, and of the melody that is their treble line, is treated as a motive throughout the movement. But the surface rhythm, the rhythm of new notes, whatever voice or part of the texture they come from, is demonstrated in Example 3. That extra quarter note is a passing note in the pedal part, the bass line.

This is all straightforward, just a description of what is. But it is fascinating to me that I hear two things going on at once, two different ways to describe the rhythm of this passage, both valid and meaningful. This seems to be a wrinkle in the relationship between counterpoint and rhythm. Lines of counterpoint, in the way that we usually conceive of them, are almost always characterized in part by having at least some rhythmic difference one to another. But here we have a passage that is seemingly homophonic. But the fact that the rhythm of that last quarter note of the second measure comes across as being on a lower level of importance rhythmically injects an element of counterpoint. This is subjective, but it is an interesting confirmation that the bass/pedal line is used over the next few measures to open the passage into more and more palpable counterpoint, as shown in Example 4.

If we do not know where notes are coming from rhetorically, then our sense of what the rhythm of a passage is can only be the surface rhythm. Turning that the other way around, if we notice hierarchies of rhythmic importance in different notes within a texture, that may be a clue as to some of what is going on rhetorically and contrapuntally in that passage.

For me, this is a new and slightly different way of looking at the relationship between rhythm and counterpoint. This means that I have not yet worked out how to help students apply it to pieces they are working on. There is a lot of music—from Byrd fantasias through Beatles songs, and including a lot of organ repertoire from all time and places—that is clearly not fully, rigorously contrapuntal, but in which counterpoint keeps breaking through. It is probably true that the vast majority of tonal music falls into this category. But nonetheless I have always had a problem feeling comfortable with it conceptually. Is it counterpoint or is it not? I understand that this is just the imposition of a rigid framework. But still, the concept that I am sketching out here seems to be able to help me get more comfortable with counterpoint flowing in and out of a piece or a passage.

My second answer to why this passage started going through my head has to do with the relationship between rhythm and rhythm as rhetoric. The rhythm of the notes within this piece is well-defined and clear. But what is that rhythm doing? In a lot of circumstances, the rhythm of the first measure—just two half notes—would suggest a downbeat, an upbeat. But the way that I hear this first measure is something different and harder to describe. I hear each of those chords as a kind of world in itself; neither coming from anywhere rhythmically nor leading anywhere, but just rhythmically interesting. It is as if the second chord has so much gravity and weight that it refuses to be in a hierarchical relationship to the first chord or to the development of the next measure. This is subjective, my way of hearing it. Assuming for the moment that this is correct or at least meaningful, is it about rhythm? A plausible and normal answer to that would be no. The rhythm is what it is, and everything else is a different aspect: affect, aesthetic, sonority, the push and pull of the harmony, interpretive choices, and so on. But it strikes me that it might be more interesting to expand the concept of rhythm to include more about what the rhythm pulses and impulses are doing.

I believe that this concept or idea could be interesting and helpful to students. It might provide a way of broadening the comfort zone of some students who are making choices about how to precisely execute rhythms on the page. If so, that would probably be through allowing choices about freedom of rhythm, bending and stretching the notated rhythm to feel more like an essential part of the rhythm itself. It might also provide me or any teacher with a way of helping the student to think about interpretive rhythmic choices without simply suggesting details of those choices to the student. I am now eager to work with a student on this piece!
played purposely and quite freely. I learned a lot from her in this respect. I was left wondering what the real source of the uncalled-for carping criticism was. Did that colleague have a bad experience with the person with whom I was working? Or was her criticism really on B. H. Haggin. As best I remember, it had been a case of mistaking intentional, interpretive rhythmic freedom for an inability to count?

This latter idea always intrigues me and can be confounding. How do we know whether something that we hear (as to rhythm, for the purposes of this discussion) that departs from the most literally accurate is a mistake or a purposeful gesture? What different attitudes do we bring to such an event if it is one or the other? Is there a gray area in between? The attitude that we bring to mistakes that our students make is pretty clear—it is part of our job to point them out and help the student to understand what the problem is, how to correct it or to avoid similar things, and so on.

But what if the student says, “No, I meant to do that?” There is a strong pull to ask why and to accept that any deviation from what seems to be on the page is all right if there is a good reason. The discussions that arise from grappling with situations like this can be very fruitful indeed, but I have always thought that it is too restrictive. I hope that the concepts I will discuss next time can be used to help students understand what is going on rhythmically when they feel the pull to do something other than what seems to be the literal meaning of the notation but cannot express why. Furthermore, I hope that this can also help teachers address this situation with students without simply dictating outcomes.

I am reminded of a review that I read once of Joseph Szigeti’s recording of the Bach sonatas and partitas for violin. I apologize, as I have been unable to find this review, an unusual issue for the internet era. I am certain that it was written by H. Hagen. As I remember, Hagen liked the recording and got a lot out of the playing and the pieces. But he also felt that the pieces themselves were not very interesting, that Szigeti, with his rhythmically free and idiosyncratic approach to Bach interpretation, had made great music out of pieces that were intrinsically dull exercises. I believe that this assessment was not as unexpected at that point in history as it would be now, though I do not agree with it. It seems to cast an interesting light on rhythm in performance. The reviewer’s perspective was that the player’s striking rhythmic choices were what we might call “wrong” in the sense that they were not really based on anything intrinsic to the music. They were imposed upon the music and thereby made the music great when it really was not. Is this a good situation or a bad one? How would we react if we thought we heard this happening with our students?

The last item that I mention here is an observation that I made while driving recently. I rolled down the window and shortly thereafter heard the sound of two cars passing me in quick succession going the other way. There were two whooshing sounds probably about 0.7 seconds apart. There had not been any cars ahead of them for a while, nor were there any following behind. So the two sounds were isolated. Although translated into the terms of musical rhythm this was just two notes out of any context, and it immediately evoked for me a very specific moment, namely the opening of Beethoven’s Sonata in E Minor for piano, opus 90 (Example 5). The two car sounds seemed to deliver the rhythm of this opening gesture. Why and how? Two notes in a row is so commonplace in music that it is almost silly to evoke a specific instance of it as a thing in itself at all! Even if the two cars sounded clearly like an upbeat and a downbeat, that hardly narrows things down at all. And it cannot be harmony or sonority—what I heard had no pitch or harmony, and the sonority was that of a couple of cars. So what made that passage come into my head? I do not have an answer, but it adds to my sense that there is something more to rhythm than what we see notated on the page or can describe in words.

A special note: I will be playing selections from J. S. Bach’s *The Art of the Fugue* on harpsichord as part of the New York City concert series Midtown Concerts on Thursday, October 28, at 1:15 p.m. at the Church of the Transfiguration, 1 East 29th Street, New York, New York. I take the liberty of mentioning this since I have written extensively in these pages about my Art of the Fugue project. This will be the first public manifestation of that project and my first public concert in two-and-a-half years. If any readers can make it, I would of course be overjoyed to see you there!

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com.
Five manuals? Are you kidding?

Most organs around the world have two manual keyboards and a pedalboard. Three manual organs are common, as are “four-deckers,” especially in big cities, but organs with five manuals are rare. What on earth do you do with five manuals? You only have two hands, and while clever organists can play two key-boards at once by “thumping down” a melody, the cleverest could not possibly manage more than four at a time. Can you even reach the top keyboard?

