

THE DIAPASON

NOVEMBER 2026



First Baptist Church
Valdosta, Georgia
Cover feature on pages 18–20

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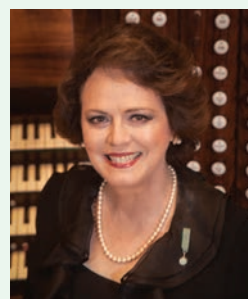
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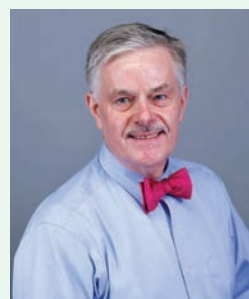
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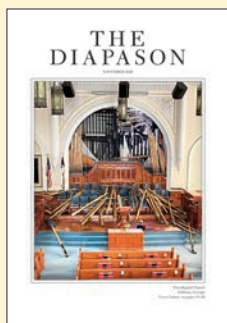
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Editor's Notebook

20 Under 30 Class of 2027

THE DIAPASON's 20 Under 30 Class of 2027 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthday. Please consider nominating students, colleagues, or friends worthy of this honor. (Note that self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such matters as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2026, and close February 1, 2027.

Nominees cannot have reached their thirtieth birthday before January 31, 2027. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2027 will take place in March. The awardees will be announced in the May 2027 issue of THE DIAPASON. For information and to nominate (after December 1), visit www.thediapason.com and click on 20 Under 30.

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.

In this issue

Joyce Robinson, past editor of THE DIAPASON, continues her interviews of 20 Under 30 honorees with a conversation with Bryan Dunnewald, a member of the Class of 2019, now president and tonal director of Schoenstein & Co. Dunnewald's achievements include not only organbuilding but performance as an organist, choral and orchestral director, composer, and much more. Robert McCormick continues his series of interviews with great artists of improvisation, this time with Jeffrey Brillhart. John Bishop, in "In the Wind. . .," ponders the differences between organ restoration, renovation, and refurbishment.

This month's cover feature is a three-manual instrument by A. E. Schlueter Pipe Organ Company for First Baptist Church, Valdosta, Georgia. The Schlueter firm was called to the church after Hurricane Helene caused catastrophic damage to much of the building, especially to the organ in the sanctuary. The instrument has been rebuilt and completed for the next generation of church members. ■

Letters to the Editor

I need to take this opportunity to correct a serious error in "The Art of Voicing," Part 2, THE DIAPASON, April 2025, in the section titled "The Vortex and the Resonator" on pages 20 and 21, where I mistakenly refer to a vortex that forms in the wind sheet issuing from the flueway. Vortices do indeed form at, and extend from, the upper lip with the first rush of air from the flueway (creating an "edge tone," a very indistinct sound). The vortices that grow from the upper

lip into the resonator are the source of the first pressure fluctuations that reflect back to the wind sheet emerging from the flueway, initiating the movement of the wind sheet in and out of the mouth.

In a sounding pipe the wind sheet flips in and out of the mouth across the upper lip at a frequency determined by the length of the resonator. If the cutup is in the ballpark, the system is self-sustaining, and the pipe will sound when the natural resonant frequency of the resonator locks

with the movement of the wind sheet. We can see this resonant lock in the video demonstration of impedance matching in the article. Coltman mentions partially formed vortices in the wind sheet, and I assumed in error that vortices in the wind sheet were the source of the sustained pressure fluctuations in the mouth. Blair Batty, a Canadian colleague, kindly and patiently corrected me on this.

—Michael McNeil
Mead, Colorado

Here & There

People



Kurt R. Hansen

Kurt R. Hansen retired in July as music director for St. Pauls United Church of Christ, Chicago, Illinois, after thirty-five years of service. During his tenure the size of the adult Chancel Choir increased. The group regularly sang anthems and motets not only in English but also in German, French, Spanish, Hebrew, Italian, and Old Church Slavonic, as well as spirituals and Gospel music. Hansen encouraged the formation of the St. Arbucks Quartet, a Gospel

and jazz ensemble that shared worship music every Sunday. The 45-member Intergenerational Orchestra was formed with congregants ranging in age from ten to over ninety years, conducted by Mark Mosely. In addition, the St. Pauls Brass, formed with volunteers, played four to five worship services each year. Between 1998 and 2000 the four-manual 1959 Aeolian-Skinner organ was refurbished, including adding the six prepared-for stops that were in the original plan.

James D. Hicks completed a summer tour of Northern Europe that included twenty-two recitals in Estonia, Finland, Germany, Norway, and Scotland. As part of the endeavor, he premiered the following commissioned works: *Symphony No. 15*, "The Swan," by Enjott Schneider, given at St. Martin's Church, Memmingen, Germany, May 30; *Three Pieces for Dances of Resistance* for Estonian kannel, violin, and organ, by Toomas Tuulse, performed with Hedi Viisma, kannel, and Kaidi Ugandi, violin, and *The Four Seasons* for kannel and organ, by Kjell Mørk Karlsen, performed with Hedi Viisma, kannel, and given at St. Nicholas Church and Museum, Tallinn, Estonia, June 7; *Eight*



James D. Hicks at the organ of the Nidaros Cathedral, Trondheim, Norway

Seasons—Music for the Sami Year, by Gunnar Idenstam, and *Symphony Nr. 8*, "A Finnish Symphony," by Kjell Mørk Karlsen, given at the Bergen International Organ Festival, St. Mary's Cathedral, Bergen, Norway, July 5; *Aurora Borealis*, by Sigurður Sævarsson, given at the Cathedral of the Northern Lights, Alta, Norway, on July 7; and *Ancient Dance in the Ugale Minister's Courtyard*, by Renata Stivrina, given at St. Mary's Basilica, Gdansk, Poland, on August 21. All of these works will have

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This journal is indexed in the The Music Index, and abstracted in RILM Abstracts. Routine items for publication must be received six weeks in advance of the month of

issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Here & There

their premiere recordings as part of Pro Organo's *Nordic Journey* Volumes XX and XXI in 2027. For information: jamesdhicks.com.

Recordings



Erscheine!

Genuin announces a new organ recording, *Erscheine!* (GEN 26983, €18.90), featuring **Julian Emanuel Becker** performing on the three-manual Sauer organ and the four-manual Woehl organ in the Thomaskirche, Leipzig, Germany. Selected works include the Schübler Chorales by Johann Sebastian Bach, *Sonata on the 94th Psalm* by Julius Reubke, and *Gebrochene Flügel* by Tilo Medek. Born in 2005, Becker is the youngest prizewinner of the British St. Albans International Organ Competition (2023). A review is found on pages 21 and 22 of this issue. For information: genuinclassics.com.

Supertrain Records announces a new organ recording, *Midnight Organ*, featuring **Mark Steinbach** performing music from his annual Halloween concerts at Brown University, Providence, Rhode Island. The events draw thousands of listeners to a darkened hall each year. This recording on the newly renovated organ at Sayles Hall, the largest remaining Hutchings-Votey organ, features works such as Bach's *Tocatta and Fugue in D Minor*, BWV 565, and Léon Boëllmann's *Suite Gothique*, op. 25, along with works by Messiaen, Reger, Langlais, Clokey, and Steinbach's



Midnight Organ

transcriptions of the music of Chopin, Gounod, Grieg, and John Williams. The album is available on all major digital platforms and on CD including a twelve-page color booklet available from Bandcamp and Amazon. A review is forthcoming. For further information: mark_steinbach@brown.edu.

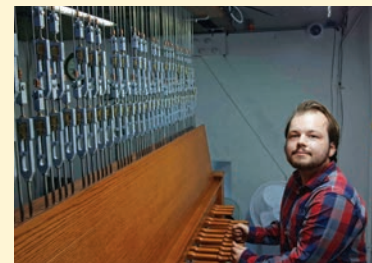


Marcel Dupré

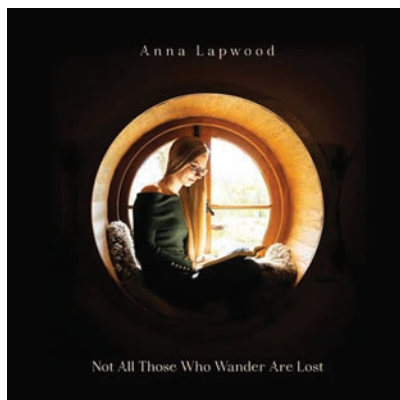
Regent Records announces a new organ recording, *Marcel Dupré* (REGCD 604), featuring **Richard Cook** performing works of Dupré on the 2010 Harrison & Harrison organ in St. Edmundsbury Cathedral, UK. Cook is joined by the **St. Edmundsbury Cathedral Choir**, **Claudia Grinnell**, director. Selected compositions include *Symphonie-Passion*, op. 23, *Variations sur un Noël*, op. 20, *Deux Esquisses*, op. 41, and *Quatre Motets*, op. 9. Cook was appointed to St. Edmundsbury in 2019. For information: regent-records.co.uk.

Appointments

Oisín Dilger is appointed carillonneur for the Centralia Bell Tower, Centralia, Illinois. Originally from Galway, Ireland, he earned a music degree from University College Cork during which time he began studying carillon with Adrian Gebruers. He received the Quercus Scholarship of Performing Arts in 2023 and the following year the Staf Gebruers Memorial Award. Dilger has studied at the Royal Carillon School in Mechelen, Belgium, and has performed across Belgium, the Netherlands, and in the United States. He further studied organ at the conservatory of Mechelen. His main interests in carillon performance are Baroque repertoire and jazz. A member of the Irish Composers' Collective, Dilger is an active composer and arranger and has had a number of chamber works receive live performances in Ireland. For information: centraliacarillon.org.



Oisín Dilger



Not All Those Who Wander are Lost

Sony Music Masterworks announces a new organ recording. *Not All Those Who Wander Are Lost* features **Anna Lapwood** (see "An Interview with Anna Lapwood," by Murray Somerville, January 2025, pages 12–15) recorded on the Steinmeyer organ of Nidaros Cathedral, Trondheim, Norway. Works include Lapwood's transcriptions of Howard Shore's *The Lord of the Rings* and Hans Zimmer's *Pirates of the Caribbean*. For selected tracks, Lapwood is joined by the **Nidaros Cathedral Girls' Choir**, conducted by **Johanna Bjørkhaug**. For information: sonymusicmasterworks.com.

Publishers

Butz-Musikverlag announces new publications. *Troisième Messe Solennelle*, op. 11 (BU 1969A, full score, €78.00; choral score, €3.60; part set, €158.00; strings only, €98.00; organ €18.00), by Alexandre Guilmant is a new critical edition edited by Martin Sokol for soloists, choir, and orchestra (flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, percussion, strings), or strings and organ; *Sonne der Gerechtigkeit* (BU 3170, full score, €18.00; choir part, €1.30; part set, €28.00; strings only €16.00; organ €5.00), by Christopher Tæmbling, edited by Hans-Peter Bähr, is for SATB and organ, or SATB, strings, and organ, or SATB, orchestra (2 oboes, 2 horns in F, 2 trumpets in B-flat, percussion, strings), and organ (congregation ad lib.); *Erfreut euch im Herrn allezeit—Rejoice in the Lord alway* (BU 3171, €2.30), by George Rathbone, is for SATB and organ; *Stille Nacht, heilige Nacht* (BU 3177, €1.30), by Klaus Wallrath, is for SATB(B) and organ; *Quem vidistis pastores—Sagt, ihr Hirten, wen habt ihr gesehen* (BU 3169, €2.30), by Francesco Basili, edited by Friedrich Hägele, is a first edition for SATB and organ; *Christus natus est nobis—Christus*

ist uns geboren (BU 3173, full score, €22.00; choir and soloists, €2.00; part set, €28.00; organ, €4.00), by Simon Mayr, edited by Friedrich Hägele, is a first edition for soloists (SATB), SATB choir, orchestra (flute, oboe, clarinet in B-flat, 2 horns in F, strings), and organ; *Die Erde sättigt du—Thou visitest the Earth* (BU 3176, €2.00), by Maurice Greene, edited by Tobias Bauer, is for SAB with organ/piano; and *Vorsängerbuch zum Gotteslob* (BU 3178, €15.00), edited by Marius Schwemmer, is for cantors and organists. For information: butz-verlag.de.



Fruhauf Music Publications reminds readers of the collection of compositions for organ, choir, and carillon by Ennis Fruhauf available for free downloads in PDF format. Organ and carillon works include hymn-based and freely composed items as well as transcriptions. Choral works include scores for soloists through SATB choirs with soloists, including an organ accompaniment score for Gabriel Fauré's *Requiem*, op. 48. For information: frumuspub.net.



Storehouse of Song: Singing Community, Hospitality, Solidarity

The Hymn Society in the United States and Canada announces a collection of hymns and songs, *Storehouse of*

Scattered leaves ... from our Scrapbook

ON MUSICIANSHIP

"I often meet musicians who try to solve certain problems in a technical, mechanical way first, and then try to add the 'musicianship', like cream on top of a cake. The two must be linked from the very beginning because the technical means used to overcome certain physical problems will influence the expression."

Daniel Barenboim

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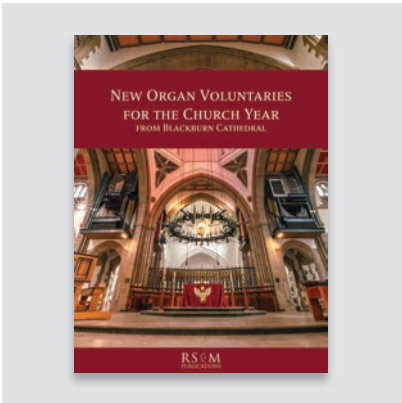
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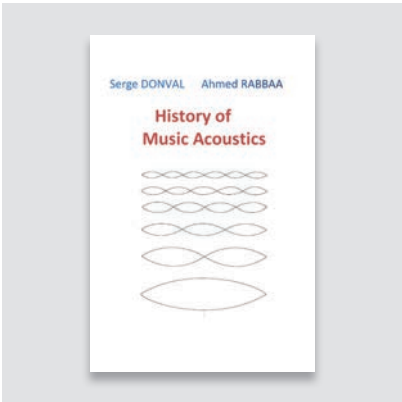
Song: Singing Community, Hospitality, Solidarity. It was commissioned in celebration of the organization's hundredth anniversary in 2022. All 131 hymns and songs may be used without cost for a limited time. The collection may be viewed or downloaded at thehymnsociety.org/resources/storehouse-of-song/.



New Organ Voluntaries for the Church Year from Blackburn Cathedral

RSCM Publications announces a new organ publication. *New Organ Voluntaries for the Church Year from Blackburn Cathedral* (978-0-85402-375-2, £15.00) contains twenty new, accessible works for organ, repertoire for worship throughout the liturgical year with program notes for each piece. Edited by John Hosking, the collection grew out of a series of six composition competitions run by Blackburn Cathedral to encourage new organ music for the major feasts and seasons of the church year. The volume brings together winning and highly commended works. Composers featured include Ben Bloor, Laura Kesiak, Stephen Burtonwood, Miriam Reveley, and Graham Twist. For information: rscmshop.com.

Sergio Cantone announces publication of his new composition, *Maria Immacolata*, available in two versions—organ and vocal solo or organ, unison choir, orchestra, and solo voice. The score is offered free of charge. The Latin text is taken from the traditional Ave Maria prayer. For further information: sergiocant@outlook.it.



History of Music Acoustics

Serge Donval announces publication of his book, *History of Music Acoustics*, a translated and enhanced version of his publication in French, *Histoire de l'Acoustique Musicale*. The volume details a study of music in acoustics and its evolution through history from the Renaissance to the present day. History, tradition, and other socio-cultural factors have influenced music and its theory, often to the detriment of the basic rules of acoustics; all this explained with scientific arguments. For information: donvalmusicalacoustics.org.

Transcript announces a new book, *Zur Behandlung der Orgel in Interpretation*



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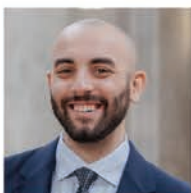
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Zur Behandlung der Orgel in Interpretation und Bearbeitung: Zwischen Werkzeuge, Instrumentation und Translation

und Bearbeitung: *Zwischen Werkzeuge, Instrumentation und Translation* (978-3-8376-7198-8, €65), by **Ulrich Walther**, with a foreword by **Jon Laukvik**. The author offers an overview of key issues and contexts surrounding the phenomenon of organ arrangements, addressing existing categorizations regarding performance practice, changes in instrumentation, and adding interdisciplinary perspectives. The analysis explores historical and contemporary analogies to linguistic translation. The book in German contains 343 musical examples. For information: transcript-publishing.com.

