

THE DIAPASON

OCTOBER 2026



Saint Peter Lutheran Church
Hemlock, Michigan
Cover feature on pages 22–24

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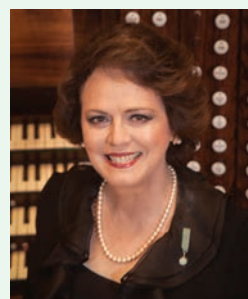
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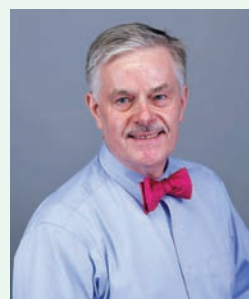
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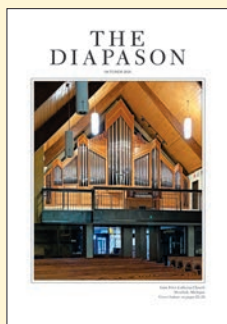
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Editor's Notebook

20 Under 30

THE DIAPASON's biennial 20 Under 30 program returns in December! We will recognize once again young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations will open December 1 and close February 1, 2027. Begin to consider the young leader you might nominate for this important recognition! Visit thediapason.com and click on "20 Under 30" to view past honorees and their many and varied accomplishments.

2027 Cover Features

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

2027 Resource Directory

Work on the 2027 Resource Directory has begun, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2026, email Stephen Schnurr, sschnurr@thediapason.com, 847/954-7989, with your contact information. If your business has been listed in

Here & There

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer presents recitals and other musical events: October 4, St. Agnes Catholic Cathedral, Rockville Centre, New York; 10/11, First United Methodist Church, Hershey, Pennsylvania; 10/19, St. Rita Cathedral, Turin, Italy; 10/25, Philadelphia Episcopal Cathedral, Philadelphia, Pennsylvania; 10/30, Princeton University Chapel, Princeton, New Jersey;

November 6, University of Alaska, Fairbanks; 11/7, First United Methodist Church, Fairbanks, Alaska; 11/8, St. Alphonsus Catholic Church, Seattle, Washington; 11/14, Presbyterian Church of Gonzales, Gonzales, Texas; December 5, Lessons & Carols, Vassar College, Poughkeepsie, New York; 12/12, holiday concert, Barnard-Columbia Chorus with the Choir of Gdynia Maritime University, Gdynia, Poland, St. Paul's Chapel, Columbia University, New York, New York. For information: gailarcher.com.

Scott H. Atchison retired September 13 as director of music and organist at Peachtree Road United Methodist Church, Atlanta, Georgia, after more than four decades of service. Singers, musicians, colleagues, friends, and members of this congregation gathered



Scott H. Atchison

for a tribute concert not only to honor his career, but also to celebrate the shared work he has inspired and his contribution to the organ community. Atchison is now the artist-in-residence at St. Luke's Episcopal Church, Atlanta.



James E. Thomashower

James E. Thomashower has retired as executive director of the American Guild of Organists after 28 years leading the association. At the AGO's annual meeting July 8 at the national convention in St. Louis, Missouri, Thomashower was named Executive Director Emeritus by President Eileen Hunt. Hunt also announced that the national council had

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our directory, review your information to ensure it is accurate. Listings are free.

Advertising opportunities are available for the directory as well. For advertising inquiries, please contact Jerome Butera (jbutera@thediapason.com; 608/634-6253). The deadline for listings and advertising is October 26.

In this issue

Michael McNeil investigates how wind and wind supply allows a pipe organ to breathe in ways one may not have previously considered. John Bishop, in "In the Wind. . .," considers how instruments in his early years of studying organ have influenced his life.

This month's cover feature is Buzard Pipe Organ Builders Opus 50, built for Saint Peter Lutheran Church, Hemlock Michigan. The three-manual, 41-rank instrument is thoughtfully designed for flexibility to meet the diverse needs of the congregation. ■

established the James E. Thomashower Editorial Fund to honor his legacy by supporting *The American Organist* magazine and financial stewardship.

Prior to joining the AGO, Thomashower served as executive vice-president of the National Society of Accountants and executive director of the National Association of State Boards of Accountancy. Thomashower and his wife Penny Brickman will continue to reside in Garrison, New York. For information: agohq.org.



Larry Tremsky

Larry Tremsky retired in January 2026 from the Cathedral of the Incarnation (Episcopal), Garden City, Long Island, New York, where he was principal organist and choirmaster. He came to the cathedral in July 2000 and directed a large and active music program that included training boy and girl choristers, conducting the cathedral choir composed primarily of professional singers, and overseeing a concert series. His tenure also saw the rebuilding of the cathedral's 1986 Casavant organ (four manuals/103 ranks), refurbishing the thirteen tower bells that had originally been acquired from the Philadelphia Centennial Exhibition in 1876, and purchasing a Taylor and Boody continuo organ. Under his direction, the cathedral choir performed

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in Boston, Washington, D.C., San Francisco, Montreal, England, and Scotland. He was also the organist for choirs from the United States touring the United Kingdom, the Netherlands, Germany, and Austria, as well as serving as accompanist for numerous choral recordings.

A native of Ohio, Tremsky earned a Bachelor of Music degree in organ performance from the University of Cincinnati College-Conservatory of Music and a Master of Music degree in church music from Northwestern University, Evanston, Illinois. From 1982–1992 he served as associate organist-choirmaster at Holy Name Catholic Cathedral in Chicago, Illinois, where he assisted Richard Proulx. His time at Holy Name included serving on the committee that selected a new organ (four manuals/117 ranks) from D. A. Flentrop Orgelbouw of Zaandam, the Netherlands, the largest mechanical-action organ imported into the United States at that time.

In 1992 Tremsky became director of music at Grace Episcopal Church in Utica, New York, rebuilding the choir program. He was also part of the staff of the Montreal Boys Choir Course (MBCC) for many years, including eight years as executive director. MBCC was at that time the oldest continuously running choral training course, bringing together boys and teens from across the United States and Canada to spend an intensive week studying and performing under the direction of a UK guest conductor.

In January Tremsky moved to Lviv, Ukraine, where he founded the Lviv Early Music Foundation, a registered charitable organization devoted to strengthening the country's early music community through performance, education, and providing young Ukrainian musicians with instruments modeled on historical examples. Information on this unique new project: lvivearlymusic.org.

Competitions



Tingshuo Yang

The 2026 Northern Ireland International Organ Competition (NIIOC) took place August 17–18 in St. Patrick's Church of Ireland Cathedral, Armagh, Northern Ireland. **Tingshuo Yang** (Luxembourg) was named winner. Since 2023 he has been organ scholar at St. John's College, Cambridge, UK, graduating this summer with a starred First Class Bachelor of Arts degree in music. Yang will study for a Master of Music degree in organ performance under Paul Jacobs at The Juilliard School, New York City. He won NIIOC's

John Pilling Trust First Prize of £4,000; the winner's trophy awarded by Neiland and Creane Organ Builders; a \$100 Leupold Foundation gift certificate; and the inaugural Dunleath Scholarship of £1,000 introduced for this 14th edition of the competition. He will perform five public recitals, hosted by Saint-Sulpice, Paris; Westminster Abbey, London; King's College, Cambridge; St. Michael's Church, Dun Laoghaire in the Republic of Ireland; and the Portico of Ards, Portaferry, in Northern Ireland.

Second prize in the senior category of the competition, the David McElderry Memorial Award of £1,000, went to **Abigail Crafton**, 18 (United States), a student at the Eastman School of Music, Rochester, New York, who also won the Dame Gillian Weir Medal for the outstanding performance of a single work by a composer other than Johann Sebastian Bach. The Weir award includes £300 and a recital at Waterford Cathedral.

Anton Matters, 20 (Germany), a student at the University of Music and Theatre Felix Mendelssohn-Bartholdy, Leipzig, won the third prize of £500 awarded by Wells Kennedy Pipe Organ Builders & Restorers. He will perform three recitals hosted by St. George's, Hanover Square, London; Glasgow Cathedral; and Galway Cathedral.

The Bach Prize of £300, a \$100 Leupold Foundation gift certificate, and a Bach Corner Recital at the St. Albans International Organ Festival 2027 went to **Michael Chesters**, 20 (UK), as well as **Kirsten Eilhoff**, 21 (Germany).

The John Pilling Trust First Prize of £1,000 in the intermediate category of the competition went to **Pascal George**, 17 (Germany), currently studying at the Carl Philipp Emanuel Bach Musikgymnasium, Berlin. He also wins a \$100 Leupold Foundation gift certificate. Second Prize of £500 awarded by The Pipe Organ Preservation Company went to **Theo Mountford**, 16 (UK), organ scholar at Tewkesbury Abbey and a pupil of the Cotswold School, Cheltenham. He also won the new prize in this category of £200 for the standout performance of a single work, awarded by Wilsons Auctions. Third Prize of £300 also awarded by The Pipe Organ Preservation Company went to **Junzhe He**, 14 (China), and **Kevin Ge**, 15 (UK).

Thirteen organists from the Czech Republic, Latvia, France, China, and Canada, as well as the UK, United States, Luxembourg, and Germany competed in the senior category of the competition, which is for players aged 21 or under, and ten representing the UK, Ireland, China, and Hungary in the intermediate category. This year's NIIOC jury consisted of Liesbeth Schlumberger, David Hill, and Peter Holder. For information: niioc.com.

Nunc Dimittis

Harry Wakefield Bramma, 89, died August 23 in Chislehurst, UK. Born November 11, 1936, in Shipley, UK, he was an organist and composer and an authority on Anglican church music. He attended Bradford Grammar School and took organ lessons from Melville Cook.

During studies of theology and music at Oxford University, earning a Bachelor

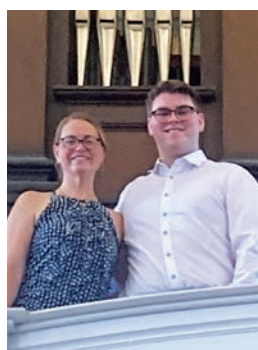


Harry Wakefield Bramma

of Arts degree in 1958 and Master of Arts degree in 1960, he studied organ with Bernard Rose and served as organ scholar at Pembroke College. He then went into teaching as director of music at the King Edward VI School, Retford, from 1961 to 1963. That year, he became organist at Worcester Cathedral and taught at King's School, Worcester. He recorded with the Worcester Cathedral Choir, both as conductor and organist.

In 1976 Bramma became organist and director of music at Southwark Cathedral, where he rebuilt the choir, performing on radio within two years.

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Virginia and Jonathan Bolena



Sarah Palmer



Jacob Carl Taylor

The 2026 season of **L'Organo**, the daily organ recital series for the **Piccolo Spoleto Festival** in Charleston, South Carolina, May 25 through June 5, experienced a healthy 25% increase in attendance over previous years. Organists included **Monty Bennett**, **Virginia** and **Jonathan Bolena**, **Dalaie Choi**, **Jack Cleghorn**, **Leo Davis**, **Jessie Zixi Deng**, **Christoph Hintermüller**, **Ilona Kubiacyk-Adler**, **Sarah Palmer**, **Dorothy Papadokos**, **Alexander Straus-Fausto**, **Jacob Carl Taylor**, and **Matthew Wilkinson** performed in ten venues on instruments by such builders as Austin Organs, Inc., Bedient Organ Company, Kenneth Jones, Ontko and Young, Schoenstein & Co., Cornel Zimmer, and others. Those wanting to perform on next year's L'Organo series will find application details in the ad on page 21; reviews of this year's concerts by local AGO members can be found at agocharlestonchapter.org; the recently enhanced L'Organo website can also be reviewed: lorganocharleston.org.



Competition finalists with judges: Elizabeth Lesan, Oskars Kalnins, Anna Kirillova, Tingshuo Yang, Marcus McDevitt, Conor McGlone, Sarah MacDonald, Peter King, Mark Lee (photo courtesy Royal College of Organists)

The Incorporated Association of Organists (IAO) and the Royal College of Organists (RCO) announce the winner of the **2026 IAO-RCO Organ Competition**, **Tingshuo Yang**. Open to organists aged 18 to 26 years, the competition was held during the 2026 IAO Music Festival in Bristol, July 26–30, with the final held at Bristol Cathedral.

Tingshuo, a recent graduate of St. John's College, Cambridge, played *Fantaisie in A* by César Franck, *Naiades* by Louis Vierne, and "Toccata" from *Suite* by Maurice Duruflé in his winning recital. The other finalists were **Marcus McDevitt**, senior organ scholar at New College, Oxford; and **Conor McGlone**, recently appointed assistant director of music at Birmingham Cathedral.

As well as a first prize of £1,200 and prizes of £400 for the two other finalists, the competition offers prizewinners recital opportunities including Birmingham Town Hall, Bristol Cathedral, Selwyn College, Cambridge, and Great St. Mary's, the University Church, Cambridge. **Elizabeth Lesan** was awarded the Susi Jeans Memorial Prize for her performance in the semi-final round. Competition judges were Sarah MacDonald, Mark Lee, and Peter King. For information: rco.org.uk.

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From 1989 until 1998 he served as director of the Royal School of Church Music (RSCM) and as director of music at All Saints Church, Margaret Street, London, from 1989 until 2004. After his retirement in 1998, he continued to perform recitals and write choral compositions for the church. The choir of All Saints, with organist Henry Parkes, issued a CD of his compositions in 2011. Brama published his memoirs in 2025, *Not Half Bad: A Lifetime of Musical Development and Other Stories*.



Hans Gerd Klais

Hans Gerd Klais, 95, longtime director of the organbuilding firm Johannes Klais, Bonn, died June 11. Born December 2, 1930, in Bonn, Germany, Klais grew up in his father Hans Klais's workshop. After completing his apprenticeship, he took on responsibility for the family business at an early age and continued to run the workshop following his father's death. He developed a distinctive artistic and technical style, the aim of which was to combine the tonal transparency of historical organs with the expressive possibilities of the symphonic tradition. This synthesis became the hallmark of Klais organs from the second half of the twentieth century.

For decades, Klais shaped modern organbuilding beyond Germany as the third-generation head of the Klais workshop, founded in 1882. From 1957 until he handed over the reins to his son Philipp Klais in 1995, he ran the company and set new standards in the construction and restoration of organs. Under his leadership, significant instruments were built for cathedrals, churches, and concert halls across several continents, including the cathedral organs at Trier and St. Kilian's in Würzburg, the concert hall organ at the Cologne Philharmonie, the organ at the Munich Philharmonie in the Gasteig, the organ at Hallgrímskirkja in Reykjavík, the organ at Symphony Hall in Kyoto, and the organ at St. Peter's Church in New York City. Klais was also passionate about the restoration of historical instruments, in particular for his restoration of the bamboo organ in Las Piñas, Philippines.

Hans Gerd Klais was committed to the interests of German organbuilding, including serving as the chair of the

Bund Deutscher Orgelbaumeister from 1974 until 2000. He was dedicated to promoting the craft, training the next generation of organbuilders and fostering international professional exchange.



Francis Robert ("Bob") Roche III

Francis Robert ("Bob") Roche III, 89, organbuilder, died July 28. He was born January 30, 1937, in Taunton, Massachusetts. After receiving a degree in inorganic chemistry from Providence College in 1960, he taught science for eight years at Taunton High School and in Somerset, Massachusetts. During the summers he assisted organbuilder James Winter, a former Midmer-Losh employee who had worked on the Atlantic City Convention Hall organ installation and later relocated to Mansfield, Massachusetts.

In 1965, with parish volunteers, Roche moved J. H. & C. S. Odell Opus 172 (1879) from St. Anthony's Catholic Church, Troy, New York, to Sacred Heart Catholic Church, Taunton, where his sister was music director and organist. Organbuilding gradually won out over teaching. He started his own organ business in 1968 under the name F. Robert Roche, doing repairs, tonal changes, and minor rebuilds in southeastern Massachusetts. The first workshop was a space in his father's appliance repair shop behind the family home.

A dedicated workshop building was purchased and set up in 1975 in Taunton, and the business was incorporated as Roche Organ Company. Thereafter, the company built its own windchests, cases, and consoles and primarily specialized in mechanical-action organs. The firm was the first in New England to use a vacuum table system for gluing the plywood tables (tops) on slider-pallet windchest grids and, from 1982 onward, used space-efficient steel structural frames in its larger organs.

Roche's first significant project was the 1971 rebuilding of the 1904 Hutchings-Votey organ at the Unitarian Memorial Church, Fairhaven, Massachusetts. Other rebuilding projects included the Baptist Temple, Fall River (1972, relocated in 1991 to Church of the Pilgrimage, Plymouth); First Congregational Church, Fairhaven (1979); and in Taunton, Holy Rosary Catholic Church (1976), St. Thomas Episcopal Church (1980), and First Parish Church (1986). Historic restorations included the ca. 1834 E. & G. G. Hook organ at Berkley Congregational Church (1983), the oldest surviving Hook church organ; the 1852 George Stevens instrument relocated to St. Andrew's Episcopal Church, New Bedford; and the 1890 Johnson & Son Opus 745 at Pilgrim Congregational Church (1995–1997). These instruments were visited during the Organ Historical Society 2005 South-eastern Massachusetts Convention.

The firm also built new mechanical-action organs for St. Mary's Episcopal Church, Providence (1980), First Congregational Church, Bristol (1982),



Scott R. Riedel & Associates staff: Tim Stoltz, Joshua Jacobsen, Ryan Boren, Samuel Skogstad, Scott Riedel, Megan Robertson (not pictured), David Beyer

Scott R. Riedel & Associates, Milwaukee, Wisconsin, announces new additions to its acoustic and organ consulting team with the hiring of **Megan Robertson** as an acoustic engineer, **Ryan Boren** as an associate organ consultant, and **Joshua Jacobsen** as an organ technician. Robertson comes to the team with a master's degree from Rensselaer Polytechnic Institute; Boren joins as an organist in the Milwaukee area; and Jacobsen arrives with several years of experience in the tonal department of Buzard Pipe Organ Builders. They add to the decades of experience that Scott Riedel, David Beyer, Tim Stoltz, and Samuel Skogstad have provided to churches for their organ and acoustical projects. For information: riedelassociates.com.

Appointments

Simone Browne is appointed carillonist for the University of California Berkeley Department of Music, Berkeley, California. Browne has served in an interim capacity since the 2024 retirement of Jeff Davis.

Originally from Tucson, Arizona, Browne fell in love with the carillon during her undergraduate studies at the University of Chicago. She holds both a licentiate carillonneur diploma with great distinction and a specialization certification from the Royal Carillon School in Mechelen, Belgium. An active recitalist, she particularly enjoys playing original works for carillon and has performed on more than ninety carillons across Europe and North America. Her research projects have investigated global contemporary carillon culture, carillon oral history in North America, and the emergence of carillons in Ukraine. Over the last two years, she has played regular recitals on the Sather Tower carillon and taught the carillon studio while finishing her law degree. She serves as vice president of the Guild of Carillonneurs in North America, and she has contributed articles to *THE DIAPASON*. For information: music.berkeley.edu and simone-browne.com.



Simone Browne

Sarah Simko is appointed organist for First Presbyterian Church, Lexington, Kentucky. She joins Paul Robinson, director of music and arts ministries. The sanctuary organ was built by the W. W. Kimball Co. and rebuilt by Buzard Pipe Organ Builders, appearing as the cover feature of the February 2008 issue of this magazine.

