**Editor’s Notebook**

**Happy New Year 2020**

The staff of THE DIAPASON wishes each of you a happy and healthy New Year, continuing through all the days of the year 2020. We look forward to bringing you many fascinating articles for your reading pleasure and edification. This issue commences our 111th year of bringing you news, features, events, and so much more.

**The Gruenstein Award**

Nominations for our first Gruenstein Award are accepted through January 31. The award honors the work of a young scholar through a feature-length article in the May 2020 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2020. For further details, see the September 2019 issue, page 3, or visit www.thediapason.com.

**2020 Resource Directory**

The 2020 Resource Directory is presented with this mailing. You will want to keep this booklet handy 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.**

In the April issue, we will print our list of summer conferences, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month.

In this issue

This month, David Herman presents a glimpse into the life of Ralph Vaughan Williams as it pertains to the composer’s work as an organist and his compositions for the instrument. Masako Gaskin and David Ervin report on the July 2019 British and French Organ Music Seminar.

John Bishop, in “In the Wind . . . ,” reports on the new Noack organ at St. Peter’s Catholic Church, Washington, D.C. In “Harpsichord Notes,” Larry Palmer introduces the work of John Walshausen at the harpsichord and organ. Palmer also lists the many tops of his columns found in the 2019 issues. Gavin Black will return to writing for us in a month or so, as he has had orthopedic surgery. We wish him well in his recovery and look forward to his further discussion of Bach’s _The Art of the Fugue_. An index for the year 2019 is found at the end of this issue.

Our cover feature spotlights the new Dobson organ at Bruton Parish Church, Williamsburg, Virginia. The instrument is a worthy addition to the lengthy history of music in one of the nation’s oldest churches.

**Here and There**

**Events**

Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

_The Gaudium_ of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: January 5, Epiphany Lessons & Carols, with St. Brigid School Honor Choir and Golden Gate Boyschoir and Bellringers; 1/12, Thomas Fielding, organ; 1/15, Cavatina Chamber Ensemble. St. Mary’s Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 50 ranks. For information: www.stmarycathedralsf.org.

_Opus 327 NFP_ has established its Centennial Fund for continued maintenance and restoration of the organ, which reaches its 100th year in 2022. For information or to make a donation: www.opus327.org.

Second Presbyterian Church, St. Louis, Missouri announces events for its Arts Music Series, Sundays at 4:00 p.m.: January 19, singer Anita Jackson and her trio; February 2, Trombones of the St. Louis Symphony; March 1, silent movie accompanied by Andrew Peters; April 26, Easter hymn festival with Andrew Peters. For information: www.secondchurch.net.

Great Music at St. Bart’s announces events at St. Bartholomew’s Church, New York, New York: January 23, Clara Gerdes, organ; February 13, Orchestra

Modern, March 8, Apple Hill String Quartet; May 7, Juilliard organ students. For information: www.mnsopaf.org

**St. Luke’s Episcopal Church, Evanston, Illinois, Skinner organ**

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**St. John’s Episcopal Church, Aspen, Colorado**

_Aspen Community United Methodist Church, Aspen, Colorado_ announces its 2020 series of organ recitals: January 29, Simon Jacobs; February 25, Janes Welch, June 30, Stephen Hamilton; July 19, Christopher Houlihan; August 9, Gregory Zelke. The 2019-2020 season of events, the organization’s twelfth, February 25-29, Journey Home: Finding Unity after Loss, at St. John Cantius Catholic Church and St. Vitus Catholic Church, Cleveland, May 3-5, or visit www.aspencommunitychurch.org.

Quire Cleveland. Cleveland, Ohio, Jay White, artistic director, announces its 2019-2020 season of events, the organization’s twelfth, February 25-29, Journey Home: Finding Unity after Loss, at St. John Cantius Catholic Church and St. Vitus Catholic Church, Cleveland, May...
Here & There

Competition

The 2019 Utech Hymn Tune Com-
petition, sponsored by the George W. Utech Congregational Hymnody Fund at the Eastman School of Music, Roch-
ester, New York, announced the winning hymn-tune, PARADISE, composed by Larry Visser, music and chancel organist at LaGrave Avenue Christian Reformed Church, Grand Rap-
s, Michigan. The title of PARADISE, paired with the newly com-
misioned text “Out of Silence: Music Rises,” by Carl Daw, Jr., occurred at the 2019 Utech Hymnody Symposium, held in Rochester, New York, on November 1.

For information: www.esm.rochester.edu/organ/utech/.

The 12th Mikael Tarverdian
International Organ Competition
will be held April through September
2021. The first round of selection will
occur at the University of Kansas, Lawrence, Kansas (April 5–10); St. Michael’s Church, Hamburg, Germany (April 19–23), and the Clinic National Museum Consortium of Musical Cul-
ture, Moscow, Russia (August 29–31).
The second and final rounds will take
place in Kaliningrad, Russia, September
3–9. Contestants born after January 1,
1987, are free to choose the place of
their participation in the first round.
First prize is $5,000, second prize $3,000, third prize $2,000, with three additional prizes at $1,000 each. Chair
of the jury is Winfried Böing. Deadline for application is March 1, 2021 (for Lawrence and Hamburg), and June 1, 2021, for Moscow. For information: www.organcompetition.ru.

Engaging the next generation
Longwood Gardens, Kennett Square, Pennsylvania, announces its summer organ academy for college
students, July 20–25. Faculty includes
Peter Richard Conte, Alan Mor-
ison, Ken Cowan, and Benjamin Sheen. The 10-day program gives students the opportunity to study organ transcriptions utilizing Long-
wood Gardens’ four-manual Aeolian-Skinner organ of 146 ranks, 10,010 pipes. For more information: www.agohq.org/education/POE/.

The Young Organist Collaborative
Jointly sponsored by the George W. Utech Congregational Hymnody Fund, the American Guild of Organists and the Young Organist Collaborative, POE invites organists to attend one of the five sites. Deadline for application is March 2.

The American Guild of Organists
announces its Pipe Organ Encounters (POE) for 2020. Manhattan, Kansas, June 22–27; Long Beach, California, June 28–July 3; Winston-Salem, North Carolina, July 19–24; Hartford, Connec-
ticut, August 2–7; POE Advanced, Ann Arbor, Michigan, June 29–July 3.

For more information: www.agohq.org/education/POE/.

November 2, 2019. The group of a dozen students, both first-year beginners and more experienced students, visited and played four instruments and heard some of the history of these instruments from Barbara Owen.

The organs were First Religious (Uni-
tarian) Society, 1834 Joseph Alley/2012
A. David Moore organ of two manuals, 27 ranks; St. Paul’s Episcopal Church, 1923 Austin Organ Company instru-
ment of three manuals, 23 ranks; St.
Anna’s Chapel, 1863 William Stevens of one manual, nine ranks; Old South (Presbyterian) Church, 1869 F. & C. G. Hook organ of two manuals, 23 ranks. For information: www.stjohnshn.org/
young-organist-collaborative.

Conferences

The University of Michigan School of Music, Theatre & Dance invites proposals for events at its 60th annual organ conference. October 4–6, on the theme “Visionary Collaborations in Sacred Music, Worship, and the Arts.” Proposals must be received by March 15. Requirements and further details are available from James Kibbie-
jesbie@umich.edu.

Organ tours

Historic Organ Study Tours (HOST) announces its 2020 summer tours to Southeastern France, August 20–29. The tour begins in Bordeaux and continues through Montp-
pellier–Béziers, Bergerac, Monestir, Auch, to Toulouse, with other stops along the way. The tour leader is Christophe Mantoux, and tour directors are Bruce

Fernand Létourneau signs paperwork to sell the company he founded to Dud-
ley Oakes

Létourneau Pipe Organs has announced a new chapter in the company’s management after forty years of operation. The company’s founder, Fernand Létourneau, named Dudley Oakes to the role of president and owner. Létourneau’s management team will otherwise remain as before, and Fernand Létourneau will remain involved in daily operations.

Létourneau Pipe Organs has designed and built 132 installations in Canada, England, Australia, New Zea-
and, and across the United States, with information for each provided at their website. The company’s head voice for the last four of those years. Brunenza encouraged a 1978 study trip to Europe to see historic voicing techniques firsthand. Létourneau launched his own company soon thereafter. Among his achievements, he served as co-president of the 2010 joint convention of the American Institute for Organbuilders and the International Society of Organbuilders held in Montreal. He also was also the recipient of the Royal Canadian College of Organists Prize of Excellence in 2016.

Dudley Oakes has been with Létourneau since 1987 at the core of the company’s operation in the United States. He holds a bachelor’s degree from the University of Richmond, and a master’s degree and a doctorate from the University of Michigan.

He has concertized widely in North America and Europe with an emphasis on French and German repertoire from the Romantic era. For information: http://letourneauorgans.com.

Dudley Oakes looks on as the organ at Orgues Létourneau while Fernand Le-
tourneau looks on

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young-organist-collaborative.
A REDEDICATION CELEBRATION
OF THE HAZEL WRIGHT PIPE ORGAN
MAY 15-16-17, 2020
A GALLA DEDICATION WEEKEND
AND MONTHLY RECITALS

CHRIST CATHEDRAL
A PLACE FOR CHRIST FOREVER
MR. DONALD SCHNAKE, SERIES SPONSOR

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Friday, May 15, 2020 (8PM)
Fred Swann, Paul Jacobs, & Hector Olivera
with Special Guests:
Michael Barone and Pipedreams
Diane Bish and The Joy of Music

WORKSHOPS,
MASTERCLASSES,
& PRESENTATIONS
Saturday, May 16, 2020
Fred Swann, Diane Bish,
Paul Jacobs, & Hector Olivera

DAVID BALL,
CHRIST CATHEDRAL ORGANIST
Friday, June 12, 2020 (8PM)

OLIVIER LATRY,
NOTRE DAME CATHEDRAL ORGANIST
Friday, October 16, 2020 (8PM)

STEPHEN THARP,
CONCERT ORGANIST
Friday, November 20, 2020 (8PM)

HECTOR OLIVERA,
CONCERT ORGANIST
Sunday, May 17, 2020 (3PM)

NATHAN LAUBE,
CONCERT ORGANIST,
EASTMAN SCHOOL OF MUSIC
Friday, August 21, 2020 (8PM)

CHRISTMAS AT THE CATHEDRAL
Friday, December 18, 2020 (7:30PM)
Choirs of Christ Cathedral

CHELSEA CHEN,
CONCERT ORGANIST
Friday, September 18, 2020 (8PM)

PAUL JACOBS &
THE PACIFIC SYMPHONY
Tuesday, January 5, 2021 (7:30PM)
Carl St. Clair, Conductor

TICKETS: HAZELSBACK.ORG | CHRISTCATHEDRALMUSIC.ORG OR CALL 714-620-7912
CHRIST CATHEDRAL - 12141 LEWIS STREET - GARDEN GROVE - CALIFORNIA - 92840
Fredrick Bahr

Keith Williams is appointed director of sales for John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. He has directed the company’s service department for the past twenty years, guiding it through its growth of staff and through maintenance, restorations, renovations, and rebuilding of extant pipe organs. Williams is director of music at St. John’s Lutheran Church, Champaign, and earned a Bachelor of Music degree from Oberlin Conservatory of Music. He previously served as organist and choirmaster at St. Paul’s Episcopal Church, Troy, New York, instructor of organ at College of St. Rose, Albany, New York, and chaplain organist at the Emma Willard School, Troy, New York. He has presented recitals at several churches throughout the Midwest, and is the past president and organist for Baroque Artists of Champaign-Urbana. For information: www.buzardorgans.com.
Frank Roosevelt Opus 494 was installed in 1891 in St. James Catholic Church, Chicago, Illinois, as one of two manuals, 26 ranks, with Roosevelt’s patented tracker-pneumatic key action. St. James, then the wealthiest parish in the city, built its second church to the designs of Patrick C. Keely between 1875 and 1880. The edifice was adorned with marble altars and stained-glass windows, many of which came from the Tiffany studios. The spire housed Chicago’s first chime of 20 bells, cast in 1895 by McShane Bell Foundry of Baltimore, Maryland.