Competitions

The **Syracuse Chapter of the American Guild of Organists** and the **Setnor School of Music** of Syracuse University, Syracuse, New York, announce that the **2027 Arthur Poister Scholarship Competition in Organ Playing** will take place April 16, 2027, in the Cathedral of the Immaculate Conception, Syracuse. The competition is open to organists who have not reached their thirtieth birthday by the competition date. First prize is \$5,000, funded by the Syracuse AGO Chapter, and a recital engagement in Syracuse in 2027–2028; second prize, \$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University; third prize, \$1,500, funded by the Syracuse AGO Chapter; and the Will O. Headlee Audience Prize, \$500, funded

by the Syracuse AGO Chapter. Deadline for applications is February 5, 2027. For information: syracuseago.org.

Grants

The **Organ Historical Society** is accepting applications for its **2027 Dr. Rollin Smith Research Grant**. Open to all persons, the grant is given in support of its mission to enrich public knowledge, understanding, and appreciation of the pipe organ. An annual grant of up to \$2,000 supports research projects related to the pipe organ, its builders, construction, history, styles, reception, composers, repertoires, organists, performance practice, etc. The grant may be used to cover travel, housing, and other research-related expenses. Deadline for application is December 1. For information: organhistoricalsociety.org.

Organizations

The **National Association of Pastoral Musicians (NPM)** announced an official name change to the **National Association of Catholic Church Musicians (NACCM)** on October 6. This rebranding reflects a renewed focus on the organization's Catholic heritage and mission while continuing its tradition of supporting sacred music ministers across all backgrounds. Since 1976 the organization has served as a professional networking and continuing education association for choir directors, organists, cantors, and parish musicians.

The association will maintain all existing programs, educational resources, certifications, national conventions, and regional trainings. For information: naccm.org and npm.org.

Carillon News

The **Franco Carillon Composition Contest Committee of the Guild of Carillonneurs in North America** received forty-seven submissions for its third proposal-based composition contest. The jury evaluated the anonymous submissions and selected two proposals to receive prizes. **Damian Magrean** and **Anselm McDonnell**, the winning composers, will now write the pieces

Nunc Dimittis

Martin Franz Pasi, 72, organbuilder, died September 6. He was born December 21, 1953, in Bregenz, Vorarlberg, Austria. He began his career as an apprentice with Rieger Orgelbau in Austria, becoming a pipe maker and voicer. For several years, he voiced organs for Rieger all over the world before settling in North America, working for the firms of Jaekel, Inc., Karl Wilhelm, Inc., and Fritts-Richards Organ Builders (later Paul Fritts & Co.). In 1990 he opened his own organbuilding shop in Roy, Washington, completing 29 organs under the name of Pasi Organ Builders, including cathedral organs in Omaha and Houston.



Martin Franz Pasi

In 2023 Pasi brought his company to a close and moved to Saint John's Abbey, Collegeville, Minnesota, accompanied by colleague, Markus Morscher, bringing with him equipment and tools. Pasi helped establish Saint John's Abbey Organ Builders under the auspices of the Benedictine monks of Saint John's Abbey. Pasi guided the workshop in the completion of its first three organs.

Throughout his career, Pasi built organs in the historically informed tradition of American organbuilding. He was known for his skill and speed in making pipes, and young journeyman organbuilders came to work with him over the years to learn his method of pipe making. Pasi was adventurous in his use of historic temperaments (e.g., quarter-comma meantone), technological advances (e.g., electric proportional key action), and alternative pipe metals (e.g., aluminum for 16' façade pipes). His case designs exhibit variety, from traditional Northern European forms to modern architectural expressions.

Martin Franz Pasi is survived by his daughter Maurine Pasi (Adam Garnich) and granddaughter Juniper, Maurine's mother Barbara Pasi, siblings Irmgard Vorhofer (Rudolf), Elisabeth Pasi, Gotthard Pasi (Sabine), sisters-in-law Gertrud and Brunhilde Pasi. Private services and interment were held at Saint John's Abbey in Collegeville, Minnesota, with public memorial celebrations to be planned. Memorial gifts may be made to Craft Emergency Relief Fund (CERF+): cerfplus.org.

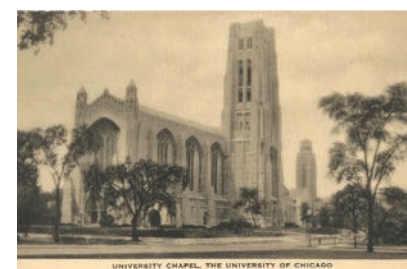
over the coming months. Magrean is a composer and pianist from Gdańsk, Poland, currently studying composition at the Stanisław Moniuszko Academy of Music in Gdańsk and the Liszt Ferenc Academy of Music in Budapest, Hungary. His works have been performed at the New Waves Festival, the Film Music Festival in Gdańsk, and internationally in Italy as part of the MOTIVE project. Anselm McDonnell is an Irish/Welsh composer with a diverse range of interests in cross-genre and multimedia art that has led to collaboration with rap artists, lighting designers, poets, filmmakers, dancers, and actors, including the five-star reviewed *Politics of the Imagination*, a rap opera commissioned by the London Symphony Orchestra. For information: www.gena.org/music/contests/proposal.

Please refer to each grant program's webpage for full eligibility information and contacts: gena.org/grants.

The **World Carillon Federation (WCF)** has a new website at its old address, carillon.org. The website was announced at the recent WCF world congress in Mafra, Portugal, and uses modern adaptive design technology to work on all devices—smart phones, tablets, laptops, and desktops. Like its predecessor, it is available in three languages—Dutch, English, and French. One change is that the WCF will no longer maintain a separate list of carillons, but will instead rely on towerbells.org. The link on the WCF website is labelled "Carillon finder"; alternatively, the interface page can be found directly at towerbells.org/wcf.html. The WCF publishes an emailed newsletter four to five times a year, with news from its various member societies. It is free, and one can subscribe through the WCF website. For information: carillon.org.

The **Guild of Carillonneurs in North America (GCNA)** maintains grant programs that fund a variety of carillon-related activities.

- The Barnes Grant funds study in carillon performance, composition, music history, and instrument design.
- Congress attendance grants cover registration fees for eligible first-time attendees and those who have recently obtained a GCNA performance certification. (The next congress takes place in Cleveland, Ohio, June 14–18, 2027.)
- The Emerging Artist Grant supports those who have recently obtained a carillon performance credential. The variety of expenses eligible for reimbursement include travel expenses related to carillon education and professional development, sheet music, and certain recording and practice equipment.
- Regional gatherings that include carillon masterclasses and meet certain other criteria are supported by a dedicated grant program.



Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois

Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois, announces its inaugural **Laura Spelman Rockefeller International Carillon Competition**, to take place August 12–15, 2027, on the chapel's 72-bell Laura Spelman Rockefeller Memorial Carillon, made by Gillett & Johnston

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and dedicated in 1932. The preliminary round will take place August 12–13, and the final round August 14–15. First prize is \$7,000; second prize, \$5,500; third prize, \$4,000; fourth prize, \$2,500; fifth prize, \$1,250. The jury consists of Joey Brink (a member of THE DIAPASON's 20 Under 30 Class of 2015), Geert D'holander, Jon Lehrer, Eddy Mariën, and Margaret Pan. Application deadline is April 30, 2027. For information: voices.uchicago.edu/carillon/overview.

Organbuilders



Aeolian-Skinner Opus 876 console, Hershey Theatre, Hershey, Pennsylvania

Kegg Pipe Organ Company, Hartsville, Ohio, is commissioned to build an organ for **St. Patrick Catholic Cathedral**, Harrisburg, Pennsylvania. The project includes moving and rebuilding the historic 1935 four-manual Aeolian-Skinner Opus 876 from Hershey Theatre, Hershey, Pennsylvania, and installing it in a new case that incorporates much of the Hook-Hastings case of 1913, formerly in St. Ignatius Loyola Catholic Church, New York City. The Aeolian-Skinner renovations for the gallery organ will include two additional 32' extensions. The cathedral gallery will be enlarged to accommodate the instrument and expanded music program. The project also includes a new front organ located behind the altar and a second console. This project will be completed in 2030 and makes six new instruments in the company queue. For information: keggorgan.com.



John Winkels, Hayden Vaughn, and Gerald Oehring with Rodgers Infinity console for Wesley Chapel

The Church of the Resurrection, Leawood, Kansas, has selected a **Rodgers Infinity 367** model of three manuals, 67 stops for its new **Wesley Chapel**. The church's main sanctuary, seating more than 3,500 people, is already home to a four-manual Infinity 489 model. Three Rodgers representatives worked on the project: John Winkels, Rodgers representative for Nebraska and Kansas; Hayden Vaughn, representative for Missouri and Arkansas; and Gerald Oehring, representative emeritus.

Rodgers Instruments also provided a three-manual **Rodgers Infinity 367** for the Beatification Mass of Venerable Archbishop Fulton J. Sheen on September 24, 2026, at The Dome at America's Center in St. Louis, Missouri, played by Monty Bennett. A **Rodgers American Series 342**, paired with a custom five-channel external audio system, also supported the choir rehearsal space. Following the Beatification Mass, the



Rodgers Infinity 367 console

Infinity 367 traveled to its permanent home at **Our Lady of Grace Catholic Church** in South Carolina, where Bennett serves as director of sacred music and principal organist. For information: rogersinstruments.com.

Events

The East Texas Pipe Organ Festival for 2026 will take place November 8–12 in Kilgore, Texas, honoring the life of Roy Perry (1906–1978). Performers include the choir of **St. Paul's United Methodist Church** of Houston, Texas, **Daryl Robinson, Ken Cowan, Clive**



First Presbyterian Church, Kilgore, Texas, Aeolian-Skinner organ

Driskill-Smith, Jeremy Filsell, Huw Lewis, John Schwandt, Damin Spritzer, and Clark Wilson. For information: royperryfoundation.org.

North Shore Congregation Israel, Glencoe, Illinois, presents a lecture by **Christopher Powell** and recital by Powell and **Paul Vander Weele**,



Casavant Opus 2768, North Shore Congregation Israel, Glencoe, Illinois

November 15, 4:00 p.m. The event celebrates the Stone Family Organ, Casavant 2768, a three-manual, 46-rank instrument, which was built in 1963 and 1964, appeared on the cover of the February 1965 issue of THE DIAPASON, and was featured during the 2012 national convention of the Organ Historical Society. Advance registration is required: nsci.org/event/SFOconcert. ■

A. E. Schlueter PIPE ORGAN COMPANY

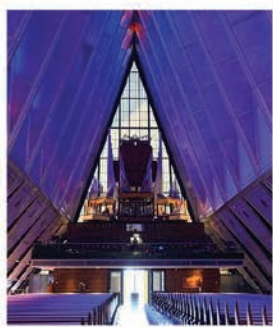
2025-2027 Projects

New Organs and Additions:

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



Our Lady of the Assumption



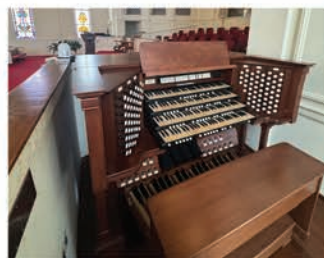
Air Force Academy

Rebuild/Restorations:

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

New Consoles:

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

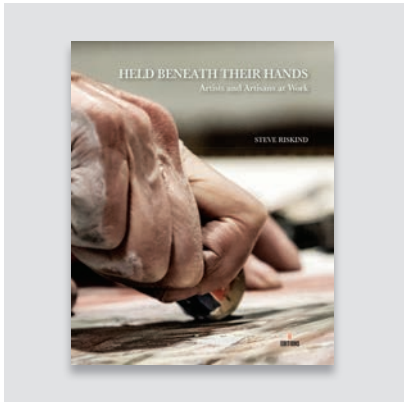


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Book Reviews



Held Beneath Their Hands: Artists and Artisans at Work

Held Beneath Their Hands: Artists and Artisans at Work, photographs and essays by Steve Riskind, introduction by Eleanor Heartney. Steve Riskind Editions, 2026, 979-8-234-01063-6, paperback, \$60, 158 color photographs. Available from everyonesbooks.com.

This is not the typical book reviewed in THE DIAPASON, but it is as worthy as any other found in these pages. Steve Riskind has selected nine consummate artists of various genres to spotlight in words and in photographs. In this era when artificial intelligence has crept into all corners of human life, including that of the arts, it is refreshing to experience such a collage of depictions of art that simply cannot be accomplished except by experienced and dedicated human beings. For each artist, Riskind has provided an essay chronicling the life and background of the artist and influences upon their work, an examination of how the artist accomplishes their

work, along with a few poignant questions directly from Riskind. He notes in his introductory essay, “My goal was to allow the artist to work, thinking as little as possible about the presence of the photographer. Some artists want silence when they work, and I obliged. Some artists are pleased to talk. I learned much from these conversations.” Five of the subjects are based in New York City, the remainder in Vermont.

The second person featured is the late A. David Moore, organbuilder of Pomfret, Vermont. (See “Nunc dimittis,” September 2026, page 8.) Readers will recall Riskind’s three-part photographic essay, “Creating a pipe organ: Artisans at work” in THE DIAPASON (see August 2020, pages 12–13; October 2020, pages 16–17; and November 2020, page 12). The series depicted the work of Moore and the Peragallo Pipe Organ Company. Here, though, one experiences additional pictures showing Moore crafting a pipe organ. Many of the photographs are quite large and demonstrate the great variety of steps involved in building a mechanical-action organ.

Each of the other eight artists is treated in a similar manner, with beautiful pictures demonstrating the exacting facets of the featured person’s work. These artists are Tamiko Kawata, who creates sculptures from discarded materials; Patricia Leighton, a land artist crafting works that explore the area’s history, geology, and people; David Holzapfel, furniture maker/sculptor; Clare Churchouse, painter and sculptor; Lester Dunklee, who creates machines that make and fix things; Lisa Blas, a painter; Kevin Moreau, a blacksmith specializing in handmade locks and keys; and Nazli Efe, a multimedia artist.

Readers of THE DIAPASON should be tempted to obtain the book to learn about the creativity of A. David Moore. Surely, these same readers will want to read further and experience the photographic panorama of each of the artists in this handsome volume.

—Stephen Schnurr
Gary, Indiana

New Recordings



Jaromír Weinberger: Orgelwerke

Jaromír Weinberger: Orgelwerke. Beatrice-Maria Weinberger plays the 1925 Anton Feith, Sr., organ, St. Marien, Berlin-Wilmersdorf, Germany. Ambiente Audio, ACD-2054, \$16.98. Available from ravencd.com.

Bible Poems (1939): I. “Abide with us, for it is toward evening, and the day is far spent” (Luke 24:28–29), Largo; II. “Lord Jesus walking on the sea” (Matthew 14:23–25), Con moto; III. “The Marriage in Cana of Galilee” (John 2:1), Allegro moderato; IV. “Hosanna” (John 12:13), Allegro; V. “The last supper” (Luke 22:14), Adagio; VI. “Hear, O Israel” (Mark 12:29), Grave. *Six Religious Preludes* (1946): I. “The way to Ephraim” (John 11:51), Andante sostenuto; II. “The woman of Bethany” (Mark 14:3), Adagio; III. “An Advent Psalm,” Con moto; IV. “Czech Christmas Carol,” Allegretto; V. “Actus tragicus” (John 14:27), Lento; VI. “The house upon a rock” (Matthew 7:24), Andante. *Pastorale, Five Moments for Organ*: I. “Con moto,” II. “Polka: Allegro moderato,” III. “Czech Christmas Carol, Moderato,” IV. “Andante,” V. “Tranquillo.” *Sonata for Organ* (1941): I. “Adagio,” II. “Moderato.”

Jaromír Weinberger (1896–1967) was a Bohemian-born Jewish subject of the Austro-Hungarian Empire who became a naturalized American citizen. He was born in Prague, Austria-Hungary, into a family of Jewish origin, though he was brought up as a Christian. As a child he heard Czech folksongs while staying at his grandparents’ farm. Like Mozart, Weinberger was something of a child prodigy. He started playing the piano at the age of five and began composing and conducting at the age of ten. He undertook musical studies with Jaroslav Křička, Václav Talich, and Rudolf Karel. At the age of fourteen he entered the second year at the Prague

Conservatory, studying composition with Vítězslav Novák and Karel Hoffmeister. He then studied with Max Reger in Leipzig, who was an important influence on Weinberger’s use of counterpoint.

In 1922 Weinberger moved to the United States and took up a position as an instructor at Cornell University, Ithaca, New York, and was later professor of composition at the Ithaca Conservatory (now the music school of Ithaca College). He returned to Czechoslovakia in 1926 and became the director of the National Theater in Bratislava and later received appointments in Eger, Hungary, and in Prague. In 1926 Weinberger completed his most famous composition, *Švanda Dudák* (Schwanda the Bagpiper), which was highly successful, with thousands of performances in hundreds of theaters including the Metropolitan Opera in New York City. His operetta *Frühlingsstürme* was first performed at the theater in Admiralspalast in Berlin in January 1933 but was forced to close by the Nazis in March of the same year. His subsequent European works include *Passacaglia* for orchestra and organ, *Six Bohemian Dances* for violin and piano, the opera *The Outcasts of Poker Flat*, and a grand oratorio *Christmas*, though none of these matched the success of *Švanda Dudák*.

