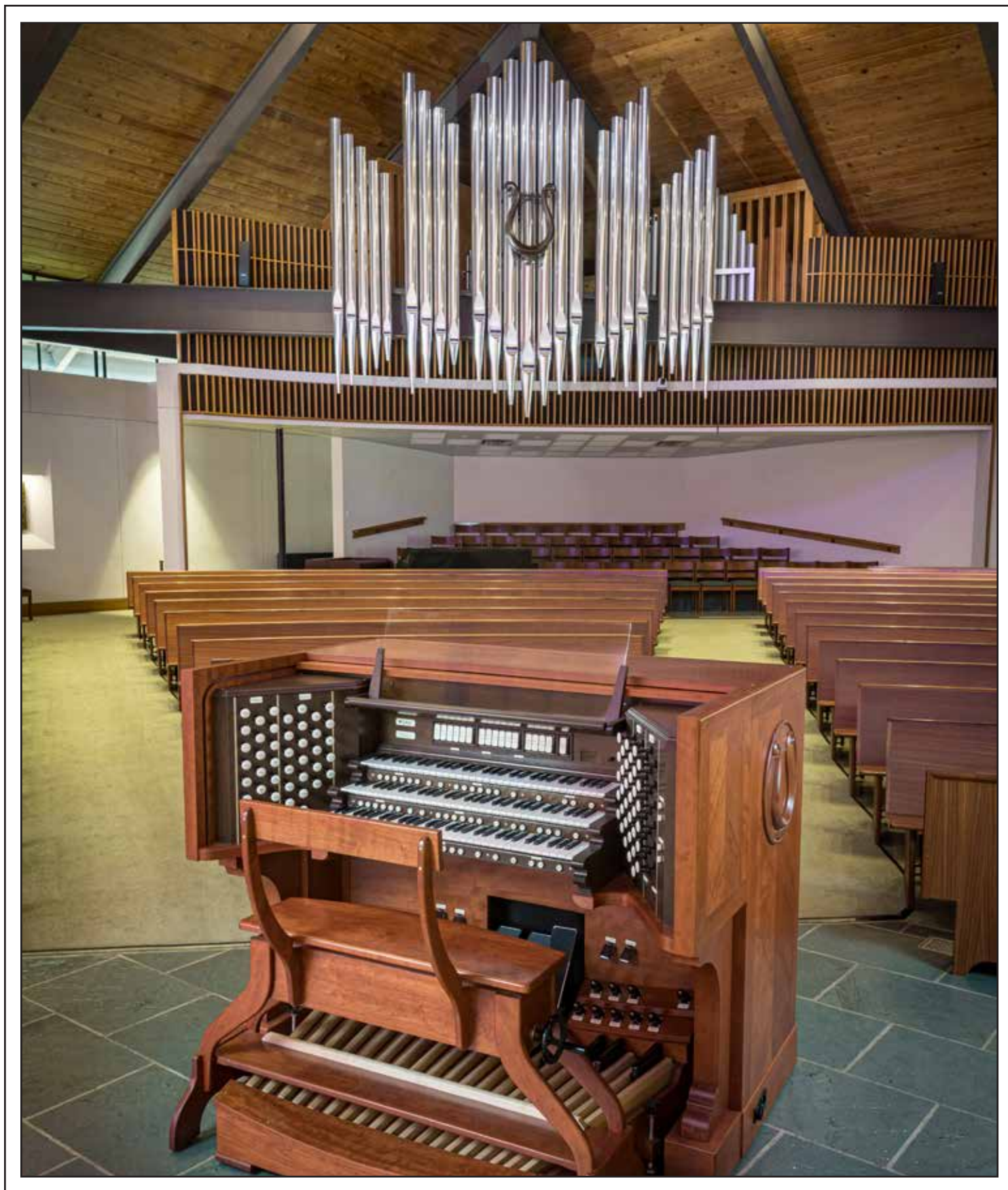


THE DIAPASON

MAY 2025



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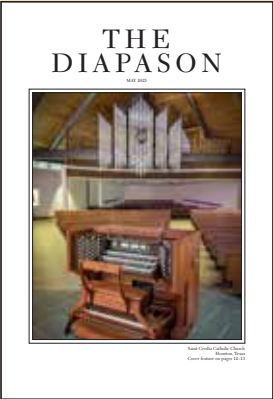
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Editorial Director **STEPHEN SCHNURR**
and Publisher sschnurr@thediapason.com
847/954-7989

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

Sales Director **JEROME BUTERA**
jbutera@thediapason.com
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Contributing Editors **MICHAEL DELFÍN**
CURTIS PAVEY
Harpsichord

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Editor's Notebook

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Presenting our 20 Under 30 Class of 2025

The principal focus of this issue is THE DIAPASON's 20 Under 30 Class of 2025. A biennial recognition of the best of young organists, church musicians, harpsichordists, carillonneurs, and organ and harpsichord builders, it is a pleasure to present to you representatives of the promising future of what we all care about deeply. Here you will find biographical information and pictures of each member of the Class of 2025. The 20 Under 30 Committee for 2025 consisted of Joyce Johnson Robinson, Andrew Schaeffer, Stephen Schnurr, David Schrader, and Carole Terry.

Many thanks to those who submitted nominations, and be assured there will be many more quality candidates to hear about again in two years. In December 2026, nominations will open for the Class of 2027.

Here & There

People



Philip Crozier

Philip Crozier performs recitals in Europe and the United Kingdom: June 14, Hemsedal Kyrkje, Norway; 6/18, Domkirke, Bodø, Norway; 6/24, Mariager Kirke, Mariager, Denmark; 6/28, Priory, Bridlington, UK; 6/30, Deer Parish Church, Peterhead, Scotland; July 2, Cathedral, Carlisle, UK; 7/4, Abbey, Hexham, UK; 7/8, Abbey, Tewkesbury, UK; 7/10, Sint-Baafskathedraal, Ghent, Belgium; 7/12, Basilique Sainte-Clotilde, Paris, France.



Michael Delfin

Michael Delfin recently performed solo multi-keyboard recitals for the Tuscaloosa (Alabama) Music Club in January

and Musica Maxima in Beloit, Wisconsin, in March. He played continuo with the Alabama Symphony and will perform with Music City Baroque in Nashville in May. With Cincinnati-based Seven Hills Baroque, Delfin performed in St. Augustine, Florida, for St. Anastasia Catholic Church's "And Let There Be Music" concert series. He recently co-founded Bama Baroque, which gave its inaugural concert at the University of Alabama in Tuscaloosa in March; the program included J. S. Bach's *Brandenburg Concerto No. 5*.

This summer Delfin will join the Spoleto Festival USA in Charleston, South Carolina, as chorus pianist and harpsichordist for Bach's *Mass in B Minor*. He is a member of THE DIAPASON's 20 Under 30 Class of 2021 and is a contributing editor for harpsichord. For information: michaeldelfin.com.



Tiffany Ng

Tiffany Ng, associate professor of music, university carillonnist, and chair of the department of organ at the University of Michigan School of Music, Theatre, and Dance, Ann Arbor, was one of five recent recipients of the university's Harold R. Johnson Diversity Service Award. The annual awards, named after the Dean Emeritus of the School of Social Work, recognize faculty in any field whose service goes above and beyond their regular duties and contributes to

the development of a culturally and ethnically diverse campus community.

The award citation highlighted Ng's commitment to commissioning works by diverse composers, including the first Native American and African American composers commissioned to write for carillon (Connor Chee and Wilbert Roget II, respectively); her publication of open-access resources such as the "International Bibliography of Carillon Music by Women, Transgender, and Nonbinary Composers" and "Annotated Bibliography of African American Carillon Music"; the website CarillonWomen.org, a comprehensive resource on the history of women and the carillon; and her work to create an inclusive outdoor campus climate through music. For information: smt.d.umich.edu/profiles/tiffany-ng.

Events

The 2025 L'Organo Festival, part of Piccolo Spoleto, operated by the City of Charleston, South Carolina, Office of Cultural Affairs, announces its festival organ recitals:

- May 26, Eugene Lavery, St. Michael's Church;
- 5/27, Aaron Patterson, St. John Lutheran Church;
- 5/28, Thomas Russell, Cathedral of St. John the Baptist;
- 5/29, Pamela Kane, Mother Emanuel AME Church;
- 5/30, Chase Olson, The Citadel;
- 5/31, Ashley Laura Smith, Holy Spirit Lutheran Church;
- June 1, Sarah Carlson, St. Clare of Assisi Catholic Church, Daniel Island;
- 6/2, David Kraft, St. Michael's Church;
- 6/3, Brennan Szafran, St. Matthew's Lutheran Church;
- 6/4, Eddie Zheng, Cathedral of St. John the Baptist;
- 6/5, Rosalind Mohnsen, Cathedral of St. Luke & St. Paul;
- 6/6, Thomas Heidenreich, St. Matthew's Lutheran Church.

For information: lorganocharleston.org.

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Stephen Schnurr
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sschnurr@thediapason.com
www.TheDiapason.com

Elsewhere in this issue

This month's cover feature spotlights the new R. A. Colby, Incorporated, organ built for Saint Cecilia Catholic Church of Houston, Texas. The organ features excellent pipework from three Henry Pilcher's Sons instruments. John Bishop, in "In the Wind. . .," discusses the importance of tools in an artisan's life as he establishes a new personal workspace. You will find many exciting events in the Calendar section, and the usual assortment of reviews for consideration, as well.

Cover features

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

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Carillon News

The Franco Committee of the Guild of Carillonneurs in North America (GCNA) announces the prizewinners of its **2025 Franco Composition Contest**. The winning composition was *Three Scenes from Alentejo*, by **Daniel Guo**, for which there was a \$2,000 prize; second prize of \$1,000 was awarded for *Four Etudes for Carillon*, by **Geert D'hollander**. Two performance awards (honorable mention) of \$150 each were presented for *let old wrinkles come*, by **Julie Zhu**, and *Flowing Streams*, by **Yiqing Ma**. The scores will be published by the GCNA and performed at the organization's 2025 congress, June 10–14, at the University of Kansas, Lawrence.

The contest committee received 18 submissions. Members of the jury were Linda Dzuris, Deborah Hennig, Alex Johnson (a member of THE DIAPASON's 20 Under 30 Class of 2021), Abby Pan, Scott Orr, Tiffany Ng, and Charles Zettek.

The GCNA has also announced results of its **2025 Warner Arrangements and Transcriptions Competition**. The winning composition for a three-octave carillon was *To a Red Rose*, by Florence Price, arranged by **Wesley Arai**; for a four-octave carillon, the winning composition was *Prelude*, op. 12, no. 7 (for carillon duet), by Sergei Prokofiev, arranged by **Ib Pedersen**. Each composer received \$900. The second prize of \$550 was awarded for *Lied ohne Worte*, op. 19, no. 4, by Felix Mendelssohn-Bartholdy, arranged by **Benjamin Davis Maack**. A performance award of \$150 was given for *Cielo de Amor*, by Luis R. Miranda, arranged by **Carlos Colon-Ortiz**. These works will also be performed at the guild's 2025 congress. The jury consisted of Margaret Angelini, Lisa Lonie, Michael Solotke, Minako Uchino, and Lynnli Wang (a member of THE DIAPASON's 20 Under 30 Class of 2023). For information: gcn.org.

Organbuilders

The facilities of **Fabry, Inc.**, Pipe Organs, Antioch, Illinois, were destroyed by fire on February 24. Twelve fire departments fought the fire for over

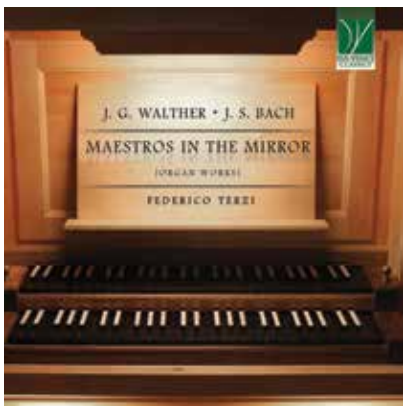


The Fabry, Inc., shop in Antioch, Illinois, after the fire

eight hours, but the building became a total loss. The following day, while looking over what could be salvaged, the fire rekindled, and three Antioch fire trucks arrived to extinguish that. Fortunately, all office file cabinets were somewhat waterproof, and client files for 350 regular service clients were salvaged. Everything else was a total loss.

Fabry, Inc., stopped working for only one week. The firm is moving to Kenosha, Wisconsin, to two buildings that are being renovated. New machines are on order, and inventory is being replaced as needed. The new shop is to be in use by May. At this time, the office is still accepting correspondence at the old address: Post Office Box 601, Antioch, Illinois, 60002.

Recordings



Maestros in the Mirror

Da Vinci Classics announces a new organ recording, *Maestros in the*



Taylor Competition judges and competitors: Stephen Price, Trevor Good, Daniel Colaner, Daniel Carroll, Henry Dangerfield, Bruce Xu, Kimberly Marshall, and Jesse Eschbach (photo credit: Matthew Brown)

The Taylor Organ Competition, established by the Atlanta Chapter of the American Guild Organists to honor longtime chapter member Elizabeth Abbott Taylor, is made possible by a bequest from Taylor's estate to support a national young organist competition every three years. The first competition was held in 2012. The final round of the 2025 Taylor Organ Competition was held March 22 at St. Luke's Episcopal Church, Atlanta, Georgia.

Recorded round judges Nicole Keller, Anne Laver, and Daryl Robinson selected five finalists: Daniel Carroll and Daniel Colaner (students of Alan Morrison at the Curtis Institute of Music), Henry Dangerfield (high school junior studying with Catherine Rodland), Trevor Good (student of James Higdon at the University of Kansas), and Bruce Xu (student of Ken Cowan at Rice University). Each was invited to perform a 50-minute program, which required a Bach prelude and fugue; a first or final movement of a symphony by either Vienne or Widor; the commissioned work *Children's Dances* by Chelsea Chen, which received its world premiere that day; and music of their choice.

Final round judges Jesse Eschbach, Kimberly Marshall, and Stephen Price determined all prizes except the audience prize. Prizes are sponsored by the Atlanta AGO Chapter scholarship endowment unless otherwise noted.

First prize of \$10,000 and \$1,000 prize for best performance of the commissioned work (sponsored by St. Luke's Episcopal Church) went to **Daniel Carroll**. Second prize of \$5,000 and \$1,000 audience prize was presented to **Henry Dangerfield**. The \$1,000 Bach prize (sponsored by Sarah Hawbecker) was awarded to **Daniel Colaner**. For information: agoatlanta.org/taylor_organ_competition.

Mirror (C00941, €13.55), featuring **Federico Terzi** performing works of Johann Gottfried Walther and Johann Sebastian Bach on the 1994 Felsberg organ of two manuals in the Reformed Church of Boudry, Switzerland, built in the style of Gottfried Silbermann. Works by Walther include *Toccata and Fugue in C Major* and *Concerto in B Minor* after Vivaldi's *Concerto in E Minor* for violin. Works by Bach include *Fugue in B Minor* on a theme of Corelli, BWV 579, and *Pièce d'Orgue*, BWV 572. Settings of DAS ALTE JAHR VERGANGEN IST and JESU, MEINE FREUDE by both composers are also included. A review is forthcoming. For information: davinci-edition.com.



Le Cabinet de Curiosités: Trésors Oubliés du Clavecin des Lumières

with **Emilie Clément-Planche**, violin, and **Julianna David**, cello, performing works by Jean-Jacques Beauvarlet-Charpentier and Simon Simon. Jeanne plays a harpsichord built by Marc Ducornet in

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2023, inspired by the instruments of the Parisian craftsman Jean-Henri Hemsch. For information: encelade.net.



Gli Organi della Sardegna: Alghero—Cattedrale de Santa Maria, Volume 1

Psallite Motette announces a new organ recording, *Gli Organi della Sardegna: Alghero—Cattedrale di Santa Maria*, Volume 1 (MOT 15115), featuring **Giovanni Solinas** performing on the 1935 Mascioni organ of St. Mary Cathedral, Alghero. Works include premiere recordings of the performer's *Tema e variazioni su "Deus ti salvet Maria"* and Dante Ferrari's *Alghero, Calma e Tempesta*, along with works by Bach, Liszt, Gounod, Bossi, Rheinberger, and others. A review is forthcoming. For information: motette.org.



Fire and Fantasy

Raven announces a DVD + CD organ release, *Fire and Fantasy: The*

Wanamaker Organ & Orchestra (OAR-195 DVD+CD, \$29.95), featuring works for organ and orchestra played by **Peter Richard Conte** at the **Wanamaker Organ** and the New Jersey orchestra **Symphony in C**, directed by **Stilian Kirov**, recorded in a live concert in the Grand Court of Macy's, Philadelphia, Pennsylvania. On the DVD video presentation, **Thomas Murray** introduces the music and the features. Works include *Fantasia & Fugue on Ad nos ad salutarem undam* by Franz Liszt, arranged by Marcel Dupré; *Grand Choeur Dialogué* by Eugène Gigout, arranged by Guy Ropartz; *Fantasia on a Theme by Thomas Tallis*, by Ralph Vaughan Williams, arranged by Conte; and *Symphony No. 1 in D Minor*, op. 42, by Alexandre Guilmant. A review is forthcoming. For information: ravencd.com.

Publishers

Ediciones Fidelio announces a new digital publication, *Martín y Coll (c.1680–1734), Organ Collection of Music Flowers*, a compilation of the Franciscan monk and Catalan organist Antonio Martín y Coll (c. 1680–1734), who was organist and teacher at San Diego Church in Alcalá de Henares, Spain, and later lead organist at Madrid's San Francisco el Grande Basilica. While most selections are liturgical and intended for the organ, others are of secular use for the harpsichord. This new publication is edited by Genoveva Gálvez. There are 11 volumes available in PDF format, €3 each. For information and orders: concursofidelio@gmail.com.