The Roosevelt organ has faced several near-destruction calamities in the last fifty years. The church was nearly destroyed by fire in December 1972, and demolition of the building’s remains was seriously considered at that time. The interior was almost completely burned, though the organ in the rear gallery was simply baked, but not water logged. The chime in the tower was unsalvaged.

The church was reconstructed and reopened in 1976. The Roosevelt organ came to the attention of the Chicago-Midwest Chapter of the Organ Historical Society a few years later. Money was never available for restoration of the organ, but the chapter featured the organ in recitals. It was heard at the 1984 and 2002 conventions of the OHS and at a regional convention of the American Guild of Organists in the early 1990s. An LP recording was made by William Aylesworth and Wolfgang Rübsam reissued on CD in recent decades. The OHS awarded its Historic Organ Citation to the instrument, all endeavoring to raise awareness of the important organ, hoping to raise funds for its eventual restoration.

Structural issues were discovered in the nave of St. James Church, leading to the building’s demolition in 2013. Prior to demolition, Stephen Schnurr, editor of The Diapason, worked closely with the Archdiocese of Chicago to ensure the organ and the chime would be professionally removed to storage, with the intent that the musical instruments would be available when a new church was built for the parish.

After consultation with several organ firms, the Organ Clearing House was chosen to pack the organ and remove it to storage in the basement of St. Mary of the Angels Catholic Church of Chicago. Removal occurred in March 2013 while televised protests occurred outside the building by those who opposed demolition of the church.

Although the Roosevelt organ was offered for sale by the Organ Clearing House, no buyer came forward. The future safekeeping of the organ was recently placed into doubt, when it became known this past summer that the organ would need to be removed, as the space it occupied in storage was earmarked to house a portion of a new furnace boiler and heating/cooling system for St. Mary of the Angels Church.

Organist Brink Bush of Boston, a scholar on the life and music of organist and composer Wilhelm Middelschulte (1883–1943), brought the pending demise of the organ to the attention of Pro Organ’s president Brian Toivio in September 2019. Middelschulte was a German organist and composer who spent most of his life in America. He played the organ for Mass at St. James Church for some 20 years, and he had been on record commenting that Opus 494 was the finest organ of its size that he had ever played. As a composer, Middelschulte is perhaps best known for his Perpetuum Mobile for organ pedals.

In mid-October, Holman arrived at an arrangement with St. Mary of the Angels Church to remove and acquire ownership of the organ. Holman and his business associate (and occasional audio producer and retired electronics engineer), Leon Giannakeff, took charge of the removal and transport of the instrument to storage in Fort Wayne, Indiana, in November 2019. Over this winter Holman and Giannakeff intend to clean the instrument, and with help from independent organbuilding contractors, to refurbish and repurpose the organ.

The intent is to retain the organ case intact when the organ is placed in its new venue. The original keydesk will also be retained, restored for visual purposes only. It will be returned to the case as it was positioned originally, and a new, detached and moveable console will be built to control the organ.

Giannakeff and Holman will serve as co-general contractors, acting on behalf of Zarex Corp. (parent legal entity for the recording label Pro Organ). They hope to have the refurbished organ ready for placement by August. For information: lgianu@nchsi.com and zarexcorp@comcast.net.

In November, two sets of restored Tiffany windows from St. James Church reappeared in private ownership and were to be auctioned by Donley Auctions of McHenry County, Illinois.
PLAY ICONIC PIPE ORGANS FROM ALL OVER THE WORLD

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The Johannus LiVE 2T-A and 3T-A, bridge the gap between dream and reality. From now on, you can experience playing the world’s most magnificent pipe organs whenever you want to. Right in your very own living room.

With the wave of a hand you fly to Greeley, Colorado, and take a seat at the Casavant Frères organ of the Trinity Episcopal Church. Another touch of the button brings you to the Hill & Sons organ of the Holy Name Church in Manchester, England, or to one of the many other historical pipe organs we’ve recorded for you.

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

For more information on the new LiVE 2T-A and 3T-A, contact your local Johannus dealer or visit www.johannus.com.
the 2018 national convention of the ACO. The recording was made on the Mander organ of St. Ignatius Catholic Church, New York City. Works of Georg Muffat and McNeil Robinson are included, as well as the performer’s transcriptions of a Vivaldi concerto. Travis improves on themes supplied by David Briggs. For information: www.proorgano.com.

Raven announces new compact discs. François Couperin: Mass for the Parishes/Mass for the Convents (OAR-153, $15.98) is a two-disc set as recorded by Aude Heurtematte ($15.98) is a two-disc set as recorded by Aude Heurtematte at St-Gervais in Paris since 1989, the church where François and other Couperins were organists for 173 years. Each of the two Masses consists of a suite of 21 pieces for use during parts of the Mass. The text indicated in the score, “Christ is Risen! Alleluia,” by another composer. In addition to use in church festival services. Green also provides an alternate version of the toccata in which there is a modulation up of one half step from E-flat to E major before the closing section is “slower and more serious.” The A minor sections are definitively in fanfare style and provide the opportunity to use a large solo reed stop. Either of the two A sections could function as a marvelous introduction to the singing of the hymn, particularly in a large solo reed stop.

Fanfare Prelude on Trioro is cast in A-B-A form with a middle section that is “slower and more serious.” The A sections are definitively in fanfare style and provide the opportunity to use a large solo reed stop. Either of the two A sections could function as a marvelous introduction to the singing of the tune. Dunlap’s Creek (“We Walk” on thematic material from the chorale tune. Dunlap’s Creek is associated with the hymn text, “Christ Is Alive! Seven Easter Settings for Organ,” by J. William Greene. The subtitle for Vruechten (“This Joyful Eastertide”) indicates that the composition is a “Triptych in honorem Gustav Willscher.” Willscher also created a collection of drawings. He was in his time a very successful poet, writer, and composer. In addition to his musical talents (he played several instruments, among others the piano and guitar), he also created a collection of drawings. He was the grandfather of composer and organist Andreas Willscher.” and “Fanfare Dialogue.” As indicated by the title, the first movement incorporates material played on the trumpet, which is then echoed on a console. Greene displays his skillful mastery of eighteenth-century counterpoint style. Performance of the music in adequate preparation on the part of the performer. In addition to use in church service music, several of the pieces would work well on concert programs. Throughout this collection, Dr. Greene displays his skilful mastery of eighteenth-century counterpoint style in his two- and three-part writing and fugues. Performance of the music in this collection will definitely require adequate preparation on the part of the performer. In addition to use in church service music, several of the pieces would work well on concert programs.
more suited to the fortepiano, but a
goodly number of the earlier and shorter
pieces sound wonderful on the harpsichord,
and I encourage their inclusion in
future recitals, both by John and the rest
of us in the harpsichord community.

2019 Harpsichord Notes:
topics and page numbers

January, page 8: Harpsichord Notes in
The Diapason: A bit of history
February, pages 12–13: Jane Clark:
“Do you golf now?” The influence of
Evaristo Gherardi’s Théâtre Italien in
Francois Cooperin’s Pièces de Clavecin
March, page 11: A fascinating book
by Beverly Jerold, Music Performance
Issues 1600–1600
April, pages 12–13: The Diapason
Harpsichord columns in history part 2:
front-page features
May, page 11: CD review of Le Clave-
cino Mythologique, A major instrument
collection (Hatchlands, Surrey, UK) and
Claire Hannett
June, page 11. The Cambridge Com-
passion to the Harpsichord, Replica
of George Washington’s harpsichord
returns its sounds to Mount Vernon

As we begin another year I have sev-
eral questions for our readers. 1) Have
any of you played one or more of the
Friedemann Bach polonaises? 2) Does
anyone know of a pedal harpsichord for
sale (a separate unit with an organ-like
pedalboard that is placed beneath the
regular harpsichord comprising one or
two manuals—the pedal unit consisting
of independent registers? John Challis built
several of these, most famously one for
E. Power Biggs, and I am seeking such
an instrument for a current student of
mine). Meanwhile, best wishes for an
excellent and the 2020 and many
exciting musical adventures that
surely lie before us during
the coming months.

Comments and questions are wel-
come. Address them to lpalmer@smu.
edu or 10125 Cromwell Drive, Dallas,
Texas 75229.

By Larry Palmer

John Walthausen (photo credit: Martin Chi-
ing photography)
When you blow through-here's a circus magic

The long-running syndicated cartoon, The Family Circus, features a mother and father and four kids, Billy, Dolly, Jef, and P. J. One early episode had Daddy, Dolly, and Billy coming home after attending a game. Daddy was bedraggled, carrying a blanket, Dolly and Billy were excitedly carrying team banners as they shouted to Mom, and we each had a bottle of soda. Daddy brought his own in his pocket.

There are several circulating versions that show the family leaving church, with one of the kids saying something hilarious. My current favorite shows Billy holding a trumpet and pointing at the mouthpiece, explaining to the toddler how when you blow through here, music comes out.

That's the magic of the pipe organ. When you blow through here, music comes out. We refer to the organ as a keyboard instrument. Fair enough. But the keyboards are nothing but user interface. The organ is a wind instrument. I believe that you can tell by listening if the player thinks of it as a keyboard instrument or a wind instrument. The legends of Arcesilaus, the god who in Greek mythology is the divine keeper of the winds, and who has given his name to at least two organ companies, can provide a fanciful magical idea of the power of wind. But in fact, a musical tone coming from a single organ pipe with the Pythagorean overtone series intact is magic that can be explained scientifically and can be left in the background as the tone soars through the air toward the listeners' ears.

But wait. Draw twenty stops and play a four-note chord. Now you have eighty of those Pythagorean masterpieces singing at once. So you have your ears tingling with delight. Eighty different sets of overtones, each in the myriad a perfect interval, all clanging against the tempered intervals imposed by the rigors of the keyboards. No minute inflection by bending a string with your finger or squeezing your lips around a reed to tweak something into exact tone, just the thrilling clangor of pure and tempered intervals pushing against each other. It is like culinary terms: with pepper and honey to make sweet-and-sour taste, or warm pastry and cold ice cream to make baked Alaska. Bourbon and vermouth, gin and tonic, peanut butter and jelly.

Wendy and I are in Washington, D.C., for the dedication of the new Noack organ at Saint Peter's Catholic Church on Capitol Hill. We arrived on the first day of the public impeachment hearings in Congress, and we were interviewed by a New York Times reporter at each of a pub. Text messages and emails poured in during the evening as friends and family heard Wendy speaking on All Things Considered.

I stopped in the church after lunch to greet Philippe Lefebvre, the recitalist, and Didier Grasann of the Noack Organ Company, and was privileged to walk through the organ with Didier as Philippe worked on registrations. Inside the organ is the worst place to listen for balance, but it is sure to fascinate all those trackers flitting about. There is no better place to be reminded of Billy's quip, "When you blow in here, music comes out." There's a whole lot of blowing going on inside a big organ like that.

