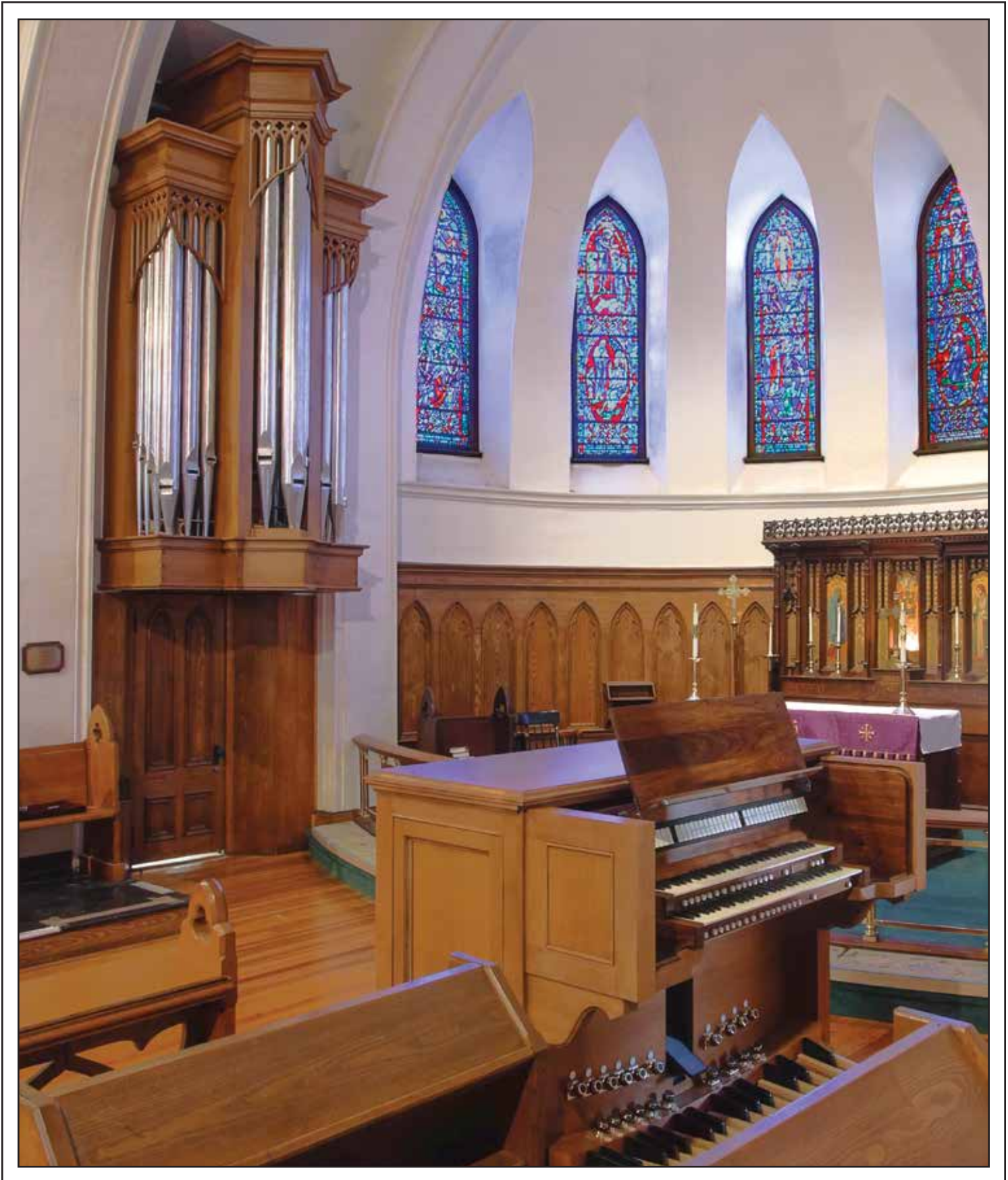


THE DIAPASON

JUNE 2025



Saint John's Episcopal Church
Williamstown, Massachusetts
Cover feature on pages 18–19

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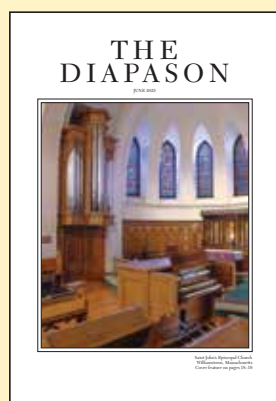
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In the wind . . .

GAVIN BLACK
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Joel Stoppenhagen

Editor's Notebook

Future cover features

Cover features are not just for new organs! These opportunities also introduce readers to exceptional rebuilt or restored instruments. Likewise, college, university, and conservatory organ programs have a unique opportunity to place their institutions at the forefront of readers' minds—teachers and students.

Cover features for the 2026 year can be reserved today. Please contact Jerome Butera to reserve a cover feature and to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or jbutera@thediapason.com.

In this issue

This month's issue begins a two-part series by Martin Schmeding, reexamining the six organ sonatas of Felix Mendelssohn, with a history of their genesis through publication and a close look at each sonata. The series will conclude next month.

John Bishop, in "In the Wind. . .," traces the development of registration assists in pipe organs across the last several centuries. In "Harpsichord Notes," Curtis Pavey reviews a new

Here & There

Internships



Grace Jackson (photo credit: Ben Winters)

The Association of Anglican Musicians and the Church of St. John the Divine, Houston, Texas, announce the appointment of **Grace Jackson** as recipient of the **2025–2026 AAM Gerre Hancock Internship**. The internship program was established to create full-time mentoring opportunities for young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. Jointly funded by AAM and the host institution, the intern is provided ten months of practical experience through intense and intentionally formative work as part of an established music program. During her time at St. John the Divine, Jackson will be mentored by **Steven Newberry** as well as the other parish staff.

Jackson is pursuing a Doctor of Musical Arts degree in organ and sacred music at the University of Michigan, Ann Arbor, studying with Nicole Keller. She also studies carillon with Tiffany Ng and serves as carillon contributing editor for THE DIAPASON. Jackson earned a Master of Sacred Music degree from the University of Notre Dame, where she was an organist and graduate assistant for the Liturgical Choir at the Basilica of the Sacred Heart. A native of Oklahoma City, Oklahoma, she holds a Bachelor of Music degree in organ and piano performance from Oklahoma City University. Jackson currently serves as organ scholar at St. John's Episcopal Church, Detroit, Michigan, under the direction of Huw Lewis and is a graduate student instructor for

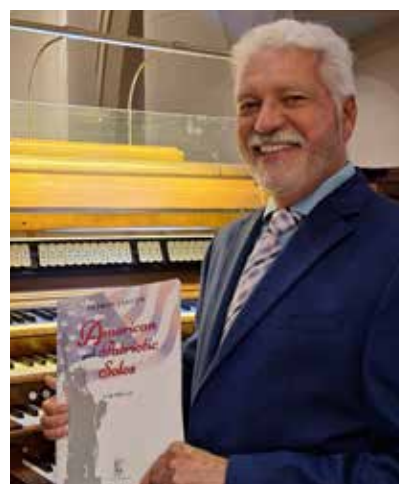
the Department of Musicology at the University of Michigan. For information: anglicanmusicians.org and sjd.org.

People



Manfred Honeck and Paul Jacobs

On April 30 **Paul Jacobs** was the soloist with the **Pittsburgh Symphony Orchestra** conducted by music director **Manfred Honeck** for a performance of Alexandre Guilmant's *Symphony for Organ and Orchestra in D Minor*, op. 42, at St. Vincent Archabbey, Latrobe, Pennsylvania. The basilica houses Buzard Pipe Organ Builders Opus 40/40R, with three manuals, 72 ranks. For information: pauljacobsorgan.com.



Dennis Janzer

Dennis Janzer's new *American and Patriotic Solos for the Organ* (LE600414, \$20) has been published by Leupold

Stephen Schnurr
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www.TheDiapason.com



recording of Bach works by harpsichordists Loris Barrucand and Clément Geoffroy. As usual, we have recording reviews by John Speller, as well. Our Calendar section always includes events on both sides of the Atlantic Ocean; this month, more international events than usual are featured, for those who travel in summer. We also have a number of carillon events around the United States to share.

This month's cover feature is the two-manual, fourteen-rank organ by Ortloff Organ Company for Saint John's Episcopal Church, Williamstown, Massachusetts. Opus 4 is an interesting example in making the most of a few ranks, and the results provide the organist with considerable flexibility. ■

Editions. The tunes used include "Taps," "Shenandoah," "Wayfaring Stranger," "Columbia, the Gem of the Ocean," THAXTED, MATERNA, AMERICA, and a transcription of the band selection "American Patrol." For information: theupoldfoundation.org.



Carol Williams

Carol Williams has composed an organ work, *Hero's Journey*, to be premiered in August at St. Andrews-by-the-Sea Episcopal Church, Hyannis Port, Massachusetts. She will also perform concerts in Ocean Grove, New Jersey, and Harrisburg, Pennsylvania.

Williams's interview series *On the Bench* continues to expand, featuring new artists who share their life stories. The collection now includes 65 episodes. For information: melcot.com.

Organbuilders

Schoenstein & Co., Benicia, California, is building a three-manual, 34-rank organ for **St. Philip's Episcopal Church**, Coral Gables, Florida. The church, in connection with its day school, offers a music program including an RSCM chorister curriculum and semi-professional parish choir. The choristers and parish choir sing together throughout the year, and as their enrollment has increased, they have outgrown their current position in the rear gallery. Terry Byrd Eason Design was engaged to design a larger chancel area to accommodate choirs, clergy, and the organ; he also designed the new chancel furniture and organ case. St. Philip's Church has

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Rendering of Schoenstein & Co. Opus 187, St. Philip's Episcopal Church, Coral Gables, Florida (rendering credit: Eric F. Keebler)

a resonant, clear acoustic that is ideally suited for choral singing; the musicians' new placement will highlight these properties and better serve the liturgical needs of the parish.

Schoenstein Opus 187 needed to be expressive enough to accompany music in the Anglican tradition while leaving as much floor space as possible for the choirs and clergy. Smaller enclosed divisions were prioritized over number of voices, and some stops of the Great division are located in the rear gallery. This organ will feature double-expression in the Choir division. The inner-Choir houses the loudest (Tromba) and softest (Erzählers) voices.

Christopher Harrell is director of music and liturgy for St. Philip's. Installation is planned for the first quarter of 2026. For information: schoenstein.com.

Competitions

Baylor University, Waco, Texas, announces its **Third National High School Organ Competition**, October 25, to be held in Truett Seminary's Powell Chapel with its three-manual Létourneau organ. Ten finalists will compete for a total of \$2,250 in cash prizes: first prize, \$1,000, in memory of Joyce Jones; second prize, \$500, sponsored by the Central Texas Chapter of the American Guild of Organists; young organist prize,

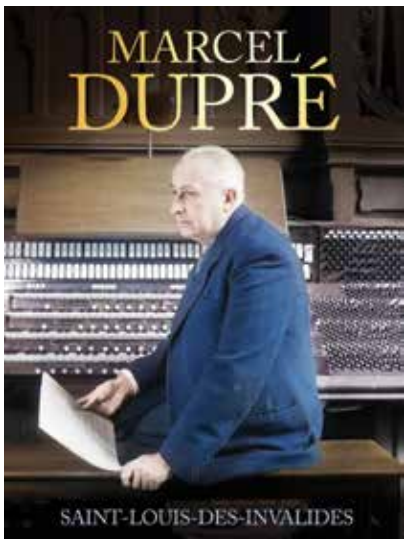


Létourneau Pipe Organs Opus 89, Powell Chapel, Truett Seminary, Baylor University, Waco, Texas

\$500, sponsored by Orgues Létourneau; hymn prize, \$250, sponsored by Wolf Pipe Organs.

The required repertoire consists of one piece by Bach, a contrasting piece, and a hymn (optional). Application deadline is August 31. For information: Jens Korndörfer: Jens_Korndorfer@baylor.edu; or music.baylor.edu/organ-comp.

Recordings



Marcel Dupré: Saint-Louis-des-Invalides

The Association des Amis de l'Art de Marcel Dupré has released a boxed ► page 6

Nunc Dimittis

John Francis Kriebel, 78, of Burien, Washington, died March 6. Born April 25, 1946, in Vancouver, Washington, he grew up in the Portland, Oregon, area. He moved to Seattle, Washington, in the 1960s and graduated from Seattle University in 1969 with a Bachelor of Arts degree in fine arts and music. He then earned a Master of Arts degree in fine arts from the University of Washington in 1973, with additional studies at Northwestern University, Evanston, Illinois, from 1979 until 1981. Kriebel studied piano and organ with George Fiore at St. James Catholic Cathedral, Seattle. His primary field was music history with composition and organ as secondary studies.



John Francis Kriebel

Kriebel served as organist at several churches including St. Edward's Catholic Church, Seattle (1974–1979); St. Philomena Catholic Church, Chicago (1979–1984); Beacon Hill Presbyterian Church, Seattle (1986–1993); as well as being a choir member and substitute organist at St. Paul's Episcopal Church, Seattle (1993–2013). He was the organist at St. Clement of Rome Episcopal Church, Seattle, from 2015 until his death.

Kriebel composed extensively with numerous works for organ based on hymntunes and in free form, Mass settings, motets, anthems, and solo vocal and instrumental settings. His music was published by H. W. Gray, GIA, Warner, and Alfred. There are additional unpublished compositions.

Kriebel worked for the Washington State Department of Administrative Hearings for 21 years and retired in 2014. He was a dedicated gardener and grew vegetables as well as his favorite dahlias and roses. John Francis Kriebel is survived by his husband George Nelson. ■



2025 National Undergraduate Organ Competition prizewinners at First Presbyterian Church, Ottumwa, Iowa: Gavin Klein, Katherine Jolliff, and Latimer Rogland

First Presbyterian Church, Ottumwa, Iowa, announces results of its **2025 National Undergraduate Organ Competition**, held March 30. **Katherine Jolliff**, a member of THE DIAPASON's 20 Under 30 Class of 2023, is the winner of the first prize of \$3,500 and the audience prize of \$500. She is a student of David Higgs at Eastman School of Music, Rochester, New York, in the class of 2025. Second prize of \$2,500 was presented to **Gavin Klein**, a student of Ezequiel Menéndez at College of the Holy Cross, Worcester, Massachusetts, class of 2026, and a member of THE DIAPASON's 20 Under 30 Class of 2025. Third prize of \$1,500 was awarded to **Latimer Rogland**, a student of Nicole Keller at the University of Michigan, class of 2027. Judges were Charles Barland, Karen Black, and Jinah Knapp. For information: ottumwafpc.org.



Royal College of Organists President Sarah MacDonald, Sofi Jeannin, Gary Cole, and Cecilia McDowall

The Royal College of Organists (RCO) presented its 2025 RCO Medal to three musicians at a ceremony in Southwark Cathedral, London, UK, on March 8, led by RCO President Sarah MacDonald. Recipients were **Gary Cole**, in recognition of distinguished achievement in organ and choral recording; **Sofi Jeannin**, for distinguished achievement in choral directing; and **Cecilia McDowall**, in recognition of distinguished achievement in organ and choral composition. For information: rco.org.uk.



Arthur Poister Competition judges and competitors: back row, Colin MacKnight, Martin Jones, Alex Little; front row, Caroline Robinson, Celina Kobetitsch, Nathaniel Gumbs

The 2025 Arthur Poister Scholarship Competition in Organ Playing took place April 4 at the Cathedral of the Immaculate Conception, Syracuse, New York. Three contestants performed 30-minute programs on the basis of their preliminary round recordings. This year's competition was part of the Syracuse Pipe Organ Festival, a three-day event that featured a downtown organ crawl, recitals at Syracuse University, and the launch of a new documentary film project.

The first prize of \$5,000, funded by the Syracuse Chapter of the American Guild of Organists, and a recital engagement on the historic Holtkamp organ at Syracuse University's Setnor School of Music went to **Alex Little**, a doctoral student at the Eastman School of Music, studying with David Higgs. He also received the Will O. Headlee Audience Prize of \$500, funded by Eugene Tobey in memory of Headlee, Syracuse University Professor Emeritus of Organ and long-time Poister competition coordinator, and alumnus Don Ingram. Little's program included J. S. Bach's *Prelude and Fugue in G Major*, BWV 541, Elsa Barraine's *Prélude et Fugue No. 2*, and Naji Hakim's "Final" from *Hommage à Igor Stravinsky*. Second prize of \$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University, was awarded to **Celina Kobetitsch**, organist at St. Philip the Deacon Lutheran Church, Plymouth, Minnesota. Third prize of \$1,500, funded by the Syracuse AGO Chapter, was awarded to **Martin Jones**, a doctoral student at the Shepherd School of Music of Rice University, studying with Ken Cowan.