The Leupold Foundation announces the forthcoming publication of *Jehan Alain, Biography, Correspondence, Drawings, Manuscripts*, by **Aurélie Decourt-Alain** in an English translation by **Lynne Davis Firmin-Didot**. The book presents a selection of Jehan Alain's corpus of archives, many of them unpublished, set in historical context and accompanied by a critical apparatus. It is also a book of musicology, analyzing, comparing, and criticizing sources to understand Alain's creative process.

Aurélie Decourt-Alain is the daughter of Marie-Claire Alain and the niece of

Appointments

Nathaniel Gumbs is appointed director of music at The Riverside Church, New York, New York. A native of the Bronx, Gumbs has performed throughout the United States and internationally, including in Antigua, St. Thomas, Ghana, Paris, and Munich. He currently serves as director of chapel music at Yale University, New Haven, Connecticut, where he works with students, faculty, and guests to coordinate music for three worshiping communities: University Church in Battell Chapel, Yale Divinity School community, and Berkeley Divinity School community, the latter two both worshiping in Marquand Chapel. He earned his undergraduate degree from Shenandoah Conservatory, Winchester, Virginia, his Master of Music degree from Yale University, and his Doctor of Musical Arts degree from the Eastman School of Music, Rochester, New York. His principal teachers include Steven Cooksey, David Higgs, and Martin Jean.



Nathaniel Gumbs

Prior to his position at Yale, Gumbs served as director of music and arts and organist at Friendship Missionary Baptist Church in Charlotte, North Carolina, where he led several hundred volunteer musicians and staff in four choirs and other ensembles. He most recently served as interim minister of music and fine arts at Abyssinian Baptist Church in Harlem, New York.

In addition to his work at Yale, Gumbs maintains a career as a concert organist managed by Karen McFarlane Artists, Inc. He is also featured on various recording projects through GIA Publications with James Abbingtion, choral projects with Jason Max Ferdinand, and recordings of revised choral works by Margaret Bonds with New York Philharmonic's Chorus Director, Malcolm Merriweather. Gumbs is a contributing composer in *Pulling Out the Stops, Volume 3, Congregational Song Accompaniments for Organ*, published by Augsburg Fortress. Most recently, he released his first organ solo project entitled *King of Kings: Organ Music of Black Composers, Past and Present*. Gumbs is a member of THE DIAPASON's 20 under 30 Class of 2017. For information: concertorganists.com and trecnyc.org.

Jehan Alain. A graduate of the University of Paris IV-Sorbonne, she has worked for more than twenty years researching the musicians of the Alain family and has published books and articles on Albert and Jehan Alain, a monograph on the Alain family house organ, articles on French musicians and organs from the early 20th century, as well as works on cultural and local history. Lynne Davis is the Robert L. Town Distinguished Professor of Organ at Wichita State University, Wichita, Kansas, and her concert career is managed by Phillip Truckenbrod Concert Artists.

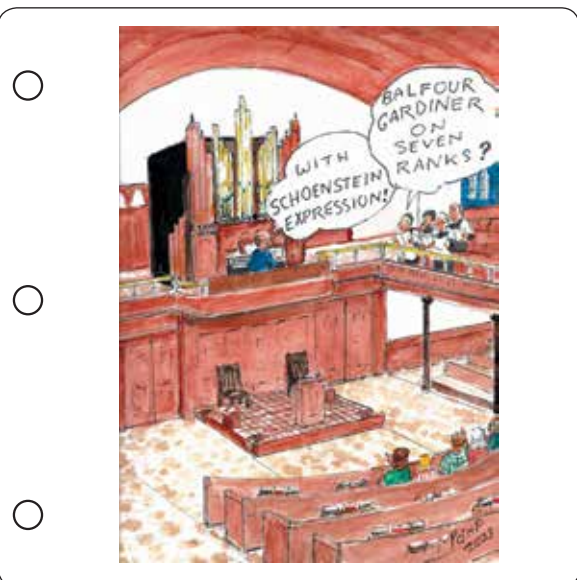
Donors and subscribers for the project are welcome to make contributions by January 1, 2026. Publication is set for summer 2026. For information concerning donor/subscription categories, etc., send inquiries to: contact@theleupoldfoundation.org.

Bärenreiter announces new organ publications. *Portugiesische Orgelmusik/Portuguese Organ Music: 1540–1834* (BA11265, €42.95), edited by Gerhard

Doderer and Miguel Bernal Ripoll, offers a representative overview of Portuguese organ compositions over three centuries, with 27 works by António Carreira, Manuel Rodrigues Coelho, Pedro de Araújo, and Carlos Seixas. *Joseph Jongen: Sämtliche Orgel- und Harmoniumwerke/Complete Works for Organ and for Harmonium* is available as an urtext in three volumes (BA11255, BA11256, and BA11257, €49.95 each), edited by John Scott Whiteley.

New choral publications include *Heinrich Schütz: Musikalisches Exequien*, SWV 279–281 (full score, BA09526, €27.95, with other scores available), in an urtext edited by Beate Agnes Schmidt; *Joseph Haydn: Missa in Tempore Belli*, Hob. XXII:9 (full score, BA11318–90, €46.95, with other scores available), an urtext of the Henle edition, edited by Andreas Friesenhagen; *Joseph Haydn: Missa Cellensis*, Hob. XXII:8 (BA11320, €44.95, other scores available), in an urtext of the Henle edition, also edited by Friesenhagen. For information: baerenreiter.com.

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Morgan F. Simmons

Nunc Dimittis

Morgan F. Simmons, 95, died February 28 in Evanston, Illinois. He was born April 6, 1929, in Andalusia, Alabama. His first piano teacher, Josie Lyons, was organist of the First Methodist Church of Andalusia; in due course, he would sing in the church's junior choir and begin organ lessons with Lyons on the church's three-manual Austin organ. He graduated with a Bachelor of Music degree in organ performance from DePauw University, Greencastle, Indiana, in 1951, having studied organ with Van Denman Thompson. Subsequently, he earned his Master of Sacred Music degree from Union Theological Seminary in New York City in 1953, days after marrying his Union classmate, Mary Louise Day. Among his teachers at Union were Clarence and Helen Dickinson, Hugh Porter, Robert Baker, Harold Friedell, Seth Bingham, Searle Wright, Reinhold Niebuhr, and Paul Tillich.

After serving two years in the Army, Morgan Simmons was awarded a Fulbright Scholarship at the Royal School of Church Music in England for 1955 and 1956, studying hymnody with Cyril V. Taylor, after which he, Mary, and infant son David returned to Union to complete his doctoral studies in 1961. His dissertation topic was "Latin Hymnody: Its Resurgence in English Usage." From 1956 until 1962, he also served as Minister of Music at Bound Brook Presbyterian Church, Bound Brook, New Jersey.

From there, Morgan Simmons received an appointment in 1962 as organist and choir director at First United Methodist Church and in 1963 at Garrett Seminary (now Garrett-Evangelical Theological Seminary) in Evanston, teaching music and worship at the seminary until 1977. In 1968 he began 28 years of service as organist and choirmaster at Fourth Presbyterian Church of Chicago, with Mary serving as associate organist and accompanist. During the Simmonses' tenure, they led the choir on three European tours, developed a recital series

and arts festival, and composed music. The Simmonses led the project that resulted in Fourth Church acquiring Aeolian-Skinner Opus 1516, a four-manual organ of 125 ranks. In 1994 a comprehensive renovation of this organ was completed by Goulding & Wood of Indianapolis, Indiana.

Morgan Simmons's organ works published by MorningStar include *Cityscape*, in three movements; *Conversation Piece*, for flute and organ; *Prelude on Christmas Carol*; and *Reflections*, for organ and oboe. *Prelude on a Melody by Sowerby*, dedicated to his wife Mary, was printed by H. W. Gray Publications (Belwin-Mills). His choral works published by Hope Publishing include *Choral Responses* and the hymntunes *FOURTH CHURCH* and *GEORGE'S TUNE*. The hymntune *SIMMONS* is published by the Leupold Foundation.

Morgan Simmons served in many capacities with the American Guild of Organists, including dean of the North Shore Chapter and treasurer and councilor for finance and development at the national level. He was an active member of The Hymn Society of the United States and Canada, where he served as vice president, and he was secretary/treasurer of the Consultation on Ecumenical Hymnody. In addition, he was a trustee of Union Theological Seminary.

Morgan Simmons enjoyed the beauty of flowers and needlework, and he was a skilled gardener and needlepointer. He served on the Evanston Garden Walk committee for many years. His needlepoint creations include more than 30 pieces for Fourth Church such as chancel cushions, replicas of stained glass, and a tapestry entitled *The Burning Bush*.

Morgan F. Simmons was preceded in death by his wife, Mary L. Simmons, on January 30, 2022. He is survived by sons David (Barbara) Simmons and Robert (Deborah) Simmons; daughter Kathryn (Donald) Raithel; seven grandchildren, and seven great-grandchildren. A service of remembrance will take place at a future date at the Fourth Presbyterian Church of Chicago. Memorial gifts may be made to the New Organist Fund (Morgan and Mary Simmons Scholarship) of the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, New York 10115 (agohq.org), or the music program at the Fourth Presbyterian Church, 126 East Chestnut Street, Chicago, Illinois 60611-2014 (fourthchurch.org).

For more information, see "A conversation with Morgan and Mary Simmons," an interview by Steven Egler, in the April 2018 issue, pages 21-25, and "A conversation with Morgan and Mary Simmons," an interview by Roy F. Kehl, in the July 1996 issue.



Mary and Morgan Simmons

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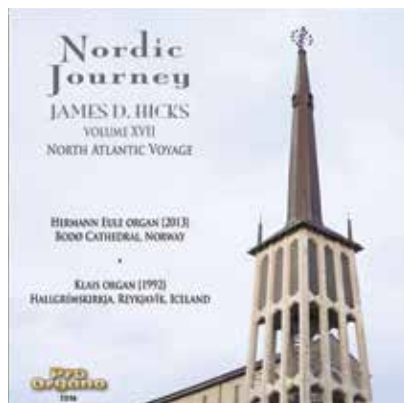
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Nordic Journey, Volume XVII: North Atlantic Voyage

Nordic Journey, Volume XVII: North Atlantic Voyage. James D. Hicks plays the 2013 Hermann Eule organ at Bodø Cathedral, Norway, and the 1992 Klais organ† at the Hallgrímskirkja, Reykjavík, Iceland. Pro Organo two-compact-disc set, 7316. \$24.98. Available from proorgano.com and digitally for streaming and download from Apple Music, Spotify, and Naxos Music Library.

Disc One: *North Atlantic Fanfare*, Aaron David Miller (born 1972)*; *Missa Norvegica*, opus 219, Kjell Mørk Karlsen (born 1947); *Outer Hebrides*, Paul Halley (born 1952); *Kali Kolsson's Journey*, Gemma McGregor*; *Prelude, Scherzo, and Passacaglia*, opus 41, Kenneth Leighton (1929–1988); *200 km/t á Oyg-gjarvegnum*, Eli Tausen á Lava (born 1997)*; *Kamutseq*, Kristian Blak (born 1947)*; *Dimun*, Blak.

Disc Two: *Kam andin halgi*, Páll Sólstein (born 1964)*; *Preludium for Organ*, Gísli Jóhann Grétarsson (born 1983)†; *Hommage to Jón Leifs*, Þorvaldur Örn Davíðsson†; *Starka virna vestili*, Sigurður Sævarsson; "Sinfonia Arctadriæ" (*Orgelsymfoni nr. 2*), Kjell Mørk Karlsen†; *Grundfeldslýs* (Bedford Light): "Preludium," "Postludium," Christian Præstholm (born 1972); *Ut Den Glede* (Who can tell), Kven Kan Seia, arranged by Mons Leidvin Takle (born 1942); *The Place of My Childhood*, Takle; *Hymn to Freedom*, Oscar Peterson, arranged by Takle. * Commissioned by James Hicks.

James D. Hicks came originally from Fredericksburg, Virginia. He holds degrees in music from the Peabody Institute of Music at Johns Hopkins University, Yale University, and the University of Cincinnati. Dr. Hicks lives and works out of Califon, New Jersey. As is usual for his compact discs, these recordings include several new organ works that he has generously commissioned.

The two organs that Dr. Hicks plays here are of considerable interest. Bodø is the cathedral of Norway's Diocese of Sør-Hålogaland. The previous cathedral succumbed to bombing in World War II, and the present concrete edifice dates from 1956. The firm of J. H. Jörgensens built a new organ for the opening of the cathedral in 1956, and thirteen stops from this remain in the current Hermann Eule instrument, Opus 675 of 2013. This organ of ninety-seven stops has four manuals with electric key and stop action and sits on a gallery at the west end of the cathedral with an attached terraced drawknob console. It includes some very unusual stops, particularly on the Récit-Solo division, where there is *inter alia* a 3½' Violterz, a 2½' Violquinte, and a 2¾' Vielseptime. The 1912 Norman & Beard organ in the Great Eastern Hotel at Liverpool Street Station in London has a compound Cornet de Violes stop, but that is the only other case of orchestral string mutations I have ever come across! The Bodø Cathedral organ has a sound that is rich and clear, and the concrete walls of the building allow a fair degree of reverberation. Looking at photographs of the building, one wonders if the extreme length of the cathedral might be a problem in transmitting the sound of the organ all the way to the east end; nevertheless, there is a separate choir organ in the chancel. As miked on these recordings, however, the west end organ sounds great!

The other organ featured is the famous instrument of the equally famous Hallgrímskirkja in Reykjavík, Iceland. Completed in 1986, the Hallgrímskirkja takes its name from the Lutheran pastor and poet Hallgrímur Pétursson (1614–1674) and is the largest church in Iceland. Remarkable for its soaring spire and uniquely curved side wings, the church was the design of architect Guðjón Samúelsson (1887–1950), who

did not live to see his building completed. The organ dates from 1992 and is the work of the German firm Klais Orgelbau of Bonn. It has seventy-two stops drawn from 102 ranks, with a total of 5,275 pipes distributed over four manuals and pedal. The mechanism is partly mechanical and partly electric. Like the Bodo Cathedral organ it is on a gallery at the west end with an attached, terraced drawknob console, but it also contains a Rückpositiv, in contrast to the Bodø organ. Assisted once again by excellent acoustics, the organ, though still rich in its sound, is more brilliant than the Bodø Cathedral instrument. Its stoplist is a lot more conventional.

The first disc commences with Aaron David Miller's stirring *North Atlantic Fanfare*, written somewhat after the style of the well-known *Fanfare* that John Cook composed for the Festival of Britain in 1951. Miller's piece makes very effective use of the *en chamade* reeds of the Bodø organ.

The next five tracks are occupied with Kjell Mørk Karlsen's *Missa Norvegica*, in which Dr. Hicks performs on the organ and Ragnhild Hemsing plays a traditional Norwegian style of violin, the Hardanger fiddle. Ms. Hemsing is primarily a classical violinist, but she handles the Hardanger fiddle in a masterful way and produces mysterious and wonderfully haunting effects in the "Kyrie" and "Credo." The Mass incorporates nine traditional folksong melodies in a variety of modalities. I particularly enjoyed the "Gloria," which has some of the characteristics of an Irish jig. The rather virtuosic, toccata-like "Sanctus" is perhaps the least Nordic of the movements. The final movement, "Agnus Dei," returns to the haunting quality of the "Kyrie."

The English-born composer Paul Halley, a graduate of Cambridge University, is currently director of music at the Anglican cathedral in Halifax, Nova Scotia, Canada. In the late 1980s, he served as organist and choirmaster at the Cathedral of Saint John the Divine in New York City. His style is very eclectic, and he incorporates elements of jazz, New Age, and World Fusion into his music. Listening to this compact disc, I was amazed to discover how Nordic the music from the Hebrides is, in comparison with the rest of the British Isles, Scotland not excepted. Halley's

Outer Hebrides, based on three Celtic melodies, exemplifies the North Atlantic connection between the culture of the Hebrides and Nova Scotia. The composition is a joyous piece with considerable sparkle and warmth. It builds up to a climax in the middle, before dropping down again at the end.

Gemma McGregor is a composer from Orkney who attempts to explore consciousness and images of time and place through layers of sound. Here her subject is Rögnvald Kali Kolsson (circa 1100–1158), also known as Saint Ronald of Orkney, who was a Norwegian Earl of Orkney. *Kali Kolsson's Journey* depicts some of the tumultuous events of Saint Ronald's times, including the violence that was rife in his day, the multiple shipwrecks he suffered, and his pilgrimage to the Holy Land. Orcadian modalities appear once more in this music, together with Ms. McGregor's distinctive layers of sound that are variously seething, ebullient, and violent.

The Scotsman Kenneth Leighton was a prominent twentieth-century British composer. He did not train as an organist and was primarily a composer of choral music. *Prelude, Scherzo, and Passacaglia*, commissioned by Bryan Hesford, was his first composition for organ. Leighton maintains an almost constant feeling of tension in the "Prelude" and "Passacaglia," relieved only by the playfulness of the "Scherzo." The work culminates in a massive build-up at the end.

Although he currently lives in Sweden, Eli Tausen á Lava is another composer who was born and grew up in Orkney. His composition *200 km/t á Oyg-gjarvegnum*, which translates as "125 m.p.h. on the Island Road," is a comment on the rather alarming fact that the Island of Streymoy in the Faroes has no speed limits and that people there tend to drive like maniacs. The piece again makes use of Orcadian modalities, coupled here with a *perpetuum mobile* and the subtle use of *accelerando* and *decelerando* effects combined with sparkling registrations.