That ingenious business

So reads the title of Ray Brunner's monograph about America's only eighteenth-century organ workshop, Tannenberg, who built his first organ in 1770. Recently, I visited a couple of organs in Germany built earlier than that, both huge elaborately ornate masterpieces located in stupendously decorated churches. But think of America in the 1770s. In Lexington, Massachusetts, Minutemen were skalking along behind stone walls, peppering British Redcoats with musket fire. The buildings were all four-sided, wood-framed structures. Fun-loving Puritans felt that putting decoration on a wall might inspire dancing, and only heaven knows what that might lead to. By comparison, the monks in the Abbey of Saint Martin in Weingarten must have had plenty of fun. Remember, Weingarten translates to 'wine garden,' and the organbuilder Joseph Gahler was treated to enough wine to fill the largest organ pipe as a complexion bonus.

Since those beautiful and simple organs of Tannenberg, we have had the robust organs of E. & G. H. Hook, the innovative and progressive instruments of the Skinner Organ Company, the amalgamated workhorse organs of M. P. Möller, the powerful penultimate organs of C. B. Fisk, the procession of "boutique" tracker builders like Taylor & Boody, Paul Fritts, and Richards, Fowkes & Co., and the serene majestic works of Schoenstein.

The Noack organ at Saint Peter's represents a large part of that progression. The company founder Fritz Noack started in the trade at Beckerath in Hamburg, Germany. He worked for Klaus Becker, Ahrend & Brumzema, and Charles Fisk before founding the company in 1900. Early Noack organs were experimental, among the first to reintroduce tracker action to the United States. Some were quirky, some were wind sick; some were spectacular. Along with Fisk, the Audover Organ Company, and a few others, Noack was reinventing the organ. Noack, a beautiful solid oak case, and an elegant mechanical keyboard action, quick and silent electric-solenoid slider stop action, a sophisticated solid-state combination action, two effective enclosed divisions, a beautiful solid oak case, and an elegant detached console, perfectly placed to allow an organist to lead a choir and to sit back a few feet from the organ to better hear the balance between divisions.

Make straight in the desert a pathway . . .

You may think that the act of building an organ is only just that, building an organ, but in fact, that is the easy part. Behind every new organ there are years of discussing, negotiating, and compromising before the people of a church ever talk with an organbuilder. Providing an organ with a comfortable political base is the first challenge. One might think that the process of creating a work of art is simple. Choose an artist, pay the money, and sit back and watch—but no. Start with the organist who "needs" a Flûte Harmonique, and the organbuilder who says it will not fit. Continue with the architect who resents the imposition of something designed by others being plopped into his perfect space. And what about the priest who considers the organ a distraction from the liturgy? A harmonica and kazoo duet would be less intrusive.

American comedian Allen Sherman (1924–1973, famous for Hello mudda, hello fadda, here I am at Camp Grenada . . .) created a hilarious parody of Peter and the Wolf that he sang with Arthur Fiedler and the Boston Pops Orchestra, which included the quip, "... and we all know the saying that is true as well as witty, that a camel is a horse that was designed by a committee."

Next week, my colleague Amory Atkins and I are traveling to visit a future client to discuss the preparation of a large church building for the installation of a new organ. When we arrive at the church, we will have time to inspect the building before participating in a meeting with architects, engineers, clergy, and musicians, with eighteen people present. No one from the company that's actually building the organ will be there so we will be representing them in a conversation that will include people bringing at least four different points of view to the table. Eighteen people.

This may seem unwieldy and wasteful, and in fact, it probably will be unwieldy. But the point of the meeting is at least parallel and in some ways unrelated to the building of the organ. The point of the meeting is to prepare a place for the organ, "make the crooked straight, and the rough places plain." It will be our job to produce a level floor (place a marble on the floor, and it will stand still), square walls, neat and smooth surfaces, and to create an environment for the organ that will be dry, clean, and have an even and reliable climate. If the floor is not level, the organ's soft metal pipes will be first leaning, then bending, then crumbling at the rackboards and falling over. If the floor is not level, the mechanical parts will operate with extra friction. If the floor is not level, the organ will look cockeyed. If there is not a reliable climate, the organ will not retain tuning, and soft parts will get moldy; hard parts
Noack organ console, Saint Peter’s Catholic Church, Washington, D.C. (photo credit: Didier Grassin)

will oxidize, and the whole system will slow down.

**A living art**

Company of organbuilding came alive for me again last night as we sat in Saint Peter’s Church. The evening began with a service of sung vespers. The church’s organist, Kevin O’Brien led choirs of children and of adults through the world premieres of several settings of antiphons, and Bishop Michael Fisher of the Archdiocese of Washington blessed the organ:

Lord God, your beauty is ancient yet ever new, your wisdom guides the world in right order, and your goodness gives the world its variety and splendid. The choirs of angels join together to offer their praise by obeying your command. The galaxies sing your praises by the pattern of their movement that follows your laws. The voices of the redeemed join in the choirs of praise to your holiness as they sing to you in mind and heart. We your people, joyously gathered in this church, wish to join our voices to the universal hymn of praise. So that our song may rise more worthily to your majesty, we gather to express our prayer and praise in melodies that are pleasing to you.

There was a collective gasp from the organbuilders present as the bishop sprinkled holy water toward the organ. We were in about the fifth pew from the front, a hundred feet from the organ so we could not really see, but I guessed that the water did not actually hit the organ—I suppose the bishop had been coached—but I am sure some choir members went home blessed.

After an interval before the recital, the Reverend Gary Studniwelki, thegregarius pastor of Saint Peter’s, addressed the congregation, referring to the long history of parishioners who “provided the congregation, referring to the long history of parishioners who “provided the concert as” French and German music by juxtaposing Louis Marchand’s “Grand Dialogue” from his *Troisième livre d’orgue* and Bach’s *Chromatic Fantasy and Fugue* (listed in the program as *Fantaisie chromatique et fugue*, transcription by Lefebvre)—the organ showed the majesty equal to both the French king and the German duke. While some organists might refuse to play Franck’s *Choral in B Minor* on an organ lacking a *Vox Humana*, Lefebvre dipped into alchemy and invented one by combining Oboe, a Flute, a String, and a Tremulant. *Duple’s Cortège et Litanie*, Debussy’s *Clairs de Lune* as transcribed by Lefebvre, and Duruflé’s *Prélude et fugue sur le nom d’Alain* joined as tribute to great organists, now deceased, who were important to Lefebvre. The closing improvisation opened with a fugue, and moved from inspired to Mesmerizing (watch your spelling!), from majestic to ferocious, and from academic to fanciful, all built on the deep harmonic understanding of a real master of music.

**Why are we here?**

I was fed by the prayer of dedication offered by Bishop Fisher as it eloquently summed up fifteen centuries of sacred music. “So that our song may rise more worthily to your majesty,” we design and build these instruments, placing their voluminous lungs in support of singing congregations.

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By John Bishop

(Photo credit: Felix Müller)
Ralph Vaughan Williams and the Organ

By David Herman

It was the only paying job I’d ever had.

So said Ralph Vaughan Williams, speaking on the biographical DVD, O Thou Transcendent, as he talked about his first—and only—church organist position. It is the goal of this short work to examine the organ works that he left and experiences with the organ and to consider Vaughan Williams’s views about it. We should take note at the end a list of some twenty-four sources consulted. Also particularly useful is the photograph by Frank Chappelow, found on the website www.rvwsociety.com.

A final theory offered by some in explaining Vaughan Williams’s relatively small output for the organ is that he simply couldn’t play the organ. I cannot tell if he is justified in going in for an organist’s career which is his pet idea. He seems to me so hopelessly ‘unhandy’ . . . . I can never trust him to play a simple service for me without some dread at what he may do.

So wrote Alan Gray, Vaughan Williams’s organ teacher at Trinity College.1 So Vaughan Williams himself, likely with a degree of false modesty, was critical of his own playing. We should take care, however, in believing that he was not so committed to the organ as many factors suggest otherwise. To begin with a significant milestone, he studied for and passed (in 1899) the demanding Fellowship exams for the Royal College of Organists (only to resign his membership a few years later).2 John Francis, Vaughan Williams scholar, author, and vice president/treasurer of the Ralph Vaughan Williams Society, suggests that the situation above that Alan Gray complained of was due to the fact that Vaughan Williams was “unpredictable rather than technically incompetent.”3 Francis continues:

Self-deprecatory remarks by Vaughan Williams in later years have perhaps been taken too often at face value.4 We have no knowledge & taste on organ and musical matters generally.6

This essay is not a biography of Ralph Vaughan Williams; fortunately, there are many excellent volumes available, some issued quite recently. Nevertheless, many events in his childhood, youth, and university days are intertwined with a study of his organ music. The reader will note at the end a list of some twenty-four sources consulted. Also particularly useful is the Timeline found on the website of the Ralph Vaughan Williams Society: www.rvwsociety.com.

Vaughan Williams’s teacher was the vicar of Down Ampney (which Vaughan Williams pronounced “Ampney”) in Gloucestershire. He died when his son was only two years old. His mother came from families of means; she was the daughter of Josiah Wedgwood (of pottery fame) and the niece of Charles Darwin.4 Let Vaughan Williams’s own words summarise the next few years, as spoken in Tony Palmer’s video, O Thou Transcendent:7

At age 11 [1883] I was sent to a horrid school at Rottingdean. Three years later I arrived at Charterhouse [1887]. They still sing my hymns there to this day. From Charterhouse I was sent off to the RCM [1890], and there I met a fellow pupil called Gustav Holst.

In his youth Holst had also secured a church position involving considerable responsibility—Vaughan Williams’s nurse, recalling these early days with Vaughan Williams, remarked,

We used to laugh about Uncle Ralph but he wasn’t very good at the organ, and yet he was always playing for funerals or weddings or things.8

While at Charterhouse he was once greatly impressed by a schoolmate’s playing of Bach’s ‘St. Anne’ fugue—a work that would remain a favorite throughout his life and which he himself designated as the postlude for his memorial service in Westminster Abbey.9 During school holidays he practiced diligently, and the family even arranged for an organ to be installed at Leith Hill nearby. One wonders what pieces he was working on! In any case, from an early age Vaughan Williams seemed committed to the organ. Throughout his childhood Vaughan Williams was steadfast in his desire to be a professional musician. His
family agreed, with the provision that he became an organist. (Thoughts were different in the late nineteenth century!) He later wrote:

I believe I should have made quite a decent fiddler but the authorities [!] decided that if I was to take up music at all, I would be his first and only church position it was natural for Vaughan Williams to think of his friend Holst. There are somewhat differing accounts of the manner in which he broached the subject with Holst. He’s and Rebels, the collection of letters exchanged between the two composers, establishes some clarity. First, in a letter from Vaughan Williams to Holst, probably July 1897.

I am leaving this damned place [Saint Barnabas] in October and going abroad.

And then, contrary to some accounts in which he offered Holst the job, he in fact inquired about the latter’s interest: Suppose you were offered it would you consider the matter? The screw [sic!] is £50 [per annum] and the minimum duties .…”

And here he lays out what sounds like a demanding list of tasks, working on Mondays, Wednesdays, Thursdays, and Sundays, as well as running the choral society and giving occasional organ recitals.

Vaughan Williams later states:

... and was granted, a leave of absence. It is here that his friend Gustav Holst enters the picture.

Vaughan Williams and Holst

Vaughan Williams met Holst (1874–1934) at the Royal College of Music in 1895, and they remained fast friends for forty years until Holst’s death, going for extended hikes in the countryside and critiquing each other’s compositions. “I open post, at St. Barnabas, South Lambeth.