Simko has served many Presbyterian and Episcopal churches over her career as an organist in Michigan, upstate New York, and Ohio. She is a graduate of the Eastman School of Music at the University of Rochester and earned her master's and doctoral degrees in organ performance from the University of Michigan. She has presented recitals at Trinity Church, New York City; St. Andrew's Episcopal Church, Ann Arbor, Michigan; Hill Auditorium, Ann Arbor; Jefferson Avenue Presbyterian Church, Detroit; Cathedral Church of St. Paul, Detroit; Methuen Memorial Music Hall, Methuen, Massachusetts; and St. Paul's Cathedral (Anglican), London, Ontario, Canada. She is a member of the Association of Anglican Musicians and serves on the editorial board of the organization's journal. She is a long-time member of the American Guild of Organists, serving multiple chapters as secretary. She appears regularly with Beyond Choir and Heri et Hodie chamber choir.

Simko is a recipient of a Presser Foundation Graduate Award for the purpose of creating a comprehensive set of recordings of organ music by living American female composers. She has given lectures (in person and virtual) and lecture-recitals on her work for the Women Organists and Organ Builders of North America; Historical Keyboard Society of North America; University of Michigan organ conferences; Grace Episcopal Church, Providence, Rhode Island; and the Pittsburgh and Detroit chapters of the American Guild of Organists.

In addition to her work in Lexington, Simko serves as the liturgical coordinator for the Episcopal Diocese of Southern Ohio, maintains an active teaching studio, and performs regularly as both a collaborative and solo organist. Her scholarly work focuses on living women composers. She is a member of *THE DIAPASON*'s 20 Under 30 Class of 2017. For information: sarahsimko.com and fpclx.org.



Sarah Simko

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Modus Operandi Orchestra MOO - Christ Church Parish Choir

The Modus Singers, Justin Bischof, conductor

Sunday November 15th 2026 4:00-5:00 pm

Mozart Requiem [Sussmayr]



Justin Bischof, organist

Sunday February 21st 2027 4:00-5:15 pm

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Oscar Movie Music Night - Famous Film Music on the Organ

Justin Bischof, organist

Sunday March 14th 2027 4:00-5:15 pm



Monica Berney, organist

Sunday April 18th 2027 4:00-5:15 pm

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and Westminster Unitarian Church, East Greenwich (1992), in Rhode Island; and Good Shepherd Episcopal Church, Wareham (1982), First Congregational Church, Sharon (1985), St. Peter's Catholic Church, Dighton (1987), Memorial Baptist Church, Seekonk (1988), S. Deane Place residence, Plainville (1988), Old North Vestry, Nantucket (1989), and St. David's Episcopal Church, South Dennis (1993), in Massachusetts.

From 1980 to 1982 the company had its own pipe shop, set up and operated by the late Pascal Boissonnet, a French pipe maker specifically brought over on a skilled worker visa. In the 1980s Roche started Tracker-Tool Supply Co., which provided specialized organbuilding and voicing tools to the trade. In 2000 he sold the shop building and continued to operate Tracker-Tool and a limited tuning and service business from his home.

From 1960 to 1968 Roche served as the Organ Historical Society's first recordings supervisor, overseeing the recording and production of LP albums of OHS annual convention highlights. In 1963 he produced the society's first slide-tape presentation, "A History of the Organ in America 1700 to 1900." This project was the first of its kind to illustrate with images and sounds the history of American organbuilding. Roche photographed and recorded the organs and did the reel-to-reel tape editing and splicing.

A charter member of the American Institute of Organbuilders (AIO), he served on its first provisional board of directors, and on the AIO 1975 Albany convention committee. A longtime member of the Southeastern Massachusetts Chapter of the American Guild of Organists, he served as dean and newsletter editor. He was also a member of the Boston Organ Club and organized several club visits to organs in southeastern Massachusetts.

In addition to singing in his sister's choir at Sacred Heart Church, in the 1960s–1970s Roche directed a barber shop chorus in nearby Franklin and sang baritone in a barber shop quartet. In retirement he took up Portuguese Fado singing and purchased a summer home in Terceira Island (Azores), where his parents were born.

A devout, lifelong Catholic, he authored a book, *The Bullet in Mary's Crown: The Story of Our Lady of Fatima* (Stillwater River Publications, 2017). While studying at Providence College he was professed into the Third (Lay) Order of St. Dominic. He was buried in his Dominican habit, with interment at St. Joseph Cemetery, Taunton. A Requiem Mass was held August 4 at St. Anthony's Church, Taunton, where he was a lifelong member. Robert Roche is survived by his sister Joanna Alden and extended family members.

Organbuilders



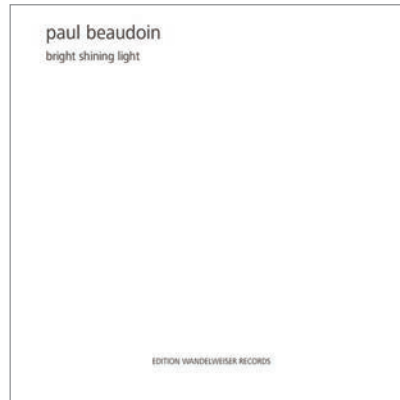
Rendering of Schoenstein & Co. Opus 189, Church of the Palms, Sarasota, Florida

Schoenstein & Co., Benicia, California, has been commissioned to build its Opus 189 for **Church of the Palms**, Sarasota, Florida. The congregation's 1993 sanctuary was prepared with space for a pipe organ; however, a digital organ was installed upon completion of the edifice. The three-manual, 27-voice Schoenstein instrument will be placed in organ chambers with a new façade designed by **Didier Grassin**. The organ project became a catalyst for a renovation project that includes acoustical improvements designed by **Scott R. Riedel & Associates**.

Seating just under 1,000 persons in the round, this room requires an instrument with a full sound and lots of expression control to maximize musical utility. The Schoenstein Double-Expression system will be employed in the Swell for reeds (32'-16'-8') and strings. A Sub Bass modeled after Wuritzer is one of several powerful bass voices that will underpin congregational singing. The music program is led by **Kari Hamada**, director of worship and music, and **Jonathan Spivey**,

organist. Installation is planned for summer of 2027. For information: churchofthepalms.org and schoenstein.com.

Recordings



bright shining light

Edition Wandelweiser Records announces a new organ recording, *bright shining light* (EWR 2606, \$9), featuring **Carson Cooman** performing the complete organ works (to date) of **Paul Beaudoin** on the C. B. Fisk, Inc., and Skinner Organ Company organs in Harvard Memorial Church, Harvard University, Cambridge, Massachusetts. The featured works are *bright shining light*, *grace abounding*, *in stillness*, *a lingering shadow*, *notes of union and longing*, and *et caecitas eorum lacrimas eis efficiet*. For information: wandelweiser.de/paul-beaudoin.html.

Regent Records announces a new organ recording, *Phillip Cooke: Organ Music* (REGCD 595), featuring **Ed Jones** performing on the organ of the cathedral of Blackburn, UK. The first recording entirely devoted to the

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2026 Baylor Summer Organ Camp students with faculty Chase Douthit and Jens Korndörfer and camp counsellors Alexia Hulme and Chris Gugleta

The **2026 Baylor University Summer Organ Camp**, which took place June 21–27, brought together ten high school students from across the United States for an intensive week of daily private organ lessons, workshops on improvisation, harpsichord, organbuilding, and healthy practice habits, along with visits to the carillon and swimming pool. Following faculty recitals by **Chase Douthit**, a member of THE DIAPASON's 20 Under 30 Class of 2025, and **Jens Korndörfer**, associate professor of organ, the week concluded with a concert given by the campers on the four-manual Petty-Madden organ in Jones Concert Hall.

The next camp is scheduled to take place June 20–26, 2027, and applications will open in February 2027. For information: music.baylor.edu/organcamp.



Participants in the French Organ Music Academy, July 13–17, at St.-Gervais, Paris: Bill Van Pelt, Bruce Stevens, Jacob Giancanterino, Chris Martin, Grant Moss, Joel Kumro, Paul Rutz, August Berchermann, Shelley Hardin, Grant Hellmers, Charles Eberline, Mary Catherine Levri, Christopher Wrench, Aude Heurtematte, A. J. Lyon, Christophe Mantoux, Bob Gallagher, Fabian Hoey, Larry Schipull, William Tan. Not pictured: Stephen Morris.

A **French Organ Music Academy** took place in Paris, France, July 13–17 for seventeen American and two Australian participants as organized by **Historic Organ Study Tours**, **Bruce Stevens**, director. The academy consisted of masterclasses taught by Paris *titulaires* and conservatory professors **Christophe Mantoux** and **Aude Heurtematte**. Participants attended thirty hours of classes conducted at two primary venues: French Classic repertoire was taught by Heurtematte at Saint-Gervais, where she is *titulaire* as were eight members of the Couperin family from 1656 until 1826, and on the 1758–1768 Clicquot organ of five manuals, 41 stops, retaining pipes and other parts from organs of 1601 and 1628. French Romantic works and other twentieth-century works were taught by Mantoux at Saint-Maurice de Béconles-Bruyères on the 1865 Cavaillé-Coll organ of three manuals, 37 stops, and on the 1963 Alfred Kern organ of four manuals, 59 stops, built into the 18th-century organ case at Saint-Séverin, where he is *titulaire*.

Works prepared and played by participants during the masterclasses, and on which lessons were based, were by Jehan Alain, Balbastre, Beauvalet-Charpentier, Boëllmann, Boyvin, Clérambault, Corrette, Louis and François Couperin, Dandrieu, d'Aquin, Dumage, Duruflé, Franck, Gigout, Guilaín, Guilmant, de Grigny, Messiaen, Pierné, Saint-Saëns, Titelouze, Tournemire, Vierne, and Widor.



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Phillip Cooke: Organ Music

solo organ compositions of Cooke, the selected works include *Three Meditations on Plainchant Themes*, *Two Hymn Tune Preludes*, *Two Recessionals on Plainchant Themes*, *Dialogue*, *Elegy*, *Epitaph*, *Exsultet*, *Fantasia*, *Lament*, and *Praeludium* for organ pedals. Jones has held positions in cathedrals across the UK, in playing and directing roles. Cooke is professor of composition at the University of Aberdeen. The four-manual cathedral organ was built by J. W. Walker in 1969, enlarged and rebuilt by Wood of Huddersfield in 2002. For information: regentrecords.com.

Publishers



Mein Alter kömmt, ich kann nicht sterben

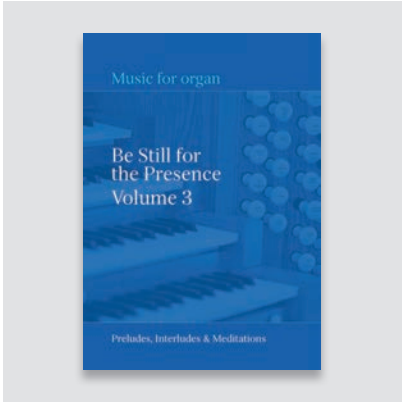
Breitkopf & Härtel announces a new choral publication, *Mein Alter kömmt, ich*

kann nicht sterben (PB 32094, €33.90, with other options available), by Johann Kuhnau (1660–1722), a cantata for the Purification of Mary, for tenor soloist, SSATB, strings, and basso continuo. The volume is edited by David Erler. For information: breitkopf.com.



Orgelkalender Deutschland 2027

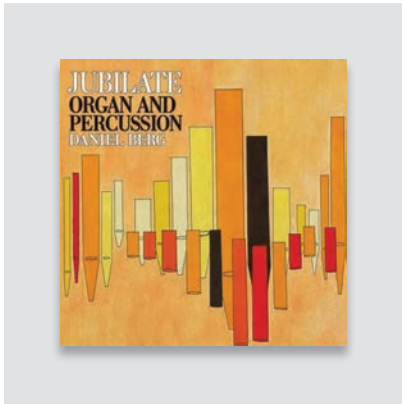
Butz-Musikverlag announces its *Orgelkalender Deutschland 2027* (978-3-928412-82-7, €9.90), featuring photography by Jenny Setchell of New Zealand. The calendar showcases thirteen organs from various historical periods and regions across Germany, including examples in Bonn, Erkelenz, Göttingen, Munich, and Kaisheim. For information: butz-verlag.de.



Be Still for the Presence, Volume 3

Church Organ World announces a new publication of organ music, *Be Still for the Presence*, Volume 3 (£25.00). The book features fifteen works by composers

such as Keith Harrington, Ian Tracey, Simon Hancock, Stephen Hargreaves, George Robey, and others. For information: sheetorganmusic.co.uk.



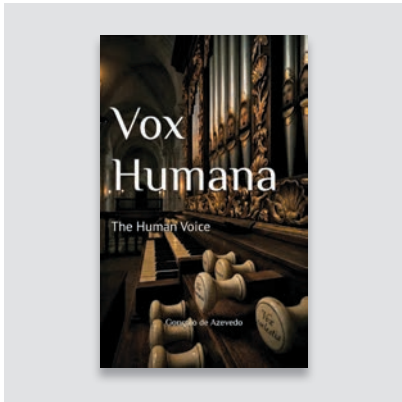
Jubilate

Edition Svitzer announces publications for organ and instruments by Daniel Berg. *Across Heaven–Beyond the Clouds* (\$35) is scored for organ and vibraphone; *Jubilate* (\$35) is scored for organ and percussion. For information: editionsvitzer.com.



11 Charakterstücke

Edition Walhall announces a new publication for organ and cello, *11 Charakterstücke*, by Louis and René Vierne (EW 1324, €23.50), arranged by Reinhard Ardelt. For information: edition-walhall.de.



Vox Humana: The Human Voice

Gonçalo de Azevedo announces publication of his historical mystery novel, *Vox Humana: The Human Voice*. Set in Braga, northern Portugal, in 1748, an organ-builder begins crafting a Vox Humana rank. In the same house, in silence, a copyist writes everything down—the labels, the method, eight letters she never delivers. The book is the archive of that house, and the story of the mute woman who decided it would one day be read. In the Marão mountains in 2025, a restorer climbs to the choir loft and counts the pipes, but one is missing. The book is available as an ebook and paperback in Portuguese, English, Spanish, French, and German. To order: amazon.com.

Jubilate Music Group announces two new organ publications. A *Christmas*



A Christmas Album for Organ

Album for Organ (GB00655, \$39.99, 128 pages, comb bound) is a rerelease of an H. W. Gray standard, a collection of organ music for the Christmas season. The 28 selections include *Variations on “Adeste Fideles”* (Dupré); *Carol-Prelude on Greensleeves* (Wright); *Noël (Carol of the Birds)* (d’Aquin/Bitgood); *The Snow Lay on the Ground* (Sowerby); *Pastorale on “What Is This Lovely Fragrance”* (Lovelace); *Nativity Song* (Bingham); and *Sheep May Safely Graze* (Bach/Biggs). A *Carol Festival for Organ* (JMG1599, \$22.99) is a collection of carols originally arranged by Hal H. Hopson for choir and adapted for organ by Anna Laura Page. Included are *Lo, How a Rose E’er Blooming*, *Joy to the World*, and *O Come, All Ye Faithful*. For information: jubilatemusic.com.

Carillon News

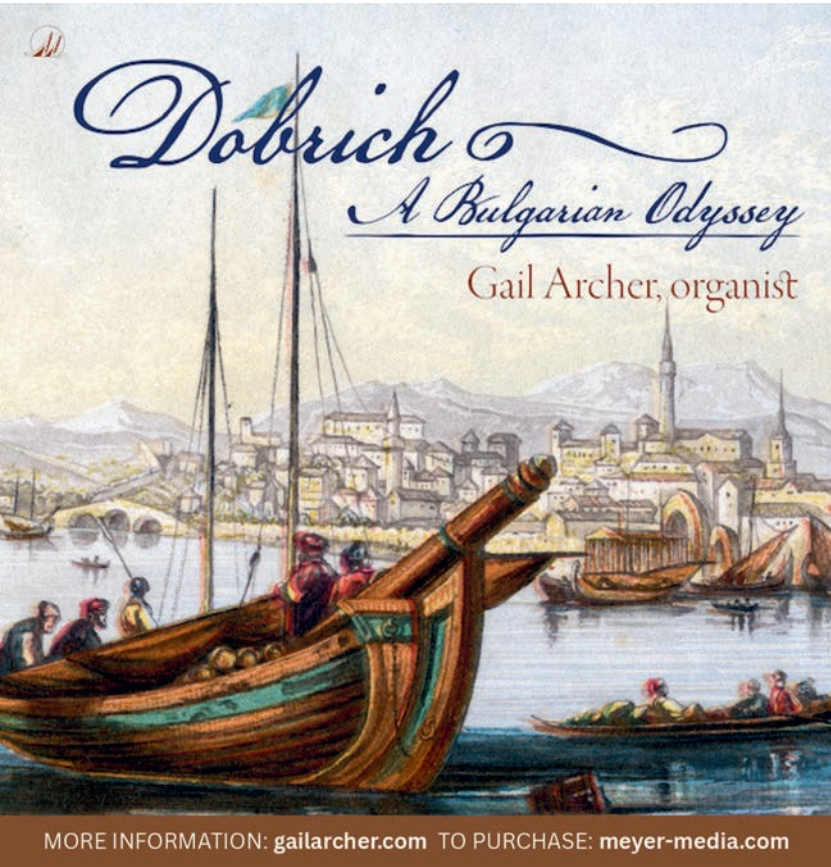
As announced in “Here & There,” February 2025 issue, page 4, the Alamire Foundation operates the International Centre for the Study of Music in the Low Countries, based in Leuven, Belgium. One of its projects is the Integrated Database for Early Music (IDEM), which makes high-resolution images of music manuscripts originating in the Low Countries available online to musicians, researchers, and the general public. In 2024 a project commenced to make a substantial corpus of carillon music manuscripts dating from the seventeenth through nineteenth centuries available on IDEM. The first phase included manuscripts from Antwerp, Leuven, Brussels, Paris, Asten, Saint-Omer, and Delft. This was followed by a second series of sources from Gdańsk, Lake Wales (Florida), Salzburg, and Darmstadt.

The project concluded with the publication of a collection of eighteenth-century carillon music from the Parochialkirche, Berlin, Germany. Initially believed to consist of only a few fragments, complete handwritten music books were discovered. Fourteen manuscripts comprising six hundred pages of carillon music were sent to Leuven, where they were digitized by the Alamire Digital Lab. The contents include chorales, psalm melodies, and Lutheran hymns, alongside secular preludes and fugues. The arrangements were made by the first five carillonists of the Parochialkirche: Arnold Carseboom, Andreas Seidel, Georg Friederich Seelig, and father and son Kaufmann.

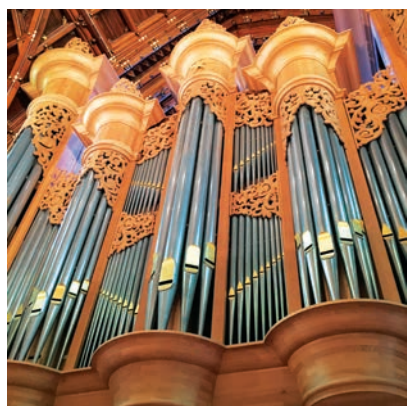
Accessing the images is through a one-time creation of an account on IDEM. The collection also provides access to manuscripts of polyphony and plainchant. For information: idemdatabase.org.

Events

Holy Name Cathedral, Chicago, Illinois, announces its expanded annual organ recital series, featuring the cathedral’s four-manual Flentrop



MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com



D. A. Flentrop organ, Holy Name Cathedral, Chicago, Illinois (photo credit: Richard Hoskins)

organ: October 20, Adam Brakel; January 4, 2027, David Jonies; April 21, Mary Catherine Levri. For information: holynamcathedral.org.



