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Editor’s Notebook

New year, new website

The staff of THE DIAPASON trusts that you had a pleasant holiday season. We wish each of you a happy and prosperous New Year! This issue commences our 110th year of bringing you news, features, events, and so much more.

Some of you have had the opportunity to experience our new website and its many expanded offerings. If you have not seen the new www.thediapason.com, you have no idea what you are missing! Expanded videos, improved picture quality and capabilities are just starters. We are working on a project to digitize and upload many past issues of the journal for your perusing. Please set some time in introducing yourself to our website, and come back to visit often!

2019 Resource Directory

With this issue, you will receive your 2019 Resource Directory. You will want to keep this handy border throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

Summer conferences, workshops, conventions, etc.

I spend much of this month and the next looking forward to summer, and I imagine many of you do, as well. In April, we will print our list of summer conferences, conventions, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event we should include, please be certain to send us this information this month.

Special Bulletin

Nominations are open through February 1 for our “20 under 30” Class of 2019. Submit nominations at www.thediapason.com/nominations, by email (to stephen.schnurr@sgcmail.com), or through postal mail (THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominations will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee’s name, email, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee’s accomplishments and why he or she should be considered. Please include your own name, title, and company/school/organization of affiliation. Submit your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominated cannot have reached their 30th birthday before January 31, 2019. Persons nominated in past years but not selected may be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2019 will take place in February; the winners will be announced in the May 2019 issue of THE DIAPASON.

Here & There

People

Gail Archer (photo credit: Stephanie Berger)

Gail Archer announces recitals and other musical events: January 13, Reformed Church, Bronxville, NY, 1/19, Organ Festival, Khanty-Mansiysk, Russia; 1/27, Our Lady of Grace Catholic Church, St. Petersburg, Florida; February 4, Grace & St. Luke’s Episcopal Church, Memphis, Tennessee; 2/10, St. Mark’s Episcopal Church, Berkeley, California; 2/24, St. Paul’s United Methodist Church, Louisville, Kentucky.

March 1, St. Peter’s Catholic Cathedral, Jackson, Mississippi; 3/10, Christ Episcopal Church, Bradenton, Florida; 3/17, Godwin College, Godwin, Indiana; 3/31, St. Joseph’s Catholic Church, Macon, Georgia; April 7, St. Paul’s Episcopal Church, Cleveland Heights, Ohio; 4/14, Cathedral of the Immaculate Conception, Denver, Colorado; 4/20, Vassar College, Poughkeepsie, New York; 4/26, Barnard-Columbia Chorus, Haydn, The Creation, Church of the Ascension, New York; 5/10, Japanese Episcopal Church, Tokyo; 5/19, St. Bede’s Episcopal Church, Menlo Park, California; June 2, Church of Santa Maria, San Sebastian, Spain; 6/8, Cathedral of All Saints, Albany, New York; 6/18, Episcopal Church of the Good Shepherd, Lake Charles, Louisiana. For information: www.gailarcher.com.

Franklin Ashdown has had new organ collections and chorale compositions published. Pastoral Psalm for Organ, a set of 11 free style and hymn-based compositions based on Psalm 23, is published by Augsburg Fortress. Communion Canticles, published by Sacred Music Press, is a collection of eight free and hymn-based pieces for Eucharist/Holy Communion. Two new choral compositions are Day Is Dying in the West (SATB and keyboard, for Lent/Ordinary Time), available from Paraclete Press, and Hush, My Dear, Lie Still and Słomienie, for mixed choir (SATB and keyboard, for Christmas), published by GIA.

David Jonies made his debut as soloist with the Milwaukee Symphony Orchestra playing the organ part in Symphonie III by Camille Saint-Saëns. He also performed recitals at the cathedrals in Albany, New York, and Milwaukee, Wisconsin, in Passau and Deggenau, Germany.

Franklin Ashdown

Holy Communion. Two new choral compositions are Day Is Dying in the West (SATB and keyboard, for Lent/Ordinary Time), available from Paraclete Press, and Hush, My Dear, Lie Still and Slumienie (SATB and keyboard, for Christmas), published by GIA.

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Germany, at Illinois College, Jacksonville, Illinois, and at the Basilica of St. Adalbert, Grand Rapids, Michigan, for the Grand Rapids Chapter of the American Guild of Organists.

St. John’s Lutheran Church, Orange, California (William Heide, minister of worship and music) hosted the organ and multimedia concert, From Sea to Shining Sea, on September 9, performed by Jeanine and David Jonies. The sanctuary of St. John’s houses a recently completed 5-manual organ by Ryan Ballantyne. For information: www.fromseatooshiningsea.net.

French organist Christophe Mantoux spent this past fall in Dallas, Texas, as the sabbatical replacement for Stefan Engels at Southern Methodist University. While in the United States, he also had two short residencies at Cornell University, Ithaca, New York, giving masterclasses and performing concerts. A third residency at Cornell is scheduled for March. Professor of organ at the Conservatoire Régional de Paris and the Pôle supérieur de Paris/Boulogne-Billancourt and titular organist at the Church of St. Séverin in Paris, Mantoux is now making plans for his next tour of the United States, to take place in fall 2019. For information, contact Penny Lorenz at 425/745-1316, penny@organists.net, or http://organists.net/.

The American Guild of Organists announces new competitions. As a fundraiser for the Humane Society she wrote her first opera, The Grumpy Duck, performed by Andrew and Megan Rose Potter. Her new organ symphony is due to be published in the spring and is dedicated to the American Guild of Organists. For information: www.melcot.com.

The 22nd annual Albert Schweitzer Organ Festival Hartford competition was devoted to high school aged organists and took place September 28–29 at Trinity College, Hartford, Connecticut. First Prize in performance was awarded to Eddie Zheng of New York, New York, a student of Paul Jacobs at The Juilliard School. Second prize was presented to Bruce Xu of Sloubsburg, New York, also co-winner of the Prize of the Audience. Emily Dawn Amos, a student at the Interlochen Arts Academy, Interlochen, Michigan, took Third Prize in the performance competition, and shared the Prize of the Audience. Other finalists in the competitions were Reilly Xu of New York and Justin Brueggeman of Tennessee.

Competition judges were Chelsea Chen, Renée Anne Louprette, and Benjamin Straley. Vaughn Mauren is artistic director of the Albert Schweitzer Organ Festival Hartford. The festival opened with a concert featuring performances by the judges and by Christopher Houdhian as soloist with members of the Hartford Symphony Orchestra.

The competition alternates years between high school aged organists and young professional organists, generally of university age. Judges for the September 2019 festival will be Diane Meredith Belcher, Thomas Murray, and John Rose, with $20,000 in prizes to be awarded. This year’s festival will open with organ and the full Hartford Symphony Orchestra on September 20 at the Bushnell Center for the Performing Arts in Hartford. For information: www.aosohartford.org.

On November 3, several organists gathered in St. Andrew’s Episcopal Church, Highland Park, Pennsylvania, to play a recital of music in honor of Charles Huddleston Heaton, who turned 90 on November 1. Heaton has led a life of music that started as a child, supporting his local church and funeral home in Centralia, Illinois. He earned his Bachelor of Music degree at DePauw University, Greencastle, Indiana, and his Doctor of Sacred Music degree from Union Theological Seminary, New York, New York, in 1957.

He became organist/choirmaster for Second Presbyterian Church, St. Louis, Missouri, where he served until 1972. He then served as organist/director of music for East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, for 21 years. He also was a lecturer of music at Pittsburgh Theological Seminary. Since his retirement from East Liberty, he has served as an organist and choirmaster for churches in Pittsburgh, including Trinity Episcopal Church, Calvary Episcopal Church, and others. He is a Fellow of the American Guild of Organists, serving the AGO as both a national councilor and regional chairman. Heaton has authored and edited books such as The Hymnbook for Christian Worship; A Guidebook to Worship Services of Sacred Music, How to Build a Church Choir; and authored articles in The American Organist; Clavier; and The Diapason.

Heaton donated to St. Andrew’s Church a fund to install a trumpet rank for the organ, which was featured in the recital. The performing organists are all friends of his and are serving in churches in Pittsburgh, including East Liberty and St. Andrew’s churches. A reception for the attendees was held after the recital.

The Grumpy Duck
Opera in one set
by Carol Williams

The Grumpy Duck
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Rhonda Sider Edgington
Organist
Holland, Michigan

Laura Ellis
Organist
University of Florida

Faythe Freese
Professor of Organ
University of Alabama

Simone Gheller
Organist/Recording Artist
Oconomowoc, WI

Justin Hartz
Pipe/Reed Organist
Philadelphia, PA

Sarah Hawbecker
Organist/Presenter
Atlanta, GA

James D. Hicks
Organist
Callison, NJ

Michael Kaminski
Organist
Brooklyn, New York

Angela Kraft Cross
Organist/Composer
San Francisco, CA

David K. Lamb
Organist/Conductor
Clarksville, Indiana

Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania

Yoon-Mi Lim
Organist/Lecturer
Dallas/Fort Worth, TX

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Pianist/Instructor
Washington, D.C.

Colin Lynch
Organist
Boston, Massachusetts

Philip Manwell
Organist
University of Nevada, Reno

Katherine Meloan
Organist/Faculty
Manhattan School of Music

Scott Montgomery
Organist/Presenter
Fayetteville, Arkansas

Shelley Moorman-Stahlman
Organist/Pianist
Lebanon Valley College

David F. Oliver
Organist
Morehouse College

Brenda Partman
Organist/Presenter/Composer
Cincinnati, Ohio

Ann Marie Rigler
Organist/Presenter
William Jewell College

Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK

Tom Winpenny
Organist/Choral Conductor
St Albans Cathedral, UK

Jason A. Wright
Conductor/Clinician
Hilton Head, South Carolina

Beth Zucchini
Organist/Harpischordist/Pianist
Sebastopol, California

Clarion Duo
Keith Benjamin, trumpet
University of Minnesota-Kansas City
Melody Stand, Elementary Music Specialist, Waterloo, Iowa

Rodland Duo
Viola and Organ
The Juilliard School/St. Olaf College

Christine Westhoff
& Timothy Allen
Soprano and Organ
Little Rock, Arkansas

R. Monty Bennett, Director (rmb10@aol.com) • Beth Zucchino, Founder & Director Emerita (bethzucchino@aol.com)
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Also newly available is the first print of Charles Villiers Stanford’s Vesper Piece for Organ and Orchestra (BU2900). The one-movement work from 1921 is Stanford’s only contribution to this genre. For further information: www.butz-verlag.de.


MorningStar Music Publishers announces new choral publications: Surely He Has Borne Our Griefs, by Kenneth T. Kosche (50-3105, $1.55), is scored for SATB a cappella or SATB and keyboard. Light of the World, by Karen Marrrelli (50-2820, $2.25), is composed for SATB, violin, and piano, Ate cerum corpus, by Paul M. French (50-6580, $1.55), is set for SSA a cappella, and Cre- ate in Me, by Michael Lees (50-3446, $1.95), is scored for SATB and piano. For further information: www.morningstarmusic.com.

Recordings

MSR Music announces a new CD release: Hampson Sister: All Around the Year. Featuring organist Michael Koe- nig performing on 1930 Skinner Organ Company Opus 823, relocated in 2013 by Orgelbau Klaas to the Evangelische Saarkirche, Ingelheim am Rhein, Germany. The works heard include 24 Chants for Vocal Sextet, ChB 5342, €8.90), by Johann Kuhnau, Katate zum Zorn, and “Tristis est anima ren,” “Gott hat uns nicht gesetzt,” “Ich will von meinen Taten zum Gott zu sprechen,” and “Graecia mea;” also by Kuhnau, Per divina bellezza, by Domenico Cimarosa, Adoration of the Holy Sacrament, by Handel, and Ave verum, by Domenico Scarlatti.

Appointments

Steven Ball is appointed director of sacred music for the Oratory of St. Francis de Sales, St. Louis, Missouri. The Oratory music program features a variety of repertoire spanning several centuries performed by several ensembles. The liturgies are conducted in Latin using the Extraordinary Form of the Roman Rite.