After extensive travels to the United States, Bratislava, and Vienna, Weinberger left Czechoslovakia in 1939 to escape the Nazis, settling in New York state, teaching there and in Ohio. He wrote several works on commission from American orchestras and became an American citizen in 1948. He moved to Saint Petersburg, Florida, in 1949. Following a struggle with cancer of the brain, together with money worries and distress at the neglect of his music, he took a lethal overdose of sedatives in 1967. His wife, Jane, died a year later. As his biographer Tristan Willems puts it, “Weinberger’s life is a little like ‘Amadeus’ meets ‘Schindler’s List!’”

Apparently unrelated to Jaromír Weinberger, Beatrice-Maria Weinberger studied organ with Munich cathedral organist Franz Lehrndorfer and Catholic church music and school music at the Munich University of Music. In 1988 she received the sponsorship prize of the city of Coburg. Following graduation, she studied organ in Franz Lehrndorfer’s masterclass, and in 1993 she passed the state examination in school music. Since 1988 she has been organist and choirmaster of the Philippuskirche, Munich-Obergiesing, where, however, the Orgelbau MRM two-manual, neo-Baroque, mechanical-action organ of 1970 would hardly be suitable for the works of Jaromír Weinberger. She is also active as a concertizer—as a soloist and, with her husband, Gerhard Weinberger (born in 1948), as a duo partner in concerts for organ four-hands and music for two organs. In partnership with her husband, she has also recorded the complete organ works of Johann Ludwig Krebs, of which her husband Gerhard previously published a critical edition.

Anton Feith, Sr. (1872–1929), of Padernbor, Westphalia, built in 1925 the three-manual, sixty-seven-rank organ at the Marienkirche in Berlin-Wilmersdorf, Germany. Two of the three manual divisions are enclosed, and the Pedal division is also partly enclosed. The Marienkirche instrument is the largest surviving organ built by Anton Feith, Sr., and the only surviving church organ of this period with two general swell chambers in the German-speaking world. Except for twelve pipes, the pipework is located entirely in two separate swell chambers in the church tower, one above the other, the pipe front being silent except for the

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NEW! CAPITAL finds: Surprising Organ Music

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Bedrich Wiedermann 1883–1951: 2 Chorale Preludes: I. Angel Gabriel (1913, on Moravian folk hymn) II. O sacred head, now wounded (1934)
Ronald Arnatt 1930–2018: Sonata for Organ in 3 mvts (first recording, not the “Hymn Sonata”)
Francis Pott 1957: Introduction, Toccata & Fugue

Sonja Kahler 1968: American Tension, Settings of 3 American Hymntunes:
I. Scherzo on ENDLESS SONG: How can I keep from singing?
II. Perpetuum mobile on WONDERFUL LOVE
III. Blues ternion on NETTLETON
Sonja Kahler: Drei Moderne, Settings of 3 German Communion Chorales:
I. INNSBRUCK: O bread of life from heaven
II. SONNE DER GERECHTIGKEIT: At the Lamb’s high feast...
III. SCHMÜCKE DICH: Soul, adorn yourself with gladness

NEW! Mark Dwyer Plays Leo Sowerby

Mark Dwyer plays organ music composed by Leo Sowerby (1895–1968) on the 1935 Aeolian-Skinner Op. 940 at Church of the Advent, Boston, Mass. **Raven OAR-197 \$15.95 free shipping in USA**

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lowest octave of the Manual III Principal Minor. The organ has experienced several rebuilds and renovations, including the electrification of the original tubular-pneumatic action and the provision of two new consoles, one fixed and the other movable. The renovations were carried out by Arndt Stephan (1979), Gebrüder Stockmann (1990), and Karl Schuke (2019). The specification of the organ is printed in the leaflet. Apart from the titles of compositions that Weinberger named in English, the booklet is in German.

Shortly after his arrival in New York, Weinberger composed several works, including two orchestral pieces, *Variations and Fugue on "Under the Spreading Chestnut Tree"* and *The Legend of Sleepy Hollow*, as well as his suite for organ, *Bible Poems*. This was a series of meditations on New Testament texts that might be played separately or together. Weinberger wrote in a very conservative Romantic style, and though his compositions are pleasant and many are readily accessible, one can well understand why his music was neglected or even scorned when very different fashions prevailed at the end of his life. The first of the *Bible Poems*, "Abide with us for it is toward evening and the day is far spent," is a reflection on the risen Christ's meeting with two of his disciples on the road to Emmaus. Played on the strings with gentle reed solos, this movement maintains throughout a sense of mystery, fading away at the end. Next, we encounter Jesus walking on the sea as recounted in the Gospel of Saint Matthew, chapter 14. A full swell is running here in more senses than one! Dramatic chords build up and then grow suddenly quieter as a beautiful melody enters. The third meditation is on "The Marriage in Cana of Galilee." Weinberger originally intended

this to be scored for the instruments mentioned in Psalm 150: "Trumpet, psaltery, harp, timbrel, stringed instrument, organ, and cymbal," but he decided to complete it as a solo organ piece, owing perhaps to a paucity of timbrels and psalteries in New York. It is a frolicsome work that grows louder toward the end in a display of celebration, reminding me of some light orchestral works of Leroy Anderson. The fourth meditation, "Hosanna," recalls Jesus's triumphant entry into Jerusalem. An animated feeling of excitement is interspersed with massive chords representing Hosannas. Fifthly, we hear "The Last Supper," exploring the melancholy feelings of Christ who knows that his life is about to end. The movement uses gentle string stops and rich harmonies to explore feelings that are not only melancholic but also range into the nostalgic and the numinous. The final meditation, "Hear, O Israel," shows Jesus quoting the Old Testament to confirm the centrality of the First Commandment, as he did in many of his disputations with members of the Jewish establishment. Making use of harmonies that remind me of Mendelssohn, Weinberger builds up to a *mezzo forte*, drops down again and then builds up to three massive chords on full organ.

Weinberger published *Six Religious Preludes* in 1946. The first, an *andante*, is titled "The way to Ephraim" (John 11:51, *sic*—should be John 11:54). A combination of frequent changes of registration, the repetition of several motifs, and a sense of weariness conjure up the picture of a rather tiresome journey as portrayed in the Gospel. "The woman of Bethany" (Mark 14:3), an *adagio*, takes as its subject matter the unknown woman, traditionally identified with Mary Magdalene, who poured ointment on Jesus's head. A warm

and tranquil atmosphere pervades this prelude featuring a lovely melody that is only interrupted by a brief crescendo and decrescendo, which presumably represent the breaking of the alabaster jar. The calm returns, and the melody is soloed out on a soft reed with tremolo. The third *Religious Prelude* is a *Con moto*, entitled "An Advent Psalm." It has an expectant feeling appropriate to Advent and is a spirited piece in the Mixolydian mode making use of triplets to produce a bell-like effect. It reminds me of organ music by some early twentieth-century English composers such as William Wolstenholme. Weinberger's inspiration for this prelude was "Gaudete in Domino semper," the introit for the third Sunday of Advent, and short fanfare-like passages enhance the theme of *Gaudete*, rejoice. The *allegretto*, "Czech Christmas Carol," represents the Light of the World shining in the darkness, initially as a Cornet solo in triplets and then breaking forth into a dramatic display of fiery power. The melody is elusive, and it is unclear which traditional Czech carol, if any, Weinberger intended as his model. The fifth prelude is a *lento* based on the text, "My peace I leave with you," John 14:27. I am puzzled, however, by the title, "Actus tragicus," since this normally refers to J. S. Bach's funeral cantata no. 106, *Gottes Zeit ist die allerbeste Zeit*, but the text of that cantata does not include John 14:27. Weinberger's prelude, however, does have something of the character of a German chorale prelude to it, reminding me particularly of compositions based on *Wer nur den lieben Gott läßt walten*. The final prelude is an *andante*, "The house upon a rock" (Matthew 7:24). This also has something of the feeling of a German chorale prelude. It surprised me that I could find

no evidence of the rain descending, the floods coming, or the winds blowing and beating upon the house, as they are wont to do according to the Gospel. Rather, the mood of the entire piece is one of triumph and majesty.

The date and reason for the composition of *Pastorale, Five Moments for Organ* appear to be the subject of some misunderstanding. The suite is often erroneously confused with Weinberger's *Dedications: Five Preludes for Organ* (1954), though they are meditations rather than preludes, and—as the "Moments" are sometimes incorrectly titled—I should add that they are called "Moments" and not movements. As in the case of *Bible Poems*, Weinberger intended them either to be treated as a complete suite or played individually. First, "Con moto" is a composition in ternary form written for solo trumpet with accompaniment. Its dance-like rhythm reminds me of the "Gliding Dance of the Maidens" from Borodin's *Prince Igor*, and the melody contains a phrase from the thirteenth-century spring carol *Tempus adest florum* ("Good King Wenceslas"). The feeling of this "Moment" is one of anticipation, and as such it looks forward to the rest of the suite. Then the "Allegretto moderato 'Polka'" is a piece that is very much in the style of Bohemian folk music, recalling Weinberger's childhood visits to his grandparents. Following this, "Ju bych rád k Betlému" ("I would like to go to Bethlehem") is a humorous Czech Christmas carol that involves rendering Santa Claus unconscious by hitting him over the head with a clothes iron! This carol is, as far as I am aware, entirely unknown outside of the Czech Republic. Weinberger ignores the text and concentrates instead

► page 21



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The three “R’s” of organ projects

In March of 2004 I attended a two-day symposium celebrating the restoration of the organ built in 1800 by David Tannenberg for the Home Moravian Church in Winston-Salem, North Carolina. The organ had been removed from the church in 1910 to be replaced by a larger modern organ, but as the preservation of archives is a priority of the Moravian Church, the Tannenberg was safely stored until the 1980s when Old Salem Curator Paula Locklair invited the renowned organ historian Barbara Owen to inspect it. Barbara observed that the organ was of enormous musical and historical significance and that it was eminently restorable. This initiated a remarkable process that culminated in that symposium, which included a rededication recital played by Peter Sykes.

On June 14, 1989, the Reverend Dr. Robert Sawyer, pastor of the Home Moravian Church wrote a letter to Old Salem giving permission for the restoration of the organ, and a long-term loan agreement was executed in February 1992, allowing the placement of the organ in the new Horton Center Gallery at Old Salem. The instrument was assembled in the gallery in its unrestored condition in 1998 by the staff of Taylor & Boody, organbuilders in Staunton, Virginia. It was dismantled and moved to the Taylor & Boody workshop for its unique thorough restoration in 1999. The project was carried out with strict attention to the organ’s original state. No changes were made, and expendable materials like felt and leather were replaced with materials as similar as possible to the originals.

Old Salem is a historic site that includes a reconstructed village that depicts eighteenth-century life and arts and crafts, the Museum of Early Southern Decorative Arts, the Old Salem Research Center, the Anne P. and Thomas A. Gray Library and Archives, and the James Gray Auditorium designed specifically for the restored organ with attention to recreating its original acoustic setting in the Home Church. Old Salem’s devotion of so much time and energy and so many resources to this project is testament to the Moravian mission of honoring their past by displaying it to the public.

The symposium included lectures like “The Art and Mystery of Tuning Without Machines in Eighteenth-Century Europe” by Kristian Wegscheider, organbuilder from Dresden, Germany, and “Tannenberg’s Tool Chest: The Mystery of the Missing Mandrels” by Laurence Libin, then research curator of the Musical Instrument Collection at the Metropolitan Museum of Art in New York City. Laury Libin and I visited the Gray Archives where an ancient clavichord was on display in a vitrine. There were remnant scraps of the original felt bushings, many missing strings, a few broken keys, but the point of the display was to present the instrument in its orig-



Old Salem Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina, David Tannenberg organ (1800), restored by Taylor & Boody (2004)

(photo courtesy Organ Historical Society Pipe Organ Database; photo credit: Benjamin Brock)

inal form as if it was a static artifact. We discussed the different attitudes toward preservation, contrasting the now lifeless clavichord with the vibrant and brilliant restored Tannenberg organ. If you restore Marie Antoinette’s *boudoir*, you might replace fabric or choose to leave it in original condition, but you set up velvet ropes so visitors cannot touch it. When you restore a pipe organ you may choose to replace some of the original material, especially leather and felt that is necessary for the function of the instrument’s mechanicals.

A working restoration

In July of 2025 I spent two days with Erik Winkel, the director of Flentrop Orgelbouw in Zaandam, the Netherlands. First, I visited the workshop where among several other projects, the firm was working on the restoration of the organ built by Arp Schnitger in 1721 for the Grote of Sint-Michaëlskerk in Zwolle, the Netherlands. With sixty-four stops and ninety-four ranks, it is the largest of the monumental eighteenth-century organs across northern Germany and the Netherlands. I saw rollerboards, square rails, and many other miscellaneous parts of the Zwolle organ, just like you would see in examples built in the nineteenth, twentieth, and twenty-first centuries.

A couple days later, Erik took me to Zwolle to visit the organ. The restoration of the Rugwerk (Rückpositiv) was complete and had been dedicated, but the main organ case was largely empty. The windchests were in place with toeboards and sliders removed, covered with plywood walkboards. It was a thrill to climb around inside the main case and see the details of construction. I will have to go back to hear it when the restoration is complete.

Erik described how Flentrop preserves as much original material as possible with techniques like burnishing wood rather than sanding it to relieve friction between mechanical parts, so they do not lose a few flecks of sawdust. He described the earlier restoration of the Zwolle organ led by Dirk Flentrop between 1953 and 1955, at which time it was decided to replace a particular run of tracker action. Mr. Flentrop retained the parts he had replaced, storing them on top of the little building in the church tower, located above and behind the organ and housing the twelve wedge bellows. Erik proudly told how the current restoration is returning original material to the organ as they elected to reuse the original parts to replace Dirk Flentrop’s replacements. I am grateful to Erik for his generosity, picking me up at my hotel



Grote of Sint-Michaëlskerk, Zwolle, the Netherlands, Arp Schnitger organ (1721) (photo credit: John Bishop)

in Haarlem (there’s another fine organ there!) and driving me an hour and a half to Zwolle. He dropped me at the train station, letting me find my way back to the hotel so he could visit his parents who live in Zwolle.

I first learned about the Zwolle organ as a pre-teen listening to the recordings made by E. Power Biggs in the 1960s, especially his performance of Bach’s transcription of Vivaldi’s d-minor concerto from *L’estro Armonico* in the two-record set, *The Golden Age of the Organ*. I first learned that piece in 1970 when I was fourteen, murdering the downward parallel thirds in the closing fugue, but I improved it as I performed it regularly throughout my career. That wonderful record included several other Schnitger organs and featured the chorale preludes of Ernst Pepping (1901–1981), which I played throughout my career.

Restoration or renovation

I was exposed to the theory and practice of pipe organ restoration in my earliest days in an organ workshop, working for Bozeman-Gibson & Company during the summer of 1975 when they were carrying out the restoration of an organ built in 1848 by George Stevens for the First Church in Belfast, Maine. You can see photographs and a description of the organ at pipeorgandatabase.org/instruments/8014. Those were my first weeks working as a fledgling organbuilder, and I was fascinated by the instrument’s antiquity. As a newbie, I was not involved in decisions regarding the restoration, but it was fun to pick up what morsels I could process and stow away.

The word restoration implies a particular type of project and is often misused. If a local organ company re-leathers reservoirs and pouchboards, upgrades a console with a solid-state control system, and perhaps adds a pedal reed, they should not announce the “complete restoration” of the organ. I consider that sort of project to be a renovation. Renovation derives from the Latin verb *renovatio*, which means to renew. In this context, restoration implies returning an instrument to its original condition, and as I mentioned earlier, a basic decision driving a restoration is whether the restored organ will be playable. I believe that restoring an organ should produce a playable instrument.

I served on the board of directors of Friends of the Kotschmar Organ (FOKO) in Portland, Maine, for over twenty years. The organ was a gift to the city from Portland native Cyrus H. K. Curtis, the publishing magnate most famous for *The Saturday Evening Post* and *Ladies’ Home Journal*. Curtis’s father had recruited the German organist Hermann Kotschmar to Portland to



Grote of Sint-Michaëlskerk, Zwolle, the Netherlands, Arp Schnitger organ (1721), inside the main case during restoration, façade pipes at right (photo credit: John Bishop)

serve as organist of First Parish Unitarian Church. Kotschmar founded and directed an orchestra and choral society and became a beloved public figure. The elder Curtis was so enamored of Hermann that he named his son after him, hence the middle initials H. K.

