THE DIAPASON

MARCH 2021

Saint John's Episcopal Cathedral
Knoxville, Tennessee
Cover feature on pages 18–20

PHILLIP TRUCKENBROD CONCERT ARTISTS

Adam J. Brakel

The Chenault Duo

Peter Richard Conte

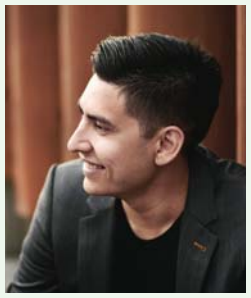
Lynne Davis

Isabelle Demers

Clive Driskill-Smith

Duo MusArt Barcelona

Jeremy Filsell


Michael Hey

Hey & Liberis Duo

Christopher Houlihan

David Hurd

Martin Jean

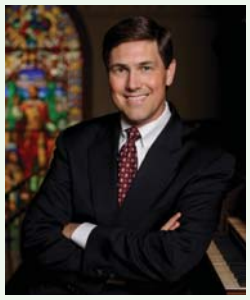
Bálint Karosi

Jean-Willy Kunz

Huw Lewis

Renée Anne Louprette

Robert McCormick


Jack Mitchener

Bruce Neswick

Organized Rhythm

Raúl Prieto Ramírez

Jean-Baptiste Robin

Benjamin Sheen

Herndon Spillman

Joshua Stafford

Carole Terry

Johann Vexo

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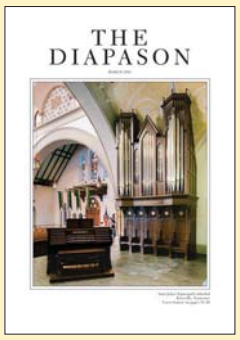

COVER
Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana; Fortieth Anniversary; Saint John's Episcopal Cathedral, Knoxville, Tennessee, Opus 52 18

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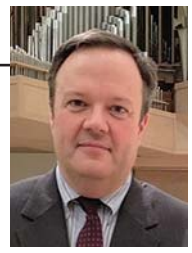
Editor's Notebook



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THE DIAPASON has a new YouTube channel!

Visit our new YouTube channel and become a subscriber today. Several of the quality videos from our website are already available here for your enjoyment, and more will be added continually in the future. Become a "subscriber" of the page to receive notifications of new videos: youtube.com/channel/UCRK6pwzM1WnFbE_xTNGU-aw.

In this issue

Jonathan Bezdegian analyzes modality in Louis Vierne's much-beloved composition, "Carillon de Westminster," from *24 Pièces de Fantaisie*. The sixth installment of my series on the organs of La Grange, Illinois, details the organs of St. Francis Xavier Catholic Church. Gavin Black, in "On Teaching," muses on the life and influence of Alfred Brendel, who recently turned ninety years of age. Brendel was influential on the formation of Black as a musician, as he was for many others, as well. In "In the Wind . . .," John Bishop reflects on the legacy of organbuilders John Boody and George Taylor of Taylor & Boody of Staunton, Virginia.

Our cover feature celebrates the fortieth anniversary of Goulding & Wood Pipe Organ Builders of Indianapolis, Indiana. Recently, they completed installation of their Opus 52 in St. John's Episcopal Cathedral, Knoxville, Tennessee, detailed here.

Mail delivery

Recently, I have received any number of messages from utilities, credit card companies, and periodicals indicating to expect mail delivery of items to be delayed considerably. All classes of the mail system are affected, especially periodicals such as THE DIAPASON. My January issue arrived weeks late.

THE DIAPASON continues to meet its deadlines for publication of the magazine, and the printing company has kept its deadlines for production and shipping. We ask our print subscribers to be especially patient while the postal service delivers print copies. We remind you that PDF and digital editions of each month's issues are posted in a timely fashion at our website (www.thediapason.com), while you await your print copy. ■

Letters to the Editor

American pipe organ postcards

I was delighted to see in the December 2020 issue ("Deltiology: an Early Twentieth-Century Postcard Tour of American Pipe Organs," by Stephen Pinel, pages 13–17), the interior of the historic Washington Street Methodist Episcopal Church in Petersburg, Virginia, pictured on a historic postcard. Its interior had been reconfigured from that view when I substituted as organist there in August 1952.

My husband, Corporal John A. Pickett, U.S. Army, was stationed at nearby Fort Lee at the time. In May I had finished two years at the School of Sacred Music at Union Theological Seminary in New York City and had a summer job as bookkeeper (!) for a local Westinghouse store, a foretaste of John's later employment with Westinghouse Electric Corp., Pittsburgh, Pennsylvania. Somehow in August, just as I was about to leave to take on a full-time position as minister of music at Reid Memorial United Presbyterian Church in Richmond, Indiana, I got the job and was able to practice at the Petersburg church on my lunch hour. It had a long outside stairway up to the second floor sanctuary, which being wooden and with no air conditioning, was an extremely stifling hot space to spend an hour. There wasn't even a fan.

Since we had hosted John's Army buddies, two at a time, for dinner throughout the summer in our small rented apartment, they all decided to take me on a picnic after church, which they all attended that day, choosing a nearby water park where we could go swimming afterwards. They brought all the food as my send-off meal: Kentucky Fried Chicken, I don't remember what else, except a case of soft drinks. After we had enjoyed our feast and were relaxing a while before getting into the water, the owner approached us, stopping to look at our beverages to see if there was any alcohol (none), and then commanded us, "You all leave and get out of here. NOW!" When the troops objected and asked, "Why?" he said, "You just get out of here!" We left, the guys, very angry at their treatment and shaking dollar bills in front of his face, went down the highway to another water park. The next morning I told my boss what had happened. He was upset and said, "I know the owner. I'm going to speak to him about it. No one is going to treat my employee like that." Off he went into his office to make the call, emerging a few minutes later, laughing. "He just didn't like the way it looked—one woman with so many men!" My, how times have changed.

Wilberta Naden Pickett
Verona, Pennsylvania

Here & There

Events

Christ Episcopal Church, Bradenton, Florida, Létourneau organ

Christ Episcopal Church, Bradenton, Florida, announces concerts and Choral Evensong: March 21, Sarasota-Manatee Bach Festival; 3/24, Choral Evensong; and Lenten organ recitals, Thursdays at 12:15 p.m.: 3/4, James Culver; 3/11, Cynthia Roberts-Greene; 3/18, Nancy Siebecker; 3/25, John Behnke. Christ Church houses Orgues Létourneau Opus 96, a three-manual, 75-rank organ. For information: christchurchswfla.org.

Organ Historical Society's Kaleidoscope of Colors

The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. "Kaleidoscope of Colors" will feature a wide range of instruments spanning three centuries of construction, from one-manual to five-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its storied history, and its relevance in the 21st century.

Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from American Kurt Knecht, a set of variations on the hymntune NETTLETON. For information: organhistoricalsociety.org.

Competitions

Toulouse les Orgues announces its 2021 Toulouse International Organ Competition. For this competition, each candidate designs a concert program for the organ of their choice and plays extracts from it during the various rounds. The process encourages the design of artistically coherent programs, in connection with the chosen instrument, and having the desire to promote the organ to audiences. Priority is given to artistic quality of musical performance and the proposed program.

The concerts of the finalists are part of the Toulouse les Orgues International Festival, October 2–18. Financial assistance is provided to candidates for their travel and stay in Toulouse, France. The styles of the organs to perform on include symphonic, Baroque, and modern. A single prize in each category will be €4,000, in addition to recitals in various cities. The jury for the final round comprises Michel Bouvard, Jan Willem Jansen, Bernard Foccroulle, Maurizio

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Appointments

Michael Ging

Michael Ging is appointed director of music and parish organist at All Saints Episcopal Church, Winter Park, Florida. He leaves positions at New Hope Lutheran Church, Missouri City, Texas, and St. John Vianney Catholic Church, Houston, Texas. He will continue in his role as founder and managing partner of Seven Eight Artists. Ging holds the Doctor of Musical Arts degree from the University of Houston, Master of Music degree from Rice University, Houston, Texas, and Bachelor of Music degree from Oberlin Conservatory of Music, Oberlin, Ohio. He is represented by Seven Eight Artists and is slated to make his European debut this summer with solo recitals in the Church of La Madeleine, Paris, and Magdeburg Dom, Germany. For information: seveneightartists.com.

Amanda Mole

Amanda Mole is appointed assistant director of music and principal organist for St. Joseph Catholic Cathedral, Columbus, Ohio. She is the winner of the 8th International Musashino-Tokyo Organ Competition (2017), as well as the first prize and audience prize winner of the Miami International Organ Competition (2016), the winner of the Arthur Poister Organ Competition (2014), the John Rodland Memorial Organ Competition (2014), and is recipient of the Peter B. Knock Award (2014). Since 2017, she has served as juror for live and preliminary rounds for several organ competitions, and she was named a member of THE DIAPASON's 20 Under 30 Class of 2016.

Mole has performed at venues across the United States, Europe, and Japan. She was a featured performer at the 2015 New Haven regional convention of the American Guild of Organists and the conventions of the Organ Historical Society in 2016 and 2018. She has also been broadcast several times on the radio show *Pipedreams LIVE!* Recording projects include a CD of music for trombone and organ with Rochester Philharmonic Orchestra trombonist Lisa Albrecht and the Hohenfels trombone quartet.

Amanda Mole is pursuing a Doctor of Musical Arts degree as a student of David Higgs at the Eastman School of Music, Rochester, New York. In 2011, she graduated from the Yale Institute of Sacred Music and School of Music with a Master of Music degree in organ performance and sacred music. During her time at Yale, she studied organ with Martin Jean and choral conducting with Marguerite L. Brooks. Prior to Yale, she obtained a Bachelor of Music degree with honors at Eastman while studying with William Porter, and, prior to Eastman, she studied with Larry Schipull and Patricia Snyder. Mole leaves her position as director of music at St. Michael's Catholic Church, Rochester, New York. She is represented in North America by Karen McFarlane Artists, Inc. For information: concertorganists.com and amandamole.com. ■

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Croci, Isabelle Demers, Sarah Kim, and Cindy Castillo. Application deadline is April 5. For information: toulouse-les-orgues.org.

The Augustinian monastery of St. Florian, Austria, announces its organ competition celebrating the 950th anniversary of the presence of the Augustinians at St. Florian and 85th birthday of the monastery house composer, Augustinus Franz Kropfreiter (1936–2003). The competition for organists born after August 1, 1985, will take place August 1–4. First prize is €4,000; second prize, €3,000; third prize, €2,000. Application deadline is May 15. For information: stift-st-florian.at.

First Presbyterian Church, Atlanta, Georgia (photo credit: Julia Dokter)

The Atlanta Chapter of the American Guild of Organists announces its **2022 Taylor Organ Competition**, to be held March 12, 2022. The competition is open to organists born after June 1, 1998. First prize is $10,000 and a solo organ recital in Atlanta; second prize is $5,000. The final round of the competition will take place at First Presbyterian Church, Atlanta, Georgia.

Judges for the first round are Robert Bates, Jonathan Moyer, and Carol Terry; judges for the final round are Ken Cowan, Janette Fishell, and Michael Unger. Application deadline is October 15, 2021. For information: taylororgancompetition.com.

The Ruth and Clarence Mader Memorial Scholarship Fund announces its composition competition for an organ work to mark the 50th anniversary of the founding of the fund and to honor the names of Ruth and Clarence Mader. Applicants may submit a work of eight to twelve minutes based on the name R C MADER. Composers are required to use the pitches D–C–E–A–D–E-flat–D-flat (derived from note names and solfège to represent the name Mader and the initials for Ruth and Clarence). Deadline for submission is December 17.

First prize is $10,000 and publication and premiere of the composition. Details of the premiere will be announced at a later time. The competition is open to residents of the United States without age limit. Compositions are to be submitted electronically and must be anonymous. Live or MIDI recordings must also be submitted. The jury includes Craig Philips, Cherry Rhodes, Ladd Thomas, and Linda Brown. For information: maderscholarshipfund.org.

Conferences

Gathered in My Name

The Presbyterian Association of Musicians announces its 2021 worship and music conferences at Montreat, North Carolina. The 51st annual conference, "Gathered in My Name," features Cecelia Armstrong, pastor; Anna George Traynham, liturgist; Patrick Scott, service organist and recitalist. Week 1 of the conference is June 20–25 and is in person; week 2 is June 27–July 2, and is offered in person and digitally. For information: presbymusic.org/2021conference.

People

Carson Cooman (photo credit: Colby Cooman)

Friends of the Erben Organ and **Artis Wodehouse** commissioned a new work from composer **Carson Cooman** in 2020. *A St. Patrick Silhouette* is scored

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Photo courtesy of Eric Harrison

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for harmonium and organ, specifically, the Henry Erben organ at the Basilica of Old St. Patrick's Cathedral, New York, New York. Cooman is composer-in-residence at Harvard University, Cambridge, Massachusetts, and has previously composed works for Wodehouse and her hamoniums. The work premiered on February 5 with Wodehouse playing her 1903 Mustel art harmonium and **Jared Lamenzo**, director of music and organist for Old St. Patrick's, playing the Erben organ. For information: erbenorgan.com.

Becky McGlade (photo credit: Rod McGlade)

Oxford University Press announces that composer **Becky McGlade** has signed a long-term global publishing agreement with the press. McGlade first published with OUP in 2020 with choral pieces *My Beloved Spake*, *A Spotless Rose*, and *Come, My Way, My Truth, My Life*. *My Song Is Love Unknown* was published in February.

Living and working in her native Cornwall, McGlade is a composer, cellist, and teacher. Most of her compositions are choral and comprise psalm settings, carols, and settings of other biblical and secular texts, as well as solo songs. Recent commissions include a carol for York Minster's Service of Nine Lessons and Carols and a secular work for the Eden Project, Cornwall. The professional chamber choir Sonoro and the choir of Truro Cathedral have both recorded her music for commercial release. For information: global.oup.com/academic/news/mcglade.

William "Pat" Partridge celebrated forty years at Christ Church Cathedral, St. Louis, Missouri, as organist, canon precentor, and choirmaster. Partridge, originally from southern Virginia, began his tenure at the cathedral in 1981. He is also university organist at Washington University, St. Louis, and a member of the faculties at Webster University, St. Louis, and Southern Illinois University at Edwardsville.

In addition to teaching at the Peabody Conservatory in Baltimore, Maryland, he has served on the faculties of American University, Washington, D.C., the School of Music at Converse College, Spartanburg, South Carolina, and the Catholic University of Puerto Rico on a U.S. State Department project. Partridge is a Fellow of the College of Church Musicians at the Washington National Cathedral, where he also received his master's degree in church music under Leo Sowerby and Paul Callaway. He completed his Bachelor of Music degree at the University of Cincinnati College-Conservatory of Music. Additional studies were with George Thalben-Ball at the Temple Church, London, William McKie of Westminster Abbey, and Gerald Knight at the Royal School of Church Music in England.