The first compact disc ends with two works of Kristian Blak, a composer who, though born in Denmark, has made the Faroe Islands his home. The first of these, *Kamutseq* (Dog Sledge and Dogs), was commissioned by Dr. Hicks for the organ and is written in a pentatonic

modality characteristic of the folk music of Greenland. Blak's other work here is *Dimun*, one of a suite of nine pieces relating to Stóra Dimun, one of the Faroe Islands. Here the Norwegian musician Organes Girunyan (born 1985) plays the violin, and Hicks accompanies him on the piano.

The second compact disc opens with a commissioned work for French horn and organ. The composer, Páll Sólstein, is a Faroese French horn player, and on this recording Hicks provides the accompaniment on organ while the composer himself plays the horn. The work's title is *Kam andin halgi* (Come Holy Spirit), and the horn evokes the sound of the calling of a distant hunting horn.

The Icelandic composer Gísli Jóhann Grétarsson writes mostly opera and organ music. He originally trained in classical guitar and physics, but subsequently studied at Luleå University of Technology in Sweden in composition for guitar under Jan Sandstöm and subsequently received master's degrees in guitar and organ composition under Jan-Olof Eriksson and Hans-Ola Ericsson, respectively. The composer designed these movements to showcase the many different colors of the Hallgrímskirkja organ, and this they achieve remarkably well. The overall effect is one of grandeur, reinforced by the use of parallel organum.

As the first significant composer of classical music in Iceland, Jón Leifs (1899–1968) occupied a place in musical history comparable to that of Jan Sibelius in Finland and of Bedřich Smetana in the Czech Republic. *Hommage to Jón Leifs* is the work of Icelandic organist, choral conductor, and composer Þorvaldur Örn Davíðsson, who, following study at the famous Music School of the Lutheran Church of the Akureyri in northern Iceland, obtained a master's degree in composition in 2019 from the Iceland University of Arts, where he studied under Hugl Guðmundsson. The work builds up from a gentle beginning to a massive climax at the end. Dr. Hicks premiered it in July 2024 on the 1961 Steinmeyer/1995 Bruhn organ in the Lutheran Church of the Akureyri.

Sigurður Sævarsson originally studied voice at the School of Music in Keflavík, Iceland, with Árni Sighvatsson, before moving to the New Music School in Reykjavík, where his teachers were Sigurður Demetz and Alina Dubik.

In 1994 Sigurður undertook advanced studies in voice and composition at Boston University in the United States, where his teachers included William Sharp, Charles Fussell, Sam Headrick, and Martin Amlin. He gained master's degrees in both subjects in the spring of 1997. Since then, he has returned to live and work in Reykjavík. *Starka virma vestilie* (Strong Westerly Wind) is one of several compositions Sævarsson has written for the Nordic Journey series. It incorporates the theme of the *Shetland Unst Boat Song* and, in the light of Sævarsson's extensive vocal training, it is hardly surprising that the piece is something of a "Song without Words." It is a bit of a "storm piece" in that its tripartite form consists of a gentle beginning, an agitated middle section, which rises to a climax with the melody in the pedal, and a gentle end.

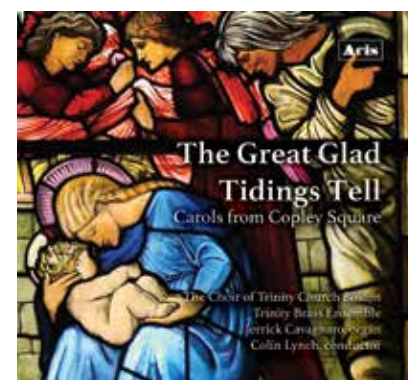
We then return to Kjell Mørk Karlsen, who wrote two pieces, "Tvisöngur" and "Gymel," for a competition at the time of the dedication of the Hallgrímskirkja organ in 1992, the former of which won first prize. He later added two further movements, "Scherzo Ostinato" and "Liljafragment" in order to produce his *Sinfonia Arctadriæ* (*Orgelsymfoni nr. 2*), opus 105, premiered by Norwegian organist Halgeir Schiager in 1994. With a duration of over twenty-six minutes, this is the longest composition on *Nordic Journey XVII*. The majestic first movement makes considerable use of parallel fifths, a reference to a Medieval Icelandic singing tradition. The second movement references another Medieval Icelandic choral practice, namely that of singing in parallel thirds. From a gentle beginning it metaphorically "erupts," in imitation of an eruption of Iceland's famous volcano Hekla, before subsiding once more. The pattern of thirds continues in the third movement, which features brilliant registrations, an increasingly agitated feeling, and an interplay between manuals and pedal. It ends rather abruptly, followed immediately by the gentle beginning of the final movement. The Icelandic monk Eysteinn Ásgrímsson (circa 1310–1361) wrote a lengthy religious poem *Lilja*, a fragment of which is then translated into music as the theme of Karlsen's final movement. An unrelenting build-up leads to a massive conclusion on full organ.

Christian Præstholm is a Danish composer who trained at the Royal Academy of Music in Århus. He has written nearly 400 chorale preludes for the organ, besides which he is an expert on the folk music of Denmark and Greenland. He wrote *Grundfeldsllys* (*Bedford Light*): *Praeludium/Postludium*, for the 1970 Marcussen organ in the Lutheran cathedral in Nuuk, the capital of Greenland. It consists of two movements, "Praeludium" and "Postludium." "Praeludium" is based on the Icelandic hymn, *Se, nu stiger solen*, while "Postludium" is based on three hymns: *Nu bede vi den Helligånd*, *Aleneste Gud i Himmerig*, and *Du, som går ud fra den levende Gud*, and is influenced by the genre of drum songs that were accompanied on the qilaat, a traditional Inuit drum. Themes in the left and right hands battle with each other in different keys, eventually coming together in a magnificent paean for full organ. Dr. Hicks premiered the composition at Tuuk in June 2023. The Tuuk cathedral organ is a small, two-manual instrument, with the Hauptwerk based on a 4' Principal and the Positiv on a 2' Principal. I suspect the premiere performance sounded somewhat different from this recording on the massive Bødo Cathedral organ!

Born in Stavanger, Norway, and currently based near Kristiansand, Mons Leidvin Takle holds degrees from music colleges in Norway, Sweden, and the United States. While in the United States he absorbed a great deal of jazz culture, and in the compositions on this compact disc he combines jazz rhythms with traditional Norwegian folk melodies. His first composition, based on the folksong *Kven kan seia ut?* (Who can tell?), incorporates blues chords, a jazz rhythm, and culminates in rather a charming little fughetta. *The Place of my Childhood* takes the form of a slow blues song. Finally comes Takle's extraordinary jazzed-up arrangement of Oscar Peterson's classic *Hymn to Freedom*, culminating in a grander-than-grand finale.

In his *North Atlantic Voyage* James Hicks has maintained the consistently high quality of his previous *Nordic Journey* recordings, though this time his vessel has done some rather unusual tacking. I particularly enjoyed his excursion into the Outer Hebrides, which has taught me just about everything I know

about Hebridean music and encouraged me to find out more. I hope everyone else will enjoy these compact discs as much as I did, and I have no qualms in recommending them.



The Great Glad Tidings Tell: Carols from Copley Square

The Great Glad Tidings Tell: Carols from Copley Square. The Choir of Trinity Church, Boston; Trinity Brass Ensemble; Jerriek Cavnaro, organist; Colin Lynch, conductor. Acis compact disc APL22374, \$20. Available from acisproductions.com.

Angels We Have Heard on High, arranged by Jerriek Cavnaro (born 1996); *Coventry Carol*, arranged by B. E. Boykin (born 1989); *Masters in This Hall*, arranged by Cavnaro; *What child is this?*, Thomas Hewitt Jones (born 1984); *Audete, Gaudete*, arranged by Ward Swingle (1927–2015); *Have You Seen the Baby Jesus?*, Rosephanye Powell (born 1962); *O Little Town of Bethlehem*, arranged by Richard Webster (born 1952); *There Is No Rose*, Jessica Nelson (born 1983); *The Holly and the Ivy*, Stuart Thompson (born 1970); *In Bethlehem Above*, Yshani Perinpanayagam (born 1983); *O Come, All Ye Faithful*, arranged by Webster; *Що то за чудо в світі новина* (What is this great wonder of the world?), arranged by Andriy Hnatyshyn (1906–1995); *Tomorrow Shall Be My Dancing Day*, James Burton (born 1974); *Ave, Maria*, Robert Parsons (circa 1535–1572); *The Magi's Dream*, James Whitbourn (1963–2024); *Hark! The Herald Angels Sing*, arranged by Webster/Craig Phillips (born 1961); *The Holy Boy*, John Ireland (1879–1962);

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In the wind...

Transitions

Wendy and I moved into our house in Newcastle, Maine, in December of 2001, just after the attacks on the World Trade Center and the Pentagon, and in that troubling time we felt extra lucky coming to this place at the end of a half-mile gravel road with lots of wooded land, a big lawn with beautiful gardens, a tidal waterfront, a beach, and a dock. Our four kids were teenagers then, and they brought their friends for visits. Lots of them liked to camp so we had little villages of tents along the waterfront. We already had a circle of friends in the area because of our history of summer rentals on an island nearby, and at that time we were living in the Boston area, so it was easy for friends from the city to come for festival weekends with lots of boating, swimming, and outdoor cooking.

We are on the Damariscotta River, a twelve-mile-long estuary from the ocean to the twin villages of Newcastle and Damariscotta. We are eight miles upriver from the ocean, and the tides here are ten to twelve feet. We quickly learned that we could approach a lobster fisherman in our boat and wave a canvas bag. Some waved us away, but most waved us in. There was something special about those transactions at sea; we learned to boast about “lobsters that had never been in a car.”

Twenty years ago this summer, we were married at Saint Andrew's Church in Newcastle, Maine, in the first church building designed by Henry Vaughan (organ by George Hutchings), and we hosted a party in our yard. A neighbor supplied 500 oysters, and a Dixieland band provided fabulous music, parking their antique fire truck soundstage in the backyard above the tent. People who live across the river still remember the strains wafting across the water.

Our kids are now in their forties, three of the families have children for a total of six grandchildren. We marvel at all the blessings, but it is a big effort for a young family with two little children to drive four or five hundred miles to visit grandparents, so this is the time. Last fall we let our kids know that we had decided to sell the house, and we issued a command invitation—they would all come for Christmas, one last blast. They would be able to pack their cars full of stuff, a free for all.

We are waiting until spring to put the house on the market, giving us plenty of time to deal with what is now an extra houseful of the stuff of life. The gardens will be blooming, the mud season that turns the road into pudding will be past, the docks will be in the water, and the house will present at its best.

My special place

I have had access to a well-equipped workshop for over fifty years, and I have had my own workshop for over forty years. When we came to Newcastle, I took over the three-car garage as my oceanfront workshop, my fourth personal workspace. I promised Wendy that her car would be in the garage each winter, easy enough by keeping the table saw and band saw on dollies. I have releathered countless reservoirs and windchests here, and since I have always loved the user-interface part of organbuilding, I have renovated six organ consoles here. When we sold an Aeolian player organ to a family out west, I renovated it here and had it playing in the workshop, paper rolls and all. We had lots of dinner parties that summer so I could invite guests out to the shop for an organ demonstration before dessert. I could say it was the only pipe organ on the block, fair enough, because ours is the only house on the half-mile road. Several of them commented that until then they had no idea what it meant to be an organbuilder.

More transitions

I have made several life-altering decisions in my career. When I joined the Organ Clearing House, I knew I would have a demanding travel schedule, so I retired as a church musician. Just before the covid epidemic, I retired from the real work of organbuilding, shopwork, sitework, tuning, and maintenance, and settled into consultation, writing, and focusing on the sales and logistics of the Organ Clearing House. A couple years ago we sold our sailboat, feeling that as we have grown older the time has passed, ending a decades long love affair with being on the water. I still consider myself an organist and a sailor. But now as we anticipate leaving this house, I paraphrase a catchy line from the musical *Hamilton*, I'm not throwin' away my shop!

We now live in Stockbridge, Massachusetts, in the Berkshires, about five miles from the western border with New York. Tanglewood, the summer home of the Boston Symphony Orchestra, is ten minutes away, and since its founding, it has been a magnet attracting other cultural institutions to the area. It is a lovely house in a fun neighborhood, but there is no place for a proper workshop where I can take my tools, workbenches, and machines. I have a couple personal projects planned, including restoration of an eighteenth-century barrel organ that I inherited from my great-grandmother and have been dragging around for almost fifty years, so I have rented a nice space nearby with great spaces for a workshop and an office. There is also a kitchen and a full bath.



Steel drawers (photo credit John Bishop)

Tools of the trade

When I knew that I was finished with professional projects in my shop, I gave away or sold lots of stock including hundreds of feet of telephone cable used for wiring windchests (white with blue, blue with white, white with orange, orange with white . . .), components for making wind connections, and electrical supplies. I sold things online like a drawer full of Skinner toe studs (you never know when you might need one), a drawer of pallet springs, and a few boxes of Kimber-Allen keyboard contacts. I have thrown away a lot of miscellaneous organ parts that no one will miss, but I am keeping my tools.

Any organbuilder will understand my saying that an artisan's tools are a reflection on his or her career, philosophy, joys and sorrows, triumphs and failures. They show the passage of time. In my lifetime we have gone from spring-loaded Yankee screwdrivers to electric screwdrivers with heavy cords, to electric screwdrivers with inadequate rechargeable batteries, to today's rechargeable tools with robust batteries that last for hours. The young artisan who has only used a screwdriver that has an LED headlight will never know what it was like for us in the 1970s squeezing into a dark corner under a reservoir with a heavy yellow trouble light with a power cord. There was the special feeling of the red-hot aluminum shield of the light scorching your sweaty armpit as you crouched under a windchest. The bouquet of battery-powered LED work lights I have now came with built-in hooks and magnets to hold them in place and ratcheted swiveling heads so you can focus the light exactly where you need it.

A manometer is an essential tool for an organbuilder. It is used to measure wind pressure, and it has appeared in several different forms over my career. My first was homemade, a three-foot-long piece of wood with a clear plastic tube fastened to it in a long U-shape. The trailing end was fitted with a wood pipe foot. You would fill the U halfway with water and put the pipe foot in a toe hole. Your helper would play the note, the water level would go down on the blow end and up on the other end, and you would measure the difference with a ruler to read the pressure. If you were not careful, you might splatter water across the windchest. Later I had one with a floppy tube and pipe foot, and a dial that read the pressure, then a compact thing with a steel tube with rubber foot and a round dial. My newest manometer has the tube and pipe foot and a digital readout. No more squirting water in the Mixture. (Never happened to me, but I have heard people talk about it.)

I have a shelf loaded with plastic cases that contain specialty tools. One is a kind of pair to a manometer, a tachometer to measure the speed of an electric motor. What does that have to do with organ



Service call tool bag hanging handy (photo credit John Bishop)

wind pressure? I bought the tachometer when I was working with a big organ that was “wind sick,” my term for running out of wind. There was a huge Spencer blower, and all the regulators seemed to be working properly, but when you held a big chord at the end of a piece, the pressure sagged so the pitch dropped, a terrible sound. I verified that the blower was turning in the right direction (once fooled, never again), so I wondered if the blower was turning at the right speed. Sure enough, the engraved plate on the motor showed that the operating speed should be 1,800 RPM, but my new tachometer read 1,340. Rewinding the motor solved the problem, simple, except for the fact that a ninety-year-old eight-horsepower electric motor is likely the heaviest single thing in the organ, and it is buried behind a furnace in the basement. It was an expensive repair, hauling the motor up to street level to transport it to a shop, but now that it is done, no more sagging chords.

What else is in those plastic cases? A propane torch (or two) so I can heat and bend metal, a dado set for the table saw (lets you set up the saw to make a wide cut, like slots for bookshelves), a nice new DeWalt rechargeable saber saw (with a headlight), a set of Forstner drill bits (they don't have a center point, the bit is guided by the circumference of the hole), and a tap-and-die set for cutting threads in steel for machine screws.

I have a shelf loaded with pot-shaped tools. Two are glue pots, pint and quart. There is a supply of hide glue in plastic bags, ground to the consistency of turbinado sugar. You mix the glue flakes with water in the pot and cook it until it is a well-blended, thick liquid. It is great for gluing leather and felt to wood, especially because it is easy to remove a century later using hot water or a steam iron with wet rags. Hot glue takes a knack, the more you use it the easier it is to handle. You can make the glue thicker for heavy reservoir gussets or thinner for tiny pouches. In one shop where I worked, my glue would get moldy after a few days, so I kept a cheesecloth bag of garlic cloves in my gluepot. It helped with the mold and made the glue smell better.

Along with the glue pots, I have a big double boiler like a vessel you might ladle chowder out of in a cafeteria. It keeps water just hot enough that I can put my hands in it and squeeze hot rags dry to wipe excess hot glue off my work.

Because it is similar in size and shape, I keep an ultrasound machine on the same shelf. It is a one-quart vessel with a timer switch that polishes metal. When I was restoring antique organs, I soaked threaded brass tracker ends in the ultrasound in a bath of Parsons Sudsy Ammonia to make the brass shiny like new. I have used it to clean the brass parts of reed pipes like shallots, tongues, and



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All my manometers (The home-made one went missing over the years.) (photo credit John Bishop)

wedges, and the women in the family sometimes ask Grandpa if he can polish their jewelry. I am not going to give up that tool.