The judges for the final round were Nathaniel Gumbs, a member of THE DIAPASON's 20 Under 30 Class of 2017; Colin MacKnight, a member of THE DIAPASON's 20 Under 30 Class of 2019; and Caroline Robinson, a member of THE DIAPASON's 20 Under 30 Class of 2016. For information: syracuseago.org.



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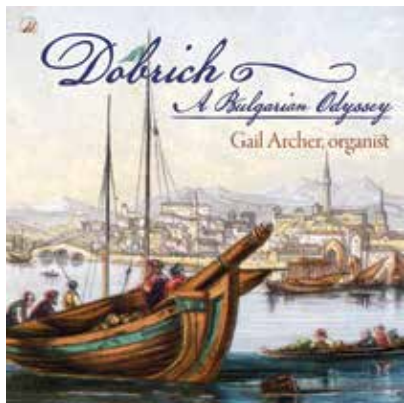
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set recording, *Marcel Dupré: Saint-Louis-des-Invalides* (350302, €45), containing a DVD (97 minutes), a CD (68 minutes), and a 72-page illustrated booklet in English and French. The release draws from the INA radio and television archives and the archives of Warner Music. Included are broadcasts with Dupré from France and the Netherlands, recorded in concert and in liturgical services between 1934 and 1970. Locations include Cathedral of Saint-Louis-des-Invalides, Saint-Sulpice, and Dupré's residence at Meudon, among others. For information: ohscatalog.org and marceldupre.com.



Klaus Lang: *tönendes licht*.

Kairos announces a new organ recording, *Klaus Lang: tönendes licht*. (0022056KAI, €19.95), featuring organist **Wolfgang Kogert** performing with the **Wiener Symphoniker**, directed by **Peter Rundel**. Lang's *tönendes licht* (sounding light) was recorded in St. Stephen's Cathedral of Vienna, evoking the medieval understanding of light and sound as pathways to the divine. For information: kairos-music.com.

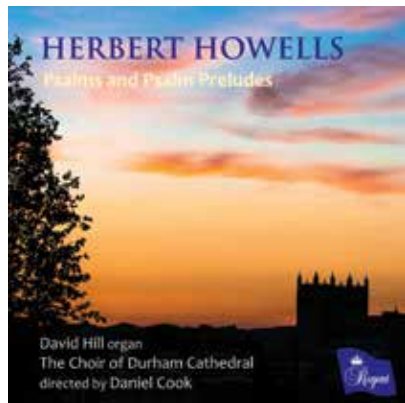


Dobrich: *A Bulgarian Odyssey*

Meyer Media announces a new organ recording, *Dobrich: A Bulgarian Odyssey* (MM25060), featuring **Gail Archer** performing in the concert hall in Dobrich, Bulgaria, on a 1979 Schuke organ of two manuals, 36 stops. Nine works composed between 1972 and the present are featured, including *Erendira*, by Sabin Levi; *Es kommt ein Schiff, geladen* and *O Heiland, reiß die Himmel auf*, by Velislav Zaimov; *Victimae paschali laudes*, by Neva Krysteva; *Two Frescoes*, by Evgeny Cheshmedjiev; *Eucharistia*



and *Variations on the song "Polegnala e Todora,"* by Radosveta Hurkova; *Prelude for Organ*, by Bozhivar Abrashev; and *Prelude and Toccata*, by Kiril Lambov. A review is forthcoming. For information: amtpublicrelations.com.



Herbert Howells: *Psalms and Psalm Preludes*

Regent Records announces a new organ and choral recording, *Herbert Howells: Psalms and Psalm Preludes* (REGCD 586), featuring **David Hill**, organist, and the **Choir of Durham Cathedral**, conducted by **Daniel Cook**. The recording features the six Psalm-Preludes of Howells, preceded by the composer's psalm chant settings that inspired the organ works, accompanied by **Joseph Beech**. For information: regentrecords.com.



Anna Lapwood: *Firedove*

Sony Classical announces a new organ recording, *Anna Lapwood: Firedove*, with **Anna Lapwood** performing on the organ of Nidaros Cathedral, Trondheim, Norway, built in 1930 by Steinmeyer. The lead track is *Limina Luminis*, commissioned for and first performed at the 2023 BBC Proms, composed for Lapwood by Italian composer Olivia Belli. Other works include *Flight*, by Rachel Portman; *Northern Lights*, by Óla Gjeilo; *Firedove*, by Julie Cooper; *Prélude et fugue sur le nom d'Alain*, op. 7, by Maurice Duruflé; and *Naiades*, by Louis Vierne. For information: annalapwood.lnk.to/Firedove.

Publishers

Blockwerk Editiones announces a new book, *Organ & Interpretation:*



Appointments

Michael Ging is appointed project developer for R. A. Colby, Inc., Johnson City, Tennessee. In his new role, he works directly with clients at every stage of the organbuilding process, from designing and constructing new pipe, hybrid, and digital organs to managing rebuilds and restorations. An experienced organ consultant, Ging is also founder and managing partner of Seven Eight Artists, an artist management agency representing concert organists based in North America, Europe, and Asia. Additionally, his 24-year career as a church musician included positions such as professor of organ at Rollins College, Winter Park, Florida; principal organist at St. John Vianney Catholic Church, Houston, Texas; and director of music at New Hope Lutheran Church, Missouri City, Texas. He holds a Doctor of Musical Arts degree from the University of Houston, a Master of Music degree from Rice University, and a Bachelor of Music degree from Oberlin Conservatory of Music. For project inquiries: ging@racolby.com.



Michael Ging

Nico Tjoelker is appointed assistant director of music for St. James Episcopal Cathedral, Chicago, Illinois, effective in August. He will assist Canon Director of Music Stephen Buzard in running the cathedral's multifaceted, intergenerational music program. Tjoelker is a candidate for the Doctor of Musical Arts degree in organ at the University of Notre Dame, South Bend, Indiana, studying with Kola Owolabi. He currently serves as director of music at Grace United Methodist Church, South Bend.



Nico Tjoelker

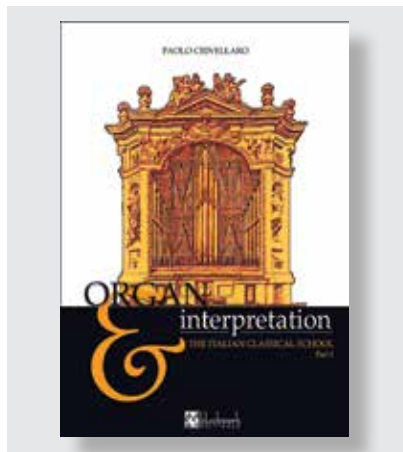
Tjoelker earned a Master of Music degree in organ from Yale University, New Haven, Connecticut, in 2023, studying with Martin Jean, Carole Terry, and James O'Donnell. At Yale, he was director of music for Berkeley Divinity School and served as organ scholar at Trinity Episcopal Church on the Green, where he assisted Walden Moore in directing the adult and children's choirs.

Before Yale, Nico lived in Australia, completing a Bachelor of Music degree in organ at Sydney Conservatorium of Music in 2020 under Philip Swanton, graduating with first class honors. His thesis examined early 20th-century paper roll recordings of organ music. He was organ scholar at St. Mark's Anglican Church (2020–2021) and St. Stephen's Uniting Church (2017–2021).

An active international performer, Nico studied at the Hochschule für Musik Freiburg, Germany, in 2018 and 2019 and attended the Haarlem International Organ Festival, the Netherlands, in 2018 and 2022. In 2024 he was one of six organists worldwide selected for the festival's Excellence Class, where he performed in a showcase recital. He was also among five selected participants in the Lucerne Organ Masterclass, Switzerland, in 2018.

Additional performances include the Australia and New Zealand College of Organists Academy recital, Napier, in 2018; a tour of European historical organs in 2017; and the Cambridge Organ Scholar Experience in 2016. He was guest organist for the New South Wales Youth Orchestra's inaugural concert in 2015 and won first prize in the Sydney Organ Competition–Intermediate Section in 2013 and first prize in the Sydney Organ Competition–Open Section in 2016.

Tjoelker lives in South Bend with his wife, Alice, a doctoral student in liturgical studies at the University of Notre Dame. For information: saintjamescathedral.org.



Organ & Interpretation: the Italian Classical School, Part 1

the Italian Classical School, Part 1 (978-3-9821872-5-9, \$49.50), by **Paolo**

Crivellaro, an English translation of the author's treatise on the Italian organ school of the Renaissance and Baroque periods. The 382-page volume provides an overview of the Italian Classical School, sources of study, repertoire for organ solo, types and characteristics of period organs of the region, and a review of associated organbuilders. A review is forthcoming. For information: organ-interpretation.com, amazon.com.

Editions Walhall announces new vocal and instrumental publications: *Lamentationes Ieremiae, Lamentatio Quinta* (EW1305, €12.80) and *Lamentatio Sexta* (EW1306, €28.50), op. 15, nos. 5 and 6, by **Klaus Miehling** (born 1963), for bass, Baroque oboe, Baroque strings, and basso continuo. For information: edition-walhall.de.



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New Recordings



Mass of The Eternal Flame

Mass of the Eternal Flame: New Music by Eriks Ešenvalds & Rachel Laurin. The Choir of Christ Church Cathedral, Houston, Robert Simpson, conductor; The Treble Choir of Houston at Christ Church Cathedral, Marianna Parnas-Simpson, conductor; Thomas Marvil and Daryl Robinson, organists; Paragon Brass; Craig Hauschildt, percussionist; Laura Smith, harpist. Acis Productions, APL53868, CD \$18.99, MP3 \$9.00, AAC \$9.00, ALAC \$15.00, FLAC \$15.00, ALAC 96k \$21.99, FLAC 96k \$21.99. Available from acisproductions.com; streaming on Apple Music, Amazon, and Spotify.

Mass of the Eternal Flame: “Kyrie,” “Gloria,” “Sanctus and Benedictus,” “Agnus Dei;” *Lux Aeterna*, *Stars*, *The Heavens’ Flock*, *O Salutaris Hostia*, *Salutation*, *Who Can Sail Without the Wind?*, Eriks Ešenvalds; *Dedisti Domine*, opus 85, *Diptych*, opus 107: “Bucolico,” “Con Fuoco,” Rachel Laurin.

Eriks Ešenvalds was born in Priekule, Latvia, in 1977. He studied at the Latvian Baptist Theological Seminary (1995–1997) and went on to obtain his master’s degree in composition from the Latvian Academy of Music in 2004 under the tutelage of Selga Mence. He took masterclasses with Michael Finnis, Klaus Huber, Philippe Manoury, and Jonathan Harvey, among others. From 2002 until 2011 he was a member of the State Choir Latvija, and from 2011 until 2013 he was a fellow commoner in creative arts at Trinity College in the University of Cambridge. Since 2022 he has been

head of the department of composition at the Latvian Academy of Music, where he has been teaching since 2004. Ešenvalds has won multiple awards for his work, including the Latvian Grand Music Award three times (2005, 2007, and 2015). The International Rostrum of Composers awarded him first prize in 2006 for his work *The Legend of the Walled-in Woman*. In 2010 he was “The Year’s New-Composer Discovery” of the *Philadelphia Inquirer*. In 2018 he was made an officer of the Order of the Three Stars, the highest state decoration of his home country Latvia, for merits in the field of culture. Ensembles all over the world, including those in the United States, New Zealand, the United Kingdom, the Netherlands, and Germany, besides Latvia, have premiered Ešenvalds’s compositions. Among his many choral compositions, the *Mass of the Eternal Flame* is the first of what may prove to be numerous Masses.

Rachel Laurin was born in Saint-Benoît, Québec, Canada, on August 11, 1961. She studied organ with Lucienne L’Heureux-Arel and went on to study at the Conservatoire de musique du Québec à Montréal with Gaston Arel, Raymond Daveluy, and Raoul Sosa. In 1985 she received the McAbbie Foundation scholarship and, in the following year, the Bourse d’excellence Wilfrid-Pelletier. She performed in Canada, the United States, and France and received the Conrad-Letendre scholarship five times. From 1986 to 2002, she was assistant organist at Saint Joseph’s Oratory in Montréal. In 1988 she started teaching at the Conservatoire de musique du Québec à Montréal. From 2002 to 2006 she was titular organist at Notre-Dame Cathedral in Ottawa. Laurin began composition lessons with Raymond Daveluy at the age of nineteen. She was a house composer at Wayne Leupold Editions from 2006. At the time of her death in 2023, she was organist of Saint Clement’s Church in Ottawa, a position she had held since 2015. Her passing on August 13, 2023, two days after her sixty-second birthday, robbed the world of one of its leading women composers.

Robert Simpson is an honors graduate of Brown University and the School of Sacred Music at Union Theological Seminary, New York City. Following this, he

studied for two years at the Hochschule für Musik in Cologne, Germany. His teachers include organists Barclay Wood, Robert Baker, Michael Schneider, and the Swedish conductors Gustaf Sjökvist and Eric Ericson. He also earned the Associate and Choirmaster certificates from the American Guild of Organists, receiving both the award for the highest Choirmaster grades and the S. Lewis Elmer Award for highest overall grades. 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. He is artistic director of the Houston Chamber Choir, a professional ensemble he founded twenty years ago. Chorus America recognized his leadership in this field by awarding him the Michael Korn Founders Award for the Development of the Professional Choral Art. Choirs under Mr. Simpson’s direction have toured the United States, Europe, and Mexico and have performed before national conventions of Chorus America, the American Choral Directors Association, the American Guild of Organists, and the Association of Anglican Musicians. They have also appeared nationally on CBS-TV, ABC-TV and American Public Radio.

Marianna Parnas-Simpson, who is married to Robert Simpson, grew up in Russia and graduated with a master’s degree in choral conducting from the Saint Petersburg Conservatory. She founded the award-winning Saint Petersburg girls choir, “Kamerton,” which she directed for ten years before moving to the United States. Since 1999 she has taught at Parker Elementary School in Houston, a magnet school for musically gifted children. Under the direction of Mrs. Simpson, the choral program grew from thirty to 270 students and won a National Grammy Award in 2002. In 2006 Mrs. Simpson founded the Treble Choir of Houston at Christ Church Cathedral.

This compact disc features Robert Simpson conducting the Choir of Christ Church Cathedral, Houston, and Marianna Parnas-Simpson conducting the Treble Choir of Houston. Recording took place in 2023 in the Episcopal Church of Saint John the Divine in Houston, home of *Orgues Létourneau* Opus 97 of 2005, which possesses five manuals and 144 ranks. The leaflet includes its stoplist.

The “Kyrie” of the Mass opens with a fanfare with the brass and some powerful choral chords reminiscent of the opening of “O Fortuna” in Carl Orff’s *Carmina Burana*. Following a softer, more mystical central section, there is a reprise and development of the opening section to bring “Kyrie” to a close.

There is a vast spaciousness about the “Gloria,” which commences with broad chords not unlike those of the motet “Vinea Mea Electa” from Francis Poulenc’s *Quatre motets pour un temps de pénitence*. It builds up toward the end, culminating in a massive—the leaflet describes it as being in Technicolor®—“Amen.”

The “Sanctus and Benedictus” feature a beautiful, gentle, soprano solo by Michelle Girardot, who is currently undertaking advanced training in voice at the University of Houston, against a soft background of choir and orchestra. The soloist drops out at the final “Hosanna” as

the choir and orchestra build up to a climax, before the choir drops out and the orchestra reduces to a whisper at the end. “Agnus Dei” alternates between a *cappella* passages and louder sections with orchestral accompaniment. These latter sections feature Michelle Girardot singing a solo over the top that I am tempted to describe as rivaling Allegri’s *Miserere*.

Lux Aeterna, making use of a text from the Requiem Mass, is a lush a *cappella* anthem commissioned by the Baltic Sea Choir Competition of 2017 and its artistic director, the Latvian singer and conductor Jānis Ozols. A similar commission from Brady Alfred and his choirs in Salt Lake City led Ešenvalds to write *Stars* using a text by the American lyric poet Sara Teasdale (1884–1933), another sumptuous a *cappella* anthem.

This is followed by another “star” anthem, *The Heavens’ Flock*. The text by Paulann Peterson (born 1942) begins, “Stars, you are the heavens’ flock.” Here there are two excellent treble soloists, Joanna Wilson and Lilliana Baker, who soar above the a *cappella* choir.

Salutation uses as its text part of a poem by Bengali poet Rabindranath Tagore (1861–1941) and was commissioned by the National Youth Choir of Great Britain and premiered by Stephen Layton in 2017. Once again, the Choir of Christ Church Cathedral, Houston, sings the anthem a *cappella*.

Who Can Sail Without the Wind? is my favorite composition on the whole of this compact disc. It was commissioned by the Netherlands Children’s Choir and is based on a traditional Swedish folksong. In this performance the Treble Choir of Houston at Christ Church Cathedral is accompanied on the harp by Laura Smith, with Ella Theurer as treble soloist. The result is surprisingly beautiful.

