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SEPTEMBER 2026



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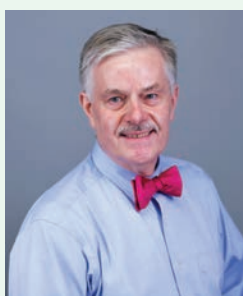
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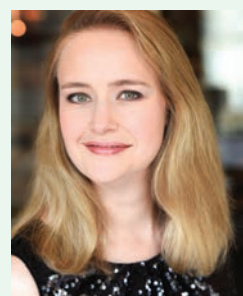
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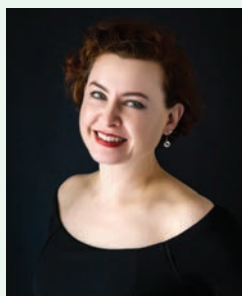
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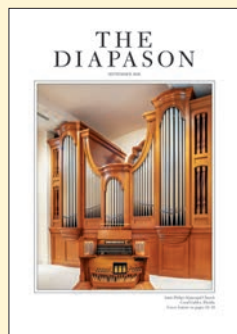
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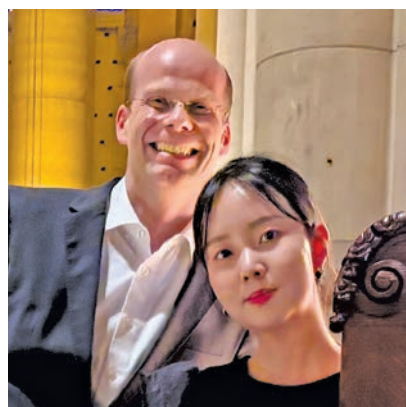
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In this issue

Davis Badaszewski, a member of THE DIAPASON's 20 Under 30 Class of 2025, shares insights in new research on the use of heels in pedaling in the organ works of Johann Sebastian Bach. These insights shed a new light and are worthy of updating historical performance practice. Kimberly Marshall shares her discoveries of the Swedish ONLINE ORGAN Archive

Here & There

People



Jens Korndörfer and Hyewon Park at the console of the organ, Cathedral of St. John the Divine, New York, New York

On May 26 **Hyewon Park**, winner of Baylor University's Semper Pro Musica Organ Competition, gave a recital at the Cathedral of St. John the Divine, New York City, together with **Jens Korndörfer**, associate professor of organ. Originally from Seoul where she graduated from Yonsei University, Park is currently pursuing an Advanced Performer's Certificate at Baylor in the studio of Korndörfer. She has also won prizes at the Yewon, Sunhwa, and Youngsan competitions in South Korea and has played in masterclasses for Olivier Latry and David Enlow. The program featured works by Widor, Franck, and Mendelssohn. For information: music.baylor.edu/organ.

In late May, the **Baylor University organ studio** embarked on a week-long study trip to Germany. Organized by **Jens Korndörfer**, associate professor of organ, ten members of the studio played fifteen historic or reconstructed organs in Berlin and Leipzig. Highlights included the Protestant cathedral (1905 Sauer), the Marienkirche (1723 Wagner), and the Amalienorgel (1755 Migendt) in Berlin, the 1746 Hildebrandt organ in Naumburg, and the Thomaskirche (Sauer 1889, Woehl 2000) in Leipzig. Additionally, the studio viewed original manuscripts by Bach and Mendelssohn at



The Baylor organ studio in front of the 1723 Wagner organ, Marienkirche, Berlin, Germany

the Staatsbibliothek, attended a concert at the Philharmonie in Berlin, and played in masterclasses with **Henry Fairs** (Berlin) and **Martin Schmeding** (Leipzig). For information: music.baylor.edu/organ.



Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle announces his 2026–2027 season with events in New York, New York, unless otherwise noted: September 19, organ recital, Smithfield Church, Amenia, New York; 9/20, organ recital, Cathedral of St. John the Divine; 9/25, organ recital, Southern Illinois University, Carbondale; October 7, Musica Sacra, Cathedral of St. John the Divine; November 10, Oratorio Society of New York, Carnegie Hall; December 9, 10, 12, 13, organist for New York Philharmonic, Handel, *Messiah*,



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(SONORA), launched in October 2025. There one will find more than 3,600 documents, 187,000 facsimiles, and approximately 8,000 photos of historic organs.

In "Harpsichord Notes," Michael Delfin reviews a recent recording by Elizabeth Wright of the harpsichord works of Jean-Henri D'Anglebert. John Bishop, in "In the Wind. . .," relates how benefactors have provided excellent pipe organs for the generations to come, especially with the Pascal Quoirin organ in the Church of the Ascension in New York City.

This month's cover feature is the Schoenstein & Co. Opus 187 recently completed for St. Philip's Episcopal Church, Coral Gables, Florida. The three-manual instrument is carefully planned and designed to have balanced choruses and successful mixtures, combined with colorful reeds. ■

David Geffen Hall; 12/11, 12, Cathedral Choir and Orchestra, Christmas concert, Cathedral of St. John the Divine; 12/17, Musica Sacra, Christmas concert, Carnegie Hall; 12/21, Oratorio Society of New York, Handel, *Messiah*, Carnegie Hall; 12/31, New Year's Eve Concert for Peace, Cathedral of St. John the Divine;

March 13, 2027, Cathedral Choirs and Orchestra, Mozart, *Requiem*, Pergolesi, *Stabat Mater*, Cathedral of St. John the Divine; 3/23, Musica Sacra and others, Wagner, *Götterdämmerung*, Carnegie Hall; April 20, Musica Sacra, Cathedral of St. John the Divine; 4/22, organist for New York Philharmonic, Janáček, *Taras Bulba*, David Geffen Hall; May 3, Oratorio Society of New York, Bach, *Mass in B Minor*, Carnegie Hall; 5/5, 6, 7, organist for New York Philharmonic, Strauss, *Also sprach Zarathustra*; 5/25–30, Musica Sacra and New York City Ballet, Mendelssohn, *A Midsummer Night's Dream*, David H. Koch Theater; June 9–12, organist for New York Philharmonic, Bernstein, *Mass*, David Geffen Hall; 6/24, 25, 27, New York Philharmonic and Musica Sacra, David Geffen Hall *Amadeus in Concert*. For information: kenttritle.com.

Appointments



Carl Hersom

Carl Hersom is appointed curator of organs for Jim Whelan Boardwalk Hall, Atlantic City, New Jersey, where he will oversee the overall stewardship, preser-

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vation, restoration planning, and long-term care of the historic Midmer-Losh and Kimball pipe organs, ensuring the continued progress of one of the world's largest and most complex pipe organ restoration projects. A graduate of the Schwob School of Music, Columbus State University, Columbus, Georgia, Hersom earned a Bachelor of Arts degree in music. His fascination with the organ began at a young age while attending church. Although he studied French horn throughout his early musical education and ultimately majored in horn in college, it was during his university years that he formally began studying organ. His musical background, combined with learning carpentry, electrical systems, and mechanical engineering from his father, sparked a lifelong passion for pipe organ construction, restoration, and history.

While conducting an independent study in organbuilding during college, Hersom completed extensive shadowing with Robert I. Coulter Organbuilders in Atlanta, Georgia. He later served a full-time apprenticeship with GHP Associates in Attleboro, Massachusetts, under the direction of Gary H. Phillips, where he refined his skills in woodworking, leatherwork, and organbuilding techniques.

Hersom joined the Friends of the Wanamaker Organ and Atlantic City's Historic Organ Restoration Committee (HORC) at Boardwalk Hall on a part-time basis in 2016 before accepting a full-time position with HORC in 2017 as shop assistant. He was promoted to shop foreman in 2022. He is a member of the American Institute of Organbuilders and performs with the Philadelphia Handbell Ensemble and South Jersey Area Wind Ensemble. Hersom is the sixth curator in the hall's 97-year history. For information: boardwalkorgans.org.

Alexander Little is appointed director of music for Church of the Ascension, New York City, succeeding Dennis Keene, who retired in May. Little recently served as director of music for St. Anne Catholic Church, Rochester, New York, and prior to that as assistant organist for Christ Church Episcopal. He earned his doctoral degree at Eastman School of Music, studying with David Higgs, where he was also awarded the Artist's Certifi-



Alexander Little

cate, and where he held graduate award and teaching assistant positions.

Little was born in the UK, where he trained as a chorister at Norwich Cathedral. He completed his undergraduate and master's (musicology) degrees at Merton College, Oxford, where he was organ scholar and assistant organist. While at Oxford, he provided organ music for the college chapel, assisted the director of music, and accompanied the choir on radio broadcasts, CD recordings, and national and international tours. For information: ascensionnyc.org.



Nick Myers

Nick Myers is appointed tonal director of organs for Jim Whelan Boardwalk Hall, Atlantic City, New Jersey, where he will oversee the tonal integrity, finishing, regulation, voicing, and musical refinement of the Boardwalk Hall Organ as restoration continues. Myers has been tuning pipe organs since the age of eigh-

teen and has devoted most of his life to the study of music composition, orchestration, theater, and vocal performance. He earned degrees in composition from Bradley University and New York University. As a composer, Myers's music has been performed throughout the United States, including performances at Carnegie Hall. His work is published with Alfred Music.

After turning his lifelong passion into a profession, Myers focused his expertise on pipe regulation and voicing, specializing in high-pressure theatre organs and orchestral organs. He developed expertise in string and color reed voicing and regulation. Following several years restoring divisions of the Wanamaker Organ in Philadelphia, working on the-

atre organ restoration projects, and contributing to restoration work at Boardwalk Hall, Myers joined the Historic Organ Restoration Committee (HORC) at Boardwalk Hall full-time in 2022 as a member of the tonal department. In addition to his work with HORC, Myers serves as director of music at the Parish of St. Monica in Atlantic City. He is a member of the American Institute of Organbuilders and currently serves as chair of the New York Theatre Organ Society. For information: boardwalkorgans.org.

Matthew W. Noonan is appointed music director and organist for Lutheran Church of the Holy Comforter (ELCA), Belmont, North Carolina. He will plan and play music for services on the church's



Left: Wilma Hoyle Jensen; Right: Wilma Hoyle Jensen and Christi John Bye in performance

At age 97, **Wilma Hoyle Jensen** proved that, for her, age was no barrier to musicianship. Though her walk to the bench was measured, once she began to play, she lived up to the long legacy of her career.

On June 28, at **St. George's Episcopal Church**, Nashville, Tennessee, where Jensen was choirmaster and organist for twenty years, Jensen's friends, former students, and four generations of her family gathered for a three-part concert. Her program featured a few of her signature pieces including *Cortège et Litanie* by Marcel Dupré and *Méditation à Sainte Clotilde* by Philip James. The recital ended with a three-song section featuring soprano **Christi John Bye**, including a finale with *Con te partirò* (Time to Say Goodbye). Though Jensen warned the audience that age had begun to affect her reach and the stretch of her hands, it was a memorable afternoon of music.

The program: *Flourish and Chorale*, Michael McCabe; *Gabriel's Oboe*, Enrico Morricone, transcribed by Jensen; "Nimrod," from *Enigma Variations*, Edward Elgar; *Pièce héroïque*, FWV 37, from *Trois Pièces*, no. 3, César Franck; "Innig," from *Sechs Studien in kanonischer Form*, op. 56, no. 4, Schumann; *Méditation à Sainte Clotilde*, Philip James; "Cortège et Litanie," from *Quatre Pièces*, op. 19, no. 2, Marcel Dupré; "Ave Maria," from the film *Joyeux Noël*, Philippe Rombi, transcribed by Jensen; *The Last Rose of Summer*, Friedrich von Flotow; and *Con te partirò*, Francesco Sartori. For information: wilmajensen.com.



American Guild of Organists national convention event at Cox Auditorium, Principia College, Elsah, Illinois (photo courtesy Principia College)

Jan Kraybill performed with the brass ensemble of the **United States Air Force Band of Mid-America** in a program that included works by Fela Sowande, Max Reger, and Camille Saint-Saëns, along with patriotic selections on July 6 in Cox Auditorium, **Principia College**, Elsah, Illinois. The event was the opening concert of the 2026 national convention of the **American Guild of Organists**, headquartered in St. Louis, Missouri, and attended by more than 1,000 persons. Featured was the auditorium's **Casavant Frères, Limitée**, Opus 3838, a 56-stop instrument of mechanical key action. (See cover feature, May 2006 issue.) The program included the world premiere of *Fanfare Exaltate* by **Jessica Hunt**. Pre-concert organ and carillon performances welcomed attendees to campus. For information: principiacollege.edu.

WEEKEND ORGAN MEDITATIONS

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Matthew W. Noonan

1992 Goulding & Wood Opus 22, direct the adult, children's, and handbell choirs, as well as direct other ensembles. Noonan assumes the post following the retirement of Greg Cline who served a 44-year tenure. The church is positioned to host a recital series and special events with its proximity to Charlotte and nearby colleges and universities. For the past four years, Noonan has been organist at Holy Trinity Lutheran Church (NALC), Gastonia, North Carolina, and principal organist at Messiah Lutheran Church (LCMS), Charlotte, North Carolina.

Noonan began organ studies at Eastman School of Music as a teenager, continuing at Houghton University, Syracuse University, and State University of New York at Fredonia. He is a past winner of the Arthur Poister competition and earned first prizes in local and regional American Guild of Organists competitions. Recital appearances include St. Jakob, Rothenburg ob der Tauber, Germany; the American Church, Paris; and the Royal Chapel near London, England. In early 2026 Noonan earned first prize in the Bach International Music Competition, a virtual competition. Noonan begins his fifth year as music teacher at The Math and Science Academy Charlotte, Charlotte, North Carolina, where he manages and teaches a primary education music program for students in grades kindergarten through sixth grade. For information: mwnoonan.com.



Joel Stoppenhagen

Joel Stoppenhagen is appointed assistant kantor of St. Paul's Lutheran Church, Des Peres, Missouri. There his responsibilities include serving as organist, choral accompanist, composer and arranger, and music teacher in the church's day school. St. Paul's Church was established in 1849 and is a congregation of the Lutheran Church-Missouri Synod.

Stoppenhagen holds a bachelor's degree in music education from Valparaiso University and a master's degree in sacred music from the University of Notre Dame. While at Notre Dame, he served as an organist for the Basilica of the Sacred Heart and as kantor of Emmaus Lutheran Church, South Bend, Indiana. Stoppenhagen is a member of THE DIAPASON's 20 Under 30 Class of 2023. For information: stpaulsdesperes.org.



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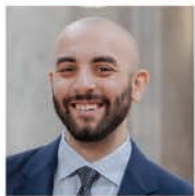
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Elisabeth Urtel

Elisabeth Urtel is appointed interim director of the Center for Church Music, Concordia University Chicago, River Forest, Illinois, following the retirement of Barry Bobb, who served for thirteen years. As interim director, Urtel will oversee the center's core functions—preserving and developing its physical collections, online resources, and student scholarship programs. She will also continue the center's mission of encouraging current and future Lutheran church musicians, liturgical artists, and scholars.

A church musician with experience as organist, accompanist, and choir director, Urtel served as adjunct instructor of music at Martin Luther College, New Ulm, Minnesota. She previously worked as adjunct instructor of history at Bethany Lutheran College, Mankato, Minnesota, and was adult choir director for Mount Olive Lutheran Church, Mankato. She is a published scholar with works featured by Canterbury Press and Lutheran University Press, among others, and served as dean of the Sioux Trails Chapter of the American Guild of Organists.

An alumna of Bethany Lutheran College, Urtel earned a Bachelor of Arts degree in music. She later received a Master of Arts degree in Lutheran theological studies from Bethany Lutheran Theological Seminary and a Master of Church Music degree from Concordia University Wisconsin. This year, Urtel completed a Doctor of Philosophy degree in historical theology from Concordia Seminary, St. Louis, Missouri, where her research focused on the development of Lutheran

hymnody and church life in America. For information: cuchicago.edu.



Carol Williams

Carol Williams is appointed Hull City Hall Organist, Hull, UK, where she follows in the footsteps of John Scott Whiteley. This is her second position as a civic organist, the first for San Diego, California, where she was named Civic Organist Emerita. Hull City Hall holds the third largest concert hall organ in the UK, built in 1911 by Forster and Andrews. The hall seating 1,200 persons was designed by Joseph H. Hirst and constructed between 1903 and 1909. Williams will expand the already established organ showcase series. For more information: drcarolwilliams.co.uk.

Media and the organ

Organ Media Foundation marks the 23rd anniversary of Organlive.com, its flagship broadcasting project. Since its launch in August 2003, Organlive.com has provided a continuous, listener-supported internet stream devoted to music of the classical organ, heard by listeners around the world with recordings by internationally known concert organists alongside performances by accomplished musicians whose work deserves a wider audience. Its growing library contains more than 35,000 tracks representing organs, performers, composers, builders, periods, and musical traditions from around the world.

This year, Organlive.com introduced a redesigned website with improved streaming capabilities and a new system



Beverly Ann Howard



Mary Nelson Keithahn



J. Michael McMahon



Martin Tel



Karen Westerfield Tucker

The Hymn Society of the United States and Canada announces its 2026 fellows: **Beverly Ann Howard**, **Mary Nelson Keithahn**, **J. Michael McMahon**, **Martin Tel**, and **Karen Westerfield Tucker**, recently honored for outstanding leadership and significant contributions to congregational song. The new fellows were recognized July 22 during the organization's annual conference at Princeton Theological Seminary, Princeton, New Jersey.

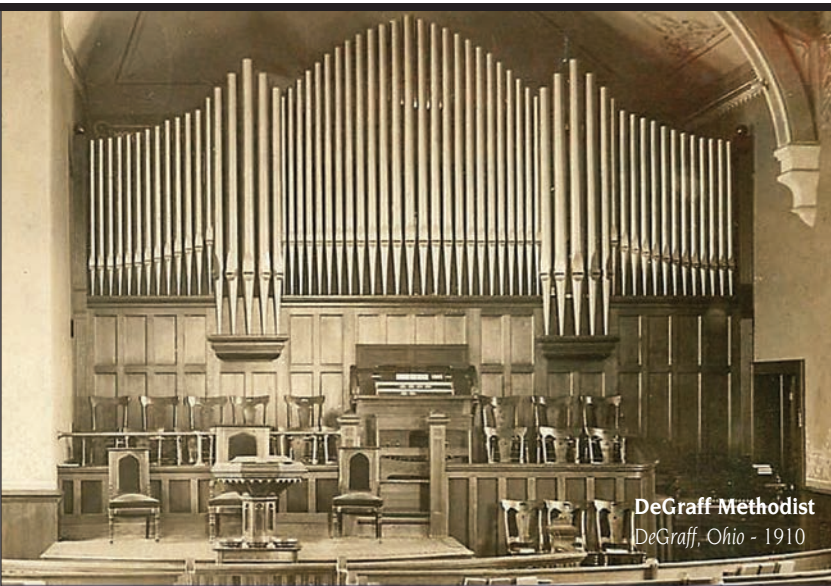
Beverly Ann Howard is a church musician, hymnologist, and scholar who spent forty years as organist for congregations in Riverside, California, and taught organ and hymnology at California Baptist University (1977–2017), chairing its division of fine arts. She served as editor of *The Hymn* (2003–2008) and was a longtime member of its editorial advisory board. Howard was a committee member for two major hymnals, *Celebrating Grace: Hymnal for Baptist Worship* (2010) and *Glory to God: The Presbyterian Hymnal* (2013), and is a contributing author to *Sing with Understanding: An Introduction to the Theology of Christian Congregational Song* (2022). She retired to Fort Worth, Texas, in 2017.