Juget-Sinclair Opus 51, Christ Episcopal Church, Pelham Manor, New York

Christ Episcopal Church, Pelham Manor, New York, announces its 2026–2027 Friends of Music Concert Series, marking the seventh anniversary of the church's Jack Henning Memorial Organ, Juget-Sinclair Opus 51: October 21, Celebrating America at 250, Modus Operandi Orchestra, Eugene Lavery, organist, Justin Bischof, conductor, Katherine Whyte, soprano, Barber, *Toccata Festiva*, *Adagio for Strings*, *Summer of 1915*, Copland, *Fanfare*, Hanson, *Symphony No. 2 Romantic*; November 15, Modus Operandi Orchestra and Singers, Christ Church Parish Choir, Mozart, *Requiem*;

February 21, 2027, Justin Bischof, organist, works of Alain, Bach, Dupré, Widor, and improvisations; March 14, Justin Bischof, Oscar Movie Music Night, film music on the organ; April 18, Monica Berney, organist, works of Bach, Brahms, and Vierne. For information: christchurchpelham.org.



Martin Ott organ, Community Presbyterian Church, Clarendon Hills, Illinois

Community Presbyterian Church, Clarendon Hills, Illinois, celebrates the 25th anniversary of its two-manual Martin Ott pipe organ with a recital by **David Jonies**, November 8, 3:00 p.m. For information: chcpc.org.



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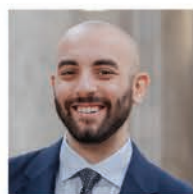
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New Recordings



Cantate

Cantate. Carmelo Fede, trumpet; Gianluca Libertucci plays the organ of St. Peter's Market Church, Essen-Kettwig, Germany. Motette-Psallite, MOT 15135, €19.89. Available from motette.org.

Intrada, Jan van Nerijsen; *Pastorale*, August Körling; *Procession*, Bruce Campbell; *Sigillo sul cuore*, Giuseppe Liberto; *Canto Pasquale* "Christ ist erstanden," Jiří Laburda; *Adagio in Do Minore*, opus 7, Marco D'Avola; "Consolation" from *Drei lyrische Stücke*, Hans Ludwig Schilling; *Dialog*, Luboš Fišer; *La mia terra*, Franco Mannino; *Konzert über "Christ ist erstanden,"* Gustav Gunsenheimer; *Elegia*, Salvatore Reitano; *Cantate*, Georges Delerue; *Preghiera per un soldato morto*, Dalibor Cyril Vačkář; *Intrade*, DWV 148, Gerhard Deutschmann.

Essen-Kettwig, a small market town on the River Ruhr, is the southernmost municipality within the city of Essen in Germany. The Evangelical Market Church of Saint Peter, the town's principal Protestant church, dates from at least the twelfth century and has a thirteenth-century tower. The Klais Orgelbau two-manual organ, Opus 1593 of 1982, has twenty-three speaking stops from thirty-four ranks and incorporates a Rückpositiv division made by Johann Wilhelm Weidtmann of Ratingen in 1754. I am unclear whether Weidtmann originally made the Rückpositiv for this church or if it came from elsewhere. The eighteenth-century Rückpositiv case and twentieth-century main case make an interesting architectural contrast. The leaflet contains the specification of the instrument.

The trumpeter Carmelo Fede began by learning the trumpet and music theory under A. Carrieri and continued his studies under Ignazio Monaco, graduating from Vincenzo Bellini Conservatory in Catania, Italy, obtaining his doctoral degree in 1981. He later earned the advanced Academic Diploma of the Arcangelo Corelli State Conservatory in Messina. He won a first prize at the Regional Conservatory of Versailles, France, where he attended courses taught by Roger Delmotte. Until his recent retirement he played first trumpet in the orchestra of the Teatro Massimo Bellini in Catania, and he has been teaching trumpet at Vincenzo Bellini Conservatory since 1988.

Gianluca Libertucci, born in Rome in 1977, trained at Saint Cecilia Conservatory in Rome, where studied organ and composition under Luigi Caleghin. He then undertook further study under Christopher Stembbridge, Ludger Lohmann, and Michael Radulescu. From 1994 to 2001 he taught at Vincenzo Bellini Conservatory in Catania, which is doubtless where he became acquainted with Carmelo Fede. From then until 2012 he was professor of organ and organ composition at Agostino Steffani

Conservatorio in Castelfranco Veneto, where from 2008 he also held the chair of polyphonic musical forms, part of the Master of Sacred Music program. From 2012 to 2022 he was professor of organ and organ composition at Benedetto Marcello Conservatory in Venice. Since November 2022 he has been professor of organ at Licinio Refice Conservatory in Frosinone. In 1991 he became organist of the Giulia Chapel in Saint Peter's Basilica, of the Swiss Guard, and of the pope's general audiences. He is also organist of the Church of Santa Maria dell'Orto in Trastevere, Rome. He has made fourteen compact discs of the music of Giuseppe Liberto, former organist of the Sistine Chapel, one of whose compositions is on the present album. He has previously given several concerts in company with trumpeter Carmelo Fede, including a memorable one at the Victoria Arts Festival at Saint George's Basilica in Victoria on the island of Malta.

Dutch composer, conductor, pianist, trumpeter, and teacher, Jan van Nerijsen (1935–2016), began by playing flugelhorn and then went on to study trumpet at Utrecht Conservatory where he later taught brass. For twenty-nine years he played trumpet for the Utrecht Symphony Orchestra. He composed almost exclusively for brass instruments. Van Nerijsen's *Intrada* is a festive fanfare-like composition, which reminds me both of John Cook's *Fanfare* (1951) and John Williams's theme to *Star Wars* (1977). It provides a stirring opening for the compact disc.

Sven August Körling (1842–1919) was a Swedish organist, composer, and conductor. He originally wrote his *Pastorale* for horn and organ. Bengt Erik Belfrage (born in 1930) arranged it for trumpet and organ. It is a lush Romantic work to which the trumpet lends a feeling of melancholy.

Bruce Benedict Campbell (1948–2011)—to whom the leaflet erroneously adds the further surname name of Okemos, which happens to be the municipality in Michigan where Campbell was residing at the time of his death—was a professor, organist, and composer at Michigan State University in East Lansing. He composed music for band, choir, orchestra, and individual instruments. He had a particular fondness for bagpipes and participated enthusiastically in the Glen Erin Pipe Band of Lansing. Shortly before his death he spent three months living and working with the Iona Community in Scotland. He dedicated his *Procession* for trumpet and organ to Alan Herbert Siebert (born in 1955), Emeritus Professor of Trumpet at the College-Conservatory of Music of the University of Cincinnati. *Procession* is a very pleasant piece, calmer and more sedate than one might have expected from its title.

Italian composer Giuseppe Liberto (born in 1943) has composed an extensive corpus of choral and instrumental music. He dedicated his *Sigillo sul cuore* (Seal on the heart), dating from 2002, to the Italian trumpet player Domenico Agostini. As in the August Körling piece there is a melancholy feeling to the trumpet part, but the organ accompaniment is in a much more contemporary idiom. I wondered if the title was a reference to the Biblical text, "Set me as a seal upon thy heart" (Song of Solomon 8:6).

Jiří Laburda (1931–2025), one of three Czech composers who feature on this album, was noteworthy as an expert on Dmitri Shostakovich. For twenty-six years he was professor of music theory at the Prague Conservatory. His *Canto Pasquale* "Christ ist erstanden," is a

contemplative composition, building up from a gentle start to a climax at the end and making use of harmonies that suggest the influence of George Gershwin.

Marco D'Avola (born in 1959), studied organ and organ composition at Vincenzo Bellini Conservatory in Palermo. He is additionally a practicing lawyer and honorary deputy prosecutor for Catania. His *Adagio in Do Minore*, opus 7, is another gentle, contemplative piece in which he enhances the somber feeling of the trumpet part by his use of inverted mordants at the end of various melodic phrases.

The German composer Hans Ludwig Schilling (1927–2012) was a student of Paul Hindemith (1895–1963). He originally scored *Consolation* for flugelhorn and organ. We hear it here played on trumpet and organ. This is another calm, expressive composition with a melancholy-sounding trumpet part. To my surprise, I was unable to discern any influence of Schilling's teacher Paul Hindemith.

The Czech composer Luboš Fišer (1935–1999) studied composition under Emil Hlobil at the Prague Conservatory and then undertook further study at the Prague Academy of Performing Arts. He is particularly known for writing the music of the television ballet, *The Labyrinth of Power*, for which he won the Premio Italia award in 1979. He composed his *Dialog for Trumpet and Organ* in 1996. It consists of loud chordal passages on the organ interspersed with passages on the trumpet, employing melodies that remind me somewhat of Geoffrey Burgon's incidental music to *Brideshead Revisited*.

Franco Mannino (1924–2005) was an Italian pianist, composer, conductor, playwright, and novelist. He wrote more than 440 compositions including film music (such as the incidental music for *Death in Venice*), opera, ballet, music for the theater, oratorios, symphonies, chamber music, and instrumental music. Teatro Massimo Bellini in Palermo commissioned him to write his elegy, *La mia terra*, in 1989. There is a numinous ambience to the trumpet and organ parts.

Gustav Gunsenheimer (1934–2026), originally from Poland, moved to Germany at the end of World War II and worked initially as a primary school teacher. He spent two years studying in Salzburg, where he became acquainted with Carl Orff. From 1968 he was director of music at Saint Lukaskirche in Schweinfurt, also composing motets and cantatas, mostly religious, and works for brass instruments, organ, and orchestra. Gunsenheimer's contribution to this recording is *Konzert über "Christ ist erstanden."* *Konzert* is the longest composition on this album, in five sections and full of harmonic warmth. The second and fourth sections are calmer and softer than the other three, which are much more vigorous. The whole *Konzert* is much more joyful in character than Jiří Laburda's setting of the same hymn. Overall, I think Gunsenheimer's *Konzert* is my favorite composition on this recording.

The Italian composer Salvatore Reitano (born in 1974), another product of Vincenzo Bellini Conservatory in Catania, has a particular interest in jazz. He works as an organist and composer. He dedicated his *Elegia* (1999) for trumpet and organ to Carmelo Fede and Gianluca Libertucci, who perform it on this compact disc. An air of mystery pervades this gentle piece, which again contains considerable harmonic warmth. The use of phrases on the trumpet and organ played in canon is particularly effective.

The French American composer, Georges Henri Jean-Baptiste Delerue

(1925–1992), studied composition under Darius Milhaud at the Paris Conservatory. He spent the greater part of his career in Hollywood writing music for the soundtracks of films and television shows. He dedicated his *Cantate* (1998) to trumpeter Roger Delmotte (born in 1925) and organist Pierre Cochereau (1924–1984). The trumpet plays a solo melody of a slightly mournful character against a rich organ accompaniment. The piece contains interesting modulations between the different keys.

The last of the Czech composers featured on this compact disc is Dalibor Cyril Vačkář (1906–1984), who studied composition with Josef Suk (1874–1955), who was in turn a student of Antonín Dvořák (1841–1904), and violin with Rudolf Reissig (1874–1939) at the Prague Conservatory. He also wrote popular music under the pseudonym of "Pip Faltys." Vačkář composed *Preghiera per un soldato morto* (Prayer for a dead soldier) in 1972. Not surprisingly, it evokes the sound of a bugle playing *The Last Post*.

The final track on this album is by the German composer, Gerhard Deutschmann (born in 1933), who was primarily a schoolteacher until his retirement in 1996. He composed a total of 227 works for various combinations of voices and instruments as well as for orchestra. He wrote his *Intrade*, DWV 148, in 1998. Making use of an extended hymn-like melody, the piece forms a suitably festive finale for this album.

All the composers and compositions on this album were entirely new to me, and I do not know when I have heard such an interesting collection of new works on a single compact disc. Carmelo Fede and Gianluca Libertucci are both excellent performers, and I have no hesitation in giving this recording my enthusiastic endorsement.



Feliks Nowowiejski (1877–1946)

Feliks Nowowiejski (1877–1946), Maria Magdalena Kaczor plays the organ of the Basilica of the Discovery of the Holy Cross and the Nativity of the Blessed Virgin Mary, Jasna Góra, Częstochowa, Poland; Jasna Góra Wind Octet, Marek Piątek, bandmaster. Musica Claromontana, Volume 79, Musicon, MCCD 79. Available from musicon.pl.

Hejnal mariacki (Marian Bugle Call); *Symphony in F Minor*, opus 45: "Toccata," "Scherzo," "Finale"; *Preludium; Mater Dolorosa; Poemat "In Paradisum,"* opus 61: "Truly I Say to You Today You Will Be with Me in Paradise," "I Thirst [1]," "This is Your Son—This is Your Mother," "My God, My God Why Have You Forsaken Me," "I Thirst [2]," "It Is Accomplished," "Father, into Thy Hands I Commend My Spirit," "In Paradisum."

Feliks Nowowiejski (1877–1946) was a Polish pianist, organist, conductor, and composer of orchestral, instrumental, and choral music. Born at Wortembork in Poland, he moved to Germany to study music and was a prize-winning

student at the Royal Academy of Fine Arts in Berlin. At this time he developed an enthusiasm for the history and culture of Poland, and in 1906 he moved to Kraków, Poland's second largest city, where he achieved prominence in conducting the Musical Society, as well as doing some teaching and pursuing his career as a concert organist. Though he returned to Berlin at the outbreak of World War I, his Polish sympathies made him unpopular with the Germans, especially when Poland won its independence from Germany. Thus, in 1918 he moved back to Poland, where at Poznań he founded the Polish National Choir, taught organ performance and improvisation at the recently established conservatory of music, and conducted the municipal symphony orchestra. He was hard at work in the 1920s, working with Polish Radio and composing a considerable *oeuvre* of opera and ballet music.

Nowowiejski was a person of profound faith and wrote several significant Mass settings, most notably his *Missa pro pace*, and Pope Pius XI conferred on him the rank of Papal Chamberlain. Fearing arrest by the Nazis, Nowowiejski went into hiding at the beginning of World War II, and at the end of 1941 he suffered a severe stroke from which he never fully recovered. Following the end of the war he returned to his home in Poznań, where he died at the beginning of 1946.

The organist Maria Magdalena Kaczor was born in 1980 in Kościan, Poland. She began to study the piano at the age of seven and later undertook further instruction under Hanna Morawska-Bernacka at the School of Music in Poznań. In 1995 she proceeded to the Mieczysław Karłowicz Music High School in Poznań

where she studied piano under Aleksandra Utrecht and where in 1999 she passed her examinations as instrumental soloist with majors in piano and music education. Additionally, she studied conducting under Przemysław Palka, together with courses in improvisation, chamber music, and organ. From 2005 she studied with Françoise Dornier at the Conservatoire Gabriel Fauré in Paris, graduating with a diploma in organ from the Conservatoire National in June 2008. In September 2008 she entered the organ class of François Espinasse and Liesbeth Schlumberger at the Conservatoire National Supérieur de Musique et Danse in Lyon, where she graduated with a *Prix d'Orgue cum laude* in June 2012. Between April 2011 and March 2012 she studied organ at the Hochschule für Musik und Theater in Hamburg under Pieter van Dijk and Wolfgang Zerer. In October 2015 she undertook a two-year Zertifikatsstudium Meisterklasse with Bernhard Haas at the Hochschule für Musik und Theater in Munich, Germany. During the 2012–2013 concert season she was organist-in-residence at the Kitara Concert Hall in Sapporo, Japan. Her concertizing has taken her to Belgium, Germany, France, Japan, Italy, Spain, Luxembourg, and the Netherlands, as well as her native Poland. She has made several recordings, and this is her fourth compact disc. Mercifully, the booklet is in English as well as Polish!

Jasna Góra Basilica in Poland is the principal church of the monastery of the Pauline Fathers at Jasna Góra in Częstochowa and dates from medieval times. It houses the Black Madonna of Częstochowa, a world-famous icon of the Blessed Virgin Mary and the Child

Jesus dating back to at least the fourteenth century. The organ of the Basilica of the Discovery of the Holy Cross and the Nativity of the Blessed Virgin Mary, Jasna Góra, was originally built by Adam Horatio Casparini (1676–1745) of Breslau between 1721 and 1725. The current organ, largely the work of Stefan Truszczyński of Włocławek (1956), is a four-manual, 105-stop, 134-rank instrument in the symphonic style, housed in a careful historical reconstruction of Casparini's original case. It is very much the sort of organ that Feliks Nowowiejski would have had in mind when he composed his organ works.

The compact disc begins with the Jasna Góra Wind Octet playing the *Hejnał mariacki* or "Marian Bugle Call," a traditional Polish melody dating back to the Middle Ages and used whenever the Black Madonna of Częstochowa is unveiled for public viewing. The exact circumstances under which Feliks Nowowiejski composed his arrangement are unclear, and the manuscript only came to light comparatively recently, having previously been in a private collection before being donated to the library of the Jasna Góra monastery in 1964. Nowowiejski's arrangement evokes a series of disparate emotions, beginning with jubilant triumph, and developing through the wistful and mysterious back to the triumphant before fading away to a silent ending.

In composing his *Ninth Symphony*, Feliks Nowowiejski drew upon material from his sixth or *Marian Sonata*, which means that the Blessed Virgin Mary, particularly in her relation to the history of the Polish people, is again the predominant theme. Although there is no evidence that Nowowiejski ever had

any contact with Max Reger, the first movement, "Toccata," reminds me a lot in its dramatic contrasts and arpeggiated passages of Reger's *Dankpsalm*, opus 145, number 2. Maria Magdalena Kaczor gives a thrilling performance. I am not entirely sure that "Scherzo" is quite the right title for the second movement, which, though possessing a frolicsome dance-like rhythm, displays rather too serious a mood to be considered a proper scherzo. Several interesting melodies appear, sometimes in canon, which give the movement a feeling of mystery and haunting beauty. The final movement is based on the theme of the Polish hymn "Bogurodzica" (Mother of God). The opening reminds me somewhat of "The Great Gate of Kiev" from Mussorgsky's *Pictures at an Exhibition*. "Finale" develops in several different moods and directions and contains some fine fugal writing.

We hear next the very gentle *Prelude* on the Kyrie theme from *Mass XI—Orbis Factor*, opus 9, number 3. The setting reminds me of Johann Sebastian Bach's *Erbarm dich mein, o Herre Gott*, BWV 721, and gives us a good opportunity to hear some of the softer voices of the Truszczyński organ.

Mater Dolorosa was originally the slow movement of Nowowiejski's *Sixth Organ Sonata*. Unlike most of the movements of his sonatas, Nowowiejski chose not to incorporate this one into an organ symphony, but instead to treat it as a stand-alone piece. It represents a rare venture by the composer into the field of atonality. We may perhaps detect here the influence of Igor Stravinsky, whose works Nowowiejski championed in his performances with the Poznań Municipal Symphony

► page 25

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Practice, practice, practice. . .

A story in the August 1, 2026, edition of *The New York Times* begins, “Cristopher Rodriguez has been screamed at. He has been threatened with violence and confronted by police. . . Mr. Rodriguez is not some kind of sociopath. These confrontations over the years have come despite his best efforts to distance himself and his abnormally loud instrument from his neighbors.” Under the headline, “The Bagpiper’s Endless Quest for a Place to Practice,” the story tells of the strategies developed by pipers in New York City as they search for places where they can practice without disturbing others. Crowded apartment buildings are out, so they wind up on the hilltops of the city’s huge cemeteries, along the polluted industrial canals, and under elevated highways. The article does not really address the challenges of bagpipe practice during the winter.

According to the story, the tones of a bagpipe “weigh in” at over a hundred decibels, comparable to a motorcycle revving. I imagine that a piper could practice fingerings and learn new pieces on a substitute sack-less pipe, but I expect that the heart of the pipers’ technique is managing the wind, keeping that doodlesack full of air. I have only played instruments where you sit on a bench with no collision hazard, but I can imagine that the “walking about” part of piping requires practice as well. A piper needs to play the pipes and produce and manage air pressure without tripping over curbs or bumping into lamp poles.