Three works of Rachel Laurin conclude this compact disc. The first, *Dedisti Domine: Motet in Honour of Saint Clement*, opus 85, commemorated the fiftieth anniversary of the Paroisse Saint-Clément in Ottawa, Canada, which was Rachel Laurin’s home parish church. This is one of only a handful of choral pieces that Laurin composed. The track features the Christ Church Choir with Thomas Marvil playing the organ. Floating above a sparkling organ part the choir sings in Vaughan Williams-like harmonies, and the soaring sopranos in particular produce an extremely fine performance.

Rachel Laurin’s unpublished organ work, *Diptych*, opus 107, was written in the summer of 2021 and was commissioned by Charlotte Jones in honor of Daryl Robinson, who plays the organ on this album in its premiere recording. The first movement, “Bucolico,” is a pastorel that reminds me somewhat of the prelude from Bach’s *Prelude & Fugue in A Major*, BWV 536. The second movement, “Con fuoco,” is, as its name suggests, a fiery piece and reminds me in its chordal sequences of some of the works of George Gershwin. It provides an impressive end to the compact disc.

All the repertoire on this compact disc was entirely new to me, and I found it to be a refreshing change from some of the humdrum recordings that I have heard recently. The wide-ranging and diverse output of Eriks Ešenvalds is extremely interesting, and I look forward to hearing more of his compositions in due course. I have discovered that Christ Church Cathedral in Houston is a beacon of light so far as church music is concerned, and I will look out for more recordings of Robert and Marianna Simpson and their choirs in the future. Meanwhile, I thoroughly recommend this one.

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BACH AT NOON
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► page 6, Here & There

New organ music

MorningStar Music Publishers announces new organ publications. *The Merry Organ: Fantasy on an English Carol* (10-998, \$11), by Matthew H. Corl, a setting of “The Holly and the Ivy”; *Variations on O DU FRÖHLICHE (SICILIAN MARINERS)* (10-470, \$11), by Nicholas Schmelter; *Suite in Olden Style* (9245, \$15), by Byron Adams, with three movements; *Three Marches for Organ Solo* (9269, \$11), by David Ficarri; *Christmas Joy: Two Festive Carol Settings for Organ* (10-999, \$12.50), by Janise White, includes “Fantasy on How Great Our Joy” and “Toccata on In Dulci Jubilo”;

Let Us Break Bread Together: Communion Hymns for Organ (10-460, \$19.25), by Daniel Burton, includes settings of “Let Us Break Bread Together,” “Be Known to Us in Breaking Bread,” “Bread of the World,” “Come My Way, My Truth, My Life,” “Deck Thyself, My Soul, with Gladness,” “Here, O My Lord, I See Thee Face to Face,” and “I Come with Joy”; *Shenandoah* (10-469, \$9), by Clay Christiansen;

Hymns of Praise: A Compilation (10-065, \$40), by Robert A. Hobby, includes hymn settings for Easter, General, Pentecost, Reformation, Thanksgiving, and Trinity; *Armed Forces Suite* (10-472, \$12.75), by Jilliam Gardner, including “The Stars and Stripes Forever,” “The Caissons Go Rolling Along,” “The Marine’s Hymn,” “Anchors Aweigh,” “Semper Paratus,” “Off We Go,” and “America, the Beautiful”; *Prelude on Silent Night* (10-479, \$10.50), by Charles Callahan; and *In Memoriam* (10-477, \$15), for organ duet, by Nicholas White. For information: morningstarmusic.com. ■



Bach Sous les Tilleuls

***Bach Sous les Tilleuls (Bach Under the Lime Trees)*, Loris Barrucand and Clément Geoffroy harpsichordists. L’Encelade, ECL2303E, €18. Available from encelade.net.**

Concerto pour orgue in A Minor, BWV 593; *Nun komm’ der Heiden Heiland*, BWV 659; *Concerto pour orgue in D Minor*, BWV 596; *Actus Tragicus*, BWV 106; *Pedal-Exercitium*, BWV 598; *Passacaglia in C Minor*, BWV 582; *Wachet auf, ruft uns die Stimme*, BWV 140; *Concerto pour deux clavecins in C Minor*, BWV 1060, Johann Sebastian Bach.

Harpsichordists Loris Barrucand and Clément Geoffroy wondered what Bach, his family members, and his musical colleagues performed at the Collegium Musicum concerts featuring more than one harpsichord. (In summer, these concerts were held in open air at the Grimma Gate, known for its enormous lime trees, hence the title of this recording.) This CD recording aims to answer that question featuring works for two harpsichords, most of which were arranged by the duo for the project. The result is an exciting collection featuring transcriptions of

Bach’s works for organ as well as transcriptions of sacred music before concluding with the *Concerto for Two Harpsichords in C Minor* (without orchestra).

The recording opens with two of Bach’s transcriptions of concerti by Vivaldi, BWV 593 in A minor and BWV 596 in D minor. Originally, these pieces were transcribed for organ, but here, Barrucand and Geoffroy transcribed them again for two harpsichords, recalling the many transcriptions by Bach for solo harpsichord of Italian concerti. In their liner notes, the performers described the difficulty of balancing the textures to ensure the clarity of the melodic lines. They effectively navigated those challenges with an invigorating sound and refreshing tempi. Later in the recording, the duo arranged the *Pedal-Exercitium*, BWV 598, for two harpsichords as an introduction to the massive *Passacaglia in C Minor*, BWV 582—an unusual choice. Although I was initially skeptical of this decision, it was truly an interesting pairing and one that set up the extensive and powerful organ work in true fashion.

Interspersed between the transcriptions of these secular organ works are select sacred works, including two chorale preludes—*Nun komm’ der Heiden Heiland*, BWV 659, and *Wachet auf, ruft uns die Stimme*, BWV 140/BWV 645. The first of these was performed with great tenderness and enriched with appropriate ornamentation. The unique use of registration helped to bring out the chorale melody in the second work in a way that mimicked the registration effects of an organ. Also included was a transcription of “Sonatina” from *Actus Tragicus*, BWV 106. Though this work in its original form is composed for a small ensemble, the harpsichord duo did not leave anything

lacking in their thick sound that equally balanced the instrumental lines.

The disc concludes with an exciting rendition of *Concerto for Two Harpsichords in C Minor*, BWV 1060. In this first-ever recording without orchestra, the duo shines in their marvelous attention to detail and clear affinity for ensemble playing. The second movement is gorgeously ornamented, and the final movement is swift with neat and impressive playing abounding.

The pair used two harpsichords after builder Jean Claude Goujon (French, mid-eighteenth century) including one built by Émile Jobin (1983) and one by Jean-François Chaudesur (2014). Barrucand and Geoffroy met as students at the Conservatoire National Supérieur de Musique in Paris and began collaborating officially as a duo in 2014. Their work together advocating for the expansion of duo harpsichord repertoire has led to collaborations with several dance companies to recreate ballets by Rebel, Boismortier, and Rameau (which have been released in recordings), along with this project and others devoted to the music of Bach.

For those familiar with these works in other forms, this disc is a refreshing take on classics reimagined. One can expect to hear much more from this accomplished pair. ■

A member of THE DIAPASON’s 20 Under 30 Class of 2021, Curtis Pavey serves as assistant professor of piano pedagogy and performance at the University of Missouri. He completed harpsichord studies at Indiana University and the University of Cincinnati under Elisabeth Wright and Michael Unger. More information is available at www.curtispavey.com.

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In the wind...

Pulling stops by hand?

I had my first organ lessons in 1968 with Alastair Cassels-Brown, who was organist and professor of music at the Episcopal Theological School in Cambridge, Massachusetts, on the western edge of Harvard Square. The school merged with Philadelphia Divinity School and was renamed the Episcopal Divinity School. The campus was closed and sold to Lesley University in 2018.

The organ in Saint John's Chapel there was built by Holtkamp in 1956 and sported exposed Great and Positiv divisions, the Positiv being located at the rail of the tiny organ loft in a modified Rückpositiv layout. It had the gorgeous, thick-cut ivory keyboards, built in England, that were common to Holtkamp organs, and there was a combination action with a setterboard that had rows of toggle switches with the stops on one axis and the numbered pistons on the other. Alastair preserved his "house" piston settings by hanging the gummed reinforcements for three-ring binder paper on the switches that should remain "on." He allowed me to set my own pistons provided I returned his settings before I left.

I often rode my bicycle to my lessons, about eight miles from home in Winchester on Route 16 winding through Medford and Somerville. When I drive that route today, I am horrified by how narrow the road is and how congested and aggressive the traffic is. I had my life in my hands. After two years Alastair recommended that I should study with John Skelton, newly appointed organist at First Congregational Church in Winchester (a couple blocks from home, so no more dangerous bike rides), where C. B. Fisk Opus 50 had been installed the year before. What a privilege for a fourteen-year-old to learn and play on such a beautiful organ. That organ also had a setterboard combination action, nicely secreted in a cabinet that opens to the hallway behind the console where the vertical tracker action to the organ overhead is serviced.

My home church, the Parish of the Epiphany, where my father was rector, commissioned C. B. Fisk Opus 65, installed in 1974. Those two Fisk organs are colloquially known as Winchester Old and Winchester New. Come to think of it, Winchester New is over fifty years old.

I was in high school when organbuilder George Bozeman, Jr., invited me to join him as assistant organist at First Congregational Church in Woburn, Massachusetts, adjacent to Winchester. When he was in town, we were often both there at once. But as he was often on the road installing and servicing organs, I was the convenient and regular substitute. The organ there is a beauty, E. & G. G. Hook Opus 283 (1860) with three manuals and thirty-three stops. I was probably sixteen years old when I started there. No one told me the key action would be heavy on a big, bulky, three-manual mechanical-action organ, that the increased distance between the keyboards would be an issue, that registering everything by hand would be demanding, or that the twenty-seven-note flat pedalboard would be confusing. I just played.

Registering the organ was not quite only by hand. There was a primitive system that consisted of iron pedals for "Piano" and "Forte" combinations for both Great and Swell. The combinations were set at the factory. There was also an iron pedal for the Great to Pedal reversible. I imagine that today, those heavy pedals would remind me of a StairMaster.

The church in Woburn is huge, a wood-frame building with a tall steeple.



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

The sanctuary is on the second floor—you climb a lot of stairs to get there—and it has a very high, unsupported ceiling. One winter Sunday, there was a terrific rumble as snow slid off the roof. When the service was over, we found that the pastor's car had been totaled.

Go west, young man.

Having grown up in the Boston area, I thought I was going west when I started at Oberlin in September 1974. A friend who grew up in Grand Rapids, Michigan, thought he was going south for the winter. We were both wrong.

When I got to Oberlin, I was introduced to the sparkling new Flentrop organ in Warner Concert Hall in the Conservatory of Music. The dedication of the organ was on November 22, Saint Cecilia's Day. At that time, freshmen did not have lessons in Warner Hall; each week we had a lesson in the studio and one on the Aeolian-Skinner organ in Finney Chapel, but what a thrill to step up to the Flentrop the following year. It still had that new-car smell. There were no combination devices at all. No one told me that the flat, thirty-note pedalboard would be tricky to get used to, that registering the organ alone would be an issue because some of the stopknobs were out of reach, or that playing a large organ with a sensitive wind system would be something to get used to. I just played.

The fiftieth anniversary of the dedication of that wonderful organ was observed last November, and I was thrilled to be there, gathering with old friends to celebrate a landmark instrument and hearing it with more experienced ears. Maybe the new car smell is gone, but it sure has held up well.

While I was a student there, I started working for John Leek, the curator of organs and harpsichords for the conservatory. I worked part time when school was in session, added the summer of 1977, and after I graduated I worked full time with him until 1984. John had an active organ maintenance business, and I was exposed to a wide variety of instruments with myriad different proprietary control systems. It is worth noting that before the widespread acceptance of solid-state systems, each builder made all their own parts. A glance at a black porcelain toe stud, and you would know who built the organ (Skinner or Aeolian-Skinner). A glance at a nickel-plated expression shoe with rubber buttons sticking out, and you would know who built the organ (Casavant). Blindfolded, hear the "ka-chunk" of the combination action, and you would know who built the organ (Austin). And speaking of expression pedals, a glance at a solid maple pedal with a curved top surface, and you would know who built the organ (again, Austin).



Original console from Skinner Organ Company Opus 707 (1928) (photo credit: John Bishop)

Organists and organbuilders grew to lament the homogeneity of pipe organ controls once many organ companies used Harris knobs, expression pedals from Organ Supply Industries, and solid-state systems by SSL/SSOS or Peterson. Fair enough. But remember that when Mr. Skinner or Mr. Austin were running their eponymous companies, they had hundreds of people working in their shops with all imaginable skill sets under one roof. Today, very few organ companies have more than twenty-five employees who would be spread pretty thin if they had to manufacture every part of every organ. Instead, we have specialty suppliers who manufacture and distribute a wide variety of useful parts. Think how much time it would take for a small shop with eight or ten people to make thirty toe studs for a large console.

Some of today's smaller workshops have evolved specialties and are available to assist builders of new organs. There are companies that specialize in wiring console controls, building and restoring organ pipes, even a couple that work on reed pipes only, and the Organ Clearing House specializes in pipe organ logistics—the packing, loading, trucking, and hoisting of organs and their parts.

While working with John Leek, I had my first encounter with a Skinner remote combination action. It was a roomful of mystical clackety-bang machinery in a basement, a miracle to behold. Skinner started making them around 1912; Saint Thomas Church in New York City had one of the earliest ones. It was an electro-pneumatic, mechanical binary computer. Imagine the parishioner arriving at church in a horse-drawn carriage or a 1912 Cadillac and witnessing the organist operating that sophisticated machine, causing dozens of knobs to jump in or out at the touch of an ivory button.

John and I releathered that machine and recovered the rubber-cloth pneumatics that made the thing go. We were both learning, and it was a thrill to get it working like new again. It sure did take a lot of trips running up and down the stone stairs.

Off to the races

In the early 1990s I had a more dramatic encounter with such a machine when it was my job to install the first solid-state control system in the double organs (Skinner and Aeolian-Skinner) at Trinity Church in Boston. The rector and organist insisted that the organ would never miss a Sunday, so I purchased a four-manual console, made new stop-jams with identical knob layouts, made all the chamber wiring connections with cables with telephone connectors, and mounted the panels of the SSL system wired with their connectorized



Console cable, Trinity Church, Boston, Massachusetts (photo credit: John Bishop)

cables, adjacent to the chamber junction boards. We wired the console outputs (keyboards, pedalboard, stopknob, coupler tablets, pistons and toe studs, and expression stages) with connectorized cables, and wired corresponding connectorized cables to the junction boards in the basement room.

After the 6:00 p.m. service on Sunday evening, I breathed deeply and took a hack saw to the original console cable that contained around 500 conductors, and we were off to the races. We spent the week swapping out the consoles, plugging in all the new cables, making them neat with cable clamps, and with another deep breath, turned on the power and started testing things. We discovered that one of my people who had done a lot of the wiring had trouble distinguishing between the violet-with-blue/blue-with-violet pair (notes 41 and 42, e" and f") and many of them were reversed. I do not remember the exact number, but there were over 100 cables to check. The last glitch was the polarity of the expression machines. In those days, SSL systems had negative outputs for key actions, but positive outputs for stop actions. In Mr. Skinner's organs, all outputs were positive, and all returns (grounds) were negative, so we had to separate the return wires for stop actions throughout the organ to correct the polarities. I do not remember the details, but we had the polarities of the expression motors reversed, and we had to replace a few smoky transistors.

Trinity Church has long offered lunch-time recitals on Fridays, and that week Brian Jones, organist at Trinity, would play the recital as he knew the organ well enough not to need a lot of practice time. I am sure we were picking up tools as he sat down to play.

Thirty-five years later, I cannot believe I had the nerve or energy to pull off that stunt, but to prove it, I saved an eighteen-inch piece of the original console cable complete with my hack saw marks. It has been in my office ever since to remind



Programmable crescendo, Skinner Organ Company Opus 707 (1928), Grace Church, New York, New York (photo credit: John Bishop)

me of the immense challenge we faced and met that week.

Remembering all that as I write, I am reminded of a parallel story at The First Church of Christ, Scientist (The Mother Church) in Boston, a massive four-manual organ with eight divisions and 240 ranks. I installed a new SSL system there, but since we were not restoring the console, it could stay in place, and as we finished each division, we could swap over without interrupting the use of the rest of the organ. When it was time to swap the console onto the new system, we could not manage completion in time for the usual Wednesday evening service, so while the entire organ was playable, there was no combination action, a lot of knobs for no pistons. Thomas Richner, the organist, scheduled music that he could register by hand without a lot of fancy changes, and two of us registered the postlude, Theodore Dubois' *Fiat Lux*, figuring we could ad-lib it. After all, you can play that piece as a long crescendo. We started him out on a gentle sound and chuckled as the organ grew louder and louder, building to the impressive roar of full organ while Tom kept shouting, "louder, louder," and we grabbed handfuls of stopknobs.