Mary Nelson Keithahn is a hymn text writer, church educator, and ordained minister whose forty-year collaboration with composer John Horman has produced five published collections of hymns, including *Come Away with Me* (1998) and *Sing of All That Love Can Do* (2026). A South Dakota United Church of Christ pastor ordained in 1987, she also wrote church school curricula and, with Horman, three volumes of children's songs published by Augsburg Fortress. Her hymns appear in denominational hymnals including *Voices United* (1996). Keithahn credits her long association with The Hymn Society with providing the hymnology education missing from her seminary studies.

J. Michael McMahon will retire at the end of 2026 as executive director of The Hymn Society in the United States and Canada, a post he has held since 2018. An ordained minister of the Christian Church (Disciples of Christ), he spent thirty years in church music ministry, most recently at National City Christian Church in Washington, D.C., and served as president and CEO of the National Association of Pastoral Musicians from 2001 to 2013. For more than twenty-five years he was music editor of *Celebration* and advised the United States Conference of Catholic Bishops in developing the liturgical music guidelines *Sing to the Lord* (2007).

Martin Tel is C. F. Seabrook Director of Music at Princeton Theological Seminary, a post he has held since 1996. He served as senior editor of *Psalms for All Seasons* (2012) and as a contributing editor for the hymnals *Lift Up Your Hearts* (2013) and *Santo, Santo, Santo/Holy, Holy, Holy* (2019). A Fulbright scholar in the Netherlands (1995–1996), he is currently co-editing a collection of Korean hymns in English translation. Tel has served on The Hymn Society's editorial board, and he was co-chair of the 2026 conference in Princeton, New Jersey.

Karen Westerfield Tucker is professor of worship at the Boston University School of Theology, where she has taught since 2004 following fifteen years on the faculty of Duke University Divinity School. Her scholarship on congregational song and liturgy includes the monograph *American Methodist Worship* (Oxford, 2001) and numerous articles, book chapters, and encyclopedia entries. An ordained United Methodist elder, she has served as president of Societas Liturgica (2009–2011) and editor-in-chief of *Studia Liturgica* (2005–2013). In 2023 she received the Berakah Award from the North American Academy of Liturgy. For information: thehymnsociety.org.



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The foundation placed more emphasis on its mobile app in 2026, bringing an expanding collection of broadcasts and programs in one place. Listeners hear all three of the foundation's continuous organ music stations: Organlive.com, Positively Baroque, and The Organ Experience. The seasonal Organlive Christmas stream is available through the app when it returns later this year.

Positively Baroque, which concentrates on organ music of the Baroque and Classical periods, recently received its own cleaner and more modern website. The Organ Experience complements the other stations by presenting extended, similarly themed programs of organ music, generally lasting from 30 minutes to two hours. The app also provides access to episodes of *The King of Instruments*, the podcast *At the Organ*, and the foundation's collection of pipe organ tour videos hosted by Brent Johnson on YouTube.

September 2026 marks another anniversary for the foundation: three years since *The King of Instruments* returned to the airwaves in St. Louis. The hosted hour of organ music is broadcast weekly on Classic 107.3 FM and is available through the Global Community Radio stream. The program is distributed to additional stations through the Public Radio Exchange at PRX.org.

In addition to its broadcasting and video projects, the foundation is developing initiatives to digitize historically significant documents and make them accessible to the public. Current and future projects include materials from the archives of the Aeolian-Skinner, Kilgen, and Wicks organ companies. These efforts are intended to preserve records that might otherwise remain inaccessible while making them useful to musicians, scholars, organbuilders, historians, and the wider public.

Readers may visit organ.media to explore Organlive.com and other broadcasts, programs, videos, and preservation projects. Those who value this work may also help sustain its future through a tax-deductible contribution.

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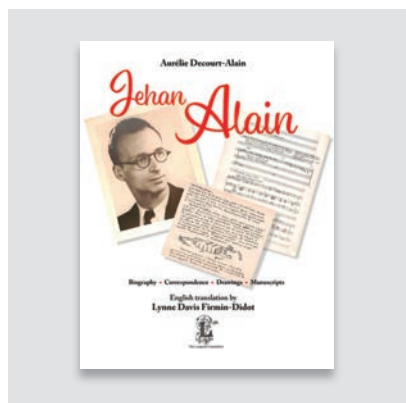
Publishers



Best Loved Melodies, Band 6

Dr. J. Butz Music Publishers announces new organ publications and a book. The *Best Loved Melodies* series continues with volume 6, available in *pedaliter* (BU 3174) and *manualiter* (BU 3175) editions. The volume contains ten works from classical repertoire in easy-to-play arrangements, including pieces by Bach, Handel, Beethoven, Mozart, Fauré, Purcell, Widor (an easy version of his "Toccata"), and others. The transcriptions were prepared by **Christopher Tambling**. The series *Festive Preludes and Postludes of German Romanticism* is expanded with volume 3, an anthology of twelve pieces suited as preludes and postludes for church (BU 3172).

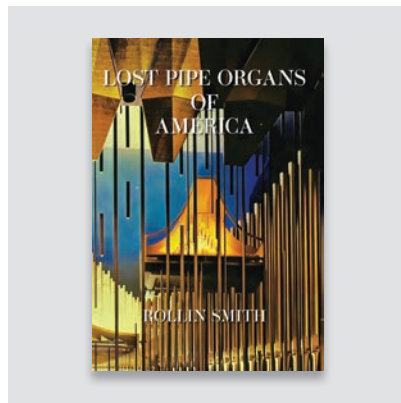
The *Buxtehude Studies* series continues with a German translation of André Pirro's classic French study of Dieterich Buxtehude (Paris, 1913), which remains a standard reference work today. The book is edited by **Matthias Schneider** and **Jürgen Heering** with a foreword by **Ton Koopman** (BUB 37, 464 pages, hardcover). For information: butz-verlag.de.



Jehan Alain

The **Leupold Foundation** announces a new book, *Jehan Alain* (LE800096, \$79), by **Aurélié Decourt-Alain**, translated into English by **Lynne Davis Firmin-Didot**. The author, a French musicologist, niece of Jehan Alain, and daughter of Marie-Claire Alain, has spent her career detailing the life of her musical family. The book was originally published in French. Chapters detail Jehan Alain's biography, correspondence, drawings, and poetry, rounded off with several appendices. A review is forthcoming. For information: theleupoldfoundation.org/product/jehan-alain.

The **Organ Historical Society** announces a new book, *Lost Pipe Organs of America* (\$110) by **Rollin Smith**,



Lost Pipe Organs of America

chronicling an era when the organ was frequently found in concert halls, auditoriums, universities, hotels, world's fairs, and expositions. Organbuilders featured

include Hook, Jardine, Roosevelt, Skinner, Farrand & Votey, Aeolian, Möller, Austin, Estey, Barton, Wurlitzer, and Aeolian-Skinner. Venues include New York's Metropolitan Opera House, Chickering, Mendelssohn, and Carnegie halls; Hotel Astor and Waldorf Astoria; Louisville's 1883 Southern Exposition; Boston's 1869 National Peace Jubilee; Chicago's Steinway Hall, Auditorium Theater, and Stadium; Detroit's Ford Auditorium; and auditoriums in Denver and Washington. Hundreds of illustrations and supplementary material complete this survey. A review is forthcoming. For information: ohscatalog.org/lost-pipe-organs-of-america.

Steve Riskind Editions announces a new book, *Held Beneath Their Hands: Artists and Artisans at Work* (\$60), with

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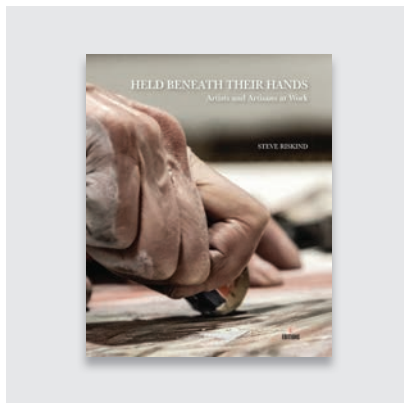
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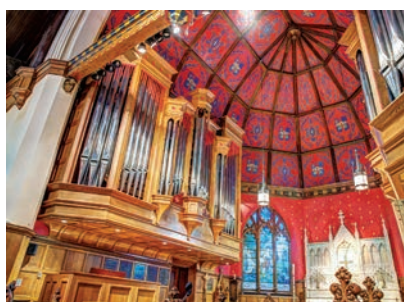


Held Beneath Their Hands: Artists and Artisans at Work

photographs and essays by **Steve Riskind** and an introduction by **Eleanor Heartney**. The 208-page, softbound book illustrates the work of nine artists of various media, including sculpture, furniture making, painting, blacksmithing, land art, etc.

Of interest to readers of *THE DIAPASON* is a chapter on the work of the late organbuilder **A. David Moore** (see "Nunc dimittis"). Moore's artistry is illustrated in numerous color full-page photographs. To order: everyonesbooks.com.

Events



All Saints' Episcopal Church, Atlanta, Georgia

All Saints' Episcopal Church, Atlanta, Georgia, announces its 2026–2027 Music at All Saints' series: September 18, Mosaic String Quartet; October 29, All Souls Choral Evensong; November 19, All Saints' Chorale fall concert; December 13, Christmas with Coro Vocati; December 24, Lessons & Carols;

Nunc Dimittis

Paul L. Davis, 90, of Laurel, Maryland, organist and teacher, died July 15. Born May 10, 1936, he graduated from Williamsport High School, Williamsport, Maryland, in 1954 and attended Bridgewater College, Bridgewater, Virginia, before entering the Peabody Conservatory, Baltimore, Maryland, where he received his Bachelor of Music and master's degrees in 1959. He was then awarded a Fulbright scholarship for studies in Frankfurt, Germany, with Helmut Walcha. In 1963 he began his doctoral work at the University of Michigan, Ann Arbor, with Marilyn Mason. Upon being offered a teaching assistantship by Peabody, he returned there and completed his doctorate in 1974. Additional studies were pursued at the Organ Institute in Andover, Massachusetts, where his American teacher, Arthur Howes, was director, as well as in Spain at the University of Salamanca, the Goethe Institute in Germany, and with German harpsichordist, Maria Jaeger-Jung.

Davis was for 45 years organist and director of music for Christ Lutheran Church (Inner Harbor), Baltimore, retiring in 2011, and an organ teacher at the Peabody Institute of Johns Hopkins University (1968–1984). He was also associate professor, serving several years as chairman of the music department at the University of Notre Dame of Maryland (1966–1982), where he taught courses in music theory and literature and directed the college choir. From 1962 to 1965, he served as chapel organist and instructor in the music department at Berea College, Berea, Kentucky.

During the 1970s and 1980s Davis performed throughout the United States as well as in Germany, Austria, Denmark, Sweden, and Spain. He was well known in the Füssen area in Bavaria for his frequent concerts on the eighteenth-century organ in the Wieskirche and the three organs in the Benedictine abbey in Ottobeuren. He took advantage of his many summers in the Munich area to do research for his doctoral dissertation, which centered on the Baroque organ and organ music of southern Germany.

As associate professor at Notre Dame of Maryland, Davis conducted the school's treble-voice choir known for its performances of original choral music for equal voices



Paul L. Davis

from plainsong to contemporary compositions. The choir performed concerts under his direction at venues in Baltimore, Washington, D.C., New York, London, Paris, and in the Netherlands, Germany, Austria, and Mexico.

As a Peabody faculty member Davis taught organ, courses in organ literature, and the history of organ construction and design. He also served as dean of the Baltimore Chapter of the American Guild of Organists in 1983 and 1984 and was the teacher of many organists and musicians in the Baltimore-Washington area.

In the mid-1980s Davis retired from teaching and concertizing to devote himself to his work at Christ Lutheran and other professional endeavors. In 2007 he was responsible for the design and installation of the new Andover organ for Christ Church. The congregation dedicated the instrument to him and the church choir, and he recorded on the organ.

A. David Moore, 80, of North Pomfret, Vermont, organbuilder and organ restorer, died May 29. Raised on a farm in Pomfret, he had a fascination with wood and mechanical objects from an early age. He enjoyed making music, particularly on the piano. Together with his school friend John Atwood, Moore rebuilt a pipe organ in the early 1960s. Moore eventually sold the organ to a Lutheran church in Iowa City, Iowa. He received formal organbuilding training at C. B. Fisk, Inc., Gloucester, Massachusetts, in 1969, as well as with organbuilders in Europe, after which he established his own firm in North Pomfret in 1972. Moore was a subject of Steve Riskind's three-part photographic essay, "Creating a pipe organ: Artisans at work" in *THE DIAPASON*. See August 2020, pages 12–13, October 2020, pages 16–17, and November 2020, page 12.

Among the instruments Moore built, rebuilt, or restored are those found at Grace Episcopal Church, Washington, D.C.; St. Paul Catholic Church, Pensacola, Florida; Old North Church, Boston, Massachusetts; and North Universalist Chapel Society, Woodstock, Vermont. At the time of his death, Moore was working to finish organs for two New England churches.

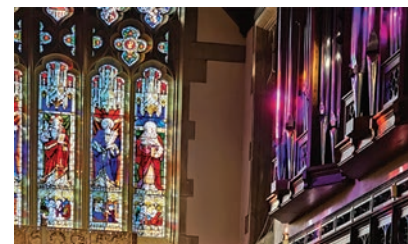


A. David Moore (photo credit: Steve Riskind)

January 29, 2027, Cameron Cody, pianist; February 28, Lenten Choral Evensong; April 22, All Saints' Chorale spring concert; May 20, Pentecost Choral Evensong. For information: allsaintsatlanta.org/concerts.

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2026–2027 Music at the Red Door

series of events: October 2, Whim 'n Rhythm; December 13, Lessons and Carols; March 5, 2027, Songs of Love and War; 4/21, Nicholas Capozzoli, organist, performs Marcel Dupré, *Le Chemin de la Croix*, narrated by John Nowacki; April 3, Songs of Faith and Freedom; 4/25, Duruflé, *Requiem*, with organist Ted Babbitt; May 21, Jazz at the Red Door. The New World Trio



St. John's Episcopal Church, West Hartford, Connecticut

performs October 5, January 18, 2027, and April 19.

The Pipes Alive! half hour organ recitals features: October 4, Nicholas Capozzoli; November 1, Juan Mesa; December 6, Madison Thompson; February 7, Eugenia Sullivan; March 7, Sophia Cornicello; April 4, Gail Archer; May 2, Raymond Hawkins; June 6, Christa Rakich.

Choral Evensongs are presented: September 27, St. John's Adult Choir and Choir School; October 18, Adult Choirs of St. John's and St. Patrick-St. Anthony Catholic Church, Hartford; November 15, Tenuto Quartet; February 21, St. John's Choir School and Chorus Angelicus; May 16, St. John's Adult Choir. For information: sjparish.net.

Carillon News

A **Texas Regional Carillon Gathering** will take place October 9–10 at **Baylor University**, Waco. **Karl Keldermans** will perform a guest recital October 9 on the McLane Carillon (Pacard, 48 bells) at Pat Neff Hall at 4:30 p.m. On October 10 the group will visit **St. Alban's Episcopal Church** for a presentation and tour of the 36-bell Petit and Fritsen carillon. For information: Lynnette_Geary@baylor.edu.





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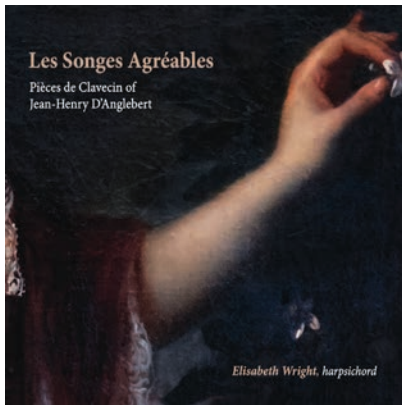
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Les Songes Agréables: Pièces de Clavecin of Jean-Henri D'Anglebert

Les Songes Agréables: Pièces de Clavecin of Jean-Henri D'Anglebert. Elisabeth Wright, harpsichordist. Lindoro 2-CD set, NL3076, €25. Available from lindoro.es.

Pièces de clavecin—Suite No. 1 in G Minor: “Prélude,” “Allemande,” “Courante,” “Sarabande,” “Gailliarde,” “Gigue,” “Passacaille”; *Suite No. 2 in G Major:* “Prélude,” “Allemande,” “Deuxième Courante,” “Sarabande,” “Menuet,” “Gailliarde,” “Gigue,” “Chaconne Rondeau”; *Suite No. 3 in D Minor:* “Prélude,” “Allemande,” “Courante,” “Sarabande grave,” “Gigue,” “Gailliarde,” “Gavotte”; *Les Songes Agréables d’Atys M. de Lully;* *Les Sourdines d’Armide M. de Lully;* *Passacaille d’Armide M. de Lully;* *Tombeau de M. de Chambonnières.*

Elisabeth Wright’s illustrious career has included a decades-long position as harpsichord and fortepiano teacher at Indiana University, Bloomington, where she taught many of today’s leading harpsichordists in North America and beyond. Shortly after her retirement, Lindoro released this album of selections from Jean-Henri D’Anglebert’s *Pièces de Clavecin*, in which this master teacher continues to instruct. This volume is a masterclass in sensitivity, touch, and sonority. Each piece in this album exudes elegance, beauty, and charm, and a listener may also learn the possibilities of timing in the dances. Included in this album are selections from the suites in G minor, G major, D minor, and a few transcriptions from the G-minor and D-major suites—a lush selection recorded in only two days! D’Anglebert’s writing includes an exorbitance of ornaments, often referred to in French music as “graces,” built into the fabric wherever they may be found. Wright’s delivery exemplifies the grace necessary for an effective delivery, and nary an ornament is out of place or feels contrived. Every one fits and flows naturally in the fabric of the music, whether as melodic embellishment or harmonic and rhythmic accent.

The preludes in each suite vividly herald the character of the forthcoming dances. The G-minor prelude poignantly captures the suite’s angst, while the strident G-major prelude hints at optimism to be revealed, unlike the D-minor prelude’s austerity, a fitting character for the dances to follow. The G-minor’s held dissonances provide the listener moments to appreciate temperament that accentuates them. Given D’Anglebert’s appointment in Louis XIV’s court, the composer intimately knew the sound and feel of the dances as played by Les 24 Violons du Roi, the ensemble that existed solely for the king’s entertainment. The D-minor allemande calls to mind the image of a smaller ensemble, with articulation so refined that one may even hear the bow strokes of string instruments. The other two allemandes unfold seamlessly with a delicious pacing; lines are always singing with no voices left hanging; the listener is

invited to sit with the proud yet sensitive nature of each allemande. The G-minor courante easily evokes a court ensemble playing for the king’s pleasure, yet its zesty interplay between triple and duple meter lends a very earthy, human quality to the dance. The G-minor and G-major giges continue this zest, and fire is tempered with elegance, the latter of which reaches its zenith in the D-minor gigue’s lilt. Sarabandes draw the listener away from insistent dance rhythm and offer luscious sonority tempered with inner sorrow (G minor), a gentle stroll rather than merely a court dance (G major), and liquid gold in sound (D minor).

The gailliarde, a less common slow dance, is treated in each suite with similar richness. Wright weaves an air of mystery into the singing, fantasy-like G-minor dance. The stately G-major and D-minor dances are exercises in singing sound and *suavité*. The listener may readily appreciate the differences in tempo and sonority between the French gailliarde and the English galliard, thanks to the three in this album. D’Anglebert’s dances require time to unfold and bloom, which Ms.



Jean-Henri d'Anglebert

Wright provides. Lest one conclude that a slower tempo is required to create and appreciate sonority, the D-minor gavotte and the G-major chaconne rondeau are respectively strident and triumphant, making the listener hungry for more!

