

THE DIAPASON

APRIL 2025



Saint Alban's Episcopal Church
Staten Island, New York
Cover feature on pages 22–24

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Staten Island, New York
Cover feature on pages 22–24

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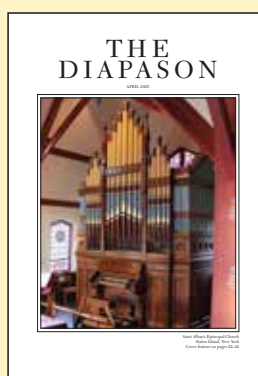
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David E. Wallace & Co., LLC, Pipe Organ
Builders, Gorham, Maine
Hook & Hastings informs the design of
Wallace & Co. Opus 81 22

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In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John L. Speller**
Joel Stoppenhagen

Editor's Notebook

20 Under 30 Class of 2025

The members of the 20 Under 30 Class of 2025 were announced on February 24. These are the promising young leaders in the field of the organ, church music, harpsichord, carillon, and organ and harpsichord building, securing a future for what we all love. To see the names of the honorees, visit THE DIAPASON website (thediapason.com, click on "20 Under 30").

The Associated Pipe Organ Builders of America (APOBA) and the American Institute of Organbuilders (AIO) are graciously providing funds so that each member of the Class of 2025 will receive a three-year subscription to THE DIAPASON. Next month's issue will include in-depth profiles and photographs of each member of the class.

Summer events

Is your church, educational institution, or municipal organization sponsoring summer organ, choral, or carillon events? Be sure to let our readers know by including your events in the calendar. Please send me the information, as our June issue will be in process by the time you read this.

Engaging the next generation

Is your organization hosting a summer event geared especially toward the next generation of organists and church musicians? We would be pleased to send complimentary copies of THE DIAPASON, whether print or digital issues, for distribution

Here & There

Correction

The author of the new book *Sound Theology: Pipe Organ Power Plays among Protestants, Pulpits, Professors, and Peers* was incorrectly identified in "Here & There," "Publishers," March 2025 issue, page 9, column 3. The author is **Randall Dean Engle**. THE DIAPASON regrets the error.

Competitions



Stahlhuth-Jann organ, St. Martin's Church, Dudelange, Luxembourg

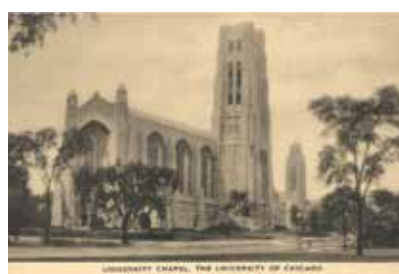
The Tenth International Organ Competition Dudelange 2025 will occur September 7–12 in St. Martin's Church, Dudelange, Luxembourg, on the four-manual Stahlhuth-Jann organ. The competition is open to organists born on or after September 1, 1990. First prize is €5,000 and a concert in 2026; second prize, €2,500; third prize, €1,250; audience prize, €750; and for finalists not receiving first, second, or third prizes, €500.

The jury consists of Stephen Tharp (chair), Loreto Aramendi, Winfried Böinig, and Paul Breisch. Jury members will conduct masterclasses September

10, 12, and 13. Deadline for application is July 15. For information: organcompetition-2025-dudelange@posteo.lu; orgue-dudelange.lu.

The Organ Club (UK) announces its **2025 London Organ Competition** for teenage organists, to be held December 29–30 at St. Michael's Church, Cornhill, London. The first prize of the senior division (ages 17–10) is £1,200. The first prize of the junior division (up to and including age 16) is £700; second prize is £400. Application deadline is November 1. For information: cegb36@gmail.com

Carillon News



Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois

The University of Chicago's Rockefeller Memorial Chapel, Chicago, Illinois, presents a carillon conference, "Welcome to Tower Thoughts, a Carillon New Music Festival," May 9–11. Guest performers Tiffany Ng, Jasper Depraetere, and Stefano Colletti will play works by six commissioned composers: Connor Chee, Carolyn Chen, Yvette Janine Jackson, Liesbeth Janssens, Ania Vu, and Charlie Zettek.

There will be five concerts on the Laura Spelman Rockefeller Memorial Carillon of 72 bells: May 9, 7:00 p.m.; 5/10, 1:00 p.m. and 5:00 p.m.; and 5/11, 1:00 p.m. and 5:00 p.m. Masterclasses will be led by each guest performer for anyone who plays carillon. For information: rockefeller.uchicago.edu.

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to students. Remember—our student rate is unbeatable at \$20 per year (for digital issue). Simply send me the particulars.

In this issue

Michael McNeil concludes his informative and enlightening two-part essay on the art of voicing organ pipes. In "On Teaching," Gavin Black continues his introduction to the harpsichord. Grace Jackson relates news on the carillon in Oklahoma City, Oklahoma, in "Carillon News." Michael Delfin reviews a new recording by Élisabeth Joyé in "Harpsichord Notes." John Bishop, in "In the Wind. . .," enlightens readers regarding the process of removing a historic pipe organ from one home so that it might find a new life in another location.

This month's cover feature spotlights recent work of David E. Wallace & Co., LLC, Pipe Organ Builders of Gorham, Maine. The firm's work restoring several vintage Hook & Hastings organs is recounted, relating how the experience with these instruments shapes the design of their forthcoming new organ, Wallace & Co. Opus 81. ■

The 25th International Carillon Festival will take place May 22–25 at the Thomas Rees Memorial Carillon, Springfield, Illinois. The event will feature guest carillonists **Jeremy Chesman** (Missouri), **Kim Schafer** (Illinois), **Toni Raats** (the Netherlands), and **Wim Van den Broeck** (Belgium), with resident carillonist **Carlo van Ulft**.

Each evening's program will begin at 6:00 p.m. with performances by local musicians, followed by carillon concerts at 6:30 p.m. and 7:15 p.m. A highlight of this year's festival includes a book reading by author **D. R. Ransdell**, whose novel *Carillon Chase* is inspired by the International Carillon Festival. The festival will introduce a full performance of *Music for the Royal Fireworks* by Georg F. Handel, scheduled before the annual fireworks display on May 23. For information: carillon-rees.org.

People



Paul Jacobs standing inside the Fisk organ at Benaroya Hall, Seattle, Washington

Paul Jacobs was the soloist with the Philadelphia Orchestra for performances of Alfredo Casella's *Concerto Romano*, conducted by **Daniele Rustioni**, January 31 and February 1. The concerto was premiered in 1927 at the Wanamaker Auditorium in New York City. Jacobs was

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► **page 3**
the soloist January 9–11 for Francis Poulenc’s *Organ Concerto* with the Seattle Symphony conducted by **Jun Maerkle**, and on January 5 he performed a solo recital at Walt Disney Concert Hall in Los Angeles. For information: pauljacobsorgan.com.



Dennis Janzer performed a recital of his compositions January 26 at St. Mary’s Episcopal Cathedral, Memphis, Tennessee, in celebration of his ten-year anniversary as director of music. Selections included commissioned works: “The Joy of the Lord Is Your Strength” from *Festival Solos*, Volume 2; the four-movement suite *With Majesty Resounding*; and *Rondeau de Concert* based on a theme from incidental music from Purcell’s *Abdelazer*. Janzer is a house composer at Leupold Editions: theleupoldfoundation.org.



Iain Quinn (photo credit: Bob Howard), professor of organ at Florida State University, Tallahassee, Florida, has been elected to the fellowship of the Royal Historical Society (FRHistS) and the Society of Antiquaries (FSA). He has also been appointed an Honorary Research Fellow of the Royal Academy of Music and recently received the Edith and Richard French research fellowship from the Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut. For information: iainquinn.net.

Organbuilders

Kegg Pipe Organ Builders, Hartsville, Ohio, is commissioned to build a new organ for All Saints Chapel of Trinity-Pawling School, Pawling, New York. The school is a private Episcopal boarding institution in eastern New



Rendering of new Kegg Pipe Organ Builders organ for Pawling School, Pawling, New York

York state about 70 miles north of New York City, and conducts regular chapel services.
The new organ will be mostly located in an existing pipe chamber with a new case front with carved pipe shades featuring pipes from the unenclosed Great Diapason. The two-manual, 15-rank instrument will include a Festival Trumpet on the rear gallery wall in polished brass with flared bells. Completion is scheduled for early 2027. For information: keggorgan.com.



Ernest M. Skinner Opus 190 in Grand Avenue Temple United Methodist Church, Kansas City, Missouri

Quimby Pipe Organs, Warrensburg, Missouri, will remove, restore, and relocate Ernest M. Skinner Company Opus 190, originally installed at Grand Avenue Temple United Methodist Church, Kansas City, Missouri. It will be placed in the 1,000-seat Toney Auditorium of Willingham Hall at **Mercer University**, Macon, Georgia. Dedicated in 1912, the organ is the largest extant four-manual Skinner organ in the United States that is unaltered, except for additions made by Skinner himself in 1948.

During this project, vintage Skinner pipework will be added to bring the instrument to 74 ranks and more than 4,000 pipes. The entire process will take about three years, and installation of the organ will occur in the summer of 2027.

Jack Mitchener is professor of organ, university organist, and director of the Townsend-McAfee Institute of Sacred Music in the Townsend School of Music at Mercer. For information: quimbypipeorgans.com.

Nunc Dimittis

Lorraine Smith Brugh, 72, died January 25 in Peoria, Arizona. Born March 20, 1952, in Elmhurst, Illinois, she graduated from West Aurora High School in 1970, where she met her future husband, Gary Brugh; they were married June 16, 1973.

Lorraine Brugh retired in 2020 after 22 years at Valparaiso University, Valparaiso, Indiana, where she held the Frederick J. Kruse Endowed Chair in Church Music and served as university organist, director of chapel music, and adjunct professor of theology. She taught studio organ, church music classes, and music theory; planned and led campus



Lorraine Smith Brugh

worship; and conducted the Kantorei (chapel choir). From 2017 until 2019 she directed the university’s study abroad center in Cambridge, England.

Brugh graduated with Bachelor of Music (1973) and Master of Music (1974) degrees in organ performance from Northwestern University, Evanston, Illinois, studying with Karel Paukert and assisting Grigg Fountain in Millar Chapel. Receiving a Fulbright-Hays award, she studied with Gerd Zacher and Gisbert Schneider in Essen, Germany, in 1974 and 1975 and with Jean Langlais and Michel Chapuis in Paris, France, in 1978. Her further study in theology led to a Master of Theological Studies degree in 1994 from Garrett-Evangelical Theological Seminary, Evanston, and a PhD degree in religious studies (systematic theology) in 2018 from Northwestern and Garrett. Her dissertation topic was “Responsive contextualization: a liturgical theology for multicultural congregational worship.”

Prior to her years at Valparaiso University, Brugh directed music ministry at several Chicago-area congregations, including Resurrection Lutheran Church, Franklin Park; Faith Lutheran Church, Glen Ellyn; and Wilmette Lutheran Church, Wilmette, and was engaged in teaching or music leadership at Elmhurst College, College of DuPage, and Northwestern University. In retirement, she served as artist in residence at Pinnacle Presbyterian Church, Scottsdale, Arizona.

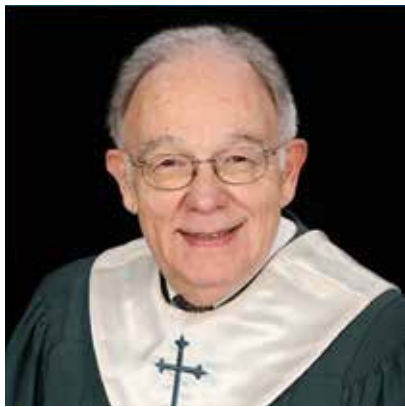
Along with her faculty responsibilities, Brugh directed Valparaiso University’s Institute of Liturgical Studies (2004–2020). She received the Institute’s 2022 Christus Rex award for her contributions to liturgical scholarship and renewal. The second recognition given annually by the Institute, the Brugh Emerging Leader award, is named in her honor. A rostered deacon (minister of word and service) in the Evangelical Lutheran Church in America (ELCA), Brugh contributed to the ongoing renewal of its worship life. For the ELCA’s current principal worship book, *Evangelical Lutheran Worship* (ELW, 2006), she served on the music consultation that crafted principles for worship, on the liturgical music editorial team, and on the project’s overall steering team. Her contributions to the church’s liturgical resources include settings for *Psalter for Worship* (1996–1998); a chapter on Asian music for *Leading the Church’s Song* (1998); co-authoring with Gordon Lathrop *The Sunday Assembly* (2008), a guide to ELW resources; worship planning helps for the *Sundays and Seasons* resource series (1995–2025); and consultative roles with two ELCA worship supplements, *With One Voice* (1995) and *All Creation Sings* (2020).

Brugh was a charter member and past president of the Association of Lutheran Church Musicians (ALCM), and she received ALCM’s Faithful Servant award in 2023. She served on the faculty of Lutheran Summer Music and Academy;

was active in the American Guild of Organists, including chairing an AGO Pipe Organ Encounter at Valparaiso University in 2015; and was a member of the Liturgical Theology Seminar of the North American Academy of Liturgy. In the 2019 *Fully Conscious, Fully Active: Essays in Honor of Gabe Huck* (Liturgy Training Publications), Brugh contributed the chapter, “Where Do We Go from Here?”

In recent years, Brugh was a frequent contributing author to *THE DIAPASON*. Among her articles were interviews with Stephen Cleobury (June 2018, pages 20–23), John Rutter (December 2018, pages 19–23), Olivier Latry (June 2019, pages 16–18), Colin Walsh (August 2019, pages 20–21), and most recently (with Richard Webster) Karel Paukert (April 2024, pages 12–17).

Lorraine S. Brugh is survived by her husband Gary, their son Joshua (Shannon) Brugh of Seattle, Washington, and two grandchildren. A memorial service took place February 22 at Pinnacle Presbyterian Church, Scottsdale, with interment in the church’s memorial garden. A memorial service is planned to take place at the Chapel of the Resurrection, Valparaiso University, on April 5 at 11:00 a.m. The Institute of Liturgical Studies at Valparaiso University will also hold a memorial service during compline, April 28, 8:15 p.m., in the Chapel of the Resurrection. Memorial gifts may be directed to the Institute of Liturgical Studies at Valparaiso University (valpo.edu/institute-of-liturgical-studies) or to the Association of Lutheran Church Musicians (alcem.org).



Marc Antone Godding

Marc Antone Godding, 87, born June 19, 1937, died January 23. He served from 1970 until 2005 as university organist of Oklahoma City University, Oklahoma City, Oklahoma, and retired in summer 2024 after 48 years as organist of Nichols Hills United Methodist Church, Nichols Hills, Oklahoma. He was named Professor Emeritus after his retirement from the university. He studied at Friends University, Wichita, Kansas, and Union Theological Seminary, New York, New York, before earning his Doctor of Musical Arts degree in organ performance and literature from Eastman School of Music, Rochester, New York. As a Fulbright scholar, he studied with Helmut Walcha at the Staatliche Hochschule für Musik in Frankfurt-am-Main, Germany.

Godding was a past dean of American Guild of Organists chapters in Waterbury, Connecticut, and in Oklahoma City. He served nine years as the AGO’s Oklahoma state chairman and as secretary and treasurer of its Oklahoma City Chapter. He led organ repertoire sessions at the local, regional, and national level. A memorial service took place March 8 at All Souls Episcopal Church, Oklahoma City.

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

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Bernard Lagacé, born November 21, 1930, in St.-Hyacinthe, Québec, Canada, died February 10 in Montréal, Québec. An organist, harpsichordist, and teacher, he began his musical studies with Conrad Letendre at the Séminaire de St.-Hyacinthe where he was organist at the age of 14. In 1948 Lagacé substituted for Raymond Daveluy, then in Europe, at St.-Jean-Baptiste Church, succeeding to the title organist there in 1950. He studied with Yvonne Hubert (piano) and Gabriel Cusson (harmony and counterpoint). Lagacé was awarded a grant in 1954 by the Québec government and studied in Paris 1954 and 1955 with André Marchal (organ). In 1956 he studied in Vienna under Anton Heiller (organ) and harpsichord with Isolde Ahlgrimm, Eta Harich-Schneider, and Ruggiero Gerlin. Returning to Montréal in 1957, he taught between 1957 and 1978 at the Conservatoire de musique de Montréal and was appointed to the faculty of Concordia University, Montréal, in 1978. He taught during summers at the CAMMAC Music Centre, Choate Music Seminars in Wallingford, Connecticut, JMC Orford Art Centre, Académie d'été de St.-Hubert, Belgium, and Académie d'orgue de St.-Dié, France.

Lagacé was a founding member of the group Ars Organi and was active in the *Orgelbewegung* movement in North America. He served on the juries of international organ competitions in England, Belgium, France, Ireland, and Canada. Lagacé traveled internationally as an organ recitalist, performing throughout Canada (including broadcasts on CBC), the United States, and Europe, including appearances at festivals. He became organist at the Sanctuaire Marie-Reines-des-Coeurs, Montreal, in 1966.

Lagacé was a specialist in Baroque music, especially that of Johann Sebastian Bach. He performed the complete organ works of Bach twice on the Beckerath organ at Immaculée-Conception Church, Montreal, in 1975–1977 and again in 1987–1989. In the same church, he performed Buxtehude's complete organ works in six recitals with his wife Mireille (Bégin) Lagacé, an organist and harpsichordist, in 1978 and 1979.

In 1978 Bernard Lagacé was awarded the Prix Denise-Pelletier by the Québec government and in 1989 the Prix de musique Calixa-Lavallée. He was named a Member of the Order of Canada in 1985. He authored journal articles, particularly on the works of Bach, and recorded extensively.

In addition to his wife, Bernard Lagacé is survived by his daughters Geneviève Soly (harpsichordist, founder of the Baroque music ensemble Les Idées heureuses, specialist in the music of Christoph Graupner) and Isolde Lagacé (former director of the Conservatoire de musique de Montréal and the Salle Bourgie), his sons Éric Lagacé (jazz and classical double bassist, arranger) and Olivier Lagacé (guitarist), as well as eight grandchildren and eight great-grandchildren.

Publishers

CanticaNOVA Publications announces new organ and choral publications: *Meditation on O Filii et filiae* (6052, \$3.25), for organ, by Harold Owen; *Four Chorale Trios*, Volume 2 (6004, \$5.95), for organ, by Friedrich Wilhelm Marburg; *Psalm 84* (1084, \$1.90), for two-part choir, organ or cello, by Joseph Knapicius; *Eucharistic Triptych* (5144, \$1.90), for SATB a cappella, by Colin Brumby; and *Antiphons for the Washing of the Feet* (3047, \$2.25), for SAB a cappella, by K. Rives Cassel. For information: canticanova.com.

Edition Walhall announces new publications. *Canzoni d'Intavolatura d'Organo*, Terzo Libro (EW1277, €16.50), by Claudio Merulo, is an urtext edition for organ or harpsichord, edited by Jolando Scarpa. *Weihnachtliche Motetten*, Nos. 5 & 6 (G417, €14.50), by Johannes Schultz, is for voices and/or consort (gambas, violins, recorders), edited by Leonore and Günter von Zadow. No. 5 is "Jubilert und triumphiert" for four parts, and no. 6 is "Quodlibet: In dulci jubilo," for five parts. For information: edition-walhall.de.



Charles Tournemire's *L'Orgue Mystique: La Haute Mission*

The Leupold Foundation announces a new book, *Charles Tournemire's L'Orgue Mystique: La Haute Mission* (LE300005, \$99 print or digital), by **Richard Christopher Spotts**. The 718-page volume examines Tournemire and his work *L'Orgue Mystique* (1927–1932), taking a comprehensive look at French society and its relationship with the Catholic Church, the role of art in the conceptualization of theological principles, and the personalities of the individuals that set these thoughts into motion, all of which formed important aspects of *L'Orgue Mystique*, which is given a thorough analysis of the 253-movement work. For information: theleupoldfoundation.org.



The Great Organs of the Churches of Paris

OHS Press announces a new book, *The Great Organs of the Churches of Paris* (\$44.95), by **Félix Raugel**.

Appointments

Nicholas Halbert is appointed canon precentor, organist, and music director for the Episcopal Cathedral Church of the Nativity, Bethlehem, Pennsylvania, where he oversees the cathedral's choirs, concert programming, and supervises music in diverse liturgical genres. He holds a Bachelor of Music degree from the Eastman School of Music, Rochester, New York; Master of Music and PhD degrees from Southern Methodist University, Dallas, Texas; and a Doctor of Musical Arts degree from Arizona State University, Tempe, Arizona, where his research focused on the music of Dresden composer Hans Fährmann.