Steven Ball was educated at the University of Michigan where he later taught and served as university carillonneur and director of the Stearns Collection of Musical Instruments, the university’s Doctor of Musical Arts degree in 2007 as a student of Marilyn Mason. A former Fulbright Scholar to the Netherlands, Ball has worked in the world of canondalogy (the study of sacred music), as an organ consultant, for film, and as a theater organist. He has performed in the United States and abroad including the Netherlands, Germany, Belgium, France, Portugal, Ireland, Scotland, and New Zealand. He is appointed executive director of the Indianapolis Symphony Choir, Indianapolis, Indiana. Ball has served the Houston Symphony Orchestra as manager of the symphony’s annual giving groups and fundraising specialist for the symphony’s annual Ima Hogg Competition. Prior to his career in arts management, Ball was active as a professional singer with solo performances at the Metropolitan Opera, Los Angeles Opera, English National Opera, Minnesota Opera, and Houston Grand Opera, as well as with the Dallas and St. Louis symphonies, and the Bard Summer Festival.

Steven Ball announces the appointment of Floyd Higgins as Senior Design Engineer. Higgins rejoins the Austin team as the head of the design team. He graduated from Trinity College where he studied organ with John Rose, and from Yale University as a student of Thomas Murray. He worked for Austin Organs from 1988–1996 directly with President Don Austin and Vice President Fred Mitchell. For information: www.austinorgans.com.

Floyd Higgins is appointed executive director of the Indiana Symphony Choir, Indianapolis, Indiana. Higgins rejoins the Austin team as the head of the design team. He graduated from Trinity College where he studied organ with John Rose, and from Yale University as a student of Thomas Murray. He worked for Austin Organs from 1988–1996 directly with President Don Austin and Vice President Fred Mitchell. For information: www.austinorgans.com.

Scott R. Riedel & Associates, acoustic and organ consultants of Milwaukee, Wisconsin, announces the construction of a liturgical style organ for DeSales University in Center Valley, Pennsylvania; a new two-manual organ for the Congregational Church in South Glastonbury, Connecticut; solid state upgrade of the console and the addition of an organ and electric stop action. The project was initiated by the Sisters of Mercy at Park Cities Baptist Church, Dallas, in 1958. Works by Bach, Schumann, Jognen, Vierne, and others are included. For information: www.easttexaspipeorganfestival.com.

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Liam Bonner is appointed executive director of the Indianapolis Symphony Choir, Indianapolis, Indiana. Bonner has served the Houston Symphony Orchestra as manager of the symphony’s annual giving groups and fundraising specialist for the symphony’s annual Ima Hogg Competition. Prior to his career in arts management, Bonner was active as a professional singer with solo performances at the Metropolitan Opera, Los Angeles Opera, English National Opera, Minnesota Opera, and Houston Grand Opera, as well as with the Dallas and St. Louis symphonies, and the Bard Summer Festival.
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Harpischord Notes

By Larry Palmer

Notes in The DIAPASON: a bit of history

Siegfried Gruenstein, the founding editor of The DIAPASON, served for forty-eight years. The front-page tribute to him in the December 1959 issue celebrated the magazine’s fiftieth anniversary, begun with these descriptive words:

...a rare combination of competent organist and professional newspaper man, (Gruenstein) founded The Diapason in 1913 against the advice of his elders among organists, builders, and writers. That it grew and prospered steadily in this guidance was due wholly to his skill, his impartiality, his integrity and his tact. At first the principal purpose of the magazine was to represent the organ industry. However, it soon became evident that the organist and the organbuilder were so closely allied in their interests that the field should include both of them and that the paper would serve to bring the two more closely together.

In those early years the magazine expanded its focus in several directions, serving for a time as the official journal of the American Guild of Organists, for example. However, it was not until Frank Cundall, Gruenstein’s successor, took over the supervision of the magazine that the organ’s sister instrument, the harpsichord, was welcomed into its pages. The first person to take charge of harpsichord matters was Philip Treffgro (1929–2004) of Hartford, Connecticut, who published his first column in October 1967 (page 11). November’s column (page 13) featured the lute while a feature article by E. Power Biggs occupied the opposite page with his “Case for the Pedal Harpsichord.” Treffgro’s three columns of interviews with Denise Restout, Wanda Landowska’s companion and legatee, presented valuable information about the pioneer harpsichordist’s biography and legacy. (1968: March page 15, April page 23, May pages 14–15.)

I had made my DIAPASON print debut five years earlier, in November 1962, when the magazine published the feature article “Hugo Distler—20 Years Later,” based on research I was doing for my Doctor of Musical Arts thesis that I was busily writing while a student at the Eastman School of Music. My first guest contribution to Treffgro’s column, published in June 1969, was “Isolde Ahlgrimm as the Widow Bach” (page 15), followed in October of the same year with my report on the second Bruges International Harpsichord Competition (pages 10–11). Meanwhile, in July 1968, Treffgro’s column featured an interview with Boston-based composer Daniel Finkham (page 8).

Treffgro wrote an informative column about Arnold Dolmetsch’s collaborations with the Chickering Piano Company as they produced harpsichords and other early-music instruments (November 1968, page 12, with continuation in the December issue, pages 10–11), which proved to be his swansong, for he resigned from harpsichord column responsibilities at the beginning of January 1969.

During 1969 harpsichord news items were solicited from our readers, who were instructed to send them to the editorial staff of The DIAPASON. In May I submitted another feature article about Hugo Distler’s Harpsichord Concertos (pages 12–13), and in September 1969 an announcement and my picture appeared on page 25, with the information that, from henceforth, I would be “the man in charge of harpsichord items.” The following month my first column as harpsichord editor was published: “Praedelium, Allemande, Courant. Some Notes on a European Summer” (page 12), and in December 1969 I relayed some corrections concerning the Huguenots and the city of Erlangen, as sent to me by Dr. Lowell G. Green of Boone, North Carolina, a reader who knew far more about such matters than I did. I was pleased to publish his corrections since that is how knowledge is disseminated.

So, depending on when one begins counting the years, I am either celebrating my fiftieth anniversary year as harpsichord editor or the fiftieth year since my first publication as a writer for this splendid magazine, which I have served by working with every editor except the founder, happy to have lasted even longer than Mr. Gruenstein, albeit with far fewer responsibilities. It will be my pleasure during 2019 to revisit some favorite pieces from this more-than-thirty-year collection as well as revisiting several guest essays, and, hopefully, sharing a few more original thoughts of my own.

Larry Palmer in 1969

2018 Harpsichord Notes: topics and page numbers

January, page 10: A posthumous gift from Gustav Leonhardt (Bach transcriptions published by Bärenreiter)

February, page 11: The Art of the Harpsichord (Two Texas Treasures: three-manual harpsichord by Keith Hill and Philip Tyre, miniature by Art Bell)


April, page 10: Harpsichordist Jane Clark’s birthday

May, page 11: Seeking Haydn (new compact disc reviewed, some relevant research noted)

June, page 12: Dandrieu’s Harpsichord Music


August, page 10: Death and taxes in Vienna (Obituary of Gordon Murray)

Review of Bach Violin/Harpsichord Sonatas CD (Pine and Vinikour), Communications from Readers

September, page 12: Armand-Louis Csurin Keyboard Works, edited by Martin Pearlman available for free download

October, page 14: A letter from Johann Sebastian Bach with two illustrations by Jane Johnson

November, page 16: Recent recordings of Bach’s Goldberg Variations by Diego Ares, Wolfgang Rößbam, and Henrik Welchta (from a boxed set)

December, page 11: Christmas gifts: a few suggestions (CDs, scores, books, and an anonymous Landowska caricature)

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

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Here & There

page 6

be the first by the builder in Wisconsin. Bill Lieven is the church’s music director. For further information: http://riedelassociates.com.

Trinity Memorial Episcopal Church, Binghamton, New York (photo credit: Gregory Keeler)

Trinity Memorial Episcopal Church, Binghamton, New York, dedicated its rebuilt 49-rank Casavant organ with a recital by Timothy E. Smith, organist and choir director of the church, on October 5. The recital included music of Franck, Guilmant, von Hautpont, Bach, and Guilmant, and was followed by a reception.

Over the last year, Smith, who designed changes to the organ, supervised the crew that carried out the modifications. In addition to pipework changes, a new mobile console was built to replace the original. Aside from removal, replacement, relocating, and revoicing of various ranks of pipes, a new unenclosed, seven-rank Nave division was mounted on its own chest and casework, facing into the nave. Three digital pedal stops were added. The new console, as well as the casework and supporting framework of the Nave division, were built by local craftsmen (and retired Binghamton University music professor) Bruce Borton. The instrument now comprises three manuals, 49 ranks.

Carillon News

Bok Tower Gardens, Lake Wales, Florida, will host its 24th International Carillon Festival March 20–24. Performers include Koen Van Assche (Antwerp Cathedral), Amy Johansen (University of Chicago) and a member of The Diapason’s 20 Under 30 Class of 2015), and Michael Solotke (Yale University). Diapason’s 20 Under 30 Class of 2015), and Michael Solotke (Yale University). The festival will feature performances, recitals, demonstrations, and page numbers.
The hybrid organ for St. John the Evangelist Catholic Church was designed by Triune Music of Elmhurst, Illinois, and built by a renowned pipe organ builder and Rodgers Instruments.

The organ has five divisions. It features a stunning pipe façade housed in an imposing case built from White Oak, to complement the architectural features of the church. The façade contains pipes from the 16’ Principal and 16’ Violone ranks, all of the pipes in the façade are speaking pipes. Of particular note are the flared brass resonators of the dramatic Pontifical Trumpet. This stop speaks with authority as a solo stop over full organ and is especially useful for weddings and other festive occasions.

The digital console was built by Rodgers. The custom finished shell is built of American Oak and has an ebony-finished interior. It meets the standards of the American Guild of Organists with a 32-note pedal board and three 61-note, wood-core keyboards that offer velocity-sensitive keying for orchestral sounds.

The console’s operating system allows for several unique features not usually found on pipe organs, such as: automatic turn-off circuits, automatic pedal and melody couplers, self-diagnostic test systems, software upgrades and a solid-state transposer. The Rodgers operating system is connected to a tuning sensor that monitors the temperature of the pipework in order to keep the digital stops in tune with the pipe stops at all times. The Rodgers console is programmed to accept a large number of future pipe ranks as ample space was provided in the original casework design.

The vision for this instrument has been driven by its need to serve the church as an integral part of the musical fabric of the Mass, and also going beyond that scope to enable organ, choral and liturgical literature of all styles and periods to be performed successfully. It brings together technology and art, creating a concept which combines the wonder of electronics with the magic of windblown pipes.
New Organ Music

The two fantasias in this volume are related in that they develop some of the same musical material although in very different ways. Both were composed in December 2016. Recordings of the pieces are available at: https://carsoncooman.com/music/two-fantasias. According to Cooman the Fantasia solenne “explores an atmosphere throughout that is bittersweet: warm and sad.” A slow-moving section marked “Lento” opens the piece in G minor. This is followed by a passage marked “Andante, quasi Adagio” with its half notes and rather drooping energy to the intertwining of the two hands. This piece immediately appealed to me. The stately descending theme registered at a dynamic of mf, is quite dignified in character. Written in four-part texture, each statement of the main theme is followed by a quiet plucked echo. The echo is easily played on manuals alone; the only pedal note is in the final chord and easily reached by the hands. This piece immediately appealed to me. The stately descending theme with its upward jump, the gentle echoes of the theme, and some unexpected harmonies all work together to make the music memorable.

Preludio con ostinato” moves at a faster pace and has enough tricky spots in it to keep the organist on his or her toes. There is an independent pedal line in this section that is interesting. The ostinato is a four-bar phrase that resides in the left hand exclusively. What makes it tricky is the 6/8 time signature with off-beat rhythms. It will take some practice to keep it going in the tenor or bass with what is going on above it. In all, this is appealing music, and it worth the extra work that will be demanded of the performer.

“Preludio staccato” is exactly what the title indicates. With the exception of a few long pedal notes, almost every single manual note is marked staccato!

A delightful melody bounces along in the manuals, often taking up even in fifths and often against a repeated note in the right hand. The left hand keeps a steady beat with repeated notes of its own. Six measures of arpeggiated figures in both hands provide a contrasting section and a slightly more difficult passage. Still, it is LOCUS music making.

“Preludio quasi eco” is the fourth piece in the book. This music is energized by the contrasts between a full sound (mf) and a softer (p) echo. The echo is not exact, but brings it own energy to the intertwining of the two sounds. A slightly faster melody takes over in the center of the piece, and it is interrupted by the main theme on the fuller manual. There is real drama in this movement consisting primarily of several pedal points. The stately descending theme immediately appealed to me. The stately descending theme registers at a dynamic of mf and sofer (p) echo. The echo is not exact, but brings its own energy to the intertwining of the two sounds. A slightly faster melody takes over in the center of the piece, and it is interrupted by the main theme on the fuller manual. There is real drama in this movement consisting primarily of several pedal points.

