

THE DIAPASON

JULY 2025



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Harwich, Massachusetts
Cover feature on pages 18–19

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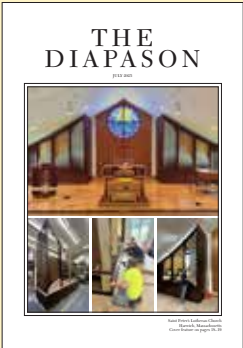
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Editor's Notebook

Siegfried Emanuel Gruenstein (1877–1957)

THE DIAPASON is pleased to announce its fourth **Gruenstein Award** to honor **Siegfried Emanuel Gruenstein**, founder and first editor of THE DIAPASON, which commenced publication in December 1909. For the journal's 110th anniversary in 2019, THE DIAPASON established the Gruenstein Award to recognize the scholarly work of a young author who has not reached their 35th birthday. The winner of the inaugural Gruenstein Award (2020) was Alexander Meszler; the 2022 Gruenstein Award winner was Colin MacKnight; in 2024 John Joseph Mitchell was given the Gruenstein Award.

Submissions of article-length essays will be accepted from September 1 until January 31, 2026, and the winning article will be published in the May 2026 issue. Authors may not have reached their 35th birthday before January 31, 2026. Submissions must be original research and essays by the author, must not have been previously published by another journal, and may not be under consideration for publication by another journal. The topic(s) should be related to organ, church music, harpsichord, and/or carillon. Strict word count is enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. Accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with necessary permission to print secured in advance on behalf of THE DIAPASON. The winning essay, upon publication in the May 2026 issue, becomes the copyrighted property of THE DIAPASON and Organ Legacy Media, LLC.

Here & There

Awards



Emerson Fang (photo credit: Peter Krasinski)

The Association of Anglican Musicians (AAM) has presented its **2025 Brittenback-Meezan Presidential Award** to **St. Michael's Episcopal Church**, Colonie, New York, and their organist and pianist, **Emerson Fang**. Intended as a resource for small- and mid-sized congregations in the Episcopal Church, the annual grant demonstrates the value of continuing education as a means of enlivening worship and deepening Christian understanding through music.

In addition to attending the annual conference of AAM in Cincinnati, Ohio, June 15–19, Fang plans to continue organ study as well as further exploration of conducting, voice, and composition. This award is made possible by W. Michael Brittenback, in honor of his late husband, Bill Meezan.

AAM also announces **Renée Rybolt** as the recipient of its **2025 James Litton Grant for Choral Training**. Rybolt will utilize the grant to attend the 2025 Cambridge Summer Choral Course. The annual Litton Grant honors the late James Litton, one of the co-founders of the Association of Anglican



Renée Rybolt

Musicians and a generational leader in church and choral music. Its purpose is to aid musicians in developing their own choir training skills, building a choral program for young singers, or for another endeavor.

Renée Rybolt is director of music at St. Mark's Episcopal Church, Houston, Texas. In the nine years Rybolt has held the position, she has increased the size of the parish choir, instituted new traditions of choral liturgies such as evensong, compline, and lessons and carols, and has hosted musicians and ensembles at St. Mark's. She was traditional music coordinator and conductor for the Episcopal Diocese of Texas Clergy Conference in 2022 as well as for diocesan council worship services in 2023 and 2024. She frequently sings with Houston-area ensembles and throughout the United States as a choral artist and soloist. For information: anglicanmusicians.org.

Carillon News

The Mayo Clinic Dolores Jean Lavins Center for Humanities, Rochester, Minnesota, announces



Rayyan Merchant

Rayyan Merchant as the inaugural carillonneur of the center's new carillon intensive program. This program is designed to enhance the musical landscape of Rochester with performance opportunities on the newly renovated Rochester Carillon, and Merchant's tenure will feature a diverse array of recital programs.

Originally from Florida, Merchant is currently a carillonneur at the DIAKOVERE Henriettenstift in Hannover, Germany, a diaconic hospital home to a 49-bell Schilling carillon, cast in Heidelberg, Germany. He began carillon studies in 2022 at the University of Florida with Laura Ellis. Merchant and Michael Dixon received a GCNA student-composer grant to compose and perform an original work for carillon, *Albireo*. Merchant continued his studies as a student of Koen van Assche, Luc Rombouts, and Jasper Depraetere at the Royal Carillon School in Mechelen, Belgium. His focus lies in performing original pieces for carillon by lesser-known composers from the 20th and 21st centuries. For information: mayoclinic.org.

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To submit materials or to direct questions, contact Stephen Schnurr, editorial director: sschnurr@thediapason.com.

In this issue

This month's issue concludes 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. Wilma Jensen has donated her professional archives to the Sibley Music Library of the Eastman School of Music, Rochester, New York. Much of the work in preparation for transfer included research at THE DIAPASON's website.

John Bishop, in "In the Wind. . .," reports on how the organbuilding world remains healthy in creating new and exciting instruments to serve for centuries to come. Our Calendar section notes many denotes international recitals and carillon concerts.

This month's cover feature spotlights the relocation by Foley-Baker, Inc., of a two-manual Southfield Organ Builders instrument to Saint Peter's Lutheran Church, Harwich, Massachusetts. The 34-year-old organ is ready to lead its congregation in song for many years to come. ■

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Concert management

Seven Eight Artists announces additions to its roster of concert organists.



David Hicken

David Hicken is an organist and composer whose emotionally compelling performances and original compositions have earned him a global following. Known for his fusion of Baroque intricacy, Romantic depth, and cinematic flair, Hicken has amassed over 82,000 YouTube subscribers and 50 million video views. A laureate of the Oundle and Huddersfield organ festivals, he has performed in venues across the United Kingdom, Russia, and the United States, and is one of few composers who tours with his own music.



Ralph Holtzhauser

Ralph Holtzhauser brings a dynamic and multifaceted approach to the concert stage. As music director for the Diocese of Youngstown and professor of organ at Franciscan University, Steubenville, Holtzhauser leads sacred and academic music programs. His international concert engagements include appearances in Paris, Washington, D.C., and Los Angeles, and his work spans classical repertoire, jazz collaborations, and progressive rock recordings. He is preparing a recording of African American organ music.

For booking inquiries and information: seveneightartists.com.

People



Jeremy David Tarrant

On April 14 **Jeremy David Tarrant** was honored by the Cathedral Church of St. Paul, Detroit, Michigan, for his 25 years as organist and choirmaster,

and his 30th year on the staff. Tarrant was appointed assistant organist in 1994 and succeeded David Bartlett as organist and choirmaster in 2000. In 2007 he was named canon precentor.

His tenure has seen the establishment of the Cathedral Music Society and the Cathedral Choir School of Metropolitan Detroit. He has conducted the cathedral choirs on two tours of England and is both conductor and organ soloist on the choir's two CD recordings.

An active concert organist, Tarrant has performed across North America and in France. He is represented by Seven Eight Artists. For information: jeremy-davidtarrant.com; seveneightartists.com; detroitcathedral.org.



Richard Townley and Dennis Janzer

Richard Townley performed a recital May 4 at St. Mary's Episcopal Cathedral, Memphis, Tennessee, featuring organ transcriptions: Mussorgsky's *Pictures at an Exhibition* by **Dennis Janzer**; and Holst's *Planets* by **Peter Sykes**. A composer's symposium preceded the recital, with Sykes and Janzer discussing the process of taking an orchestral or piano score and performing it on the organ. For information: stmarysmemphis.org.

Media



The organ of the Koepelkerk, Renswoude, the Netherlands

Sander Booij and his associates have completed their first organ project in the **Koepelkerk**, Renswoude, the Netherlands. The church dates from 1639, and the organ project took four years to complete. Pipework from the seventeenth century is utilized with modern crafted workings in a newly designed case that incorporates aspects of 17th-century architecture.

The project story is documented in the new film, "A New Organ is Born, Episode 2: Renswoude," now released as part of the second season of the series *Organ Hunting in the Netherlands* (<https://www.organacademy.se/organ-hunting-in-the-netherlands>), in cooperation with the Göteborg International Organ Academy. With a runtime of nearly three hours, the film traces the highlights of the project. For a 17-minute preview of the documentary: youtu.be/9utLOJx5Hro. For the full film (2 hours, 44 minutes): youtu.be/9gchslAsZCo.



Robert Parkins at April 6 recital (photo credit: Jimmy Paton; courtesy of Duke University Chapel)



The Robert Collings Parkins Organ



Robert Parkins at the 1976 D. A. Flentrop organ in Duke Chapel

On April 6, 2025, **University Organist Robert Parkins** presented his farewell recital in Duke Chapel, Duke University, Durham, North Carolina, before an audience exceeding 900 persons with hundreds more watching online. He performed on all three of the chapel's main organs, selecting pieces he had previously played at dedicatory recitals for each of those instruments during his 47 years at Duke. The program started on the two-manual Brombaugh organ in the Memorial Chapel, moving to the four-manual D. A. Flentrop organ in the rear gallery of the nave, and finishing on the four-manual Aeolian organ at the front of the nave. The event included works by de Arauxo, Scheidt, Buxtehude, Pierné, Franck, Gigout, and others.

At the reception following the recital, Chapel Dean Reverend Luke Powery announced that the 1997 John Brombaugh & Associates Opus 34 had been named the "Robert Collings Parkins Organ" in honor of Parkins's service to the chapel and the university. The honor comes as Parkins retires this summer. He first came to the university in 1975 to serve as chapel organist and joined the faculty of the department of music, where he has been professor of the practice of music. He left Duke in 1982 to take a faculty position at Ithaca College, Ithaca, New York, but returned to Duke three years later. In 1990 he was appointed university organist. In his years as university organist, Parkins has played for chapel services and university events and has directed the organ recital series. In the department of music, he has taught organ, harpsichord, and music theory and has also served as director of undergraduate studies and director of performance.

As a performer, Parkins has presented recitals throughout the United States and Western Europe as well as in Central America, and he has recorded albums for labels such as Calcante, Gothic, Loft, Musical Heritage Society, and Naxos. He has published articles in *The Organ Yearbook*, *Early Music*, *The American Organist*, and *THE DIAPASON*, as well as a chapter on Spain and Portugal in *Keyboard Music Before 1700*. For information: chapel.duke.edu.

Conferences



1969 Grant, Degens and Bradbeer organ, New College Chapel, Oxford, UK (photo credit: Stefan Schwarz, licensed under the Creative Commons Attribution-Share Alike 4.0 International license: creativecommons.org/licenses/by-sa/4.0/deed.en)

The **British Institute of Organ Studies (BIOS)** will hold its 50th anniversary conference, "The Global British Organ," in Oxford, UK, April 9–11, 2026. Proposals are sought for individual papers and themed round-table discussions, as well as other types of presentations (including 30-minute lecture-recitals, venue permitting), on any relevant topic including (but not limited to) the following: British organs, British organ music and its influence around the world, the influence of imported organs and organbuilding on British organs, the influence of British organbuilding on organs of other countries, exported British organs and the market for them, and British organists, performers, and teachers in the wider world.

Deadline for submitting proposals is January 10, 2026. For further information and to submit proposals, contact Katharine Pardee: BIOS50thConf@bios.org.uk. For conference information: bios.org.uk.

Events



2006 Goll organ, Liebfrauenkirche, Hamm, Germany (photo credit: Marco Düker)

The **Archdiocese of Paderborn**, Germany, presents its **2025 Organ Week**, September 21–28, in St. Laurentius, Erwitte; the Liebfrauenkirche, Hamm; and St. Clemens, Rheda. **Vincent Dubois**, **David Briggs**, and **Guy Bovet** will perform and teach at the three locations. The courses are aimed at full- and part-time organists as well as students. Ten scholarships are available for organ students. Sessions cover improvisation, Baroque, German and French Romantic, and modern styles. Midday concerts will be performed by **Helga Schauerte**, **Maryam Haiawi**, and **Wolfgang Kogert**. For information: klangraum-kirche.de.



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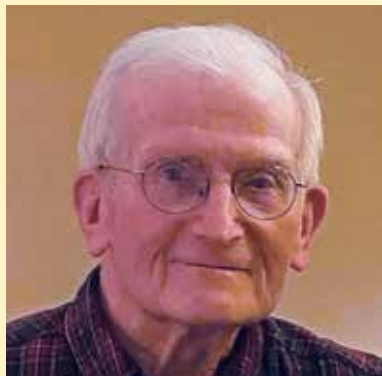
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Nunc Dimittis



John Hillis Carnahan



John Carnahan in front of an Estey parade float, 1991

John Hillis Carnahan, 96, died May 7 in Randolph Center, Vermont. Born in Manhattan, Kansas, on January 22, 1929, he attended Harvard University (Class of 1950) and Harvard Law School (Class of 1954), Cambridge, Massachusetts, while serving in the United States Navy.

Carnahan married Mary Elizabeth Faigle in August 1955. They moved to Brattleboro, Vermont, where he worked for the law firm Fitts & Olson. Two years later he became administrative assistant to U.S. Congressman William H. Meyer. Carnahan returned to Vermont and served as Assistant U.S. Attorney for Vermont from 1961 until 1965. In 1965 he returned to Brattleboro as associate with the law firm of Kristensen, Cummings and Price. Two years later he was appointed Windham County District Judge. In 1973 he rejoined Fitts & Olson as a partner and worked there until 1995, when he became a sole practitioner, retiring in 2004.

Carnahan was active in the Democratic Party and historical organizations. He was Democratic National Committeeman for Vermont, 1979–1988; Democratic State Chairperson, 1977; and the party's unsuccessful candidate for Lieutenant Governor in 1984.

A longtime and active member of St. Michael's Episcopal Church, Brattleboro, Carnahan served on more than a dozen social service agency boards during his lifetime, including trustee of the Brattleboro Retreat from 1970–1994. He was a trustee of the Brattleboro Museum and Art Center in the 1980s. The Carnahans partook of the musical offerings of various organizations that are in the Brattleboro area including the Brattleboro Music Center and the Friends of Music at Guilford. He was instrumental in the restoration and redesign of the Brattleboro Common bandstand in 1976 to open the front so that performers and speakers could be closer to their audiences.

Carnahan began serving as a trustee of the Vermont Historical Society in 1982 and served as its president from 1993 until 1995. He was a founding member of the Brattleboro Historical Society (1982) and the Estey Organ Museum (2002). At the Estey Museum he frequently assisted patrons with tours and with research on Estey organs. He served on the advisory council for the Vermont Division for Historic Preservation and was a trustee of the Preservation Trust of Vermont. He helped establish the Friends of the Vermont State House.

John Carnahan was predeceased by his daughter Sarah Kelly Carnahan in 2014. He is survived by Mary, his wife of 70 years; his son Paul (Eve) of Montpelier; his daughter Susan (William) Vodrey of Cleveland, Ohio; his son-in-law Alfredo Quintero of New York City; and eight grandchildren. A memorial service at St. Michael's Episcopal Church is planned for August.