The first time there was a lightning storm in Boston after that job was finished, we learned that the crescendo and sforzando memories, complicated settings with sixty stages of crescendo memory and over 250 stop controls, were vulnerable. My sharp assistant Rhea memorized the setting, and whenever there was a storm, she would go straight to the church and reprogram it.

The cutting edge, a century ago

Wendy and I lived kitty-corner across Broadway from Grace Church in New York, New York, for over ten years. While we lived there, Taylor & Boody installed a grand four-manual instrument there—it was fun entertaining our friends from Virginia in evenings during their stay. The Skinner Organ Company installed Opus 707 at Grace Church in 1928. Ernest Mitchell, a great friend of Lynnwood Farnam, was organist there at the time, and I am sure Mitchell and Farnam spent many evenings together with the new organ. I am equally sure that because of their friendship, Farnam had significant input to the design of the console. Though the Skinner organ is long gone (the Taylor & Boody organ replaced a 1961 Schlicker), the original console is on display in Music Director Patrick Allen's office. While it sports the elegant design of any Skinner console, it bristles with unusual ingenious controls. Since it was a double organ (Chancel and Gallery) with eleven divisions (counting the two-rank Echo above the crossing with Quintadena and Vox Humana), there are two rows of coupler tablets

above the top keyboard. It was surely one of the most elaborate consoles built by the Skinner Organ Company, but one feature stands out for me, the programmable crescendo. What an ingenious concept for an organ console almost a century ago.

A drawer slides out from under the bottom keyboard to reveal an array of

metal sockets, one for each stop, and a harness of wires with plugs attached, labeled with little paper rings (like the reinforcement stickers on that Holtkamp organ I described), each marked with the stage of the crescendo mechanism. The organist would sort out the wires and plug them into the stop sockets in the desired order. *Shazam!*

One piece of the original Skinner organ is still in use, the lowest twelve notes of the 32' Open Wood Diapason, located in the rear gallery. While the Taylor & Boody organ was in process, the pipes and windchest were restored, a new wind supply was built, and the notes were wired as an extension of the new 16' Open Diapason. The 32' octave is at the opposite end of the building from the new organ, but the sound is omni-directional, and the effect is grand.

Ernest Skinner and Aristide Cavaillé-Coll were both great innovators of mechanical registration aids. Study the composition pedals above the pedalboard of the fantastic console at Saint-Sulpice in Paris for a lesson in the musical thinking of a mechanical genius. Remember that



(photo credit: Félix Müller)

Cavaillé-Coll did not have electricity to work with. All of his brilliant inventions depended on mechanical and pneumatic actions, and his inventive mind was not limited to pipe organs. A website operated by the French government tells that Mr. Cavaillé-Coll invented the circular saw blade. How's that for useful? I am waiting for the United States government to publish a website on the life and work of Ernest Skinner. I'd be happy to help writing.

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A Kind of Organ School: Innovation in Mendelssohn's Organ Sonatas and the Reinvention of a Traditional Form

Part 1

By Martin Schmeding

Introduction

Felix Mendelssohn (1809–1847) is often portrayed as an innovator and driving force in the musical culture of the nineteenth century, primarily because of several remarkable achievements. Those include his work as a conductor, especially at the Leipzig Gewandhaus, but also throughout Germany and internationally; his initiative to found the first German music academy, the Leipzig Conservatory; and his promotion of historical music, which led to the outstanding revivals of Johann Sebastian Bach's *Saint Matthew Passion* at the Berlin Singakademie in 1829 and at Leipzig's Saint Thomas Church in 1841, as well as to the first printed editions of Bach's organ works.

Innovation, however, is rarely associated with Mendelssohn's music, perhaps due to the stubborn persistence of certain prejudices since the writings of Richard Wagner. Mendelssohn's compositional output for organ is often categorized either as an homage to J. S. Bach (as in *Präludien und Fugen für die Orgel/Préludes and Fugues*, opus 37) or as a point of departure for a new tendency in organ music that led to "symphonic" works for organ by Franz Liszt, Julius Reubke, and Max Reger. However, in such cases, Mendelssohn's organ works are regarded as lacking the same degree of significance and intensity as the works they inspired.

Robert Schumann's perspective, shared in a letter to Mendelssohn on October 22, 1845, offers a fresh lens through which to view Mendelssohn's

work. According to Schumann, Mendelssohn had not merely composed but created something entirely new: a musical genre with its own distinct meaning, architecture, and dramaturgy—the organ sonata. Schumann was thrilled to observe "a forward striving everywhere" in "truly poetic new forms perfectly exemplified in every sonata."¹

We shall assert that Mendelssohn's re-invention of the genre of organ sonata not only introduced novel aspects of organ composition in terms of structure and content, but also made a profound hermeneutical contribution to the ongoing dialogue between theology and music. These works mark the dawn of organ music in the nineteenth century and stand as pioneering ventures that launched an entirely new tendency.

Felix Mendelssohn and the organ

As one of the few central German composers of the nineteenth century, Mendelssohn was trained on the organ and in the strict compositional method established by the Berlin School in the succession of the style of J. S. Bach. Starting in late 1820, Mendelssohn received lessons from August Wilhelm Bach, titular organist of the Marienkirche in Berlin, on the organ built by Gottfried Silbermann pupil Joachim Wagner and modified "orchestrally" according to Abbé Vogler's system of simplification. Mendelssohn was also taught composition by Carl Friedrich Zelter, director of the Berlin Singakademie and former pupil



Example 1: Mendelssohn at the organ of the Heiligegeistkirche in Heidelberg (courtesy of Lebrecht Music+Arts Photo Library)



Example 2



Example 3

of Carl Friedrich Fasch. Zelter closely followed J. S. Bach's systematic method, which had been handed down by Bach's pupil Johann Friedrich Fasch and his son. The method foresaw a comprehensive grounding in thoroughbass, three- and four-part chorales, double counterpoint, canon, and fugue. Indeed, by examining the young Mendelssohn's exercise notebook, we can ascertain that all those steps were part of his musical training.

Moreover, touring Europe as a child prodigy, Mendelssohn also had the opportunity to play many different organs, as attested in letters to his family. One of his own drawings shows him with a group of friends at the organ of the Heiligegeistkirche in Heidelberg (Example 1).

Mendelssohn was particularly interested in grave, mellow sonorities and sweetness of tone. In a letter to Zelter, he praised the sound of the organ built by Aloys Mooser in Bulle, Switzerland: "I find particular beauty in the mellow stops, as well as in the full *Organo Pleno*."² In contrast, he did not hesitate to mock or deride certain instruments or performance styles that did not meet his criterion. For instance, he wrote that the organs in post-revolutionary Paris sounded "like a full choir of old wives"³ and that the organists in Italian churches played too operatically. ("Such nonsense is hard to bear!")⁴

Mendelssohn loved to improvise, and improvisation was central to his approach to organ composition. In a letter to his sister Fanny, he enthusiastically recounted an experience in the Swiss abbey of Engelberg:

This afternoon I was once more asked to play alone for the monks. They gave me the most beautiful themes in the world to improvise upon, including the Credo. In the latter case, today I managed to invent a fantasia—the first of this kind in my life. Oh! I would so much have loved to write it out in full, but I only remember how it went in general. So at this point I beg your permission to copy down a passage I don't want to forget, so that I can pass it on to you. . . .

Toward the end, the semiquavers sounded fantastic: I added arpeggios in G minor across the entire organ keyboard, under which I added the theme in long note values in the pedal, leading to a cadence on A. The note A then became a pedal point on which I played a new series of arpeggios; at that moment, I had the idea of playing the arpeggios with the left hand alone. This, in turn, allowed me to reinstate the Credo theme starting on A, more or less as follows [Example 2].

The arpeggios stopped on a final note; then there was a rest, after which I concluded the fantasia. I wish, Fanny, that you could have heard it! I think you would have liked it.⁵

This passage's resemblance to the last variation in Mendelssohn's sixth organ sonata is obvious, offering proof of the close relationship between improvisation and composition in his output for organ.

Reports of Mendelssohn's recitals in Germany are somewhat rare; on the other hand, we know that his multiple concert appearances during his tour of England in 1829 were met with widespread enthusiasm. Through that tour, Mendelssohn developed a series of ongoing friendly contacts with organists, audiences, and publishers—contacts that in turn would lead to the composition of the organ sonatas. In 1837, for instance, he wrote a letter to his wife, Cécile, recounting an acclaimed recital he gave at Saint Paul's Cathedral in London:

Early in the morning, I wrote you my previous letter, and then I went to play the organ. About a thousand people had congregated; the church was full to the brim, and I could barely make it through the crowd to the organ bench. . . . I played for a long time, and this was met with a tumultuous reaction. Everyone was crowding around me and wanting to shake my hand, as only people in England do: you see hands coming at you from all sides, and so many people are calling you, you don't know where to turn.⁶

In Mendelssohn's musical notebook, we find a theme he sketched out for an

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Example 4a

Example 4b

improvisation as part of an organ recital given at Saint Paul's. Once again, the theme bears an astonishing resemblance to another later work, *Prelude in C Minor*, opus 37, number 1 (Example 3).

Mendelssohn acquired such fame that Queen Victoria and Prince Albert repeatedly invited him to perform private auditions for them. The Queen enthusiastically recalled, "We gave him two [themes], *Rule Britannia* and the Austrian national anthem. He began immediately, and really, I have never heard anything so beautiful."⁷

Although Mendelssohn went on writing and sketching organ works for the rest of his life, only two cycles were published. Dedicated to Mendelssohn's friend Thomas Attwood, the titular organist at Saint Paul's Cathedral, the *Three Preludes and Fugues* for organ, opus 37, are closely related to the *Six Preludes and Fugues* for piano, opus 35, and to *Paulus*, opus 36, Mendelssohn's first oratorio. Later, he wrote the *Six Organ Sonatas*, opus 65, and the latter work's relationship with England is even more thorough and direct.

The origin of the six sonatas

As a result of his contacts with British music life in general and the organ scene in particular, Mendelssohn had received his first editing commissions. Thus in

1844, he prepared and anthologized a series of organ works by J. S. Bach (forty-four chorale preludes from the *Orgelbüchlein* and fifteen of the Leipzig chorale arrangements, along with partitas, BWV 766 and 768, which were published in 1845 and 1846 by Coventry & Hollier). Immediately afterward, the same publishers commissioned Mendelssohn to compose a series of organ works they intended to publish as voluntaries.

This new project, however, raised a series of problems for Mendelssohn, which in turn oriented him in an entirely different, innovative direction. In July 1844, he wrote to his sister Fanny:

Moreover, I am making many drawings and composing even more (by the way: please go find the organ piece in A Major I composed for your wedding and which I wrote down in Wales; send it to me immediately with the coach postal service to Frankfurt). . . . For the unfortunate sake of mere mammon, I have promised an English publisher to deliver an entire volume of organ pieces. As I compose one after the other, I suddenly recall the one I wrote for you back then.⁸

Thus, although Mendelssohn was highly productive, writing a substantial number of diverse organ studies between July and September, he seems to have regarded the task as a mere fulfillment

of duty. Nevertheless, starting in August, he began to have some cyclical ideas that inspired him to develop more complex forms based on the individual *études*. He presented the idea to Coventry in a letter dated August 29, 1844:

I have also been very busy about the organ pieces, which you wanted me to write, and they are nearly finished. I would like to call them 3 Sonatas for the Organ instead of Voluntaries. Tell me if you like this title as well; if not, I think the name of Voluntaries will suit the pieces also, the more I do not know what it means precisely.⁹

In the meantime, another publisher had sent Mendelssohn the description of a typical voluntary for organ: "Slow introduction: 1 page—2nd movement introducing solo stops: 2 pages—Fugue: 3 pages."¹⁰

However, Mendelssohn seems to have started to focus on the idea of composing organ sonatas, especially concerning their content and the connection to the instrument. He wrote to his friend Karl Klingemann that these were "pieces in which I believe I have dealt with the instrument differently and better than before."¹¹

On November 14, he sent twelve studies as a gift to Fanny—eventually to compensate for the work in A major he never finished writing for her wedding. The subsequent period shows how

detailed and meticulous Mendelssohn was in compiling and developing the sonatas until the cycle was completed in April 1845. Mendelssohn's Opus 65, the six organ sonatas, emerged in the following chronological succession:

- ♯ 1830 Chorale prelude "Nimm von uns, Herr" E minor
- Variation 1 (D minor), Sonata VI
- March 8, 1831 Postlude in D major
- second movement (C Major), Sonata II
- July 14, 1839 Fuga in C major
- third movement, Sonata II
- July 21, 1844 Andante (Trio) in F major
- July 22 Allegretto in D minor
- second movement (B minor), Sonata V
- July 23 Andante+Var. in D major
- July 25 Allegro in D minor
- (like Sonata V, first movement)
- August 9 Con moto maestoso in A major
- first movement, Sonata III
- August 16 Andante. Con moto in A major
- second movement, Sonata III
- August 18 Allegro vivace in F major
- fourth movement, Sonata I
- September 9 Allegro in D major
- third movement, Sonata V
- September 9 Andante in B minor
- second movement, Sonata V
- September 10 Chorale in A-flat major
- November 14 Studies (dedicated to Fanny)
- December 19 Fuga in C major
- third movement, Sonata II
- December 19 Adagio in A-flat major
- second movement, Sonata I

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Organ works of Felix Mendelssohn



Example 5a



Example 5b



Example 5c

December 19	Chorale in D major	first movement, Sonata V	second movement, Sonata IV
December 21	Grave-Andante con moto in C minor	first movement, Sonata II	January 2 Moderato in C major
December 21	Allegro maestoso in C major	first movement, Sonata I	second movement, Sonata II
December 28	Andante in F major	third movement, Sonata IV	January 26 Chorale in D minor
December 31	Allegro in B-flat major	first movement, Sonata IV	first movement, Sonata VI
January 2, 1845	Allegro con brio in B-flat major	second movement, Sonata VI	January 26 Andante in D major
January 2	Andante alla Marcia in B-flat major	third movement, Sonata I	January 27 Fuga in D minor
			second movement, Sonata VI
			April 2 Fuga in B-flat major
			fourth movement, Sonata IV
			? Andante Recitativo in F minor
			third movement, Sonata I

The six sonatas emerged in a series of preparatory stages on several different



Example 6a



Example 6b



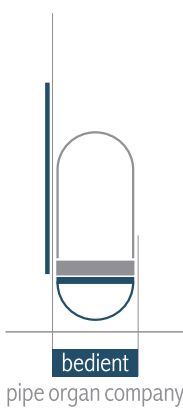
Example 6c



Example 7a



Example 7b



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Example 9a



Example 9b



Example 9c

levels. For instance, in the preliminary version of the second movement of *Sonata IV*, Mendelssohn switched the meter from *alla breve* to common time (4/4), halving the note values and adding legato slurs. This altered the music's character; Mendelssohn correspondingly changed the title from "Andante alla Marcia" to "Andante religioso" (Examples 4a and 4b, see page 13).

The middle movement of *Sonata V* emerged in different two phases. First, Mendelssohn transposed an earlier postlude in D major to C major, making minor melodic adjustments. In the final stage, he introduced dotted rhythms and nuanced the phrasing. The movement thus became more energetic, which in turn justified changing the movement marking from "Moderato" to "Allegro maestoso e vivace" (Examples 5a, 5b, and 5c).

We can tell how sensitive and meticulous Mendelssohn's approach to composition was by examining the three successive versions of the first variation on *Vater unser im Himmelreich*, initially a chorale arrangement of *Nimm von uns, Herr*. In this case, he only modified minimal aspects of articulation and pedal phrasing to achieve a more harmonious, homogeneous whole (Examples 6a, 6b, and 6c).

Finally, on April 10, 1845, Mendelssohn wrote to the publishers Breitkopf & Härtel in Leipzig:

I have now finished composing the work for organ: it has become considerably more extended than I had initially thought. It now consists of six sonatas in which I have attempted to present my manner of conceiving music for the organ and treating it as an instrument.¹²

Coventry & Hollier also soon received news that Mendelssohn had finished composing the new work.

Dear Sir, I beg you will let me know whether a letter which I wrote to you some weeks since has reached you or not. It contained the communication that I had written a kind of Organ-School in Six Sonatas for that instrument, and the question whether you would like to have the whole work or only one half of it. I beg you will let me have an immediate answer.¹³

Coventry immediately adopted the idea of an "Organ-School," which was undoubtedly suitable for sales purposes. Mendelssohn attempted in vain to correct their choice of title, as his intentions were less pedagogical and more related to the form of the organ sonata *per se* (Examples 7a and b).

On September 15, 1845, Mendelssohn's *Six Organ Sonatas* appeared as his Opus 65 simultaneously in four territories: London (Coventry & Hollier), Germany (Breitkopf & Härtel), Paris (Maurice Schlesinger), and Milan (Ricordi).