As my mother insisted that I had a ‘proper’ education, I was sent to Cambridge, what an awakening that was! You might almost say a spiritual awakening. The sense that even if you didn’t believe in God, there was something beyond. Something mysterious...”

This was a large church (originally seating 1,500 people) on Guildford Road in South Lambeth. The parish, as confirmed by the Diocese of Southwark office, exists no more.

The building, however, is still there, having been gutted and refitted as a series of ‘council flats’ (low-income housing). Interestingly, when I visited there, the building manager was astonished to learn that a very famous composer had once served as organist of the church! Vaughan Williams presided over a large instrument built by Hill and rebuilt by Bishop. At the time of his tenure the church supported an ambitious music program with a sizeable budget. The duties, for which Vaughan Williams was paid a salary of £50 per year, were demanding and time-consuming. His work as an organist was for his continu-

The Church of Saint Barnabas, South Lambeth (interior, showing some council flats) (photo credit: David Herman)

Vaughan Williams and Gustav Holst (re-produced with permission from The Holst Birthplace Trust, The Cheltenham Trust, and Cheltenham Borough Council)

The Royal College of Music

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Vaughan Williams and Bach

Vaughan Williams showed nearly life-long fondness and admiration for the music of Johann Sebastian Bach, whom he placed above all musicians. He had a lifelong fondness and admiration for Vaughan Williams and Bach (who was director of the Bach Choir). He did not have patience with so-called "authentic performance practices" of early music. Bach, though superficially he may speak the eighteenth-century language, belongs to no school or period.25

He concludes by asking Holst to deputize for him while he is gone and provide many specific instructions on getting through the service (pitchers, cues, etc.). He suggests beginning the service with a "short and easy voluntary" and concluding with a "long and difficult voluntary." He notes about the choir:

Those louts of men will slope in about 8.45 and make you mad—the only ones who can sing will be away.

As a postscript VW adds, "The vicar is quite mad." (Does any of this sound familiar to us today?) In any event, the position was not taken by Holst but probably by William H. Harris (later a faculty member at the Royal College of Music and organist at Saint George's Chapel, Windsor).26

Vaughan Williams and Bach

Vaughan Williams showed nearly life-long fondness and admiration for the music of Johann Sebastian Bach, whom he placed above all musicians. He regarded the Saint Matthew Passion, a work that he would conduct many times, to be Bach's greatest achievement. Vaughan Williams had clear and strongly held opinions on performing Bach's music. First, he insisted that, for his audiences, the choral works, including the Matthew Passion, be sung in English (a preference shared by the late David Willcocks when he was director of the Bach Choir). He did not have patience with so-called "authentic performance practices" of early music.

Bach, though superficially he may speak the eighteenth-century language, belongs to no school or period.25

He had similar thoughts about the so-called Baroque organ, which in the 1950s put him distinctly at odds with many performers. The harpsichord, however it may sound in a small room—and to no mind it never [author's emphasis] has a pleasant sound—in a large concert room sounds just like the ticking of a sewing machine.30

By the way, I see there is a movement afoot to substitute the bubble-and-squeak type of instrument for the noble diapason and soft mixtures of our cathedral organs.31

The harpsichord, however it may sound in a small room—and to no mind it never [author's emphasis] has a pleasant sound—in a large concert room sounds just like the ticking of a sewing machine.30

The views on instruments and performing practices may now be considered old-fashioned and out-of-date. They are, nonetheless, the beliefs of a great musician whose musical thoughts and ideas, planted in the mid-Victorian era, grew through more than a half-century of music making. "Vaughan Williams paid tribute to Bach practically, in his non-authentic but deeply moving performances of the major choral works at Dorking."26 (For the Leith Hill Festivals, founded in 1905, which he conducted from 1905 to 1953.)

The Great War

The effect of war on musicians has been one of lengthy and interest-studying studies. In addition to the English composers who did not return from the First World War, the Second World War took the lives of many composers, including Jehan Alain and Hugo Distler, and affected the lives of countless others. Although space does not permit an excursion on this topic, it seems relative to touch on Vaughan Williams’s army service, which relates to his work as organist and church musician.

Vaughan Williams volunteered for military service in the Royal Army Medical Corps (in 1914, at age 42) and from May 1915 was stationed at Saffron Walden where he spent considerable time at the organ of the parish church,32 finding refuge from the horrors of war through playing Bach. At the outbreak of war he was for a time stationed with his unit in Dorking. When there was a death in the company and no organist could be found for the service at Saint Martin’s Church, Vaughan Williams offered to play, providing he could have some volunteers to form a choir. In the same year he was posted to a field ambulance brigade. The following year he was sent to France (at the rank of lieutenant) and was involved in the Battle of the Somme.

Vaughan Williams’s patriotic spirit was evident during the Second World War through his composing of film music to aid the war effort and in many types of volunteer work. For example, he regularly gathered scrap metal. His Thanksgiving for Victory was written and performed in 1945 in celebration of the war’s end.

Organist friends of Vaughan Williams

Vaughan Williams loved the typical cathedral organs of the first half of the twentieth century and liked hearing them played. In return, many cathedral organists enjoyed playing for him—often at night when the building was closed, often playing works of Bach. Such special playing took place often—by Walter Alcock at Salisbury, Herbert Sumison in Gloucester, William McKenzie in Westminster Abbey, as they worked together preparing for the 1953 coronation. After Vaughan Williams’s death in 1958, it was
decided to place his ashes next to those of Stanford and Purcell in the Abbey.

Other prominent organists who were friends and colleagues, and from whom he no doubt learned much about the instrument: Thomas Armstrong, Ivor Atkins, Harold Darke, Walford Davies, John Dykes Bower, Alan Gray, Herbert Howells, John Ireland, Henry Levy, Christopher Morris, Born Ord, Cyril Rootham, Martin Shaw, R. R. Terry, and George Thallan-Ball. 8

In considering Vaughan Williams and the organ, Relf Clark suggests an interesting comparison with Elgar: 5

Early in their careers, both were briefly the organist of a parish church. Neither of them appears to have enjoyed the experience. Relf Clark notes that the instrument a handfull of not entirely characteristic works. Both made notable use of the organ in a few orchestral scores. Both enjoyed the friendship and support of professional organists.

In a famous letter to The Daily Telegraph, January 14, 1951, Vaughan Williams makes some views clear, beginning with his thoughts on the “bubble and squeak” tones of continental organs.

Is it really proposed that we should abandon in favour of this unpleasant sound the noble diapasons and rich soft “mixtures” of our best church organs? He particularly admired the organ at St Michael’s Church, Cornhill (Hill, Rushworth & Dreaper), presided over by his friend Harold Darke, and believed it possessed the ideal English organ tone.

The works for organ

This essay offers not so much analyses but comments on Vaughan Williams’s music. For structural and thematic analyses of the organ works see the excellent articles by Hugh Benham [See “Sources and further reading,” B2] and Relf Clark [See “Sources and further reading,” C]. It would seem that Vaughan Williams’s major organ works were conceived or written while he was a member of St Mary’s Church, Saffron Walden, where he spent a great deal of time practicing while stationed there in 1915. The late Michael Kennedy, the chief authority on the works of Ralph Vaughan Williams, cites the following as “The Organ Works:"

- Three Preludes Founded On Welsh Hymns, published in 1920 by Stainer & Bell. The second prelude of the set, Rhosymedre, was played at Vaughan Williams’s funeral in 1958. Clark observes that the registrations in the score likely reflected the organ at Trinity College. He further suggests that Vaughan Williams first encountered these tunes when editing The English Hymnal (1906). The preludes are likely among the first works completed after his leaving the army in 1919.5

- Bryn Cafarha is at once the most interesting musically and, although fun to play, nonetheless the most challenging to bring off at the organ. It is dramatic and improvisatory: fragments of the tune are given out through a thick and tangled texture. Like many other fine organ works (some of Alain’s come to mind) the piece is written for the player as interpreter: adding musical imagination to the text.

- Rhosymedre is the most well liked and often played of the three. Simple, quiet, and gently dance-like, it states the tune twice, in a straightforward manner.

Hyfrydol makes a bit of an odd conclusion to the set: a very thickly scored setting of the tune (difficult to play, especially for those with small hands) above a constantly moving pedal part that romps over two octaves (get out your Gleason book to help your feet prepare).

- Prelude and Fugue in C Minor, composed in 1921 for orchestra and first performed in that year at the Three Choirs Festival in Hereford. The orchestral version was performed first (conducted by the composer). The piece was then arranged for organ between 1921 and 1930 (completed in 1921, revised in 1923, published in 1930). Vaughan Williams told the dedicatee Henry Ley that the work was modeled on Bach’s Prelude and Fugue in C Minor, BWV 546.6

Ley (pronounced “Lee”), then organist at Christ Church, Oxford, commented on the piece’s difficulty. According to Ley, Vaughan Williams said that the work was written in 1915 while he was stationed at Saffron Walden using the organ at Saint Mary’s Church. The prelude and fugue together occupy some ten minutes.

The Prelude is very well written for the organ. Vaughan Williams was attentive to details of registration (including frequent use of manual 16’s) and manual divisions. The piece has quite a lot of bittersweet dissonance. Ley said it was “not easy play, due to the constantly changing chord colors, large amount of chromaticism, and fast contrapuntal passages. Vaughan Williams employed chords in parallel sweeping lines, often in contrary motion. Thick homophonic passages alternate with longer sections of thinner, busy counterpoint, generating an ABABA design. The quick B sections are terrifically fast at the specified tempo of quarter = 120 beats per minute. Thinking I could not play it that fast, I initially suspected a case of “composer tempo overreach.”7

David Briggs, however, manages these brilliantly on the two-CD set of the complete organ music (original and transcriptions) of Vaughan Williams, Bursts of Acclamation. (Alison ALBCD021/2, available from the Ralph Vaughan Williams Society, https://rvwsociety.com). The prelude is somewhat impressionistic in sound, using parallelism, tonal vagueness (often resulting from mixed modes), the use of ninth and major-sevenths chords, as well as tria- and pentatonic scales. The result: the prelude sounds much like Vaughan Williams. It ends suddenly in C major, a somewhat astonishing tonality not really heard before in the piece.
These are dissonant fugal entries. Separately and then combined at the organ works of relatively major stature, Returning to the opening question fugue is a good one, a double fugue in of Bach, Vaughan Williams seems not of few examples of their masters' conception for a non-believer, the Christian it was unorthodox to consider canonization. Former Archbishop of Canterbury

Composers

Supplement II: selected choral works in which the organ has a prominent role


Vesille Regis (for the Cambridg B.Mus.), 1891. Toccatas for Organ (The White Rock), 1890. Toward the Unknown Region, 1909. Fantasia on Christmas Carols, 1912. Mass (for the Cambridge D.Mus.), 1890. Fantasia on “St. David’s Day”. These were

organistic.

• In 1964 Oxford University Press published A Vaughan Williams Organ Album (still in print) consisting of transcriptions as well as the two organ preludes of 1956. Various composers, including Vaughan Williams have arranged organ transcriptions of several of Vaughan Williams' orchestral works.

• Kennedy mentions an Organ Overture, from 1890 (the manuscript of which is in the British Library).

• A Wedding Tune for Anne, 1943 (contained in A Vaughan Williams Organ Album).

• Various incomplete sketches left at the time of his death.