Joan Lippincott in 2006 (photo credit: Donna Meneley)

Joan Lippincott, 89, concert organist and educator, died May 31 in Newtown, Pennsylvania. Born Joan Edna Hult in Kearny, New Jersey, on December 25, 1935, she studied piano and organ from an early age. She eventually was a pupil of Alexander McCurdy at Westminster Choir College, Princeton, New Jersey, where she earned both bachelor's and master's degrees, and at the Curtis Institute of Music in Philadelphia, Pennsylvania, where she received the artist's diploma. Lippincott quickly established herself as an interpreter of major organ repertoire, particularly the works of Johann Sebastian Bach.

Lippincott was widely regarded as a teacher of the late twentieth century. For nearly four decades she served on the faculty of Westminster Choir College, where she was professor of organ and head of the organ department—the largest in the world at the time. She was both a demanding teacher and a lifelong mentor to her many students.

Beyond Princeton, Lippincott concertized widely. In 1967 she signed on with Lilian Murtagh Concert Management (which later became Karen McFarlane Artists, Inc.) and remained with the management throughout her career. In more than 600 solo recitals throughout the United States and abroad, she appeared at major cathedrals, churches, universities, and international festivals.

Her discography contains more than 20 recordings, many centered around the music of Bach, but also covering Mozart, Mendelssohn, Liszt, Widor, Duruflé, Alain, and Pinkham, among others. Her playing demonstrated her championship both of historical performance practice and the living American organ tradition.

In addition, Lippincott served from 1993 to 2000 as principal university organist at Princeton University, sat on the juries of several organ competitions, and was active in the American Guild of Organists and other professional organizations. She served on the advisory board of The American Bach Society and was an honorary member of Sigma Alpha Iota.

Westminster Choir College awarded her its Alumni Merit Award, Distinguished Merit Award, Williamson Medal, and an honorary doctorate. In 2013 the Organ Historical Society published a festschrift, *Joan Lippincott: The Gift of Music*, with Larry G. Biser editing contributions from students and colleagues. Rider University awarded her its Sesquicentennial Medal of Excellence in 2015. She was the honoree for the American Guild of Organists Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception in 2017 and was named International Performer of the Year by the guild's New York City Chapter in 2019.

Joan Lippincott was preceded in death by her husband, Curtis, to whom she was married 58 years. A service of thanksgiving for her life will be held at 11:00 a.m. on October 4 at the Princeton University Chapel.

Karel Paukert, 90, of University Heights, Ohio, died April 30. He was born January 1, 1935, in Skuteč, Czechoslovakia (now the Czech Republic/Czechia), where he fell in love with music, particularly oboe and organ, eventually leaving home at age 15 to pursue a career in music. Following organ studies in Prague and mandatory multi-year service in the Czech Army in the late 1950s, he traveled to Reykjavik and became the principal oboist in the Iceland Symphony Orchestra. Following this, he was given the opportunity to record organ music at the Cathedral of Oslo on the way back to Prague. He subsequently hitchhiked to Norway's west coast and worked on a fishing boat, deciding not to return to his home country. Over the course of several months, Paukert journeyed to Ghent, Belgium, including a stint in a Danish jail over visa issues, to study with Gabriel Verschraegen at the Royal Conservatory. In 1964 Paukert won the audience prize for improvisation at the International Organ Festival in Haarlem, the Netherlands.

Following a national tour, Paukert secured a professorial position at Washington University, St. Louis, Missouri, in 1965, where he would meet Noriko Fujii, who had come to America from Japan to study voice on a Fulbright grant. They would marry in 1966, moving to Evanston, Illinois, in 1968, when Paukert was named an organ professor at Northwestern University. He taught there until 1974, having two of three children, Karel, Jr. (Kajo), and Cathy, in Chicago. He also served as organist and choirmaster at St. Luke's Episcopal Church, Evanston.

The family moved to the Cleveland, Ohio, area in 1974, after



Karel Paukert receives his honorary-doctoral degree in Prague, Czech Republic, in 2022



Karel Paukert

Paukert was appointed chief curator of the musical arts department at the Cleveland Museum of Art, where he would become renowned for playing over 800 concerts, as well as his avant-garde music programming. A third child, Chris, was born in 1976, the same year Paukert started teaching at the Cleveland Institute of Music. In 1979 he was named organist and music director at St. Paul's Episcopal Church, Cleveland Heights. He would retire from the museum in 2003, continuing his church work until his passing, having been named artist-in-residence at the church in 2023. During his tenure at St. Paul's, he was instrumental in the parish acquiring its 1986 Gerhard Hradetzky two-manual organ in the rear gallery of the nave and a 2002 Vladimir Slajch positiv organ, all complementing the church's Holtkamp organ at the front of the nave. In his free time, he concertized annually around the world and made recordings with Azica Records. He received three awards for programming new music from The American Society of Composers, Authors, and Publishers (ASCAP)/Chamber Music America (CMA).

In 1995 Paukert was awarded a Special Citation for Distinguished Services to the Arts by the Cleveland Arts Prize. In 2003 he received an honorary doctorate at his retirement from the Cleveland Institute of Music, and in 2022 he was awarded a national arts prize by the Ministry of Culture of the Czech Republic, as well as an honorary doctorate from Prague's Academy of Performing Arts (see February 2023 issue, page 3).

Karel Paukert is survived by his wife, Noriko; children, Kajo (Christine), Cathy (Barry), and Chris (Robin); and seven grandchildren. A service in celebration of Paukert's life was held June 28 at St. Paul's Episcopal Church, Cleveland Heights. Memorial gifts may be made to the Karel Paukert Memorial Music Fund, St. Paul's Episcopal Church, 2747 Fairmount Boulevard, Cleveland Heights, Ohio 44106 (onrealm.org/StPaulsCle/-/form/give/Paukert).

For more information, see "From Skuteč to Cleveland, A Journey to Freedom through Music: A conversation with Karel Paukert," by Lorraine S. Brugh and Richard Webster, April 2024, pages 12–17. ■



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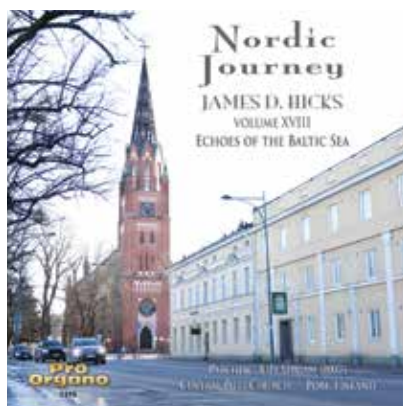


All Saints' Episcopal Church, Atlanta, Georgia

All Saints' Episcopal Church, Atlanta, Georgia, launched its redesigned concert series in June, "Music at All Saints"—In the City, for the City." Two events marked the start of the season, including a concert by children of the Atlanta Music Project and a recital by Chase Loomer, a member of THE DIAPASON's 20 Under 30 Class of 2025. Remaining events for the season include December 14, Christmas with Coro Vocati; March 21, 2026, Fauré, *Requiem*; as well as four Jazz at All Saints' concerts by artists Robert Boone (drummer), Nnenna Freelon (vocalist), Darren English (trumpeter), and Brandee Younger (harpist). For information: allsaintsatlanta.org.

Recordings

Pro Organo announces a new two-CD organ recording. *Nordic Journey, Volume XVIII: Echoes of the Baltic Sea* (7319, \$24.98), features James D. Hicks performing works by composers in nations



Nordic Journey, Volume XVIII: Echoes of the Baltic Sea

that border the Baltic Sea. Several of the new works in the program were commissioned by Hicks, including compositions by Grimoaldo Macchia, Malle Maltis, Toomas Tuulse, Dace Aperane, Claes Holmgren, Fredrik Sixten, Vidas Pinkevicius, Peeter Vähi, and Andreas Willscher. The 2007 Paschen Kiel organ in Central Pori Church, in the southwestern Finnish city of Pori, is the featured instrument. The recording is distributed by Pro Organo and Naxos. Hicks is represented by Seven Eight Artists. A review is forthcoming. For information: proorgano.com and seveneightartists.com.

Raven announces new organ recordings. *Joie: Women Students of Marcel Dupré* (OAR-196, \$15.98) features Damin Spritzer performing on the 1999 C. B. Fisk, Inc., Opus 111 at University of Oklahoma, named for her predecessor, Mildred Andrews Bogges, a Dupré student. The recording features works by Henriette Puig-Roget, Jeanne Joulain, Marie-Louise Henriette Girod-Parrot, and Germaine Labole.



Joie: Women Students of Marcel Dupré



Familiar Operatic & Symphonic Works

Duo: Familiar Operatic & Symphonic Works (OAR-193, \$16.98) features Peter Richard Conte at the Wanamaker Organ in Philadelphia, with Andrew Ennis, flugelhorn, trumpet, and organ. This recording features works by Giacomo Puccini, Richard Strauss, Franz Lehar, George Frederick Handel, Léo Delibes, Felix Mendelssohn, Nikolai Rimsky-Korsakov, Ennio Morricone, Pietro Mascagni, Ottorino Respighi, and

Camille Saint-Saëns. Reviews of both recordings are forthcoming. For information: ravencd.com.

Publishers

Breitkopf & Härtel announces new choral publications. *Lauda Sion* (full score, PB 5648, €53; piano/vocal score, EB 8988, €13.90; other scores available), op. 73, BWV A 24, by Felix Mendelssohn, is an urtext based on the Leipzig Mendelssohn Complete Edition, edited by Clemens Harasim, for soloists, mixed choir, and orchestra. *Wie schön leuchtet der Morgenstern* (full score, PB 5844, €39.90; piano/vocal score, EB 9514, €14.90; other scores available), by Johann Kuhnau, is an urtext edited by David Erler of a cantata for Christmas Day for soloists and mixed choir. For information: breitkopf.com.

CanticaNova Publications announces new organ releases: *Variations on the Chorale Nun danket alle Gott* (6022, \$6.96), by Stephen McManus; *Festive Processionals for Organ and Brass* (6033, \$6.50, organ; 6033-p, \$4.00 brass), by Calvert Shenk; *Il messaggio di San Gabriele Arcangelo/The Message of Saint Gabriel the Archangel* (6016, \$3.25), by Gary Penkala. For information: canticanova.com.

Dunstan House announces a new organ publication by Daniel Gawthrop, *Four Character Sketches for Organ* (80202502), available through Subito Music Corporation. The movements are "Humorous, lighthearted," "Dark, brooding," "Sweet, childlike," and "Placid, with outbursts." The collection was commissioned by Steve Ketterer in

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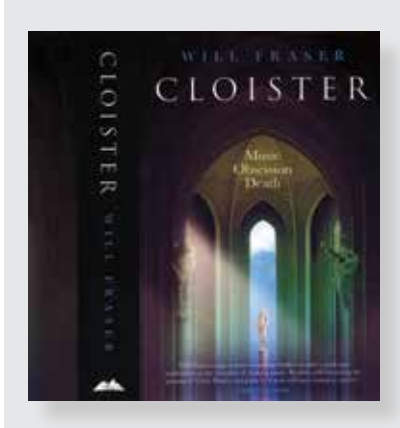
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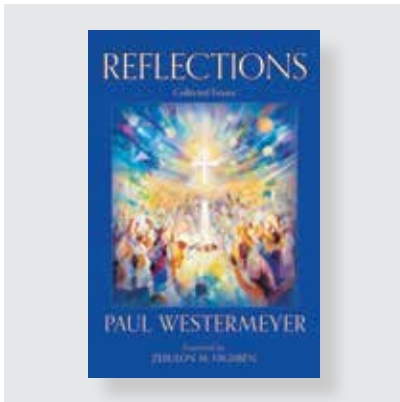
memory of his father. For information: subitomusic.com.

David Francis Urrows announces self-publication of his *Works for Organ*, including *Four Brief Pieces, 1521–2021: Two Pieces for Manuals, In nomine, Partita: Nun komm, der Heiden Heiland*, and *Suite for Organ*. For information: amazon.com.



Cloister

Fugue State Films announces publication of a new novel, *Cloister* (\$35, post-paid), by **Will Fraser**, a 380-page murder mystery set in the world of church music. Fraser is a filmmaker specializing in documentaries often about classical music. Among his films are *The Genius of Cavaillé-Coll*, *Maximum Reger*, *The Great Toccata*, and *Messiaen's Musical Universe*. He is director of music for St. Peter's Church, Vauxhall, London, UK. A review is forthcoming. For information: ravencd.com.



Reflections: Collected Essays

MorningStar Music Publishers announces a new book, *Reflections: Collected Essays* (MSM-90-68, \$29), by **Paul Westermeyer**, with a foreword by **Zebulon M. Highben**. The book combines essays from previous volumes on the scholarly, musical, and educational

facets of church music, worship, and the life of a musician with new material covering some of the challenges that face church musicians in the 21st century, such as what it means to be a Christian in a time of political tension. A review is forthcoming. For information: morningstarmusic.com.

Concordia Publishing House announces new publications for organ and other instruments, *Easter Brilliance: Hymn Accompaniments for Brass and Organ* (978084, \$40), by David von Kampen, includes settings for organ, brass quintet, and timpani of GELOBT SEI GOTT, LASST UNS ERFREUEN, and ORIENTIS PARTIBUS; *At the Lamb's High Feast: Suite for Organ and Trumpet* (978097, \$23), by John A. Behnke; *Sure Foundation: Five Instrumental Preludes and Harmonizations* (978078, \$30), by Matthew Machemer, for organ and two treble instruments. For information: cph.org.

MorningStar Music Publishers announces new publications for organ and other instruments, *Beecher: Love Divine, All Loves Excelling* (MSM-20-169, \$40), by Jeremy J. Bankson, for brass quintet, percussion, and organ, with optional SATB and descant; *Fanfare & Processional in D: Easter Fanfare* (MSM-20-280, \$40), by Bankson, for brass quintet, percussion, and organ; *O filii et filiae: O Sons and Daughters, Let Us Sing* (MSM-20-064, \$45), by David Giardiniere, for brass quintet or sextet, timpani, and organ; and *Shout On: I Know That My Redeemer Lives* (MSM-20-438, \$40), by Giardiniere, for brass quintet, timpani, and organ. For information: morningstarmusic.com.