For the next 37 measures. The opening Lento melody returns with a new character. With a dynamic of P and it worth the extra work that will be needed in playing through this music, I felt an immediate sense of melancholy—the warmth and sadness as noted by Cooman. In addition to the key of G minor, the slow-moving melody has its half notes and rather drooping melodic structure adds to this feeling of melancholy. With a dynamic of P, has a completely different outlook. With a dynamic of ff for the first fourteen measures in a chorahd section marked “Molto grave,” it gallops off thereafter at a fast Allegro. Rapid repeated chords in the left hand accompany a fast-moving melody in eighth and sixteenth notes, carrying us away for the next 37 measures. The opening

Reviews

Dear Christians, One and All, Rejoice (Partita on “NUN FRETET EUCH”), Kevin Hildebrand. Concordia Publishing House, 97-7790, $10.

Concordia Publishing House (CHP) published a series of partitas in 2017 in commemoration of the 500th anniversary of the Reformation (1517-2017). In addition to Kevin Hildebrand’s Partita on “NUN FRETET EUCH,” partitas by masters such as Jacob B. Weber, Kenneth L. Kosche, Benjamin Culli, and Jeffrey Biersch were released.

Hildebrand, associate professor of Organ at Concordia University Chicago, River Forest, Illinois, Hildebrand also holds a master's degree in music from the University of Michigan, Ann Arbor, and a master's degree from Concordia Theological Seminary, Fort Wayne (CTSFW), Indiana. He studied organ with Steven Wente and Marilyn Mason, as well as composition with Richard Hillert, Robert Lind, and James Alkan. Hildebrand has served parishes in the Music Department of CHP since 2002, and currently serves as Kantor and co-director of the Good Shepherd Institute. He also serves as Kantor for St. Paul’s Lutheran Church, Missouri Synod, in Fort Wayne. He is

an active composer and has numerous compositions published by CHP as well as MorningStar Music Publishers.

The movements of Hildebrand’s partita are titled IV. Chorale, IV. Bicinium, V. Allegro, VI. Meditation, and VII. Gigue. The opening “Intrada” is a very straightforward setting of the chorale tune, “Veni, Creator Spiritus.” The sonority, score, may be used as an alternate hymn harmonization for singers.

Using plenum reeds, and manual reeds, the “Intrada” begins with a fanfare flourish that returns at the end of the short movement. The phrases of the chorale tune are divided in two completely different ways. One motive but employ a solo pedal gesture featuring available reeds as well as those found in the manual. The final entry through the pedals employs double pedaling with open fifths at cadence points. Occasional triplets, brief echo passages, and the interpolation of 6/4 measures contribute to the movement’s festive nature.

The “Chorale” movement features the hymn tune in the soprano voice repeatedly throughout. Keeping eight notes in the pedal line provide a unique character to this brief four-measure set. A full manual section with a much more active pedal line than found in the other pieces. It is marked poco adagio in 3/4 time relying on its own energy to the intertwining of the two sounds. A slightly faster melody takes over in the center of the piece, and it is interrupted by the main theme on the fuller manual. None of the music in this volume can be considered difficult. Cooman has kept average organists in mind with its need for organization of music. The composer does not fall into the trap of using musical cliches or old formulas. His music is new, well written, with great interest, but does not carry it to an extreme. This is not only relatively easy to play, but also easy to listen to.

—Jay Zeller
Newcastle, Maine

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Why art?  
Raphael's Sistine Madonna is a magnificent and monumental painting. Almost nine feet tall and more than six feet wide, it is a compelling work in which I see a shy and slightly frightened Mary holding a burly infant who sports a Gotti-esque pouf. (Whaalla gonna doo?) Saint Sittus, the patron saint of the church for whom the painting was commissioned, is shown in the thrall of the mother and child, and Saint Barbara, whose presence was also specified by the commission, looks down at two putti resting their chins, arms, and elbows on the bottom frame of the painting.

Because of its large scale and rich colors (it's my guess that in real life, Mary never had such opulent garments), it is a real eye catcher, but those two little puts are the stars of the show. A legend says that they were the children of Raphael's model, and he painted them just as they looked six hours into the tenth day of watching their mother stand still for the master. Their expressions convey both disinterest and cunning, and they are not impressed by the exalted infant. As grandfather of two boys about the ages of the putti, I have seen those expressions before, and know that they signal time for a diversion. "Hey, boys, let's go outside."

Raphael's putti have been plundered from the painting and reproduced and marketed as if they were Nacho chips or soda pop, appearing on post cards, coffee mugs, refrigerator magnets, and tote bags. They are adorable, but something of the original poignancy is lost.

When the pope commissioned the painting, did Raphael take it on as a job, happy to have the income and simply accepting that he was better at painting than theology? Or was that it would be his job? Or did he take it on as a spiritual challenge, setting out to do something so good that mere mortals would never be able to fully understand?

You can order a 16" x 24" framed print of Sistine Madonna from Amazon for $29.99, and a 9.5" x 7.9" mouse pad picturing the putti for $8.59.

Musicians know that the music of Bach or Mozart is the work of genius. When you study the music mathematically and theoretically, you get a sense of what the composer had in mind. But for all its majesty and intricacy, the phrase is sometimes used to excuse the inattention and chatter, slaming the full board, standing up to announce, "For such pigs I will not play," and storming out of the room.

Dictionary definitions of art use phrases like, "...works to be appreciated primarily for their beauty or emotional power." Art is pictures, sculptures, music, literature, and drama. Art can be fiction or non-fiction. A bowl of pears and grapes sitting on a table next to a candlestick may be a non-fiction subject, but the fact that every glistening drop of moisture, every vein in a leaf, and iridescent surface of the fruit is represented in paint applied by human hands is the art part. That still life is art because of its beauty more than its emotional power; while Starry Night is all about emotional power.

A painting that depicts a historical event, a battle; or, an announcement, for example, would be non-fiction. But what about a painting of a biblical scene? Asking whether The Last Supper is fiction feels a lot like starting an argument. I am assuming that most texts that have been set to music are fiction. Most operas and most art songs are fantasies, allegories, stories, or poetry. I am afraid to categorize sacred music that way. Like The Last Supper, it feels a little dangerous to ask if the Latin Mass is fiction.

But what about a trio sonata, a symphony, or a piano concerto? Can they be defined as fiction or non-fiction? There is something abstract about the concept of music, even tonal music that is controlled and defined by complex sets of rules. It is sound that is organized vertically in chords, all of which are ultimately derived from the overtones that are the structure of any musical note, and it is sound that is organized in time. How chords progress from one to another, how counterpoint allows multiple independent lines of music to intertwine, converting melody into harmony is somehow both logical and mystical. Could that oxymoron be the definition of why music is art?

Michelangelo rendered human flesh, including sensitive facial expressions, in bronze. Manipulating such dense materials with such sensitivity is the essence of art, images that transcend the inanimate quality of their materials.

Music as art is magical because it is fleeting. It happens at the present, and the present is infinite. Each nanosecond is another right now! The notion of a piece of music is like the bow wave of a boat, moving relentlessly through an infinite series of "right nows." As we play or as we listen, we store up the memories of those infinite moments and assemble the progression of sound into our perception of the music. In There is a wonderful photo-graph of Pablo Picasso tracing the outline of a bull with a flashlight, captured on video when he was a nineteen-year-old prodigy. That seems the closest link between pictorial art and music.

We have invented a recognizable written language to record music, so the existence of the composer can be saved for reproduction. Music is an art, but unless there is a performer who can realize it, is it anything more than notation? We consider a performer to be an artist, but unless the performer is improvising, inventing music on the spot, the art of music is the interpretation of someone else's inspiration.

We talk about artistic temperament. The phrase is sometimes used to excuse someone's bad behavior, but at its best, artistic temperament is a frame of every for expressing beauty or powerful emotions. The splendid Russian baritone Dmitri Hvorostovsky, who died at the age of fifty-five in November 2017, could express the full depth of human emotion with a twitch of his lips. Before he sang a single note, you knew you were in for something special. I strongly recommend treating yourself to twenty minutes on YouTube, entering his name in the search bar, and watching has every move. Musicianship and artistry do not get any better.
there won’t be any doubt about it.” (In fact, he had already made a combination of barbiturates and razor blades. There was no doubt about it.) He goes to see Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg for selling out to commercialism. The irony of all this, given the $30,000 commission, is not lost on Ken. Rothko is overtaken with the work and of his greatness, until late in the play, Ken explodes in pent up fury and frustration. “Not every painting has to be so important all the time! Not every painting has to serve everyone!” Sometimes you just want a . . . still life or landscape or soup can or comic book.” The fight continues until Ken bursts out with, “Just admit your hypocrisy. The High Priest of Modern Art is painting a wall in the Temple of Consumption. You rail against commercialism in art, but pal, you’re taking the money.”

The last scene opens with Rothko arriving at the studio the following morning. He tells Ken that he went there the night before. He is horrified by the experience, the naked consumerism, the spectacle of the city’s wealthiest people trying to impress each other by spending too much on dinner. He picks up the telephone, dials a number, and asks for Mr. Philip Johnson. “Philip, this is Rothko. Listen, I went to the restaurant last night and lemme tell you, anyone who eats that kind of food for that kind of money in that kind of joint will never look at a painting of mine.” Ken is pleased to have made his point so dramatically, but two lines later, Rothko fires him, and the play ends.

Rothko is the big loser in this story, and the eerie foreshadowing of his suicide is a poigniant part of the play. Alfred Molina created the role of Rothko and repeated Rothko fires him, and the play ends. Rothko is the biggest loser in this story, and the eerie foreshadowing of his suicide is a poignant part of the play. Alfred Molina created the role of Rothko and repeated.

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Celebrating the Centennial of the Cathedral Church of Christ Choir, Lagos, Nigeria

1918–2018

By Godwin Sadoh

A
n important event in the history of church music in Nigeria was observed in 2018. It commemorates longevity and continuity as we celebrate the centenary of the oldest choral group in Nigeria (1918–2018), which finds its home in the oldest Anglican cathedral in Nigeria, the Cathedral Church of Christ, Marina, Lagos. The history of the Cathedral Choir began in 1895, when Reverend Robert Coker inaugurated the first Anglican choir in the country. The choir is associated with the first choir festival inaugurated on November 23, 1918, under the mantle of the progenitor, Thomas Ekundayo Phillips. Since then, the choir’s anniversary has been celebrated around Ekundayo Phillips. Since then, the choir’s anniversary has been celebrated around

The initial choir set up by Coker comprised women and men. It was later reorganized during the ministry of Beverend Hamlyn, who replaced the women with boys and young men. The present choristers, comprising several choirboys together with the gentlemen of the choir who sing alto, tenor, and bass, continue this tradition of singing into the twenty-first century, providing music at worship services and other occasions throughout the year. The choir also reaches out to a wider audience by singing in live radio broadcasts during Easter and Christmas seasons, and also through their compact disc recordings. The basis of the choir’s ministry is the regular singing at cathedral services, but there are other activities, including choir feasts, picnics, as well as frequent concert appearances in the cathedral and other venues.

Repertoire

The Cathedral Church of Christ Choir is one of the most respected choral groups in Nigeria and throughout the continent of Africa. It is particularly noted for its wide range of liturgical repertoire, which forms the bedrock of weekly worship in the excellent acoustics of the Gothic cathedral. The repertoire is similar to that of any typical English cathedral choir. It primarily reflects the seasons of the liturgical year, with plainsong antiphons and hymns, challenging festival anthems, and more flamboyant Eucharistic settings, such as Alan Wilson’s Mass Of Light and Mozart’s Mass in B-flat, in addition to the daily music. The repertoire encompasses a broad range of styles and compositions ranging from plainchant to classical, African-American spirituals, contemporary American praise choruses, and Nigerian indigenous gospel music.

The Cathedral Choir repertoire ranges from Orlando Gibbons anthems, motets, and madrigals to Herbert Howells’s strong individuality, to Edward Elgar’s combination of nobility and simplicity and orchestral play of church music, Thomas Ekundayo Phillips, whose indigenous sacred Yoruba compositions, mainy composers and present musiciens of the Cathedral Choir. Among the composers whose music still enriches the repertoire of the choir are the father of Nigerian church music, Thomas Ekundayo Phillips, whose indigenous sacred Yoruba compositions, mainy composers and present musiciens of the Cathedral Choir. Among the composers whose music still enriches the repertoire of the choir are the father of Nigerian church music, Thomas Ekundayo Phillips, whose indigenous sacred Yoruba compositions, mainy composers and present musiciens of the Cathedral Choir. Among the composers whose music still enriches the repertoire of the choir are the father of Nigerian church music, Thomas Ekundayo Phillips, whose indigenous sacred Yoruba compositions are often heard in the cathedral, and Fela Sowande, whose Responses in Yoruba dialect during special diocesan services of the Anglican Synod, combined mass choir or the augmented choir events.1 and Evensong. In recent years, it has given a few performances of some major works in the cathedral including Felix Mendelssohn’s St. Paul in November 2005 at its ninetieth anniversary concert, and Handel’s Messiah in December of that year. Some other major works that the Cathedral Choir has performed in the past include Handel’s Judas Maccabaeus in 1998, at the Musical Society of Nigeria (MUSON), Lagos, for its eightieth anniversary, Haydn’s The Creation in April 2001, and Johann Sebastian Bach’s Christmas Oratorio.