Halbert grew up in San Diego, California, and was a head chorister in the boys' choir of St. Paul's Episcopal Cathedral, where he was appointed organ scholar at sixteen. He has served in churches across the country, including the Episcopal Church of the Transfiguration and Christ the King Catholic Church in Dallas, Christ Church of the Ascension Episcopal in Phoenix, and St. Paul's Episcopal Cathedral, Buffalo, New York. He has performed at conventions of the American Guild of Organists and the Organ Historical Society and appeared twice on *Pipedreams*. As a collaborative organist, he has performed with the All-Star Orchestra of the Mainly Mozart Festival and with the ASU University Orchestra, Wind Ensemble, and University Choir. Halbert has worked as a recording engineer and producer for several projects at SMU and ASU and for organist Christopher Anderson's recent release on the Centaur label. His scholarly work has been published in *THE DIAPASON* (see "Forgotten Symphonies: Hans Fährmann and the Late German Romantic Organ Sonata," November 2024 issue, pages 14–18). Halbert's teachers include Kimberly Marshall, Stefan Engels, Scott Dettra, Nathan Laube, Edoardo Bellotti, Robert Plimpton, and Martin Green. For information: nativitycathedral.org.



Nicholas Halbert

David McIntyre is appointed music director for the Catholic Diocese of Orlando, Florida, and St. James Cathedral, Orlando. Starting his training in small-town Maine, he completed his master's degree in sacred music at the Boston University School of Theology and his bachelor's degree in oboe performance at The Hartt School, Hartford, Connecticut. His education and experience combine liturgy, early music, church diversity, and interfaith dialogue. McIntyre performs regularly as a countertenor, singing choral and solo repertoire from the Renaissance and Baroque periods to new compositions. He also performs on organ, piano, oboe, recorder, and flute. His vocal and instrumental compositions have been featured by choirs across the United States. For information: orlandodiocese.org, dlmcintyre3.com.



David McIntyre

Published in French in 1927, this book has been a classic study of the organs of the French capital, now available for the first time in an English translation by **Rollin Smith**. Fifty chapters discuss famous organs in Paris and its environs through 600 years from the 15th to the 20th centuries, with a history of each, one or more stoplists, and illustrations.

A member of Paris's Historic Monuments Commission, Raugel knew musicians from Saint-Saëns, Widor, and Vierne to Duruflé and Messiaen, and his research in various archives and libraries allowed him to bring to light details of the organs' construction, their cases and decoration, the galleries, and the churches that house them. His descriptions of the architectural elements of the organ cases are blended with documentation of the organbuilders and the organists who succeeded one another at prestigious posts. For information: ohscatalog.org.

MorningStar Music Publishers announces the release of volume 11 in its series, *African-American Organ Music Anthology* (10-066, \$21.50, print and download, with individual downloads available), edited by **Mickey Thomas Terry**. Selections include "Chili'lo (Lament)," by Noel Da Costa; "Impromptu," by Charles Coleman; "Joy to the World," by Evelyn Simpson-Curenton; "Prelude on

Lauda Anima," and "Toccata (EAM)," by Marvin Mills. For information: morningstarmusic.com.

MorningStar Music Publishers announces new organ publications. *When in Our Music: Partita on Engelberg* (MSM-10-191, \$12.50), by John A. Behnke; *Ten Hymn Introductions*, Set 3 (MSM-10-448, \$20.50), by Michael Burhardt, with settings for ALLEIN GOTT IN DER HÖH SEI EHR, ASCENDED TRIUMPH, AURELIA, CWM RHONDDA, DIADEMATA, INNISFREE FARM, ITALIAN HYMN, RAABE, SHADES MOUNTAIN, WONDROUS LOVE; *A Mighty Fortress: Nine Hymn Settings for Organ* (MSM-10-232, \$23.50), by Clay Christiansen, with settings of BROTHER JAMES' AIR, BUNESSAN, EIN FESTE BURG, ITALIAN HYMN, LASST UNS ERFREUEN, NEW BRITAIN, ST. CATHERINE, and ST. THOMAS; *Suite No. 2* (MSM-10-449, \$12.50), by Daniel Ficarri, with movements based on "Deep River," "There Is a Balm in Gilead," and "Ev'ry Time I Feel the Spirit;" *O Come, All Ye Faithful: 5 Organ Settings for Advent and Christmas* (10-461, \$15), by Clay Christiansen, includes settings of "Away in a Manger," "O Come, All Ye Faithful," "O Come, O Come, Emmanuel," "Once in Royal David's City," and "Silent Night." For information: morningstarmusic.com.

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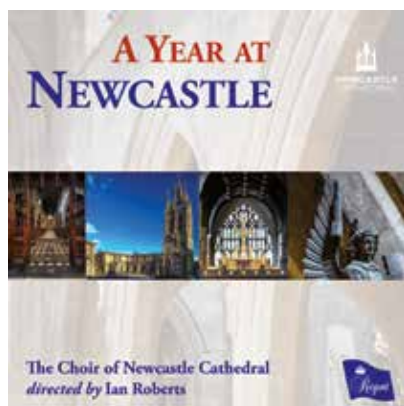
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New Recordings



A Year at Newcastle

A Year at Newcastle. The Choir of Newcastle Cathedral; Kris Thomsett, organist; Ian Roberts, director. Regent Records, REGCD582, £10.84. Available from regentrecords.com.

Benedictus, opus 34, number 2, Edward Elgar; “Magnificat” from *The Wells Service*, William Drakett; “Laetabundus exultet” from *Three Grace Anthems*, Alan Gray; “Nunc Dimittis” from *The Wells Service*, Drakett; Psalm 23, “The Bird’s Song,” from *The Pilgrim’s Progress*, Ralph Vaughan Williams; “Kyrie” from *Mass in G Minor*, Vaughan Williams; *To the Queen of Heaven*, Thomas Dunhill; *Ubi Caritas*, Kris Thomsett; *Sing ye to the Lord*, Edward Bairstow; *Rise up, my love*, Healey Willan; *Litany to the Holy Spirit*, Ben Ponniah; “Sanctus” from *Three Grace Anthems*, Gray; *Lo, the Full, the Final Sacrifice*, Gerald Finzi; “Justorum animae” from *Three Grace Anthems*, Gray; *Te Deum (Collegium Regale)*, Herbert Howells. — premiere recording

The Cathedral Church of Saint Nicholas, Newcastle-upon Tyne, is the episcopal seat of the most northerly Anglican diocese in England. The foundation of the church dates from 1091, but a fire destroyed the original building in 1216, and the present church, built mostly in the Perpendicular Gothic style, was completed in 1350. Saint Nicholas Church became a cathedral in 1882. The Cathedral Choir School closed in 1976, and the boys and girls of the choir are now recruited from local schools. The choir comprises eighteen girls, nine boys, three altos (all women), three tenors, and four basses. The choir sings Evensong six days a week as well as for Eucharist on Sunday mornings.

The organ is of particular interest. The main part of the casework is a beautiful carved three-tower oak classical case with gilt façade pipes, dating from the original Renatus Harris organ of 1676. Local architect Robert James Johnson carried out tasteful extensions to the Harris case in the original style in 1891 at the time when T. C. Lewis & Co. built the organ that forms the core of the present instrument. The instrument was last renovated in 2018 and now has more than ninety stops spread over eight divisions, controlled from a four-manual console. As well as the organ’s use in the services, there are lunchtime organ recitals every Monday of the year.

Ian Roberts (born 1979) began his musical career as a chorister at Chester Cathedral, going on to read music at

the University of East Anglia, while singing as a choral scholar at Norwich Cathedral. Following organ scholarships at Blackburn and Chichester cathedrals, he returned in 2003 to Chester as assistant organist, later being promoted to assistant director of music. In 2011 he became director of music at Saint John’s Church, Ranmoor, where he directed a full program of music, working with the Boy Choristers, the Girl Choristers, the Songmen, and the Chamber Choir. He became director of music at Newcastle Cathedral in September 2016.

Kris Thomsett grew up in Kent, where he took organ lessons from Roger Sayer at Rochester Cathedral and later won a scholarship to attend King’s School, Rochester, where he developed his love of cathedral music. After leaving school he spent a year as organ scholar of Chelmsford Cathedral before, like Ian Roberts, he went on to read music at the University of East Anglia, which he combined with being organ scholar of Norwich Cathedral and directing two choral societies in the city. He then spent a year as organ scholar of Salisbury Cathedral before moving to Newcastle in 2015 to become organist and assistant director of music of the cathedral, a post he combines with that of director of campus music at Northumbria University.

The church year begins with Advent, and the CD begins with two Advent canticles, the “Benedictus” and the “Magnificat.” Elgar’s setting of the “Benedictus” makes use of the English words from the 1662 *Book of Common Prayer* and was premiered at the 1897 Three Choirs Festival in Gloucester, which was noteworthy also because, at Elgar’s express direction, Samuel Coleridge-Taylor received his first commission from the festival for *The Song of Hiawatha*. “Benedictus” begins very softly but culminates in a lively “Gloria.”

William Drakett (born 1992), following organ and harpsichord studies at the Royal Birmingham Conservatory of Music, took voice studies under Professor Konrad Jarnot at the Robert Schumann Conservatory in Düsseldorf. He now lives in Wells, Somerset, where he is a vicar choral in the Cathedral Choir. The “Magnificat” from *The Wells Service* utilizes the Latin text and is sung a cappella. Although it has a contemporary feeling, it takes plainsong chants as its basis, and there is something of an antiphonal effect in the way the choir chants the half verses. The “Nunc Dimittis” from *The Wells Service*, associated as it is with Simeon and the Presentation of Christ in the Temple, is the anthem appointed on this CD for Candlemas, February 2.

Alan Gray (1855–1935), son of a prominent York solicitor, attended Saint Peter’s School in York, and like his father he qualified as a solicitor. Following lessons from the organist of York Minster, Edward George Monk, however, Gray resolved to follow a career as a musician and studied for a degree at Trinity College, Cambridge, where he obtained a Master of Arts degree in music. From 1883 he taught at Wellington College in Crowthorne, a prominent boys’ independent school, and then in 1893 he returned to Cambridge where he succeeded Charles Villiers Stanford as organist of Trinity College and director of the Cambridge University Musical Society.

Ralph Vaughan Williams was one of his students at Trinity. Matthew McCullough of Durham University has rediscovered and edited the manuscript of Gray’s *Three Grace Anthems*. The anthems are due to be published for the first time by the Royal School of Church Music, and their premiere recording is on this CD. As a Christmas anthem, the Newcastle Cathedral Choir sings the first of them, “Laetabundus exultet,” a paean of praise from an eleventh-century sequence for the Feast of the Nativity.

Jumping forward to Lent, Newcastle Cathedral Choir presents two Ralph Vaughan Williams choral works, the first of which is rather unusual for a Lenten anthem. Psalm 23, “The Bird’s Song,” is from Vaughan Williams’s *The Pilgrim’s Progress* and was written for piano and solo voice. The arrangement on this CD is for organ and treble voices. Vaughan Williams wrote his *Mass in G Minor* in 1921, dedicating it “To Gustav Holst and his Whitsuntide Singers.” It was the first such Mass by an English composer since the sixteenth century and belongs to the tradition of musicians like Thomas Tallis and William Byrd. The premiere performance took place on September 6, 1922, given by the City of Birmingham Choir. The “Kyrie” makes a good Lenten anthem, sung a cappella by Newcastle Cathedral Choir with Vaughan Williams’s optional organ part omitted.

For the Feast of the Annunciation of the Blessed Virgin Mary (March 25) the choir sings Thomas F. Dunhill’s *To the Queen of Heaven*. I find this a particularly interesting piece. Dunhill (1877–1946) attended school at the North London High School for Boys and Kent College, Canterbury, after which in 1893 he proceeded to the Royal College of Music where he was a student of Walter Parratt and Charles Villiers Stanford. From 1899 until 1908 he was an assistant music master at Eton College and in 1905 became professor of harmony and counterpoint at the Royal College of Music. In 1914 he married Mary Penrose Arnold, the poet Matthew Arnold’s great niece. During World War I he was a bandsman with the Irish Guards. In 1918 he became a director of the Royal Philharmonic Society. In World War II he played his part by returning to teach at Eton College, many of whose staff were away fighting in the war. After the war he was dean of the Faculty of Music at the University of London.

To the Queen of Heaven is unusual in that most of Dunhill’s music is secular rather than religious in character, and I have been unable to find a particular occasion for which he wrote it. Marion Anderson included it in her repertoire, as a result of which it has become popular at African-American weddings. Dunhill’s original manuscript resides in the Marion Anderson Archive at the University of Pennsylvania. Dunhill uses as his text a pre-Reformation macaronic Christmas carol found, among other places, in Balliol College, Oxford MS 354, fol. 506v. Dunhill wrote two versions of the carol, one for medium or high voice with piano accompaniment and the other for SATB with piano accompaniment. The trebles of the cathedral choir sing the first of these on this CD with the piano part played on the organ.

For Maundy Thursday, Ian Roberts presents us with one of the compositions of Newcastle Cathedral’s talented organist, Kris Thomsett. *Ubi Caritas*, an antiphon ascribed to Paulinus of Aquileia (796), was often used in the medieval Mass to accompany the foot-washing on Maundy Thursday, as is common in Anglican churches. Thomsett’s SATB a

cappella anthem has its premiere recording on this CD. Although it displays some characteristics of plainsong chant, it is largely written in a contemporary idiom.

The two Easter anthems by Bairstow and Willan are too well-known to require any explanation. Suffice it to say that the Newcastle Cathedral Choir gives an excellent performance of both. I particularly like Kris Thomsett’s organ accompaniment to the Bairstow, where he uses full Swell at the beginning and the Tuba for the “Alleluia” at the end. The Willan piece, sung a cappella, provides a quiet contrast.

Ben Ponniah (born 1984) grew up in Ipswich, Suffolk, where he joined the choir of Saint Mary-le-Tower, Ipswich, at the age of six and later went on the win a music scholarship to Ipswich School where he studied piano, voice, and French horn. It was here that he wrote his first composition, a fugue in C minor, at the age of sixteen. He then went on to study at Nottingham University where he obtained Bachelor of Arts and Master of Arts degrees in economics. While at Nottingham he sang in several choirs and a barbershop quartet, and during his last year studied jazz piano with Alex Wilson. He then spent a gap year in Ipswich, rejoining the choir of Saint Mary-le-Tower under Michael Nicholas, former organist of Norwich Cathedral. He also sang in a chamber choir and a madrigal group. At this time the brutal murder of five women in Ipswich had a profound effect on him, and he reacted by focusing on composition as a form of catharsis. In 2019 he began a course of study under Professor Phillip Cooke at the University of Aberdeen and obtained a PhD in composition in 2023. Dr. Ponniah’s compositions are widely performed, and for example, Sarah MacDonald directed the Chapel Choir of Selwyn College, Cambridge, in the CD *Marvellous Light: Choral works of Ben Ponniah* (Regent REGCD 495). *Litany of the Holy Spirit* is one of Ben Ponniah’s most popular anthems. Robert Herrick (1591–1634) wrote his devotional poem of the same name in 1647, and the anthem makes use of three of its ten stanzas as its text. *Choir & Organ* commissioned Ponniah to write the anthem for Daniel Hyde and the choir of Saint Thomas Church, Fifth Avenue, New York. Ponniah scored it for soprano and alto, with piano or organ. Anna Lapwood recorded it with the Pembroke College Girls’ Choir on the CD *Celestial Dawn* (Signum Classics SIGCD 714), and several other recordings are available. On the Newcastle CD it is the chosen anthem for Pentecost; here, the sopranos and altos of the choir sing the voice parts, with Kris Thomsett providing a very gentle organ accompaniment. It is a beautiful piece.

For Trinity Sunday we hear the second of Alan Gray’s *Three Grace Anthems*, a Latin setting of the Sanctus. Gray may well have intended it as a grace for mealtimes in the College Hall of Trinity College, Cambridge. “Sanctus” reminds me of Stanford’s *Three Latin Motets*, particularly “Beati Quorum via,” which is hardly surprising since Stanford dedicated *Three Latin Motets* “To Alan Gray and the Choir of Trinity College, Cambridge.” Gray’s “Sanctus,” which is sung a cappella, culminates in a fine fugue on “Hosanna in excelsis.”

The Feast of Corpus Christi, which typically falls on the Thursday following Trinity Sunday and celebrates the Body and Blood of Christ, began at the suggestion of Saint Thomas Aquinas (1225–1274). Richard Crashaw (circa 1613–1649) combined and paraphrased

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Aquinas's hymns "Adoro te" and "Lauda Sion Salvatorem" as "Lo, the full, final sacrifice" producing a hymn suitable for Corpus Christi. The Choir of Newcastle Cathedral sings Gerald Finzi's arrangement of this as their Corpus Christi offering. Finzi (1901–1956), a student of Bairstow, was a friend of Vaughan Williams at whose suggestion Finzi was appointed professor at the Royal Academy of Music in 1930. Finzi's best-known work is probably his Ascension Day anthem *God is gone up*, published in 1951. The Reverend Walter Hussey (1909–1985) commissioned Finzi to write his anthem *Lo, the full, final sacrifice* for the fifty-third anniversary in 1946 of the consecration of Saint Matthew's Church, Northampton, where Hussey, a well-known patron of the arts, was vicar. Saint Matthew's has a long tradition of musical excellence and boasts Alec Wyton among its former organists. Finzi's anthem combines a mystical feeling with joyful, soaring musical phrases.

The CD has as the anthem for All Souls Day "Justorum animae," the third of Alan Gray's *Three Grace Anthems*. I cannot help thinking there is a mistake here. Is not "Justorum animae" a text for All Saints Day rather than All Souls? In support of this the full title of Alan Gray's anthem in the manuscript is "Justorum animae/A Grace Anthem for All Saints Day." Another of Stanford's *Three Latin Motets* was also "Justorum animae," and this clearly influenced Gray's anthem, something of a *tour de force* for double choir, which the Newcastle choir takes very much in their stride.

It is to be regretted that the *Te Deum* is sung much less frequently nowadays when sung Mattins has become something of a rarity. The final work on the CD is Herbert Howells's *Te Deum* (*Collegium Regale*). Ian Roberts suggests this for Christ the King Sunday, the last Sunday before Advent. Pope Pius XI instituted the Feast of Christ the King in 1925. The Pope's idea was to support traditional monarchies over republics like Germany, France, and the United States. The Church of England has adopted Christ the King Sunday as part of its official calendar. Herbert Howells wrote at least nine settings of the *Te Deum* of which *Collegium Regale*, written for King's College, Cambridge, in 1944, is the most popular. The Howells *Collegium Regale* setting is a masterpiece of Anglican church music, with its soaring soprano line leading up to a massive climax of choir and organ at "O Lord in thee have I trusted: Let me never be confounded." It provides a fitting conclusion to *The Year at Newcastle*.

Despite the financial exigencies that most churches face in the twenty-first century, this CD is another demonstration among many that the English Cathedral tradition is still very much alive and indeed that it is flourishing. Some cathedrals including Newcastle have added female voices to their choirs, which in my opinion is a noteworthy improvement. Furthermore, directors of music like Ian Roberts take pains to include the best of contemporary church music, such as the works of Ben Ponniah, as well as the traditional repertoire. This CD is an excellent example of all this, and I have no hesitation in recommending it.



Frank La Rocca: Requiem for the Forgotten, Messe des Malades

Frank La Rocca: Requiem for the Forgotten, Messe des Malades. Benedict XVI Choir and Orchestra, directed by Richard Sparks. Cappella Records, CR430, SACD hybrid multichannel, \$19.99; downloads beginning at \$11.99. Available from cappellarecords.com.

Messe des Malades (2022) for SATB choir and organ: "Kyrie"; "Gloria"; "Alleluia" (verse melody by John Renke); "Ego sum Pastor bonus—The Anointing of the Sick"; "Sanctus," "Benedictus"; "Agnus Dei"; "Diffusa est gratia." *Requiem for the Forgotten* (2022–2023) for SATB choir, low strings, organ, and harp: "Introit"; "Kyrie"; "Commemoration: A Hymn for Ukraine"; "Offertory: I will lift up mine eyes"; "Sanctus," "Benedictus"; "Agnus Dei"; "Meditation: O vos omnes; Procession to the place of rest: Pie Jesu." Salvatore Joseph Cordileone (born 1956) has been Archbishop of San Francisco since 2012. He is the founder of The Benedict XVI Institute for Sacred Music and Divine Worship, whose mission is to revive the classic Renaissance genre of church music. The institute commissioned Frank La Rocca to write *Messe des Malades* and *Requiem for the Forgotten* in the style of the Renaissance for the institute's Benedict XVI Choir and Orchestra to perform under its director, Richard Sparks.