Concordia Publishing House announces new organ publications: *Three European Carols for Christmas* (978077, \$19), by Jacob B. Weber, includes settings of BRANLE DE L'OFFICIAL, O DU FRÖHLICHE (SICILIAN MARINERS), and STILL, STILL, STILL; *Christmas Hymn Harmonizations for Organ, Volume 1* (978086, \$34), by Kevin Hildebrand, includes 36 harmonizations on 18 hymns; *Radiance Bright: Twenty Brief Epiphany Preludes* (978082, \$28), by Edwin T. Childs; *Eastertide Fughettas* (978073, \$30), by Donald Rotermund; *In the Water, In the Word: Eight Preludes and Harmonizations on Baptismal Hymns* (978075, \$32), by James Biery, includes settings of BACHOFEN, DENBY, ES IST DAS HEIL UNS KOMMEN HER, FATHER WELCOMES, FILTER, O WALY WALY, ST. PATRICK'S BREASTPLATE, and WINCHESTER NEW;



The Ann & Robert H. Lurie Carillon (photo courtesy The University of Michigan)

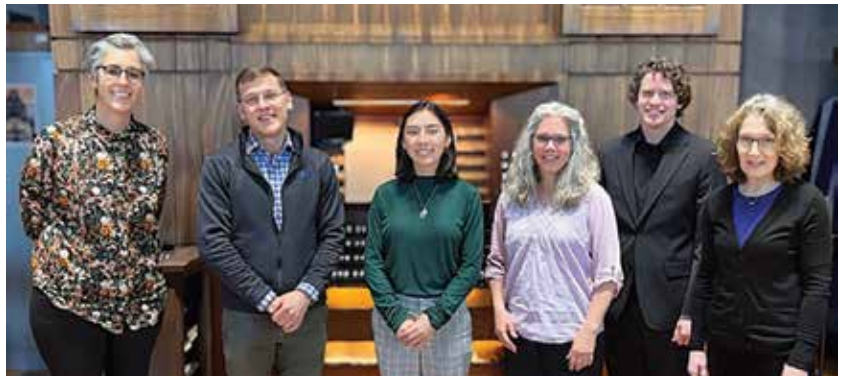


The Charles Baird Carillon (photo courtesy Reian Zhang)



The Ann & Robert H. Lurie Carillon (photo courtesy The University of Michigan)

The University of Michigan School of Music, Theatre & Dance presents a summer carillon concert series, Mondays at 7 p.m., featuring the two carillons on campus: July 7, Annie Gao, Ann & Robert H. Lurie Carillon; July 14, Joseph Min, Charles Baird Carillon; July 21, Trevor Workman, Charles Baird Carillon; and July 28, Claire Janezic, Ann & Robert H. Lurie Carillon. For information: https://smt.d.umich.edu/events/?_search=carillon.



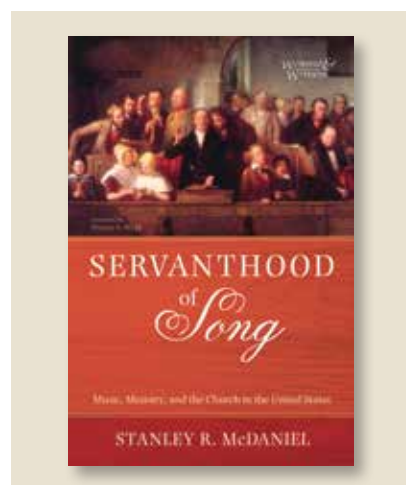
Seattle masterclass participants at St. Mark's Episcopal Cathedral: Magda Gianola, Jonathan Moyer, Vivi Kondrat, Tyleen Stults, Kyle Hanks, Martha Freitag

University of Washington organ students participated in a masterclass with **Jonathan Moyer** from Oberlin Conservatory, Oberlin, Ohio, May 10 at St. Mark's Episcopal Cathedral, Seattle, co-sponsored by the UW School of Music and the Seattle Chapter of the American Guild of Organists. The class focused on music from the *Andreas-Bach-Buch* and the *Möller Manuscript*. **Stephen Price** is the Paul B. Fritts Faculty Fellow and Artist-in-Residence and head of organ studies at the university. For information: music.washington.edu, agoseattle.com.

Sojourn: Four Chorale Preludes from Childhood to Resurrection (978083, \$19), by Bernard Wayne Sanders, includes settings of AUF, AUF, MEIN HERZ; BEFIEHL; DU DEINE WEGE; SO NIMM DENN MEINE HÄNDE; and WEIL ICH JESU SCHLAFLEIN BIN; *With Heart and Lips Forever: Eight Organ Preludes for the Church Year* (978080, \$25), by Matthew Machemer, includes settings of ACH GOTT VOM HIMMELREICHE, CHRISTUS, DER IST MEIN LEBEN, NARODIL SE KRISTUS PAN, NUN DANKET ALLE GOTT, O DU LIEBE MEINER LIEBE, RENDEZ À DIEU, ST. CRISPIN, and WARUM SOLLT ICH MICH DENN GRÄMEN; *Ten Interpretations: Hymn Introductions and Harmonizations, Set 1* (978088, \$28), by Jeffre Blersch, includes settings of CANTAD AL SEÑOR, DIX, HANOVER, HERR JESU CHRIST, DICH ZU UNS WEND, ICH SINGE DIR, LAUDES DOMINI, LOBT GOTT DEN HERREN, IHR, REPTON, WEM IN LEIDENSTAGEN, and TRYGGARE KAN INGEN VARA; and *Offertory Mosaics* (978-085, \$23), by Jacob B. Weber, includes settings of AR HYD Y NOS, CREATE IN ME, ENERGY, NORTHCROFT, PATMOS, and WAS FRAG ICH NACH DER WELT. For information: cph.org.

MorningStar Music Publishers announces new organ publications, *Lift Up Your Heads: Five Arrangements of Hymn Tunes for Trumpet and Organ* (MSM-20-128, \$28.50), by Dallas Blair, including settings of DEUS TUORUM MILITUM, FOUNDATION, HYFRYDOL, LEONI/YIGDAL, and TRURO; *As Though the Whole Creation Cried: Hymn Harmonizations for Organ, Volume 3*, (MSM-10-383, \$39), by Michael Burkhardt, includes traditional hymns, carols, ethnic folk songs, and 20th-century hymns; *Creator of the Stars of Night: Twelve Easy Hymn Settings for Advent, Christmas, and Epiphany* (10-386, \$27.25), by David Lasky, including settings of BESANÇON, CONDITOR ALME SIDERM, DIX, FREU DICH SEHR, GLORIA, IN DULCI JUBILO, KINGS OF ORIENT, PUER NATUS IN BETHLEHEM, QUEM PASTORES, SALZBURG, STILLE NACHT, and WACHET AUF; *Savior of the Nations, Come: Six Advent Settings for Organ* (MSM-10-189, \$17.25), by Mark A. Radice, including settings of NUN KOMM, DER HEIDEN HEILAND, PICARDY, WACHET AUF (two settings), WINCHESTER NEW, and VENI EMMANUEL; and *Grafton Variations* (9415, \$15.75), by Nicholas White. For information: morningstarmusic.com. ■

Book Reviews



Servanthood of Song: Music, Ministry, and the Church in the United States

Servanthood of Song: Music, Ministry, and the Church in the United States, by Stanley R. McDaniel, foreword by Wayne L. Wold. Cascade Books, ISBN 978-1-6667-5593-0, 815 pages, 2025, hardbound, \$78.00; paperback, \$58.00; ebook, \$58.00. Available from wipfandstock.com.

Stanley R. McDaniel, a graduate of Shenandoah Conservatory with a master's degree in vocal performance and pedagogy from the University of North Carolina-Chapel Hill and a Doctor of Musical Arts degree in sacred music from the University of Southern California, has served as a church musician for nearly a half-century at churches in Ohio, North Carolina, Virginia, Alabama, California, and Washington State, and as an adjunct professor of sacred music at East Carolina University, Greenville, North Carolina, teaching courses in sacred music, liturgy, and choral literature. His writings on subjects related to sacred music have appeared in various professional journals, and he is a regular contributor to the *Journal of the Association of Anglican Musicians*.

As he states on his Facebook page, "Part of what inspired me to write was the momentous changes I experienced in church music over the course of my career—from a time when the use of a guitar in worship was scandalous to Christian hip hop!" (<https://www.facebook.com/stanley.r.mcdaniel/>). The impetus for this book comes from the author's experience that "very few church musicians . . . have a solid grounding in the history of American church music" (page 4). Certainly many music students, especially those at the university level, usually study some music history. And the history of Western music includes much music that originated in the church. American church music's history has been incorporated into more general music history surveys, such as H. Wiley Hitchcock's *Music in the United States: A Historical Introduction*, and Gilbert Chase's *America's Music, from the Pilgrims to the Present*. A more recent offering is Paul Westermeyer and David W. Music's *Church Music in the United States: 1760–1901*.

Still, those preparing for careers as church musicians may not necessarily encounter courses devoted entirely to church music history, let alone the history of American church music. This hefty, encyclopedic volume (weighing in at about a kilogram) can certainly serve as a textbook for the study of American church music history or as a valued reference book. An outgrowth of the author's doctoral dissertation ("Church Song and the Cultivated Tradition in New England and New York," University

of Southern California, 1983), its twenty-two chapters span the early eighteenth century into the twenty-first. (Although the covid pandemic is briefly mentioned, its immediate and longer term impact was not explored.) The book concludes with an epilogue, forty-seven-page bibliography, and eighteen-page index.

As the book's title suggests, its focus is on church music as a vocation, a calling. McDaniel sees "full and engaged" congregational singing as a critical component in "authentic and vital worship in America" (page 739). The improvement of congregational singing is a prominent theme throughout, as are the links between church or denominational history and music, cultural patterns, and historical movements and events. This volume covers historical and theological trends through the twentieth century to the beginning of the twenty-first, including, but not limited to:

- eighteenth-century singing schools and the American Sunday School movement;
- music of the liturgical church: Protestant Episcopal and the Oxford Movement; Roman Catholic and musical reforms; and Lutheran;
- revivalism, shape-note hymnody, and nineteenth-century singing schools;
- African American music and worship;
- the Civil War and cultivated church music post-Civil War;
- the rise of professional church musicians;
- the spiritual, black gospel music, and white gospel hymnody;
- twentieth-century developments, during the Great Depression, World War II era, and Vatican II, and the rise of the megachurch.

There is certainly much material in this encyclopedic volume, which focuses only on mainstream Christian religious practice. Thus certain sacred music traditions are not included: Bohemian Brethren, Christian Science, Evangelical Covenant Church, Moravians, to name some. McDaniel's focus is on worship music overall, with pride of place given to congregational and choral singing; the organ is discussed in its accompanimental role. McDaniel's writing is engaging, and I found myself reading the volume according to whatever chapters and topics interested me at a particular time, rather than sequentially. There were always new things to learn or to learn more about. I particularly enjoyed chapter 7, on the Civil War, especially the details of holding worship services in the field or in base hospitals.

McDaniel has utilized primary and secondary sources—all meticulously documented—to tell the stories of many singers, composers, organists, and evangelists, along with the histories and circumstances of their times. Photographs and other illustrations further illuminate the topics. (Has the reader ever heard of, or seen, a Steinway Victory Vertical piano?) The book's typeface is in a smaller point size than older eyes might prefer, but given the book's size, one can understand such a decision.

We now have search engines and generative AI tools such as ChatGPT, but the value of a book such as this is its ease of use and clear attribution of sources. How convenient to have such a volume at hand on one's bookshelf for quick reference—or on one's nightstand for relaxed study. Recommended not only for church musicians or those studying to be, but also for clergy and those interested in this vast and important history.

—Joyce Johnson Robinson
Niles, Illinois

New Recordings



Fire and Fantasy

Fire and Fantasy: Liszt/Dupré, Guilmant, Vaughan Williams, Gigout. Peter Richard Conte plays The Wanamaker Organ; Symphony in C, Sirian Kirov, conductor. Raven, OAR-195, \$29.95. Available from RavenCD.com.

Program on the DVD, each segment introduced by Thomas Murray:

Concert Introduction, Thomas Murray; *Grand Chœur Dialogué*, Eugène Gigout, arranged for organ and orchestra by Guy Ropartz; *Symphony No. 1 in D Minor*, opus 42—"Introduction (Largo e maestoso) et Allegro," "Pastorale" (Andante quasi allegretto), "Final" (Allegro assai), Alexandre Guilmant; Restoration of the organ case, part 1; *Fantasia on a Theme by Thomas Tallis*, Ralph Vaughan Williams, arranged for organ and orchestra by Peter Richard Conte; Restoration of the Eagle; *Fantasia and Fugue on "Ad Nos Ad Salutarem Undam,"* Franz Liszt, arranged for organ and orchestra by Marcel Dupré; Restoration of the organ case, part 2; Future production preview; Closing notes.

Program on the CD:

Grand Chœur Dialogué, for organ and orchestra, Eugène Gigout, arranged for organ and orchestra by Guy Ropartz; *Symphony No. 1 in D Minor*, opus 42—"Introduction (Largo e maestoso) et Allegro," "Pastorale" (Andante quasi allegretto), "Final" (Allegro assai), Alexandre Guilmant; *Fantasia on a Theme by Thomas Tallis*, Ralph Vaughan Williams, arranged for organ and orchestra by Peter Richard Conte; *Fantasia and Fugue on "Ad Nos Ad Salutarem Undam,"* Franz Liszt, arranged for organ and orchestra by Marcel Dupré.

The Wanamaker Organ, alias the Grand Court Organ in the former Macy's Department Store, Philadelphia, Pennsylvania, with six manuals, 464 ranks, 729 stop tabs, and a total of 28,750 pipes, is the largest mostly operational pipe organ in the world. The Los Angeles Art Organ Company originally built the instrument for the 1904 Louisiana Purchase Exposition in Saint Louis, Missouri. The designer was the organ architect George Ashdown Audsley, and it was already the largest pipe organ in the world when it was constructed. Alexandre Guilmant, the world-renowned organist of Église de Sainte-Trinité in Paris, France, gave forty recitals at the exposition during a period of six weeks. After the exposition, otherwise known as the Saint Louis World's Fair, there was a scheme to move it to Kansas City, but this fell through, and John Wanamaker, who had just had a four-manual Austin organ built for his New York City Wanamaker store, was able to purchase the Saint Louis organ relatively inexpensively for his Philadelphia department store.

Since its arrival in Philadelphia, extensive enlargements have taken place on several occasions, and there

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Recorded Round Jury: Jeremy Filsell (Chair), Sarah Hawbecker, Christopher Houlihan

Final Round Jury: Jeremy Filsell, Chelsea Chen, Nicole Keller, Thomas Ospital and William Fred Scott

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Passing it on

Jacques Pépin started cooking professionally at the age of thirteen as an apprentice in the kitchen of Le Grand Hôtel de l'Europe in his hometown of Bourg-en-Bresse, France. He had cut his teeth in his mother's restaurant, Le Pélican, where his father produced the house wine and ran convivial games that attracted a lively clientele. There he stirred his first pots in the bosom of his family, admiring his mother's love of food and his father's gregarious presence. In his captivating memoir, *The Apprentice* (Houghton Mifflin, 2003), he describes his first years as a formal apprentice, toiling under a demanding mentor.

When I remember my children grumbling under the burden of a few Saturday chores, I think of thirteen-year-old Jacques, frightened of his boss, working long shifts until late at night, trying to avoid the next blow-up. He takes us through subsequent stints in several local kitchens where self-important chefs played nasty pranks on the apprentices and offered servings of verbal, emotional, even physical abuse.