As the premier choir in Nigeria, Cathedral Church of Christ Choir has played a major role in shaping the direction and development of church music in Nigeria especially in the Anglican Communion. The choir’s work is felt not only in the Anglican Church, but in other denominations as well. The annual choir festivals, Advent carol services, Festival of Lessons and Carols, classical music concerts, choir feasts, and picnics continue to attract choristers and music enthusiasts from the Methodists, Baptist, Catholic, Charismatic, Lutheran, Reformed, African, Evangelical, and non-denominational churches such as Pentecostals, from different parts of the southwest region of Nigeria. The choir connects American culture with Nigeria through the use of spirituals in the compositions of its ex-choristers and their musical training in American universities, primarily Fela Sowande.

Organists and masters of the music

The choir has been trained and directed by musicians such as Robert Coker, Thomas Ekundayo Phillips (1884–1969), Charles Obiavoni Phillips (1919–2007), Olayinka Sowande (Fela Sowande’s younger brother), Tolu Obajini, and presently, Babatunde Sosan (b. 1975). From the late nineteenth century to the present, those at the helm of the music ministries at the cathedral have been skilful and talented.

Apart from the weekly routine of choir practices in preparation for Sunday worship, the master of the music and choristers are responsible for preparing the choir for concerts that feature repertoire of sacred choral, instrumental, and organ pieces. The concert performances are in the form of the annual choir festival, Advent carol service, Festival of Lessons and Carols, Easter cantata, Christmas concert, and various other concerts throughout the year.

Most of the music used for worship is by British composers, John Ireland, William Byrd, John Stainer, Bernard Rose, David Willcocks, John Rutter, Ralph Vaughan Williams, Samuel Web- ley, Thomas Atwood, Charles Villiers Standford, Malcolm Archer, George Thal- ben-Ball, Sydney Nicholson, Herbert Howells, Herbert Parry, Edward Elgar, Eric Thiman. Healey Willan, Walford Davies, Edward Bainton, William Harris, Orlando Gibbons, Martin Shaw, William Boyce, William Matthias, Robert Cooke, and Charles Stanley. However, compositions from other European
nationalities are occasionally incorporated into worship, including works of Beethoven, Mozart, Bach, Vivaldi, Liszt, Widor, Alain, and Schubert. The cathedral has been served by three generations of the Phillips family as organists and masters of the music. Ekundayo Phillips's tenure was the longest, spanning forty-eight years (1914–1962). His son, Obayomi Phillips, served for thirty years (1962–1992). Tolu Obajimi occupied the same position for two decades (1993–2013). Olayinka Sowande spent the least amount of time in office, July to December 1992. The reason for the short term was that as the sub-organist to Obayomi Phillips for several years, he was next in line for promotion to the position of master of the music; thereafter the Cathedral Church gave him the position in 1992. However, old age did not permit Sowande to stay longer than six months in the position as he was already an octogenarian. Time and circumstances will determine the length of Babatunde Sosan's tenure.

**Choir training**

Before a choirboy or man can be admitted into the choir to sing in Sunday worship, he first goes through the rigorous probationary period that normally lasts several months. In the case of the choirboys, their probationary period lasts eight months, while probation for those who wish to join the choir as adults to sing alto, tenor, or bass is three months. The author remembers his probationary period in 1980 while still in high school. He attended the choir practices on Tuesday and Thursday evenings, but on Sundays would sit in the congregation for worship and was not allowed to sing with the choir until the three months of probation was completed. Whenever the young neophytes complete their probation, they are formally admitted into the Cathedral Choir at a special service in which their parents assist them to put on the white surplice over the black cassock. The induction ceremony is always a moment of joy and pride for the parents.

**Choir ministry**

The outstanding musical standard of the Cathedral Choir today reflects the models established by Thomas Ekundayo Phillips. Some of the ideals instituted by Phillips included strict discipline, clarity of diction and pronunciation, regular and punctual attendance at choir practices, correct interpretation of notes, voice balance, articulation, attack, comportment, reverence in worship, and utmost sense of good musicianship. As a pedantic choir director, his expectations were very high and certainly demanding, but the choir always rose to his standard and taste. Ekundayo Phillips's philosophy toward choral training cannot be overemphasized. He would detect and correct any musical snag such as faulty notes emanating from any section of the choir. Ekundayo Phillips would also call to order any chorister who did not hold his music book correctly, such as covering his face with it or placing it on his lap while seated.

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Concert performances

There are other times in the year that the Cathedral Choir performs concerts in and outside of the church. Oratorios, cantatas, and orchestral works have been performed by the choir such as Mendelssohn’s St. Paul and his Hymn of Praise; Via Facciolati’s Ecclesiastical Canticles, featuring the MUSON Choir, and other performances such as the Choir’s recording of Sadoh’s Choral Music: Volumes 1 & 2. The two CDs contain a selection of hymns, anthems, psalms, and carols arranged for a cappella choir. The recording was produced in consultation with the Choir’s founder, Thomas Ekundayo Phillips. The Choir has recorded some of its favorite anthems at several institutions including the National Universities Commission, Obafemi Awolowo University, the University of Nebraska-Lincoln. He is presently professor of music/LEADS Scholar at the National Universities Commission, Abuja, Nigeria. Sadoh’s biography is listed in Who’s Who in America, Who’s Who in African Education, and Who’s Who in the World.

The Cathedral Choir with Thomas Ekundayo Phillips in 1948

The Cathedral Choir with Obayomi Phillips, Soji Lijadu, Yinka Sowande, Provost Sope Johnson, Archibishop of Canterbury, and Bishop Segun, in the 1970s

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The Complete Organ Works of Francisco Correa de Arauxo: Correa in the New World

Robert Bates performs

By Robert Parkins


Francisco Correa de Arauxo (1584–1654) was one of the middle figure among the three “C’s” of early Spanish organ music, between Antonio de Cabezón (1510–1566) and Juan Cabanilles (1644–1712). Like the venerable Cabezón, Correa de Arauxo received his first major appointment in his mid-twenties, serving as organist in the Collegiate Church of San Salvador in Seville (1599–1636) for most of his professional life. Later, after a four-year stint at the cathedral of Jerez (also in the southern region of Andalusia), he finished his career at the cathedral in Segovia (northwest of Madrid) from 1640 to 1653.

In 1626, while still employed in Seville, Correa de Arauxo published his Facultad orgánica (Art of the Organ), the only extant volume of Spanish keyboard music to be printed in the seventeenth century. Following an extended preface by the composer, this Book of Tientos and Discursos of Practical and Theoretical Organ Music, consisting of 67 solo organ pieces (plus two intabulated vocal polyphony in the sixteenth century to a variety of idiomatic subgenres by the early seventeenth century. Of the sixty-nine compositions in Correa’s magnus opus, sixty-two are labeled tiento or discurso, the latter term reserved for more advanced works, although he sometimes uses the two words interchangeably. Notated in Spanish number tablature, each piece is preceded by a few introductory remarks, including occasional nuggets of information on pertinent performance practice issues, such as tempo, ornamentation, rhythmic alteration, and registration. The composer’s valuable comments sometimes offer additional insights on topics already addressed in his detailed foreword.

If nearly every tiento on this recording seems to begin in an eerily similar fashion, it is not only the resemblance of the opening measures to a tiento antico motet but also Correa’s directive that the organist should adorn the first note with a short, accentual ornament called a quiebro. The simpler of its two forms is equivalent to a mordent (for shorter passages) or a quiebro before the beat seems more consistent with the prevailing practice at the time to play the consonant main note on the beat. Bates dutifully follows the composer’s recommendation to embellish the initial note with a quiebro, but he elects to follow a more flexible approach to rhythmic placement.

A longer ornament mentioned in Correa’s preface, called a redoble, is in the form of a trill with prefix. Redobles are often indicated in the score by an “R,” sometimes with a prefix actually written out before the consonant main note on the beat. Correa admits that many other types of embellishments are possible, and a number of different redoble variants appear throughout the Facultad orgánica. Bates is not shy about adding some of his own redobles as well as other ornaments described in earlier sources (e.g., Tomás de Santa María’s Arte de tañer fantasía, 1565) in a judicious and stylistically appropriate manner.

The track list for this superb recording is organized according to venue and instrument, yielding a more randomized order rather than the original succession of pieces. Each work is identified by the number assigned when Santiago Kastner edited the first modern publication of the Facultad orgánica (Barcelona: Instituto Español de Musología, 1948, 1952). Bates, a careful scholar as well as a first-rate performer, relied on Kastner’s edition for this project from the outset—but not without scrupulously to a copy of the original 1626 publication, now available in facsimile (Geneva: Minckh, 1881). Two more complete editions have been published since the inception of Bates’s
Correa, disc 1

1 includes one of Correa de Arauzo’s most alluring works in this subgenre. As the composer indicates in the title, the Tiento de nuevo registro de tiento de décimo tono (No. 36) is a divided-register piece (in mode 10) requiring a solo registration in the treble (with a more subdued accompaniment in the bass). The initiative contrapuntal opening in “motet style,” a hallmark of the Spanish tientos, is played here on Principals 8' and 4'. Robert Bates introduces the fourth entry, a solo for the right hand, on the brilliant Corneta, expertly guiding the serpentine machinery of sixteenth notes that emerge from the subject’s initial long notes. The third and last of the five solo entries include diminutions in triplet figures, to be played (as described by Correa elsewhere) unequally for the most “graceful” effect, “almost” like making the first note twice as long as each of the two that follow. Bates’s tenuto is on the brink side, and the rhythmic nuance becomes so subtle that the inequality is just barely noticeable until the tempo relaxes (e.g., at cadences).

The organ in the church of Santa María de la Asunción in Tlacolula was completed in 1729 (modified in 1735), and in 1991 its restoration was completed under the direction of Susan Tattershall. With seven bass stops and an equal number in the treble, this modest but beautiful instrument has a Boix (Barcelona) at 8' pitch rather than the usual Flautado.

No 18, a “first level” piece intended for an undivided registration (registo entero), resembles an older style of tiento with only a moderate degree of figuration. Bates’s principal chorus is not precisely the same in the bass and treble, demonstrating that the ingredients can be tweaked a bit to produce a more satisfactory balance in the whole recipe. The organ’s unmodified mean-tone temperament heightens the contrast between consonance and dissonance, spotlighting in particular several prominent occurrences of an augmented triad (compound of two pure major thirds), a distinctive harmonic feature in seventeenth-century Iberian organ music. The tuning also renders simultaneous cross registrations, discussed by Correa in his preface, particularly salient (as in m. 119).

No 34, a tiento de nuevo registro de batón, features a sprightly bass solo. Heeding the composer’s advice to omit the 5' level in the bass registration occasionally for clarity’s sake, Bates assigns the left-hand solo to the Bajoncillo, a 4' reed. Musically engaging but fairly predictable, this tiento surprises the listener near the end with a shift to septuple time, one of several instances where Correa experiments with irregular meters or rhythmic subdivisions. At one point in the 1626 print, the bass line actually crosses the “Great Divide” between c1 and c#1, one of myriad errors in the score that Bates had to confront, especially in Kastner’s modern edition.

The last three tracks on the third disc and all of CD 4 were recorded at Pacific Lutheran Theological Seminary in Berkeley, California, where Greg Harrold installed a Spanish-style organ in 1989. Modeled after Aragonese instruments (specifically in the area around Zaragoza, ca. 1700), it has since been relocated to Oberlin College in Ohio. With fourteen bass and sixteen treble stops, it is considerably larger than the other organs on the recording.

The fourth disc begins with Tiento 16, described by the composer as being “in the style of a chaconne” (a modo de concierto), and in this version, it becomes a mélange of contrasting textures, rhythms, and meters in the tradition of batallas (including Correa’s own Tiento 23, based on “the first part of the Batalla de Morales’) and other Spanish keyboard pastiches. Bates takes advantage of the sectional structure to make judicious stop changes, ordinarily not feasible in most of these tientos. Particularly noteworthy is a segment of eight measures in a zipper 3-x-2 rhythm common among other Spanish composers of the time, but rare and more fleeting in the music of Correa de Arauzo.