For the past ten years, Partridge has served on the board of directors for the Hesse Scholarship Foundation. From 1996–1998 he served as dean of the St. Louis Chapter of the American Guild of Organists. For additional information: christchurchcathedral.us.

Concert management

Stephen Price

Seven Eight Artists announces the addition of **Stephen Price** to its roster. Price currently teaches organ, church music, and music theory at Ball State University, Muncie, Indiana, where he succeeded Raúl Prieto Ramírez. In addition to his teaching responsibilities, he is coordinator of the Sursa American Organ Competition.

Price attended Western Connecticut State University, Danbury, where he received a Bachelor of Music degree and served as organ scholar at St. Paul's Episcopal Church on the Green, Norwalk, Connecticut. Following his undergraduate studies, Price received a Fulbright scholarship to travel to Toulouse, France, where he studied historical and modern performance practices of French organ music. Price then attended Jacobs School of Music at Indiana University, Bloomington, earning the Master of Music and Doctor of Music degrees, studying with Janette Fishell. Price serves as sub-dean of the Indianapolis Chapter of the American Guild of Organists and on the Organ Historical Society's advisory membership committee. For information: seveneightartists.com.

Social media

The Instituto de Órganos Históricos de Oaxaca, A.C. (IOHIO) announces the second series of videos on their YouTube channel, featuring highlights from the nine concerts presented during the Thirteenth International Organ and Early Music Festival in February 2020. These videos offer the opportunity to hear the varied sounds of eight of the eleven restored Oaxaca organs and appreciate their distinctive characteristics.

Access the playlist: https://www.youtube.com/playlist?list=PL60D2UQ6A0aOLc2DuTpEIGi-G1Z1W4o0P.

FutureStops

The Royal Canadian College of Organists announces its new podcast, *FutureStops*. The primary goal of the podcast is to connect organists, composers, organbuilders, scholars, presenters, and aficionados of contemporary organ music into a global community. Nine episodes have been released, featuring organists such as Olivier Latry and Cameron Carpenter along with other artists pursuing unique and innovative ways to explore the organ and its capabilities. For information and to view podcast episodes: futurestops.org.

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Nunc Dimittis

Murray Albert Burfeind

Murray Albert Burfeind, 89, died December 16 in Red Wing, Minnesota. Born May 8, 1931, in Belvidere Township, rural Lake City, Minnesota, he grew up on the family farm. As a young boy he learned to play piano. By age 12 he started to play the pipe organ, and soon began playing for various churches. Burfeind graduated from Lake City High School in 1949. He went on to study at Bethany College, Mankato, Minnesota, and Concordia College, St. Paul, Minnesota. He graduated as a parochial school teacher and taught elementary school in Fond du Lac and Appleton, Wisconsin. At Fond du Lac, St. Peter's Lutheran Church was buying a new organ, and as the church organist he served on the selection committee. After visiting Wicks Organ Company in Highland, Illinois, and recommending purchase of a pipe organ from that firm, he found his lifelong interest in organ construction. After one last year of teaching, he moved to Milwaukee, Wisconsin, to apprentice for United Organ Company, representative for Wicks in that region. He always referred to that day at the organ factory as the single day that changed his life.

In Milwaukee, he met and married his wife of more than sixty years, Flora Olm, a teacher and later a newspaper reporter and librarian. Together they followed the lure of building and designing new pipe organs, completing installations and providing service and tuning to organs in churches throughout the country with the Murray Burfeind Pipe Organ Company. From Milwaukee they moved first to Louisville, Kentucky, where their two oldest sons, Philip and Andrew, were born. They relocated to Arlington Heights, Illinois, to serve churches in Illinois and Indiana. Their third son, Steven, and daughter, Ann, were born while in Illinois.

After 15 years of travel and nights away from home, the family relocated to Minnesota near his family, living in the country near Goodhue, where Burfeind had his shop and continued his organ work, completing installations across the country.

Burfeind achieved his most satisfying goal of designing and completing the reinstallation of the Kilgen pipe organ at the Sheldon Theatre in Red Wing. He installed bird calls, truck horns, and bass drums in the upper reaches of the theatre above the proscenium arch.

His last installation was the Burfeind-designed and built organ at St. Norbert College in DePere, Wisconsin. That organ featured Subczyk and Meyer pipes built to order in Milwaukee. Originally it was installed in the La Crosse home of Betty Mittlestadt and later purchased and moved to St. Norbert College in 2012 and 2013.

Murray Albert Burfeind is survived by his wife Flora of rural Goodhue. He is also survived by his children Philip (Kimberly) of New Brighton, Minnesota; Andrew (Jacqueline) of St. Paul, Minnesota; Steven (Brenda) of Sioux Falls, South Dakota; and the Rev. Ann Burfeind (Florian) of Vancouver, British Columbia, Canada; as well as six grandchildren and several great-grandchildren. A celebration of his life will be held at a later date.

Catherine Ennis (photo credit: Andrew Prior)

Catherine Ennis, organist and director of music since 1985 at the Church of St. Lawrence Jewry, London, UK, died December 24, 2020. Born in 1955, she was an organ scholar at St. Hugh's College, Oxford, before serving as assistant organist of Christ Church Cathedral. Ennis joined the Royal College of Organists in 1978. She was a trustee of the RCO from 2012 to 2016 and vice president from 2015, and was also a diploma examiner. She served as artistic director of the RCO Summer Course for Organists in 2017.

Ennis served as consultant for four new organs in London, including organs by Rieger in St. Marylebone Parish Church (1987), Klais in St. Lawrence Jewry (2001), William Drake for Trinity College of Music (2003), and the Queen's Organ in the Lady Chapel of Westminster Abbey, built by Mander. She also founded the London Organ Concerts Guide and was president of the Incorporated Association of Organists from 2003 to 2005.

In 2006 Ennis initiated (with Barbara Hill) the John Hill Organ Series, which showcased emerging young talented organists in a series of recitals in London each May. Most recently she became a patron of the Society of Women Organists.

Concert engagements in recent years included Christ Church Spitalfields, Westminster Cathedral, and Royal Festival Hall. Ennis recorded works by Bach, Reubke, Guilmant, and English romantic composers, among others; her latest CD for Priory Records of works by various composers on the Peter Collins organ in St. Bartholomew's Church, Orford, was released in October 2020 (*The Organs of St. Bartholomew's Orford*, Priory PRCD 1235).

Catherine Ennis was awarded the Medal of the Royal College of Organists in 2018. The citation for the medal details her contribution to the planning and execution of the college's 150th anniversary celebrations in 2014.

An online musical remembrance occurred January 11.

Elizabeth P. Farris

Elizabeth P. Farris, 86, of Edmond, Oklahoma, died December 1, 2020. Born February 28, 1934, she was organist for First United Methodist Church of Edmond and taught at Central State University (now University of Central Oklahoma). Farris earned her Bachelor of Music and Master of Music degrees *summa cum laude* in organ performance from University of Arkansas, Fayetteville. She then began teaching organ and piano at what was then Southern State College, Magnolia, Arkansas. Later she met Howard Farris, who taught art at the college in Magnolia, and they were married in 1961. The couple had two children, Lisa in 1963, and Karl in 1965.

In 1966 the Farris family moved to Norman, Oklahoma, where Howard earned his Ph.D. degree at University of Oklahoma. Then the next year Howard was offered a teaching position at Central State College in the School of Education. In 1967, Elizabeth was appointed organist of First United Methodist Church of Edmond, serving the church until her retirement in 1999. As the longest serving staff member in the church's history, she was named organist emeritus on her retirement. She also spent many years of substituting, playing the organ and piano during and following her years as First Church. Elizabeth Farris was active in the Oklahoma City Chapter of the American Guild of Organists for over thirty years and served in various capacities, including several terms as chapter dean.

Elizabeth P. Farris is survived by her children Lisa and Karl, and her older sister, Drusilla Appleyard and family in Fort Smith, Arkansas. ■

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Publishers

Doblinger Musikverlag announces new organ publications: *Planterarium oenipontanum* for historical organ (979-0-012-20780-1, €14.95), by Kurt Estermann; *Zwei Zwölftonspiele für Orgel* (979-0-012-20639-2, €11.95), by Joseph Matthias Hauer; and *Quasi manualiter* for historical organ (979-0-012-20778-8, €14.95), by Pier Damiano Peretti. For information: doblinger-musikverlag.at.

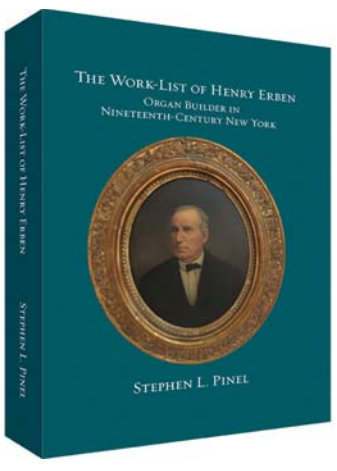
Dr. J. Butz Musikverlag announces new organ publications. *Orgelwerke*, Band 3 (BU 2987), by Ludwig Thiele, edited by Tobias Zuleger, includes *Concertsatz in Es-Moll* and *Thema mit Variationen C-Dur*. *Ouvertüre zu "Leichte Kavallerie"* (BU 2983), by Franz von Suppé, is transcribed and edited by Hans Uwe Hielscher.

Vier Orchesterstücke für Orgel (BU 2977), by Anton Bruckner, contains four orchestral transcriptions edited by Erwin Horn. *Sieben Stücke für Flöte order Violine und Orgel* (BW 2979), by Margaretha Christina de Jong, is edited by Albert Clement. For information: butz-verlag.de.

Editions Schola Cantorum–Cantate Domino announces new publications: *Neuf Compositions pour Orgue* (CD 3100–3108) by Lionel Rogg; *L'Apprenti-Sorcier* (SC 8792) by Paul Dukas, arranged for organ by Emmanuel Duperrey; *La Douleur de Notre-Dame le Feu: Triptych pour Orgue* (SC 8790) and *Neuf Pièces Dansantes pour Orgue* (SC 8791) by Wolfgang Lindner. For information: schola-editions.com.

MorningStar Music Publishers announces new organ publications. *Hymns of Praise Then Let Us Sing: Seasonal Organ Accompaniments for Organ with Minimal Pedal*, Volume 2, by **Lynn Trapp** (10-439, $31), contains 21 hymn accompaniments, each with an introduction and two settings, most with an interlude, and some with a modulation.

For Lent and Holy Week, *Partita on Jesu, meine Freude* (10-381, $14), by **David M. Cherwien** is in five movements. *Ah, Holy Jesus: A Lenten Collection for Organ* (10-496, $21), by **Wayne L. Wold**, includes pieces based on the hymntunes ERHALT UNS, HERR, HAMBURG, HERZLIEBSTER JESU, ROCKINGHAM OLD, SOJOURNER, VALET WILL ICH DIR GEBEN, and WONDROUS LOVE. All items are available in print copies and downloadable files. For information: morningstarmusic.com.



The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York

The Organ Historical Society's OHS Press announces the publication of *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York*, by longtime OHS archivist, **Stephen L. Pinel**. The culmination of 35 years of research, this hardbound, limited edition book of more than 600 pages tracks Erben's work with copious annotations, documentation, and stoplists, accompanied with photography by Len Levasseur and William T. Van Pelt.

The volume also includes facsimiles of many of Erben's published lists and catalogues, most never seen by modern historians. Signed and numbered copies can be purchased for $150. For information: organhistoricalsociety.org.

Recordings

Alba Recordings announces new CDs. *Johann Sebastian Bach: Clavier Übung III* (ABCD 464) features **Liisa Aaltola** performing on the organ of the church of Pirkkala, Finland. Aaltola is the church musician in Pirkkala, where she has performed Bach's complete organ works.

Duke Ellington: Sacred Concert (ABCD 450) features **Marzi Nyman**, organist, and **Anu Komsi**, soprano. The movements of *Sacred Concert* are reflections on traditional Gospel songs and the historic roots of soul music in America, as well as songs sung by slaves. The threads of freedom, brotherhood, God's mercy, and praise run through each set of lyrics. For information: alba.fi.

Johann Sebastian Bach: Clavier Übung III

Johann Sebastian Bach: Complete Works for Keyboard, Volume 4—Alla Veneziana–Concerti Italiani

Harmonia Mundi announces a new CD release: *Johann Sebastian Bach: Complete Works for Keyboard, Volume 4—Alla Veneziana–Concerti Italiani* (HMM 902460.62). The three-disc set features **Benjamin Alard** performing on a 1702 harpsichord by Mattia De Gand, a 1993 pedal harpsichord by Philippe Humeau, and a 1710 organ by André Silbermann at Abbaye Saint-Étienne, Marmoutier, France.

Selections include *Concerto in G Major*, BWV 973; *Concerto in G Minor*,

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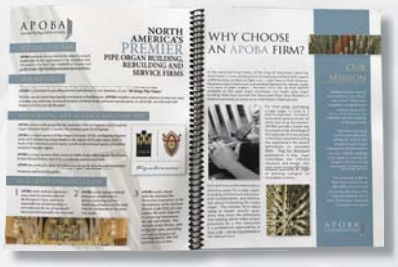

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BWV 975; *Concerto in B Minor*, BWV 979; *Concerto in D Major*, BWV 972; *Concerto in D Minor*, BWV 974; *Concerto in G Major*, BWV 980; *Prelude and Fugue in A Minor*, BWV 894; and *Fantasia and Fugue in A Minor*, BWV 994. For futher information: harmoniamundi.com.

Glass-Bach Dresden

Orange Mountain Music announces a new CD: *Glass-Bach Dresden* (OMM0150), featuring **Mark Steinbach**, university organist and senior lecturer in music at Brown University, Providence, Rhode Island, playing the 1755 Silbermann organ of the Cathedral of St. Trinitas, Dresden, Germany. Although the cathedral was destroyed in the bombing of Dresden in February 1945, the organ narrowly escaped destruction, as it had been removed shortly before for safekeeping outside the city.

Featured works include J. S. Bach's *Prelude and Fugue in D Major* and a setting of *Nun komm der Heiden Heiland* as well as Glass's *Mad Rush* and *Dance No. 4 for Organ*. The album is available as a CD, digital download, or streaming. For information: http://smarturl.it/8uvdzk.

Organbuilders

F. H. Browne & Sons, Ltd., has acquired the name and intellectual property rights of **Mander Organs, Ltd.** Browne has been operating under the name **Mander Organ Builders** since October 1, 2020, for current and future contracts.