"New forms"

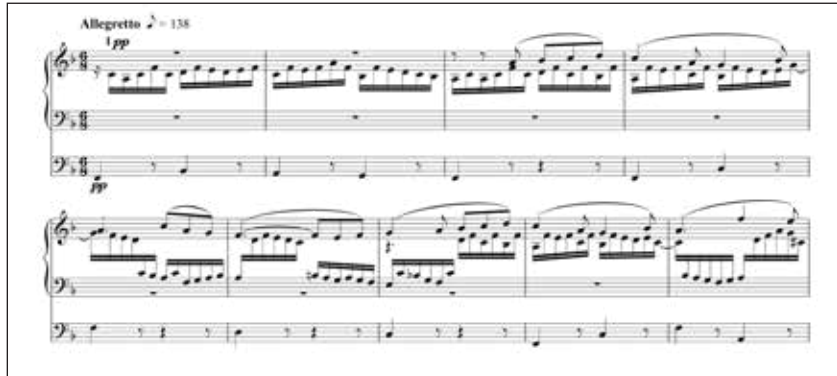
To grasp what was so unique and innovative about Mendelssohn's organ sonatas, one needs to take stock of the situation of the sonata genre in the mid-1800s. Beethoven's late piano sonatas had stretched the "classical" form to its limits and ultimately disintegrated it. Subsequent composers experimented with free-recitative elements or created works that were frequently in one movement, resembling fantasias, e.g., Johann Nepomuk Hummel's sonatas composed with improvisational elements or Franz Liszt's *Fantasia quasi Sonata*.

What conditions did Mendelssohn encounter in the genre of organ sonata in his day?

1) In organ music, there had never been a long-lasting sonata tradition. J. S. Bach's trio sonatas had been a unique summit of the art of transposing a chamber music form to a solo instrument, and he had had few imitators. The "sonatas"



Example 10



Example 11



Example 12a



Example 12b

by Bach's sons were written for manuals only, thus conceived for any kind of keyboard instrument and not specifically for organ.

2) The organ had specific instrumental features. Until Mendelssohn's time,

sonorities on the organ were essentially conceived as static, which stands in contrast with the dynamic progression associated with sonata form. He thus had to introduce and develop innovative aspects in the area of instrumental technique.

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3) The organ tends to function as a “church” instrument. As a baptized Protestant from a family of Jewish origin, brought up in strict Lutheran tradition, Mendelssohn had already dealt intensely with theological issues.

Sonatas for a “church” instrument necessarily required and implied a special approach to religious aspects, including the constructive use of chorale elements. In each of these sonatas, Mendelssohn tried a different approach to the

Chorale/Wedding March

Andante (♩ = 84)
(Choral: „Wachet auf, ruft uns die Stimme“)

Example 13a

Con moto maestoso ♩ = 72

Example 13b

Part II: Fugue / Introduction of Counterpoint in 16th-motion

Con moto (♩ = 92)

Example 13a-2

Choral

Example 13b-2

poco - - - a - - - poco - - - cre - - -
scen - - - do e più vivace

Example 13a-3

Example 13b-3

Part III: Repetition (Chorale / Wedding March)

F

Example 13a-4

♩ = 72

Example 13b-4

Part III: Repetition (Chorale/Wedding March)



Example 14a

traditional sonata genre and the possibility of transferring the genre's formal aspects to the organ's instrumental potential and liturgical context.

The "Classical" sonata: Number IV

The fourth sonata is the one in which Mendelssohn most directly incorporates elements of the traditional sonata genre. A first sonata movement is usually determined by a contrast between two themes, generating a dynamism with potential for further thematic development. The fourth sonata's first movement, "Allegro con brio," also draws its energy from that principal feature; however, Mendelssohn adapts it to the timbre possibilities of the organ. The main theme's pianistic arpeggios are underpinned by a pedal point, which provides grounding and continuity in terms of sonority. Organs in the first half of the nineteenth century were not yet technically capable of producing abrupt changes in dynamics; neither were such changes foreseen in performance and repertoire. Thus, instead of leading into a soft, lyrical second theme, Mendelssohn introduces a rhythmic contrast in the form of a dotted second theme. He chooses the parallel minor instead of the usual dominant key for such a theme, giving it a distinctive character. As the instrument's inherent lack of dynamic contrast would make a complete, bar-by-bar reprise of both thematic sections seem too long, Mendelssohn chooses to directly combine the two themes simultaneously in the main key at the moment where the reprise begins, thus skillfully creating a new kind of formal equilibrium by shortening the last section (Examples 9a, 9b, and 9c, see page 15).

While Mendelssohn had already worked extensively on a detailed version of the second movement, he presents a unique, personal version of a second, slow movement featuring a highly distinctive and individual approach to the traditional periodicity of the ABA form. His concept includes several unexpected two-bar extensions of the usual eight-bar symmetry, a constant alternation between one- and two-bar dialogue structures, and a formally motivated change of direction of sequence structures (Example 10, see page 15).

The most skillful idea in the third movement is not the choice of tempo or short articulation, but rather a frequently unexpected manner of phrasing capable of combining divergent elements or introducing unforeseen caesuras (Example 11, see page 15).

The fourth sonata is the one on which Mendelssohn worked the longest. This can be seen in the significant differences between the first and the final version of the fugue theme. Here, he created a kind of theme that is more appropriate for the organ, with sixteen-note runs typical of the organ repertoire of the day (Examples 12a and 12b, see page 15).

The "overture" sonata: Number III

Early on, Mendelssohn had started experimenting with expanding the organ's dynamic possibilities in his improvisations. Thus in 1823, in Breslau

(now Wrocław, Poland), he witnessed an audition given by that town's titular organist, Friedrich Wilhelm Berner. "Standing beside him, an altar boy pulled out or pushed in the stops that Berner indicated with a short finger tap amid his performance."¹⁴ Only five years later, in October 1828, Mendelssohn wrote a letter from Brandenburg detailing the way he had started to change registrations himself without an assistant:

Then I fantasized on the chorale *Christe, du Lamm*. First, I played it with flute stops and then increased the volume (as I registered myself since the organist was absent). Toward the end, I managed to decrease in order to conclude with the soft chorale.¹⁵

This same passage could serve as a reasonably accurate description of the succession of musical events in the third organ sonata, apart from the outer framework in *organo pleno* provided by the wedding march he had started to write for his sister Fanny. Once a dramatic progression has concluded in the first movement, the only appropriate continuation is a "song without words" to tranquilize the listeners or inspire them to contemplative "prayer" (Gebet).

In terms of structure and content, this sonata's first movement is strongly reminiscent of the overture to Mendelssohn's oratorio *Paulus*. In the latter case, the chorale *Wachet auf, ruft uns die Stimme* (in A major) serves as an outer formal framework for a fugue in the parallel minor key, featuring the characteristic theme intervals of the second and the diminished seventh; here, in the third sonata, the wedding march on two manuals (once again in A major) serves as an outer framework around a fugue in A minor on the "de profundis" chorale



Example 14b

Aus tiefer Not schrei ich zu Dir. Here, the implicit theological background is the concept of redemption: from darkness to light (Example 13).

The chorale is incorporated in a dramatic progression, providing the sonata with a theological background that transcends the purely technical circumstances usually associated with *crescendo* and *accelerando* in a symphonic overture. This close relationship with theology can also be observed in the similarity of the intervals in this sonata's main theme with the intervals of the overture of the oratorio *Elijah*, on which Mendelssohn was working at the same time. The latter led into the chorus's cry: "Help us, O Lord!" (Examples 14a and 14b).

To be continued.

Notes

1. Andreas Schroeder, "Mendelssohn und die Orgel," *Ars Organi* 57/03 (2009), pages 154–161.
2. Felix Mendelssohn Bartholdy, *Sämtliche Briefe*, Band 1 (Kassel: Bärenreiter, 2017), page 98.
3. Mendelssohn, Band 2, page 469.
4. Mendelssohn, Band 2, page 224.
5. Mendelssohn, Band 2, page 372.
6. Mendelssohn, Band 5, page 337.
7. George R. Marek, *Gentle Genius: The Story of Felix Mendelssohn* (New York: Funk & Wagnalls, 1972), page 293.
8. Mendelssohn, Band 10, pages 229–230.
9. Mendelssohn, Band 10, page 247.
10. Peter Ward Jones, "Mendelssohn and his English Publishers," *Mendelssohn Studies*, ed. R. Larry Todd (Cambridge: Cambridge University Press, 1992), page 253.
11. Mendelssohn, Band 10, pages 248–249.
12. Mendelssohn, Band 10, page 22.
13. Mendelssohn, Band 10, page 456.
14. Mendelssohn, Band 1, page 103.
15. Mendelssohn, Band 1, page 254.

Being honored with the Echo Classic (2009) and Professor of the Year (2017)

awards, Martin Schmeding is one of the most sought-after international concert organists and organ teachers. Born in 1975, he studied in Hanover, Amsterdam, and Düsseldorf, and among his teachers are Ulrich Bremsteller, Lajos Rovatkay, Hans van Nieuwkoop, Jacques van Oortmerssen, and Jean Boyer. During his studies, he was a prizewinner in many international competitions.

Between 1999 and 2004 Martin Schmeding filled two important posts for church musicians in Germany. In 1999 he was appointed music director at the Neander Church in Düsseldorf. As titular organist at the Kreuzkirche in Dresden, a place with a more than 700-year-old tradition of church music, he worked from 2002 until 2004.

After faculty positions in Hannover, Leipzig, Weimar, and Dresden, he taught as organ professor at the University of Music in Freiburg from 2004–2015. Since autumn 2015 he has served as professor at the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig, alongside the directorship of the European Organ Academy. In addition, he is professor of organ at the Royal College of Music in London.

Martin Schmeding has made numerous radio and CD recordings. In 2009, 2017, and 2020 he was awarded the Prize of the German Record Critics. He has written for many publications and has given concerts as a soloist, chamber musician, and with orchestras all over the world, including important festivals.

Martin Schmeding is also active as a competition jury member, guest-lecturer at masterclasses, and he publishes articles and music editions. In 2021 he finished his PhD degree summa cum laude at the Hochschule für Musik Carl Maria von Weber in Dresden.



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Rosemary brought the first box. It was plain brown cardboard, thin, waxed—the kind of container in which you take home leftovers from a restaurant.

The next day, Abby walked down the aisle with the second box, identical to the first. Each was brimming with snacks: cheese, apples, cookies, nuts. The week before, six of these empty boxes had been placed at the rear of the church, with instructions for volunteers to take one home and “provide enough goodies for five people for one day.” And, as if it really needed to be said, “The Ortloff Organ installation folks are grateful for your kind support.”

This all came about from a few closing words in one of the many emails between us and Saint John’s Episcopal Church in Williamstown, Massachusetts, as we were coordinating the installation of their new organ. Would we like snacks while we were installing our Opus 4 in March? Of course we would—who says no to snacks? Over the course of the two-week installation, we received six parcels, many with home-baked goodies, the kind that always disappear first at coffee hour. In this ministry of hospitality, these church members were directly feeding the organbuilders who were installing the instrument that would accompany worship at Saint

John’s for their children, grandchildren, and great-grandchildren.

It is these moments we take away from installations, far more than the walk-board that didn’t fit or the strings that needed loudening. We remember, in ways figurative and literal, the moments that feed us in our work: hearing the gasps when parishioners first confront a field of organ parts spread across the pews, or see the organ case assembled for the first time, or, of course, watching the looks on their faces as they sing with their new organ for the first time.

While we know what feeds us, it is our job as organbuilders to learn what feeds each congregation: what each church needs, musically, to worship, grow, and experience God through singing. Like many Episcopal churches, Saint John’s is a boldly singing parish; the fine choir includes choral scholars from Williams College. As such, the menu for the organ was clear early on: support singing from both congregation and choir with warmth and color. The usual three-legged stool of stoplist, budget, and available space suggested an instrument on the small side. As we worked through these big-picture questions with the church, it became clear the challenge was not deciding the menu; it was finding enough room on the table.

Surrounded by the campus of Williams College in the Berkshire mountains of Western Massachusetts, Saint John’s fieldstone building is at one with its bucolic setting. Built in 1896, the church

is of modest size, but with exquisite adornments: angel-headed winged hammer beams, a carved reredos with mosaics depicting Jesus and Mary, and a stunning collection of stained glass from the studios of Tiffany, La Farge, and Connick.

The space given for the organ is a chamber roughly six by eight feet on one side of the apsidal chancel, once housing Skinner’s six-stop Opus 792 of 1929. In 1965 M. P. Möller rebuilt the organ, adding an unenclosed Great in a cantilevered flower box. In this new iteration, half the instrument spoke down the nave and the other half into the chancel, resulting in a confusing and un-blending jumble. The poorly insulated chamber bedeviled organ curators’ attempts at tuning, though not nearly as much as the nearly nonexistent service access. When the Möller started failing, it became clear the time had come to start over.

Between fulfilling the musical needs of the parish and overcoming the infrastructural challenges of the space, the menu for the new organ was quite large indeed. However, at a mere twelve stops—truly the maximum possible—Opus 4 ends up at a happy sweet spot in terms of size. There is (at least) one of everything the organist could want: stopped flute, open flute, string, celeste, mutation, reed, diapason. And even at a dozen stops, the organ has a proper, independent chorus. An honest flexibility from these twelve stops was paramount as we designed the organ to serve the

Episcopal liturgy. That said, the design still hews to strictures of good classical organbuilding, avoiding the temptation of excessive unification, in which an organ can appear to lose confidence in the conviction of its own content. Throughout, the successful accompaniment of singing was the ultimate goal.

To lead this hearty congregation, a rich, commanding Great chorus was essential. To take any guesswork out of the design, with the Möller still in place we voiced several dozen sample pipes to help determine scaling, general volume, and tone of each stop. Per our usual practice, the chorus is made of a high-lead alloy for warm, singing foundation tone and glittering, silvery upperwork.

The Swell mostly reuses pipework from the church’s previous instruments, carefully chosen to serve specific tonal needs. Broad strings provide foundation and color. The 4’ Principal, from the Möller’s Great, needed just a little nicking and cutting up to bloom into a lighter version of the new Great Octave. The Skinner 4’ Harmonic Flute does double duty as a perky piccolo, while the tapered Nazard spans flute and principal tone, allowing the Swell to offer at least something of a foil to the Great chorus.

The one new stop in the Swell contains the first metal pipes made in our shop: the 8’ Lieblich Gedeckt. This stop is modeled after those of English builder Thomas Lewis, using measurements we took from his 1895 four-manual organ at

Ortloff Organ Company Opus 4

Saint John's Episcopal Church, Williamstown, Massachusetts

GREAT		SWELL		PEDAL		Wind pressures Great: 3.25" Swell: 5" Pedal Bourdon: 6.25"
16'	Lieblich Bourdon (Sw)	16'	Lieblich Bourdon (TC, fr. 8')	16'	Bourdon	
8'	Diapason	8'	Lieblich Gedeckt	8'	Bourdon (ext)	44 pipes
8'	Lieblich Gedeckt (Sw)	8'	Viola	8'	Lieblich Gedeckt (Sw)	
8'	Viola (Sw)	8'	Viola Celeste (TC)	8'	Viola (Sw)	12 pipes
8'	Viola Celeste (Sw)	4'	Principal	16'	Fagotto (ext, Sw)	
4'	Octave	4'	Harmonic Flute	8'	Oboe (Sw)	Great to Pedal Swell to Pedal Great to Pedal 4 Swell to Pedal 4
2'	Fifteenth	2 1/2'	Nazard	4'	Oboe (Sw)	
1 1/2'	Mixture II-III	2'	Harmonic Piccolo (ext)	12 stops, 14 ranks, 819 pipes		Builder's website: ortlofforgan.com
16'	Fagotto (Sw)	1 1/2'	Larigot (ext)			
	Great 16	8'	Oboe			Church's website: stjohnswilliamstown.org
	Great Off		Tremolo			
	Great 4		Swell 16			Photo credit: Jonathan Ortloff
	Swell to Great 16		Swell Unison Off			
	Swell to Great		Swell 4			
	Swell to Great 4					



Bart Dahlstrom and Dave Mitchell assist in raising the last piece of the organ case—the crown on the center tower—during the organ's installation in March 2025



The Great division is entirely contained within the case, which is less than five feet wide and three feet deep.

Albion Church in Ashton-under-Lyne on the east side of Manchester, England. As the organ's only 8' flute, it needs to fill both accompanimental and solo roles. The piquant, bell-like tone of these narrow pipes serves the latter admirably in the treble; the tenor and bass octaves are kept soft for unobtrusive accompaniment. Likewise, as the organ's only reed, the Oboe straddles chorus and color reed territory. Chris Broome rebuilt and revoiced this vintage rank to do just that, mating it to a new 16' octave as a climactic bass stop.

The major decision reached early on, together with the church and consultant Mike Brittenback, was to close up one of the two chamber openings and have all tone come from one direction. The importance of choral music in Saint John's worship suggested that the existing chancel opening would be best, giving the choir benefit of direct sound. To create more space for the amount of organ we planned, we elected to build a proper case—the church's first—for the Great, cantilevered into the room. The Swell would occupy the whole of the original chamber.