A personal history

I have a stacked rolling steel tool cabinet like you might see in an auto repair shop that has, from the top down, a drawer of ratchet/socket wrenches, one of open and box-end wrenches, one of an assortment of pliers from tiny long-nosed to large channel locks, one with measuring tools, one with cutting tools (knives, rotary cutters, small dovetail saws), and one with screwdrivers and chisels laid out on heavy felt. The bottom half of the cabinet has larger drawers with air compressor fittings and implements, staple and rivet guns, multi-spur drill bits up to three inches in diameter for drilling holes in rackboards, router bits, and arch punches up to three inches diameter for punching circles of leather and felt for releathering pneumatic windchests. My all-purpose service-call tool bag hangs on hooks next to my workbench so I can reach my usual basic tools easily.

As we prepare to leave this house, I am organizing, packing, and culling all those tools. It is a time to notice that the service-call tool bag has thirty-seven different screwdrivers in it of all different sizes and types (slotted, Phillips, Robertson-drive, Star-drive, etc.). You can't do service work in Casavant organs without Canadian Robertson-drive screwdrivers.

I am planning a trip to Amsterdam this spring to visit iconic organs, and I am reading a history of the city that describes the lucrative herring trade there, a long period of time when Amsterdam's wealth was rooted in pickled, salted, and kippered herring. In 1978 when my mentor John Leek took his family to the Netherlands for his parents' sixty-fifth wedding anniversary, he brought back three different herring knives as gifts for me. They are in that steel drawer of cutting tools, sharp as razors, but the blades are much shorter than when they were new as I sharpened them hundreds of times. I have had those knives for forty-seven years. When John was first teaching me to work with wood, I ordered a fancy set of Sheffield steel Marples chisels. John quipped, "All you need now is some wood." I have had those chisels for nearly fifty years, and like the herring knives, they are not as long as when they were new. Just think of all the things I made with those tools, impost moldings, tower crowns, keyboards, windchests, wind lines, case panels. My hands ache as I remember.

Anyone who works with their hands, whether woodworker, leatherworker, mechanic, quilter, weaver, or sewer has a cherished collection of tools that reflects their philosophy about their work. Type "Don't ask to borrow my tools" into an internet search, and you



Digital tachometer. I only used it once, but it did the trick. (photo credit John Bishop)

will see some hilarious and some brutal attitudes. I keep my tools in good condition for what they are used for. You don't use a sharp pair of wire cutters to pull out a bent nail. Each tool has a history, each tool means something different to me. I have had five personal workstations in shops where I have worked, and

By John Bishop

I am excited about setting up the next (last?) one.

§

On June 21, 2021, the workshop of Dobson Pipe Organ Builders in Lake City, Iowa, burned to the ground. A large organ under construction for a church in Sydney, Australia, was lost, as well as all the company's stock, supplies, and equipment. When I learned about the fire, I thought about each of the employee's personal workspaces, imagining what it would feel like to lose that lifetime of tools. On June 23, 2021, a story by Ann Hinga Klein about the fire was published in *The New York Times*. In it, she told of a "retired West Coast organbuilder [who] sent a check for \$2,250, which he estimated would provide fifteen organbuilders with \$150 each to purchase new tools." That was a lovely gesture, which implied the giver's understanding of an artisan's relationship with his tools. I love buying new tools. There is a box on one of my shelves filled with new tools so I have backups for when a tool breaks or wears out, but I cherish the tools that have made the long journey with me.



(photo credit: Félix Müller)

In the March 2017 issue of *THE DIAPASON*, pages 16–17, I wrote about my visit to the Lie-Nielsen Toolworks in Warren, Maine, about ten miles from home in Newcastle. There they make hand tools for woodworkers of the highest quality. We drive by frequently, and I itch to stop as though I needed a \$500 jointer plane. I am happy that I have found a nice space to set up a new shop. I will let you know how it turns out. ■

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

SETTING THE BAR

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

OUR MESSAGE

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

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

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

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

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

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

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1 *APOBA tracks industry regulatory issues, both in America and with the European Union, such as the responsible use of lead (essential to our trade) and the use of sustainably harvested and renewable raw materials.*

2 *APOBA tracks industry activity within our membership to develop marketing activity benefitting all aspects of the trade from the instrument to the music they render.*

3 *APOBA works closely with the National Fire Protection Association in the development of the National Electric Code (NEC) for pipe organs. We work diligently to ensure our instruments are safe and reliable. This includes proper fusing, cable sizing and types, grounding and safe techniques; all ensuring quality that will stand the test of time.*

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Cover feature

R. A. Colby, Incorporated,
Johnson City, Tennessee
Saint Cecilia Catholic Church,
Houston, Texas

Entering the grounds of Saint Cecilia Catholic Church in Houston, one is immediately enveloped by an atmosphere where art, nature, and spirituality converge in harmonious splendor. The meticulously curated landscape features thoughtfully placed artworks that guide visitors toward a central three-stone waterfall, inviting contemplation of the Holy Trinity. Towering oak trees extend their majestic branches overhead, forming a lush canopy that shelters vibrant seasonal flower beds and ivy-clad walls. These elements coalesce to create a serene environment, seamlessly transitioning visitors from the tranquil outdoors into the sacred interior of the sanctuary.

Upon entering the narthex, one's attention is drawn to a prominently positioned baptismal font, situated between the chapel and the main sanctuary. Overseeing this sacred space is a statue of Saint Cecilia, the revered patroness of music, symbolically safeguarding each newly baptized member of the congregation. As one proceeds toward the chancel, architectural elegance becomes even more pronounced. A gracefully curved, pure white apse wall embraces the entire chancel area, providing a pristine backdrop that beautifully contrasts with the warm hues of the brick walls and the rich tones of the mahogany pews. Suspended above the main altar is an oiled bronze crucifix, serving as the focal point for the fan-shaped nave seating arrangement.

The profound symbolism and striking visuals of the apse and crucifix naturally call for an instrument of equal inspiration, both musically and aesthetically. An organ, in this context, transcends its role as a mere musical instrument; it becomes an integral component of the worship experience. It is not solely about the sound it produces, but about the ambience it creates, the enhancement of the liturgical experience, and the emotions it evokes within the sacred space. These intangible feelings begin to form in one's mind creating a musical experience even before the first chord resonates.

With this vision in mind, the concept of the new organ at Saint Cecilia Catholic Church began to materialize. The existing instrument, originally from the Co-Cathedral of the Sacred Heart in downtown Houston, had been lovingly preserved and transferred to Saint Cecilia by Father Francis Macatangay. While it served the parish faithfully for



Console and apse with oiled bronze crucifix

R. A. Colby, Incorporated

Saint Cecilia Catholic Church, Houston, Texas

GREAT (Manual II)					
16'	Double Diapason*				
8'	Principal	61 pipes			
8'	Gemshorn	61 pipes			
8'	Harmonic Flute*				
8'	Melodia	61 pipes			
4'	Octave	61 pipes			
4'	Flute d'Amour	61 pipes			
2'	Super Octave	61 pipes			
V	Grand Cornet*				
1 1/2'	Mixture IV	244 pipes			
8'	Trumpet	61 pipes			
	Great Sub 16'				
	Unison Off				
	Great Super 4'				
	Chimes*				
	Zimbelstern				
8'	Processional Trumpet*				
SWELL (Manual III, enclosed)					
16'	Lieblich Gedeckt (ext 8' Stopped Flute, 1-12 digital)				
8'	Diapason	61 pipes			
8'	Stopped Flute	61 pipes			
8'	Salicional	61 pipes			
8'	Salicional Celeste (TC)	49 pipes			
8'	Flute Celeste II*				
4'	Principal (ext 8' Diapason)	12 pipes			
4'	Harmonic Flute	61 pipes			
2 3/4'	Nazard	61 pipes			
2'	Piccolo	61 pipes			
1 3/4'	Tierce	61 pipes			
1 1/2'	Larigot (ext Nazard)	6 pipes			
2'	Chorus Mixture III	183 pipes			
16'	Cornopean*				
8'	Cornopean*				
8'	Oboe*				
8'	French Horn*				
8'	Vox Humana	61 pipes			
4'	Petite Clairon*				
	Tremulant				
	Swell Sub 16'				
	Unison Off				
	Swell Super 4'				
8'	Processional Trumpet*				
CHOIR (Manual I, enclosed)					
16'	Dulciana (ext 8' Dulciana, 1-12 digital)				
8'	Viola Pomposa*				
8'	Hohl Flute	61 pipes			
8'	Dulciana	61 pipes			
8'	Unda Maris (TC)	49 pipes			
4'	Geigen Octave	61 pipes			
4'	Flute (ext 8' Hohl Flute)	12 pipes			
4'	Dulciana (ext 8' Dulciana)	12 pipes			
2'	Recorder*				
8'	Cornopean* (Sw)				
8'	Clarinet*				
8'	French Horn* (Sw)				
4'	Petite Clarion* (Sw)				
	Tremulant				
	Choir Sub 16'				
	Unison Off				
	Choir Super 4'				
	Harp*				
8'	Processional Trumpet*				
PEDAL					
32'	Untersatz*				
32'	Contra Violone*				
16'	Open Diapason (1-12 digital)	20 pipes			
16'	Bourdon	32 pipes			
16'	Lieblich Gedeckt (Sw)				
10 3/4'	Quint (Sw Lieblich Gedeckt)				
8'	Open Diapason (ext 16')	12 pipes			
8'	Violin Diapason (Sw)				
8'	Bass Flute (ext 16' Bdn)	12 pipes			
8'	Stopped Flute (Sw)				
8'	Salicional (Sw)				
4'	Choral Bass (ext 8' Open)	12 pipes			
4'	Flute d'Amour (Gt)				
32'	Contra Bassoon* (in Swell chamber)				
16'	Contra Trumpet (Gt, 1-12 digital)				
16'	Cornopean* (Sw)				
16'	Bassoon* (in Swell chamber)				
8'	Trumpet (Gt)				
8'	Cornopean* (Sw)				
8'	Clarinet* (Ch)				
4'	Clarion (Gt)				
8'	Processional Trumpet*				

*denotes Walker digital
29 pipe ranks, 15 digital ranks, 38 stops, 1,753 pipes



Console



Façade



Great pipework



Builder's plate and recognition plate



Console carving detail



Saint Cecilia

many years, it became evident that a more grandiose instrument was necessary to match the level of music Andrew Meinen, director of liturgy and music, has made integral to Saint Cecilia.

To ensure the new organ would meet the church's liturgical and musical needs, the church engaged Michael Ging as the project consultant. Dr. Ging, a distinguished organist and consultant, brought a wealth of experience to the endeavor. His academic credentials include a Doctor of Musical Arts from the University of Houston, a Master of Music from Rice University, and a Bachelor of Music from the Oberlin Conservatory of Music. Throughout the project, Dr. Ging's comprehensive vision ensured the instrument would not only support the liturgy but also excel in a wide range of organ repertoire.

The fan-shaped design of the sanctuary presented unique challenges in determining the optimal location for the new organ. It was imperative that the instrument blend harmoniously with the choir's voices, ensuring a cohesive musical experience for the congregation. Positioning the organ above the choir area was deemed ideal. Interestingly, the large structural steel beam, which blocked the visuals of the existing façade, proved advantageous, as it reflects sound back into the choir area, providing natural acoustic feedback and enhancing the choir's performance.

The new organ's final specification resulted in a three-manual instrument with two enclosed divisions. Father Francis envisioned uniting ranks from Houston instruments that had lost their

original homes. Embracing this sentiment and with Dr. Ging's approval, we selected the finest ranks from three different instruments: the original organ from the Co-Cathedral of the Sacred Heart, the organ from Saint Mary's Seminary, and the organ from Fourth Church of Christ, Scientist (all three originally by Henry Pilcher's Sons). These ranks, combined with new pipe-work and digital additions, culminated in the final specification.

After addressing the challenges of the organ's placement, the focus shifted to harmonizing the instrument with the sanctuary's visual grandeur. The design features a suspended façade that serves as a visual focal point. Symbolism in all aspects of the design is meant to inspire as the eyes are drawn upward with each grand sweep of the twenty-foot-tall façade. Polished aluminum was chosen for the pipes to represent the idea that each of us must reflect the divine in the world. A custom, hand-carved, four-foot-tall lyre, finished in oiled bronze, is centrally positioned on the reflective façade, echoing the bronze accents throughout the sanctuary and honoring Saint Cecilia's association with music.

Bringing these elements together cohesively and in a timely manner was essential to the project's success. To achieve this, we partnered with the talented team at Patrick J. Murphy & Associates, whose expertise in mechanical design and tonal finishing was invaluable. They embraced the challenge with meticulous attention to detail, carefully restoring the original pipework to like-new condition and seamlessly

integrating it with new ranks to form a unified musical voice.

The limited space on the organ platform posed unique design challenges, particularly in optimizing chamber layouts given the heavily sloped roof line. To navigate these complexities, we employed advanced laser dimensioning technology, developing a precise three-dimensional model of the chamber space. This precision model allowed the designers to visualize the entire instrument within its architectural setting, ensuring proper tonal egress while maintaining ease of access for future maintenance.

The console's design drew inspiration from the chancel furnishings, despite being located at the opposite end of the nave. This intentional design choice serves as a reminder that the organ supports the liturgy, reinforcing its integral role in worship. At Father Francis's request, custom-carved lyres adorn the console, symbolizing that music serves a higher purpose.

The organ was dedicated on November 21, the eve of Saint Cecilia's feast day, by Cardinal Daniel DiNardo, then Archbishop of Galveston-Houston. Borja

Asensi Flores, the principal organist of Saint Cecilia, delivered a masterful recital showcasing the instrument's dynamic range.

This project has been a thrilling journey from the outset, allowing us to integrate the organ into the architecture while creating an inspiring instrument to support the liturgy. As with all our endeavors, we've forged lifelong friendships with many individuals. We are eternally grateful to Father Francis Macatangay, Andrew Meinen, Borja Asensi Flores, Dr. Michael Ging, and the entire team at Patrick J. Murphy & Associates.

—Brad Colby

Brad Colby is a third generation organbuilder holding an MBA from Duke University. He is also an active member in the American Institute of Organbuilders and the American Guild of Organists.

Builder's website: www.racolby.com

Church website: saintcecilia.org

Photo credit: Jim Greipp

The Class of 2025:

20 leaders under the age of 30

By THE DIAPASON staff

THE DIAPASON's seventh "20 Under 30" selections came from a large field of nominations. The nominees were evaluated based on information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee's awards and competition prizes, publications and compositions, and significant positions in the mix. Our selections were not limited to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord and clavichord, carillon, church music, and organ and harpsichord building. Here we present the winners' backgrounds

and accomplishments, and then have them tell us something interesting about themselves and their achievements, goals, and aspirations. The 20 Under 30 Committee for 2025 included Joyce Johnson Robinson, Andrew Schaeffer, Stephen Schnurr, David Schrader, and Carole Terry.

Nominations will again open for 20 Under 30 in December 2026 for our Class of 2027. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America and the American Institute of Organbuilders are graciously providing subscriptions to our 20 Under 30 Class of 2025.



Davis Badaszewski

Davis Badaszewski serves as organist & choirmaster at Saint James Episcopal Church in Painesville, Ohio, where he is the curator of the church's tonally unaltered 1926 Skinner Organ Company pipe organ, Opus 608. He is also a doctoral candidate in organ performance and is the organ department teaching assistant at the Cleveland Institute of Music (CIM), studying with Professor Todd Wilson. His dissertation, "Harold Friedell (1905–1958): His Compositions for Organ and Their Relation to American Organ Design and Construction in the First Half of the 20th Century," focuses on the intersection between music composition, organ-building, and organ pedagogy in New York City between 1900 and 1960, as exemplified by Friedell's life and works.

Davis's past degrees include a Master of Music in organ performance, also from CIM, a Bachelor of Music in organ performance from Mercer University, Macon, Georgia, as well as a Certificate in Injury Preventive Keyboard Technique from Salem College, Winston-Salem, North Carolina. He is a member of the Association of Anglican Musicians, the Charles Villiers Stanford Society, and the Herbert Howells Society. Davis has also served in several leadership positions in the American Guild of Organists and is the dean of the Cleveland Chapter.

An interesting fact: Beyond his studies in music, Davis is an avid student of



history, with a particular passion for early twentieth-century naval history.

Proudest achievement: I am most proud of overcoming career-ending tendinitis. I could not have done this without the complete technique retraining taught by Barbara Lister-Sink, as well as the care and patience of Jack Mitchener as I restarted my bachelor's degree. I thank them both for giving me a second chance at a life as an organist, and I will be forever proud of my own tenacity in not giving up when it seemed that I was unlikely to recover.

Career aspirations and goals: Since I started playing organ, I have always wanted to be a church musician in the Anglican Communion. I plan to continue in that vocation after the conclusion of my doctorate. Over the course of my degrees, I discovered two further career goals. First, I would like to pursue a career in university administration to help give the same opportunities I had to a new generation of young musicians. With this, I hope to provide a pathway to ease the extreme cost of higher education and make university music study more attainable for all. Second, I plan to continue to research and publish articles on twentieth-century American and British composers, whose music has been a particular inspiration to me during my career.

Joseph Brantley

Joseph Brantley is a harpsichordist and organettist hailing from Northeast Florida. He graduated with a Bachelor of Arts degree in music and French from Jacksonville University in 2023, and he is currently in his last semester pursuing a Master of Music degree in harpsichord from University of Cincinnati's College-Conservatory of Music, studying under Michael Unger. He has played both solo and continuo repertoire on numerous occasions around the Cincinnati area, including the Cincinnati Early Music Festival, Trinity Episcopal Church (Covington, Kentucky), and Christ Church Cathedral. In addition to the harpsichord, he also performs on the organetto, a medieval portative organ. In 2021 he travelled to Italy and San Marino, staging and performing medieval liturgical dramas under the direction of portative organist, Cristina Alis Raurich.