Frank La Rocca (born 1951) grew up in Newark, New Jersey. His early musical experiences ranged from playing classical piano to being the electronic keyboard player in various rock and blues bands. He began composing at the age of fourteen. His college education began with a Bachelor of Arts degree at Yale University, and he went on to obtain Master of Arts and PhD degrees at the University of California, Berkeley, where he was the first student to obtain a doctorate "with distinction" in musical composition. Among his teachers were Edwin Dugger, Olly Wilson, Andrew Imbrie, Jonathan Kramer, Frank Lewin, and John Mauerci. His thirty-six-year college teaching career included holding faculty posts at the University of California, Berkeley, and at California State University, East Bay, where he was chairman of the department of music from 1984 to 1998. He received the 2018 American Prize in Choral Performance for his oratorio, *A Rose in Winter*—the life of St. Rita of Cascia. He is currently composer-in-residence at the Benedict XVI Institute. His *Mass of the Americas*, also written for the institute and available on Cappella Records CR 425, has been hailed as one of the outstanding Mass settings of our day.

La Rocca has also made his *Mass of the Americas* available in a parish edition for choir and organ, of which there are three versions in Latin, English, and Spanish.

Richard Andrew Sparks (born 1950) grew up in Seattle, Washington. Following his graduation from Shorecrest High School he obtained Bachelor of Music and Master of Music degrees from the University of Washington, where he founded the Seattle Pro Musica while still an undergraduate and directed it until 1980. In 1993 he founded Choral Arts Northwest, which he directed for eleven years. He obtained his Doctor of Musical Arts degree in choral conducting from the University of Cincinnati College-Conservatory of Music, and his dissertation, "The Swedish Choral Miracle—A Cappella Works since 1945," won the Julius Herford Award of the American Choral Directors Association. This also earned him membership in the Swedish Royal Academy of Music in 2021. He has conducted groups such as the Pacific Northwest Bach Festival, the Seattle Symphony Chorale, and Pro Coro Canada. He was director of choral activities at Pacific Lutheran University and led the Choir of the West from 1982 to 2001. He was chair of the division of conducting and ensembles at the University of North Texas where he taught for ten years and is now Professor Emeritus. He is the principal conductor of the Benedict XVI Institute's professional choir of sixteen voices, otherwise known as "The Benedict Sixteen."

The organist Michael T. C. Hey received his Bachelor of Music and Master of Music degrees in organ performance from The Juilliard School where he was a student of Paul Jacobs. In 2015 was appointed associate director of music and organist of Saint Patrick's Cathedral in New York City. In September 2017 he won the First International Organ Competition of the Shanghai Conservatory of Music in China. In 2023 he was appointed director of music at the Marble Collegiate Church in New York City. The recording of this CD took place in Lagerquist Hall of Pacific Lutheran University, where there is a three-manual Paul Fritts organ, Opus 18, built in 1998.

Requiem for the Forgotten is concerned with the homeless and the refugee, two ideas very much in the forefront among the concerns of our society today. The thought of writing the composition initially arose in Frank La Rocca's mind after a conversation he had with a San Francisco doctor about the experience of treating homeless patients in the hospital. Since it is not a Requiem for the dead, La Rocca omits some aspects of the traditional requiem such as the Dies Irae—albeit, he says, with a slight feeling of regret—but also includes some novel elements such as a setting of James Matthew Wilson's poem "Commemoration: A Hymn for Ukraine," cataloging the sufferings of the Ukrainian people as victims and refugees at the hands of the Russians. An element of hope in an otherwise rather dark composition appears at the Offertory: "I will lift up mine eyes" (Psalm 121).

Messe des Malades is, as its title suggests, a Requiem written expressly for the sick. Frank La Rocca says that he particularly had in mind the sufferings of his sister Carin and her thirty-five-year fight with multiple sclerosis, which led to her death in 2020. *Messe des Malades* was premiered at the Cathedral of Christ the Light in Oakland, California, during a service of anointing led by Bishop Michael Barber. This Mass was somewhat like the Masses that are held for people who seek healing at the Shrine of Our

Lady of Lourdes. At the end of the Gloria, the Alleluia, based on a verse melody by John Renke, interim director of music at the Cathedral of Light, heralds one of the high points of the service in the form of the ministry of the word. In this Mass the grand "Sanctus" in Baroque style was heavily influenced by "Sanctus" in Bach's *Mass in B Minor*. The character of "Agnus Dei" and the insertion of the "Offertory for the Feast of the Purification" arose from the fact that Frank La Rocca was himself sick following an operation for appendicitis halfway through writing the Mass. Incidentally, the Mass in the Cathedral of Christ the Light also included La Rocca's motet *Ego Sum Pastor Bonus*.

Frank La Rocca's biography clearly shows that he is a master of composing choral music in pretty much any style. His choral music on this compact disc combines what is best in a whole range of composers from Tallis, Byrd, and Allegri to J. S. Bach. If I did not know otherwise, I would never have guessed that these Mass settings were written in the twenty-first century. I am personally familiar with the Lagerquist Hall of Pacific Lutheran University, its wonderful acoustics, and its Fritts organ, and this was surely the perfect venue for this recording. Michael Hey does a very fine job playing the organ, and the Benedictine XVI Choir is stunning, particularly in the way the sopranos soar on their highest notes. The string players and harpist are also to be commended. Richard Sparks has done well in putting together this excellent compact disc of two Masses that have a particularly important message to impart to our current society. I think readers of THE DIAPASON could benefit greatly from purchasing this compact disc.



Nordic Journey, Volume XVI: Germanic Connections

Nordic Journey, Volume XVI: Germanic Connections. James D. Hicks plays the organ of the Pauluskirche, Ulm, Germany. Pro Organo 2-CD set. 7310, \$24.98. Available from proorgano.com and digitally for streaming and download from the following Apple Music, Spotify, and Naxos Music Library.

Disc one: *Quasi una fantasia*, Herman Åkerberg (1875–1954); *Nordische Toccata und Fuge, G moll*, Max Drischner (1891–1971); *Meditation över en dalkoral*, Anders Bond (1888–1980); *Preludium och Fuga, fissa-moll*, opus 52, Otto Olsson (1879–1964); *Preludium, Fuga, i Postludium, e-moll*, Andrzej Mikolaj Szadejko (born 1974); *Burlesca*, Páll Isólfsson (1893–1974); *Konzertsatz d-moll*, opus 31, number 1, Adams Ore (1855–1927); *Kaksi ostinato: "Uni" (dream), "Hyräily" (murmur), med koralen "Hvo ene lade Herren råde"*, Väinö Haapalainen (1893–1945); *Orgelsonate Nr. 1: "Allegro moderato," "Adagio con moto," "Fuga con Finale"*, Artur Kapp (1878–1952).

Disc two: *Tre orgelkoraler*, Fredrik Sixten (born 1962); *Luthermesse*, opus

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Miscellanées

Miscellanées, Élisabeth Joyé, harpsichordist. L'Encelade (ECL2202E, €18). Available from encelade.net.

Fantasia en ré (Amsterdam Harpsichord Tutor), Orlando Gibbons; Intonazione d'Organo: Nono Tono, Giovanni Gabrieli; Capriccio cromatico, Tarquinio Merula; Suzanne un jour d'après Orlando Di Lasso, Andrea Gabrieli; Alman, Gibbons; Puer nobis nascitur, Jan-Pieterzsoon Sweelinck; Prélude en ré, Prélude en la (Amsterdam Harpsichord Tutor), Pavan (Fitzwilliam Virginal Book), Gibbons; In Nomine (Fitzwilliam Virginal Book), Doctor Bull; Fantasia en ré (Amsterdam Harpsichord Tutor), Gibbons; Fugue deuxième, François Roberday; Transcription de la chaconne pour luth d'Ennemond Gaultier, Jean-Henry D'Anglebert; Aria detta la Frescobaldi (Il Secondo Libro di Toccata), Girolamo Frescobaldi; Fantaisie VI, Johann Jakob Froberger; Prélude en sol mineur (Manuscrit Bauyn), Louis Couperin; Allemande (Manuscrit Bauyn), Estienne Richard; La Drollerie

(Manuscrit Bauyn), Jacques Champion de Chambonnières; Passacaille Del Seig. Luigi (Manuscrit Bauyn), Luigi Rossi; Chaconne en la (Musicalischer Parnassus suite de Melpomène), Chaconne en fa (Musicalischer Parnassus suite Euterpe), Johann Caspar Ferdinand Fischer; Chaconne en sol, Georg Böhm; Plainte (Musicalisches Blumen-Büschlein), Johann Caspar Ferdinand Fischer.

In her album *Miscellanées*, harpsichordist Élisabeth Joyé has assembled an exquisite and meaningful program, selecting a variety of pieces “with which I have a special relationship.” Her program notes go into some detail as to what each piece means to her, and the sensitivity, verve, and nuance with which she plays them makes this special relationship abundantly clear. The inspiration for this album began during the covid lockdown in Paris, France. Joyé recorded numerous videos of short harpsichord pieces, which when compiled would later become two concert programs. The first program became “Miscellanées”—though her compelling delivery of these personal expressions render them hardly “miscellany!” This album is a delightful record addition for the harpsichord aficionado and album collector.

So many aspects of this album are to be commended beyond just the playing, which is already breathtaking in beauty. The repertoire's immense variety in regional style is remarkable considering most of the music was recorded on an Italian virginal! The choice of one instrument for multiple styles of harpsichord repertoire can have drawbacks depending on the program, but this virginal handled the Gibbons, D'Anglebert,

Frescobaldi, and Froberger selections equally effectively. The very middle of the album, for instance, contains numerous successive selections on the virginal, all of contrasting regions and styles, and all beautifully interpreted.

The instruments used for this album are an Italian virginal made by Jean-François Brun in 2008 after an anonymous 1626 model, a polygonal spinet also made by Brun (date not included) after an anonymous 1560 model, and a 4' pitch harpsichord by Amadeo Castille after a 1543 Domenico Pisarenis model. The audio reveals the exquisite quality of the instruments and the great care in maintaining them. Each instrument's unique sound is captured with great clarity and lovely resonance. The listener can enjoy the sonorous, warm tone of the virginal, the projection and immediacy of the 4' harpsichord, and the richness of the spinet. Additionally, the audio quality captures the acoustics of the room so completely that one can hear Joyé breathing at the beginnings of phrases—and such is never distracting! Would that more harpsichordists would follow Joyé's example of letting their musical breath become as natural as breathing itself.

Several tracks on this album must bear mention. As stated before, the virginal yields a lush and resonant, yet very clear sound, and all the English selections benefit enormously from this richness and clarity. The Gibbons *Alman's* character is stately, elegant, and singing—just what one would hope for in this dance—while the *Pavan* (“Lord Salisbury's” in *Parthenia*) shows Joyé's masterful handling of polyphonic texture with tasteful embrace of dissonance. Bull's *In Nomine* showcases both resonance

and crystal-clear melodic content, with a resemblance of bells ringing to the hymntune by the end. On a humorous note, the Fischer *Chaconne in F Major* highlights the virginal's versatility given the instrument's Italian design and performance of a German composer writing in a French genre!

The Gabrieli intabulation of *Suzanne en jour* played at a perfect-fourth below written pitch offers a slightly dark tone, but given the popular origins of this song, a sixteenth-century listener would have heard the original song in any tuning imaginable. The lower pitch also yields a more settled effect in Sweelinck's *Puer nobis nascitur*, though Joyé most capably keeps one's spirits lifted. Sprinkled throughout the album, the 4'-pitched harpsichord provides a delicate and imaginative contrast in timbre and sonority, as it handles a Gabrieli “intonation,” a Fischer chaconne, and more with lightness and clarity. The crown jewel of the album is D'Anglebert's transcription of a chaconne by Ennemond Gaultier. Ornaments glisten, the virginal resounds, and the music dances. One may wonder if this is Joyé's favorite selection; it certainly was mine.

Joyé chose to end the album with Fischer's *Plainte*. Perhaps she was reflecting on the endless repetition of covid days spent in solitude and often sadness for so many. Fortunately for historical keyboard audiences, Joyé chose to spend her time in generosity, giving listeners a worthy album of personal connection at a time when such could often be very rarely enjoyed. ■

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On Teaching

The harpsichord: an introduction, part 3

In my previous column (November 2024, page 8), I noted that this installment would be about the mechanism of the harpsichord and how that shapes touch and technique. My next installment will explore the relationship between the mechanism and performance. This is part of the “demystifying” process that I mentioned in my first column on the harpsichord (August 2024, page 8). Grappling with some of the arcana of how this type of instrument works will hopefully make it more accessible.

My friend and colleague, the late harpsichord builder Philip Tyre, once said that no harpsichord is more than a millimeter away from catastrophic misregulation. This sounds intimidating. But it also means that many harpsichords that seem mechanically hopeless are less than a millimeter away from being absolutely fine! This is an encouraging thought for anyone attempting to care for a harpsichord for the first time. Everything about the workings of a harpsichord is conceptually simple and based on common sense.

In a harpsichord the strings are plucked by small plectra that are held near those strings by action pieces called “jacks.” These in turn rest on the back ends of the keys. The small plectra pluck the strings going up, and when a key is released they come back down, slipping out of the way so as not to pluck the strings again. The jacks also hold the dampers, which I will explore in a bit. The jacks only rest on the keys; they are not attached to them. They come back down when the key is released because of gravity: they are not pulled down mechanically. This is an action that is much simpler and with fewer moving parts than the action of a piano or any but the very smallest mechanical-action organ.

The keys

Harpsichord keys are simple levers, see-saws, in effect (**Illustration 1**). When one pushes the key down in front, the back goes up. I have never known a harpsichord key to have any moving parts. One of the reasons that playing harpsichords can feel very different from one another is that details of the design of the keys can differ. The overall weight,



Illustration 1: A typical harpsichord key. A jack would rest on the felt seen at the right.

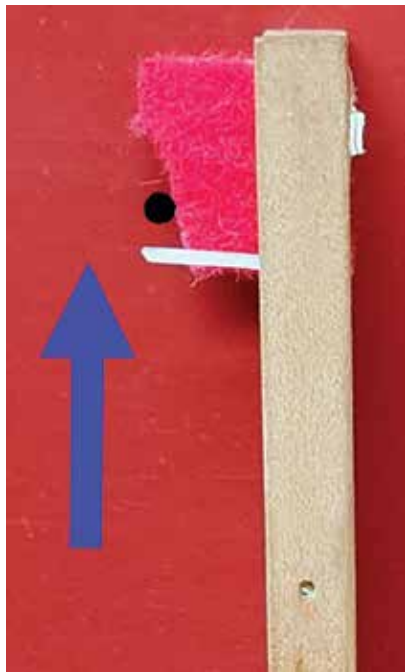


Illustration 2: The working end of a harpsichord jack. The black dot shows the position of the string seen along its length.

the placement of the balance rail (the center of a see-saw, though not necessarily in the exact center of a harpsichord key), the placement of felt under, over, or on the keys at various points, and other physical features can vary a lot between instruments. At the middle of the see-saw, a pin goes through a hole in each key. The size and snugness of that pin and hole can also affect the feel.

The feel of a harpsichord action has a characteristic shape. As the key starts to descend, it does so smoothly. At a certain point the plectrum encounters the string, and there is resistance. After the string has been plucked, the key moves smoothly again. Differences in the details of the construction of the keys and jacks can affect the specifics of how the action feels from one harpsichord

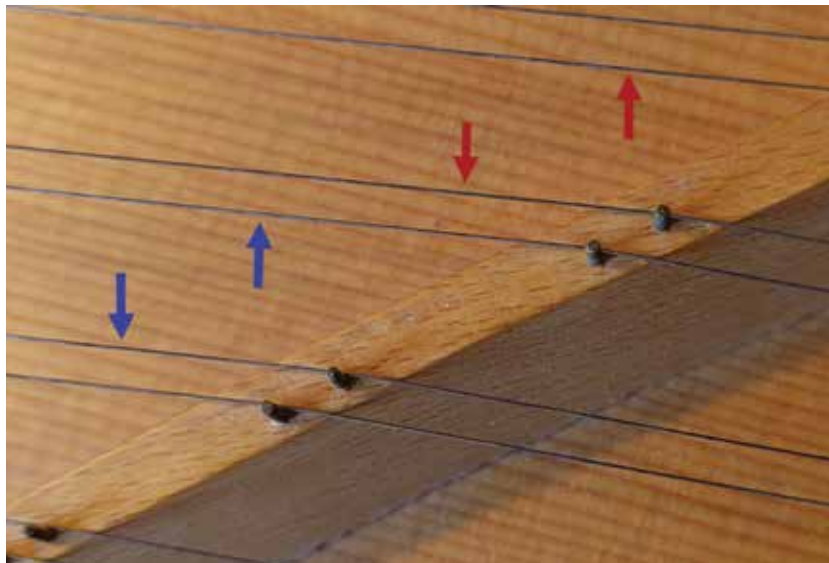


Illustration 3: A small section of the string band of a harpsichord, showing where the two sets of 8' strings cross the bridge.

to the next. Sometimes most of the resistance of the key is in the plucking, and other times most of it is in the act of moving the weight of the key down, and the moment of plucking is subtle or light. Dramatic differences along these lines from one instrument to another are normal and to be expected.

This description of the feel of depressing harpsichord keys suggests similarities to the feel of playing a mechanical-action organ, where there is also a similar range of variety. Throughout history, most harpsichordists have also been organists. The feel and behavior of the action between the two instruments are similar, even though the nature of the sound is in many ways quite different. The feel and behavior of any sort of non-mechanical-action organ is quite different, as is that of a piano.

There are other very straightforward differences in the action among different harpsichords. The keys are not always the same size from one instrument to another or from one manual to another on a double-manual instrument. The width of the keys and thus how far it is from one note to another can vary. Some harpsichords have an octave span of 6½ inches, like that of a typical piano and most (though not all) organs that we encounter. Some have an octave span of 6¼ inches. These are both reasonably standard, but widths in between

are found. This could be expected to make our innate kinesthetic sense of how to reach intervals or find notes a bit unreliable, at least initially. If one sits at an unfamiliar harpsichord and finds oneself playing more wrong notes than usual, this is probably the reason. Players adjust quickly to these slight differences, usually without needing to do anything focused about it. Normal, careful practice almost always does it.

Harpsichord keys are also usually shorter than piano keys or the keys of most organs. Not surprisingly, there is variety here as well. In particular, the relationship between the length of the natural keys and the length of the sharps and flats is not necessarily the same from one instrument to another. Nor is the width of the raised keys, and therefore the width of the space on the naturals between the raised keys that is available for fingers. These differences can easily suggest different fingerings even for the same player as that player goes from one instrument to another.

The dampers

In planning out what to say about harpsichord dampers, I realized that any musical instrument either does or does not require continued input from a player to keep sounding once the sound has been initiated. Most do—bowed string instruments, wind and brass instruments,



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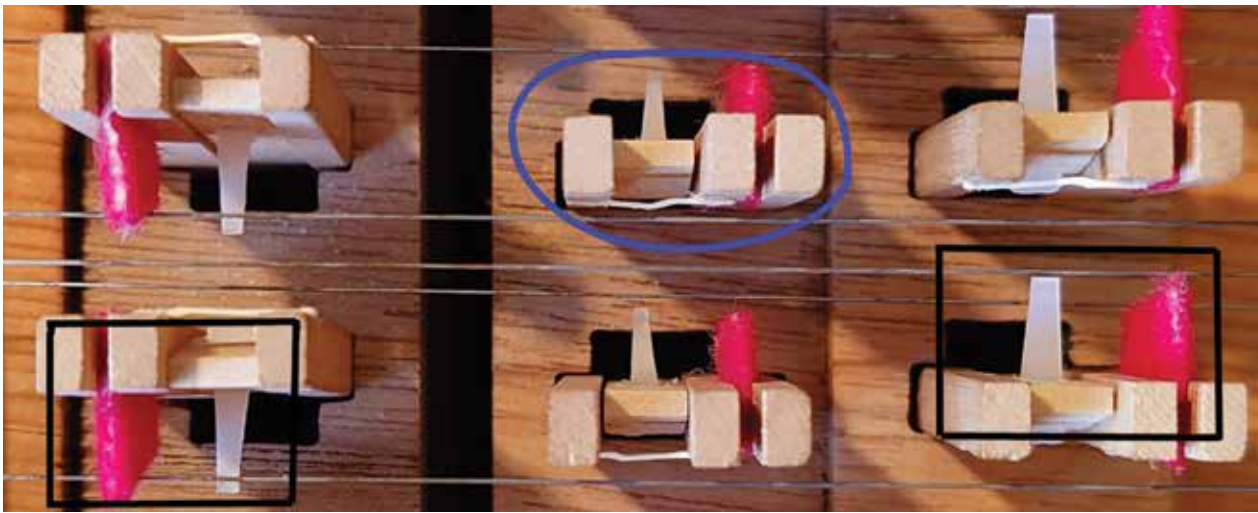


Illustration 4: A close-up of the jacks for two adjacent notes on a harpsichord with two 8' stops and one 4' stop.