Both companies are based in southeast England, and three current Browne employees are former Mander employees. Browne & Sons was founded in Kent nearly 150 years ago. Mander was founded in 1947 by Noel Mander and continued in 1983 under John Pike Mander. When John Mander retired in 2018, an employee trust operated the firm until its acquisition by Browne. John Mander is chairman of Mander Organ Builders. For information: fhbrowneandsons.co.uk and mander-organs.com.

New Lewtak horizontal trumpet at Haymount United Methodist Church, Fayetteville, North Carolina

Lewtak Pipe Organ Builders, Inc., Mocksville, North Carolina, has added a new horizontal trumpet to the M. P. Möller organ at Haymount United Methodist Church, Fayetteville, North Carolina. The project included making new pipes, building new electropneumatic windchests, designing and manufacturing a high-pressure winding system, and connecting the new rank to the existing organ. The Trompette de Gabriel is installed on pillars between the stained glass windows in the rear of the church. The pipes are made of 92% tin and play on 12 inches wind pressure.

Lewtak is in the process of a total overhaul of this organ. The project started in early March 2020, but because of the Covid-19 pandemic, its completion has been delayed. Haymount United Methodist Church is home to 1975 M. P. Möller Opus 11011, consisting of three manuals, four divisions, 35 stops, 43 registers, 46 ranks, 2,603 pipes. For information: www.lewtak.com.

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has installed

The choir gallery of St. Peter's Catholic Church, New Hamburg, Ontario, Canada

a new custom Viscount Chorum 90 DLX church organ console and custom built Schmidt Classique Organ System at **St. Peter's Catholic Church**, New Hamburg, Ontario. The instrument is located in a gallery at the rear of the nave of the church, and the console features three keyboards of reverse colors fitted with tracker touch. The new organ replaces a 40-plus-year-old Baldwin model. For further information: schmidtpianoandorgan.com.

Musician and composer anniversaries in 2021

Alain, Jehan (1911–1940) 110th anniversary of birth
Albinoni, Tomaso (1671–1751) 350th anniversary of birth and 270th anniversary of death
Auber, Daniel-François (1782–1871) 150th anniversary of death
Bach, Johann Christoph (1671–1721) 350th anniversary of birth and 300th anniversary of death
Biener, Gustav (1926–2033) 95th anniversary of birth
Brixi, Franz Xaver (1732–1771) 250th anniversary of death
Bruckner, Anton (1824–1896) 125th anniversary of death
Demessieux, Jeanne (1921–1968) 100th anniversary of birth
Desprez, Josquin (1440–1521) 500th anniversary of death
Drischner, Max (1891 – 1971) 130th anniversary of birth and fiftieth anniversary of death
Dupré, Marcel (1886–1971) 135th anniversary of birth and fiftieth anniversary of death
Duruflé, Marie-Madeleine (1921–1999) 100th anniversary of birth
Eddy, Hiram Clarence (1851–1937) 170th anniversary of birth
Essl, Jürgen (b. 1961) 60th anniversary of birth
Gardonyim, Zsolt (b. 1946) 75th anniversary of birth
Gasparini, Quirino (1721–1778) 300th anniversary of birth
Graun, Johann Gottlieb (1702–1771) 250th anniversary of death
Hildenbrand, Siegfried (1917–1996) 25th anniversary of death
Humperdinck, Engelbert (1854–1921) 100th anniversary of death
Kempter, Karl (1819–1871) 150th anniversary of death
Kirnberger, Johann Philipp (1721–1783) 300th anniversary of death
Kluge, Manfred (1928–1971) 50th anniversary of death
Langlais, Jean (1907–1991) 30th anniversary of death
Lemmens, Jacques-Nicolas (1823–1881) 140th anniversary of death
Loewe, Carl (1796–1869) 225th anniversary of birth
Mauersberger, Rudolf (1889–1971) 50th anniversary of death
Monte, Philippe de (1521–1603) 500th anniversary of birth
Mozart, Wolfgang Amadeus (1756–1791) 265th anniversary of birth and 230th anniversary of death
Netrebko, Anna Jurjewna Netrebko (b. 1971) 50th anniversary of birth
Pichler, Arthur (1896–1974) 125th anniversary of birth
Piutti, Carl (1846–1902) 175th anniversary of birth
Praetorius, Michael (1571–1621) 450th anniversary of birth and 400th anniversary of death
Rinck, Johann Christian Heinrich (1770–1846) 175th anniversary of death
Saint-Saëns, Camille (1835–1921) 100th anniversary of death
Salomé, Théodore-César (1834–1896) 125th anniversary of death
Schlick, Arnolt (1460–1521) 500th anniversary of birth
Schumann, Camillo (1872–1946) 75th anniversary of death
Strawinsky, Igor (1882–1971) 50th anniversary of death
Sweelinck, Jan Pieterszoon (1562–1621) 400th anniversary of death
Tricht van, Käte (1919–1996) 25th anniversary of death
Verdi, Giuseppe (1813–1901) 120th anniversary of death
Vivaldi, Antonio (1678–1741) 280th anniversary of death

A. E. Schlueter

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US Air Force Academy Catholic Cadet Chapel · Colorado Springs, Co.
Rebuild III/33 Moller/Holtkamp

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By Gavin Black

A short detour

As we approached the end of 2020 while looking forward to 2021, I noted an upcoming event that I had known about for years but had forgotten about recently, the ninetieth birthday of Alfred Brendel. I have been a fan of his for a long time, and I am also a fan of birthdays. Brendel's birthdate is January 5, 1931.

I posted on Facebook that day reminiscences of attending concerts of Brendel's and thoughts about his playing. It was longer than most of my Facebook writings, but I realized that it left a lot unwritten that I wanted to say about my history of discovering Alfred Brendel and what his recordings and concerts had meant for my own development as a music listener and a performer. I also realized that this story is about a part of the musical development of one person and therefore not irrelevant to the teaching and learning process.

My family spent six months or so in London beginning in the late summer of 1970. I was thirteen and enrolled in Westminster City School, founded in 1590 and still in operation today on Palace Street near Victoria Station. I was by then fervently and passionately interested in music. That interest was rather disorganized and directionless, which is normal for such an age. I had been taking piano lessons for several years, most recently during the 1969–1970 school year with Lois Lounsbery at Neighborhood Music School in New Haven, Connecticut. I liked the piano and felt drawn especially to Beethoven in those days. But I was much more intensely drawn to earlier music and, increasingly, to harpsichord and organ. For various reasons I thought that it was essentially an impossibility to study organ or harpsichord, but I did not seem to be able to summon the resolve to ever actually practice piano. I was a player more in theory than practice. I felt right then and for the next couple of years quite uncertain about what to do as to music lessons and my musical work overall.

Lois Lounsbery is a wonderful piano teacher and was then very early in her career. I later heard that she had once told a colleague that I was the best student she had at playing softly, but that I could not do anything else. That foreshadowed my career as a harpsichordist and organist, since with those instruments one always plays lightly, not necessarily quietly, of course! And when I sit at a piano nowadays I play so lightly by default that the keys do not always really go down.

Concerning the Beethoven piano repertoire, as best I now remember, I knew some of the sonatas and variations to listen to and I had some favorites. I could even envision how I would perform some of them, but I could not really play much at all, yet. And my relationship to learning piano was equivocal at best. As I say, I did not particularly practice. But I clearly remember that I had never been satisfied with any of the recordings of Beethoven piano music that I had heard. My family owned, or I borrowed from the library, LPs by Schnabel, Richter, Rubinstein, Fischer, Horowitz, and others. I had the feeling that I was being told by the culture at large that I should like any or all of these, but I did not get much out of them.

During that fall of 1970 I had a minor episode of back trouble. I threw my back out mowing the lawn at the home of some friends of ours near Manchester. From that point on I missed a lot of school. To be very clear, I was mostly malingering if not just plain faking. I did not like school—at least, I had a very complicated relationship with a school that was very, very different from what I was used to at home, and I stayed home to rest my back as much as I thought I could possibly pretend was justified.

I spent a lot of time over the course of a few months listening to the radio—BBC 3, classical music radio. That meant accepting other people's choices about what I was going to hear: that is how it was back then. This was, remember, a "Beethoven year," as was the year just ended. I began to notice that fairly often, in fact, I heard performances of Beethoven piano sonatas that I really liked. They seemed commensurate with the artistic stature of the pieces themselves, in a way that other performances that I had heard did not (to me at that time). They also seemed to be in sync with what I might have done with those pieces if I could possibly have done anything with them. I began to notice that these were all performances by Alfred Brendel.

I had never heard that name before. I looked into him a bit and found out that he had recently moved to London and that he had made a number of recordings. Maybe I found out fairly promptly that he had recorded all of Beethoven. I am not sure, as I can barely reconstruct how we used to find out such things before the internet! I remember that I especially loved his way of playing the last movement of Beethoven's *Sonata 6*, op. 10, no. 2. I became a big fan.

Sometime after we got back to the United States that winter I bought Brendel's Vox recordings of all of the Beethoven sonatas and other piano music, in several three-disc "Vox Boxes." I listened obsessively and got to know the pieces better than I had up to that point knew any repertoire. Those particular interpretations became "standard" for me. They seemed right and others wrong.

A bit later on I started going to hear Alfred Brendel play recitals at Carnegie Hall. His debut there was on January 21, 1973. I am fairly sure that the first time I heard him was March 17, 1974. For a few years he was in the habit of giving three concerts there on three Sunday afternoons, focusing each year on three composers—not one composer per concert, but all three at each. The programs in 1974 were Beethoven, Haydn, and Schumann, and the program that I heard first included Beethoven's Opus 101 and the Schumann *C-Major Fantasia*. I remember vividly discovering that Schumann piece through being at that concert. I had never paid any attention to Schumann before, and as someone with special appreciation for the Baroque, I thought of even Beethoven, whom I loved, as dangerously modern. I was blown away by the Schumann, and this was a major eye-opening moment.

At that point Brendel was an established pianist though nowhere near the level of renown that he later reached. Being in the audience at those Carnegie Hall events had a feeling of coziness and of being at the right place at the right time. They were pretty lightly attended. I always sat in the balcony, and the attendance up there was neither full nor sparse, but we looked down on mostly empty up-market seats below. It was, in those days, extremely easy to go backstage. I did so after most concerts, and I usually had an LP jacket or two with me, looking for an autograph. That scene also had a cozy, relaxed feeling. I remember hearing Brendel give someone the news of the recent birth of his son. That person asked Brendel what the baby's name was, and he replied "Adrian." Years later Alfred Brendel and cellist Adrian Brendel recorded and performed together, especially Mozart and Beethoven, and Adrian has for quite a while now been an established presence on the UK music scene.

I have never had anything remotely like a conversation with Brendel. Back in those old days I was just barely not shy enough that I could stand in line at the green room and go in and push an LP jacket up to a performer. I was much too shy to try for conversation or indeed to say anything at all. In spite of that, I believe that those recurring moments backstage at Carnegie Hall, where everything seemed relaxed and normal, helped give me the faint beginnings of a feeling that maybe I could "belong" in the world of classical music.

At the time of those early Carnegie concerts, Brendel was also in the process of making his second recording of the Beethoven piano sonatas. Those were probably some of the LPs that I brought with me. I remember not liking them as much as I did the earlier recordings. The recordings that I had discovered in London were somewhat notorious for having a "classic" quality: very lucid, logically shaped, intense and fervent, yes, but also clear, as non-chaotic as could be imagined. That, I assume, has to be part of what reached me at the time. That is what I wanted or needed then. Most of the recordings from the seventies, even after they had acquired the coveted autographed covers, I listened to once or twice and then put aside. They were, at least to me, disturbingly chaotic, free, and improvisatory compared to Brendel's earlier Vox recordings.

However, while my reaction to those Beethoven recordings was one of closed-mindedness, I was also using Brendel's discography to widen my horizons. I discovered some of his Liszt recordings at a time when I was still generally suspicious of anything post-Schubert that was not either Saint-Saëns or Schumann. I loved all of the Liszt, initially the concerti most of all. I encountered both the *Fantasia and Fugue on the name B-A-C-H* and the *Variations on Weinen, Klagen, Sorgen, Zagen* first through Brendel's recordings made in 1976. This was before I had any awareness of Liszt as a composer for organ. I listened to some of Brendel's very few Chopin recordings. As best I remember I liked them. But more importantly I remember that they got me interested enough in Chopin that I went looking more widely and discovered recordings by Cortot, Rubinstein, and Horszowski among others that I liked a lot.

In fact at a certain point I began to revisit some of the Beethoven recordings by earlier venerable pianists that I had known as a youngster but had not liked. And I began to get a lot out of many of them. I was more open to some of them than I was to the later Brendel recordings. I think that I wanted to fit the latter into a sort of "Brendel slot" where they did not belong—according to what I had become accustomed to. Meanwhile, all of my piano listening, mainly to Brendel, made me a more open-minded listener in general.

Recently I decided to re-listen to all of those 1970s Brendel Beethoven recordings, the ones that I had not liked when they were new. I had a certain sneaking suspicion about them—really a set of suspicions. And, just as I expected, I loved them. The freedom, liveliness, spontaneity are just what I now want to hear in these pieces. Also, as I imagined I would discover, they are not all that different from the old Vox recordings. It is all about perspective. Coming off my intense discovery of those early recordings, difference was all that I could hear. Now I hear fidelity to everything that I initially loved about his approach coupled with an enviable and delectable ability to make it all sound like it is being improvised on the spot. Over all these years, the latter has become one of my own ideals for performance.

In spring 1983 I was lucky to be able to attend all of the concerts in Alfred Brendel's complete Beethoven sonata series at Carnegie Hall. It was, of course, considered a major cultural event and was, I imagine, sold out. This was very different from those mid-seventies events. I was even more extraordinarily lucky to be able to attend his final concert at that venue in 2008, as he decided to retire from concert playing after sixty years. That was beyond a major cultural event and packed to the rafters. It was also wonderful—perhaps the best playing of his that I could recall. It seemed odd that he thought that he should retire. It may well not be that he thought he should, just that he felt that he wanted to.

Encountering the early Beethoven recordings of Alfred Brendel probably shaped what I ended up doing or trying to do as a musician as much as anything else ever has. My discovery of the playing of Helmut Walcha in about 1972 or my first hearing the sound of an antique harpsichord around 1973 were more immediately tied to the specifics of the work that I wanted to try to do, but not more consequential to my life or work. And the latter were sought out by me on purpose. There is nothing wrong with that, but it is fascinating to me when something utterly random is important and feels right in a way that makes it seem inevitable. As a "classical music person" in the latter third of the twentieth century and thereafter, I would certainly have been familiar with Alfred Brendel. But it was just my random good luck that his playing came along at exactly the right time, aided by my malingering and slacking off in school. What is the lesson of that?!

