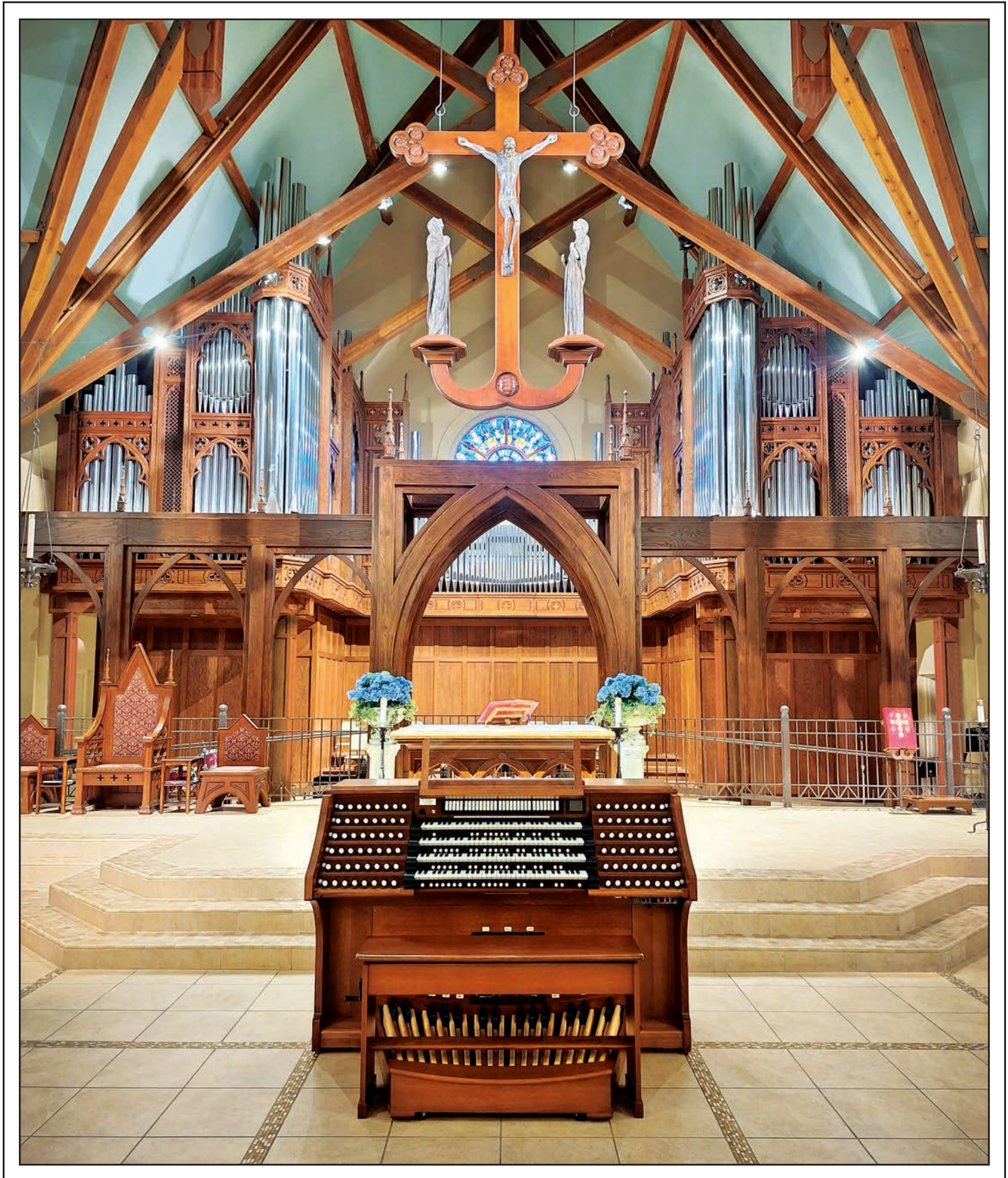


THE DIAPASON

SEPTEMBER 2025



Our Lady of the Assumption Catholic Church
Brookhaven, Georgia
Cover feature on pages 14–16

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



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



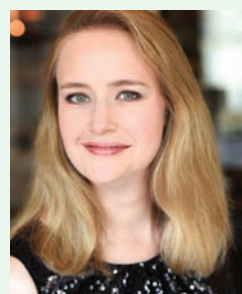
NICOLE KELLER



HUW LEWIS



CHASE LOOMER



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH

BRYAN ANDERSON
2023
Longwood Gardens
International
Organ Competition
Pierre S. du Pont
First Prize Winner



10 Abbott Lane
Dearborn, MI 48120
email@concertartists.com
www.concertartists.com
860-560-7800
Charles Miller, President
Phillip Truckenbrod, Founder

CONTENTS

FEATURES

- Interstellar 10* Comes to the United States
by Roger Sayer 17
- Passionate Energy: A Conversation with
Amanda Mole
by Joyce Johnson Robinson 20

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Nunc Dimittis 4
- Appointments 6
- Carillon News 8
- In the wind . . . by John Bishop 12

REVIEWS

- Book Reviews 10
- New Recordings 10, 24
- New Choral Music 25

CALENDAR

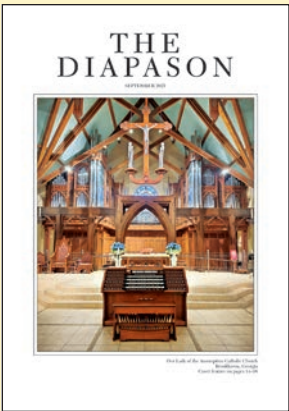
26

RECITAL PROGRAMS

29

CLASSIFIED ADVERTISING

30



COVER

A. E. Schlueter Pipe Organ Company,
Lithonia, Georgia: Our Lady of the
Assumption Catholic Church, Brookhaven,
Georgia 14

Editorial Director **STEPHEN SCHNURR**
and Publisher sschnurr@thediapason.com
847/954-7989

Assistant Editor **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**
jbutera@thediapason.com
608/634-6253

Circulation/
Subscriptions **THE DIAPASON**
6212 US Highway 6, Suite 200
Portage, IN 46368
subscriptions@thediapason.com
847/954-7989

Designer **ROBIN MCCARTNEY**

Contributing Editors **MICHAEL DELFÍN**
CURTIS PAVEY
Harpsichord

GRACE JACKSON
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Karen Schneider Kirner**
Arthur Lawrence
John L. Speller

Editor's Notebook

The DIAPASON's fourth Gruenstein Award

Entries are now being accepted for the fourth Gruenstein Award to honor **Siegfried Emanuel Gruenstein** (1877–1957), founder and first editor of THE DIAPASON. The award recognizes the scholarly work of a young author who has not reached their 35th birthday.

Submissions of article-length essays will be accepted through January 31, 2026, and the winning article will be published in the May 2026 issue. Authors may not have reached their 35th birthday before January 31, 2026. Submissions must be original research and essays by the author, must not have been previously published by another journal, and may not be under consideration for publication by another journal. The topic(s) should be related to organ, church music, harpsichord, and/or carillon. Strict word count is not enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. Accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with necessary permission to print secured in advance on behalf of THE DIAPASON. The winning



Siegfried Emanuel Gruenstein

Here & There

Correction

The obituary for Gabriel Kney ("Nunc dimittis," January 2025, page 4), included an incorrect death date for his second wife, Mary Lou Nowicki. The correct date is September 11, 2024. THE DIAPASON regrets the error.

People



Jean-Baptiste Monnot (photo credit: Andrew Dewar)

On June 8 **Jean-Baptiste Monnot** presented a recital on the 1890 Cavaillé-Coll organ at **St.-Ouen Abbey Church**, Rouen, France, in celebration of his ten years as co-titular organist there. He performed Modest Mussorgsky's *Pictures at an Exhibition*, transcribed by Jean Guillou.

In 2019 Monnot became artistic director of the organ festival on the St.-Ouen organ. He founded the Association of the

Saint-Ouen Abbey in Rouen in 2021 to preserve and promote this abbey. This association organizes guided visits, publishes on the history of the church and its restoration, and presents 30- to 40-minute organ recitals each Sunday at 5 p.m.

Monnot is organ professor at the Regional Conservatory in Rueil-Malmaison. He created, designed, and constructed a transportable and modular pipe organ (the Voyager's Organ), and he performs regularly with ensembles and orchestras around the world. In 2021 he recorded works by Marco Enrico Bossi on the organ of St. Ouen for the label Berliner Orgelpower. For information: associationabbatialesaintouenrouen.fr and jeanbaptistemonnot.com.



Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle announces his 2025–2026 season with events in New York, New York: October 15, Musica Sacra, Cathedral of St. John the Divine, including

Stephen Schnurr
847/954-7989
sschnurr@thediapason.com
www.TheDiapason.com



essay, upon publication in the May 2026 issue, becomes the copyrighted property of THE DIAPASON and Organ Legacy Media, LLC.

To submit materials or to direct questions, contact Stephen Schnurr, editorial director: sschnurr@thediapason.com.

2026 Cover Features

THE DIAPASON cover features showcase your new organ, organ rebuild or restoration, academic studies program, and more. Cover features are not just for organbuilders! Churches and collegiate institutions have found cover features to be worthwhile. Contact Jerome Butera to reserve your cover feature: jbutera@sgcmail.com; 608/634-6253.

In this issue

Roger Sayer introduces his unusual audio-visual presentation, *Interstellar 10*, with performances on organs across the United States in 2025 and 2026. Sayer's events have reached exceptionally large audiences across the Atlantic Ocean, including a performance at St. Paul's Cathedral, London, in 2024. Joyce Johnson Robinson interviews another 20 Under 30 honoree, Amanda Mole, who has fashioned her career focused on the concert stage. John Bishop spent part of his summer traveling to see iconic organs in Europe. This month, he begins recollections of several locales, particularly the Martinikerk of Groningen, with more to come.

This month's cover feature spotlights the large, new three-manual A. E. Schlueter Pipe Organ Company instrument for Our Lady of the Assumption Catholic Church, Brookhaven, Georgia. This instrument was dedicated May 13 of this year. ■

Tallis, *Spem in alium*; November 10, Oratorio Society of New York, Carnegie Hall; 11/26, 28, 29, New York Philharmonic, David Geffen Hall, including Respighi, *Pines of Rome*;

December 10–13, Handel, *Messiah*, New York Philharmonic, David Geffen Hall; 12/13, Christmas concert, Cathedral of St. John the Divine; 12/17, Christmas concert, Musica Sacra, Carnegie Hall; 12/22, Handel, *Messiah*, Oratorio Society of New York, Carnegie Hall; 12/31, New Year's Eve concert, Cathedral of St. John the Divine, Beethoven, *Symphony No. 9*;

February 1, 2026, Oratorio Society of New York, Cathedral of St. John the Divine; 2/3, solo organ recital, Cathedral of St. John the Divine; March 7, Cathedral choirs and orchestra, Cathedral of St. John the Divine, including Brahms, *Ein Deutsches Requiem*; 3/11, Musica Sacra, St. Bartholomew's Church; 3/27–29, New York Philharmonic, David Geffen Hall, includes Elgar, *Enigma Variations*; May 5, Fiftieth anniversary of the "Concert of the Century," Carnegie Hall; 5/11, Oratorio Society of New York, Carnegie Hall, Handel, *Alexander's Feast*. For information: kenttritle.com.

Concert management

Phillip Truckenbrod Concert Artists announces the addition of **Chase Loomer** to its roster. With playing described as "highly nuanced" and having "virtuosic finesse" (*The American* ▶ page 4

The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: sschnurr@thediapason.com.

Print subscriptions: 1 yr. \$59; 2 yr. \$104; 3 yr. \$149 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$79; 2 yr. \$129; 3 yr. \$179. Other foreign subscriptions: 1 yr. \$119; 2 yr. \$179; 3 yr. \$239. Digital subscription (no print copy): 1 yr. \$49; 2 yr. \$74; 3 yr. \$99. Student (digital only): \$20. Single copies \$10 (United States); \$15 (Canada and Mexico); \$20 (other foreign).

Periodical postage paid at Portage, Indiana, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; subscriptions@thediapason.com.

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

Copyright ©2025. Printed in the U.S.A.
No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

The Diapason accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.



Chase Loomer (photo credit: Dustin Chambers)

► page 3

Organist), Loomer is quickly rising to a place of prominence in the organ world and setting himself apart as a young but consummate artist. From the thorniest of 21st-century works to dulcet English Romantic works, his playing exhibits fire, precision, and sensitivity. Audience members routinely use words like “jaw dropping,” “hair raising,” and “highly engaging” in describing his repertoire programming and his improvisations. Loomer is a member of THE DIAPASON’s 20 Under 30 Class of 2025 and was first prize winner of the 2018 Taylor Organ Competition and 2015 American Guild of Organists/Quimby Southeast Regional Competition. He is organist and associate choirmaster at the Cathedral of St. Philip, Atlanta, Georgia.

Booking inquiries for recitals and teaching opportunities should be directed to Charles Miller at 860/560-7800 or at email@concertartists.com. For information: concertartists.com.

Nunc Dimittis



Karen Elizabeth Holtkamp

Karen Elizabeth Holtkamp, 83, died June 3 in Cleveland, Ohio. Known professionally as Karen McFarlane, she was born January 2, 1942, in St. Louis, Missouri, and spent her childhood in



Karen Holtkamp with John McElliott and Vincent Dubois in 2025 at Trinity Episcopal Cathedral, Cleveland, Ohio

Crystal City and Webster Groves, Missouri. She graduated from Lindenwood College, St. Charles, Missouri, and had a short career as a public school music teacher before moving to New York City to pursue other opportunities in music.

In New York City McFarlane served for six years as music secretary to Frederick Swann at The Riverside Church, also assisting with some playing duties there. Between 1970 and 1973 she lived in San Marcos, Texas, where she was organist and choir director at St. Mark’s Episcopal Church. Returning to New York City in 1973 she served for eight years as director of music/organist at Park Avenue Christian Church and in 1976 took over the leadership of Lilian Murtagh Concert Organists, which became Murtagh/McFarlane Artists Management and eventually Karen McFarlane Artists, Inc., where she represented the world’s most distinguished international concert organists and choirs in the English choral tradition.

McFarlane moved to Cleveland, Ohio, in the early 1980s and married organbuilder Walter “Chick” Holtkamp, Jr. In Cleveland she continued running the artist management and served at the Church of the Covenant, where she was eventually associate choirmaster to Todd Wilson (1987–2008).

During her tenure as president (1976–2000) of her management, she expanded the roster of performers with competition winners and choirs. From 1982 she worked on a volunteer basis with the biennial winners of the American Guild of Organists National Young Artists Competition in Organ Performance, providing the cash first prize and assisting them in establishing performance careers (which Karen McFarlane Artists continues to this day). In 1990 she added the Calgary International Organ Festival to her roster of winners. In 1985 McFarlane was the first to begin touring the great British choirs: King’s College and St. John’s College, Cambridge; the Cambridge Singers; Westminster

► page 6



Reverend Jan Michael Joncas; Raquel Mora Martínez; Mary Frances Reza; Tina Schneider

The Hymn Society of the United States and Canada announces its 2025 fellows: the Reverend Jan Michael Joncas, Raquel Mora Martínez, Mary Frances Reza, and Tina Schneider, recently honored for outstanding leadership and significant contributions to congregational song. The new fellows were recognized July 14 during the organization’s annual conference at Wayne State University, Detroit, Michigan.

Father Jan Michael Joncas is a Catholic priest, scholar, and composer who taught theology at the University of St. Thomas, St. Paul, Minnesota, for thirty years after earning his doctorate at the Pontifical Liturgical Institute in Rome. He has composed and recorded 21 collections of liturgical music and is best known for “On Eagle’s Wings” (1978), an adaptation of Psalm 91 regularly included among favorite hymns in surveys across Christian denominations. He has contributed scholarly articles and authored books, including *From Sacred Song to Ritual Music* (1997). He recently published two collections of hymn texts for each Sunday and holy day of Advent, Christmas, Lent, and Easter.

Raquel Mora Martínez has long been a promoter of Spanish-language music in the United Methodist Church and wider ecumenical community. An organist, music director, and workshop leader, her landmark achievement was editing *Para Celebrar* (1996), the UMC’s official Spanish-language hymnal, characterized as “the most diverse Spanish-language hymnal of its time.” She recently edited *Fiesta Jubilosa* (2022), featuring more than 100 of her hymntunes and arrangements of Spanish-language hymns and English-language hymns frequently sung by Spanish speaking congregations.

Mary Frances Reza, often called the “godmother” of Catholic Hispanic liturgical music in the United States, was one of the most important figures in its development following the Second Vatican Council. She served as director of worship for the Archdiocese of Santa Fe and played a pivotal role in publishing the first edition of *Flor y Canto* (1989), introducing ritual music and hundreds of liturgical songs from Latin America, Spain, and the United States. She has composed several Mass settings and is known for her psalm arrangements for Spanish-speaking and bilingual congregations.

Tina Schneider is a church musician, researcher, and librarian who has conducted significant hymnological research while supporting others’ work. She served The Hymn Society as director of research and editor of *Dictionary of North American Hymnology*, helping merge it into hymnary.org. As library director at The Ohio State University, Lima Campus, her recent research on Spanish-language hymnals has promoted recognition of women contributors to Spanish-language congregational song. For information: thehymnsociety.org.



Students and faculty of the University of North Texas inaugural summer organ academy

The University of North Texas, Denton, hosted its first summer organ academy June 28–July 2 and welcomed twelve students from across the country to its campus for study and learning. Malcolm Matthews, joined by Lenora McCroskey, Michael Conrady, and Chase Loomer (a member of THE DIAPASON’s 20 Under 30 Class of 2025), led classes on repertoire, improvisation, and liturgical playing, and the group traveled to Dallas to see five landmark instruments. Once again, next year’s students will be fully sponsored for the 2026 academy. For information: music.unt.edu/organ/index.html.

Lewtak
PIPE ORGAN BUILDERS

Experience precision, heritage,
and sound that lasts a lifetime

www.LEWTAK.com

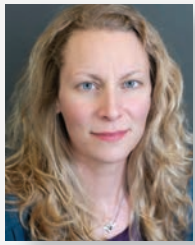
CLAYTON ACOUSTICS GROUP

57 Granite Dr Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

**WEEKEND ORGAN
MEDITATIONS**

Grace Church in New York
www.gracechurchnyc.org



ELISA
BICKERS



JACKSON
BORGES



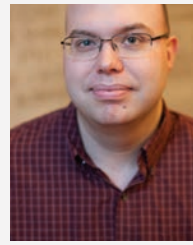
TYLER
CANONICO-DILLEY



SHIN-AE
CHUN



CLARION
DUO



CARSON
COOMAN



ANGELA
KRAFT CROSS



THEO S.
DAVIS



MATTHEW
DION



LAURA
ELLIS



FAYTHE
FREESE



SAMUEL
GASKIN



SIMONE
GHELLER



WESLEY
HALL



MARGARET
HARPER



SARAH
HAWBECKER



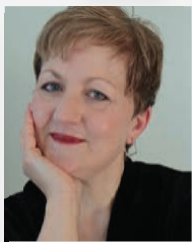
JACOB
HOFELING



HYUNJU
HWANG



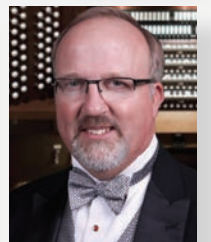
JAN
KRAYBILL



MARGARET MARTIN
KVAMME



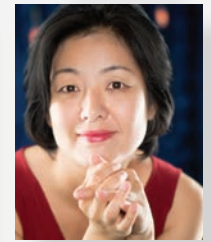
JASON
KLEIN-MENDOZA



PETER
KRASINSKI



MARK
LAUBACH



JIN KYUNG
LIM



ALISON
LUEDECKE



S. ANDREW
LLOYD



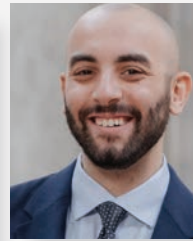
COLIN
LYNCH



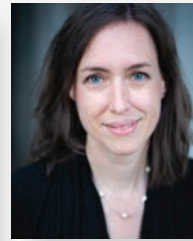
SCOTT
MONTGOMERY



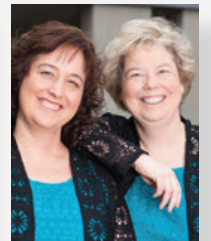
SHELLY
MOORMAN-STAHLMAN



MANUEL
PIAZZA



BRENDA
PORTMAN



RODLAND DUO
ORGAN & VIOLA



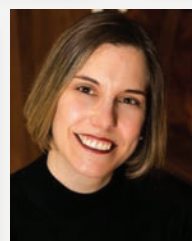
VICKI
SCHAEFFER



PATRICK A.
SCOTT



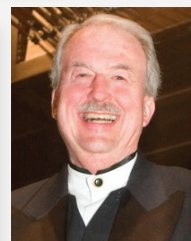
THOMAS
SHEEHAN



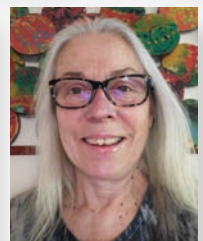
VICTORIA
SHIELDS



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO

WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita

► page 4

Abbey; Winchester Cathedral; Salisbury Cathedral; Canterbury Cathedral; Westminster Cathedral; and the St. Thomas Choir of New York City.

McFarlane was involved with the AGO on the local and national level, from chapter dean to national committee member. She served as chair of the 2007 national nominating committee and was a member of the committee on professional concerns. AGO honors included receiving the Avis H. Blewett Award from the St. Louis chapter (1993), the Edward A. Hansen Leadership Award (2000), and a certificate of appreciation from the Cleveland chapter (2000). In 2012 the Cleveland chapter awarded her a lifetime honorary membership in the AGO.

In 1982 Calvin Hampton dedicated his *Five Dances for Organ* to McFarlane and her husband, Walter Holtkamp, Jr. The work was commissioned for the dedication of the new Holtkamp organ at Park Avenue Christian Church. Upon her retirement in 2000, McFarlane was honored by her entire roster of artists at a surprise musical event held at the Peabody Conservatory of Music. Titled “Musical Gifts,” the program consisted entirely of new music dedicated to her by her artists. A total of 30 works were composed, 26 of which were performed that evening. In addition to these, pieces were dedicated to her by Jean Langlais and William Albright.

McFarlane was also active in the international music fraternity Mu Phi Epsilon for 60 years. In 2020 she was the organization’s ACME (Artists, Composers, Musicologists, and Educators) award honoree.

During her retirement, Karen and Chick enjoyed several months every year in Wellfleet, Massachusetts, in addition to their residence in Cleveland. Predeceased by her husband Chick, she leaves a daughter, three stepsons, seven grandchildren, and a sister. A memorial service will be held September 19 at Trinity Cathedral, 2230 Euclid Avenue, Cleveland, Ohio (musical prelude at 1:30 p.m., service at 2:00 p.m.). Music for the day includes Duruflé’s *Requiem* conducted by James O’Donnell, with organists George Baker, Ken Cowan, David Higgs, Nathan Laube, Alan

Morrison, and Todd Wilson. Memorial gifts in her name may be made to Hospice of the Western Reserve (hospicewr.org), or to the American Guild of Organists in support of the National Young Artists Competition in Organ Performance (agohq.org).



Robert Milton Quade

Robert Milton Quade, 95, died July 11 in Akron, Ohio. He was born May 14, 1930, in Mountain View, California, and married his wife, Doris Anne Quade, in 1955.

Quade began his career at the Presbyterian Church in Menlo Park, California, as a teenager. During his studies at the School of Sacred Music of Union Theological Seminary, New York City, where he earned a Master of Sacred Music degree, he was organist and choirmaster at the Hillside Presbyterian Church, Orange, New Jersey. From 1960 to 1967 he served at Christ Episcopal Church, Lexington, Kentucky, where he founded the men and boys choir. The Quades and their children moved to Ohio in 1967 when Robert began service for St. Paul’s Episcopal Church, Akron.