In 1908 Portland City Hall burned down, the fire ironically caused by a short circuit in a new-fangled electric fire alarm in the city electrician’s office. A new building was designed by Carrère & Hastings, famous for the design of the New York Public Library, and was completed in 1912. The building and the organ were dedicated on August 22, 1912.

Early in my tenure on the board, we realized that the organ’s condition was deteriorating to the extent that a major rehabilitation project was needed and undertook a renewal project. I was chair of the organ committee responsible for planning the renewal. Members of the board started referring to this as the “restoration” of the organ, but since we were not planning to return the organ to its original condition, the organ committee purposefully named the project the Centennial Renovation. A new five-manual console had been built in 2000, a five-rank Mixture had been added to the Great, and a new 32’ reed had been added to the Pedal. The original 32’ Diaphone had been removed as it was never successful. We planned to add a new 32’ Double Open Wood and 32’ Contra Bombarde and to rework the added Mixture. All of these changes were reasons we could not call the project a restoration. Foley-Baker, Inc., of Tolland, Connecticut, was chosen to perform the renovation.

On August 22, 2012, exactly one hundred years after the dedication of City Hall and the organ, a centennial concert was played by Municipal Organist Ray Cornils and Peter Conte, Grand Court Organist of the Wanamaker Store (then Macy’s) in Philadelphia. The program included many pieces played at the original dedication, and the concert ended with a thrilling piece of nostalgic theater. Ray and Peter played “Auld Lang Syne” on the organ, with four hands and four feet, while the organ’s interior lights were turned on, and the staff of Foley-Baker came on stage wearing hard hats and carrying step ladders and started to remove the gold façade pipes as the audience sang and wept.

Wait, there’s more.

I promised you three “R’s.” “Refurbish” means “to clean, repair, or improve an item or space to make it look fresh and work well again without changing its core structure.” That word’s apparent

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The Kotschmar Organ, Austin Organ Company Opus 323 (1912), renovated by Foley-Baker, Inc. (2014) (photo credit: John Bishop)

origin “furbish” is not commonly used but has a very similar definition, “to polish or shine or renovate something to make it look bright and new again.” The word “furbish” is used most widely by antique firearms enthusiasts. Might a nitpicker claim that you cannot refurbish something unless you have previously refurbished it?¹

What tasks might you accomplish when refurbishing an organ? I would clean the console, including keyboards, pedalboard (collecting pencils and paper clips). I would polish the cabinet and stopjamb and clean the music rack. Vacuum the interior surfaces like reservoir tops and walkboards and give the instrument a thorough tuning and tonal regulation. You could go a step further by removing the pipes and vacuuming windchest surfaces. That would make the tuning take longer. This might take a week or two for a twenty-stop organ, depending on whether you removed the pipes. I would consider it a step more than a simple service call.

Restore, renovate, and refurbish are not interchangeable terms. They each describe a different project. As you plan work on an organ, think about how you describe your project.

When can we alter an organ?

In my work with the Organ Clearing House, I have frequent conversations about the treatment of historic organs. If a church is considering purchasing a historic organ by E. & G. G. Hook or the Skinner Organ Company, should I advise the buyer not to make any changes? What if a church would purchase a venerable tracker organ, but only if they would add electric stop action and a combination action? Would it be better to guide such a project so it is not invasive to the original organ and could be reversed to return the organ to original condition or have the sale fall through and the organ languish?

Mr. Skinner was a genius at designing four-manual organs with twenty-five to thirty-five ranks. They would typically include four 8' Diapasons, at least seven various reeds, two or three pairs of “celestial” strings, and a variety of flutes—a marvelous palette of tone colors. I have helped with the sale of several organs like that, and I consider them masterpieces. The Great division might have four stops, 8' Diapason, 8' Clarabella, 8' Gemshorn, and 4' Octave. What if the buyer wants to add 2' Super Octave and IV Mixture? Those would be logical, useful additions, completing the chorus and adding brilliance to the organ. That would violate the organ’s historicity and increase its usefulness. What if the sale depends on the buyer’s ability to make

those additions? We typically do not get many chances to sell an instrument. The organ is owned by the seller, so I am not authorized to forbid changes. I can, however, recommend how to accomplish such a change without diminishing the integrity of the organ. We can find precedents in other instruments where Mr. Skinner himself included those two stops in the Great division of a comparable organ. The organ was conceived and built as a romantic symphonic organ, so the two new stops should not be powerful and brilliant but should be scaled and voiced to complement the original stops and form a cohesive chorus. They should be placed on a replica windchest, so the action response is the same as the original stops, or better yet, a renovated authentic Skinner windchest.

There are organs that should absolutely be preserved intact without changes, and my experience is that when I get involved with such an instrument, it is easy to know that it deserves that treatment, but I have also learned that in many circumstances, it is better to arrange the sale and relocation of

an organ knowing that some thoughtful and discreet changes will be made than to lose an instrument to a developer’s wrecking ball.

§

We learned recently of the death of organbuilder Martin Pasi at the age of seventy-two. Martin was born in Austria and apprenticed with Rieger Orgelbau. After moving to North America, he worked for Jaekel, Inc., Karl Wilhelm, and Fritts-Richards before establishing his eponymous workshop in Roy, Washington. I visited him in Roy several times and collaborated with him on a project in Chicago. When he closed his workshop, he moved to Collegeville, Minnesota, to help the Benedictine monks of Saint John’s Abbey form Saint John’s Abbey Organbuilders. He was a gentleman of the purest sense with a soft voice and lovely smile who had a vast knowledge of organs and impeccable skills as an organbuilder. His shop produced twenty-nine organs including two monumental cathedral instruments, and his influence is felt throughout the industry.



I feel fortunate to have known him and am sorry for his loss.

Notes

1. Wordplay. I once had a lively conversation with a well-known author about English words that sound like they should have an opposite but do not, such as listless, wistful, feckless, hapless, disgruntled, disheveled, nonchalant, disgusting, grateful, nonsensical, and improvisation. They’re known as “unpaired words.”

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From Pen Pal to President: A Conversation with Bryan Dunnewald

By Joyce Johnson Robinson

Bryan Dunnewald was chosen as one of THE DIAPASON's 20 under 30 Class of 2019. His achievements at that point included work as an organist (holding positions at Saint Mark's Church, Philadelphia, Marble Collegiate Church, New York City, and the Wanamaker Organ, Philadelphia, along with working with orchestras and chamber ensembles), as a conductor (both choral and orchestral, including the Buffalo Philharmonic Orchestra), and as a composer. Bryan studied at the Curtis Institute of Music, the Mannes School of Music, and Interlochen Arts Academy, earning degrees in orchestral conducting, organ, and harpsichord. His teachers and mentors include David Hayes, Alan Morrison, Thomas Bara, Jack Bethards, Robert McCormick, Jonathan Coopersmith, Steve Larson, Joseph Galema, Martha Sandford-Heyns, and Leon Schelhase.

Undergirding it all was his love of organbuilding, which began in his childhood and led him in 2018 to working as an apprentice with Schoenstein & Co.. Since then, it has become his full-time occupation, now as president and tonal director of Schoenstein & Co., Benicia, California, where his focus is on musical direction and business management. He continues working with Bethards to

execute the company's musical vision—quite an impressive path for someone who just completed their third decade.

In addition to his work at Schoenstein, Bryan continues to perform and compose and was most recently director of music for Lafayette-Orinda Presbyterian Church. Bryan's recordings and compositions can be found on his website, BryanDunnewald.com.

We were able to speak with Bryan in February 2026, catching him prior to his heading out of town for tonal finishing in Florida.

Tell us about the environment you grew up in, and how you got started in music.

My parents are not musicians, but they were always supportive of music. So I started taking class piano when I was young. Eventually I transitioned to a private teacher, and in her solarium was an electronic organ—a Baldwin electronic organ, I think. At that time I was seven or eight. I really just liked all the buttons—the toy side of the organ. But that kind of engineering and mechanical interest was what initially got me interested in the organ, and of course, I now get to use that at Schoenstein. Anyway, I started there and eventually discovered the musical potential of the organ by



Bryan Dunnewald with his parents and sister at Eagle Scout recognition at Trinity United Methodist Church, Denver, Colorado

going to my grandparents' church, which later became my family's church in Denver, Trinity United Methodist Church, home to a beautiful Roosevelt organ. There was a supportive organist there, Jim Ruth, who let me try out the organ when I was young and showed me the basics of how it worked. That really sank the hook. I was never any child prodigy pianist or organist, truly. It took time and some great teachers to teach me how to practice well and really get good.

My parents were always interested in supporting my interests and making sure that I got some diversity in my extracurriculars, so I went through all the sports programs. I had average coordination and everything, I just wasn't into sports. But I think the exposure was ultimately to my benefit. My parents never sent me way down the rabbit hole in an extreme way. I guess my own bias is towards variety being a good thing.

You attained the rank of Eagle Scout. What was your project?

My Eagle Scout project was to design and lead a team to build wooden recycling receptacles at Trinity United Methodist Church, Denver. This is the same church where I first heard the inspiring Roosevelt organ and got my start. The project was an important milestone and lesson in follow-through since I was living in Michigan by the time the work took place. It was also, of course, a great leadership exercise and a pleasure to help my childhood church. As far as I know, the receptacles are still in use today!

You possess many foundational skills and habits that have led to your success. It sounds like you were good at practicing, but it wasn't an obsession.

Right. It wasn't until high school that I learned how to really practice well. And a lot of that credit goes to Tom Bara from Interlochen, my teacher there. He had tremendous gifts. He was certainly one of the most influential teachers and mentors I've had. One of the big things he was good at teaching me (and all his students) was what it takes to really practice well—efficiently, musically—and get a result. I was never one of those kids who was spending 6:00 p.m. to midnight everyday practicing. It just wasn't me. I always wanted to find ways to practice toward a goal and get there.

My folks were really big on follow-through, and I think that is one of the best things that they imparted to me. It helps with practicing, right? You can't just practice and then say, "Well, I guess we're set." Same thing with the sports, Eagle Scout, whatever it is—if you make the commitment, or you dive into it, you have to see it through and judge the result on merit.

Even though they weren't musicians, my parents gave me tremendous skills. Follow-through is one example, and so is writing—my mom was an editor. As you know, you can't get very far without being a good writer. I'm so grateful that both of them are really good writers, so they were able to instill those values or skills from an early age. I'm so glad, because I use them all the time now. Classic story, right? The kid says,

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Robert McCormick and Bryan Dunnewald



Bryan and daughter testing the new Schoenstein console for Coral Gables

"Oh, when am I going to use this?" Well, daily.

How did you acquire your business management skills?

That came from my father. He was in business—corporate management, investor relations, things like that. I've always loved that side of things. I truly enjoy the business part of my job, just as much as the organbuilding. My father and I mostly discussed business over dinner and, later, happy hour. I enjoyed hearing about business news, general finance, and things like that. Jack and I also talked (and continue to talk) a lot about business, of course. Most of his instruction was particular to accounting and its Venetian origins, as well as particulars of organbuilding and Schoenstein. It's still fun for me, and a frequent event, to talk with both men about these topics!

The first major mention of you in THE DIAPASON was your winning the Albert Schweitzer Competition in the high school division. You didn't follow the competition path after that. Why did you decide not to pursue further competition?

Well, at the time it wasn't as intentional as it seems in hindsight. Schweitzer was a great experience, but I've never been that driven by competitions. I loved playing for audiences, and congregations, and that kind of thing, and I just felt I was more interested in what the average listener is responding to musically or emotionally than what a judge is. I do remember thinking this, intentionally: if I'm going to work toward a goal, I want to choose the music, set my own program, practice, and perform it. So instead of doing competitions, I would set up recitals in the summer. I was happier doing it that way.

At the time of being selected for 20

Under 30 in 2019, you had achieved much in various musical directions: you're also a conductor, a composer, you have an interest in organbuilding that has certainly grown, you've done some teaching, and even improvised dance accompaniment. How are you balancing your interests in multiple areas?

They're all related in a way, and if I'm going to do something, I like to see it through and explore what's really possible—how can I get to be really good at

it? That's one of the things I love about organbuilding, that that never really stops. Jack Bethards will tell you that he's still learning things, and is perplexed, and faces challenges—exciting challenges—even now, five decades later.

We had a great dance program at Interlochen. My piano teacher, Steve Larson, was the dance accompanist and a great improviser. He did all the dance accompaniment, improvised, and it was fantastic; you'd think he was playing a composed piece. I wanted to be an

improviser, so Tom Bara encouraged me to study with Steve.

I took dance myself, and then I also learned to play for dance class, which was great for both composing and later for improvisation. While the dancers will dance to whatever you play, they will be much happier if you match your phrase structure to theirs, which is usually eight by eight. It was so good for internalizing where phrases go, and also a really grounded sense of rhythm. Because if your rhythm is not very grounded with

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Tonal finishing in Coral Gables

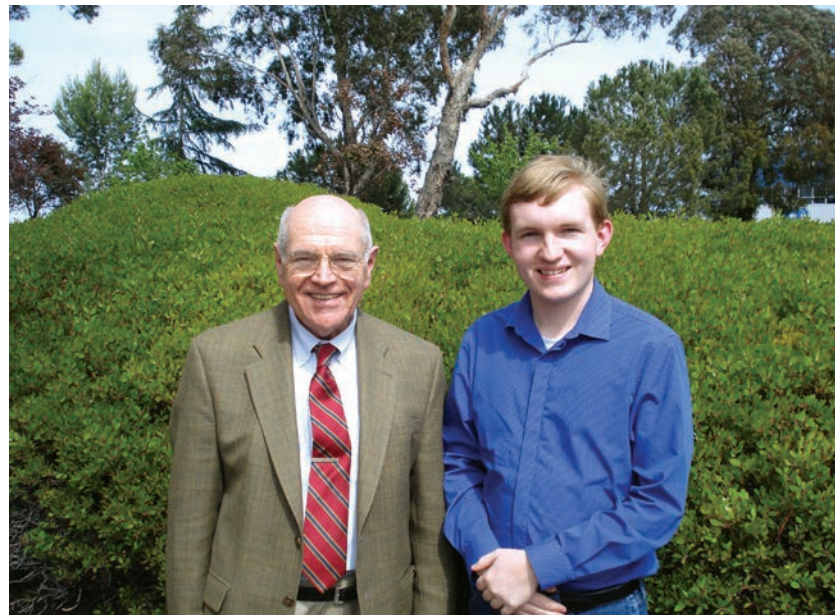
a dancer, they'll actually perform differently. They might not be able to verbalize it, but you'll see them get a little tripped up, and they'll get frustrated. That was really an important part of my training.

Unfortunately, I don't have the time or an occasion to continue that now, but it's always been a fond memory, and really formative. Same thing with some jazz piano classes I took. That was the beauty of Interlochen and then Curtis, too. In their own ways, they didn't just expose me

to other disciplines, but I was eating dinner with my dance colleagues, orchestra colleagues, and then there were opportunities for a lowly organist to explore those areas to a high professional standard, not just try it out for a couple weeks.

You are now the president and tonal director of Schoenstein & Co. How did it all start?

I've always been interested in organbuilding from the beginning. In middle



When Jack and Bryan first met

school I started drawing organ façades and things, none of which could ever be built, realistically. Eventually I started communicating with organbuilders. I did not communicate with Schoenstein until high school. As part of our annual Interlochen organ studio tour recital, we went one year to Grace Cathedral, San Francisco—a fantastic organ. And as part of that trip, Tom organized a visit to Schoenstein. And that's where I first met Jack and the company. I instantly knew that these were my people. I'd been to other organbuilding shops, but I was struck by the way that the whole company seemed to care about what they do—right down to one of the foremen's sons sweeping the shop—meticulous, musically driven.

At the time I thought organbuilding would just be a side interest. But I kept in touch with Jack since that first visit. We were pen pals across the coasts, across the United States. I would share recordings with him, and organbuilding ideas, and he did likewise. And we became closer that way, and then toward the end of my time in college, I started coming out to Benicia in the summer to work on the organs, to be an apprentice. I worked anywhere they told me. I think I've worked everywhere in the shop, at

least a little bit. And over those summers I got to know the staff, got to know what it really takes to build an organ, not just the flashy stuff. A lot of it is grueling, repetitive work.

All the while Jack and I would do these projects where I would go to some church or school in Philadelphia that I thought needed a new organ—unknownst to them. And you know, when you're a student, you can get away with just about anything, so I would write them and ask, "Could I come take pictures and measurements of the organ space?" Then I'd work with Jack to develop an organ design and proposal. What was important to me was that it not just be a stoplist; anyone can come up with a stoplist. The fun part was making it real with layouts, the scaling, how to write the proposal letter, even down to pricing toward the end. So these were really valuable things I did even before I moved to California.