As I read the article, I remembered the luxury of Robertson Hall of the Oberlin College Conservatory of Music where I was a student in the 1970s with three floors of little studios devoted to practicing all the various instruments. There were scores (hundreds?) of Steinway grand pianos, fewer upright pianos, a small fleet of harpsichords, sixteen pipe organs in two-story rooms, and lots more rooms without pianos where students could practice orchestral instruments. A brilliant cacophony rolled through the halls as hundreds of students toiled in their woodsheds, but once you were in a room, you did not hear your neighbors.

All of us who practiced regularly on pianos kept track of our favorites by room number. I once had a dream that Oberlin was replacing all the Robertson Hall pianos at once and leaving the old instruments in front of houses all over town for trash pickup, and my friends and I searched the town to claim our favorites by serial number. That was pretty good foresight to know the serial numbers, but I have conjured up lots of boasts about myself during dreams.

§

I started taking organ lessons at the age of twelve, and my first practice organ was Ernest M. Skinner Company Opus 128, built in 1905 for the Parish of the Epiphany in Winchester, Massachusetts, my home church where my father was rector. The Skinner opus list starts with Opus 101, so this was a very early Skinner organ. At the time it was built, Robert Hope Jones was working with Skinner in a short-lived professional relationship. The organ was sixty-five years old when I started my lessons. Even to my nascent ears and fingers it was in terrible condition, but I was thrilled to be allowed access to the empty church where I could play in solitude for hours. Two years later, I started lessons with a new teacher who was organist of the First Congregational Church in Winchester, a couple blocks from the rectory where we lived, and I was given practice privileges there on

the brand-new, three-manual organ by C. B. Fisk, Opus 50. That was a great luxury and very convenient as I walked past the church twice a day coming and going from school. Maybe my father’s position in town and active participation in the Winchester Ecumenical Association gave me access a boost, but I remember that a deal was struck where I would play for occasional funerals in return for all those hours of practicing. After the Parish of the Epiphany installed C. B. Fisk Opus 65 to replace the aging Skinner, it was soon known as “Winchester New,” and Opus 50 took the sobriquet “Winchester Old,” spoofing on the well-known hymntunes with the same names.

The other organ I practiced on during my high school years was E. & G. G. Hook’s Opus 283, built in 1860, in the First Congregational Church in Woburn, Massachusetts. Woburn is the next town to Winchester, and the Woburn-Winchester high school football rivalry is exhibited each year on Thanksgiving Day. In the nineteenth century, Woburn was famous for its production of leather, so their football team is called the Tanners.

That Hook organ is a grand affair. Fifty-five years after I first knew it, both the organ and the congregation that owns it are in poor condition, but in the 1970s the parish was active and the organ was in great condition. It is a huge wood-frame building, and the massive thirty-five-rank organ is high up in the front commanding the acoustics like a champ. It was about a thirty-minute walk from home, and it was a thrill to play. Having spent my high school years practicing on two new Fisk organs and that marvelous Hook, I had to adjust to the five-rank Holtkamp Martinis and six- or eight-stop Flentrop practice organs at Oberlin.

I hope I did not take those practice privileges for granted. Of course, once I had regular jobs as a church organist, having the use of the building for practicing was part of the deal, but I know now that when I was a beginner in junior high and high school, that regular and free access was a privilege. I imagine that many churches have gotten increasingly business-like when considering allowing students to practice, considering the cost of operating lights and organ blowers, and security concerns only increase. It is more than fifty years ago now, but I remember walking in and out of church buildings as if I owned them. I hope that many of you who play for churches can make organs available for young students to practice. The future of the art depends on it.

Maintaining a fleet

Student musicians who play orchestral instruments face the challenge of acquiring instruments of high enough quality to support their levels of musicianship. Dr. Sarah Hamilton, professor of oboe at the State University of New York at Fredonia, has published an essay about the purchase and main-

tenance of oboes for serious students (<https://sites.google.com/fredonia.edu/fredoniaoboe/buying-and-maintaining-the-oboe/buying-an-oboe>) in which she states that prices for good student oboes range from \$3,000 to \$8,000, and hints that prices can be much higher, a challenge for the families of promising young students.

While we know that high-quality pianos can be very expensive, it is not difficult to find surplus pianos. In my last church position, I knew that several members of the Junior Choir were taking piano lessons but practicing on cheap electronic keyboards. Several older couples had asked me what they might do with their now unused pianos as they planned retirement downsizing, so I put a notice in the church’s newsletter inviting parishioners to give those pianos to families with young students of the instrument. The deal would be that the receiving family would pay for a piano technician to assess the instrument and for the move. I helped with the arrangements and was delighted that six fine pianos were placed under the fingers of those kids at minimal cost to the families.

Universities and conservatories of music provide instruments for students of the piano, harpsichord, and organ, and many of the larger percussion instruments, while students of orchestral instruments must bring their own. The cost of purchasing and maintaining pianos is not limited to piano students because singers and instrumentalists need access to them, but organists are in a special situation. Any school with a serious organ department must invest huge sums, often many millions of dollars, in instruments for practice, teaching, and performance. The quality of those instruments can be considered recruiting tools for attracting students, but that separates organists from their peers.

School politics often struggle with the cost of providing organ majors with fleets of pipe organs. Further, because no practice-room pipe organ is anything like an organ for performance, organ majors must have primary access to the larger organs on campus for lessons and practice as they prepare required performances. While a violinist would love to have time to get used to the acoustics of a concert hall before a degree recital,



1969 C. B. Fisk Opus 50, First Congregational Church, Winchester, Massachusetts (photo credit: Steven Dieck)



1974 C. B. Fisk Opus 65 (photo credit: Andrew Scanlon)

much of the available time is gobbled up by organists. It has been a long time since I was a student at Oberlin, but while I knew that the brand-new Flentrop organ in Warner Hall was special, I know I took it for granted that I was privileged to have a lesson on it each week along with at least an hour or two of practice time.¹

Things that go bump in the night

I have had a few good startles when practicing alone in dark buildings. The earliest I remember was during my high school years when I was practicing on Fisk Opus 50 in the Congregational Church late on a winter afternoon. I had started while the sun was up, and I had only the music rack and pedalboard lights on. But the sun had set, and I was sitting in an oasis of light in an otherwise dark church. The custodian came to let me know he was closing the building and stood next to me while I was playing because he did not want to startle me. I saw him out of the corner of my eye and jumped with a yell followed by a good shared laugh.

I was practicing alone at night in a little wood-frame church in Yarmouth Port, Massachusetts, when there was a great bang from inside the organ followed by animal shrieking. A Havahart trap had been set on a crawl-board above the pedal trackers. I am not sure who was more surprised, the raccoon or me.

Time management

When I was active playing the organ, sightreading was one of my strengths. I could resurrect a piece for a Sunday postlude by playing it through a couple times. That skill was a boon for preparing weekly worship services with prelude and postlude, four hymns, two anthems, and a solo, but I was not strong at working hard to master the most difficult literature. I love learning from organists how they manage their practice time. Some I know who have demanding full-time church jobs have to manage their practice time carefully because their schedules are full of staff meetings, committee meetings, relations with choir members, managing libraries, and other time-consuming demands of running a large church program.

Some have daily routines of practicing scales on the piano to keep their fingers strong and nimble. Others practice transposition regularly so that skill is always at the ready. Still others make sure to budget time for learning new literature. Many are frustrated to find that the continuing task of preparing service music two or three weeks in advance is all they



1860 E. & G. G. Hook Opus 283, First Congregational Church, Woburn, Massachusetts (photo credit: William T. Van Pelt)

can find time for. Some find it necessary to acquire modest practice organs for choir room or home or do most of their practicing in early morning or evening because of the scheduling demands of a busy city sanctuary. When I cared for the organs at Trinity Church in Boston, it was common for tourists to call for requests from behind the velvet ropes near the publicly located organ console.

Those colleagues who play lots of concerts away from home, especially on lengthy international tours, have two levels of practice to maintain, the finger-crunching work to learn and maintain literature, and the challenges of getting familiar with and preparing registrations on a variety of instruments. These artists know better than anyone how very different one organ is from the next, one of the special challenges unique to the organ. In his memoir *Recollections*, Marcel Dupré recalled arriving in a town in Wales where he was to play a recital. When the church's organist picked him up at the railroad station, he asked if he could go to the church to practice. The organist replied that it would be useless. "I have a capricious instrument. You pull this stop and you get that one. If you pull a viola stop, you get a trumpet, and so forth. You would waste preparing registrations for your pieces. So I am planning to take you on a nice tour of the countryside." When Dupré asked why he had been engaged, the organist replied, "I wished to meet you and to hear you play." Dupré insisted on meeting the "rebel," and found that the organist was right, and made his way through the concert doing "juggling acts" for registrations.² I never heard Dupré play live, but I'm guessing he did okay.

§

I am writing this on August 10, 2026, the one-hundredth birthday of Marie-Claire Alain. I am sorry not to have known her, though I heard her play the dedication recital on the Flentrop in Warner Hall in Oberlin in November of 1974. I guess she was about forty-eight years old when I was eighteen. Though Facebook has its drawbacks, I am especially grateful for it on occasions like this as dozens of her former students—disciples—are posting their memories, photos, and gratitude for all she did for them—encouraging artistry, shaping musical beings, and helping guide the occasional wayward soul on a path toward wisdom. She is especially remembered for championing the wonderful organ music of her older brother Jehan Alain, who served as a dispatch



1974 D. A. Flentrop, Warner Concert Hall, Oberlin College Conservatory of Music, Oberlin, Ohio (photo credit: William T. Van Pelt)

rider in the French Army and was killed during the Battle of Saumur during World War II on June 20, 1940.

Marie-Claire Alain was one of the most prolific recording artists of organ music, producing more than 260 albums during her career, including three complete sets of the organ music of Johann Sebastian Bach. When asked by a writer for an organ journal why she was recording that for the third time she replied, "It's because of the instruments, the instruments above everything else, and the fine state to which they have been restored, and the fact they are now accessible. These recordings use organs from Bach's time, and we know that even Bach played some of them—it's an extraordinary feeling, to put your hands on the keyboard, knowing that he was there 250 years before you."³

Marie-Claire Alain taught at the Paris Conservatoire, and the list of her students published on Wikipedia is a Who's Who of twentieth-century organists including Diane Bish, George Baker, Daniel Roth, Wolfgang Rübsam, Guy Bovet, and Gerre Hancock, to name but just a few. It's good to take a moment to remember that brilliant and gracious woman. ■



Notes

1. I was thrilled to return to Oberlin in November of 2024 for the celebration of the fiftieth anniversary of that organ's dedication, which was played by Marie-Claire Alain on the Feast of St. Cecilia, November 22, in my freshman year.

2. Marcel Dupré, *Recollections*, trans. and ed. by Ralph Kneerum (Belwin-Mills, 1978), pages 130–131.

3. Craig Whitney, "Marie-Claire Alain, Master of the Organ, Dies at 86," *The New York Times*, March 4, 2013.



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The Unique Sound of the Pipe Organ: an Exploration of Its Ancient Roots

By Michael McNeil

Editor's note: THE DIAPASON offers here a feature at our digital edition—five soundclips. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each <soundclip> in the text.

Prologue

If Bach had never lived we would celebrate the works of Dieterich Buxtehude and Nicolaus Bruhns as the crowning expressions of the pipe organ's unique sound. Often portrayed as *stylus phantasticus*, the fiery pyrotechnics, toe-tapping rhythms, and magnificent *organo pleno* meantone chords in their works reflect a sense of optimism and hope in the late-seventeenth-century society of Lübeck.

The voice of the pipe organ's unique sound is its principal chorus. Spanning the range of hearing, it was fully developed in the fifteenth-century organ of Lorenzo di Giacomo da Prato at San Petronio, Bologna, whose lowest 24' F pitch creates a sound that we equally feel and hear. Organbuilders in Lübeck added thundering pedal reeds to underpin this core sound.

The foundation of the principal chorus and Western tonality is the natural harmonic series, but it is poorly rendered in the mistuned thirds of modern equal temperament. Before the advent of equal temperament, the pipe organ's principal chorus was magnificently expressed in quarter-syntonic comma meantone's superb rendering of the natural harmonic series. Meantone was invented in fifteenth-century Italy, and its description was published in 1523 by Pietro Aron (1490–1545). It survived virtually intact in the very late eighteenth-century work of Samuel Green in England.¹

In an astute criticism of the pipe organs of his time Igor Stravinsky complained that "The monster doesn't breathe!"² His point is that orchestral wind instruments can subtly raise their pitch, increase their power, and brighten their timbre with more blowing pressure. Stringed instruments can independently vary their pitch, power, and timbre over a vastly larger range with intense emotional impact. The pipe organ's swell box can vary power and timbre dependently, much like orchestral wind instruments, but not pitch. Some historic pipe organs, however, breathe with great emotional impact, and we will see how that breath in the wind emerges.

The impact of acoustics on warmth

The full emotional impact of many historic European organs is not often heard in the United States. There are many reasons for this, but foremost among

them is acoustics. Sounds higher than 1' in pitch will diminish in power as they move through the air in both live and dry acoustics. But bass sounds, like those of fog horns, will travel great distances with little loss of energy. Bass sound disappears through thin, modern walls, but thick stone and thick concrete walls reflect and reverberate bass tone over long distances and time. Reverberant acoustics have the profound effect of amplifying the bass and mellowing the treble.³

Organbuilders have to compensate for the acoustics in which they build organs. The bass of Aristide Cavaillé-Coll's manual stops often have lower pressures than their trebles, and the lowest wind pressures in his organs are found in the pedal.⁴ The vast distances and stone walls of French acoustics solidly underpin Romantic sounds and make the lower pressure power of a Cavaillé-Coll bass warm and grand. In dry American acoustics the highest wind pressures are very often found in the pedal.

The impact of acoustics on tempos

Long reverberation forces us to slow our tempos. American acoustics are designed to support rapidly spoken, amplified oratory, and these very dry acoustics nudge us to faster tempos when there is no reverberation to fill a pregnant pause. Our wind supplies have evolved to support faster tempos in dry acoustics, and in the process we have lost some of the drama and grandeur of Europe's best sounds. Listen to a magnificent example in the closing measures of Bach's *Toccata and Fugue in E Major*, BWV 566, in <soundclip 1>. The slow tempo here is perfectly matched to the grand acoustics of Weingarten Abbey and the slow breath of wind in Joseph Gabler's 1750 organ.⁵

A breath in the wind

A slow surge of sound is produced by a slow rise in the wind pressure. Such sounds are typically associated with very large organs with bellows that operate with heavy weights to supply great volumes of wind to many windchests.

To see why weight is important, try to visualize the heavy "land barge" American sedans built in the 1960s and 1970s. This memory will be vivid if you are as old as the author. Those who are younger can watch these massive cars hit bumps, wallow on their springs, and slowly pitch and heave in the 1977 romantic comedy *Smoky and the Bandit* with Sally Field and Burt Reynolds. But when a small sports car hits the same bumps we feel sharp and uncomfortable jolts with no wallowing or heaving on the springs. The difference is the weight, and heavy



Opus 5

weights on a bellows will respond more slowly when you pull all of the stops and "bump" its wind system with a *tutti* chord.

From this example it is obvious that American organs in dry acoustics need as little weight as possible on their bellows to achieve fast wind and fast tempos. And that is exactly what you will find—many smaller reservoirs with springs to achieve the required wind pressure. This is an elegant solution for dry American acoustics, but we will never hear the drama in <soundclip 1> with this wind system.

Could we design a system to supply both faster and slower wind? A short tour of the features that affect wind will give us the tools to control it.

Wind surge is a resonance

The wind in the bellows of a pipe organ resonates because its air acts like a compressible spring. The air will resonate many times per second if we use springs instead of weights to achieve the pressure, and in organs of the Reform movement we sometimes heard this resonance as a nervous "wind shake." Unlike the tremulant, which produces exactly the same effect, wind shake is an uncontrollable distraction. Wind shake resonances are eliminated in fast modern wind systems with the use of winkers, which are very small, sprung wedge bellows attached to windlines and windchests. Endnote 6 explains how they work. Organs that achieve their pressure with weights will resonate much more slowly, not with a nervous shake in the wind, but with a dramatic surge in the wind.

A longer surge needs more mass and volume

If we want to create the very slow, very dramatic resonance heard in <soundclip 1> in an organ of modest size, we will need to add considerable weight to its bellows. Additional weight on the bellows will increase its pressure, and we want to add weight without increasing the pressure. One solution is a rotating beam with balanced weights at its ends and a link to the bellows top plate. This will add no weight to the bellows, but it adds the inertia of

its mass. Mass and weight are the same on earth as the pull of earth's gravity gives weight to the mass. Mass in outer space far from earth's gravity will have almost no weight, but it will be just as hard to get moving in space as it is on earth. When we have balanced the weight on the beam so that it adds no pressure, the inertia of its mass will slow down the resonance and lengthen the surge in the wind.

How much mass do we need to add for a longer surge of wind? The equation to calculate this, seen below, is simpler than it appears, and a fully worked example from the author's Opus 5 is provided in Endnote 7. We need to account for the spring rate of air, which has the same effect as the stiffness of the springs on a car. This equation was proposed by Stig Magnusson in 1974 to calculate the resonance in the wind system of a pipe organ with a vertical rise bellows:⁶

$$f_0 = \frac{60A}{2\pi\sqrt{MV}}$$

- f_0 is the **resonant frequency** in **cycles per second**, or Hz. If we invert this, $1 \div f_0$, we get the **period**, which is the length of the wind surge in **seconds**;
- A is the **area** of the bellows top plate in **meters**²;
- M is the **mass** of the bellows top plate in **kilograms**;
- V is the **volume** of air in the system in **meters**³;
- 60 is Magnusson's **spring constant** for air.

What does this equation tell us? With the mass M in the denominator, the surge in the wind gets slower and more dramatic as we increase the mass on the bellows. The surge also gets slower with more volume V of air in the bellows, windlines, and pallet boxes.