During my career of servicing organs, I always noticed that the top keyboard of a four-manual console is considerably less wear than the others. In fact, when restoring an organ console, it is possible to swap the top manual for the lower one. It is laziness or just more comfortable and convenient to couple the fourth-manual Solo division to a lower keyboard? A console with five keyboards is certainly connected to a very large organ, so it is always a bewildering thing with hundreds of knobs, lights, pedals, pistons, indicator lights, and gadgets not found on more usual consoles.

I am thinking about five-manual organs because in the last two weeks I have visited three of them: the Austin in Merrill Auditorium of City Hall in Portland, Maine, the Kilgen at Saint Patrick’s Cathedral in New York, and the Aeolian-Skinner at Saint Bartholomew’s Church in New York. The three instru- ments are radically different, each with a distinct personality, and each was demonstrated by a brilliant “house” organist with a particular point of view.

Vacationland

My wife Wendy and I divide our time between homes in New York City and coastal Maine. New York is a bustling, booming metropolis alive with culture and variety, hugely regaining its life after the horrors of Covid, and in Maine we are in a verdant rural area alive with the beauty of the ocean and the continual sounds of wind and tide.

The population of New York City is 8.5 million people. 1.63 million of whom live downtown within the boundaries of Manhattan, which is 71,125 people per square mile. The State of Maine has 1.34 million residents, 300,000 fewer than Manhattan. Maine covers 35,855 square miles, so the population density is about thirty-eight people per square mile. When we were in New York for the first time after our Covid exile, I commented to Wendy, “We’ve seen more people in the last three blocks than in the last fifteen months.”

Portland is the largest city in Maine with about 66,500 residents—there are probably blocks in Manhattan with more people—but it is a beautiful city with a symphony orchestra, several fine choral societies, an art museum, opera, and ballet, and one of America’s two active municipal organists. James Kennerley presides over the 104-rank Austin organ in Merrill Auditorium, a gift to the city by Portland native and publishing magnate Cyrus H. K. Curtis. Curtis gained his middle initials from Hermann Kotzschmar, a brilliant organist and conductor who was the center of the musical life of Portland at the turn of the twentieth century, and the great and good friend of Curtis’s father. He memorialized Kotzschmar with the gift of the organ, dedicating it to the city as the Kotzschmar Organ. Today, a nonprofit group called the Friends of the Kotzschmar Organ (FOKO) maintains and promotes the organ.

On June 14, 2021, the FOKO board held its annual meeting in person, the first non-Zoom meeting since “before.” We met in the large rehearsal hall of Merrill Auditorium, so there was plenty of space to comply with the city’s requirements of masks and social distancing (Should we call that MSID for simplicity?). It was a joy to see friends and col- leagues, to choose elbowed and list bumped over handshakes, and to discuss the business of the organization. After the meeting, municipal organist James Kennerley treated us to a half-hour recital on the great organ. We sat in folding chairs on the auditorium stage, up close and personal with the vast and mighty instru- ment as James demonstrated how he has learned to adapt the music of Bach to its resources. He is widely known as a probable master of organ improvisation, and noted that his teachers would have question- ed his registration when he played a brief chorale prelude on the Harp alone.

The Kotzschmar Organ has six manual divisions (Great, Swell, Orchestral, Solo, Antiphonal, and Echo) and originally had a four-manual console in the well-known Austin style with stop tablets and the “ka-chunk” combination action. The five-manual console was built in 2000, allowing more complete control over the organ. Why do you need five manu- als? Obviously, you don’t. But imagine allowing more complete control over the instrument is on ten inches of wind pressure—and the big 32’ voices really shake the place. It is unusual to hear such a large organ in such an intimate space. James’s appointment as municipal organist immediately followed the comple- tion of extensive improvised choral fantasia- tion of extensive improvised choral fantasia, I find the fifth manual gets most use when improvising.

In Portland, the top manual gets more use than most similarly sized consoles. Be- cause it controls, by default, the Antiphonal and Echo divisions, there is a logical spatial separation of manual and pipe location (the main case vs. 100 feet up in the ceiling!). Additionally, because it is truly conceived as an orchestral instrument—every manual division has something important to offer to the ensemble sound—I find that I’ll of- ten use the four “main” divisions coupled together. Having that fifth manual available saves having to worry about Unions Off, etc. Reminded of the North German tradi- tion of extensive improvised choral fantas- sia, I find the fifth manual gets most use when improvising.

He went on to say that when he was an apprentice organist at Saint Paul’s Cathedral in London, they reserved the fifth manual “almost exclusively” for the West End trumpets, not the sort of thing we want to forget having collapsed down to another manual, especially given the console placement where the organist would be the last to hear! “Fifth Avenue”

Saint Patrick’s Cathedral, located at Fifth Avenue and Fifty-second Street, is among the largest ecclesiastical buildings in the United States and is the second largest in New York. It is an important tourist destination visited by more than 3.5 million people each year. During my visit in the waning days of Covid restrictions, there were hundreds of people walking about both during and between Masses. The organ was originally built by Geo. Kilgen & Son and now has 116 stops and 142 ranks, located in a huge gallery at the west end, under the rose window. The interior of the church is 332 feet long and 174 feet wide at the transept. (The Cathedral of Saint John the Divine on the Upper West Side is 801 feet long and 138 feet wide at its front door.)

Merrill Auditorium seats about 1,900 people in a classic concert-hall layout with two balconies. I do not know the exact dimensions of the hall, but I will guess that no seat is more than 150 feet from the organ, and many are within 100 feet. It is a powerful organ—most of the instrument is on ten inches of wind pressure—and the big 32’ voices really shake the place. It is unusual to hear such a large organ in such an intimate space. James’s appointment as municipal organist immediately followed the com- The Kotzschmar Organ has six manual divisions (Great, Swell, Orchestral, Solo, Antiphonal, and Echo) and originally had a four-manual console in the well-known Austin style with stop tablets and the “ka-chunk” combination action. The five-manual console was built in 2000, allowing more complete control over the organ. Why do you need five manu- als? Obviously, you don’t. But imagine allowing more complete control over the instrument is on ten inches of wind pressure—and the big 32’ voices really shake the place. It is unusual to hear such a large organ in such an intimate space. James’s appointment as municipal organist immediately followed the comple- tion of extensive improvised choral fantasia- tion of extensive improvised choral fantas- sia, I find the fifth manual gets most use when improvising.

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the organ loft, walked eighty feet to the Nave Organ, and another twenty-five to get to the place in the triforium where nave and transept meet, and there's a commanding view of the great crossing, nave, and north transept.

I was so thrilled at the building and the organ encourages one to play to the acoustics. Michael's hands are off the keys as much as on, he lifts his hands to separate notes, and indicates vast acoustics to connect them. It is light years from the practice room and from most usual church organs. There is nothing usual about Saint Patrick's Cathedral and its organ.

The fifth manual is home to the nineteen-stop Nave Organ that includes a principal chorus, a Gamba with Celeste, a little too much, it is not as easy to get to the place in the triforium where nave and transept meet, and there's a commanding view of the great crossing, nave, and north transept.