The opulence that characterizes so much of D’Anglebert’s harpsichord writing is on full display in his transcriptions of

movements from Lully’s operas. The title piece of the album *Les Songes Agréables* and *Les Sourdines d’Armide* treat the listener to the most luscious of transcriptions, undoubtedly meant for the listener to sip and savor. Wright again provides space for the instrument to bloom and give the densely packed ornamentation time to waft through the air. The *Passacaille d’Armide* is the epitome of this opulence, and Wright handles the incredibly packed score with a virtuoso deftness as well as orchestral clarity befitting an ensemble conductor. The elegant sway of *inegalité*, that ever-so-defining feature of French Baroque music, enraptures the listener with the dance, and in Wright’s hands the myriad ornaments become melodic shapes and indeed “graces.” The heartachingly beautiful *Tombeau de M. Chambonnières* beautifully concludes this album. Its seamless fabric is a shroud that gently caresses the audience, evoking many deeply held memories in this most personal tribute. ■

Michael Delfin’s website:
michaeldelfin.com

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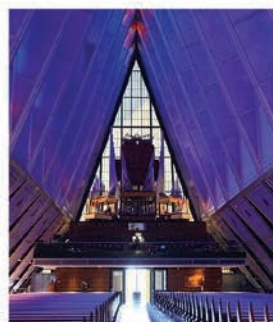
2025-2027 Projects

New Organs and Additions:

- Our Lady of the Assumption, Brookhaven, Ga.
IV-manual console, 62 pipe ranks
- First Baptist Church, Valdosta, Ga.
III-manual console, 38 pipe ranks
- West Point Military Academy Chapel, West Point, NY
III-manual console, 24 pipe ranks
- St Peter’s Anglican Church, Tallahassee, Fla.
23 ranks in new Great division and new
Gallery case with Trompette en Chamade
- Northpoint Methodist Church, Hong Kong
New organ division and facade



Our Lady of the Assumption



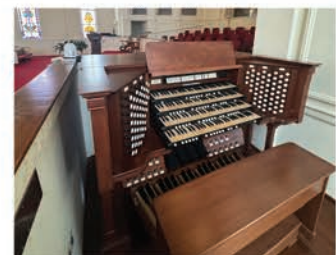
Air Force Academy

Rebuild/Restorations:

- Air Force Academy Protestant Chapel, Colorado Springs, Co., III-manual console, 83 pipe ranks
- Air Force Academy Catholic Chapel, Colorado Springs, Co.
III-manual console, 36 pipe ranks
- Peachtree Christian Church, Atlanta, Ga.
1928 Pilcher, 36 pipe ranks
- Fox Theatre, Atlanta, Ga.
Phased rebuilding of “Mighty Mo” theatre organ
- St Patrick’s Catholic Church, Baton Rouge, La.
9-rank Zimmer organ

New Consoles:

- First Baptist Church, Griffin, Ga.
IV-manual English style console
- St Peter’s Catholic Church, New Iberia, La.
IV-manual terraced console
- Holy Spirit Evangelical Lutheran Church, Charleston, SC
III-manual console
- St Paul’s by the Sea Episcopal Church, Jacksonville, Fla.
II-manual English style console



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Benefactor in the Village

Sir Alfred Grenville Manton (1909–2005) was born in Essex, England, and grew up in Westcliff-on-Sea. Although he received a scholarship to attend Cambridge University, he followed the advice of his uncle who introduced him to an executive of the Caledonia Insurance Company in Paris. He worked there from 1926 until 1933 when he was offered a position with the nascent American International Underwriter Group as a casualty underwriter. He became president of the company in 1942 and chairman in 1969, during which time the tiny company grew to become the insurance giant AIG with more than 50,000 employees, and Manton amassed a fortune.

After World War II, Manton started to collect art, especially the works of British painters. Through the 1960s and 1970s, he built one of the largest private art collections in the world. He was friends with Leslie Parris, deputy keeper of the British collection at Tate Britain, and donated many millions of dollars toward Tate's acquisition of significant artworks, and many more millions for the development of new galleries to house the collection. Manton is the second most prolific benefactor of Tate Britain, second only to Sir Henry Tate (1819–1899), who founded the institution with his own personal collection. Manton was knighted by Queen Elizabeth in 1994 for his influence on the Tate.

Manton, and later the Manton Foundation, was also a significant benefactor of the Clark Art Institute in Williamstown, Massachusetts. The Clark and neighboring Williams College jointly run a two-year program preparing students for careers as museum curators and senior staff.

For more than fifty years, Manton was a member of Church of the Ascension, an Episcopal church in Greenwich Village on Fifth Avenue between Tenth and Eleventh streets in New York City. The church was such an important part of his life that Manton (colloquially known as Jim) and his wife Florence (colloquially known as Gretchen) lived in an apartment next door to the parish house. Jim served the church as warden and vestryman through most of those years until his death at home in October of 2005.

I first visited Church of the Ascension in 2008 when they had commissioned a new pipe organ to replace the 1967 Holtkamp with four manuals and eighty-one ranks, and Dennis Keene, who recently retired after forty-five years as organist there, invited me to visit the church to inspect the organ so the Organ Clearing House could offer it for sale. The new organ built by Pascal Quoirin of Saint-Didier, France, was dedicated in 2010. (See cover feature, November 2011 issue.) As I wrote in these pages last month, it is a monumental instrument with ninety-five stops and 111 ranks. In fact, it is two organs in one, a three-manual, mechanical-action classical French organ, and a four-manual console that plays the tracker organ with electric action plus a Grand-Récit Expressive and massive Pedal division, allowing the performance of the great Romantic literature.

Wendy and I lived in Greenwich Village at Ninth Street and Broadway for ten years, three blocks from Ascension, and we often attended services and recitals there. Jon Gillock playing Messiaen and Stephen Tharp playing Widor's *Symphonie Romane* and all three Franck *Chorals* (with after-party in our apartment) stand out as exceptional musical experiences. Dennis founded Voices of Ascension Chorus and Orches-



Church of the Ascension, New York City. Chancel by Stanford White; mural, *The Ascension of our Lord*, by John La Farge; organ by Pascal Quoirin (photo credit: John Bishop)

tra in 1990, and we were excited to attend several of their concerts over the years. (Their 2026–2027 season ends on April 15, 2027, with a performance of Bach's *Mass in B Minor*.)

Dennis and I occasionally met for breakfast at a bistro called French Roast at Sixth Avenue and Eleventh Street, an easy walk from home for me, and to the church for him. One morning over croque madames he told me a marvelous story about the conception of the Quoirin organ. The 1967 Holtkamp at Church of the Ascension was aging, becoming increasingly unreliable, and as they studied the issue, the people of the church realized that while they would be able to manage the renovation of the organ, a significant new organ would be out of reach unless a donor could be identified.

Dennis drafted a letter to Manton proposing that he provide funding for a new organ. They made an appointment to meet to discuss the proposal, but ninety-six-year-old Manton fell ill and passed away—the meeting never happened. A month later, Manton's son-in-law Hugh Morton knocked on the door of the parish house and asked to speak with the rector, the Reverend Andrew Foster. In the rector's office, Morton said that his family members were sorting out Manton's affairs and found Dennis's proposal on his desk with Manton's notes. They could see that he intended to fund the organ and decided to fund the project as a memorial to their parents. Reverend Foster called Dennis on the intercom saying, "Dennis, you should come to my office now."

Dennis assumed the task of selecting an organbuilder and started traveling to visit organbuilders' workshops and their instruments. As he expanded his search to European firms, he wrote to Manton's daughter Diana to inform her of his plans. She responded with a grant of \$25,000 to cover the cost of the travel.

On the advice of his former teacher, André Isoir, Dennis visited Orgues Quoirin in Avignon, a town with about 95,000 residents in Provence, in the south of France, along the Rhone River. It was Quoirin's proposal that seemed



Clark Art Institute, Williamstown, Massachusetts (photo credit: John Bishop)

right, and the marvelous organ they built is testament to the generous gift of the Manton Foundation and the memory of Manton and Florence Tate.

The Clark Art Institute

Robert Sterling Clark (1877–1956) inherited wealth from his grandfather, who was an executive of the Singer Sewing Machine Company, and with his wife Francine he started collecting art in Paris in 1911. The Clarks lived in New York City where they anticipated leaving their collection to the Metropolitan Museum of Art, but as nuclear armaments were increasing during the Cold War, they worried about the safety of their collection in case of an attack on New York. They searched for a remote location where they could develop a museum as a safe home for it. They settled on Williamstown, Massachusetts, in the Taconic Mountains in the utmost northwest corner of the state. Sterling's father and grandfather had both been trustees of Williams College in Williamstown, and talks with the college and town led to the inception of the Clark Art Institute, which opened to the public in 1955, the year before Sterling Clark's death.

An impressive new building was added in 1973 that includes exhibition galleries, gift shop, café, and event spaces. That building houses the Manton Collection of British Art of more than three hundred artworks and the Manton Research Center, an extensive library and archive. The exterior architecture includes reflecting pools, outdoor seating, and gorgeous vistas. The 140-acre campus includes walking and hiking trails through grazing pastures with cattle, adding recreational depth to the exquisite museum. It is not a large museum, but it is home to thousands of artworks including many



Church of the Ascension, New York City. Quoirin organ, three-manual classic keydesk (photo credit: John Bishop)



Manton Research Center, Clark Art Institute, Williamstown, Massachusetts (photo credit: John Bishop)

paintings by Claude Monet, Rembrandt, Winslow Homer, Pierre-Auguste Renoir, Édouard Manet, and many others.

Aso O. Tavitian (1940–2020) was born in Bulgaria and emigrated in 1961 to earn a master's degree at Columbia University in nuclear engineering, paying his way by working as a taxi driver in New York. He founded a software company in 1969, which earned him a fortune. He lived in New York City and Stockbridge, Massachusetts, in a grand hilltop house that is visible from the cemetery behind our house. He left his collection of more than 330 works of art to the Clark, along with a \$45,000,000 grant to fund a curator and build a new building adjacent and between the existing galleries. The Tavitian Gallery is due to open in 2028.

Wendy and I live in Stockbridge, about an hour from Williamstown, home of the Clark Institute, and we visit there frequently. The galleries are spacious and beautifully curated, and the museum is free of the throngs one battles in the great urban art museums. The Metropolitan Museum of Art in New York received 5.72 million visitors in 2025, while the Clark received about 200,000. It is possible and comfortable to stand, study, and absorb a painting by Monet or Rembrandt without being hustled about or feeling that you are taking time from other visitors.

Because of the outdoor trails, the Clark is a great place for a family outing. We have taken our grandchildren and their parents for hikes scaled according to age, visits to the galleries timed for the attention span of a four-year-old, and lunch in the café. Sterling Clark, Edwin Manton, and Aso Tavitian have given the region a cultural gem. I invite you to explore the Berkshires for a cultural

reset. Besides the Clark we have Mass MOCA (Museum of Contemporary Art) in North Adams, Massachusetts, the next town east of Williamstown, which is housed in a reclaimed factory building, and the Norman Rockwell Museum in Stockbridge. Tanglewood, the summer home of the Boston Symphony Orchestra that offers hundreds of concerts and programs in July and August, is six miles from our house. The Red Lion Inn in the center of Stockbridge is a classic, slightly rickety New England Inn that features a huge collection of teapots, and there are many hotels, inns, and air b-n-b's in the area. Let me know when you're coming.

Pinecones and overtones

Through the window over my desk I see several hemlock trees, a "schöne Lindenbaum" (linden tree), and a large Norway Spruce that is festooned with six-inch pinecones. In 2017 I wrote a lecture that included a hint about the math behind pinecones and how that math relates to the musical overtone series. The lecture started with an account of a vacation trip we took with three other couples, chartering a sailboat to visit six islands in the Aegean Sea. Samos was one of the six, home of the mathematician Pythagoras, who lived seventy-five years from 570 to 495 B.C., a long lifetime in those days.

Pythagoras is the one who gave us the eponymous theory, $A^2 + B^2 = C^2$, which defines the hypotenuse of a right triangle, but I esteem Pythagoras especially for his discovery of the overtone series that is the foundation of tonal music. Listening to the sound of hammering in a blacksmith shop, he noticed that different workers were producing different musical pitches. He assumed that the difference was because of the size of the hammer but quickly realized that it was the size of the anvil. You can prove that yourself quickly by finding something that rings, a bell or wine glass for example. Strike it with a pencil and then a hammer (don't break the glass), and you will get the same pitch.

He further noticed that each ringing tone was made up of different pitches. His experimentation included the construction of a stringed instrument with one string with which he proved that stopping the string at half its length produced an octave, the first overtone, stopping the string at two-thirds its length produced a twelfth, the second overtone, and so on.

Using the interval of the fifth, which is a factor of the second overtone, we realize the circle of fifths: A, E, B, F-sharp, C-sharp, G-sharp, D-sharp, A-sharp, F, C, G, D, and back to A. These get sorted into order as the notes of the keyboard. Play each note in a single octave in sequence with a fifth above, and you have parallel fifths. Include the fourth overtone, which is a third above the root note plus two octaves, and you have built a triad. Think it through, and you can trace the origin of tonal music. My visit to that Greek island was a pilgrimage to the inventor of music, but not the inventor, the discoverer of music. It was there all along, someone just had to notice it. Smart guy.

Leonardo Fibonacci (1170–ca. 1245) was an Italian mathematician who realized that a certain series of numbers related exactly to many facets of nature. The series is simply the sums of subsequent equations: $1 + 1 = 2$, $1 + 2 = 3$, $2 + 3 = 5$, $3 + 5 = 8$, $5 + 8 = 13$, etc. The series applies to the graduation of sizes of the leaves of an artichoke, the exterior cells of a pineapple, the elegant spirals in the Italian broccoli called Romanesco,

and yes, the blades of pinecones. The Fibonacci series also applies directly to the musical overtone series. It is amazing, almost fanciful that the series of numbers relates to so many aspects of life and exemplifies the deep connection between science and nature. Smart guy. I am also amazed to realize that those two mathematicians discovered those two sequences that relate so closely with each other eighteen hundred years apart.

My 2017 lecture applies these theories to the origin of the pipe organ, the development of various organ stops at different pitches, and how that led to the invention of stop action to control those organ voices. I also describe how Johann Sebastian Bach used the Fibonacci series to structure fugues. There are over 120 slides illustrating all this.

I originally gave that lecture during the Presidents' Day Weekend program of the New York Chapter of the American Guild of Organists in February of 2017 and gave it again that summer in Montreal for the joint convention of the AGO and Royal Canadian College of Organists. I would be happy to dust it off and

present it to your AGO chapter, class of organs students, or any group you think would be interested. I'll bring broccoli and pinecones for everyone. Send me a note at john@organclearinghouse.com. We'll have fun.

Well done, good and faithful servant

George Taylor, co-founder of the widely admired organbuilding firm Taylor & Boody, passed away on February 13, 2026. He apprenticed with Rudolf von Beckerath in Hamburg, Germany, on a grant from the Ford Foundation and returned to join the workshop of John Brombaugh in Germantown, Ohio, where his coworker was John Boody. When Brombaugh planned to move his company to Oregon, George and John chose to start their own firm, moving to Staunton, Virginia. Taylor & Boody has completed almost ninety organs since their founding in 1979. Their workshop is in a large airy building that was originally a public school where big windows let in lots of sunlight, fostering an atmosphere of quiet collaboration and creation.



I have been fortunate to visit the workshop several times, and to visit with both John and George around the country at different events. Both had retired, and the company is now in the hands of John's son Erik, Aaron Reichert, Robbie Lawson, and the well-established team of craftsmen and women. That decades-long partnership has influenced and informed countless organists and added significantly to the history of the American pipe organ. ■



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The Use of Heels in Pedaling Johann Sebastian Bach's Organ Works

By Davis Badaszewski

In den meisten Fällen wird bey vierstimmigen Sätzen auf dem Griffbret oder Manual der Orgel die Oberstimme mit der rechten, der Alt und Tenor mit der linken Hand, der Bass auf dem Pedal gespielt. Entfernt sich der Alt aber zu weit von dem Tenor, so daß er mit der linken Hand nicht bequem erreicht werden kann, so spielt man auch diesen mit der rechten Hand. Auf dem Pedal hat man eine doppelte Applikatur, Die erste und vorzüglichste Art ist der abwechselnde Gebrauch beyder Füße. Man sehe folgende Tonleiter:

Beym Aufsteigen setzt man den mit l. bezeichneten linken Fuß an und schlägt ihn abwechselnd hinter den mit r. bezeichneten rechten; beim Absteigen wird der rechte Fuß angelegt und abwechselnd über den linken Fuß geschlagen, die Pedaltasten werden nur mit der Spitze des Fußes niedergedrückt, und die Fersen in die Höhe gehoben. Die zweite und ältere Art, die mit Vorsicht angewandt werden muß, weil man leicht durch ungeschickte Anwendung derselben die Pedaltastatur zernichten kann, besteht darin, daß man mit der Fehenseite und dem Absatz abwechselnd, und den linken Fuß in der Unteroktave, den rechten aber in der Oberoktave des Pedals gebraucht, wie aus folgendem näher zu sehen.

Mit dem linken Fuß. Z. bezeichnet die Fehenseite und A. den Absatz.

Mit dem rechten Fuß.

Bei dieser Applikatur ist zu beobachten, daß man beim Niederdrücken der Taste mit der Fehenseite den Absatz, und beim Niederdrücken mit dem Absatz die Fehenseite in die Höhe hebe, um sie zur folgenden Taste hin zu wenden, hohe Absätze kommen hier sehr gut zu statten. Diese zweite Art wird wohl noch in Verbindung mit der ersten, die in aller Absicht den Vorzug verdient, gebraucht, wie z. B.

Figure 1: Exercises with commentary from the preface of Johann Christian Kittel's *Vierstimmige Choräle mit Vorspielen*⁸

II. Th. I. C. Von der Orgel. 117

II. Th. I. C. Von der Orgel. 118

oder 1 2 1

oder

2) Sprin.

Figure 2: Examples of pedal scales and exercises from Johann Samuel Petri's *Anleitung zur Practischen Musik*¹³

Since the beginning of the Organ Reform Movement in the immediate post-World War II period, flat seventeenth- and eighteenth-century-style North and Central German pedalboards have been gradually reintroduced to organ construction, causing a radical change in the pedaling and interpretation of the organ works of Johann Sebastian Bach (1685–1750). Bach's organs have pedalboards with fewer keys, typically from C1 to C3 or D3, and are considerably wider and shorter than modern American Guild of Organist or Wesley-Willis style pedalboards, with a compass of C1 to G3.

Starting in the 1950s, organists also began a widespread examination of period sources, causing many to rethink the way they approached their pedal technique as it applies to the performance of Central and North German Baroque music. This examination brought a much-needed rethinking of how Baroque articulation is applied to Bach's organ music, concerning both hands and feet. However, over time, organists became increasingly dogmatic in their approach to pedaling the works of Bach, insisting that only toes be utilized to create historically informed

interpretations. A notable example of bias against the use of heels in pre-Romantic era music can be found in the popular *Organ Technique: Modern and Early* by George Ritchie and George Stauffer, where heels are not offered at all as an option in Baroque music in either their exercises or musical examples.¹ Instead, both only include all-toe style pedaling.

Recent scholarship is beginning to take a more nuanced approach by applying what we know about Bach's pedal technique from his organs, what his students and contemporaries wrote about pedal technique, and the shoes of his era. In his 2012 book, *Bach's Feet*, David Yearsley addresses the use of heels directly in the introduction:

The most often posed of these questions asks whether Bach used his heels, or just his toes. My answer is that he did use his heels though not nearly as often as in modern pedal technique. There are many documented examples of the use of the heel in the eighteenth century in the Bach circle, especially in passages either directly transcribed from instrumental music or composed in imitation of it. Given this evidence, it would be hard to maintain that Bach involved his heels only in exceptional cases. . . .²

II. Th. I. C. Von der Orgel. 123

3) Vermischte und vielstimmige Sätze.