During his 33 years at St. Paul’s, he took the choir of men and boys on twelve overseas tours that included England, Sweden, Denmark, Italy, Austria, the Netherlands, and France. The girls’ choir made four tours to the UK, one combined with the men and boys singing at Canterbury Cathedral, Lichfield Cathedral, and Westminster Abbey. In 1975 he instituted the first RSCM Ohio Course for boys and adults held at the Diocese of Ohio’s conference center.

Appointments

Kathleen Scheide is appointed organist of Peace Lutheran Church, Perkasio, Pennsylvania, where she plays the four-manual organ originally built in 1892 as Frank Roosevelt Opus 528 for Synagogue Keneseth Israel, Philadelphia. She has a particular interest in historic American organs and in previous positions has played and spearheaded restoration of instruments by Beach, Hook, Jardine and Skinner. She continues to teach at Rowan College, Burlington County, New Jersey. For information: kathleenscheide.com.



Kathleen Scheide

Following his retirement, Quade served as substitute organist at various churches throughout Akron and then resumed a regular schedule directing music at St. Andrew’s Episcopal Church, North Hill, Ohio, until 2021, followed by St. Andrew’s Episcopal Church, Barberton, Ohio, where he played until his last service just five days before his death.

Among various honors, Quade won the first American Guild of Organists National Competition in Improvisation in 1964. He was named an honorary member of the Royal School of Church Music in 1970, an associate member in 1974, and a Fellow of RCSM at Southwark Cathedral in 1990. He served as president of RSCM America from 1991 until 2002 and was named President Emeritus in 2002. He was granted an honorary doctorate from the University of the South, Sewanee, Tennessee, in 1999.

Robert Milton Quade was preceded in death by his wife, Anne; he is survived by his son, Kent; son, Thomas, and daughter-in-law Shannon; son, Scott, and daughter-in-law Emily; daughter, Kristen; and four grandchildren. A memorial service was celebrated at St. Paul’s Episcopal Church, Akron, on August 16, with former choristers invited to sing with the choir. Memorial contributions may be made to the Robert M. Quade Endowment Fund at St. Paul’s Episcopal Church, 1361 West Market Street, Akron, Ohio 44313, or to the Northeast Ohio Shetland Sheepdog Rescue, 41753 Blanche Avenue, Elyria, Ohio 44035 (www.neossr.org).



Hal H. Hopson

Hal H. Hopson, born June 12, 1933, and a resident of Cedar Park, Texas, died July 20. He was an exceptionally prolific composer of church music with more than 1,800 published works with thirty publishers, which encompass almost every musical form in church music. With a special interest in congregational song, he made a significant contribution to the new repertoire of hymntunes and responsorial psalm settings as evidenced by the proliferation of his settings that are included in newly published hymnals and psalm collections.

Hopson was born in Mound, Texas, into a family of thirteen children where music making played a prominent role. His first piano teacher was his older sister, Merle, whom he held in deep regard for her musical and personal influence on his life. Hopson’s hymntune, *MERLE’S TUNE*, was named in her honor. He first accompanied worship services at age thirteen and later graduated from Baylor University with a Bachelor of Arts degree and from Southern Baptist Theological Seminary with a Master of Sacred Music degree. He pursued additional study at universities and conservatories in the United States and Germany.

Hopson’s cantata, *God with Us*, was one of the few compositions selected by a panel at the Kennedy Space Center, Washington, D.C., to be placed in a capsule during the American Bicentennial in 1976. The capsule will be opened at the Tricentennial in 2076 and will be heard again as a representative piece of American choral composition of this century.

Hopson composed music accessible to nearly all choirs and congregations, striving to include rather than exclude. His published repertoire included anthems for children, youth, and adult choirs, as well as compositions for organ, piano, harpsichord, and handbells. He especially wrote for congregations in concertato anthems, hymntunes, responsorial psalm settings, and liturgical services.

A church musician throughout his professional life, Hopson also served as a conductor-clinician for workshops and choral festivals in the United States, Canada, Europe, and Asia,

► page 8

Yale

GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music

Yale Institute of Sacred Music

406 Prospect Street, New Haven, CT 06511

tel 203.432.9753

ism.yale.edu/musicprograms

ism.admissions@yale.edu

FACULTY

Martin Jean

Professor of Organ

James O'Donnell

Professor of Organ

Jeffrey Brillhart

Organ Improvisation

Walden Moore

Liturgical Keyboard Skills

DEGREES OFFERED

Master of Music

Master of Musical Arts

Doctor of Musical Arts

Institute students receive full tuition scholarships. Generous awards available to qualified applicants.



WICKS ORGAN L.L.C.
HIGHLAND, ILLINOIS

Meet me in St. Louis!

Wicks is proud to have a part in the upcoming 2026 National Convention! Registration begins Fall 2025, but in the meantime, here is a small preview of some of our local instruments...

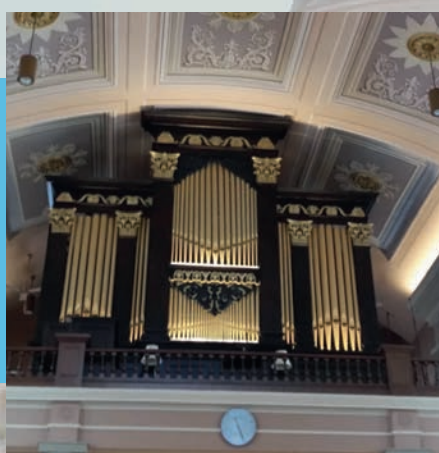
*St. Alphonsus Liguori
Catholic Church*



Pilgrim Congregational Church



*Basilica of Saint Louis,
King of France*



The Cathedral Basilica of St. Louis



**Renovations
&
Refurbishing**

**Service
&
Tuning**

**New Organs
&
Additions**

wicksorgan.com

(618) 654-2191

► page 6

and as a professor of church music at Westminster Choir College, Princeton, New Jersey (1983–1984), and Scarritt Graduate School, Nashville, Tennessee (1984–1988). He was also a hymn writer whose texts appeared in major denominational hymnals.

Hopson was listed in the *International Who's Who in Music*, Cambridge, England. He served on the national boards of the Presbyterian Association of Musicians, Choristers Guild, and the Church Music Institute, and received annual awards from ASCAP. His expertise in psalmody and liturgy led to appointments on the Milwaukee Symposia for Church Composers sponsored by the Catholic Archdiocese of Milwaukee and the task Force on Psalmody sponsored by the Presbyterian Church, USA, which resulted in the official psalter for the denomination.

Hal H. Hopson was married to Martha Smith Hopson, also a church musician. They had three children, six grandchildren.

Competitions



2002 Mander organ, Peachtree Road United Methodist Church, Atlanta, Georgia

The Elizabeth B. Stephens International Organ Competition will hold its second biennial competition June 25–27, 2026, at Peachtree Road United Methodist Church, Atlanta, Georgia, featuring the church's 135-rank Mander organ, built in 2002. First prize for the competition is \$12,000, with second prize

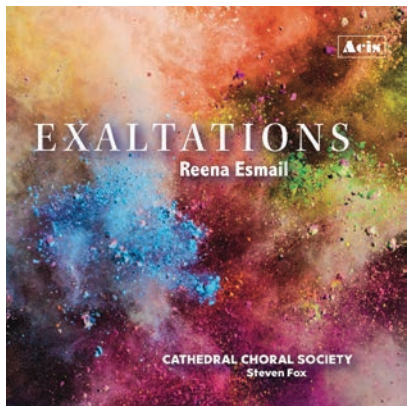
set at \$6,000 and third at \$3,000. The competition is open to any organist age 32 years and younger as of June 25, 2026. Applications open on January 5, 2026, and close on February 13.

The jury for the recorded round consists of Jeremy Filsell, chair, Christopher Houlihan, and Sarah Hawbecker; the jury for the final round of six competitors includes Filsell, Chelsea Chen, Nicole Keller, Thomas Ospital, and William Fred Scott. For information: prumc.org.

Carillon News

The Guild of Carillonneurs in North America (GCNA) announces its 2026 Sally Slade Warner Arrangements and Transcriptions Competition. Entries must be an arrangement or transcription of an existing musical work for solo or duet performers, and may be of any length and may consist of multiple movements. They may be scored for four-octave or for two- to three-octave carillons. First prize is \$900; second prize is \$550; third prize is \$150. For each prize, a performance at the 2026 GCNA congress and promotion and publication by the GCNA is provided. Deadline for submissions is October 1. For information: gcna.org/music/contests/arrangement.

Recordings



Exaltations

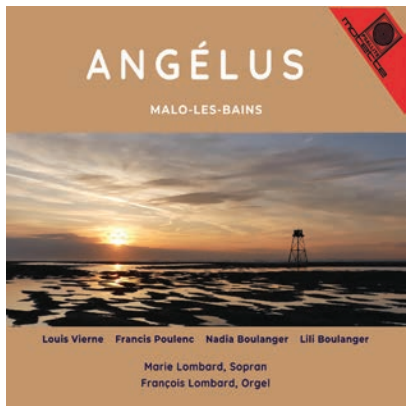
Acis announces a new choral recording, *Exaltations* (CD \$18.99, with various digital downloads available), featuring the three-movement title work ("Hosanna,"

"Alleluia," and "Gloria") by Reena Esmail performed by Cathedral Choral Society, Steven Fox, conductor, with soloists Katelyn Grace Jackson, soprano; Matthew Newhouse, tenor; Aryssa Leigh Burrs, mezzo-soprano; and a brass quintet. The recording was made in National Presbyterian Church, Washington, D.C. For information: acis-productions.com.



Cantate

Motette announces new organ recordings. *Cantate* (MOT 15135, €19.89), features Gianluca Libertucci, organist, performing with Carmelo Fede, trumpeter, utilizing the Klais organ of St. Peter Church, Essen-Kettwig, Germany. Composers include Georges Delerue, Giuseppe Liberto, Marco D'Avola, Salvatore Reitano, Gustav Gunsenheimer, Hans Ludwig Schilling, Jiří Laburda, and Franco Mannino.



Angélus

Angélus (MOT 15140, €19.89), features François Lombard, organist, performing with his daughter, Marie Lombard, soprano, utilizing the recently restored 1959 Beuchet-Debierre organ of Notre-Dame-du-Sacré-Cœur Catholic Church, Malo-les-Bains, France, of three manuals, 46 ranks. Composers represented include Louis Vierne, Francis Poulenc, Nadia Boulanger, and Lili Boulanger. For information: motette.org.



CHECK OUT ARTIST SPOTLIGHTS
www.thediapason.com/artists



Are Bartholomay Organs Infamous or Forgotten?

Raven announces a new organ recording, *Are Bartholomay Organs Infamous or Forgotten?* (OAR-194), featuring Earl A. Miller (1946–1989) playing the 1931 F. A. Bartholomay Opus 149, formerly in Bethlehem Lutheran Church, Richmond, Virginia. The two-manual organ had 19 ranks, mostly 8' stops. The program, recorded in 1981, includes works by Edward Elgar, Felix Mendelssohn, Léon Boëllmann, Dudley Buck, Henry Purcell, Théodore Dubois, and others, as well as a three-movement improvisation by the performer. The recording was made after a period of the instrument's benign neglect, followed by efforts by volunteers to improve the situation. The instrument was removed in 1983. For information: ravencd.com.



A Year at Birmingham

Regent Records announces a new choral recording: *A Year at Birmingham* (REGCD 590), featuring the Choir of Birmingham Cathedral, Ashley Wagner, organist, and David Hardie, director. Composers represented include Felix Mendelssohn, Théodore Dubois, Gustav Holst, Charles Villiers Stanford, and César Franck, along with Florence Price, June Nixon, Ben Ponniah, Judith Bingham, and Philip Moore. For information: regentrecords.com.

Publishers

Edition Walhall announces a new organ publication, *Intavolatura d'Organo, Libro Secondo* (EW1298, €24.80), by Girolamo Cavazzoni (1525–157.?), edited by Jolando Scarpa. The urtext edition contains three Mass settings: *Missa Apostolorum*, *Missa Dominicalis*, and *Missa de Beata Virgine*. For information: edition-walhall.de.

Events

First United Methodist Church, Wichita Falls, Texas announces its 2025–2026 concert series, featuring the church's 2023 Garland organ of 84 ranks: October 5, Colin MacKnight; March 7, 2026, Bradley Welch with the Wichita Falls Symphony Orchestra; April 30, Katherine Meloan. For information: fumcwf.org.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

Celebrating 55 years of building fine pipe organs in the United States

www.ruffatti.com

Via Facciolati, 166 • 35127 Padova Italy

ruffattiorgans

organs@ruffatti.com



2025-2026 Friends of Music Concert Series

Justin Bischof, Artistic Director

6 concerts celebrating the 6th Anniversary of Christ Church's

Jack Hennigan Memorial Organ

Juget-Sinclair Op. 51



Justin Bischof, organist October 22nd 2025 7:00-8:15 pm

Works by Bach, Bruhns, Messiaen, Vierne and improvisations



Modus Operandi Orchestra M00 - Christ Church Parish Choir

Justin Bischof, conductor

Sunday November 2nd 2025 3:30-4:30 pm

Faure Requiem & Cantique de Jean Racine



Stephen Tharp, organist Wednesday November 12th 2025 7:00-8:15 pm

Works by Bach, Dupre, Franck, Marchand and improvisation



Modus Operandi Orchestra M00 - David Enlow, organist

Justin Bischof, conductor

Wednesday, January 28th 2026 7:00-8:30 pm

Poulenc Organ Concerto & Brahms Symphony No. 1



Isabelle Demers, organist Wednesday March 11th 2026 7:00-8:15 pm

Works by Bach, Dupré and Laurin



Ken Cowan, organist Wednesday May 6th 2026 7:00-8:15 pm

Works by Bach, Duruflé, Manari and Wagner

Christ Church Pelham Manor, NY

The Reverend Matthew Hoxsie Mead, Rector

Dr. Justin Bischof, Director of Music & Organist

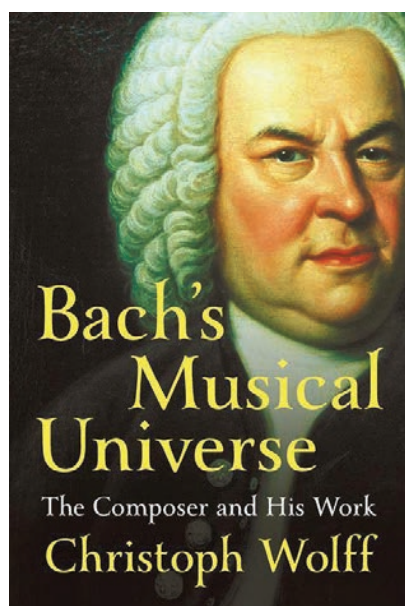
1415 Pelhamdale Avenue.

Pelham Manor, NY 10803



To purchase tickets for any of the concerts
and to become a supporter of Friends of
Music please scan the QR code.

Book Reviews



Bach's Musical Universe: The Composer and His Work

Bach's Musical Universe: The Composer and His Work, by Christoph Wolff. W. W. Norton & Company, Inc., New York, 2020, xvii + 410 pages, 978-0-393-05071-4. Available new and used from various online resources, including [amazon.com](https://www.amazon.com).

Christoph Wolff is a well-known Bach authority. His *Johann Sebastian Bach: The Learned Musician* (Norton, 2000) is probably the most complete such work in the English language, having been a Pulitzer Prize finalist. *Bach's Musical Universe: The Composer and His Work* is a supplement to the biography, discussing many works in each chapter, presented in approximate chronological order. The descriptions of chapters below, one paragraph apiece, are designed to tell the reader where to find what, without resorting to the index. The spellings of titles in the summaries below reflect Wolff's versions.

Prologue, "On the Primacy and Pervasiveness of Polyphony," is concerned with the way in which Bach wanted the musical world to identify him; in effect, what his business card was. The familiar oil portrait by Elias Gottlob Haussmann (1748) shows the composer holding the

triple canon for six voices, BWV 1076. In addition to the six voices seen by the reader, the fact that it is a mirror canon adds to be possibilities of interpretation, as seen by the standing figure (Bach).

Chapter One, "Revealing the Narrative of a Musical Universe," deals with the obituary of Bach, July 28, 1750. Commissioned from Carl Philipp, the second-oldest son, it stands as the first public announcement and summary of the works, to be divided between the widow and nine surviving children. The catalog of Bach's works was the first account of his *oeuvre* and the only one for a century; it includes published and unpublished works. Special works were separated from the ordinary, pointing to the vastness of the huge collection, although the lack of autograph manuscripts from before about 1708 suggests that Bach may have done some house cleaning.

Chapter Two, "Transformative Approaches to Composition and Performance," is concerned with three unique keyboard books, which Wolff feels exhibit the characteristics that give Bach's music from the 1710s its true nature. The work on the three may have been to prepare materials to submit as a candidate for the position of cantor and music director of Saint Thomas Church in Leipzig. The three are the *Orgelbüchlein*, BWV 599–644, *Das Wohltemperierte Clavier*, BWV 846–869, and the *Aufrichtige Anleitung* (Inventions and Sinfonias), BWV 772–801. Their title pages date from 1723, 1722, and 1723, respectively.

Chapter Three, "In Search of the Autonomous Instrumental Design," concentrates on the toccata, suite, sonata, and concerto. The six harpsichord toccatas, BWV 910–915, reflecting influences of Bach's use of the "fantastic style," were signed in an Italianized version of his name, Giov[anni] Bast[iano] Bach. These toccatas show backgrounds from Buxtehude, Reincken, and Bruhns. Among suites, Bach distinguished between the French custom of dances with and without preludes, resulting in the English suites, BWV 806–811, and the French suites, BWV 812–817. The six unaccompanied solo sonatas and partitas for violin, BWV 1001–1006, together with the six partitas for unaccompanied violoncello, BWV 1007–1112, are unusual

in having no continuo part and are unprecedented in the literature. Among the final grouping, the six *Brandenburg Concertos*, BWV 1046–1051, constitute an amazingly diverse group (including a harpsichord cadenza in Number 5). Other works discussed in this chapter are the six sonatas for harpsichord and violin, BWV 1014–1019, and the six trio sonatas for organ, BWV 525–530.

Chapter Four, "The Most Ambitious of All Projects," is devoted to chorale cantatas for the church year for Bach's new position in Leipzig, where his duties included mounting some sixty cantatas for Sundays and feast days annually. The first year was filled by various existing works, including ones by other composers, plus a few new compositions. For the second year, Bach embarked on a serial project in the manner his friend Georg Philipp Telemann had successfully used. The result was forty-two works plus some supplements.

Chapter Five, "Proclaiming the State of the Art in Keyboard Music," is concerned with the four parts of the *Clavierübung*. The first part contains the six partitas, BWV 825–830 (1731), which were clearly influenced by Handel's suites of 1720.

The *Italian Concerto*, BWV 971, and the *French Overture*, BWV 831, of 1735, comprise the second part and display musical traits of the composer's day. Part three, the 1739 publication of an organ book, Wolff sees as Bach's intention to create a German *Livre d'Orgue*, with opening prelude and closing fugue, as well as many *manualiter* and *pedaliter* pieces. The last part of the *Clavierübung* is occupied by the *Aria with 30 Variations*, known as the *Goldberg Variations*, BWV 988 (1741).

Chapter Six, "A Grand Liturgical Messiah Cycle," encompasses three passions and a trilogy of oratorios. In this chapter Wolff engages in detailed analysis. *Saint John Passion*, BWV 245, was premiered on Good Friday of 1724. The biblical text is extended with strophes, which eventually led to several alternate versions in subsequent years. *Saint Matthew Passion*, BWV 244, appeared in 1727; with a libretto by Picander, its double-choir format was suitable only for Leipzig's largest church, Saint Thomas. The lost *Saint Mark Passion*, BWV 247, completes the threesome and is also extensively treated. The three oratorios celebrate the high points of the church year when passions or cantatas would not be appropriate and are scored more festively with brass. *Christmas Oratorio*, BWV 248, is in six parts. *Easter Oratorio*, BWV 249.4, is an arrangement of the earlier *Easter Cantata*, BWV 249. *Ascension Oratorio*, BWV 11, completes the group.

Chapter Seven, "In Critical Survey and Review Mode," deals with revisions, transcriptions, and reworkings Bach made of extant works. The process involved assembling revised compositions, transcribing or arranging pieces, and integrating extant and new material into larger units. The works treated are the Great Eighteen Chorales, BWV 651–668, the six Schübeler Chorales, BWV 645–650, the harpsichord concertos, BWV 1052–1064, the Kyrie-Gloria Masses, BWV 232–236, and *The Well-Tempered Clavier II*, BWV 870–893.

Chapter Eight, "Instrumental and Vocal Polyphony at Its Peak," is devoted chiefly to *The Art of Fugue*, BWV 1080, and *Mass in B Minor*, BWV 232. Bach seems to have been fascinated by the canonic genesis of *Fourteen Canons*, BWV 1087, which he had entered on his personal copy of the *Clavierübung*. Its ending notes closely resemble the

ending of the *Canonic Variations*, BWV 769. *The Musical Offering*, BWV 1079, offers additional canons. As published, *The Art of Fugue* shows a thorough exploration of fugues. *Mass in B Minor* illustrates a very different history, with cantata borrowings, but remains Bach's ultimate statement of vocal polyphony.

Epilogue, "Praxis cum theoria," is the maxim of the Learned Musician. From his earliest compositions to the end of his life, Bach seems to have been concerned with composing works that effortlessly combined polyphony with musical rules, always allowing musical concepts to prevail.

There follows "Chronology" (listing Bach's life and works), "Notes," "Bibliography," "Illustration Credits," "Genre Index of Bach's Works," "Title Index of Bach's Works," and "General Index."

Bach's Musical Universe is, without doubt, the most thorough statement regarding Bach's creative working available now in the English language. Written by a scholar of unequaled ability, the work is well produced physically, virtually without error. The book is dedicated to the author's beloved wife Barbara, a scholar in her own right, who unfortunately died during the publishing process.

—Arthur Lawrence
Lancaster, Pennsylvania

New Recordings



Organ Music by Christopher J. Hoh

Organ Music by Christopher J. Hoh, Jonathan Dimmock, organist. Taylor & Boody Opus 34, Christ Episcopal Church, Staunton, Virginia. Raven, OAR-187, \$15.98. Available from [RavenCD.com](https://www.ravencd.com).

Chorale Prelude on "Crucifer"; Chorale Prelude on "Kirken den er"; Assorted Airs for Organ, Volume 1—"Allemande," "Fantasia," "Sarabande," "Allegretto"; Chorale Prelude on "Veni Emmanuel"; Chorale Prelude on "Christ ist erstanden"; Assorted Airs for Organ, Volume 1—"Passacaglia," "Air," "Meditation," "Gigue"; Chorale Prelude on "St. Anne"; Chorale Prelude on "Herzliebster Jesu"; Assorted Airs for Organ, Volume 1—"Elegy," "Fughetta," "Pastorale," "March"; Voluntary on "Truro."

Christopher (Chris) J. Hoh was born in 1959 in Reading, Pennsylvania, where he studied under Donald Hinkle (1933–2020), longtime director of music at historic Trinity Lutheran Church, and grew up learning piano, organ, and several other instruments, as well as music theory and harmony. As a young singer and accompanist, he was influenced by learning great choral works under several musical directors in Pennsylvania, New York, and Washington, D.C. He has been a fellow in Alice Parker's composer seminar and attended workshops with Jean Berger, Daniel Moe, and Craig Jessop. The many influences on his style include Francis Poulenc, Joseph Rheinberger, Benjamin Britten, William Billings, Charles Ives, Aaron Copland,

Scattered leaves ... from our Scrapbook

"Serafin was what I would call the 'total conductor.' He viewed each opera, each performance, as a unity between the orchestra and the singers."

Rosa Ponselle
on Tullio Serafin

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

Alice Parker, Stephen Paulus, and Ned Rorem. Hoh's formal education was in international affairs, and he had more than three decades as a career diplomat in the United States Foreign Service. He currently resides in Arlington, Virginia. While best known as a choral composer, Chris Hoh pivoted during the pandemic to the organ—the ultimate safe-distance instrument. The Lorenz Corporation published some of his organ pieces in 2022 with more slated for 2023, while his own publishing house, HohMade Music, has issued to date four volumes of works for recital and worship.