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The fifth manual is home to the nineteen-stop Nave Organ that includes a principal chorus, a Gamba with Celeste, a...
Drawings of eighteenth-century organ façades by Vilnius organbuilders

Part 1

By Girėnas Povilionis

Historical background

The Old and Rare Books Department at the library of Vilnius Academy of Arts, Lithuania, stores a unique collection of drawings and prints depicting works of art (e.g., altars) dating from the latter part of the eighteenth-century Būcie ryšuokai.1 This leather-bound album of drawings is believed to have belonged to the altar maker Jonas Danauskas, as one of the stamps contains his name and surname as well as the date 1878; there is a date inscription (1578 roku 24 lipca /July 24, 1879) on the inside back cover. Next to the date the drawings and prints are listed by the artistic style they represent, and a separate list of ten organ façade designs (numbers 6, 7, 9, 11, 13, 16, 18, 21, 23, and 25) is provided.

Judging from the different kinds of paper used to glue authentic drawings and prints as well as from the consistent and methodical style of list making and handwriting, similar to that of Danauskas, which the lists reveal, it can be assumed that the album was his. However, the altar maker most probably was not the first compiler of the collection; he just added his own altar drawings and other images to the old album of prints and drawings. Stamps on the front pages point to subsequent owners of the collection including Kaunas School of Arts (hardly legible), Kaunas Institute of Applied Arts, and from 1953, Vilnius Academy of Arts Library (the album has been part of the Old and Rare Books collection since 1982).

The album also includes some pages featuring ten authentic organ façade drawings dating from the latter part of the eighteenth century, and two organ façade prints cut from a French or German book, which are of inestimable value to the history of Lithuanian pipe organs. In fact, this manuscript is also significant to the European history of pipe organs at large. The Polish art historian Marcin Zglikinski began study of these drawings as far back as 1999,2 yet he did not manage to read and fully decode some of the authentic inscriptions. Therefore, there are certain inaccuracies in the published works by Zglikinski including inaccurate attribution of several organ designs to specific authors and erroneous or imprecise indication of some locations.

With light blue shading in some places, the organ designs were drawn in ink on paper with different watermarks, heraldic images on some pages, and regular illuminated lines on the other. The authorship of the drawings has not been fully determined, since the collection had several owners before it ended up in its current storage place. Yet, as we know, the architectural structure of an organ façade was inseparable from the instrument in the eighteenth century and was most often designed by the organbuilder. Therefore, it is likely that the drawings were made by the same organbuilders or were commissioned by them to be made after their own sketches. The authors' professional excellence is witnessed by an extremely detailed and masterful execution of even the finest lines. Based on the drawing techniques, handwriting, style, and factual circumstances, the designs can be separated into five groups that will be discussed further in the article.

Figure 1: drawing of organ façade number 18, 1763 (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3444)

Drawing numbers 18 and 21

Featuring the same architectural structure, drawing numbers 18 and 21 (Figures 1 and 2) date from 1763. The two-tower Baroque and Rococo façade composition is particularly common among works by Vilnius organbuilders. It consists of two tall semicircular towers at the sides of the façade, a lower triangular tower in the center, and two intermediate flats, curving upwards (a similar façade composition, albeit from a later period, can be seen in drawing numbers 16 and 25). A symmetrical decorative façade design distinguishes drawing numbers 18 and 21 from the other eight designs, in which façades exhibit a lack of symmetry, with the left side being slightly different from the right one. Stylistically, these drawings are identical, undulating plant motifs, typical of late Baroque, are combined with dynamic and pliable lines characteristic of the Regency style. (It is important to note that in Lithuania the Regency forms remained popular even for a few decades later than in Western Europe.) These drawings differ from each other in terms of decoration. Drawing number 21 features a group of music-making angel statues: an angelic baby in the middle is playing the flute while the other two on the sides are trumpeting. Bands of ornaments run over the base of the towers and the top of the pipes while the sides of the big towers are decorated with hollow garlands. A little angel atop the central tower is flanked by elegant vases dotted with tiny flowers, and imposing lacy wings sit on each side of the façade. Instead of music-making cherubs, the three towers of the façade are topped with wavy crowns featuring oblong cartouches in drawing number 18.

When it comes to the layout of the façade pipes, we can see that each of the three towers has seven metal pipes, even though in reality, in similar Baroque and Rococo façades of Lithuanian organs, groupings of five pipes were more common. Furthermore, both drawings display pipes in incorrect proportions. This suggests that the drawings were made by an artist rather than by an organbuilder. The authors of the two designs or organ makers who built organs from these drawings have not been identified. However, the surviving authentic inscriptions on the drawings provide us with some useful information, which allows attributing the designs to the duo of Vilnius organbuilders, Joachim Friedrich Scheel and Ludwik Klimowicz.

At the bottoms of drawing number 18 there are two authentic eighteenth-century records, made in the Polish language, around the same time. They suggest that around 1763 a ten-voice organ for Ratnycˇia (?) Church might have been built using the design. A record in the left-hand corner reads:

X. A. Dominik Grzybowski
P. M. Ten abrys do kościoła Rotnieckiego (?) ...

while one in the right-hand corner reads:

Ru. P. 1763
D. 27 Maia
Według tego abrysu ma być Organ swojego zdania głos 10...
The second inscription is very worn and hardly legible:
Ten abrys [. . .] y według onego . . . Duniłowickich Jak sko [. . .] Zeholiowski.6
The third inscription also refers to a contract:

The analysis of the three pieces of text in drawing number 21 makes it possible to assume that around 1763 (based on the confirmed date of a similar drawing number 18, drawing number 21 may date from circa 1763, too), organbuilders entered into an agreement to build an organ in the Dominican Church of the Holy Trinity in Dunilowicze (the contract was signed by [Reverend?] Zeholiowski). The façade of the organ in the Dominican Church of Saints Philip and Jacob, the Apostles, Vilnius (Figure 3), is almost identical to design numbers 18 and 21. The church research report says that an eleven-voice organ was made between 1763 and 1765 by Friedrich Cheel8 (most likely, Joachim Friedrich Scheel), which makes it possible to link drawing numbers 18 and 21 to Scheel. Moreover, association of drawings numbers 18 and 21 with Scheel denies Zglin´ski’s hypothesis attributing the four organs in the Dominican Church of Saints Philip and Jacob, the Apostles, Vilnius, Ratnycˇia Church, Saint John’s Church in Nesvizh, and the Church of Dunilowicze to Gerhardt Arendt Zelle. (This is because Zelle died in 1761, whereas drawing numbers 18 and 21 date from 1763.) Zglin´ski provided one more misunderstanding regarding the location mentioned in drawing number 18. According to the analysis of inscription, I have to clarify...
that it is Ratnycˇia, not Krineixas as stated in the work by Zglin´ski.9

**Drawing number 11**

Drawing number 11 depicts a highly distinctive façade design (Figure 4). Pyramid-shaped, the structure displays asymmetrical ornamentation: a figure of a winged angel with a trumpet on the left-hand side, a cherub playing the flute on a carved wing slightly lower, and one more little angel with a curved horn above the rocaille-decorated cartouche at the very top of the façade. Instead of a statue, there is a vertical carved element on the right-hand side. The drawing may date from around 1761, as it resembles the façades of the organs in Saint Catherine's Church and Saint Theresa's Church in Vilnius (the only authentic part of the Saint Theresa's Church organ façade is its centerpiece consisting of five elements, Figures 4a and 4b). The architectural structure of the organs is almost identical, with the only difference noticeable in the cornice profiles and the volute scrolls. The organ of Saint Theresa's Church (Figure 4b) conveys the plasticity of intricate carvings that the design number 11 exhibits. Apart from the trumpeting cherubs, the façade of the organ in Saint Catherine's Church features a statue of King David playing a harp. (The photo of the organ façade in Saint Catherine's Church shows damaged angel figures with no trumpets in their hands anymore, Figure 4a.)