Returning to the opening question There are two Vaughan Williams organ works of relatively major stature, dating from during and just after the time of the First World War: the preludes on Welsh hymns and the Preludes and Fugue in C Minor. A generation later would come Benjamin Britten’s comparable opus, Prelude and Fugue on a Theme of Vittoria (1946). They have not in much common, save being one of few examples of their masters’ contributions to the canon of organ music.

Both composers wrote for situations or performances: Vaughan Williams for the Three Choirs Festival in Hereford, for example, Britten was commissioned from Saint Matthew's, Northampton (for which he had earlier written the cantata Rejoice in the Lamb, containing some of the most original and dramatic writing for organ in any choral work). These preludes and fugues, valued for their singular stature, are nonetheless not entirely representative of their composers' genius, language, invention, and mimical imaginations.

Douglas Fairhurst suggests that Vaughan Williams, as a great artist, was more at ease and naturally expressive having a larger canvas for his music. Former Archivist of Canterbury Rowan Williams commented that, while it was unorthodox to consider canonization for a non-believer, the Christian church owed a great deal to him for his contributions. In any case, after his death in 1958 Vaughan Williams' ashes were buried in Westminster Abbey, appropriately near those of Stanford and Purcell. Of special note: his was the first funeral service held in the Abbey for a composer since that of Purcell, nearly 300 years earlier.

Supplement: some other works in which the organ is prominent

The organ has played a central role in many centuries of choral music: Vaughan Williams realized the expressive and dramatic powers of the organ and used them to good effect in some of his orchestral works as well.

• Job: A Masque for Dancing. In Scene VI (the Dance of Job’s Comforter) we hear a vivid representation of Satan and his retinue in Hell. Included in a part for “Full Organ with Solo Reeds Coupled,” supplementing the full orchestra.

• A Vision of Aereoplanes48 is a substantial late work (1956) for chorus and organ, setting familiar words from the first chapter of the Book of Ezekiel. It opens with a dramatic, dissonant organ solo that, as with subsequent organ interludes, reminds one of the organ's use in Howells's A Sequence for St. Michael, to be written some five years later.

• A Sea Symphony includes passages for organ, more for support, as a member of the orchestra, than for effect.

• However, the dramatic blast of chords occurring about 3/4th through the “Landscape” (Lento, slow movement) in Sinfonia Antarctica shows, the organ as hair-raising, important, and soliotic.

Notes
1. In this he does not stand alone, of course. The great organist said of RVW's best friend, Gustav Holst (who around 1930 started what he hoped would be an organ concert). We were good friends. He could have had longer lives in which to continue their composing for organ. And, although the organ parts in many of Benjamin Britten’s choral works are tour de forces of rhythm, texture, and organ color, Britten, too, left us a negligibly small number of organ works (which reveal relatively little of his musical genius).

2. Many have pondered this seeming contradiction between belief and the creative set-up of sacred texts. One factor he had, of course, is his love affair with the English language.


5. Francis 2. (The booklet pages are not numbered.)


7. RVW/3. p. 123.

8. Reference to the famous remark about Darwin is irresistible. As a child, VW asked his mother what was all the fuss about Great-Uncle Charles? She replied that the Bible says the earth was created in six days; Great-Uncle Charles believes it took somewhat longer. 9. Palmer.

10. Ibid.


12. See A Song of the Stone.

13. VW/3, p. 258.


15. As stated by J. Ellis Cook, son of the gar- denser at Leith Hill Place; quoted in Tributes, P. pp. 16, 161, 163, 168.


17. Palmer.

18. “Our friendship survived his despair at the loss of his sight, at the end of his career, and at his voluntary and unashamed retirement.” And then wrote Alan Gray: “I cannot imagine what he may do.”

19. “Our friendship survived his despair at the loss of his sight, at the end of his career, and at his voluntary and unashamed retirement.” And then wrote Alan Gray: “I cannot imagine what he may do.”

20. The British title “organist” usually implies “organist and choirmaster.”


23. “Our friendship survived his despair at the loss of his sight, at the end of his career, and at his voluntary and unashamed retirement.” And then wrote Alan Gray: “I cannot imagine what he may do.”

24. Heffer, p. 18.

25. Ibid.

26. Ibid.

27. VW/1. p. 71.

28. VW/2. p. 5-6.

29. Ibid., p. 122.

30. Ibid., p. 9.

31. Ibid.

32. Mellers, p. 158.

33. F/2 (pages unnumbered).

34. “Our friendship survived his despair at the loss of his sight, at the end of his career, and at his voluntary and unashamed retirement.” And then wrote Alan Gray: “I cannot imagine what he may do.”

35. ibid., p. 123.

36. Ibid., p. 10.


40. F/3. p. 16.

41. For details of these, see Rudi L. Neigh- bor’s, “Organ Composers: A Descriptive List of Original Works and Transcriptions,” The Diapason, October 1990, p. 10.

42. K/2. p. 3.

43. Palmer.

44. Ibid.

45. Known for RVW’s good friend Harold Drake, organist at the Church of Saint Mi- chael’s, Cornwall, the work sets the dramatic account of the whirlwind, cloud, and fire from the book of Ezekiel.

Sources and further reading


2. Various composers, including Vaughan Williams have arranged organ transcriptions of several of Vaughan Williams' orchestral works.

3. See RVW’s best friend, Gustav Holst (who around 1930 started what he hoped would be an organ concert). We were good friends. He could have had longer lives in which to continue their composing for organ. And, although the organ parts in many of Benjamin Britten’s choral works are tour de forces of rhythm, texture, and organ color, Britten, too, left us a negligibly small number of organ works (which reveal relatively little of his musical genius).

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17. Palmer.

18. “Our friendship survived his despair at the playing and I became quite expert at manage- ment, and at playing at his voluntaries and recitals.” And then wrote Alan Gray: “I cannot tell him that I think he is justified in going in for an organ career which is his idea. He seems to me hopelessly, unahost.” I can see nothing in the idea of playing a single service for one church without some dread as to what he may do.”

19. “Our friendship survived his despair at the end of his career, and at his voluntary and unashamed retirement.” And then wrote Alan Gray: “I cannot imagine what he may do.”

20. The British title “organist” usually implies “organist and choirmaster.”


23. In addition to services, those included for hundreds each week as well as giving occasional organ recitals. Kennedy, p. 41.
The British and French Organ Music Seminar

July 4–18, 2019

By Masako Gaskin and David Erwin


London

Thirty-seven organists and friends traveled to London with a Fourth of July celebration at Saint Paul’s Cathedral. London. The group was treated to Even- songs at a Great Organ at St. Margaret Lothbury on the Henry Willis organ (1822), originally built by Bernard Smith (1697). After- wards, our host Simon Johnson demonstrated the instrument and invited participants to play.

The following morning the group traveled to Saint Edmundsbury Cathedral. The second stop was at Saint Margaret Lothbury, a two-manual George Pike England organ built by Bernard Smith (1697). After- wards the group walked to Ste-Clothilde to hear and play the organ, hosted by Raymond Penini. The next day saw a return to Notre-Dame-des-Champs for playing time, followed by a masterclass on works of Louis Vierne at Église St-Louis des Invalides. Then, several in the group walked to Ste-Clotilde to hear and play the organ, hosted by Simon Williams. The organ, built by Richards, Fowkes & Co. (2012) inside the old case used for the first organ of 1725 by Gerald Smith, nephew of the builder of Saint Paul’s Cathedral organ, is the first American-built organ in London. That evening some members of the group attended vespers at Westminster Cathedral before the demonstration of its Henry Willis III organ (1822) and free playing time hosted by Peter Stevens.

Saturday, July 5, started at Chelmsford Cathedral, with James Davy as host for the group as they visited the Mander organ (nave and chancel). The second stop was at Saint Edmundsbury Cathe- dral. The final playing session on a Saturday, July 5, started at Chelmsford Cathedral before the demonstration of its Henry Willis III organ (1822) and free playing time hosted by Peter Stevens.

On Wednesday, July 9, Susan Landale lectured and led a masterclass on two-manual George Pike England organ (2010) in the auditorium at Radio France, with its 2016 Gerhard Grenzing organ (IV/87). We were welcomed by M. Grenzing, and then each person in the group was able to play from the main stage console. A trip to Auvers-sur-Oise (the village where painter Vincent Van Gogh spent his final days) was scheduled for the next day. A short train ride from Paris, Auvers is home to Église Notre-Dame d’Auvers-sur-Oise, which Van Gogh immortalized in a painting. The church has a newer organ built in the neo-Baroque style by Bernard Huty, demonstrated by M. Hurvy and the titulaire Jean-Charles Gondelle. Playing time for the group followed, while some explored the village. In the evening we visited the Chapel of Saint-Sulpice, known for its known for its elegant ornate rood screen. Titulaire Vincent Warinier welcomed us.

On Saturday, July 13, we had an early morning visit to Sacré-Cœur, where we had permission to play the organ. Titulaire Gabriel Marchiplier explained to the group how plans for work on the organ have been in the works, and the organ was secured, yet approval is tied up in the French bureaucracy. So in the mean- time M. Marghieri must deal with severe thickets. That evening finished with a session at Saint-Eustache, with costitituire Jean-Pierre Robin with seminar participants to Notre-Dame-des-Champs, Paris, France (photo credit: Masako Gaskin).

The following day, a smaller group that had originally registered for an extension to play at Notre-Dame de Paris, sadly devastated by the tragic fire of April 15, was hosted by Notre-Dame titulaire Johann Vexo in his charming hometown of Nancy. Eighteen organists and friends enjoyed the Dupont organ (modified later by Cavaillé-Coll), at Cathédrale Notre-Dame-de Nancy and the Dalbstein & Haepfer organ at Église St-Sébastien.

In addition to Yannick Merlin, Béa- trice Pierrot, and Daniel Roth, Christina Harmon was assisted by co-directors David Erwin, Masako Gaskin, and Cliff Varnon. Plans are already underway for the next FOMS, which will take place in July 2021. Look for announcements at www.bfonm.com for updates.

Submitted by Masako Gaskin. BFOMS co-director, and David Erwin, Masako Gaskin, and Cliff Varnon. Plans are already underway for the next FOMS, which will take place in July 2021. Look for announcements at www.bfonm.com for updates. 

Jean-Baptiste Robin with seminar par- ticipants at Notre Dame-des-Champs, Paris, France.
Dobson Pipe Organ Builders, Ltd., Lake City, Iowa
Bruton Parish Church, Williamsburg, Virginia

Bruton Parish Church is immediately recognizable as an important and large edifice among eighty-eight original and intact eighteenth-century structures in Colonial Williamsburg where hundreds of other early houses, shops, and public buildings have been reconstructed. Founded in 1674, the name of the parish comes from the town of Bruton, in the English county of Somerset, which was the ancestral home of several leading Colonial figures. Construction of the present building began in 1712 to a design of Governor Alexander Spotswood and was completed three years later. It was enlarged in 1752 when the Vestry voted to make the east end as long as the west, extending the chancel by twenty-five feet. The tower was added in 1769. It was Bruton’s rector, the Reverend William A. R. Goodwin, D.D., who first conceived the restoration of Williamsburg to its colonial state. Goodwin removed Victorian changes to the church early in the twentieth century, and his work was later taken up by the Colonial Williamsburg Foundation in its restoration of the building between 1938 and 1941. It was designated a National Historic Landmark in 1970. Bruton has a lengthy organ history. In 1729, Governor William Gooch wrote to an unidentified English Lord:

I am prevailed upon by Gentlemen of the Country to Beg the Favor of your Lordship to intercede with His Majesty for an organ for our church at Williamsburg. As such gifts are due to others places in America, the subjects here most humbly presume to hope, that they may have it to plead a claim. As any people are in any part of His Majesty’s Dominions, the parish’s unrequited interest found expression in the 1741 Journals of the Virginia Legislature, where it was asked, “whether an organ, to be bought by the Public, and appropriated to the Use of Divine Service, at the Church where the Seat of Government shall be, will not add greatly to the Harmony of Praise to the Supreme Being?” Further disappointment followed until finally, in 1752, the Assembly passed an act authorizing “the purchase of a musical organ, for the use of, and to be placed and kept in the said church.” Still, three years elapsed before an organ was ordered from London, its maker unknown to us today.