The area A of the bellows is in the numerator. The surge will appear to be faster with larger areas, but a larger bellows area will have more volume in the bellows V and more mass on the bellows

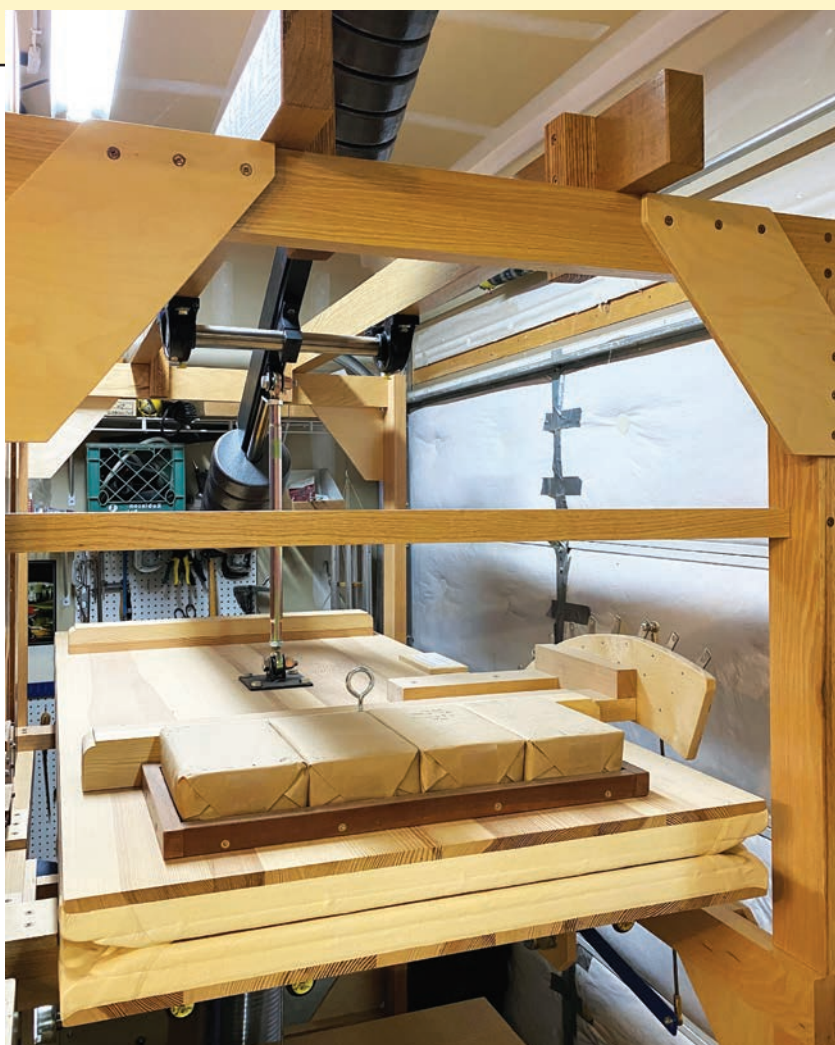


Figure 1: In the image at the left the blower is turned off and the wedge bellows is fully collapsed. The balanced beam above it is rotated upward at the front. The blower is turned on in the image at the right, and the wedge bellows is fully extended. The balanced beam above it is rotated downward at the front. Playing a chord will make the bellows drop, and the beam will rotate upwards. The balanced beam in these images has the full complement of mass with 50 kilograms (110 pounds) at each end of the beam, producing the slowest wind surge. The attachment point of the connecting rod to the balanced beam is one fourth of the distance between the center of the beam and the center of the mass at the back end of the beam; this produces an effective inertia of 400 kilograms. The balanced beam is clamped to the shaft and rotates in the bearings at the sides. Removing mass in equal amounts from each end of the balanced beam will make the wind respond faster. Figure 2 (see page 18) shows the length of the surge response with different amounts of mass on the beam.

Restore Renew

Photo by
Clifford Norton Studio,
Cleveland, Ohio, 1925

Votteler-Holtkamp-Sparling Job #1454 was built in 1926 for St. John Cantius Church, Cleveland, OH, a neo-Gothic Catholic parish of Polish heritage in Cleveland's Tremont neighborhood. It was designed by Heinrich "Henry" Holtkamp, and its construction was overseen by Alan Gordon Sparling. The restoration of this fine instrument was completed by The Holtkamp Organ Company in 2023.

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Organbuilding

M to maintain the same wind pressure. The equation tells us smaller and larger bellows with the same wind pressure will have the same length of surge!

The surge will be slower if we add more windchests and windlines with larger volumes of air, and it will be slower if we raise the pressure and add more mass. The large volumes of air in the many windchests and windlines of large organs will produce a slow surge if they are all connected to the same bellows, and this explains why fast American wind systems have a separate bellows for each division, minimizing the volume of air in each division for faster wind.

Opus 5's balanced mass

Constraints in Opus 5's available space forced the use of additional mass when calculations showed that the additional volume of air for the wind surge we hear in *soundclip 1* would have consumed the space taken up by seven 55-gallon drums! This gives us some idea of the volume of air in the bellows, windlines, and pallet boxes in the monumental Gabler organ in its 1975 configuration.

The worked example in Endnote 7 tells us that the natural resonance of Opus 5's 6-foot by 3-foot wedge bellows is **1.3 Hz** with 67.3 kilograms of weight to achieve a wind pressure of 85 millimeters. If we invert that with $1 \div 1.3$ Hz, we get a wind surge typical of nineteenth-century American organs at **0.77 seconds**. The equation tells us that the addition of **400 kilograms** (880 pounds) of mass will slow Opus 5's resonant surge to a grand **2.03 seconds**.

Figure 1 (see page 18) shows the realization of a rotating beam with balanced weights connected to the top plate of Opus 5's wedge bellows. The ends of the balanced beam allow for the addition of balanced pairs of weights that correspond to the wind surge values seen in **Figure 2**. Adding 400 kilograms (880 pounds) of weight to this balanced beam would have required a very substantial frame and bearings. The solution was a simple application of Archimedes' levers—the rod from the bellows was connected to a point one fourth of the distance from the center of the beam to the weights at one end of the beam. This made the leverage worse

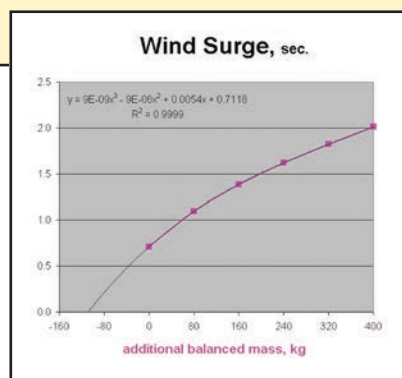


Figure 2: Adding mass in degrees to the balanced beam will yield a range in the length of the wind surge to suit different tempos. The wind surge at 0.71 seconds with zero added mass is due to the natural weight and mass of the bellows top plate, and the bricks added to it to achieve the desired wind pressure; this is the first pink data point at lower left. The target wind pressure for Opus 5 at 5,000 feet elevation (its current location) is 72 millimeters. At sea level the pressure will need to rise to 85 millimeters to support the voicing, and the mass added to achieve that pressure will slow its natural wind surge to 0.77 seconds. Higher wind pressures require more mass and will result in a longer surge.

by a factor of 4, requiring only one fourth of the mass. With 100 kilograms total mass, or 50 kilograms (110 pounds) at each end of the beam, the system produces a full two seconds of surge.

Wind systems with a slow resonance will still respond quickly with little audible surge if a single stop is drawn because it consumes little wind and the bellows barely drops to feed it. But if we draw a full plenum of stops and play a big chord with pedal notes, the bellows will drop a great distance to supply the needed wind, and a big drop awakens the surge.

A deeper surge is less area

At this point we need to separate what we hear in the length of the surge from a deeper and more audible surge. A deeper surge is heard as a greater rise in pitch, and it emerges from a bellows with a smaller area and less stiffness, much as weaker springs on a car will produce a deeper bounce. A bellows with more area will drop less to provide the needed wind, and we will hear a shallower depth in the surge.



Figure 3: A floating concussion plate is mounted vertically at the back of the wedge bellows. The area of the floating plate is equal to the swept area of the wedge bellows (half of its total area), making the surge shallower and more stable.

Flexible wind

What is "flexible wind," and why are wedge bellows noted for it? The hinge on a wedge bellows gives it half of the effective area of a vertical rise bellows. But a wedge bellows also has half of the volume and half of the mass to achieve its pressure, and the length of its surge will be the same as a vertical rise bellows. But with half of the effective area a wedge bellows will have to drop twice as far to provide the needed wind, and this larger drop produces a deeper and more audible surge. Surge *depth* is what we hear in flexible wind. This is why fast American wind systems use a vertical rise bellows with more effective area.

The pioneering work of Manuel Rosales

In the 1980 timeframe I had interesting conversations on the topic of wind surge with Manuel Rosales. His Opus 9 emerged from the drawing boards as a two-manual and pedal organ with grandly scaled and voiced 16' flue and reed choruses playing on windchests with alternating Great and Pedal channels. To supply the large quantity of wind consumed by these choruses Rosales built a single 8-foot by 4-foot wedge bellows that produced a grand surge in the wind. To achieve fast wind Rosales built sets of light-weight, floating concussion plates that formed the floor of plenums under the windchests. These plenums shared a wall with the pallet boxes, and a slider was placed on the shared wall with many large borings to open or close the flow of wind between the pallet boxes and the floating concussion plates. The large combined area of the floating plates compensates for the slower response of the wedge bellows, and with the slider open the wind is very fast. If memory serves, the length of the wind surge with the slider closed is about half of what we hear in the soundclip of the Gabler organ.

Lessons learned

Opus 5's nine stops reproduce the power and emotional impact of the principal chorone of larger seventeenth-century meantone organs. A major goal of this project was the development of a wind system that could reproduce the drama of the wind in large historic organs yet still be able to supply faster wind. To accomplish this in an organ of so few stops meant having to understand the physics that produce this drama. Swell expression, although not remotely Romantic in its dynamic range, moderates the power of the reeds and its ancient vocale flue voicing. There are two swell pedals, one activating the front shades and another activating doors at the sides. The side expression is especially useful with the foundations in accompaniment.

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Figure 4: This knob activates a large pallet, engaging the floating concussion plate for a shallower surge.

Funded by its builder, Opus 5 provided the freedom to explore the dynamics of wind systems and the impact of quarter-syntonic comma meantone on a brilliant principal chorus voiced in the ancient *vocale* manner. Father Thomas Carroll, SJ, put the organ through its paces about a month after it was finished, and the first literature confirmed the calculated length of its surge from Magnusson's equation, but the surge was far deeper than expected with the wind-hungry pedal pipes. The source of this deeper surge is Opus 5's single, 6-foot by 3-foot wedge bellows, which has 25 percent less surface area than the bellows of Rosales Opus 9. The number of Opus 5's stops is very small, but these stops are the powerful core of a much larger organ. Opus 5's bellows was narrowed by one foot and shortened by two feet to accommodate the available shop space, and with its smaller effective area it has to work harder and drop farther to maintain the flow of wind. A floating concussion plate was added to make the surge shallower.

The area of the floating concussion plate seen in **Figure 3** is equal to the swept area of the wedge bellows, and it can be engaged or disengaged with a pallet controlled by the knob seen in **Figure 4**. When engaged, the surge depth is shallower but not eliminated. The fastest possible wind with the shallowest possible surge would be obtained with a vertical rise bellows using springs to achieve the wind pressure. And to this bellows we could add extra mass on a balanced beam for a deeper and longer surge.

The lessons learned from Opus 5 explained the sources of the very long and very deep surge of wind in the 1975 recording of the Gabler organ in *soundclip 1*. Restorations of this organ in the nineteenth century replaced the original ten wedge bellows with a single bellows that supplied wind to the whole organ. The smaller area of the single bellows feeding the large volume of air in the organ's many windlines and pallet boxes produced the sound we hear in the *soundclip*. In the 1980 restoration Kuhn restored the original ten wedge bellows, and the wind between the manuals and the pedal was split as Gabler had originally intended. The surge of the restored wind system is much shorter and shallower. The interventions of the nineteenth century provided us a likely unintentional example of a very dramatic surge of wind on a magnificent principal chorus.⁹

Manual		47 notes, CDEFGA-d'''
16'	Praestant ¹	
8'	Principal ²	
8'	Chorus Flute ³	
4'	Octave	
1 3/5'	Sesquialter II-III	
1'	Fourniture III	
1'	Cymbale IV	
8'	Trumpet ⁴	(after Callinet, 1790)

Pedal		23 notes, CDEFGA-d'
32'+16'	Bourdon ⁵ +Bombarde ⁶	

Minor acoustic tonality, equal beating; mechanical key and stop action, permanent manual to pedal coupler; 695 pipes.

Notes on the pipework: 1. Façade, C-B is borrowed from the Pedal Bourdon; 2. C-B is borrowed from the Chorus Flute; 3. C-c-sharp⁰ is L/2; d⁰-b⁰ is L/1; c'-d''' is 2L harmonic; 4. C-d⁰ is borrowed from the Pedal Bombarde; 5. C-B is a resultant; 6. C-B is full length, mitered, 200 mm Ø, tapered shallots with weighted tongues; c⁰-d' is Callinet construction.

The sound of Opus 5

The full range of Opus 5's wind dynamics are heard in the next three *soundclips*. The Doxology, OLD HUNDREDTH, is performed twice in each *soundclip* by Solomon Wickline. The first example in each *soundclip* features the manual 8' Principal, which draws little wind and does not awaken the surge. The second example features a robust flow of wind with the 16' Praestant, 8' Principal, 4' Octave, and III Fourniture, then adding the pedal 16' Bombarde in the *Amen*. The low C pedal note with its 16' Bombarde pipe and its two resultant 16' Bourdon

pipes consumes as much wind as a full *organo pleno* chord in the manual, and the surge awakens.

In *<soundclip 2>* we hear Opus 5's natural 0.7 seconds of surge, but with the floating concussion plate engaged the surge is shallow and the wind is faster.

In *<soundclip 3>* the floating concussion plate is disengaged, and we hear more depth in Opus 5's natural 0.7 seconds of surge.

In *<soundclip 4>* all of the mass is added to the balanced beam. We hear a full two seconds of deep surge in wind.

In *<soundclip 5>* we hear the hymn THAXTED from the middle movement of "Jupiter" in Gustav Holst's *The Planets*, performed by Wickline from memory with the 16' Praestant, 8' Principal, and 8' Chorus Flute played an octave higher on the manual and at 16' pitch coupled to the pedal. The temperature drop in a late December recording session produced a deep chorus effect from subtle mistuning. The façade 16' pipes had cooled, and they made a warm celeste with the 8' Principal and the widely scaled and romantically voiced 8' Chorus Flute in the swell box.

Meantone is not suitable for much of modern literature, but it deepens the emotional impact of this lovely hymn.

The Doxology was published in the *Geneva Psalter* by John Calvin in 1551 with a harmonization attributed to Loys Bourgeois (circa 1510–circa 1560). The Doxology quickly appeared in London in 1563 in the key of G major, which interestingly aligns with the lowest note of 16' G in the manuals of meantone English organs.¹⁰ In the *soundclips* we are hearing the Doxology in its original quarter-syntonic comma meantone with all of the consonant purity heard in sixteenth-century London Huguenot churches.

These *soundclips* were recorded in the very small shop in which Opus 5 was constructed, and the sound is overbearingly powerful and bright in this constrained and completely dry acoustic. The sound was equalized to reproduce its effect when heard at a greater distance in a larger room where the brightness would subside. The near-field effects from the small shop space also produced power variations in different notes of the compass, and while these power variations are

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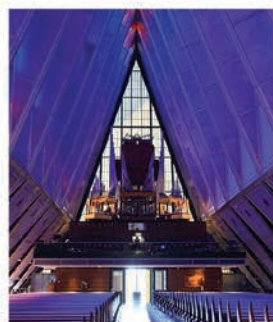
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IV-manual console, 62 pipe ranks
- First Baptist Church, Valdosta, Ga.
III-manual console, 38 pipe ranks
- West Point Military Academy Chapel, West Point, NY
III-manual console, 24 pipe ranks
- St Peter's Anglican Church, Tallahassee, Fla.
23 ranks 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



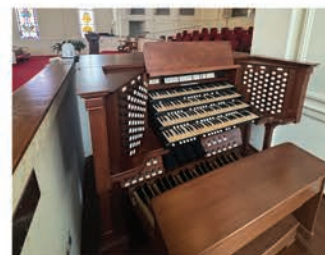
Air Force Academy

Rebuild/Restorations:

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- 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

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IV-manual English style console
- St Peter's Catholic Church, New Iberia, La.
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One-quarter syntonic comma meantone, Pietro Aron, 1523, C Major and A

not correctable with equalization, they would disappear in a larger acoustic.¹¹

The decline and disappearance of the pipe organ's unique sound

Bach vehemently argued for a temperament that would enable the construction of his complex architectures with seamless modulations into all keys. Organbuilders delivered these seamless modulations with the well temperaments, directly on the path to equal temperament.

The transition from meantone to equal temperament in continental Europe came gradually over the course of the eighteenth century, but the loss of purity came very quickly. We might assume that the early transitional versions of one-fifth- and one-sixth-syntonic comma meantone preserved some pure major thirds, but we would be wrong—there are no pure thirds in these temperaments. Purity is required to generate meantone's rich bass sonority, and purity survived in England because English organs had no pedals or pedal stops. Pure meantone intervals vanished in England with the nineteenth-century introduction of pedals and pedal divisions into English organs.

A brilliant principal chorus is the ancient core of the pipe organ's unique sound, but its brilliance greatly amplifies the dissonance of equal temperament's grievously mistuned thirds. There are ten jarring beats per second in an equally tempered middle C and E third, and this dissonance becomes much more intense as these beats double with each higher octave of the compass. The mixtures in a principal chorus speak many octaves above the unison, and this explains why an equally tempered third played with a mixture becomes an unblending screech.

An observant sage once quipped that "The best stop in a pipe organ is the acoustics of its room." While Bach's compositions sound best with a brilliant principal chorus, they also require a temperament very close to equal temperament's jarring dissonance. Bach's wonderful legacy sounds grand in the warmth of the reverberation of European churches, but not in dry American acoustics.

The dissonances in meantone's impure intervals resolve in the purity of its eight pure major thirds, but equal temperament's dissonance never resolves in any

key. Equal temperament is not compatible with brightness, and this gave birth to the warmth of the Romantic organ and a new literature. The reduction in the brightness of the pipe organ culminated in the genius of Ernest M. Skinner. His sound is adapted to equal temperament in dry American acoustics with smooth orchestral timbres at unison pitch. His unison terrace dynamics replaced the dramatic effect of incrementally adding the brightness of higher-pitched stops to the foundations. Skinner built low-pitched mixtures in a few organs when pressed by the early Organ Reform Movement, but their timid voicing produced a pale imitation of the organ's unique sound.

Cavaillé-Coll found different solutions for his Romantic sound. His low-pitched mixtures speak a smooth harmonic at an overblowing octave, abandoning the fire of the classical French *Plein jeu*. But his chorus reeds preserve a brilliant classical fire tamed only by the grand acoustics found in nearly all French churches. Cavaillé-Coll's chorus reeds, like brilliant mixtures, are overbearing when transplanted to dry American acoustics.

In the mid-nineteenth-century work of Cavaillé-Coll the pipe organ's unique sound withered; in the early-twentieth-century work of Skinner the pipe organ's unique sound became a whisper of its former glory. In the high-pressure theatre organs of the early twentieth century we see the ultimate answer to equal temperament in dry, bass-deficient acoustics, and in these wonderful organs *the pipe organ's unique sound completely disappeared*. Taking its cue from the smooth tibias of the theatre organ, the pioneering and commercially successful Hammond B3 electronic organ brought its ultra-smooth and equally-tempered sound back to life with a frantic surge of wind in a very fast, very deep, and omnipresent vibrato.

Reflections

The mid-twentieth-century Organ Reform Movement produced some wonderful insights, but it ignored the wisdom of George Santayana, who in 1906 opined that "Those who do not remember the past are doomed to repeat it." And repeat it we did. The dissonant screech of the Organ Reform Movement's high-pitched, equally tempered mixtures in dry

American acoustics provoked a predictably intense reaction in current American organbuilding. D. A. Flentrop used sophisticated scaling and voicing techniques to find the optimum balances in a brilliant principal chorus, but his equally tempered sound was most successful in the warmth of the grand acoustics of the Busch-Reisinger Museum and the Duke University Chapel.¹² We had to painfully relearn the limits of dry acoustics.