He wrote of an early triumph when he was working at a summer resort in France and the chef could not appear. Young Jacques produced a banquet dinner with multiple courses for a large gathering single-handedly. A photo of broadly beaming Jacques presenting a great platter of fish was published in the local newspaper the next day. (As we are in the throes of closing our house in Maine, my copy of the book is buried deep in boxes somewhere so I am unable to quote the number of guests or details about the menu.)

Pépin moved to the United States in 1959 at the age of twenty-four to work in French restaurants in New York, including that which was featured in the 1964 World's Fair that introduced French cuisine to modern America. He advanced to become a star chef in several restaurants until a serious car accident ended his restaurant career. He remade himself as a teacher, television figure, and author of many cookbooks.

I am a beneficiary of his work as a teacher. At the start of the pandemic, Pépin, with the help of the Jaques Pépin Foundation, began producing daily short videos from the kitchen in his home in Connecticut, demonstrating how to prepare simple, delightful meals on a stovetop next to his cutting board. The recipes ranged from a simple chicken thigh to a cheese spread made by putting all your leftover cheese into a food processor, adding some garlic, olive oil, and white wine, giving it a good buzz, and storing it in your refrigerator for future heart attacks. With a wink, he added a slice of plain American cheese, saying something like "anything goes." I bet that was not a leftover but a special purchase to make a joke. Use it with pasta, stir it into soup, and best of all, spread it on a crispy, toasted slice of baguette. (He ends the episode with a crunchy bite.) We love cheese, but we have never had

anything like Pépin's array of leftover cheeses in our refrigerator. Those videos are easy to find on YouTube. I recommend them for their simple and creative dishes and for Pépin's gentle, smiling, encouraging presentation.

December 18, 2025, will be Jacques Pépin's ninetieth birthday. I admire the wide-reaching effects of his brilliant career and marvel at his endless joy as he shares the pleasures of good cooking with all of us.

Teaching with care

Wendy and I had dinner the other night at Cello, a small restaurant in Lenox, Massachusetts, where Ryan and Kim Boya are the chefs, general managers, and partners. They met working for the Nantucket Food and Wine Festival in 2017, and as their relationship developed, they dreamed of opening a restaurant in the Berkshires, and we are the lucky beneficiaries. We like to sit at the seven-seat bar because of the intimate view of Ryan pulling pieces of fish and meat out of a low refrigerator, working the stove, and assembling plates a few feet away.

It was fun watching him prepare his olive oil confit onion rings, fishing marinated circles of onion out of a jar and placing (not dropping) them into the fryolater. We have all seen line cooks lift a basket of onion rings out of the oil, give them a vigorous shake, and unceremoniously drop them under a heat lamp. Not Ryan. His came out as saucer-sized puffy masterpieces, and he handled them with care, placing them on a plate one at a time with a long pair of tweezers, and adding a spoonful of his roasted garlic alioli, elevating a familiar greasy-spoon dish to an art form.

I had a confit chicken leg with pea puree, asparagus, watercress, and pickled green strawberries. Wonderful. Wendy had fried green tomatoes, a childhood favorite.

The restaurant has twenty-nine seats, twenty-two in the dining room and seven at the bar (they call it the kitchen table), and a staff of four. Ryan is at the stove, Kim is greeting guests and pouring drinks, Beth is taking orders and serving, and Anthony is washing dishes. Anthony's dish station was only a few feet from Ryan, and it was clear that he aspires to learn to cook. Every few minutes, Ryan took a moment to show him a technique, describe a process, quietly feeding his interest. They seared cornbread on the flattop, put onion rings into the oil, and tossed salads without crushing them. It was a pleasure to watch those gentle moments, so different from Pépin's childhood or the popular idea we have of the tension, pressure, and violence in busy professional kitchens. Watch an episode of *The Bear* (Hulu) to see Carmy and Richie shrieking at each other, the kitchen staff, even the customers. Anthony Bourdain's *Kitchen Confidential* is chock full of wild stories of macho posturing, injuries, and sexual escapades. Ryan could have been teaching Anthony



Ryan and his onion rings (photo credit: John Bishop)



Ryan and Anthony (photo credit: John Bishop)

to play the violin. We were surprised to learn that it was Anthony's first day on the job. Maybe he is going places thanks to Ryan's extra care.

I have written often about John Leek, my mentor in Oberlin, Ohio, who taught me to tune, releather a pitman chest, woodworking, wiring, and many of the myriad skills one needs to do any sort of work on pipe organs. In the November 2023 issue of *THE DIAPASON*, pages 10–11, I wrote about Captain Paul Figuenick of the *National Geographic* ship *Quest*, teaching his third mate how to anchor the ship by placing a red circle on the large screen chart plotter to mark the area ten miles away, asking questions that helped his pupil give correct answers. "What are we doing?" "Anchoring." "What will we need." Aah! Picks up the radio. "Anchor crew to duty station." As we neared the anchorage, "How fast are we going?" "Seven knots." "How long will it take us to stop?"

Walden Moore served as director of music at Trinity Church on the Green in New Haven, Connecticut, for forty years. During his brilliant tenure, Walden nurtured a long stream of organ scholars who were also students at the Yale Institute of Sacred Music, who gained valuable experience participating in an active music program. Many of those organists have gone on to their own flourishing careers in church music, taking with them the wisdom, devotion, and artistry Walden shared with them.

Over fifty years have passed since I entered the world of the pipe organ as a player and an organbuilder. Back then, nearly everyone I knew went to church every week. My hometown, Winchester, Massachusetts, with a population of around 22,000, had six churches with pipe organs—a large percentage of the townspeople heard a pipe organ every week. That is not the case today. From my seat at the Organ Clearing House, at least twice a week I hear from a church that is closing and wants to sell its organ. It is the responsibility of all of us in the trade to pass on whatever we can, whenever we can to anyone expressing interest. Developing new talent in the workshop and on the organ bench is the future of our instrument. Be sure not to miss your chance to pass it on.

Exciting new organs

Despite declining church attendance and financial uncertainty, there are plenty of signs that the pipe organ is alive and well in the United States. In January, Buzard Pipe Organ Builders of Champaign, Illinois, announced that they have broken ground for a new workshop building on the grounds of a decommissioned Air Force base in Rantoul, Illinois. Photos published on their

Facebook page and in the March issue, page 4, show plans for a large facility with a generous erecting space. This must be an expression of their confidence in the future of our craft. Congratulations to my friends at Buzard for taking this exciting step.

Three years after the devastating fire that destroyed their workshop on June 15, 2021, Dobson Pipe Organ Builders opened their new workshop on their original site in the center of Lake City, Iowa, in September of 2024. A large organ that was being built for Saint James Church in Sydney, Australia, was destroyed in the fire. They started over in their temporary workshop, and the organ is installed in its home in Sydney. They are now working on a seventy-three rank, four-manual organ for the Curtis Institute of Music in Philadelphia.

Our friends at C. B. Fisk, Inc., of Gloucester, Massachusetts, are currently installing their Opus 158 and Opus 159 at Hong Kong Baptist College. Opus 158 is a three-manual instrument with thirty ranks, Opus 159 has three manuals (one is a coupling manual) and five ranks. The Noack Organ Company is working on a two-manual, eighteen-stop organ for Saint Paul's Episcopal Church in Foley, Alabama, their Opus 170, and Opus 171, due for installation at Augsburg Lutheran Church in Winston-Salem, North Carolina, in 2026, will have two manuals and thirty-four stops. Paul Fritts & Company of Tacoma, Washington, is working on their Opus 54 for Holy Trinity Lutheran Church in New York, New York, which will have three manuals and sixty-three stops.

North of the border, Létourneau Organs of Saint-Hyacinthe, Québec, Canada, is busy with Opus 138 for Saint Charles Avenue Presbyterian Church in New Orleans, Louisiana. A portion of the organ has recently been installed, the rest is under construction and due to be installed later this year. When complete, there will be over seventy-five stops across seven divisions. Juget-Sinclair of Montréal has recently completed a three-manual organ with sixty-seven stops, Opus 55, for the Cathedral of the Sacred Heart in Richmond, Virginia, and is now working on a fifty-five-stop organ, Opus 56, for Saint Joseph Catholic Cathedral in Sioux Falls, South Dakota.

Casavant Frères, also of Saint-Hyacinthe, Québec, has recently completed renovation of the chancel Kilgen organ at Saint Patrick's Cathedral in New York, New York. Just after Easter, they started to remove the 114-rank Kilgen instrument in the rear gallery for a comprehensive rebuilding project, due for completion in 2027. It is especially thrilling to see that landmark organ receiving the attention it so richly deserves. It will

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John's new workshop, looking east (photo credit: John Bishop)

be a challenging project. There is hardly a busier church building in the United States as the place is always packed with tourists, the organ is very high up in the massive building, and Fifth Avenue in New York is one of the busiest neighborhoods anywhere. Imagine parking a semi-trailer there where Rockefeller Center is the neighbor across the street.

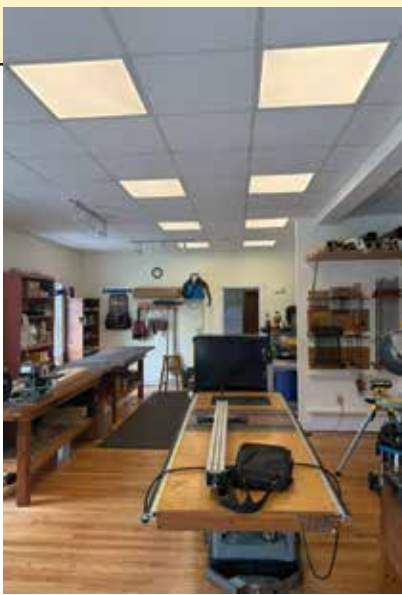
A shining light

In this time of political division and social turbulence, it is exciting to review this far from complete list of the current work of North American organbuilders carrying on the centuries-old tradition of harnessing the wind to create monumental musical choruses. Of course, modern organbuilders are using modern materials. Arp Schnitger never dreamed of carbon fiber trackers, but I suppose he would have found them useful. Imagine the chore of cutting a set of forty-nine or fifty-six twenty-foot trackers for a vertical run in a large organ without a table saw with a carbide blade. Imagine the effort involved in building something like an ornate organ case with thirty-two-foot pedal towers in the eighteenth century. Imagine rolling and soldering the thirty-two-foot pipes that fill them and imagine lifting them precisely into place. The Organ Clearing House knows that it is tricky enough to handle things like that with modular steel scaffolding and an electric hoist on a trolley.

We were once considering salvaging a 32' Double Open Wood Diapason from an abandoned church building on Central Park West in New York. The entrance to the building was right at the edge of the sidewalk, and we realized we would have to walk the largest pipes nearly all the way across the busy street before being able to turn so the pipe would be parallel with a parked truck, quite a spectacle. Pipes like that weigh most of a ton, and it takes quite a crew to carry one.

One of the favorite aspects of my job is visiting organbuilder's workshops. Witnessing the modern version of the ancient craft is a thrill, a fulfilling reminder of the human value of building beautiful things. There is typically a large room for woodworking machinery like table saws, surface jointers, thickness planers, sanding belts, and drill presses. When you enter, you can immediately tell what variety of wood is being worked—white oak, mahogany, maple, birch, and poplar each have a distinct smell when sawdust is in the air. I also know white oak for the extra painful splinters it offers.

There is a room with clean tables for cutting and working leather, and another where special metal is cut into rectangles, circles, and pie shapes for making organ pipes. For me, that is a mystical craft



John's new workshop, looking west (photo credit: John Bishop)

that involves precise measuring, super-sharp cutting tools, and fine soldering. The rectangles are rolled to form the resonator of a pipe, the short side of the resonator is the pipe's circumference, the long side is the length of the pipe. I have witnessed it many times, but it still

By John Bishop

amazes me to watch a craftsman solder the tiny pipes that are the highest notes of 2', 1½', or 1' pipes. Teeny tiny, don't burn your fingers. An organ pipe maker understands π better than anyone.

Usually, the largest space in an organ shop is the erecting room, with a ceiling high enough to accommodate a free-standing organ. When an organ case is too tall for the erecting room, the bottom level of the organ is built up to the impost frame, then the impost can be set on the floor allowing the superstructure to be built with assurance that the whole thing will fit together properly in the church. It is a treat to watch the artisans at work, creating those monumental instruments.

§

In the May 2025 issue of THE DIAPASON, pages 10–11, I wrote that Wendy and I are preparing to sell our house in Maine, and I was busy packing up the workshop where I have been toiling for twenty-five years. A couple weeks ago, my friends of the Organ Clearing House crew came to Maine, loaded a truck, and brought my tools, machines, benches, and supplies to my new space



(photo credit: Félix Müller)

in Adams, Massachusetts. I have spent most of last week unpacking and setting up, and I am thrilled with it. It is sunny, clean, and spacious. I have a lovely space for my office, a large kitchen, and a full bath. I probably won't be bringing organ components in for restoration, but I am excited to have my machines and workbenches in a clean sunny space where I can do personal projects and remember the fun of working on so many majestic instruments.



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THE DIAPASON ■ JULY 2025 ■ 11

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

Part 2

By Martin Schmeding

Editor’s note: Part 1 of this series appeared in the June 2025 issue, pages 12–17.

The organ occupies an important position in the life and work of Felix Mendelssohn Bartholdy. Having received instruction on the instrument during his youth, he continued to compose for it throughout his life, although he only published two major cycles, *Three Preludes and Fugues*, opus 37, and *Six Sonatas*, opus 65.

He also performed regularly in concert, undertook editorial work on the organ compositions of Johann Sebastian Bach, and advocated for the construction of new, high-quality organs. The use of the organ in oratorios was so important to him that, for example, he borrowed stops from the nearby Cologne Cathedral organ for the performance of Handel works at the Rhenish Music Festival in Cologne in order to use them for a small accompanying instrument. Mendelssohn’s organ sonatas were initially intended as occasional compositions and commissioned works, but in the course of their creation they developed into both the basis of contemporary organ technique and the reinvention of the organ sonata genre.

The first part of this article explored Mendelssohn’s perspective on the organ and the genesis of the sonata cycle in



Felix Mendelssohn, from an oil portrait by Eduard Magnus

more detail. On this basis, his approaches to an independent genre were examined and described in more detail using initial examples from the sonatas. At this point, the second part continues the detailed analysis of the sonatas and their approaches to the creation of a “poetically new form.”

The “chorale” sonata: Number VI
In Mendelssohn’s youth, when preparing for his Protestant confirmation at the

Choral ♩ = 100

Our Father in the heaven Who art,
Who tellest all of us in heart
Brothers to be, and on Thee call,
And wilt have prayer from us all,
Grant that the mouth not only pray,
From deepest heart oh help its way.

Example 15

Hallowed be Thy name, O Lord,
Amongst us pure oh keep Thy word,
That we too may live holy,
And keep in Thy name worthily.
Defend us, Lord, from lying lore;
Thy poor misguided folk restore.