Furthermore, in 2022 he participated in a week of Medieval music and literature.



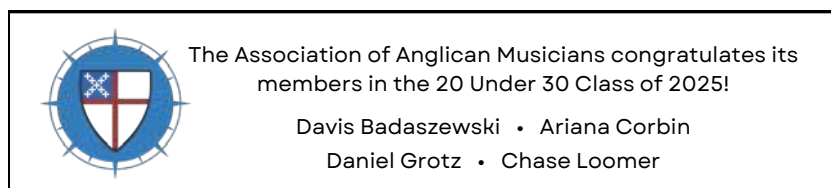
photo credit: Brandon Santiago

medieval music classes and performances at the cathedral in Cuenca, Spain. He has chanted Medieval plainchant as well as performed various organ works from the fifteenth-century sources, *Codex Faenza* and *Buxheimer Orgelbuch*. In addition to his performances, he has presented original research at local and national conferences, including the South Atlantic Modern Language Association and the International Congress on Medieval Studies in Kalamazoo, Michigan.

An interesting fact: I have just started learning the Scottish smallpipes! I have a deep interest in traditional music, which often shows up in the repertoire I choose for harpsichord.

Proudest achievement: My proudest achievement would have to be presenting research and performing on the organetto for the International Congress on Medieval Studies in 2023. Looking back, there were aspects of the presentation that I certainly could have improved, as it was my first time presenting in-person at a conference. Nevertheless, it was a profound experience that cemented my passion for

Career aspirations and goals: Returning to my community and giving back to it has always been a goal of mine, regardless of what I end up doing professionally. Having grown up half an hour from Saint Augustine, Florida, I would love to establish an early music ensemble celebrating the city's historical heritage.



Ariana Corbin



Ariana Corbin is the organ scholar at Washington National Cathedral, Washington, D.C., where she plays for Sunday and weekday Eucharist and Evensong services and assists with administrative duties for the cathedral music department. Prior to this position, she served as director of music and organist at the Episcopal Church of the Advent in Tallahassee, Florida, where she directed the adult choir and oversaw all aspects of the music program.

Ariana grew up in the suburbs of Detroit, Michigan, where she began taking piano lessons at age five. After pursuing private piano study at the University of Michigan School of Music, Theatre, and Dance during high school, Ariana began the Bachelor of Music degree in piano performance at age sixteen. Upon completing her undergraduate studies (*summa cum laude*), she began graduate studies at Florida State University College of Music, where she studied piano, organ, and harpsichord. Ariana holds master's degrees in both piano and organ performance as well as the Doctor of Music degree in organ performance. Her organ teachers have included Iain Quinn, Colin Andrews, and James Kibbie. Ariana was a recipient of the E. Power Biggs Scholarship from the Organ Historical Society in 2022–2023, and was a featured performer at the 2023 Festival of Pipes

hosted by the Organ Historical Society and the Royal Canadian College of Organists in Toronto, Ontario, Canada.

An interesting fact: I am proud to be a crazy cat lady, and I have two fourteen-year-old cats named Mia and Sophie!

Proudest achievement: This year I have been deeply honored to participate in two high-profile civic events at the National Cathedral, the state funeral for President Jimmy Carter, and the national prayer service, held the day after the presidential inauguration. I performed in the organ preludes for both events, and it was profoundly humbling to be called upon to serve my church and my nation as a musician. These were incredible, once-in-a-lifetime experiences, and I treasure these privileges that I have had as the organ scholar at Washington

National Cathedral.

Career aspirations and goals: Sacred music is my greatest passion and first calling as a professional organist. I plan to continue to develop my skills as an organist and conductor, and I hope one day to be able to count myself as one of the leaders of church music in this country. I especially hope to have the opportunity to train young organists in the art of church service playing, in order to continue to foster the rich tradition of sacred music that has been so important to our culture.

Kelly Cleveland



Kelly Cleveland's fascination with pipe organs began at age fifteen when he built a single-rank direct-electric-action organ, combining his interests of music and woodworking. At sixteen, he started studying organ with Annette Richards in Ithaca, New York. During his final year of high school, he built a mechanical-action organ with hand-operated bellows using reclaimed metal pipes.

In 2017 he enrolled at Rochester Institute of Technology to study furniture design and woodworking. For his final project, he built a two-stop tracker organ, crafting all of the mechanical parts, the keyboard, and ninety wood pipes by hand.

After graduating, Cleveland joined Parsons Pipe Organ Builders in Canandaigua, New York, where he continues to refine his woodworking skills while working on pipe organs in a variety of capacities. His dedication to both craftsmanship and music

drives his work in the field of organbuilding.

An interesting fact: I never enjoyed dancing until I discovered contra and waltz—now I spend every Thursday at a dance with a live band. I also have an identical twin brother who builds electronic instruments.

Proudest achievement: In my free time, I built a double-fretted clavichord, which has become my favorite instrument for practicing improvisation. I “finished” the instrument in 2022, but I still continue to fine tune and experiment with the sound. As this process continues, my relationship with the clavichord continues to grow and become even more rewarding.

Career aspirations and goals: I am interested in learning the trade of pipe voicing. I would also like to expand my knowledge of new organ design.

photo credit: Elizabeth Lamark

Charles Douthit



Charles Douthit is an organist, collaborative pianist, and choral musician from Mooresville, North Carolina. He currently studies organ with Jens Korndörfer at Baylor University, Waco, Texas, as a Master of Music degree candidate in the church music program. He also holds a Bachelor of Music degree in church music from Baylor, having studied organ with Isabelle Demers and Margaret Harper. During his undergraduate studies, Charles won first prize and the prize for outstanding hymn playing in the fiftieth annual William C. Hall Pipe Organ Competition in 2021. In 2022 he was selected as the organ division winner in the Baylor School of Music Semper Pro Musica Competition. As a collaborative artist, he has worked with the Baylor School of Music in various roles as a pianist and organist, notably serving a five-semester term as the accompanist for Baylor Bella Voce, a select treble ensemble founded by Lynne Gackle. Charles's greatest passion is church music, serving as the organist and accompanist at the First Baptist Church of Waco. In addition, Charles frequently accompanies chapel functions on Baylor's campus and substitutes at Waco area churches spanning a wide range of liturgical traditions.

An interesting fact: I have a deep love for shape-note singing. During the holidays, my family often gets together and sings convention-style hymnody. I also love fishing and frequently compete in bass tournaments with my dad.

Proudest achievement: The two achievements of which I am most proud are being named a Theodore Presser undergraduate scholar in 2022 and being recognized as one of two outstanding seniors in the Baylor School of Music in 2023. These honors meant a lot to me because they reflected not only my efforts as an organist, but also my work as a contributing member of the Baylor and Waco music communities at large.

Career aspirations and goals: Upon graduation from Baylor, I will continue to pursue vocational music ministry, and hope to start concertizing and teaching in the future. One of my deeply

held desires is to become an ambassador of the pipe organ to my own evangelical tradition, and to this end I hope to one day be involved in higher education at a Christian institution.

Instagram handle: [chasedouthitmusic](#)

Website: <https://charlesdouthit.weebly.com>

photo credit: Julia Dokter

**The Diapason staff
congratulates this year's
20 Under 30 Class**

BAYLOR UNIVERSITY SCHOOL OF MUSIC
CONGRATULATES

Chase Douthit (M.M. '25)

“20 Under 30” Class of 2025

From the Baylor University Organ Studio and Jens Korndörfer

Listen to Chase play Mendelssohn's “Overture” from *Paulus* at music.baylor.edu/organ or scan the QR code below.

Baylor University admits students of any race, color, national and ethnic origin, sex, age, disability, or veteran status.

Annie Gao

Annie Gao is a carillonneur and software engineer from the sunny suburbs of Southern California. She first met the carillon in 2017 as a member of the Yale University Guild of Carillonneurs, completed her Guild of Carillonneurs in North America carillonneur exam in 2020, and graduated from Yale in 2021 with combined Bachelor of Science/Master of Science degrees in computer science.

She then had the tremendous privilege of continuing her carillon studies internationally with world-renowned carillonneurs Geert D'hollander, Boudewijn Zwart, and Eddy Marien. Along the way, she has been recipient of the Bok Tower Gardens Blanchard Carillon Fellowship, the Belgian American Education Foundation Fellowship, and the Kors Monster Festival Performance Nomination. She has taught carillon performance masterclasses at Bok Tower Gardens, Yale University, the University of California at Berkeley, and the University



of Florida at Gainesville, and she currently chairs the Emerging Artists Grant committee for the Guild of Carillonneurs of North America. She is also a jury member of the Guild's professional certification exam. In her free time, Annie enjoys competitive ping pong, puzzles and brainteasers, good reads, and opportunities to explore and improve her fascinatingly bad sense of direction.

An interesting fact: I captained my university's women's club table tennis team.

Proudest achievement: A few years ago, I chanced upon a lady showing off the boombox feature of her new Tesla in the parking lot of a church with a tiny two-octave carillon. Long story short, we ended up talking, coordinating, and making a video from the streets of an improvised carillon + Tesla duet!

Career aspirations and goals: I want to find a path to share more of my music with people and build community wherever I go.

Daniel Grotz

Daniel Grotz is an Episcopalian organist based in Cincinnati, Ohio. He grew up in Culpeper, Virginia, and began piano lessons at age eight. During his time as an undergraduate at the University of Virginia he decided to become an organist after hearing the excellent organ concerts on Taylor & Boody Opus 3 at Westminster Presbyterian Church, Charlottesville, Virginia. In 2018 he became organist at Church of Our Savior, Episcopal, in Charlottesville, where he remained for four years. He has since completed his master's degree in organ performance with Michael Unger at the University of Cincinnati College-Conservatory of Music, during which time he was organ scholar at Christ Church Episcopal Cathedral, Cincinnati. He is now pursuing his doctorate in organ performance at Cincinnati College-Conservatory of Music where he serves as the graduate assistant for the organ program, and he is one of two organ scholars at Saint Francis in the Fields, Harrod's Creek, the largest Episcopal Church in Kentucky.

An interesting fact: I love Lutheran chorale preludes. I have probably never given an organ concert, even a half recital, without at least one on the program, and I suspect I am



one of the only organists in the United States to concertize with Ernst Pepping's chorale preludes. I play them from a score that he signed!

Also, you have reached a milestone in your friendship with me if I make you watch BBC's *Walking with Dinosaurs*.

Proudest achievement: Honestly what I'm proudest of is that I've really come full-circle as an organist this past year. In November I gave a concert on Taylor & Boody Opus 3, the instrument that convinced me nine years ago to become an organist. And in February I gave a concert on the 1802 Tannenberg organ at Hebron Lutheran in Madison, Virginia, the only Tannenberg organ in its original location, just fifteen minutes from where I grew up. The concert celebrated the church's restoration and the community's German heritage. Hearing well over 200 voices belt *A Mighty Fortress Is Our God* in that small church was an experience I imagine none of us will forget;

it was a cultural moment.

Career aspirations and goals: Someday I want to be the director of music at an Episcopal church with a good community, a good organ, and a strong music program. I wouldn't be surprised if I end up teaching as well.

Jacob Gruss

Jacob Gruss is a fourth-year undergraduate organ student at The Juilliard School, studying in the studio of Paul Jacobs. Based in New York City, he serves as organ scholar at the Cathedral of Saint John the Divine. Jacob won first prize and audience choice in the twenty-seventh annual Albert Schweitzer Young Professionals Competition in Hartford, Connecticut. He placed first in the Westmorland Symphony Orchestra's Young Artist Competition, first in the Cassel Competition (Harrisburg, Pennsylvania), and was a winner in the 2023 American Guild of Organists Quimby Organ Competition for the northeast region.

Jacob is an organist with the New Choral Society Orchestra of Scarsdale, New York, and has performed with The Juilliard Orchestra in Lincoln Center's Alice Tully Hall. In the summer of 2024, he was a featured artist on WQED-FM Pittsburgh's *Voice of the Arts*, interviewed by Jim Cunningham. A budding composer, Jacob's works include liturgical music, such as his recently commissioned *Mass of the Immaculate Conception*, which premiered in Irwin, Pennsylvania, in August 2024.

Jacob is a proud recipient of the American Guild of Organists Pogorzelski-Yankee Memorial Scholarship and was the inaugural recipient of the Robert and Nancy Powell Scholarship (Greenville, South Carolina). In addition to organ, Jacob studies conducting, composition, improvisation, and harpsichord.

An interesting fact: When I'm not busy with school, I enjoy biking and hiking. I also love to play golf—though I make a much better organist!

Proudest achievement: There are many things I'm proud of, and many things I'm working toward. At this point in my life, I never could have anticipated being surrounded by such talented musicians, colleagues, and friends. I owe so much to those who have selflessly contributed to my success. I am exceptionally proud to have the opportunity to learn from and work alongside some of the country's finest musicians on a regular basis.

Career aspirations and goals: I will never forget the people and moments that inspired me to become a musician. My greatest goal is to inspire others the same way. No matter where my musical journey leads—whether in church music, performance, or teaching—I will always strive to make music at the highest, most personal level.

Website: jacobgruss.com



photo credit: Maïke Schulz



The College of the Holy Cross, Worcester, Massachusetts, warmly congratulates Organ Scholar Gavin Klein '26 as a member of The Diapason's 20 under 30 Class of 2025 and Second Place Winner of the 2025 National Undergraduate Organ Competition!

Ethan Haman

Ethan Haman is an award-winning organist, pianist, improviser, and composer from the San Francisco Bay Area. For the past three years, he has worked as staff accompanist for the Yale Institute of Sacred Music and the Greater New Haven Community Chorus and as director of music for the Episcopal Church at Yale. Since 2019 he has also served as organist and assistant conductor at Noroton Presbyterian Church in Darien, Connecticut.

In his youth, Ethan studied with concert organist Angela Kraft Cross. In 2019 he graduated from the University of Southern California with a Bachelor of Music degree in composition and organ performance, studying with Andrew Norman, Morten Lauridsen, and Cherry Rhodes. Ethan graduated from Yale University with Master of Music and Master of Musical Arts degrees in organ performance in May 2022, studying with Jon Laukvik, Craig Cramer, Martin Jean, and Jeffrey Brillhart.

Ethan has traveled on several sponsored study trips to Paris and Lyon for immersion into the French tradition of organ performance and improvisation on historic instruments, including Notre-Dame Cathedral and Saint-Sulpice Church. He has performed and recorded in twelve countries and twenty-two U.S. states, including such venues as Davies Symphony Hall in San Francisco, Walt Disney Concert Hall in Los Angeles, Trinity Church in Boston, Notre-Dame d'Auteuil in Paris, and the Grote Kerk of Saint Bavo in Haarlem, the Netherlands.

Ethan was a finalist and audience prize winner in both the 2022 and 2024 National Competition in Organ Improvisation of the American Guild of Organists. He has taught organ and improvisation privately and in workshops for universities, the Church Music Institute, and local chapters of the AGO, and he is regularly commissioned to compose new choral and keyboard music.



An interesting fact: Growing up speaking English at home, Cantonese with maternal grandparents, and Portuguese with my babysitter, foreign language learning naturally became a hobby of mine. I currently speak English, Cantonese, Mandarin Chinese, Portuguese, Spanish, French, and am learning Korean and German.

Proudest achievement: I am proud to have given the same skills and love for music to my students that my teachers have instilled in me. Witnessing each of my students' growth in their organ, piano, composition, and/or improvisation skills has been a highlight of my life's work. As a performer, having been privileged to accompany peoples' joys at weddings, heal sorrows at funerals, and enhance spiritual development at various churches has been especially meaningful. Seeing my compositions travel even more widely than I myself have has been incredibly rewarding as well.

Career aspirations and goals: I hope to continue the path I have pursued so far, even more widely into the future. I aim to continue working for churches, performing organ recitals and collaborations with ensembles throughout the United States and internationally, while featuring improvisation in my performances. I also want to expand and enhance my teaching of the art of improvisation, helping to make this often-elusive art form more accessible and more easily understood to learners at various levels. And I will continue composing new choral and keyboard music. Although being a music professor in higher education is still my dream, I see myself continuing these goals on my own regardless of whether this work is for an institution or as a self/multi-employed professional.

Website: ethanhaman.com.

YouTube Channel/Facebook professional page/Instagram: @Ethan.Haman.Music

Andrew Johnson

Andrew Johnson plans to teach and inspire the next generation of performers, academics, and church musicians. A native of Bloomington, Illinois, he is currently pursuing a Doctor of Musical Arts degree in organ performance and literature at the Eastman School of Music, where he studies with David Higgs and serves as a teaching assistant in music theory. His previous degrees include a Master of Music and graduate performance diploma from Peabody Conservatory, where he studied with Daniel Aune, and a Bachelor of Music degree in vocal performance from Illinois Wesleyan University. Additional private organ study has been with John Walker, Marie-Louise Langlais, and Jean-Baptiste Robin.

Andrew is assistant organist at Christ Church in Rochester, New York, following tenures at Mount Calvary Catholic Church in Baltimore, Maryland, and Wesley United Methodist Church in



Bloomington, Illinois. He holds the American Guild of Organists Associate and Choirmaster certifications and earned the 2023 S. Lewis Elmer Award. His research has been published in *The American Organist* and *The Tracker*, and his competition credits include earning second place in the 2022 Sursa American Organ Competition, first place in the inaugural James M. Weaver Prize in Organ Scholarship (2023), and being a finalist in the 2024 AGO National Young Artists Competition in Organ Performance.