Written records attribute the organ of Saint Catherine's Church (1761) 10 to Vilnius organbuilders Scheel and Klimowicz, whereas similarities shared between the organ façade in Saint Catherine’s Church and that in Saint Theresa’s Church make it possible to attribute both instruments to the same organbuilding duo. Correspondingly, drawing number 11 can be linked to these organs and their makers. Precision in the drawing of the cornice profiles and the keydesk suggests that the author was competent in architectural drafting and knew the specifics of the organ; therefore, the drawing was most probably custom made and served as a basis for building the above-mentioned organs.

**Five drawings, numbers 7, 13, 16, 23, and 25**

Five drawings, numbers 7, 13, 16, 23, and 25 (Figures 5–9), were presumably made by or with the participation of the same person, since they were carried out in the same manner with the only difference noticeable in the geometric outline. In drawing numbers 13 and 25, cornices of the convex towers form a single straight line, in numbers 16 and 23 they appear bent,11 and design number 7 displays a combination of both features. These drafts were completed a few decades later than drawing number 11 depicting a pyramidal façade. It is noteworthy that design numbers 13, 16, and 25 represent small façades of the Vilnius organbuilding school suitable for instruments with seven to ten voices. (An addition of flats at the sides of the façades would make them suitable for bigger instruments with ten to fifteen voices.)
On the reverse side of these drawings there are some fragmentary inscriptions pointing to the location of organs built following the drawings. For instance, an inscription in Polish on drawing number 13 reads:


Here the date of December 22, 1794, the priest J. Lachowicz (Hachovicz?), and the Church of Bogdanovo are mentioned. The same church is referred to in drawing number 25:


and another text reads:

Abrysu [. . . further handwriting is badly labeled and illegible]

These records show that in the last decade of the eighteenth century this drawing might have served for building an organ in the Church of Bogdanovo; the name of a priest Gechowicz is mentioned. It is likely that design numbers 13 and 23 are distinguished by the elevated central tower, which is a rare case among Lithuanian organ façades. The façade featured in drawing number 13 bears some resemblance to that of the organ in Vilnius Calvary Church (Figure 5a, c.1780) as well as organ façades in Hieronimy Church (Figure 6a), and in the Parish Church of All Saints in Navahrudak (Figure 6b). If we added outer flats to the façade depicted in drawing number 7 (Figure 5), the structure would resemble that of the organ in the Bernardine Church of Druiya. Drawing number 23 is thought to have served for building the organ in Vilnius University Aula Parva (Figure 7a, end of eighteenth century); the organ in Skaruliai Church (end of eighteenth century) also has a façade of a similar structure (Figure 7b).

Concave, polygonal, protruding towers on both sides of the façade and a triangular tower in the center (the towers are joined together by flat planes, slightly curving at...
The top) are the key components of the façade structure depicted in drawing numbers 16 and 25 (Figures 8 and 9). The lateral wings, central cartouche, and cartouche shields of the façade featured in drawing number 16 are decorated with stylized Rococo ornaments and plant motifs, which were widely used at the end of the eighteenth and at the beginning of the nineteenth century. With graceful consoles at their foot, the façade towers in drawing number 25 are crowned with vases on massive pedestals.

The surviving organs as well as authentic records prove that these two-tower façade designs were implemented. For instance, an inscription on the reverse side of drawing number 16 witnesses that the design might have served for building an organ for Nemunaitis Church (neither the church nor the organ have survived):

abyş Organu do Kościola Niemonjczykego.

The adjacent hardly legible inscription points to another church:

tenizy dory ... do Kościal[a] Zad(z... (unidentified location).

The façade structure featured in drawing numbers 16 and 25 is typical of the Vilnius organbuilding tradition; therefore, quite a few organs that have survived bear resemblance to it. Yet none of the organs displays the exact likeness of architectural and decorative elements to those depicted in the drawings. Notable examples include organs built at the end of the eighteenth and at the beginning of the nineteenth centuries in Notėnai Church (Figure 10a), the Roman Catholic Church of Saint Nicholas, Vilnius (Figure 10b), Vidos Church (Figure 10c), Suvažiulis Church (Figure 10d), Kavarskiai Church (Figure 10e), Senukaičiai Church (Figure 10f), Saint George’s Church (Figure 10g), and Saint Joseph’s Church in Kėdainiai (Figure 10h), as well as in the churches of Joniškės (Figure 10i), Gačė, Medininkai (Figure 10j), Pivošiūnai, Rozaliniai, and Skarčiai. Larger and wider versions of the design can be found in Saint George’s Church and the Church of All Saints in Vilnius as well as in the churches of Jiezus, Joniškis (Molėtai District), Jūžintai, Siesikai, Seda, Šėduva, Tverai, and elsewhere.

To be continued.
Notes

1. Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344.


3. “Rev. Dominik Grzybowski. It is designed for Ratnycˇia (?) Church [. . .]”

4. “Following the structure depicted in this drawing, a stationary ten-voice organ should be [completed] on May 27 in the year of Our Lord 1763 [. . .]”

5. “Based on this outline [design] a contract is made to build [an organ] to Saint John’s Church, Rev. Ignacy Lia[cho]ński [. . .] Radkowicz (?).”

6. “This drawing [. . .] and following it [. . .] Dunilowicz like [. . .] Zeladowski.”

7. “The current organbuilding contract sets the date of April 25, 17[??].” Rev.

Dominik Kochanski, Prior of the Dominican Order, Nesvizh.”


11. The lower part of drawing number 25 is not visible as it has been cut off and moved to the reverse side of the drawing.

12. Bogdanowo is in the surroundings of Ashmyany, Belarus. A 1772 record mentions that Saint Michael’s Church of Bogdanowo belonged to the Alieni Parish.

13. The organ was destroyed by fire together with the church in 1970.

Dr. Gironis Pardonis is associate professor at the Lithuanian Academy of Music and Theater. He is a senior specialist at the Center for Culture Heritage, an organ historian, researcher and restorer, and gives lectures at the Lithuanian Academy of Music and Theater and Griegus Center for Church Music Studies. Since 2012 he has been a member of the Commission for the Certification of Movable Cultural Property Restorers. A more complete biography will appear with the part 2 of this series. For more information: www.vargonai.com.

Additional drawings and photographs follow on pages 20 and 21.
Eighteenth-century organ documentation

Figure 8: drawing of organ façade number 16, second half of eighteenth century (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344)

Figure 9: drawing of organ façade number 25, second half of eighteenth century (Old and Rare Books Department, Vilnius Academy of Arts Library, Inventory No. 3344)

Figure 10a: unknown master, Notėnai Church, beginning of nineteenth century

Figure 10b: unknown master, Roman Catholic Church of Saint Nicholas Vilnius, c. 1770

Figure 10c: unknown master, Vidsodis Church, c. 1807

Figure 10d: unknown master, Suvalkšnės Church, c. 1782
Figure 10e: unknown master, Kauntauciai Church, c. 1815

Figure 10f: unknown master, Semeliškes Church, 1781

Figure 10g: unknown master, Saint George’s Church, Kedainiai, c. 1790–1770

Figure 10h: unknown master, Saint Joseph’s Church, Kedainiai, c. 1790

Figure 10i: unknown master, Joniškėlis Church, 1803

Figure 10j: unknown master, Medininkai Church, last quarter of eighteenth century

Scattered leaves … from our Sketchbook

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St. Simons Island Presbyterian Church, St. Simons Island, Georgia

St. Simons Island is a coastal community with roots that include coastal Indian tribes, the Spanish occupation, pre-Revolutionary War America as part of the original American colonies, and John and Charles Wesley preaching on this island under the majestic oak trees. In more recent years it has developed into a coastal retreat that is known colloquially as part of the Golden Isles. As a point of reference, this part of Georgia has been placed in reflection for the Schlueter family for years.