Example 16

Thy kingdom come now here below,
And after, up there, evermore,
The Holy Ghost His temple hold
In us with graces manifold.
The devil's wrath and greatness strong
Crush, that he do Thy Church no wrong.

Example 17

Thy will be done the same, Lord God,
On earth as in Thy high abode,
In pain give patience for relief,
Obedience in love and grief,
All flesh and blood keep off and check
That' gainst Thy will makes a stiff neck.

Example 18

Berlin parochial church, he was given thorough lessons by Friedrich Philipp Wilmsen, an enlightened, liberal theologian whose teaching allowed for controversial discussions on central issues of faith. In that Protestant catechism, the chorale *Vater unser im Himmelreich* probably played a central role in presenting the topic of prayer. It is not surprising that Mendelssohn deals with that hymn here in the form of chorale variations, a musical structure that at least manages

to suggest certain stanza-by-stanza connections between the text and the music. Associated with the chorale text “Brüder sein und dich rufen an” (Your wish is for all of us to pray to you as brothers), the chorale is homophonic in texture and taken at a slower speed than the ensuing variations—almost as if it were to be sung by the congregation (Example 15). In the first variation, chromatic voice leading and dissonances combined with a harmonically complex transition are all

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Give us this day our daily bread,
And all that doth the body staid,
From strife and war, Lord, keep us free,
From sickness and from scarcity;
That we in happy peace may rest,
By care and greed all undistrest.

Example 19

Fuga $\text{♩} = 96$
Sostenuto e legato

Into temptation lead us not,
When the evil spirit makes battle hot
Upon the right and the left hand,
Help us with vigour to withstand,
Firm in the faith, armed 'gainst a host,
Through comfort of the Holy Ghost.

Example 20

Finale
Andante $\text{♩} = 100$

From all that's evil free Thy sons --
The time, the days are wicked ones.
Deliver us from endless death;
Comfort us in our latest breath;
Grant us also a blessed end,
Our spirit take into Thy hand.

Example 21

connected with the meaning of the corresponding text passage: “Behüt’ uns, Herr, vor falscher Lehr, das arm verführet Volk bekehr” (Protect us, Lord, from false teachers; please bring Thy pitifully misled people back to Thee) (**Example 16**).

The exceptional vehemence of the pedal figures in the second variation, ending in an abrupt descent, almost seems to illustrate the text passage in the third stanza: “Des Satans Zorn und groß Gewalt zerbrich, vor ihm dein Kirch erhalt” (Destroy Satan’s wrath and great violence; protect Thy church from him). (**Example 17**)

The fourth stanza appeals to God, asking Him to “turn around and reorient all flesh and blood, that they once more may obey Thy will.” This is set to music in the third variation in the form of syncopated “echoes” in the right hand, combined with intermittent moments where the music “stays in the rut” of typical figures that seem to revolve around themselves (**Example 18**).

The final variation (“Give us our daily bread”) illustrates the daily struggles of life reflected in repetitive, ascending figurations that seem to be attempting to “break through” (**Example 19**).

In the sense of exhortation and consolation or redemption as a prerequisite and consequence of prayer, the fugue (“Help us to put up strong resistance on the right hand and the left”) and the finale (“Redeem us from all evil”) in the parallel major key round off the entire progression to form a sonata (**Examples 20 and 21**).

The “oratorio” sonata: Number I
In conjunction with the revival performances of J. S. Bach’s *Saint*

Matthew Passion in 1829 and 1841, Felix Mendelssohn had been able to devote intense study to specific details of oratorio composition. Thus, for instance, the first movement of his first organ sonata features an echo structure reminiscent of similar movements in BWV 244, such as the aria “Ich will bei meinem Jesu wachen,” featuring the chorale “So schlafen unsre Sünden ein,”

CORO I
Ziem. Tenor Solo
Ich will bei... men... me... le... as

CORO II
Sopran
Se schla - fen... uns - re... Sün - den... ein.

Alt
Se schla - fen... uns - re... Sün - den... ein.

Tenor
Se schla - fen... uns - re... Sün - den... ein.

Bass
Se schla - fen... uns - re... Sün - den... ein.

Example 22a

ff
ff
ff

Example 22b

sung by the choir as an echo (**Examples 22a and 22b**).

In writing his oratorios *Paulus* and *Elijah*, Mendelssohn was able to reflect intensely on how biblical subject matter can be adequately set to music. The solutions he chose in *Paulus* were more lyrical, contemplative, or exhortatory; on the other hand, he worked for a lengthy amount of time on *Elijah* in parallel with the organ sonatas. In the latter oratorio, the conception was more dramatic, and that tendency influenced

the organ sonatas, as we can observe in *Sonata Number I*. The connections are particularly apparent in the third movement, an “organ recitative” in place of a scherzo movement. It seems to depict a dialogue between soloist and orchestra, directly leading to the final jubilation of the closing choral movement typical of an oratorio. The organ figurations are reminiscent of the orchestration of the chorus that concludes part one of *Elijah*, depicting water currents that metaphorically calm the needs of the people after

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Organ works of Felix Mendelssohn

Allegro assai vivace $\text{♩} = 88$



Example 23a



Example 23b

the drought (**Examples 23a and 23b**). The melodious second movement, with its tuneful modesty, likewise recalls specific numbers from *Elijah*, such as the arioso for contralto “Sei stille dem Herrn.” However, the sonata’s opening movement is the point where the oratorio concept exerts its most profound influence on Mendelssohn’s conception of transferring sonata form to the organ. The main theme sets in after the introductory chords: its descending fourths are strongly associated with the “theme of the curse” that marks the beginning of *Elijah*. These intervals thus have a negative connotation. Immediately, however, an opposing force is introduced in the form of an ascending stepwise figure in the pedal that fills out the same interval of the fourth. That same theme reappears as an ascending inversion of the intervals of the fourth in the countertheme to the chorale “Was mein Gott will, das g’scheh’ allzeit” (What my God wills, may that occur at all times), providing contrast in terms of dynamics

and key, thus representing “the positive” (**Examples 24 and 25a, 25b, and 25c**). When the two themes are combined in the development section, their interaction is depicted as a genuine struggle. The chorale is repeatedly disturbed and permeated by the “negative” main theme, sometimes even abruptly interrupted. On the other hand, the *fugato* section in the middle of the movement treats the main theme’s inversion in *organo pleno* (**Example 26**). As the chorale is increasingly undermined, Mendelssohn ultimately inverts the functions of the two contrasting themes. The chorale triumphs in the upper parts in full organ over partially chromatic runs in the pedal (**Example 27**). When the movement’s climax is reached, the theme’s original form and its inversion meet in direct confrontation before the chorale’s content has the final say at the end of the movement (**Examples 28a and 28b**). Thus using the dynamically contrasting sonata form as a compositional basis,

Einleitung
Grave $\text{♩} = 60$
Bass-Solo

Elias:
As God, the Lord of Is - ra - el liv - eth be - fore...
whom I stand: There shall not be dew nor rain these years, there shall not be dew nor rain,
but ac - cord - ing to my word.



Example 24

Allegro moderato e serio $\text{♩} = 92$



Example 25a, measures 1–12



Example 25b, measures 30–34



Example 25c, measures 40–49

Mendelssohn created unique music with its own specific theological content. In all post-Bach repertoire, this is perhaps one of the most admirable examples of a composer “preaching with notes.”

The “Voluntary” sonatas: numbers II and V

Mendelssohn was also concerned with fulfilling the publisher’s original purpose, as seen in sonatas II and V. Based on the structure of a voluntary (quoted above), he formed his individual interpretation of the model.

The introductory movement in the second sonata features a

chordal-orchestral texture. It is followed by a slow movement that presents solo stops in various manners, ranging from melody in the bass to two-part textures. The fast movement is in two sections: an energetically ascending “Allegro maestoso” introduction, followed by a strict fugue with counterpoint among eighth notes in the middle. By this point, it becomes clear that Mendelssohn has chosen to surpass the narrow confines of the structure of a voluntary.

Even if the fifth sonata’s introductory movement is not entitled “Chorale,” it has all the structural characteristics of



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Example 26, measures 58–64



Example 27, measures 82–97



Example 28a, measures 109–113



Example 28b, measures 120–129

such a piece. Here we are reminded of Mendelssohn's stint as general music director of Prussia, appointed in the fall of 1841 by Friedrich Wilhelm IV to reform church music throughout the kingdom. On that occasion, Mendelssohn wrote new hymn melodies assembled from portions of previous well-known chorales. Thus, the beginning of his fifth organ sonata is reminiscent of "Dir, dir Jehova, will ich singen" (Examples 29a and 29b).

The subsequent "solo" presents the solo stops in an unaccustomed register: in the pedal. One of Mendelssohn's contemporaries recalled:

I remember the wonderful delicate staccato of the pedal quavers in the second movement of the V. Sonata, which he played upon a single 8-foot stop with the crispness of Dragonetti's most highly finished pizzicato.¹⁶

It is not surprising that the organists and publishers in Britain also tended to see Mendelssohn's collection of six sonatas as an "organ school," particularly since pedal playing was often underdeveloped in English organs for lack of a proper pedal keyboard.

The virtuosic final movement combines imitation with figuration and can thus not be simply divided into two sections, as was still possible in the second sonata. Notwithstanding, it is probably in the fifth sonata that Mendelssohn came closest to what his English publisher had in mind.

Summary and outlook

Closer examination and in-depth analysis reveal that Felix Mendelssohn created much more in his *Six Organ Sonatas*, opus 65, than a work written to fulfill a commission while displaying certain pedagogical ambitions, especially regarding pedal playing. Both in terms of compositional technique and in the combination of words and music, certainly also in the sense of a theological discourse, Mendelssohn laid the foundation for the further developments of organ music in the nineteenth century up to the great cyclical works of Olivier Messiaen, the great twentieth-century composer who also dealt intensely with the theological basis of musical creation.

Each of these sonatas features a thoroughly unique formal concept precisely tailored to the needs and strengths of the organ as a musical instrument. At the same time, Mendelssohn's references to extramusical content show how questions of theology can also acquire central importance in non-liturgical organ music. In so doing, he prepared the ground for the programmatic works of Julius Reubke and Max Reger, who musically interpreted entire chorale texts in their sonatas and fantasies.

Thanks to Mendelssohn's substantial contribution to music history in this area, the sonata genre became an integral part of the repertoire of organ music, and a great number of works were written as successors to this endeavor, up to the present day.



Example 29a



Example 29b

Notes

16. Hans Fagius, "The Organ Works of Mendelssohn and Schumann and Their Links to the Classical Tradition," in Hans Davidsson (ed.), *Proceedings of the Göteborg International Organ Academy* 1994, Gothenburg 1995, page 344.

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 until 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.

Martin Schmeding's website: schmeding-organist.de

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Wilma Jensen Donates Her Professional Archives

By Wilma Jensen and Susan Salley

Wilma Jensen has donated her collected archives to the Sibley Music Library of the Eastman School of Music, University of Rochester, Rochester, New York. Among the nine large binders and boxes of scores and audio and video recordings were included arrangements, creative programs, recital programs, European tour itineraries, and many teaching handouts. The timeline stretches from Jensen's first concert in 1941 to the program from her ninetieth birthday concert and beyond. THE DIAPASON's online archive of all issues in PDF format allowed for confirmation of concert dates, identifying recitals and programs that were missing, and collecting of specifics about organ installations. The digital archives were integral in the completion of this multi-year project.

Former organ student **John Palmer** drove to Nashville, Tennessee, from Memphis to assist with shipping along with Jensen's assistant, **Susan Salley**. For information: wilmajensen.com.

Wilma Hoyle Jensen Archives overview and summary

Volume 1, Early years, 1941–1959. This volume is a collection of recital programs, photographs, published reviews and articles, and selected memorabilia from Jensen's days at the Eastman School of Music. The volume begins with her first concert at the age of twelve and continues through her time at Eastman and her earliest recitals.

Volume 2, North American concerts. Jensen performed many concerts in the United States and Canada during her career. These archives record 334 of these performances including concerts at national and regional American Guild of Organists conventions, churches, and

universities. With the European concerts listed in Volume 3, the archives include records of 405 recitals total. A number of the programs from these events are included in the collected material.

Volume 3, European concerts. Across nine European tours from 1977 to 1989, Jensen performed seventy-one recitals in Europe, from small historic churches to cathedrals such as London's Saint Paul's Cathedral, the Cathedral Church of Saint Mary in Edinburgh, and three concerts at the Cathédrale de Notre-Dame in Paris.

Volume 4, Publicity. Across her career, Jensen worked with several management agencies such as Colbert-LaBerge Artist Management and Lillian Murtagh Management. This volume presents her biographies, professional headshots, and promotional brochures along with marketing material for concerts and events. A special section at the end of this volume is a students' gallery with promotional pieces for some of her organ students through the years.

Volume 5, North American published reviews. Recitals and performances were often covered in the press. This volume includes reviews of her concerts in local newspapers, professional journals, as well as several human interest stories featuring her work as a teacher, performer, and church musician. The collection, spanning over seventy years, is also an insight into how writers (often men) wrote about women with careers in music.

Volume 6, European published reviews. This volume covers Jensen's work in Europe, just as Volume 5 covered reviews in North America.

Volume 7, Teaching handouts. From workshops at AGO conventions



John Palmer and Wilma Jensen review archives contents



Susan Salley, John Palmer, and Wilma Jensen



John Palmer and Wilma Jensen with archival items

to tenures at schools of music, Jensen taught musicians the art of playing the organ by developing technique through natural physical gestures based on the concepts of Tobias Matthay. This volume is a collection of her teaching handouts throughout her instructive career.

Volume 8, Creative programs, musical arrangements, transcriptions, and publications. This collection consists of arrangements and transcriptions as well as special programs featuring various instrumental combinations. Music was created and performed for organ and percussion with musician

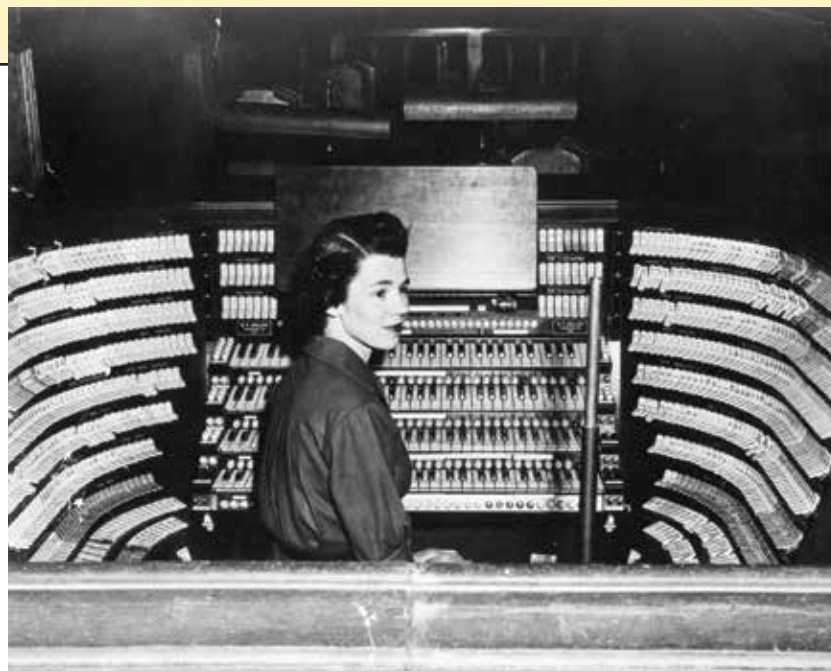
K. Dean Walker. Jensen also designed a Lenten performance weaving together slides of art, narration, and organ music, which was presented in several settings.