Next month, among other things, I will write about some interesting feedback that I received from my recent column about my pedal method. ■

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Pipes, wind, and wood

During the 1960s and 1970s, a number of organbuilding firms were founded, dedicated to building mechanical-action pipe organs according to ancient principles. This proliferation has been generally called the "Tracker Revival," among other names, but more to the point, it was a renaissance of the philosophy of building pipe organs in small workshops rather than in large factories. In the years leading up to World War II, the larger American organbuilding firms adopted mass-production practices and controlled expenses diligently, which diminished the artistic and musical content of the instruments.

The idea of building pipe organs by hand was revolutionary, and there was a steep learning curve for these artisans. Early in the twentieth century, most American organs used relatively high wind pressure. Four inches on a water column was common, and firms like the Skinner Organ Company routinely used pressures from four to six inches on the Great, six to eight on the Swell, and often included Solo Tubas on ten, twelve, and even twenty-five inches. Such high pressures in large organs were only made possible by the invention of the electric blower that could produce huge volumes of pressurized air. Historic European organs typically used pressures of three inches or less (remember that before about 1900 pipe organs were blown by human power), and twentieth-century American builders, starting more or less from scratch, had to learn anew how to make large organ pipes speak beautifully on low wind pressure.

A critical part of measuring wind pressure is volume. The output capability of an organ blower is measured in cubic feet per minute at a given pressure. And in a mechanical-action organ with slider windchests, the delivery of pressurized air from the blower depends on the dimensions of the windlines from blower to reservoir to windchests, of windchest tone channels, of pallet (valve) openings, toe holes sizes in both windchests and pipes, and many other minutia. Several years ago, I visited the huge Beckerath organ at the Oratory of Saint Joseph in Montreal while the people of Juget-Sinclair were at work on the renovation and was amazed to see that small paper tubing was used to provide wind for the behemoth 32′ façade pipes, demonstrating that in the 1950s, venerable European firms were also busy learning how to do great things with low wind pressure.

E. Power Biggs released his influential two-record set, *The Golden Age of the Organ*, featuring the organs of Arp Schnitger and the chorale preludes of Ernst Pepping in 1968. That recording was a bellwether, as important as any single document in the inception of the new age of organbuilding. I wore holes in those LPs as a teenager, poring over the published specifications, gobbling up Pepping's cheerful leaping music, and forming a lifelong relationship with Bach's transcription of Vivaldi's *Concerto in D Minor*. The gorgeous tones of the 8′ Principal in the Pedal with intertwining 4′ stops playing the violin are fully in my ears as I write.

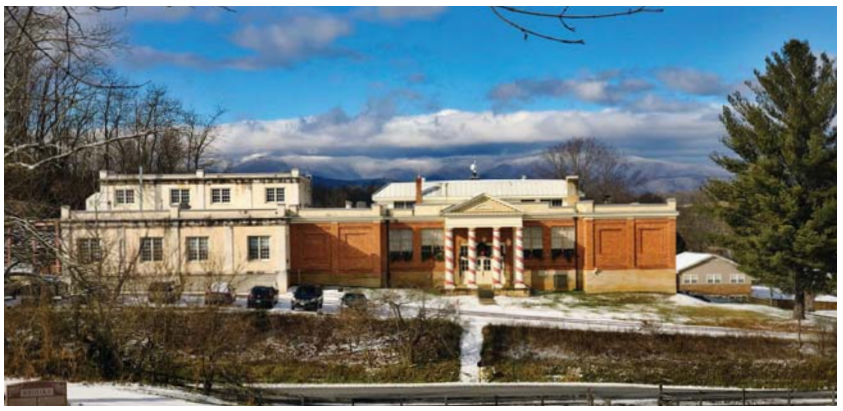
John Brombaugh established his company in 1968 in Middletown, Ohio, and gathered a group of five partners that included John Boody and George Taylor. In the following years, an absolute who's who of the twentieth-century pipe organ worked in Brombaugh's shop, including many who went on to form their own companies. Brombaugh was one of the first to dig hard into the study of older organs in Europe, taking thousands of measurements, trying to learn what made those instruments sound so wonderful, and bringing that information back to the workshop to convert the numbers into music.

Ten years after starting the company in Ohio, when Brombaugh was eager to move the company to Oregon, George Taylor and John Boody chose to stay and form their own company in Middletown. As part of the dissolution of the partnership, Brombaugh passed on to them a contract for a new organ of two manuals and eighteen stops for the Presbyterian Church of Coshocton, Ohio. George and John set up shop in John's garage to build the organ. It was completed in 1979, and Harald Vogel played the dedicatory recital.

As they were finishing the organ in Coshocton, they dreamed of purchasing a school building, thinking that with high ceilings, big windows, and wood floors, such a building would make a great workshop. George's sister was graduating from Mary Baldwin College in Staunton, Virginia. George and John drove down to attend, and a college friend of George's suggested an old school in town that was available. During a short visit, they immediately started talking about the price and bought the building for $11,000. More than forty years later, Taylor & Boody is still building organs there.

§

John Boody and I have shared a special bond as I maintained the E. & G. G. Hook & Hastings organ (Opus 635, 1872) in the First Baptist Church in Wakefield, Massachusetts, where John grew up and where his grandfather had been pastor. (Sadly, the church and organ were destroyed by fire on October 24, 2018.) We have been friends for a long time and have shared many a meal, wiling away convivial hours, and we have collaborated a few times. I spent a cheerful ninety minutes on the phone with John on January 10, 2021, hearing his thoughts about the history of Taylor & Boody.



Taylor & Boody workshop, Christmas 2020 (photo courtesy Taylor & Boody Organbuilders)

Taylor & Boody sawmill, John Boody sawing a basswood log for Opus 83, September 2020 (photo courtesy Taylor & Boody Organbuilders)

John expressed gratitude for the opportunities he and George had to study European organs. He talked especially about their encounter with the 1702 Schnitger organ in the Aa-Kirk in Groningen, the Netherlands, where with Lynn Edwards and Cor Edeskes they had the privilege of removing the pipes from the iconic organ for exact measuring. They measured the windlines and other components of the wind system, measured critical dimensions of the windchests, and analyzed the structure of the organ. John spoke with reverence about blowing on those ancient pipes and how the experience defined the future of their work. "That really set the pace for us. That was before we plugged in a machine."

After that first organ in Coshocton, Ohio, several modest contracts came their way. Arthur Carkeek, professor of organ at DePauw University, Greencastle, Indiana, advocated Taylor & Boody to build a twenty-two-stop organ for the First Christian Church in Vincennes, Indiana (Opus 4, 1981). There followed a twenty-stop organ in Cincinnati, twenty-four stops for Richmond, Virginia, and a couple of one-manual organs, before they got to Opus 9 (1985), a four-manual organ with fifty-two stops for Saint Joseph's Chapel at the College of the Holy Cross in Worcester, Massachusetts.

Late in our conversation, I asked John how he would define the work of Taylor & Boody. "It's that sound we made at Holy Cross where we had all those lead pipes working together. We never built a squeaky organ like other people thought Baroque organs should be; our organs have that dark, chocolate, choral sound, the core of the organ was different. I think that really grabbed people's attention, and that has worn well. And Grace Church, New York, still has that, and Saint Thomas Church Fifth Avenue. So that has stuck with us. And I think that, for me, that's what makes an organ an organ. It's that Principal, choral sound." Their first few organs were built with the memories of that Schnitger organ fresh in their minds, and the opportunity to build the large organ at Holy Cross established the identity of their work.

John and I talked generally about the work of some of our colleagues, and I made the comment, "there's a group among us who tip their hat to Mr. Skinner every time they get out of bed."

Boody: "That's good, and that's bad. I would say we have to move ahead."

Bishop: "Somebody listening to what John Boody just said would answer, haven't you been looking 300 years back ever since you first had a chisel in your hand?"

Boody: "No, exactly the opposite. We were looking to the future. We wanted to build organs that stand tall into the future, that people would love on their own merits."

Bishop: "So how do you translate the influence of Niehoff and Schnitger into the future?"

Boody: "You have to go with the music. You have to think of all the mechanical parts and other components you make in the shop as a conduit to making music. And you have to think about how all those parts work together. We focused on the music."

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Taylor & Boody Opus 27, St. Thomas Church Fifth Avenue, New York, New York (photo courtesy Taylor & Boody Organbuilders)

Taylor & Boody Christmas lunch, 2019 (photo courtesy Taylor & Boody Organbuilders)

(photo credit: Félix Müller)

The means of Grace

The Taylor & Boody organ at Grace Church in New York (Opus 65, 2013) was both a departure and continuation in the history of their work. Wendy and I live at Broadway and East 9th Street in Manhattan (Greenwich Village), Grace Church is at Broadway and East 10th. While the organ installation was underway, I shared some grand evenings with John and his co-workers, both in neighborhood restaurants and in our apartment. They were working on a complex instrument (tracker action in three separate cases with a remote console, and an "action tunnel" under the floor of the chancel), and those evenings were bright and fun.

That landmark organ with four manuals and seventy-six stops combines the Schnitger heritage of those marvelous "choral" choruses of lead Principals with the expressive range of the best Skinner organs. Acoustic scientist Dana Kirkegaard stipulated the construction of the expression boxes: two-inch-thick poplar lined on both sides with three-quarter-inch plywood, making a massive and dense enclosure, and shutters everywhere, even on the back of the box, shutters with an unusual range of motion, the whole providing an astonishing expressive effect. All that, plus a sophisticated solid-state combination action, sensitive mechanical action, and a few solo voices on really high pressure, combine to make an exciting instrument capable of countless effects. But wait, there's more! Standing in the rear gallery, more than a hundred feet from the organ, are the lowest twelve notes of the 32′ Open Wood Diapason, all that remains of Skinner Organ Company Opus 707, built for Grace Church in 1928. Those twelve pipes were restored with a discreet wind supply and wired as an extension to the new 16′ Double Open Diapason of the Taylor & Boody organ, a fitting bottom to the grand new organ and testament to the musical history of the church.

Wind

As John Boody and I talked about the Grace Church organ, he spoke especially of the wind system. Superficially, we think of the pipe organ as a keyboard instrument. In fact, it is a wind instrument operated by keyboards. The organ at Grace Church has more than a dozen 16′ stops and twenty 8′ flue stops. Making an organ like that go is all about moving wind. John spoke proudly of the fellow in their shop primarily responsible for the wind system with large capacity wood wind ducts with curves for turns rather than right angles, those gentle turns moving the wind in different directions without creating eddies that can disturb the speech of the pipes.

Multiple parallel-rise reservoirs ensure that there's plenty of volume available to make those big sounds and that the wind is regulated effectively so there is no whiplash from a sudden shift from *ffff* to *ppp*. There is a lifetime of thought and experimentation in the wind system of each Taylor & Boody organ.

Pipes

There are a number of companies in the United States and Europe that make organ pipes to the specifications of the organbuilders who order them. Pipe making is a complicated art that involves considerable specialized equipment for melting, blending, casting, planing, hammering, cutting, and soldering metal. It takes a lot of investment and effort for a small company to develop those abilities, but Taylor & Boody committed early to the idea that they should make their pipes. There is a room in their workshop with the cauldron for melting and mixing alloys and a ten-foot-long casting table. Molten metal is ladled and poured into a wood hod that runs on rails along the sides of the casting table. When the hod is full, two workers walk it swiftly down the table, leaving a thin pool of shiny molten metal. I have witnessed this process there, marveling at the moment a few seconds after the sheet is cast when the metal flashes over from liquid to solid.

When the sheet has cooled, it is rolled up like a carpet so it can be safely transported to the next steps in the process. John talked about the importance of the precision of making pipes. If a pipe is not neatly made, the voicer has to try to correct the pipe maker's mistakes. John's daughter-in-law B. J. Regi makes all the smaller pipes. John said, "she makes exquisite pipes. And you know, that's the deal. If you go to start voicing an organ and everything's lined up well, the mouths are beautiful, and the windways are pristine, you can make good sound right away." Robbie Lawson heads the pipe shop, and B. J. helps him with the larger pipes.

Wood

John Boody attended the forestry school at the University of Maine at Orono (he holds a Bachelor of Arts degree in vocal performance) and has loved and respected wood throughout his career. Taylor & Boody has a sawmill where they cut all the lumber used in their organs. After it is sawn into boards, the wood is dried in a kiln made from a retired refrigerated (and therefore insulated) semi-trailer. The lumber is stacked neatly in piles, separated by the organ. In 2009, Wendy and I visited Thomas Jefferson's home at Monticello, and we spent a night with the Boodys. (We were treated to fresh eggs from John's chickens for breakfast.) John showed us the huge oak logs from which the matching organ cases of the Grace Church organ would be made.

The sawmill provides the company with the most desirable wood, especially quarter-sawn white oak. Black walnut has beautiful grain patterns and rich color. It is very expensive to purchase from a hardwood supplier, and it is typically used only for decorative casework and furniture. But since walnut trees are plentiful in their area and they are messy to have in your yard, neighbors often cut down walnut trees and offer the logs to the T&B sawmill. This allows them to use the stable and beautiful wood to make action parts and wood organ pipes. Carefully milled, beautiful lumber is a hallmark of Taylor & Boody organs.

John's affinity with wood is so widely respected that he has recently started writing a regular column for the journal of the International Society of Organbuilders called "The Wood Guy," in which he answers colleagues' specific questions and writes about the wonders of wood, that most natural of materials.

And the hope of glory

Eighty organs in forty years. Some are small continuo organs. Some are larger one-manual organs. Many are two-manual organs with twenty or thirty stops. There are a bunch with three manuals, and a couple of four-manual doozies. As the company produced all those organs, they also produced a clan. John has retired from the workshop, though he still runs the sawmill, the "light-duty" job for the older guy, and George is preparing to retire. John's son Erik is running the company, and his daughter-in-law B. J. and son-in-law Aaron Reichert are both part of the workshop.

John is a prolific gardener. Looking at his Facebook page during the summer, you might think they were going to make zucchinis into organs. There is a swirl of grandchildren about. I recently saw a photo of a wee lass pushing a broom in the sawmill. It's been a lifetime since those twenty-something partners were digging into that Schnitger organ in Groningen, understanding what the old master had to offer, and converting that experience into a creative career.