As time went on, Jack and I started talking about what I really wanted to do long-term. At that time, I'd just finished my orchestral conducting degree; I was playing and working at churches. So I spent about a year with my now-wife, Maja, thinking about where we wanted to live, what kind of career I wanted, and what kind of career she wanted. I talked to other organists and organbuilders, people who have gone into the field, changed careers, anything I could find that could point me in this direction or that. And we decided on Schoenstein for lots of reasons. We like living here, it's a nice part of the country, there's great opportunities for Maja. There's a long road of artistic stimulation for me in this job, and I really like the company—I could go on and on about that. And of course, at the end of the day you have to trust your gut instinct and go for it. That's what led me here. It began as a high school pen pal, and then through apprentice to today.

Covid resulted in permanent changes, even after the crisis was over. Many music programs in churches never recovered. How did covid affect you?

It had a big impact. I was lucky; during covid I was working at Saint Mark's in Philadelphia where Robert McCormick and I, the rector, everyone, worked really hard to keep things going through covid, and they've come out the other side in a strong position. We even founded a new choir toward the end of covid. So I was fortunate that in my little microcosm things were challenging and really difficult, especially on the





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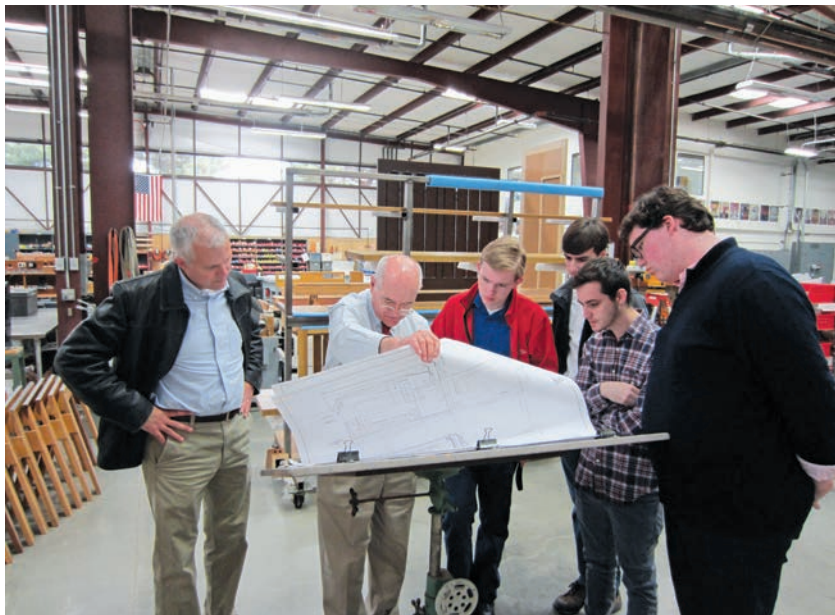
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First visit to Schoenstein with Tom Bara and Interlochen organ studio

choristers, but ultimately positive. I'm not sure that it influenced my career decision too much, but the overall volatility of a career in church music did influence me some. I knew I didn't want to have to move every eight to ten years, possibly, depending on the way the winds changed in the church.

I'm happy to work in a place where what I'm doing is the central mission of the institution, rather than a subset of a larger mission. That sounds like a value judgment—it's really not. I really just don't like moving, and I really didn't want our family to have to move, so we thought that was an important part of the decision. I also thought that the never-ending challenge and variety in organbuilding would keep me most interested over the long haul, and it certainly has.

How is your life balanced now? Besides your organbuilding career, how do you handle organ playing as well as designing?

It's a good question. Time is short. We have a one-year-old now, and I still keep playing. I wasn't planning to, but when I moved to California, I fell into a church job at a big church, Lafayette-Orinda Presbyterian. They had about two thousand members, and I worked for a fantastic pastor, so it was a lot of fun. I primarily conducted in that job. I also played and did some accompanying, so it was again some neat variety. They even had a professional praise band that I loved playing with—they're all pro jazz players from Oakland. I continue to substitute as organist and conductor when needed, and I get to compose more now. All this keeps me going, and it's fun to be able to relate to organbuilding clients as a practicing musician, too. It keeps me grounded in what they really need.

And then I've been actually enjoying more of the normal domestic, non-musical things too. I've really gotten into cooking, and of course, this is California, so we like to hike and run and things like that. I'm sure every interviewee says that, but it's true. All those clichés are right.

If there's one thing that I really love about my mentors and friends who are musicians, organbuilders, whoever they are, it's that generally they are interested in more than one thing. I just think that makes performing so much richer and life more fun.

I was recently noticing that I've surrounded myself with people like that—from Jack, to Tom Bara and Robert McCormick, to friends here. I think that curiosity and diverse interests are a really wonderful thing. They make for engaging, great people!

Your compositional output includes a set of songs called *Old Hollywood*. I sense the presence of Jack Bethards.

He must have had something to do with that.

I don't know if I loved Old Hollywood (1920s–1940s) music before or after I got to know Jack. Either way, we both had loved it for as long as I had known about him, and he forever. He didn't know about the project because I wanted to surprise him; one of those pieces is dedicated to him. Especially during covid, but even before that, I got really into the old Hollywood orchestrators, learning their techniques and also just enjoying the music. There are so many beautiful, well-conceived pieces, and the playing is absolutely phenomenal, as you know.

There was a neat connection to Curtis, too. A lot of our alums, back in the day, would go from Curtis, Philadelphia—that rich, velvet sound—over to the Hollywood studios. I was talking with Jack about that *ad nauseam*, and so I couldn't resist letting go of my pent-up Hollywood side. We actually played the songs at Saint Mark's—we performed them in the rector's parlor, during a get-together. The whole thing was a fun way to explore that side of composition. I still

have the same big interest and respect for those Hollywood orchestrators from about 1950 and earlier. Not that there's anything wrong with later work, but before that is, to me, when you get to the most fantastic, thrilling sound.

I really want organs to be as versatile, nimble, and expressive as those Hollywood orchestras and their orchestrators. You should have that kind of true creative power on an organ, I think. Otherwise the instrument just gets in the way. I'd much rather an organ propel you to something. I'm always seeking that.

You've certainly accomplished a great deal since being named to 20 Under 30 in 2019. What do you hope to accomplish in the next several years?

I'd like to grow as a parent, spouse, organbuilder, musician! Easier said than done, so I'm hoping I have some time to work on these items!

Thank you, Bryan.

Joyce Johnson Robinson is a past editor of THE DIAPASON.

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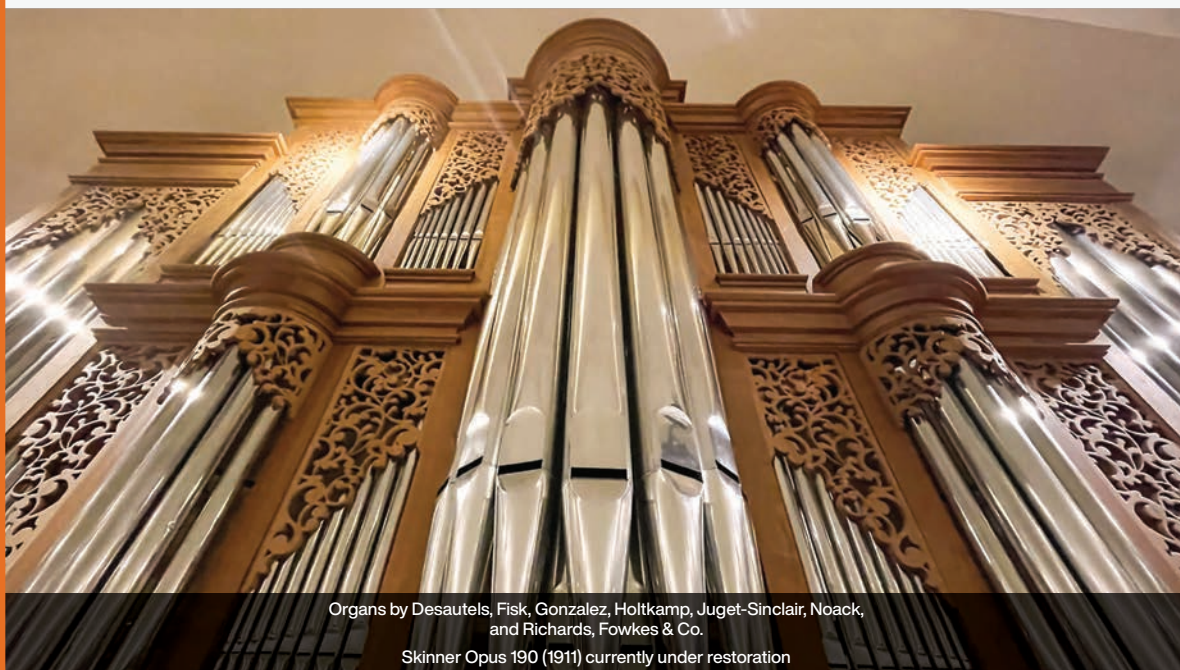
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Spotlight on Improvisation, Part 6: An Interview with Jeffrey Brillhart

By Robert McCormick

Editor's note: Part 1 of this series (Matthew Glandorf) may be found in the May 2022 issue, pages 20–21; Part 2 (Mary Beth Bennett) in the September 2022 issue, pages 12–13; Part 3 (Jason Roberts) in the July 2023 issue, pages 16–17; Part 4 (Dorothy Papadakos) in the December 2023 issue, pages 12–14; and Part 5 (Patrick Scott) in the October 2024 issue, pages 14–15.

Introduction

I am absolutely delighted that Jeffrey Brillhart, recently retired from Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, after a long and distinguished tenure as director of music and fine arts, agreed to take part in this series of articles featuring interviews with American improvisers. Thankfully, Jeff continues to teach improvisation at the Curtis Institute of Music and the Yale Institute of Sacred Music. His legacy as a pedagogue in organ improvisation is staggering, and his record speaks for itself when considering the number of his students who have won major improvisation competition prizes in recent years.

Those who have not studied directly with Jeff would be well-served by exploring his improvisation method books (*A World of Possibilities: Master Lessons in Organ Improvisation* and *Breaking Free: Finding a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques*, published by Wayne Leupold, theleupoldfoundation.org). They are an invaluable exploration of the French manner of improvisation, a treasure trove of the techniques of that venerable tradition. We turn now to a discussion with Jeff, after which I will offer further reflections.

Discussion

When did you begin improvising, or perhaps playing by ear? Was it before formal studies or did it begin later?

I began playing by ear at around the age of three. I'm told that, while watching my favorite television show, *Captain Kangaroo*, I would run over to the piano and plunk out the melodies I liked. I grew up in a house that had a lot of live music. While nobody was trained, my grandmother, grandfather, and father all played by ear. It was always popular music, you know, Frank Sinatra hits, Great American Songbook, etc.

My father owned a roller-skating rink with a Hammond organ set up in the center of the rink on a platform. From the age of five, I would skate out and play my "set," of course, always by ear. (My signature song was "Around the World!") Was this improvising? I suppose, though, I think it was mostly about developing my ears.

Do you agree or disagree that those who begin by playing by ear often gravitate more naturally to improvisation?

I believe there's a correlation. For one thing, you are training your ears to be sensitive to sound. For another, you are developing confidence in playing without a score in front of you.

As a child, to the extent that you improvised, did you understand the theory behind what you were doing, or did that understanding catch up later?

Honestly, I had no idea what I was doing. I started studying the piano at age four. It was strictly repertoire, however. The word "improvisation" never entered into my lessons. That said, I often would "add" to whatever I was studying, which drove my teacher nuts! I would fill in harmonies and extend phrases to "make them sound better." It wasn't until my undergraduate studies at Drake University when the word "improvisation" appeared.

Who were your principal teachers and influences in improvisation? How did you learn from them? I seem to recall you saying that your world as an improviser was completely transformed when you studied with Philippe Lefebvre; how so?

As an undergraduate, my teacher, Carl Staplin, guided me for one year on the Dupré method [*Cours Complet d'Improvisation à l'Orgue*, published by Alphonse Leduc in 1924]. To be honest, I didn't find the Dupré method very stimulating or helpful. While I did learn how to harmonize scales and generate an eight-bar phrase, I can't say that it unleashed anything creative in me. What was far more impactful were the demands of my first church job as an eighteen-year-old undergraduate student. The church, Saint John's Lutheran in Des Moines, Iowa, had a Sunday morning broadcast. There was a phone next to the senior pastor's chair that connected to a phone on the organ console. He would often phone me during the service to say things like, "We're running short! Add an interlude before the last verse of the hymn." Sometimes that call would come during the hymn! Incredibly, when I accepted the job, I was not forewarned that this might happen! That literal baptism by fire taught me a great deal about being calm under fire and musical spontaneity.

Were there other turning points, watershed moments, in your journey to being the improviser you are today?

At age fourteen, I heard Pierre Cochereau improvise at Notre Dame Cathedral. While I had no idea who he was at the time, the sonorities he created



Jeffrey Brillhart



Robert McCormick (photo credit: Kyle Babin)

and the rhythmic drive in his improvisations were mind-boggling. I remember thinking, "This is it. . . . This is what I have to do with my life!" It wasn't until I entered college that I heard anyone else improvise. Thankfully, Carl Staplin was passionate about improvisation. Thanks to him we were fortunate to have gotten to study with André Marchal, Marie-Claire Alain, Gerre Hancock, and others. Though we studied repertoire with those guest artists, each improvised in their recitals, which further excited my own musical imagination.

When did you first improvise in a concert setting? Presumably it came after improvising in church?

Yes, after my experiences at Saint John's Lutheran Church I became much more confident as a liturgical improviser. I did not improvise in a concert setting until after I started my tenure at Bryn Mawr Presbyterian Church. While I enjoyed those early concert experiences, I grew increasingly frustrated by my own limitations, particularly in regard to harmony. I would listen to recordings of Cochereau, Langlais, and Guillou and wish that I could create those sounds.

You are the foremost practitioner, to my knowledge, among American organists, of the twentieth- and twenty-first-century French tradition. Did you gravitate naturally to this particular musical language before embarking in specialized study of it?

For me, everything leads back to that Mass with Cochereau on the organ bench. Over the course of my studies, it was French repertoire that I most loved. As a student I devoured the music of César Franck, Louis Vierne, Jean Langlais, Marcel Dupré, Charles Marie Widor, and Olivier Messiaen. When I invited Olivier Latry to perform at Bryn Mawr Presbyterian Church in 1987 and heard him improvise, I knew I was hooked. He improvised a dazzling set of variations on *HERZLIEBSTER JESU*. We stayed in touch, and in 1993 I was granted my first sabbatical from my church. I wrote to Olivier to ask about coming to Paris to study improvisation and the music of Vierne. He said, "Come," and that was that. Hearing Olivier, Philippe Lefebvre, and Jean-Pierre Leguay improvise virtually every Saturday and Sunday at Notre Dame for six months was mind-boggling. During that sabbatical I spent a week in Toulouse studying with Philippe. Thanks to Philippe's brilliant teaching and encouragement, that week became a watershed moment for me. Finally, things started to make sense!

To your mind, is there a distinctly American way of improvising at the organ?

To be honest, I don't believe there is a distinctly American approach toward improvisation. That may be due to the reality that we American organists study the repertoire of many traditions. We play the best works of the United States, Canada, Great Britain, France, Italy, Spain, Germany, etc. That is not necessarily the case for organists in those countries. (I don't recall ever hearing a French organist play Sowerby, for example!)

How do you regard the intersection of the two disciplines of composition and improvisation?

The similarities are immense. For me, the most successful improvisations are similar to the most successful compositions. That is to say, there is a clear structure, a consistent harmonic language, good voice leading, and a distinct trajectory. Obviously, with improvisation there is no correcting a mistake, no "living with the notes" until they are right. Some improvisers feel that improvisation is "composing in front of an audience." While I think that is a worthy goal, that's a lot of pressure on the improviser! Then there's the view of Arnold Schönberg, who felt adamantly that composition has higher artistic life and improvisation has lower artistic life. At the end of the day, I believe that improvisations are for the moment, not for safekeeping. Because of that, I am not a fan of notating improvisations. In fact, while we know that Dupré improvised a *Passion Symphony* and a *Stations of the Cross*, when you examine the harmonic language and gestures of those compositions and then listen to Dupré's improvisations, it is clear to me that his improvised versions of those two works could not have been as interesting as the composed versions.

I'd love to hear more from you about teaching. The results of your teaching speak for themselves, with the many successes and prizes your students have had and won. What is the most rewarding aspect of teaching for you?

I absolutely love to see a young improviser discover their inner musical voice. I love working with students who are curious, who are willing to move out of their comfort zone, and who develop an obsession with becoming better improvisers. My goal is to take students where they are and, in the most encouraging way possible, help unleash all that is within.

The most challenging?

For me, the student who doesn't practice is the most aggravating, especially when that student exhibits some natural talent for improvisation. Occasionally I encounter a student who is content to simply coast by on what they already know. Sadly, with that attitude they will

never improve. They are often resistant to feedback and closed to other ways of thinking.