Jonathan Dimmock, born in San Francisco in 1957, has degrees from Oberlin Conservatory and from both the School of Music and the Divinity School at Yale University. He had the unique privilege of serving under Simon Preston as the first American organ scholar of Westminster Abbey. Furthermore, he has served three American Episcopal cathedrals: Saint John the Divine, New York City; Saint Mark's, Minneapolis; and Grace, San Francisco. He is currently the principal organist at the Legion of Honor Museum in San Francisco, organist for the San Francisco Symphony, and music director at Congregation Sherith Israel. Jonathan lives in San Francisco where, for over twelve years, he was music director at Saint Ignatius Catholic Church, the largest Jesuit church in the United States, and where he bases his extensive freelance career.

This is the first recording of the organ in Trinity Episcopal Church, Staunton, Virginia, Taylor & Boody Opus 34 of 2000. George Taylor, John Boody, and John's son, Erik Boody, are all members of this church, so the organ has special significance for them. The instrument has mechanical key and stop action and

consists of four divisions: Great, Rückpositive, Choir, and Pedal. The Choir is in the Brüstwerk position and has doors which may be opened and closed to obtain the effect of a swell. There are thirty-seven speaking stops drawn from fifty-four ranks. The organ is tuned to the Kellner 1/5-comma temperament. It is a masterpiece of fine design and meticulous voicing. A useful feature of this album is that the leaflet lists all the registrations Jonathan Dimmock used.

The first chorale prelude is based on the hymntune CRUCIFER, Sydney Nicholson's tune to "Lift High the Cross," written in 1887 by George Kitchin, dean of Westminster, as a missionary hymn for the Society for the Propagation of the Gospel. It begins in a rather restrained way on a *mezzo piano* registration of flutes and principal but loudens towards the end with a solo on the Great 16' Fagott. The second chorale prelude is on Danish composer Nicolai Grundvig's 1847 tune KIRKEN, DEN ER ET GAMMELT HUS, written for Ludwig Lindeman's hymn, usually translated as "Built on a rock the Church does stand." It has a gentle, lilting character, and Dimmock registers it on the soft flutes and gamba.

The first set of four *Assorted Airs* makes use of Baroque models and counterpoint. "Allemande" reminds me somewhat of the neo-classicism of Paul Hindemith in its harmonies and rhythms. "Fantasia in D Major" brings on the organ's chorus work including the mixtures. It reminds me not so much of the works of Buxtehude and Bach as of the toccatas contained in Georg Muffat's *Apparatus Musico-Organisticus* of 1690. "Sarabande" uses the La Folia sequence of chords and takes the form of a series of variations. As the leaflet points out, it is partly based on "Sarabande" from

Handel's *Suite in D Minor*. I particularly liked Dimmock's use of the Quintadena stop for a solo in this piece. "Allegretto" takes us into a more jovial mood, and I find it reminiscent of Christian Petzold's G-major and G-minor minuets in the *Anna Magdalena Notebook*.

The first set of *Assorted Airs* is bookended by two more chorale preludes. The first is on the chant VENI EMMANUEL, adapted by Thomas Helmore in the nineteenth century from a fifteenth-century Requiem Mass and normally used with the text "O come, O come, Emmanuel" in John Mason Neal's translation. After a mysterious-sounding introduction on the strings and flutes, the melody first appears on the Choir Violoncello before the piece builds up to a chordal finish on a *forte* registration. The second chorale prelude is on CHRIST IST ERSTANDEN, a German chorale adapted from the tenth century monk Wipo of Burgundy's chant VICTIMAE PASCHALI LAUDES and used as the tune for CHRIST IST ERSTANDEN, twelfth century, believed to be the oldest hymn in the German language. It is used today in various translations of which perhaps the most familiar is Catherine Winkworth's "Christ the Lord Is Risen Again." As set by Chris Hoh the melody appears in several variant settings before a quasi-fugal ending, again on a louder registration.

The second set of four *Assorted Airs* is also "assorted" regarding stylistic influences. "Passacaglia" in E major, written in 3/4 time, consists of five variations and is again initially given out of the 16' Fagott. The final variation appears in canon. "Air" in G-sharp minor is written in a charming Romantic style and provides a gentle respite from the complexity of the preceding movement. The short, lilting "Meditation" in F-sharp major continues the gentle character of the preceding

piece. Organists are given the option of playing it in F major. The exuberant "Gigue" in G major begins with a reprise of the theme of the "Passacaglia." It very much reminds me of Stanford's *Prelude in F Major* (Allegretto), opus 101, number 1, in its melodic and rhythmic impact.

This is followed by the remaining two chorale preludes. The first of these is on the famous tune ST. ANNE, attributed to William Croft and widely sung to Isaac Watts's text, "O God, Our Help in Ages Past." Here again, Jonathan Dimmock takes the soft, meditative approach, playing on the flutes and introducing the melody on the Trichterregal, which I think to be the best example of this stop that I have ever heard. There is a certain darkness in the harmonies of the "stormy blast." The second chorale prelude is on Johann Heermann's Lutheran Passion hymn, HERLIEBSTER JESU, five of the fifteen stanzas of which are commonly sung to Robert Bridges's translation, "Ah, Holy Jesus, How Hast Thou Offended?" Chris Hoh's chorale prelude is split into three sections, the first and third again being meditative in character, while the second, representing the anguish of the Passion, introduces a disjointed theme in the manual played against a pounding pedal part.

The final four *Assorted Airs* begin in a somber mood with the slow and deliberate "Elegy" in D minor. The rather stately "Fughetta" in B-flat minor reminds me a little in its opening of Bach's *Fugue in G Minor*, BWV 578, though in a more solemn style. There is a livelier middle section before "Fughetta" returns to the stately form of the beginning. The rocking, lullaby-like "Pastorale" in A-flat major has an ambiance that I find reminiscent of Vierne's well-known

► page 24

RODGERS®

THE AMERICAN

★ ★ ★
S E R I E S 2 3 2

We proudly present a two-manual organ crafted for homes and small worship spaces, featuring a versatile stoplist and three authentic American organ types all sampled from historic pipe organs.

AMERICAN CLASSIC
★ ★ ★

**BALANCED AND
NATURAL**

AMERICAN SYMPHONIC
★ ★ ★

**WARM AND
ROMANTIC**

AMERICAN ECLECTIC
★ ★ ★

**INTERNATIONALLY
INSPIRED**



WHERE
TRADITION
MEETS
INNOVATION



SCAN HERE TO
LEARN MORE

A MEMBER OF THE
Global Organ Group

ASK YOUR DEALER FOR MORE INFO
RODGERSINSTRUMENTS.COM

Catching the bug

In 1964 Columbia Records released a set of two LPs recorded by E. Power Biggs, *The Golden Age of the Organ*, which included tracks recorded on nine historic organs in Germany and three in the Netherlands. Most of the instruments were built during the end of the seventeenth and beginning of the eighteenth centuries by Arp Schnitger (1648–1719) and his sons. The instrument in Oosthuizen, the Netherlands, was built in 1521, more than forty years before the birth of Jan Pieterszoon Sweelinck. The late organ historian Barbara Owen, who was a close friend of Biggs, told me that “Biggsy” and his wife Peggy drove a Volkswagen bus loaded with a huge Ampex tape machine across the two countries, doing all the recording engineering themselves.¹ I suppose they made all the contacts and arrangements with the churches themselves as well. The raw tapes were delivered to Columbia Records in New York, and the set was released as one in a series of recordings by Biggs that included *Historic Organs of France*, *Historic Organs of Switzerland*, and several other countries.

I started taking organ lessons in 1968 on the three-manual Holtkamp organ built in 1956 for Saint John’s Chapel of the Episcopal Theological School (ETS, later Episcopal Divinity School, now defunct) in Cambridge, Massachusetts. I was twelve years old. When I was thirteen, I got my first job playing the organ at Saint Eulalia’s Catholic Church in my hometown of Winchester, Massachusetts. The simple electronic organ was, poetically, a Conn “Artist.” I was paid \$35 a week to play five Masses each weekend, an absolute fortune for a 1960s middle-schooler. My father was professor of homiletics at ETS, which was a short walk from Harvard Square, and there was plenty of time for our family to explore the area, especially for me the fantastic record department at the Harvard Coop where I dipped into my vast wealth to scoop up recordings of organ music. When I put *The Golden Age of the Organ* on the KLH stereo system in the living room at home, I was hooked. I especially loved the chorale preludes of Ernst Pepping (1901–1981) that Biggs sprinkled across many of the organs on the recording, and Bach’s transcription of Vivaldi’s *Concerto for Two Violins* from *L’Estro Armonico*, which he recorded on the Schnitger organ in Zwolle, a one-and-a-half-hour drive from Amsterdam. Whenever I registered those pieces on a new organ, I had the sound of the Zwolle organ in my ears, tough going if it was a 1930 Möller.

Most of us who play on, work on, and/or care about pipe organs are familiar with images of the iconic historic organs of Europe. If I put photos on flash cards for a game of bar trivia, could you guess Haarlem, Zwolle, Hamburg, Groningen, Oosthuizen, Strasbourg, Marmoutier? If you listened to Biggs’s recordings from the 1960s and 1970s and read the jacket copy like you read cereal boxes, you could. It is over fifty-five years since I first heard that recording of the Zwolle organ and got the bug about the organs of Northern Europe. I have visited some wonderful organs in Europe while on multi-interest vacations, but I had never seen the beauties that influenced me so strongly as a teenager.

Go it alone.

Early this year, Wendy heard from a pal from Spain she knew as a student in London. He and his wife would be visiting their son in Philadelphia, and after a fifty-year hiatus, they wondered if they might meet. Coincidentally, Wendy’s



Schnitger organ, Martinikerk, Groningen (photo credit: John Bishop)

son, his wife, and their two sons live in Philadelphia, so it was easy to arrange a visit, and an hour-long talk in a coffee shop turned into “Let’s go to Spain.” I saw my chance. I would be happy to go to Spain to meet your friends, and I would like to go on to the Netherlands to visit organs. Alone. I want to be able to see those organs, meet the people around them, and learn that culture in person without the usual vacation distractions like, “Oh, let’s stop in here. . . .”

“Okay,” she said. “We’ll spend a week in Spain, visit Xavier and Cindy, you go to the Netherlands. I’ll go visit another pal in Paris; we’ll fly home separately. Perfect.”

We flew to Barcelona and checked into a hotel across the great square from the Gothic Cathedral of the Holy Cross and Saint Eulalia, the patron saint of Barcelona. (I do not know why that parish in Winchester was named for Saint Eulalia.) The cathedral is the seat of the Archbishop of Catalonia and houses a four-manual organ with over sixty stops that was completed in 1569 and has been recently restored. We did not hear the organ but marveled at the sight of such a monumental instrument, 456 years old. We visited museums dedicated to the work of Catalan artists Joan Miró and Pablo Picasso, the glorious Basilica Sagrada Família designed by Antoni Gaudí and still under construction, and Park Güell, a forty-two-acre park conceived as a high-end housing development, loaded with structures and features designed by Gaudí including the house where he lived. We ate wonderful tapas dinners, drank lusty Spanish wine, and reveled in the traditional celebration of the Feast of Saint Joan honoring the summer solstice with traditional dances and giant puppets, a time that spanned several days in the neighborhood around the cathedral and our hotel.

We took a train to the Medieval town of Besalú to meet Xavier and Cindy, who live in a secluded restored fifteenth-century farmhouse. Cindy, an art historian, treated us to her well-rehearsed tours of museums for Salvador Dalí and Catalan’s Jewish history. We had meals at seaside restaurants and in the ancient town square of Besalú.

I was the victim of a pickpocket in Besalú. Through the marvel of internet banking, I could see that one of my cards had been charged right away, reported and resolved the fraud, canceled all my cards, and replaced them with new virtual cards stuffed into my Apple wallet. It took less than an hour. A few days later, a tradesman’s van broke down outside town, and while waiting for a tow, he found my wallet in the roadside gravel. Of course, the cash was gone, and I am now busy entering new card numbers into countless online accounts, but I have the wallet, driver’s license, and medical cards.

We took a train to Paris where we met Wendy’s pal, and I took a taxi from Garde de Lyon to Garde de Nord for my train from Paris. Including time for a drink at



Basilica de la Sagrada Família, Antoni Gaudí, architect (photo credit: John Bishop)

a café near the station, I was in Paris for less than two hours and on my way to Amsterdam. Alone.

Anything you can do. . . .

The Golden Age of the Organ is a very apt name. During the Baroque era, the art of organbuilding was developed and refined to an extraordinary degree. New temperaments were developed bringing new beauty and pizzazz to the overall sound. The design and construction of monumental organ cases advanced, and they were decorated with all imaginable elements from architectural details to saints, angels with trumpets, *putti*, even lions. The organs were typically funded and owned by the municipality and stood as symbols of the city’s importance. If a town built a huge organ in their Grote Kerk (Great Church), the next town responded by building one a little larger and a little fancier to stay a step ahead. Competition like that sure was good for the organbuilders, and they made the most of it.

As I have studied European organs over the years, I have wondered just how they were constructed without power tools. I have stood at a table saw for a full day cutting tracker stock. It is mind-numbing work, and if you let your mind go numb, you lose a finger. If you are building an organ with a fifty-foot case, you are going to need a forty-foot vertical tracker run. To cut the stock for that tracker run for a four-octave, forty-nine note keyboard, you would have to make almost 2,000 feet of saw cuts. That is the better part of a half mile of saw cut for an eighteenth-century craftsman to make by hand, and before you could make a half mile of cuts, you would have to plane the boards flat by hand. And the huge timbers of that fifty-foot case? Are you kidding me?

Erik Winkel, director of Flentrop Orgelbouw, Zaandam, the Netherlands, had the answer: ship builders. The Netherlands, France, Spain, and Portugal were

all seagoing nations. Think of the daring fifteenth-century explorers like Christopher Columbus and Vasco da Gama, who crossed oceans for the first time. Around 1602, the Dutch West India Company and the Dutch East India Company developed global trading routes and established colonies in South America, South Africa, and what is now Indonesia. It took something like 2,000 oak trees to build each ship they sailed, and it was the shipbuilders who were equipped for such heavy woodworking, so they were often employed to build the roofs and organ cases in large churches. If you are building an organ with a metal 32’ Principal, what do you use for a mandril to roll those huge pipes? Easy—a ship’s mast. Erik told me that they made those huge pipes in the church so they would not have to transport them risking dents and damage, but they would have to transport that mast to the church. Ox carts?

Groningen, Martinikerk

This great church was named for Saint Martin of Tours (no, not a cocktail), patron saint of Utrecht, which included Medieval Groningen. Opened in 1225, it is the oldest church in the city. It was extended in the fifteenth and sixteenth centuries, including the addition of a massive, tall tower and a lofty choir area positioned ahead of the nave, which resembles a Gothic apse from the outside.

The church originally had a fifteenth-century organ, which was expanded including the construction of the existing main case in 1542. The towers of the main case were added later in the sixteenth century. In 1691 Arp Schnitger (1648–1719) was engaged to build new Hoofdwerk and Bovenwerk divisions, which he completed at the end of January 1692. The work was immediately declared a success, and on February 15 Schnitger was contracted to build the massive pedal towers. After Arp’s death, his son Franz Caspar Schnitger built the Rugwerk, finishing in 1729, the year of his death.



Barcelona, the Cathedral of the Holy Cross and Saint Eulalia, Feast of Saint Joan (photo credit: John Bishop)

There was some work done during the nineteenth century to “improve” the organ, and between 1937 and 1939 J. de Koff & Zoon made radical changes, revoicing the organ in a Romantic style and providing an electric action played from a remote console. Plans for a thoughtful historic restoration started in 1971. Jürgen Ahrend restored and reconstructed the Rugwerk and Bovenwerk in 1976 and 1977 and completed the Hoofdwerk and Pedaal in 1983 and 1984. He built new tracker actions in the style of Schnitger, restored the wind pressure to its original 80 millimeters, and returned to the original style of voicing. The 2’ Fluit of the Rugwerk had been removed, and only one pipe was preserved in a museum, which Ahrend used to reconstruct the entire rank that features a reverse taper, something like a Bell Gamba.

The organ forms its own loft. Ten voluptuous brackets with gilded acanthus leaves support the back of it against the rear wall of the church, and four painted columns support the front of the organ, one under each pedal tower, and one under each side of the Rugwerk case.

Sietze de Vries serves as one of the organists for the Martinikerk. He met me before worship on Sunday morning and led me up the steep and narrow stone spiral staircase. The keydesk has a classic layout, very much like the large Flentrop organs in the United States, with long horizontal rows of knobs, some of which seem just out of reach. The knobs for the Rugwerk stops are behind the player on the back of the Rugwerk. This Rugwerk is unusually large with sixteen stops.

As Sietze started to demonstrate the organ, I could see right away that he had no trouble reaching all those knobs. Not only is he tall with long arms, he is also an acrobat, and the knobs popped in and out with remarkable dexterity, a lesson for some of us who depend on combination actions. He started with the Hoofdwerk 16’ Praestant, a rich foundation for the organ with plenty of presence and color and pure definition of pitch to the lowest notes. Add the 8’ Octaaf, and you are ready to build a brilliant and cheerful chorus with complex mixture compositions.

He continued with a variety of softer stops, comparing flutes between manuals, and introduced the quintadenas, which were revelatory. The organ has a 16’ Quintadena on the Rugwerk and an 8’ Quintadena on the Hoofdwerk, both colorful stops with bright harmonics, balanced for lovely contrast, but with none of the squeaking rattling sense we get at home when a Quintadena is little more than a poorly speaking Gedeckt with an identity crisis, unable to assert pitch or define timbre.

The organ has eleven reeds from colorful and gentle (Vox Humana, Viola da Gamba, Schalmei, Hobo) to powerful and regal (Trompets, Bazuin). The blending of reeds with flues is a



Keydesk, Schnitger organ, Martinikerk, Groningen (with Sietze’s knees) (photo credit: John Bishop)

testament to the original builders’ deep understanding of the math of pipemaking and the magic of voicing, and that of the brilliant restorer. Anything goes with anything, allowing endless combinations. I marvel at the command those eighteenth-century artisans had over the tone and timbre of their organ stops, both singly and collectively.

By John Bishop

The church building is owned by the Protestant Church and houses an active congregation. The Martinikerk organ is owned by the church, and as it is recognized as a monument, the maintenance is funded by both the church and the state. After my hour with Sietze, I attended worship. I do not understand a word of Dutch, but with a little help from the man sitting next to me and a hymnal loaned from the woman behind me, I was thrilled to mumble along with the many psalms and hymns. There were hundreds of people in attendance, people who have the privilege of singing with that fantastic organ every week.

Thank you to the woman sitting behind me. You sing beautifully, followed Sietze’s ascending key change with alacrity, and it was fun chatting with you and your husband after the service. I was pleased that you knew your organist by name and you are aware that people like me go out of their way to experience the organ in your church. It was a good morning. Time to get my luggage from the hotel next door, find the train station, and get to Haarlem where I am staying for the next five nights.



(photo credit: Félix Müller)

I am twenty-four hours into my time in the Netherlands and have lots more to see. I will be back here in these pages next month to continue the trip. ■

Notes

1. See “E. Power Biggs in Mozart Country,” by Anton Warde, Part 1, July 2006, pages 20–23; Part 2, August 2006, pages 22–25; Part 3, September 2006, pages 21–25; and Part 4, October 2006, pages 26–30.

SETTING THE BAR

APOBA represents the very best in the industry; as such, membership in the organization is by invitation only. Our purpose is to foster high standards of integrity and quality in pipe organ building and preservation activities.

OUR MESSAGE

The pipe organ industry remains very strong and pipe organs remain a vital part of traditional worship. APOBA is committed to providing answers and solutions to any situation; we are “All things Pipe Organ”.

Whether you are preserving a quality instrument or building new, APOBA members can provide solutions to meet any need including space planning, acoustical analysis, technical design and tonal specifications. In all of this, we will work with budgets suited to your specific goals.

SUPPORTING SCIENCE AND ART

APOBA partners with groups like the American Guild of Organists (AGO) and the Organ Historical Society to further the common goals of each group.

APOBA is a major sponsor of Pipe Organ Encounter (POE), the flagship program of the AGO introducing young people to the majesty of the pipe organ, both in terms of the instrument and its music, as well as the technical aspects of building and preserving pipe organs.

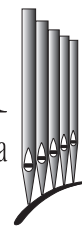
APOBA is a major sponsor of the American Public Media radio program Pipedreams, by host Michael Barone, enjoyed by a worldwide audience each week.

APOBA has authored a series of publications for use by churches and institutions who are looking to install or rebuild a pipe organ. These are part of our Prospectus and free to the public.

AS A TRADE ORGANIZATION

- 1** *APOBA tracks industry regulatory issues, both in America and with the European Union, such as the responsible use of lead (essential to our trade) and the use of sustainably harvested and renewable raw materials.*
- 2** *APOBA tracks industry activity within our membership to develop marketing activity benefitting all aspects of the trade from the instrument to the music they render.*
- 3** *APOBA works closely with the National Fire Protection Association in the development of the National Electric Code (NEC) for pipe organs. We work diligently to ensure our instruments are safe and reliable. This includes proper fusing, cable sizing and types, grounding and safe techniques; all ensuring quality that will stand the test of time.*

A · P · O · B · A
Associated Pipe Organ Builders of America



DISCOVER
21ST CENTURY
ORGAN BUILDING
IN NORTH AMERICA

Contact us today for APOBA's free
80+ page color prospectus!



BUILDER MEMBERS:

Andover Organ Company
Bedient Pipe Organ Company
Berghaus Pipe Organ Builders, Inc.
Bond Organ Builders, Inc.
Buzard Pipe Organ Builders, LLC
Casavant Frères
Dobson Pipe Organ Builders
C.B. Fisk, Inc.
Foley-Baker, Inc.
Paul Fritts & Co. Organ
Goulding & Wood, Inc.
Kegg Pipe Organ Builders
Létourneau Pipe Organs
Muller Pipe Organ Company
Patrick J. Murphy & Associates
Parsons Pipe Organ Builders
Quimby Pipe Organs, Inc.
Schoenstein & Co.
Taylor & Boody Organbuilders

SUPPLIER MEMBERS:

Integrated Organ Technologies, Inc.
OSI - Total Pipe Organ Resources
Peterson Electro-Musical Products
Solid State Organ Systems
Syndyne Corporation

APOBA.COM



Please watch and share
our short video at:
www.apoba.com/video

**A. E. Schlueter Pipe Organ
Company, Lithonia, Georgia
Our Lady of the Assumption
Catholic Church, Brookhaven,
Georgia**

When the new facility was built for Our Lady of the Assumption Catholic Church in Brookhaven, Georgia, it was planned that a pipe organ would be installed. Knowing that they wanted a pipe organ, they included space in the building design for an instrument. Unfortunately, due to budgetary constraints this dream would be shelved and unrealized for over twenty-five years.

We first started working with this church seven years ago. There were several options considered for the pipe organ, including the relocation and rebuilding of several instruments. I had the good fortune to travel to Boston with Father Jim Duffy, S.M., pastor of the church, to look at one such instrument from a Catholic church that had closed.

The challenge with considering an extant instrument for Our Lady of the Assumption (OLA) was that although there had been space allocated for the instrument, the shape of the space and the need for adequate room for the choristers presented issues. First, major alterations would be required to the organ to work within the given space; and second, an extant instrument would require rebuilding.

With these considerations, it was our recommendation to custom design an instrument that could have an expansive specification with full registers of principals, flutes, strings, and reeds while leaving sufficient space for the choir and other musicians.

The layout of the space required that we design two free-standing organ cases that allowed room for the movement of the choir and other instrumentalists. We did not want the organ to feel like it was looming over the choir. It stands twelve feet off the floor and ascends toward the ceiling above their sightlines. We made the decision to connect these two organ cases with a central element and façade that frames the rose window in the center of the church. With this layout, we were able to design an area in the middle of the chassis and cases that acts as an acoustic shell to focus the choir voices into the church. The rear of the center case includes a modest cantilever to assist in the tonal focus of voices.

The musicians platform is located behind the altar and baldacchino, which is flanked left and right by an arcade that forms a modesty screen for the musicians. Soaring forward and above this is the crucifix. The organ case has been designed so that the left and right arcade can be lowered in the future to

allow the case to form the finished walls that visually flank the baldacchino and provide the center visual focus on the altar and crucifix.