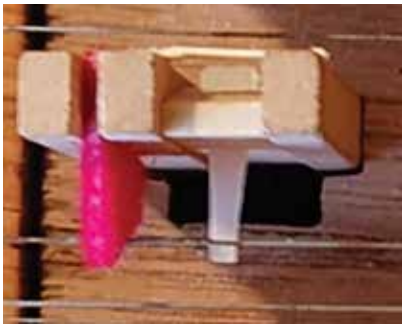


Illustration 5: A jack in the "on" position, with the plectrum ready to pluck the string when the key is depressed



Illustration 6: A jack in the "off" position, with the plectrum set to miss the string when the key is depressed

the human voice, and indeed the organ. If whatever the player or singer has done to start the sound ceases to happen, the sound will cease. On harpsichord and other plucked, stringed instruments, and on at least most percussion instruments, this is not the case. Once the player has initiated the sound, that sound simply goes through its lifespan until it dies away or is ended on purpose. In the previous column I wrote about what the shape of that continued sound might be in a harpsichord. But the point here is that this is why dampers are needed. If we want harpsichord, piano, clavichord, guitar, glockenspiel, harp, or drum notes to end before they would naturally die away, we must do something about it. In some situations on plucked string instruments, we do not care about the sound being ended at a specific time. Notes are often just allowed to die away as the following notes are being played. But if a player wants a note to end, they must do something about it, presumably damping the string(s) with a hand. It is common to see tympanists do something like that.

With keyboard instruments, we need our hands for other things. So damping notes when we want them to end is part of the mechanism. On the piano, the dampers have their own rather intricate action and can be taken away from the strings by using the damper pedal. On the harpsichord, each jack has its own damper. These are positioned in such a way that when the key is at rest the damper sits on or next to the string and keeps it from vibrating, such that when the key is played the first thing that happens is the damper moves off the string, before the plectrum plucks, and that when the key is released, after the plectrum has slipped back under the string, the damper encounters the string again and stops the sound. This is one of those areas in which everything must be designed and adjusted to a very fine tolerance. If the distance between the plectrum and the damper is too great, the damper will not touch the string and will not have any effect; if that distance is too small, the damper will keep the plectrum from slipping back under the

string and cause that note not to play the next time the key is pressed.

In **Illustration 2**, the upper section of a jack seen from the side, the black dot shows where the string would be. (We are looking directly along the length of the string.) The red damper touches the string from the side and is angled in such a way that when the jack moves up—the direction of the blue arrow—the damper will immediately move away from the string. Shortly thereafter, the white plectrum will touch and then pluck the string. On many harpsichords, it is possible to shape the sound of the ends of notes in a way that is musically meaningful and useful through controlling the speed with which the damper encounters the string and ends up resting fully on it. This I will address next time, along with other aspects of the relationships among mechanism, sonority, and touch.

When a harpsichord has two 8' stops, the strings for those stops are arranged in pairs. The notes from each stop that share a pitch are not the two closest together, but rather the two on opposite sides of a gap. (See **Illustration 3**, in which the red arrows point to two strings with the same pitch as each other, and the blue arrows do likewise, to the note a semitone away.) The two sets of jacks that pluck each set of strings respectively rest on the backs of their keys, fitting into those gaps. One set of jacks faces one way and plucks one set of strings, the other set of jacks faces the other way and plucks the other set of strings. (See **Illustration 4**, in which I have drawn black boxes around two jacks each addressing its proper string. Outlined in blue is a jack that plays a 4' string. The 4' strings are below the 8' strings—closer to the soundboard or the ground.)

Harpsichord jacks always go up and down with the playing and releasing of their keys, but they do not always pluck the string. The nature of the stop mechanism entails that each whole row of jacks can be moved very slightly from side to side so that the plectra either are or are not under the strings. If the row of jacks has been moved back, the off position, then the jacks will go up and

down silently, as the plectra pass next to the strings rather than plucking them. When the row of jacks is moved into the on position, when a key is played and the jack starts to move up, the plectrum in that jack will encounter and then pluck the string. This has something in common with the action of a slider and pallet windchest in a mechanical organ. Two things must be in position for sound to be created: stop action and key. **Illustrations 5 and 6** show jacks in the on and off positions, respectively.

Sound timbre

It is primarily the positioning of the jacks along the length of the strings that determines the timbre of each stop. It is easy to see from the illustrations that the jacks of each stop cannot be in the same place as one another. One set will pluck its strings closer to the end, and the other farther from the end and closer to the middle. The former position gives a reedier sound (somewhat analogous to



a quintadena, as I mentioned last time), and the latter position gives a flutier, more gedeckt-like sound. If one has the opportunity to open a harpsichord and temporarily remove any jacks that are holding dampers on one string, one can then pluck that string by hand in different places along its length and hear even more pronounced differences in timbre. (It is also interesting to experiment with different plucking materials, such as fingernails and fingers themselves. Other outside materials should be used carefully and only with permission of whoever owns the instrument!)

As an aside, it would be possible in theory for an organ to have two or more stops that sound essentially identical—close enough that one could not distinguish them by ear. It is not often that we want this, but it could be done. On a harpsichord this is impossible. ■

To be continued.

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In the wind...

A second life for a wonderful organ

The crew of the Organ Clearing House started to dismantle a lovely instrument built by the Skinner Organ Company this week, Opus 635, built in 1927 for the First Presbyterian Church in Hazelton, Pennsylvania. It has been purchased by Saint Andrew Catholic Church in Pasadena, California, and we are thinking it may be restored and installed in time for the organ's centennial. It has four manuals and thirty-four ranks, a size and scheme that Mr. Skinner repeated many times, a scheme that is especially interesting when you analyze the stoplist. There are four 8' diapasons on the manuals, eight reeds, three open 8' flutes, and a total of nineteen 8' stops on the manuals, a rich variety of tone. There are three pairs of celestes, two of which start on low C. There are no stops above 4' pitch except a three-rank Mixture on the Swell, but Mr. Skinner compensated for that by providing super-octave extensions on all the stops in the Swell, Choir, and Solo, except of course the Mixture. In addition to all those huge ranks, there are expensive extras like four expressive divisions (Swell, Choir, Solo, and Echo), four tremolos, and a Harp/Celesta.

This organ is nothing like the ideal I cherished when I was young and in the thrall of the classic tracker-action organ. I wondered how you could play music on an organ with no 2' stops, no mutations, no complete principal choruses? Over the years I have learned to ask likewise, how can you play music on an instrument that does not start with strong fundamental tones? Those four diapasons don't mess around, to say nothing of the 16' Diapason or the 16' Trombone with wood resonators. I value the rich variety of organs I have been privileged to work with over more than fifty years. I know very well that to a violinist, each violin is something new and different, and to a pianist, each piano is something new and different, but at least most violins and most pianos have similar physical forms.

In comparison, the endless variety of forms we find in pipe organs is staggering. I wrote a month or two ago about my relationship with a three-stop organ by Bedient in Provincetown, Massachusetts, a world away from the Skinner we are tackling this week, a world away from the grand Flentrop at Oberlin I studied on in the 1970s, and a world away from the thirteen-rank Johnson & Son organ (1893) Wendy and I heard in recital yesterday afternoon in Housatonic, Massachusetts, four miles from our home. Leaf through the pages of any issue of *THE DIAPASON* and you will see photos of dozens of instruments in as many visual forms, reflecting as many tonal concepts.



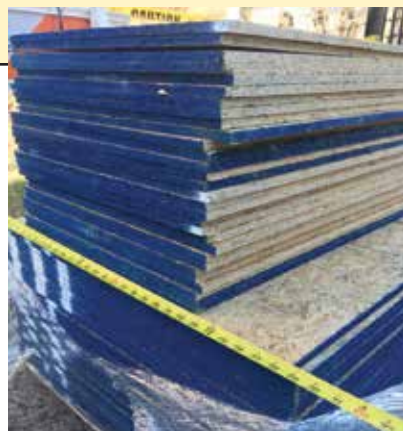
Skinner Organ Company Opus 635, Hazelton, Pennsylvania, eight reservoirs and two tremulants (photo credit: John Bishop)

More than just a machine

Ernest Martin Skinner (1866–1960) was one of the great minds in the history of organbuilding. Many of us admire his thrilling tonal innovations, especially the French Horn and English Horn. It is fun to retell the story of Mr. Skinner asking a pipe maker in his shop to cut the bells off a Bell Gamba, having a listen, then asking a German worker nearby for the German word for storyteller. “Erzähler,” was the reply.

Those of us who work regularly with Mr. Skinner's organs from the inside respect their mechanical and structural integrity. He developed the pitman chest that has been the industry standard in American electro-pneumatic organs for four generations, with their robust double primaries and precision engineering that guarantees that the stop action is exactly as fast as the key action, a desirable feature in today's world of solid-state combination actions moving stops by the hundred between sixteenth notes. Large bass pipes are set off on separate notes whose blow-to-play actions are fed by lead tubes coming from the proper windchest positions. Whiffle-tree expression motors use the concept of harnessing multiple horses to a wagon or sleigh to connect eight or sixteen (depending on the number of stages in the motor) large pneumatics to a single lever to operate heavy banks of shutters.

The designs of the machines and actions are standardized—as we work, it is clear that each organ is designed and built to be easy to take apart. There is an important reason for that. If it is easy to take an organ apart, is easy to renovate it, to dismantle the actions so failed leather can be replaced, and to put it all back together as a solid organ, uncompromised. Mr. Skinner wanted his organs to last a long time. We marvel at the beautifully milled lumber, the thoughtful engineering, and the beautiful penmanship in India ink marking how pieces go together.



96-inch x 48-inch OSB (Oriented Strand Hardboard). Please cut in half “the long way.” (What is 48 divided by 2?) (photo credit: John Bishop)

Getting it done

We have a list of chores to complete each time we prepare to dismantle an organ. Early on, when preparing a cost estimate, we look at Bonvoy, the Marriott website, to check on local room rates. We are used to prices around \$300 a night, maybe \$450 or more in New York City—in Hazelton it is right around \$100. We favor Residence Inn because the rooms have kitchens and our crew can use their meal allowances to shop for groceries. After forty years on the road, it is tiring and expensive to eat in restaurants every night. We also favor Marriott because their system of rewards points is generous. It is usual for us to have four or more hotel rooms for up to two hundred nights a year, and we collect points by the million. Last fall I took six family members to a five-day family wedding at a swell resort in Curacao using Marriott points.

We pack organ pipes and smaller mechanical parts in pipe trays, wood crates that are eight feet long, two feet wide, and eight inches deep (actually 7¼” because that's the width of a standard one-by-eight board). We also build ten-footers for the bass pipes of 8' stops. In smaller organs with narrow pipe scales and high-pitched stops, we can get more than one stop in a single tray. A five-rank Mixture fits in one tray. Did I mention all those eight-footers in this Skinner organ? Those four diapasons have generous pipe scales, so we need three trays for each of them, the lowest four pipes (CC, CC#, DD, DD#) fit in a ten-footer; EE is the biggest pipe that will fit in an eight-foot tray. We need extra ten-foot trays for this organ because of those pesky low-C celestes.

We run down the stoplist assigning numbers of trays for each stop. For this organ we are figuring sixty eight-footers and seventeen ten-footers. I have a spreadsheet named “Tray Calculator.” I enter how many trays of each size we will need, and it calculates the number of ten-foot one-inch by eight-inch boards, the number of four-foot by eight-foot sheets of OSB (oriented strand board) that we cut in half the long way to make tray bottoms, the number of eight-foot by one-inch by three-inch slats that we cut into twenty-four-inch pieces and screw across the tops of the trays so they can be stacked, and the number of feet of twenty-four-inch-wide, quarter-inch-thick Styrofoam sheets that we use to line the tray bottoms to cushion the pipes. The Styrofoam comes in 250-foot rolls, perforated every twelve inches, three rolls to a bundle. This time the tray calculator told me to order 165 ten-foot by one-inch by eight-inch boards, forty-two sheets of OSB, forty-seven eight-foot slats, and 650 feet of foam. I add twenty-five pounds of 1½” coarse thread drywall screws to build the trays, and at least one twenty-foot by 100-foot sheet of 6mil plastic to spread over the pews and carpets so a hundred years of organ



Carrying the bass half of a Skinner Harp down the stairs: Peter Rudewicz, Terence Atkin, Joshua Wood (photo credit: John Bishop)

dust does not go home on the seats of the parishioners' go-to-meeting clothes.

The Styrofoam comes from an industrial packaging supply company. That order also includes boxes of twenty-four-by-thirty-six-inch clean newsprint for wrapping the pipes. We never allow two pipes to touch each other directly when packed in a tray so they cannot wiggle and rub against each other, scratching them as they hurtle down the highway. We used to use newspaper for that, but when you handle printed newspapers for days, everything gets all inky, and you lose productive time as workers stumble on interesting articles or read the funnies. The same supplier provides “evidence bags,” different sizes of neat zip-lock bags of heavy plastic with a white block for labeling things; stretch-wrap, plastic film we use to fasten foam around the large metal pipes that will not fit in ten-foot trays, bundle together oddball stuff like offset zinc tubing, etc. (OCH founder Alan Laufman called that “chowder”), Sharpies and blue tape for labelling things. I call the supplier to place an order, and the operators can pretty much copy our most recent order, adjusted to the size of the organ. Sometimes we order one bundle of foam, sometimes four or five.

Parking is another variable. It is nice when a church has a big parking lot with plenty of space for whatever vehicles we bring and whatever trucks we use to haul the organs away. A fifty-three-foot semi-trailer needs a lot of space to maneuver. The church in Hazelton is right on the corner of the busiest intersection in town, so we had to go to the city parking office to purchase day passes for parking our vehicles in front of the church for a couple weeks, and eight parking spaces for the semi-trailer that will arrive next week. Our driver will have to separate the trailer from the tractor so he does not block the entrance to a parking lot for the adjacent business. It turned out that the guy behind the iron bars in the parking office is an organist at a local church and is the proud owner of a “huge” Lowrey organ. The people of the Presbyterian Church told us that before he was promoted to his spot inside the parking office, he was a parking enforcement officer who drove around town in a little three-wheeled Cushman, earning him the nickname Cushie. Small town.

§

Getting started, the crew spreads plastic around, moving choir loft furniture, removing façade pipes, and starting to take things apart. The bass octaves of the two Great 8' diapasons are right inside the façade of this organ, so they came out first, including their windchests and racks. The adjacent Pedal 16' Bourdon came out quickly, beautiful pipes with heavy scales, and a series of reservoirs for the pedal stops with their windlines, all this while waiting for the lumber delivery



REGISTRATION IS OPEN

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Packed up and ready to go. Packed and stacked pipe trays at rear (photo credit: John Bishop)

so they can start building the trays. We were given a 6:00 am to 10:00 am window but by 5:00 pm we were still short about 140 of those eight-foot boards. The rest of the order was delivered early the next morning. Waiting for those deliveries is always a mystery. How many ways can a lumber order go wrong?

To save labor on site and to keep sawdust to a minimum, we ask the lumber yard to cut the sheets of OSB, remember I mentioned “the long way.” That should result in two pieces eight feet long (ninety-six inches) and two feet wide (twenty-four inches). More than once, many times more than once, we have received it cut the wrong way into two pieces that are four feet (forty-eight inches) square. Send it back. Once when dismantling another Skinner organ in Fort Washington, a neighborhood in northern Manhattan near the George Washington Bridge, the space cadets at the lumber yard had contrived to cut each sheet into pieces that were twenty-nine inches and 18½ inches by ninety-six inches. Really? Is “cut in half” such a complicated concept? In one way, that was useful to me. Ever since that bungle, I have forwarded the photo I took with a strategically placed tape measure to the people at the lumber yard, and at least that particular error has never been repeated.

§

Just as a big parking lot makes our job easy, so does the church building in which the sanctuary is close to ground level. It is especially nice when there is space to place the ramp of the truck at the top of the outdoor stairs at the same level as the sanctuary floor so heavy organ parts can be placed on dollies and wheeled directly into the truck. Not so in Hazelton, the sanctuary is up flights of twenty-four stairs. What is worse, there are corners in the stairways. It will be especially difficult to carry those 500-pound 16’ Diapason pipes (which are actually closer to eighteen feet long) downstairs, and once they get downstairs, they will have a trick to make the corner out the front door. There is a tiny elevator about six feet inside the door that surely was not there when the organ was installed nearly a hundred years ago. The consolation prize is that the organ is up just a few stairs from the sanctuary floor, so its thousands of pipes and parts do not have to be lowered from a balcony.

Oranges with apples

Skinner Opus 635 has over 2,200 pipes, and remember I mentioned that most of the organ’s ranks are eight-footers or larger. It is very different when we are moving an organ in which half the ranks are smaller than 4’. Consider this familiar hypothetical specification—Great: 8’, 8’, 4’, 2½’, 2’, IV, III; Swell: 8’,

8’, 8’, 4’, 4’, 2’, III, 8’, 8’; Positiv: 8’, 4’, 2½’, 2’, 1½’, 1½’, IV, 8’; Pedal: 16’, 16’, 8’, 4’, IV, 16’. This organ has forty-four ranks, ten more than Opus 635, but twenty-four of them are smaller than 4’. At least three of the 4’ stops on the manuals are stopped pipes. If our Skinner organ weighs 1,200 pounds per rank, my hypothetical organ weighs 500 pounds per rank. I could (but I wouldn’t) hold all sixty-one pipes of the smallest rank of the Positiv Cymbal in my two hands like a pound-and-a-half of asparagus. CCC of that 16’ Diapason weighs as much as all the pipes of the Positiv division of my hypothetical organ.

People often refer to the cost of a pipe organ as “price per stop.” My comparison of Skinner #635 with my hypothetical organ clearly illustrates how useless that formula is. Though it has ten fewer ranks, building Opus 635 consumed many times the weight of materials. Its wind system has the capacity to blow at least three hypotheses. There are four sets of expression shutters with all the accompanying machinery. A 16’ Trombone with wood resonators costs more than a Tierce. Everything about Opus

635 is massive, and the price-per-stop of those two organs is wildly different.

Wash, rinse, repeat.

This was my second visit with Opus 635. I went to Hazelton last August to meet Steven Ottományi, organist at Saint Andrew in Pasadena, and show him the organ. A few weeks later, his church made the exciting decision to purchase it. I really did not have to be there this week with our crackerjack crew as they started dismantling the organ. The logistics can typically be arranged from afar, and these guys have done it hundreds of times, but this trip was fortuitous. I was thrilled to witness the beginning of the exciting process of providing a second life for such a majestic instrument, and it is just a four-hour drive from home. After a couple days, I drove another two hours south to Norristown, Pennsylvania, where we will be dismantling a three-manual Kilgen organ in a couple months, giving me a chance to meet the people and scope out what equipment will be necessary. There the organ is high enough in the building to require hoisting equipment, but it is only a few steps



(photo credit: Félix Müller)

down from the front door to the sidewalk with no tricky turns.

I am finishing this essay and this week in Manhattan where I am meeting with a couple clients, sharing meals with several friends, and measuring an organ that is going on the market. I will be home Friday in time for a weekend with a couple of our grandchildren. It is supposed to snow a little, but I will still be able to light the grill on the patio. Who’s the lucky guy? ■

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Westminster Presbyterian Church, Oklahoma City, Oklahoma, and its carillon tower (photo credit: Lorrie Meranda)

The carillon in Oklahoma City, Oklahoma

Melissa Plamann, Wanda L. Bass Chair of Organ at Oklahoma City University and artist-in-residence at Westminster Presbyterian Church, Oklahoma City, Oklahoma, took a sabbatical in fall 2024 to develop her carillon skills. Plamann shares the motivation behind her decision to study the instrument: “About two years ago, I stepped outside between services to enjoy the carillon music, but the bells were silent. Our carillonneur was ill, and there was no one to play in her stead. I began to wonder how many other parishioners and neighbors were missing her weekly music, and I decided to learn the instrument myself and begin to teach younger generations.”

Plamann began her studies with Westminster Presbyterian Church’s carillonist, Lisa Hart, who has held the position since 2002 and oversaw the 2019 renovation of the instrument. Both Plamann and Hart are committed to introducing visitors of all ages to the bell tower. They have invited Sunday school classes, hosted children during Pedals, Pipes, and Pizza in collaboration with the Oklahoma City Chapter of the American Guild of Organists, and welcomed local college organ studios. For the past several semesters, Plamann has taken her organ students to the carillon for introductory sessions. She is now facilitating these sessions and has welcomed organ students from the University of Central Oklahoma to explore the carillon.



Lisa Hart and Melissa Plamann (photo credit: Melissa Plamann)

In November 2024, toward the end of her sabbatical, Plamann, along with Hart, participated in a three-day intensive study with Karel Keldermans, former director of both the International Carillon Festival and the Rees Memorial Carillon in Springfield, Illinois. Plamann has already begun incorporating basic carillon techniques into her organ lessons and aspires to establish formal carillon instruction at Oklahoma City University.