124 II. Th. I. C. Von der Orgel.

II. Th. I. C. Von der Orgel. 125

126 II. Th. I. C. Von der Orgel.

NB. Wer einen kurzen Schuh hat, erreicht d und fis nicht zugleich, daher lasse er in den 4 stimmigen Sätzen d aus, und im h moll Accorde nehme er es mit dem linken Fuße, wie im 20sten Takte gezeigt wird.

Obf.

Figure 3: A piece for solo pedals from Johann Samuel Petri's *Anleitung zur Practischen Musik* that includes both heel-toe pedaling and chords¹⁴

I agree with Yearsley and further argue that the almost complete prohibition of the use of heels in the organ music by Bach contradicts both historical evidence and ergonomic necessity to create musical effects and facilitate greater ease of performance. To support and apply these outlined period principles, I will examine two instruments closely associated with Bach, deconstruct two treatises, inspect shoes from the Baroque era, and last, look at two musical examples from Bach's middle and late periods of composition that indicate places that benefit from the use of heels through musical clues.

Bach's instruments give us a first-hand look into how he would have performed and how his playing changed during his lifetime, as well as how the design of Central German organs evolved throughout his career. Sandra Soderlund remarks on Bach's instrument in Arnstadt, built by Wender in 1703, that given the height and short length of the keys, Bach must have used almost exclusively toes during this period.³ His compositions in Arnstadt point us to this conclusion, with a notable example being the pedal solos in his *Praeludium et Fuga in C Minor*, BWV 549, which can be executed exclusively with all toes. The compositions of his contemporaries and teachers Dieterich Buxtehude (c. 1637–1707) and Georg Böhm (1661–1733) also bring us to the conclusion that all-toe pedaling was the norm at the end of the seventeenth century and into the beginning of the eighteenth century.⁴

Toward the end of his life, Bach and Gottfried Silbermann conducted the final inspection of the 1746 Hildebrandt organ at Saint Wenzel Church in Naumburg.⁵ This instrument shows the extent of the development of Central German tonal design and pedalboard construction.

While the compass remains the same, the length of the keys allows for comfortable use of heels and toes, reflecting the increased contrapuntal demands called for by Bach and his contemporaries.

There are two period treatises that include suggestions for the use of heels while pedaling that have a direct connection to J. S. Bach. The first was written by Johann Christian Kittel (1732–1809), one of Bach's last known pupils, studying with him in 1748. Kittel's work, *Vierstimmige Choräle mit Vorspielen* (Four-voiced Chorales with Preludes) contains the most important direct knowledge we have regarding Bach's pedaling during his later years.⁶ In Kittel's preface, he includes several examples of scales and exercises for pedals with indications for both alternate toe style pedaling, as well as heel-toe style pedaling (Figure 1).⁷

The first example is a C-major scale using the alternate toe method of pedaling (left, right, left, right, etc.). However, Kittel provides a second, "older" way to pedal, giving us the same scale in both feet. By naming the heel-toe method of playing as the "older way," Kittel indicates to us that at the time of publication (1803), the use of heels belonged to the previous Baroque era.⁹ In Figure 1, heels are noted with an "A" for *Absätze* (heels, in German), and toes are notated with a "Z" for *Zehe* (toes, in German). In his final example, Kittel provides a short excerpt of a typical period bass line that uses both heels and toes. In his explanation right before the excerpt, he recommends the use of shoes with high heels to better facilitate heel-toe pedaling and goes so far as to state that the ideal method of pedaling is one where the player uses a mix of alternate toes and heel-toe pedaling. This leads me to believe that he is

chronicling the techniques of his late master, J. S. Bach, to pass on his knowledge to a new generation.

The second treatise in the Bach circle concerning pedaling was written by Johann Samuel Petri (1738–1808), who was a student of Wilhelm Friedemann Bach (1710–1784) from 1762 until 1763.¹⁰ Wilhelm Friedemann was the most proficient organist of all of Bach's surviving sons and was the impetus behind J. S. Bach's six trio sonatas for organ. Friedemann began his organ studies with his father in Weimar and continued them for nine years in Leipzig before taking his first position in Dresden. Petri's *Anleitung zur Practischen Musik* (Introduction to Practical Music, 1767/1782) is the closest pedagogical publication for the organ chronologically to the life of J. S. Bach that has a credible connection to him.¹¹ In his treatise, Petri includes various examples of scalar exercises for the pedals, some of which practice all-toe pedaling, and others that include heel-toe pedaling (Figures 2 and 3).¹² In this treatise, Petri uses a numbered system to notate his pedaling with "1" corresponding to the right toe, "2" to the left toe, "3" to the right heel, and "4" to the left heel.

The virtuosity required to perform these exercises and the large-scale inclusion of heels as part of one's pedal technique is striking. Considering that Petri published this treatise only a few years after studying with Wilhelm Friedemann Bach, we can infer that some, if not most of these techniques were inherited from Petri's time working with Bach's son. Furthermore, we can surmise that Wilhelm Friedemann learned these techniques from his late father, meaning that J. S. Bach must have incorporated some

use of heels in his pedal playing from at least his time in Weimar onward.

The typical shoe in eighteenth-century Central Germany supports the use of heels while playing the pedals. It was made of leather with a 2½-inch heel that would have been malleable enough for effective pedal playing and general comfort.¹⁵ An example of this type of shoe that was typically worn by the middle and upper classes, complete with a silver buckle, is described in the documents for J. S. Bach's estate after his death.¹⁶ Its construction was not too dissimilar to modern organ shoes, both in materials and shape. Since Bach's shoes would have had a heel large enough for heel-toe pedaling, it is a reasonable possibility, given the historical evidence previously mentioned, that in certain cases, Bach himself must have employed the technique.

Bach's organ works contain for us the greatest evidence that heels are at times necessary for the effective performance of his compositions. This is especially true when he includes the use of slurs in his pedal lines. The use of slurs in *Praeludium et Fuga in B Minor*, BWV 544, composed during his Leipzig period,¹⁷ is an example of heels being needed to create the desired musical effect. In BWV 544, we find slurs in measures 7 and 9 in the pedal, connecting the two sets of thirty-second notes (Figure 4, page 14).¹⁸

We see this figuration return in measure 33 with no slur. However, given the idea of normalizing the pedal articulation and the placement of the figuration in the pedalboard, the use of heels on the thirty-second notes is the most advisable choice (Figure 5).²⁰ In measure 64, we see this same figuration in inversion, potentially indicating another possible place for the use of heels (Figure 6).²²

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Organ works of Johann Sebastian Bach

The *Neue Bach Ausgabe* also includes slurs for the grace notes in measures 8 and 10.²⁴ This is curious, as they are not included in the manuscript. However, slurring these grace notes does punctuate the appoggiatura,²⁵ making the dissonance of the grace note more accented than the resolution of the dotted quarter. In the end, it is the performer's choice as to what they wish to emphasize. However, if one

wishes to highlight the appoggiaturas, use of the heels should be encouraged.

Tocatta in C Major, BWV 564, was composed before Bach's time in Leipzig,²⁶ possibly in Weimar (given its Italian, *ritornello*-form influence), and includes slurs, running sixteenth-note triplets, and thirty-second notes in the pedal solo (**Figure 7**) in measures 13–32.²⁷ Given the wide extremities in the pedalboard and

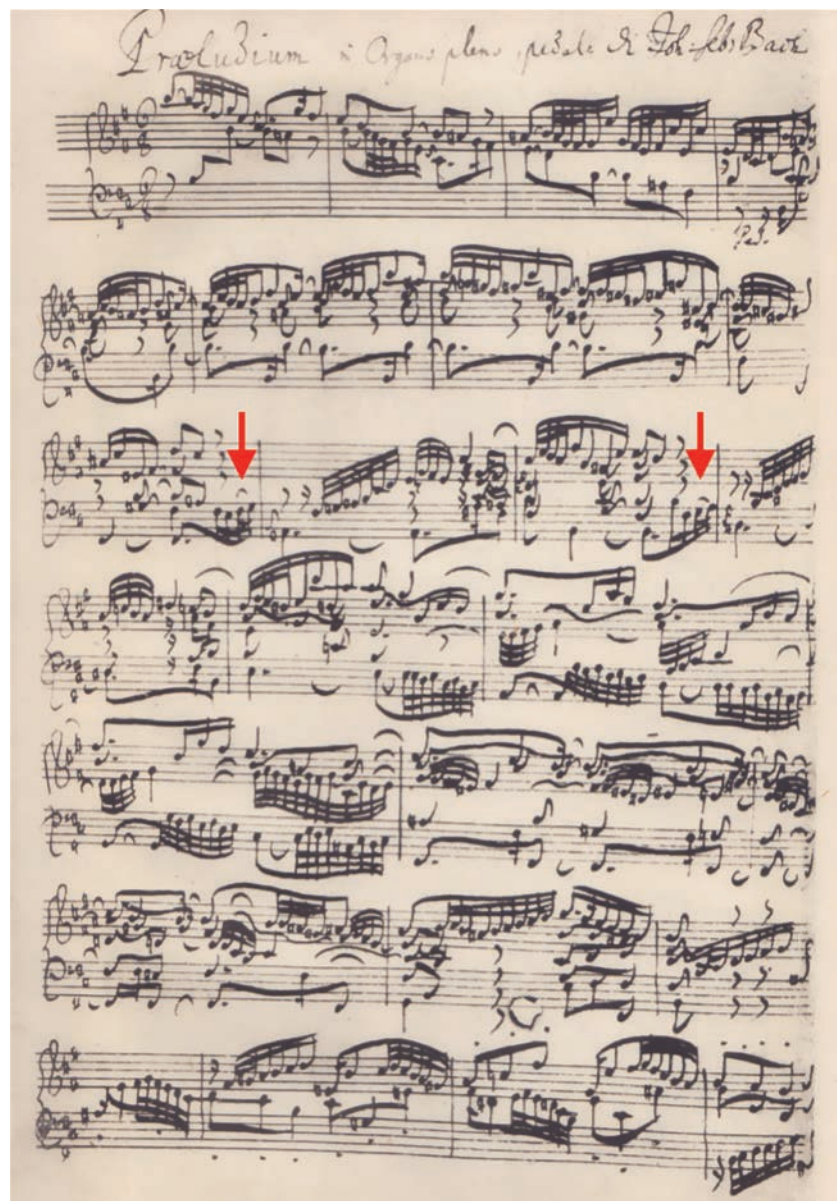


Figure 4: First page of Bach's autograph manuscript to BWV 544¹⁹

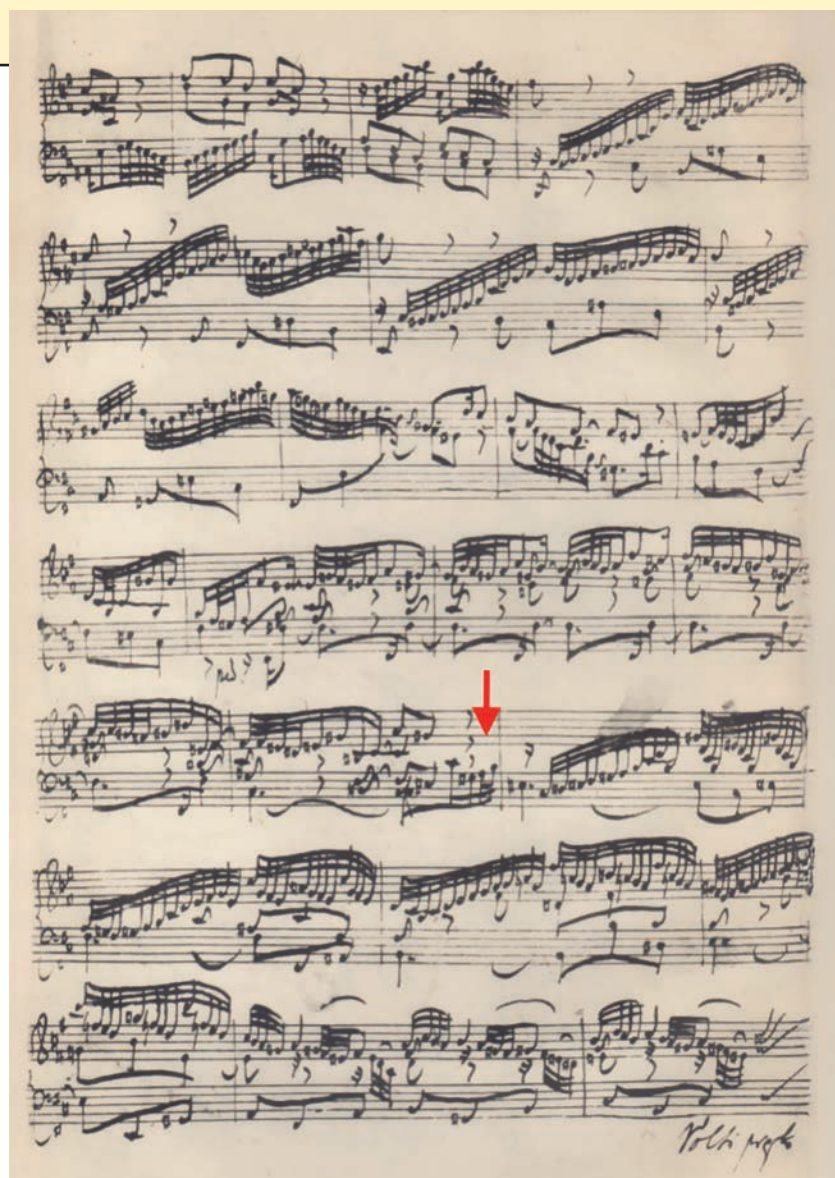
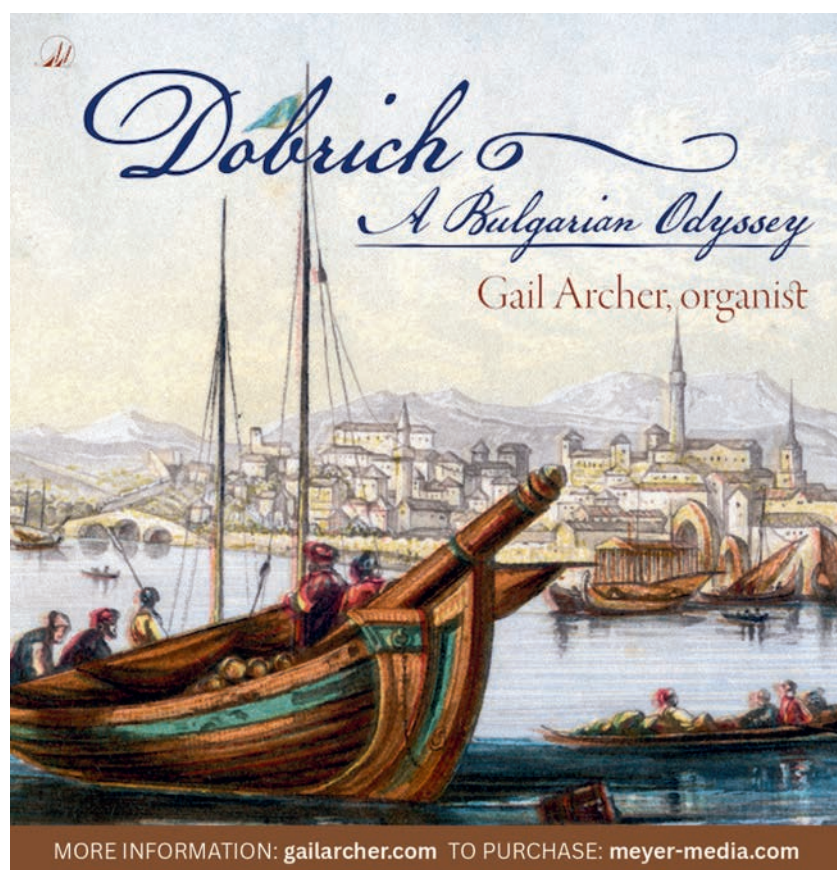


Figure 5: Second page of Bach's autograph manuscript to BWV 544²¹

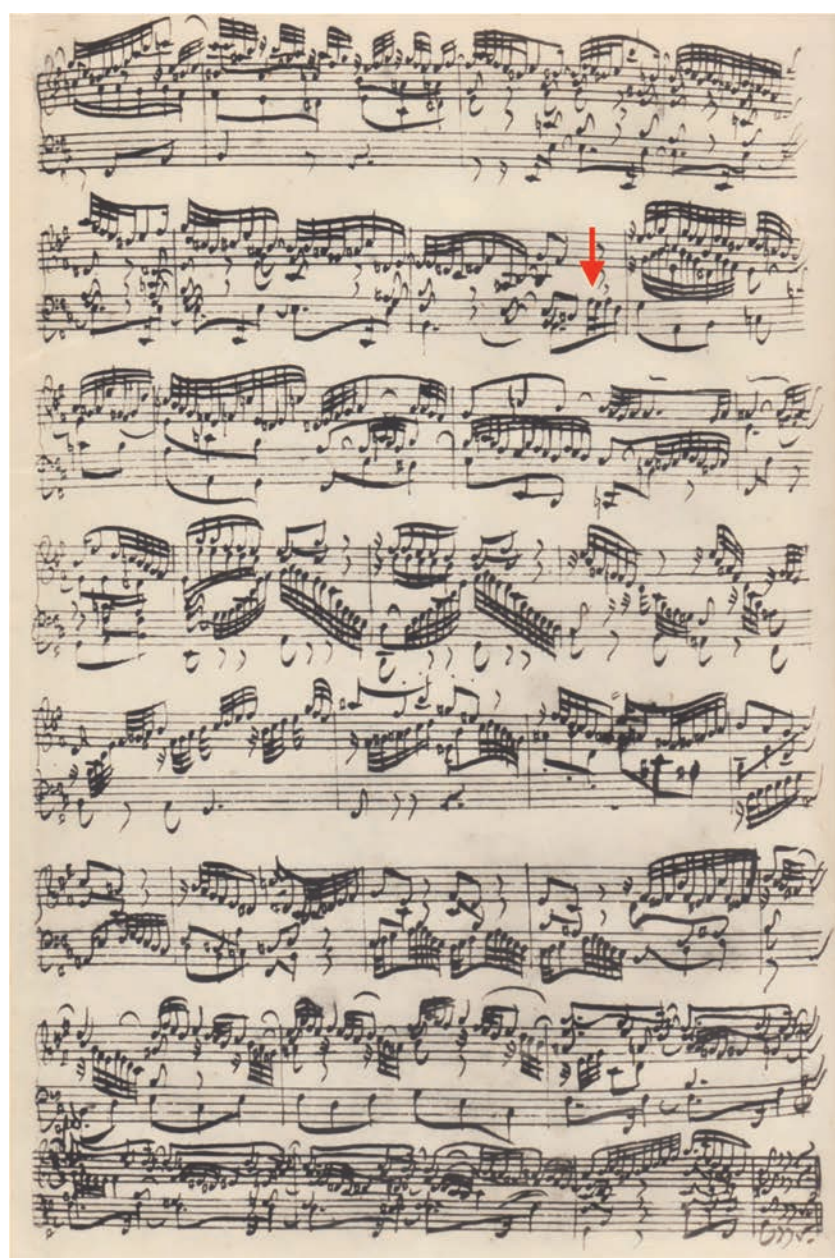


Figure 6: Fourth page of Bach's autograph manuscript to BWV 544²³



Figure 7: First and second pages of Carl Gotthelf Gerlach's 1725 copy of the Toccata in C Major, BWV 564²⁹

speed at which the toccata is executed, David Yearsley infers that the use of heels is recommended for this excerpt, with a secondary option being generous use of foot crossing with all toes.²⁸ Like Kittel, I believe that a combination of the two provides the best result, both in this work and other middle to late period Bach works. By being too rigid in one's approach and not including heels in this display of pedal virtuosity, one could leave themselves open to a higher chance of inaccuracy and subsequently provide a diminished musical product by not being able to keep the figurations flowing forward.