The new organ was played by Peter Pelham, who was born in England but raised in Boston, where he studied with Charles Messauge and eventu-ally served as organist of Trinity Church following a sojourn of several years in Charleston, South Carolina. He moved to Williamsburg around 1750, where he not only became Bruton’s organist but also ran a music store, gave keyboard lessons, and was appointed keeper of the Public Gaol. He conveniently merged this last activity with his playing, frequently pressing a prisoner into service to pump the organ.

The instrument Pelham knew was replaced in 1835 with an organ by Henry Erben, about which little is known apart from its installation in a newly built gallery in the church’s east end, now the liturgical west after a re-ordering of the space earlier in the decade. In 1856, Erben’s organ was in turn replaced by Pompilj & Rodelwald of Baltimore. At the dawn of the twentieth century, the Hutchings-Noyes Organ Co. provided a new instrument, installed in the chancel, which by this time had been returned ad orientem. Some of its pipes were retained in Opus 908 of the Aeolian-Skinner Organ Co. That instrument, rebuilt on six occasions since its construction in 1937 and growing from 12 ranks to 105, was crowded into the attic, into the east galleries (including inside a 1785 organ case by Samuel Green set up there in 1930), and within the church tower. Faced with increasing mechanical unreliability and advised by consultants that a new, smaller organ more advantageously sited would yield both musical and maintenance benefits, the parish undertook a search for an organ builder. That process came to its conclusion in February 2016 with the signing of a contract between Bruton Parish Church and Dobson.

This organ, the ninety-sixth new instrument our workshop has created, stands in the east gallery, in the space formerly occupied by the Green organ case and multitudes of concealed pipes from the previous organ. It takes its visual cues from the reredos, recreated from the previous organ. It takes its case and multitudes of concealed pipes formerly occupied by the Green organ stands in the east gallery, in the space earlier in the decade. In 1856, Erben’s organ was in turn replaced by Pompilj & Rodelwald of Baltimore. At the dawn of the twentieth century, the Hutchings-Noyes Organ Co. provided a new instrument, installed in the chancel, which by this time had been returned ad orientem. Some of its pipes were retained in Opus 908 of the Aeolian-Skinner Organ Co. That instrument, rebuilt on six occasions since its construction in 1937 and growing from 12 ranks to 105, was crowded into the attic, into the east galleries (including inside a 1785 organ case by Samuel Green set up there in 1930), and within the church tower. Faced with increasing mechanical unreliability and advised by consultants that a new, smaller organ more advantageously sited would yield both musical and maintenance benefits, the parish undertook a search for an organ builder. That process came to its conclusion in February 2016 with the signing of a contract between Bruton Parish Church and Dobson.

This organ, the ninety-sixth new instrument our workshop has created, stands in the east gallery, in the space formerly occupied by the Green organ case and multitudes of concealed pipes from the previous organ. It takes its visual cues from the reredos, recreated in the 1939–1940 restoration of the church, extending its design upward in a way that honors the older material without copying it. It is built of yellow poplar that is painted to match the existing woodwork. The front pipes of 75% tin are drawn from the Great Principal 8′ and the Pedal Octave 8′, and are overlaid with 22-karat gold leaf. The organ console, like the pulpit, is constructed of black walnut. Most walnut sold commercially today is steamed even out its color, a process that trades richness for consistency. Instead, we obtained locally grown lumber from a sawmill in Albert City, Iowa, that was dried in the traditional way, its varied colors are complemented by the Carpathian elm burl that enriches the console interior. Unlike the bulky previous console, the new one is movable, supported by an integral dolly that needs no space-consuming platform. It normally lives in the front...
great positive manual transfer

Zimbelstern

Great/Positive Manual Transfer
A-415/A-440 Transposer (* denotes stops with an extra low C pipe for A-415)

Summary
36 Registers
41 Stops
45 Ranks
2,587 Pipes

Builder’s website: www.dobsonorgan.com
Church website: www.brutonparish.org
Cover photo credit: Wm. T. Van Pelt

Console in concert position (photo credit: Wm. T. Van Pelt)

Installation of one of the three Swell slider wind chests (photo credit: Lynn A. Dobson)

Delivery day! Wind chests and pipes in the churchyard, February 2019 (photo credit: Lynn A. Dobson)

line-of-sight relationship with the nave. Thus, the Great, Positive, and part of the Pedal are located in the new case. The Swell and largest Pedal pipes are in the attic directly above the case and speak through grilles. Portions of the old organ were similarly installed in the attic, but we have constructed much heavier walls around the Swell for a more effective swell when the shades are closed and better reflection of sound into the church when they are open. Equally important, a dedicated HVAC system for the attic organ area keeps the temperature up there comparable to that around the pipes in the case below, giving a stability of tuning that was never possible before.

Each of the four divisions of the organ is built around traditional principal choirs. These are augmented by colorful flutes, those in the Great and Positive being more classical in nature, while those of harmonic construction in the Swell recall romantic examples. Each division is rounded out by characteristic reed stops. The pipes standing within the case are voiced on a wind pressure of 3¾ inches. Because the organ so often accompanies historic instruments tuned one half step below modern pitch, there is a transposer to allow the organ to play at A–415 Hz in addition to the normal A–440 Hz. Four Positive stops have an additional 415 bass pipe so that low C will play when the transposer is in use; these pipes are also utilized for the low Cs of other stops throughout the organ when it is played at low pitch. The organ is tuned to equal temperament.

Like all instruments we build with electric action, the main wind chests are of slider and pallet design, which supports a natural style of voicing and speech. Unlike simple versions that have a single large pull-down magnet per note for electric operation or some sort of pneumatic apparatus that relies on extensive amounts of leather, our design provides an electro-mechanical valve in addition to the main pallet, permitting a smooth pressure rise in the key channel analogous to a mechanical action played legato, with none of the abruptness of what are sometimes dervisely termed “yank-down” actions. This design allows the main pallet springs to be quite strong, yielding extremely prompt note repetition—since good repetition depends not only on a speedy opening of the valves but also a prompt closing. When individual valves are required in electric-action organs for large bass pipes, for duplexing, or for high wind pressures, we use traditional electro-pneumatic windchests.

Though smaller in number of pipes than the previous organ, Opus 96’s simple layout and straightforward placement allow it to speak with greater presence and authority in the church, and makes tuning and maintenance far easier than before.

First used in worship on August 25, 2019, the new organ was celebrated in a series of September 2019 events. On the September 7 and 8, Gordon Stewart, Borough Organist of Huddersfield Town Hall, presented identical back-to-back celebratory recitals. On September 15, the parish musicians offered a service of Choral Evensong, with premieres of music by Philip Stopford and Sondra Tucker. On September 21, a program of music for organ and instruments was presented by Rebecca Davy and JanEl Will, organists. Susan Via and Susan-nah Livingston, Jennifer Edelen to bring the Anthems with grace, and Brandy Lanier, strings; Amy Miller, baroque flute; Suzanne Daniel, bassoon; and Wes Skiles, baritone, trumpet. And on September 28, Rebecca Davy and JanEl Will presented a program featuring new music, including commissioned pieces by Dan Locklair, Aaron David Miller, and Tom Trenney. Beyond these celebratory events, Bruton continues a tradition begun by Peter Pelham of offering recitals and concert programs throughout the year, more than 130 in all, presented by choirs, instrumentalists, and keyboardists.

The Reverend Christopher L. Epperson is the rector of Bruton Parish Church. Rebecca Davy is music director and organist, and JanEl Will is organist; James Darling is choirmaster-organist emeritus. It has been a privilege and joy to work with everyone at Bruton Parish Church to create this individual work of art. May it long serve and encourage God’s people in Williamsburg and beyond.

John A. Panning
Vice President and Tonal Director
Dobson Pipe Organ Builders, Ltd.

For information regarding the history of Bruton’s earlier organs, the author acknowledges with gratitude the contributions of William T. Van Pelt, Stephen Pinel, and Jonathan Orlöff. For further information, readers may wish to seek out James S. Darling’s book, Let the Anthems Swell: Musical Traditions at Bruton Parish Church, published in 2003.

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Reviews

New Organs

Lovel organ for Renaissance Choir Sacramento

Lee T. Lovallo Pipe Organs Antelope, California Renaissance Choir Sacramento Sacramento, California

Designed to support rehearsals and performances of a community ensemble that specializes in fifteenth- and sixteenth-century sacred music, the range of this portable organ mirrors that of most early choral music, EE–g2, with extensions for the playing of early organ literature. The single manual is fully transposable at A = 415Hz and 440Hz. Transparently voiced, with racking above the pipe mouth, low wind pressure, and with its divided keyboard, the organ suggests early Italian practice, particularly when tuned in a mean-tone temperament.

Key and stop action is mechanical. A silent blower is found in the base, which can be detached from the top for moving. The cabinet is of American cherry with rosewood accents. The keyboard covers are in bone, while the sharps are of rosewood. The Gedeckt is of African mahogany with revoiced spotted metal pipes for the Principale. Design, cabinetry, action, and pipework are by Lee Lovallo. Paul Dessau made the keyboard and pallets.

The instrument was first used in choral and keyboard performances of music by Thomas Tallis at the Sisters of Mercy Convent, Auburn, California, in May 2018.

—Lee T. Lovallo

MANUAL

8′ Gedackt 4′ Principale (TC, divided b/c) Manual compass 44 notes, C,D,E–a


New Handbell Music

Sunrise, Sonnet, arranged for 3–7 octaves of handbells, by Andrea Handley, Agape (a division of Hope Publishing Company), Code No. 2912, Level 4 (D–), $5.20.

From the popular musical, Fiddler on the Roof, this beloved piece by Jerry Bock has been given a well-crafted treatment by Andrea Handley. There are special effects that set this piece apart and make the melody and text come alive. Special care should be given to ringing the dynamics as marked, making the music all the more effective. Here is a great addition to your concert repertoire.


This familiar tune by Robert Lowry begins with a flowing ostinato that introduces the melody. The melody lies underneath this pattern, and ringers should take care to keep that melodic line front and center throughout the piece. This arrangement is beautifully written and will certainly be an uplifting musical offering for worship or concert.

New Handbell Music

Prelude,” which is marked “Allegro,” calls for flutes, strings, and quiet principals, and opens with a short allusion to the Willsher style before the main theme. Cooman has clearly marked the theme. A middle section utilizes this theme in an imaginative fashion, before it is repeated again, supportive of the beginning. “Minuet” is a happy little piece reminiscent of the carefree Vienna minuets that one calls to mind. It is in A–B–A form with the B section transposing to G-flat from the G major of the A sections. “Troppauer Postlude” is in triple meter throughout and definitely could be described as “driving.” Opening with upward leaping octaves, its 6/8 meter dances along. The theme, in the form that Cooman uses it, is individual enough to immediately demand your attention.

This music is not difficult, but it does have some moments that will need extra practice. I recommend it highly.