The carillon at Westminster Presbyterian Church originally consisted of thirty-five bells cast in 1954 by the Petit and Fritsen bell foundry in Aarle-Rixtel, the Netherlands, a foundry that has since merged with Royal Eijsbouts, Asten, the Netherlands. Seven bells were added in 1956, bringing the total to forty-two. In 2019, the Verdin Company of Cincinnati,



The bells of the Westminster Church carillon (photo credit: Lorrie Meranda)



Organ students from the University of Central Oklahoma, Edmond, Oklahoma, visit the Westminster Church carillon (photo credit: Sallie Pollack)



Some of the youngest carillon visitors (photo credit: Melissa Plamann)

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Ohio, with the guidance of Keldermans and Hart, replaced the original keyboard with one that has lighter action and faster baton recovery time. New clappers were provided for all bells.

Grace Jackson is pursuing a Doctor of Musical Arts degree in sacred music at the University of Michigan, studying

organ with Nicole Keller and carillon with Tiffany Ng. She holds a Master of Sacred Music degree from the University of Notre Dame and a Bachelor of Music degree from Oklahoma City University. She currently serves as the John Leigh Edwards Organ Scholar at Saint John’s Episcopal Church in Detroit, Michigan, under the direction of Huw Lewis.

The Art of Voicing

Part 2

By Michael McNeil

Editor's note: Part 1 of this article appeared in the March 2025 issue, pages 12–16. THE DIAPASON offers here a feature at our digital edition—two sound clips and two videos. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each soundclip or video in the text.

Prologue

In Part 1 we explored Hartmut Ising's equation and the voicing factors that affect timbre. We saw how this equation could be used to build a voicing model and how that model was validated in the real world of voicing. In Part 2 we apply that model to the voicing of a Fourniture and show how it relates to a principal chorus. We will see what the model can teach us about the sound of a principal chorus and how it redefines the sound of Gottfried Silbermann.

—M. McNeil

Voicing the new Fourniture

Figure 12 shows the bench and tools used for voicing the Fourniture. There are probably as many methods of voicing as there are voicers. The process used to implement the new model is illustrated in Figures 13.1 to 13.9. Voicers separate this process into “regulation” and “voicing,” where regulation deals with adjustments to power from toes and flueways. Hartmut Ising shows us that regulation is an integral part of the voicing process because toes and flueways interact with cutups to affect timbre.

Figure 13.1: We first fit the tuning slide, mark the expected final length from the top of the languid, and then cut the pipe a few millimeters longer than this mark. If the pipe is left too long we will be voicing at a lower pitch, and if we raise the cutup until the pipe sounds right, the cutup will be too high and the timbre too dull when the pipe is cut down to the tuned length (mild profanity erupts when I have to lower cutups).¹⁶

Figure 13.2: We next open the toe just short of the modeled value with a reamer (the tool with the red handle in Figure 12), deburr and chamfer the opening, and then make careful final adjustments to the diameter with a tapered gauge (tenths of a millimeter are important).

Figures 13.3 and 13.4 (page 18): If you have an unvoiced pipe, you may need to find a way to open the mouth for raising the cutup. There are many ways to do this; I opted for a very small 0.042-inch drill bit on a Dremel tool (about 1 millimeter and roughly half the modeled cutup of the smallest mixture pipe). I scribe the cutup from the modeled value on the upper lip. I then drill and make cuts a bit below this value because it is always easier to cut metal away than to add it back. A magnifying glass on a headband, seen in Figure 12, is useful for voicing mixture pipes; tenths of a millimeter in cutup are critical here, especially on the smallest pipes.



Figure 12: The voicing bench



Figure 13.5 (page 18): Trim the cutup and sides of the mouth and deburr the upper lip (a few swipes with a small lip raiser works well).

Figure 13.6 (page 18): Adjust the flueway depth to the modeled value with a lip raiser and check it by inserting a tapered brass or steel wedge through the toe. Keeping the flueway depths to a precise value was a new departure for me, but it turns out to be critical if you want to control the interactions between

flueways and cutups. The tapered brass rod used in Figure 13.6 has three scribed lines at 0.4, 0.6, and 0.8 millimeters of depth. In Figure 13.6 the flueway depth is between the second and third scribed lines at 0.7 millimeter (the third scribed line is hidden below the lower lip).

Figures 13.7 and 13.8 (page 18): Adjust the upper lip so that it is aligned with the lower lip or slightly protruding. Check the speech. If the pipe is slow to speak or easily overblows, check the

height of the languid. A correctly adjusted languid will be close to the position where you can just see the lower edge as seen in Figure 13.8 or slightly lower. Using a steel rod through the toe or the top of the pipe, tap the languid up or down at each side by very small amounts and check the speech. Finer adjustments can be made by adjusting the upper lip in or out. These adjustments align the vortex issuing from the languid to allow the upper lip to intersect it, producing the pulsations of pressure

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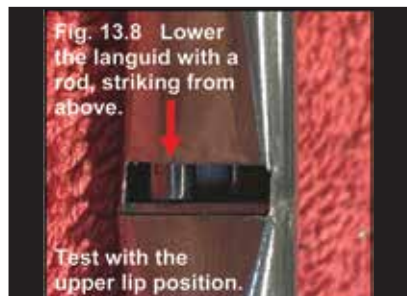
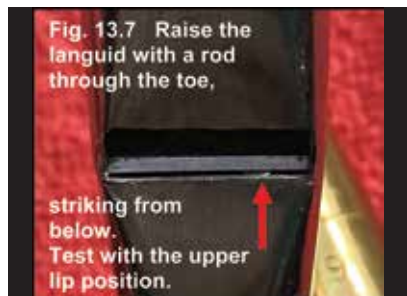
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that drive the resonator to sound. Dropping the languid moves the vortex into the pipe, and raising the languid moves the vortex out of the pipe.

When everything is correctly adjusted, there will be a position of the languid and upper lip that makes the speech fast, slow to overblow on higher pressure and clear in timbre. There were instances in which no positions of the languid or upper lip would prevent overblowing on slightly higher pressure, and in all cases these were due to my errors in the cutups or flueway depths. Remember that I first scribed the cutup from the bottom edge of the uncut upper lip. If the pipemaker allows the upper lip to overhang and descend below the lower lip, the scribed cutup will be too low!¹⁷ This happened on several occasions, and the pipes would easily overblow. Remeasuring the cutup height from the lower lip and raising the cutup to the modeled value solved the problem.

In the very rare cases where the cutup did not solve the problem, I found that the flueways were too shallow. “Eyeballing” the flueway depths may save you time, but I learned that this does not always work well. Making the flueway deeper would normally make the pipe more powerful and more ready to overblow on fully open toes, and this is Ising’s assumption. But the areas of the toes and flueways in the lower-pitched pipes of this mixture are nearly equal (see the row “Ratio, A toe/A flue” in Figure 7 of Part 1). When you make a flueway deeper with more restricted toes, the pressure in the foot vents and the pipe becomes more stable and less likely to overblow. Restricted toe diameters and deep flueways are common characteristics of classical French voicing, and this is why I used the name Fourniture on this new mixture. Germanic voicing, with its much more open toes and more restricted flueways confirms our intuition, and the pipe will indeed be more ready to overblow as we deepen the flueway.

Figure 13.9: We are nearly done. Cut the pipe down to the tuned pitch and then cut off about 1 or 2 millimeters more to allow some tuning margin for the slide, burnish down the burrs at the top of the pipe on a mandrel, and adjust the tension of the tuning slide. The



voicing worksheet allows me to voice all three of the pipes speaking together on a single note as a group, and we can now tune all three pipes on the chest. Figure 14 shows some of the voiced and tuned Fourniture pipes on the windchest.

Some reflections on voicing the Fourniture

Ising shows us why we encounter problems when we use recipes of cutups that are ratios of mouth widths. Cutup recipes force us to adjust the toes and flueways to produce the desired timbre, and this affects power balances and speech. Ising teaches us to “regulate” toes and flueways to get the power and the speech we want, and then raise cutups to “voice” the timbre we want.

As voicers know, there are many combinations of toe diameters, flueway depths, and cutups that yield similar timbres and power, but the speech onset is different. This is why I used Silbermann’s generous flueway depths and more restrained French toe constants as a starting point—I wanted Silbermann’s blend and gently articulate fast speech. Figure 15 shows this voicing on the lower pitch of a façade pipe with Andreas Silbermann’s bolder and warmer nicking. Nicking quickly disappears above 1’ in this chorus.

I want to stress that my use of the term blend is subjective. I hear it as

the seamless fusion of the sound of two or more pipes, and it appears to be associated with the deeper flueways of Romantic voicing and a uniform promptness of speech in the chorus. The depth of the flueway has a strong effect on the form of the vortex. When toe and flueway areas are approximately equal, deepening the flueway will yield more flow and more energy in the vortex. But the pressure and velocity of the vortex will be lower, resulting in a stronger fundamental with a lower Ising value and a warmer timbre.

The sound of a principal chorus

Figure 16 (page 20) shows the Ising timbre values of the Fourniture and its principal chorus. Although my scales and power balances are different, the timbres are similar to those of Silbermann’s principal chorus shown in the dashed blue line. The basic trend is a bass and tenor with Ising’s fastest-speech timbre of 2 and a steep reduction in timbre brightness above 2’ pitch.

The bottom of Figure 17 (page 20) shows the spectra of the 16’-8’-8’-4’ foundations in a D-major chord spanning tenor D to middle D, and in the image at top we see the addition of the Fourniture. It is a splendid sound in meantone, and D major features one of its eight pure major thirds.

The sound of D. A. Flentrop

I applied the voicing model to the principal chorus of the 1965 Flentrop Hoofdwijk at Saint Mark’s Cathedral in Seattle, Washington, to understand the instrumental brightness of its sound.¹⁸ The pressure of the Flentrop chorus is 80 millimeters and close to the model assumption of 85 millimeters. All of the pipes measured in Figure 18 (page 20) sit on the windchest with no pressure losses from offset tubing, and I raised the pressure compensation in the model at 4’ pitch from 88% to 100%. The Ising timbre values in Figure 18 show that the instrumental quality of Flentrop’s sound is concentrated below 2’ pitch and above ½’ pitch. Flentrop’s foundations in Figure 18 are much smoother in timbre between 2’ and ½’. The higher pitches of the 8’ Octaaf have a decidedly *vocale* quality at the console, and the low 1.47 Ising value at ½’ pitch confirms what we hear.¹⁹ The smoothness in the 2’ to ½’ range is the key to the absence of overbearing harshness in Flentrop’s exciting instrumental sound.

The sound of vocale voicing

The *vocale* sound is typically characterized by a smoother timbre from higher cutups. Contemporary *vocale* voicing appears to show a preference for controlling power at the flueways, but we find deep flueways in the ancient



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vocale prototypes in the village church of Krewerd (circa 1531) and the Reformed Church of Oosthuizen (1521), both in the Netherlands.

John Brombaugh provided me with his notes on the pipework at Krewerd, taken in June of 1971 when the organ was dismantled for restoration. He noted that “The windways [of the Gedackt] are quite wide in general, and the sound of the pipes ‘pops’ on in a most special way. The trebles of the principals are extremely high cutup and have wide windways. Many of these pipes do not overblow in the usual way and develop the very intense *vocale* sound. Sometimes with extreme pressure these pipes will overblow.”²⁰ The only flueway he measured, the tenor B pipe of the 2 $\frac{1}{2}$ ’ Quint (a $\frac{3}{4}$ ’ pipe), was noted with an exclamation point—it was 2 millimeters deep, three times deeper than Silbermann’s very generous flueways at this pitch, and off the top of the graph at any pitch shown in Figure 3 of Part 1.

Photos of the organ at Oosthuizen, posted briefly online at the time of its most recent restoration, were taken from a vantage point at the top of the case, looking straight down into the flueways of the façade pipes in each flat, all of which were very deep. Scaling and voicing data of the façade pipes is shown in the table below.²¹ The wind pressure was measured by Flentrop at a robust 87 millimeters. The pipe lengths suggest a pitch at just over 1 HT from A=440, and the Normal Scale cutups (NSMH) in the table are adjusted by +1HT.

PitchDia.	MWFlue	Toe	Tc	MH	NSMH
8’ F	84.0	70.0	1.40	10.7	1.28 30.0 +6 HT
4’	67.0	58.0	1.20	10.3	1.45 19.5 +3 HT
4’ #	55.8	50.0	1.20	10.8	— 15.4 +3 HT



Figure 14: Voiced and tuned pipes of the three-rank Fourniture, one of three mixtures on this windchest

2’	42.0	36.3	1.20	10.0	2.15	13.0	+5 HT
2’ #	39.5	30.0	1.00	10.4	2.83	10.4	+6 HT
1’	27.0	22.5	—	—	—	6.5	+1 HT
1’ a	19.0	16.5	1.00	6.0	1.70	6.0	+9 HT

[Flentrop data (1966), Fisk data (1974?), extrapolated values for calculating timbres]

These deep flueways were a significant factor in E. Power Biggs’s praise of the “brave tones” heard in *<Soundclip I>*.²² John Brombaugh remarked that the sound of the Oosthuizen organ on this recording strongly motivated his interest in organbuilding. We can use the data in the table to derive Ising timbre values for the façade pipes (taking care to adjust the pitch frequencies by +1HT).

The Ising timbre values in Figure 19 (page 21) will drop with the application of nicking, and the façade pipes of the Oosthuizen organ are nicked. Charles

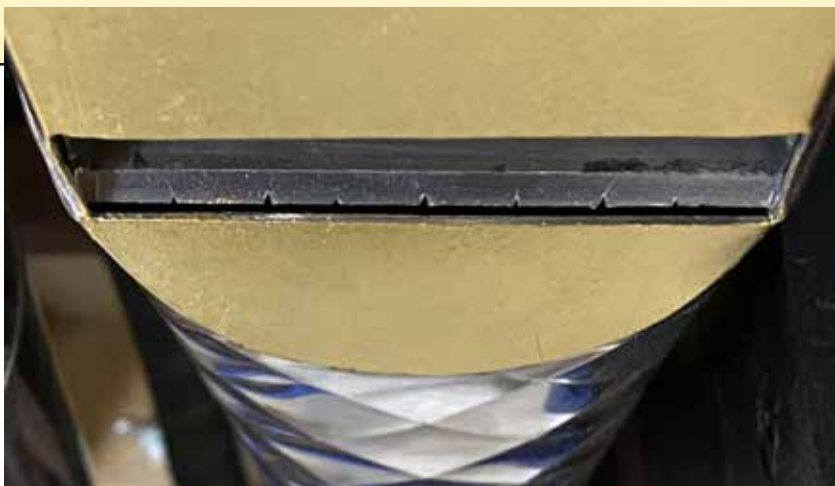


Figure 15: An embossed middle C-sharp pipe of the 16’ Praestant has a gently filed languid counterbevel. The voicing features Andreas Silbermann’s nicking and Gottfried Silbermann’s flueway depth and toe constant. A higher 19 millimeter cutup (+2 HT) and bolder nicking produce a lower Ising value and a more *vocale* quality to the sound.

Fisk noted 11 nicks in the tenor C pipe, 7 nicks at tenor F-sharp, 6 nicks at middle c’, 5 “big” nicks at f-sharp’, and 3 nicks at a” (with the notation “yes” for nicks in the other pitches). Nicks help the vortex to form more quickly at the languid edge, giving it more distance to expand toward the upper lip with an effectively higher cutup. Ising timbre values diminish as nicking becomes bolder, and the timbre values in Figure 19 might drop by perhaps as much as 0.2. Even with this drop, the brightness in the timbre of its “brave tones” is clearly evident.

Note that the brightness tracks the toe constants. The flueways of the Oosthuizen pipes are deeper than Silbermann’s, and they are clearly not used to control power or timbre. The mid-range brightness increases with lower Normal Scale cutups and more open toes. The sound of this organ has been characterized as “intensely *vocale*,” and the intensity of

the sound is a brightness that far exceeds contemporary *vocale* voicing. This raises an interesting question: Why is this sound characterized as *vocale*? The answer and the appeal of this sound to Brombaugh and Fisk lies in its very deep flueways. In 1975, about a year after taking this data, Charles Fisk wrote passionately about the musicality of deep flueways.²³

How do we characterize the sound of Gottfried Silbermann? The voicing model shows that the deep flueways, restricted toes, high cutups, and lower Ising timbres of Gottfried Silbermann’s powerful voicing have strong affinities to the ancient *vocale* style. This differentiates Silbermann from the sound of Arp Schnitger and D. A. Flentrop.

Slow and fast speech, or slow and fast voicing?

Slower and faster *speech* is not to be confused with the common voicer’s term

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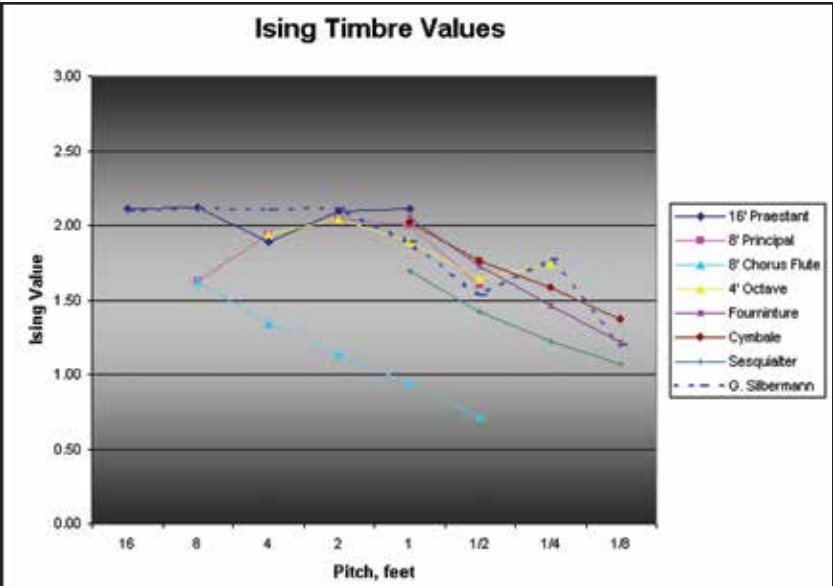


Figure 16: The Ising timbre values of the new principal chorus

of “slower and faster voicing,” which is an unstable inclination to overblow to the octave, not from the cutup or pressure, but from the languid and upper lip positions. “Faster” voicing with lower languids will cause a pipe to overblow “faster” on slightly higher pressure. To illustrate the difference, Gottfried Silbermann used very high languid positions with stable and slower voicing, while his deep flueways and high cutups produced faster speech.

Flueway depths, toe diameters, cutups, languid heights, and upper lip positions all interact to change the power, promptness, timbre, and stability of the speech. Knowing which of them to adjust and to what degree is not always obvious. The Ising equation helps us understand what needs to change.

The flow of wind

There is a school of thought that believes that closing the flueway with open toes will achieve any desired level of power and timbre, and while this is largely true, it has limits. A constricted flueway will slow the formation of the vortex that issues from the edge of the languid. As a case in point, we hear slower speech in neo-Baroque voicing when it employs extremely closed flueways.

Romantic voicing is characterized by warmth, excellent blend, and very deep flueways, but it constricts the toe, and this, too, has limits. Romantic speech is fast until the area of the toe becomes significantly smaller than the area of the flueway it feeds, i.e., when the toe flows much less wind than the flueway. As a case in point, we hear very slow

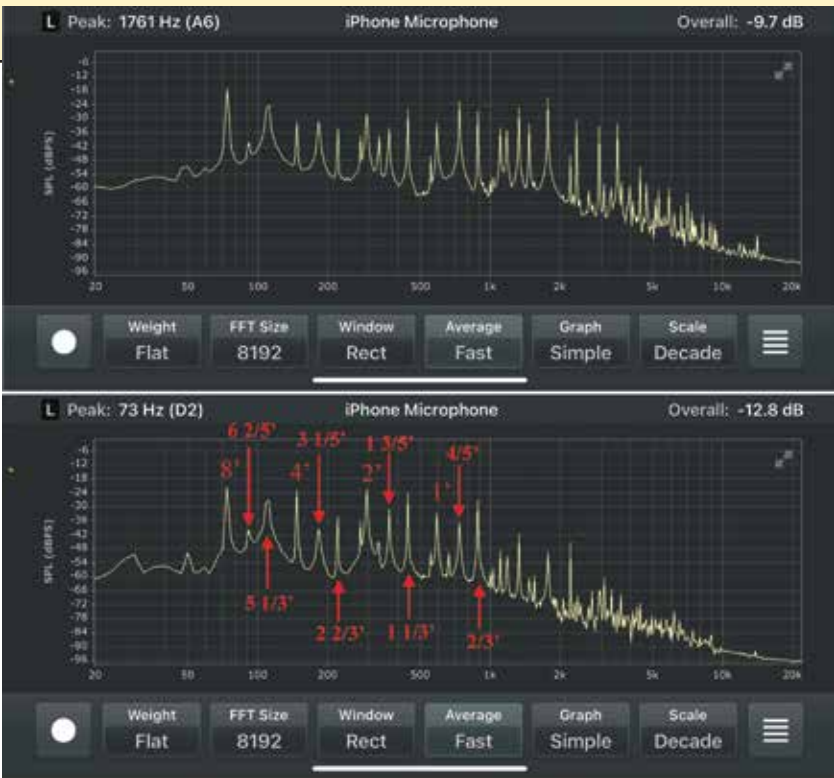


Figure 17: Below, the spectra of the 16'-8'-8'-4' foundations on a D-major chord spanning tenor D to middle D. The pipe length pitches of the lower spectra are shown in red. Above: the same chorus with the Fourniture, which adds 3.1 dB of power.