Halfway through our conversation, the name of a mutual friend and colleague came up, and John's gregarious personality shone through. "He's a dear man. And you think of our whole trade, we have great people. I love to go to APOBA meetings, I love to go to the AIO. Right down to the little one-man-shop guys, there are some great people out there." John Boody and George Taylor have been faithful members of that band of great people. Their organs have influenced countless musicians around the world, and they reflect and amplify the harmonies of the workplace they founded in the schoolhouse on the hill. ■

An Exercise in Modal Interplay:

Louis Vierne•s
Carillon de Westminster

The nave of the present church

2003 Berghaus Organ Company Opus 215

A vintage postcard view of the original Saint Francis Xavier Church and rectory

One of the tonal openings for the original 1930 Geo. Kilgen & Sons Opus 4524

The console of 1930 Geo. Kilgen & Sons Opus 4524

action is electric-slider; stop action is electro-pneumatic. Manual key coverings are bone for naturals, ebony for sharps; pedal coverings are maple for naturals, rosewood for sharps.

2003 Berghaus Organ Company Opus 215

GREAT (Manual I)

16′	Bourdon (61 pipes)	61 pipes
8′	Principal (façade, 75% tin)	61 pipes
8′	Gamba	61 pipes
8′	Rohrflöte	61 pipes
4′	Octave	61 pipes
4′	Koppelflöte	61 pipes
2⅔′	Quinte	61 pipes
2′	Octave	61 pipes
1⅗′	Tierce	61 pipes
IV	Mixture (draws 2′ Octave)	183 pipes
8′	Trompette	61 pipes
16′	Trompette Royale (TC, prepared)	
8′	Trompette Royale (fr 16′ Trompette)	
	Tremulant	
	Swell to Great 16	
	Swell to Great 8	
	Swell to Great 4	
	Chimes (Deagan, Class M)	21 tubes
	Zimbelstern	
	MIDI	

SWELL (Manual II, enclosed)

8′	Metal Gedackt	61 pipes
8′	Salicional	61 pipes
8′	Voix Céleste (TC)	49 pipes
4′	Principal	61 pipes
4′	Waldflöte	61 pipes
2′	Hohlflöte	61 pipes
1⅓′	Larigot	61 pipes
IV	Scharff	244 pipes
16′	Dulzian	61 pipes
8′	Hautbois	61 pipes
16′	Trompette Royale (fr Gt 16′ Tromp)	
8′	Trompette Royale (fr Gt 16′ Tromp)	
	Tremulant	
	Swell to Swell 16	
	Swell Unison Off	
	Swell to Swell 4	
	MIDI	

PEDAL

16′	Principal	32 pipes
16′	Subbass	32 pipes
8′	Octave (in façade, 75% tin)	32 pipes
8′	Gemshorn	32 pipes
4′	Octave	32 pipes
III	Rauschpfeife (added 2019)	96 pipes
16′	Bombarde	32 pipes
4′	Clarion (added 2019)	32 pipes
8′	Trompette Royale (fr Gt 16′ Tromp)	
4′	Trompette Royale (fr Gt 16′ Tromp)	
	Great to Pedal 8	
	Swell to Pedal 8	
	Swell to Pedal 4	
	MIDI	

Accessories

8 General pistons (thumb and toe)
6 Great pistons (thumb)
6 Swell pistons (thumb)
6 Pedal pistons (toe)
General Cancel (thumb)
Combination Set (thumb)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Swell to Great reversible (thumb)
Zimbelstern reversible (thumb and toe)
8′ Trompette Royale (Gt) reversible (thumb)
Balanced Swell expression shoe
Balanced Trompette Royale expression shoe
Balanced Crescendo shoe (indicator light)
Tutti reversible (thumb and toe, indicator light)
Wind indicator light ■

Stephen Schnurr, a resident of Gary, Indiana, is editorial director and publisher of The Diapason, *director of music for Saint Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor of organ for Valparaiso University. His most recent book,* Organs of Oberlin, *was published in 2013 by Chauncey Park Press. He has authored several other books and numerous journal articles, principally on pipe organ history in the Great Lakes region.*

Goulding & Wood Pipe Organ Builders, Indianapolis, Indiana Fortieth Anniversary Saint John's Episcopal Cathedral, Knoxville, Tennessee, Opus 52

The year 2020 was indeed an historic year for many reasons. As the calendar page turns to another year, it has become somewhat easier to see in retrospect that 2020 contained reasons for celebration even amidst a time of pandemic and stress. For Goulding & Wood Pipe Organ Builders of Indianapolis, 2020 marked forty years of operation and afforded a chance to look back at the arc of the company's history. The capstone of this anniversary year was the completion of the firm's Opus 52 organ for Saint John's Episcopal Cathedral of Knoxville, Tennessee. This project is built on a solid legacy of organbuilding from the Indianapolis workshop.

Saint John's Episcopal Cathedral, Knoxville, Tennessee (photo credit: Ben Finch)

Ball State University, Muncie, Indiana (photo credit: Michael Hickey of Ball State University Photo Service)

The Cathedral of Christ the King, Atlanta, Georgia (photo credit: Don Rank Photography, Inc.)

Good Shepherd Episcopal Church, Lexington, Kentucky (photo credit: Hans Flueck)

John Goulding and Thomas Wood joined forces in 1980, combining shared experiences at the E. H. Holloway Corporation and individual backgrounds with Gratian and Holtkamp organ companies on the part of Mr. Goulding and, for Mr. Wood, experience at Indiana University School of Music including participating in the creation of its first electronic music laboratory while also serving as curator of organs. While from very different backgrounds, both men shared a lifelong love of the organ, its music, and the ideals of corporate worship. They inherited a particular understanding of the organ reform movement, then in its full maturity, and Mr. Goulding's mechanical innovations including a unique windchest design, tremolo action, and schwimmer wind regulators. These raw elements formed an impressively strong foundation for the new firm, and the company quickly built a reputation for excellence and sophistication.

Within the first six years of operation and first ten projects, the firm had expanded to the Chicago and Washington, D.C., metro areas. Installations in Durham, North Carolina, and Atlanta, Georgia, soon followed, establishing a trend toward a significant presence in the Southeast. In the years that followed, Mr. Goulding and Mr. Wood built a strong team of like-minded organbuilders who shared a solid commitment to building electro-pneumatic-action organs with the artistry and refinement usually associated only with mechanical-action builders. Musically, this achievement flows in large part from the firm's exclusive windchest design. As an electro-pneumatic slider and pallet windchest, it marries the time-honored benefits of common key channels with the flexibility of remote key action providing for movable consoles and flexible coupling and control systems. The efficiency and simplicity inherent in this system have long been recognized for their contribution to the long-term viability of an instrument. Slider chests have few working parts to wear out, and when the time for major maintenance comes, access and scope of work are optimum for easy restoration. One of the specific design considerations for Mr. Goulding was ease of long-term renewal, so that an institution will not be saddled with exorbitant costs typical of many refurbishment projects.

As the organ reform movement began to shed some of its excesses and musical taste returned to more substantial ideas of tonal architecture, Goulding & Wood integrated the lessons learned about chorus structure with the aurally based craving for generous fundamental and variety of color. Already by 1989, this marriage is seen fully developed in the layout of the organ for the Church of Saint John the Evangelist located on the other side of Indianapolis's downtown from the Goulding & Wood workshop. The stoplist of this two-manual organ comprises a wealth of 8′ stops, a wide variety of reed colors, and a carefully balanced scheme of principal choruses that allows organists to create plenums of several different levels of dynamic volume and tonal intensity. This organ was in some ways a working out of tonal ideas that laid the groundwork for the much larger instruments in the Cathedral of Christ the King in Atlanta and Christ Church Cathedral in New Orleans. Brandon Woods, the firm's voicer beginning with Opus 6 (1984), grew in his understanding of tonal structure and mastery of unifying the voice of each organ specifically for the acoustical environment in which it is placed. An assiduous student of past voicers, Mr. Woods relished restoring old pipework, particularly in the renovation projects the company undertook on instruments from many different builders and eras. He brought the lessons he learned from observing other voicers' work to bear on his own treatment of pipes, both flue and reed. As the sole voicer, Mr. Woods exerted a strong bearing on the company's musical personality.

John Goulding, who oversaw the design and construction of the organs, was joined by his son, Mark Goulding, in 1985. The younger Goulding began first as the head chest builder, laying out and fabricating the slider chests. In time, he began overseeing installation crews and general shop organization. As the company continued to build larger and more complex instruments, the workshop saw a growth in size and sophistication. The addition of Computer-Assisted-Design supported the increase in refinement of mechanical and visual designs notably present in the instruments in Saint Meinrad, Indiana, and Greenville, South Carolina.

By the beginning years of the present century, Goulding & Wood had attained a national reputation of excellence. The founders were ready to pass along creative control to a new generation with the assurance that the company would

Goulding & Wood Pipe Organ Builders Opus 52

St. John's Episcopal Cathedral, Knoxville, Tennessee

GREAT (Manual II)

16′	Violone	61 pipes
8′	First Diapason	61 pipes
8′	Second Diapason	61 pipes
8′	Violone (ext 16′)	12 pipes
8′	Harmonic Flute (1–12 Bdn)	49 pipes
8′	Bourdon	61 pipes
4′	Octave	61 pipes
4′	Open Flute	61 pipes
2⅔′	Twelfth	61 pipes
2′	Fifteenth	61 pipes
1⅗′	Seventeenth	61 pipes
1⅓′	Fourniture IV	244 pipes
8′	Trumpet	61 pipes
8′	Festival Trumpet	56 pipes
8′	Tuba (Ch)	
	Tremulant	
	Chimes (digital, 37 notes)	

SWELL (Manual III, enclosed)

16′	Gedeckt	61 pipes
8′	Geigen Diapason	61 pipes
8′	Gedeckt (ext 16′)	12 pipes
8′	Viole de Gambe	61 pipes
8′	Voix celeste (GG)	54 pipes
4′	Octave Geigen	61 pipes
4′	Traverse Flute	61 pipes
2′	Octave	61 pipes
2′	Piccolo	61 pipes
2′	Mixture III–IV	223 pipes
16′	Bassoon-Oboe	61 pipes
8′	Trumpet	61 pipes
8′	Oboe (ext 16′)	12 pipes
8′	Vox Humana	61 pipes
4′	Clarion	61 pipes
8′	Festival Trumpet (Gt)	
8′	Tuba (Ch)	
	Tremulant	

CHOIR (Manual I, enclosed)

16′	Dulciana (ext 8′)	12 pipes
8′	Open Diapason	61 pipes
8′	Second Diapason (Gt)	
8′	Chimney Flute	61 pipes
8′	Dulciana	61 pipes
8′	Unda Maris (TC)	49 pipes
4′	Principal	61 pipes
4′	Spindle Flute	61 pipes
2⅔′	Nazard	61 pipes
2′	Octave	61 pipes
2′	Recorder	61 pipes
1⅗′	Tierce	61 pipes
1⅓′	Larigot	61 pipes
1′	Cymbale III	183 pipes
8′	Clarinet	61 pipes
8′	Tuba	61 pipes
8′	Festival Trumpet (Gt)	
	Tremulant	
	Cymbelstern (5 tuned bells)	
	Nightingale (2 pipes in water)	

ANTIPHONAL

8′	Echo Diapason	61 pipes
8′	Diapason Celeste	61 pipes
8′	Stopped Diapason	61 pipes
4′	Octave	61 pipes
4′	Spire Flute	61 pipes
2′	Fifteenth	61 pipes
1⅓′	Mixture II–III	171 pipes

PEDAL

32′	Violone (digital ext)	12 notes
32′	Bourdon (digital ext)	12 notes
16′	Principal	32 pipes
16′	Bourdon	32 pipes
16′	Violone (Gt)	
16′	Gedeckt (Sw)	
16′	Dulciana (Ch)	
8′	Octave	32 pipes
8′	Stopped Flute	32 pipes
8′	Violone (Gt)	
8′	Gedeckt (Sw)	
4′	Fifteenth	32 pipes
4′	Cantus Flute	32 pipes
2⅔′	Fourniture IV	128 pipes
32′	Contra Bassoon (digital ext)	12 notes
16′	Trombone	32 pipes
16′	Bassoon (Sw)	
8′	Tromba	32 pipes
8′	Bassoon (Sw)	
4′	Clarion	32 pipes
8′	Tuba (Ch)	
	Tremulant	

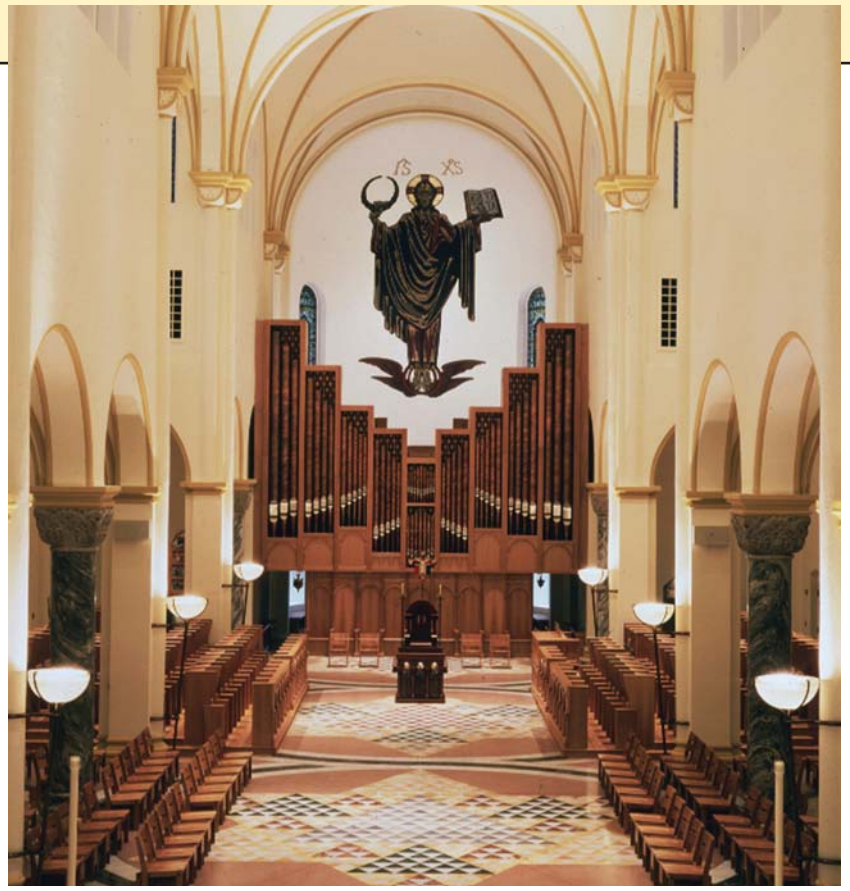
ANTIPHONAL PEDAL

16′	Stopped Diapason (ext)	12 pipes
8′	Stopped Diapason (fr Ant 8′)	