—Jay Zeller

New Recordings


The seventh organ symphony of Charles-Marie Widor may be one of the least known of the master’s mature works for the organ. Written circa 1887, it contains six movements and is the first of his symphonies to make use of a cyclic unity, something one finds frequently of his symphonies to make use of a cyclic unity, something one finds frequently

Vernon Hills, Illinois

—Leon Nelson

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### Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. ©AGO chapter event, ©FBCD centre event, ©new organ dedication, ©DG event.

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

#### UNITED STATES

**January 15**
- Rachel Raphael: St. Luke Catholic Church, McLean, VA 12 noon
- Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm

**January 16**
- David Briggs: St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
- Choral Evensong; Cathedral of the Advent, Birmingham, AL 5:30 pm
- Presbyterian, Bloomington, IN 7 pm
- School of Music, works of Bach; First Presbyterian, Atlanta, GA 7 pm
- Greenville, NC 7:30 pm
- Chicago, IL 12:10 pm
- the Advent, Bethesda, MD 7 pm
- St. Bartholomew’s, Watertown, CT 4 pm
- the Redeemer, Atlanta, GA 7:30 pm
- First Congregational, Fraser, CO 3:15 pm
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm
- the Advent, Richmond, VA 7 pm
- Students of Indiana University Jacobs School of Music, works of Bach; First Presbyterian, Bloomington, IN 7 pm
- David Jonies; Fourth Presbyterian, Chicago, IL 12:10 pm

**January 17**
- Students of Eastman School of Music; Church of the Ascension, Rochester, NY 7 pm
- Mark Dwyer; St. Paul’s Episcopal, Greenville, NC 7:30 pm
- Hymn festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
- Students of Indiana University Jacobs School of Music, works of Bach; First Presbyterian, Bloomington, IN 7 pm
- David Jonies; Fourth Presbyterian, Chicago, IL 12:10 pm

**January 18**
- Isabelle Demers; Episcopal Church of the Redeemer, Bethesda, MD 7 pm
- Edward Nassor, cantor; Washington National Cathedral, Washington, DC 12:00 pm
- Monica Cazuspy; Spivey Hall, Morrow, GA 3 pm
- Chancel choir; Cathedral of St. John the Baptist, Savannah, GA 5 pm

**January 19**
- Richard J. Clark; St. Patrick’s Cathedral, New York, NY 3:15 pm
- Jeremy Filsell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
- Robert McConnell, with brass; St. Mark’s Episcopal Church, PA 4 pm
- Junior Mendelssohn Choir of Pittsburgh and Pittsburgh Youth Symphony; Shady Side Presbyterian, Pittsburgh, PA 3 pm
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm
- Anthony Williams; Cathedral of St. Philip, Atlanta, GA 3:15 pm
- Choral Evensong, NY 1 pm
- Johann Vexo; Vanderbilt Presbyterian, Naples, FL 3 pm
- Dexter Kennedy; Christ Episcopal, Brantont, FL 4 pm
- Choral Evensong; First Congregational, Columbus, OH 4 pm
- Sarah Simko; St. John Lutheran, Fraser, MI 4 pm
- Kip Copetz; Loyola University, Chicago, IL 3 pm
- Christine Kraemer; St. Luke’s Episcopal, Evanston, IL 3:30 pm

**January 21**
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm
- Michael Ging; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm
- Chase Loomer; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
- Brian Wentzel, works of Scheidemann; Trinity Lutheran, Cleveland, OH 12:15 pm
- Renée Anne Louprette; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
- Clara Gerdes; St. Bartholomew’s Church, St. Paul, MN 3:30 pm

**January 24**
- Jeremy Filsell; St. James’s Episcopal Church, West Hartford, CT 7:30 pm
- Chenault; Duu; St. Brigid Catholic Church, Richmond, VA 7 pm
- Andrew Scanlon; First United Methodist, Wilson, NC 7:30 pm
- Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, pianos); Moores Presbyterian, Naples, FL 7:30 pm
- Three Choirs Festival; Cathedral of the Assumption, Louisville, KY 7:30 pm
- Michael Hey; St. James Episcopal, Fairhope, AL 7:30 pm

**January 25**
- Yale Schola Cantorum; St. Ignatius Loyola Catholic Church, New York, NY 2 pm
- Edward Nassor, cantor; Washington National Cathedral, Washington, DC 12:30 pm
- Eric Plutz; Duke University Chapel, Durham, NC 8 pm

**January 26**
- Yale Schola Cantorum; Christ Episcopal, New Haven, CT 4 pm
- Renee Anne Louprette; Taft School, Watertown, CT 4 pm
- Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
- Ryan Kennedy; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
- Richard Spots: St. Patrick’s Cathedral, New York, NY 3:15 pm
- Avi Stein; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
- Karl Moyer; St. Anthony Catholic Church, Lancaster, PA 3:30 pm
- Choral Evensong; Washington National Cathedral, Washington, DC 4 pm
- Eric Plutz; Duke University Chapel, Durham, NC 5:15 pm
- Sue Mitchell-Wallace; Cathedral of St. Philip, Atlanta, GA 3:15 pm
- Choral Evensong, NY 4 pm
- Bradley Hunter Welch; Decatur Presbyterian, Decatur, GA 5 pm
- Gail Archer; St. Paul’s Episcopal, Flint, MI 4 pm
- Michael Hey; St. James Episcopal, Fairhope, AL 7:30 pm
- Kirk Michael Rich; St. John the Evangelist Episcopal, St. Paul, MN 4 pm

**January 27**
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

**January 28**
- Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm
- Anthony Williams; Cathedral of St. Philip, Atlanta, GA 3:15 pm
- Choral Evensong, NY 4 pm

**January 29**
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm
- Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm

**January 30**
- Diane Meredith Belcher; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
- Choral Evensong; Washington National Cathedral, Washington, DC 5:30 pm

**January 31**
- Alice Chris; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm
- John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

**February 1**
- Raúl Prieto Ramírez; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm

**February 2**
- Cheryl Wadsworth; St. John’s Episcopal, West Hartford, CT 12:30 pm
- Jerrick Cavagnero; Woolsey Hall, Yale University, New Haven, CT 4 pm

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- University Organist
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- lorraine.brugh@valpo.edu

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### Calendar

#### 17 JANUARY
- Thierry Escaich, St. Andrew United Methodist, Plano, TX 7:30 pm
- Wyatt Smith, Christ Episcopal, Tacoma, WA 12:15 pm
- Aaron Tan, St. Mark Lutheran, Salem, OR 3 pm

#### 18 JANUARY
- Thierry Escaich, masterclasses; St. Andrew United Methodist, Plano, TX 10 am & 1 pm

#### 19 JANUARY
- Aaron Tan; Southern Oregon University, Ashland, OR 3 pm
- Raul Prieto Ramirez; Village Presbyterian, Rancho Santa Fe, CA 4:15 pm

#### 21 JANUARY
- Monica Czaust, St. Margaret’s Episcopal, Palm Desert, CA 7 pm

#### 24 JANUARY
- Todd Wilson, Texas Christian University, Fort Worth, TX 7 pm
- Clive Driskill-Smith; Redeemer Presbyterian, Austin, TX 7:30 pm
- Alcey Chrias; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

#### 25 JANUARY
- Incarnatus; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
- Johann Vexo; St. James Catholic Church, Seattle, WA 7:30 pm

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**January 2020**

**25**
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 JANUARY</td>
<td>Choral Evensong: Epiphany Episcopal, Seattle, WA</td>
<td>5 pm</td>
</tr>
<tr>
<td></td>
<td>Robert McCormick: Grace Cathedral, San Francisco, CA</td>
<td>4 pm</td>
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<tr>
<td>29 JANUARY</td>
<td>Wyatt Smith: St. Mark's Episcopal, Caspar, WY</td>
<td>12:15 pm</td>
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<tr>
<td></td>
<td>Simon Jacobs: Aspen Community United Methodist, Aspen, CO</td>
<td>6:30 pm</td>
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<tr>
<td>31 JANUARY</td>
<td>Wyatt Smith: First United Methodist, Caspar, WY</td>
<td>7 pm</td>
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<tr>
<td>2 FEBRUARY</td>
<td>Wyatt Smith: University of Puget Sound, Tacoma, WA</td>
<td>2 pm</td>
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<tr>
<td>3 FEBRUARY</td>
<td>Chanticleer: St. Margaret's Episcopal, Palm Desert, CA</td>
<td>7 pm</td>
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<tr>
<td>7 FEBRUARY</td>
<td>Eric Plutz: works of Vierne; Basilica of St. Mary, Minneapolis, MN</td>
<td>7:30 pm</td>
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<tr>
<td></td>
<td>Robert McCormick: First Presbyterian, Little Rock, AR</td>
<td>7:30 pm</td>
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<tr>
<td></td>
<td>Daniel Roth: Christ the King Catholic Church, Oklahoma City, OK</td>
<td>7 pm</td>
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<tr>
<td>8 FEBRUARY</td>
<td>Jan Kraybill: Co-Cathedral of St. John the Evangelist, Rochester, MN</td>
<td>7:30 pm</td>
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<tr>
<td>9 FEBRUARY</td>
<td>Daniel Roth: Highland Park United Methodist, Dallas, TX</td>
<td>6 pm</td>
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<tr>
<td></td>
<td>Clive Driskill-Smith: Broadway Baptist, Fort Worth, TX</td>
<td>7 pm</td>
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<td></td>
<td>Paul Thornock: Gethsemane Lutheran, Seattle, WA</td>
<td>4 pm</td>
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<tr>
<td></td>
<td>Christopher Keady: Grace Cathedral, San Francisco, CA</td>
<td>4 pm</td>
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<td></td>
<td>Nicholas Quardokus: St. Mark’s Episcopal, Berkeley, CA</td>
<td>4 pm</td>
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<tr>
<td></td>
<td>Isabelle Denera: St. James-in-the-City Episcopal, Los Angeles, CA</td>
<td>6 pm</td>
</tr>
</tbody>
</table>