Tiento 55, a Discursio de dos batones (with four voices in the bass), is notable for its chromaticism in the main subject, strikingly atypical for Correa. Choosing a registration for a tiento de medio registro in five voices can be problematic, but the natureless chorus in the bass yields a penetrating clarity without oversilencing the treble Principal 8', or Flautado (Correa’s “default” registration for accompanying voices). Sufficiently challenging to play on an organ with a split keyboard (although apparently no problem for Bates), this discurso serves as a useful example of how complicated some divided-register pieces can become when an organist must employ two manuals and pedal to achieve the desired effect. If the two hands (mainly the thumbs) are not allowed to assist each other in managing five parts on the same keyboard, the coupled pedal must supply one of the two bass voices when needed.

Among a handful of compositions not classified as tientos in Correa’s collection is No. 65, a set of sixteen continuous variations on Gaudéamus las voces (“Watch the Cows for Me”). The familiar folk tune (and chord progression) had been popular as a popular compositional tool since the above mentioned early sixteenth century, including Cabazón. Bates skillfully interweaves the threads of migratory diminutions (glosas) among the long notes of the harmonized cantus firmus.

CD 3 takes us to the church of San Jerónimo in Tlaocolula, also not far from Oaxaca City. An anonymous builder constructed the organ around 1729 (modified in 1735), and in 1991 its restoration was completed under the direction of Susan Tattershall. With seven bass stops and an equal number in the treble, this modest but beautiful instrument has a Boix (Barcelona) at 8' pitch rather than the usual Flautado.
On the fifth and final CD, the listener arrives at the last stop on this organ tour, also in the San Francisco Bay Area. The instrument in the Mission San José in Fremont, California, was built by Manuel Rosales in 1989. Although strongly influenced by early Castilian (and Mexican) organs, it adheres somewhat less strictly to earlier historical precepts than the preceding four on this recording. Nonetheless, a fully chromatic bass (rather than a short octave) and a seventeen-note pedalboard do not violate the essential ethos of this instrument as an appropriate vehicle for the performance of Correa’s music. The manual’s twenty half stops are divided evenly between bass and treble, and the pedal enjoys the luxury of a Barúndin at 16’ pitch.

Tiento 59, a medio registro de tiple, is one of eight works assigned a difficulty level of 5 and one of only four with diminutions in thirty-second notes. Bates is more than equal to the task in executing this fascinating tiento, among the longer and more complex pieces in the Facultad organum. Accompanying the CD set is a sumptuous 120-page booklet (25% of which is devoted to a Spanish translation of the English text) that includes a rich selection of full-color photos. A handy “Index of Tientos,” numbered according to the original published order, matches each one with the corresponding CD track and Correa’s suggested level of difficulty. Although providing liner notes on sixty-seven individual pieces would have been prohibitive, Robert Bates offers a succinct overview on the composer and his music in historical context, as well as a brief synopsis of the Facultad organum.

In addition to a biography of the performer (who holds a Ph.D. in musicology from Stanford University and retired not long ago as professor of organ at the University of Houston), there are descriptions (including specifications) of the five instruments, as well as a brief essay on historical Spanish and Mexican organs in general. Following a short introduction by Bates on his “considerations” for choices of stops is a detailed list of the registrations used. Last but not least, a contribution by producer Roger Sherman on the “adventures” of recording in Mexican churches lends a lighter tone to the production notes.

Kudos to Robert Bates for this splendid contribution to the culture of early Iberian keyboard music. Although organists are now appreciably more aware of this marginalized repertoire than a few decades ago, it remains unfamiliar territory for many. Congratulations are due also to Loft Recordings for another significant addition to its continuing series of “complete works.” Beyond their sheer musical interest, these integral collections possess an undeniable documentary and instructional value.

Every music library should own this five-disc package comprising Francisco Correa de Arauxo’s Facultad organum, a bargain at $49.98 (when ordered directly from Loft). For individual fans of organ music, it is also available for download from the Gothic website as a complete album or as single tracks.

Robert Parkins is university organist and professor of the practice of music at Duke University, Durham, North Carolina. He has specialized in early Iberian keyboard literature, and his publications include articles on performance practices in this music as well as the chapter on “Spain and Portugal” in Keyboard Music Before 1700 (Boosey, 2004). His organ and harpsichord recordings have appeared on the Calzante, Gothic, Musical Heritage Society, and Naxos labels. Parkins received his academic degrees from the University of Cincinnati College-Conservatory of Music and the Yale University School of Music. In 1973 he was awarded a Fulbright grant to study in Vienna with Anton Heiller. Other teachers have included Gerre Hancock, Ralph Kirkpatrick, Charles Krigbaum, and Michael Schneider.
Roger Banks, Oklahoma City, Oklahoma
Reuter Organ Company, Lawrence, Kansas
First Presbyterian Church, Oklahoma City, Oklahoma

From Roger Banks
I first heard the M. F. Möller organ at First Presbyterian Church shortly after its installation in 1964. At that time, I was a junior at Oklahoma City University. As one of the newest and largest organs in the Oklahoma City area, it should have been wonderful. After all, the specification indicated that it followed the latest trends in organbuilding and design at the time, yet I remember that, in that cavernous building, the result was much less than satisfying.

In the intervening time between then and now, I have fully transitioned from the spare but well-intentioned organsound of the 1960s and 1970s, through the 1980s and 1990s, to arrive at my current tonal philosophy, which favors broader scales and divisions featuring rich fundamental tone. Thus I was delighted when John Edwards entrusted me with the care of the instrument at First Presbyterian Church.

The first project we undertook was to replace the cabling Swell division expression pneumatics. That opened up the shade front to fully allow the sound to enter the chancel area rather than bounce off the ceiling. The improvement was immediate and quite noticeable. In 1994, the previous technician installed a new console. However, this large console appeared to have more prepared drawbacks than actual stops. I suggested that John Edwards consider not only completing the console preparations, but also replacing and/or reusing most of the Great principal chorus as well as adding foundation stops to the other divisions. We decided to make it a two-year project to better utilize the available funding source.

It did not take long for us to realize that rescaling the existing Great 8’ Principal was hopeless. The lowest fourteen pipes in the facade, scale 46’, and nearly forced double length by the facade design. The 4’ Octave recued nicely, but the 2’ Wett Principl as well as the IV- and III-rank mixtures were not be able to be reused. The new principal chorus that was added now has a substantial 8’ Principal and upper work to match. We also added a new Twelfth and Seventeenth to fill out the chorus. The existing Koppelflöte was inadequate, but the 8’ Nason Geigen and 5’ Quintadena were too similar, so I moved the Nason Geigen to the Quintadena chest and added a new, larger 8’ Bourdon. The Diapason from Dulzian was moved to a new unit chest, and I added a new large-scale 8’ Flûte Harmonique. The Flûte Harmonique pipes were then voiced to be connected as a solo stop in the treble, yet work well in the ensemble.

The Positiv division only needed the addition of a new 8’ Diapason of adequate scale. Every other need in that division was addressed during the tonal finishing that was done later. The Positiv division was next on the list. It was typical of the period, yet still an effective division. I moved the 8’ Geigen from the Choir to a new unit chest above the Great in order to provide some foundation at 8’ and 4’ pitches. As a result, we also discovered that it makes an impressive 16’ Double on the Great. The existing 1/5’ was of flute tone, so I replaced it with pipes from the Choir to match the remaining 8’ needs. The Choir division was an interesting challenge. It was originally designed as the enclosed division to partner with the Positiv. After the 1994 revision, the Choir was left on its own. It had the 8’ Geigen, a hybrid 4’ Gemshorn/Principal, a pair of Erzähler, a large 8’ Flute, and a 4’ Haubois. It was not a lot to work with.

By the time we addressed the Choir, work on the other divisions had rapidly depleted funding for the project. Fortunately, the church had several vintage ranks in storage from a donated Kimball, and I had several nice stops remaining from various earlier projects. For example, I had a lovely 4’ Reuter Spitz Principal that we installed on the now vacant 8’ Geigen chest. The church had a wonderful 8’ open wood Kimball Claribel Flute that was installed where the 8’ Krummhorn had been. I had a new chest built to hold a pretty 4’ Moller Flute d’Amour and IV-IV Mixture, and Reuter built the bottom octave of the Haubois to make it an 8’. We also added a lovely set of Kimball 8’ strings which reside in the enclosed Bombarde division that sits atop the choir. To increase versatility, there is now a knob that allows the Choir expression to operate the Bombarde expression when the strings are used on the Choir. Tonal finishing did wonders to tie the two divisions together and allow work in the Choir. The division now has purpose and adds a great deal of color to the entire ensemble.

The Bombarde division also received a vintage 4’ Harmonic Flute. It adds color to the 8’ English Horn and sneaks in a filling function of the Swell. The Pedal division had the fewest needs, though we did add a larger scale 8’ Diapasons to augment the existing 8’ Principal. This gave the Pedal a better 8’ line. The remaining work was done in the tonal finishing phase. I cannot thank J.H. Neutel from Reuter enough for the marvelous job he did during the tonal finishing phase. I have worked with him on many instruments in the last twenty years. He has limitless energy coupled with complete mastery of dealing with pipework that appears to be hopeless. We spent over three weeks finishing the division. It was worth it.

The completed organ now has the weight to carry the length of the nave, but it is still nimble enough to play the lightest literature. I would also like the thanks of G. Mark Caldwell, Marty Larsen, Tom Birckett, and John Rester for their assistance in making the completed instrument possible.

—Roger Banks
Oklahoma City, Oklahoma

From Reuter Organ Company
This project is unique in that it was not conceived in the typical relationalship that many equate with a “main-line builder” and the “sales representative.” In this case, Roger Banks called upon us to consult with him—a partnership of equals. Together we discussed numerous ideas of how to tonally enhance the organ, culminating with all of the specific details needed to complete this tonal enhancement, including final pipe scales and wind pressures to achieve the objective. Reuter was then given the opportunity to provide the new pipes and chests that Roger needed. Reuter has been fortunate to develop relationships with other affiliates over the past decade.

While Roger has had a fifty-plus year relationship with Reuter, he and I

The chancel of First Presbyterian Church, Oklahoma City, Oklahoma
began working together on numerous installations, most notably back to 2001, when he first assisted me with the voicing of our flagship instrument at Saint John’s Cathedral in Albuquerque, New Mexico. I was honored when Roger asked me to take the lead on the voicing of the organ at First Presbyterian Church. I also thank John Edwards for his confidence and support. With an instrument of this size the undertaking was daunting. Roger’s ability to “massage” new sounds out of old pipes as well as working with new pipes is second to none. With our combined abilities and weeks of on-site voicing time, the desired results were achieved.

This “new” organ at First Presbyterian, along with two other recently completed organ renovations in Oklahoma City (Christ the King Catholic Church and Oklahoma City University), and a soon to be completed project at Westminster Presbyterian Church, are the culmination of a rewarding partnership and friendship with Roger. We applaud Roger and his successful career following the Kemps’ first term of service. In their honor, the church now has a free concert series named for them. John Blackwell followed the Kemps’ first term of service.

Standing for over half a century on its northwest Oklahoma City site, the fourth house of worship of First Presbyterian Church is a grand Gothic structure of Tennessee limestone. In addition to its impressive stained glass windows, the building boasts four pipe organs—clairon (1956 Austin, two manuals, fifteen ranks); Watchorn Hall (1956 M. P. Möller, two manuals, four ranks); choir room (1965 Walcker, two manuals, eleven ranks); and sanctuary (1964 M. P. Möller, four manuals, seventy-one ranks; 2016 Banks-Reuter, four manuals, ninety-one ranks). The “4X4 Organ Concert” is unique and very popular to the Oklahoma City community, four organists playing four pipe organs moving from venue to venue.

From its 1889 beginnings, the church has regarded music as a primary form of worship and, to that end, has had many well-known church musicians leading that endeavor. John S. C. Kemp served as minister of music from 1949 to 1968 with his wife, Helen, developing her expansive soprano voice. In their honor, the church has a free concert series named for them. In 1992 a decision was made to purchase a new console and solid-statechained by DeWitt B. Kirk and then-organist Cole Norman Engler chose the M. P. Möller Organ Co. of Hagerstown, Maryland, to build the new instrument for the 1,400-seat sanctuary. Completed in 1994, Opus 9862 had four manuals with seventy ranks in the chancel and one “En Chamade” rank at the rear of the church. Wilma Jensen oversaw the installation.