The sound of G. Donald Harrison was very popular in the mid-twentieth century, and it continues to be popular today. Charles Fisk praised Harrison for his open-flueway voicing. The author grasped early in his career that Harrison had very gradually and very carefully pushed the limits of brightness in his equally tempered principal chorus, but there was a dramatic quality missing in his sound. Harrison made a tour of continental European organs when the Organ Reform Movement gained momentum in the 1930s, but he quickly stopped taking notes. He emphatically rejected slider chests and continued to embrace the electro-pneumatic chests and sprung, vertical-rise bellows of his Aeolian-Skinner organs, excellent designs for dry American acoustics. But Stravinsky's observation was the answer to the missing quality in Harrison's sound—it doesn't breathe. And this is why E. Power Biggs stopped working with Harrison and championed the work of D. A. Flentrop.¹³

The success of an organ from any era depends on the trade-offs it makes in its brightness, the acoustics in which it resides, its temperament, and the dynamics of its wind system. Skinner found the keys to equal temperament in dry acoustics with an orchestral Romantic sound. Harrison pursued a compromise, and while it worked very well in dry American acoustics, it only suggested the emotional depth of the range of literature Harrison claimed his organs could play.

The pipe organ's ancient, unique sound comes alive in works of Buxtehude and Bruhns with a brilliant principal chorus underpinned by acoustical warmth, meantone's emotional depth, and breath in the wind. Exuberant optimism and hope in their works undoubtedly inspired seventeenth-century parishioners of Lübeck's churches. It can inspire us today. ■

Notes and references

All images reside in the collection of the author. The use of Sony MDR 7506 headphones or their equivalent is strongly recommended for the soundclips. Earbuds will not faithfully reproduce bass sound.

1. Michael McNeil, "The Art of Mis-tuning," *THE DIAPASON*, volume 116, number 10, whole number 1391, October 2025, pages 16–21. Readers will find the physics and neuroscience behind the emotional impact of pure quarter-syntonic comma meantone. All original tablature manuscripts of the organ works of Buxtehude and Bruhns have been lost, and their later transcriptions into modern notation have introduced serious errors that have made some of them unplayable on the meantone, short-octave compasses of the organs on which they were composed and performed. Corrections have been suggested by the author in "The Organ Works of Buxtehude and Bruhns," *THE DIAPASON*, December 2023, pages 15–17. The compositions of George Frederick Handel were often performed on the organs of Samuel Green, who preserved the sound of quarter-syntonic comma meantone into the very end of the eighteenth century with six pure major thirds. English organs of this time had no pedal but extended the manual to 16' low G in the bass, omitting the G-sharp. See Michael McNeil, "The Sound of Samuel Green," *THE DIAPASON*, volume 117, number 4, whole number 1397, April 2026, pages 18–24.

2. Peter Hurford, *Organist Peter Hurford, A Conversation with Bruce Duffie*, 1990, bruceduffie.com/hurford.html.

3. Michael McNeil, *The Sound of Pipe Organs*, 2012, pages 13–14.

4. Why would Cavaillé-Coll have gone to the trouble to supply a lower wind pressure to the bass of his manual windchests when he could have simply closed down the pipe toes? The answer is that more open toes promote faster speech. The slow, sluggish speech of many early-twentieth-century American Romantic organs was the result of their very high pressures and extremely closed toes.

5. [00:52] <Soundclip 1>. Johann Sebastian Bach, *Toccata and Fugue in E Major*, BWV 566, organbuilder Joseph Gabler, 1750, Weingarten Abbey, organist Peter Alexander Stadtmüller, Musical Heritage Society, MHS 3195, 1975.

6. Winkers are attached to windlines and windchests; they are very common in American wind systems. In order to cancel fast wind shake resonances, the movement of the winker must be 180 degrees out of phase (opposite in timing) with the wind shake. This is accomplished by placing a resistance to the flow of wind in the form of a small slider between the winker and the windline it stabilizes. The slider reduces the flow of wind and slows the movement of the winker to the point where it is opposite to the movement of the shake, and the shake disappears. With a wide-open boring between the winker and the windline, the winker will just move with the resonance to no effect.

7. The Magnusson equation applies to a vertical rise bellows. A wedge bellows requires three modifications that are described in the following worked example from Opus 5's wind system.

$$f_0 = \frac{60A}{2\pi\sqrt{MV}}$$

Step 1, calculate the area. We will start with the numerator, "60A." In our example the bellows measures 0.838 meters wide by 1.829 meters long. Multiply these to get the area A: $0.838 \times 1.829 = 1.533 \text{ meters}^2$. Then multiply this area times 60, the spring constant for air: $60 \times 1.533 = 91.962$. Now we divide 91.962 by two because we have a wedge bellows that is hinged at one end, not a vertical rise rectangular bellows, and we get 45.981, our numerator, "60A."

$$f_0 = \frac{45.981}{2\pi\sqrt{MV}}$$

Step 2, calculate the volume. Now we tackle the denominator, starting with the volume V. Add up the volume of air in the system (depth times width times length), including the wind trunks, the pallet boxes, and the wedge bellows. For the bellows this is length



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times width times the extended height of the bellows; then divide by two because it is not a box but a wedge. Measure all of this in meters to keep the units straight. For Opus 5 the total volume, “V,” is **0.473 meters³**.

$$f_0 = \frac{45.981}{2\pi\sqrt{M*0.473}}$$

Step 3, calculate the mass. We need to know the total mass **M** of the bellows top plate, including the mass of the plate itself and the weights added to it to achieve the desired wind pressure. We do not have to take apart the bellows and put the pieces on a scale to do this. We only need to know the wind pressure in millimeters of water and the area of the bellows plate in meters². We know from Step 1 that the bellows plate area is 1.533 meters². Now to get the total mass, we need the pressure, which is 85 millimeters, water column. We need to find how 85 millimeters of pressure relates to the standard atmospheric pressure of 10,000 millimeters, so we divide 85 millimeters by 10,000 millimeters, and we get the ratio of the organ’s pressure to the atmospheric pressure: **85 ÷ 10,000 = 0.0085**. Now we multiply this ratio by 10,332 kg/meters², the force that the atmosphere exerts on a square meter of surface (at sea level) to give us the force per square meter on our bellows plate: **0.0085 × 10,332 = 87.812 kg/meters²**. The rest is simple: we multiply the 1.533 meters² area of our bellows plate times the 87.812 kg/meters² of force and we get a total mass for the bellows top plate: **1.533 × 87.812 = 134.6 kg**. This mass is acting on a hinged bellows plate, so again, we divide by 2 to get the effective mass **M** of **67.3 kg** (148 pounds). That will be the effective mass of our bellows top plate when we have added enough weight to achieve 85 millimeters of wind pressure.

$$f_0 = \frac{45.981}{2\pi\sqrt{67.3*0.473}}$$

Step 4, calculate the resonant frequency. With the mass and the volume of our system we now have the **M** and **V** in our denominator. We multiply the mass times the volume, **M** times **V**, and we get: **67.3 × 0.473 = 31.839**.

$$f_0 = \frac{45.981}{2\pi\sqrt{31.839}}$$

Now we find the square root of 31.839, which is **5.643**.

$$f_0 = \frac{45.981}{2\pi*5.643}$$

Multiply 5.643 by 2 and multiply again by **π** (this is pi, roughly 3.14159. . .) and we get: **2 × 3.14159 × 5.643 = 35.454**. (The multiplier **2π** comes up often when we deal with things like resonance that are periodic in nature.)

$$f_0 = \frac{45.981}{35.454}$$

And with simple division we at last get a resonant frequency of **1.30 Hz**:

$$f_0 = 1.30$$

Opus 5’s wind resonates at 1.30 cycles per second, noted as **1.30 Hz**, in honor of the great physicist, Heinrich Hertz. Invert that on your calculator, 1 divided by 1.30, and we get the period, **0.77 seconds**, the time it takes for Opus 5’s wind system to achieve full pressure and power. This is Opus 5’s natural wind surge. **Step 5, slowing the surge.** We now have a wind system with a moderate wind surge of 0.77 seconds, and if we want it to be fast, we engage the floating concussion plate. If we want the dramatic wind surge we hear in <soundclip 1>, we need to add **400 kg** (880 lbs) of mass on a balanced beam, which is connected to the top

plate of the bellows. Go back to the first equation in Step 3, and add **400 kg** to 67.3 kg, for a total of **467.3 kg** of mass. Recalculate, and we get **0.49 Hz** resonance; invert it and we get a very dramatic **2.03 seconds** of wind surge. We just solved the classical equation for resonance. This wonderful equation accurately predicts the ultra-slow resonances in the wind systems of pipe organs and the ultra-fast resonances in the electrical circuits of our disk drives. United States patent 5,671,098, a personal favorite, is an application of resonance tuning in the circuits of disk drives, making the stored data more reliably read. The concept of resonance tuning explains much of what we hear in pipe organs.

8. Stig Magnusson, “The Tonal Effects of Bellows-Reverberations,” *ISO Information* Number 12, April 1974, pages 827–830. In the illustrated equation the author made some changes to Magnusson’s notation.

9. Michael McNeil, “The 1750 Joseph Gabler Organ at Weingarten,” *THE DIAPASON*, volume 112, number 1, whole number 133, January 2021, pages 12–16. This article explores the magnificent sound of the Gabler organ’s principal chorus.

10. www.hymnologyarchive.com/all-people-that-on-earth.

11. *Soundclips* 2, 3, and 4 were recorded on March 10, 2026, and *soundclip* 5 recorded on December 20, 2025. A Shure MV88 condenser microphone was attached to an Apple iPhone 11 Pro with volume suppression and all equalization effects turned off. Equalization was added with AVS Video Editor software, and reverberation was added with Audacity software.

12. Michael McNeil, “The Sound of D. A. Flentrop,” *THE DIAPASON*, volume 115, number 9, whole number 1378, September 2024, pages 14–20. Dirk A. Flentrop’s last opus was the organ at the Duke Chapel, Duke University, in Durham, North Carolina. In a personal communication Flentrop related that the acoustic tiles in the chapel were painted to improve the acoustics. The organ committee hesitated when it discovered that this treatment would cost more than the price of the organ.

Flentrop gave the committee time to reflect on this, and they ultimately signed the contract. After hearing the acoustics with a coat of paint on the tiles, Flentrop told the committee that the tiles needed a second coat. The acoustics are a wonder, and the organ is a priceless gem. I visited the chapel in 2003, and seeing no one present, I made a strong clap of my hands to test the length and frequency distribution of the reverberation. A chapel warden instantly appeared and chastised me for breaking the silence so rudely. She walked away, quietly muttering, “Organbuilders!”

13. E. Power Biggs personally funded the famous 1958 three-manual D. A. Flentrop organ in the Busch Reisinger Museum. The acoustics are grand, and the Flentrop sound made Bach come alive on radio broadcasts and vinyl recordings. This organ, more than any other, energized the Organ Reform Movement in the United States. The author spent countless hours listening to Biggs’s recording of the fugue in Bach’s BWV 543 on this organ. Biggs and the Flentrop made the architecture transparent as no other performance has done since, building to an incredibly powerful and emotional climax. It took us decades to relearn that this organ’s bright sound and its equal temperament is overbearing in dry acoustics.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He continues to research the sound of the pipe organ.

Opus 5 is available to a home that appreciates its aesthetic. Generous financial inducements will be provided, especially to a home with good acoustics. Relocation would be most economical in the Denver area where the builder could tune and maintain it. Under ideal circumstances, its builder would entertain relocating with the organ. For information: mcneilmichael83@gmail.com.

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**Buzard Pipe Organ Builders,
Champaign, Illinois
Opus 50
Saint Peter Lutheran Church,
Hemlock, Michigan**

In any industry there are times of certainty, where everything pretty much follows established routines and the product is of highest quality, though no new ground is broken. Buzard Pipe Organ Builders Opus 50 is definitely outside that model. From the beginning, there was amicable discussion on many topics, ranging from visual concepts of the case design, to unusual adaptations of the stoplist to meet specific liturgical needs, and space considerations that would coordinate with planned additions to the church building. In each case, the discussions have fostered results that surpass the ordinary and impart a unique character to the instrument.

Built in 1978, the primary worship space might easily be categorized as a typical A-frame of the period (Photo 1). However, the stark geometric lines are given warmth through gently curved outlines and semi-abstract treatments of the faceted glass windows (Photos 2 and 3). Exquisitely crafted furnishings of the chancel and judicious use of gold leaf in the decorations impart a richness of beauty that frequently is absent in similar buildings (Photo 4). Casework of the new organ subtly reflects some of that with amber-colored maple trim contrasting with darker oak and the stylized grilles at the left and right ends (Photo 5). Even the copper Trompette en Chamade adds its touch of color reflecting in the polished tin façade pipes (Photos 6 and 7).

The new organ is located in a rear gallery, with choir singers and handbell ringers standing directly in front of it. This arrangement always presents a challenge for the organbuilder: how to project enough organ energy into the nave to lead an enthusiastically singing congregation without completely deafening everyone in the gallery. Our response is to locate as much of the pipework as possible above the heads of those who are nearest to it and then focus the sound to travel over them and into the nave. To enhance tuning stability, all those chests are located at the same level to minimize the effects of temperature stratification (Photo 8, page 24).

Space considerations required us to install some of the bass pipes, which are less noticeably affected than trebles by temperature, at floor level. The normal frame-and-panel construction of the lower casework was adapted by leaving a one-inch gap between the frame and



Photo 1: The nave and chancel



Photo 2: Faceted glass windows in the side aisle

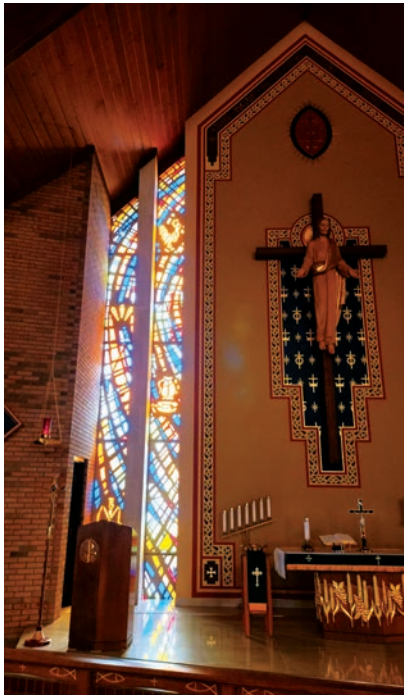


Photo 3: Stained glass surrounding the reredos

each panel, rendering an acoustical transparency while retaining the visual impact of casework (Photo 9, page 24). Since these low frequencies are much more easily tolerated by those nearby, this treatment delivers a well-balanced ensemble to worshippers in the nave.

Building and installing Buzard Opus 50 was part of a major expansion of the church building, and it was a privilege to work together with the building committee and architect to harmonize the varying requirements of each component. As just one example, we were able to relocate the organ blower into the main case where it can supply air of a seasonally controlled temperature to the organ. The originally intended blower room ended up being located out on the roof using completely untreated air. With Michigan's wide range of seasonal outdoor temperatures, this would have presented constant tuning issues with the organ.

Director of Music and Organist Brian Heinlein made several suggestions that we were delighted to accommodate. A common feature of several previous Buzard organs has been a "split" Great division, where the Diapason chorus is unenclosed and the remaining stops are enclosed and able to couple independently. We agreed with Brian that a Choir division with its own manual and completely independent of the Great would be preferable. Even though both divisions end up looking relatively small on paper, this arrangement offers a great deal of flexibility in registration.

Buzard Pipe Organ Builders Opus 50

Saint Peter Lutheran Church, Hemlock, Michigan

GREAT (Manual II, unenclosed)		SWELL (Manual III, enclosed)		CHOIR (Manual I, enclosed)		PEDAL (unenclosed)	
16'	Violone (Ch, from #28)	9.	8'	8'	Violin Diapason (from #28)	32'	Resultant Bass (from #28)
8'	Solo Diapason III	10.	8'	8'	Bourdon (Ch slider)	32'	Subbass (Walker digital)
	(from #1, #27, #28, #30)	11.	8'	4'	Principal (from #28)	16'	Contrebasse (Walker digital)
1.	8' Open Diapason (Gt slider)	12.	8'	4'	Spindle Flute (Ch slider)	27.	16' Open Diapason (unit chest)
2.	8' Solo Flute	13.	4'	2'	Recorder (Ch slider)	28.	16' Violone
	(1-24 from #29; 25-61 Gt slider)	14.	4'	2 1/2'	Larigot (Ch slider)		(enclosed in Choir; unit chest)
3.	4' Principal (Gt slider)	15.	2 1/2'	8'	Clarinet (Ch slider)	29.	16' Bourdon (unit chest)
4.	2 1/2' Twelfth (Gt slider)	16.	2'		Tremulant	16'	Lieblisch Gedeckt (Walker digital)
5.	2' Fifteenth (Gt slider)	17.	1 1/2'	16'	Trombone (from #32, not affected, by couplers)	8'	Principal (from #27)
6.	1 1/2' Seventeenth (Gt slider)	18.	2'	8'	Tromba (from #32, not affected by couplers)	8'	Violoncello (Ch, from #28)
7.	1 1/2' Mixture IV (Gt slider)	19.	16'	4'	Tromba Clarion (from #32, not affected by couplers)	30.	4' Choral Bass (unit chest)
		20.	8'	2'	Trompette en Chamade (Gt, from #8, not affected by couplers)	4'	Open Flute (from #29)
16'	Bassoon (Sw, from #19)	21.	8'	8'	Trompette en Chamade (Gt, from #8, not affected by couplers)	2'	Octave (from #30)
8'	Tromba (Ch, from #32)		4'	16'	Trompette en Chamade (Gt, from #8, not affected by couplers)	31.	2 1/2' Mixture IV (unit chest)
8'	Minor Trumpet (Sw, from #19)		8'	8'		32'	Contra Trombone (Walker digital)
4'	Tromba Clarion (Ch, from #32)		8'	4'		32'	16' Trombone
8.	8' Trompette en Chamade						(enclosed in Choir; unit chest)
	(unit chest)					16'	Bassoon (Sw, from #19)
	Chimes					8'	Minor Trumpet (Sw, from #19)
	Zimbelstern					8'	Tromba (Ch, from #32)
						4'	Tromba Clarion (Ch, from #32)
						8'	Trompette en Chamade (Gt, from #8)



Photo 4: Gold leaf decoration of altar furnishings

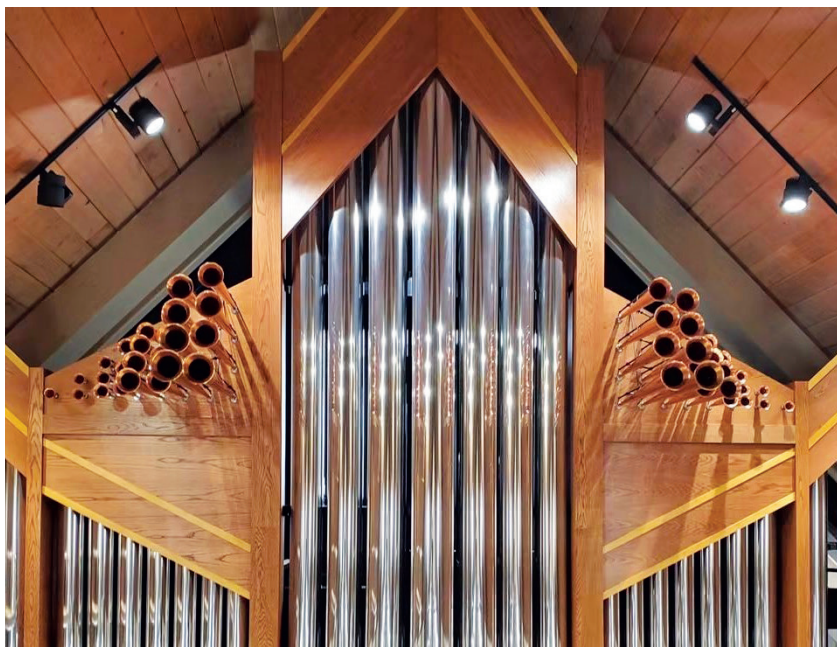


Photo 6: The copper Trompette en Chamade

An unusual but ultimately handy request was for Great to Choir couplers at 16-8-4. Especially on hymns unfamiliar to a congregation, this allows the melody to be highlighted without sacrificing the cohesive ensemble of the harmony voices.