**INTERNATIONAL**

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 JANUARY</td>
<td>John Scott Whiteley: Cathedral, St. Albans, UK</td>
<td>9:30 pm</td>
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<tr>
<td></td>
<td>Fourth, Requiem; Royal Festival Hall, London, UK</td>
<td>7:30 pm</td>
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<tr>
<td></td>
<td>Gail Archer: Elma Arts Center, Tel Aviv, Israel</td>
<td>11:30 am</td>
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<tr>
<td>19 JANUARY</td>
<td>Gerald Brooks: Methodist Central Hall, London, UK</td>
<td>5:45 pm</td>
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<tr>
<td>20 JANUARY</td>
<td>David Bednall: Westminster Abbey, London, UK</td>
<td>6:45 pm</td>
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<tr>
<td>21 JANUARY</td>
<td>Katherine Melano: St. George's Hanover Square, London, UK</td>
<td>1:10 pm</td>
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<tr>
<td>23 JANUARY</td>
<td>Michael Burkhardt: St. Margaret Rothbury, London, UK</td>
<td>6:45 pm</td>
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<tr>
<td>25 JANUARY</td>
<td>Emma Gibbons: St. Paul's, Deptford, London, UK</td>
<td>7:30 pm</td>
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<tr>
<td>26 JANUARY</td>
<td>John Kitchen: All Saints, Margaret Street, London, UK</td>
<td>1:10 pm</td>
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<tr>
<td>28 JANUARY</td>
<td>Jeremy Lloyd: Grosvenor Chapel, London, UK</td>
<td>1:10 pm</td>
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<tr>
<td>29 JANUARY</td>
<td>Yves Castagnet: with trumpet; Berlin Philharmonic, Berlin, Germany 11 am</td>
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<td></td>
<td>Alexander Hamilton: Westminster Abbey, London, UK</td>
<td>5:45 pm</td>
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<tr>
<td>3 FEBRUARY</td>
<td>Gerard Brooks: Royal Festival Hall, London, UK</td>
<td>7:30 pm</td>
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<tr>
<td>4 FEBRUARY</td>
<td>Peter Wright: St. Lawrence, Alton, UK</td>
<td>8 pm</td>
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<tr>
<td>6 FEBRUARY</td>
<td>Johannes Krahli: St. Margaret Rothbury, London, UK</td>
<td>1:10 pm</td>
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<tr>
<td>7 FEBRUARY</td>
<td>Stephen Farr: St. Michael &amp; All Angels, Bedford Park, UK</td>
<td>12:30 pm</td>
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<tr>
<td>8 FEBRUARY</td>
<td>Zara Jeelous &amp; Bethann Williams: St. Michael's, Highgate Village, UK</td>
<td>6 pm</td>
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<tr>
<td>9 FEBRUARY</td>
<td>Matthew Jorysz: Westminster Abbey, London, UK</td>
<td>5:45 pm</td>
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<td></td>
<td>Jean-Willy Kunz: Westminster United Church; Winnipeg, MB, Canada</td>
<td>2:30 pm</td>
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<tr>
<td>16 FEBRUARY</td>
<td>Martin Ellis: Methodist Central Hall, London, UK</td>
<td>3 pm</td>
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<tr>
<td></td>
<td>Daniel Bednall: Westminster Abbey, London, UK</td>
<td>5:45 pm</td>
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<tr>
<td></td>
<td>Adam J. Brakel: Knox United Church, Parksville, BC, Canada</td>
<td>4 pm</td>
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<tr>
<td>18 FEBRUARY</td>
<td>Alexander Flinch: St. George's Hanover Square, London, UK</td>
<td>1:10 pm</td>
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<tr>
<td></td>
<td>Cicely Winter, with percussion; Basilica de la Soledad, Oaxaca, Mexico</td>
<td>8 pm</td>
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<tr>
<td>19 FEBRUARY</td>
<td>João Vaz: Cathedral, Oaxaca, Mexico</td>
<td>8 pm</td>
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<tr>
<td>20 FEBRUARY</td>
<td>Daniel Chaguais: St. Margaret Rothbury, London, UK</td>
<td>11:10 pm</td>
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<tr>
<td></td>
<td>Pavel Kohout: San Matías Jalatlaco, Oaxaca, Mexico</td>
<td>8 pm</td>
</tr>
<tr>
<td>21 FEBRUARY</td>
<td>Craig Craner: Basilica de la Soledad, Oaxaca, Mexico</td>
<td>8 pm</td>
</tr>
<tr>
<td>22 FEBRUARY</td>
<td>James Lancelot: Victoria Hall, Harley, UK</td>
<td>12 noon</td>
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<tr>
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<td>Sue Heath-Downey: St. Paul's, Deptford, UK</td>
<td>1 pm</td>
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<tr>
<td>23 FEBRUARY</td>
<td>Nicholas Volostnov: Cathedral, St. Albans, UK</td>
<td>5:30 pm</td>
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<tr>
<td></td>
<td>Pavel Kohout: San Andrés, Zautla, Mexico</td>
<td>8 pm</td>
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<tr>
<td>24 FEBRUARY</td>
<td>Craig Craner: Santa María, Tlacotalpan, Mexico</td>
<td>6 pm</td>
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<tr>
<td>25 FEBRUARY</td>
<td>George Parsons: Grosvenor Chapel, London, UK</td>
<td>1:10 pm</td>
</tr>
<tr>
<td>28 FEBRUARY</td>
<td>Denis Bédard &amp; Rachel Allatt: Holy Rosary Catholic Cathedral, Vancouver, BC, Canada</td>
<td>8 pm</td>
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<tr>
<td>29 FEBRUARY</td>
<td>David Davies: Bloomsbury Central Baptist, London, UK</td>
<td>4 pm</td>
</tr>
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Recital Programs

THOMAS FROELICH, First Presbyterian Church, Dallas, TX, July 16: 8 am in terra Pas: 5, Fugue a 5 (Liebe O’ergue), de Graggy, Trois Danseurs, JA 120, Alain.

JILLIAN GARDNER, Sinsinawa Monastery, Sinsinawa, WI, July 3: Variations of Concerto, op. 1, Bonnet; Amazing Grace! How Sweet the Sound! op. 5, Fugue à 5 (glais), de Graggy, Trois Symphonie Danses à Agni Yavishta, JA 78, Alain; Roques; Choral Improvisation für Orgel (Hancock, JA 529), Bach; Sonata in C (Gardner), Allegro, Largo (Sonate à C, BWV 529), Bach; Improvisation sur le Thème de Mr. Richard, Fugue, d’Angleterre, Dialogue à 4 claviers, anonymous; Rievier; Proberger; Vater unser im Himmelreich, Bolin, Chaconne in E (Musikalische Parnassus).

KIMBERLY MARSHALL, University Park United Methodist Church, Dallas, TX, July 14: Pless ye, tierce en taille, Franck; Jesus Calls Us O’er the Tumult, Ives.

SHARON KIM, Stiftskirche, Stuttgart, Germany, July 12: Sinfonia (Wir danken dir, Gott, wir danken dir, BWV 289), Bach; Scherzo, op. 2: Durdie, Variations sérieuses, Mendelssohn, Suite; Mozart, Divertissements, Lanner; Prelude, Fugue in E, BWV 509, Bach; Litanies, Bruna; Ick voer al over Rhijn, BuxWV 136, Buxtehude; Daphne (Utrechtse Camphuysen Manuscript), anonymous; Erbarm dich mein, Sweelinck; Verbum caro factum est, Scheidemann; Ich kloer oer al beijn, Sweelinck; Credo, Hauser; Toccata in e, BWV 914, Bach.

SAMUEL GASKIN, Main Auditorium, University of North Texas, Denton, TX, July 18: Cantabile (Trois Pièces pour grand orgue, BWV 526), Franck; Petite Pièce, JA 31; Duas Danças a Agui Yavishita, JA 78, Alain; Duos Fantaisie, Newmann.

JONATHAN GREGOIRE, Highland Park United Methodist Church, Dallas, TX, July 17: Starlight (3 Compositions for Orgue, op. 100, no. 2), Karg-Ellert; Nuits (24 Pièces de fantaisie, Quatrain série, op. 53, no. 4), Vierne; Grande Fantaisie Fantastique, Newmann.

STEPHEN HAMILTON, Aspen Community Church, Aspen, CO, July 14: Hyenne d’Actions de grâces “Te Deum” (Trois Paraphrases Gregorienes), Chant de Perle, Langlais; Chorale in E, France; Jeste et Clarté des Corps Glorieux (Les Corps Glorieux), Messiaen, Les jardins suspendus, JA 71, Lattner; JA 119, Alain; Prelude and Fugue in B, op. 7, no. 1, Dupré.

MARGARET HAPPER, Episcopal School of Dallas, Dallas, TX, July 15: Est-er Mary, St-Corentin Lefebvre; Stang; Les espaces infinis, Ansari.

SARAH KIM, Stiftskirche, Stuttgart, Germany, July 12: Sinfonia (Wir danken dir, Gott, wir danken dir, BWV 289), Bach; Scherzo, op. 2: Durdie, Variations sérieuses, Mendelssohn, Suite; Mozart, Divertissements, Lanner; Prelude, Fugue in E, BWV 509, Bach; Litanies, Bruna; Ick voer al over Rhijn, BuxWV 136, Buxtehude; Daphne (Utrechtse Camphuysen Manuscript), anonymous; Erbarm dich mein, Sweelinck; Verbum caro factum est, Scheidemann; Ich kloer oer al beijn, Sweelinck; Credo, Hauser; Toccata in e, BWV 914, Bach.

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The Diapason’s new website has an increased capacity for new videos. Go to www.thediapason.com and click on videos to see what you’ve missed! Visit www.thediapason.com often and keep up to date with all the news items.

The Diapason E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don’t miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, scsnurr@gmail.com.

The Diapason’s website (www.thediapason.com) features an ever-increasing number of PDFs of vintage issues. Search the website now for selected issues, as most are available from 1944–1945, 1956–1993, and 2005 to the present!

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 3039 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.
Honsors and Competitions

Amos, Emily Dawn,* awarded third and amateur prizes, National Student Sperner Hymn Playing Competition, high school division, Albert Schweitzer Organ Festival Hartford Competition. Jan 4
Anderson, Byron,* awarded Firmin Swinnen Second Prize, Longwood Gardens International Organ Competition, N.J. May 24
Anderson-Resant, James, awarded second prize, Northern Ireland International Organ Competition. Nov 4
Asquerizo, Elena,* awarded third prize, young professional division, Albert Schweitzer Organ Festival Hartford Competition. Dec 4
Becker, Julian, wins intermediate section, Northern Ireland International Organ Competition. Nov 4
Bergians, Leonard,* awarded Organ Builder Appreciation Award, Fox Valley Organ Society. May 4
Bocheiner, Tyler,* wins Miami International Division-All, Sun. May 10
Bruggemann, Justin,* awarded second prize, East Carolina University Young Artists Competition in Organ Performance. July 4
Budaczová, Mária, wins high school division, Sursa American Organ Competition. Nov 4
Burk, Katie,* named to “20 Under 30” Class of 2019. May 19
Camerata, Daniel,* wins high school division, Sursa Organ American Competition. Nov 4
Cook, Jared,* named to “20 Under 30” Class of 2019. May 20
Dee, Jordan,* wins high school division, Sursa American Organ Competition. Nov 4
Dick, Carolyn Ann,* named to “20 Under 30” Class of 2019. May 24
Dunnwald, Bryan,* awarded third prize, high school division, Sursa American Organ Competition. Nov 4
Endrig, William,* named to “20 Under 30” Class of 2019. May 23
Eicke, Kerstin,* wins high school division, Albert Schweitzer Organ Festival Hartford Competition. Jan 4
Fadhel, Zebulon,* awarded director of chapel music, Duke Chapel, Duke University. Chapel Hill, NC. May 8
Goh, Nah, awarded Youth Organist of the Year in the award recognizes the scholarly work of a young author who has not reached her or his 35th birthday as of January 1, 2020.
Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
E-mail: john@concertorganists.com
Web Site: www.concertorganists.com

George Baker  Martin Baker*  David Baskeyfield  Diane Meredith Bekker
Michel Bouvard*  Stephen Buzard

Chelsea Chen  Douglas Cleveland  Ken Gowan  Monica Czausz
Scott Dettra  Vincent Dubois*

Katelyn Emerson  Stefan Engels*  Thierry Escaich*  Janette Fishell
David Goode*  Thomas Heywood*

David Higgs  Jens Korndörfer  Christian Lane  Olivier Latry*
Nathan Laube  Amanda Mole

Alan Morrison  James O’Donnell*  Thomas Ospital*  Jane Parker-Smith*
Daryl Robinson  Daniel Roth*

Jonathan Ryan  Todd Wilson  Christopher Young

Aaron Tan
2018 AGO National Competition Winner
Available 2018-2020

Alcee Chriss
Canadian International Organ Competition Winner
Available 2018-2021

Choirs Available

Trinity College Cambridge
United Kingdom
(September 2019)

Notre-Dame Cathedral
Paris
(April 2020)

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* = Artists based outside the U.S.A.