Back to the issue of practicing improvisation: the first time I attended the Harlem Organ Academy I went to the registration desk to sign up for practice time. The registrar looked at what I had signed up to study (Alain and improvisation) and said, "Oh, you're studying improvisation, you won't need any practice time." I was appalled. Great improvisation will never happen without practice.

Do you believe each organist has the capacity to develop a distinct musical language?

Yes, but I believe that, like composition, it is extremely difficult to be wholly original. It takes years to develop a personal language. At the early stages of study, it can be helpful to try and imitate a composer, improvising a kind of "pastiche," you might say. I will sometimes have a student take a simple work and use it as a jumping off point. For example, works like Jean Langlais' *Nazard* or Jean Alain's *Choral Dorian* or Felix Mendelssohn's "Andante tranquillo" from *Sonata III* are excellent pieces to use as pastiche. But the student must have some curiosity and the drive to find their voice. Without that, there is no distinct language.

Composers of our time seek to carve out their own individual voices. Should improvisers do so as well?

That would be ideal. For sure, the improvisations of Tournemire, CocherEAU, Escaich, and Messiaen are immediately identifiable. And it's certainly interesting that they were composers as well! I believe that the discipline of composition can contribute to the improviser being unique and not simply be a copy of another improviser.

There is a recording of Chick Corea playing Mozart piano concerti and improvising his own cadenza in each. If my memory serves, each cadenza becomes more "Corea-like" the longer it progresses. I must say, in some way, I find this more interesting than attempts to precisely mimic one specific composer. Do you agree or disagree? (I will not be offended by any answer!)

That is a fabulous recording with Bobby McFerrin conducting. I absolutely adore how Corea starts out sounding like Mozart and quickly moves into his own jazz idiom. But it's done so organically that I don't find it disturbing in the least. On the contrary, knowing what we do about Mozart's precocious nature, I suspect he would approve!

This is surely gross overgeneralization, but I would regard one distinction between the German and French schools as the former prioritizing historical styles of improvisation (especially Baroque), and the latter much less so. Do you think that is the case? Is there value in both approaches?

Oh, that is a big question! While I think there is some truth to that, there are several German improvisers who do a wonderful job improvising with a French harmonic language (Otto Kr  mer and Ansgar Wallenhorst, for example). And similarly, several French improvisers can improvise convincing German-style fugues (Olivier Latry, Thierry Escaich, Philippe Lefebvre, and Vincent Dubois, for example). As a discipline, a student should absolutely explore historical styles. But at the end of the day, my hope is that those studies would lead to

something wholly original and unique to the student. After all, don't great composers build on the greatest of the past? I'm much more interested in exploring unusual sonorities and textures on the organ than trying to recreate something from the eighteenth century (though I greatly admire those improvisers who prefer that world and who can improvise convincingly in that style).

I would say that two reasons that, at least to some extent, improvisers should practice imitating historical composers is pedagogical in the first sense and practical in the second (an interlude following a Tudor verse anthem, for instance, until the offertory is concluded). Are there others?

Well, I think this comes back to composition studies. We should focus on species counterpoint as young college students. We should explore the techniques of many composers in order to understand their thought processes. In liturgical improvisation, it would be rather bizarre to launch into a Messiaen mode of limited transposition-inspired improvisation after a Tudor verse anthem, so yes, one should know how to convincingly improvise in as many styles as possible.

Conclusion

Virtually everything Jeff says above resonates with my own experience and conclusions. I began this series wondering if interviewees and I could stumble on a relatively straightforward definition of what American organ improvisation is. Life is rarely that simple, of course, this being no exception. Several interviewees thus far have used the term "melting pot," and I think there is a great deal of truth to that. I think Jeff puts it as insightfully as possible, noting that Americans study organ literature of so many periods and traditions, and that diversity inevitably bleeds over into ways of improvising at the organ.

Jeff's childhood experience reaffirms what so many others have shared, that beginning to play by ear first as a child often proceeds naturally to being more comfortable playing "off the page." (I have revealed before that I began to play by ear but then had the most marvelous formal teachers who did not discourage my early attempts at improvising—my piano teacher let me "improvise" in one of her studio recitals—but also insisted that I learn to play precisely what was on the page of notated music. No fudging was allowed when it came to that!) This should absolutely not be a detriment to budding improvisers who did not play by ear first anymore than not being a native French speaker, for instance, should be an impediment to learning it later in life.

Jeff also references studying species counterpoint: I agree wholeheartedly that this is of fundamental importance. I would add to that the importance of keyboard harmony. I consistently find that these skills are the most lacking in students who come to me seeking to become better improvisers. I regard them as the grammar of Western music; one can only get so far in becoming a fluent improviser without fully mastering that basic grammar. I use a number of ways to help students with this, including working on figured bass, another being the aforementioned Dupr   improvisation method (in two volumes). I do not disagree at all with Jeff that this method will not lead one to heights of great inspiration; I regard it as useful up to a point. That point is shoring up keyboard harmony and counterpoint, in addition to an exploration of musical

form (I use other methods on form as well: Dupr   has his own ways of defining various forms, and a more comprehensive study is helpful).

Marcel Dupr   left us with so much glorious music, Jeff having named two of the greatest works. Yet I must agree with his conclusion that their published state is likely far more exciting than the original improvisations must have been. I have immense respect for Dupr  's mastery of form and counterpoint, yet I must say that his recorded improvisations often seem a bit lacking in the electricity and interest found in so many of his published works.

Jeff also described how being thrown in the deep end at the Lutheran church he served built confidence. I had a similar experience in my early twenties when I first was appointed director of music at the Church of Saint Mary the Virgin, Times Square, New York City. That liturgy required quite long interludes and other extemporizations to cover ceremonial action, and I was forced to really take seriously what I was doing. (However, no one called me on the telephone in the loft—I love that!—I had the boring by comparison requirement to look in the mirror to see what was happening behind me, nearly a city block away, at the high altar.)

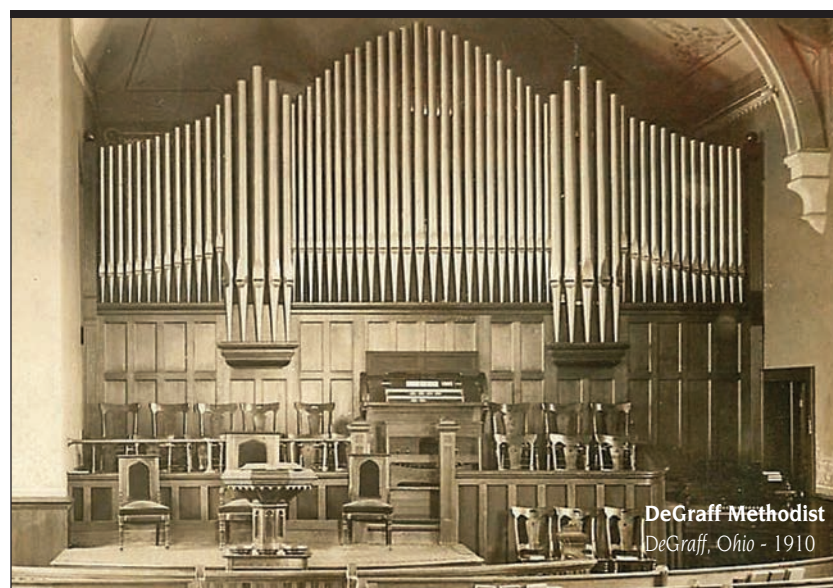
I am gratified to see the importance of practice mentioned. It is indeed absurd to think that one cannot practice improvisation. I stress this again and again to students: there is no magic trick to suddenly becoming a confident and skilled improviser. One absolutely must practice. My own experience has been that over the years as I became more secure as an improviser, my need to practice a particular improvisation in advance decreased greatly; now I very rarely do that, but I do try to carve out time occasionally to practice certain techniques or forms. But in the beginning, especially, students absolutely should rehearse specific improvisations, even making notes for themselves such as an outline. Over time, it becomes possible to truly improvise in real time (and even the rehearsed improvisations likely will not be exactly the same each time). To reiterate: one must practice and prepare. There is no shame in this;

in fact, I regard it as the only way to build necessary skills.

I especially appreciated Jeff's remarks on helping students build a distinctive musical language. There is no question that each person's language will be an amalgamation of innumerable influences; that is inevitable and is to be cherished. Yet students can, in time, develop a personal language that is unique, in a sense, to themselves. It may not be "new" to Western music, but that need not be the goal. A discussion of musical language leads into the matter of seeking to improvise in strict historical styles or to emulate a specific piece of music by a specific composer. That latter approach is my own favored one: the first two pieces I often give students to imitate as closely as possible are "Ich ruf' zu dir" from the *Orgelb  chlein* and the second of Brahms's two chorale preludes on "O Welt, ich mu   dich lassen." Like Jeff, I greatly admire the skill and craft of those who virtually perfectly emulate, for instance, late-seventeenth and early- to mid-eighteenth-century counterpoint. Yet in the end, and this is entirely subjective, it is, for me, not the most compelling approach to improvising. I agree with the assessment of that Corea/McFerrin recording: highly recommended listening! (Though I do think it is important, for example, to be able to credibly keep a Tudor musical vocabulary, or at least a late-sixteenth/early-seventeenth century one, for an interlude following that proverbial verse anthem.)

I reiterate my gratitude to Jeffrey Brillhart for taking the time to encapsulate for readers of THE DIAPASON so much of the wisdom he imparts regularly to students. I hope you have been fed by it as much as I have. ■

Robert McCormick is director of music of Saint Stephen's Episcopal Church, Richmond, Virginia. This follows a decade in the Philadelphia area, holding positions at Saint Mark's Church, Locust Street, and the Church of the Good Shepherd, Rosemont. He previously served at Saint Paul's Church, K Street, in Washington, D.C., and at Saint Mary the Virgin, New York City. He is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

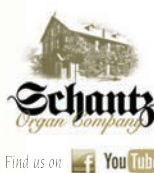


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First Baptist Church, Valdosta, Georgia

They say a picture is worth a thousand words . . .

On September 27, 2024, Valdosta, Georgia, found itself in the direct path of Hurricane Helene; it was still a Category 4 storm when it moved through this community. With sustained winds over 100 m.p.h. and gusts much higher, in its destructive wake there were two million cubic yards of debris that had to be cleaned up. Anyone who has ever been through an area ravaged by hurricanes and the tornadoes they spawn understands the sheer devastation they exact on the communities they impact—it is often total and complete.

Driving to the scene, I witnessed destruction everywhere. No matter where I turned, the area was dominated by ripped-up houses and buildings, fallen trees, downed electrical lines, and closed roads too numerous to count. The detritus of people’s lives was scattered and strewn by the winds onto the ground and into the trees that were still standing. Debris was piled up higher than six feet. A virtual moonscape was created by the sheer scope of tarps covering the wounded roofs and their inhabitants—loss everywhere.

As you may have surmised by now, the First Baptist Church of Valdosta was not spared. Numerous places on the church campus were flooded, and roofs were penetrated.

The path of destruction outside the church foreshadowed what I would find inside. In the sanctuary, the pipe organ was severely damaged when portions of the brick building structure at the rear of the church were compromised, and thousands of pounds of brick rained down on the lower roof over the organ chamber, which collapsed inward.

The picture on the cover of this publication gives a sense of what I experienced when I walked into the sanctuary, but it cannot begin to fully capture the heartbreak and sea of emotions experienced by being in this church. As a house of worship at the center of people’s lives, it is the spiritual home of generations of many of this town’s residents for baptisms, weddings, Easters, Christmases, funerals, and many other celebrations and events.

This is a church and an instrument I have known for years. We have been the service company of record and have tuned this instrument frequently. The pipe organ was built by the Schantz Organ Company in 1991. It was a very nice service instrument that had served

the congregation well. It sat behind the remnants of the original organ façade and case, which was built nearly 100 years earlier by Henry Pilcher’s Sons. Inside the sanctuary, I was left surrounded by a panorama of sights and smells, and a silence broken only by the constant drip of water. It produced a visceral effect on my soul, surrounded by the amount of damage and loss.

The initial focus of the damage to the organ was concentrated in the Choir division. Almost all of the pipework in this division was flattened into a tangle of metal and shards. The expression shades were blown out with significant force through the Great and Pedal divisions and ultimately through the façade and casework. In this outward explosion of mass, the majority of the façade pipes were destroyed, and the oak case was heavily damaged. As the cascade of bricks and mortar continued its fall, the detritus went through the 16’ Principal with bricks driving a number of languids out of the pipes, while crushing others.

The storm was not done with its damage. With the roof opened up to the outside, rain poured through the rents in the church structure, and literally thousands of gallons went through the organ. All divisions of the organ were affected—none of the divisions escaped the water damage.

I began the task of documentation, followed by an assessment that would eventually need to be followed by a plan. Initially, it was very hard to see a path forward with so much damage.

We immediately worked with the church to try to remove portions of the organ out of harm’s way for its protection. The Great, Swell, and Pedal had some damage from falling brick, ceiling structure, and debris, but the majority of the damage was from water.

There was the impending threat of the damaged walls and ceilings collapsing and threatening to completely destroy the organ. The portions of the damaged organ structure, expression boxes, and internal walls were holding up the collapsed ceiling and rear chamber wall. It was like a deck of cards that could fall asunder with the removal of a single critical card. At this juncture, we did not know the degree of damage to much of the organ because it was too difficult to safely access the internal workings of the instrument.

We developed a plan to minimize danger in the removal of some of the pipework from the organ. We did this by leaving the majority of the chassis in place, with it wedged into the collapsed ceiling, and limited the scope of our movements to specific places in the organ. Wearing the requisite personal protection equipment of hard hats, eye



Rebuilding the console



Exterior drone shot of historic First Baptist Church with the downtown/historic district of Valdosta in the background (photo credit: Georgia Photography Fanatic)

A. E. Schlueter Pipe Organ Company

GREAT (Manual II)		SWELL (Manual III, enclosed)		CHOIR (Manual I, enclosed)		PEDAL	
8’ Diapason (ext, Pedal)	17 pipes	16’ Bourdon (ext)	12 pipes	16’ Flauto Dolce (digital)		32’ Untersatz (digital ext)	
8’ Principal	61 pipes	8’ Bourdon	61 pipes	8’ Holz Gedeckt (wood)	61 pipes	16’ Principal (digital ext)	
8’ Bourdon (metal)	61 pipes	8’ Viole De Gambe	61 pipes	8’ Erzähler	61 pipes	16’ Subbass	32 pipes
4’ Octave	61 pipes	8’ Viole Celeste (TC)	49 pipes	8’ Erzähler Celeste (TC)	49 pipes	16’ Bourdon (Swell)	
4’ Rohrflöte*	61 pipes	8’ Muted Violes II (digital)		4’ Principal	61 pipes	8’ Octave	32 pipes
2’ Fifteenth	61 pipes	4’ Principal	61 pipes	4’ Flute Conique	61 pipes	8’ Subbass (ext)	12 pipes
IV Mixture	244 pipes	4’ Nachthorn	61 pipes	4’ Unda Maris II (digital)		4’ Choral Bass (ext)	12 pipes
16’ Hautbois (Swell)		2’ Flageolet (ext)	12 pipes	2 2/3’ Nasat (TC)	49 pipes	16’ Contre Trompette (ext Sw)	12 pipes
8’ Trompette (Swell)		II Sesquialtera (TC)	49 pipes	2’ Octave	61 pipes	16’ Hautbois (Swell)	
8’ Krummhorn (Choir)		(draws 2 2/3’ from Choir)		1 3/4’ Terz (TC)	49 pipes	8’ Trompette (Swell)	
8’ Bombarde (Choir)		IV Plein Jeu	244 pipes	1 1/4’ Quint	61 pipes	4’ Clarion (Swell)	
		16’ Hautbois (digital ext)		16’ Krummhorn (TC, ext)			
		8’ Trompette	61 pipes	8’ Krummhorn*	61 pipes		
		8’ Hautbois	61 pipes	Tremulant			
		4’ Clairon (ext)	12 pipes	8’ Bombarde (non-coupling)*	61 pipes		
		8’ Bombarde (Choir, non-coupling)		Choir 16			
		Tremulant		Unison Off			
		Swell 16		Choir 4			
		Unison Off					
		Swell 4					

Percussions

Chimes (Great, digital in Choir)

Harp (Choir, digital in Choir)

Zimbelstern (multiple bells)



Damage to organ and façade from collapsing chimney

protection, steel-toe boots, and fluorescent vests, we assembled to salvage what we could of this instrument. I took the lead in the organ chambers to keep my staff as much out of harm's way as possible. There was very real danger so we hurriedly passed pipes out of the organ and packed them into trays outside of the likely fall area in case there was an additional roof collapse. There were portions of the organ we could not safely access, and portions of the pipes and chassis that had to be left until the damaged sections of the church could be stabilized and the ceiling and wall structure secured with additional supports.