It is in this setting that our work with St. Simons Island Presbyterian Church began several years ago. The original organ, built in 1984, was a modest 23 ranks in size divided up into a three-manual specification. It was prepared for a number of additions that had not been completed. Unfortunately, the environment on an island location can prove difficult on mechanical systems, and the console was failing. With its condition and reliability in question, the church sent out a query about replacing it with a new console and replacement of its electrical system and relays.

We met with the church about the organ, we discussed their current needs as well as future plans and aspirations. Central to their planning was a major architectural change and enlargement of the church. While this would possibly be in the offing, we knew that future needs had to be framed into our design of a replacement console.

We built a three-manual terraced console that would be able to control the new instrument but also would be prepared for a new future instrument and enhanced specification. Its low profile allowed an easy sightline to the choir and congregation, which the former console never had, and portability with inbuilt castors. The console was built of mahogany with oblique drawer knobs turned out of African blackwood. The control systems we used allowed us to support the future specification, and could be programmed to support a larger and differing specification in the future.

It would be several years between the initial contact and the new console and the rebuilding of the church, but with the passage of time this became a reality. Our staff worked with the church architect to redesign the chancel area space for a larger, more complete instrument.

When the church moved forward to renovate and enlarge their sanctuary, future plans that we considered when the new console was built proved fruitful as a guide to the design of the new organ in its specification and space requirements.

The design of the new church sanctuary sought to use the basic shell and core of the church while providing a much more expansive chancel and wider transepts. This was achieved with additional seating while keeping a worship space that feels intimate.

The former instrument did not have any visible pipes and was behind a grille. Early on it was decided that there would be a visual element in the new organ with the inclusion of speaking façade pipes. The visual design of the organ was two-fold: the lower portion of the organ case was to act as a rear wall to focus the choir, the upper portion of the case has a cantilever that not only breaks up the flat planes of the organ case but also allows a slight shelf to sonically project the organ forward of the choir, clergy, and celebrants. The people in the chancel can hear the organ, but importantly do not have to take the brunt of the organ during large congregational registrations.

The ceiling height in the church did not allow for 16' pipes. We designed the pipes to be overlength and back-slotted to give the S Principal and S Octave more lift than the façade otherwise would have had. The organ case pipes are built of polished aluminum and follow the fall of the ceiling. The varying-length toes of the façade pipes provide a gentle reinforcement to the other axes in the sanctuary. The polished pipes do not act like mirrors; rather, they take on and subtly reinforce the natural lighting hues of the church. The end result of design is a pipe façade and case that not only is acoustically functional for the organ but also one that forms an elegant visual backdrop for the suspended cross.

To support tuning stability, the interior layout of the organ was designed to place the majority of the pipework on the same thermocline. The divisions' orientation has the swell on the left, the Great in the center with the Choir behind it, and the Pedal on the right. The expression boxes were designed to allow the organist to hear the entire range of degrees of expression through bi-directional use of the expression shades with multiple expression motors. This allows the organist to hear the organ in the same fashion it is heard by the congregant in the pews.

The new specification we designed was to have more tonal resources for choral and congregational accompaniment, more specification weight around an 8' pitch center, and additional palettes of color. For use with choir and soloist, we envisioned an instrument with a large number of resources under expression. This allows even large registrations to be fully contained when text painting under the choir.

We knew that the church would use the instrument in outreach through public concerts with choir and organ. While the organ is fundamentally designed to support the music needs of the church service, the island that this church sits on supports a population with a rich arts community. In addition to the sacred use of the organ, we sought an enhanced ability to support a wider body of organ repertoire of many different periods and styles.

### GREAT (Manual II)

- 16' Pommer (Choir)
- 8' Prince (digital)
- 4' Posit (digital)
- 2'/135' Contra Flôtre (digital)
- 4'/22' Violin (digital)
- 8'/16' 32' Clarinet (digital)
- 16'/32' Marimba (digital)
- 2'/4'/8' Doublebass
- 4'/8'/16' Trompet (digital)
- 2'/4'/8' Unda Maris (digital)
- 4'/8'/16' Fagotto (digital)

### SWELL (Manual III, enclosed)

- 16' Contra Voica (digital, from 8' Voica)
- 8' Voica da Gamba
- 8' Voica Celeste (digital)
- 5' Muted Voiles II (digital)
- 4' Rohflûte
- 4' Principal (digital)
- 2'/4'/8' Koppelflûte
- 2'/4'/8' Nazard (digital)
- 4' Flageolet
- 4' Hohlflöte (digital)
- 2'/4'/8' Terce
- 8'/16' Quint (digital, from 8'/16' Quint)
- 8'/16' Tenor (digital)

### PEDAL

- 32' Contrabass (digital)
- 16' Principal (digital)
- 16' Subbass (digital)
- 8' Subbass (digital)
- 4' Contra Fagotto (digital)
- 8' Flute Celeste II
- 4' Octave
- 4' Doumbek
- 4' Trumpet (Swell)
- 4' Trompete auf Chanteau
- 4' Fanfare on Great
- 4' Fanfare Off Choir
- 4' Fanfare (digital, prepared for pipes)
- 8' Principal
- 8' Flute Celeste II
- 4' Octave
- 4' Doumbek
- 4' Trumpet (Swell)

### CHOIR (Manual I, enclosed)

- 16' Pommer
- 8' Helgedeckt
- 4' Gedekt Pommer
- 8' Erzahler Celeste (digital)
- 4' Gedekt Principal
- 16' Contra Flôtre
- 8' Flûte Celeste (digital)
- 8' Quint (digital, from 8' Quint)
- 4' Flûte d’Amour
- 4' Posaune (digital)
- 4' Fagotto Clarion (digital)

### COUPPERS

- 8' Pommer (Choir)
- 8' Subbass (digital, from 8' Subbass)
- 4' Flute (digital, from 4' Flute)
- 4' Gedekt Pommer (Choir)
- 8' Subbass (digital, from 8' Subbass)
- 4' Flute (digital, from 4' Flute)
- 4' Fagotto Clarion (Swell)
- 4' Fagotto Clarion (Swell)

### Cover feature

The expanded chancel and transepts provide additional seating while maintaining the intimate worship space.
The new organ incorporates pipes from the previous instrument. This is an important consideration that we give gravity to in all of our work. Consider the gifts required to build an instrument. The generous people who give these gifts should have every hope and wish that their gifts continue to be honored. We cannot say it enough, stewardship is important.

Accordingly, in studying the previous instrument, we found that through divisional shifting of resources, along with revocing, repitching, and/or rescaling, that much of the pipework could and should be retained. In all about one-third of the resources in the previous organ were able to find a home in the new instrument. The final specification is 38 ranks with resources and colors that eclipse the previous instrument.