Normal complement of couplers
Three manuals, 70 ranks, 3,884 pipes

Saint Philip's Episcopal Church, Durham, North Carolina (photo credit: Robert Duffy)

Loyola University, Chicago, Illinois (photo credit: Mark Beane/Loyola University Chicago)



Saint Meinrad Archabbey, Saint Meinrad, Indiana (photo credit: Robert Duffy)

Vineville United Methodist Church, Macon, Georgia (photo credit: Walter E. Elliott)

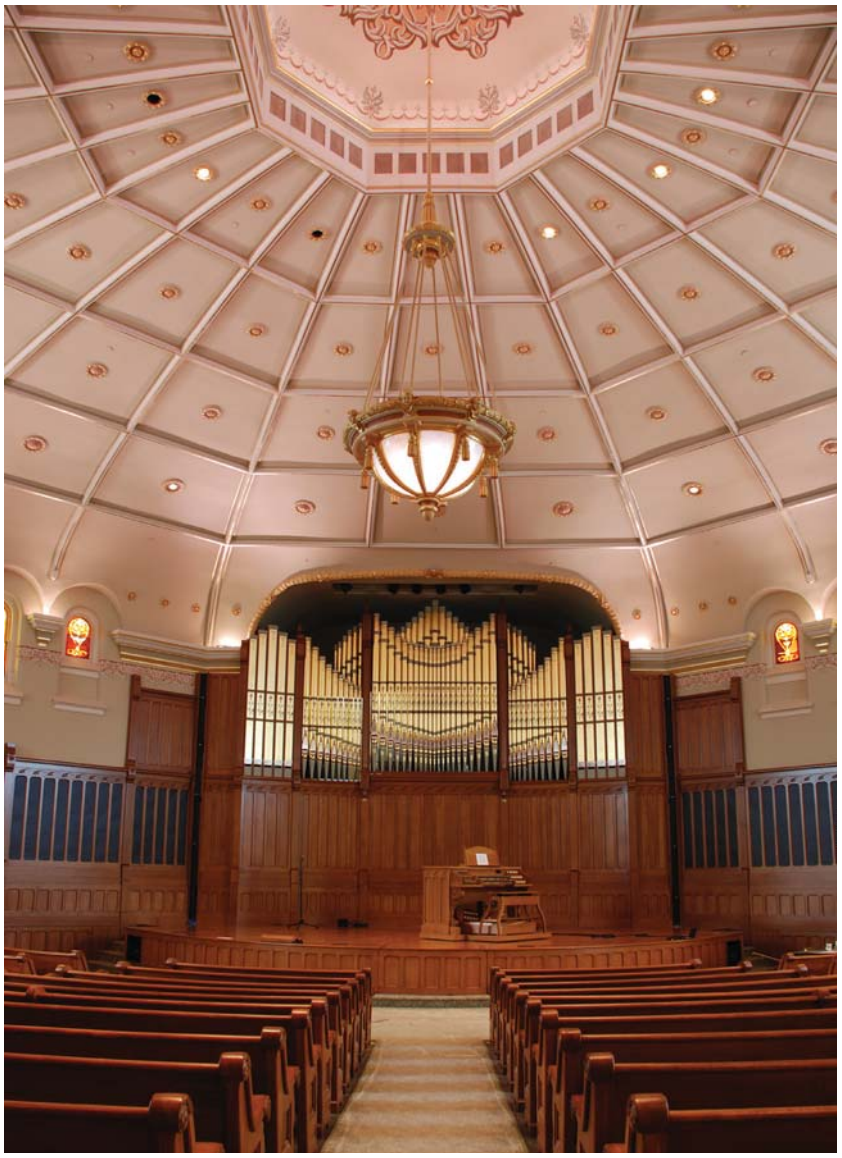
continue to expand and develop along the trajectory they had established. In 2003 John Goulding and Thomas Wood retired, making the unusual decision to turn ownership of the company completely over to active members of the organbuilding team. The first project completed following this transition was the sixty-nine-rank organ for Preston Hollow Presbyterian Church in Dallas, Texas, an instrument that boasts two 32′ stops, four independent full-length open 16′ flue ranks, and extensive carved casework in the Georgian neo-classical style.

Prestigious projects followed, including installations at Ball State University in Indiana and Loyola University of Chicago. No less significant to the company's development, organs in Germantown, Tennessee, Macon, Georgia, and Lexington, Kentucky, maintained the company's evolution toward a tonal ideal that favors choruses based on rich fundamental tone, a wide palette of vibrant colors, and a seamless blend building to a thrilling tutti. Goulding & Wood continued to go from strength to strength, earning acclaim for each subsequent instrument.

East Liberty Presbyterian Church Pittsburgh, Pennsylvania (photo credit: Goulding & Wood)

As a natural part of this evolution, the company attracted and trained young talent. Several woodworkers came from the Indiana University Herron School of Art and Design, and these young artists have discovered a newfound passion for the pipe organ. Organists also found their way into the shop, enriching the conversations about tonal design and musical goals for each project. The company suffered an unexpected and painful turn when Mr. Woods passed away in 2016 shortly after a cancer diagnosis. Fortunately, the voicing room was in good hands as tonal responsibilities passed to Jerin Kelly (a member of The Diapason's 20 Under 30 Class of 2017), who had extensive background in woodworking and as a musician in his own right. Mr. Kelly has followed closely in the footsteps of Mr. Woods, excelling both at refurbishing pipework from other builders and placing his own stamp on new organs.

The Goulding & Wood team continues to pair veteran craftsmen, many with tenures at the firm of several decades in length, with a younger generation of artisans, eager to push the company further into the future. This combination of seasoned experience and fresh ideas continues to bear fruit in exciting ways. The results are manifest to an extraordinary degree in the organ for Saint John's Episcopal Cathedral of Knoxville, Tennessee, the firm's fifty-second opus-numbered project. A comprehensive tonal design that furnishes organists with abundant resources for service playing and faithful rendition of repertoire is housed within handsome cases adorning the church with a panoply of architectural detail. The ornate cabinetry, including a wealth of hand-carved detail, asserts a commanding presence that nevertheless complements the architecture rather than competes with it. Warm polished



Cook Grand Hall organ, Indiana Landmarks Center, Indianapolis (courtesy Indiana Landmarks)

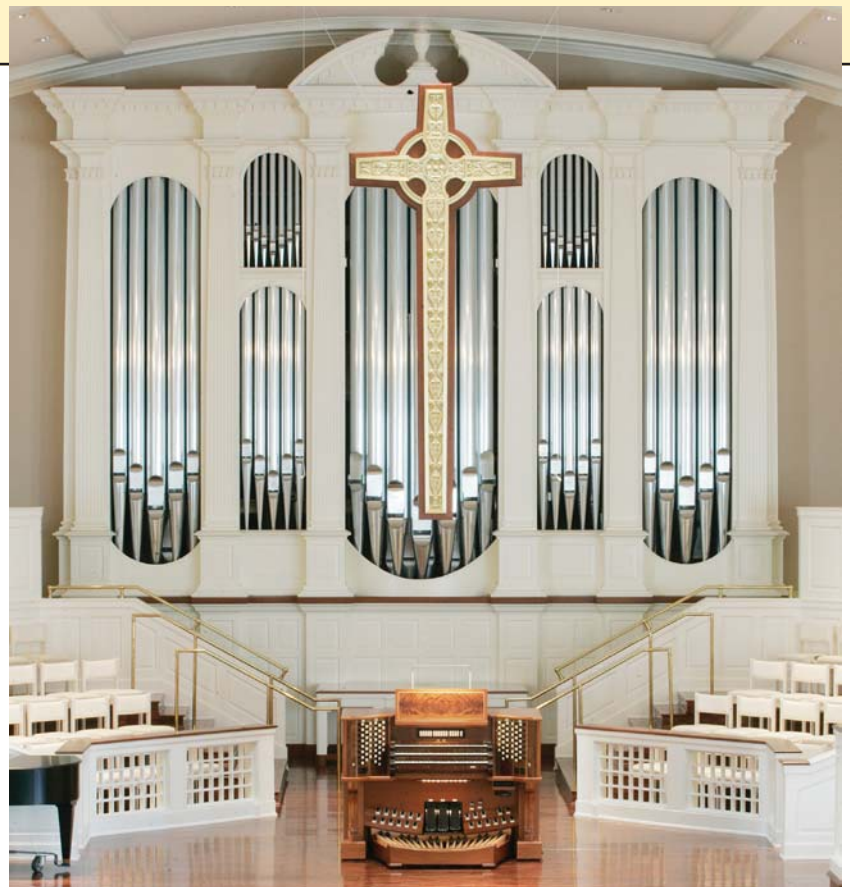
Christ Church Cathedral, New Orleans, Louisiana (photo credit: Robert Duffy)

tin pipes with gilded mouths echo the brightness of the room, and bespoke features, such as the linen-fold panels, delight the eye. The beauty, in both sound and appearance, is built upon a mechanical layout that is as ingenious as it is elegant, ensuring not only uncompromised reliability but also access to every component.

The Knoxville organ is in many ways a summation of the learning, growth, and hard work that the company has seen over its forty-year history, yet it would be erroneous to think of it as a magnum opus. The artists of Goulding & Wood are continually expanding their vision to achieve ever more refinement in all aspects of organbuilding. As they look forward to the next forty years, the team is eager to approach each project with enthusiasm, professionalism, and excellence.

—Goulding & Wood Pipe Organ Builders

Cover photo credit: Ben Finch



Preston Hollow Presbyterian Church, Dallas, Texas (photo credit: Vern Steinman)

Goulding & Wood Opus List

52	2020	St. John's Episcopal Cathedral	Knoxville, Tennessee	III/70
51	2015	Trinity Episcopal Church	Mobile, Alabama	II/33
50	2013	Good Shepherd Episcopal Church	Lexington, Kentucky	IV/58
49	2009	First United Methodist Church	Rocky Mount, North Carolina	I/14
48	2009	Vineville United Methodist Church	Macon, Georgia	III/59
47	2008	Loyola University	Chicago, Illinois	III/70
46	2007	St. George's Episcopal Church	Germantown, Tennessee	III/55
45	2006	Ball State University	Muncie, Indiana	III/60
44	2005	St. Charles Borromeo Catholic Church	Bloomington, Indiana	II/27
43	2005	Second Presbyterian Church	Roanoke, Virginia	III/58
42	2004	First Presbyterian Church	Washington, North Carolina	III/44
41	2003	Preston Hollow Presbyterian Church	Dallas, Texas	III/69
40	2003	St. Peter Catholic Church	Montgomery, Indiana	II/13
39	2002	St. John's Episcopal Church	Crawfordsville, Indiana	II/9
38	2002	Meridian Street Methodist Church	Indianapolis, Indiana	II/12
37	2003	First Presbyterian Church	Greenwood, South Carolina	III/57
36	2000	Orchard Park Presbyterian Church	Indianapolis, Indiana	I/9
35	2001	Christ Episcopal Church	Greenville, South Carolina	III/67
33	1999	St. Luke's United Methodist Church	Indianapolis, Indiana	IV/80
32	1998	First Presbyterian Church	Goldsboro, North Carolina	III/48
31	1997	Davidson United Methodist Church	Davidson, North Carolina	III/50
30	1997	Saint Meinrad Archabbey	Saint Meinrad, Indiana	III/70
29	1996	Bethlehem Lutheran Church	Indianapolis, Indiana	II/12
28	1996	First United Methodist Church	Rocky Mount, North Carolina	III/55
27	1995	St. Luke's Lutheran Church	Park Ridge, Illinois	II/37
26	1995	St. Paul's Episcopal Church	Wilmington, North Carolina	II/47
25	1994	Christ Church Cathedral	New Orleans, Louisiana	IV/94
24	1993	Trinity United Methodist Church	Lafayette, Indiana	II/33
23	1993	First Lutheran Church	Columbus, Indiana	II/23
22	1992	Lutheran Church of the Holy Comforter	Belmont, North Carolina	II/34
21	1992	St. Martin's Episcopal Church	Charlotte, North Carolina	III/44
20	1991	Carmelite Monastery	Terre Haute, Indiana	II/6
19	1992	The Cathedral of Christ the King	Atlanta, Georgia	III/66
18	1991	Trinity United Methodist Church	Madison, Indiana	III/42
17	1990	First United Methodist Church	Warsaw, Indiana	II/40
16	1990	First Presbyterian Church	Muncie, Indiana	III/56
15	1989	St. Paul's Lutheran Church	Richmond, Indiana	III/43
14	1989	St. John the Evangelist Catholic Church	Indianapolis, Indiana	II/36
13	1988	St. Simon Catholic Church	Washington, Indiana	III/53
12	1988	First United Methodist Church	Attica, Indiana	II/34
11	1987	St. Philip's Episcopal Church	Durham, North Carolina	III/42
10	1987	Peace Lutheran Church	Rogers, Arkansaas	II/26
9	1986	Takoma Park Seventh-Day Adventist Church	Takoma Park, Maryland	III/44
8	1986	St. Marcelline Catholic Church	Schaumburg, Illinois	II/23
7	1986	Park View United Methodist Church	Peru, Indiana	II/11
6	1984	First United Methodist Church	West Lafayette, Indiana	III/45
5	1984	Spirit of Joy Church	Indianapolis, Indiana	II/16
4	1983	Trinity Lutheran Church	Richmond, Indiana	II/28
3	1982	Episcopal Church General Convention	New Orleans, Louisiana	II/36
		(moved to Orchard Park Presbyterian Church, Indianapolis, Indiana)		
2	1981	Trinity Lutheran Church	Evansville, Indiana	III/41
1	1980	Trinity Episcopal Church	Bloomington, Indiana	II/31

For complete specifications of each instrument visit www.gouldingandwood.com.

Reviews

Book Reviews

***Singing the Faith: A Short Introduction to Christian Hymnody*, by Carl Schalk. MorningStar Music Publishers, MSM-90-59, ISBN 978-0-944529-80-5, paperback, $15. Available from morningstarmusic.com.**

Noted composer, author, and teacher Carl Schalk needs no introduction to church musicians. His career included three decades as a professor of music (later emeritus) at Concordia University Chicago, River Forest, Illinois. Composer of over two dozen hymntunes (perhaps his best known is the tune NOW, to accompany Jaroslav J. Vajda's hymn text, "Now the Silence, Now the Peace") and part of the commission that produced the *Lutheran Book of Worship* (1978), he was a Fellow of the Hymn Society of the United States and Canada. He composed and arranged numerous choral and organ works and was editor of the journal *Church Music* from 1966 to 1980.

Schalk produced here an easily manageable (93 pages) historical survey of hymnody, comprising eleven chapters plus foreword and afterword; there is no index. References and comments are provided in footnotes.