From John L. Edwards

Organists have included Wilma Jensen and Samuel C. Hutchison. Several other organists have served shorter terms or as music interns for a year of their undergraduate studies. Those include Elaine Warner Chard, Louise Bass, Dorothy Kosanke-Elder, Greg Funfgeld, Eric Howe, Mark Lawlor, and Glenn A. Miller, among others.

While meeting for Sunday worship in Watchorn Hall until completion of the sanctuary in 1964, an organ committee chaired by DeWitt B. Kirk and then-organist Cole Norman Engler chose the M. P. Möller Organ Co. of Hagerstown, Maryland, to build the new instrument for the 1,400-seat sanctuary. Completed in 1994.

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M. P. Möller Organ Co. of Hagerstown, Maryland, to build the new instrument for the 1,400-seat sanctuary. Completed in 1994.
operating system, with preparations for future additions. The console plus four ranks were added in 1994. Organ committee chair, Dargan Mayberry, organist John L. Edwards, and director of music Michael W. Yeager, along with consultants John Balka, Fred Haley, Jon Olin Roberts, Frederick Swann, and Laura van der Windt worked together with the McGuire Pipe Organ Service of Oklahoma City, Oklahoma, to complete this project.

By 2014 the pneumatics to the Swell expression shades had failed. It was decided to replace them with new electric motors for the operation that also allowed for expanded opening of the louvers. This improvement then led to the discussion of revocing existing ranks and adding ranks of pipes to better facilitate the lack of fundamental tone experienced in the nave of the church. Roger A. Banks, current curator of the instruments at First Presbyterian Church, in conjunction with JR Neutel of the Reuter Organ Company, presented a plan for rescoping certain pipes, adding new pipework, and relocating several stops to alternate divisions. Additionally, some vintage pipework was available and incorporated into the instrument, notably from organs made by W. W. Kimball, Estey, M. P. Möller, Reuter, McManis, and even a Robert Morton Clarinet. The Hooded Tuba was sent to Reuter to be revoiced for a more commanding and appropriate Tuba quality. All in all, sixteen ranks were added in 2016, and the organ became an instrument of ninety-one ranks with 5,269 pipes. I was honored to present an inaugural recital on May 1, 2016, which also marked my twenty-fifth anniversary on staff at First Presbyterian Church.

The pedalboard

Working closely with Roger Banks has been a highlight for me and for our church. He has been an inspiration to us. His knowledge and expertise are unsurpassed! Roger and JR Neutel, president of the Reuter Pipe Organ Company, went through each single pipe of the instrument, critically listening and voicing each to give the best and necessary response to the cavernous space of the sanctuary. The finished result is a warm and rich singing sound extending into the nave, especially noted by stronger sanctuary. The finished result is a warm response to the cavernous space of the instrument, critically listening and voicing each to give the best and necessary response to the cavernous space of the sanctuary. The finished result is a warm and rich singing sound extending into the nave, especially noted by stronger sanctuary.

—John L. Edwards, organist
First Presbyterian Church

Photo credit: Kathy Rangel, except where noted

Organ Projects

Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California

R. M. Ballantyne Pipe Organs, Jurupa Valley, California

Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California

R. M. Ballantyne Pipe Organs has completed an extensive rebuild and enhancement of M. P. Möller Opus 10151 from 1966 in the Pasadena, California, Stake Center of The Church of Jesus Christ of Latter-day Saints. Ballantyne has serviced the instrument for years and was hired to rebuild the instrument. Our intent in working with local membership was to take advantage of some of the tonal changes made previously to this organ by other firms and complete their work. The goal was to make this organ as flexible as possible for the worship services of the Stake. Our scope included the following improvements and restoration work:

1. Cleaning of the organ and its pipes
2. Rebuilding of wind chests and actions
3. Rebuilding of six wind regulators
4. Repairing or replacing damaged Möller windlines
5. Rebuilding the console and providing a solid state control system
6. Rebuilding the blower and installing a variable frequency drive
7. Adding much needed service lighting both above and below the organ's windchests
8. Unification of the playing action of the Swell #1 main chest to allow for additional Trumpet, string, and principal stops
9. Restoration to the Great of the original Möller 2′1⁄2 and 2′ Grave Mixture as independent stops
10. Addition of the following stops: a) 8′ Melody (61 pipes) added to the Great (from Murray Harris Opus 73) b) Extension of Great Spitzflöte by 12 notes and relocation to Bassoon unit action c) Relocation of exposed Pedal 16′ to unit Bassoon to the Swell and the addition of 17 pipes to complete the compass of the stop, as well as new chests in the Swell d) Extension of Swell Trumpet by 12 notes using Peterson generators e) Addition of 12 bass pipes to complete compass of Swell 8′ Geigen Diapason f) Addition of 24′ Kaz and chert of 61 notes to the Swell

The console

9. Restoration to the Great of the original Möller 2’1/2 and 2’ Grave Mixture as independent stops
10. Addition of the following ranks:
   a) 8’ Melody (61 pipes) added to the Great (from Murray Harris Opus 73)
   b) Extension of Great Spitzflöte by 12 notes and relocation to Bassoon unit action
   c) Relocation of exposed Pedal 16’ to unit Bassoon to the Swell and the addition of 17 pipes to complete the compass of the stop, as well as new chests in the Swell
   d) Extension of Swell Trumpet by 12 notes using Peterson generators
   e) Addition of 12 bass pipes to complete compass of Swell 8’ Geigen Diapason
   f) Addition of 24’ Kaz and chert of 61 notes to the Swell

R. M. Ballantyne Pipe Organs Opus 22

Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California

Photo credit: Ryan Ballantyne
Builder’s website: www.rmballantyne.com

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15 JANUARY
James Bobb; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

17 JANUARY
Choral Evensong; Cathedral of the Advent, Birmingham, AL 5:30 pm

18 JANUARY
Christopher Jacobson; Christ Episcopal, Easton, MD 7:30 pm

19 JANUARY
Yale School Cantorum; Christ Church, New Haven, CT 7:30 pm

20 JANUARY
Nichole Keller; St. Louis King of France Catholic Church, St. Paul, MN 10 am

22 JANUARY
Aicee Chris; workshop; Kravis Center for the Performing Arts, West Palm Beach, FL 5 pm

23 JANUARY
Students from The Juilliard School; Central Synagogue, New York, NY 12:30 pm

24 JANUARY
East West Trio; St. Patrick’s Cathedral, New York, NY 7 pm

25 JANUARY
Aicee Chris; Kravis Center for the Performing Arts, West Palm Beach, FL 7:30 pm

26 JANUARY
East West Trio; St. Patrick’s Cathedral, New York, NY 7 pm

28 JANUARY
Aaron Tan & Grant Wareham; Woolsey Hall, Yale University, New Haven, CT 5 pm

29 JANUARY
Russell Weismann; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

30 JANUARY
Patrick Kronner; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 12:15 pm

1 FEBRUARY
Jacob Reed; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

3 FEBRUARY
Chase Loomer; Dwight Chapel, Yale University, New Haven, CT 2 pm

3 FEBRUARY
Kyle Swann; St. John’s Episcopal, West Hartford, CT 12:15 pm

3 FEBRUARY
Michael Hey; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

5 FEBRUARY
John Sherry; Fourth Presbyterian, Chicago, IL 12:10 pm

David Jonies; with trumpet; St. Chrysostom’s Episcopal, Chicago, IL 7:30 pm

6 FEBRUARY
Easton organ students; Immanuel Lutheran, Webster, NY 3 pm

7 FEBRUARY
Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm

8 FEBRUARY
Nicholas Schmelter; First Presbyterian, Birmingham, AL 12:20 pm

10 FEBRUARY
Nicholas Schmelter; First Presbyterian, Cairo, MI 12 noon

12 FEBRUARY
John Sherry; Fourth Presbyterian, Chicago, IL 12:10 pm

13 FEBRUARY
Alan Morrison; Ursinus College, Collegeville, PA 4 pm

13 FEBRUARY
James Kennerley; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

14 FEBRUARY
Billmeyer; Immanuel Lutheran, Webster, NY 3 pm

16 FEBRUARY
Nicholas Schmelter; St. Thomas Church Fifth Avenue, New York, NY 4 pm

18 FEBRUARY
Gail Archer; Our Lady of Grace Catholic Church, St. Petersburg, FL 3 pm

20 FEBRUARY
Ken Cowan; Croydon Festival; DeSantis Family Chapel, West Palm Beach, FL 4 pm

22 FEBRUARY
Tom Trenney; First Presbyterian, Gainesville, FL 10:55 am worship service; 5 pm hymn festival

23 FEBRUARY
Michael Emmerich; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 8 pm

24 FEBRUARY
James Russell Brown; Northern Illinois University DeKalb, IL 3 pm

25 FEBRUARY
Haydn, *Kleine Orgelsolomesse*; Church of St. Agnes, St. Paul, MN 10 am

25 FEBRUARY
Tom Ferry; Como Park Lutheran, St. Paul, MN 4 pm

28 FEBRUARY
Jill Hunt; Presbyterian Homes, Evanston, IL 1:30 pm

29 FEBRUARY
Russell Weismann; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

30 FEBRUARY
Patrick Kronner; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 12:15 pm

1 MARCH
Jacob Reed; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

2 MARCH
Terry McDonald; Christ Episcopal, West Hartford, CT 5 pm

3 MARCH
Patrick Kronner; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 12:15 pm

4 MARCH
Russell Weismann; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

5 MARCH
Michael J. Batcho

6 MARCH
Thomas Brown

7 MARCH
Patricia Zink

8 MARCH
Michael J. Batcho

9 MARCH
Thomas Brown

10 MARCH
Patricia Zink

11 MARCH
Michael J. Batcho

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30 MARCH
Michael J. Batcho

30 MARCH
Thomas Brown

31 MARCH
Patricia Zink

31 MARCH
Michael J. Batcho

1 APRIL
Tom Ferry; Como Park Lutheran, Webster, NY 3 pm

2 APRIL
Michael J. Batcho

3 APRIL
Thomas Brown

3 APRIL
Patricia Zink

4 APRIL
Michael J. Batcho

5 APRIL
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4 FEBRUARY
Nordic Choir; Prince of Peace Lutheran, Columbus, OH 7:30 pm
Gail Archer; Grace & St. Luke’s Episcopal, Memphis, TN 7:30 pm

5 FEBRUARY
Stephen Hamilton; St. Francis Xavier Catholic Church, New York, NY 7:30 pm
David Nance; St. Peter’s Lutheran, Huntington Station, NY 7:30 pm
Christopher Wallace; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

7 FEBRUARY
Roman Perucki; St. Patrick’s Cathedral, New York, NY 7:30 pm
TENET; House of the Redeemer, New York, NY 7 pm

8 FEBRUARY
Aaron Tan; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Jens Korndörfer; Westminster Presbyterian, Knoxville, TN 8 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon
Janette Fisheii, with percussion; Auer Hall, Indiana University, Bloomington, IN 8 pm
Richard Benedum; Fourth Presbyterian, Chicago, IL 12:10 pm

9 FEBRUARY
Handel, Messiah; St. John’s Episcopal, West Hartford, CT 7:30 pm
Yale Camerata, Symphony Orchestra, and Glee Club, Poulenc, Gloria; Woolsey Hall, Yale University, New Haven, CT 8 pm
Todd Wilson; Longwood Gardens, Kennett Square, PA 8 pm
Chelsea Chen; Riverside Presbyterian, Jacksonville, FL 5 pm

10 FEBRUARY
Concert for treble voices; Grace Church, New York, NY 4 pm
Bach, Cantata 82: Holy Trinity Lutheran, New York, NY 5 pm
Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Robert McCormick; St. Stephen’s Episcopal, Milburn, NJ 4 pm
Abraham Ross; Duke University Chapel, Durham, NC 5:15 pm
Adam Cobbl; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm
Nicole Maranes, Arenery, A Sweeter for Mozart; Glee Club, Peachtree Road United Methodist, Atlanta, GA 4 pm

Stephen Hamilton; First Presbyterian, Bradenton, FL 4 pm
Aaron Tan; St. Catharine of Siena Catholic Church, Cincinnati, OH 3 pm
Maureen McKay; St. John’s Episcopal, Cleveland, OH 3 pm
Christopher Marks; Reyes Hall, Notre Dame University, South Bend, IN 2 pm
Karen Beaumont; St. Casimir Catholic Church, Milwaukee, WI 3 pm
Brian Schoettler; St. Luke’s Episcopal, Evanston, IL 3:30 pm
Schubert, Mass in C; Church of St. Agnes, St. Paul, MN 10 am
Aaron David Miller; Unity Unitarian, St. Paul, MN 2 pm