The Great division was designed with a well-developed principal chorus with the 8′ Hohlflöte in the Great is a chameleon that can take its place in the ensemble or be very effective as a solo device with the appropriate treble ascendence. The reeds of the Great are duplicated from the Swell. In this acoustic we chose English shallots with their “ah” vowel quality that proves very friendly in this acoustic. The Swell division features side opening shades into the Great to provide equanimity of revoicing, repitching, and/or rescaling, all of which allows a more seamless buildup of the organ crescendo.

The strings in the Swell and the Choir individually provide the necessary ether when required and when coupled together and drawing in the 8′ Muted Violes and the 8′ Vos Humana make an effective enclosed string organ. Again, in tipping our hat to a duality in stop design, the scale of the strings in both divisions allows them to act as small anchoring principals to the enclosed division choirs when drawn and thickened with the 8′ flute registers. The Pedal has several independent registers to support the independent contrapuntal voice. We also provided a number of manual-to-pedal duplexes to provide additional grounding to the pedal. Because of space requirements, we utilized custom digital voices for 1–12 of the 32′ registers and for 1–12 of the 16′ Principal. These digital stops are voiced to seamlessly fold into the pipe resources.

While we did save some pipework, our experience with the organ, guided by the current organ curator, convinced us that a new chassis should be considered. The church sits on an island with extremes of humidity, and there had been seasonal problems with the organ chassis in conjunction with the regular environmental changes. The new chassis included all new electro-pneumatic slider windchests, new unit windchests, a new winding system, new support structure, and new expression boxes and swell shades. The aforementioned console and relays built by our firm were recast for the new specification.

Just as we prepared for growth when we built a new console years ago, there are plans for additional growth. The console has controls for a Fanfare division that will provide additional foundation for congregational support and allow the addition of a solo reed. While not only visually dramatic, the solo reed, when added, will provide the appropriate “sending” for the numerous weddings hosted at this church.

The organ was built and installed during the pandemic. I know that all of us have differing trials that occurred during this past period of time. We were fortunate to have such a supportive church to work with along with supportive family and staff. We simply could not have accomplished the building and installation of this instrument without the help of so many. Their thoughts, prayers, and aspirations sustained and supported us. In the midst of the organ installation we were onsite during Ash Wednesday. With the fresh imposition of ashes on our foreheads, we were reminded that we come from dust and to dust we will return. It was comforting to know that as we take our place in history, our work will outlive us and continue to support the ministry, music, and worship at this church.

The members of this community of faith are to be commended for their dedicated and hard work. They sought to both preserve a worship space that was known while recasting it into a fundamentally new church. They diligently worked to provide a space that acoustically supports music and spoken word. In their work they excelled brilliantly.

Accordingly, in addition to my family and staff, I want to single out: Rev. Alan Dyer, pastor; Rhonda Hambright, director of music; Amy Bishop, organist; James Freeman, instrument curator; Tom Balzrrell, chair, building committee; Matt Hodgson, building committee; Karen Schmidt, building committee; Robert Ussery, Ussery-Rule Architects; Cory Rule, Ussery-Rule Architects; Joe Combs, project manager, Ussery-Rule Architects; Tracy Morelan, design architect, Ussery-Rule Architects; Dee Davis, decorator; Ryan and Raia Tyson, owners, Tyson Construction Company; Clack Miller, superintendent, Tyson Construction Company; members and friends of St. Simon’s Island Presbyterian Church.

The building of any instrument demands the efforts of a talented and dedicated team. Our team includes: Arthur E. Schluter, Jr., Arthur E. Schluter, III, John Tanner, Marc Conley, Patrick Hodges, Jeremiah Hodges, Marshall Foxworthy, Peter Dya, Rob Weaver, Kerry Binn, Al Schroer, Shane Dallon-Brown, Michael DeSimone, Dallas Wood, Joesy Davis, Preston Wilson, Clifton Frierson, Kelvin Cleatham, Ruth Lopez, Sara Cruz, Ruth Gomez, and Yolanda Sandeval.

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—Arthur E. Schluter, III
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Photo credit: Harlan Hambright
Builder website: pipe-organ.com/
Church website: www.aspres.org/
improvisation with Jeffrey Brillhart. He is also a graduate of the Cleveland Institute of Music where he earned his Bachelor of Music degree in organ performance and music therapy, pursuing organ studies with Todd Wilson. Von Behren is currently a doctoral candidate at Boston University College of Fine Arts where he studies with Peter Sykes.

Awarded the 2018 Mary Baker Prize in Organ Accompanying and the 2019 Richard Paul DeLong Prize in Church Music, Von Behren served as organ scholar at Trinity Church on the Green, New Haven, Connecticut, under the direction of Walden Moore, working with the Trinity Choir of Men and Boys and Choir of Men and Girls. Prior to his appointment at Trinity, he served for four years as organ scholar at Plymouth Church, United Church of Christ, Shaker Heights, Ohio.

Von Behren is the first organist to receive the Cleveland Institute of Music’s prestigious Darius Milhaud Award, given each year to a student who displays qualities of unusual talent and creativity, sensitivity, expressiveness, strong love for and dedication to the musical arts, outstanding musical achievement, and evidence of academic excellence,” and is a member of The Diapason’s 20 Under 30 Class of 2016. The winner of the Jack Kent Cooke Young Artist Award on National Public Radio’s (NPR) From the Top, his live radio performance reached over half a million listeners. He enjoys traveling and running half marathons continued as various superheros. For further information: www.davidvonbehren.com.

For bookings and information: concertartistcooperative.com.

Carillon News

The 28th Texas Regional Carillon Conference will take place October 22–23 at the University of Texas at Austin. Events include recitals by Austin Ferguson and Kimberly Schafer, a presentation by Alex Johnson (a member of The Diapason’s 20 Under 30 Class of 2021) on the structure of Roy Hamlin Johnson’s New River Nocturne, a presentation by Jesse Rutcliffe on reviving dormant carillons, and a masterclass by Carol Jickling Lens on improvisation with Jeffrey Brillhart.

Fruhatsu Music Publications marks its eighteenth year with complimentary scores for organ, choir and organ, and carillons—the latter being suitable for keyboards, plucked stringed instruments, etc. September’s publication is a four-verse setting of the Shaker tune SIMPLE GIFTS for carillon, followed by October’s offering, Variations on Veni Creator Spiritus: Prologue, Five Variations, and Finale for organ. Future issues will include an organ setting of “Amazing Grace” and Prelude and Fugue on a German Carol Tone Vesi Himmeli Hocx for carillon. For more information and access to an accumulative selection of free PDF booklet scores: fruhatsu.net.


Richard Sedcole and Paul Crome announce the publication of their English translation of the German book by Karl Bormann, Heimorgelbau—Organist Building Guide for the Amateur Builder of Tracker-action Pipe Organs for the Home. The new book also includes extracts from Bormann’s Orgel- und Spieluhrenbau, which were the workshop instructions of barrel organ builder, Ignaz Bruder. This combines all of Bormann’s writing for amateur organ-building in one book of over 200 pages. Heimorgelbau is written as a progressive text, starting the reader with instructions for a voicebox. Then follows a more elaborate three-stop Portative. The fourth stop, gives detailed instructions for a five-stop Positive. An extensive chapter guides the amateur through the process of voicing, and later chapters cover the scaling and design of trans- and three-manual instruments. The final chapter covers the design and construction of barrel organ. The extracts from Bruder’s book include detail on scaling and voicing for both flue pipes and reeds and the pinning of barrels. For information: richard.sedcole@scorch.co.nz.