Volume 9, Saint George's Episcopal Church. Saint George's Episcopal Church in Nashville, Tennessee, was founded in 1949 and is one of the largest Episcopal churches in the South. Between 1982 and 2002, Jensen served as choirmaster/organist, leading the choral program, planning the music for two services each Sunday, developing and sustaining excellence in the choral program, and taking leadership roles





Wilma Jensen at the organ at age twelve



Wima Jensen at the organ of the Cadet Chapel, West Point, New York



At the console of Notre Dame Cathedral, Paris, 1989, for her third performance there

in special events for the community. In 1989 she led fifty-seven singers including the Saint George's choir and guest singers through Europe, singing eight concerts including appearances at Westminster Abbey, Canterbury Cathedral, Salzburg's Saint Peter's Church, Eisenstadt Dom, and Cathédrale de Notre-Dame in Paris.

Recordings

Organ Plus with WJ, 2017. Includes Howard Hanson's *Concerto for Organ, Strings, and Harp* as well as compositions by Ennio Morricone, Sigfrid Karg-Elert, Henri Büsser, Pierre Cochereau, Louis Vierne, Gerald Bales, Jean Roger-Ducasse, and Marcel Dupré.

Mors et Resurrectio: Passiontide—Eastertide, 1991. Features works by Jeanne Joulain, Jean-Yves Daniel-Lesur, Paul de Maleingreau, Jean Langlais, Herbert Howells, Larry King, and Charles Tournemire.

Music at St. George's, 1998. Choral and organ works from Wilma Jensen and Saint George's Choir including music from the film, *The Mission*, and works from a variety of composers including Edward Elgar, Marcel Dupré, and others.

In the French Tradition: Sketches and Improvisations, 2003. Includes *St. Lawrence Sketches*, by Alexander Russell; *Méditation à Sainte Clotilde*, by Philip James; *Cinq Improvisations*, by Tournemire; and *Méditation*, by Vierne.

Wilma Jensen Birthday Concert: 80, 2009. Includes Jensen's performances

from composers ranging from César Franck to Elgar as well as her own arrangement of Morricone's "Gabriel's Oboe" from *The Mission*.



At Saint George's Church, Nashville

Episodes from *Pipedreams*, MPR, American Public Media

#8443—*Wilma Jensen in Recital*, 1984. A recital recorded at Hennepin Avenue United Methodist Church, Minneapolis (1979 Robert Sipe organ/four manuals, seventy-five ranks).

#8810—*Recital at Riverside Church*, 1988. A concert by Jensen with encores composed by Virgil Fox and John Walker played at the New York City landmark.

#9022—*Wilma Jensen at Saint George's*, 1990. Jensen plays a recital on churchly themes, from bright preludes and quiet meditations to scenes of the Passion and hymns of the Resurrection.

#1408—*Wonder Woman Wilma*, 2014. On the occasion of her eighty-fifth birthday, a celebration of the art, music, and indomitable spirit of one of Nashville's great performers and classy ladies, Wilma Jensen.

Video Recordings

Organizing Notes in Space: Developing Organ Technique and Musicality with Dr. Wilma Jensen, 2011. This two-DVD set with over four hours of instruction and an accompanying booklet with descriptions of all the touches covered in the video sessions, additional information about practice techniques and developing musicality, and a reference bibliography of books Jensen has found most helpful in her own career.

A Concert Celebrating Wilma Jensen's 90th Birthday, March 8, 2019. Includes both video and audio recordings of the live performances celebrating Jensen's birthday. Performers included Janette Fishell, James Mellichamp, Rebecca Price, Glenn Miller, and soprano Christi John Bye.

Wilma Jensen's website: wilmajensen.com



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Saint Peter's Lutheran Church, Harwich, Massachusetts (photo credit: Paul Muratore)

Foley-Baker, Inc., Tolland, Connecticut
Saint Peter's Lutheran Church, Harwich, Massachusetts

Moving a pipe organ to a new home

Moving organs to a different location is becoming more than an occasional happening. There are some nice instruments out there looking for homes, and like other firms, we too are getting calls about moving an instrument. Over our nearly sixty years in business, we have tackled a number of pipe organ moves. There have been Skinners, Aeolians, Austins, and some Wurlitzers.

It often starts with a dream—a dream by an organist or music aficionado who realizes the tonal and musical values of having a pipe organ. Those who follow through sometimes come up with some great instruments and deals. Just such a church was Saint Peter's Lutheran of Harwich, Massachusetts. Lynn Archambault was the chair of the search committee. She writes well, and I'll let her offer the story in her own words.

From the chair of the search committee

In 2021 a group of Saint Peter's members, led by their minister of music, assembled an organ task force to study the problem of their aging church organ, which was increasingly experiencing performance issues. It was evident that the thirty-year-old electronic instrument could not be maintained because the manufacturer had gone out of business and parts were scarce. It would be a

matter of time before the congregation would be without an organ. Martin Luther himself regarded music as integral to worship as the Word, leaving no doubt that a working organ was essential. The group also discerned the mission of a new and beautiful instrument would be to provide a resource to the community through recitals and concerts, an invitation to visitors and new worshippers, and an attraction for highly skilled musicians.

The group began the task of researching and seeking the best affordable replacement organ to complement Saint Peter's sanctuary space and fulfill its mission. Choosing the right instrument was a complex decision: new vs. used; electronic vs. hybrid vs. pipe organ. For the next twelve months the group visited and heard fourteen organs of all types, from Maine to Massachusetts to Connecticut. They also consulted and visited with organ builders, restorers, consultants, and the Organ Clearing House. Several Cape Cod churches opened their doors and offered advice throughout the process.

In the spring of 2022 the task force was working toward an organ replacement recommendation—but it is said that God can work in unexpected ways. At the same time, they were contacted by a member of Saint Paul Lutheran Church of East Longmeadow, Massachusetts, who was also an associate member of Saint Peter's Lutheran, Cape Cod. The member informed the group of Saint Paul's recent difficult decision to close their doors. The buyer of the church building did not want their



The organ as originally built for Saint Paul Lutheran Church, East Longmeadow, Massachusetts

Southfield Organ Builders (1991) / Foley-Baker, Inc. Saint Peter's Lutheran Church, Harwich, Massachusetts

GREAT (manual I)		SWELL (manual II, enclosed)		PEDAL		Couplers		Combinations
8' Principal	61 pipes	8' Gedeckt	61 pipes	32' Resultant		Sw-Sw 16, 4		8 General
8' Rohrflöte	61 pipes	8' Viola	61 pipes	16' Subbass		Sw-Gt 16, 8, 4		6 Great
4' Octave	61 pipes	8' Viola Celeste (TC)	49 pipes	8' Principal (1-12 fr Gt 8')		Sw-Ped 8, 4		6 Swell
4' Nachthorn	61 pipes	4' Spitzprincipal	61 pipes	8' Gedeckt		Gt-Gt 4		4 Pedal
2' Fifteenth	61 pipes	2' Octave	61 pipes	4' Chorabass		Gt-Ped 8		8 Memory levels
1 1/2' Mixture III	183 pipes	1 1/2' Quinte	61 pipes	4' Flöte				
Sesquialtera II	122 pipes	16' Fagott (ext 8' Schalmey)	12 pipes	16' Fagott (Sw)				
8' Trompete	61 pipes	8' Schalmey	61 pipes					
Chimes	25 bells	Tremolo						
						Zimbelstern		
						18 stops, 20 ranks, 1,186 pipes		



Installing the case, left to right: Seamus McColly, Richy Mee, Tom Vaughn



Building the case in shop: Richy Mee at left and Tom Vaughn at right



Blower enclosed



Blower



Swell chamber



Great chamber

spectacular Southfield Organ Company (SOC) instrument. The member knew of the task force's efforts and suggested they meet with the Saint Paul transition team and church council president.

The group traveled to Saint Paul Church, where they viewed and heard the beautiful organ. They also learned that the members of Saint Paul wanted to leave their instrument as a legacy that would continue to provide worship through music for another Lutheran congregation. To fulfill their hopes, they generously offered their valuable thirty-year-old organ to Saint Peter's as a gift.

The task force gratefully agreed to present this offer to Saint Peter's council, knowing first they needed to understand the cost to redesign, relocate, rebuild, and install the organ as well as remodel the church sanctuary space to accommodate the instrument. In October 2022 Saint Peter's congregation held a special meeting and voted to accept the SOC gift from Saint Paul and raise the necessary funds (through "Pipes for Praise") to complete the project.

In January 2023 the pipe organ was dismantled and moved to safe storage. Over the next twenty-two months the instrument was totally transformed by the master craftsmen and skilled

technicians of Foley-Baker, Inc., in Tolland, Connecticut. The organ task force then disbanded, and a newly formed planning and construction team initiated a lengthy design and bidding process guided by the generous efforts of Chuck Bomely, Plan B Design. As a result, the sanctuary renovations were completed in March 2024 under the diligent management of Philbrook Construction along with dedicated local contractors. Foley-Baker's installation took place from October through November of that year. To the delight of all, the organ was first played for Saint Peter's congregation on November 24 by Craig Tocher, the minister of music. The final voicing was completed by Foley-Baker in January 2025. Thanks to all, we have a pipe organ that is an aesthetically striking and musically enriching addition to worship at Saint Peter's Lutheran Church.

Conclusion from the builder

We were quite confident we could make the organ fit at Saint Peter's; however, we also realized that Southfield's original case enclosure could not be retained, as Saint Peter's ceiling height was lower than that of Saint Paul's. Also, the congregation at Saint Peter's wanted nothing to block the rose window located high on the wall on which the organ would be located. Jim Bennett is our head drafter. His long hours with the redesign paid off as he came up with the necessary two new cases that reused most all the materials from Southfield's original case, including the polished tin façade pipes. The savings were significant. Jim's wave



Previous layout of chancel, altar, and façade

patterns in the new grille fronts were in keeping with the sea theme in the rose window. He also made the organ beautifully fit within the now two enclosures.

There were no specification or tonal changes. Thanks to Milovan Popovic, our tonal director, the organ is as handsome tonally as it is visually. The console was in excellent condition. Happily, the Southfield Organ firm included modern-day features such as multi-level combination action. The organ was dedicated on June 28 of this year.

There are a number of organs being saved and moved throughout America. The ones with which we have been

involved have all been successful and usually beyond expectations. There remain organs looking for homes. Perhaps there's a future story such as this waiting for your house of worship?

—Mike Foley

Builder's website: foleybaker.com
Church website: stpeterslutherancapecod.org

Cover photo, top, by Paul Muratore

Cover photo, bottom: left, Seamus McColly; middle, Richy Mee; right, Tom Vaughn

► page 9

is a permanent staff of organ curators to maintain the instrument. Under the leadership of Ray Biswanger, executive director, the Friends of the Wanamaker Organ has done a great job of promoting and conserving the instrument.

Shortly after this recording was made, there came a not-entirely unexpected announcement from the New York property developers, TF Cornerstone, the current owners, that the Macy's department store in Philadelphia would close on March 23, 2025. Both the store and the organ are listed historical monuments and must therefore be preserved. The organ could not, in any case, be removed since much of it was constructed in, and is integral to, the building. It is proposed that there will be several shops around the lowest floor of the building and that the upper floors will be converted into apartments. It remains to be seen to what use will be made of the organ.

Symphony in C, founded in Haddonfield, New Jersey, in 1952, has become since 1987 one of three training orchestras in the United States whose mission it is to train musicians for the nation's top orchestras. Symphony in C's home is the Gordon Theater on the campus of Rutgers University in Camden, New Jersey. The current musical director is Israeli-born Noam Ariel, a graduate of Tel Aviv and Illinois State universities. On these recordings, Symphony in C performs in the Macy's Grand Court under the baton of Stilion Kirov. Born in Sofia, Bulgaria, in 1984, Kirov is a graduate of The Juilliard School in orchestral conducting and has a master's degree in orchestral conducting from École Normale de Musique in Paris. In 2012 he studied at the Aspen Conducting Academy and in 2013 was one of three conducting fellows at Tanglewood. As a pianist he was gold medalist at the 2001 Claude Kahn International Piano Competition in Paris. He is currently the principal conductor of the Southwest Florida Symphony Orchestra.

The organist on this Raven recording is Peter Richard Conte (born 1962), who has been Wanamaker Grand Court Organist since 1989 and is also principal organist at Longwood Gardens in Kennett Square, Pennsylvania. Moreover, since 1991 he has been choirmaster and organist of Saint Clement's Church in Philadelphia, where there is a rich Anglo-Catholic liturgical tradition. He grew up in Garden City, Long Island, New York, where, during high school, he studied with Robert Kennedy while serving as associate organist at the Episcopal Cathedral of the Incarnation. He went on to study with Larry Smith and Robert Rayfield at Indiana University,

Bloomington, where he was awarded the prestigious performers' certificate in organ. He returned to Indiana University in 2008 to accept the School of Music's Distinguished Alumni Award. He is also an Associate of the American Guild of Organists and has served on the executive board of the guild's Philadelphia Chapter. He is well known as a composer and arranger of choral, organ, and orchestral music, including some items included on this recording.

The name of the narrator, Thomas Murray (born 1943), will be familiar to many readers as being an outstanding scholar, recitalist, and recording artist. For over thirty-five years he was professor of music and university organist at the Yale School of Music, from 1981 until his retirement in 2019. Since then he has been principal organist and artist-in-residence at Christ Episcopal Church, New Haven, Connecticut.

Following the introduction, the spoken parts of the DVD fall into three main sections: part 1 of the description of the restoration of the organ case, a note of the restoration of the famous Wanamaker's Eagle, and part 2 of the description of the restoration of the organ case. At the end there is a preview of planned future developments, which, however, will probably have to change because of the closure of the department store. To deal with the Eagle first, one may begin by mentioning that, like the organ, the Wanamaker's Eagle was part of the Saint Louis World's Fair of 1904. The sculptor of the "Durana" Eagle (as it was called) was the German Expressionist artist August Gaul (1869–1922), who sculpted each of the Eagle's more than 6,600 bronze feathers individually. At the fair it was the centerpiece of the German Pavillion. At the end of the exposition John Wanamaker purchased it for the princely sum of \$10,000 to make it the centerpiece of the Grand Court of his Philadelphia store. By 2021 restoration was long overdue as the Eagle was suffering from the dust, grime, and corrosion of more than a century. The work of dismantling, cleaning, polishing, and waxing the sculpture was undertaken at the expense of David Wanamaker by Evergreen Architectural Arts.