The foreword identifies this little book's purpose, to introduce "the story of Christian hymnody in the Western Church," including "contributions, conflicts, and questions which arose . . . in the development of Christian song from the Old Testament through the twentieth century." Beyond its conciseness, the book's suggestions of points for further examination make it useful as a teaching resource in a variety of settings: music history courses, worship studies, seminary training, and parish education, as well as for individuals, particularly church musicians and clergy. It makes a wonderful review for those of us whose historic memories need some dusting-off.

The first three chapters of Schalk's survey cover Old and New Testament, psalmody, and hymnlike passages and odes, as well as the Greek hymnody of the early church. Schalk shows the early origins of some of the hymns that are still in frequent use today. Chapter four deals with monophonic Latin hymnody of the Medieval period, highlighting the hymns of Ambrose of Milan as well as sequence hymns. Chapters five through seven treat the Reformation—Martin Luther and the chorale, and John Calvin and the metrical psalters—along with Paul Gerhardt and late seventeenth-century Pietism. Hymn collections of Isaac Watts and John and Charles Wesley are treated in chapter eight, nineteenth-century English and German hymnody (and the Oxford and Confessional movements) in chapter nine. American hymnody is surveyed in the final two chapters, with chapter ten devoted to the impact of the psalter tradition, the influences of English-Irish-Scottish folk tunes, Lowell Mason, and the German Confessional movement. The last chapter, "America: The Twentieth Century," also includes some twenty-first-century references.

There is little to quibble about. Should there be a reprinting or second edition, perhaps the inconsistency in use of translation (certain passages and titles are translated into English, others not) and some small editorial slips could be rectified. Nonetheless, this is a useful and easy to read volume, packed with a great deal of history, that all of us could enjoy and benefit from. Recommended.

—Joyce Johnson Robinson
Niles, Illinois

New Organ Music

***With High Delight: Organ Music for Easter*, by Kenneth T Kosche. MorningStar Music Publishers, 2019, MSM-10-464, $19. Available from morningstarmusic.com.**

Kenneth Kosche, Professor of Music Emeritus of Concordia University Wisconsin, Mequon, has composed a very interesting set of pieces centered around the celebration of Easter. In general, the form of these seven pieces seems to be that of the Baroque chorale prelude: short sections introducing the hymntunes with only a remote nod to the tune itself, and then the hymntune is presented with only modest ornamentation in the manuals or the pedal. At first glance I thought several of the tunes were unknown to me, but with playing the selections through and looking at some in a hymnal, I was able to discern the tunes quite clearly.

The tunes Dr. Kosche uses are: 1. Awake, My Heart, with Gladness (AUF, AUF, MEIN HERZ); 2. Christ is Alive! Let Christians Sing (TRURO); 3. Come, You Faithful, Raise the Strain (GAUDEAMUS PARITER/AVE VIRGO VIRGINUM); 4. I Know that My Redeemer Lives (DUKE STREET); 5. Now the Green Blade Rises (NOËL NOUVELET); 6. This Joyful Eastertide (VRUECHTEN); and 7. With High Delight (MIT FREUDEN ZART).

These settings are lively and joyful, certainly suited for the Easter season. Number 4 above, based on the tune DUKE STREET, opens with a fugal section written with many sixteenth notes, and the curve of the subject follows the general curve of the tune, though it may not be apparent at first. In measure 11 the hymntune enters in the pedal. Kosche asks for a 16′ reed. Oh, how I wish I had one! The tune continues to its conclusion, and then the opening material returns for five measures before the hymntune enters again in the pedal. This time, though, only the opening and final lines of the tune are presented, which ends the piece. Kosche calls for a full plenum in the manual against the 16′ reed in the pedal along with an 8′ Principal. The music is bright, cheerful, and enjoyable to play.

A totally different form is found in the setting of "Now the Green Blade Rises." The melody enters in the third measure after a drum-like beat is set on the Great 8′ Flute.

The tune continues to its end; then in measure 20, the composer calls for the manual to be coupled with the pedal, and the pedal adds to the drum-like effect while grace notes are added to the drum figure in the manual part. Another two measures go by, and the tune enters again, this time in two parts. In measure 44, a piston would be handy as the tune thereupon moves to the pedal, this time with a light 4′ reed, while both hands carry on an elaboration, adding a 4′ flute on the Great while the Swell maintains its opening registration, 8′ Oboe and 1⅗′ Tierce. Nearing the end, the tune in the pedal repeats a phrase in longer notes. The piece seems to be slowing for the finish, but Kosche indicates *non rit.*, whereupon the work abruptly ends.

Since I normally play a two-manual instrument, I feel that Kosche has favored me in writing for two manuals rather than three! The harmonies are not highly chromatic, and the difficulty is moderate. Practice will be necessary in places, but the music should flow together without tremendous effort. I think congregations will enjoy these delightful settings, and I highly recommend them.

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Reviews

New Recordings

***Make We Merry: Christmas Music for Upper Voices*. Benenden Chapel Choir and the London Metropolitan Brass, directed by Edward Whiting. Regent Records, REGCD547, £8.33. Available from regentrecords.com.**

Make We merry: (i) Make We Merry, (ii) The Time Draws Near, (iii) The Christ-child Lay on Mary's Lap, (iv) All This Night Shrill Chanticleer, (v) Moonless Darkness Stands Between, (vi) Sweet Was the Song the Virgin Sang, (vii) Let Others Look for Pearl and Gold, (viii) Make We Joy Now in This Fest, David Bednall. *The Midnight of Your Birth*: (i) The Angel Did Fly, (ii) The Blackbird With One White Feather, (iii) Kindness (A Raven Flew to Bethlehem), (iv) The Midnight of Your Birth, (v) The Rain-tree Carol, Bob Chilcott. *Snow angel*: (i) Prologue, (ii) Creatures of Light, (iii) God Will Give Orders to His Angels About You, (iv) Sweet Child, Hear My Song, (v) Snow Angel, Sarah Quartel.

Benenden School in Kent is one of England's foremost girls' independent schools and numbers Princess Anne, the Princess Royal, among its distinguished alumnae. Benenden Chapel Choir, comprising thirty-six girls between thirteen and eighteen years of age, is among the outstanding youth choirs in Britain. Edward Whiting, the director of music at Benenden School, is a graduate of The Queen's College, Oxford, and was an organ student of the late David Sanger. He has held several music appointments in both cathedrals and schools.

This Christmas compact disc features compositions of the contemporary English composers David Bednall and Bob Chilcott and of the contemporary Canadian composer Sarah Quartel. David Bednall is also the accompanist. His suite has organ accompaniments, whereas those of Bob Chilcott and Sarah Quartel make use of the piano. Benenden School unfortunately does not possess an organ, and so the recording was made partly at Saint Dunstan's Church in Cranbrook, Kent, where there is a three-manual Henry Willis III/Nicholson organ, and partly at Tonbridge School in Kent, where there is a four-manual Marcussen tracker organ. At Benenden School the scheduled new school hall and music hall complex will include a 750-seat performance space, and it is much to be hoped that this will have a pipe organ worthy of the school.

The first of the three composers featured on this compact disc is David Bednall. Following a degree at The Queen's College, Oxford, he has been working on a Ph.D. at the University of Bristol and is also currently sub-organist of Bristol Cathedral. His suite of eight Christmas pieces, *Make We Merry*, was commissioned for Benenden Chapel Choir and premiered in December 2018. David Bednall's music is very accessible and promises to be very popular. The first movement, "Make we merry," is very upbeat, bright, and energetic. By contrast "The time draws near" is rather gentle and makes very effective use of the string stops of the organ in the lush harmonies of the accompaniment. The text is drawn from Tennyson's poem *In Memoriam*, famous for its reference to "nature red in tooth and claw." The poem memorialized the poet Arthur Henry Hallam (1811–1833), who had been Tennyson's best friend since they were undergraduates together at Trinity College, Cambridge. Hallam's untimely death left Tennyson heartbroken, as it did his sister, Emily Tennyson, who had been Hallam's intended bride. "The Christ-child Lay on Mary's Lap," using a text by G. K. Chesterton, is similarly gentle, but more complex in the way it weaves together the upper voices. "All This Night Shrill Chanticleer" combines soaring upper voices and the sound of brilliant trumpets. "Moonless Darkness Stands Between" sets a text by Gerard Manley Hopkins. A mystical, brooding feeling pervades the piece, in which the brass produces a much darker effect than in the previous movement. "Sweet Was the Song the Virgin Sang" makes use of a song of circa 1600 in William Ballet's *Lute Book*. Sweetness is indeed the word that sums up this work. Robert Herrick's text, "Let Others Look for Pearl and Gold," contains the phrase "tissues or tabbies manifold." Tabbies has nothing to do with cats, but rather refers to watered silk fabrics. Bednall's setting is warm and makes use of rich textures. The final movement of the suite, "Make We Joy Now in This Fest," uses a fifteenth-century macaronic text. Its upbeat character echoes the first movement and ties the whole suite happily together.

Bob Chilcott is the most experienced of the composers featured on this compact disc. Born in 1955 in Plymouth, Devon, he was both a chorister and a choral scholar at King's College, Cambridge. He was a tenor with the King's Singers from 1985 until 1997, since when he has been a full-time composer resident in the picturesque village of Ascott-under-Wychwood in Oxfordshire. *The Midnight of Your Birth* is a suite of five movements using texts written by Charles Bennett, associate professor of poetry at the University of Northampton. Born in Manchester, England, Bennett was an undergraduate at London University before pursuing graduate work at the University of Massachusetts, where he was a student of Nobel laureate Joseph Brodsky. The individual movements of this suite are dedicated variously to an English elementary school choir, American children's choirs, a Japanese women's choir, and various distinguished female singers. "The Angel Did Fly" features soprano and alto divisi with a mezzo-soprano solo over an undulating piano accompaniment. "The Blackbird With One White Feather" is a unison song of hope, portraying light, represented by the single white feather shining in a world of darkness. "Kindness" (A Raven Flew to Bethlehem) uses three contrasting upper voices in an arrangement a little reminiscent of some of John Rutter's Christmas carol settings. "The Midnight of Your Birth," from which the suite takes its name, is a rhythmic carol in which twelve aspects of the natural world appear with a repeated refrain. "The Rain-tree Carol" is also somewhat in the vein of a John Rutter carol and combines a warm ensemble of upper voice parts with a sparkling piano accompaniment symbolic of falling rain.

Born the daughter of an organist in London, Ontario, Sarah Quartel is the youngest of the composers featured on this compact disc. She obtained her bachelor's degree in music from the University of Western Ontario and was a full-time music teacher for some years. Today she does less teaching and now spends her life mostly composing, dividing her time between Ontario and Hawaii. *Snow Angel* was originally written for the women's choir of the University of Western Ontario, "Les Choristes." Sarah Quartel wrote all the texts herself except for the second one that is by Thomas Moore. The "Prologue" begins with a melancholy 'cello solo, followed by a rich texture of female voices, rising

to a crescendo, and then winding down to a peaceful conclusion. The 'cello and interweaved upper voices also feature in the second movement, "Creatures of Light," in which a brighter sensibility emphasizes the theme of light. This is followed by "God Will Give Orders to His Angels About You," in which soaring soprano voices evoke the angels of heaven. In "Sweet Child, Hear My Song," the percussion section creates a vigorous rhythm over which the voices once again weave a rich texture. The final movement, "Snow Angel," begins like the first movement with a melancholy 'cello solo, followed by a rich texture of female voices, nicely tying the suite of movements together and making use of the same melody as "Prologue." In the final movement, however, there is considerably more development of the theme in lively dance rhythms symbolic of snow flurries. It builds to a climax, but once more leads to a peaceful conclusion.

Edward Whiting and the Benenden Chapel Choir are to be congratulated on producing such a fine compact disc of music by three very interesting contemporary composers. I am confident that we shall be hearing much more in the future of both the Benenden Chapel Choir and the three featured composers on this disc.

—John L. Speller,
Port Huron, Michigan

New Handbell Music

***Alleluia!*, for 3, 4, or 5 octaves of handbells, by J. Wayne Kerr. Choristers Guild, CGB928, Level 2 (E+), $4.50.**

Here is a cheerful and upbeat original composition where there are no bell changes, so the piece is easily learned. Melodic material is played by both treble and bass ringers. This is a great addition for any library.

***Acclamations for the Church Year*, for 2–3 octaves (8 or 10 bells) handbells or handchimes, by Kenneth T. Kosche. MorningStar Music Publishers, MSM-30-515, Level 1 (E), $4.75.**

These pieces call for only four or five ringers and can be used as processionals, interludes, or responses. The first eight measures can be repeated as needed. Each acclamation is one page and focuses on a special time during the year: Advent, Christmas, Epiphany, Lent, Easter, Ascension, Pentecost, Trinity/General, Reformation Day, All Saints' Day, and Thanksgiving Day. Half and quarter notes are used throughout.

***Walk in the Light*, arranged for 3, 4, or 5 octaves of handbells, with optional 2 octaves of handchimes, by Anna Laura Page. Choristers Guild, CGB1070, Level 3 (M), $4.95.**

Here is a lively gospel setting that incorporates the tune "We'll Walk in the Light" and "This Little Light of Mine." There are some very striking special effects, including swung and even eighth notes, which make this piece a toe-tapping choice.

***Unity and Harmony*, arranged for 3, 4, or 5 octaves of handbells, with optional piano and two C instruments, by Ron Mallory. GIA Publications, G-9119, Level 3+ (M-), $5.95.**

This piece was composed for the bride's procession at the composer's wedding. The title is inspired by Philippians 2:2, which was read at the ceremony: "Then make my joy complete by being like-minded, having the same love, being one in spirit and purpose." The piece can be performed in a number of configurations, since the piano part and each of the two C instrumental parts are optional—there are suggestions given inside the cover. Here is a lovely, flowing, and gentle setting that works well with just handbells or with the optional instruments.

***I Want Jesus to Walk with Me*, arranged for 3–6 octaves of handbells, plus 3 optional handchimes, by Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2887, Level 4 (D-), $5.25.**

This traditional arrangement, originally by Joel Raney, is a jazzy rendition of the familiar spiritual. It is set in a blues style, full of stopped techniques and featuring a lively bass line, much like a jazz bassist. This is a challenging piece, but well worth the effort.

—Leon Nelson
Vernon Hills, Illinois

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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, • •=RCCO centre event, +=new organ dedication, ++= OHS event.