Home Organ Building: A Guide for the Amateur Builder of Tracker-action Pipe Organs for the Home

Karl Bormann

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Variations on Veni Creator Spiritus: Pre-lude, Five Variations, and Finale

Ambrosius Mager on the Olten clock

Ambrosius Mager’s organ music

Variations on Veni Creator Spiritus: Pro-logue, Five Variations, and Finale

Home Organ Building: A Guide for the Amateur Builder of Tracker-action Pipe Organs for the Home

Karl Bormann

Impressionen

—from page 9

The Little Stars Summer Program, a music program for three- to eleven-year-old children in Falls City, in association with NPR’s From the Top and the Jack Kent Cooke Foundation. As a violinist, he has performed in orchestra festivals at Carnegie Hall and the Kennedy Center. He frequently serves on teaching faculties for American Guild of Organists Pipe Organ Encounters and various organ camps and festivals. In his spare time, he enjoys traveling and running half marathons continued as various superheros. For further information: www.davidvonbehren.com.

For bookings and information: concertartistcooperative.com.
**New Organ Music**


The art of transcription has long been a practice in organ music, as Bach, among others, often arranged works of other composers as well as his own. With the Schübler Chorales, one of his better-known sets of arrangements, Bach composed movements from his various cantatas and recomposed them for a single performer. Marilyn Perkins Biery has continued the work of Bach by searching out other lesser-known Herr Jesu Christ, du bist mein Leben; and Valet will ich dir geben chorales with the melodies scattered among the voices (right hand, left hand, and pedal). Each chorale is preceded by the tune it followed by an English translation. Each work also contains a brief note about its orchestration and liturgical use. The score is clear, easy to read. These works make a useful and appealing addition to the trio repertoire for use in church services and recitals and for teaching purposes.

—Steven Young, Bridgewater, Massachusetts

### Book Reviews

**They fly forgotten, as a dream...**

“Some lesser-known church musicians from the Victorian and Edwardian eras: They fly forgotten, as a dream...”

John Henderson and Trevor Jarvis


John Henderson and Trevor Jarvis (Hon. Librarian and Hon. Assistant Librarian to the Royal School of Church Music, respectively) offer here a valuable and insightful look into the lives and works of notable and obscure church musicians and composers from the Victorian and Edwardian eras. In the foreword by Daniel Cook (Master of the Choristers and Organist, Durham Cathedral), he mentions the divide between popular and unpopular literature composed between roughly 1840 and 1910 and how much of the literature is relatively unknown and remains to be rediscovered. Fortunately, the Royal School of Church Music has a very large archive of repertoire from this time period that is in public domain.

Composers such as John Stainer, Arthur Sullivan, Charles Villiers Stanford, Alfred Hollins, and T. Tertius Noble were not given much biographical attention in this period, yet their work is still readily available. The changing times and tastes have caused many of the composers from this period to become relatively unknown to twenty-first-century audiences.

The book is divided into three sections. The first is devoted to cathedral and collegiate musicians and includes information about Walter Alcock, Ivor Atkins, George Bennett, Hugh Blair, Herbert Breuer, Frederick Bridge, Francis Gladstone, Alan Gray, Basil Harwood, Charles Harford Lloyd, Bertrand Luard-Selby, Arthur Mann, George Martin, Parry, Varley Roberts, George Sinclair, Richard Terry, and Herbert Woodward.


What is perhaps the most valuable portion of this book is the accompanying CD for Appendix One that contains works by publishers and year of composition or copyright. The organ and choral music sections contain two hundred organ and choral scores that are worth perusing. All of the provided discography and texts are in public domain in the UK and EU, but readers in other countries will need to check copyright status in their location. Some of the organ scores include three of Lemare’s large-scale works: his Toccata and Fugue in D Minor, op. 98. Symphony in G, and Fugue and Fugue in E Minor, op. 99. The choral music portion of Appendix One includes suites of choral works including three sets of evening canticles by Breuer, three sets by Lloyd, and one each by Harwood and Lemare. The final section of Appendix One is a collection of over four hours of organ recordings of selected works performed by David E. Lamb on a digital virtual pipe organ using samples of notable organs in Hereford, Salisbury, and Peterborough cathedrals.

Appendix Two is devoted to English organ music serials from 1860–1915 that help promote new works for organ and harmonium. Appendix Three includes a table of organists’ works calculated through the online Bank of the Organ Inflation Counter for the organists mentioned in this book. The information is based on lists that were written and public domain probate records that offer a clearer picture of how times have changed from the late nineteenth and early twentieth centuries.

—Derek E. Nickels, Knafulworth, Illinois

### Reviews

**Christopher Babcock**

St. Andrew’s by the Sea, Hynnius Port

**Patricia Allen**

Grace Church New York

**Dean W. Billmeyer**

University of Minnesota

**Byron L. Blackmore**

Crown of Life Lutheran Church

**Steven Egler**

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2138 - The Principals of the Thing . . . an introduction to those pipes which provide organ music its unique voice and character.

2139 - Chorals . . . with and without hymn-tune themes, numerous composers, following the lead of the celebrated César Franck, wrote solo organ music titled ‘choral’.

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>9:30 pm</td>
<td>German Organistenchor Chorus, Dom, Merseburg, Germany</td>
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<tr>
<td>10:30 pm</td>
<td>Martin Rost, with instrumentalists and vocalists; Dom, Merseburg, Germany</td>
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<td>12 noon</td>
<td>Barry Jordan, works of Franck; Dom, Magdeburg, Germany 7:30 pm</td>
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<td>5 pm</td>
<td>Daniel Donner; Willibrordi-Dom, WeSEL, Germany 7:30 pm</td>
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<td>12 noon</td>
<td>Johannes Strobl, works of Bach; Klosterkirche, Münster, Germany 3 pm &amp; 5 pm</td>
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<tr>
<td>8 pm</td>
<td>Christoph Bossert; Frauenkirche, Dresden, Germany 8 pm</td>
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<td>30 OCTOBER</td>
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</table>
ADAM BRAKEL, Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., April 11: Toussieuc in F, Ode: Offeraite (Suite in a), Dandrieu; Fugue No. 12 in D (Fugues, et Caprices, à Quatre Parties), Robert-Delavie; Elves (Douze Pièces, no. 11), Bonnet; Concerto in d, BWV 596, Vred, altdir, tranzer. Bach, Introduction, Passacaglia, and Fugue, Willan; Sonata in C, Schuierer; St. Francis of Paola Walking on the Waves, Liszt arr. Bogg; Toccatà (Suite), op. 5, Duruflé.

CORRIDO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, May 28: Fantasy in E-flat, Saint-Saëns. Pas- cance for une infante défunte, Ravel, tranzer: Cavalli. Four verses on Ave Maria Stella (Vêpres du commun des fêtes de la Sainte Vierge, op. 18), Dupré, Pièce d’orgue, BWV 572, Bach; Danse Macabre, op. 40, Saint-Saëns, tranzer: Lemare. Prelude on Iam sol recidet igne, Simonds. Variations on Merck toch hoe sterck, Koe.