On our second removal trip, with the damaged portions of the church shored up, we started to remove the chassis. This

was months later, and what we found astounded us. When we cracked the first bottom board screws to access the bottom of the windchests, gallons and gallons of water flowed out. The reservoirs and their related windlines likewise were found to hold large amounts of water.

The entire organ chassis, with its pipes, console, façade, and case, along with other innumerable parts, was brought to our shop to be cleaned and evaluated. The damage to the main windchests, expression motors, tremolos, and the winding system was severe. We cleaned the portions of the organ that would be restorable and worked toward the development of a plan.

So what did we have to work with to rebuild this instrument? How would the



Close-up of damage to organ and façade from collapsing chimney

First Baptist Church, Valdosta, Georgia

Interdivisional Couplers

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

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

Swell to Choir 16
Swell to Choir 8
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View of new console in place with restored façade in background



Restored façade

“phoenix” arise? Or more accurately, could it arise? These were our questions of primacy alongside so many others. Yes, I well understand the contrary nature of the phoenix reference of fire to ash before rebirth, juxtaposed against the destruction of water.

In the clear light of day, we found about two-thirds of the pipework in part or whole was restorable, we had a console that could be rebuilt, a blowing plant that was undamaged, and casework from the original pipe organ that could be restored. We had identified the path towards restoration and renewal.

In going through the pipework, much of its design and scaling followed the precepts of what we might do in our own shop. Not identical, but not so far out of step, and it was the work of a builder we respected. I have often counseled churches that if we look at the pipe organ as an entity, the most valuable portion of the organ is the pipework. Windchests, consoles, chassis, and control systems need rebuilding with age, but it has long been the case that well-built pipework with appropriate materials, scales, cut-ups, and mouth widths can transcend time and continue to serve as playing entities in other builders’ work. This act of stewardship is not just about saving resources, but often it is also about saving the art of the pipemaker/builder. These aren’t just old pipes, but they are part of the lasting body of work left to us by E. M. Skinner, Aeolian-Skinner, Möller, Hook, Pilcher, Kilgen, Kimball, or, as in this case, Schantz.

Because the Choir division pipework and the entire organ chassis was destroyed, it was allowable that the redesign of the organ could be a relatively blank slate. I made a conscious decision to move some of the extant resources into differing homes in the Great, Swell, and Choir. I recast the

organ with an 8’-centered accompaniment core, additional reeds, strings and celestes, solo voices, and color. These changes divisionally, along with new pipework, allowed me the freedom to construct a fundamentally new specification and stoplist.

The new organ specification is centered around American eclecticism and its ability to take part in many forms of music. The role of this instrument is first and foremost to support choral and congregational singing. Secondly, this church serves as a community gathering place for music and the arts. The new stoplist was designed for a wider body of repertoire from many periods and national schools.

In the creation of art, I have always believed that personal altruism is important. On many of our projects, we have included some additional resources and gifts to couple our dollars with the church’s. This project was no different; we were proud to include the Great 4’ Rohrflöte, Choir 8’ Krummhorn, and the 8’ Tromba solo voice as gifts from the Schlueter family to the church. These stops add another dimension to the instrument in its service music role.

While the vintage organ case was damaged, its patina of age in its joinery and finish was not lost—it was not damaged beyond repair and restoration. The casework was stripped down to bare wood, moldings recreated, holes patched and filled, boards replaced and then carefully refinished to bring out the natural umber of the wood. The pipes in the façade were too damaged to be restored, so new pipes were made for the façade. These were painted gold in keeping with their original design and appearance. This careful restoration process preserved the backdrop for the front of the church that the congregation had known for over 100 years.

The organ chassis/layout is entirely new. We built new electro-pneumatic slider and unit windchests for the instrument. The organ resources are placed on a common thermocline to promote tuning stability as well as balanced distribution of tone.

The winding system utilizes traditional dual, curtain-valve, ribbed regulators with springs and weights. The manual wind pressures in the instrument are moderate and run from 3¾ inches to 4½ inches with the solo reed voice on 7 inches.

The tremolos are of the inertia type using off-centered weights and driven by a motor. In support of other genres, we have designed a dual-speed function on the tremolos to allow for gospel music, when this is called for.

Despite getting wet, the console was restorable. The relay and control system was damaged, but was easily remedied with its replacement. The console was repaneled on the interior, the exterior shell refinished, and the playing surfaces restored. We expanded the piston complement as part of our work. Along with its rebuilding, we included a number of additional features that have become *de rigueur* in organ building and renovation. The performer will find multiple levels of memory, transposers, pedal divide, programmable crescendo, programmable sforzando, MIDI, playback/record, USB drive, and a number of other features. These are addressed through a touch screen that places all of the features in one location on the console.

This year, the Schlueter firm completed new instruments for West Point Military Academy at Most Holy Trinity Catholic Chapel (III/24) in West Point, New York; Our Lady of Assumption Catholic Church in Brookhaven, Georgia (IV/65) [this organ was dedicated

May 13, 2025, and was the cover feature of the September 2025 issue]; and now, this instrument for First Baptist Church in Valdosta, Georgia.

This recent work in 2026 is notable because of the changes in the Schlueter firm. While I have been working with my father, Arthur E. Schlueter, Jr., for over 36 years and providing the artistic and tonal direction of the firm, in early 2026, after a reorganization of the firm, I purchased the company from him. The work of this year begins the new inaugural chapter in our firm’s history with the ongoing support of our firm’s warranties, completion of all of our jobs in progress, and the ongoing maintenance and satisfaction of relationships with our vendors. We continue to add to our order books and are grateful for our many friends and supporters.

I want to thank the Valdosta First Baptist staff and members who supported us and have been the “phoenix” in their community. As always, our work would not be possible without our talented, dedicated staff. They work tirelessly to take our words, specifications, and drawings and turn them into wood, metal, and music.

Please do not hesitate to call or write if our firm can be of service to your church. Feel free to contact me at art3@pipe-organ.com, visit our website pipe-organ.com or write us at P. O. Box 838, Lithonia, Georgia 30058.

How can we help you?
Laborare est orare—Soli Deo Gloria!
—Arthur Schlueter III
President
A. E. Schlueter Pipe Organ Company

Builder’s website: pipe-organ.com/
Church website: www.fbcvaldosta.org/

Photo credit: Arthur Schlueter III, unless indicated otherwise

► page 9

on the melody, which is a very beautiful one. As a charming touch, a distant cuckoo can be heard toward the end. The fourth “Moment,” “Andante,” makes use of rapid chords in triplets in the high and middle registers, with alternating registers and the melody in the pedal, providing a moment for reflection. The final “Moment” is a “Tranquillo.” The booklet says that it is intended to be a humorous piece with the Vox Humana quacking tremulously, “quäkt tremulierend die Vox Humana,” and then goes into an excursus on Spanish Vox Humanas and whether they sound more like croaking old men or croaking old women. While Spanish Vox Humanas may freely quack or croak, the very fine one on the Feith organ certainly does neither. Is this “Moment” just a piece of burlesque comedy? Personally, I think it has some fine qualities, not unlike Florence Price’s *Adoration* in its ambience, and providing us with a welcome “Moment” of tranquility.

The final work on this compact disc is Jaromír Weinberger’s *Organ Sonata* (1941), which is relatively short, comprising but two movements, an “Adagio” and a “Moderato.” The influence of Max Reger is apparent in both movements in their use of contrasting passages on loud and soft registrations. I think the Adagio may take some of its inspiration from Max Reger’s “Benedictus” from *Zwölf Stücke*, opus 59, number 9, though it is rather longer and contains more dynamic contrasts. It lacks, however, the very fine fugal writing to be found in the middle of the Reger piece. Comments about it being cheaper to print some of the works of Reger in white ink on black paper may also have an application in the “Moderato” second movement of Weinberger’s *Organ Sonata*! It is somewhat in the vein of Reger’s *Dankpsalm*, opus 145, though about a minute shorter in duration. It also contains similar chorale-like passages, although I could not detect any specific German chorale. It provides a triumphant conclusion to this compact disc.

While I would by no means describe Jaromír Weinberger as being one of the world’s great composers, much of his music is pleasant and well-crafted, and many organists would find his works useful as voluntaries. Fashions are always changing, and from the perspective of the twentieth-first century, when we are no longer blinkered by the anti-Romantic sentiments that pervaded the musical world at the end of Weinberger’s life, it is high time for a revival of his music. Beatrice-Maria Weinberger is an excellent player and has done a fine job of presenting us with an interesting selection of Weinberger’s organ works on this compact disc. I thoroughly recommend it.



Erscheine!

Erscheine! (Appear!), Julian Emanuel Becker performs on the Bach and Sauer organs of the Thomaskirche, Leipzig, Germany. Genuin Classics, GEN 26983, €16.90. Available from

genuinclassics.com and for download via Apple Music and Google Play.

Fantasia und Fuge c-Moll, BWV 537, Johann Sebastian Bach (1685–1750); *Sechs Choräle von verschiedener Art* (“Schübler-Choräle”), BWV 645–650: I. “Wachet auf, ruft uns die Stimme,” BWV 645; II. “Wo soll ich fliehen hin—Auf meinen lieben Gott,” BWV 646; III. “Wer nur den lieben Gott lässt walten,” BWV 647; IV. “Meine Seele erhebt den Herren,” BWV 648; V. “Ach bleib bei uns, Herr Jesu Christ,” BWV 649; VI. “Kommst du nun, Jesu, vom Himmel herunter,” BWV 650, Bach; *Arie und Choral aus der Matthäus-Passion*, BWV 244: Nr. 18, Arie, “Ich will bei meinem Jesu wachen,” Nr. 29, Choral: “O Mensch, bewein dein Sünde groß,” Bach, transcribed for organ by Robert Schaab (1818–1887); *Gebrochene Flügel* (Broken Wings), Tilo Medek (1940–2006); *Orgelsonate c-Moll “Der 94. Psalm”*: I. Grave–Larghetto–Allegro con fuoco–Grave; II. Adagio–Lento; III. Allegro (Fuge)—Più mosso–Allegro assai, Julius Reubke (1834–1858).

Julian Emanuel Becker (born in 2005) grew up in Hanover, Germany, where he began his musical studies at the age of seven at the Institute for the Early Promotion of the Musically Gifted (IFF) of the Hanover University of Music, Drama, and Media (HMTMH). His teachers at IFF were Ulfert Smidt (organ), Elena Levit (piano), and Marcus Aydtintan (composition). Since 2023 he has been studying for a bachelor’s degree at the University of Music and Theatre “Felix Mendelssohn Bartholdy” in Leipzig with Martin Schmeding (organ), Thomas Lennartz (organ improvisation), and Jacques Ammon (piano). In 2019 he won the Northern Ireland International Organ Competition (NIIOC), while in 2023 he was winner of the young musician prize at the St. Albans International Organ Competition (UK), and in 2024 he won the International Organ Competition for the City of Wiesbaden’s Bach Prize. That same year he also won first prize in the young organist category at the International Johann Sebastian Bach Competition in Leipzig. In 2026 he gained the third prize in the International ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland/Association of Public Broadcasting Corporations of the Federal Republic of Germany) Music Competition. In 2025 he obtained the prize of the German National Music Competition (DMW), awarded only three times since 2001. He made his debut compact disc, *Of Longing and Passion*, released in January 2024, playing piano as a duo with clarinetist Lyuta Kobayashi on the Genuin label. As a composer and arranger, he has written commissioned works and transcriptions for renowned soloists and ensembles, including for Igor Levit’s album *Encounter*, trumpeter Jeroen Berwaerts, and the brass ensemble Salaputia Brass. His only solo organ work to date is his *Improvisation on Curt Bloch’s “Lied van verzet,”* commissioned by the Curt Bloch Online Media Library in 2024: curt-bloch.com/en/mediathek/julian-becker.

Julian Emanuel Becker explains the purpose of the current recording: “O Lord God, to whom vengeance belongs—appear! Like a cry for help invoking divine judgment, Psalm 94 opens Reubke’s sonata of the same name. In the aria “Ich will bei meinem Jesu wachen” from the *St. Matthew Passion* this idea finds expression as fear and vigilance in the face of Christ’s impending suffering. At the same time, *Appear!* also signifies an attitude of waiting for the coming of the

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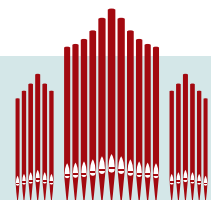
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Reviews

Lord, a theme Bach unfolds in the six Schübler Chorales through transcriptions of cantata movements. Unlike Bach's original organ works from his Leipzig period, these cantata movements were specifically written for Thomaskirche and its liturgical setting. The counterpart to *Appear!* is found in Tilo Medek's *Gebrochene Flügel* (Broken Wings), where the music depicts a plunging descent into lifelessness." Appropriately, Becker makes use in this recording of both the romantic-symphonic three-manual Sauer organ (1889 and 1908, restored by Christian Scheffler 1988–2005), and the four-manual Bach organ (Gerald Woehl, 2000), in the Thomaskirche in Leipzig, using the Sauer organ for the Schaab transcriptions and the Reubke sonata and the Bach organ for everything else. The specifications of both organs are in the leaflet.

Fantasia and Fugue in C Minor, BWV 537, dates from around 1723 when Bach first assumed his post as *Kantor* of the Thomaskirche in Leipzig. As the performer points out, the fantasia's ambience of "lament and sighing" fits in well with the ethos of this recording, and the impassioned, highly chromatic fugue provides a fitting complement. I very much like Becker's scholarly performance, which contains no frills or gimmicks that might prove to be a distraction.

Johann Georg Schübler published Bach's *Sechs Choräle von verschiedener Art* ("Schübler-Choräle"), BWV 645–650, in 1747–1748. They were all individual movements from cantatas that Bach had written over the years for weekly performance at the Thomaskirche. Their primary focus is Advent, and each in its way evokes the expectation of Christ's coming in glory. Conceivably, except for the *Toccata and Fugue in D Minor*, BWV 565, the chorale prelude on "Wachet auf, ruft uns die Stimme," BWV 645, may be Bach's best known organ work. Mimicking Bach's accompaniment in the original cantata, Becker makes effective use of the Oberwerk Hautbois for the solo. He plays the next one, "Wo soll ich fliehen hin," BWV 646, quite briskly, making effective use of the soft flute stops. He continues this approach in "Wer nur den lieben Gott lässt walten," BWV 647, before there is a return to the more somber mood of the "Fantasia in C Minor" in his interpretation of the chorale on the Magnificat, "Meine Seele erhebt den Herren," BWV 648. He takes "Ach bleib bei uns, Herr Jesu Christ," BWV 649, at a modest though cheerful pace, and enhances this uplifting effect in his interpretation of "Kommst du nun, Jesu, vom Himmel herunter," BWV 650, by his use of brilliant registrations, including what I think is the Hauptwerk Trombetta. As with Bach's *Fantasia and Fugue in C Minor*, Becker's interpretation is straightforward and scholarly, avoiding any showiness that could prove to be a diversion from Bach's intentions.

The nineteenth-century organist and composer Robert Schaab was a student of Felix Mendelssohn Bartholdy and Karl Ferdinand Becker in Leipzig. He spent much of his career as a school teacher and was organist of the prestigious St. Johannis-kirche in Leipzig from 1878 to 1887. In 1871 Editions Rieter-Biedermann in Leipzig published Schaab's transcriptions for organ of two movements from Bach's *Saint Matthew Passion*, BWV 244. This interesting excursion into the interpretation of Bach on the romantic-symphonic organ reminds me of Cameron Carpenter's production of a romantic-symphonic version of Bach by adapting Leopold Stokowski's orchestral transcriptions of *Toccata and Fugue in D Minor*, BWV 565,

and *Passacaglia and Fugue in C Minor*, BWV 582, back onto the organ. The first of Schaab's transcriptions was of the aria for tenor soloist and choir from the first part of the *Matthäus-Passion*, "Ich will bei meinem Jesu wachen" (I would beside my Lord be watching). Schaab's transcription combines warmth, melancholy, and wistfulness, and in playing it Justin Emanuel Becker gives us an opportunity to hear the beautiful strings of the Sauer organ's Schwellwerk—a sound one would not normally hear in Bach's music. Schaab's other transcription is of the massive final chorale of the *Matthäus-Passion*, "O Mensch, bewein' dein' Sünde groß" (O man, lament for your great sins). The pedal part, in which Becker employs the very ample Contrabass, is particularly effective.