The existing chamber was stripped down to the exterior stone walls built up new: solidly constructed, properly insulated, and with ready access through an ample door. It was no mean feat fitting the whole of the Swell, plus Pedal Bourdon, into this narrow, deep chamber. Creative mitering ensured 8' and 16' pipes fit: the entirety of the full-length 16' Fagotto is mitred to seven feet! We integrated an air circulation system to promote even temperature throughout the organ, which, together with modern insulation, ensures stable tuning at Saint John's for the first time.

The organ's case was a new challenge for us, as our previous instruments have been installed in mid-century modern buildings with case designs to suit. But Saint John's village gothic setting provided an opportunity to turn to classic models. The chamber opening is tall



Bart Dahlstrom hand cuts dovetails in the rift-sawn white oak for the case impost.

and narrow, not always a good fit for a case. Taking the challenge in stride, we developed the design over many months with the Saint John's committee.

The case is built of solid white oak using traditional joinery and moulding. It stands nearly fourteen feet tall, cantilevered on steel beams three feet into the chancel. Bass pipes of the Great Diapason, of heavy spotted metal, form the façade, their tops hidden behind delicate pipeshades of repeating gothic design. Having pipes on the front and both sides maximizes the tonal egress.

As with all of our instruments, the organ was fully erected in our shop to ensure proper fit and function. In mid-March, an open house brought more than 120 people, including a large group from Williamstown, to see and play the organ, tour the facility, and enjoy some good food and drink. In a wonderful moment, those gathered sang several hymns, as Saint John's director of music Tim Pyper had thoughtfully brought copies of HYFRYDOL and LAUDATE DOMINUM for all to sing.



Bart Dahlstrom and Dave Mitchell work to install the main Swell chest. The Swell chamber, home to seven stops, including a full-length 16' reed, is only about 5'6" by 6'6". Creative engineering was necessary to make everything fit and be reachable for maintenance.

Installation took place in late March, leaving nine of the twelve stops playable for Easter. Tonal finishing continued after Easter, with completion in May. The organ was blessed in a service of dedication by the Right Reverend Dr. Doug Fisher, Bishop of Western Massachusetts, on May 4. A formal dedication recital will occur this fall.

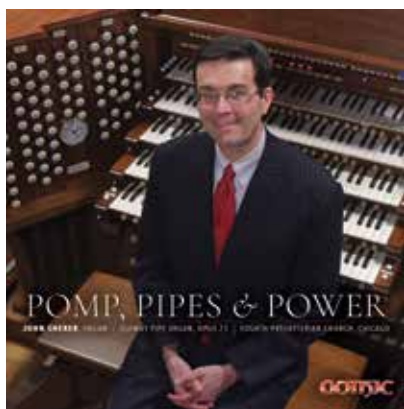
After we returned to the shop with our bellies full, a big bag of apples from the Saint John's snack volunteers remained on our breakroom table and was consumed over the next week. It was a happy reminder of the hospitality showed us while in Williamstown. Feeding, whether it be friends or strangers, is after all one of the core messages of

the Christian faith. As we look forward to the future of our organ at Saint John's, it brings a smile to our faces to think of its helping to feed the congregation for generations to come.

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Kelvin Deeming-Kent
Jonathan Hess
Pat Meaden
Dave Mitchell
Jonathan Ortloff
John Rogers

Installation and tonal finishing assistance
Jonathan Ambrosino
Peter Rudewicz



Pomp, Pipes & Power

Pomp, Pipes & Power. John Sherer, organist. Quimby Pipe Organs Opus 71, Fourth Presbyterian Church, Chicago, Illinois. Gothic Records two-compact disc set, G-49343-44, \$29.99. Available from gothic-catalog.com.

CD1: *Marche Héroïque*, Herbert Brewer; *March upon Handel's "Lift up your Heads,"* Alexandre Guilmant; *Suite for Organ:* "Flourish," "Melody," "Scherzo," Eric DeLamarter; *Prelude on "Iam sol recedit igneus,"* Bruce Simonds; *Passacaglia and Fugue in C Minor*, BWV 582, Johann Sebastian Bach; *Giga*, opus 73, Marco Enrico Bossi; *Caprice*, Cuthbert Harris; *Concert Variations on the Austrian Hymn*, opus 3, number 1, John Knowles Paine.

CD2: *Sonata in the Style of Handel*, opus 8, number 1: "Introduction-Largo," "Allegro," "Largo," "Minuet," William Wolstenholme; *Elegy*, George Thalben-Ball; *A Trumpet Minuet*, Alfred Hollins; *Litany*, Joel Martenson; *Vocalise*, opus 34, number 14; Sergei Rachmaninov, transcribed by Patricia Bird; *Siciliano for a High Ceremony*, Herbert Howells; *Festive Flutes*, Everett Titcomb; *Symphonie III in F-sharp Minor*, opus 28: iv. "Adagio," v. "Final," Louis Vierne.

John W. W. Sherer (born 1962) is originally from Xenia, Ohio. He obtained bachelor's degrees in organ performance and choral music education from the University of Cincinnati College-Conservatory of Music and master's degrees in organ performance and arts in religion from the Yale University Institute of Sacred Music. He received his Doctor of Musical Arts degree from The Juilliard School. His organ teachers included David Mulbury, Roberta Gary, Thomas Murray, and John Weaver, and he studied conducting with John Leman and Walden Moore. From 1996 to 2024 he was director of music at Fourth Presbyterian Church in Chicago, Illinois, where he oversaw the installation of the five-manual, 142-rank Quimby pipe organ.

Since 2024 he has been director music at Saint Paul's Episcopal Church in Rochester, New York, where he plays a four-manual, sixty-eight-rank Skinner organ. He is married to the Right Reverend Kara Wagner Sherer, Episcopal Bishop of Rochester, and has two daughters.

Fourth Presbyterian Church, Chicago, formed by a merger of Westminster and North Presbyterian churches, opened on October 8, 1871, and was destroyed by the Great Fire of Chicago on the very same day. The rebuilt church was dedicated in February 1874. The church's present building on North Michigan Avenue, designed by the celebrated architect Ralph Adams Cram, was constructed between 1912 and 1914. The Ernest M. Skinner Company built a four-manual, fifty-seven-rank organ for the new church, Opus 210 of 1913. The Aeolian-Skinner Organ Company rebuilt this instrument as the four-manual, sixty-three-rank Opus 210A of 1946. The next rebuild, when the organ first exceeded 100 ranks, becoming a four-manual, 125-rank instrument, was also carried out by Aeolian-Skinner and was felt to be sufficiently radical to warrant a new opus number, Opus 1516 of 1971. Goulding & Wood of Indianapolis carried out further work in 1994. The present organ, Quimby Pipe Organs Opus 71 of 2015, is essentially a new instrument, although it contains some vintage pipework from the previous organ. In addition to the robust Pedal division, containing a full-length 32' Contra Trombone, there are seven manual divisions—Great, Swell, Choir, Orchestral, Fanfare, Positiv, and Antiphonal. There is also an Antiphonal Pedal division and a borrowed Positiv Pedal division. The resources amount to 206 stops, 153 registers, and 142 ranks (plus Harp/Celesta and Chimes), all controlled from a five-manual draw-knob console. The organ is the largest in Chicago, its nearest rival being the four-manual, 131-rank Schantz/Skinner instrument in Rockefeller Memorial Chapel of the University of Chicago.

My chief regret about this two compact disc set is that the leaflet does not contain any program notes about the featured repertoire. This is particularly unfortunate in the case of Eric DeLamarter's *Suite for Organ*, the origins of which are closely connected with the history of Fourth Presbyterian Church. I have attempted to mitigate the lack of program notes by supplying some of my own in this review.

Herbert Brewer (1865–1928) was a close friend and admirer of Edward Elgar, with whom he collaborated for thirty years in planning the Three Choirs Festivals, which unite the choirs of Gloucester, Hereford, and Worcester

cathedrals. The festivals are believed to have been begun by William Hine, organist of Gloucester Cathedral, in 1715. Brewer was organist of Gloucester Cathedral from 1896 until his death, where he also served for a while as Lord Mayor of Gloucester. Brewer's *Marche héroïque* displays an Elgarian bravado using, as the title implies, heroic harmonies, together with a captivatingly beautiful melody for the two trio sections, making this one of my favorite pieces. John Sherer does a good job of utilizing the resources of the Quimby organ to produce a tolerable imitation of the British Imperial style of organ. The splendid Skinner-style Tuba Magna on 30 inches of wind makes a cameo appearance towards the end.

Félix-Alexandre Guilmant (1837–1911) was the organist of Église de la Sainte-Trinité, Paris, France, from 1871 until 1901. Guilmant's *March on a Theme of Handel* dates from 1861 and is one of his most popular works. He played it at the dedication recital of the new Cavaillé-Coll organ at Saint-Sulpice, Paris, in 1862. It begins with a stately march, based on the opening bars of "Lift up your heads" from Handel's *The Messiah*, which introduces a lively fugue in the style of Bach. Although Guilmant was primarily a Romantic composer, he had great admiration for composers from the Baroque and Classical periods such as Jean Titelouze, the Couperins, and Nicolas de Grigny, doing much to popularize them by publishing editions of their organ music. Sherer begins the march on the diapasons and then introduces the fugue with a bright but fairly gentle chorus before building up to a *tutti* at the end.

Eric DeLamarter (1880–1953) was born in Lansing, Michigan, and studied music at Albion College, where he graduated in 1900, following which he studied organ with George Herbert Fairclough in Saint Paul, Wilhelm Middelschulte in Chicago, and Guilmant and Widor in Paris (1901–1902). From 1914 until 1935 he was director of music at Fourth Presbyterian Church in Chicago. His *Suite for Organ* was first published in 1945 and is dedicated to Barrett L. Spach (1898–1963), who was assistant organist of Fourth Presbyterian Church from 1929 and succeeded DeLamarter as director of music from 1935 until 1959. The three movements of the suite are "Flourish," "Melody," and "Scherzo." We hear some of the softer voices of the organ in the ebullient "Flourish." "Melody," which is reminiscent of Percy Fletcher's "Fountain Reverie," enables us to hear the lovely Quimby strings, with and without the Vox Humana. "Scherzo" is a playful piece that utilizes some of the flute voices, including the Harmonic Flute.

Bruce Simonds (1895–1989) spent almost his whole life at Yale University, where he rose to become dean of the graduate School of Music. Although primarily a pianist, he composed choral, orchestral, and instrumental music, including several works for organ. His *Prelude on "Iam sol recedit igneus,"* in the Eighth Mode, which he wrote in 1924, is perhaps his best-known organ work. He took as his subject a stanza from the Latin hymn "Lux Beata Trinitas," likening the Holy Trinity to aspects of light. For his *Prelude* he selected the

stanza "Iam sol recedit igneus," or "Now as the sun's declining rays." The *Prelude* is both a depiction of the fading light of the sun at twilight and a meditation on the beauty of that time of sunset. It is somewhat Impressionistic, particularly in its recurring motive of declining stepwise parallel chords. Sherer plays it on soft string and flute combinations with solos on the Harmonic Flute and on a soft reed, perhaps the Oboe.

According to an article by Russell Stinson in the February 2025 issue of *The American Organist*, the latest edition of the *Bach-Werke-Verzeichnis* has it that Johann Sebastian Bach (1685–1750) probably wrote the *Passacaglia and Fugue in C Minor*, BWV 582, in 1709–1710 when he was living in Weimar. The first half of the theme is drawn from André Raison's *Trio en passacaille*, with the second half presumably having been written by Bach. The colorful harmonies suggest that Bach may have written it for pedal harpsichord and only later transcribed it for organ. Variants in manuscripts emanating from Bach's students point to him having revised it at least twice. John Sherer does not really attempt to produce an "authentic" Bach performance, but rather plays it in the way that Guilmant or Widor or Schweitzer might conceivably have done. He includes a fine cadenza at the end, where the 32' reed makes its presence very much known.

The Italian organist, composer, and teacher Marco Enrico Bossi (1861–1925) wrote his *Siciliana en giga*, opus 73, for flute and piano in 1905. Virgil Fox's edition, arranged from Renzo Bossi's organ transcription of 1934, appeared in the January 1963 issue of the *St. Cecilia Series of Organ Compositions*. This is a delightful, playful piece with some very interesting key changes.

Cuthbert Harris (1870–1932) was an English organist, composer, and the author of several pedagogical works for organists. He was organist of Saint Leonard's Church in Streatham, London. He held a Doctor of Music degree from Durham University and was a Fellow of the Royal College of Organists. Harris's *Caprice* for organ was originally published in 1927. It was reprinted in Malcolm Archer's *A Victorian Organ Album* (which also includes Hollins's *A Trumpet Minuet*—see below), published by Oxford University Press in 1993. It is a charming piece that reminds me of Saint-Saëns' *Fantaisie in E flat*.

John Knowles Paine (1839–1906) came from Maine and studied organ and composition under Hermann Kottschmar in Portland, following which he went to Berlin, where he studied organ under Carl August Haupt, who arranged a three-year German recital tour for him, and composition under Wilhelm Friedrich Wieprecht. He was the first American to achieve fame as a composer of large-scale orchestral works and later became the first professor of music at Harvard University. Paine's opus 3, written in Berlin in 1860 and 1861, consisted of two sets of concert variations—the first on the Austrian Hymn and the second on *The Star-Spangled Banner*, thus linking the Old and New Worlds. Paine's concert variations were the first examples of a very American genre that later included such works as Dudley Buck's *Variations*



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Reviews

on “Home Sweet Home” and Charles Ives’s *Variations on “America.”* The later variations in the *Concert Variations on “The Austrian Hymn”* include some very impressive pedal work by John Sherer, who ends with a virtuosic performance of the fugue. This concludes the first compact disc.

For the listener to know what is playing, it is important to be aware that the leaflet misnumbers the tracks on the second disc. In fact, each movement is assigned a separate track on the CD (as on the first disc), so that there are thirteen tracks and not eight as stated in the leaflet.

The first work on the second compact disc is by William Wolstenholme (1865–1931), an English composer who was blind from birth. He originally came from Blackburn, but from the age of nine he was educated at Worcester College for the Blind, and it was there that Edward Elgar met him, encouraged him to pursue a career as an organist, and became his lifelong friend. Perhaps because of his blindness, the horrors of World War I seem entirely to have escaped Wolstenholme’s notice, and his music retained a conservative Edwardian optimism that rendered it pretty much unique among the other compositions of the period. Wolstenholme published his *Sonata in the Style of Handel*, opus 8, number 1, in 1896. At the time Wolstenholme was organist of the since-demolished Saint Paul’s Church in Blackburn, and he dedicated the *Sonata* to his friend and colleague Thomas Blackshaw, who was organist of the neighboring Saint John’s Church in Blackburn. The four movements are “Introduction-Largo,” “Allegro,” “Largo,” and “Minuet.” While the melodies and rhythms are Handelian, the harmonies are much more typical of Wolstenholme’s era.

George Thalben-Ball (1896–1987) was born in Sydney, Australia, and studied at the Royal College of Music in London. Following graduation, he became assistant to Henry Walford Davies at Temple Church in London, and he succeeded Davies as organist in 1923. *Elegy* originated during World War II as an improvisation that Thalben-Ball played to fill in at the end of a live daily religious service on BBC Radio that had finished unexpectedly early. So many listeners called in to inquire what the composition was that he decided to write down the improvisation as best he could from memory. Like Walford Davies’s *Solemn Melody*, it is an archetypical example of an extemporized Anglican organist’s voluntary. Thalben-Ball seems to have used the opportunity to show off the resources of the BBC’s massive 222-stop, four-manual 1938 John Compton organ in the broadcasting studio, and John Sherer does the same with the Quimby organ at Fourth Presbyterian Church.

Alfred Hollins (1865–1942) was another blind English organist. Born in Hull, he became a protégé of William Barnby, brother of Joseph Barnby, at the Wilberforce Institute for the Blind in York, following which he undertook further study under Edward J. Hopkins at the Royal National College for the Blind in Upper Norwood, during which time he performed for Queen Victoria at Windsor. He later pursued additional studies under Hans von Bülow in Berlin and at the Hoch Conservatory in Frankfurt. He was organist of several churches in England and Scotland and undertook concert tours of Germany, South Africa, Australia, New Zealand, and the United States. During his U.S. tour of 1925–1926, he visited sixty-five cities. The sprightly *Trumpet Minuet*

has a neo-Baroque feeling with echoes of “The Trumpet Shall Sound” from Handel’s *The Messiah*. The first publication, by Novello & Co., was in *Selected Pieces for the Organ*, Volume 2 (1929). Like Cuthbert Harris’s *Caprice*, it was republished in 1963 in Malcolm Archer’s *Victorian Organ Album*. I think the reed is probably the fifteen-inch-wind Harmonic Trumpet from the Orchestral division of the Quimby organ; it sounds very fine on the recording.