12 FEBRUARY
Matthias Süss; Central Synagogue, New York, NY 12:30 pm
Raymond Nagem; Church of St. Paul the Apostle, New York, NY 7 pm
The Chenault Duo; Furman University, Greenville, SC 8 pm
Jeremy Fisell; Decatur Presbyterian, Decatur, GA 7:30 pm
Zachary Klobnak; Campbellsville University, Campbellsville, KY 8 pm
Dean Billmeyer; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

13 FEBRUARY
David von Behren; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
Paul Rhoads; St. Paul’s Episcopal, Wilmington, DE 7:30 pm
Paul Jacobs; Knoxvilles Memorial Chapel, Winter Haven, FL 7:30 pm
Thomas Gowens; Fourth Presbyterian, Chicago, IL 12:10 pm

Bruce Nessick; hymn playing masterclass; St. Chrysostom’s Episcopal, Chicago, IL 7:30 pm

16 FEBRUARY
Yale Voxtet, cantatas of Bach; St. Thom- as Episcopal, New Haven, CT 7:30 pm
Katelyn Emerson; Saint Thomas Church, Fifth Avenue, New York, NY 3 pm
Bach, Mv. Mv, in Minor; Study-Pres- byterian, Pittsburgh, PA 3 pm
Georgia Boy Choir Festiv; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

17 FEBRUARY
Matthew Daley; Woolsey Hall, Yale Uni- versity, New Haven, CT 7:30 pm
Douglas Cleveland, Vassar College, Poughkeepsie, NY 3 pm
Jordan Prescott; Cathedral of St. John the Divine, New York, NY 5 pm
Buxtehude, Gott hilf mir; Holy Trinity Lu- theran, New York, NY 5 pm

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday. Visit TheDiapason.com for more information and to nominate.

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ARCHIVES
26 JANUARY
- Stephen Hamilton, workshop; Westminster Presbyterian, Minneapolis, MN 9:30 am
- Stephen Hamilton; St. Mark’s Episcopal Cathedral, Minneapolis, MN 3 pm

27 JANUARY
- Monica Czaus: Mount Olive Lutheran, Minneapolis, MN 4 pm
- Wyatt Smith: University of Puget Sound, Tacoma, WA 2 pm
- Nanhree Han: Ascension Lutheran, Thousand Oaks, CA 4 pm
- Choral Evensong; All Saints’ Episcopal, Beverly Hills, CA 5 pm

28 JANUARY
- Heidi Hansen: University of Kansas, Lawrence, KS 7:30 pm

3 FEBRUARY
Jan Kraybill; Community of Christ Auditorium, Independence, MO 2:30 pm
- Isabella Deumers: Our Lady of Lourdes Catholic Church, Sun City West, AZ 4 pm
- Grace Renaud, with tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- Wyatt Smith; Grace Episcopal Cathedral, San Francisco, CA 4 pm
- Paul Jacobs; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

7 FEBRUARY
- Dana Robinson & Paul Tegela; St. Andrew’s Episcopal, Tacoma, WA 3 pm

9 FEBRUARY
- Sam Black & Sam Gray; Sacred Heart Music Center, Duluth, MN 4 pm
- Alice Chis; jazz vespers service; St. John’s United Methodist, Albuquerque, NM 5 pm

10 FEBRUARY
- Daniel Roth; Plymouth Congregational, Minneapolis, MN 4 pm
- Katharine Handford; Christ the King Lutheran, Houston, TX 6 pm
- Alice Chis; St. John’s United Methodist, Albuquerque, NM 3 pm
- James O’Donnell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
- Michael Hey; Davies Symphony Hall, San Francisco, CA 3 pm
- Gail Archer; St. Mark’s Episcopal, Berkeley, CA 4 pm
- Duo MusArt Barcelona (Raül Prieto Ramírez, organ, & Maria Teresa Sierra, piano); La Jolla Presbyterian, La Jolla, CA 4 pm

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1901 - Organ Plus . . . a colorful collection of compositions involving the pipe organ with other instrumentalists.

2019 - Pipe Organs Alive . . . concert performances from near and far keep the King of Instruments in the spotlight.

1904 - Anniversary Antics . . . excerpts from the Pipedreams 35th Anniversary (and Barone’s 50th) bash with Minnesota friends at the Wooddale Church.

1903 - Pipe Organs Alive . . . concert performances from near and far keep the King of Instruments in the spotlight.

1902 - The Lion in Winter . . . a reflection on the art of the great New England organist and teacher, Gustav Leonhardt.

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Pipedreams®
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1902 - The Lion in Winter . . . a reflection on the art of the great New England organist and teacher, Gustav Leonhardt.

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Calendar

Benjamin Straley: St. James’s Episcopal, Los Angeles, CA 6 pm

12 FEBRUARY
Daniel Roth: Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm
Benjamin Straley: St. Margaret’s Episcopal, Palm Desert, CA 7 pm

13 FEBRUARY
Daniel Roth, masterclass: Co-Cathedral of the Sacred Heart, Houston, TX 3 pm

15 FEBRUARY
Ryan Enright: Christ Episcopal, Tacoma, WA 12:10 pm

17 FEBRUARY
Craig Cramer, with students: University of Iowa, Iowa City, IA 3:30 & 4:5 pm
Nicholas Schmeller: St. Margaret’s Episcopal, Palm Desert, CA 4 pm
Hans Uwe Hielscher: Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Adam Brakel: The Neighborhood Church, Palos Verdes Estates, CA 4 pm

20 FEBRUARY
The Queer’s Six; St. Margaret’s Episcopal, Palm Desert, CA 7 pm

21 FEBRUARY
Jan Kraybill, with choirs: Village Presbyterian Church, Overland Park, KS 7 pm

22 FEBRUARY
David Jenkins: Nativity of Mary Catholic Church, Bloomington, MN 7 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); All Saints Episcopal, Fort Worth TX 7:30 pm
Douglas Cleveland: Catalina United Methodist, Tucson, AZ 7 pm

23 FEBRUARY
Oliver Brett: St. Mark’s Episcopal Cathedral, Minneapolis, MN 7:30 pm
Justin Murphy-Mancini & Emma Whiten: First Unitarian-Universalist, San Diego, CA 4 pm

24 FEBRUARY
Stephen Hamilton: St. Michael’s Lutheran, Bloomington, MN 4 pm
Jonathan Dimmock: Claremont United Church of Christ, Claremont, CA 3 pm

25 FEBRUARY
Mark Bruce: Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Chelsea Chen, Rancho Bernardo Community Presbyterian, San Diego, CA 4 pm

INTERNATIONAL

15 JANUARY
Ian Tracey: St. George’s, London, UK 12:45 pm

17 JANUARY
Graham Eccles: Cathedral, Chester, UK 1:10 pm
Nathan Laube, Bach, Clavierübung III; Royal Festival Hall, London, UK 7:30 pm

19 JANUARY
Gail Archer; Organ Festival of Khanty-Mansijsk, Khanty-Mansijsk, Russia 8 pm
Simon Williams, masterclass; St. George’s, Hanover Square, London, UK 5 pm
Sam Giddy; St. George’s, Hanover Square, UK 5 pm
Colin Walsh, St. Alban’s Cathedral, St. Albans, UK 5:30 pm
Daniel Moult; St. Andrew’s Church, Surbiton, London, UK 7:30 pm

20 JANUARY
Gerard Brooks; Methodist Central Hall, London, UK 3 pm
Epiphany Procession; Cathedral, Norwich, UK 3:30 pm
Anthony Gritten; St. Paul’s Cathedral, London, UK 4:45 pm
Richard Cook; Westminster Cathedral, London, UK 4:45 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

21 JANUARY
Gordon Stewart; Huddersfield Town Hall, Huddersfield, UK 1 pm
Nigel Morris; Cathedral, Blackburn, UK 1 pm
Lucas Arvidsson; St. Margaret Lothbury, London, UK 1:10 pm
Andrew Wyatt; Cathedral, Chester, UK 1:10 pm

26 JANUARY
Eleni Keventsidou; St. Paul’s, Deptford, London, UK 1 pm
Michael Stephens-Jones; Bromley Central Baptist, London, UK 1 pm
Callum Alger; Bromley Central Baptist, London, UK 2:30 pm
Gillian Weir, masterclass; Bromley Central Baptist, London, UK 3:30 pm
Isabelle Demers; Bromley Central Baptist, London, UK 6 pm

27 JANUARY
Anthony Gritten; Westminster Abbey, London, UK 5:45 pm
Britten, A Ceremony of Carols; Cathedral, Norwich, UK 6:30 pm

28 JANUARY
Andy Baldwin; Reading Town Hall, Reading, UK 1 pm
William Saunders & Joel Cooper; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

29 JANUARY
Samuel All; Grosvenor Chapel, London, UK 1:10 pm

30 JANUARY
Michel Bouvard & François Espinasse; Radio France, Paris, France 8 pm

31 JANUARY
Philip Rushforth; Cathedral, Chester, UK 1:10 pm
Isabelle Demers; Maison Symphonique de Montréal, Montréal, QC, Canada 8 pm

1 FEBRUARY
Benjamin Straley & Eleni Keventsidou; St. Paul’s Cathedral, London, UK 3 pm

2 FEBRUARY
Antonio Pappacena; Westminster Abbey, London, UK 4 pm
Ken Cowan; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

22 FEBRUARY
David Davies; Guildford United Reformed Church, Guildford, UK 7:30 pm

23 FEBRUARY
Donald Mackenzie; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon
Marlyn Harper; St. Paul’s, Deptford, UK 1 pm
Tom Winpeny; Bromley Central Baptist, London, UK 4 pm

24 FEBRUARY
Margaret Stacey; Westminster Abbey, London, UK 5:45 pm

25 FEBRUARY
Gordon Stewart; Huddersfield Town Hall, Huddersfield, UK 1 pm
Andrew O’Sullivan; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

26 FEBRUARY
Edmund Aldhouse; Cathedral, Blackburn, UK 1:10 pm

7 FEBRUARY
Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

27 FEBRUARY
Martin Stacey; Westminster Abbey, London, UK 12 noon
Vincent Genuin, Mussorgsky, Pictures at an Exhibition; Radio France, Paris, France 8 pm

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EMILY ADAMS, Old West Church, Boston, MA, August 31: Toccata in F, BWV 137, Konin, heilig Gesang. Herre Gott, BWV 194, Bruckner; Toccata in A minor, BWV 253, Pastoureau; Op. 42, no. 19, Franck; Fugue on the theme of the Cathédrale de Soissons, op. 12. Durufle; Adagio, Toccata (Symphony V, op. 42, no. 1). Widor.

PHILIP CROIZER, Heilig-Brüderkloster, Geldrop, Nederland, July 28: Die Erlkönig by Beethoven; Fantasia and Fugue in G by G. P. Telemann; Fugue in C by J. S. Bach; Kyrie (Messe pour les Concerts), Concierto; Variations on Mein Gott, wird kein heiliger, v. 1., by J. C. Bach; Choral Based on Motet (Sonata III in A, op. 63, no. 3). Mendelssohn.

KAY JOHANSSON, Stiftskirche, Stuttgart, Germany, August 24: Fugue in C minor, BWV 526, Bach; Sonata in the 9th P. F. Music Hall, Mendelssohn.

MARTIN SCHMEIDING, Stiftskirche, Stuttgart, Germany, August 17: Allegro in E major, BWV 663, Bach; Prelude and Fugue in e minor, Mendelssohn, transcr. Schmeding; A Night on Bald Mountain, Mussorgsky, transcr. Stainton; Allegro maestro (Sonata in C, op. 51, no. 1), Reger; Scherzetto (Sonata in C), Whitlock; Prelude (Vision in Flames), Nishizuma.

ROBERT WANN, Sage Chapel, Cornell University, Ithaca, NY, August 4: Fugue in C major, BWV 529, Bach; Exultet (Choral Saturnalia), Allegro maestro (Sonata in C, op. 31), Vierne; Prelude and Fugue in B minor, op. 7, no. 1, Dupré.


NATHAN LAUBE, Stiftskirche, Stuttgart, Germany, August 10: Allegro vivace (Symphony V in f minor, op. 42, no. 1), Widor; Funeur (Harmonies poétiques et religieuses), Liszt; transcr. Laube; Overtone (Harmonieuse), Widor; transcr. Lemare; Lambe: Premiere Fantasie, Deuxième Fantasie, Alain; Dux Exequatios, Baker.