The organ case is built of red oak that is finished to match the pews and other furnishings in the church. It very specifically does not match the liturgical chancel furnishings, which are darker and stand out from the lighter case.

To control the organ we designed a four-manual terraced drawknob console. With a low profile, it allows excellent sightlines for support of an organist/choir director. The Syndyne 8400 full-featured console control system allows 5,000 levels of memory divisible by 50 organists. It features all of the technology expected on a modern pipe organ including piston sequencer, transposer, MIDI, playback/record, programmable vents/crescendos/sforzandos, USB memory backup, and a host of other features.

This console is built of solid oak with a contrasting mahogany interior. The drawknobs are turned from African Blackwood with inset engraved faux ivory faces. The console is moveable to allow it to be placed forward of the altar for concerts and other special occasions.

In designing the instrument, we positioned it in the front of the church with the choir in the center surrounded by the organ. The stop placement and shade designs of the enclosed divisions were planned to "bloom" the organ forward so that the organist and choir hear the full registrations but are out of the tonal foci of the full organ resources.

Located behind the right façade, the Great division is placed in a very forward position that allows it to blossom into the center of the room and more easily transit into the crossing to provide acoustic support to the transepts. It is also slightly forward of the choir so the choristers do not have to take the brunt of the tonal support needed for full congregational accompaniment. This division was designed with a large number of 8' registers that individually allow root building of a number of different foundational choruses while also providing a rich supportive sound when massed together. The 16' register of the Great is the Violine that borrows 24 pipes from the Pedal rank, moving into an independent rank at 4' C.

Located directly behind the Great is the Choir/Positiv division that is designed as a tonal foil to the Great. Its composition includes full principal and flute choruses that are secondary to the Great. The 8' Gemshorn in this division acts as a small conical principal that can be thickened with the Holzgedeckt. It was also given a dance partner in the 8' Gemshorn Celeste voice. Alone, these



The independent 8' Pedal Octave pipes frame the rose window above the choir loft.

coupled stops are lovely. However, this division also includes an 8' Flute Celeste II in the form of a wooden Ludwigtone that is available at 8' and 4' pitches. This stop has a haunting beauty by itself and also can be drawn with the Gemshorns to provide a breadth of floating, ethereal texture without the edge tone of the String division. The reeds of the Choir/Positiv are duplexed to the Great to allow the inclusion of controllable ensemble reed texture without aggression. Of particular note is the 16'/8' Klein Trumpet, which is also available in the Pedal where it serves as a workhorse for undergirding registrations up to *mezzo forte*.

The Swell is located behind the left façade. When designing this division, we wanted to include a number of strings along with the requisite principal, flute, and reed registers. I have often joked that every organ should have a little bit of Wanamaker in its design. For me this is

usually illusory to sufficient string stops in the organ—if one is good, two is better, three is better yet, and so on. In the design of the Swell there was originally a plan for two sets of strings. These are a dominant and subdominant voice with companion celestes. As I looked at the space and design possibilities, I realized that there was the opportunity to add to the stoplist, make some changes to actions, and develop a string organ that could be part of the Swell, calved off and separately floated to other divisions. The strings were placed on a separate slider windchest to allow their independence. As part of several donations our family made to the instrument, we added a 16'/8'/4' Flute Conique and companion 8'/4' celestes to complete the desired texture of the String division with an enveloping richness.

It is, and always has been, important to the members of the Schlueter family

A. E. Schlueter Pipe Organ Company

GREAT (Manual II)			SWELL (Manual III, enclosed)			CHOIR/POSITIV (Manual I, enclosed)			STRING (Manual III, enclosed with Swell)		
16'	Violone (from Ped and Gt)		16'	Flute Conique	12 pipes				16'	Flute Conique	61 notes
8'	Diapason	49 pipes		(1–12 stoppered, ext 8')		8'	Holzgedeckt	61 pipes	8'	Viola da Gamba	61 pipes
	(1–12 Ped 16' Principal)		8'	Geigen Principal	61 pipes	8'	Gemshorn	61 pipes	8'	Viola Celeste (TC)	49 pipes
8'	Principal	61 pipes	8'	Stopped Diapason	61 pipes	8'	Gemshorn Celeste (TC)	49 pipes	8'	Salicional*	61 pipes
8'	Violone	49 pipes	8'	Flute Conique (Str)		8'	Flute Celeste II°	80 pipes	8'	Voix Celeste° (TC)	49 pipes
	(1–12 Ped 16' Violone)		4'	Principal	61 pipes		(Ludwigtone, 1–12 digital)		8'	Flute Conique II°	110 pipes
8'	Harmonic Flute	49 pipes	4'	Nachthorn	61 pipes	4'	Principal	61 pipes	4'	Flute Conique II° (ext)	24 pipes
	(1–12 Ped Bourdon)		2½'	Nazard (TC)	49 pipes	4'	Rohrflöte	61 pipes	8'	Clarinete° (free-reed)	61 pipes
8'	Bourdon	61 pipes	2'	Flageolet	61 pipes	4'	Flute Celeste II (ext)	24 pipes			
4'	Octave	61 pipes	1¾'	Tierce (TC)	49 pipes	2½'	Nasat (G1)	54 pipes			
4'	Koppelflöte	61 pipes	2'	Plein Jeu IV	244 pipes	2'	Klein Octave	61 pipes			
2'	Super Octave	61 pipes	16'	Basson-Hautbois (TC)	49 notes	1¾'	Terz (G1)	54 pipes			
2½'	Cornet II (TC)*	98 pipes	8'	Trompette	61 pipes	1½'	Quint	61 pipes			
1½'	Fourniture IV	244 pipes	8'	Hautbois	61 pipes	16'	Klein Trumpet° (ext)	12 pipes			
16'	Klein Trumpet (Ch/Pos)		4'	Clairon (ext)	12 pipes	8'	Cromorne	61 pipes	8'	Gedeckt	61 pipes
8'	Trumpet	61 pipes	8'	Vox Humana (digital)		8'	Klein Trumpet°	61 pipes	8'	Unda Maris III (digital)	
8'	Klein Trumpet (Ch/Pos)			Tremolo (Sw/Str)		8'	Festival Trumpet (Gt, non-coupling)		4'	Principal	61 pipes
8'	Festival Trumpet	61 pipes					Harp° (digital, on latching piston)		4'	Koppel Flute	61 pipes
	(non-coupling)						Zimbelstern° (multiple bells, on latching piston)		2'	Gemshorn	61 pipes
	Chimes (digital, on latching piston)						Tremolo		1½'	Quint	61 pipes
	Tremolo								¾'	Mixture III	183 pipes
									8'	Krummhorn	61 pipes
ANTIPHONAL* (Manual II)											
8' Gedeckt 61 pipes											
8' Unda Maris III (digital)											
4' Principal 61 pipes											
4' Koppel Flute 61 pipes											
2' Gemshorn 61 pipes											
1½' Quint 61 pipes											
¾' Mixture III 183 pipes											
8' Krummhorn 61 pipes											



The organ casework is built of red oak to match the pews and furnishings.

to gift items back to the clients we work with. Throughout the fifty-two years of our firm's existence, we have purchased non-functional instruments and gifts from closed churches and individuals, and have had the opportunity to acquire a number of rare vintage pipe organ ranks that we have held in our larder waiting for the opportunity to give them a proper home and again let them have wind under their pipe toes. It has been our distinct pleasure to offer these stops as gifts to the churches we work with and the organs we build for them. With the String division formed, we wanted a unique woodwind class register to meld with the strings. As a gift, we restored and added a free-reed Clarinet that was built in the 1920s by the Aeolian firm. The round, colorful woodwind register faithfully duplicates a real, handheld clarinet, and as a hand-in-glove capstone, completed the division in the wonderful acoustics of this space.

The Fanfare division on the fourth manual features the 8' Festival Trumpet in the chancel and an 8' Trompette en Chamade in the rear of the church. The chamade is built of polished copper and is located over the baptismal font. These two powerful reeds and their spatial locations provide wonderful solo voices against the resources of the other manual divisions. We also provided additional solo registers brought to this manual including the 8 1/4' Harmonic Flute and color and solo reed voices from the String, Choir/Positiv, and Great divisions. With the luxury of a fourth manual and use of full couplers, we used this keyboard as a home for the Fanfare division and a location to separately float the Antiphonal and String divisions.

The shape and size of the room made consideration for an Antiphonal division important. Early on we made the decision that this would be a gift from the



The terraced console features four manuals and turned African Blackwood drawknobs with faux ivory engraved inserts.

Our Lady of the Assumption Catholic Church, Brookhaven, Georgia

FANFARE (Manual IV)		
8' Harmonic Flute (Gt)		
4' Harmonic Flute (ext)	12 pipes	
(1-49 from Gt)		
VII Mass Strings Choir (Str)		
8' Cromorne (Ch/Pos)		
8' Clarinet (Str)		
8' Festival Trumpet (Great)		
8' Posaune (ext Ped Posaune)	29 pipes	
8' Trompette en Chamade	61 pipes	
PEDAL		
32' Bourdon* (digital)		
32' Violone* (digital)		
16' Wood Open* (digital)		
16' Principal	32 pipes	
16' Bourdon	32 pipes	
16' Violone	32 pipes	
16' Flute Conique (Sw)		
8' Octave	32 pipes	
8' Diapason (Gt)		
8' Bourdon (from Gt Harmonic Flute)		
8' Violone (Gt)		

4' Choral Bass	32 pipes
4' Cantus Flute (Gt)	
2 1/2' Mixture II (wired, 8' Diapason)	
32' Bombarde* (digital)	
32' Harmonics (wired cornet series)	
16' Posaune	32 pipes
16' Klein Trumpet (Ch/Pos)	
8' Posaune (ext)	12 pipes
8' Trumpet (Gt)	
4' Klein Trumpet (Ch/Pos)	
4' Krummhorn (Ch/Pos)	

ANTIPHONAL PEDAL	
16' Stille Gedeckt (digital)	
8' Stille Principal (digital)	
* gifts from the A. E. Schlueter family	

MIDI (available as preset stops, pistons on coupler rail)	
Playback/Record	
MIDI on Pedal	
MIDI on Great	
MIDI on Swell	
MIDI on Choir/Positiv	
MIDI on Fanfare	
COUPLER RAIL	
Great to Pedal 8	
Swell to Pedal 8	
Choir/Positiv to Pedal 8	
String to Pedal 8	
Antiphonal to Pedal 8	
Swell to Great 16	
Swell to Great 8	
Swell to Great 4	
String to Great 8	
Choir/Positiv to Great 16	
Choir/Positiv to Great 8	
Choir/Positiv to Great 4	

Antiphonal Off Great	
Fanfare to Great	
Choir/Positiv to Choir/Positiv 16	
Choir/Positiv Unison Off	
Choir/Positiv to Choir/Positiv 4	
Swell to Choir/Positiv 16	
Swell to Choir/Positiv 8	
Swell to Choir/Positiv 4	
String to Choir/Positiv 8	
Antiphonal to Choir/Positiv 8	
Fanfare to Choir/Positiv 8	
Swell to Swell 16	
Swell Unison Off	
Swell to Swell 4	
String Off Swell	
Antiphonal to Swell 8	
Fanfare to Swell 8	
Antiphonal to Fanfare 8	
64 ranks, 93 stops, 3,630 pipes	

Cover feature

Schlueter family to this church. This division includes a supportive chorus, a mutation for coloring the 8' and 4' registers, and a lyrical solo/ensemble Cromorne. Again, in consideration of the atmospherics of this worship space, we included a three-rank string register.

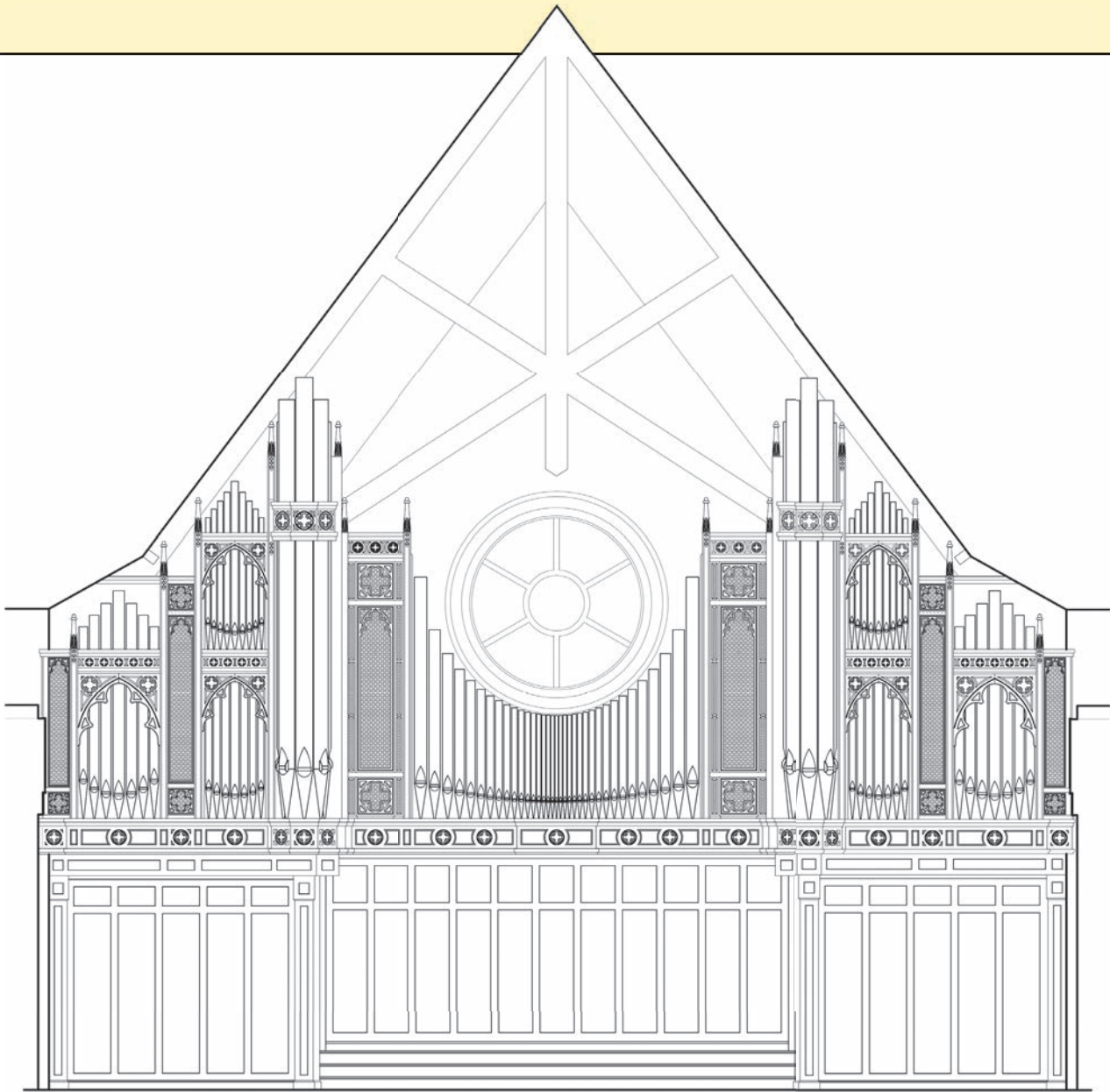
The Pedal division was designed with a number of independent registers that find their home in the façade. The organ façade is very large with over 151 pipes in its design. This gave us the space for independent resources from the Pedal, including the 16' Principal, 16' Violone, and 8' Octave. Behind the façade are additional Pedal resources including the 16'/8'/4' reed, 16'/8' Bourdon and 4' Choral Bass.

Sometimes building an organ can be an extreme challenge. I want to take this opportunity to convey a most sincere thank you to Our Lady of the Assumption Catholic Church. During the building of this organ there were a number of trials, including numerous supply chain issues and delays of materials that continued on from the covid pandemic period. While the organ was being built, our staff and members of the Schlueter family suffered a number of personal and health challenges that mercifully are behind us now, but led to delays in building this instrument. While we are certain that this was trying, the church was our champion and offered us support, prayers, and grace. They were the face of Christianity as one should hope for, and what as a church, they exemplified. Personally, I was buoyed and humbled by the witness they provided. They will remain in my prayers and my heart. We are privileged to have worked with this congregation and built an instrument that will fully support worship, outlive us, and continue for a generation yet unborn.

We would be remiss if we did not thank Father Jim Duffy, director of music and liturgy Jake Mappes, business manager Jim Schweizer, and also the new pastor, Father Daniel Ketter, JCL.

The organ was dedicated to worship on May 13, 2025, to a full congregation with a concert by Jake Mappes and Nick Johns-Cooper, director of music at Oglethorpe Presbyterian Church. The service featured a special blessing by Archbishop Hartmayer along with a recital of various organ works, including the world premiere of *Marian Fanfare*, a brand new composition written by Jake Mappes, commissioned for the new instrument. We were honored for the debut of this work written for the occasion and so beautifully performed.

As this project concludes, we feel grateful to have left our thumbprints on another instrument that will outlive us. We are fortunate to have such a talented staff and a number of additional significant projects on our books. Some of these projects include the reinstallation



CAD drawing of organ façade and casework

of the restored Möller instruments at the United States Air Force Academy chapels in Colorado Springs, Colorado; a new organ for the Catholic chapel at West Point Military Academy in West Point, New York; a 36-rank instrument for First Baptist Church in Valdosta, Georgia; an organ restoration for Saint Paul's by the Sea Episcopal Church in Jacksonville, Florida; major additions to Saint Peter's Anglican Cathedral in Tallahassee, Florida; continuing restoration of the "Mighty Mo" theatre organ at the Fox Theatre in Atlanta, Georgia; and new consoles for Holy Spirit Lutheran Church in Charleston, South Carolina, and Saint Peter's Catholic Church in New Iberia, Louisiana.

Let us know how we can help you! We can be reached by e-mail to Arthur Schlueter III at: art3@pipe-organ.com.

—Arthur E. Schlueter III
Artistic and Tonal Direction

Builder's website: pipe-organ.com
Church website: www.olachurch.org



Elements of casework being finished in our spray booth



Racks being built for wood pipes in our wood shop

Interstellar 10 Comes to the United States

By Roger Sayer

Life is an extraordinary journey of twists and turns, success and disappointment, joy, sadness, uncertainty, and surprise. When I was six years old, I would often find myself fascinated by the organ of the village church in Warsash, Hampshire, UK, as I sat beside my grandfather who was playing for weddings. I can still remember the musty smell of the church, but although it was only a one-manual organ, there was no doubt in my mind that this was something special.

My journey is not a normal one for an organist: no class education, no Oxbridge organ scholarship. I remember a discussion with my father where we considered a job as a postman or a milkman, as both would allow me to take choir practice in the evening and practice the organ all afternoon.

I belonged to a large choir of boys and men conducted by an enthusiastic amateur. There was enormous pride in achieving the Saint Nicholas Guild status, a Royal School of Church Music (RSCM) award presented to parish choirs on obtaining a high standard of singing, and it was through this that I met Martin How, who was then the southern commissioner for the RSCM. His influence on me was profound, and I knew nothing would be more important to me than becoming a cathedral organist. There are three other people who have had the greatest and most positive effect on me. There is Reginald Wassell, a kind man who allowed me to play the organ at Saint Anne's Church in Portsmouth Dockyard when others thought I was too young. The other two are Nicholas Danby for organ playing and Christopher Dearnley for accompaniment.

I did not follow the normal path expected of an aspiring organist in the 1980s. I was a student at the Royal College of Music, but spent much of this time learning repertoire and building a church choir in Woodford. I can remember putting leaflets through letterboxes and then a week later knocking on the doors. We ended up with a junior choir of thirty. These were exciting times, and we embarked on four international tours, including one to the United States. These were the days when we could visit the airplane cockpit and run tours without risk assessments!

I had the delight of being a housemaster and resident organist for residential RSCM courses for choristers, and during these years I had the privilege of getting to know Bob Prizeman of Libera fame. It was because of Bob that I had my first opportunity to experience a recording session for the theme tune for *BBC Songs of Praise*, which he composed

and recorded at New College, Oxford, in 1984. The tune is still used now, but alas no longer includes the organ. I got a taste of recordings with *BBC Songs of Praise* and was regularly their organist for broadcasts from shopping centers and quaysides.

While all this was going on, a German man a few years my senior found himself drawn to the workings and the sounds of the organ. His name was Hans Zimmer, and throughout his distinguished career as a film composer, writing such scores as *The Lion King*, *Pirates of the Caribbean*, and *Rain Man*, he had long wished to write for the organ.

In 2013 two serendipitous things happened. Hans Zimmer became involved in writing for the movie *Interstellar*, and I moved from Rochester to London to take up my position at the Temple Church.

The score began very differently from the norm. Usually the composer watches the images from the production and writes as a reaction to the visuals. In the case of *Interstellar*, the main melody was written before the film was made. The film director Christopher Nolan gave Zimmer a letter asking him to write something that would represent his feeling about losing his son. What Nolan did not say was that this was to be a science fiction film. If Zimmer had known, then he might well have written something generically space themed. Within twenty-four hours he had written the haunting melody that has become inseparable from the film.

This melody, together with much of the most important musical material, was given to the organ, which takes a leading role throughout. The organ "breathes and exhales," says Zimmer. It can convey drama, exhilaration, and beauty, all of which is necessary to the story. The organ part, a complex score made up of six separate parts, was originally to be played on the Salisbury Cathedral Hauptwerk sample, and with the film due for release in October 2014, Warner Brothers had the score signed off.

However, one afternoon the phone rang in my office at the Temple Church. It was Hans Zimmer's office. They were looking for someone to play the organ in a big Hollywood blockbuster. Zimmer had had a last-minute change of heart and now wanted to give his music a special "human" element. He wanted a real organ and organist. This was March 2014, and by May 2014 the score had to be recorded with a live orchestra, organ, and organist.

Recording the soundtrack was full of mystery. First, we had to sign a



Roger Sayer at the console of the organ at Saint Paul's Cathedral, London (photo credit: Graham Lacdao / Saint Paul's Cathedral)

confidentiality disclosure, because there was anxiety about other composers stealing the idea of having the organ as a solo instrument and therefore taking the credit. Secondly, we did not really know what this score was about. It was a sort of coded score with the title *Flora's Letter*. Again, this was to avoid people putting two and two together if the organ score got into the wrong hands.

The recording session was an intense six days. There is a lot of music, and six separate organ parts throughout the entirety of the score. Given that the organ part was originally written for the Salisbury Hauptwerk samples, the registration indications were not always possible. This could have been tricky, as Zimmer had lived with the sounds and the score for a long time. Happily,

the collaboration was very creative, and as we explored the possibilities of the Temple Church organ, he became more and more relaxed and enthusiastic. It was a brilliant joint effort and one that I will always remember.

When it came to recording the main theme (the one that was written before the film), there was no sign of Zimmer. Instead Christopher Nolan was there. I did not realize the significance of this music at the time, but Nolan was very determined to find the exact sound he wanted, and this took quite some time. The music is written for 8' and 4' flutes. There is an abundance of that sort of color and combination at the Temple Church.

The church was completely swamped by microphones and cables. They had

Arizona State University

Organ Studio

- Study over 600 years of organ repertoire and history with Kimberly Marshall
- Perform on the ASU Fritts organ (1992) and the Traeri Italian baroque organ (1742)
- Employment opportunities in Phoenix metropolitan area
- Create new works with composers
- BM, MM or DMA in organ performance

<https://musicdancetheatre.asu.edu/degree-programs/music/organ>

Herberger Institute for Design and the Arts

ASU School of Music, Dance and Theatre
Arizona State University

Copyright © Arizona Board of Regents. All rights reserved. 0925



Roger Sayer performs *Interstellar 10* at Saint Paul's Cathedral, London, May 2024 (photo credit: Graham Lacdao / Saint Paul's Cathedral)

microphones in every available space of the instrument and even recorded the blowers being turned on and off. This apparently is used in some of the scenes where the weather is particularly dramatic.