Joel Martinson was born in Minneapolis in 1960 and raised in Oregon. He has lived in the Dallas, Texas, area since 1981 and holds Bachelor of Music and Master of Music degrees in organ performance and composition from the University of North Texas. He has worked as director of music and organist in several churches and in a Reform synagogue. He is currently director of music ministries and organist at the Episcopal Church of the Transfiguration in Dallas, Texas, where he coordinates the musical life of the parish, the “Transfigured Nights” music series, and was responsible for overseeing the installation of Richards, Fowkes & Co. Opus 17 of 2009. Martinson has published more than 100 choral and organ compositions. His *Litany* for solo organ was first published by Oxford University Press in 2001. The plaintive repetitions of Martinson’s piece sound especially effective in the acoustics of Fourth Presbyterian Church as they build up from a soft, ethereal beginning with the addition of the Swell reeds followed by the warmth of the diapasons and a *decrecendo* to a whisper at the end.

Sergei Rachmaninoff (1873–1943) composed “Vocalise” as a song for high voice with piano and published it in 1915 as the last of his *Fourteen Songs*, opus 34. There are no words, and it was to be sung using a single vowel of the singer’s choosing. It was dedicated to soprano Antonina Nezhdanova. Patricia Bird, then assistant organist of Brick Presbyterian Church in New York City, made the organ transcription, which was published by Galaxy Music Corporation in 1974. Sherer plays the soprano solo on a diapason with a gentle accompaniment, making effective use of the swell shades for expression.

Herbert Howells (1892–1983) was born in Lydney, sixteen miles southwest of Gloucester, where he became an organ student of Herbert Brewer. At the Three Choirs Festival of 1910 he met Ralph Vaughan Williams, who together with Tallis and the Tudor composers became a major influence on Howells’s compositional style. He wrote his *Siciliano for a High Ceremony* in 1952 for the wedding of Jane McNeill to the Earl of Dalkeith at Saint Giles’s Cathedral, Edinburgh, on January 10, 1953, which was attended by Queen Elizabeth II and the Duke of Edinburgh, making it the first time since the crowns of England and Scotland united in 1603 that a ruling monarch had attended a wedding in Scotland. It was one of Howells’s last organ compositions and has an enigmatic ethereal quality. There is also something of a Scottish feeling in its lilting melody.

Everett Titcomb (1884–1968) spent his entire career in his home state of Massachusetts where he studied organ and composition with Samuel Whitney, organist of the Church of the Advent in Boston, and then became organist to the Society of Saint John the Evangelist (“The Cowley Dads”) at Saint John’s, Bowdoin Street, in Boston from 1910 until his retirement in 1959. Saint John’s possessed a two-manual Hutchings organ, Opus 210 of 1890, rebuilt and electrified by Hook, Hastings & Co. in

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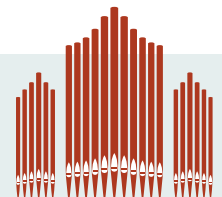
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Reviews

1930. In John Sherer's own words from program notes when he played it at a service in Fourth Presbyterian Church: "Festive Flutes was composed in 1958. . . . The piece is based on Isaiah 40:28, and it is a jubilant musical depiction of the text, 'Go out from Babylon, flee from Chaldea, declare this with a shout of joy, proclaim it, send it forth to the end of the earth; say, The Lord has redeemed his servant Jacob!'" Titcomb has a reputation for producing rather shallow music and pandering to popular taste, but in *Festive Flutes* he achieves a rare profundity.

Not quite as blind as Wolstenholme and Hollins, Louis Vierne (1870–1937) was *titulaire* of the Cathedral of Notre-Dame de Paris from 1900 until his death, which famously happened at a recital before an audience of three thousand. His *Troisième symphonie pour grand orgue* in F-sharp minor (1911) is dedicated to Marcel Dupré and is made up of five movements, "Allegro maestoso," "Cantilène," "Intermezzo," "Adagio," and "Final," the last two of which are the final tracks on this compact disc. These two works, particularly "Adagio," are among Vierne's most popular compositions and sound very fine on the Quimby organ.

These compact discs are splendid recordings of excellent and eclectic repertoire on a fine and versatile organ. John Sherer is also a superb player. I thoroughly enjoyed these recordings and highly recommend them.

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

New Organ Music

Gladsome Tidings: Organ Settings for Christmas, by Aaron Shows. Augsburg Fortress, 979-8-8898-3277-5, 2024, \$24 (print and digital). Available from augsburgfortress.org.

This collection includes ten settings of common Christmas hymns and some classic carols that are not often found in hymnals, such as "Masters in This Hall," "Gaudete," "Patapan," and "Sans Day Carol." The inclusion of these carols brings some variety to the standard Christmas organ repertoire. The hymn-based pieces in this collection utilize the tunes BRANLE DE L'OFFICIEL, COVENTRY CAROL, CRANHAM, GLORIA, SUSSEX CAROL, and STILL, STILL, STILL.

Shows's setting of COVENTRY CAROL takes on an introspective and somewhat somber character that one does not usually find in Christmas organ music. Making use of well-executed imitative counterpoint and simple registrations of solo flutes and reeds, this piece conveys the joy of Christmas in a uniquely stoic and contemplative fashion. Contrasting this is the bright and chipper setting of the carol GAUDETE, which is brimming with anticipation of the coming Christ—a perfect postlude for Christmas Eve. Syncopated rhythms run through the entire piece without becoming *cliché*. Like some of the other pieces in the collection, this one presents an engaging rhythmic challenge, perfectly attainable for the intermediate to advanced organist.

The high quality and creativity of the pieces within this collection leads me to believe that they would function well not only in a liturgical setting, but also as concert or recital pieces. The harmonic and rhythmic diversity found in each piece certainly makes this collection stand out from other collections of Christmas organ music.

—Joel Stoppenhagen
South Bend, Indiana

New Choral Music

The sacred choral works reviewed here are all of medium difficulty and primarily with organ accompaniment, useful for various times of the liturgical year. It is never too early to start planning for next year's musical season!

O Jesus, I Have Promised, by Thomas Keesecker. SATB, piano, Augsburg Fortress, 978-1-5064-9532-2, 2023, \$2.75. Duration 5:40. Available from augsburgfortress.org.

The text by John E. Bode (1816–1874) includes themes of discipleship, commitment, and faithfulness. The accompaniment is lilting and flowing. Stanza one can be sung by SA soloists or all women. Verse two is sung by men in one and two parts. Stanza three is SATB a cappella, though it can be accompanied. An interlude moves the key area from C major to D-flat major. The final verse is set in unison with descant, which could be just sopranos or sopranos/tenors. The piece might bring a tear or two to the eyes of your singers and assembly! Very accessible.

O Splendor of God's Glory Bright, by Brenda Portman. Unison or up to four-part choir with organ, Augsburg, 978-1-5064-9534-7, 2023, \$2.50. Duration: 4:00. Available from augsburgfortress.org.

A C instrument and/or cellist could play the third or fourth parts if one's choir can only sing in two parts. This could come together with very limited rehearsal time. The piece can work for Trinity Sunday, Epiphany, as a hymn at Vespers, or general use. The organ part is not difficult, and the harmonizations add a wonderful richness to the vocal lines. This could also easily be sung by an assembly with a director leading in the various voices in canon. The tune is TALLIS' CANON, with text by Ambrose of Milan (340–397), translated by Martin A. Seltz.

A Woman and a Coin, by Paul D. Weber. Two-part mixed choir, organ, two flutes, Augsburg Fortress, 978-1-5064-8486-0. \$2.75. Duration: 4:40. Available from augsburgfortress.org.

This wonderful text by Jaroslav J. Vajda is appropriate whenever the readings of the prodigal son, the woman with a lost coin, or lost sheep parable are used. The writing for the flutes gives a sense of searching. If you only have one flute player, the other part may be played by an organist. With long lyrical lines, this selection is easy to learn and sing. There is frequent canonic writing with accompaniment that highlights the love and rejoicing that happens when we find something precious to us. The women divide into two parts and a three-part divisi in the closing measures. Delightful!

Christ Is Risen! He Is Living!, by John Helgen. SATB, organ, brass quartet, percussion, Augsburg Fortress, 2021, \$3 octavo, \$15 full score and instrumental parts. Duration: 4:50. Available from augsburgfortress.org.

A very big, festive anthem for Easter morning, with this work one will find lots of jubilant alleluia's and some mixed meter to keep things interesting. There is also a short a cappella choral section with six-part choral writing as a nice contrast with fun, unpredictable chord progressions throughout. The text is by Paul Z. Strodach. The highest note for the sopranos is G#6. Fun, festive, and appropriately joyous!

—Karen Schneider Kirner
South Bend, Indiana

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.

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**, Bach, *Clavier-Übung III*; Trinity Episcopal Cathedral, Little Rock, 7/28, 7 pm

CALIFORNIA

- **Lukas Hasler**, organist and choral director; St. Michael & All Angels Episcopal, Corona del Mar, 6/23, 4 pm
- **Emma Whitten**; Westwood United Methodist, Los Angeles, 6/29, 3 pm
- **Lukas Hasler**, organist and choral director, Rutter, *Magnificat*; St. Michael & All Angels Episcopal, Corona del Mar, 7/6, 4 pm
- **Ken Cowan**; Spreckels Organ Pavilion, San Diego, 7/21, 7:30 pm

GEORGIA

- **Paul Jacobs**; Peachtree Road United Methodist, Atlanta, 6/25, 7:30 pm

ILLINOIS

- **Bradley Hunter Welch**; Loyola University, Chicago, 6/15, 3 pm
- **Hyea Young Cho**; Presbyterian Homes, Evanston, 6/23, 2 pm
- **Corrado Cavalli**; St. John Cantius Catholic Church, Chicago, 7/4, 12 pm
- **Caroline Robinson**; Loyola University, Chicago, 7/20, 3 pm

MASSACHUSETTS

- **William Ness**; Methuen Memorial Music Hall, Methuen, 6/18, 7:30 pm; 6/19, 3 pm
- **Daniel Brondel**; Methuen Memorial Music Hall, Methuen, 6/25, 7:30 pm
- **Nathan Skinner**; Methuen Memorial Music Hall, Methuen, 7/2, 7:30 pm
- **Raymond Nagem & Leonardo Ciampa** (organ & piano); Methuen Memorial Music Hall, Methuen, 7/6, 3 pm
- **Daniel Aune**; Methuen Memorial Music Hall, Methuen, 7/9, 7:30 pm; 7/10, 3 pm
- **Jillian Gardner**; Methuen Memorial Music Hall, Methuen, 7/16, 7:30 pm
- **Seung Hee Cho**; Methuen Memorial Music Hall, Methuen, 7/23, 7:30 pm
- **Jennifer Pascual**; Methuen Memorial Music Hall, Methuen, 7/30, 7:30 pm

MICHIGAN

- **Jeremy David Tarrant**; St. Paul Episcopal Cathedral, Detroit, 6/27, 12:30 pm

MINNESOTA

- **Jacob Benda**; University of St. Thomas, St. Paul, 6/25, 7 pm
- **James Bobb**; Boe Chapel, St. Olaf College, Northfield, 7/2, 12:15 pm
- **David Beccue**; First United Church of Christ, Northfield, 7/9, 12:15 pm
- **Richard Collman**; All Saints Episcopal, Northfield, 7/16, 12:15 pm

- **Karen Olson**; Christiansen Music Hall, St. Olaf College, Northfield, 7/23, 12:15 pm
- **Brian Carson**; First United Church of Christ, Northfield, 7/30, 12:15 pm

MISSOURI

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

NEW JERSEY

- **Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 6/16, 12 noon
- **Aaron Patterson**; Main Arena, Boardwalk Hall, Atlantic City, 6/17, 12 noon
- **Charlie Francis**; Main Arena, Boardwalk Hall, Atlantic City, 6/20, 12 noon
- **Luke Staisiunas**; Main Arena, Boardwalk Hall, Atlantic City, 6/24, 12 noon
- **Wolff von Roos**; Main Arena, Boardwalk Hall, Atlantic City, 6/25, 12 noon
- **Tim Schramm**; Main Arena, Boardwalk Hall, Atlantic City, 6/26, 12 noon
- **Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 6/27, 12 noon
- **Brett Miller**; Main Arena, Boardwalk Hall, Atlantic City, 6/30, 12 noon
- **Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 7/1, 12 noon
- **Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 7/2, 12 noon
- **Clint Miller**; Main Arena, Boardwalk Hall, Atlantic City, 7/3, 12 noon
- **Adam Cobb**; Main Arena, Boardwalk Hall, Atlantic City, 7/7, 12 noon
- **Cheryl van Ornam**; Main Arena, Boardwalk Hall, Atlantic City, 7/8, 12 noon
- **Adam Cobb**; Main Arena, Boardwalk Hall, Atlantic City, 7/9, 12 noon
- **Ken Cowan**; Ocean Grove Auditorium, Ocean Grove, 7/9, 7:30 pm
- **Brett Miller**; Main Arena, Boardwalk Hall, Atlantic City, 7/10, 12 noon
- **Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 7/11, 12 noon
- **Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 7/14, 12 noon
- **Thomas Gaynor**; Main Arena, Boardwalk Hall, Atlantic City, 7/15, 12 noon
- **Bryan Anderson**; Ocean Grove Auditorium, Ocean Grove, 7/23, 7:30 pm

OKLAHOMA

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

PENNSYLVANIA

- **Caroline Robinson**; St. Paul Catholic Cathedral, Pittsburgh, 6/22, 4 pm
- **Isabelle Demers**; Market Square Presbyterian, Harrisburg, 6/23, 7 pm

TEXAS

- **Katelyn Emerson**; Broadway Baptist, Fort Worth, 6/30, 7:30 pm
- **Lukas Hasler**; Trinity Episcopal, Fort Worth, 7/1, 9 am
- **Ken Cowan**; First United Methodist, Fort Worth, 7/1, 7:30 pm
- **Alcee Chriss**; First Presbyterian, Fort Worth, 7/2, 11 am

WASHINGTON

- **Stephen Price**; Blessed Sacrament Catholic Church, Seattle, 6/21, 7:30 pm

WISCONSIN

- **Stephen Schnurr**; Trinity Lutheran, Kaukauna, 6/18, 12:15 pm
- **Derek Nickels**; Faith Lutheran, Appleton, 6/25, 12:15 pm
- **Rowen Erickson**; All Saints Episcopal, Appleton, 7/2, 12:15 pm

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Calendar

Benjamin Stone; St. Paul Lutheran, Neenah, 7/9, 12:15 pm
Ethan Mellema; Zion Lutheran, Appleton, 7/16, 12:15 pm
Jeffrey Verkuilen; First Congregational UCC, Appleton, 7/23, 12:15 pm
Paul Weber; First English Lutheran, Appleton, 7/30, 12:15 pm

BELGIUM

Philip Crozier; Sint-Baafskathedraal, Ghent, 7/10, 8 pm

CANADA

Nicholas Capozzoli; Basilique-cathédrale St.-Michel, Sherbrooke, QC, 7/9, 5 pm
Alexander Straus-Fausto; Basilica of Our Lady, Guelph, ON, 7/10, 4:15 pm
Isabelle Demers; St. George's Anglican, Guelph, ON, 7/10, 7:30 pm

DENMARK

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

ESTONIA

James D. Hicks; Cathedral, Tallinn, 7/9, 7 pm
James D. Hicks; St. John's Church, Tartu, 7/12, 10 pm

FRANCE

Philip Crozier; Basilique Sainte-Clotilde, Paris, 7/12, 5 pm

GERMANY

James D. Hicks; Liebfrauenkirche, Hamm, 6/15, 5 pm
Jeremy Joseph; Dom, Trier, 6/17, 8 pm
Niklas Jahn; Frauenkirche, Dresden, 6/18, 8 pm
Jürgen Sonnentheil; Kathedrale, Dresden, 6/25, 8 pm
 Choral concert; Hauptkirche St. Jacobi, Hamburg, 6/28, 7 pm
Rudolf Lutz & Anselm Hartinger; Hauptkirche St. Jacobi, Hamburg, 6/29, 6 pm
Maurice Clerc; Pfarrkirche Wiederkunft Christi, Kolbermoor, 7/2, 7:45 pm
Felipe López; Kreuzkirche, Dresden, 7/2, 8 pm

Lukas Ausserdorfer; Franziskanerkirche, Freiburg, 7/6, 6:30 pm
Johannes Lang; Hauptkirche St. Jacobi, Hamburg, 7/8, 8 pm
Adriaan Hoek; Frauenkirche, Dresden, 7/9, 8 pm
 Choral concert; Hauptkirche St. Jacobi, Hamburg, 7/10, 8 pm
Amelie Held; Kathedrale, Dresden, 7/16, 8 pm
Ondrej Valenta; Kreuzkirche, Dresden, 7/23, 8 pm
Jonathan Moyer; Frauenkirche, Dresden, 7/30, 8 pm