The major refurbishment of the Grand Court organ's double case took place in 2021. This case was the design of the department store's architect, Daniel Hudson Burnham (1846–1912), and was constructed by the Meader Furniture Company of Cincinnati, Ohio, in 1910. Several attempts at restoration of the case have taken place over the years—some more successful than others—but this was the first complete restoration, including the replacement of missing pieces of

molding, researching and recreating the original color scheme, and a breathtaking gilding operation that included putting goldleaf on parts of the casework that had never been gilded before. The goldleafing required a staggering three-and-a-half pounds of 22 carat gold!

Eugène Gigout (1844–1925), titulaire of Église Saint-Augustin de Paris, wrote his *Grand Chœur Dialogué* for organ in 1881. Guy Ropartz (1864–1955) arranged it for organ and brass orchestra in 1900, which is the version we hear on this recording. The antiphonal effect of the majestic organ alternating with the flamboyant brass of the orchestra gives a distinct flavor to the piece, rather different from but equally impressive in comparison to the original organ-only version, something that Gigout, who gave permission for Ropartz to make the arrangement, would probably have enjoyed hearing.

Sonata No. 1 in D Minor for organ, opus 42, first published in 1874, is probably the most popular of the compositions of Alexandre Guilmant (1837–1911). Guilmant himself arranged it as *Symphony No. 1 in D Minor* for organ and orchestra, opus 42. It premiered on August 22, 1878, in the Palais du Trocadero in Paris, and Guilmant had it published in 1879, making it the only organ-plus-orchestra arrangement on this DVD that was crafted by the composer himself. The exciting first movement, "Introduction et Allegro," begins with a kind of contest for mastery between the organ and orchestra. The main theme is given out on the organ in an impressive pedal solo, and there is a gentler and more lyrical second section, both of which play back and forth between organ and orchestra before coming to a resolution. Next, both themes are combined in the development section before Guilmant ends by maintaining the sonata form by means of a recapitulation. Next comes "Pastorale," a delicate quasi-fugal movement in 12/8 time, in which the orchestral strings mostly play the melody while the organ flutes provide the accompaniment. The third movement, "Final," returns to the fireworks of "Introduction et Allegro" with toccata-like virtuosity, again making use of two contrasting themes and building up to a massive climax of organ, brass, and percussion at the end.

Ralph Vaughan Williams (1872–1958) wrote his *Fantasia on a Theme by Thomas Tallis* for the Three Choirs Festival of 1910, which was held in Gloucester Cathedral. The theme was Tallis's "Third Tune," the third of nine tunes that he wrote for Archbishop Matthew Parker's *Whole Psalter Translated into English Meter* of 1567, where it was set to Psalm 2. Vaughan Williams had come across it while researching tunes for his *English Hymnal* of 1906. He scored the work for two string ensembles plus soloists—two violins, viola, and cello. Peter Richard Conte's arrangement for organ and orchestra supplements Vaughan Williams's strings with the famous floating eighty-eight-rank String Organ of the Grand Court Organ, restoration of which was completed in 2019. This division of the organ is beautiful both to behold and to hear; I like to think of it as an enchanted forest of shining tin pipes. The effect of adding it to the strings in *Fantasia* is quite breathtaking.

Franz Liszt (1811–1886) composed the *Fantasy and Fugue* on the chorale "Ad nos, ad salutarem undam," S. 259, at Weimar in the winter of 1850. Liszt dedicated it to Meyerbeer, from whose opera *Le prophète* he took the theme. He published the organ version in 1852 with a piano four-hands arrangement at

the bottom of each page. It is a sonata in three sections—fantasia, adagio (development), and fugue (finale, recapitulation, and coda). I have been unable to determine precisely when Marcel Dupré (1886–1971) made his arrangement for organ and orchestra. I guess it must have been squirreled away somewhere as I can find no evidence of any performances before the year 2013, which is surprising considering the popularity of Liszt's composition. Even more surprising is that the recording on this DVD was the premiere American performance. As a corollary to the way Peter Richard Conte in Vaughan Williams's *Fantasia* uses the organ to supplement the strings, Dupré uses the orchestra to supplement the organ, providing additional stops, as it were, using not only the strings, but also the brass and especially the percussion.

I congratulate William T. Van Pelt III of Raven Recordings on producing an excellent DVD/CD set, which I thoroughly recommend. I would like to add my well wishes for the future to Symphony in C and to Peter Richard Conte, Ray Biswanger, and the Friends of the Wanamaker Organ in these uncertain times.

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

New Choral Music

One Faith, One Hope, One Love, arranged by Joel Rainey. SATB, piano, with optional organ, handbells, or handchimes, Hope Publishing Co., C6302, \$3.25 octavo, \$14.00 conductor's score, \$6.25 bell parts. Duration: 4:43. Available from hopepublishing.com.

This piece incorporates "How Can I Keep from Singing" and "Praise, My Soul, the King of Heaven" and would make a nice choral work for a hymn festival, since it is based on well-known hymns, yet it is not a piece the assembly could easily join in singing. This was composed to honor Mark Ramsey's twenty-five years of music ministry at First Presbyterian Church, Mesa, Arizona. With very jubilant writing, this can also be used in Ordinary Time, best with a talented accompanist. Only of medium difficulty for the choir, the highest note is G6 for sopranos.

My Faith Looks Up to Thee, by Dan Locklair. SATB and organ, Subito Music Publishing, 91480940, \$2.79, 2024. Duration: 4:30. Available from subito.com.

This text is most associated with the tune OLIVET by Lowell Mason, but Locklair uses a completely fresh musical setting for this nineteenth-century text by Ray Palmer that has appeared in some 2,180 hymnals! The composer does a great job of including Copland-like motifs to give the setting an "Americana" feel. He includes a note that the organ part functions only as support to the chorus. Registration is left up to the organist. This was composed in January 2024 and is dedicated to Peggy Haas Howell and the parish choir of Saint John's Episcopal Church, Lynchburg, Virginia. Mixed meter is used to highlight natural text inflections. Locklair does a beautiful job "painting the text" with the music, and the key area shifts to highlight where the text is going. There is frequent use of seconds, as well as tempo changes. Locklair definitely breathes new life into this time-tested text about the power of faith to see us through all the challenges of life.

*—Karen Schneider Kirner
South Bend, Indiana*



Choral Music Received

Concordia Publishing House announces new choral publications:

Behnke, John A.: *All You Works of the Lord* (984433, \$2.40), for SATB and piano
Pentecost Proclamation (984434, \$2.90), for two-part choir, optional piano or organ, optional handbells or handchimes

Blersch, Jeffrey: *Saints, See the Cloud of Witnesses* (984443, \$3.40), for SATB, brass, and timpani

Culli, Benjamin M.: *O Day Full of Grace* (984441, \$3.90), for SATB and organ

Herl, Joseph: *Blow Ye the Trumpet, Blow* (984435, \$2.00), for SATB

Hildebrand, Kevin: *O Love, How Deep* (984436, \$2.90), for SATB, organ, brass, and timpani

Ye Choirs of New Jerusalem (984439, \$2.40), for SATB and organ

Kohrs, Jonathan: *Joseph Dearest, Joseph Mine* (984440, \$2.40), for SATB, piano, and alto saxophone or other instrument

Machemer, Matthew: *Come, You Faithful, Raise the Strain* (984438, \$2.90), for SATB, organ, brass, and timpani

Meder, Johann: *O Darkest Woe* (984437, \$2.90), edited by William Braun, for SATB, two treble instruments, and continuo, optional violoncello

Schalk, Carl F.: *Word Made Flesh to Dwell Among Us* (984432, \$2.40), for SATB and organ

von Kampen, David: *Three SAB Anthems of Adoration* (984442, \$2.40), for SAB

For information: cph.org.

E. C. Schirmer announces new choral publications:

Barwell, Ysaÿe M.: *Wanna Die Easy, When I Die* (9293, \$2.85), for SATB divisi, a cappella, with optional alto solo

Buller, Mark: "Mercy" (from *Mass in Exile*) (9336, \$2.25), for SATB and piano

Conte, David: *O Come, Let Us Sing* (9272, \$2.85), for SATB and organ with optional congregation

Davis, Taylor Scott: "Effortlessly" (from *To Sing of Love: A Triptych*) (9257, \$2.65), for SATB divisi and solo violin
More Love (9318, \$2.65), for SSA and SATB double chorus, a cappella

Garcia, José Maurício Nunes: "Dies Irae" (from *Missa de Requiem*) (1.3733, \$2.85), arranged by Matthew Harrison, for SATB and piano

Handel, George Frederick: *Hallelujah, Amen* (1.3740, \$2.65), arranged by Stacey V. Gibbs, for SATB a cappella

Jordan-Ouerson, Derek: *The Dry-Boned Graveyards* (1.3712, \$2.65), for SATB a cappella

Joyce, Brooke: *Songs for the People* (9316, \$3.15), for SATB divisi and organ

Mayernik, Luke: *The Lamb* (9327, \$2.65), for SATB divisi, a cappella, and soprano solo

Smith, Paul: *The Day Sky* (9324, \$2.25), for SATB a cappella
The Wayfaring Stranger (9325, \$2.65), for SATB a cappella

Wright, Reginald: *Love Never Ends* (1.3743, \$3.25), for SATB and piano.

For information: ecspublishing.com.

MorningStar Music Publishers announces new choral publications:

Barkoskie IV, Alvez: *Alma Redemptoris Mater* (9196, \$2.15), for SSATB a cappella

Pie Jesu (1.3672, \$2.15), for soprano solo and SATB a cappella

Burkhardt, Michael: *When the Morning Stars Together* (60-0006, \$2.85), for SATB and soprano and tenor soloists

with handbells, organ, optional congregation, descant, brass quintet, timpani, and cymbals

Burnett, Marty Wheeler: *How Lovely Is Your Dwelling-Place* (50-9128, \$2.65), for SATB and organ

Chepponis, James J.: *Serve in Faith and Charity* (50-2699, \$2.65), SATB, congregation, organ, with optional cantor, brass quartet, timpani, suspended cymbal, and three-octaves handbells

Davis, Taylor Scott: *Magnificat* (70-025, \$10.20), for soprano solo, SATB chorus (divisi), and full or chamber orchestra or organ with optional harp and percussion, or piano

French, Paul: *My Vows to the Lord I Will Make* (50-8742, \$2.25), for SAB and piano

Keesecker, Thomas: *Let There Be Light/God, Whose Almighty Word* (50-1158, \$2.65), for SATB and piano

Kreutz, Robert E.: *Scapulis Suis/With His Wings* (50-5225, \$2.25), for SATB a cappella

Latona, Peter: *Servants of God, Bless the Lord/Priests of God, Bless the Lord* (80-729, \$3.20), for SATB, cantor, organ, and congregation with optional brass quintet and timpani

Lowery, Brendan: *The Word Became Flesh: Communion Antiphons for Advent and Christmastide* (80-312, \$2.25), for SATB and optional organ or cantor and organ

Marrolli, Karen: *Weave Us in Community* (50-4999, \$2.85), for SATB, flute and piano, with optional violin and drum

Mayernik, Luke: *Missa de Octava* (70-120, \$4.50), for SATB (with solos) and organ

Mollicone, Henry: *Ave Maria* (9161, \$2.25), by Henry Mollicone, for two-part mixed voices and piano

Nelson, Eric: *Down in the River to Pray* (50-0082, \$2.85), for SATB and piano

Patterson, Mark: *Song of Assurance* (50-6160, \$2.85), for SATB and piano with optional flute and cello
Welcome, Prayer, and Blessing (50-4912, \$2.85), for SATB and piano

Rudolph, Glenn L.: *Whosoever on the Night of Christ's Nativity* (50-4367, \$2.65), for SATB, soloist, and piano

Sarsany, Tim: *All Creatures of Our God and King* (60-2283, \$3.15), for SATB and congregation with organ, with optional orchestra

Siegfried, Kevin: *Come to Zion* (50-9344, \$2.25), for SATB a cappella;

Tibbetts, Ryan J.: *If Ye Love Me* (50-1235, \$2.25), for SATB a cappella

Trapp, Lynn: *The Easter Proclamation: Exsultet* (choral score, 80-320, \$2.25; full score, 80-320A, \$13), for SATB, solo voice, and organ with optional timpani

Trenney, Tom: *The Church's One Foundation* (50-1246, \$2.65), for SATB and piano

Tucker, Sondra K.: *Jesus Calls Us O'er the Tumult* (50-3418, \$2.65), for SATB with keyboard and optional flute and drum

Victoria, Tomás Luis de: *The Passion of Our Lord Jesus Christ according to John* (vocal score, 80-335, \$2.65; full score, 80-335A, \$18), contains chant with SATB choruses, adapted by Charles S. Thatcher

Walker, Gwyneth: *Through Many Dangers* (50-4765, \$3.20), for SATB and piano

On Wings of Song (50-0168, \$2.85), for SATB and piano

Weber, Paul D.: *Psalms 150* (50-0049, \$2.65), SATB, congregation, organ, trumpet, and optional string quartet

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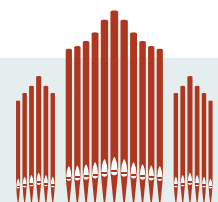
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Calendar

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

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

ARKANSAS

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

CALIFORNIA

Ken Cowan; Spreckels Organ Pavilion, San Diego, 7/21, 7:30 pm

Chelsea Chen; Spreckels Organ Pavilion, San Diego, 8/11, 7:30 pm

DISTRICT OF COLUMBIA

James Kibbie; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/20, 6 pm

ILLINOIS

Caroline Robinson; Loyola University, Chicago, 7/20, 3 pm

INDIANA

Anthony Holt; Trinity Episcopal, Michigan City, 7/16, 12:15 pm

Kent Jager; Trinity Episcopal, Michigan City, 7/23, 12:15 pm

Dylan Bajo; Trinity Episcopal, Michigan City, 7/30, 12:15 pm

MASSACHUSETTS

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

Carol Williams; St. Andrew's by the Sea Episcopal, Hyannis Port, 8/3, 5 pm

Savannah Curro Huggins; Methuen Memorial Music Hall, Methuen, 8/6, 7:30 pm

Caroline Robinson; Church of the Transfiguration, Orleans, 8/9, 7:30 pm

Jonathan Moyer; Methuen Memorial Music Hall, Methuen, 8/13, 7:30 pm

Mark Dwyer; Methuen Memorial Music Hall, Methuen, 8/20, 7:30 pm; 8/21, 3 pm

Hentus van Rooyen; Methuen Memorial Music Hall, Methuen, 8/27, 7:30 pm

MICHIGAN

James Kibbie; Interlochen Center for the Arts, Interlochen, 7/27, 4:30 pm

MINNESOTA

Richard Collman; All Saints Episcopal, Northfield, 7/16, 12:15 pm

Karen Olson; Skifter Hall, St. Olaf College, Northfield, 7/23, 12:15 pm

Brian Carson; First United Church of Christ, Northfield, 7/30, 12:15 pm

Joanne Rodland, organ, Donna Paulsen, piano; Northfield United Methodist, Northfield, 8/6, 12:15 pm