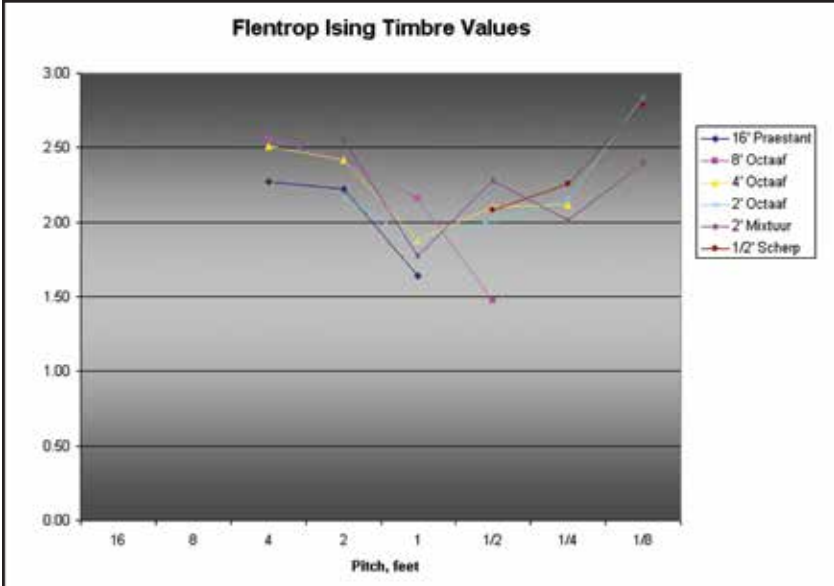


Figure 18: The Ising timbre values of the principal chorus of the 1965 Flentrop Hoofdwerk at Saint Mark's Cathedral, Seattle. The smoothness in timbre from 2' to 1/2' shows how Flentrop achieved an exciting instrumental sound without overbearing harshness.

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Jonathan Dimmock plays organ music by Christopher J. Hoh (b. 1959) on the 3m 53-rank Taylor & Boody op. 34, completed in 2000 at Trinity Episcopal Church, Staunton, VA. **Raven OAR-187 \$15.98 free shipping in USA also streaming Spotify, Amazon, etc.; downloads**

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Voluntary on *Truro*. 12 Assorted Airs for Organ: *Allemande*, *Fantasia*, *Sarabande*, *Allegretto*, etc.

NEW! Charles Tournemire Organ Chorales

Fabulous Reviews in The Diapason, American Record Guide, Organists' Review

Tournemire Organ Chorales Timothy Tikker plays two major works composed by Charles Tournemire (1870-1939). Tournemire designed the 66-stop organ built in 1936 by Michel Merklin & Kuhn of Lyon, France, for St-Bonaventure in Lyon. Super Audio CD **Raven OAR-186 \$15.98 free shipping in USA streaming Spotify, Apple, Amazon, etc.**

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In Youth Is Pleasure: Art Songs Soprano Rebecca Kellerman and accompanist/husband Jeremy Filsell (piano, organ) perform art songs of England and France. Works are by Ernest Moeran, Francis Pott, Vierne, Dupré, Filsell, and Leo Popplewell. **Raven OAR-191 \$15.98 free shipping in USA also streaming Spotify, Amazon, etc.; downloads**

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speech in theatre organ flue pipes voiced on exceptionally high pressures with extremely closed toes.

These examples show why speech will not “pop” on with a restricted flow of wind in either the toe or the flueway, and this implies upper limits on the pressures that will permit toes and flueways to be opened enough to produce fast speech.²⁴ Gottfried Silbermann's manual pressures ranged from 55 to 97 millimeters, varying

by the size of the room and the absorption of reverberation.²⁵ Wind pressures will steeply rise, of course, in the acoustical black holes of outdoor pavilions and large rooms with no reverberation.

The vortex and the resonator

Ising tells us that speech becomes progressively slower as timbres ascend above 2 with more brightness. This is the result of cutups that are too low, and it has

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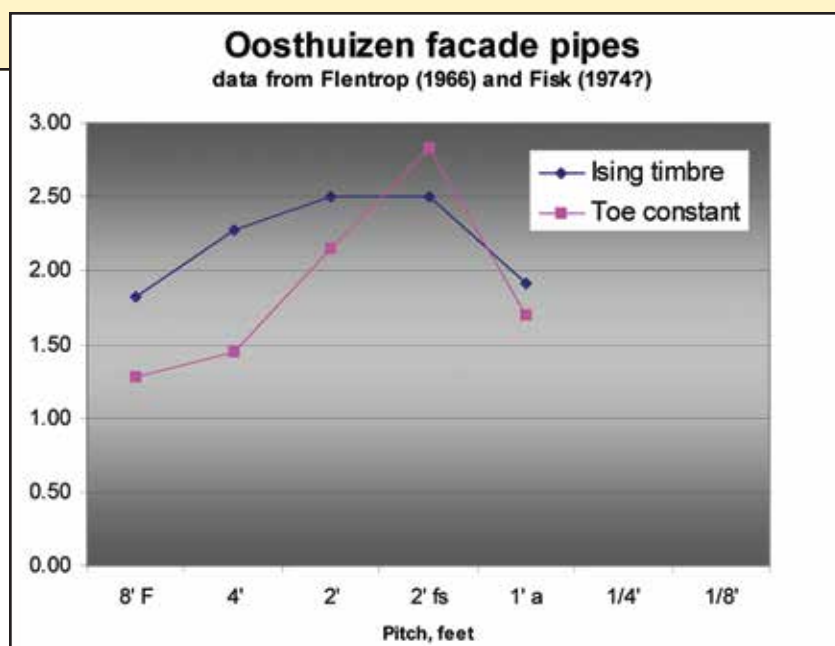


Figure 19: The Ising timbres and toe constants of the 8' Praestant at Oosthuizen. The "intensity" of this vocale sound is reflected in its brightness.

nothing to do with resistance to the flow of wind. Ising's slower speech is caused by a mismatch between the impedance of the vortex rising from the flueway and the impedance of the pipe resonator that the vortex drives to sustain sound. Building on Ising's work, John Coltman used the electrical concept of impedance in 1968 to describe how organ pipes produce sound. Coltman's math is difficult, and I made a short video using a mechanical analogy to show how the impedances of the vortex and resonator interact [«Impedance video»](#). Cutups are the key to matching the impedances for faster speech. For those brave souls who want to dig deeper, Coltman's original work can be accessed.²⁶

Neo-Baroque voicing occasionally produces a slow, gulping speech caused by both sources of slower speech: high and bright Ising values on the verge of overblowing from a very low cutup and high resistance to the flow of wind in a severely closed flueway. Figure 20 illustrates a pipe on the left with fast speech and a pipe on the right with slower, gulping speech. The speech of both pipes can be heard in the [«Fast and slow speech video»](#). The first example in the video is the pipe on the left in Figure 20, and the last example has the slower, gulping speech of the pipe on the right. Each example has three repetitions, and the last repetition is held to show the harmonics on the spectrum analyzer. If you closely watch the spectrum analyzer on the pipe with slower speech, you will notice that the fundamental harmonic rises more slowly than the higher harmonics. This is a graphical demonstration of gulping speech and the difficulty of a resonator trying to respond to a vortex that has been cut too low. Compare these sounds with the cutups, flueways, and toes that produced them in Figure 20. These pipes are what I had on hand and do not sound the same pitch, but they are similar in scale and demonstrate differences in speech quite well.

Promptness of speech in a chorus

D. A. Flentrop appears to have found the minimum flueway depths that would preserve fast speech with a good blend, and his voicers clearly understood the Ising interactions between toes and cutups.²⁷ Andreas and Gottfried Silbermann opted for much deeper flueways than Flentrop, and their speech is fast as well.

Slower speech can be very musical, but the promptness of the speech, whether slower or fast, must be uniform for a crisp chorus attack. My analysis of the organ at Saint Maximin in France showed that the Isnards used lower toe constants and shallower flueways than

the Silbermanns, and they went to great pains to equalize the toe and flueway areas of each pipe in the Grand Orgue foundations in the 4' to 1' range. The relaxed and elegant speech of this voicing is the result of a mild resistance to the flow of wind in the toes and flueways [«Soundclip 2»](#).²⁸ In the row labeled "Ratio, A toe/A flue" in Figure 6 of Part 1, we see that Gottfried Silbermann also used virtually equal toe and flueway areas in the 4' to 1' range, but those areas are larger with less resistance to the flow of wind, and Silbermann's speech is faster.

§

Hartmut Ising has given us a powerful tool to understand some of the complex interactions we encounter during voicing, drawing back the veil on much of its mystery. Readers are welcome to email the author for copies of the voicing model and/or John Brombaugh's elegant pipe length model.²⁹

Notes and references

All images are found in the collection of the author. The numbering of the notes and figures is continued from Part 1.

—It is strongly recommended to use Sony MDR 7506 headphones for the soundclips. Earbuds will not generate bass sound.

16. Charles Ruggles, who lives near me in Colorado, worked for John Brombaugh in



Figure 20: The pipe at the left has a higher cutup (top), a generous flueway depth (middle), a lower 0.63 toe constant (bottom), and produces fast speech. The pipe at the right has a very low neo-Baroque cutup (top), a very constricted flueway (middle), a much more open 1.29 toe constant (bottom), and produces slow, gulping speech.

Ohio. He related that he became adept at cutting off the resonator of a pipe, trimming it, and resoldering it with a lower cutup at a time when John was experimenting with higher cutups, testing its limits. Brombaugh considered higher cutups an essential feature of the vocale sound.

17. This can happen when the upper lip is not burnished in enough and does not align with the lower lip (it overhangs the lower lip). If the toe is slightly tilted when it is soldered to the resonator, the upper lip can descend below the lower lip by just a fraction of a millimeter. Although rare, this is more likely to happen on pipes with very wide mouths. This is of no consequence on larger pipes, but on small mixture pipes in the 1/4' to 1/2' octave, just a few tenths of a millimeter can be enough to make the pipe easier to overblow when the cutup is measured from the bottom of the upper lip. Blowing by mouth lets you test for this instability by varying pressure and the attack.

18. Michael McNeil, "The Sound of D. A. Flentrop," THE DIAPASON, volume 115, number 9, whole number 1378 (September 2024), pages 14–20.

19. Ibid.

20. John Brombaugh, unpublished typescript, 1971. The term "wide" here unequivocally means flueway depth. Brombaugh and I discussed this, and I pointed out that the flueway's "width" is the same as the width of the mouth. The term "depth" would more logically refer to the degree to which the flueway is opened, and John agreed.

21. The voicing data on the Oosthuizen facade pipes by Charles Fisk (1974?) and the scaling and wind pressure data by "JAS" (Johannes Steketee) of Flentrop Orgelbouw (1966) were kindly provided to the author courtesy of Blair Batty just in time for the publication of this article. Mr. Batty was a pipemaker for Charles Fisk at the time the voicing data was collected by Fisk.

22. [«Soundclip 1»](#) [00:26] of the Oosthuizen organ, *Psalm 106* by Maistre Pierre (John Calvin), was played by Johannes Steketee of Flentrop Orgelbouw in the circa 1969 recording by E. Power Biggs, *The Organ in Sight and Sound*, Columbia, KS 7263.

23. Charles B. Fisk, "Pipe Flueways," *Musical: The AGO and RCCCO Magazine*, December 1975, page 45. A reprint of the article can be found on the website of C. B. Fisk, Inc., www.cbfsk.com/writing/pipe-flueways/.

24. Michael McNeil, *The Sound of Pipe Organs* (CC&A, Mead, Colorado, 2012). See pages 114–116 for the math describing the combined effect of resistance to flow from the toe and the flueway on the promptness of pipe speech.

25. Frank-Harald Greß, *Die Orgeln Gottfried Silbermanns* (Sandstein Verlag, Dresden, 2007). Greß has carefully researched original wind pressures and noted later changes.

26. John W. Coltman, "The Sounding Mechanism of the Flute and Organ Pipe," *The Journal of the Acoustical Society of America*, volume 44, number 4, 1967, pages 983–992. Coltman, a concert flutist and an engineer at Westinghouse Research Labs in Pittsburgh, Pennsylvania, makes many references in this paper to Ising's earlier work. One will find Coltman's model for Ising's fastest-speech timbre of 2, where the impedances are opposite in sign and matched in magnitude, and Ising's overblowing timbre of 3. Coltman addresses only the fundamental harmonic, while Ising's equation addresses timbre and is useful for voicers.

27. McNeil, "The Sound of D. A. Flentrop."

28. McNeil, *The Sound of Pipe Organs*, pages 165–166. [«Soundclip 2»](#) [00:32], Isnard organ, Saint Maximin, Louis Marchand, *Tibi Omnes Angeli*, Bernard Couderier, BNL A, SCAM/BNL 1995.

29. Email: mcneilmichael83@gmail.com. Permission to provide the Brombaugh pipe length model was kindly granted.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his *Opus 5*, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. *Opus 5* includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone. Stay tuned.



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Cover feature

David E. Wallace & Co., LLC
Pipe Organ Builders
Gorham, Maine

Hook & Hastings informs the
design of Wallace & Co. Opus 81

Among the most enjoyable aspects of being a pipe organ builder is that every project is different. The churches, communities, and geographic locations are all unique. Wallace & Co. has had an exciting few years with instruments across the East Coast. Our most recent projects are superb examples of the quality craftsmanship from the Wallace & Co. team. We have been working on a combination of old and new mechanical-action organs, each discipline informing the other. All organ projects have a distinct history, and it is gratifying to revive and build such storied instruments.

We have had the good fortune to renovate several Hook & Hastings organs from the latter part of the nineteenth century. In recent years our shop has fully restored or participated in work on H&H opuses 1129, 1176, 1178 and 1192, all from the year 1883! During this period Hook & Hastings was producing between 75 and 100 organs a year. A dizzying pace that no organbuilder today can fathom. This was possible in part because of their substantial workforce and the uniformity of their designs. Four of the H&H organs that passed through the Wallace & Co. shop had manual windchests that could have been interchangeable. There is no doubt that they were made from the same scale stick and pipe-layout templates. From this repetition comes confidence and reliability.

Saint Alban's Episcopal Church,
Staten Island, New York City

Hook & Hastings Opus 1192 was built for the Baptist Church in Trumansburg, New York, and was the penultimate project of the year 1883 for Hook & Hastings. Opus 1192 was removed from the Trumansburg church by the Organ Clearing House in 1984 and was reconditioned for placement at Saint Alban's Episcopal Church, Staten Island, New York, by Angerstein & Associates. The 1984 work included retrofitting the organ with an appropriate size double-rise Hutchings reservoir to replace the missing Hook & Hastings wind system. That project also included the redecorating of the façade pipes to beautifully match the organ's new home.

The organ served well at Saint Alban's until key action and wind issues became problematic. The renovation of the organ included design and construction of new feeder bellows and hand-pumping mechanism, a new blower installed within the organ's casework, internal lighting, and a new tuning access ladder. Each piece of the organ was cleaned,



Hook & Hastings Opus 1487, Saint Joseph's on Capitol Hill, Washington, D.C. (photo credit: Len Levasseur)

Saint Alban's Episcopal Church, Staten
Island, New York
Hook & Hastings Opus 1192 (1883),
Wallace & Co. restoration 2022–2023

GREAT (58 notes)

- 8' Open Diapason
- 8' Melodia (#13–58)
- 8' Dulciana (#13–58)
- 8' Unison Bass (#1–12)
- 4' Octave
- 2' Fifteenth

SWELL (58 notes, enclosed)

- 8' Stopped Diapason (#13–58)
- 8' Viola (#13–58)
- 8' Stopped Diapason Bass (#1–12)
- 4' Harmonic Flute
- 8' Bassoon (#1–12)
- 8' Oboe (#13–58)
- Tremolo

PEDAL (27 notes)

- 16' Bourdon

Couplers and Accessories

- Swell to Great
- Swell to Great Octave
- Swell to Pedal
- Great to Pedal
- Bellows signal (wind)

10 stops, 10 ranks, 525 total pipes

Saint James Episcopal Church, Prouts
Neck, Scarborough, Maine
Hook & Hastings Opus 1763 (1897),
Wallace & Co. restoration 2023–2024

GREAT (58 notes)

- 8' Open Diapason
- 8' Melodia (#13–58) *
- 8' Melodia Bass (#1–12)
- 4' Octave
- 2' Fifteenth *

SWELL (58 notes, enclosed)

- 8' Stopped Diapason (#13–58) **
- 8' Viola (#13–58) *

- 8' Unison Bass (#1–12) **
- 4' Harmonic Flute *
- 8' Oboe (#13–58) *
- Tremolo

PEDAL (27 notes)

- 16' Bourdon

Couplers and Accessories

- Swell to Great
- Swell to Great Octave **
- Swell to Pedal
- Great to Pedal
- Bellows signal (wind) **

*New pipework
**Returned to original location and function

9 stops, 9 ranks, 467 total pipes

Saint Stanislaus Catholic Church,
Nashua, New Hampshire
Wallace & Co. Opus 81 (2025–27)

GREAT (61 notes)

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2 2/4' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 1 1/4' Mixture IV
- 8' Trumpet
- 8' Cremona

SWELL (61 notes, enclosed)

- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Vox Celeste (TC)
- 4' Principal



Keydesk, Hook & Hastings Opus 1192, Saint Alban's Episcopal Church, Staten Island, New York City (photo credit: Nick Wallace)



Great pipework, Hook & Hastings Opus 1192, Saint Alban's Episcopal Church, Staten Island, New York City (photo credit: Nick Wallace)

repaired where necessary, or replaced with a replica part made new in the Wallace & Co. shop. The key action for the Pedal division and the two manual divisions was renewed by Rebecca Schnell to make the action crisp and responsive.

Opus 1192 was returned to Saint Alban's in the spring of 2023 and reassembled with the able assistance of the Organ Clearing House crew. Tonal finishing was completed by Nick Wallace and Nami Hamada. Opus 1192 is a Hook & Hastings catalog Model 7 and was fully documented during our restoration. Knowing the standardization that Hook employed, this organ has become a guide for our shop when we encounter Hook & Hastings organs of similar size, vintage, and specification.

Saint James Episcopal Church, Prouts Neck, Scarborough, Maine

By the end of the 2022 summer season, the Hook & Hastings organ, Opus 1763 (1897), at Saint James Episcopal Church in the Prouts Neck section of Scarborough, Maine, had reached the point where restoration was critical. Saint James is a charming Maine summer church perched along the rugged coastline just a few hundred feet down the gravel road from renowned illustrator Winslow Homer's studio. The organ had suffered from years of rodent damage and a round of tonal modernization in the early 1970s. The rodent debris and damage had made the key action hard to

play and adjust, had left scores of chewed pipes silent, and had made the inside of the organ a very unpleasant place to be.

The attempt to bring this nineteenth-century stock model Hook & Hastings into the vagaries of the 1960s Organ Reform Movement left the organ with only four of its original stops. The Great Open Diapason and Octave were re-scaled to be louder while the Swell Stopped Diapason treble was joined with the Great Melodia bass. The Pedal 16' Bourdon was left untouched. The remaining Hook & Hastings ranks were discarded and replaced with mismatched pipework from a myriad of sources. In multiple stops, pipes from various sources were used within a single rank.

Although Opus 1763 was built fourteen years after the Saint Alban's organ, many of the internal components were identical, including the original scaling of the pipework. Since Staten Island was fully documented, we were able to re-create all of the missing metal pipework made to original specification by Shires Organ Pipe Makers of Leeds, England. A new Great 8' Melodia was made by Nick Wallace, mirroring the Saint Alban's Melodia, to complete the tonal restoration of the Great division. The Stopped Diapason was moved back to its original placement in the Swell division along with five new tenor pipes made in our shop to replace the pipes that had been removed. The original Swell 8' Oboe was also discarded in the 1970s. The harsh seacoast environment undoubtedly corroded the Oboe's brass components. To avoid a similar fate for a new Oboe, we chose a nineteenth-century James Cole labial Oboe to fill the spot. The restored pipes are an excellent fit tonally, and there is no brass to turn green in the salty air.

The key action for Opus 1763 was significantly renovated with materials modeled after the original Hook & Hastings components. The new parts have stainless steel pins and precision bearings to avoid the corrosion present in the original squares and trackers. All of the key action was carefully adjusted to be in the proper playing position to mitigate the former stiff and cumbersome feel of the action. At the same time, a new silent blower enclosed in a silencing cabinet was installed alongside the restored original hand pumping mechanism. During the 1970s revisions, the Swell to Great Octave coupler had been removed from service. It was carefully repaired and, with re-created stop action, successfully returned to the organ. The organ was equipped with new console lighting as well as a wealth of new interior lights. To stave off the mice and squirrels, the chamber was equipped with ultrasonic anti-rodent devices.