Perhaps the most challenging part of this was the speed at which I had to learn the score, as well as working within the parameters of a click track. I could not be a split second out, as the other players who were recording elsewhere would not be synchronized.

Finally, when I went to see the film I was actually surprised how “present” the organ was. At times, it was so loud that it overwhelmed the dialogue. This was noted in various journals around the world. I was amused that my loud organ playing was a source of global concern. Nolan came to my defense saying that it was intentional that the organ took over from the narrative.

Six months after the film was released, I was asked to play the organ part at the Royal Albert Hall with live film and orchestra at an event attended by members of the cast, and Professor Stephen Hawking and Professor Brian Cox, who had both done so much work on the astrophysics of the film. For me, the biggest challenge was condensing the six organ parts into a playable and authentic score. It was a great occasion, but not without its horrors. We were limited with rehearsal time, and the bar count broke down, leaving me rather vulnerable for some considerable time during the performance. However, it was a triumph and one of the greatest experiences of my career.

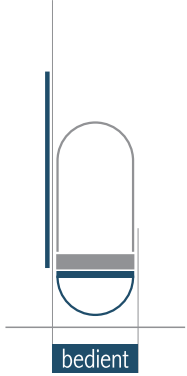
Since leaving my position at the Temple Church in 2023, it has been truly exciting to perform around the world. I wished to use the music and score of this film to connect with a new and

younger audience. To my delight, these concerts are sold out and have allowed me to engage with people and hear personal stories about how much this has profoundly affected and touched them. This year the statistics are very heartening: three continents, over 50,000 miles traveled, and more than twenty sold out performances.

The *Interstellar 10* event has been very successful across Europe, and in Canada and Australia, but given that its origins lie in the United States, I believe wholeheartedly that I should bring it to the American people to celebrate one of the greatest recent science fiction scores, distinguished by its use of the classical organ as a predominant musical feature. It was my privilege to have collaborated with Hans Zimmer, and now, ten years later, one of my greatest ambitions is to bring younger people to know the beauty and power of the pipe organ. In every

case, at my sell-out events, the majority of the audience is under the age of thirty, and over half have never attended an organ concert.

With five confirmed engagements in 2025, a United States tour of *Interstellar 10* is starting to gain traction. I will be visiting the Eastman School of Music in Rochester, New York, to perform at the first National Soundtrax Festival in October 2025, and in November 2025, I will bring *Interstellar 10* to Trinity Church, Copley Square, Boston, Massachusetts, in collaboration with the Science Museum; Grace Cathedral in San Francisco, California; and the First Congregational Church in Los Angeles, California, home to the largest church organ in the world. Looking ahead to 2026, I have accepted an invitation to play at Saint Luke's United Methodist Church, Houston, Texas, and look forward to adding more concerts to



bedient
pipe organ company

Quality Pipe Organ Building and Service

since 1969

bedient
pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



Foley-Baker Inc.
Quality Pipe Organ Services
Since 1968

800-621-2624
foleybaker.com



The audience during Sayer's performance of *Interstellar 10* (photo credit: Graham Lacdao / Saint Paul's Cathedral)

my schedule, as I take the iconic score across the country. We are working on an engagement at the Hollywood Bowl in Los Angeles, California, with Hanz Zimmer in attendance. I am deeply fortunate to have been in the right place at the right time and will hopefully continue my journey performing the *Interstellar* score and bring new and younger audiences to the organ. ■

Roger Sayer's *Interstellar 10* performances in the United States:

October 10, First United Methodist Church, Rochester, New Hampshire, 7:00 p.m.

October 17, Third Presbyterian Church, Rochester, New York, 1:30 p.m., part of the Soundtrax Festival in collaboration with the Eastman School of Music, University of Rochester

November 14, Grace Episcopal Cathedral, San Francisco, California, 7:30 p.m.

November 16, First Congregational Church, Los Angeles, California, 5:00 p.m.

November 21, Trinity Episcopal Church, Copley Square, Boston, Massachusetts, 7:00 p.m.

October 9, 2026, Saint Luke's United Methodist Church, Houston, Texas, 7:00 p.m.

Roger Sayer is at the forefront of British choral and organ music. A former organ student at Saint Paul's Cathedral, Roger was prize winner at the 1989 Saint Albans International Organ Competition and won all the organ prizes at the Royal College of Music. Since then, he has been in demand both as a recitalist and accompanist, and his playing takes him to many parts of the world, including Germany, the Netherlands, Denmark, Italy, Switzerland, and Australia.

Recent organ engagements include a live recital at the Temple Church, broadcast on the BBC, and the opening concert at the Summer Organ Festival at Westminster Abbey. His recordings include the complete Rheinberger sonatas and highlights of the six symphonies of Vierne, met with unanimous five-star reviews, as well as a soundtrack for a Sony video game and a collaboration with jazz saxophonist Mark Lockheart and composer John Ashton Thomas in the album, *Salvator Mundi*.

Roger Sayer is also an acclaimed choral director with some of the UK's finest choirs. After founding the Rochester Cathedral girls' choir, Roger was organist and director of music at Temple Church in 2013–2023 and created an impressive portfolio of broadcasts, concerts, and recordings. Under his direction, the choir's recordings and performances consistently received five-star reviews. During the pandemic, he commissioned two works specifically for the boys of the choir. One of these works, *Carmina*

Tempore Viri by Kenneth Hesketh, led to a live BBC Radio 3 concert with the choristers as they emerged after eighteen months rehearsing on Zoom. During his time at Temple Church, Roger also initiated a new mixed youth choir, offering choral singing opportunities to girls for the first time in the church choir's history.

Roger is now heavily involved in touring his *Interstellar* Event across the world and performing to the film with live orchestra. For more information: rogersayer.org.



A. E. Schlueter

PIPE ORGAN COMPANY

Over 50 Years

We are Proud to Be an
American Company
Building Custom Pipe Organs
and Maintaining Organs
in the USA and Beyond.
How Can We Help You?

www.pipe-organ.com
art3@pipe-organ.com
 800-836-2726

Passionate Energy: A Conversation with Amanda Mole

By Joyce Johnson Robinson

In late 2024 I was able to catch up with Amanda Mole, one of THE DIAPASON's 20 under 30 Class of 2016, when she came to the Chicago area to present a recital and lead a masterclass. It was a pleasure to learn the details of how Amanda's desire to become a musician developed, the challenges of competitions, and how to deal with pressure.

Following studies with Larry Schipull and Patricia Snyder, Amanda earned her degrees: Bachelor of Music in organ performance with honors at the Eastman School of Music, Rochester, New York, studying with William Porter; and Master of Music at the Yale Institute of Sacred Music, New Haven, Connecticut, studying with Martin Jean. In May 2025 she completed a Doctor of Musical Arts degree at Eastman, studying with David Higgs, with a minor in choral conducting. Her numerous competition wins include the Arthur Poister Organ Competition and John Rodland Memorial Organ Competition (2014), Miami International Organ Competition (2016), and Eighth International Musashino-Tokyo Organ Competition (2017). She has been featured on the radio show *Pipedreams* (nine times as of this writing), performed at the 2015 New Haven regional American Guild of Organists convention, the 2016 and 2018 Organ Historical Society conventions, and AGO National Organ Fest in 2020. In 2022 she performed at the AGO national convention in Seattle, premiering two works there. Her recordings include a CD released in 2019 on the Naxos label and a CD of music for trombone and organ with trombonist Lisa Albrecht and the Hohenfels Trombone Quartet in 2020. Amanda Mole is represented in North America by Karen McFarlane Artists, Inc. (concertorganists.com).

What is your current work situation?

I am the visiting lecturer of organ and university organist at Cornell University, filling in for Annette Richards while she is on sabbatical this year. The rest of my income comes from playing concerts in the United States and Europe. I'm doing quite a bit of substituting both as an organist and as a singer in Rochester—sometimes even as a harpsichordist, interestingly! There's a lot going on in Rochester as far as music goes, so plenty of chances to gig and things like that, but my main work is giving recitals.

Tell us a bit about your family background.

I am an only child. My parents, who retired, were professors of biochemistry at the University of Massachusetts Medical Center at Worcester. They taught medical students, but mainly

they did research. I found out recently that they worked with proteins, and my mom worked specifically with the protein portion of the amyloid plaque that is laid down when Alzheimer's disease occurs in the brain. My dad contributed significantly to cardiovascular science. They had me after they established their careers. I was a somewhat high-energy kid for two older parents; and I think I was a bit of a handful!

How did you get started in music?

My mom sings, and she played in a bell choir, but it was mostly a hobby to everything else she did. Growing up, I went to church all the time with her. I grew up American Baptist, and so I heard the organ and the choir, and she would take me with her to choir rehearsal. I was always full of energy and would run around. When I was five, I had expressed interest in taking lessons in something—piano, ballet, gymnastics. I really liked hobbies such as music and dance, but I wasn't much interested in sports.

My parents gave me a choice between piano or dance, but I had to choose one and stick with it. I chose piano. I'd like to disclose that I had the same focus issues that every five-year-old has; it was hard to get me to practice. I teach a lot now, and one of the challenges for parents is that they don't expect it's going to be a tricky journey in getting their child to practice. The first few years, that's all you're doing. My mom had this little egg timer. I had to practice for five minutes, and then it would go off and I could do something else. I had to do this three times a day, practice at least fifteen minutes a day. There were times when I loved it, and the time flew by; and there were times when I hated it, and I wanted to be outside and playing with my friends. But because my mom was so insistent and consistent with me, I kept practicing. I learned that skill, so that when I was finally interested in something—not playing "Hot Cross Buns" anymore, but actually playing a song that I liked—it was so easy to sit and practice; I would work on it, and getting that sense of accomplishment felt really good. Of course, with kids you have to sit with them and teach them that they can have this sense of accomplishment and that they are capable. Maybe that's the biggest hurdle to overcome.

By middle school it became clear that I had a knack for music and I was getting into Beethoven sonatas and such. In high school I was a year younger than everyone in my grade, which was not fun, because it made me not cool. All my friends could have a job, drive, and go to R-rated movies—and I had a year to go. So I watched all my friends get their first jobs, at age



With a group of mentors after my concert in Deerfield, Massachusetts, October 2023: Patricia Snyder, Larry Grossman, Jean Turner, Larry Schipull, Amanda Mole



With John Holt after a concert in Central New York. John is a wonderful friend who has always been supportive of me and of young artists in general.



After my concert at Glenview Community Church outside of Chicago, October 2024

sixteen in Massachusetts when you could work, and they were all excited that they were going to make money. It was only a couple of months before I watched them get extremely deflated, because high school kids get the lowest paid and least desirable jobs. They would be in customer service, a lot of them, and they'd be treated badly by people.

I didn't want to do that. My mom suggested I take organ lessons, and I said yes. That way I could sub and make—I remember the magic number was \$150, subbing at one service at my church, while my friends were making minimum wage; they would struggle to make \$150.

I remember starting to study with a woman, Arlette Grubbs, who unfortunately passed away only a couple years after I started taking lessons with her. My first hymn was SCHÖNSTER HERR JESU,

and I remember struggling through that; it was so hard not to play the pedal in the left hand. I remember my mom saying, "You must practice your fifteen minutes a day." Organ was harder, and I was older, so it was an hour a day. But I had that instilled in me already, so I would go to the church, practice an hour a day, and then I would go the next day, and it would sound a little less bad, and eventually it started sounding better.

My senior year I was a bit more serious; I started taking lessons with an amazing teacher, Trisha Snyder, at Pakachoag Church in Auburn, Massachusetts, on a gorgeous Dobson organ. I had gotten very excited about playing a piece for piano on just the pedals—it was "Solfeggietto" by C. P. E. Bach—and I remember working to transcribe it from memory. I did finally

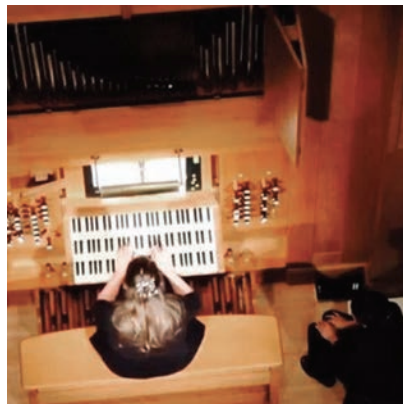
succeed at it, but it was tricky. I thought it sounded so cool. And Trisha started assigning me bigger repertoire—a couple of the Bach *Little Preludes and Fugues*, and then the Bach *G-minor Fantasy and Fugue*, Vierne *Carillon de Westminster*—and the Guilman *First Sonata* “Final.” I launched into those pretty quickly, and I ate it up.

You were still in high school at this point.

Yes, in my senior year I remember applying to colleges, for going into the medical field, and saying to my parents, “I truly want to major in the organ.” My scientist parents were surprised. They really supported me from the get-go, because they saw that I wanted to do this so badly, even though they knew money is always going to be a struggle in the arts. However, there are options—there are churches, teaching positions, concerts, there are things that organists can do to make a living. It was quite clear how much I loved it; I couldn’t ignore that.

Quite honestly, I was much better at medicine, and it came naturally to me. I’m very good at memorizing and eating large amounts of information in list form. I’m good at numbers. But organ wasn’t so easy. It was just something that I loved. Being able to express myself up there in front of everyone, to bear your soul to people and be vulnerable, to have practiced and still something goes wrong in a performance, that was very difficult.

I went to study for a couple of years with Larry Schipull, who’s a great teacher, at Mount Holyoke, in western Massachusetts. Larry gave me lots of diverse opportunities, and the organs were absolutely fantastic. It was very



Playing the final round of the 2017 Musashino-Tokyo International Organ Competition

valuable, being able to learn so much from him, but there weren’t many organ students for me to get to know as colleagues and friends.

I decided to apply to a conservatory as a transfer student, so I could also have colleagues and form friendships with organists my age. I wanted to know what my colleagues were up to; I wanted to learn from them, too; and I wanted to connect with peers who shared my interests.

I transferred to Eastman. At Mount Holyoke, I got really serious—practicing eight to ten hours a day. When I got to Eastman, it easily upped to every possible moment that I could get. You can’t practice as much as you want, and I would say during my undergraduate studies, I aimed for six to eight hours a day of practice. Some days I was lucky enough to get eight or ten hours a day. I wouldn’t say it was the most focused practice, however! To be able to practice that much was also a luxury that I now



After my concert at National City Christian Church, Washington, D.C., June 2019

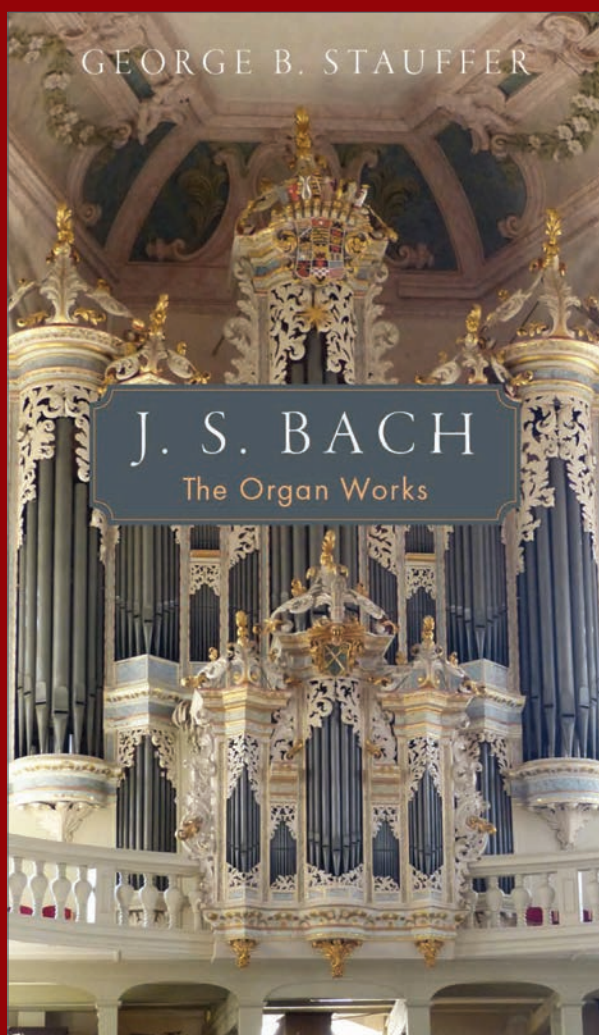
cannot afford. I need to be smart with my practice; I have to be focused, intentional, and succinct. After three hours of very good practice, I feel exhausted and revitalized when I practice efficiently. In other words, I get more done in a shorter amount of time. I do admire the tenacity of my younger self, however!

Your career trajectory was launched through competitions, beginning with the Arthur Poister Organ Competition in 2014. With your level of skill and experience, what was the hardest part for you in participating in these competitions?

The hardest part for me was getting in the right headspace for them, because the competition is fierce. There’s a feeling of everything riding on this. Never have I heard a higher level of playing,



With the trombone quartet that I regularly play with, and with whom I recorded a CD. We are all dressed for Oktoberfest, and I’m holding cowbells! This is shortly after we played a concert for trombones and organ, October 2022.



Now available at 30% off!

J. S. BACH

The Organ Works

by George B. Stauffer

A chronological survey of the entire repertoire
in its musical and historical context

“A must-read for anyone interested in Bach’s music for the organ.”
—Kimberly Marshall, ASU

“Indispensable for performers, listeners, and music historians.”
—Markus Rathey, Yale University

“A true tour de force . . . magisterial and panoramic.”
—James A. Brokaw II, *BACH Journal*

With 137 music examples, 31 plates, 10 tables, and 6 figures.



Hardcover: 628 pages
\$55 (with discount: \$38.50)
£35.99 (with discount: £25.19)

Order online at global.oup.com/academic
with promotion code **AAFLYG6** to get **30% discount**



Playing at the 2023 American Guild of Organists regions I and II convention at Hitchcock Presbyterian Church, Scarsdale, New York

as consistently, as I did in competitions, and pressure was put on from all sides. So you are forced to play at your absolute best level, which is a great thing to experience—once you do that enough times, you can do everything. A lot of concert organists have between four and six hours of music that's always in our fingers at a high level, and that is very difficult to do, but even more difficult is learning an hour and a half to three hours of brand-new music and then playing it at that level, which is what competitions are. A lot of them have a prescribed repertoire list, and very often it's pieces that aren't as familiar but are wonderful, or that you don't play. If you're lucky enough you get to play some pieces you know, or you get some free choice in the competition, but you must bring it to that highest level in a short amount of time.

Another challenge is having so little time on the competition organ. This is just the nature of competitions. You all play the same organ, and there are sixteen of you, sometimes twenty, and how are they going to fit everybody in? One hour a day, one and a half hours, two hours tops over two days. And then, of course, breaks for the registrants so they can eat and do things that normal humans need to do.

I'll never forget a couple of international competitions. We were all playing on the same instrument, and we all had an hour and a half of time allotted. I can't remember exactly, but I believe at least one of them allotted an hour to set up your whole thirty-five-minute round, and then warm-up time the day of. That's really tough.

I remember getting to an organ for the first time once, and all the expression pedals were backwards—open was in (down) and closed was out (up). And I was playing Liszt's *Orpheus*. So I had to write in all my dynamics backwards, because I couldn't remember in the short amount of time we had. I was also playing the bulk of *L'Ascension* in that round, and "Alleluia sermons" is difficult to register in a short amount of time, but when you have Liszt *Orpheus* on—to register those two, and get used to playing "Transports de joie" in an hour, I didn't get to play through any of my repertoire. My first time playing through the repertoire was in the round.

These circumstances put extra pressure on the performer, but you learn to be very resourceful with your time, and the best way to practice for this, if you know it's coming up, is going around from organ to organ and registering all these pieces again and again on different instruments. Certainly I play at venues where practice time is tight, or where practice time has to be in the night, or in the early hours of the morning, because venues are booked up, especially concert halls. I've never encountered another

situation where I've had so little time as I did in competitions, so playing concerts kind of feels like a luxury in that way.

When I went to Tokyo, I would say I felt very prepared. When I wasn't practicing, I took the opportunity to go to the owl cafes, and to see Harajuku and all the anime characters dressed up; I went to the Meiji shrine and saw weddings there; I went to Shibuya and tried different foods. I just enjoyed Japan for what it was. I was able to call a friend who had gone through the circuit before, who had also won Tokyo, and talked to him, because I was getting very nervous about it. And he said, "You've got this. You know the repertoire. Don't worry about it." I think that was one of my biggest hurdles; others might say the organ, or the repertoire, or the limited practice time, but I could deal with all those things as long as I wasn't super self-doubting. It is amazing how that reflects in your playing. You can come as prepared as possible, and something can still go wrong if you're nervous enough.

When you played a recital here recently, you had a little incident with your shoe coming off, and I thought, "Now there's somebody who knows how to handle what comes along." It didn't get in your way at all. Has anything like that ever happened before?

Things like that have happened before. I've tripped going on stage. I had never tripped on stage before. My teacher was attending a concert that I was playing, and right beforehand he said, "Now don't trip" as a joke. What did I do, but I tripped, and I broke my heel! I was playing the Duruflé *Prelude and Fugue on the Name of Alain*. Many of the other things I could play with all toes—the Liszt *B-A-C-H*, and I think Bach *D Major*, but I was pretty nervous, having never played with a broken heel before! It went fine, but I've had a few little incidents like that come up, and you never know. But I love what I do, I love playing concerts more than anything in the world, and I'm just having fun up there, so when something like that happens, it's kind of funny, and I just go with the flow.

Another thing happened when I was in Indianapolis. There were chimes that were sounding exactly on E as I started the Rheinberger "Passacaglia" in E minor from *Sonata VIII*, and they were striking on every downbeat. I was making a video recording of this concert, and I wasn't facing the audience—thankfully. But I lost it at one point, and in the video I could not stop laughing, because it was just perfectly timed, and I didn't know that that was going to happen beforehand. It was just so funny how these things happen in concerts. So I think you must take it as it comes; I am a performer—that's



In high school with bleached hair and wearing A&F. I believe this was my high school graduation in 2004.



My favorite crochet project, Baby Yoda, which I crocheted before plushies became available



My Sarawak cake that I baked (recipe from the Great British Baking Off)



After completing my first half marathon in April 2024

what I do, that's what my personality is. I feel like I truly fit in this profession in that way; I like connecting with people through music. It's good to roll with the punches—because you need to do that when you pursue music professionally. You can write a paper or a lab report, you can improve it and improve it, and after a while you submit it, and it's the best it can be in that moment. You walk into a performance and can be as prepared as possible, and something still happens. So you should be open to that and be willing to roll with the curveballs.

What do you do to cultivate your creativity and imagination?

I like that question a lot. My mom was an artist before she was a biochemist. She painted. She had me take all these art classes. When I was a little kid, I learned origami, watercolor, worked with *papier-mâché* and tissue paper, and went to painting classes and such. I got some of that creativity from her, and my fierce independence, too, from both my parents. One of the things that has forced me to be creative is the discomfort of knowing things won't always go to plan in a performing career—this is very different from science, where I felt that I could put everything in its little slot—and I knew how exactly to get a perfect score on an assignment. It's not that way with music. You have to let that go—which fosters creativity, because you start thinking outside the box more and problem solving more, analyzing more critically. Being thrown into performance was one of the things that helped me swim instead of sink. It really helped that I was given a lot of opportunities to just be a normal kid. I went to public school, where I learned the social skills that I needed to learn, and that didn't come so easily to me as an only child. I learned how to be creative there—in talking to people, relating to people, conversations, which seems so basic but is so hard when it's just you growing up. I was also encouraged to have hobbies.

For a while I did nothing but the organ, and somebody suggested to me, when I was deep in competition mode, "Why don't you think about a hobby?" I said I didn't have time for hobbies, I was practicing all the time and couldn't afford the luxury.

This person said that it's very important that if things don't go as planned in a competition or a recital or any performance, that you not feel like it completely breaks you as a human. Once I started having other things in my life that identified me, I found that I had much more perseverance for performance. I was able to pick up from what I saw as a professional failure and move directly through it and on to the next performance. That is what I attribute my success to, not the competitions that I've won, but the ones that I've lost. Because persisting after you feel so defeated, after something maybe even feels so unfair, keeping going through that and giving it your all is one of the hardest things I've ever done. In the meantime, developing hobbies and other things that identify you uses a different part of your brain. It helps that part of your brain that you need for performing at a high level. Take a break. Take a little vacation so you come back to things and you're much more fresh. At first it just started out with revisiting a TV show that I was into in my childhood; then I started crocheting, baking a little bit, and eventually I got into running. Running now has been a way that I've been able to make friends outside of music and also show them, "Hey, I do this kind of esoteric thing, and this is very cool. Why don't you come to a concert sometime?" And they do.