ANNE LAVER, Downtown United Presbyterain Church, Rochester, NY, July 30: Toccata in C, BWV 566a, Bach; How soon hefted the morgen ster, D. Spreelein; Prelude and Fugue in G by G. P. Telemann; Overture (1st Suite d’orgue), by Gr. Phantaces; and Pianos über den Choral Wie schön leuchtet der Morgenstern (Sonata III in A, op. 63, no. 3). Mendelssohn.

DANIEL MARNER, Musikalische Kirche der Albertina, Berlin, Germany, July 20: Toccata in E minor, BWV 569, Bach; Fantasia in F by K. S. Mozart; Andante (Six Studies for d’Pedalfégl), Schumann; Andante, Allegretto (Compositions, S. 177a, nos. 5 and 6), Liszt; Allegretto assai (Sonata in A, op. 42), Guilmant; Allegro (Symphony VI in g minor, op. 42, no. 2), Widor; Chant du soir, Schubert; Charge, Schenck.

AMANDA MOLE, Portgaville Chapel, Portgaville, NY, August 28: Prelude and Fugue in C by G. P. Telemann; Allegro vivace (Sonata III in A, op. 42, Guilmant); Allegro (Symphony VI in g minor, op. 42, no. 2), Widor; Chant du soir, Scherzo in B, Boni.

DAVID HURD, Riverside Church, New York, NY, July 17: St. Sophia, Chorus (Wir dünn den al, Gott, Cantata 29), Bach; Fantasie on Wonderous Love, Four Spiritual Preludes, Suite in Three Movements, Toccat, Hurd, Overture (St. Paul), Mendelssohn; Funeral Fanfare, Deck.

JOHN ROBINSON, Methuen Memorial Music Hall, Methuen, MA, August 8: Prelude and Fugue in D, BWV 532, Bach; Auc n’servis stelle, de Grigny; Bagatelle in C minor, op. 17, no. 3; Howells; Benedicteus, Webber; Choral No. 1 in E, Franck; Prelude (Vingt-quatre Pièces en style libre), op. 31; Vierne; Prelude and Fugue in B minor, op. 7, no. 1, Dupré.

MARTIN SCHMEIDING, Stiftskirche, Stuttgart, Germany, August 17: Bright Lehigh Autumn, String; Prelude, String, Op. 2, N. Hovhannes, transcr. By Do; Double, Op. 11, Desreux; On motto marziano (Sonata III in A, op. 63, no. 3), Mendelssohn.

BRAEDLEY HUNTER WELCH, Sprechend Orgel Pavillon, Balboa Park, San Diego, CA, July 23: Toccata in E minor, Petit; Variations on The Hands of Time, 1990, Kl. Schirmer; Pièce héroïque, Schmücke dich, o liebe Seele, Cantilena Anglica Fortunae, Allegro, Fugue on the theme of the Cathédrale de Soissons, op. 12. Durufle; Adagio, Toccata, and Fugue in C, BWV 153, Bach; Prelude and Fugue in d, BWV 140, Bruckner; Prelude and Fugue in B minor, in d, BWV 675 & 662, Bach, Dialoge on the Voice humaine (Messe for the releasing), Concierto; Hymnus, Bardin; Partite diverse se Dragon-Lafosse in Marcin, Post.

PHILIP CROIZER, Heilig-Brüderkloster, Geldrop, Nederland, July 28: Die Erlkönig by Beethoven; Fantasia and Fugue in G by G. P. Telemann; Fugue in C by J. S. Bach; Kyrie (Messe pour les Concerts), Concierto; Variations on Mein Gott, wird kein heiliger, v. 1., by J. C. Bach; Choral Based on Motet (Sonata III in A, op. 63, no. 3). Mendelssohn.


SUSANNA VEEeman, Stiftskirche, Stuttgart, Germany, July 27: Prelude and Fugue in E flat, BWV 552, Bach; With images Ausdruck, Imig, Nicht zu schnell (Sechs Studien fur den Pedalflügel, op. 56), Schumann; Fantasia in a, op. 16, Franck; Hummelflügel, Binski-Korakoulo; Allegro, Adagio, Allegro, Theme I-Tharp, op. 28; Vierne; Sonata, devi de, Andriessen.


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Raven has released a new recording by Jeremy Fislis, Gaston Litaize, Music pour Orgue (OAR-147). Fislis plays the 64-rank Acolad-Skinner at the Church of the Epiphany, Washington, D.C., where he is Director of Music and Organist. Works include Final from Messa pour tous le temps; Variations on a Nole Angelino; Final; Arches; Epiphane; Prélude et Danse Fugue; Petites Pièces; Préludes; and Franck. $15.98 postpaid worldwide from RavenCD.com.

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La Grange, Illinois. See Schnurr.
Lincoln, Massachusetts.
Honors and Competitions

Agrimonti, Gabriele, wins Grand Prix Music Interpretation, 13th International Organ Competition Académie André Marchal and the Association Gaspard-Lefebvre. Feb 8

Aron, strangräll, wins second prize, Seventh Pierre de Manchicourt International Organ Competition. Jan 4

Barone, Michael, honored for 50 years of employment, Minnesota Public Radio. Aug 4

Bengtson, Bruce A., honored upon retirement as director of music, Luther Memorial Church, Madison, WI. Oct 8

Boehmer, Tyler, awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. June 10

Brueggemann, Justin, awarded second and honors prizes, East Carolina University Young Artists Competition in Organ Performance. July 4

Burdick, Henrik, awarded Xavier Darusse Organ Competition. Jan 4

Cates, Matthew, wins first prize and Bach prize, East Carolina University Young Artists Competition in Organ Performance. May 8

Chan, Ryan, wins Arthur Poister Scholarship Competition in Organ Playing. June 10

Chester, Raymond and Elizabeth, named organist and chorister emeritus and organ and choir director emerita, All Saints’ Episcopal Church, Atlanta, GA. Oct 8

Choi, Jihye, wins Fort Wayne National Organ Competition. June 10

Christiansen, clay, honored at retirement from Church of Jesus Christ of Latter-day Saints Salt Lake City Organist for 30 years. July 6

Dollat, Lucile, wins Grand Prix André Marchal and audience prize, 11th International Organ Competition Académie André Marchal and the Association Gaspard-Lefebvre. Feb 8

Donna, Chris, awarded third prize, East Carolina University Young Artists Competition in Organ Performance. July 4

du Verdier, Quentin, wins Seventh Pierre de Manchicourt International Organ Competition. July 4


Gurzi, Muriel, awarded second prize, Xavier Darusse Organ Competition. Jan 4

Houston Chamber Choir, awarded Marguerite Hills Award, Chorus America. Oct 4

Ikawa, Hina, wins Gagneugild Memorial Prize, 13th International Organ Competition Académie André Marchal and the Association Gaspard-Lefebvre. Feb 8

Kerswell, Benjamin, awarded second prize, Tudor Organ Competition. June 4

Kienitz, Thomas, awarded second prize, interpretation, 11th International Organ Competition Académie André Marchal and the Association Gaspard-Lefebvre. Feb 8

Loonier, Chase, wins Taylor Organ Competition. June 4

Lucas, Rudy, honored for 40 years as assistant church organist. Macy’s Department Store, Philadelphia, PA. June 8

Maggi, Rebecca, honored for more than 25 years as director of music. St. Mark’s Episcopal Church, Palo Alto, CA. May 6

Miller, Mitchell, wins Seventh Pierre de Manchicourt International Organ Competition at St.-Omer, France. Dec 4

Muhawi, Eleanor, presented Frasier Memorial Scholarship for Advanced Organ Study, Young Organist Cooperative. Sept 10

Nozova, Liubov, awarded second prize, Seventh Pierre de Manchicourt International Organ Competition. June 10

Peterson, William, retired from Pomona, Calif. Aug 4

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Appointments

Capon, Michael, to adjunct lecturer, Dan Schreiber, organ and music. Queens University, Kingston, ON, Canada. Jan 6

Craig, Carolyn, to organ scholar, Truro Cathedral Community, UK. Nov 6

Crausz, Monica, to assistant organist, Parish of St. Vincent Ferrer and St. Catherine of Siena, New York, NY. Oct 6


Driskill-Smith, Clive, to organist, All Saints’ Episcopal Church, Fort Worth, TX. July 6

Fenn, Daniel J., to director of music and organist, Lower Timonium Church, Silver Spring, MD. Sept 6

Ging, Michael David, to associate director of music and organist, St. John Vianney Catholic Church, Houston, TX. Oct 6

Grady, Steven, to organist, Christ Church Cathedral, Oxford, UK. April 6

Gray, Richard, to director of music and organist, John the Evangelist Episcopal Church, St. Paul, MN. July 6

Han, Ahreum, to director of music and organist, First Presbyterian Church, Fort Worth, TX. April 6

Henderson, Andrew, to chairman, department, Manhattan School of Music, New York, NY. Oct 6

Iacopino, Stringrall, to organist and choirmaster, Grace and St. Stephen’s Episcopal Church, Colorado Springs, CO. June 6

Kaiser, Jean-Willy, to director, Canadian International Organ Competition. June 6

Lee, Nara, to organ scholar, St. George’s Episcopal Church, Nashua, NH. July 8

Mariano, Davide, to young artist in residence, Cathedral-Basilica of St. Louis, King of France, New Orleans, LA. April 6

McBride, Steve, to sales and marketing manager, Solid State Organ Systems, Alexandria, VA. Dec 6

McCall, Warren Edward, to chief executive officer, Organ Historical Society, Villanova, PA. Aug 6

McMalon, Rev. J. Michael, to executive director, Hymn Society in the United States and Canada. Sept 6

Mitchener, Jack, to artist-in-residence, Peachtree Road United Methodist Church, Atlanta, GA. Jan 6

Rakich, Christa, to artist in residence, St. John’s Episcopal Church, West Hartford, CT. July 6

Ramirez, Raúl Prieto, to civic organist and artistic director, Spreckels Organ Society, San Diego, CA. Feb 6

Rich, Kirk Michael, to associate director of music and organist, All Saints’ Episcopal Church, Atlanta, GA. Sept 6

Schaeffer, Andrew, to director of music, Luther Memorial Church, Madison, WI. Nov 8

Schmitzel, Nicholas, to artist-in-residence, St. Paul’s Episcopal Church, Plattsburg, MI. June 6

White, Jay, to artistic director, Quire Cleveland, Cleveland, OH. Feb 6

Obituaries

Arnaut, Ronald Kent. Oct 10

Bertschinger, Jon L. Oct 10

Dodge, Willibor R. March 10

Dudley, Wesley Coleman, II. Oct 10

Grooms, Myrtle. Dec 10

Grooms, Donald A. Aug 8

Hayashi, Yoko. March 10


Jones, Mark Coan. March 10

Kelly, Columbia. OSB. Aug 8

Lawson, Steven E. Oct 10

Luther, Robert A. “Bob.” Dec 10

McAlister, Margaret Smith. Jan 8

McLean, Hugh John. Jan 8

Newby, Nelson Bernard. Sept 10

Olivet, Curtis “Curt” John. April 10

Pelet-Molinder, Mary. Nov 10

Rippel, Frank G. Oct 10

Speed, Robert Malcolm. Feb 10

Pieczenik, Pierre. March 10

Verdin, James Ralph. Oct 10

Weisrock, John. Dec 10

Willis, Henry, IV. Aug 9

College, Pomona, Calif. Dec 8

Reed, Connor. awarded Penn Brown Memorial Scholarship for Advanced Organ Study, Young Organist Cooperative. Sept 10

Rippel, Frank G. honored upon retirement as organist/chorister, All Saints’ Episcopal Church, Appleton, WI. April 8

Simmons, Beverly, honored upon retirement as director of music, University of Redlands, Redlands, CA. June 8

Thomas, Audrey, ties for second prize, First-Wayne National Organ Competition. June 4

Tosti, Giulio, won, Xavier Darusse Organ Competition. Jan 4

dier, Peter. awarded second prize, Seventh Pierre de Manchicourt International Organ Competition at Béthune, France. Dec 4

van Hal, Sharyla, ties for second prize, Fort Wayne National Organ Competition. June 4

Wedd, Patrick, honored upon retirement after 22 years as director of music, Christ Church Cathedral, Montreal, QC, Canada. Sept 10–11

Weck, James, honored for more than 25 years as organist, St. Mark’s Episcopal Church, Palo Alto, CA. May 6

Xu, Bruce, presented second and audience prizes, Arthur Poister Scholarship Competition in Organ Playing. June 10

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