The use of heels in J. S. Bach's organ works has needlessly been a contentious issue among organists for the past seventy years. While not advocating for a wholesale reintroduction of Romantic era heel-toe pedaling as we saw before the Organ Reform Movement, I believe it is wise to consider the organs Bach played, his students' and contemporaries' remarks, the design of eighteenth-century shoes, and music itself before making blanket statements that heels are ill advised in historically informed interpretations of Bach's music. In the future, I hope that organists look at the resources and consider a less dogmatic approach that may be closer to a realistic historical interpretation as to how Bach pedaled his works.

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1. George Ritchie and George Stauffer, *Organ Technique: Modern and Early* (Prentice Hall, 1992), Part II.
2. David Yearsley, *Bach's Feet: The Organ Pedals in European Culture* (Cambridge University Press, 2012), pages 16–17.
3. Sandra Soderlund, *How Did They Play? How Did They Teach? A History of Keyboard Technique* (Hinshaw Music, 2006), pages 146–147.
4. David Yearsley, "In Buxtehude's Footsteps," *Early Music* 35, number 3 (August 2007), pages 339–353.
5. Christoph Wolff and Markus Zepf, *The Organs of J. S. Bach: A Handbook* (University of Illinois Press, 2012), pages 74–77.
6. Johann Christian Kittel, *Vierstimmige Choräle mit Vorspielen* (Johann Friedrich Hammerich, 1803), pages 3–4.

7. Ibid.
8. Ibid.
9. Ibid.
10. Soderlund, pages 506–508.
11. Ibid.
12. Johann Samuel Petri, *Anleitung zur praktischen Musik vor neuangehende Sänger und Instrumentspieler* (Johann Christoff Wirthgen, 1767), pages 115–122.
13. Ibid.
14. Ibid., pages 123–126.
15. Yearsley, *Bach's Feet: The Organ Pedals in European Culture*, pages 247–256.
16. Ibid., pages 252, 255.
17. Peter Williams, *The Organ Music of J. S. Bach* (Cambridge University Press, 2003), pages 96–99.
18. Johann Sebastian Bach, *Praeludium in Organo pleno, pedale*, score, circa 1727/1731, private collection, page 1.
19. Ibid.
20. Ibid., page 2.
21. Ibid.
22. Ibid., page 4.
23. Ibid.
24. Johann Sebastian Bach, *Orgelwerke*, volume 5 (Bärenreiter-Verlag, 1972), page 198.
25. Williams, pages 96–99.
26. Ibid., pages 150–153.
27. Johann Sebastian Bach, *Toccata C. Pedaliter di Giov. Sebast: Bach*, score, 1725, Staatsarchiv Leipzig, pages 1–2.
28. Yearsley, *Bach's Feet: The Organ Pedals in European Culture*, pages 134–136.
29. Bach, *Toccata C. Pedaliter di Giov. Sebast: Bach*, pages 1–2.

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SONORA: a Unique Database of Sweden's Rich Organ Heritage

By Kimberly Marshall

A creative new research platform was launched in October 2025 at the Gothenburg International Organ Academy. The Swedish ONline ORgan Archive (acronym SONORA) is a vast database containing information about Sweden's classical organs. The country has at least 436 documented instruments built between 1600 and 1860. The SONORA project makes available to users online an exploration of the digitized source material (written documents, drawings, and photographs), along with biographical information on organbuilders and technical information about the organs.

The database brings together for the first time digitized access to the work of five important organ experts and scholars: Einar Erics (1885–1965), author of *Inventory of preserved older church organs in Sweden* (1965); Axel Unnerbäck (born in 1938), organ expert who published a second edition of Erics's *Inventarium* (1988); Harry (1915–1992) and Valter (1915–2006) Moberg, twin brothers who had their own firm and specialized in restoring historical instruments; Carl-Gustaf Lewenhaupt (1949–2000), organ consultant who worked from 1970 for the Swedish National Heritage Board and pioneered the construction of new organs according to historical principles; and Bertil Wester (1902–1976), art historian and museum curator who in 1936 published his dissertation about Medieval organs, *Gothic Revival in Swedish Organs*.

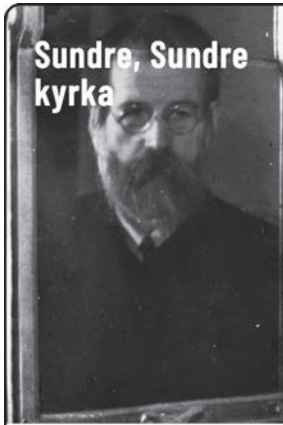
Over 3,600 documents, 187,000 images (facsimiles), and almost 8,000 photos of historical organs are included in the SONORA database, which provides user-friendly access to them. Each item (written document, photo, or drawing) is related to a specific organ and is further contextualized with historical information. In this way, the SONORA database pulls the reader into Sweden's rich organ culture through many channels.



Pursuing an organ crawl through SONORA

The database is available to anyone who visits the site: <https://sonora.dh.gu.se/>. The homepage gives a general background and acknowledges the collaboration of many groups in its creation. But the reader is immediately drawn to the "Explore" button at the bottom of the page, inviting one into this vast realm of organ documentation spanning six centuries. Be sure you have chosen English as the language (unless you know Swedish, of course). Then you can choose to start with a map, a gallery of organ façades, or an archival search to chart your course through this fascinating culture.

For example, I am passionate about the Medieval organ, and I knew that some fourteenth-century organ parts had been found on the island of Gotland in the Baltic Sea off the southeastern coast of Sweden. These had been moved to Stockholm's National History Museum long ago, but I thought it would be interesting



Sundre, Sundre kyrka

1857	Acquired —, (—) Stenkumla, Stenkumla kyrka
1857	Removed —, (—) Stockholm, Kungliga teatern
1842 - 1843	New organ Strand, Pehr Zacharias (1797-06-30 - 1844-02-25) Stockholm, Kungliga teatern

Timeline of Sundre organ (image credit: SONORA database)

to learn about more recent organs on Gotland. I went to the map and clicked to enlarge the scale, exactly as one does on Google maps, going from a large overview to a detailed close-up. I found that there was an organ in Sundre, Gotland, that had been built in 1843 by the influential Swedish builder Pehr Zacharias Strand. I wonder if he knew that a certain Master Verner from Brandenburg had built an organ in Sundre in 1370, almost five hundred years before he did. . . .

But then I reviewed the organ's history and learned that it was not originally

built for Sundre's church but for the Royal Opera Theater in Stockholm. In 1857 it was sold to Stenkumla, a village about fifty miles north, where it was mounted two years later in the village church. In 1910 the same instrument was moved within the church by another great Swedish builder, Eskil Lundén; it was rebuilt and enlarged in 1964; then stored in the church around 1985, before being moved to Sundre in 2007. The organ's specification is given, with dates to show what is original and what has been added or replaced.

Location: Sundre, Sundre kyrka

Original builder: Strand, Pehr Zacharias (1797-06-30 - 1844-02-25)

Year of origin: 1843

Type of work info: (Scroll down for English.) Ursprungligen en portabel orgel, byggd för Kungl teatern (Operan) i Stockholm. Sålld till Stenkumla 1857. Originally a portable organ, built for the royal theater (Operan) in Stockholm. In 1857 sold to Stenkumla.

Specification:	Manual	C - f3	
	Gedackt	8'	1843
	Fugara	8'	1843
	Oktava	4'	2007
	Rörflöjt	4'	1843/2007
	Oktava	2'	2007
	Wallflöjt	2'	2007

Prospect pipes info: träatrappor, folierats med bladaluminium (2007).

Key action type: Mechanical

Stop action type: Mechanical

Bellows type: Single folded wedge-bellows

No of bellows: 1

Wind system: 2007

description:

Literature: Svenske, Tomas och Monica: Ett gotländskt orgelöde - Strand/Lindqvistorgeln i Sundre kyrka (2008).

Sundre organ specification (image credit: SONORA database)

Inventory 2021 - 2023

SONORA, (2021 - 2023)

Documents:

-  Erics F2 2 - Lådan, Einar Ericis arkiv
-  Erics F4 6 - Lådan, Einar Ericis arkiv
-  Jonsered - Handlingar rörande orglar, Axel Unnerbäcks Arkiv
-  Jonsered - Handlingar rörande orglar, Axel Unnerbäcks Arkiv
-  Jonsered - Topografiskt ordnade akter rörande orglar i Sverige, Bröderna Mobergs arkiv
-  Jonsereds kapell, Västergötland - Handlingar rörande orglar, Einar Ericis arkiv
-  Moberg FIA 76 - Lådan, Bröderna Mobergs arkiv
-  Tidningsurklipp [1e] - Manuskript och artiklar, Einar Ericis arkiv
-  Unnerbäck F1 17 - Lådan, Axel Unnerbäcks Arkiv
-  Unnerbäck F1 78 - Lådan, Axel Unnerbäcks Arkiv

Location:

Jonsered, Jonsereds kyrka

Original builder:

Schiörlin, Pehr (1736-06-06 - 1815-02-23)

Year of origin:

1783

Archival documents for Jonsered organ (image credit: SONORA database)

In addition, by hovering the cursor over any of the stop names, one gains details about that stop in a pop-up screen. For example, I was curious about the 4' Rörflöjt, which was listed as 1843/2007 in the stoplist. Had some of Pehr Zacharias Strand's original pipes been saved and new ones built to complete the rank? This was confirmed in the pop-up screen, which indicated that Strand's original pipes covered the range C-F², and that the organbuilder Thomas Svenske had built new pipes for the range F-sharp²-F³ when he installed the organ in Sundre in 2007. Other ranks, such as the 4' Oktava, were entirely new, built using Strand's other pipes as models.

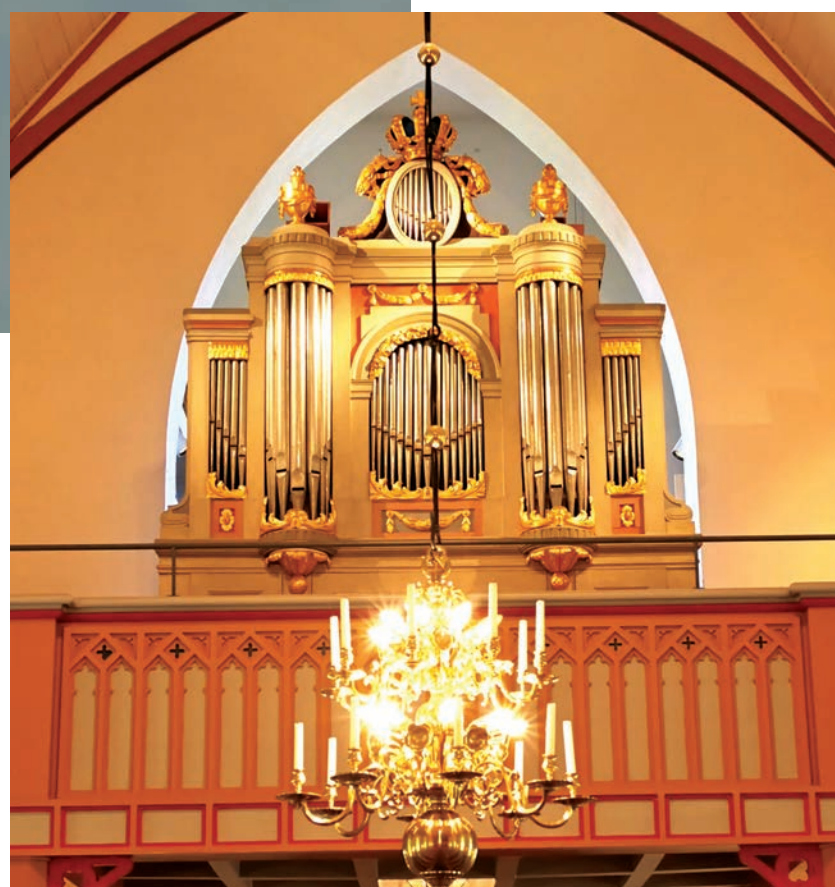
All this information about the instrument's history made me want to see a photograph, so I clicked on the gallery option, but alas, there was no image of the 1843 Sundre organ there. But there were so many others that I became enthralled by the beautiful painted cases. Scrolling through, I found a photograph of the organ at Jonsered, near Gothenburg, where I had performed several times. Like the Sundre organ, it was not originally built for its final destination, but rather for the English congregation in Gothenburg, which probably never even installed it. And like the Sundre organ, it was built by a famous Swedish builder, in this case Pehr Schiörlin, the main representative of the Linköping school of organbuilding. It was built in 1783, then moved in 1789 to Örgryte Old Church, where it was erected and served the congregation until it was sold to Jonsered in 1868. By 1927 it was no longer in use, but it was renovated in 1950 and restored in both 1992 and 2012. It is a musical gem, heard every year during the Gothenburg International Organ Academy.

This instrument has been documented in three of the five main archives included in the SONORA database: those of Einar Erics, Axel Unnerbäck, and the Moberg brothers. For those who wish to go further than the instrument's history and specification, it is possible to

click on each of the archival documents to see the scans of printed and handwritten materials related to the organ.

In opening these, one has the impression of being with the researchers as they examined the organ or as they listened to it in concert. Of course, these have not all been transcribed, let alone translated into English, so this is the most inaccessible part of the database for the average American organist.

Nevertheless, there are many rabbit holes in which to lose oneself, and the attractive interface really pulls you in, whether you are an organ scholar or enthusiast. Instead of binging on Netflix or doom scrolling, why not take a journey to Scandinavia? The SONORA team would love to hear about your adventures!



Jonsered, Sweden, organ façade (image credit: SONORA database)

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Saint Philip's Episcopal Church, Coral Gables, Florida

The have-your-cake-and-eat-it-too organ: Choruses and mixtures for the Symphonic organ

My favorite organs are “have-your-cake-and-eat-it-too organs.” These instruments have loads of color, a huge dynamic range, intuitive expressive controls, fast action, and a comfortable console, all underpinned by a rock-solid mechanical system. They also have diapason choruses that are balanced, and mixtures that add color and richness without aural pain. It is the combination of all these items—easy to say and hard to achieve—that lets the organist want for nothing.

Saint Philip's Episcopal Church of Coral Gables, Florida, home to our Opus 187, required a big organ sound in a sensitive acoustic, where balanced choruses and successful mixtures are especially vital. Taking this organ from “have-your-cake” to “eat-it-too” hinged on an excellent symphonic diapason chorus with perfect mixtures.

Our tonal research of the past forty years keeps returning to two pillars of tonal design, Aristide Cavaillé-Coll and G. Donald Harrison. Combining these influences with our own listening and experience guides us in the creation and refinement of the symphonic diapason chorus. The balance of each rank from bass to treble—what we call “cello scale”—can be traced to Cavaillé-Coll, and our mixture composition to G. Donald Harrison.

Cello scale

Centered around the color and expression of the Symphonic organ is a core ensemble of singing diapasons. At once unique to the organ and expected to be universally musical, diapasons are the hardest part of the organ to “get right.” I expect diapasons to function as the string section of the symphony orchestra, with perfect balance and color variety. For individual open diapasons, my ears crave the balance of a string instrument. Imagine the “scale” of a cello: a rich bass with definition, a natural ascendancy to a singing treble.

Our study of Cavaillé-Coll began in the 1980s with a trip to France focused on small choir organs. In 2021 as part of the design process for our first large French Romantic-style organ in Silverado, California, head voicer Timothy Fink did extensive primary-source investigation into Cavaillé-Coll's diapason chorus scaling and voicing techniques. Thanks to his research, we gained a real understanding of how mathematical root progressions were used for both scale and cut-up.

When we heard the results, we knew this was the road to “cello scale.”

As Cavaillé-Coll recommends, we construct and voice metal pipes like wood pipes, with the upper lip positioned directly above the flue. This embouchure gives precise speech and control over the standing tone. It also offers more power and colorful harmonics, all in good proportion to the fundamental. Where the cellist controls these parameters with the bow, we do so with pipe construction and voicing.

Seeking the “cello scale” paid off: the organist can play the Great Open Diapason alone and enjoy warm, rich tone with every note in proper balance. Multiplied across the other diapasons, and with necessary independent bass stops, the result is a singing, versatile diapason chorus that resembles tutti strings in the orchestra.

Mixtures for color, not consternation

Every organist can think of mixtures they despise. Too loud, too gravelly, too soft, the list goes on and on. For such a ubiquitous color in the organ, it is one of the hardest areas in which to find success, particularly in American churches. Done right, mixtures should provide brilliance in the bass, richness in the treble. They are for color, not power or clarity; power comes from the reeds, clarity from the scale progressions outlined above.

Our mixtures can be traced to G. Donald Harrison. When I set out to find the recipe for a successful musical mixture, the obvious starting point was Aeolian-Skinner organs from the late 1930s. I was fortunate to spend several years playing at Saint Mark's Church, Philadelphia, home to nine Harrison mixtures from 1937 in a dry American acoustic.

Studying these along with other successful examples of Kimball, ours, and others, revealed patterns in composition, scale across the mixture, and scale relationship to the 8' Diapason. Copying, however, would not be enough, and so began my work to integrate these patterns into our scaling method.

Opus 187's Great Fourniture, intended to pair with the Great (or full) diapason chorus, has breaks concentrated in the middle register so they're disguised by the unison stops. At soprano C (37), there are three unisons, providing richness without too much clang. Progressions keep high pitches from becoming thin and too piercing; lower cut-ups with gentle voicing keep the whole stop in balance with the rest of the chorus.

The Swell Mixture has more typical breaks, with the twelfth remaining a prominent figure throughout. Designed to color the reeds and transform them from round and Anglo-American into



Chancel

something more fiery, this mixture has higher cut-ups and is voiced louder. Used with the other diapasons, this mixture provides more clang than its sibling on the Great and is therefore placed under the control of the expression box.

Saint Philip's takes the cake

Surrounded by impressive buildings and scenery, Saint Philip's is the truly exceptional place in Coral Gables. Their thriving parish and day school are completely integrated, with students singing in the RSCM chorister program as part of their school curriculum. Students were interested and involved throughout the organ project, studying the stoplist in class, helping unload trucks and plant pipes, and interviewing our technicians for their school news program. Everyone we met, from staff to student, exuded friendliness and pride in their institution.

Opus 187 will be put to the test in all our favorite ways. Listeners from age five to ninety-five will regularly hear the organ in myriad musical settings: school



Console

chapel services, combined choir Evensongs, concerts. The instrument was introduced to the parish on Easter Sunday, April 5, 2026, and will be dedicated on September 26 and 27 with a recital by Robert McCormick followed by a festive choral service.