An interesting fact: When not playing the organ, I enjoy playing and singing tunes from the *Great American Songbook*.

Proudest achievement: I am proud of achieving my degrees and AGO certifications.

Career aspirations and goals: I hope to pursue a career in academia in tandem with music ministry.

Website: andrewjohnsonorganist.com.

Gavin Klein

Gavin Klein is a native of rural Massachusetts and is a skilled organist and harpsichordist. He is a rising senior at the College of the Holy Cross in Worcester, Massachusetts, and serves as one of the organ scholars at the institution. Gavin is a student of Ezequiel Menéndez and previously studied with C. Henry Mason and William Ness. Gavin began organ lessons around the age of ten after studying piano for a number of years. Growing up, he sang in the choir of All Saints Episcopal Church in Worcester, Massachusetts. The choir of All Saints is one of the oldest continuously running church choirs in the United States and is something Gavin often attributes as the source of his desire to study organ and sacred music. Currently, he serves as the organist at Saint Bernard Catholic Church in Worcester and was formerly artist-in-residence at the Harvard Historical Society in Harvard, Massachusetts. In January of 2020, Gavin gave the inaugural organ recital at the Epsilon Spires Performing Arts Center in Brattleboro, Vermont, featuring the historic Estey Opus 300 organ. Since then, he has performed at many notable venues worldwide and regularly tours both the United States and Europe. Gavin was recently a finalist in the National Undergraduate Organ



Competition in Ottumwa, Iowa.

An interesting fact: When not at the console, I love fishing and hiking and usually spend my day off parked out by a lake nearby. I also have a lifelong dream to one day learn how to play the bagpipes!

Proudest achievement: I would say my proudest accomplishment thus far is following my passion for playing the organ—something that I never thought would bring me so much excitement and adventure. Because of the organ, I have been able to travel to all corners of the world to perform and study with so many amazing organists. I am even more grateful for the many friends I have made along the way!

Career aspirations and goals: After graduating from Holy Cross, I hope to pursue a graduate degree in organ or sacred music and begin a performing career. I hope somewhere in the midst of that to

secure a church music program.

Website: www.gkleinorganist.com.

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The Diapason staff congratulates this year's 20 Under 30 Class

David Kraft

David Kraft is pursuing a Bachelor of Music degree in organ performance at the Eastman School of Music, Rochester, New York, studying under David Higgs. He began piano study at age five and organ at thirteen, studying with John Morabito. He has served at several Rochester area churches, including Holy Trinity Catholic Church, Webster, and Saint Thomas the Apostle Catholic Church, Irondequoit, and is assistant organist at Sacred Heart Catholic Cathedral, Rochester, where he helped establish the Cathedral Youth Schola.

David won first prize in the 2021 Albert Schweitzer Organ Competition and was a finalist in the Lynnwood Farnam Competition, performing in Montreal. He has played in masterclasses with Chelsea Chen, Jean-Baptiste Robin, and Janette Fishell, and he was featured on *Pipedreams Live!* in 2024. David is organist at the United Church of Canandaigua and will perform in the 2025 Piccolo Spoleto L'Organo series in Charleston, South Carolina.

An organ technician with Parsons Pipe Organ Builders, David maintains instruments at Eastman and across Western New York and assisted in the 2024 installation



of Parsons Opus 52 at Saint Benedict Catholic Cathedral, Evansville, Indiana. He regularly services reed organs and is currently restoring a Trayser harmonium. He is also building a table organ inspired by the instruments of Jean-Baptiste Micot.

An interesting fact: When I'm not servicing organs, I enjoy working on cars and various mechanical projects. To this day, I drive a twenty-seven-year-old Volvo that I began restoring at age fifteen.

Proudest achievement: Winning the Albert Schweitzer competition in high school was a defining achievement in my musical journey, but just as meaningful has been my work building new instruments and reviving forgotten organs. Above all, I am proud to have married my wife, Gabriella, with whom I share my love of music.

Career aspirations and goals: I hope to maintain a career balanced between liturgical music, organbuilding, and research. I am grateful to be able to serve my current congregation and strive to bring musical excellence and creativity to every service. I hope to lead a thriving music program while also servicing instruments in my community and building instruments informed by historical models.

Chase Loomer

Chase Loomer is organist and associate choirmaster at the Cathedral of Saint Philip in Atlanta, Georgia. He has given solo recitals throughout North America and performed with ensembles including the Indianapolis Symphony Orchestra, Atlanta Symphony Brass, Yale Philharmonia, and Indianapolis Baroque Orchestra. Chase received first prize in the 2018 Taylor Organ Competition and 2015 American Guild of Organists/Quimby Southeast Regional Competition for Young Organists and has been a semifinalist in the National Competition in Organ Improvisation and the Longwood Gardens International Organ Competition. He has performed at national and regional conventions of the AGO, the American Liszt Society Festival, and has been featured on *Pipedreams*. Previously, he served as associate director of music at Christ Church Cathedral, Indianapolis, and on the collaborative piano staff of Butler University. In 2024 he was organist for the Royal School of Church Music Midwest summer choral residency.

Chase holds degrees from the Eastman School of Music, Yale University, and has completed coursework for the Doctor of Music degree at Indiana University. His teachers have included David Higgs, Martin Jean, Christopher Young, Edoardo Bellotti, Jeffrey Brillhart, Jeffrey Smith, and Patrick Scott. In addition to organ, Chase is a jazz pianist and composer of choral, keyboard, and jazz music.



An interesting fact: There are many musicians in my family. My father is a jazz drummer, and my mother is a jazz singer and music teacher, so I grew up hearing a lot of music in the house. In addition, my uncle is also a jazz drummer, my grandmother was a church musician and music educator, and just about everyone else in my family plays an instrument or sings!

Proudest achievement: Being appointed organist and associate choirmaster of the Cathedral of Saint Philip was a huge honor, especially since one of the former organists who held this position, Patrick Scott, was my high school teacher. Patrick assumed this position the same year I started my undergraduate degree at Eastman, so to follow in his footsteps a decade later really felt like a full-circle moment. It is a joy to be able to make wonderful music at this cathedral each week and to work with such fantastic musicians and choirs.

Career aspirations and goals: I aim to continue to engage in making music in a variety of settings, including liturgical music, solo recitals, collaborative performances, and composition. Something I really love about music is that it is a lifelong journey and there is always room to learn, grow, and expand your knowledge and abilities. I hope to continue in this work as an organist, improviser, composer, and teacher.

Website: chaseloomer.com

Dylan Madoux

Dylan Madoux is a conductor and harpsichordist specializing in early music. He is artistic director of the Oklahoma Baroque Orchestra, director of music at First Christian Church, Midwest City, and adjunct professor of music at Oklahoma City Community College.

Equally at home in historical and modern performances—he has led ensembles ranging from early music to opera and choral productions. In 2024 he conducted Cimarron Opera's *The Gondoliers* by Gilbert and Sullivan. Previously, he was an apprentice conductor with the Oklahoma City Philharmonic and assistant conductor with Oklahoma Youth Orchestras.

Dylan earned his Master of Music degree in orchestral conducting and harpsichord performance from Oklahoma City University (OCU) and his Bachelor of Music Education degree from the University of Oklahoma (OU). As a harpsichordist, he has performed with the UCO Brisch Center for Historical Performance, OU Collegium Musicum, OCU Early Music Ensemble, Tactus, and OU Festival Ballet. He has also worked with the Boise Baroque Orchestra and participated in the Saint Andrews Baroque Institute, studying with Rachel Podger, John Butt, and others.

Dylan is active in organbuilding and historical keyboard maintenance. He is a pipe organ technician with Red River Pipe Organ Company and offers independent



tuning and technical services for harpsichords and other historical keyboards.

An interesting fact: I love old cars—my first car was a 1948 Chevrolet Coupe (which I still own)!

Proudest achievement: I am really proud of the work I and so many others in my community have done to help cultivate early music in Oklahoma and begin bringing historical performance into the mainstream here in Oklahoma City. Serving as artistic director of the Oklahoma Baroque Orchestra, the only professional early music ensemble in Oklahoma, is certainly very rewarding, and I am very proud of the work I and our musicians have been able to accomplish.

Career aspirations and goals: Building on the momentum we have seen in Oklahoma, I am fully committed to fostering the early music scene here. That includes continuing my own growth—something I am fortunate to do every day through the insight and artistry of my colleagues, both locally and beyond. I have the privilege of working with musicians at the forefront of the national and international early music community, and with the support of friends and collaborators, I hope we can establish Oklahoma as a key player in the region.

Website: Okbaroque.org

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Maksym Mahlay

Maksym Mahlay is a Cleveland-born keyboardist, teacher, composer, and lecturer. He is a second year master's degree student at the University of Cincinnati College-Conservatory of Music (CCM), studying harpsichord performance with Michael Unger.

Throughout his conservatory career, Maksym has focused on multiple projects, from researching the evolution of fugue to archiving Ukrainian early music. In his undergraduate years, Maksym composed over 100 fugues. In addition, he performed fugues on stage, with his recent solo master's recital including fugal improvisation throughout the program. As a continuo player, Maksym has performed with CCM's Concert Orchestra, CCM Chamber Singers, Indiana Slavic Choir, and local musicians from the Cincinnati-Northern Kentucky area,



accompanying on harpsichord, organ, and Ukrainian folk instruments. In addition, Maksym maintains an active social media presence, regularly posting content ranging from improvisatory videos to rarely performed works.

An interesting fact: I also enjoy chess and billiards.

Proudest achievement: I am most proud of achieving the career I have dreamed of—through historical performance, I will be able to research, perform, and give back to the community.

Career aspirations and goals: I would like to pursue a doctorate in historical performance and pursue a position in academia, giving concerts and lectures.

Instagram: www.instagram.com/didomaksym.

Website: www.mahlay.online.

Joseph Min

Winner of the Ninth Queen Fabiola Carillon Competition, **Joseph Min** currently lives in New York City and attends the Columbia Graduate School of Architecture, Planning, and Preservation. After graduating *summa cum laude* from the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, in 2023, studying under Koen Cosaert and Koen Van Assche, he has performed on carillons throughout the United States and Europe. Prior to this, he studied under Joey Brink at the University of Chicago, where he was introduced to the instrument. He is a member of the Guild of Carillonneurs in North America (GCNA) and has premiered multiple new compositions at GCNA congresses. Joseph now occasionally



plays the carillon at The Riverside Church and is a member of the Riverside Ringers handbell group. His work in acoustics and design will hopefully further both architecture and carillon culture.

An interesting fact: I am an avid photographer, working both on campus and freelancing.

Proudest achievement: Placing first in the 2024 Queen Fabiola Carillon Competition.

Career aspirations and goals: Continue to pursue photography professionally and merge my architectural studies with furthering carillon advancements and developments.

Website: jminbeiaardier.com

David Preston

David Preston is an award-winning organist and harpsichordist, presently based on Long Island. He is pursuing a second master's degree in harpsichord performance at Stony Brook University with Arthur Haas, having previously studied at Yale University for his Master of Music degree in organ performance and at Texas Christian University for his bachelor's in church music. He is a laureate of the Miami International Organ Competition (2024), the AGO/Quimby competition (2021), and was awarded the Charles Ives Prize (2023) in his first year at Yale. David has earned the Colleague certificate of the AGO. His musical interests are varied, and he is presently focused on harpsichord music in experimental keys from the high Baroque and early Classical periods, as well as organ music from the Classical and early Romantic eras.

Concurrently with his studies, David holds the position of associate organist and choirmaster at the Cathedral of the Incarnation in Garden City, New York. As a church musician, he finds great fulfillment in accompanying the congregation and choir alike. He is grateful to all his teachers and mentors for fostering his appreciation for church music and its numerous traditions.

An interesting fact: My favorite Bach cantata is the *Actus Tragicus*, BWV 106.

Proudest achievement: I am most proud of my musical path thus far; I am doing what I love and enjoying it immensely. I have performed as far away as Germany, have visited exciting places during my competition and recreational travels, and I have had the opportunity to work with

amazing musicians and continue to do so.

Career aspirations and goals: My ultimate goal is to make music that inspires my listeners. I am certain I will remain in church work, and I plan to perform in solo and ensemble concerts on both organ and harpsichord. I hope to promote church music, early music, and organ music wherever I am and bring about a broader awareness for each of these arts.

Social media: <https://www.facebook.com/share/1DzjByMCer/?mibextid=wwXIfr>

Instagram handle: @david_presto1750



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Warmest congratulations to
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Ethan Haman, Chase Loomer, and David Preston

Named to The Diapason's "20 Under 30" Class of 2025
Congratulations to Ethan, Chase, David, and all the honorees!

Henry Webb

Henry Webb is the recipient of the second prize, audience prize, and the Raymond Daveluy prize of the Canadian International Organ Competition and is completing his master's degree at McGill University, where he studies organ with Isabelle Demers and harpsichord with Elizaveta Miller. Webb earned a bachelor's degree in organ performance with David Higgs at the Eastman School of Music and a diploma of specialization with Johann Vexo from the Strasbourg Conservatory, where he also studied harpsichord with Benjamin-Joseph Steens. Henry's other former teachers have included Scott Dettra and Nathan Laube. He has also received the second and audience prizes of the 2023 Ottumwa National Undergraduate Organ Competition.



Henry has been featured as a recitalist in the United States, France, and Canada, notably on *Pipedreams Live!*, the East Texas Pipe Organ Festival, the 2019 Organ Historical Society national convention, and the Stras'Orgues festival in France.

An interesting fact: I am really interested in astronomy.

Proudest achievement: My greatest achievement would have to be receiving the second prize of the Canadian International Organ Competition.

Career aspirations and goals: My three biggest musical passions are playing solo organ repertoire, church playing, and playing continuo in early music ensembles. I would love to combine these three interests at some point in my career.

Abigail Wood

Abigail Wood is a senior organ performance major from York, Pennsylvania, studying at Syracuse University, Syracuse, New York, with Anne Laver and pursuing a minor in jazz studies. She is organist at University United Methodist Church in Syracuse and music minister for Lutheran Campus Ministries. Her recitals feature a variety of repertoire and also include improvisations and compositions of her own. In 2023 she won the Quimby Potomac Chapter Organ Competition and received the 2024 Robert & Nancy Powell Scholarship of Greenville, South Carolina. She also was a winner of Syracuse University's 2024 Outstanding Artists Competition, and performed Charles-Marie Widor's "Allegro" from *Symphony VI* with the Syracuse University Orchestra. Most recently, she was named a Visual & Performing Arts Scholar by Syracuse University, one of the school's highest honors. Her research focuses on the English organ and liturgical practices of Victorian-era Britain. She attended the Royal College of Organists' 2024 Summer Course and studied with professionals in London, making recordings of these instruments for two weeks and compiling her research into a paper. She also assisted Dr. Laver in presenting data found on organ programs of the 1915 San Francisco Exposition at the 2024 American Guild of Organists national convention.



An interesting fact: I used to kayak along the Susquehanna River with my parents at a young age, helping to collect snails and aquatic specimens for my mother's research. I still enjoy kayaking and hiking around the Susquehanna and will always have a special appreciation for freshwater and marine biology.

Proudest achievement: I am most proud of my progress and my experiences not only as an organist, but as a musician and person. I have always loved making music with others, whether it be in an orchestra, choir, band, etc., and I had the privilege of playing Widor with the Syracuse University Orchestra. It combined two of my great loves, orchestra and organ music, with the experience of playing alongside my good friends. It is most likely my favorite performance on the organ thus far.

Career aspirations and goals: The biggest goal I have is to inspire a love for music in others and help people to feel connected with one another. I plan to do this by leading congregational worship in a church or cathedral, starting and/or leading a youth choir, collaborating in concerts with others, and performing recitals that showcase not only repertoire, but improvisations that take the audience's preferences into consideration.

Website: abigailwoodorganist.com.

Eddie Zheng

Driven by a passion for bringing the grandeur of organ music to wider audiences, **Eddie Zheng** is a rising concert organist whose performances have been "rapturously received" across the United States, Canada, France, and China. He has won numerous competitions, including first prizes at the 2018 Albert Schweitzer Organ Competition, the 2019 American Guild of Organists Quimby Northeast Regional Competition, and the highest awarded prize at the 2024 Pierre de Manchicourt International Organ Competition in Saint Omer, France.

Eddie currently serves as assistant organist at Saint Ignatius of Antioch Episcopal Church in New York City, associate organist at Église St. Jean Baptiste, and guest organist at The Riverside Church. He also maintains a thriving teaching studio with

more than ten students.

Eddie Zheng studied with Matthew Lewis before earning his Bachelor of Music and Master of Music degrees and the Artist Diploma (2025) from The Juilliard School under Paul Jacobs. He has been fortunate to learn from esteemed organists such as Peter Richard Conte, Olivier Latry, Nathan Laube, Thomas Murray, and Johann Vexo.

An interesting fact: I've been working on a side project called The Roadtrip Organ—a custom digital instrument developed in collaboration with Romsey Organ Works and powered by Hauptwerk. Designed to be portable and versatile, it allows me to share the organ's repertoire in spaces beyond the traditional concert hall or sanctuary. It's been an eye-opening way to explore how we might reimagine access to this music in the 21st century.

Proudest achievement: I am proudest of building a network of friends and colleagues in New York City who support my goals and achievements and of forging a successful career as a musician through service playing, live performances, and teaching.

Career aspirations and goals: Record an album of French and English organ music. Discover and perform on more historically significant instruments in Europe and North America. Showcase my touring organ in schools, universities, and art galleries. Continue learning bucket-list repertoire, like Widor's *Symphonie VI* and Jongen's *Symphonie concertante*!