Having all those other things that define me, I think, makes it easier to have confidence in yourself when you get up on stage—and confidence is key. When you get up there playing and believing in what you play, that is so important in order to communicate with your audience. That's something I've learned here in my doctorate; I would even say that's the main lesson I've learned. I think keeping a well-rounded life while still being very serious about what I do and keeping focused is key to my creativity and key to successful performances. Things like crocheting and running and baking, too, they also involve a certain amount of problem solving and being creative—you miss a stitch or you take a wrong turn on a run, and you're trying to run a certain distance; or you use salt instead of sugar in a recipe—you must figure out how to get around those things.

The more you exercise that problem-solving muscle, I think the better you

are in real time, when you must simply do it. Therefore, when something goes wrong in a performance, thinking of how to solve this problem the most smoothly and the most efficiently is someplace my brain goes. It goes beyond just instinct or panic. Actually, I get really cerebral up there, and strategic. So I think that's a real key to being able to be creative and successful.

What is the best piece of advice you've ever gotten?

That one's hard. I've had great teachers and mentors—all of them have had such good advice.

One of the most life-changing pieces of advice I received was during my doctorate with David Higgs. He said, "Believe in yourself, and others will believe in you. Whatever you have to say, say it with confidence." This is something that didn't come naturally to me, and it hadn't been a lesson I had learned before that point in time. It was quite uncomfortable at first, to assert myself in this way. With practice, however, anything is possible. This piece of advice has played a huge role in my character development.

Some things are small—I remember David saying, "Make sure you look before you hit a piston, because it's the looking that is the hard part, not hitting the piston." I had this realization of "Wow, that's it!" And I practiced in a completely different way from then on. It's a small thing, but it stuck with me.

A good piece of advice is one that Bill Porter said to me and many others, "Just work as hard as you possibly can, and try not to worry." If I had to be very succinct, in having a life motto, I would say that would be it—working as hard as you possibly can, and not wasting your energy on worrying. Over the years, many people have told me, "Believe in yourself," since for me that was the big struggle, and that is very good advice, because if you believe in yourself, it can get you really far. If you believe in yourself, other people do, too.

What inspires you?

What inspires me is there are so many people in this field that I know who are not only great performers but they're great people. I personally have so much respect for people who are so talented and also extremely nice, caring, empathetic, passionate people. I see that a lot; I remember going to play at the Seattle AGO convention in Benaroya Hall, and I was opening with Dupré *Prelude and Fugue in B Major*. I was scared out of my mind, because I was opening the final concert and playing a piece that everybody knew, and that probably a lot of people in that audience played. I was physically jumping up and down behind the door, I remember, to try to burn off some of that nervous energy, to try and dilute it a bit, and I played it.

I remember getting up and people just erupting in cheering and applause, and feeling so much warmth and support in that room. I had no reason to be nervous. This community is a very supportive one—the moment I got up and I actually heard that good energy in the room, I felt supported. People were excited to be there, because they wanted to hear me play and to hear these pieces and this organ, and not for any other reason. I didn't feel the audience wanted me to mess up. I didn't feel like anybody was there to hear me fail. I felt like everyone was there to hear me succeed. That was very inspiring.

On the other hand, it's wonderfully rewarding to see my colleagues have so much success and not be corrupted by it. It can be so easy to let it get to your

head. To stay humble and to be kind to others is something I hold in the highest regard—I think even more than a great performance. I can think of so many people in this profession—too many people to name—who are like that, and who hold on to their integrity, stay humble, and also work hard and are incredible musicians. I find them inspiring.

What are some of your favorite pieces?

One of the pieces that got me into playing the organ and that I heard for the first time, I believe, was at All Saints in Worcester, or it might have been Wesley Methodist, and it was Thomas Trotter—he played the Reubke sonata. I really heard something in that performance. I was this kid, sixteen at the time, with bleached blond hair, interested in Abercrombie & Fitch, talking on the phone with my friends for seven hours a day, and listening to rap albums—and to come in and hear a twenty-five minute piece on the organ and then get hooked, you know it's got to be good, right? The performance was astounding. He also played "Flight of the Bumblebee" on the pedals, which was impressive, but what stuck with me was Reubke. That has always been one of my favorite pieces.

There's plenty of repertoire I love, from every country and time period, but the eras that speak to me the most are German Romantic and German Baroque. I love Sweelinck, Buxtehude, and Bruhns. I do play French, English, and American music, all good things, on all kinds of organs, and there's a special place in my heart for piston pushing and playing Skinner organs, because it was one of the first things I learned how to do. I love German Romantic music. The Ritter sonatas are fantastic; I love Liszt, Mendelssohn, Rheinberger, and Reger. As far as specific pieces, Reubke; Sweelinck has a *Ricercar* that is really something else. It's like the *Chromatic Fantasy* but it's harder and more unconventional in its subject. And, of course, Bach—*Allein Gott*, BWV 664, is one of my favorite pieces; I'll never get sick of it. Those are among some of my absolute favorite pieces.

Right now you are the consummate performer. What do you aspire to for the future?

What I love doing is playing concerts. I also love teaching; I've been teaching well over half my life. My parents are both retired—as research scientists and professors at a medical school, a lot of what they did was teaching. When I had questions, I would see how they would teach, and I would pick up these little pedagogical nuggets from them. I think the first time I taught piano students professionally, I was fifteen. I was paid to tutor all through high school, from kids in my class and younger to adults who were in community college programs. Usually wherever I go, I end up with some sort of studio, whether it's private or through the universities I've attended (Eastman or Yale). So that's another big passion of mine. However, teaching positions are pretty few and far between, so I try to keep an open mind about that.

I also love choral music. I have done extensive study in choral conducting and spent a lot of time in choirs. I'm part of a choir now. I spend time singing and helping friends when they need a section leader. Choral music is a big passion of mine, and when I'm letting loose, I would say that my exercise playlist—my running playlist—is a big mess of 1990s and 2000s rap, and also Bach cantatas.

I also love early twentieth-century English repertoire—like a good Parry

anthem; I get excited about those things. But the life of a choral conductor wouldn't be for me—being in rehearsal for hours a day, and being "on" and inspiring, and at the center of attention all day long, and then also on my email all night. I like practice time, to be able to spend time with my instrument and perfect whatever passage I'm working on. I like the physical feeling of having all that practice time. So that's a big passion where I could see myself in a church as well.

It's tricky to balance this life as a musician, right? If you're working for a church, it's harder to travel to play concerts on the weekends, and if you're at an academic position, it's easier, and of course the summers, you have a little bit more time in both positions to do other things and make other plans—plan ahead in your jobs, and things like that.

I love teaching, and I love church music. I love working with choirs and with students—I feel I have many opportunities to be happy and to contribute positively to the world. I can see myself in a variety of places—it depends what opens up and what's available where I want to live, and what I want to do. We'll just see the opportunities as they come.

Thank you, Amanda!

Amanda Mole's website:
amandamole.com.

Joyce Johnson Robinson is a past editor of *THE DIAPASON*.

For more information on *THE DIAPASON*'s 20 Under 30 honorific, visit thediapason.com and click on "20 Under 30."



Season of Celebration
E.M. Skinner Organ Company (1931)
Muller Pipe Organ Company (2024)

Sunday, Oct. 19, 2025 | 3:00 pm
 Simon Johnson, organist
 Westminster Cathedral, London

Sunday, Nov. 23, 2025 | 3:00 pm
 Music for Choir and Organ
 Michael Gartz, organist
 Paul Monachino, conductor

Friday, April 17, 2026 | 7:30 pm
 Symphonie Concertante - Jongen
 Toledo Symphony Orchestra
 Todd Wilson, organist
 Tickets required: artstoledo.org

 OUR LADY, QUEEN OF THE MOST HOLY
ROSARY CATHEDRAL

 **Diocese**
 of Toledo

Presented by the Cathedral Concert Series
www.rosarycathedral.org

► page 11

"Berceuse." The melody is somewhat alluring. "March" in C major is a trumpet tune, though differing from many of the genre in maintaining the stateliness and somber mood of the preceding airs.

The last of Chris Hoh's compositions on this recording is a one-off piece published by Lorenz, *Voluntary on "Truro,"* the well-known eighteenth-century hymntune composed by Charles Burney and sung to seemingly countless texts, of which Isaac Watts's "From All That Dwell Below the Skies" seems to be the most common, being found in more than 1,000 hymnals according to Hymnary.org. Chris Hoh's setting is bright and festive and would make an excellent voluntary for general use at the end of a service.

Jonathan Dimmock's performance on this compact disc has convinced me of the usefulness of Chris Hoh's fine organ compositions in liturgical settings as well as of the excellence of the Taylor & Boody organ. I am happy, therefore, to commend this album to the readers of THE DIAPASON. So far as the organ is concerned, however, I am left wishing for more. I should like to hear more performances of Baroque, Romantic, and further recent composers on this masterpiece of organbuilding!



Organ Music in New England: Cultivating a Living Tradition

Organ Music in New England: Cultivating a Living Tradition. Justin J. Murphy-Mancini plays the organ of First Religious Society, Unitarian Universalist, Newburyport, Massachusetts. Acis, APL03781, CD \$15.00; MP3 \$9.00; AAC \$9.00;

ALAC \$15.00; FLAC \$15.00. Available from acisproductions.com. Also streaming on Apple High Res Lossless, Spotify, and TIDAL Max.

Washington's March, traditional, arranged by Edward Little White; *A Fuge or Voluntary*, William Selby; *Voluntary No. 1 "Duetto,"* William Wood; *Soft Organ Voluntary*, Christian Heinrich Rinck, arranged by Manuel Emilio; *Variations on "Adeste Fideles,"* Rayner Taylor; *Double Fugue on "God Save the Queen,"* John Knowles Paine; *Three-voiced Canon in the Fifth*, George William Chadwick; *Variations on "The Last Rose of Summer,"* Dudley Buck; *Schmücke dich, o liebe Seele*, Henry Morton Dunham; *Prelude for a Festive Occasion* (in the style of Mozart), Edith Lang; *Suite in E Major—"Prelude,"* "Scherzo," "Cantilène," "Recessional," Everett Titcomb; *In the Isles of the Sea*, Daniel Pinkham; *I'll sing on*, Justin J. Murphy-Mancini; *Partita on "Detroit,"* David Hurd.

Organ Music in New England is dedicated to the memory of Barbara Owen (1933–2024), American organist, organ historian, editor, musicologist, organbuilder, and lecturer. A committed member of the Unitarian Universalist Church, she was for thirty-nine years director of church music at the First Religious Society of Newburyport, Massachusetts, where this recording was made. Joseph Alley (1804–1880) of Newburyport built this instrument in 1834, and it was subsequently rebuilt by George Hutchings (1889), Andover Organ Company (1957), and A. David Moore (2012). In its present state the organ has two manuals with twenty-seven ranks, many of which survive from its original Joseph Alley incarnation. This is not actually the first organ that the First Religious Society of Newburyport has owned—Josiah Leavett of Boston built an earlier one in 1794. When the Joseph Alley organ replaced it in 1834, First Universalist Church of Bangor, Maine, bought the Leavett organ, but it was unfortunately lost in a storm at sea on the way there. I have fond memories of hearing the present organ at Eileen Hunt's recital during the 1987 Organ Historical Society Convention. A nice touch is that the Acis compact disc has on it a picture of the face of the tavern

clock that has graced front of the organ gallery for more than 150 years.

Justin J. Murphy-Mancini was born in Connecticut in 1989, but grew up in Wilbraham, Massachusetts. After leaving school he obtained a Bachelor of Arts degree in philosophy at Oberlin College in 2013, and a Bachelor of Music degree in composition and organ performance and a Master of Music degree in historical performance at Oberlin Conservatory of Music, both in 2014. He subsequently obtained a Ph.D. degree in composition at the University of California, San Diego, in 2019. Since the fall of 2024, he has occupied the Paul Fritts Endowed Chair in Organ Studies and Performance at Pacific Lutheran University, Tacoma, Washington. Although a Catholic by birth, most of Murphy-Mancini's experience as an organist has been in Unitarian Universalist churches, including as stint at First UU San Diego while he was working on his doctorate. In 2019 he returned east as director of church music at the First Religious Society of Newburyport, Massachusetts, which he combined with a faculty post at the School of Music at the University of Southern Maine in Gorham, Maine, until his appointment to the faculty of PLU in 2024.

The first work on the compact disc is *Washington's March*, which comes from a collection with the unlikely title, *Organ without a master: containing the elements of music, and complete instructions for the melodeon, seraphine, or reed organ; to which is added a choice collection of fifty pieces of popular music, consisting of songs, marches, waltzes, polkas, dances, &c.,* by Edward Little White (1809–1851), and which also includes such delights as Jenny Lind's *Favorite Polka* and *The Wrecker's Daughter*. *Washington's March* is sprightly piece in which we hear contrasting loud and soft voices of the organ.

The second track is a performance of *A Fuge or Voluntary* by William Selby (1738–1798), an English-born musician who was successively organist of Trinity Episcopal Church, Newport, Rhode Island, and the King's Chapel in Boston. This composition is one of several on this album that Barbara Owen published in her four-volume anthology, *A Century of American Organ Music (1776–1876)*, which is the source of most of the early American music that I have ever played. Selby's piece is found in volume one. This animated fugue comes across well on the clear principal chorus of the Newburyport organ; we hear the full organ at the end. The next composition is by a composer I had not previously heard of, William Wood (born 1788), who was organist of the First Religious Society of Newburyport from 1811 to 1815, during the time when they were using the Leavett organ. His *Voluntary No. 1 "Duetto"* survives in a manuscript entitled *Voluntaries, Sacred Music and Organ Book of the Church in Pleasant St, Newburyport*. It is written in the style of the Mannheim School and features dance-like rhythms, but I am a loss to understand why it is titled "Duetto."

Following this we hear *Soft Organ Voluntary*, by Christian Heinrich Rinck (1770–1846), adapted by Manuel Emilio (1812–1871), a Spanish immigrant who settled in Salem, Massachusetts. This composition is found in the second volume of Barbara Owen's *A Century of American Organ Music (1776–1876)*. Here we discover some of the Romantic potential of the Alley organ. We return to the first volume for Rayner Taylor's *Variations on "Adeste Fideles,"* one of the best known early American compositions

for organ. Taylor (1747–1825), another English-born musician, was successively organist of Saint Anne's Episcopal Church in Annapolis, Maryland, and Saint Peter's Episcopal Church in Philadelphia, where he presided over a three-manual organ of twenty-seven stops built by Philip Feyring in 1764. Concurrently with this, he seems also to have been the organist of Saint Joseph's Catholic Church in Philadelphia, which may have had an organ by Johann Gottlob Clemm. *Variations on "Adeste Fideles"* allows Justin Murphy-Mancini to explore the many varied colors of the First Religious Society's organ.

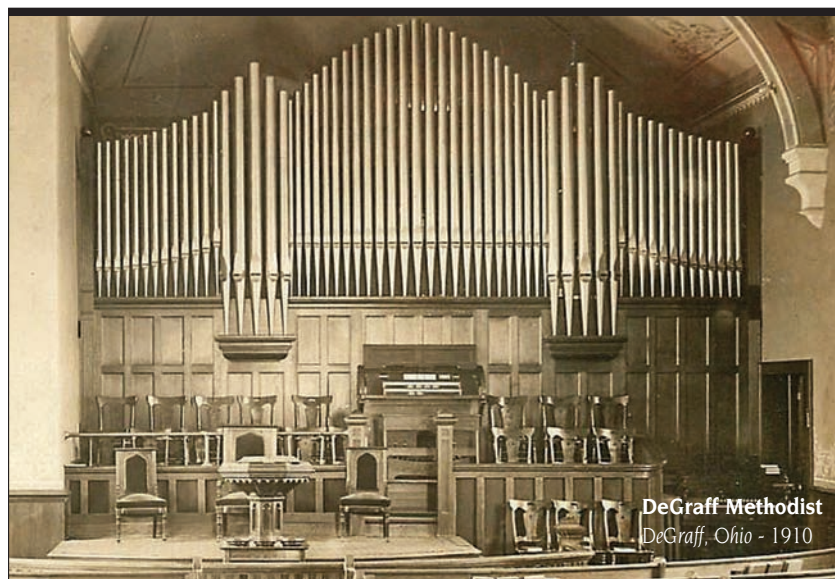
John Knowles Paine (1839–1906), the first professor of music at Harvard University, wrote his *Double Fugue on "God Save the Queen" for the Full Organ*, opus 2, number 4, while a student in Germany. Murray Forbes Somerville published a scholarly modern edition of this composition in 1994. It is a fine piece of contrapuntal writing, demonstrating the strong influence that Johann Sebastian Bach exerted upon Paine—indeed, it could almost have been written by Bach himself—and includes a virtuosic pedal part. It culminates in a repetition of the theme on full organ, which makes an impressive sound.

George Whitefield Chadwick (1853–1931), director of the New England Conservatory of Music, published his *Ten Canonic Studies for Organ* in 1885. "Three-voiced Canon in the Fifth" is the ninth of the collection. Masters Music issued a scholarly modern edition in 2000. Chadwick intended these canonic studies as pedagogic works for his students, but they are nevertheless fresh and interesting.

Dudley Buck (1839–1909) was perhaps the best-known American recitalist of the nineteenth century, as well as being a respected composer, well respected for his *Variations on The Star-Spangled Banner*, opus 23. He published a similar set of variations, *"The Last Rose of Summer," Varied for the Organ*, opus 59, in 1887. These variations were based on the traditional Irish melody *Aisling an Óigfhear*, later set to a poem by the Irish poet Thomas Moore (1779–1852), "The Last Rose of Summer." This is the longest piece on the compact disc. Once again Murphy-Mancini makes good use of the varied resources of the organ, and I thought that the Swell Oboe sounded particularly effective as a solo stop in one of the variations. After some fireworks in the middle, the work draws to a very peaceful close.

The American organist Henry Morton Dunham (1853–1929) spent much of his time as an editor, producing editions of works by César Franck, Théodore Dubois, Théodore Salomé, Eugène Gigout, and Léon Boëllmann, among others. His own compositions for organ included two organ symphonies (opus 10 and opus 16) and *Fantasy and Fugue in D Minor*, opus 19, as well as several pedagogical works. Among his lesser-known works is the piece found on this album, "Chorale Prelude on 'Schmücke dich, o liebe Seele,'" the first of his *Three Chorales*, opus 20, which he published in 1903. It features the chorale melody in the tenor with very Bach-like accompaniments. The melody repeats in several variant forms, and the piece might almost be considered a chorale partita.

Edith Lang (1885–1969) was both a theatre and a church organist who was very fond of theatrical effects in her compositions, regardless of what audience they were intended for. At college, Barbara Owen would sometimes



ARTISTRY – RELIABILITY – ADAPTABILITY

For over 150 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com



Find us on

Reviews

chauffeur her to the church where she was organist. Her best-known composition is probably *Meditation (Prélude Religieux)*. She published her *Festive Suite* in 1940, and we hear the first movement of this, "Prelude for a Festive Occasion (in the style of Mozart)." It includes a fugato section using the theme from Mozart's "Jupiter" Symphony. The upbeat character of the piece is normal for Edith Lang, but its highly contrapuntal nature is perhaps a little unusual. David Moore's Pedal 16' Trombone is used with great effect at the end.

Ruth Titcomb (1874–1934) was organist of First Religious Society of Newburyport from 1919 to 1924. Her younger brother, Everett Titcomb (1884–1968), was for many years the organist of the Episcopal Church of Saint John the Evangelist, Bowdoin Street, Boston, the American headquarters of the Society of Saint John the Evangelist, a monastic foundation based in Oxford, England, and popularly known as the "Cowley Dads." His four-movement *Suite in E Major* for organ dates from 1955. "Prelude" is a quasi-improvisation that would make a good piece to start off any service. "Scherzo" has more of a playful character and a somewhat syncopated rhythm. "Cantilène" is a beautiful, introspective piece that might well be used during communion. The Gregorian chant *Ave maris stella* is prominent in the last movement, "Recessional," a majestic march for an outward procession at the end of the service.

"Islands" in the context of the compositions of Daniel Pinkham (1923–2006) would normally mean Martha's Vineyard and Nantucket, but that is not the case in the present instance, where "islands" refers to the Hawaiian Islands. The title, *In the Isles of the Sea*, comes from Isaiah, and the composition was commissioned in 1988 for the dedication of the Bernice Pauahi Bishop Memorial Chapel in Honolulu. Pinkham revised it before publishing it in 1990. It is calm and serene, although with the composer's typically dissonant harmonies. One might see this piece as a celebration of nature. It demonstrates how the Newburyport organ is up to modern music as well as to the compositions of earlier New England composers.

Justin Murphy-Mancini's newly composed *I'll sing on* comes next. As the title suggests, it takes its inspiration from the American folk hymn, *What wondrous love is this?* Murphy-Mancini intends to expand this into a much longer piece. So far it consists only of a single flute note held for four minutes against which we hear a succession of high-pitched tone clusters.

The organbuilder T. Lance Nicolls commissioned the African American organist and composer David Hurd (born 1950) to write his *Partita on "Detroit"* for the opening of the new organ at Community Baptist Church, Plainfield, New Hampshire, in 1984. The partita consists of the hymntune and nine variations, followed by a reprise of the hymntune at the end. David Hurd uses the original harmony in his statement of the tune, as well as making very effective use of "Sacred Harp" harmonies in some of the variations. Some of the variations also remind me of Marcel Dupré's *Variations sur un vieux Noël*, opus 20. The final variation is an energetic fugue.

The early nineteenth century New England organbuilders such as William Goodrich, Thomas Appleton, and Elias & George Greenleaf Hook, produced some of the most beautiful instruments ever manufactured in the United States.

Barbara Owen's beloved Joseph Alley organ in Newburyport is an outstanding example, and Justin Murphy-Mancini has clearly come to love it too. He has done an excellent job of finding repertoire suited to the instrument and in many cases also associated in some way with its history. This is a very enjoyable album, which I have no difficulty commending to readers of THE DIAPASON.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.

New Choral Music

The Eyes of All Wait for Thee, by Dan Locklair. SATB chorus, a cappella, Subito Music Publishing, 91480930, 2023, \$2.79. Duration: 2:30. Available from subitomusic.com.

This anthem is dedicated to Rupert Gough and the Choir of Royal Holloway, University of London. Based on Psalm 145:15–20 from the 1901 edition of the American Standard Version Bible, the text is about the rewards that come to those who love God. With references to God as Jehovah, the archaic language could be problematic for some. Characteristic of Locklair, there is plenty of mixed meter to highlight the text. The range is from G3 for basses through G6 for sopranos.

Nada me falta: Psalm 23, by Mark Sedio. SATB and organ with optional percussion and assembly, Augsburg Fortress, 978-1-5064-9530-9, 2023, \$3.00 (full score and parts \$15). Duration 3:45. Available from augsburgfortress.org.

The percussion division includes parts for claves, cowbell, agogo blok, conga drums, maracas, and guiro. This original music in English/Spanish is written in the style of a Spanish folk tune. The piece was a commission for the American Guild of Organists biennial national convention in Seattle, Washington, in 2022 and is published as part of the publisher's St. Olaf Choral Series. The work has a catchy tune and is delightfully rhythmic for this text translating: "The Lord is my shepherd. I lack nothing." The first verse is in unison; verse two is in unison for women followed by an SATB refrain. Verse three is scored for SATB with a three-part refrain. Verse four is SATB throughout. This is a much more upbeat setting of Psalm 23 than is typically found and is of moderate difficulty.

God Is Our Refuge, by Zebulon M. Highben. SATB, organ, violin or C instrument, optional assembly, Augsburg Fortress, 978-1-5064-9526-2, 2023, \$3.00. Duration: 4:30. Available from augsburgfortress.org.