The care with which Saint Philip's undertakes all its work, from major projects to organized, clean corridors,

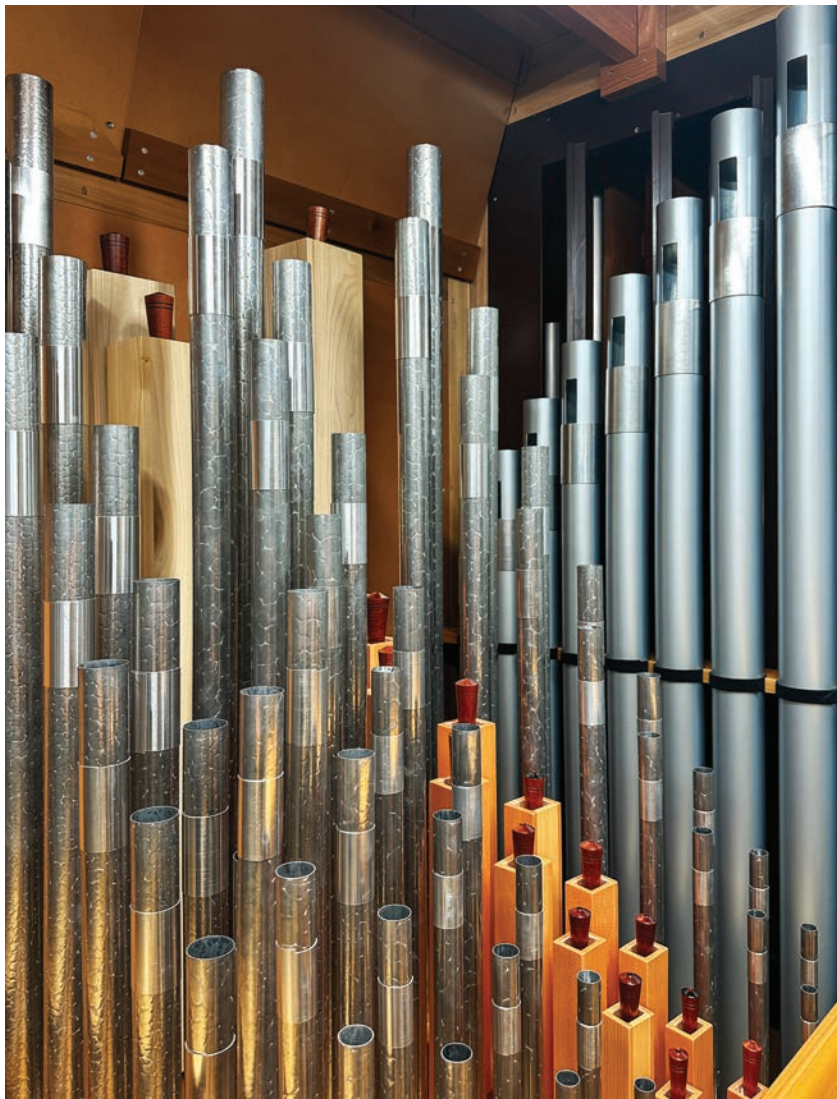
Schoenstein & Co. Organ Builders Opus 187

GREAT		SWELL (Manual III, expressive)		CHOIR (Manual I, expressive)		PEDAL	
16'	Contra Dulciana (Choir)	16'	Bourdon (ext Stpd Diap)	16'	Contra Dulciana (ext 8')	32'	Acoustic Bass
8'	Open Diapason	8'	Violin Diapason	8'	Dulciana	16'	Open Wood (Gallery)
8'	Echo Diapason (Gallery)	8'	Stopped Diapason	8'	Concert Flute	16'	Contra Dulciana (Choir)
8'	Harmonic Flute	8'	Gamba	8'	Erzähler*	16'	Bourdon (Swell)
8'	Lieblich Gedeckt (Gallery)	8'	Gamba Celeste	8'	Erzähler Celeste* (TC)	8'	Octave
8'	Dulciana (Choir)	4'	Gemshorn	4'	Dulcet (ext Dulciana)	8'	Dulciana (Choir)
4'	Principal	4'	Harmonic Flute	4'	Silver Flute	8'	Flute (Great Harmonic Flute)
4'	Spire Flute	2 3/4'	Nazard	2'	Piccolo (ext Silver Flute)	8'	Bourdon (Swell)
4'	Dulcet (Choir)	2'	Fifteenth (ext Gemshorn)	8'	Tromba*	4'	Choral Bass (ext Octave)
2 3/4'	Twelfth	1 3/4'	Tierce	8'	Clarinet	4'	Harmonic Flute (Great)
2'	Fifteenth	1 1/4'	Mixture III		Tremulant	32'	Contra Posaune (ext Swell)
2'	Fourniture IV	16'	Bass Horn (ext Cornocean)		Choir 16'	16'	Trombone* (ext Choir)
8'	Tromba* (Choir)	8'	Cornocean		Choir Unison Off	16'	Bass Horn (Swell)
	Chimes (G20–G44)	8'	Oboe		Choir 4'	8'	Tromba* (Choir)
			Tremulant			8'	Oboe (Swell)
			Swell 16'			4'	Clarinet (Choir)
			Swell Unison Off				
			Swell 4'				

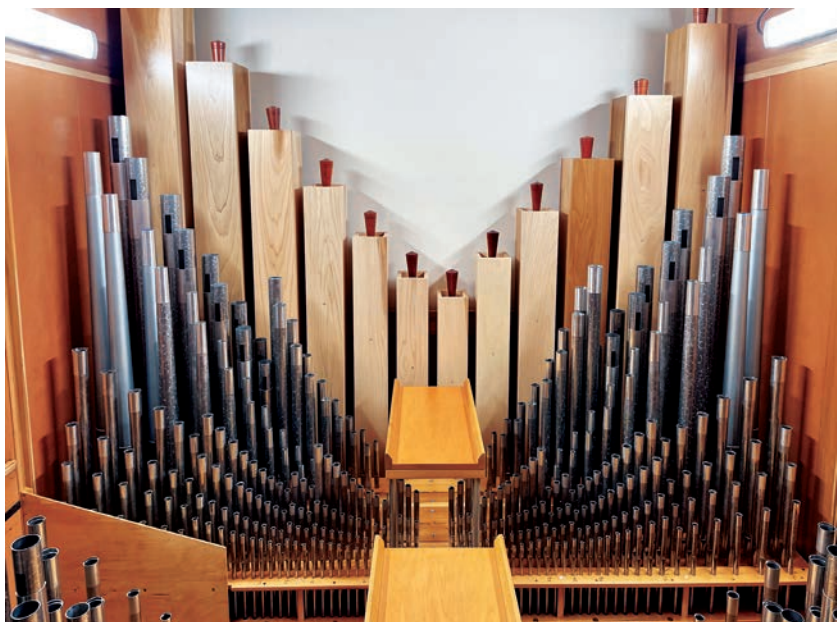
* Double-enclosed within the Choir



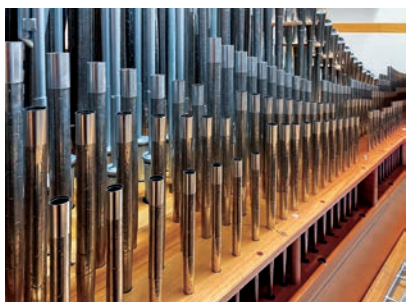
Gallery



Swell pipework



Great pipework, including Fourniture IV



Swell Mixture III

chief operations officer. We are grateful to each for their personal attention given to the new organ and our crew.

We hope Opus 187 will show its listeners that the organ is for those who want to have their cake and eat it, too. An excellent ensemble sound requires constant cultivation, and so we are grateful for this opportunity to continue our work to bestow on the organ all the expressive musical potential of the symphony orchestra.

—Bryan Dunnewald
President and Tonal Director
Schoenstein & Co.

Listen to this organ on Schoenstein.com.

The Schoenstein & Co. staff

- Aly Aly
- David Anderson
- Ryan Anderson
- Erik Asprey
- Dean Belgarde
- Drue Berti
- Jack Bethards
- Ann Bharoocha
- Bronwyn Burns
- Logan Caraway
- Bryan Dunnewald
- Timothy Fink
- Christopher Hansford
- Forrest Martin-Ruben
- Yolanda Mascote
- Abigail Nelson
- Humberto Palma
- Louis Patterson
- Patricia Schneringer

Photo credit: Louis Patterson

Church website: <https://church.stphilips.org/>

led to a smooth-running project and happy result for builder and client. This stems from their leadership, including

the Reverend Dr. Mary E. Conroy, rector; Christopher Harrell, associate for music and liturgy; and Edward Diaz,

Mechanicals

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4

- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4

- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4

- Choir to Swell 8

- Manual I/II Reverse
- All Swells to Swell

Console

Three manual and pedal American-style open drawknob console with adjustable bench and music rack all of hardwood.

Bone- and ebony-covered keys with articulated touch.

Polished ebony drawknobs on brass shanks.

Three balanced expression pedals of brass: Choir, Swell, and Inner Choir.

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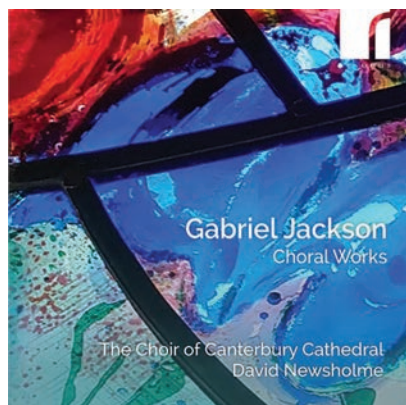
- 18 General pistons and toe studs (12 left, 6 right)
- 8 Great pistons
- 8 Swell pistons
- 8 Choir pistons
- 4 Pedal toe studs
- 1 Set piston
- 1 General Cancel piston
- Level Up / Down pistons
- Great to Pedal reversible piston and toe lever
- Swell to Pedal reversible piston and toe lever
- Choir to Pedal reversible piston

Full Organ reversible piston and toe lever with multiple memories and indicator
Piston sequencer (European system) with piston number indicator

- 1 (+) toe stud
- 5 (+) pistons
- 1 (-) piston

29 voices, 34 ranks, 2,105 pipes

New Recordings



Gabriel Jackson: Choral Works

Gabriel Jackson: Choral Works. The Choir of Canterbury Cathedral; Jamie Rogers, organ; Sam Corkin, alto saxophone; David Newsholme, director and solo organ; Boy Choristers; Girl Choristers. Resonus Classics, RES10360, \$17.73. Available from resonusclassics.com.

Praise ye the Lord (choir, girl choristers, and organ);* *In all his works* (choir); *Canterbury Concertos* (organ);* *Mass of Saint Mary*: “Kyrie,” “Gloria,” “Sanctus and Benedictus,” “Agnus Dei” (choir, boy choristers, and organ);* *Ave maris stella* (choir, girl choristers, organ, and saxophone); *Coronation Canticles*: “Magnificat,” “Nunc dimittis” (choir, boy choristers, and organ);* *O Virgo virginum* (choir, girl choristers, and organ);* *Southwark Symphonies* (organ); *O quam gloriosum* (choir, girl choristers, and organ). *premier recording.

Gabriel Jackson was born in Bermuda in 1962. After three years as a chorister at Canterbury Cathedral under Allan Wicks (1923–2010), whom he describes as his lifelong friend and mentor, he went on to study composition at the Royal College of Music in London, initially with Richard Blackford and later with John Lambert. He was awarded the R. O. Morris Prize for Composition in 1981 and 1983, and in 1981 he also won the Theodore Holland Award. From 2010 to 2013 he was associate composer to the BBC Singers. In 2013 Dame Felicity Lott and the Choir of Royal Holloway, a constituent college of the University of London, premiered his composition *La musique* at the Cheltenham Festival. In 2014 he composed *The Passion of our Lord Jesus Christ*, commissioned for the 750th anniversary of Merton College, Oxford. May 2015 saw the premier at the Latvian National Opera of his half-hour composition for soprano, choir, and orchestra, *Spring Rounds*, commissioned by Youth Choir Kamēr for their

twenty-fifth anniversary. In July 2017 *Exile Meditations*, a thirty-minute work that interleaves texts by present-day Middle Eastern displaced persons and poems by post-war European refugees, was premiered at the Railway Museum in Riga, Latvia. *The World Imagined*, for tenor soloist, chorus, and orchestra, was commissioned for the 2021 Three Choirs Festival in Worcester Cathedral. Another commission from Merton College was the mini oratorio *The Christmas Story*, for trebles, SATB, and twelve orchestral instruments, first performed in London in December 2023. Gabriel Jackson is one of the three musicians awarded the 2026 Medal of the Royal College of Organists in recognition of his distinguished achievement in organ and choral composition.

In 580 the Frankish Merovingian Princess Bertha married the pagan King Æthelbert of Kent. It was a condition of the marriage that she should be able to continue to practice the Christian religion. With the assistance of Luidhard her chaplain, whom she had brought with her, Queen Bertha duly practiced her religion in her private chapel, dedicated to Saint Martin of Tours, on the outskirts of Canterbury. In 596 Pope Gregory the Great sent Saint Augustine, prior of Saint Andrew's Abbey in Rome, as the leader of a mission to convert the kingdom of Kent. The support of Queen Bertha contributed significantly to his success. Augustine landed and founded Christ Church Cathedral, Canterbury, in 597. The cathedral was a Benedictine monastic community until the Reformation. The Cathedral Choir, originally made up of Benedictine monks, dates from the earliest days. So does the Cathedral School, known since 1541 as the King's School, Canterbury, which is now the world's oldest school. The school became fully coeducational in 1990 and began providing girl choristers to the Cathedral Choir in 2014.

We are not entirely sure when the first organ was erected in Canterbury Cathedral, but it was probably in the tenth century when Saint Dunstan was archbishop, since he is known to have provided organs in the abbeys of Malmesbury and Glastonbury, where he had served previously. The first actual mention of an organ refers to the destruction of one by fire in 1174. Later instruments included one built by Nicholas Rawnce in 1447 and one built by William Tresorer, organ maker to Queen Elizabeth I, in 1573. In the Civil War the cathedral was plundered by Cromwell's troops, and this included the destruction of the organ. After the restoration of the monarchy in 1660, Lancelot

Pease built a new two-manual organ of nineteen stops. The specification of this and many later organs may be found in the cathedral archives.

“Father” Bernard Smith rebuilt Pease's instrument in 1686, but in 1752 Richard Bridge replaced it with a completely new organ of three manuals and twenty-four stops, making use of the existing case. This in turn gave way to a three-manual organ, which the builder Samuel Green erected in Westminster Abbey for the Handel Commemoration of 1784, before moving it to Canterbury, where William Hayes of Oxford University opened it later that year. In 1841 William Hill added pedal pipes, together with several additional stops. Henry Willis built a new four-manual organ, incorporating five ranks of Samuel Green's pipework, which survive in the present instrument. Willis's organ was rebuilt several times during the twentieth century by Norman & Beard and Henry Willis & Sons. In 1976 N. P. Mander carried out a radical rebuild, including the removal of the Solo division and the addition of a nave organ with a handsome case in the north aisle. Finally, in 2020 Harrison & Harrison rebuilt the organ, using the surviving Green and Willis pipes as the nucleus of the instrument, while enhancing it and reinstating the Solo division. The specification may be found on the builders' website.

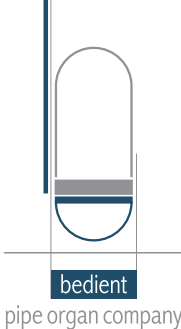
In the earliest days the organist, or *pulsator organorum*, would probably have been one of the monks. The cathedral has a list of organists beginning with John Mounds, appointed in 1407, and continuing down to the present organist, David Newsholme, appointed in 2021. As a child David Newsholme attended the King's School in Worcester and sang as a boy chorister in the choir of Worcester Cathedral. Following this he was an organ scholar at Salisbury Cathedral before beginning a music degree in 2004 at New College, Oxford, where he was also an organ scholar. Following his Oxford degree, he passed the examination to become a Fellow of the Royal College of Organists in 2008, and while completing his Doctor of Philosophy degree at the University of York, he became assistant director of chapel music at Winchester College before moving to Canterbury Cathedral as assistant organist in 2011. In 2014 he became the founding director of the Cathedral Girls' Choir, and on the departure of David Flood in 2020 became acting director of music and organist of Canterbury Cathedral. In 2021 his appointment became permanent. In 2025 the Royal School of Church Music made him an Associate (ARSCM) in recognition of his outstanding contribution to church

music. Besides his work at Canterbury Cathedral, Dr. Newsholme maintains a busy schedule as an international recitalist and choral conductor.

The assistant director of music and organist of Canterbury Cathedral is Jamie Rogers, who grew up in the seaside town of Deal, Kent, before proceeding as an undergraduate to Canterbury Christ Church University, studying piano with David Rees-Williams and John Irving, and organ with Paul Stubbings. He graduated with a Bachelor of Music degree in 2013. He then studied organ at the Royal Academy of Music, London, with David Titterton and Bine Bryndorf and graduated as a Master of Arts degree in 2019. During his time at the Royal Academy of Music, he received the Eric Thiman Organ Prize, the William John Kipps Scholarship, the C. H. Trevor prize, and the Norman Askew Prize. He also received a 2017 award from the Countess of Munster Musical Trust. At the same time, he worked as assistant director of music at Saint Marylebone Parish Church, London, and as a noted jazz pianist he directed the jazz program at Queen's College, University of London. After a period in the novel post of acting second assistant organist at Canterbury Cathedral, he was appointed assistant director of music of the cathedral in 2021. In this capacity he is the principal accompanist for all the cathedral's choirs and assists David Newsholme in running every aspect of the cathedral's musical life. Like Dr. Newsholme he also maintains an international profile in addition to his duties at the cathedral.

The alto-saxophonist Sam Corkin studied for a master's degree and later an artist fellowship at the Guildhall School of Music and Drama in London. He has sung tenor with several professional choirs and is also a music faculty member at Canterbury Christ Church University and head of woodwind at the Charterhouse School, an independent coeducational boarding school in Godalming, Surrey, originally founded in 1611. His interest in promoting new music has led to a significant contribution to the repertoire for the solo saxophone with choir. The principal album that he has made with Canterbury Cathedral Choir, *Palimpsest*, published by Signum Records in 2023 (SIGCD766), features no fewer than fifteen specially commissioned pieces by leading composers including Gabriel Jackson, Errollyn Wallen, and Roderick Williams. Jackson's *Ave Maris Stella* appears on that compact disc as well as the current one.

Gabriel Jackson wrote *Praise ye the Lord* to celebrate the tenth anniversary



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of the inclusion of girl choristers in the Canterbury Cathedral Choir. As the composer puts it, it includes the “soaring, ecstatic lines that feature so much in English cathedral music.” Indeed, the soaring treble part of the anthem provides something of a new dimension in sound.

Gabriel Jackson wrote *In all his works* for the widow of Allan Wicks to serve as a memorial anthem at his funeral. Based on a text from Ecclesiasticus, it mirrors the five-part writing of Tallis in his setting of the *Lamentations of Jeremiah* for lower voices. It possesses a Renaissance grandeur that is as triumphant as it is melancholic.

Jamie Rogers commissioned Gabriel Jackson to write the solo organ work *Canterbury Concertos* specifically for this compact disc in celebration of the rebuilt organ. The ten short movements are adjusted in length according to the numerical order of the letters in C-A-N-T-E-R-B-U-R-Y, and their nature is also determined by these letters such as “Trio” for the letter “T.” Many of the movements contain delightfully warm textures and harmonies with the *Toccata* for the letter “R” as an exciting interlude.

In 2020 Hey Orgelbau of Ostheim, Germany, relocated the redundant two-manual, thirty-rank 1988 Klais organ, Opus 1666, from Christ König Kirche in Permasens, Germany, to Saint Mary’s Parish Church in Maldon, Essex. Gabriel Jackson’s commission to produce a composition suitable for the inauguration of the instrument resulted in the Latin *Saint Mary’s Mass*, which premiered in 2021. To show off the many colors of the instrument, the composer included a higher proportion of notes for the organ and far fewer for the choir than would be typical for a Latin Mass. The ethereal “Kyrie” begins softly on the organ and builds up to a climax in the middle as the voices of the choir come in before dropping back to a whisper at the end. The style of Gabriel Jackson’s boisterous “Gloria” is somewhat reminiscent of the Poulenc *Gloria*, although the melodies used are very different. “Sanctus” continues in much the same vein as “Gloria,” but there is a return to the soft, ethereal opening of “Kyrie” when the choir introduces “Benedictus,” which ends in absolute silence. The gentle mood of “Benedictus” continues with the final movement of the Mass, “Agnus Dei,” where elements of mystery and melancholy also appear.