Website: eddiezheng.com



photo credit: Joe Zheng



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Reviews

► page 9

The Oxen, Jessica French (born 1984); *The First Nowell*, arranged by Paul Halley (born 1952); *Toccata-Gigue on the Sussex Carol*, George Baker (born 1951).

Trinity Church, the design of Henry Hobson Richardson (1838–1886) and built between 1872 and 1877, is a masterpiece of nineteenth-century architecture, though, alas, dominated these days by the inauspicious Hancock Tower. Trinity Church contains two magnificent pipe organs, the four-manual Skinner Organ Company nave instrument of 1926, and the three-manual Aeolian-Skinner Organ Company chancel instrument of 1963, both of which are controlled from the console built by the late Richard Houghten and J. Zamberlan & Co. in 2018. The outstanding choir, composed of no fewer than 135 singers, must surely be one of the largest Anglican choirs in the world. It is a very eclectic group, composed of professional, semi-professional, and amateur singers; choristers, sopranos, altos, tenors, and basses, and encompassing children and adults of many ages. The Trinity Brass Ensemble, composed of trumpets, trombones, a bass trombone, and percussion, also contains a distinctive group of players; again, some of them are professionals.

The conductor is Colin Lynch, who is director of music at Trinity Church. He has degrees from Northwestern University, Yale University, and Oberlin Conservatory. His teachers have included Douglas Cleveland, Thomas Murray, James David Christie, and Olivier Latry. For several years he directed the Royal School of Church Music Massachusetts Boy Choir Course, for which he was honored by the RSCM. Before coming to Trinity Church, he served at Christ & Holy Trinity Church in Westport, Connecticut, at Marquand Chapel of Yale Divinity School, and at Saint Paul's School in Concord, New Hampshire.

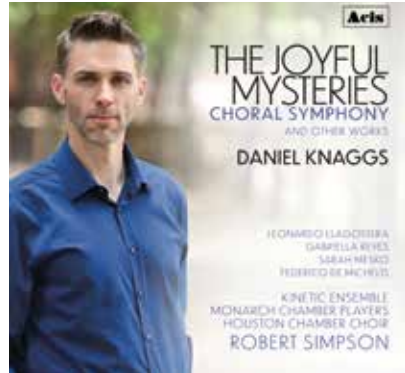
The organist on this album is Jerriek Cavagnaro, who is associate director of music at Trinity Church. A native of New Jersey, he obtained bachelor's degrees in sacred music and organ performance under Alan Morrison at Westminster Choir College and a master's degree in organ performance under Thomas Murray and Jon Laukvik at the Yale University Institute of Sacred Music. He was previously assistant director of music at Christ Episcopal Church in Charlotte, North Carolina. His choral music is widely acclaimed, and some of his carol settings are included in *Carols for Choirs* 6, edited by Bob Chilcott and David Hill (Oxford University Press).

My main reaction to this compact disc is delight at the fact that here, at last, is an album that comes as a refreshing change from the Christmas music of David Willcocks and John Rutter, which, though attractive in its way, has tended to be performed to the exclusion of all else. On this recording, as with Willcocks and Rutter, it is open season on descants, but some of these too are refreshingly different, and the Trinity Choir has a goodly supply of sopranos capable of singing them. The carols of Trinity Church provide an excellent example of what an American Christmas carol service can be like, and it would therefore be worthy of emulation elsewhere. I had not heard Richard Webster's arrangement of *O Little Town of Bethlehem* before and was much intrigued by how the setting uses the two most famous tunes, SAINT LOUIS and FOREST GREEN, together. Jerriek Cavagnaro composed a special introduction to go with it.

It was the carols sung by smaller ensembles, however, with which I was particularly taken. The contemporary

African American composer B. E. (Brittney) Boykin's arrangement of *Conventry Carol* is lovely, as is the voice of the soprano soloist Grace Heldridge. Again, chorister Marc Haddad does an excellent job in the solo in Thomas Hewitt Jones's setting of *What child is this?* Andriy Hnatyshyn has arranged the Ukrainian carol *Що то за предиво в світі новина*, again with a charming solo, this time sung by soprano Christine Caswelch. Also particularly worthy of mention is the setting of Thomas Hardy's poem, *The Oxen*, by Seattle-based composer Jessica French, in which the soprano soloist is once more Grace Heldridge.

As well as being of general interest, this album should be a "must" for church musicians planning a Christmas carol service. I am pleased to recommend it.



The Joyful Mysteries: Choral Symphony and Other Works

The Joyful Mysteries: Choral Symphony and Other Works, Daniel Knaggs. Houston Chamber Choir, directed by Robert Simpson; Kinetic Ensemble; Monarch Chamber Players. Acis Productions, APL53554, CD \$14.99, MP3 \$9.00, AAC \$9.00, ALAC \$15.00, FLAC \$15.00, ALAC 96k \$21.99, FLAC 96k \$21.99. Available from acisproductions.com; also streaming on Apple High Res Lossless, Amazon Ultra HD, Spotify, and TIDAL Max.

The Joyful Mysteries: I. "The Annunciation" (solo: "Hail full of grace"; chorus: "Since you have been given joy"; aria: "Be it done unto me"; chorus: "This infusion from above"); II. "The Visitation" (solo and chorus: "Blessed are you"; solo: "My soul magnifies the Lord"; chorus: "Your womb held joy"); III. "The Nativity" ("Pastorale"; solo and chorus: "Be not afraid"; chorus: "Gloria in excelsis Deo"; aria: "Take courage"; chorus: "O Virga Mediatrix"); IV. "The Presentation" (chorus and canticle: "Behold, He descends"; aria: "Behold light withholding its rays"; chorus: "O Mary, Your inmost being held joy."); V. "The Finding in the Temple" (duet: "Son . . . My Son . . ." chorus: "When the work of God's finger came forth"; Finale: ". . . and in resounding praises"). *50 Year Ave Maria Project: Ave Maria No. 18* (2022), Богородице Діво "Regina Pacis" (*Queen of Peace*); *Ave Maria No. 19* (2023), *Causa Nostra Laetitia* (Cause of our Joy).

Daniel Knaggs (born 1983) grew up in rural southeast Michigan, early on discovering a fascination with music, harmony, composing, and singing. After high school he enrolled at the University of Michigan where he obtained bachelor's degrees in vocal performance and Spanish. He spent much of a gap year in Mexico composing, and in his final year at the University of Michigan he studied composition with Bright Sheng. After graduating, he went on to obtain a master's degree in composition at Bowling Green State University in 2009. Following this he spent three years teaching high school Spanish before

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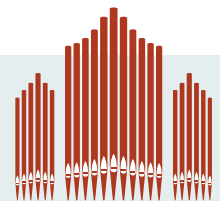
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Reviews

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pursuing his doctorate in composition at the Shepherd School of Music, Rice University, where he graduated in 2017. He has taught at the College of Wooster, Rice University, and Bowling Green State University and is now artistic director of the new professional choir Ensemble Invocatio based in Poland, which he founded in 2022. Knaggs's music has received many awards in the United States and abroad. His composition *To Everything a Season* won the 2019 Noël Minet Prize at the Marktoberdorf International Chamber Choir Competition (Germany), and his compositions were awarded first prize in the 2012 David Maria Turoldo Composer Competition (Italy), the 2011 International Musica Sacra Competition (Poland), and the Indianapolis Symphonic Choir's 2010 International Commission Competition. He also won first prize in both the Michigan and Illinois State Music Teachers Associations' competitions (2011, 2012), and he was named a finalist for the American Prize (2015), the SCI/ASCAP Commission Competition (2014), the Young New Yorkers' Chorus Composer Competition (2011), and the Minnesota Choral Arts Ensemble Commissioning Competition (2010). Among the countries where his works have been performed are Singapore, Australia, Latvia, Poland, Estonia, Italy, England, Austria, Bulgaria, Canada, Portugal, the Czech Republic, as well as the United States. Fluent in six foreign languages, one of his special interests is exploring the relationship between music and linguistics. His fifty-year "Ave Maria" Project (2005–2054) aims to compose a new "Ave Maria" every year for half a century—if, of course, he lives beyond the age of seventy! His works are published by Edition Peters, Hal Leonard, Walton, G.I.A., E. C. Schirmer, Cadenza Music (UK), and Morcelliana (Italy).

Robert Simpson founded the Houston Chamber Choir twenty years ago and remains as its artistic director. He serves as the canon for music at Houston's historic Christ Church Cathedral (Episcopal) and lecturer in church music at the Shepherd School of Music, Rice University.

"The Annunciation" commences rather surprisingly with a soprano solo representing the Archangel Gabriel as he hails the Virgin Mary. The movement has a mystical quality, reminiscent of Ralph Vaughan Williams, as indeed is much of the music of Daniel Knaggs. The chorus "Since you have been given joy" has a more agitated and purposeful flavor before a return to the soprano and the ambience of the first movement for Mary's reply to Gabriel. The final movement represents the Holy Spirit's descent upon Mary and the conception of Christ. The chorus begins in a triumphal paean but gives way to a numinous, expectant ending.

"The Visitation" chronicles the pregnant Mary's journey to see Elizabeth, also pregnant with Saint John the Baptist, in which the latter jumps with joy in the womb. It includes, of course, a setting of the Magnificat. The first movement, "Blessed are you," begins with a fairly lengthy orchestral passage and then alternates the soprano soloist with the full chorus. The warm harmonies again remind me of Vaughan Williams. The leaflet lists the Magnificat as a soprano solo, but in fact it alternates the soprano with the full chorus as in the preceding movement. It ends with a flourish with the brass. The mystical element returns with the chorus singing the final movement, "Your womb held joy." So far as the orchestra is concerned, I found the bassoon solo particularly effective. The movement gradually gets softer at the

end and fades away into complete silence.

"The Nativity" begins, following the precedent of Bach's *Christmas Oratorio*—and, I suppose, also of Handel's *Messiah*, though that is of course an Easter oratorio—with an orchestral "Pastorale." In this case the "Pastorale" is a gentle movement pregnant with expectancy, beginning with solos on the bassoon and harp and leading to a momentary crescendo, and then leading directly into the equally gentle soprano solo and chorus, "Be not afraid." This again leads into the triumphant "Gloria," which is then interrupted by the relatively lengthy soprano aria, "Take courage," a tender movement that provides more opportunities for the bassoonist and harpist. "The Nativity" section ends with the chorus singing a hymn to the Virgin, "O Virga Mediatrix," where the repetition of the word "Alleluia" is particularly effective.

I happen to be writing this part of the review at Candlemas, and thus the section on "The Presentation" seems particularly relevant at present. The chorus and canticle, "Behold, he descends," begins with alternating parts of the chorus and leads to the Nunc Dimittis sung by bass-baritone soloist Federico di Michelis, representing Simeon, with assistance from the chorus. The prophetess Anna's aria, "Behold light withholding its rays," makes use of a text from a sermon by Saint Bernard of Clairvaux and features a soprano solo. The final movement of the section is also a soprano solo and makes use of a Marian text by Saint Hildegard of Bingen.

The final section on "The Finding in the Temple" consists of four movements based on various texts including some from scripture and more from saints Hildegard and Bernard. They consist mostly of dialog between the Virgin Mary, performed by a soprano soloist, and the Child Jesus, performed by the boy soloist, with the chorus and orchestra providing suitable accompaniment. The section culminates with Mary singing the first two lines of the Magnificat, supported by the chorus and orchestra, and leading to a massive final chord on the word "rejoiced."

After *The Joyful Mysteries* we hear Knaggs's 2022 contribution to the "Ave Maria" Project. This was commissioned by Mrs. Caryn Vukelich against the background of the conflict in Ukraine and makes use of a Ukrainian text, "Богородице Діво радуйся Благодатна Маріє" ("Virgin Mary, rejoice, gracious Mary, the Lord is with you"). I compliment Robert Simpson on being able to get the choir to sing in Ukrainian, though it probably helps that his wife was born in Ukraine and grew up in Russia. The setting is a beautiful and serene one for a *cappella* choir with *divisi*. The final work on the compact disc is the 2023 "Ave Maria" Project composition, *Causa Nostra Laetitia* ("Cause of our Joy"), commissioned by Holy Rosary Catholic Church in Houston. This work is again for a *cappella* choir with *divisi* but is more joyful in character with a lilting upbeat tempo and warm harmonies that again remind me of some of the works of Vaughan Williams. It includes some particularly fine singing by the sopranos, whose voices seem to soar.

I had not heard of Daniel Knaggs before, but I am now thoroughly sold on his music. As usual, Robert Simpson has done an excellent job, with the result that this is a most enjoyable recording.

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

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

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

ARIZONA

- **Bálint Karosi**; Victory Lutheran, Mesa, 6/18, 8:45 am
- **Isabelle Demers**; First United Methodist, Mesa, 6/18, 10:30 am
- **Raúl Prieto Ramírez**; Cathedral of Saints Simon & Jude, Phoenix, 6/18, 7:15 pm
- **Scott Dettra**; Camelback Bible Church, Paradise Valley, 6/19, 9 am

ARKANSAS

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

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
Lauma Akmene; Cathedral of St. Mary of the Assumption, San Francisco, 6/1, 4 pm
Lukas Hasler; St. Michael & All Angels Episcopal, Corona del Mar, 6/23, 4 pm

CONNECTICUT

Christa Rakich; St. John's Episcopal, West Hartford, 6/1, 12:30 pm
Bryan Anderson; Trinity College, Hartford, 6/3, 7:30 pm
Daniel Colaner; St. Theresa Catholic Church, Trumbull, 6/8, 4 pm

GEORGIA

Nathan Laube; Cathedral of St. Philip, Atlanta, 6/11, 7:30 pm
Paul Jacobs; Peachtree Road United Methodist, Atlanta, 6/25, 7:30 pm

ILLINOIS

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
Corrado Cavalli; St. John Cantius Catholic Church, Chicago, 5/25, 3 pm
 Ascension Choral Evensong; St. James Episcopal Cathedral, Chicago, 6/1, 4 pm
David Jonies, with Apollo Chorus Chicago; Glenview Community Church, Glenview, 6/7, 7 pm
David Jonies, with Ensemble Continuo Choir; Holy Name Cathedral, Chicago, 6/14, 7 pm
Bradley Hunter Welch; Loyola University, Chicago, 6/15, 3 pm

Hyea Young Cho; Presbyterian Homes, Evanston, 6/23, 2 pm

LOUISIANA

+ **Todd Wilson**; St. Agnes Catholic Church, Baton Rouge, 6/1, 4 pm service of dedication

MARYLAND

Ken Cowan; Grace United Methodist, Hagerstown, 5/17, 10 am masterclass; 5/18, 4 pm recital
Bradley Hunter Welch; Towson Presbyterian, Baltimore, 6/6, 7 pm

MASSACHUSETTS

Young organists concert; Methuen Memorial Music Hall, Methuen, 5/21, 7:30 pm
Nigel Potts; Methuen Memorial Music Hall, Methuen, 5/28, 7:30 pm
Linda Margetts; Methuen Memorial Music Hall, Methuen, 6/4, 7:30 pm
 Boston organists; Methuen Memorial Music Hall, Methuen, 6/11, 7:30 pm
William Ness; Methuen Memorial Music Hall, Methuen, 6/18, 7:30 pm
Daniel Brondel; Methuen Memorial Music Hall, Methuen, 6/25, 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
Jeremy David Tarrant; St. Paul Episcopal Cathedral, Detroit, 5/23, 12:30 pm
Jeremy David Tarrant; First Congregational, Owosso, 5/31, 1 pm
James O'Donnell, with chamber orchestra, Handel, *Organ Concerto No. 5*, Poulenc, *Organ Concerto in g*; St. Hugo of the Hills Catholic Church, Bloomfield Hills, 6/14, 7 pm
Jeremy David Tarrant; St. Paul Episcopal Cathedral, Detroit, 6/27, 12:30 pm

MINNESOTA

Jacob Benda, organ and choir; University of St. Thomas, St. Paul, 5/15, 7 pm
 VocalEssence; Westwood Lutheran, St. Louis Park, 5/17, 4 pm

MISSOURI

+ **Ken Cowan**; St. Joseph Catholic Cathedral, Jefferson City, 6/20, 6 pm

NEVADA

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

NEW JERSEY

Trent Johnson; Cathedral Basilica of the Sacred Heart, Newark, 5/21, 12 pm
Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 5/27, 12 noon
Josh Stafford; Main Arena, Boardwalk Hall, Atlantic City, 5/28, 12 noon
Josh Stafford; Main Arena, Boardwalk Hall, Atlantic City, 5/29, 12 noon
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 5/30, 12 noon
Wolff von Roos; Main Arena, Boardwalk Hall, Atlantic City, 6/2, 12 noon
Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 6/3, 12 noon
Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 6/4, 12 noon
Nick Meyers; Main Arena, Boardwalk Hall, Atlantic City, 6/5, 12 noon
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 6/6, 12 noon

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Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 6/9, 12 noon
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 6/10, 12 noon
Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 6/11, 12 noon
Luke Stasiunas; Main Arena, Boardwalk Hall, Atlantic City, 6/12, 12 noon
Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 6/13, 12 noon

NEW YORK

Musica Viva NY; All Souls Unitarian, New York, 5/18, 5 pm
James Kealey; Twelve Corners Presbyterian, Rochester, 6/8, 4 pm

NORTH CAROLINA

David Higgs; St. James Episcopal, Hendersonville, 5/15, 7 pm
Damin Spritzer; First Presbyterian, Greensboro, 5/30, 7:30 pm