The tonal finishing was completed in time for the 2024 summer season at Saint

- 4' Flute Harmonique
 - 2 2/3' Nazard
 - 2' Flageolet
 - 1 1/2' Tierce
 - 16' Bassoon
 - 8' Trumpet
 - 8' Hautboy
- PEDAL (32 notes)**
- 16' Double Open Diapason
 - 16' Bourdon (Gt)
 - 8' Principal
 - 8' Flute (ext 16' Bourdon)
 - 8' Violincello
 - 4' Choral Bass
 - 16' Posaune
 - 8' Trumpet (ext 16' Posaune)
- Couplers and Accessories**
- Swell to Great
 - Swell to Great Octave
 - Swell to Pedal
 - Swell to Pedal Octave
 - Great to Pedal

- Zimbelstern – with rotating star
 - Mechanical key action
 - Electric stop and combination action
 - Crescendo pedal
- 32 stops, 32 ranks, 1,795 total pipes

Saint Joseph's on Capitol Hill, Washington, D.C. Hook & Hastings Opus 1487 (1891), Wallace & Co. restoration 2024–25

- GREAT (58 notes)**
- 16' Open Diapason
 - 8' Open Diapason
 - 8' Doppel Flöte
 - 4' Octave
 - 3' Twelfth
 - 2' Fifteenth
 - 1 1/2' Mixture III
 - 8' Trumpet

SWELL (58 notes, enclosed)

- 16' Bourdon (#13–58)
- 16' Bourdon Bass (#1–12)
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viola
- 4' Flauto Traverso
- 4' Violino
- 1 1/2' Dolce Cornet
- 8' Oboe & Bassoon

CHOIR (58 notes)

- 8' Geigen Principal
- 8' Melodia Stopped Bass
- 8' Dulciana
- 4' Flute d'Amour
- 2' Piccolo
- 8' Clarinet

PEDAL (27 notes)

- 16' Double Open Diapason
- 16' Bourdon
- 8' Violincello
- 16' Posaune *

Couplers and Accessories

- Swell to Great
- Choir to Great
- Swell to Choir
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Bellows signal (wind)

Foot Trundles

- Great Piano
- Great Forte
- Great to Pedal Reversible

26 stops, 30 ranks, 1,616 total pipes

*New pipework added

www.wallacepipeorgans.com

Cover photo: Nick Wallace



Hook & Hastings Opus 1763, Saint James Episcopal Church, Prouts Neck, Scarborough, Maine (photo credit: Nick Wallace)



Great and Swell pipework, Hook & Hastings Opus 1763, Saint James Episcopal Church, Prouts Neck, Scarborough, Maine (photo credit: David Wallace)



Keydesk, Hook & Hastings Opus 1763, Saint James Episcopal Church, Prouts Neck, Scarborough, Maine (photo credit: Nick Wallace)



Great Melodia, Hook & Hastings Opus 1763, Saint James Episcopal Church, Prouts Neck, Scarborough, Maine (photo credit: Nick Wallace)

James by Nick Wallace, David Wallace, and John Morlock. The Portland chapter of the American Guild of Organists held a celebration and demonstration of the organ in October 2024.

The intent was to bring the organ back to the quality of construction and the diversity of sound that the organ had when it was originally installed in 1897. With careful planning our hope is that this seaside community can enjoy this historic Hook & Hastings for many picturesque Maine summers to come.

Current and future

One good Hook & Hastings deserves another. Expanding the list of H&H instruments is our current project, Hook & Hastings Opus 1487 (1891) from Saint Joseph's on Capitol Hill, Washington, D.C. It is an exemplary three-manual organ that is in need of its century-mark renewal. As with all Wallace & Co.

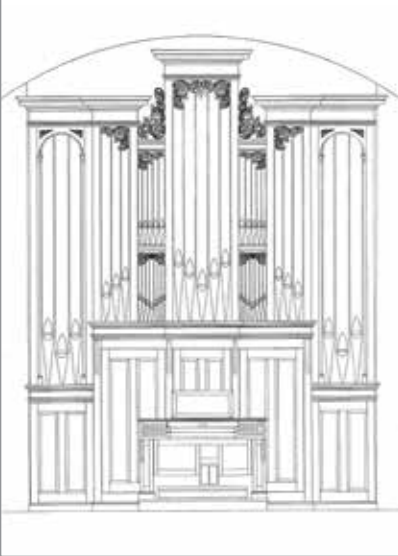
projects, the goal is to bring the organ back to comfortable and reliable playing condition. Each piece of the organ will be cleaned, repaired, or replaced if necessary. Included in this project is the addition of a Pedal 16' Trombone modeled after the same stop in similar vintage Hook & Hastings organs. We are documenting our progress on this project on our social media pages.

Following our work in Washington is our next new organ project, Wallace & Co. Opus 81, which will be a two-manual, 32-rank tracker organ for Saint Stanislaus Catholic Church in Nashua, New Hampshire. Tonally and visually, Opus 81 will follow the style of the nineteenth-century Boston builders. The design will employ mechanical key action and electric stop action with modern combination action. Opus 81 will feature new construction throughout, though it will incorporate select historic

nineteenth-century ranks of pipes from the former Saint Stanislaus organ. The scale and sound of these select vintage ranks is appropriate for the planned tonal scheme of the new organ. Early planning and design work is already underway. More details of Opus 81 will be published when the organ is complete, installed, and ready for celebration.

Wallace & Co. is a small organbuilding company with a diverse work history of new organ construction and revitalized historic instruments. Our projects can be visited throughout the United States and abroad. We take great pride in each project, from developing a concept into detailed mechanical design to the final voicing. There is much satisfaction in sculpting and blending each rank of pipes to allow the organ to sing and perform beautifully in its unique setting.

—David E. and Nick Wallace



Wallace & Co. Opus 81

Reviews

► page 10

167, Kjell Mørk Karlsen (born 1947); *Seven Paintings on German Monuments*, Andreas Willscher (born 1955)*; *Seelenwanderung* (Ein mystisches Trugbild-ein Impression), opus 55, Eric Skoczek (1908–1945); “Finale alla Solfeggio,” from *Partita Retrospettiva*, opus 151, Sigfrid Karg-Elert (1877–1933). *commissioned by James D. Hicks.

James D. Hicks came originally from Fredericksburg, Virginia. He holds degrees in music from the Peabody Institute of Music of Johns Hopkins University, Yale University, and the University of Cincinnati. Dr. Hicks lives and works out of Califon, New Jersey. A special focus of Hicks’s work is the commissioning of new organ music by Nordic composers, and he has so far commissioned more than sixty-five works, including a suite on the present recording.

The firm of Gebrüder Link originally built the great organ of the Pauluskirche in Ulm, Germany, as their Opus 535 of 1910. The same firm rebuilt and enlarged the instrument as their Opus 900 in 1970, and Orgelbau Mühleisen carried out a further rebuilding and expansion in 1996. Thomas Gaida of Wemmetweiler carried out renovations in 2013. The instrument has four manuals with eighty-six speaking stops and is remarkably comprehensive for an instrument of its size. Besides the usual accessories it includes such unusual features as Melody Coupler, Pizzicato Coupler, and Pedal Divide. The organ makes a very good impression in the reverberant acoustics of the Pauluskirche. Rudolf von Beckerath Orgelbau added a special Sprech (woodpecker) stop to the organ for playing “Der Schwarzwald” of Andreas Willscher’s *Seven Paintings on German Monuments* suite on this recording. This is so effective that it sounds as if there is an actual woodpecker in the trees surrounding the church!

The focus of these compact discs is the interaction between the Teutonic and Nordic musical styles, showing how organ music from Germany, Norway, Sweden, Latvia, Poland, Estonia, Iceland, Finland, and the Czech Republic has experienced the influence of the German Romantic School. This program demonstrates the pervasive influence of the German school in a variety of ways, ranging from the conservatism of Rheinberger to the progressive, nationalistic school of Wagner, and culminating in the impressionism of Sigfrid Karg-Elert. Earlier German influences, notably the melodic influences of Martin Luther and Johann Walter, are of course also present. Dr. Hicks ends the recordings with a composition of Sigfrid Karg-Elert demonstrating that sometimes the influences ran in the opposite direction and showing the influence of the Norwegian Edvard Grieg (1843–1907) on Karg-Elert.

The first compact disc begins with *Quasi una fantasia* by the Swedish organist and composer Hermann Åkerberg, a virtuosic piece somewhat after the conservative style of Rheinberger. It includes a very fine fugue in the middle. We then switch gears somewhat with a composition by the German composer Max Drischner, the *Nordische Toccata und Fuga, G moll*. For this, Drischner took his inspiration from the icy sea between Tromsø and Hammerfest where the Norwegian explorer Fridtjof Nansen sailed in his Great Arctic Expedition of 1896. The work includes another fine fugue and an impressive pedal solo. Then follows a more peaceful interlude in the form of the Swede Anders Bond’s *Meditation över en delakoral*, based on a chorale from the Swedish province of Dalarna, alias Dalecarlia. It is typical of Bond’s

work in combining Romanticism with the Swedish folk tradition, much in the way composers like Ralph Vaughan Williams have treated the English folk tradition.

Otto Olsson, probably one of the few Swedish composers most of us have heard of, occupied a seminal role in Sweden’s Romantic movement. The melancholic mood of his *Preludium och Fuga, fissa-moll* reflects the feeling in Sweden at the end of World War I. Notwithstanding Sweden’s neutrality, that country suffered severe food shortages and public unrest, casting an air of gloom over the nation. As in Bond’s *Meditation*, Hicks plays Olsson’s piece on the softer voices of the organ, although with something of a build-up near the end of the fugue. Then follows Andrzej Mikolaj Szadejko’s *Preludium, Fuga i Postludium, e-moll*, which he bases on the theme of a folksong from his native Poland. He described the work as “neo-Romantic,” and, indeed, if someone had told me that it was by Rheinberger I should probably have believed them. The “Preludium” and the first half of “Fuga” are played on gentle registrations and display the composer’s warm harmonic textures, after which there is a long crescendo leading to a climax on full organ at the end of “Fuga.” “Postludium,” which is in some ways a reprise of “Preludium,” returns to the gentle registrations of the beginning.

We come then to Páll Isólfsson’s *Burlesca*, originally a work for piano but heard here in the organ transcription by Björn Steinar Sólbergsson. Despite what Hicks says, this sprightly and attractive piece does not strike me as particularly Germanic. Its ebullient character reminds me of works like Smetana’s *The Moldau* and John Williams’s music for the *Harry Potter* movies. We return then to something much more serious in the form of *Konzertsatz d-moll*, opus 31, number 1, by Adams Ore, a Latvian who has, however, spent much of his career in Germany. Once again this is written in a neo-Romantic style, and the influence of Rheinberger is apparent. The dialog between *forte* and *piano* combinations perhaps constitutes a nod to Reger, and the piece culminates in an exciting cadenza on full organ.

The Finnish composer Väinö Haapalainen was a pupil of Sigfrid Karg-Elert, and the impressionistic influence of his teacher is very apparent in his *Kaksi ostinatoa* (Two ostinatos). These were originally written for orchestra, but the composer later made transcriptions for piano and organ. In a sort of mirror-image approach, the first, “Uni” (dream), features the ostinato in the left hand, while the second, “Hyräily” (murmur), features it in the right, with the melodies being in the right and left hands, respectively. The ostinatos are at once wistful and mysterious. The final work on the first CD is Artur Kapp’s *Orgelsonate Nr. 1*. Artur Kapp was an Estonian student of Nicolas Rimsky-Korsakov, but despite his Russian training wrote in a distinctly Germanic style. He composed his *Orgelsonate Nr. 1* at the youthful age of seventeen. There are three movements: “Allegro moderato,” “Adagio con moto,” and “Fuga con Finale.” Rheinberger’s influence is once again evident, though I think I detect some more recent influences, especially at the beginning of “Allegro moderato.” The majestic “Fuga con Finale” concludes the first compact disc.

The second compact disc commences with *Tre orgelkoraler* by the well-known Swedish composer Fredrik Sixten. Some of us may be familiar with Sixten through his choral works, especially his *Requiem*, but personally this is the first time I have come across any of his organ music. The

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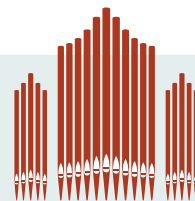
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Reviews

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chorale preludes are based on the German chorales, *Wake, awake for night is flying* (WACHET AUF RUFT UNS DIE STIMME), *Fairest Lord Jesus* (SCHÖNSTER HERR JESU), and the Swedish chorale, *Jesus, du mitt hjärtas längtan* (Jesus, longing of my heart). The toccata-like first chorale prelude reminds me somewhat of the works of Max Reger, but the second and third are more impressionistic. The second chorale prelude has a lovely ethereal quality to it.

The Norwegian composer Kjell Mørk Karlsen is featured on several of James Hicks's previous *Nordic Journey* recordings. Here we hear his *Luthermesse* for organ, commissioned for the Norsk Orgelfestival of 2011. Karlsen based it on several of Martin Luther's chorales. The seven movements are "Präludium" (ERHALT UNS, HERR, BEI DEINEM WORT), "Kyrie Eleison," "Gloria" (ALLEIN GOTT IN DER HÖH SEI HER), "Credo" (WIR GLAUBEN ALL AN EINEN GOTT), "Sanctus" (JESAJA DEM PROPHETEN DAS GESCHAH), "Agnus Dei" (CHRISTE, DU LAMM GOTTES), and "Postludium" (EIN FESTE BURG IST UNSER GOTT). Karlsen's *Luthermesse* is largely a modernist work, making an interesting use of tone clusters in "Präludium" and culminating with a brilliant toccata on EIN FESTE BURG. It bears comparison with Bach's so-called "German Organ Mass" in the *Clavier-Übung III*, if only to demonstrate how different Bach's and Karlsen's compositions are.

Most people consider Telemann to be the most prolific composer of all time, although one should not forget the Austrian composer, Simon Sechter (1788–1867), who wrote more than five hundred fugues for organ. I wonder if the German composer Andreas Willscher will overtake them—or may, indeed, already have done so. He has written a record number of organ symphonies, more than forty in total. I am familiar with some of his compositions through Carson Cooman's recordings on YouTube, and this is doubtless also true of others. James Hicks commissioned Willscher to write *Seven Paintings on German Monuments* especially for this compact disc set. Sigfrid Karg-Elert composed *Sieben Pastelle vom Bodensee* (Seven Pastels from Lake Constance), opus 96, in 1923, and Willscher's *Seven Paintings on German Monuments* is intended to be a similar suite, commemorating the centenary of Karg-Elert's opus 96. The German monuments that Willscher chooses are a mixture of well-known—like Cologne Cathedral, including of course "March of the Three Kings," whose reputed relics are in the cathedral—and lesser-known—like the "Niobe Memorial," commemorating the tragic sinking of the training ship *Niobe* in 1932. The final painting, "The Black Forest," explores the darkness and sounds of the forest. I was somewhat caught off guard by the unexpected abrupt ending of this movement. "The Wartburg," of course, includes the melody of EIN FESTE BURG and, unlike most of the rest of the suite, makes use of some of the louder resources of the organ. "The Loreley," inspired by Heinrich Heine's poem of the same name and representing the bubbling current of the River Rhine, has a jolly, scherzo-like character. For the most part, however, the movements in this suite make use of gentle registrations and reflect a mixture of emotions from gloomy to cheery and from mystical to mundane. The impressionistic influence of Karg-Elert is readily apparent throughout.

Eric Skoczek (1908–1945) was a composer from Moravia, now part of the

Czech Republic. His *Seelenwanderung* (*Ein mystisches Trugbild-ein Impression*), that is, *Reincarnation* (*A mystical image impression*), draws strongly, as its title suggests, on German impressionism. Its numinous feeling is reinforced by the ethereal effect of the Pauluskirche organ's strings. We stay with German impressionism for the last work on this compact disc. Sigfrid Karg-Elert wrote his *Partita Retrospektiva* for his last tour of the United States in 1932 and dedicated it to Ernest M. Skinner. "Finale alla Solfeggio" is a brilliant toccata and forms a fitting climax to these recordings.

In the sixteenth of his *Nordic Journeys* James Hicks has done another fine job of exploring the unusual and interesting organ music of the Scandinavian and Baltic nations. I thoroughly recommend it and look forward to *Nordic Journey XVII*.

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

New Organ Music

Wondrous Image: Eight Hymn Impressions for Organ, by Harold Stover. Augsburg Fortress, 979-8-8898-3278-2, 2024, \$20 (print and digital). Available from augsburgfortress.org.

In this recent offering, Harold Stover provides some very practical music based on hymntunes both familiar and fresh. These "impressions" are concise, not exhausting the creative material and motives, as is sometimes heard in improvisatory compositions like these. About half of the pieces in the collection are of a gentle, reflective character and could easily function as offertories or communion voluntaries. The other pieces either begin with full organ or crescendo thereto, and thus may be more suitable as postlude material. Almost all of the impressions could be played by an organist with an intermediate skill level.

The tunes represented in this collection encompass diverse backgrounds—an African American spiritual, an American shape-note tune, a Protestant chorale, tunes composed within the last century, and more. The impression based on RESTORATION takes advantage of the rustic nature of the tune, utilizing pentatonic figurations over an ostinato, and later evolving into slow, quartal harmonies. The pentatonic flavor of this impression extends into other pieces in the collection, such as ST. FLAVIAN, a delightfully short and sweet reflection for manuals on a quiet registration. A true highlight in the collection is the impression on the seventeenth-century chorale NUN DANKE ALL. This festive piece harnesses the charisma of the robust, rhythmic hymntune, placing it in an uneven meter. The tune gets passed from the pedal to a solo trumpet, with an accompaniment alternating between punctuated chords and florid toccata figurations.

One of the more unusual pieces in the collection is the impression on Carl Schalk's tune RAABE. The impression takes on the form of a programmatic fantasia, painting the text of the first stanza of Susan Palo Cherwien's hymn, "Day of Arising." Beginning in an easy, swaying manner, the impression morphs and builds to a climactic toccata with the text, "Christ, our companion . . . set all hearts burning."

Other tunes included in this collection are DEO GRACIAS, WERE YOU THERE, ROSEVILLE, and SUO GAN.

—Joel Stoppenhagen
South Bend, Indiana

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=AGO chapter event, •=RCCO centre event, +=new organ dedication, += OHS event.