Tilo Medek came from Jena in East Germany and studied musicology at Humboldt University and composition under Rudolf Wagner-Régeny. He began to have difficulties with the East German government following the publication of his composition *Das Dekret über den Frieden* (based on Lenin's *Decree on Peace*) in 1968. In 1977, following his signing of a protest against the forcible expulsion of singer-songwriter Wolf Biermann from East Germany, Becker found himself stripped of his GDR citizenship and deported to West Germany, where he later co-founded the Independent Academy of Arts in Mannheim and established his own publishing house, Editions Tilo Medek. *Gebrochene Flügel* (Broken Wings) can be seen as a modern reinterpretation of the Icarus myth, portraying a "mechanical angel" whose wings break and who then plunges into a "beautiful catastrophe," as the composer put it, symbolized by the organ being switched off, something that works well on the Thomaskirche Bach organ. *Gebrochene Flügel* was composed while Medek was still in East Germany and embodies what he himself described as a "new simplicity," intended as an alternative to the *avant-garde* movement of West Germany, of which he disapproved. Beside the plunging into oblivion symbolized by turning off the organ blower, I also think the crashing chords symbolizing the breaking of the wings are a successful element of this composition.

We come then Julius Reubke's *Sonata on the 94th Psalm*, which is too well known to require lengthy introduction. It is ideally suited to the Sauer organ in the Thomaskirche, and Becker shows it off to best advantage. While Becker dwells on the more negative themes of suffering, fear, judgment, and anguish, I have to say that what appeals to me most about his performance is the excitement that reaches its climax in the rapid modulations, between E-flat minor, B-flat minor, and F minor, in the highly chromatic fugue as it depicts the turmoil of Psalm 94, verse 23 ("He shall recompense them their wickedness"). A defiant refusal to resolve into a major key provides a fitting end both to Reubke's sonata and to this fascinating compact disc.

Julian Emanuel Becker is a brilliant young musician who seems destined for an exceptionally successful career as a pianist, organist, and composer. His compact disc, *Erscheine!* is an exciting new departure in its field and provides an interesting perspective on aspects of the organ repertoire that have previously suffered neglect. I wholeheartedly recommend it.

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

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, • = RCOO 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

Jack Mitchener; Cathedral of St. Paul, Birmingham, 11/20, 7 pm
Lessons & Carols; Huntsville First United Methodist, Huntsville, 12/6, 11 am

ARIZONA

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

Brett Valliant; Old Town Music Hall, El Segundo, 11/15, 2:30 pm
Todd Wilson, with Pacific Symphony, holiday concert; Segerstrom Concert Hall, Costa Mesa, 12/14, 7:30 pm

CONNECTICUT

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
Yale Consort, Cantata Vespers; Marquand Chapel, Yale Divinity School, New Haven, 12/1, 5:30 pm
Yale Camerata, Advent concert; Woolsey Hall, Yale University, New Haven, 12/5, 7:30 pm
Madison Thompson; St. John's Episcopal, West Hartford, 12/6, 12:30 pm
Yale Voxtet, Latin Vespers; Dwight Chapel, Yale University, 12/9, 5 pm
Lessons & Carols; St. John's Episcopal, West Hartford, 12/13, 3 pm

DISTRICT OF COLUMBIA

James Kibbie; National City Christian, Washington, 12/4, 12:15 pm
Lessons & Carols; St. Joseph's on Capitol Hill, Washington, 12/13, 4 pm
Christmas concert; Basilica of the National Shrine of the Immaculate Conception, Washington, 12/19, 6 pm

FLORIDA

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
Nathan Laube; Moorings Presbyterian, Naples, 12/6, 4 pm
Advent Lessons & Carols; All Saints Episcopal, Winter Park, 12/6, 5:30 pm

GEORGIA

All Saints' Chorale; All Saints' Episcopal, Atlanta, 11/19, 7 pm
Coro Vocati; All Saints' Episcopal, Atlanta, 12/13, 2:30 pm
Lessons & Carols; All Saints' Episcopal, Atlanta, 12/24, 2 pm

ILLINOIS

Wesley Hall; Loyola University, Chicago, 11/15, 3 pm
Corrado Cavalli; St. John Cantius Catholic Church, Chicago, 11/15, 3 pm

Paul Vander Weele & Christopher Powell; North Shore Congregation Israel, Glencoe, 11/15, 4 pm
Advent Lessons & Carols; St. James Episcopal Cathedral, Chicago, 11/29, 4 pm

Christopher Urban, with piano; First Presbyterian, Arlington Heights, 12/2, 12:10 pm

Advent Choral Evensong; St. James Episcopal Cathedral, Chicago, 12/6, 4 pm

Advent Lessons & Carols; Church of the Holy Comforter, Kenilworth, 12/6, 5 pm

Carol Sing; Driehaus Museum, Chicago, 12/13, 4 pm

Vivaldi, *Gloria*; First Presbyterian, Arlington Heights, 12/13, 4 pm

Laura Bottei; Loyola University, Chicago, 12/20, 3 pm

Messiah Sing-a-long; First Presbyterian, Arlington Heights, 12/20, 4 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/20, 7:30 pm

INDIANA

Jacob Benda; St. Vincent de Paul Catholic Church, Fort Wayne, 11/22, 7 pm

KENTUCKY

Alexander Staus-Fausto; Broadway Baptist, Louisville, 11/15, 3 pm

MAINE

James Kennerley, Christmas concert; Merrill Auditorium, Portland, 12/22, 7 pm

MARYLAND

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

MASSACHUSETTS

Amanda Mole; Church of the Advent, Boston, 11/29, 4:30 pm

MICHIGAN

Isabelle Demers; Mission Hill Church (Congregational), Traverse City, 12/13, 4 pm

Douglas Cleveland; Central Reformed, Grand Rapids, 12/31, 7:30 pm

MINNESOTA

Aaron David Miller, with strings; Northrop Auditorium, Minneapolis, 12/8, 7 pm

MISSOURI

Ken Cowan; Church of St. Michael and St. George, St. Louis, 12/30, 4:30 pm recital and Lessons & Carols

NEW YORK

Mozart, *Requiem*; Christ Episcopal, Pelham Manor, 11/15, 4 pm

Philippe Lefebvre; Riverside Church, New York, 11/17, 7 pm

Paolo Bordignon, harpsichord; Chapel, St. Bartholomew's Church, New York, 11/17, 7:30 pm

Renée Anne Louprette; Anabel Taylor Chapel, Cornell University, Ithaca, 11/17, 7:30 pm

Chanticleer, Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/4, 8 pm

Lessons & Carols; Vassar College, Poughkeepsie, 12/5, 7 pm

Chanticleer, Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/6, 4 pm

Handel, *Messiah*; Cadet Chapel, West Point, 12/6, 5 pm

Christmas concert; St. Bartholomew's Church, New York, 12/6, 7:30 pm

Jeff Morrissey, baritone; Chapel, St. Bartholomew's Church, New York, 12/8, 7:30 pm

New York Philharmonic, Handel, *Messiah*; David Geffen Hall, New York, 12/9, 7 pm; 12/10, 7 pm

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FRANÇOIS CLOETE, Cathedral, Hereford, UK, May 5: *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, *Sonata II in d*, op. 60, Reger.

THIERRY ESCAICH, St. Albans Cathedral, St. Albans, UK, May 16: *Concerto in F*, Handel, transcr. Escaich; *Sonata in f* (Six Sonatas, op. 65, no. 1), Mendelssohn; *Improvised andante, scherzo*, Escaich; *Le Monde dans l'attente du Sauveur* (*Symphonie-Passion*, op. 23), Dupré; *Récit*, Escaich; *Dance of King Kashchei*, Lullaby, Finale (*The Firebird*), Stravinsky, transcr. Pincemaille; *Improvisation*, Escaich.

JÉRÔME FAUCHER, St. Michael's Church, Cornhill, London, UK, June 1: *Toccata*, Guami; *Toccata in F*, Buxtehude; *Toccata in d*, Jacinto; *Toccata* (*Symphonie IV in f*, op. 13, no. 4), Widor; *Toccata in d*, Colinet; *Toccata in C*, Jones; *Toccata in d*, Mailly; *Toccata pour l'Élévation*, Giroud; *Toccata on Psalm 146*, Zwart; *Improvised Toccata* and *Toccata* on submitted themes.

JILLIAN GARDNER, St. Paul's Cathedral, London, UK, May 3: *Toccata Festiva on In Babilone*, Purvis; *Psalm Prelude* (set 2, no. 3), Howells; *Aria*, Swinnen; *Final* (*Symphonie VI in g*, op. 42, no. 2), Widor.

PAUL GREALLY, St. Michael's Church, Cornhill, London, UK, March 11: *Concerto in a*, BWV 593, *Sonata in d*, BWV 527, *Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

NORMAN HARPER, Town Hall, Reading, UK, May 11: *The Archbishop's Fanfare*, Jackson; *Choral Song and Fugue*, S. S. Wesley; *O Oriens, O Clavis David*, McDowall; *Improvisation on a submitted theme*; *Komm' heiliger Geist, Herre Gott*, BWV 651, Bach; *Adagio* (*Serenade in B-flat*, KV 361), *Fantasia in f*, K. 608, Mozart.

RALPH HOLTZHAUSER, Cathedral Church of St. Paul, Detroit, MI, May 22: *Triumphal March*, Hollins; *I Love Thee, My Lord, There Is a Happy Land* (*Sacred Sounds*), Shearing; *Steal Away*, Farrington; *Cantilena*, Baldwin; *Prelude and Fugue in g* (*Trois Préludes et Fugues*, op. 7, no. 3), Dupré.

NICOLE KELLER, Cathedral of the Most Blessed Sacrament, Detroit, MI, May 11: *Te Deum* (*Zwölf Stücke*, op. 59, no. 12), Reger; *Prelude in C*, BWV 545i, *O Lamm Gottes, unschuldig*, BWV 618, *Christ lag in Todesbanden*, BWV 625, *Gelobet seist du, Jesu Christ*, BWV 604, *Fugue in C*, BWV 545ii, Bach; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *There Is a Happy Land, Jerusalem, My Happy Home, I Love Thee, My Lord* (*Sacred Sounds*), Shearing; *Choral-Improvisation sur le Victimae paschali* (*Cinq Improvisations*, no. 5), Tournemire, transcr. Duruflé.

CARSON LANDRY, carillon, Thomas Rees Memorial Carillon, Springfield, IL, May 22: *Asteroids*, White; *Andromeda*, Jackson; *Lunar New Year Fantasy*, Tran-Adams; *Mountain Pastorale*, Whipple; *The Stream Flows*, Ma; *Battle Hymn of the Republic*, arr. 't Hart; *Tenting on the Old Camp Ground*, Kittredge, arr. Myhre; *Peal for Appomattox*, Zettek; *We Shall Overcome*, Tindley, arr. Myhre; *Joshua Fit the Battle of Jericho*, arr. Wolf; *Woke Up This Morning*, Wesby, arr. Ng; *America the Beautiful*, Ward, arr. Myhre; *Lift Every Voice and Sing*, Johnson, arr. Landry.

Thomas Rees Memorial Carillon, Springfield, IL, May 23: *Spring, Summer* (*Almanac for Bells*), Miller; *Turtle Clan Plants the Gardens* (*Ots'istisó:sera*), Avery; *Melody for Kinyaa'anii no. 1*, Chee; *Imagerie no. 2*, Allard; *El Coquí*, Quintón, arr. Colón-Ortiz; *Jarabe Tapatio*, arr. Landry; *Allegro*, Zhu; *Intrada* (*Serenade I*), Barnes; *Carillon Rap*,

van Ulft; *Give Me That Old-Time Religion*, arr. Wolf.

OLIVIER LATRY, St. John's College, Cambridge, UK, May 8: *Chaconne* (*Partita in d*, BWV 1004, Bach, transcr. Messerer; *Sicilienne* (*Sonata in E-flat*, BWV 1031), Bach, transcr. Vierne; *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck; *Andante sostenuto* (*Symphonie gothique*, op. 70), Widor; *Carillon de Westminster* (24 *Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *Scherzo*, Litaize; *Élégie*, Paulet; *Litanies*, JA 119, Alain; *Improvisation*, Latry.

RENÉE ANNE LOUPRETTE, St. Mark's Episcopal Cathedral, Seattle, WA, May 15: *Fantasia and Fugue in g*, BWV 542, Dies sind die heiligen zehn Gebot, BWV 678, *Kyrie*, Gott heiliger Geist, BWV 671 (*Clavierübung III*), *Pastorella*, BWV 590, *Von Gott will ich nicht lassen*, BWV 658, *Jesus Christus unser Heiland*, BWV 665, *Praeludium in G*, BWV 550, *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in e*, BWV 548, Bach.

JAMES MELLICHAMP, Fourth Presbyterian Church, Chicago, IL, May 29: *Omaggio Festivo*, op. 89, Laurin; *Andante sostenuto* (*Sonata I*), Rohlig; *Impromptu*, Phillips; *Moderato* (*Drei Tonstücke*, op. 22, no. 1), Gade; *Prélude* (*Trois Improvisations*, no. 1), Boulanger; *Romance sans paroles* (*Douze Pièces*, op. 7, no. 8), Bonnet; *Cantilène* (*Trois pièces*, no. 2), Pierné; *Final* (*Symphonie VIII in b*, op. 42, no. 4), Widor.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, May 14: *Heut triumphieret Gottes Sohn*, BWV 630, Bach; *Andante espressivo* (*Sonata in G*, op. 28), Elgar; *Introduction and Fugue* (*Sonata VIII in e*, op. 132), Rheinberger; *Fantaisie in E-flat*, Saint-Saëns; *Chant de Mai* (*Two Pieces*,

op. 53, no. 1), Jongen; *Scherzo Symphonique*, op. 55, no. 2, Guilmant.

JESSE RATCLIFFE, carillon, Thomas Rees Memorial Carillon, Springfield, IL, May 22: *Tintabulations*, Kleinschmidt; *Scarborough Fair*, arr. Warner; *Thou Hast Left Me Ever*, Jamie, Spier; *Vocalise*, Rachmaninoff, arr. Haazen; *Arioso* (*A Simple Suite*), Barnes; *Prelude*, Minuet II (*Suite in G*, BWV 1007), *Sheep May Safely Graze*, Bach, arr. Rusterholz; *Waltz in E* (*Sechzehn Walzer*, op. 39, no. 2), Brahms; *Frolic* (*Music for Twilight*), Della Penna; *Lament & Alleluia*, Gomez.

Thomas Rees Memorial Carillon, Springfield, IL, May 23: *Wake up the bells!* (12 *Fantasien und 4 Stücke*), Handel, arr. Lodine; *Let Freedom Ring*, Cobb; *Shenandoah*, Myhre; *He Leadeth Me*, arr. Chapman; *Toccata* (*Suite gothique*, op. 25), Böellmann, arr. Allard; *Kortjakje*, Courter; *Marche Alla Turque*, Mozart, arr. Keldermans; *Stargazing* (*Music at Twilight*), Della Penna; *Modal Nocturne*, d'Hollander.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, May 18: *Jubilant March*, Stainer; *Prelude and Fugue*, Steggall; *Paeon*, Leighton; *Madrigal*, Lemare; *Sonata VI in e-flat*, op. 119, Rheinberger; *Dancing Toccata*, Steel.

ANDREW SCANLON, First Presbyterian Church, Greensburg, PA, May 1: *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck; *Siciliano for a High Ceremony*, Howells; *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *My Lady Carey's Dompe*, anonymous; *Lullaby* (*Suite No. 2*), Hampton; *Final* (*Symphonie VI in g*, op. 42, no. 2), Widor.

CARLO VAN ULFT, carillon, Thomas Rees Memorial Carillon, Springfield, IL, May 22: *Music for the Royal Fireworks*, Handel, arr. van Ulft.

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The *Tracker*—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ and its history, organ builders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 48 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music and recordings (www.OHSCatalog.org), and an unsurpassed Library and Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

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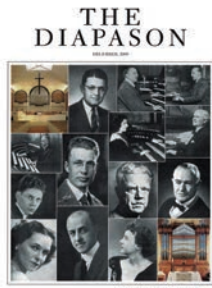
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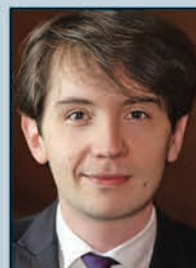
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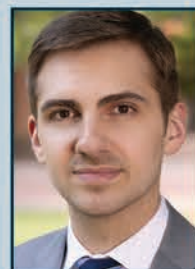
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CHELSEA CHEN



KATELYN EMERSON



JAMES KEALEY



MITCHELL MILLER*



CAROLINE ROBINSON



TODD WILSON

CHOIRS

Polyphony
UK
Spring 2029

New College
Oxford
UK
Spring 2029

Notre-Dame
Cathedral
Paris, France

Westminster
Cathedral
UK

Westminster
Abbey
UK

Trinity College
Cambridge, UK

*COMPETITION WINNERS

*Mitchell Miller — AGO National Young Artist Competition in Organ Performance

**Johannes Skoog — Canadian International Organ Competition