In the constant race between organists and suppliers of organ control systems, many features that only a few years ago were considered fantasies have become normally expected. Opus 50 introduces something new for us: All Divisionals Become Generals (Photo 10, page 24). One tab engages 24 additional generals and instantly reverts those pistons to divisionals when cancelled! This is true for each memory level. While much of this

effect has been available for some time with the “Scope” or “Range” feature, we have not accessed it previously with one stop tab. In an effort to minimize confusion, we chose not to include the 24 “blind” generals in the piston sequencer, which will assume “Next” after regular General 14 will be regular General 1 of the next memory level.

Many of us who direct choirs while accompanying them on the organ are familiar with the whiplash effect of giving a clear cutoff with the head at the end of an anthem while both hands hold on to that final chord. Brian asked for a Sostenuito device mounted on the Crescendo pedal. It is spring-loaded and will sustain anything that is being played when it is engaged until it is released, leaving the hands free to give the clear cutoff.

From a tonal perspective, Opus 50 continues to refine characteristics that have been an integral component of Buzard organs. At the core of the Great, Swell, and Pedal are robust diapason choruses, each with its own character deliberately fashioned to blend seamlessly with the others. Flutes and strings then take their marching orders to be in appropriate relationship to those choruses, never sacrificing their own color, but always willing to blend into the larger tapestry. The wide range of reed stops complete the ensembles in whatever way is required, whether a voice of authority, a sheen of brilliance and power, a round fullness and warmth, or the haunting sigh of a plaintive melody.

The stoplist does not hide the fact of an interesting cooperation between classically trained straight stops on slider

All normal couplers 16-8 (or UO)-4
Great to Choir 16-8-4 for soloing
out hymn melodies
Generals 1-14
Divisionals
Swell 1-6
Great 1-6
Choir 1-6
Pedal 1-6
Reversibles
32' Trombone
32' Subbass
Rev.-1
Rev.-2
Great to Pedal
Cymbalstern
Reeds Off
Full Organ

32 stops, 41 ranks, 2,387 pipes

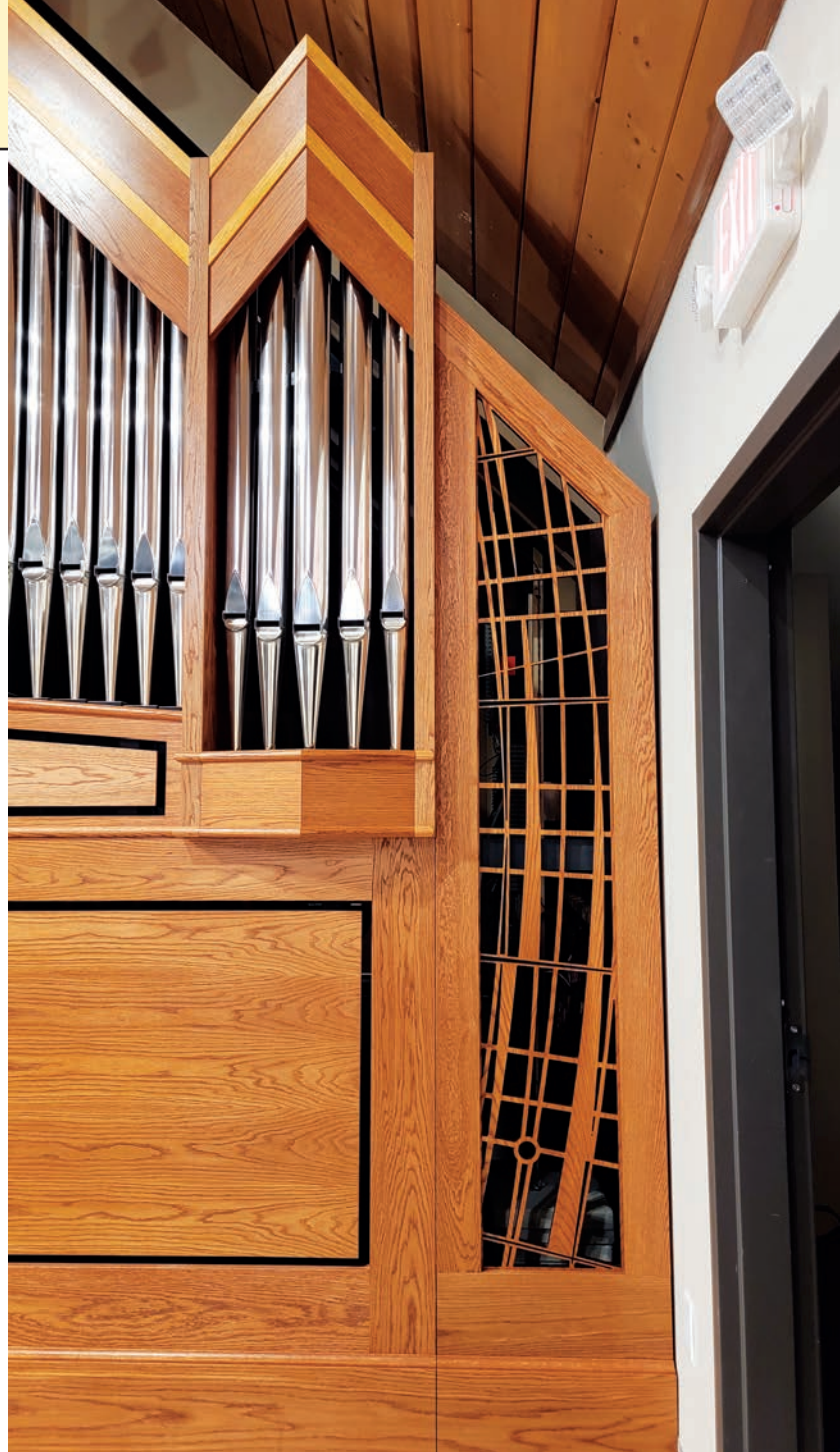


Photo 5: Stylized grille referencing the chancel

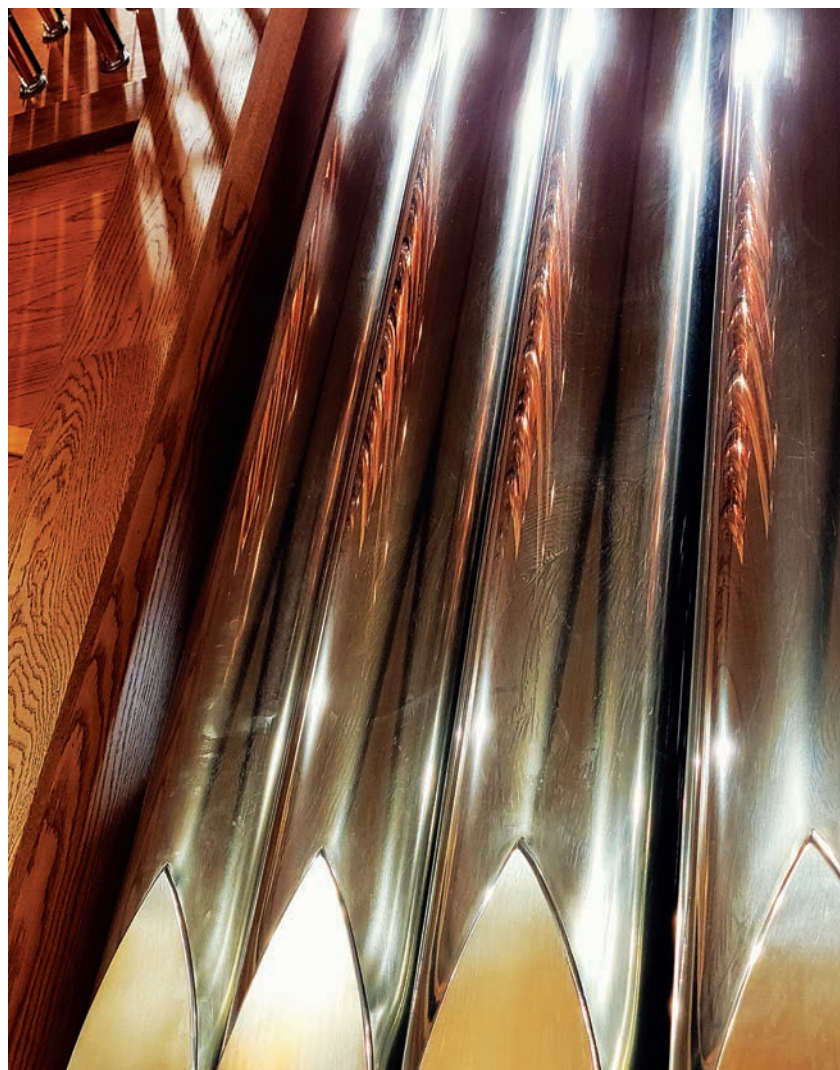


Photo 7: Reflections of the Chamade in the façade pipes

Cover feature



Photo 8: Structure during installation



Photo 9: Case panels allowing tonal egress for bass



Photo 10: Detail of some coupler tabs

chests and unit stops with multiple functions. Our approach to this concept is born from a desire to equip the organist with flexible tools for colorful registrations rather than simply filling in the missing pieces of a scantily designed specification. In our work, a stop with extensions that allow it to be available at several pitches is never intended to be played at all those pitches simultaneously. Instead, our method is to carefully study the intended use of each available pitch and then gently tailor the scaling and voicing techniques to highlight the character range for that particular pitch.

As one example, the bottom octave of the 16' Violone is primarily heard as a Pedal stop. The character of the next two octaves defines the sub octave of the Great Diapason chorus and must deliver



Console



Photo 11: Associate Tonal Director Andrew Woodruff installing façade



Photo 12: Joe Zamudio, Eli Shenk, and Charles Smith, proud of their work

pitch clarity without excessive weight. The midrange at the 8' pitch serves as a small-scale Diapason in the Choir and must blend with the 4' Spindle Flute for modest choral accompaniments. And finally, as the Choir 4' Principal it must balance well with the 8' Bourdon and 2' Recorder for continuo registrations.

Due to circumstances beyond our control, delivery and installation of Opus 50 was delayed well beyond the contracted date. The entire team of Buzard Pipe Organ Builders is very grateful for the patience and understanding shown to us by the members and staff of Saint Peter's

Church during the long process. It is our earnest desire that the work of our hands will continue to add a sense of beauty to the worship of Almighty God in this sacred space. (Photos 11 and 12 are just a couple of fun shots of some of our team showing the pride they take in their work.)

For more detailed information on this project and all of the work we love to do, please visit www.buzardorgans.com.

—Fredrick Bahr
President and Tonal Director

Photos by John-Paul Buzard, Fredrick Bahr, and Joseph Zamudio.

► page 13

Orchestra. Here again Maria Magdalena Kaczor demonstrates the warmth and beauty of the Jasna Góra organ.

Poemat "In Paradisum," opus 61, is Nowowiejski's organ setting of the Seven Last Words of Christ on the Cross. The suite opens with massive, rather menacing chords on full organ before moving to the gentle, though rather ominous feeling that characterizes most of *Poemat "In Paradisum."* It puzzles me that Nowowiejski includes "I Thirst" twice. He places it, as one might expect, after "My God, My God, Why Have You Forsaken Me?," but it also appears for no apparent reason after "Truly I Say to You, Today You Will Be with Me in Paradise." Both versions are, as one would expect, plaintive in character. The first is warm and calm and includes an attractive solo on the Vox Humana. The second is more vigorous and includes some passages on full organ, although once again ending calmly. The ominous feeling of most of the suite is absent from the third movement, "This is Your Son—This is Your Mother," which is warm and compassionate in character; it is mainly gentle, though there is a brief climax near the end. The ominous feeling returns with the fourth movement, "My God, My God, Why Have You Forsaken Me?"—a spirited piece that, like "Finale" of the *Ninth Symphony*, contains some fine fugal writing. It includes more massive chords, but once again fades away into silence at the end. Following the second version of "I Thirst," the sixth movement, "It Is Accomplished," introduces a note of hope. Again, rather curiously, it evokes in me the work of Max Reger, this time his "Melodia" from *Zwölf Stücke*, opus 59. The seventh movement, "Father into Thy Hands I Commend My Spirit," begins gently but then moves toward a louder passage that again reminds me of "The Great Gate of Kiev" from Musorgsky's *Pictures at an Exhibition* and leads to a triumphant conclusion. I find the final movement, "In Paradisum," rather perplexing. Although it is fitting that the Crucifixion should be followed by the calm of the Garden of Paradise, it is a calm permeated by the ominous feeling that has characterized several of the earlier movements of the suite. Nowowiejski then builds up to some massive chords, with a somewhat foreboding feeling of calm being restored once again at the end.

This recording showcases Feliks Nowowiejski's place as a leading twentieth-century Polish composer of organ music, and his compositions clearly deserve to be known by a much wider world audience. The compact disc is also interesting in highlighting the musical heritage of the Jasna Góra monastic community and its connection with the Black Madonna and the community's resident ensemble, the Jasna Góra Wind Octet. Maria Magdalena Kaczor's fine playing is an important element in achieving this, and she is an artist who also deserves to be much more widely known. I am therefore happy to recommend this compact disc to readers of THE DIAPASON.

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

New Organ Music

The Oxford Book of Lent and Easter Organ Music, Book 2, compiled and edited by Robert Gower. Oxford University Press, 978-0-19-357424-3, paperback, \$52.50. Available from global.oup.com.

After *The Oxford Book of Lent and Easter Organ Music*, Book 1, was welcomed and widely praised by *Church Music Quarterly*, British organist Robert Gower has compiled another collection of organ literature specifically for the busy liturgical seasons of Lent and Easter, *The Oxford Book of Lent and Easter Organ Music*, Book 2. This collection of thirty pieces of varying musical styles and technical difficulties includes composers from the seventeenth century (Matthias Weckmann and Georg Friedrich Kauffmann) to the late twentieth century. Several works by younger composers are also included: Iain Farrington (born in 1977), Alison Willis (born in 1971), Matthew Owens (born in 1977), Amy Summers (born in 1996), and Graeme Shields (born in 1992).

Beginning with Robert Gower's arrangement of a setting of Psalm 130 by Amy Beach and concluding with Florence Price's *Retrospection*, this collection offers quite a diversity of composers. There are several pieces worth highlighting in this collection. One unusual and original work, *Depoloracion* (Meditation for Holy Week in the Spanish style) by Henriette Puig-Roget (1910–1992), has a hypnotic ostinato throughout. John Rutter's *Variations on an Easter Theme* ("O filii et filiae") for organ duet is presented in a solo version that has been freely adapted by the composer. Cecilia McDowall's sparkling toccata-like setting of *Veni, Creator Spiritus* was commissioned by the Royal College of Organists in memory of Catherine Ennis (1955–2020) and is based on the well-known Gregorian chant.

Other compositions included in this collection are *Prélude*, opus 78, by Cécile Chaminade (1857–1944); *Prelude on "Steal Away,"* by Iain Farrington; *Elegy*, opus 58, by Edward Elgar (1857–1934), arranged by Robert Gower; *Meditation on "Attende Domine,"* by Alison Willis (born in 1971); *Sortie*, by Mel Bonis (1858–1937), arranged by Gower; *Chorale Prelude on "Valet will ich dir geben,"* by Georg Friedrich Kauffmann (1679–1735); *Festive Music on "Lift high the cross,"* by Zsolt Gárdonyi (born in 1946); "Es ist Vollbracht!," from *Saint John Passion*, BWV 245, by Johann Sebastian Bach (1685–1750), arranged by Gower; *Prelude on "Rockingham,"* by Pamela Decker (born in 1955); *Prelude on "Horsley,"* by Matthew Owens (born in 1977); *Chorale Prelude on "Herzlich tut mich verlangen,"* opus 67, number 14, by Max Reger (1873–1916); "Prelude on 'O Traurigkeit, O Herzeleid,'" (from *Short Chorale Preludes*, opus 5) by Ethel Smyth (1858–1944); *Ave verum corpus*, by Errollyn Wallen (born in 1958); *Preludio Festivo*, by Marco Enrico Bossi (1861–1925); *Fantasy on "Easter Hymn,"* by Maureen Howell (born in 1962); *Prelude on "Scimus Christum surrexisse,"* by Amy Summers (born in 1996); *A Festal Fanfare*, by Gary Davison (born in 1961); *Easter Joy*, by Elmer Samuel Hosmer (1862–1945), arranged by Gower; "Lobet Gott in seinen Reichen," from *Ascension Oratorio*, BWV 11, by Bach, arranged by Gower; *Grand chœur pour l'Ascension (Solemnis haec festivitas)*, by Adolphe Marty (1865–1942); *Quiet Ascension*, by Graeme Shields (born in 1992); *Komm, heiliger Geist, Herre Gott*, by Matthias Weckmann (circa 1616–1674); "Feria Pentecostes," from *Sept improvisations*, opus 150, number 2, by Camille Saint-Saëns (1835–1921); *Requiescat*, by Samuel Coleridge-Taylor (1875–1912), arranged by Gower; and *Pools of Living Water*, by Trevo Weston (born in 1967).