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

ALABAMA

New York Polyphony; Cathedral Church of the Advent, Birmingham, 4/29, 7 pm

Frederick Teardo; Cathedral Church of the Advent, Birmingham, 5/15, 7 pm

ARIZONA

Duo MusArt Barcelona (Raúl Prieto Ramírez, organ, & Maria Teresa Sierra, piano); Our Lady of Lourdes Catholic Church, Sun City West, 5/4, 4 pm

ARKANSAS

Colin MacKnight, works of Bach; Trinity Episcopal Cathedral, Little Rock, 4/30, 12:15 pm

Colin MacKnight, works of Bach; Trinity Episcopal Cathedral, Little Rock, 5/7, 12:15 pm

Colin MacKnight, works of Bach; Trinity Episcopal Cathedral, Little Rock, 5/14, 12:15 pm

Colin MacKnight, works of Bach; Trinity Episcopal Cathedral, Little Rock, 5/21, 12:15 pm

Colin MacKnight, works of Bach; Trinity Episcopal Cathedral, Little Rock, 5/28, 12:15 pm

CALIFORNIA

Ryan Chan; Fremont Presbyterian, Sacramento, 4/25, 7:30 pm

Christoph Tietze, Widor, *Symphonie V*; Cathedral of St. Mary of the Assumption, San Francisco, 4/27, 4 pm

St. Mary's Cathedral Choir School; Cathedral of St. Mary of the Assumption, San Francisco, 5/4, 4 pm

Chelsea Chen; La Jolla Presbyterian, La Jolla, 5/4, 4 pm

Christoph Tietze, with Cathedral Choir, Magnificat settings; Cathedral of St. Mary of the Assumption, San Francisco, 5/11, 4 pm

Amanda Mole; Performing Arts Center, San Luis Obispo, 5/22, 7:30 pm

Vajra Voices; Cathedral of St. Mary of the Assumption, San Francisco, 5/25, 4 pm

David Jonies, with Ensemble Continuo Choir; Cathedral of Christ the Light, Oakland, 5/31, 3 pm

COLORADO

James Kibbie; Grace & St. Stephen's Episcopal, Colorado Springs, 5/4, 3 pm

CONNECTICUT

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 4/15, 5:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 4/22, 5:30 pm

Daniel Jacky; Marquand Chapel, Yale Divinity School, New Haven, 4/25, 7:30 pm

Joseph O'Brien; Dwight Chapel, Yale University, New Haven, 4/26, 5 pm

Clayton Farmer; Marquand Chapel, Yale Divinity School, New Haven, 4/26, 7:30 pm

Maria Lim; Marquand Chapel, Yale Divinity School, New Haven, 4/26, 8:15 pm

Joseph O'Brien; Dwight Chapel, Yale University, New Haven, 4/26, 9 pm

Nathan Elsbernd; Woolsey Hall, Yale University, New Haven, 4/28, 7:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 4/29, 5:30 pm

Oziah Wales; Woolsey Hall, Yale University, New Haven, 5/1, 12:30 pm

Katrina Liao; Dwight Chapel, Yale University, New Haven, 5/3, 3 pm

Nicholas Stigall; Marquand Chapel, Yale Divinity School, New Haven, 5/3, 5 pm

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 5/3, 7:30 pm

Angela Kraft Cross; St. John's Episcopal, West Hartford, 5/4, 12:30 pm

CONCORA; Asylum Hill Congregational, Hartford, 5/4, 4 pm

DISTRICT OF COLUMBIA

Nathan Laube; St. Ann's Church, Washington, 5/11, 3 pm

FLORIDA

Michael Murray; Bethesda-by-the-Sea Episcopal, Palm Beach 5/4, 3:30 pm

Choral Evensong; Bethesda-by-the-Sea Episcopal, Palm Beach 5/4, 4 pm

Cecily DeMarco; All Saints Episcopal, Winter Park, 5/4, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 5/4, 5:30 pm

GEORGIA

Chancel Choir, Georgia Boy Choir, Doxology Youth Choir, orchestra; Peachtree Road United Methodist, Atlanta, 5/4, 7 pm

Alan Morrison, with guests; Spivey Hall, Morrow, 5/11, 3 pm

ILLINOIS

Marianne Kim; Presbyterian Homes, Evanston, 4/27, 3 pm hymn festival

Choral Evensong, works of Byrd; St. James Episcopal Cathedral, Chicago, 5/4, 4 pm

Peter Richard Conte; Trinity Christian University, Palos Heights, 5/17, 7 pm

• **Tom Trenney,** hymn festival; St. Luke's Episcopal, Evanston, 5/18, 4 pm

Dana Robinson; Presbyterian Homes, Evanston, 5/19, 2 pm

Bradley Hunter Welch; Southern Illinois University, Carbondale, 5/23, 7:30 pm

INDIANA

Ryan Chan; St. John's Episcopal, Lafayette, 5/9, 7:30 pm

IOWA

Isabelle Demers; St. Mark's Lutheran, Marion, 4/27, 3 pm

Karen Black; First Presbyterian, Ottumwa, 4/28, 7:30 pm

KANSAS

Lynne Davis; Wichita State University, Wichita, 5/7, 5:15 pm

LOUISIANA

James Kealey; St. Mark's Episcopal Cathedral, Shreveport, 5/13, 7 pm

MAINE

Christopher Houlihan; First Congregational, Camden, 5/4, 4 pm

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Calendar

MARYLAND

Ken Cowan; Emmanuel Episcopal, Chestertown, 5/2, 7 pm
David Hill; Church of the Redeemer, Baltimore, 5/4, 5 pm choral Evensong
Ken Cowan; Grace United Methodist, Hagerstown, 5/17, 10 am master-class; 5/18, 4 pm recital

MASSACHUSETTS

Chelsea Chen; Old South Church, Boston, 4/25, 7:30 pm
David Jonies; College of the Holy Cross, Worcester, 4/29, 1:40 pm
 Young organists concert; Methuen Memorial Music Hall, Methuen, 5/21, 7:30 pm
Diane Meredith Belcher; Methuen Memorial Music Hall, Methuen, 5/28, 7:30 pm

MICHIGAN

Caroline Robinson; La Grave Christian Reformed, Grand Rapids, 5/16, 7 pm
James Kibbie; St. Paul's United Methodist, Rochester, 5/18, 3 pm
Caroline Robinson, Haydn, *Little Organ Mass* and choral and orchestral works; Central Reformed, Grand Rapids, 5/18, 4 pm

MINNESOTA

Bálint Karosi; House of Hope Presbyterian, St. Paul, 5/2, 7:30 pm
 VocalEssence; Westwood Lutheran, St. Louis Park, 5/17, 4 pm

MISSOURI

Damin Spritzer; First Presbyterian, Kirkwood, 5/4, 3 pm

NEVADA

• **James Kealey**; University of Nevada Las Vegas, Las Vegas, 5/30, 7 pm

NEW JERSEY

Loreto Aramendi; Main Arena, Boardwalk Hall, Atlantic City, 4/16, 12 noon
Bálint Karosi; St. Stephen's Episcopal, Millburn, 4/27, 4 pm
Hanna Kim; Cathedral Basilica of the Sacred Heart, Newark, 4/30, 12 pm

Haydn, *The Creation*; Cathedral Basilica of the Sacred Heart, Newark, 5/2, 8 pm
Trent Johnson; Cathedral Basilica of the Sacred Heart, Newark, 5/21, 12 pm

NEW YORK

Gail Archer; Cadet Chapel, West Point, 5/4, 2 pm
 Oratorio Society of New York; Carnegie Hall, 5/5, 7 pm
 Vassar College students; Central Synagogue, New York, 5/6, 12:30 pm
Parker Kitterman; Church of the Good Shepherd, New York, 5/9, 7 pm
Andrea Trovato; Central Synagogue, New York, 5/13, 12:30 pm
 Musica Viva NY; All Souls Unitarian, New York, 5/18, 5 pm

NORTH CAROLINA

David Baskeyfield; St. Paul's Episcopal, Greenville, 5/2, 7 pm
Ken Cowan; Brevard First United Methodist, Brevard, 5/8, 7:30 pm
David Higgs; St. James Episcopal, Hendersonville, 5/15, 7 pm
Damin Spritzer; First Presbyterian, Greensboro, 5/30, 7:30 pm

OHIO

Ken Cowan; Lake Erie College, Painesville, 4/25, 7 pm
Bryan Anderson; Cincinnati Museum Center, Cincinnati, 4/30, 7:30 pm
Patrick Pope; St. Joseph Catholic Cathedral, Columbus, 5/4, 3 pm
Caroline Robinson; First Congregational, Columbus, 5/4, 4 pm
Colin MacKnight; Christ Episcopal, Warren, 5/9, 10:00 am educational event; 7 pm recital
Robert McCormick; Calvary Episcopal, Cincinnati, 5/16, 7 pm hymn festival

OKLAHOMA

James Kealey; Trinity Episcopal, Tulsa, 4/29, 7 pm

OREGON

Caroline Robinson; Trinity Episcopal Cathedral, Portland, 4/25, 7 pm

PENNSYLVANIA

Kathleen Scheide; Bryn Mawr Presbyterian, Bryn Mawr, 4/15, 12 noon
 Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 4/26, 2 pm
Craig Williams; St. Matthew's Lutheran, Hanover, 4/27, 4 pm
 Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 5/10, 2 pm
Jason Roberts, silent film accompaniment, *The Hunchback of Notre Dame*; Market Square Presbyterian, Harrisburg, 5/16, 7 pm

Adam J. Brakel; St. Paul Cathedral, Pittsburgh, 5/16, 7:30 pm
The Chenault Duo; First Lutheran, Carlisle, 5/18, 4 pm

TENNESSEE

Todd Wilson; Calvary Episcopal, Memphis, 5/9, 7:30 pm
Isabelle Demers; First Presbyterian, Franklin, 5/11, 3 pm

TEXAS

Joshua Stafford, silent film accompaniment; First Presbyterian, Fort Worth, 5/2, 7 pm
Daryl Robinson; Episcopal Church of the Transfiguration, Dallas, 5/4, 7 pm
Jonathan Ryan; St. Thomas Aquinas Catholic Church, Dallas, 5/9, 7 pm
Ryan Chan; South Main Baptist, Houston, 5/16, 7 pm

UTAH

Isabelle Demers; Tabernacle, Temple Square, Salt Lake City, 5/2, 7:30 pm

VIRGINIA

Jonathan Ryan; St. Michael's Episcopal, Richmond, 5/2, 7:30 pm
Alcee Chriss; Christ & St. Luke's Episcopal, Norfolk, 5/11, 4 pm

WASHINGTON

Michael Plagerman, with North Corner Chamber Orchestra; Blessed Sacrament Catholic Church, Seattle, 4/27, 7:30 pm
 Blessed Sacrament Cantorei; Blessed Sacrament Catholic Church, Seattle, 5/3, 7:30 pm
Wyatt Smith; Blessed Sacrament Catholic Church, Seattle, 5/17, 7:30 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 4/23, 12 noon
Bruce Bengtson; Luther Memorial Church, Madison, 4/30, 12 noon
 UW-Madison Choral Ensemble; Luther Memorial Church, Madison, 5/7, 12 noon
Andrew Schaeffer; Luther Memorial Church, Madison, 5/14, 12 noon
Andrew Schaeffer, John Chappell Stowe, Linda Stowe, Bruce Bengtson; Luther Memorial Church, Madison, 5/18, 4 pm

FRANCE

Karol Mossakowski & Axel de Marnhac, with Sequenza; St.-Sulpice, Paris, 5/18, 4 pm

GERMANY

Isabelle Demers; Kulturpalast, Dresden, 4/16, 8 pm
Tjark Pinne; Kreuzkirche, Dresden, 4/23, 8 pm
Friedhelm Flamme; Frauenkirche, Dresden, 4/30, 8 pm
Luca Akaeda Santesson; Franziskanerkirche, Freiburg, 5/4, 6:30 pm
Philipp Pelster; Pfarrkirche Wiederkunft Christi, Kolbermoor, 5/7, 7:45 pm
Sebastian Freitag; Kathedrale, Dresden, 5/7, 8 pm
Zuzana Ferjenciková; Berliner-Philharmoniker, Berlin, 5/11, 11 am
Stefan Madrzak; Kreuzkirche, Dresden, 5/14, 8 pm
Olivier Latry & Shin-Young Lee; Kulturpalast, Dresden, 5/21, 8 pm
Winfried Lichtscheidel; Frauenkirche, Dresden, 5/28, 8 pm

SWITZERLAND

Henri-François Vellut; Reformed Church, Aubonne, 4/18, 6 pm
Elisabeth Hubmann; Reformed Church, Aubonne, 5/18, 6 pm

UNITED KINGDOM

Grosvenor Chapel Choir; Grosvenor Chapel, London, 4/15, 1:10 pm
James Andrews; Welsh Church, London, 4/16, 1:05 pm
John Halsey; St. John the Baptist, Windsor, 4/18, 12 noon
Paul Greally; Westminster Abbey, London, 4/20, 5 pm
Eben Eyres; St. George's Church, Hanover Square, London, 4/22, 1:10 pm
Colin Walsh; Bloomsbury Central Baptist, London, 4/26, 4 pm
Paul Hale; Methodist Central Hall, London, 4/27, 3 pm
Alex Robson; Westminster Abbey, London, 4/27, 5 pm
James Orford; St. Michael's Church, Cornhill, London, 4/28, 1 pm
Travis Baker; Grosvenor Chapel, London, 4/29, 1:10 pm
Oliver King; St. John's, Ranmoor, 5/1, 8 pm
John Hosking; Emmanuel Church, Sutton Coldfield, 5/2, 1 pm
D'Arcy Trinkwon; St. Lawrence Church, Alton, 5/6, 8 pm
Callum Alger; Reading Town Hall, Reading, 5/12, 1 pm
Andrew Furniss; Methodist Central Hall, London, 5/18, 3 pm
Jeremy Lloyd; Welsh Church, London, 5/21, 1:05 pm
Ludger Lohmann; Bloomsbury Central Baptist, London, 5/31, 4 pm
Nathan Laube; St. John the Evangelist, Islington, 5/31, 7:30 pm



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PHILIP CROZIER, Onze-Lieve-Vrouwebasiliek, Maastricht, Netherlands, August 6: *A Trumpet Minuet*, Hollins; *Variations on Est-ce-Mars*, SwWV 321, Sweelinck; Noël sur les jeux d'anches, sans tremblant (*Nouveau livre de noëls*, no. 1), d'Aquin; *Wir glauben all' an einen Gott*, BWV 740, Bach; *Hymne-Ave Maris Stella*, de Grigny; *Praeludium in F*, BuxWV 145, Buxtehude; *Tiento lleno quinto tono*, Cabanilles; No. 5 in F (*Sechs Fugen über den Namen B-A-C-H*, op. 60, no. 5), Schumann; *Suite du troisième ton*, Bédard.

Heilige Brigidakerk, Geldrop, Netherlands, August 10: *Trumpet Voluntary*, Clarke, transcr. Trevor; *Variations on Est-ce-Mars*, SwWV 321, Sweelinck; Epigrams 1, 2, 3, 5, 6, 9, (*Nine Epigrams*), Kodály; Fugue X, Magnificat Sexti Toni, Fugue IV, Fugue VI, Magnificat Octavi Toni (*Fugues on the Magnificat*), Pachelbel; No. 5 in F (*Sechs Fugen über den Namen B-A-C-H*, op. 60, no. 5), Schumann; *Wir glauben all' an einen Gott*, BWV 740, Bach; *Praeludium in F*, BuxWV 145, Buxtehude; Basse de trompette (*Premier livre d'orgue*), Marchand; Les Cloches (*Troisième livre d'orgue*), Lebègue; *Suite du troisième ton*, Bédard.

ROLAND DOPFER, Trinity Episcopal Church, Covington, KY, October 7: *Praeludium in c*, BWV 921, *Passacaglia in c*, BWV 582i, Bach; *Fratres*, Pärt; *Fugue in c*, BWV 582ii; *Salve, Regina* (*Codex Las Huelgas*); Movement 1, *Concerto in C*, BWV 594, Vivaldi, transcr. Bach; Allegro ma non troppo (*Symphonie VII*, op. 42, no. 3), Widor; *Jesus Christus, unser Heiland*, BWV 665, *Prelude and Fugue in G*, BWV 541, Bach.

JAMES KIBBIE, St. Paul's Lutheran Church, Massillon, OH, October 6: *Prelude and Fugue in E*, BWV 566, *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, Bach;

Fantasia in f, K. 608, Mozart; *Go Down Moses*, Sowande; *The Hour Glass, Retrospection*, Price; *Sine Nomine*, Weaver; Aria, Final (*Symphonie VI*), Vierne.

KAREN SCHNEIDER KIRNER, with Emma Kirner, violin, St. Joseph Church, Chorzow, Poland, October 19: Prologue (*A Wartime Sketchbook*), *Suite from Henry V*, Walton; *Carillon on a Ukrainian Carol*, Near; *Prelude for String Orchestra*, Forlana (*Five Bagatelles*), Finzi; The people respond—Amen! (*Rubrics*), Locklair; *Ashokan Farewell*, Ungar; *Lift Every Voice*, Miller; *Toccata Brevis*, Gawthrop.

KAREN SCHNEIDER KIRNER, St. Bartholomew the Apostle Church, Bieruń, Poland, October 20: Prologue (*A Wartime Sketchbook*), Walton; *Suite from Henry V*, *Chorale on the 104th Psalm and Fugue*, Stirling; Forlana (*Five Bagatelles*), Eclogue, Finzi; *Carillon on a Ukrainian Carol*, Near; *Prelude on an Old Folk Tune*, Beach; Silence may be kept, The Peace may be exchanged, The people respond—Amen! (*Rubrics*), Locklair; *Variations on There Is a Fountain*, Smith Moore; *Lift Every Voice*, Miller; *Toccata Brevis*, Gawthrop.

JEREMY LLOYD, St. Michael's Church, Cornhill, London, UK, October 7: *Fanfare*, Cook; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Prélude*, Allegretto, Intermezzo, Adagio, Final (*Symphonie I in c*, op. 13, no. 1), Widor.

ROSALIND MOHNSSEN, Church of the Advent, Boston, MA, October 20: *Fantasia and Fugue in d*, op. 19, Dunham; Cantilena in G (*Compositions for the Organ*, op. 71, no. 1), Foote; Prayer (*Suite*), op. 70, Creston; *Prelude in b* (*Two Preludes for Organ*, op. 19, no. 2), Paine.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, October 17: *Concerto in F*, Handel, transcr. Best; Rhapsody in D-flat (*Three Rhapsodies*, no. 1), Howells; Scherzo (*Sonata I*), Lemare; Marcia Eroica (*Four Intermezzi*, op. 189, no. 2), Stanford; Carol, Divertimento (*Four Extemporizations*, nos. 1, 2), Whitlock; *Variations on Geršwin's "I got rhythm"*, Britton.

St. Nicholas Church, Studland, UK, October 19: Knightsbridge (*London Suite*), Coates; Adagio, Allegro (*Concerto in F*), Handel; *Variations on Amazing Grace*, Bédard; *Handel in the Strand*, Grainger, transcr. Stockmeier; *Après un rêve*, Fauré; *Pavane*, Gould; Prière à Notre-Dame, Toccata (*Suite gothique*, op. 25), Boëllmann.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, October 25: *Praeludium in g*, BuxWV 149, Buxtehude; *Toccata and Fugue in F*, BWV 540, Bach; Cantabile, FWW 36 (*Trois Pièces*, no. 2), Franck; *Variations on Brother James' Air*, Sandresky; Rhapsody in c-sharp (*Three Rhapsodies*, op. 17, no. 3), Howells.

DANIEL ROTH, Church of the Transfiguration, Orleans, MA, October 12: Final, Choral (*Symphonie VII in a*, op. 42, no. 3), Widor; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Fugue in a*, BWV 904, Bach; *Prelude and fugue in e*, Mendelssohn, transcr. Roth; *Deuxième Fantaisie*, JA 117, Alain; *Final Te Deum*, Roth; *Improvisation*.

STEPHEN SCHNURR, Bethel Lutheran Church, Gary, IN, October 13: *A Gigue for the Tuba Stop*, Wright; *Ein feste Burg ist unser Gott*, BuxWV 184, Buxtehude; *Ein feste Burg ist unser Gott*, Pachelbel; *Humoresque "L'organo primitivo"*, Yon; *Prelude and Fugue in G*, BWV 541, Bach; *Variations and Fugue on Heil dir im Siegerkranz*, Reger; *In Quiet Mood*, Price; Toccata (*Symphonie V in f*, op. 42, no. 1), Widor.

ANNE SPINK, United Presbyterian Church, Binghamton, NY, November 2: *Praeludium in g*, BuxWV 149, Buxtehude;

More Palatino, SwWV 318, Sweelinck; *Soliloquy*, op. 58, Laurin; *Fantasia in f*, K. 608, Mozart; Trio in G, BWV 1027a, Bach; The Peace may be exchanged (*Rubrics*), Locklair; Feux Follets, Toccata (*24 Pièces de fantaisie*, Deuxième suite, op. 53, nos. 4, 6), Vierne.

MARK STEINBACH, l'Église Sainte-Marie-Madeleine, Paris, France, October 13: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Mad Rush*, Glass; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *In Quiet Mood*, Price; Alléluias sereins d'une âme qui désire le ciel, Transports de joie (*L'Ascension*), Messiaen.

KENT TRITLE, First United Methodist Church, Des Moines, IA, October 18: *Prelude and Fugue in C*, Bach; Intermezzo, Final (*Symphonie VI in g*, op. 42, no. 2), Widor; *Prelude and Fugue in c*, Mendelssohn; *Fantasy on Brother James' Air*, Hailstork; *Berceuse à Pierre*, Laurin; *Sonata V in D*, op. 65, no. 5, Mendelssohn.

JOHANN VEXO, College of the Holy Cross, Worcester, MA, October 29: *Praeludium in g*, BuxWV 150, Buxtehude; *Jesus Christus, unser Heiland*, WV 10, Scheidemann; *Sonata in d*, BWV 527, Bach; *Magnificat tertii toni*, Praetorius; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach.

BRADLEY HUNTER WELCH, Cathedral Church of St. Luke, Orlando, FL, October 4: *Heraldings*, Hebble; *Variations on O laufet, ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, Bach; Andante sostenuto (*Symphonie Gothique*, opus 70), Widor; *Toccata on Old 100th*, Hebble; *Trumpet Tune*, *Amazing Grace*, *Great Is Thy Faithfulness*, Swann; *Come, Sweetest Death, Come, Blessed Rest*, Bach, transcr. Fox; *Chorale Fantasy on Lobe den Herren*, Miller.

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RYAN CHAN*



CHELSEA CHEN



ALCEE CHRISS III



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



THIERRY ESCAICH



JANETTE FISHELL



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY



JENS KORNDÖRFER



CHRISTIAN LANE



OLIVIER LATRY



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COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



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CHOIRS

**Westminster
Cathedral**
UK

March–April 2025

Polyphony
UK

October 2025

**Westminster
Abbey**
UK

April 2026

Trinity College
Cambridge, UK
September 2026

New College
Oxford, UK

**Saint Thomas
Church**
New York, NY

*COMPETITION WINNERS

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

**Johannes Skoog — Canadian International Organ Competition