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

UNITED STATES
East of the Mississippi

16 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Gail Archer; St. Jean Baptiste Catholic Church, New York, NY 7 pm

17 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

18 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Nancy Siebecker; Christ Episcopal, Sarasota, FL 12:15 pm

19 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

20 MARCH
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

21 MARCH
Raymond Hawkins; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
Sarasota-Manatee Bach Festival; Christ Episcopal, Sarasota, FL 4 pm

23 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

24 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Choral Evensong; Christ Episcopal, Sarasota, FL 7 pm

25 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
John Behnke; Christ Episcopal, Sarasota, FL 12:15 pm

26 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

27 MARCH
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

28 MARCH
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

30 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

31 MARCH
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

1 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

2 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

3 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

4 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

6 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

7 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

8 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

9 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

10 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)
Gail Archer; St. John Nepomucene Catholic Church, New York, NY 3 pm

11 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

13 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Paul Jacobs; Northrop Auditorium, Minneapolis, MN 7:30 pm

14 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

15 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
Nathan Laube, convocation and recital; Hillsdale College, Hillsdale, MI 7:30 pm

16 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

17 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

18 APRIL
Ethan Haman; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

20 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

21 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

22 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

23 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

24 APRIL
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

25 APRIL
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal, New York, NY 4 pm (livestream)

27 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

28 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

29 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)

30 APRIL
Bach at Noon; Grace Episcopal, New York, NY 12:20 pm (livestream)
• **Alcee Chriss**; Grace Covenant Presbyterian, Richmond, VA 7:30 pm

UNITED STATES
West of the Mississippi

21 MARCH
Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 MARCH
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

4 APRIL
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

7 APRIL
Lynne Davis; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

11 APRIL
Norm Paskowsky; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

18 APRIL
St. Mary's Cathedral Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

20 APRIL
Tate Addis & Brett Valliant; Wichita State University, Wichita, Kansas 7:30 pm (livestream)

25 APRIL
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 APRIL
Lynne Davis; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

INTERNATIONAL

19 MARCH
Monica Melcova, silent film; Collège Claparède, Geneva, Switzerland 8 pm

21 MARCH
Olga Zhukova; Temple, Aubonne, Switzerland 11:15 am
Guy Bovet, with bassoon and clarinet; Temple, Auvernier, Switzerland 5 pm

25 MARCH
Bernhard Ruchti, silent film; Collège Claparède, Geneva, Switzerland 8 pm

26 MARCH
Donald MacKenzie, silent film; Collège Claparède, Geneva, Switzerland 8 pm

28 MARCH
Daniel Chappuis; St-Martin, Vevey, Switzerland 5 pm

7 APRIL
Bernadetta Sunavska; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

25 APRIL
Yves Castagnet, with trumpet; Berliner Philharmoniker, Berlin, Germany 11 am

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BENJAMIN ALARD, harpsichord, Chapelle Notre-Dame de Compassion, Bulle, Switzerland, November 15: *Toccata in c*, BWV 911, Bach; *Concerto in g*, BWV 985, Telemann, transcr. Bach; *Fantasy in a*, BWV 922, *Fugue in d*, BWV 948, *Prelude and Fugue in a*, BWV 895, *Fantasy and Fugue in D*, BWV 908, Bach; *Concerto in d*, BWV 987, Ernst, transcr. Bach; *Toccata in G*, BWV 916, *Concerto in B-flat*, BWV 982, Bach; *Concerto in C*, BWV 984, Ernst, transcr. Bach.

Harpsichord, Palau de la Música Catalana, Barcelona, Spain, November 23: *Concerto in b*, BWV 979, Torelli, transcr. Bach; *Concerto in D*, BWV 972, Vivaldi, transcr. Bach; *Fantasy in a*, BWV 922, *Canzona in d*, BWV 588, *Fugue in B-flat*, BWV 955, Bach; *Concerto in F*, BWV 978, Vivaldi, transcr. Bach; *Concerto in c*, BWV 981, Marcello, transcr. Bach; *Concerto in C*, BWV 977, Bach; *Concerto in G*, BWV 973, *Concerto in g*, BWV 975, *Concerto in C*, BWV 976, Vivaldi, transcr. Bach.

SAM BACKMAN, Church of St. Louis, King of France, St. Paul, MN, November 10: *Sonata in C*, BWV 529, Bach; *Elegy*, Still; Prelude and Fugue in c (*Three Preludes and Fugues*, op. 37, no. 1), Mendelssohn.

DAVID BASKEYFIELD & OWEN REID, Cathedral of All Saints, Albany, NY, & Westminster Presbyterian Church, Buffalo, NY, November 9: *Imperial March*, op. 32, Elgar; Innig (*Sechs Studien in kanonischer Form*, op. 56), Schumann; Vivace (*Sonata in d*, BWV 527), Bach; *His Genuflections Musicks*, Dean; *Symphonie VI in b*, op. 59, Vierne.

BRUCE BENGTSON, Cathedral of St. John the Evangelist, Milwaukee, WI, November 25: Final (*Symphonie III in e*, op. 13, no. 3), Widor; *Nun danket alle Gott*, BWV 657, Bach; Cantilene (*Sonata XI in d*, op. 148), Rheinberger; *Concerto in G*, BWV 592, Ernst, transcr. Bach.

JACKSON BORGES, National City Christian Church, December 11: *Festival Toccata*, Fletcher; Prière (*Quatre Pièces*, op. 37, no. 3), Jongen; Final, op. 21 (*Six pièces pour orgue*, no. 6), Franck.

National City Christian Church, Washington, DC, December 18: *Noël in d*, d'Aquin; *In the Bleak Midwinter*, arr. Gibbs; *Carol Rhapsody*, Purvis; *Variations on O laufet, ihr Hirten*, Drischner; *Toccata in D*, Lanquetuit.

OLIVER BRETT, Cathedral of St. Philip, Atlanta, GA, October 4: *Rhapsody No. 3 in c-sharp*, Howells; *Elegiac Romance*, Ireland; Andante espressivo (*Sonata in G*), Elgar; *Coronation March Orb and Sceptre*, Walton.

ELIZABETH & RAYMOND CHENAULT, St. Stephen's Episcopal Church, Richmond, VA, November 10: Choral (*Sonate à Deux*), Litaize; *Cantabile à Deux*, op. 99, Laurin; *Allegro for Organ Duet*, Moore; *Shenandoah*, White; *Come Home*, Callahan; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator Spiritus*, Briggs.

TOM COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, November 20: Carillon de Westminster (*24 Pièces de fantaisie*, Quatrième suite, op. 54, no. 6), Cantilène (*Symphonie III in f-sharp*, op. 28), Allegro Vivace (*Symphonie I in d*, op. 14), Clair de lune (*24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Final (*Symphonie III in f-sharp*, op. 28), Vierne.

ISABELLE DEMERS, Dordt University, Sioux Center, IA, November 7: *Praeludium in G*, Bruhns; Fughetta, Adagio, Allegro (*12 Études pour les pieds seulement*), Alkan; *Three Impressions on Kingsfold*, Laurin; *Fantasia in g*, Roberts; Sinfonia (*Cantata 146*), Bach, transcr. Dupré; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; Allegro con brio (*Symphony V*), Beethoven, transcr. Demers.

Wichita State University, Wichita, KS, November 10: Sinfonia (*Cantata 146*), Bach, transcr. Dupré; *Three Impressions on Kingsfold*, op. 78, Laurin; *Fantasia in g*, Roberts; Allegro con brio (*Symphony No. 5 in c*, op. 67), Beethoven, transcr. Demers; *Praeludium in G*, Bruhns; Fughetta, Adagio, Allegro (*12 Études pour les pieds seulement*), Alkan; Aria, Final (*Symphonie VI in b*, op. 59), Vierne.

Independent Presbyterian Church, Birmingham, AL, November 15: Sinfonia (*Cantata 146*), Bach, transcr. Dupré; *Three Impressions on Kingsfold*, op. 78, Laurin; Allegro con brio (*Symphony No. 5 in c*, op. 67), Beethoven, transcr. Demers; *Fantasia in g*, Roberts; Fughetta, Adagio, Allegro (*12 Études pour les pieds seulement*), Alkan; Aria, Final (*Symphonie VI in b*, op. 59), Vierne.

JIM FACKENTHAL, carillon, St. Chrysostom's Episcopal Church, Chicago, IL, November 8: *Keep the Home Fires Burning*, Novello; *A Simple Suite*, Barnes; *America*.

JOHN FENSTERMAKER, organ, harpsichord, piano, harmonium, calliope, accordion, and tower bells, Trinity-by-the-Cove Episcopal Church, Naples, FL, November 15: *Fanfare*, Mouret; Arioso (*Cantata 156*), *Fugue in g*, BWV 542ii, Prelude in C (*Well-Tempered Klavier*), Bach; *Prelude in b*, op. 28, Chopin; Bridal Chorus (*Lohengrin*), Wagner; *Lady of Spain*, Evans; *Moving Picture Music*, Zamecnik; *Grand Choeur dialogué*, Gigout; *Irish Air from County Derry*, transcr. Lemare; *Carillon-Sortie*, Mulet.

FAYTHE FREESE, St. Mark's Episcopal Cathedral, Shreveport, LA, November 12: *Suite for Organ*, *Rhapsody*, Sowerby; *Sonata I in d*, op. 42, Guilmant.

ANDREW SCANLON, First Baptist Church, Smithfield, NC, October 4: *Postlude in D*, Smart; *An Waßerflüßen Babylon*, BWV 653, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Berceuse à la mémoire de Louis Vierne*, Cochereau, transcr. Blanc; There Is a Happy Land (*American Folk Hymns*), Shearing; *Carillon-Sortie*, Mulet.

JOHN W. W. SHERER & Josh Graham, percussion, Fourth Presbyterian Church, Chicago, IL, October 30: *Fanfare*, Cook; *Fantasy on O Waly Waly*, arr. Miller; *Prelude, Fugue, and Chaconne*, Buxtehude; *Merlin*, Thomas; *Meditation*, Creston; *Pavane*, Fauré, transcr. Bird; *Phoenix*, Locklair.

MARK STEINBACH, Brown University, Providence, RI, October 31: *Apparition de l'Église Éternelle*, Messiaen; *Marche Funèbre d'une Marionnette*, op. 35, no. 2, Gounod, transcr. Steinbach; *Prelude in g*, BWV 558, *Fugue in g*, BWV 578, Bach; Canon in b (*Sechs Studien in kanonischer Form*, op. 56, no. 5), Schumann; *Suite Gothique*, op. 25, Boëllmann; *Prélude sur une Antienne*, Langlais; *Toccata and Fugue in d*, BWV 565, Bach.

EDWARD J. TIPTON, St. Mark's Episcopal Church, Berkeley, CA, October 11: *Trumpet Tune*, Hampton; *Pastorale and Aviary*, Roberts; *There Is a Land of Pure Delight*, Sandresky; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Schmücke dich, o liebe Seele*, BWV 759, Bach; *Voluntary I in D*, Boyce; *Slow Air No. 1*, Howells; *Méditation*, *Fugue sur le thème du Carillon des Heures de la cáthedrale de Soissons*, op. 12, Duruflé; Improvisation sur le Te Deum (*Cinq Improvisations*), Tournemire, transcr. Duruflé.

BRUCE XU, Cathedral of St. Philip, Atlanta, GA, October 25: *Prelude and Fugue in b*, BWV 544, Bach; Benedictus (*Zwolf Stücke*, op. 59, heft 2, no. 9), Reger; Alleluias sereins d'une âme qui désire le ciel (*L'Ascension*), Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

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PUBLICATIONS / RECORDINGS

From Fruhauf Music Publications: a complimentary posting of a double hymn tune setting for organ, a rondo on St. Patrick and Dierdre. Both tunes have roots in Irish folk music, and it was Charles Villiers Stanford who adapted the first melody for use as a hymn in 1903; Dierdre was subsequently refigured by Ralph Vaughan Williams for *The English Hymnal*, where it appears in combination with St. Patrick. The setting is bold and colorful, suitable for festive occasions in celebration of the many saints' days of the church calendar. For more details and to access the PDF booklet, please consult FMP's home page website bulletin board at: www.frumuspub.net.

Raven has released "Prairie Sounds," with Maxine Thévenot playing the 1930 Casavant of 57 ranks at Holy Rosary Cathedral in Regina, Saskatchewan, Canada. Works include several *first recordings: David L. McIntyre: Joyfully*; Guillain: Récit de tierce en taille, Basse de trompette; Denis Bédard: Variations on Sine Nomine; Gilles Leclerc: Récit de tierce en taille*; Philip Moore: Laudate Dominum*; Ruth Watson Henderson: Celebration*; Dupré: Angélus; Frank Bridge: Adagio in E; César Franck: Prélude, Fugue, et Variation; Clara Schumann: Prelude & Fugue in D Minor; César Franck: Pièce Héroïque. Raven OAR-162, $15.98 postpaid in the U.S.: RavenCD.com, 804/355-6386.

PUBLICATIONS / RECORDINGS

Mother's Day Music? Check out "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo: More precious than rubies; In her husband's heart; Fortitude; Artful and charitable; Wisdom and kindness; Gratitude and blessings; The beauty within. 28 pages. See, listen, buy. www.guinaldopublications.com.

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ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and GIA Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, $25.00, 800/442-1358, www.giamusic.com.

PUBLICATIONS / RECORDINGS

The Organ Historical Society offers is *Travel-Orgue 2021 Calendar*. This calendar features never before published convention instrument photos from Connecticut, Massachusetts, Ohio, Pennsylvania, and Washington, D.C. Photography by Len Levasseur. Instruments by Geo. S. Hutchings, Farrand & Votey, William Schuelke Organ Co., Stevens & Jewett, Henry Erben, Rudolf von Beckerath, Hilborne L. Roosevelt, Casavant Frères, Wirsching Organ Co., W. W. Kimball Co., and E. & G. G. Hook & Hastings. $25 non members, $21 members. www.organhistoricalsociety.org.

Raven imports videos and CDs produced by Fugue State Films in the UK. *A Legend Reborn: The Voice of King's* in a set of 2 DVDs and 2 CDs featuring a 2-hour documentary video detailing restoration of the 1934 Harrison & Harrison organ of King's College, Cambridge, with video shot over longer than a year, at all stages of the restoration, presented by David Briggs. Includes filmed performances on the DVDs, duplicated on the CDs. David Briggs improvises; Robert Quinney, Ashley Grote, Tom Winpenny, Richard Gowers, Henry Websdale play music by Bach, Mendelssohn, Reger, Vaughan Williams, Bridge, Howells, Vierne, Dupré, Alain, Messiaen, Bingham. FSFDVD-013, $39.95 postpaid in U.S.: RavenCD.com, 804/355-6386.

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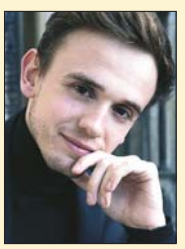
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