Ave Maris Stella is the only piece on this album with a text that is partly non-liturgical and the only piece not written for Anglican musicians. It is dedicated to Lithuanian saxophonist Arvydas Kazlauskas and conductor Māris Sirmāis, who gave the first performance with the fifty-strong professional Latvian State Choir “Latvija” in 2017. Furthermore, there is a strange anomaly in the middle of the piece, where a contemporary poem by the Catholic Latvian poet Anna Rancāne is dropped into the medieval hymn *Ave Maris Stella* in almost the same kind of way that proponents of the visual arts would talk of introducing a “found object.” Against a bubbling saxophone part, we hear once again the soaring of the soprano voices of the choir, including the girl choristers. The introduction of rapid repeated notes on the saxophone and the entry of the lower voices of the choir mark the interruption of the medieval hymn, which resumes again at the end.

The Choral Foundation of His Majesty’s Chapel Royal, Hampton Court, commissioned Gabriel Jackson to write the *Coronation Canticles*—“Magnificat” and “Nunc Dimittis”—to celebrate the Coronation of King Charles III and Queen Camilla in 2023. Some of Jackson’s

music reminds me of Olivier Messiaen, particularly *La Nativité du Seigneur*. For example, in the *Coronation Canticles* the opening bars of the organ part in “Magnificat” suggest the quivering wings of “Les Anges.” As in many settings of “Magnificat,” the opening lines are given to the upper parts, with the male lower voices providing a strong proclamation of “Thou hast shewn strength with thine arm.” “Nunc Dimittis” comes as a considerable contrast. It begins softly with lower voices and a minimal organ part but increases in intensity as the upper voices enter. There is a reprise of “Gloria Patri” from “Magnificat.”

It is a little-known fact, previously unknown to me at least, that besides the familiar seven O Antiphons of the Sarum Rite there was originally an eighth, “O Virgo virginum,” which remained in use at Canterbury Cathedral until comparatively recently. Wells Cathedral Choir commissioned Gabriel Jackson to write a setting of *O Virgo virginum* in 2016. The suitably mysterious-sounding setting features the Canterbury Choir, Girl Choristers, and organ, together with several effective solos by Tommy Clemens, one of the tenors in the choir.

Next comes another work for solo organ, *Southwark Symphonies*. The Scottish organist, composer, and promoter of new and experimental music, Michael Bonaventure (born in 1962), commissioned Gabriel Jackson to compose this work, which forms a kind of prequel to the *Canterbury Concertos*. Bonaventure gave them their first performance at Southwark Cathedral on November 19, 2005, and made the premier recording of them in 2010. The *Symphonies* begin with some heavy pedal notes and then develop into a sequence that again reminds me of Messiaen’s *La Nativité du Seigneur*, this time of the insistent progress of the shepherds toward the manger in “Les Bergers.” The mood changes with the reappearance of the heavy pedal notes and some brilliant toccata-like playing on the manuals. This in turn gives way to a soft and mysterious passage, followed by some massive chords on full organ at the end.

The final composition on the album is a setting of the antiphon for the Magnificat at the Second Vespers of All Saints’ Day, *O quam gloriosum*. Just as Gabriel Jackson wrote *Praise ye the Lord* for the tenth anniversary of the Girl Choristers of Canterbury Cathedral, he wrote *O quam gloriosum* in 2023 for the twentieth anniversary of those at Norwich Cathedral. As one would expect, there is once again a soaring treble part, though the lower voices also play an important role. There is a massive climax on “In saecula saeculorum,” followed by a gentle “Amen” at the end.

Gabriel Jackson’s combination of tradition with innovation is something of a new departure for the musical tradition of the Anglican Church. This is particularly true of his choral music in the way he makes use of the treble voices. His music deserves to be known much more widely. So far as trebles are concerned the Canterbury Cathedral choirs have a goodly supply of fine ones, both male and female. Canterbury Cathedral also possesses a remarkably good organ, an instrument on which David Newsholme and Jamie Rogers perform extremely well. I am therefore happy to recommend this excellent compact disc to the 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.

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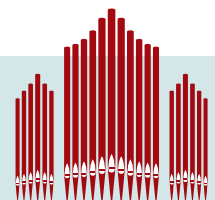
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=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

Choir of Trinity College, Cambridge, UK; Cathedral Church of the Advent, Birmingham, 9/17, 7 pm

Michael Delfin; Moody Concert Hall, University of Alabama, Tuscaloosa, 9/20, 3 pm

Bradley Hunter Welch; Dawson Memorial Baptist, Birmingham, 9/20, 6 pm

Huntsville Sacred Chorale, Bernstein, *Chichester Psalms*; Huntsville First United Methodist, Huntsville, 9/27, 6 pm

Vincent Dubois; St. Luke's Episcopal, Birmingham, 10/13, 6 pm

Michael Delfin, harpsichord; Moody Recital Hall, University of Alabama, Tuscaloosa, 10/23, 7:30 pm

ARIZONA

Ken Cowan; Our Lady of Lourdes Catholic Church, Sun City West, 10/18, 3 pm

Skye Hart; All Saints Catholic Newman Center, Tempe, 10/23, 7 pm

CALIFORNIA

Christian Elliott, silent film accompaniment, *The General*; Performing Arts Center, San Luis Obispo, 10/22, 7:30 pm

COLORADO

Alcee Chriss; St. John's Episcopal Cathedral, Denver, 10/9, 7 pm

CONNECTICUT

Craig Williams, with Chuck Seipp, trumpet; First Congregational, Madison, 9/20, 4 pm

Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, 9/26, 7:30 pm

St. John's Adult Choir and Choir School, Choral Evensong; St. John's Episcopal, West Hartford, 9/27, 5 pm

Francesco Cera; Marquand Chapel, Yale University, New Haven, 9/27, 7:30 pm

Nicholas Capozzoli; St. John's Episcopal, West Hartford, 10/4, 12:30 pm

Nathaniel Gumbs; First Congregational, Madison, 10/10, 4:30 pm

Adult Choirs of St. John's & St. Patrick-St. Anthony, Hartford, Choral Evensong; St. John's Episcopal, West Hartford, 10/18, 5 pm

James O'Donnell; Woolsey Hall, Yale University, New Haven, 10/18, 7:30 pm

Yale Camerata, Yale Symphony Orchestra, Verdi, *Requiem*; Woolsey Hall, Yale University, New Haven, 10/26, 4 pm

DISTRICT OF COLUMBIA

Zoe Lei; National City Christian, Washington, 9/19, 12:15 pm

Samuel F. Rowe; St. Joseph's on Capitol Hill, Washington, 10/11, 4 pm

FLORIDA

Robert McCormick; St. Philip's Episcopal, Coral Gables, 9/26, 7 pm

Vincent Dubois, with Marie-Andrée Joerger, accordion; Basilica of St. Edward, Palm Beach, 10/15, 7 pm

Nathan Laube; Church of the Little Flower, Coral Gables, 10/24, 7 pm

GEORGIA

Choir of Trinity College, Cambridge, UK; Cathedral of St. Philip, Atlanta, 9/18, 7:30 pm

Vincent Dubois, with Marie-Andrée Joerger, accordion; Cathedral of St. John the Baptist, Savannah, 10/18, 5 pm

Olivier Latry; Peachtree Road United Methodist, Atlanta, 10/24, 8:45 am & 11:15 am worship services, 7:30 pm recital

Choral Evensong; All Saints' Episcopal, Atlanta, 10/29, 7 pm

ILLINOIS

Andrew Scanlon; Loyola University, Chicago, 9/20, 3 pm

Jan Bokszczanin; Holy Name Cathedral, Chicago, 9/22, 7 pm

Kent Tritle; Southern Illinois University, Carbondale, 9/25, 7:30 pm

Christopher Urban; First Presbyterian, Arlington Heights, 10/7, 12:10 pm

Anastasia Hostow; Loyola University, Chicago, 10/18, 3 pm

Christopher Houlihan; First Presbyterian, Arlington Heights, 10/18, 4 pm

Adam Brakel; Holy Name Cathedral, Chicago, 10/20, 7 pm

Nathaniel Gumbs; Fourth Presbyterian, Chicago, 10/30, 7 pm

INDIANA

David Jonies; First Presbyterian, Fort Wayne, 9/19, 7 pm

Damin Spritzer; St. Paul's Episcopal, Indianapolis, 10/18, 4 pm

Bruce Neswick; Wabash College, Crawfordsville, IN, 10/27, 7:30 pm

IOWA

Stephen Hamilton; Wartburg College, Waverly, 9/18, 12 noon

James Kibbie; St. Olaf Lutheran, Fort Dodge, 9/29, 7 pm

Raúl Prieto Ramírez; St. Mark's Lutheran, Marion, 10/18, 3 pm

KANSAS

Richard Gowers; Village Presbyterian, Prairie Village, 10/26, 7 pm

Olivier Latry; St. Michael the Archangel Catholic Church, Leawood, 10/27, 7 pm

LOUISIANA

Richard Gowers; St. Peter Catholic Church, New Iberia, 10/25, 3 pm

MAINE

Anne Laver; St. John's Catholic Church, Bangor, 10/13, 7:30 pm

MARYLAND

Nathan Laube; Good Shepherd Lutheran, Gaithersburg, 9/27, 4 pm

MASSACHUSETTS

Nicole Keller; Groton Hill Music Center, Groton, 9/20, 3 pm

Jeremy Bruns; Methuen Memorial Music Hall, Methuen, 9/20, 7:30 pm

Rosalind Mohnsen; Cathedral of the Holy Cross, Boston, 9/27, 3 pm

Johann Vexo; College of the Holy Cross, Worcester, 10/27, 7 pm

MICHIGAN

Johann Vexo; Dimnent Chapel, Hope College, Holland, 10/19, 7 pm

MINNESOTA

Jonathan Ryan; Mount Olive Lutheran, Minneapolis, 10/9, 7 pm

Greg Zelek, with trumpet; Northrop Auditorium, Minneapolis, 10/27, 7 pm

Olivier Latry; St. Olaf Catholic Church, Minneapolis, 10/29, 7 pm

MISSOURI

James O'Donnell; St. Peter's Episcopal, St. Louis, 10/2, 7 pm
Caroline Robinson; First Christian, Jefferson City, 10/11, 4 pm
Richard Gowers; Cathedral of the Immaculate Conception, Kansas City, 10/28, 7 pm

NEW HAMPSHIRE

Bruce Neswick; St. John's Episcopal, Portsmouth, 9/25, 7 pm
Bradley Hunter Welch; First Parish Church, Dover, 10/18, 6 pm

NEW JERSEY

Adam Cobb; Main Arena, Boardwalk Hall, Atlantic City, 9/16, 12 noon
Caroline Robinson; Cathedral Basilica of the Sacred Heart, Newark, 9/20, 3 pm
Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 9/23, 12 noon
Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 9/30, 12 noon
Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 10/14, 12 noon

NEW MEXICO

Richard Gowers; Cathedral Church of St. John, Albuquerque, 10/31, 3 pm

NEW YORK

Choir of Merton College, Oxford; St. Ignatius Loyola Catholic Church, New York, 9/17, 7:30 pm
Kent Tritle; Smithfield Church, Amenia, 9/19, 3 pm
 • **Alexander Straus-Fausto**; Westminster Presbyterian, Buffalo, 9/20, 4 pm
Kent Tritle; Cathedral of St. John the Divine, New York, 9/20, 5 pm
 • **Anthony Newman**; Episcopal Church of the Holy Trinity, New York, 9/22, 7 pm
 Choir of Trinity College, Cambridge, UK; Cathedral of St. John the Divine, New York, 9/25, 7:30 pm
Cherry Rhodes; Third Presbyterian, Rochester, 9/25, 7:30 p.m. recital; 9/26, 10 am masterclass
Jeremy Filsell; St. Paul's Episcopal, Syracuse, 9/27, 4 pm
Nathan Laube; First Presbyterian, Glens Falls, 10/2, 7:30 pm
Carol Williams; Cadet Chapel, West Point, 10/4, 2 pm
 Musica Sacra; Cathedral of St. John the Divine, New York, 10/7, 7:30 pm
 Choral Evensong; Cathedral of St. John the Divine, New York, 10/11, 4 pm
David Higgs; Trinity Church, Wall Street, New York, 10/21, 6:30 pm
David Briggs, silent film accompaniment, *Dr. Jekyll and Mr. Hyde*; Cathedral of St. John the Divine, New York, 10/23, 7 pm; 10/24, 7 pm
 Choir of St. Ignatius Loyola; St. Ignatius Loyola Catholic Church, New York, 10/28, 7:30 pm
 Yale Schola Cantorum, Juilliard 415, Bach, *St. Matthew Passion*; Alice Tully Hall, New York, 10/31, 7 pm

NORTH CAROLINA

Craig Williams, with Chuck Seipp, trumpet; St. Matthew's Lutheran, Wilmington, 9/27, 4 pm
Craig Williams, with Chuck Seipp, trumpet; Wake Forest Baptist, Wake Forest, 10/9, 7 pm
Nathaniel Gumbs; White Rock Baptist, Durham, 10/23, 7 pm
Renée Anne Louprette; Corinth Reformed Church, Hickory, 10/23, 7 pm

OHIO

Alan Bowman, carillon; Deeds Carillon, Dayton, 9/20, 11 am & 2 pm
James Kealey; St. Joseph Catholic Cathedral, Columbus, 9/20, 3 pm
Adam J. Brakel; Immaculate Conception Catholic Church, Port Clinton, 9/27, 3:30 pm
Bálint Karosi; United Methodist Church of Berea, Berea, 10/2, 7:30 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 10/4, 3 pm
Andrew Peters, silent film accompaniment, *For Heaven's Sake*; Holy Trinity Lutheran, Akron, 10/4, 4 pm
Vincent Dubois, with Marie-Andrée Joerger, accordion; Holy Trinity Lutheran, Columbus, 10/9, 7 pm
Alan Morrison; St. Paul's Episcopal Church, Akron, 10/9, 7:30 pm
 Halloween concert; Christ Presbyterian, Canton, 10/16, 6:30 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 10/18, 3 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 10/25, 3 pm

OKLAHOMA

Andrew Schaeffer; Scottish Rite Temple, Guthrie, 10/30, 6:30 pm

PENNSYLVANIA

Julie Zhu, carillon; Longwood Gardens, Kennett Square, 9/25, 6 pm
Bryan Anderson; First United Methodist, Lancaster, 10/4, 4 pm
Alan Morrison; Ursinus College, Collegeville, 10/25, 4 pm
David Higgs; Pine Street Presbyterian, Harrisburg, 10/25, 4 pm

SOUTH CAROLINA

Nathaniel Gumbs; Mount Pleasant Presbyterian, Mount Pleasant, 10/4, 4 pm
Damin Spritzer; Central United Methodist, Florence, 10/8, 7 pm

SOUTH DAKOTA

Andrew Schaeffer; South Dakota State University, Brookings, 10/2, 7 pm

TENNESSEE

Choir of Trinity College, Cambridge, UK; Calvary Episcopal, Memphis, 9/15, 7 pm
Chelsea Chen; Christ Church Cathedral, Nashville, 10/9, 3:30 pm

TEXAS

James O'Donnell; Jones Concert Hall, Baylor University, Waco, 9/19, 9 am masterclass
 Choir of Trinity College, Cambridge, UK; Church of the Incarnation, Dallas, 9/20, 11:15 am choral Eucharist; 9/20, 5 pm concert
James O'Donnell; St. Alban's Episcopal, Waco, 9/20, 4 pm recital; 9/20, 5:30 pm choral Evensong
 Choir of Trinity College, Cambridge, UK; St. Paul's United Methodist, Houston, 9/22, 7 pm
Alcee Chriss; First United Methodist, Wichita Falls, 10/4, 3 pm
Karl Keldermans, carillon; Baylor University, Waco, 10/9, 4:30 pm
Roger Sayer, *Interstellar 10*; St. Luke's United Methodist, Houston, 10/9, 7 pm
Chelsea Chen, with Fort Worth Symphony, Paër, *Organ Concerto in D*, Rheinberger, *Concerto in F*; Broadway Baptist, Fort Worth, 10/16, 7:30 pm
Richard Gowers; Episcopal Church of the Transfiguration, Dallas, 10/18, 7 pm
Richard Gowers; Houston Christian University, Houston, 10/23, 7 pm

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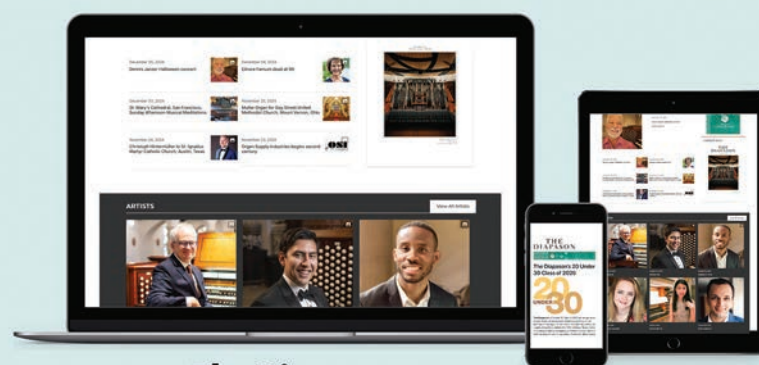
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Katherine Meloan; Redeemer Presbyterian, Austin, 10/23, 7:30 pm
Robert McCormick; St. Mark's Episcopal, Beaumont, 10/25, 5 pm
Bradley Hunter Welch; Broadway Baptist, Fort Worth, 10/25, 6:30 pm
Todd Wilson, silent film accompaniment, *The Cabinet of Dr. Caligari*; Winspear Hall, University of North Texas, Denton, 10/27, 8:30 pm

UTAH

Jack Mitchener; Brigham Young University, Provo, 10/30, 7:30 pm

VIRGINIA

The Chenault Duo (Elizabeth & Raymond Chenault); Cathedral of the Sacred Heart, Richmond, 9/18, 7:30 pm
Nathan Laube; St. George's Episcopal, Arlington, 9/20, 4 pm
Bryan Anderson; St. James's Episcopal, Richmond, 10/16, 7:30 pm

WEST VIRGINIA

Vincent Dubois; Cathedral of St. Joseph, Wheeling, 10/7, 7 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 9/16, 12 noon
Brian Schoettler; Luther Memorial Church, Madison, 9/23, 12 noon
Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, 9/23, 12:15 pm
Andrew Schaeffer; Luther Memorial Church, Madison, 9/30, 12 noon
Mark Smith; Luther Memorial Church, Madison, 10/7, 12 noon
David Jonies, with choir; Brookfield Congregational, Brookfield, 10/11, 3 pm
Andrew Schaeffer; Luther Memorial Church, Madison, 10/14, 12 noon
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, 10/18, 1:30 pm
 Just Bach; Luther Memorial Church, Madison, 10/21, 12 noon
 Bach Cantata Vespers; Luther Memorial Church, Madison, 10/25, 5 pm
Michael Mills; Luther Memorial Church, Madison, 10/28, 12 noon

CANADA

Isabelle Demers; Ascension of Our Lord, Westmount, QC, 9/20, 3 pm
Vincent Dubois, with Marie-Andrée Joerger, accordion; Salle Raoul-Jobin, Palais Montcalm, Québec City, QC, 10/4, 2 pm
Yves-G. Préfontaine; McGill University, Montréal, Québec, 10/4, 3 pm
Maria Gajraj, organetto, with vielle, voice, live electronics; Église Saint-Jean-Baptiste, Montréal, QC, 10/6, 3 pm
Matthieu Latreille; McGill University, Montréal, Québec, 10/11, 3 pm
Jean-Willy Kunz; Église de Saint-Mathias-sur-Richelieu, Québec, 10/18, 2 pm
Marie-Hélène Greffard; McGill University, Montréal, Québec, 10/18, 3 pm
Alma Bettencourt & William Fielding; Église Très-Saint-Nom-de-Jésus, Montréal, Québec, 10/22, 7:30 pm
Mária Budáčová; Ascension of our Lord, Westmount, Québec, 10/23, 7:30 pm
Johannes Skoog, Alma Bettencourt & Mélodie Michel; Oratoire Saint-Joseph du Mont-Royal, Montréal, Québec, 10/24, 7:30 pm
Mélodie Michel; McGill University, Montréal, Québec, 10/25, 3 pm