The piece was a commission in honor of the 500th anniversary of the Reformation by Zion Lutheran Church, Ann Arbor, Michigan. The text is based on Psalm 46. The piece would work well for Reformation Day or for the first Sunday in Lent. At the beginning, a refrain is sung by the choir, which can be repeated by the assembly. The same refrain occurs later in the piece but with a different text. There is a lot of text painting with the variations, and the violin part does a great job highlighting and augmenting changes in mood without being distracting. The organ part helps to support changes in the harmony and movement of the piece. This is of moderate difficulty.

—Karen Schneider Kirner
South Bend, Indiana

A one-inch professional card in *The Diapason*, as low as \$25 per month.

Contact Jerome Butera,
jbutera@thediapason.com

Christopher Babcock

Church of the Good Shepherd
Kips Bay, New York City

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger

Phone 718/528-9443
E-mail k_bigger@yahoo.com



GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

STEVEN EGLER

Central Michigan University
School of Music
Mt. Pleasant, MI 48859
egler1s@cmich.edu

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

PATRICK ALLEN

GRACE CHURCH
NEW YORK

**Check out
Artist Spotlights**

www.thediapason.com/artists

Dean W. Billmeyer

Professor Emeritus
University of Minnesota
dwb@umn.edu

THOMAS BROWN

CHAPEL HILL, NORTH
CAROLINA
ThomasBrownMusic.com

Faythe Freese

Concert Organist
(512) 470-7782
ffreese@ua.edu

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

Your professional card could appear here!

jbutera@thediapason.com / 608-634-6253

Frederick Hohman
.net



RICHARD BARRICK HOSKINS

Director of Music & Organist
St. Chrysostom's Church
Chicago
richard@saintc.org

James Kennerley

Friends of the
Kotzschmar Organ
www.foko.org

James Kibbie

Professor Emeritus
The University of Michigan
jkibbie@umich.edu

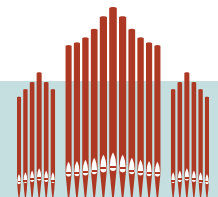
Gail Archer

organist
www.gailarcher.com

Vassar College
Barnard College, Columbia University
garcher@barnard.edu
(212) 854-5096

Promotion
SOZO Media
rika@sozomedia.com

**Download The Diapason's
2025 Media Kit at
www.thediapason.com/advertising**



Promote your organ, church
music, harpsichord, and/or
carillon degree program to
potential students worldwide!

Contact Jerome Butera for the
many options in print and digital
advertising available to you
through The Diapason.

jbutera@thediapason.com
608-634-6253

Karen Schneider Kirner

Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

GALE KRAMER

organist emeritus
Metropolitan Methodist Church
Detroit
gkramer@provide.net

COLIN LYNCH

Concert Organist
www.colinlynchorgan.com

KIMBERLY MARSHALL

Imaginative Programming
Acclaimed Artistry
windwerkartists.com kimberlymarshall.com

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

DEREK E. NICKELS, DMA

Church of the Holy Comforter
Kenilworth, IL 60043
(847) 251-6120 • denickels@holyccomforter.org

Matthew W. Noonan

Organist & Educator
www.mwnoonan.com

ANDREW PETERS

Organ Recitals – Silent Movies – Hymn Festivals
www.AndrewJPeters.com

GREGORY PETERSON

Professor of Music and
College Organist Emeritus
Luther College, Decorah, Iowa

STEPHEN PRICE, D.MUS.

University of Washington, Seattle
www.sevencartists.com/price

ANDREW SCHAEFFER

Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.org
Recitals — Hymn Festivals

Kathleen Scheide

www.kathleenscheide.com
www.youtube.com/@kathleenscheide
kathleenscheide@gmail.com

GET A TWO-INCH PROFESSIONAL CARD IN THE DIAPASON!

For information on rates and specifications, Contact Jerome Butera
608-634-6253 / jbutera@sgcmail.com

Thanks to
APOBA and AIO
for providing
subscriptions to
The Diapason
for the
20 Under 30 Class
of 2025

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. * = 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.

ALABAMA

Choral Evensong; Cathedral Church of the Advent, Birmingham, 9/25, 5:30 pm

Caroline Robinson; St. James Episcopal, Fairhope, 10/16, 7 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 10/23, 5:30 pm

ARIZONA

Bradley Hunter Welch; Our Lady of Lourdes Catholic Church, Sun City West, 10/26, 3 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal, West Hartford, 9/28, 5 pm

Nicholas Capozzoli; Trinity College, Hartford, 10/2, 12:15 pm

Nicholas Capozzoli; St. John's Episcopal, West Hartford, 10/5, 12:30 pm

Yale Camerata; Woolsey Hall, Yale University, New Haven, 10/12, 4 pm

Olivier Latry; Christ Church, Greenwich, 10/19, 5 pm

Janette Fishell; Woolsey Hall, Yale University, New Haven, 10/19, 7:30 pm recital; 10/20, 1:30 pm masterclass

Polyphony, UK; Woolsey Hall, Yale University, New Haven, 10/26, 4 pm

Choral Evensong, choirs of St. John's and Church of Christ, Newington; St. John's Episcopal, West Hartford, 10/26, 5 pm

DISTRICT OF COLUMBIA

Alexander Straus-Fausto; National City Christian, Washington, 9/19, 12:15 pm

Ralph Holtzhauser; Cathedral of St. Matthew the Apostle, Washington 10/19, 3:15 pm

FLORIDA

Bradley Hunter Welch; Coral Ridge Presbyterian, Ft. Lauderdale, 10/5, 4 pm

Robert McCormick; Bower Chapel, Moorings Park, Naples, 10/6, 4 pm

Polyphony, UK; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, 10/27, 7 pm

GEORGIA

Monica Berney; Druid Hills Presbyterian, Atlanta, 9/19, 7 pm

Christopher Houlihan, with Columbus Symphony Orchestra, Strauss, *Feierlicher Einzug*, Barber, *Toccata Festiva*, Saint-Saëns, *Symphony No. 3*; RiverCenter for the Performing Arts, Columbus, 10/11, 7:30 pm

Polyphony, UK; Cathedral of St. Philip, Atlanta, 10/17, 7:30 pm

Polyphony, UK; Cathedral of St. John the Baptist, Savannah, 10/19, 5 pm

ILLINOIS

Chelsea Chen, Barber, *Toccata Festiva*; Grace Lutheran Church, River Forest, 9/28, 3:45 pm

Douglas Cleveland; Armerding Concert Hall, Wheaton College, Wheaton, 9/30, 7:30 pm

Ally Dodd, carillon; Thomas Rees Memorial Carillon, Springfield, 9/17, 2 pm

Caleb Melamed, carillon; Thomas Rees Memorial Carillon, Springfield, 9/18, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/19, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/20, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/21, 6:30 pm

Noah Wynne-Morton & Eun Joo Ju; Presbyterian Homes, Evanston, 9/24, 2 pm

Sue Jones, carillon; Thomas Rees Memorial Carillon, Springfield, 9/24, 2 pm

Ally Dodd, carillon; Thomas Rees Memorial Carillon, Springfield, 9/25, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/26, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/27, 6:30 pm

Carlo van Uift, carillon; Thomas Rees Memorial Carillon, Springfield, 9/28, 6:30 pm

Jonathan Ryan; First Presbyterian, Arlington Heights, 10/12, 4 pm

Olivier Latry; St. Chrysostom's Episcopal, Chicago, 10/17, 7:30 pm

David Jonies, with Chicago Brass Quintet; Community Presbyterian, Clarendon Hills, 10/19, 3 pm

Paula Seo; Presbyterian Homes, Evanston, 10/22, 2 pm

David Jonies; Holy Family Catholic Church, Rockford, 10/26, 2:30 pm

INDIANA

Valentina Huang; First Presbyterian, Fort Wayne, 9/19, 7:30 pm

Jonathan Moyer; DeBartolo Performing Arts Center, Notre Dame University, South Bend, 9/28, 4 pm

IOWA

Carrie Gronenwald; Luther College, Decorah, 9/17, 7:30 pm

LOUISIANA

Jacob Benda; Christ Church Cathedral, New Orleans, 10/25, 10 am masterclass; 10/26, 3 pm recital

MAINE

Vincent Dubois; Basilica of Sts. Peter & Paul, Lewiston, 10/23, 7 pm

MARYLAND

James O'Donnell; Bradley Hills Presbyterian, Bethesda, 10/23, 10:30 am worship service; 10/23, 5 pm recital

MASSACHUSETTS

Monica Berney; First Evangelical Lutheran, Brockton, 9/24, 7 pm

Beethoven, *Missa Solemnis*; Symphony Hall, Boston, 10/9, 7:30 pm; 10/10, 1:30 pm

James McVinnie; Symphony Hall, Boston, 10/10, 7:30 pm

Beethoven, *Missa Solemnis*; Symphony Hall, Boston, 10/11, 8 pm

Mark Dwyer, Katelyn Emerson & David von Behren; Methuen Memorial Music Hall, Methuen, 10/13, 2 pm

Nathan Laube; Church of the Transfiguration, Orleans, 10/18, 7:30 pm

Paul Fey; Methuen Memorial Music Hall, Methuen, 10/19, 3 pm

MICHIGAN

Bálint Karosi; Hillsdale College, Hillsdale, 9/16, 7:30 pm

James Kibbie, works of Bach; Cherry Hill Presbyterian, Dearborn, 10/11, 5 pm

Calendar

MINNESOTA

Mengfei Xu; St. Olaf Catholic Church, Minneapolis, 9/17, 12:30 pm
Lynne Davis; St. Thomas University, St. Paul, 9/28, 3 pm
Greg Zelek, with guitar; Northrup Auditorium, Minneapolis, 10/4, 7 pm
Richard Gray; St. John the Evangelist Episcopal, St. Paul, 10/12, 4 pm
Samuel Libra; St. Olaf Catholic Church, Minneapolis, 10/15, 12:30 pm
Wayne Wold; Christ Church Lutheran, Minneapolis, 10/18, 10 am presentation; 10/19, 3 pm hymn festival
Isabel Alsum & Henry Dangerfield; Hamline United Methodist, St. Paul, 10/26, 4 pm

MISSOURI

Nicole Keller; Ladue Chapel Presbyterian, St. Louis, 9/21, 3 pm
Nathaniel Gumbs; St. Andrew's Episcopal, Kansas City, 9/23, 7 pm

NEBRASKA

Stephen Layton; Nebraska Wesleyan University, Lincoln, 10/24, 12 noon choral masterclass
 Polyphony, UK; First Plymouth Congregational, Lincoln, 10/24, 7 pm

NEW HAMPSHIRE

Roger Sayer, *Interstellar 10*; First United Methodist, Rochester, 10/10, 7 pm

NEW JERSEY

Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 9/17, 12 noon
Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 9/24, 12 noon
Victoria Shorokhova; Princeton University, Princeton, 9/25, 12:30 pm
Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 10/1, 12 noon
Mina Choi & Kerry Heimann, organ and harpsichord, with chamber musicians; Scheide Hall, Princeton Theological Seminary, Princeton, 10/3, 7 pm
 Symphonic Choir, Westminster Choir College of Rider University, British works for choir and organ; Trinity Episcopal Cathedral, Trenton, 10/4, 5 pm
Daniel Sáñez; Cathedral Basilica of the Sacred Heart, Newark, 10/8, 12 noon
Paul Fey; Main Arena, Boardwalk Hall, Atlantic City, 10/15, 12 noon
John J. Miller, with viola; Cathedral Basilica of the Sacred Heart, Newark, 10/15, 12 noon
Ezequiel Menéndez; Cathedral Basilica of the Sacred Heart, Newark, 10/19, 3 pm
Nicole Keller; Princeton University Chapel, Princeton, 10/24, 7:30 pm

NEW YORK

Daria Lytvishko; Cadet Chapel, West Point, 9/21, 2 pm
Alcee Chriss; Trinity Church Wall Street, New York, 9/23, 6 pm
Stephen Tharp; Trinity Church Wall Street, New York, 10/7, 6 pm
Avi Stein, with NOVUS; Trinity Church Wall Street, New York, 10/15, 6 pm
 Musica Sacra; Cathedral of St. John the Divine, New York, 10/15, 7:30 pm
Roger Sayer, *Interstellar 10*; Third Presbyterian, Rochester, 10/17, 1:30 pm
Vincent Dubois; St. Kateri Tekakwitha Parish—Union Street Church, Schenectady, 10/19, 3 pm
Vincent Dubois; St. Agnes Catholic Cathedral, Rockville Centre, 10/21, 7:30 pm

Justin Bischof; Christ Episcopal, Pelham Manor, 10/22, 7 pm
Janet Yieh, with Downtown Voices; Trinity Church Wall Street, New York, 10/23, 6 pm
 • **Jennifer Pascual**; St. Joseph Catholic Cathedral, Buffalo, 10/24, 7 pm
Jonghee Yoon; Cadet Chapel, West Point, 10/26, 2 pm
 Choir of St. Ignatius Loyola; St. Ignatius Loyola Catholic Church, New York 10/29, 8 pm

NORTH CAROLINA

Alan Morrison; Duke Chapel, Duke University, Durham, 10/5, 5 pm
Renée Anne Louprette; Corinth Reformed, Hickory, 10/24, 7 pm

NORTH DAKOTA

Benton Smith; Sts. Anne & Joachim Catholic Church, Fargo, 9/29, 7 pm

OHIO

Matt Dierking; Dayton Art Institute, Dayton, 9/21, 2 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 9/21, 3 pm
Rhonda Edgington; St. Joseph Catholic Cathedral, Columbus, 9/21, 3 pm
Nathaniel Gumbs; College Hill Presbyterian, Cincinnati, 9/28, 3 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 9/28, 3 pm
Martin Jean; Cathedral of St. John the Evangelist, Cleveland, 9/30, 7:30 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 10/5, 3 pm
Jeremy Filsell; Christ Episcopal, Glendale, 10/17, 7 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 10/19, 3 pm
Simon Johnson; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 10/19, 3 pm
Andrew Peters; St. Sebastian Catholic Church, Akron, 10/19, 4 pm
 Polyphony, UK; St. Paul's Episcopal, Cleveland Heights, 10/21, 7:30 pm
Todd Wilson; Lake Erie College, Painesville, 10/26, 3 pm
James Kibbie; Prince of Peace Lutheran, Dublin, 10/26, 4 pm
Vincent Dubois; Cincinnati Museum Center, Cincinnati, 10/29, 7:30 pm

OKLAHOMA

Ken Cowan; St. Mark the Evangelist Catholic Church, Norman, 9/28, 3 pm
Olivier Latry; Boston Avenue United Methodist, Tulsa, 10/12, 5 pm

OREGON

Stephen Price; Lewis & Clark College, Portland, 9/26, 7:30 pm

PENNSYLVANIA

Joseph Min, carillon; Longwood Gardens, Kennett Square, 9/26, 6 pm
Alcee Chriss; Market Square Presbyterian, Harrisburg, 9/28, 4 pm
Daniel Colaner; Church of the Redeemer, Bryn Mawr, 10/12, 5 pm
Vincent Dubois; St. Anthony of Padua Catholic Church, Lancaster, 10/25, 10 am presentation on restoration of Notre-Dame Cathedral; 10/26, 4 pm recital

SOUTH CAROLINA

Lynne Davis; St. Martin-in-the-Fields Episcopal, Columbia, 10/12, 3 pm
Renée Anne Louprette; Furman University, Greenville, 10/16, 7:30 pm

TENNESSEE

Caroline Robinson; Westminster Presbyterian, Nashville, 9/15, 7 pm

JOHN SCHWANDT

Organogenesis Artists LLC
 organogenesisartists@gmail.com

MARK STEINBACH

BROWN UNIVERSITY

DAVID WAGNER

DMA

www.davewagner.net

RONALD WYATT

Organist Emeritus
 Trinity Church
 Galveston

ROBERT L. SIMPSON

Christ Church Cathedral
 1117 Texas Avenue
 Houston, Texas 77002

Walt Strony

Theatre Organist | ATOS Hall of Fame
 Cross-over Concerts - Silent Films
 concerts@waltstrony.com

PHILIP CROZIER

CONCERT ORGANIST
 ACCOMPANIST

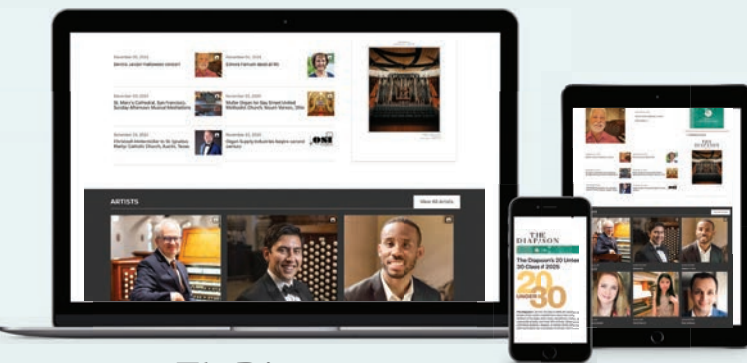
3355 Queen Mary Road, Apt 424
 Montreal, H3V 1A5, P. Quebec
 Canada
 (514) 739-8696
 philipcrozier@sympatico.ca

KENT TRITLE

Director of Cathedral Music and Organist, Cathedral of St John the Divine
 Organist, New York Philharmonic
 Music Director, Oratorio Society of NY and Musica Sacra (NY)

ORGAN RECITALS - GUEST CONDUCTING - CHORAL RESIDENCIES

Experience The Diapason website!



www.TheDiapason.com

AMERICAN PUBLIC MEDIA®

Pipedreams®

CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

2535 - Artists at Work . . . drawing upon our voluminous archive for performances by a wide variety of soloists who have been engaged with PIPEDREAMS over the years.

2536 - More Artists at Work . . . additional delights from the varied and surprising contents of the Pipedreams archive.

2537 - Anniversary Accolades 2025 (II) . . . more music by composers who achieved significant mileposts this year.

2538 - Joan of Art . . . a tribute to the irrepressible mentor and recitalist **Joan Lippincott** (1934-2025), revered professor at Westminster Choir College.

2539 - AGO San Francisco 2024 (II) - The Competitive Spirit . . . winners of the 2024 American Guild of Organists Competitions in Improvisation held in San Francisco.

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
 Associated Pipe Organ Builders of America
 is a proud supporter
 of Pipedreams apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

Bradley Hunter Welch; First Baptist, Main Street, Murfreesboro, 9/21, 3 pm
Alcee Chriss; Christ Church Cathedral, Nashville, 10/5, 3:30 pm
David Higgs; First Baptist, Nashville, 10/13, 7 pm
 Polyphony, UK; St. George's Episcopal, Nashville, 10/14, 7 pm

TEXAS

Ken Cowan; Church of St. John the Divine, Houston, 9/20, 5 pm
Jens Korndörfer; Preston Hollow Presbyterian, Dallas, 9/21, 11 am worship service
Damin Spritzer; Redeemer Presbyterian, Austin, 9/26, 7:30 pm
Colin MacKnight; First United Methodist, Wichita Falls, 10/5, 3 pm
Bryan Anderson; First Presbyterian, Bryan, 10/5, 5 pm
Janette Fishell; Trinity University, San Antonio, 10/9, 4 pm masterclass; 10/10, 7:30 pm recital
Katelyn Emerson; Episcopal Church of the Transfiguration, Dallas, 10/12, 7 pm
Olivier Latry; Jones Concert Hall, Baylor University, Waco, 10/14, 7:30 pm recital; 10/15, 9 am masterclass
Jens Korndörfer; South Main Baptist, Houston, 10/19, 2 pm
 Polyphony, UK; Church of the Incarnation, Dallas, 10/22, 7:30 pm

UTAH

Nathaniel Gumbs; Cathedral of the Madeleine, Salt Lake City, 10/23, 8 pm

VERMONT

Charles Semowich, carillon; Middlebury College, Middlebury, 9/19, 6 pm
George Matthew, Jr., carillon; Middlebury College, Middlebury, 9/26, 6 pm

VIRGINIA

James Kibbie; Bruton Parish Church, Williamsburg, 10/18, 8 pm

WASHINGTON

Lukas Hasler; Cathedral of St. John the Evangelist, Spokane, 9/22, 7 pm masterclass; 9/23, 7 pm recital

Wyatt Smith; University of Puget Sound, Tacoma, 9/26, 12:05 pm
Bálint Karosi; Church of the Blessed Sacrament, Seattle, 9/27, 7:30 pm
Stephen Price; St. Alphonsus Catholic Church, Seattle, 10/18, 7 pm
Wyatt Smith; University of Puget Sound, Tacoma, 10/30, 7:30 pm
Stephen Price; University of Washington, Seattle, 10/31, 7:30 pm

WISCONSIN

Gabriel Rivera Bird; Cathedral of St. Joseph the Workman, La Crosse, 9/28, 3:30 pm
David Jonies; St. Stephen the Martyr Lutheran, Greendale, 10/5, 4 pm
Daniel Schwandt; Cathedral of St. Joseph the Workman, La Crosse, 10/26, 3:30 pm

CANADA

Alexander Straus-Fausto; Église du Très-Saint Nom de Jésus, Montréal, QC, 9/21, 3 pm
Quentin Guérillot; Église Saints-Anges, Lachine, QC, 9/28, 3 pm
Elisabeth Hubmann; Église Très-Saint-Nom-de-Jésus, Montréal, QC, 9/28, 3 pm
Jean-Will Kunz, with InSpirations Ensemble; St. James United Church, Montréal, QC, 10/3, 7:30 pm
Peter Richard Conte; Church of St. Andrew & Saint Paul, Montréal, QC, 10/4, 7:30 pm
Elisabeth Hubmann; La chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/5, 3 pm
Maria Gajraj; La chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/12, 3 pm
Henry Webb; La chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/19, 3 pm
Alexander Straus-Fausto; Église Saint-François d'Assise, Ottawa, ON, 10/19, 3 pm
Yves-G. Prefontaine; La chapelle des Prêtres de Saint-Sulpice, Montréal, QC, 10/26, 3 pm
Shen Yuan; Église Saints-Anges, Lachine, QC, 10/26, 3 pm

FRANCE

Sebastian Kuchler-Blessing, with trumpet; St.-Sulpice, Paris, 9/21, 4 pm
David Higgs; St.-Sulpice, Paris, 10/26, 4 pm

GERMANY

Sebastian Freitag; Kathedrale, Dresden, 9/17, 8 pm
Christian Bischof; Pfarrkirche St. Tertulian, Schlehdorf, 9/21, 5 pm
Holger Gehring; Kreuzkirche, Dresden, 9/24, 8 pm
Mirko Butkovic & Roberto Squilaci; Pfarrkirche St. Tertulian, Schlehdorf, 9/28, 5 pm
Monja Fischer; Pfarrkirche Wiederkunft Christi, Kolbermoor, 10/1, 5:45 pm
Niklas Jahn; Frauenkirche, Dresden, 10/1, 8 pm
Gerhard Löffler; Franziskanerkirche, Freiburg, 10/5, 6:30 pm
Philipp Christ; Kathedrale, Dresden, 10/8, 8 pm
Sebastian Freitag; Kreuzkirche, Dresden, 10/15, 8 pm
Hannfried Lucke; Pfarrkirche Hl. Dreifaltigkeit, Kolbermoor, 10/19, 5 pm
Niklas Jahn; Frauenkirche, Dresden, 10/22, 8 pm
Holger Gehring; Kathedrale, Dresden, 10/29, 8 pm

ITALY

Kathleen Scheide; Basilica of Santa Maria ad Martyres (Pantheon), Rome, 9/19, 5:30 pm
Luca Pollastri, harpsichord; Chiesa di San Maurizio, Segno, 9/19, 9:15 pm
Luca Pollastri, harpsichord; Teatro Chiabrera, Savona, 9/25, 9 pm
Luca Pollastri, harpsichord; Chiesa di San Giovanni, Saluzzo, 9/26, 9:15 pm
Craig Williams; S. Giovanni Bosco, Bologna, 10/17, 9 pm

IVORY COAST

Lukas Hasler; Basilica of Our Lady of Peace, Yamoussoukro, 10/16, 6 pm

NETHERLANDS

Bert den Hertog; Elandstraatkerk, den Haag, 9/20, 3 pm

Stephan van de Wijgert, with baritone; Kathedrale Basiliek St.-Bavo, Haarlem, 9/20, 4 pm
Ton van Eck, with viola; Kathedrale Basiliek St.-Bavo, Haarlem, 9/27, 4 pm
Rien Donkersloot; Groote Kerk, Maassluis, 9/27, 4 pm
Victoria Ulriksen; Elandstraatkerk, den Haag, 10/25, 3 pm

SWEDEN

Stephen Price; Örgryte Nya kyrka, Göteborg, 10/12, 3 pm

SWITZERLAND

Guy-Baptiste Jaccottet & Isabelle Marchand; Christ-Roi, Fribourg, 9/17, 9:15 am
Maurizio Croci & Pieter van Dijk, with oboe and vocalist; Augustinian Church, Fribourg, 9/17, 8 pm
Gabriela Avila Martinez; Église des Cordeliers, Fribourg, 9/18, 12:15 pm
Bernard Focroule; Cathedral, Fribourg, 9/18, 8 pm
Guy-Baptiste Jaccottet & Isabelle Marchand; Christ-Roi, Fribourg, 9/19, 9:15 am
Kohei Takeoda; Chapelle des Bourgeois, Fribourg, 9/19, 12:15 pm
Fabrizio Guidi; Église Française, Morat, 9/19, 8 pm

UNITED KINGDOM

Richard Walshaw; St. Lawrence Church, Alton, 9/18, 1:10 pm
Gerard Brooks; Methodist Central Hall, London, 9/21, 3 pm
John Challenger; St. John the Baptist, Windsor, 9/24, 7 pm
Katelyn Emerson; St. John the Evangelist, Islington, 9/27, 7:30 pm
Joshua Simões; Bloomsbury Central Baptist, London, 10/25, 4 pm



Hands at Work.