OHIO

Robert McCormick; Calvary Episcopal, Cincinnati, 5/16, 7 pm hymn festival
Ralph Holtzhauser; Church of the Covenant, Cleveland, 5/20, 12 noon
Ralph Holtzhauser; St. Columba Catholic Cathedral, Youngstown, 5/31, 6:30 pm

OKLAHOMA

Peter Richard Conte, with Andrew Ennis, flugelhorn; Boston Avenue United Methodist, Tulsa, 6/22, 5 pm

PENNSYLVANIA

Jason Roberts, silent film accompaniment, *The Hunchback of Notre Dame*; Market Square Presbyterian, Harrisburg, 5/16, 7 pm
Adam J. Brakel; St. Paul Catholic Cathedral, Pittsburgh, 5/16, 7:30 pm
The Chenault Duo; First Lutheran, Carlisle, 5/18, 4 pm
Caroline Robinson; St. Paul Catholic Cathedral, Pittsburgh, 6/22, 4 pm
Isabelle Demers; Market Square Presbyterian, Harrisburg, 6/23, 7 pm

RHODE ISLAND

Dexter Kennedy; Christ Episcopal, Westerly, 5/16, 5 pm

SOUTH CAROLINA

Eugene Lavery; St. Michael's Church, Charleston, 5/26, 10 am
Aaron Patterson; St. John Lutheran, Charleston, 5/27, 10 am
Thomas Russell; Cathedral of St. John the Baptist, Charleston, 5/28, 10 am
Pamela Kane; Mother Emanuel AME Church, Charleston, 5/29, 10 am
Chase Olson; The Citadel, Charleston, 5/30, 10 am
Ashley Laura Smith; Holy Spirit Lutheran, Charleston, 5/31, 3 pm
Sarah Carlson; St. Clare of Assisi Catholic Church, Daniel Island, 6/1, 3 pm
David Kraft; St. Michael's Church, Charleston, 6/2, 10 am
Brennan Szafron; St. Matthew's Lutheran, Charleston, 6/3, 10 am
Eddie Zheng; Cathedral of St. John the Baptist, Charleston, 6/4, 10 am
Rosalind Mohnsen; Cathedral of St. Luke & St. Paul, Charleston, 6/5, 10 am
Thomas Heidenreich; St. Matthew's Lutheran, Charleston, 6/6, 10 am

TEXAS

Ryan Chan; South Main Baptist, Houston, 5/16, 7 pm
Michael Ging; St. Theresa Catholic Church, Austin, 5/18, 3 pm
Katelyn Emerson; Broadway Baptist, Fort Worth, 6/30, 7:30 pm

WASHINGTON

Wyatt Smith; Blessed Sacrament Catholic Church, Seattle, 5/17, 7:30 pm

WISCONSIN

Andrew Schaeffer, John Chappell Stowe, Linda Stowe, Bruce Bengtson; Luther Memorial Church, Madison, 5/18, 4 pm

CANADA

Isabelle Demers; All Saints Church, Winnipeg, MN, 6/4, 7:15 pm
Isabelle Demers; Young United Church, Winnipeg, MN, 6/4, 8:15 pm

DENMARK

Philip Crozier; Mariager Kirke, Mariager, 6/24, 7:30 pm

FRANCE

Karol Mossakowski & Axel de Marnhac, with Sequenza; St.-Sulpice, Paris, 5/18, 4 pm
Paul Goussot; St.-Sulpice, Paris, 6/8, 4 pm

GERMANY

Olivier Latry & Shin-Young Lee; Kulturpalast, Dresden, 5/21, 8 pm
Winfried Lichtscheidel; Frauenkirche, Dresden, 5/28, 8 pm
Maurizio Croci, with baryton; Franziskanerkirche, Freiburg, 6/1, 6:30 pm
Johannes Wilhelm; Pfarrkirche Wiederkunft Christi, Kolbermoor, 6/4, 7:45 pm
Anna Scholl; Kathedrale, Dresden, 6/4, 8 pm
Holger Gehring; Kreuzkirche, Dresden, 6/11, 8 pm
James D. Hicks; St. Clemens Kirche, Rheda, 6/13, 6:30 pm
Julie Pinsonneault; Cathedral, Freiburg, 6/14, 11:30 am
James D. Hicks; St. Urbanus Kirche, Vosswinkel, 6/14, 5 pm
James D. Hicks; Liebfrauenkirche, Hamm, 6/15, 5 pm
Niklas Jahn; Frauenkirche, Dresden, 6/18, 8 pm
Jürgen Sonnentheil; Kathedrale, Dresden, 6/25, 8 pm

ITALY

Lukas Hasler; Chiesa Cattolica Parrocchiale della Santissima Trinità, Treporti, 6/10, 9 pm

NORWAY

Philip Crozier; Hemsedal Kyrkje, Hemsedal, 6/14, 6 pm
Philip Crozier; Domkirke, Bodø, 6/18, 12 noon

SLOVAKIA

Lukas Hasler; Farský Kostol Panny Márie Nanebovzatej, Hrádok, 5/23, 7 pm

SWEDEN

James D. Hicks; Cathedral, Uppsala, 6/29, 4 pm

SWITZERLAND

Elisabeth Hubmann; Reformed Church, Aubonne, 5/18, 6 pm

Johann Vexo; Cathedral, Geneva, 6/14, 6 pm

UNITED KINGDOM

Andrew Furniss; Methodist Central Hall, London, 5/18, 3 pm
Gordon Stewart; St. Michael's Church, Cornhill, London, 5/19, 1 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
Christopher Herrick; St. Michael's Church, Cornhill, London, 6/2, 1 pm
Julian Gunn; St. John's Church, Ranmoor, 6/5, 8 pm
Rosemary Evans; St. Alphage, Edgware, 6/7, 3 pm
Paul Greally; St. Michael's Church, Cornhill, London, 6/9, 1 pm
Alistair Davis; St. Nicholas Church, Newbury, 6/12, 1:10 pm
Benjamin Collyer; St. Michael's Church, Cornhill, London, 6/16, 1 pm
Jonathan Rennert; St. Michael's Church, Cornhill, London, 6/23, 1 pm
Philip Crozier; Priory Church, Bridlington, 6/28, 6 pm
Wayne Marshall; Royal Festival Hall, London, 6/28, 7 pm
Gary Sieling; St. John the Evangelist, Islington, 6/28, 7:30 pm
Anthony Halliday; St. Michael's Church, Cornhill, London, 6/30, 1 pm
Eaton College students; Reading Town Hall, Reading, 6/30, 1 pm
Philip Crozier; Deer Parish Church, Peterhead, Scotland, 6/30, 7:30 pm



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GAIL ARCHER, Cathedral of St. Joseph the Workman, La Crosse, WI, November 10: *Prelude and Fugue in d*, op. 98, Glazunov; *Prelude in g*, *Prelude in A-flat*, Cui; *Toccata*, Slonimsky; *Prelude and Fugue*, Shaverzashvili; *Piece in Five Movements*, Machl; *Passacaglia*, Kolessa; *Chacona*, Ostrova; *Fantasie*, Kryszanowskij.

F. ALLEN ARTZ III, Trinity Episcopal Church, Pottsville, PA, December 15: *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Four French Couplets on Angels We Have Heard On High*, Visser; *Vom Himmel hoch, da komm' ich her*, Near, Walcha, Pepping, Pachelbel (2 settings); *Toccata on Antioch*, Angerman.

CHRISTIAN BARTHEN, Franziskanerkirche, Freiburg, Germany, December 1: *Ciacona in e*, BuxWV 160, Buxtehude; *Partita diverse sopra Ach, was soll ich Sünder machen*, BWV 770, Bach; *Berceuse sur deux notes qui cornent*, Alain; *Präludium in e*, Bruhns.

DAVID VON BEHREN & CARSON COOMAN, Harvard University, Cambridge, MA, December 4: *Chorale and Variations on O Come, O Come, Emmanuel*, Bowers; *La Nativité (Poèmes Évangéliques)*, op. 7, no. 2), Langlais; *Four Christmas Songs*, Morgan; *Greensleeves*, Vaughan Williams, transcr. Roper; *Caprice poétique No. 9*, Pallesco; *Bring a Torch, Jeanette Isabella*, Chapman.

GERARD BROOKS, with Patsy Gamble, saxophone, Christ Church Spitalfields, London, UK, November 11: *Lament, In Remembrance*, Gamble; *Mein junges Leben hat ein End*, Sweelinck; *Adagio on a Theme of Albinoni*, Giazotto; *Salut d'Amour*, Elgar; *Gabriel's Oboe*, Morricone; *Postlude pour l'Office de Complies*, Alain; *Theme from Schindler's List*, Williams.

DOUGLAS CLEVELAND, with Paul Christian, violin, Fourth Presby-

terian Church, Chicago, IL, December 27: *Noël Grand Jeu et Duo*, *Noël sur les Flûtes*, *Noël sur les Jeux d'Anches (Nouveau Livre de Noël's)*, d'Aquin; *Sonata for Violin and Organ*, Corelli; *In dulci jubilo*, BuxWV 197, Buxtehude; *In dulci jubilo*, BWV 729, Bach; *In dulci jubilo (79 Chorales)*, op. 28, no. 41), Dupré; *Christmas Fantasy for Organ and Violin*, Ogaard; *Ave, Maria*, Schubert; *Prelude on God Rest You Merry, Gentlemen*, Rutter.

PETER RICHARD CONTE, Cincinnati Museum Center, Cincinnati, OH, November 13: *Toccata in b-flat (24 Pièces de fantaisie)*, Deuxième suite, op. 53, no. 6), Vierne; *Moonlight Music (Capriccio)*, op. 85), Strauss, transcr. Conte; *Chaconne in e*, Buxtehude, transcr. Ennis; *Adagio in E*, Bridge; *The Lost Chord*, Sullivan, transcr. Barrett, Conte; *Urlicht (Symphony No. 2)*, Mahler; *Regina Coeli (Cavalleria Rusticana)*, Mascagni, transcr. Conte; *Prelude to Act I (Lohengrin)*, Wagner, transcr. Ennis; *Improvisation über den englischen Choral Näher, mein Gott, zu dir!*, W 17, Karg-Elert; *Regina Coeli*, op. 64, Dupré; *Liebestod (Tristan und Isolde)*, Wagner, transcr. Gibson; *Elsa's Procession to the Cathedral (Lohengrin)*, Wagner, transcr. Conte.

PHILIP CROZIER, Annakirche, Aachen, Germany, August 9: *Petite Suite sur un Motet de Gerald Bales*, op. 41, Laurin; *Deux danses à Agni Yavishta*, JA 77, JA 78, Alain; *Scherzo*, A. Alain; *Rhapsody in D-flat (Three Rhapsodies)*, op. 17, no. 1), Howells; *Sonata in E-flat*, BWV 525, Bach; *Moto Ostinato (Sunday Music)*, Eben; *Noel: Puer nobis nascitur*, Dandrieu; *Suite Modale*, op. 43, Peeters. Dom, Schleswig, Germany, August 14: *Partite diverse sopra De Lofzang van Maria*, Post; *Epigrams*, Kodály; *Petite Suite sur un Motet de Gerald Bales*, op. 41, Laurin; *Deux danses à Agni Yavishta* (JA 77, 78), Alain; *Wir glauben all' an einen Gott*, BWV 740, Bach; *All' Offertorio*, Zipoli; *Praeludium in F*, BuxWV 145,

Buxtehude; *Hommage*, Bédard; *Moto ostinato, Finale (Sunday Music)*, Eben.

JOHN A. DEEVER, Trinity Episcopal Church, Covington, KY, November 18: *Les Corps glorieux*, Messiaen.

PETER DuBOIS, St. Paul Episcopal Church, Salem, OR, December 1: *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Nun komm, der Heiden Heiland*, Bruhns; *Partita on Es ist ein Ros' entsprungen*, Drischner; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes)*, op. 122, no. 8), Brahms; *Partita on Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler; *Three Chorale Preludes*, Near; *Toccata on Veni Emmanuel*, Hailstork.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, December 25: *Pastorale*, BWV 590, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Nun komm, der Heiden Heiland*, Bruhns; *Noël suisse*, *Noël étranger (Nouveau Livre de Noël's)*, d'Aquin; *Noël suisse*, Séjan; *Prelude and Fugue in C*, BWV 547, Bach; *Noël Où s'en vont ces gais bergers*, Dandrieu; *Toccata (Symphonie V in f)*, op. 42, no. 1), Widor.

JAMES KIBBIE, Trinity United Methodist Church, Tallahassee, FL, November 9: *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 in b)*, op. 59), Vierne.

JACK MITCHENER, St. Paul's Episcopal Church, Cleveland Heights, OH, November 3: *Toccata in d*, BuxWV 155, Buxtehude; *Mein junges Leben hat ein End*, Sweelinck; *The Carman's Whistle*, Byrd; a guisa di banda militare che suona una Marcia (*Sonata in C*), Gheradeschi;

Wenn wir in höchsten Nöten sein, BWV 641, *Prelude and Fugue in e*, BWV 548, Bach; *Elegy*, Still; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

DAVID PIPE, St. Nicholas Church, Grosmont, UK, January 23: *Passacaglia*, Kerll; *Duetto I in e*, BWV 802, *Duetto II in F*, BWV 803, Bach; *Andante in F*, K. 616, Mozart; *Duetto III in G*, BWV 804, *Duetto IV in a*, BWV 805, Bach; *Fantasia in a*, Byrd; *Estampie*, Danksagmüller; *Passacaglia (Suite No. 7 in g)*, Handel.

JEREMY DAVID TARRANT, Cathedral of St. Paul, Detroit, MI, November 15: *Andante maestoso-Allegro (Overture, Occasional Oratorio)*, Handel; *Variations sur un Noël bourguignon*, Fleury; *Elegy*, Still; *Scherzo*, Litaize; *Andantino*, Carillon de Westminster (24 *Pièces de fantaisie*, Première suite, op. 51, no. 2, Troisième suite, op. 54, no. 6), Vierne; *Symphonie Romane*, op. 73, Widor.

DAVID VON BEHREN, Old West United Methodist Church, Boston, MA, November 15: *Allegro deciso (Évocation)*, op. 37), Dupré; *Deux Arabesques*, L. 66, Debussy; *Suite breve*, Trenney; *Shout for joy to the Lord, all the earth, burst into jubilant song (Psalm Sonata No. 1)*, Portman; *Air (Suite in D)*, BWV 1068), Bach, transcr. von Behren; *Sinfonia (Cantata 29, BWV 29)*, Bach, transcr. Grace; *Ich steh mit einem Fuß im Grabe (Cantata 156, BWV 156)*, Bach, transcr. von Behren; *Après un rêve (Trois Mélodies)*, op. 7, no. 1), Fauré, transcr. Niesberger; *Évocation II*, Baker.

DAVID WAGNER, First Presbyterian Church, Ypsilanti, MI, November 10: *Arrival of the Queen of Sheba (Solomon)*, Handel; *Fanfare*, Cooke; *Sheep May Safely Graze*, Bach; *The Cuckoo*, d'Aquin; *Suite in the Baroque Style*, Young; *Scherzo (Dix pièces)*, no. 8), Gigout; *Adagio for Strings*, Barber; *Final*, op. 21 (*Six pièces*, no. 6), Franck.

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OHS Press announces a new book, *In the Organ Lofts of Paris*, by Frederic B. Stiven, annotated and edited by Rollin Smith (9780913499351, \$39.99). From 1909 to 1911 Stiven studied with Alexandre Guilmant in Paris, and each Sunday he visited churches in the French capital. In 1923 he published *In the Organ Lofts of Paris*. Stiven's original text is expanded with 68 illustrations and annotations by Rollin Smith, including a number of appendices. For information: ohscatalog.org.

Fruhauf Music Publications is offering an unusual excerpt from César Franck's *Sept Pièces* for harmonium or organ. The first suite (in C-major and C-minor) presents seven movements edited and revised for organ: a cantabile Prelude; a sostenuto Andantino; a Poco lento; a declamatory Maestoso; an affetuoso Poco lento aria; a quasi-scherzetto movement, followed by a brief Amen; and an extended Offertoire. This collection will offer a less traveled but charming vignette, even when compared with the composer's major organ works. Also, in acknowledgement of Memorial Day, three excerpts from Johann Sebastian Bach's compositions have been included that provide various treatments of chorale melodies and movements from cantatas. Please visit FMP's home page Bulletin Board to be found at www.frumuspub.net. for a link to the appropriate download pages.

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Raven imports for sale in the USA **Max Reger: Seven Choral Fantasies** on a 2-CD set produced in Germany on the Ambiente label. Winfried Lichtscheidel plays the 4-manual organ of 60 registers in eclectic and Romantic style in St. Mary Assumption Church, Landsberg am Lech, Germany (Bavaria). The organ was built in 2003 by Siegfried Schmid Orgelbau of Immenstadt im Allgäu, Germany (Bavaria), in a case from 1688 and replacing an organ mostly in neobaroque style from 1982. Reger: Fantasies on the chorales: *Ein feste Burg*, op. 27; *Freu dich sehr, o meine Seele*, op. 30; *Wie schön leuchtet der Morgenstern*, op. 40, no. 1; *Straf mich nicht in deinem Zorn*, op. 40, no. 2; *Alle Menschen müssen sterben*, op. 52, no. 1; *Wachet auf*, op. 52, no. 2; *Hallelujah! Gott zu loben*, op. 52, no. 3. The Ambiente 2-CD set ACD-2048 is available for \$18.98 postpaid from RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386, and also at higher cost from Amazon and E-Bay.

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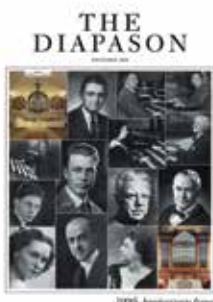
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