FRANCE

Odile Jutten, with Choeurs de St. François; Cathedral, Evreux, 10/17, 8:30 pm

GERMANY

twentytwo Ensemble; Pauluskirche, Hamm, 9/16, 7 pm
Sebastian Freitag; Kathedrale, Dresden, 9/16, 8 pm
Andreas Karthäuser; Prot. St. Martinskirche, Erlenbach bei Kandel, 9/19, 7:30 pm
Ruben Sturm; Pfarrkirche St. Tertulian, Schlehdorf, 9/20, 5 pm
Klaus Mertens & Lutz Brenner; Kath. Kirche St. Bartholomäus, Gacklenbach, 9/20, 5 pm
James Orford; Kirche Maria Geburt, Bad Laer, 9/20, 6 pm
Holger Gehring; Kreuzkirche, Dresden, 9/23, 8 pm

Thomas Rothfuß, with Nördlinger Bachtrompeten Ensemble; Pfarrkirche St. Tertulian, Schlehdorf, 9/27, 5 pm
Michael Saum; Ev. Johanneskirche, Neunkirchen/Westerwald, 9/27, 7:30 pm
Niklas Jahn; Frauenkirche, Dresden, 9/30, 8 pm
Alexander Rohm, with alto; Pauluskirche, Hamm, 10/3, 11:15 am
Gereon Krahforst; Kath. Kirche Kreuzerhöhung, Wissen-Sieg, 10/4, 4 pm
Margareta Hürholz; Pfarrkirche St. Tertulin, Schlehdorf, 10/4, 5 pm
 Mendelssohn, *Paulus*; Pauluskirche, Hamm, 10/4, 6 pm
Uta Gremmel-Geuchen; Kathedrale, Dresden, 10/7, 8 pm
Sebastian Freitag; Kirche Maria Geburt, Bad Laer, 10/11, 6 pm
Stephen Tharp; Dom, Billerbeck, 10/14, 4 pm
Markus Eichenlaub; Kathedrale, Dresden, 10/14, 8 pm
Balthasar Baumgartner; Pfarrkirche Hl. Dreifaltigkeit, Kolbermoor, 10/18, 5 pm
Ludwig Ruckdeschel; Kreuzkirche, 10/21, 8 pm
Alexander Uhl; Pauluskirche, Hamm, 10/24, 7 pm; 10/25, 5 pm
Vincent Dubois; Kath. Pfarrkirche St. Martin, Bad Ems, 10/25, 4:30 pm
Stephen Tharp; Dominikanerkirche St. Andreas, Köln, 10/25, 7 pm
Holger Gehring; Frauenkirche, Dresden, 10/28, 8 pm

NETHERLANDS

Aart Bergwerff; De Grote of St.-Bavokerk, Haarlem, 9/15, 8 pm
Evan Bogerd; Kathedrale Basiliek St. Bavo, Haarlem, 9/19, 4 pm
Maarten Wilink; Kathedrale Basiliek St. Bavo, Haarlem, 9/26, 4 pm
Sander van den Houten; Groote Kerk, Maassluis, 9/26, 8 pm
Aart Bergwerff, with Claron McFadden, soprano; Eusebiuskerk, Arnhem, 9/26, 8 pm
Aart Bergwerff; Orgelpark, Amsterdam, 10/4, 2:15 pm
Toon Izerman; St. Lambertuskerk, Helmond, 10/7, 8 pm

SPAIN

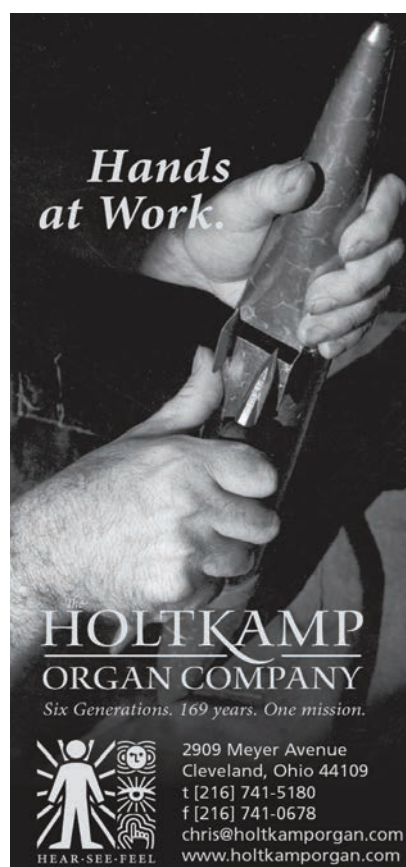
Stephen Tharp; Iglesia Santa María la Real, Azkoitia, 10/17, 7 pm

SWITZERLAND

Machi Tonaka; Basilique Notre-Dame, Geneva, 9/16, 7:30 pm
Jan Lehtola; Cathedral, Geneva, 9/19, 6 pm
Christian-Markus Raiser; Basilika St.-Ulrich, Kreuzlingen, 9/20, 5 pm

UNITED KINGDOM

William Fox; Cathedral, Hereford, 9/15, 1:15 pm
Alexander Flower; Welsh Church, London, 9/16, 1:05 pm
Andrew Millington; All Saints, Woodham, 9/19, 4 pm
Gerard Brooks; Methodist Central Hall, London, 9/20, 3 pm
Jonathan Allsop; Cathedral, Hereford, 9/22, 1:15 pm
Christopher Herrick; Bloomsbury Central Baptist, London, 9/26, 4 pm
James Orford; Cathedral, Liverpool, 9/26, 6 pm
Josef Gaszka; St. John the Evangelist Catholic Church, Islington, 9/26, 7:30 pm
Thomas Trotter; Town Hall, Birmingham, 9/28, 1 pm
Peter Dyke; Cathedral, Hereford, 9/29, 1:15 pm
Svyati Duo; Cathedral, Blackburn, 9/30, 12:15 pm
Svyati Duo; Minster, Leeds, 10/2, 1 pm
Svyati Duo; Town Hall, Huddersfield, 10/5, 1 pm
David Hill; St. Lawrence Church, Alton, 10/6, 8 pm
Martin Stacey; Our Lady of the Rosary & St. Dominic, London, 10/10, 7 pm
Ian Tracey; Cathedral, Liverpool, 10/17, 3 pm
Katherine Dienes-Williams; All Saints, Woodham, 10/17, 4 pm
Charles Andrews; Welsh Church, London, 10/21, 1:05 pm
James Orford, with London Choral Sinfonia; St. John the Evangelist Catholic Church, Islington, 10/31, 7:30 pm



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DANIEL COLANER, All Hallows Episcopal Church, Wyncote, PA, March 21: *Praeludium in C*, BuxWV 137, Buxtehude; *Prelude and Fugue in a*, BWV 543, Bach; Sonata in B-flat (*Six Sonatas*, op. 65, no. 4), Mendelssohn; *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 7, no. 1), Dupré; *Trumpet Tunes*, Hampton; *Passacaglia on a Theme by Dunstable*, Weaver; *Prelude on an Old Folk Tune*, Beach; *Psalm-Sonata No. 1*, Portman.

PETER DuBOIS, Calvary United Methodist Church, Frederick, MD, March 15: *Concert Piece*, Op. 52a, Peeters; *There is a Happy Land*, Amazing Grace, I Know that My Redeemer Lives (*Sacred Sounds*), Shearing; *Fantasia and Fugue in g*, BWV 542, Bach; *Scherzo (Symphonie IV in f*, op. 13, no. 4), Widor; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Berceuse (24 Pièces en style libre*, op. 31, book 2, no. 19), Vierne; *Allegro, Choral (Symphonie II in e*, op. 20), Vierne.

Cathedral of St. Philip, Atlanta, GA, March 22: *Symphonie II in e*, op. 20, Vierne.

DAVID GOODE, St. Michael's Church, Cornhill, London, UK, April 20: *Toccata on Nun danket alle Gott*, Goode; *Melodia, Capriccio (Zwölf Stücke*, op. 59, vol. 2, nos. 11, 10), Reger; *Contrapuncti 1, 12, 9 (Art of the Fugue*, BWV 1080), Bach; *In nomine*, Tallis; *Master Tallis's Testament (Six Pieces*, no. 3), Howells; *Chromhorne, Récit de tierce (Messe pour les Couvents)*, Couperin; *Brief Encounter*, Tredinnick; *Scherzo*, op. 2, Duruflé; *Fête*, op. 51, Langlais.

PAUL HALE, St. Michael's Church, Cornhill, London, UK, March 23: *Fanfare for Nottingham*, Hakim; *Wenn wir in höchsten Nöten sein*, BWV 641, Bach; *Quatrième Choral, Cantabile*, Andriessen; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Folk Tune (Five Short*

Pieces, no. 2), Fanfare (*Four Extemporizations*, no. 4), Whitlock.

RALPH HOLTZHAUSER, Christ Episcopal Church, Warren, OH, March 27: *Sonata I*, Price; *Fantasia on Wondrous Love*, Hurd; *Impromptu in C*, *Impromptu in a (Three Impromptus*, op. 78, nos. 2, 3), Coleridge-Taylor; *Joshua Fit The Battle Of Jericho*, Sowande; *Talk About a Child That Do Love Jesus*, Taylor; *Meditation on Picardy*, Holtzhauser; *Kum-Ba-Yah*, Hailstork; *Wade in duh Water*, Farley Smith; *Improvisation On We Shall Overcome*, Haywood; *Gospel Fancy*, Hall; *Ascension Suite*, Willis; *Variations on Engelberg*, Miller.

JAEBOON HWANG, Episcopal Church of the Good Samaritan, Corvallis, OR, March 29: *Palm Sunday*, Wyton; *Hosanna filio David*, Ubi caritas (*12 Chorale Preludes on Gregorian Chant Themes*, op. 8, nos. 6, 9), Demessieux; *Prélude*, Boulanger; *Contemplation on Wondrous Love*, te Velde; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Herzlich tut mich verlangen, O Welt, ich muss dich lassen (Eleven Chorale Preludes*, op. 122), Brahms; *Crucifixion (Symphonie-Passion*, op. 23), Dupré; *Stabat Mater (12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 4), Demessieux; *Silence may be kept (Rubrics)*, Locklair; *The Women at the Tomb*, Papadakos.

MATILDA JOHNSON, St. Michael's Church, Cornhill, London, UK, March 2: *St. Alban's Triptych*, Martin; *Scherzo*, op. 2, Duruflé; *No. 2 in B-flat (Sechs Fugen über den Namen B-A-C-H*, op. 60), Schumann; *Fantaisie*, op. 101, Saint-Saëns; *Präludium und Fuge über den Namen B-A-C-H*, S. 260, Liszt.

JAN LIEBERMANN, All Souls Church, Langham Place, London, UK, March 21: *Overture (Die Meistersinger*

von Nürnberg), Wagner, transcr. Lemare; *Clair de lune, Feux follets (24 Pièces de fantaisie*, Deuxième suite, op. 53, nos. 5, 4), Vierne; *Sinfonia (Cantata 29*, BWV 29), Bach, transcr. Dupré; *Prelude and Fugue in b-flat (Well-Tempered Clavier*, book 1, BWV 867), Bach, transcr. Reger; *Variations on the Hymn-tune Westminster Abbey*, Bédard; *Toccata (Suite*, op. 5), Duruflé.

BENJAMIN MARKOVIC, St. Michael's Church, Cornhill, London, UK, March 30: *Toccata, Chorale and Fugue*, Jackson; *Andante moderato (Kamenoi-Ostrow)*, Rubenstein, transcr. Gaul; *Annunciation*, Bingham; *Cortège et Litanie (Quatre Pièces*, op. 19, no. 2), Dupré; *Moderato (Symphonie VIII in B*, op. 42, no. 4), Widor; *Final (Hommage à Stravinsky)*, Hakim.

KIMBERLY MARSHALL, Marquand Chapel, Yale University, New Haven, CT, March 22: *Toccata VII (Apparatus musico-organisticus)*, Muffat; *Plus de reges*, Cavazzoni; *Maria zart*, Schlick; *Maria zart: A Triptych*, Sandresky; *Pavana Lachrimae*, SwWV 328, *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Venetiana gagliarda*, Le force d'Hercole, Passamezzo antico (*Intabolutura nova*), anonymous; *Passacaglia in d*, BuxWV 161, *Magnificat Primi Toni*, BuxWV 203, Buxtehude.

KEVIN McKELVIE, St. Margaret's Episcopal Church, Palm Desert, CA, March 13: *Litanies*, JA 119, Alain; *Andante sostenuto (Symphonie gothique*, op. 70), Widor; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé.

RICHARD MOORE, St. Michael's Church, Cornhill, London, UK, March 9: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Sonata*, Lewis.

JUSTIN MURPHY-MANCINI, Trinity Lutheran Church, Lynnwood, WA, March 29: *Prelude in b*, BWV 544i, Bach; *Jesu, meine Freude*, Amalia, Kellner; *Herzlich tut mich verlangen (Eleven Chorale Preludes*, op. 122, no. 10), Brahms; *Three Essays for Organ*, Hampton; *Jesus, meine Zuversicht*, Zeuner; *Ubi Caritas (12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 9), Demessieux; *Meditation on Were You There?*, Curren-ton; *Fugue in b*, BWV 544ii, Bach.

JORDAN PRESCOTT, National City Christian Church, Washington, DC, March 20: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Vater unser im Himmelreich*, BWV 682, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Fugue in E-flat*, BWV 552ii, Bach.

STEPHEN PRICE, St. Mark's Episcopal Cathedral, Seattle, WA, March 22: *Sparkling Intensity*, Hildén; *Let Down the Scale of Music from the Sky*, Al-Zand; *Andante (Concerto in a*, BWV 1041), Bach, transcr. Sun, Price; *Passacaglia and Fugue in the Style of Bach (Collage)*, Osterman; *Three Impressions on Kingsfold (Douze Courtes Pièces)*, op. 75, Laurin; *Allegro, Adagio-Allegro, Vivace, Allegro molto (Symphonie No. 2)*, Hildén.

CHRISTA RAKICH, Wellesley College, Wellesley, MA, March 28: *Fantasia in C*, FVB 103, Byrd; *Three Variations on Daphne (Camphuysen Manuscript)*, anonymous; *Dido's Lament and Chorus (Dido and Aeneas*, Z. 626), Purcell, transcr. Rakich; *Voluntary for Double Organ*, Z. 719, Purcell; *Woman at the Well (Three Gospel Scenes Quoting Familiar Hymns)*, Biery; *Sunset (Three Autumn Sketches)*, Cooman; *Variations on Heinlein*, Rakich; *Chaconne in g*, BWV 1179, *Prelude and Fugue in C*, BWV 545, Bach.

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PUBLICATIONS / RECORDINGS

Raven OAR-184 "Organ Music of Pierre Kunk (1865-1941)" features Damin Spritzer, organ professor at University of Oklahoma, playing the 1849 John Abbey 3-manual organ in the cathedral at Châlons-en-Champagne, France. Kunk was born into a musical family in Toulouse and became the choral director at St-Sulpice, Paris, in 1928, following positions as organist elsewhere. The album includes ten pieces published 1899-1929, among them a three-movement organ symphony. The album is available for streaming or download on most digital platforms. It is also available as a CD for \$15.98 (free shipping in the USA) from RavenCD.com 804/355-6386 and from Amazon, E-Bay, etc. For a review, see the May 2024 issue, page 8.

PUBLICATIONS / RECORDINGS

Domecq Smith, a composer and past contributor of articles and reviews for THE DIAPASON, has released a new single-movement work for violin and organ, *Resolve*. A video recording of a performance, which includes a scrolling score, is available on YouTube. The performance features violinist Ruotao Mao and the composer at the historic Hook & Hastings organ of the Church of St. John the Evangelist, Orange, New Jersey, where Smith serves as director of music. Smith, a two-time recipient of the Meet the Composer grant under the auspices of the National Endowment for the Arts, is also a lecturer in music theory for Rutgers Arts Online at the Mason Gross School of the Arts, New Brunswick, New Jersey. For score inquiries, contact the composer: domecqsmith@msn.com.

Raven announces a new recording. *A Blaze of Song* (OAR-202, \$15.98) features the choirs of the Episcopal Cathedral of St. John, Albuquerque, New Mexico, **Maxine Thévenot**, director of cathedral music and organist, and **Edmund Connolly**, assistant organist. The program features works by Jessica French, David Hurd, Cecilia McDowall, Amy Beach, Rachel Laurin, Samuel Coleridge-Taylor, and others. For information: ravencd.com. For a review, see the May 2026 issue, page 8.

PUBLICATIONS / RECORDINGS

Frederick Rueckert announces the release of "Between the Motion and the Music," a limited edition DVD that documents the 1992-1993 reconstruction of the Massey Memorial Pipe Organ by the Fischer Pipe Organ Company. This unique instrument is located on the grounds of the historic Chautauqua Institution in upstate New York, and was built in 1907 by the Warren Church Organ Company of Woodstock, Ontario, Canada: four manuals, 93 ranks, 5,640 pipes. The documentary was created by Frederick Rueckert, a Rochester Institute of Technology film student, and also includes the 2003 addition to the instrument of a 32' Bombarde stop (A. R. Schopp's Sons), which was donated to the Chautauqua institution by the Rueckert family in memory of his grandparents. The DVD is available from the Chautauqua bookstore: 716/357-2151, <https://chautauqua-bookstore.com/product/between-motion-and-music-dvd-frederick-rueckert?v=9450>.

Streams and downloads of organ and choral music produced by Raven await listeners on dozens of platforms, including Apple Music, Amazon Music, Spotify, Quobuz, etc. Raven continues to produce CDs for superior fidelity and information in CD booklets.

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PUBLICATIONS / RECORDINGS

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**, on the Pro Organo label. *Nordic Journey, Volume XIX* (7323, \$17.98), features the 1871 Åkerman organ at the cathedral of Uppsala, Sweden, and is devoted to a newly composed, 24-movement work, *A Nordic Organ Book*, by Swedish composer Fredrik Sixten. A *Nordic Organ Book* contains music miniatures in a variety of contemporary styles, with one piece for each of the 24 major and minor keys. The organ is a 3-manual, mechanical-action instrument. A video about the recording is at vimeo.com/1115676937. The compact disc is available at proorgano.com; digital options are available on streaming and download platforms.

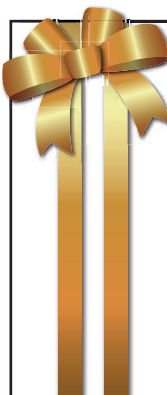
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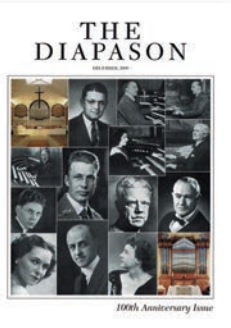
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Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

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Regular Classified, per word \$ 1.00
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Display Classified, per word 1.40
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Additional to above charges:

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NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

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The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of *The Diapason* for the following issue(s):

☐ January ☐ February ☐ March ☐ April ☐ May ☐ June ☐ July ☐ August ☐ September ☐ October ☐ November ☐ December

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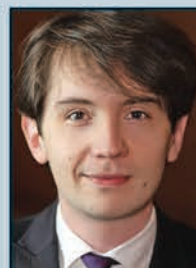
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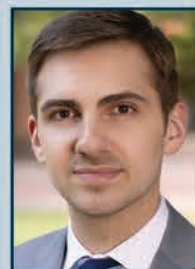
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