HOLT KAMP
ORGAN COMPANY
Six Generations. 169 years. One mission.

2909 Meyer Avenue
Cleveland, Ohio 44109
t [216] 741-5180
f [216] 741-0678
chris@holtkamporgan.com
www.holtkamporgan.com

CORNEL ZIMMER
ORGAN BUILDERS

A Tradition of Excellence

WWW.ZIMMERORGANS.COM

Milnar Organ Company

**Excellent used pipes
Like new condition
Built by top builders
1/3 the cost of new pipes!**

615-274-6400
dennis@milnarorgan.com
www.milnarorgan.com

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020

The Sound of Pipe Organs

M. McNeil
191 pages hardbound
now available *only* at OHS
organhistoricalsociety.org

PARSONS
PIPE ORGAN BUILDERS
OF CHANDLER, NEW YORK

David E. Wallace
AND COMPANY, L.L.C.
Pipe Organ Builders

New Organs
Restoration / Renovation / Relocation
www.wallacepipeorgans.com

THE CHENAULT DUO (Elizabeth & Raymond Chenault), First Lutheran Church, Carlisle, PA, May 18: *Allegro for Organ Duet*, Moore; *Eclouge*, Shephard; *Fantaisie Mystique*, Chenault; *The Emerald Isle*, Callahan; *A Spiritual Romp for Two*, In Memoriam, White; *Variations on Veni Creator Spiritus*, Briggs; *Cantabile à Deux*, op. 99, Laurin; *Two to Tango (An American Suite)*, Clark.

DOUGLAS CLEVELAND, with Laura Perkett, oboe, Fourth Presbyterian Church, Chicago, IL, May 30: *Sonata in F for Organ and Oboe*, Handel; *Fantasy on Veni Creator Spiritus for Oboe and Organ*, Proulx; *Cantilene*, Trapp; *Elegy*, Parry.

ALAN HOMMERDING, Cathedral of St. John the Evangelist, Milwaukee, WI, May 28: *Toccata in C*, BWV 564i, Bach; Communion: Good Shepherd, True Bread, Processional: Sing, My Tongue, the Savior's Glory (*Feast of the Blessed Sacrament*), Quignard; *Halle, Halle, Halleujah*, arr. Behnke; *Entrée and Sortie: Veni, Creator Spiritus (Feast of Pentecost)*, Quignard; *Toccata in C*, Mushel.

PAMELA KANE: Mother Emanuel AME Church, Charleston, SC, May 29: *Jesus Christ Is Risen Today*, arr. Hobby; *Balletto detto Il Conte Orlando*, Molinaro/Respighi, transcr. Uppercue; *Prelude and Fugue in E-flat*, BWV 552, Bach; My Lord, What a Morning, Every Time I Feel the Spirit (*African American Spirituals*), Kim; *Elegy*, Thalben-Ball; *Toccata on How Firm a Foundation*, Phillips.

BÁLINT KAROSI, St. Stephen's Episcopal Church, Millburn, NJ, April 27: *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Valet will ich dir geben*, BWV 736, *Pedal Exercitium*, BWV 598, *Fugue in g*, BWV 578, *Kyrie*, *Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie*, *Gott Heiliger Geist*, BWV 674, *Allein Gott in*

der Höh' sei Ehr, BWV 675, BWV 677, *Dies sind die heil'gen zehn Gebot*, BWV 679, *Wir glauben all an einen Gott*, BWV 681, *Vater unser im Himmelreich*, BWV 683, *Christ unser Herr zum Jordan kam*, BWV 685, *Aus tiefer Not schrei ich zu dir*, BWV 687, *Jesus Christus, unser Heiland*, BWV 689, *Prelude and Fugue in D*, BWV 532, Bach.

NICOLE KELLER, Jefferson Avenue Presbyterian Church, Detroit, MI, April 6: Nun danket alle Gott (*Choral-Improvisationen*, op. 65, no. 59), Karg-Elert; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Pleasant Thought, Hour of Peace, Cantilena, Festival March*, Price; *Reverie*, Still; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; There Is a Happy Land, So Fades the Lovely Blooming Flower, I Love Thee, My Lord (*Sacred Sounds*), Shearing; Choral-Improvisation sur le Victimae paschali laudes (*Cinq Improvisations*, no. 5), Tournemire, transcr. Duruflé.

PARKER KITTERMAN, Church of the Good Shepherd, New York, NY, May 9: Fanfares (*Suite No. 1*), Hampton; *Passacaglia in c*, BWV 582, Bach; *Chant de Mai*, Menuet-Scherzo, op. 53, Jongen; *Variations on Laudate Dominum*, Proulx; *Miroir*, Wammes; *Aria*, *Toccata (Symphonie No. 1)*, Laurin.

EUGENE LAVERY, St. Michael's Church, Charleston, SC, May 26: Alla Hornpipe (*Water Music*), Handel, transcr. Guillou; *Méditation (Thaïs)*, Massenet, transcr. Scott; *Passacaglia in c*, BWV 582, Bach; *Amazing Grace (Lay my burden down)*, Farrington; *Prelude in e (24 Preludes*, op. 28, no. 4), Chopin, transcr. Liszt; *Sonata Eroica*, op. 94, Jongen.

FRANCESCA MASSEY, St. Michael's Church, Cornhill, London, UK, May 12: Overture (*Henry V*), Vaughan Williams; *Clair de lune (Trois Impressions*, op. 72, no. 2), Karg-Elert; *Prélude et Fugue*

in E-flat (*Trois Préludes et Fugues*, op. 99, no. 3), Saint-Saëns; *Sarabande*, Vaughan Williams; *Suite for Jasper*, Riley; *Heroic Elegy*, Farrar; *Prelude and Fugue*, Martin.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, May 22: Sinfonia (*Cantata 29*, BWV 29), Bach; *Maytime Gavotte*, Hollins; Choral and Variations on Vater unser im Himmelreich (*Sonata VI*, op. 65, no. 6), Mendelssohn; *Harmonies du Soir (Three Impressions*, op. 72, no. 1), Karg-Elert; *Fiddle Faddle*, Anderson; *Introduction and Passacaglia in d*, Reger.

RAYMOND NAGEM, Brick Presbyterian Church, New York, NY, April 1: Choral in E, FWV 38 (*Trois Chorals*, no. 1), Franck; *Adagio and Allegro in f*, K. 594, Mozart; *Rorate caeli, Adeste fideles*, Attende Domine, Hosanna Filio David, Stabat Mater, O filii et filiae (*12 Chorale Preludes on Gregorian Chant Themes*, op. 8, nos. 1, 2, 3, 6, 4, 7), Demessieux; *Symphony in b*, Andrée.

Cathedral of St. John the Divine, New York, NY, April 13: *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *Chaconne in B-flat*, J. B. Bach; *Carillon*, op. 75, Elgar; *Sonatina in a*, op. 74, Karg-Elert.

CHASE OLSON, The Citadel, Charleston, SC, May 30: *Prelude and Fugue in D*, BWV 532, Bach; *Andante in D*, MWV W 32, Mendelssohn; *Three Short Pieces*, Coleridge-Taylor; *Ein feste Burg*, Hirten; Choral in E, FWV 38 (*Trois Chorals*, no. 1), Franck; *Tree of Life*, Kraft-Cross.

JAMES ORFORD, St. Michael's Church, Cornhill, London, UK, April 28: Choral-Improvisation sur le Victimae paschali (*Cinq improvisations*, no. 5), Tournemire; *Fantasia in C*, Byrd; *Komm, Heiliger Geist*, BWV 651, Bach; *Veni Sancte Spiritus*, Philips; *Veni Creator Spiritus*, Leighton; *Komm, Heiliger Geist*, BWV 652, Bach; *Fête*, Langlais.

ROBERT PARKINS, Duke Chapel, Duke University, Durham, North Carolina, April 6: *Medio registro alto, 1° tono*, Peraza; *Tiento [34] de medio registro de baxón (1° tono)*, de Arauxo; *Toccata prima*, Scherer; *Capriccio sopra il Cucu*, Passacaglia, Kerll; *Cantio Sacra: Warum betrübst du dich, mein Herz*, Scheidt; *Sonata de 1° tono*, Lidón; *Toccata in F*, BuxWV 157, Buxtehude; *Prélude (Trois Pièces*, op. 29, no. 1), Pierné; *Pastorale*, op. 19 (*Six Pièces*, no. 4), Franck; *Toccata (Dix Pièces*, no. 4), Gigout.

RAÚL PRIETO RAMÍREZ, University of Buffalo, Buffalo, NY, April 4: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Berceuse (24 Pièces en style libre*, op. 31, book 2, no. 7), Vierne; *Toccata in b-flat (24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 6), Vierne; *Prelude and Fugue on B-A-C-H*, S. 260/2, Liszt; *Triptych "The Good Shepherd"*, Guiridi; *Tiento de segundo tono por Ge sol re ut Sobre la letanía de la Virgen*, Bruna; *Toccata post Te Deum*, Sabater.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, April 25: *Prelude to a Te Deum*, Charpentier; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; *Symphonie VI in g*, op. 42, no. 2, Widor.

DAVID TROIANO, Trinity-St. Peter's Episcopal Church, San Francisco, CA, April 6: *Elegy*, Surzynski; *Fugue in c*, BWV 575, Bach; *Acclamations*, Aylward; *Reverie*, Utterback; *Processional*, Mathias; *Communion (Pange lingua)*, Consolacion; *A Hymn of Glory*, Peeters; In paradisum (*Esquisses Byzantines*), Mulet; *Toccata No. 1*, Raney; *Fugue sur O Filii (Folkloric Suite*, op. 77), Langlais.

JOHANN VEXO, Cathédrale St.-Pierre, Geneva, Switzerland, June 14: *Toccata in F*, BuxWV 156, Buxtehude; *Tiento 2° tono Por G sol re ut Partido de dos tiple*s, Cabanilles; *Sonata in d*, BWV 527, Bach; *Trois Danses*, JA 120, Alain.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

ORGUES LÉTOURNEAU
16355, av. Savoie, St-Hyacinthe, QC, Canada J2T 3N1
T 450 774-2698 INFO@LETOURNEAUORGANS.COM
WWW.LETOURNEAUORGANS.COM

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 · pjmorgans.com
pjm@pjmorgans.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202 **RIEDEL** hear the difference.

CASAVANT
www.casavant.ca
450 773 5001

Letwis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
11561 Edmonston Rd.
Beltsville, MD 20705
800/952-PIPE

Parkey
ORGAN BUILDERS
PHIL PARKEY President
5619 Honeytree Drive
Brazelton, Georgia 30517
Cell (678) 296-6693
philparkey@parkeyorgans.com

A. Thompson-Allen Co., LLC
11 Court Street
New Haven, Connecticut 06511
203.776.1616
www.thompson-allen.com

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation • Restoration
401.348.8298
PO BOX 56
STONINGTON, CT 06378
WWW.SLHORGANS.COM

Milnar Organ Company
New Instruments — Used Pipes — Restorations
3165 Hill Road, Eagleville, TN 37060
www.milnarorgan.com

HAVE A FRIEND WHO WOULD LIKE TO BECOME A SUBSCRIBER?
Request a free digital or print copy: subscriptions@thediapason.com

Kegg
pipe organ builders
www.keggorgan.com

Experience ATOS
American Theatre Organ Society
Preserving a unique art form.
Concerts, education, silent film, preservation, fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

Classified Advertising

POSITIONS AVAILABLE

Foley-Baker, Inc. of Tolland, CT is seeking an apprentice to work in our console shop. Experience is preferred, but we will train the right person. Candidates must have a strong interest or background in electronics, familiarity with shop tools, a strong work ethic, the ability to work independently, and the desire to learn. Some overnight travel is required. We offer excellent pay and full medical/dental/vision insurance and 401(k) matching. Send resume to Michael Sutcliffe at sutcliffe@foleybaker.com.

PUBLICATIONS / RECORDINGS

Huge Organ CD Clearance Sale! After twenty-seven years of business, **JAV Recordings** must clear its physical inventory. All CDs remaining in the label's back-catalog are now offered at the deeply discounted price of \$4.99 each! If you enjoy the easy access and intimate physicality that a CD album with its associated informational booklet offers, now is the time to take action. Visit our website pipe-organ-recordings.com for details. Do note that JAV will continue to distribute its recordings through AppleMusic.

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusic-service.com, 704/567-1066.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications has been honored and pleased to have been able to provide yearly scheduled internet postings of various compositions, arrangements, and transcriptions of collected PDF booklets. Although the featured score for August concluded the annual tradition, the website will continue to offer all current listings and provide occasional additions on a piecemeal basis. For all complimentary PDF booklets, please consult the publisher's website at www.frumuspub.net to download the current posting, as well as all other scores listed on the Complimentary Downloads page.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**. Pro Organo announces **Nordic Journey, Volume XVII: North Atlantic Voyage** (7316), featuring most of the program on the 4-manual 2013 Hermann Eule organ in Bødo Cathedral, Norway. The remainder was recorded on the 1992 Klais organ in Hallgrímskirkja, Reykjavík, Iceland. Composers represented include Aaron David Miller, Paul Halley, Kenneth Leighton, Kristian Blak, Christian Praestholm, and Kjell Mørk Karlsen. Karlsen's *Missa Norvegica* is scored for organ and hardanger fiddle, played by Ragnhild Hemsing. See www.proorgano.com and search "Nordic Journey."

PUBLICATIONS / RECORDINGS

Raven announces a new organ recording: *Organ Music by Raymond Weinder* (OAR-199), featuring the composer performing his own works on the 1955 Aeolian-Skinner Opus 1257 at Winthrop University, Rock Hill, South Carolina. The four-manual, 63-rank instrument was the last large opus to be finished by G. Donald Harrison before his death ten months later. Selected works include *Scherzo*, op. 2; *Biblical Sketches*, op. 63; *Toccata*, op. 67; and *Frescoes* (suite for organ), op. 66. For information: ravencd.com.

The Tracker—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ and its history, organ builders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 40 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music and recordings (www.OHSCatalog.org), and an unsurpassed Library and Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

THEATRE ORGANS FOR SALE

FREE: Complete Wicks theatre organ carefully boxed and in heated storage since 2006. Two-manual console, 800+ plus pipes, lots of power. Organ in Anchorage, Alaska. Easy truck access. History, pictures on request. 907/561-5648, finley@ak.net.

PIPE ORGANS FOR SALE

Koehnken & Grimm, Pfeffer, Hill-green-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com.

For all your advertising needs, contact Jerome Butera: jbutera@thediapason.com.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



A gift subscription to
THE DIAPASON

The perfect gift for

+ organist colleagues	+ teachers	+ organ builders
+ students	+ choir directors	+ clergy

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right.

For information, THE DIAPASON, 6212 US Highway 6, Suite 200, Portage, IN 46383; subscriptions@thediapason.com; 847/954-7989. Or visit www.thediapason.com and click "Subscribe" and then "Give a Gift."

\$49 one year USA; \$39 one year digital; \$20 one year student

**FOR SALE:
THIS SPACE**

For advertising information contact:

THE DIAPASON
608-634-6253
jbutera@thediapason.com

**SEND A COPY OF THE
DIAPASON TO A FRIEND!**

Contact The Diapason
608-634-6253 / jbutera@thediapason.com



Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com



AOSC

NEW Magnetic Hall Sensors
available on Arndt Swell Shoes,
Custom Engraving, Tremolos,
and more products in the
CD-Catalog

Since 1966

Arndt Organ Supply Company
www.amdtorgansupply.com
1-877-964-1274



Johnson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER

PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013
740.893.1700 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.

50 Hayden Ave.
Columbus, Ohio 43222

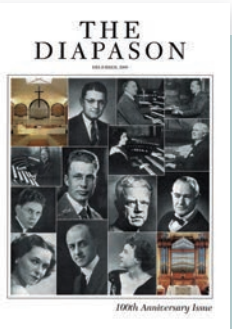
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Roy Redman
Redman Pipe Organs LLC

816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085

Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



THE
DIAPASON
100th Anniversary Issue

Subscribers can view every issue
from December 1909 through
the present at our website!
TheDiapason.com/archive



JL WEILER, INC.

Museum-Quality Restoration
of Historic Pipe Organs
jlweiler.com

ATTENTION ORGANBUILDERS!

For information on sponsoring a color cover for
The Diapason, contact Jerome Butera
608-634-6253 / jbutera@thediapason.com

PIPE ORGANS FOR SALE

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

Rieger, 1988. Dismantled and stored in climate-controlled facility. Two manuals, 14 stops, 18 ranks. Excellent condition. \$125,000. Contact John Bishop, john@organclearinghouse.com.

II/3 Delaware practice organ, built in 1971. For more information, please email Douglas.L.Simmons@gmail.com. Asking \$6,500.

Wm. Johnson & Son Opus 778 (1892). Three manuals, thirty-two stops, thirty-six ranks. Playable condition, needs some restoration. \$50,000. Contact John Bishop, john@organclearinghouse.com <https://www.organclearinghouse.com/organs-for-sale/#/3172-johnson-waterbury-ct>.

PIPE ORGANS FOR SALE

Schlicker, ca. 1970. Two-manual, five-rank unit organ. \$15,000. Contact John Bishop, john@organclearinghouse.com, <https://www.organclearinghouse.com/organs-for-sale/#/3153-schlicker-new-london-nh>.

MISCELLANEOUS FOR SALE

Aeolian-Skinner carved oak organ screen from Opus 899 (Donald Roebling Estate). Approximately 7' 10" wide x 10' high. In Lake City, Florida. Thomcat85@aol.com.

Cymbelsterns by Ingram. American handcrafting since 1970 with 8 cast bells, adjustable ringing patterns, DC/AC current, variable speed, and made of solid oak finished natural satin. Customization is available. Visit cymbelsterns.com for details or call 803/359-6352.

Excellent used pipes, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 615/274-6400, dennis@milnarorgan.com, www.milnarorgan.com.

SERVICES / SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 717/684-2108. www.columbiaorgan.com/col.

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 717/684-2108, www.columbiaorgan.com.

ANNOUNCEMENTS

THE DIAPASON E-NEWSLETTERS are sent monthly to subscribers who sign up to receive. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Send requests with your first and last name and email address to subscriptions@thediapason.com.

ANNOUNCEMENTS

THE DIAPASON is investing in future generations, and you can help. The 20 Under 30 program will recognize its next class in 2027. The Gruenstein Award for young authors will occur in 2026. Introduce the benefit of THE DIAPASON to young musicians with a gift student subscription (digital edition) for only \$20!

TheDiapason.com has PDFs of more than nearly 1,400 searchable issues from December 1909 to today! The website is a phenomenal research tool, providing incredible histories of the organ, church music, harpsichord, and carillon. Check out the website frequently for news and video updates, as well. There is plenty to experience, learn, and enjoy while you are visiting!

The Diapason has new email addresses. **Stephen Schnurr:** sschnurr@thediapason.com; **Jerome Butera:** jbutera@thediapason.com. Our new mailing address: 6212 US Highway 6, Suite 200, Portage, Indiana 46368.

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368

REPAIRING TUNING ADDITIONS

R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883

Fax 856/769-0025 e-mail: kurtz2@comcast.net



VIEW THE DIAPASON'S EVER-INCREASING COLLECTION OF VIDEOS AT:

www.TheDiapason.com/videos

www.youtube.com/@thediapasonmagazine92

Berghaus
Pipe Organ Builders

2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: info@berghausorgan.com
60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN ORGAN COMPANY
Phone: 1(800)397-1242
Email: LevsenOrg@AOL.com
www.levsenorg.com
Full Service Organ Builder
Opus #123 and counting

J.F. NORDLIE COMPANY
ORGAN BUILDERS
TRACKER / ELECTRIC ACTION
605-335-3336 john@jfnordlie.com

ROSALES
PIPE ORGAN SERVICES, INC.
3036 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
213-747-3674

Taylor & Boody Organbuilders

Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com

WICKS ORGAN LLC
www.wicksorgan.com
618-654-2191



LIKE US ON FACEBOOK!

Facebook.com/TheDiapason

ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Ortloff Organ Company, and Emery Brothers

Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia

john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290

CHECK OUT ARTIST SPOTLIGHTS >>> www.thediapason.com/artists

Karen McFarlane Artists

*Representing the world's premiere organists
& choirs for a century*



MARTIN BAKER



CHELSEA CHEN



KATELYN EMERSON



JAMES KEALEY



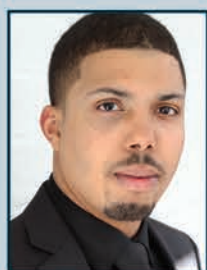
AMANDA MOLE



DARYL ROBINSON



DAVID BASKEYFIELD



ALCEE CHRISS III



THIERRY ESCAICH



JENS KORNDÖRFER



ALAN MORRISON



DANIEL ROTH



DIANE MEREDITH BELCHER



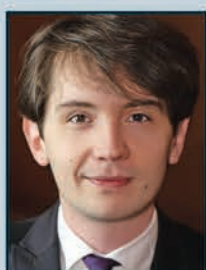
DOUGLAS CLEVELAND



JANETTE FISHELL



CHRISTIAN LANE



KAROL MOSSAKOWSKI



JONATHAN RYAN



MONICA BERNEY



KEN COWAN



NATHANIEL GUMBS



OLIVIER LATRY



JAMES O'DONNELL



JOHANNES SKOOG**



STEPHEN BUZARD



SCOTT DETTRA



THOMAS HEYWOOD



NATHAN LAUBE



THOMAS OSPITAL



AARON TAN

John McElliott, *president*

email

john@

concertorganists.com

website

concertorganists.com

tel 440-542-1882

fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA



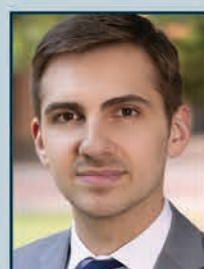
RYAN CHAN*



VINCENT DUBOIS



DAVID HIGGS



COLIN MACKNIGHT



CAROLINE ROBINSON



TODD WILSON

CHOIRS

**Westminster
Cathedral**
UK

March–April 2025

Polyphony
UK

October 2025

**Westminster
Abbey**
UK

April 2026

Trinity College
Cambridge, UK
September 2026

New College
Oxford, UK

**Saint Thomas
Church**
New York, NY

*COMPETITION WINNERS

*Ryan Chan — AGO National Young Artist Competition in Organ Performance

**Johannes Skoog — Canadian International Organ Competition