NORWAY

Philip Crozier; Domkirke, Bodø, 6/18, 12 noon

SWEDEN

James D. Hicks; Cathedral, Uppsala, 6/29, 4 pm
James D. Hicks; Cathedral, Mariesstad, 7/1, 7 pm
James D. Hicks; Seglora Church, Stockholm, 7/2, 6:30 pm
James D. Hicks; Protestant Church, Vänersborg, 7/3, 7 pm
James D. Hicks; Protestant Church, Fristad, 7/6, 6 pm

SWITZERLAND

Jean-Luc Thelin; Notre-Dame-de-l'Assomption, Neuchâtel, 6/15, 4:30 pm
Henri-François Vellut; Reformed Church, Aubonne, 6/15, 6 pm
Christophe Allaz; Cathedral, Geneva, 6/20, 4 pm
Constance Taillard; Cathedral, Geneva, 6/21, 6 pm; 6/22, 6 pm
Thilo Muster; Cathedral, Fribourg, 7/2, 12:15 pm
Jean-Christophe Geiser; Musée de l'Orgue, Roche, 7/5, 5:15 pm
Lukas Ausserdorfer; Franciscan Church, Fribourg, 7/6, 6:30 pm
Tomasso Mazzeletti; Protestant Church, Gland, 7/6, 8 pm
Philippe Despont; Cathedral, Fribourg, 7/9, 12:15 pm
Pierre-Laurent Haesler; Musée de l'Orgue, Roche, 7/12, 5:15 pm
Emmanuel Le Divellec; Abbey Church, Romainmôtier, 7/13, 5 pm

UNITED KINGDOM

Ourania Gassiou; Methodist Central Hall, London, 6/15, 3 pm
Benjamin Collyer; St. Michael's Church, Cornhill, London, 6/16, 1 pm
Zsombor Tóth-Vajna; St. George's, Hanover Square, London, 6/17, 1:10 pm
Alexander Knight; Welsh Church, London, 6/18, 1:05 pm
Jonathan Rennert; St. Michael's Church, Cornhill, London, 6/23, 1 pm

Daniel Baker; Grosvenor Chapel, London, 6/24, 1:10 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
Inga de Vegvar; St. George's, Hanover Square, London, 7/1, 1:10 pm
Philip Crozier; Cathedral, Carlisle, 7/2, 2 pm
Philip Crozier; Abbey, Hexham, 7/4, 1 pm
Anthony Pinel; Emmanuel Church, Sutton Coldfield, 7/4, 1 pm
Loreto Aramendi; St. Alphage, Edgware, 7/5, 7:30 pm
Loreto Aramendi; St. Michael's Church, Cornhill, London, 7/7, 1 pm
Philip Crozier; Abbey, Tewkesbury, 7/8, 1 pm
Johannes Geffert; Grosvenor Chapel, London, 7/8, 1:10 pm
Ian Hockley; St. Nicolas, Newbury, 7/10, 1:10 pm
Tom Winpenny; St. Michael's Church, Cornhill, London, 7/14, 1 pm
Colin Andrews; Methodist Central Hall, London, 7/20, 3 pm
Eleni Keventsidou; St. Michael's Church, Cornhill, London, 7/21, 1 pm
James McVinnie; St. John the Evangelist, Islington, 7/26, 7:30 pm
Timothy Stewart; St. Michael's Church, Cornhill, London, 7/28, 1 pm

Summer Carillon Calendar

Ames, Iowa

Iowa State University, Stanton Memorial Carillon, Tuesdays at 7 pm
 June 24, Hylke A. Bannin
 July 29, Amy Heebner
 August 26, Jesse Ratcliffe

Dayton, Ohio

Deeds Carillon
 June 15, 3 pm, Alan Bowman, with Dayton Philharmonic
 June 21, 3 pm, Alan Bowman
 June 22, 3 pm, Alan Bowman
 June 29, 2 pm, Alan Bowman, with Carillon Park Concert Band
 July 6, 3 pm, Alan Bowman
 July 12, 3 pm, Alan Bowman
 July 13, 3 pm, Alan Bowman
 July 20, 3 pm, Alan Bowman
 August 3, 3 pm, Alan Bowman
 August 10, 3 pm, Alan Bowman

August 17, 3 pm, Alan Bowman
 August 30, 1 pm, Alan Bowman
 September 21, 3 pm, Alan Bowman
 September 28, 3 pm, Alan Bowman
 October 5, 3 pm, Alan Bowman
 October 19, 3 pm, Alan Bowman

Mariemont, Ohio

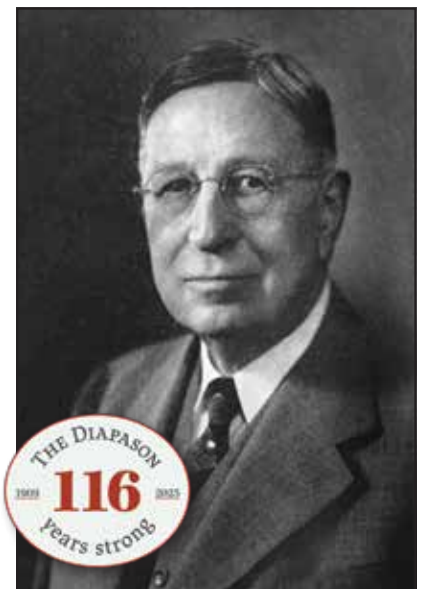
Mary M. Emery Memorial Carillon, Sundays at 7 pm
 June 15, Alan Bowman
 June 22, Alan Bowman
 June 29, Alan Bowman
 July 4 (Friday), 9 pm, Alan Bowman
 July 6, Alan Bowman
 July 13, Alan Bowman
 July 20, Alan Bowman
 July 27, Alan Bowman
 August 3, Alan Bowman
 August 10, Alan Bowman
 August 17, Alan Bowman
 August 24, Alan Bowman
 August 31, Alan Bowman
 September 1 (Monday), 2 pm, Alan Bowman

Rochester, New York

University of Rochester, Hopeman Carillon, Wednesdays at 6:30 pm
 July 21, Mitchell Stecker
 July 28, Laura Ellis
 August 4, Trevor Workman
 August 11, Michelle Lam

St. Paul, Minnesota

House of Hope Presbyterian Church
 Sundays at 4 pm
 July 4 (Friday), Timothy Short
 July 6, Carson Landry
 July 13, Annie Gao
 July 20, Lisa Lonie
 July 27, Geert D'hollander



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GAIL ARCHER, St. James Episcopal Church, New York, NY, February 17: *Improvisation on a Polish Hymn*, Surzyński; *Pastorale in f-sharp*, Rychling; *Meditation-Elegy*, Borowski; *Triptych*, Lukaszewski; *Kantata*, Górecki; *Symphony No. 8*, Nowowiejski; *Esquisse*, Bacewicz; *Triptychon*, Paciorekiewicz.

SAMUEL BARBER, St. Michael's Church, Cornhill, London, UK, January 27: *Prelude and Fugue in G*, BWV 541, Bach; *Sechs Studien in kanonischer Form*, op. 56, Schumann; *Allegro, Chorale, and Fugue*, Mendelssohn; *Est-ce Mars*, SwWV 321, Sweelinck; *Koraalomspeling, Preludium en Toccata*, Eilander.

PHILIP BERG, St. Michael's Church, Cornhill, London, UK, February 10: *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Uzbekistan Suite*, Mushel; *Tu es petra et portae inferi non praevalerunt adversus te*, Rosace (*Esquisses Byzantines*, nos. 10, 3), *Carillon-Sortie*, Mulet.

ADAM BRAKEL, Trinity Cathedral, Phoenix, AZ, February 2: *Grand Dialogue in C*, Marchand; *Coronation March (Le Prophète)*, Meyerbeer; *Passacaglia in d*, BuxWV 161, Buxtehude; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Allein Gott in der Höhe sei Ehr*, BWV 664, *Prelude and Fugue in e*, BWV 548, Bach; *Variationen und Fuge über Heil dir im Siegerkranz*, Reger; *Marche religieuse (Pièces dans différents styles, Book 1, op. 15)*, Guilman; *Feux Follets, Naiades (24 Pièces de Fantaisie, Deuxième suite, op. 53, no. 4, Quatrième suite, op. 55, no. 4)*, Vierne; *Cantilena*, Fletcher; *Toccata de La Libération*, de Saint-Martin.

BENJAMIN COLLYER, St. Michael's Church, Cornhill, London, UK, January 6: *Prélude, Sicilienne (Suite, op. 5)*, Duruflé; *Clair de lune (24 Pièces de fantaisie, Deuxième suite, op. 53, no. 5)*, Vierne; *Vater unser im Himmelreich*, BWV 682, Bach; *Improvisation on Adeste Fideles*, Pott.

ISABELLE DEMERS, Williamsburg Presbyterian Church, Williamsburg, VA, January 19: *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Prélude (Trois Pièces pour Orgue, no. 1)*, Boulanger; *Sweelinck Variations*, op. 96, Laurin; *Final (Hommage à Stravinsky)*, Hakim; *Allein Gott in der Höhe sei Ehr*, BWV 664, Bach; *Variations on a theme of Handel*, op. 24, Brahms, transcr. Laurin.

DENNIS JANZER, organ and piano, St. Mary's Episcopal Cathedral, Memphis, TN, January 26: *Fanfare, and Toccata Fluide—By the Waters . . . (Suite Semplice)*, Soliloquy (*Suite No. 1*), *Toccata Classique (Three Festive Organ Preludes)*, *Adagio (Ten Sonatas in Four Parts, no. 4)*, *Rondeau de Concert (Organ Arrangements for Church and Concert, Volume 1)* *Adagio Lyrico, Nocturne, The Joy of the Lord Is Your Strength, Exordium, Fugue and Toccata, (Festival Solos, Volume 2), With Majesty Resounding*, Janzer.

MARTIN JEAN, Furman University, Greenville, SC, February 4: *Symphonie gothique*, op. 70, Widor; *Symphonie-Passion*, op. 23, Dupré.

ROBERT JONES, St. Michael's Church, Cornhill, London, UK, January 20: *Prelude and Fugue in c*, BWV 546, *Schmücke dich, o liebe Seele*, BWV 654, *Christ, unser Herr, zum Jordan kam*, BWV 684, Bach; *Pastorale*, Roger-Ducasse; *Grave-Animato (Organ Sonata)*, Whitlock.

KIMBERLY MARSHALL, St. Thomas Church Fifth Avenue, New York, NY, January 18: *Passacaglia in d*, BuxWV 161, Buxtehude; *Uppon la mi re*, anonymous, English c. 1560; *Maria zart*, Schlick; *Three Variations on Maria Zart*, Sandresky; *Passacaglia in c*, BWV 582, Bach; *Paraphrase sur un chœur de Judas Maccabaeus (18 Pièces nouvelles, op. 90, no. 16)*, Guilman; *Elegy*, Still; *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck.

GABRIEL AVILA MARTÍNEZ, Franziskanerkirche, Freiburg, Germany, January 5: *Hymnus Ave Maris Stella*, Cavazzoni; *Noël IX*, d'Aquin; *Puer Natus in Bethlehem*, BWV 603, Bach; *Magnificat Primi Toni*, Praetorius; *Da pacem Domine in Diebus nostris*, SwWV 302, Sweelinck; *Vater unser im Himmelreich*, Bruhns.

KATHERINE MELOAN, Trinity Episcopal Church, Tulsa, Oklahoma, January 28: *Cortège et Litanie (Quatre Pièces, op. 19, no. 2)*, Dupré; *Mein junges Leben hat ein End*, SwWV 234, Sweelinck; *Passacaglia in c*, BWV 582, Bach.

KARI MILLER, St. John's Episcopal Church, West Hartford, CT, January 5: *Hostis Herodes impie (30 Chorale Preludes, op. 70, no. 3)*, Peeters; *Christe, redemptor omnium (Seven Chorale Preludes, set 1, no. 6)*, Parry; *Fiat lux (Douze Pièces nouvelles pour orgue, no. 8)*, Du Bois; *Paraphrase on Auld Lang Syne*, Lemare; *Toccata in F*, BuxWV 156, Buxtehude; *Fugue in F*, BWV 540ii, Bach.

JAMES O'DONNELL, Chapel of the Cross, Chapel Hill, NC, January 31 & February 1: *Grand chœur dialogué (Six Pièces d'Orgue, no. 6)*, Gigout; *Pièce d'Orgue*, BWV 572, Bach; *Scherzo in g*, op. 49, no. 2, Bossi; *Gaudeamus in loci pace*, MacMillan; *Fantaisie in E-flat*, Saint-Saëns; *Miroir*, Wammes; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

CHRISTA RAKICH, University of Oklahoma, Norman, OK, January 13, and Christ Episcopal Church, Macon, GA, February 2: *Prelude in C*, BWV 545i, Bach; *Andante in D with Variations*, MWV W 32, Mendelssohn; *Fugue in C*, BWV 545ii, Bach; *Chorale Prelude on Faithfulness*, *Chorale Prelude on Hendon*, *Chorale Prelude on Slane*, Rakich; *Passacaglia in c-sharp*, Borroff; *Where Thou Goest, I Go: Canon for Organ*, Tal-

ma; *Prélude, Choral varié et Fugue sur Veni Redemptor Gentium*, de Jong.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, January 31: *Prelude and Fugue in B*, Dupré; *Toccata (Symphony I)*, Laurin; *Rhapsody in D-flat (Three Rhapsodies, op. 17, no. 1)*, Howells; *Triptych*, Paulus.

JONATHAN RENNERT, St. Michael's Church, Cornhill, London, UK, January 13: *Jubilant March*, Stainer; *Komm, heiliger Geist*, BWV 651, Bach; *Voluntary in A (Ten Voluntaries, op. 7, no. 1)*, Stanley; *Nocturne des Anges*, Vincent; *Hippopotamus*, Farrington; *The Thrush*, Lemare; *Folly for Flutes*, Marson; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck.

DAMIN SPRITZER, Chapel of the Incarnate Word, San Antonio, TX, January 26: *Improvisation sur le Te Deum (Cinq Improvisations, no. 3)*,ournemire, transcr. Duruflé; *Rhapsody in d*, Rowley; *Introduction and Passacaglia in d*, WoO IV/6, Reger; *Aria (Symphonie I, op. 36)*, Laurin; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; *Marche Triomphale: Ite missa est*, Becker; *At the Ballet (Five Dances)*, Hampton; *Lyric Rhapsody*, Wright; *Fantaisie (Triptyque sur l'Hymne Sacris Solemnis)*, Girod.

MICHAEL UNGER, with Quinn Patrick Ankrum, mezzo-soprano, and Manami White, violin, Trinity Episcopal Church, Covington, KY, December 2: *Alla Breve in D*, BWV 589, Bach; *My Heart's in the Highlands*, Pärt; *Prière for Violin and Organ*, op. 158/B, Saint-Saëns; *Suite du deuxième ton (Pièces d'Orgue pour le Magnificat)*, Guilain; *Nun komm, der Heiden Heiland (52 Choralvorspiele, op. 67, no. 29)*, Reger; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes, op. 122, no. 8)*, Brahms; *Wachet auf, ruft uns die Stimme*, BWV 645; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

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Three Varied Hymn Tune Settings for Organ will present a *Prelude and Fugue on Azmon*, *Prelude on Nicaea*, and *Five Variations and a Postlude on Stuttgart*. This PDF booklet from **Fruhauf Music Publications** is offered in June 2025 and provides a triptych of delightful and contrasting vignettes. Please visit FMPs' home page Bulletin Board—to be found at www.frumuspub.net—for a link to the download page.

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Franz Schmidt Organ Works, Vol. 1. Andreas Jetter plays the 1928 Josef Behmann 3-manual organ of 72 stops, restored in 2021 by Kuhn, at St. Martin Church, Dornbirn, Austria. The 28-page booklet in English and German includes photos of the organ, stoplist, biography of Schmidt, good notes on the music, etc. Franz Schmidt (1847–1939): *Variations & Fugue on an original theme in D* (King's Fanfares from Schmidt's opera *Fredigundis*); *Chaconne in c-sharp*; Four Small Chorale Preludes: *O Ewigkeit, du Donnerwort*; *Was mein Gott will*; *O, wie selig seid ihr doch, ihr Frommen*; *Nun danket alle Gott*. Imported by Raven. Ambiente ACD-2047 \$16.98 postpaid in USA. RavenCD.com, Box 25111, Richmond VA 23261, 804/355-6386. At higher cost from Amazon and E-Bay.

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck throughout this bicentennial year, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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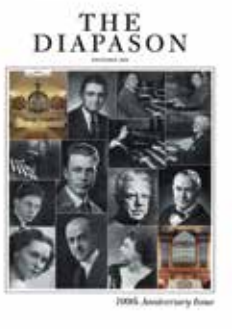
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