EDWARD CLARK, St. John’s Episco- pal Church, West Hartford, CT, May 2: Voluntary in A, Selby. Variations on the Waves, Shaw; Old Hun- dredth, Andante expressivo (18 Studies in Pedal Phrasing, op. 28), Festval Prelu- de: Buck; Meditation, Allen, Scherzo, Melody in A-flat, Shelley; Toccatina (Compositions for the Organ, op. 57, no. 6), Whiting.

MATTHEW DION, with Anne Pinkerton, oboe; First Presbyterian Church, Homer, OH, May 2; Toccatà Prima (Apparatus musico-organisticus), Muffat; Élevation, Tierce en taille (Messe pour les concerts), Couperin; Estampie Retrosve (Robert Bodged: Codes), anony- mous; Daphne (Camphuysen Manu- script), anonymous; Magnificat primum toni, Praetorius; Blagadue (Sonate VII in f. op. 127, BuxWV 140, Buxtehude; Wenn wir in hochstem Nitten sehn, BWV 543, Prelu- de and Fugue in a, BWV 543, Bach.

KATELIN EMERSON, Merrill Au- ditorium, Portland, ME, May 7: Etude Héroïque, op. 38, Larin; Naïades (Pièces de fantaisie, Quatrième suite, op. 55, no. 4), Viere, Pastorale, op. 19 (Six pièces d’orgue, no. 4), Franck; First So- nata for Organ, Price; Chanson de Mat- in, op. 15, no. 2, Elgar, tranzer. Brewer, Emerson, Fantasie-Improvisation auf der Ave Mari Stella (Cinq Improvisations, no. 4). Tourneire, tranzer: Duruflé; Sol- nata Eroica, op. 94, Jognen.


MALCOLM MATTHEWS, Cathed- ral of St. Philip, Atlanta, GA, May 9: Sonata V in D, op. 65, no. 5, Mendelssohn; Scherzo (Symphonie II in e, op. 20), Vi- erne; Prelude and Fugue in A, BWV 536, Bach; Cantabile, FWV 36 (Trois pièces pour grand orgue, no. 2), Franck; Fugue sur le nom d’Alain, op. 7a, Duruflé.

ROBERT MCCORMICK, Pine Street Presbyterian Church, Harrisburg, PA, May 23: Fanfares to the Tongues of Fire, King, Prelude on Engelberg, Hampton; Fantasia on Wonderes Love, Hurle; Prelude and Llafon, Robinson, Prelude and Toccatà on Kingsfield, Ber- nett; The Peace May Be Exchanged (Babyrie), Lockhart; Fantasy, Fughetta (Suite No. 1), Fnx. Prelude and Fugue in Union Domainary, Hancock; Improvis- ation on submitted themes.

JACK MITCHENER, Cathedral of St. Philip, Atlanta, GA, May 23: Hel- ena’s Wedding March—Organ Solo on the Bride’s Name, Aegus Dei (L’homme armé), Birck; Victimae Paschali Inferi non praevalebunt adversus te (Ex- quisitae Iniquitatis), Mulet, Serenade, op. 22, Bourgeois.

GREGORY HOMZA, Trinity Epis- copal Cathedral, Portland, OR, May 2: Wer aus den lieben Götter laßt宅al, BWV 642, O Lumen Gottes, unsechdel, BWV 618, Christ ist erstanden, BWV 627, Bach; Recercier, Still, Come Away to the Skies, Jerusalem, My Happy Home (Sacred Sounds), Shearing; Medita- tion, Acclamations (Suite Médicale, op. 56), Langlais.

JOY-LIELANI GARBUTT, St. Mark’s Episcopal Church, Berkeley, CA, May 9: Répons for the Royal Fireworks, op. 26, no. 3, Karg-Elert; Sicilienne (BWV 618), Bach.

RICHARD GRESS, Cathedral of St. Philip, Atlanta, GA, May 2: Preludes, BWV 510; Fugue and Variations, BWV 543; Etude Héroïque, op. 38, Larin; Chanson de matin, op. 15, no. 2, Elgar, tranzer. Brewer, Emerson, Fantasie-Improvisation auf der Ave Mari Stella (Cinq Improvisations, no. 4). Tourneire, tranzer: Duruflé; Sonata Eroica, op. 94, Jognen.

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ANDREW F. SHERANIAN, St. Paul’s Episcopal Church, Greenville, NC, May 26: Elegy, Still, Allein Gott in der Höh’ sei Ehr’, BWV 676, Bach; Spanish Suite, abbreviated; Scherzo (Symphonie III in f-sharp, op. 28), Viere.


NICHOLAS RENKOSKI, Church of the Gesu, Milwaukee, WI, May 9; Pre-lude and Fugue in G, BWV 541, Bach; Suite du second volume (Premier livre d’orgue), Clément; Fantasia in f, K. 608, Mozart; Apparition de l’Eglise Eter- ne, Messiaen; Adagio, Finale (Sympho- nie III in f-sharp, op. 28), Viere.

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PUBLICATIONS / RECORDINGS

From Frohaufer Music Publications: a four verse setting of the traditional Shaker tune, Simple Gifts, scored for carillon but easily adapted for performance by other instruments or ensembles. This PDF booklet is the first offering of FMP’s 2021–22 year of complimentary monthly issues. Please visit www.frumuspub.net to access this and numerous other scores for organ solo, organ and choir combined, and for carillon solo (or duet).


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PUBLICATIONS / RECORDINGS

Raven imports the CD Sigfrid’s Unbeaten Tracks, of music by Sigfrid Karg-Ellert and produced by by Fugue State Films in the UK with Graham Barber playing his own transcription for organ of Karg-Ellert’s Sonata, op. 46, originally for harmonium and infused with the B-A-C-H theme, in three movements and about 40 minutes in duration. Barber also transcribes and plays six character pieces by Karg-Ellert from the 33 Portraits of Composers, op. 101. The venue is St. Paul’s Church in Ulm, Germany, and its 1910 organ by the Link Brothers of Geingen-and-Brenz, Germany, enlarged in 2015 to 4 manuals and 86 ranks, retaining and adding Romantic stops. FSRCDD-016 $16.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and GIA Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant Baldaio Brasileiro by Richard Proulx, the AGO’s 2006 Composer of the Year, 300374, $25.00, 800/442-1398, www.giamusic.com.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—since American composers, played by American organists. Among its samples of recently restored Swedish organs, it’s a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at www.proorgan.com and search for “Nordic Journey.”

Raven has released “Prairie Sounds,” with Maxine Thevenot playing the 1930 Casavant of 57 ranks at Holy Rosary Cathedral in Regina, Saskatchewan, Canada. Works on the CD include several “first recordings: David L. McIntyre: Joyfully; Guillain: Récit de tierce en taille; Basse de trompette; Denis Bébard: Variations on Sine Nomine; Gilles Leclerc: Récit de tierce en taille; Philip Moore: Laudate Dominum*; Ruth Watson Henderson: Celebration; Dupré: Angélus; Frank Bridge: Adagio in E; César Franck: Prelude, Fugue et Variation, op. 15; Clara Schumann: Prelude & Fugue in D Minor, op. 16, no. 3; César Franck: Pièce Héroïque. Raven OAR-162, $15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

PUBLICATIONS / RECORDINGS

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run at least 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

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