—Derek E. Nickels
Kenilworth, Illinois

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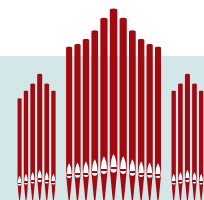
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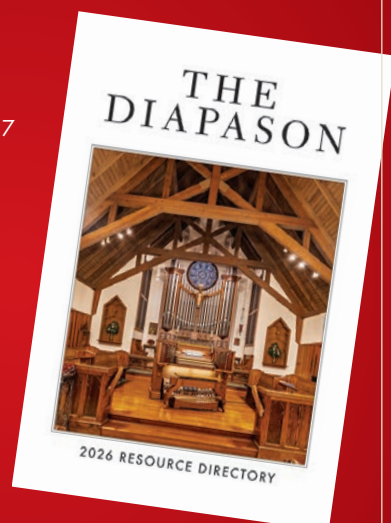
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**Calendar**

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

Michael Delfin, harpsichord; Moody Recital Hall, University of Alabama, Tuscaloosa, 10/23, 7:30 pm
Daniel Roth; Independent Presbyterian, Birmingham, 11/1, 4 pm
Chase Loomer; Independent Presbyterian, Birmingham, 11/8, 4 pm
Jack Mitchener; Cathedral of St. Paul, Birmingham, 11/20, 7 pm

ALASKA

Gail Archer; University of Alaska, Fairbanks, 11/6, 7 pm
Gail Archer; First United Methodist, Fairbanks, 11/7, 7 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
Kimberly Marshall; Arizona State University, Tempe, 11/15, 2:30 pm
Stephen Buzard; Lutheran Church of the Risen Savior, Green Valley, 11/15, 3 pm

CALIFORNIA

Christian Elliott, silent film accompaniment, *The General*; Performing Arts Center, San Luis Obispo, 10/22, 7:30 pm
Johann Vexo; St. James-in-the-City Episcopal, Los Angeles, 11/8, 6 pm

CONNECTICUT

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 Consort, Choral Evensong; Christ Episcopal, New Haven, 10/20, 5:30 pm
Yale Camerata, Yale Symphony Orchestra, Verdi, *Requiem*; Woolsey Hall, Yale University, New Haven, 10/26, 4 pm
Yale Consort, Latin Vespers; St. Mary's Catholic Church, New Haven, 10/27, 5:30 pm
Juan Mesa; St. John's Episcopal, West Hartford, 11/1, 12:30 pm
Yale Schola Cantorum & Juilliard 415, Bach, *St. Matthew Passion*; Woolsey Hall, Yale University, New Haven, 11/1, 6 pm
Yale Consort, Requiem Eucharist; Christ Episcopal, New Haven, 11/3, 5:30 pm

Richard Gowers; St. John's Lutheran, Stamford, 11/3, 7 pm
Tenebrae; Woolsey Hall, Yale University, New Haven, 11/7, 7:30 pm
Yale Consort, Choral Evensong; St. Thomas More Chapel, New Haven, 11/10, 5:30 pm
Tenuto Quartet, Choral Evensong; St. John's Episcopal, West Hartford, 11/15, 5 pm
Amanda Mole; First Presbyterian, Stamford, 11/16, 7:30 pm
Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 11/17, 5:30 pm

Yale Voxtet; Marquand Chapel, Yale University, New Haven, 11/20, 7:30 pm
Wolfgang Zerer; Woolsey Hall, Yale University, New Haven, 11/22, 7:30 pm

DISTRICT OF COLUMBIA

All Souls Choral concert; Basilica of the National Shrine of the Immaculate Conception, Washington, 11/2, 6 pm
Daniel Sáñez; St. Joseph's on Capitol Hill, Washington, 11/8, 4 pm

FLORIDA

Vincent Dubois, with Marie-Andrée Joerger, accordion; Basilica of St. Edward, Palm Beach, 10/15, 7 pm
Vincent Dubois, with Marie-Andrée Joerger, accordion; Wertheim Performing Artist Center, Miami, 10/20, 7:30 pm
Nathan Laube; Church of the Little Flower, Coral Gables, 10/24, 7 pm
Johann Vexo; Stetson University, DeLand, 11/3, 7:30 pm
The Chenault Duo (Raymond & Elizabeth Chenault); Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, 11/13, 7:30 pm
Richard Elliott; First United Methodist, Orlando, 11/13, 7:30 pm
Ken Cowan; St. John of the Cross Catholic Church, Vero Beach, 11/15, 4:30 pm
Choral Evensong; All Saints Episcopal, Winter Park, 11/22, 5:30 pm

GEORGIA

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
Peter Richard Conte, silent film accompaniment; Spivey Hall, Morrow, 10/30, 7:30 pm
Alan Morrison; Spivey Hall, Morrow, 11/14, 3 pm
All Saints' Chorale; All Saints' Episcopal, Atlanta, 11/19, 7 pm

ILLINOIS

Anastasia Hostow; Loyola University, Chicago, 10/18, 3 pm
Lynne Davis; 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
Ellie Lee; First Presbyterian, Arlington Heights, 11/4, 12:10 pm
David Jonies; Community Presbyterian, Clarendon Hills, 11/8, 3 pm
Wesley Hall; Loyola University, Chicago, 11/15, 3 pm

INDIANA

Damin Spritzer; St. Paul's Episcopal, Indianapolis, 10/18, 4 pm
Bruce Neswick; Wabash College, Crawfordsville, IN, 10/27, 7:30 pm

IOWA

Raúl Prieto Ramírez; St. Mark's Lutheran, Marion, 10/18, 3 pm
Olivier Latry; Cathedral Church of St. Paul, Des Moines, 11/4, 7 pm

KANSAS

Brett Valliant, theatre organ; Century II Performing Arts Center, Wichita, 10/22, 7 pm
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
Jeremy Filsell; St. Mark's Episcopal Cathedral, Shreveport, 11/12, 10 am
Clive Driskill-Smith; St. Mark's Episcopal Cathedral, Shreveport, 11/12, 1:30 pm
Huw Lewis; St. Mark's Episcopal Cathedral, Shreveport, 11/12, 3 pm
Bradley Hunter Welch; St. Charles Avenue Presbyterian, New Orleans, 11/13, 7:30 pm

MAINE

James Kennerley; Merrill Auditorium, Portland, 10/20, 7 pm

MARYLAND

Adam Chlebek; Grace United Methodist, Hagerstown, 11/15, 3 pm

MASSACHUSETTS

Brett Valliant, theatre organ; Shanklin Music Hall, Groton, 10/18, 2:30 pm
Johann Vexo; College of the Holy Cross, Worcester, 10/27, 7 pm
Daniel Roth; Church of the Transfiguration, Orleans, 11/6, 7:30 pm

MICHIGAN

Johann Vexo; Dimnent Chapel, Hope College, Holland, 10/19, 7 pm
Caroline Robinson; Grace Episcopal, Holland, 11/1, 3 pm

MINNESOTA

Greg Zelek, with trumpet; Northrop Auditorium, Minneapolis, 10/27, 7 pm
Olivier Latry; St. Olaf Catholic Church, Minneapolis, 10/29, 7 pm recital; 10/30, 2 pm discussion on Notre-Dame, Paris

MISSOURI

Richard Gowers; Cathedral of the Immaculate Conception, Kansas City, 10/28, 7 pm

NEBRASKA

Jens Korndörfer; First Presbyterian, Hastings, 11/7, 3 pm recital; 11/8, 10:30 am worship service

NEW HAMPSHIRE

Bradley Hunter Welch; First Parish Church, Dover, 10/18, 6 pm

NEW JERSEY

John Schwandt; Main Arena, Boardwalk Hall, Atlantic City, 10/21, 12 noon
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 10/28, 12 noon
Gail Archer, Messiaen, *Méditations sur le mystère de la Sainte Trinité*; Princeton University Chapel, Princeton, 10/30, 7:30 pm
Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 11/11, 12 noon

NEW MEXICO

Richard Gowers; Cathedral Church of St. John, Albuquerque, 10/31, 3 pm recital; 11/1, 3 pm choral concert accompanist

NEW YORK

David Higgs; Trinity Church, Wall Street, New York, 10/21, 6:30 pm
Eugene Lavery, Justin Bischof, Modus Operandi Orchestra, Katherine Whyte, soprano, Barber, *Toccata Festiva, Adagio for Strings*; Christ Episcopal, Pelham Manor, 10/21, 7 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
Stefano Manfredini; Cadet Chapel, West Point, 11/8, 2 pm
Amanda Mole, Mozart, K. 608; Trinity Memorial Episcopal, Binghamton, 11/8, 3 pm
Nathan Laube; St. Luke Lutheran, Ithaca, 11/8, 4 pm
Oratorio Society of New York; Carnegie Hall, New York, 11/10, 8 pm
Daniel Roth; St. Luke Lutheran, Ithaca, 11/11, 7 pm
Alcee Chriss; First Presbyterian, Lockport, 11/13, 7 pm
Craig Williams, with Chuck Seipp, trumpet; Trinity Episcopal, Watertown, 11/14, 3 pm
Mozart, *Requiem*; Christ Episcopal, Pelham Manor, 11/15, 4 pm
Philippe Lefebvre; Riverside Church, New York, 11/17, 7 pm
Renée Anne Louprette; Anabel Taylor Chapel, Cornell University, Ithaca, 11/17, 7:30 pm

NORTH CAROLINA

Nathaniel Gumbs; White Rock Baptist, Durham, 10/23, 7 pm
Renée Anne Louprette; Corinth Reformed Church, Hickory, 10/23, 7 pm
Janette Fishell; St. Stephen's Episcopal, Durham, 11/15, 4 pm
Chase Loomer; Christ Episcopal, New Bern, 11/20, 7 pm

OHIO

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
James O'Donnell; Basilica of St. John the Baptist, Canton, 11/1, 3 pm
Daniel Roth; Finney Chapel, Oberlin College, Oberlin, 11/4, 7:30 pm
Todd Wilson; Lake Erie College, Painesville, 11/8, 3 pm
Colin MacKnight; First Congregational, Columbus, 11/8, 4 pm
Caroline Robinson, with saxophone; Cincinnati Museum Center, Cincinnati, 11/18, 7:30 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 11/21, 5 pm
Todd Wilson; St. Timothy's Episcopal, Perrysburg, 11/22, 3 pm
Alan Bowman, carillon; Deeds Carillon, Dayton, 11/24, 5 pm

OKLAHOMA

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

OREGON

Rutter, *Requiem*; Central Lutheran, Eugene, 11/1, 8:30 am & 11 am
Nathan Laube; Trinity Episcopal Cathedral, Portland, 11/13, 7 pm
Caroline Robinson; Central Lutheran, Eugene, 11/22, 4 pm

PENNSYLVANIA

Gail Archer; First United Methodist, Hershey, 10/11, 3 pm
Gail Archer; Philadelphia Episcopal Cathedral, Philadelphia, 10/25, 3 pm
Alan Morrison; Ursinus College, Collegeville, 10/25, 4 pm
David Higgs; Pine Street Presbyterian, Harrisburg, 10/25, 4 pm
Craig Williams, with Chuck Seipp, trumpet; St. John's United Church of Christ, Lansdale, 11/1, 4 pm
Johann Vexo; Cathedral of St. Paul, Pittsburgh, 11/1, 7:30 pm
Philippe Lefebvre; Curtis Institute of Music, Philadelphia, 11/20, 11 am masterclass
Nicole Keller; Trinity Lutheran, Reading, 11/22, 3 pm

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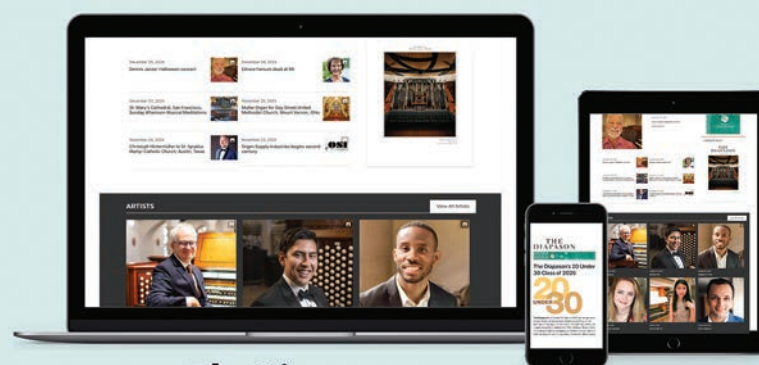
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LAUMA AKMENE, St. Luke's Episcopal Church, San Francisco, CA, May 24: *Prelude and Fugue in G*, BWV 541, Bach; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; Air, Toccata (*Suite No. 1*), Price; *Pastourelle*, Sowande; *Te Deum*, op. 11, Demessieux.

DAVIS BADASZEWSKI, Church of the Covenant, Cleveland, OH, May 19: *Capriccio*, Friedell; *A Meditation on Draw Us In the Spirit's Tether*, Hancock; *Symphony in e*, Friedell.

MARTIN BAKER, Keble College, Oxford, UK, May 28: Toccata quinta (*Libro II*), Capriccio sopra il Cucho (*Libro I*), Frescobaldi; *Master Tallis's Testament*, Howells; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; Pastoral (*Symphonie II in D*, op. 13, no. 2), Marcia (*Symphonie III in e*, op. 13, no. 3), Widor.

ISABELLE DEMERS, Trinity Church, Boston, MA, April 24: Choral-Improvisation sur le Victimae Paschali (*Cinq Improvisations*, no. 5), Tournemire; Rosace (*Esquisses Byzantines*, no. 3), Mulet; *Isle of the Dead*, Rachmaninoff, transcr. Demers; *Sonata No. 1*, op. 91, Laurin; Venus, Jupiter (*The Planets*), Holst, transcr. Demers.

JEAN-BAPTISTE DUPONT, Cathedral, Liverpool, UK, April 18: *Sonata Eroica*, op. 94, Jongen; Moment Musical, Capriccio (*Zehn Stücke*, op. 69, nos. 4, 5), Reger; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; Passacaglia (*Trio in a*), Ravel; Danse Russe, Chez Petrushka, La semaine grasse (*Petrushka*), Stravinski; Improvisation, Dupont.

JACOB FRIEDMAN, with the Choir of St. James Episcopal Church, Calvary Presbyterian Church, Newburgh, NY, April 19: *Ye Servants of God, Your Master Proclaim, Speak to Me, O Lord, We*

Rise Together, Friedman; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Less Is More, Improvisation Suite*, Friedman.

JAMES D. HICKS, Lemlands kyrka-S:tta Birgitta, Åland, Finland, April 10: Moderato (*Tre Tonestykker*, op. 22, no. 1), Gade; *Konzertsatz in d*, op. 31, no. 1, Ore; *Variations on a Danish Folk Tune*, Mikkelsen; *Icelandic Folk Dances*, op. 11, Leifs, transcr. Sölbergsson; *Potpurri av Låtar Från Föglö*, Nyberg; *Suite of Åland Folk Melodies*, *Fantasy on Summer Hymn*, Börjesson; There Will Be a Spring Again (*Katrina*), Mattsson, arr. Karlsson; *Norwegian Folk Song, The Place of My Childhood*, Takle; *Hymn to Freedom*, Peterson, arr. Takle.

FREDERICK HOHMAN, Cathedral of the Most Blessed Sacrament, Detroit, MI, April 26: *Prelude and Fugue in C*, BWV 531, Bach; Air (*Orchestral Suite in D*, BWV 1068), transcr. Hohman; *Concert Polonaise*, op. 80, *The Bell Scherzo*, op. 89, Lemare; *Iberian Feast of the Resurrection*, Santiago; Madrigal, Sportive Fauns (*Four Pieces*), d'Anfalffy; Allegro vivace (*Symphonie V in f*, op. 42, no. 1), Widor.

RALPH HOLTZHAUSER, Cathedral of St. Columba, Youngstown, OH, April 2: *Meditation on Ubi Caritas*, Cooman; Schmücke dich, o liebe Seele (*Eleven Chorale Preludes*, op. 122, no. 5), Brahms; *Fantasia on Wondrous Love*, Hurd; *Meditation on Picardy*, Holtzhauser; *Erbarm dich mein, o Herre Gott*, BWV 721, Bach; Vexilla Regis (*12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 5), Demessieux; *Fugue on Passion Chorale*, Portman.

JAEBON HWANG, First Presbyterian Church, Portland, OR, April 19: Grand Choeur Dialogué (*Six Pièces*, no. 6), Gigout; *Prelude and Fugue in D*, BWV 532, *Allein Gott in der Höh sei Ehr*,

BWV 676, Bach; Scherzo (*10 Pièces*, no. 8), Gigout; *A Song of Sunshine*, Hollins; *Prélude*, Boulanger; O filii et filiae (*12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 7), Demessieux; *Gwalshmai*, Purvis; Rhythm of Easter (*Suite*, op. 25), Bingham; Final (*Symphonie I in d*, op. 14), Vierne.

LAURENT JOCHIM, Northfield Community Church, Northfield, IL, April 28: *Passacaglia in c*, BWV 582, Schmücke dich, o liebe Seele, BWV 654, Bach; Sonata VI in d (*Six Sonatas*, op. 65, no. 6), Mendelssohn; *Variations on Christ Conquers*, Bédard; Marcietta (*Sept Pièces*, no. 3), Dubois; *Power of life*, Takle.

JAMES KIBBIE, Notre-Dame Cathedral, Paris, France, May 3: *Pièce d'orgue*, BWV 572, Bach; *Postlude pour l'office de complies*, JA 29, Litanies, JA 119, Alain; *Go Down, Moses*, Sowande; Adagio, Final (*Symphonie VI in g*, op. 42, no. 2), Widor.

BENJAMIN MARKOVIC, St. Michael's Church, Cornhill, London, UK, April 27: *Trumpet Voluntary*, Stanley, transcr. Miller; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Ancient Sunlight*, J. Bingham; *Wo Gott der Herr nicht*, McDowall; Allegro vivace (*Symphonie V in f*, op. 42, no. 1), Widor.

JAMES McVINNIE, organ and piano, Queen Elizabeth Hall, London, UK, April 19: *French Suite No. 4 in E-flat*, BWV 815, *Sonata in e*, BWV 528, *Italian Concerto*, BWV 971, *Allein Gott in der Höh sei Ehr*, BWV 664, *Prelude and Fugue in B-flat*, BWV 890, *Prelude and Fugue in b-flat*, BWV 867, *Prelude and Fugue in E-flat*, BWV 552, Bach.

STEPHEN PRICE, Pacific Lutheran University, Tacoma, WA, April 19: *Prelude and Fugue in D*, Schmidt; *Variations*

Sérieuses, op. 54, Mendelssohn, transcr. Schmeding; *The Great Machine*, Frahm; *Meditation (Collage)*, Osterman; Scherzo (*Symphonie I*, op. 36), Laurin; First Whirling, Meditation, Second Whirling, Processional of Peace (*Sanahin Partita*, op. 69, nos. 4, 5, 6, 8), Hovhanness; Toccata (*Symphony No. 1*), Hildén.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, March 16: *Brief Encounters*, Tredinnick; *Chanson de Matin*, op. 15, no. 2, Elgar; *Sonata in a*, Harris; *Prelude on the Tune St. Peter*, Fantasia on Darwell's 148th Ye Holy Angels Bright (*Three Chorale Preludes*, op. 20, nos. 1, 2), Darke; *Pastorale in E*, Lemare; *Wild Bells*, Berkeley.

ANDREW SCANLON, Adolphus Busch Hall, Cambridge, MA, March 5: *Magnificat primi toni*, WV 14, Scheide-mann; *My Lady Carey's Dompe*, anonymous; *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach.

JOEL STOPPENHAGEN, Basilica of the Sacred Heart, Notre Dame University, South Bend, IN, April 11: Dank-psalm (*Sieben Stücke*, op. 145, no. 2), Reger; *O Nata Lux, Varied*, Moyer; *Nun komm, der Heiden Heiland*, Bruhns; Allegro vivace (*Symphonie V in f*, op. 42, no. 1), Widor.

HAMISH WAGSTAFF, St. Michael's Church, Cornhill, London, UK, April 13: *Toccata in F*, BWV 540i, Bach; *Symphonie Romane*, op. 73, Widor; *Fugue in F*, BWV 540ii, Bach.

CRAIG WILLIAMS, National City Christian Church, Washington, D.C., April 17: *Easter Suite on All Creatures of Our God and King*, Macchia; *Méditation sur un hymne de Pâques*, Consolation; *Veni, Creator Spiritus*, McDowall; Sonata in B-flat (*Six Sonatas*, op. 65, no. 4), Mendelssohn.

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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>.

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The Great Toccata is a 244-minute DVD devoted to a study in five films of J. S. Bach's *Toccata & Fugue in D Minor*, BWV 565. Produced by Will Fraser and sold in the USA by Raven, the release completes the Bach trilogy from Fugue State Films. Daniel Moulton hosts and performs BWV 565 as well as more Bach works on the DVD (also on a CD in the 2-disc set): *Toccata in C*, BWV 566a; *Prelude & Fugue in a*, BWV 543; *Prelude & Fugue in D*, BWV 532; *Trio Sonata in G*, BWV 530; and five chorales. All are played at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). Interviewed and presenting in the films are Christine Blanken, Peter Wolny, Markus Zepf, harpsichordist Terence Charlston, and violinist Fenella Humphreys. Imported by Raven. FSFDVD017 \$39.95 post-paid in USA RavenCD.com, Box 25111, Richmond VA 23261, 804-355-6386. At higher cost from Amazon and E-Bay.

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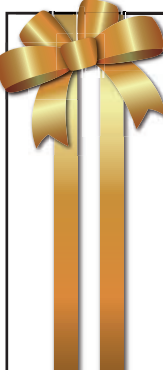
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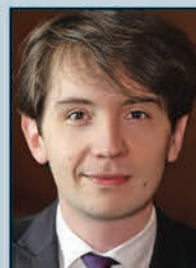
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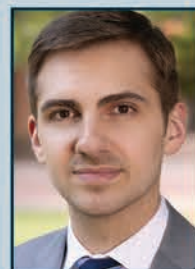
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