Stephen May; First United Church of Christ, Northfield, 8/13, 12:15 pm

NEW JERSEY

Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 7/15, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 7/16, 12 noon; 7/16, 6 pm, silent film accompaniment, *Sherlock, Jr.* & *Two Tars*

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 7/17, 12 noon

Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 7/18, 12 noon

Brian Edwards; Main Arena, Boardwalk Hall, Atlantic City, 7/21, 12 noon

Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 7/22, 12 noon

Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 7/23, 12 noon

Bryan Anderson; Ocean Grove Auditorium, Ocean Grove, 7/23, 7:30 pm

Evelyn Larter; Main Arena, Boardwalk Hall, Atlantic City, 7/24, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 7/25, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 7/28, 12 noon

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 7/29, 12 noon

Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 8/4, 12 noon

Sarah Palmer; Main Arena, Boardwalk Hall, Atlantic City, 8/5, 12 noon

Peter Richard Conte; Main Arena, Boardwalk Hall, Atlantic City, 8/6, 12 noon

Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 8/7, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/8, 12 noon

Luke Staisiunas; Main Arena, Boardwalk Hall, Atlantic City, 8/11, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/12, 12 noon

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 8/13, 12 noon

Carol Williams; Ocean Grove Auditorium, Ocean Grove, 8/13, 7:30 pm

Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 8/14, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/15, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/15, 12 noon

Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/15, 12 noon

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Brett Miller; Main Arena, Boardwalk Hall, Atlantic City, 8/15, 12 noon

Calendar

++ **John Schwandt**; St. Stephen Lutheran, Milwaukee, 8/4, 6:45 pm
 ++ **Christopher Marks**; St. Casimir Catholic Church, Milwaukee, 8/5, 9 am
 ++ **Daniel Schwandt**; Concordia University, Mequon, 8/5, 10:45 am
 ++ **Meg Cutting**; Chinese Christian Church, Milwaukee, 8/5, 1:30 pm
 ++ **Jillian Gardner**; St. John's Lutheran, Milwaukee, 8/5, 2:30 pm
 ++ **Isabelle Demers**; Cathedral of St. John the Evangelist, Milwaukee, 8/5, 7:30 pm
 ++ **Bruce Bengtson**; First Presbyterian, Waunakee, 8/6, 10:15 am
 ++ **David Jonies**; Luther Memorial Church, Madison, 8/6, 11:30 am
 ++ **Colin Welford**; First Presbyterian, Neenah, 8/6, 12:15 pm
 ++ **Andrew Schaeffer**; Wisconsin Masonic Center, Madison, 8/6, 12:30 pm
 ++ **John Sittard**; Holy Name Chapel, Madison, 8/6, 2:30 pm
 ++ **Luke Staisiunas**; Capitol Theater, Madison, 8/6, 4 pm
 ++ **Eric Plutz**; St. James Catholic Church, Madison, 8/6, 6 pm
 ++ **Melissa Plamann**; Wisconsin Lutheran College, Milwaukee, 8/7, 9:30 am
 ++ **Sheri Masiakowski**; St. Joseph Convent, Milwaukee, 8/7, 10:45 am
 ++ **Michael Hey**; St. Francis of Assisi Catholic Church, Milwaukee, 8/7, 7 pm
 ++ **David Porth**; St. John Lutheran, Lomira, 8/8, 9:30 am
 ++ **Charles Barland**; St. Matthew Lutheran, Iron Ridge, 8/8, 11 am
 ++ **David Bohn**; Ozaukee Congregational, Grafton, 8/8, 2 pm
 ++ **Ryan Mueller**; Ozaukee Congregational, Grafton, 8/8, 2:40 pm lecture
Erich Knapp; First English Lutheran, Appleton, 8/13, 12:15 pm
Devin Atteln; St. Mary Catholic Church, Menasha, 8/20, 12:15 pm
Jared Stellmacher; Memorial Presbyterian, Appleton, 8/27, 12:15 pm

CZECH REPUBLIC

Stephen Tharp; St. James Basilica, Prague, 8/21, 7 pm

FAROE ISLANDS

James D. Hicks; Sandaváger Kirkjan, Sandaváger, 7/25, 7:30 pm
James D. Hicks; Havnar Kirkja, Tórshavn, 7/26, 11:30 am
James D. Hicks; Fuglafjørður Church, Fuglafjørður, 7/27, 4 pm

FRANCE

Karol Mossakowski & Axel de Marnhac, with Worth Abbey Choir, Vienne, *Messe solennelle*; St.-Sulpice, Paris, 8/15, 4 pm

GERMANY

Amelie Held; Kathedrale, Dresden, 7/16, 8 pm
Julie Pinsonneault; St. Michael Church, Schwäbisch Hall, 7/19, 10:15 am
Ondrej Valenta; Kreuzkirche, Dresden, 7/23, 8 pm
Jonathan Moyer; Frauenkirche, Dresden, 7/30, 8 pm
Maurizio Salerno; Franziskanerkirche, Freiburg, 8/3, 6:30 pm
Daniel Moulit; Kathedrale, Dresden, 8/6, 8 pm
Jean-Christophe Geiser; Kreuzkirche, Dresden, 8/13, 8 pm
Stephen Tharp; Münster, Konstanz, 8/15, 8 pm
Stephen Tharp; Münster Zu Unserer Lieben Frau, Salem, 8/17, 6:15 pm
Guillaume Nussbaum; Frauenkirche, Dresden, 8/20, 8 pm

Stephen Tharp; Marktkirche, Hannover, 8/23, 6 pm
Stephan Leuthold; Kathedrale, Dresden, 8/27, 8 pm
Stephen Tharp; St. Severin, Sylt, 8/27, 8:15 pm
Stephen Tharp; St. Joseph, Bonn-Beuel, 8/31, 7 pm

NETHERLANDS

Erik Jan Eradus; Kathedrale Basiliek St.-Bavo, Haarlem, 7/19, 4 pm
Jan Jansen; Groote Kerk, Maassluis, 7/19, 4 pm
Bert den Hertog; Elandstraatkerk, den Haag, 7/26, 3 pm
Sietze de Vries; Kathedrale Basiliek St.-Bavo, Haarlem, 7/26, 4 pm
Stefano Molardi; Kathedrale Basiliek St.-Bavo, Haarlem, 8/2, 4 pm
Leo van Doeselaar; Groote Kerk, Maassluis, 8/2, 4 pm
Marco d'Avola; Kathedrale Basiliek St.-Bavo, Haarlem, 8/9, 4 pm
Jan Hage; Kathedrale Basiliek St.-Bavo, Haarlem, 8/16, 4 pm
Hayo Boerema; Groote Kerk, Masluis, 8/16, 4 pm
Hina Ikawa; Kathedrale Basiliek St.-Bavo, Haarlem, 8/23, 4 pm
Maarten Wilmink; Elandstraatkerk, den Haag, 8/30, 3 pm
Poppie Berden, with soprano; Kathedrale Basiliek St.-Bavo, Haarlem, 8/30, 4 pm
Leonore Lub; Groote Kerk, Masluis, 8/30, 4 pm

SWEDEN

Lauma Akmene; Klosters Kyrka, Eskilstuna, 7/26, 6 pm
James D. Hicks; Ulricehamn Church, Ulricehamn, 8/9, 5 pm
James D. Hicks; St. Nicolai Church, Lidköping, 8/10, 7 pm

SWITZERLAND

Stephen Tharp; Village Church, 5, 8/8, 5 pm

UNITED KINGDOM

Wayne Marshall; Minster, York, 7/17, 7 pm
Colin Andrews; Methodist Central Hall, London, 7/20, 3 pm
Eleni Keventsidou; St. Michael's Church, Cornhill, London, 7/21, 1 pm
Jan Liebermann; Minster, York, 7/24, 7 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
Robert Sharpe; Minster, York, 7/31, 7 pm
Norman & Marilyn Harper; St. Alphege, Edgware, 8/2, 7:30 pm
Daniel Cook; Minster, York, 8/7, 7 pm
Julie Pinsonneault; Westminster Abbey, London, 8/10, 5 pm
Benjamin Morris; Minster, York, 8/14, 7 pm
Carolyn Craig; Minster, York, 8/21, 7 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

Ann Arbor, Michigan

University of Michigan, Ann & Robert H. Lurie Carillon and Charles Baird Carillon, Mondays at 7 pm
 July 7, Annie Gao (Lurie Carillon)
 July 14, Joseph Min (Baird Carillon)

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2529 - Bach and the Oberlin Flentrop . . . in celebration of this instrument's 50th Anniversary as a provocative teaching tool, we review Bach's Clavierübung III with faculty performers Christa Rakich and Jonathan William Moyer.

2530 - Manifold Riches . . . another collection of recently released recordings devoted to the ever-fascinating traditions of the King of Instruments.

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Calendar

July 21, Trevor Workman (Baird Carillon)
July 28, Claire Janezic (Lurie Carillon)

Chicago, Illinois
University of Chicago, Rockefeller Memorial Chapel, Laura Spelman Rockefeller Memorial Carillon, Sundays at 5 pm
July 6, Joseph Min
July 13, Trevor Workman
July 20, Eddy Mariën
July 27, Abby Pan
August 3, Jennifer Lory-Moran
August 10, Alex Johnson

Dayton, Ohio
Deeds Carillon
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

Kennett Square, Pennsylvania
Longwood Gardens, Fridays at 6 pm
July 6 (Sunday), Janet Tebble
August 8, Trevor Workman
August 29, Lisa Lonie
September 12, John Widmann
September 26, Joseph Min

Mariemont, Ohio
Mary M. Emery Memorial Carillon, Sundays at 7 pm
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

Minneapolis, Minnesota
Central Lutheran Church, Sundays at 12 noon
July 6, Carson Landry
July 13, Annie Gao
July 20, Lisa Lonie
July 27, Geert D'hollander

Rochester, Minnesota
Mayo Clinic, Saturdays at 2 pm
July 5, Michael Dixon
July 12, Jesse Ratcliffe
July 19, Carolyn Bolden
August 2, Alex Johnson
August 9, Kevin Lieberman

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

Rochester Hills, Michigan
Oakland University, Fridays at 6 pm
July 11, Joseph Min
July 18, Trevor Workman
July 25, Claire Janezic
August 1, John Gouwens
August 8, Anne Lu
August 15, Dennis Curry

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

Springfield, Illinois
Thomas Rees Memorial Carillon, 6:30 pm, with additional performances at 2 pm Saturdays and Sundays
July 2, 7:20 pm, Sue Jones
July 3, Ally Dodd
July 4, Carlo van Uift
July 5, Ally Dodd
July 6, Carlo van Uift
July 9, Sue Jones
July 10, 2 pm, Ally Dodd
July 11, Carlo van Uift
July 12, Carlo van Uift
July 13, Carlo van Uift
July 16, Ally Dodd

July 17, 2 pm, Caleb Melamed
July 18, Carlo van Uift
July 19, Carlo van Uift
July 20, Carlo van Uift
July 23, Sue Jones
July 24, Ally Dodd
July 25, Carlo van Uift
July 26, Carlo van Uift
July 27, Carlo van Uift
July 30, 2 pm, Sue Jones
July 31, Caleb Melamed
August 1, Carlo van Uift
August 2, Carlo van Uift
August 3, Carlo van Uift
August 6, 2 pm, Ally Dodd
August 7, Caleb Melamed
August 8, Carlo van Uift
August 9, Carlo van Uift
August 10, Carlo van Uift
August 13, Ally Dodd
August 14, Sue Jones
August 15, Carlo van Uift
August 16, Carlo van Uift
August 17, Carlo van Uift
August 20, Ally Dodd
August 21, Caleb Melamed
August 22, Carlo van Uift
August 23, Carlo van Uift
August 24, Carlo van Uift
August 27, Sue Jones
August 28, 2 pm, Caleb Melamed
August 29, Carlo van Uift
August 30, Ally Dodd
August 31, Caleb Melamed
September 3, Sue Jones
September 4, 2 pm, Ally Dodd
September 5, Carlo van Uift
September 6, Carlo van Uift
September 7, Carlo van Uift
September 10, Caleb Melamed
September 11, Ally Dodd
September 17, 2 pm, Ally Dodd
September 18, Caleb Melamed
September 19, Carlo van Uift
September 20, Carlo van Uift
September 21, Carlo van Uift
September 24, 2 pm, Sue Jones
September 25, Ally Dodd
September 26, Carlo van Uift
September 27, Carlo van Uift
September 28, Carlo van Uift

Storrs, Connecticut
Congregational Church, Sundays at 5:30 pm
July 27, Andrea McCrady

Valley Forge, Pennsylvania
Washington Memorial Chapel, Wednesdays at 7:30 pm
July 2, Doug Gefvert
July 9, Jennifer Lory-Moran
July 16, Wesley Arai
July 23, Margaret Pan
July 30, Austin Ferguson
August 6, Trevor Workman
August 13, Doug Gefvert, Irish Thunder Pipes and Drums
August 20, Jasper Depraetere
August 27, Anne Lu

Perpignan, France
St. John the Baptist Cathedral, 6 pm
August 11, Elizabeth Vitu, Laurent Pie, Pierre Jordà
August 12, Gijsbert Kok
August 13, Pamela Ruiters-Feenstra
August 14, Gauthier Bernard
August 15, Brunston Poon

Aschaffenburg, Germany
Schloss Johannisburg
Sundays at 4 pm
August 10, Joseph Min
September 14, Mathieu Polak



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OPHELIA AMAR, St. Michael's Church, Cornhill, London, UK, March 31: *Litanies*, JA 119, Alain; *Prélude*, Petit Canon (*Trois Pièces*, nos. 1, 2), Boulanger; *Scherzo*, op. 2, Duruflé; *Improvisation 1 (Sept Improvisations)*, op. 150), Saint-Saëns; *Ballade*, Lebrun; *Choral-Improvisation sur Victimae Paschali Laudes (Cinq Improvisations)*, no. 5), Tournemire, transcr. Duruflé.

BEN BLOOR, Methodist Central Hall, Westminster, UK, March 16: *Prelude and Fugue in b*, BWV 544, Bach; *La Nuit (Trois Impressions)*, op. 72, no. 3), Karg-Elert; *Sonata VI in e-flat*, op. 119, Rheinberger; *Arietta*, W. Lloyd-Webber; *Choral in a*, FWV 38 (*Trois Chorals*, no. 3), Franck.

DOUGLAS CLEVELAND, Fourth Presbyterian Church, Chicago, IL, February 28: *Grand Dialogue in C*, Marchand; *Praeludium in a*, BuxWV 153, Buxtehude; *Pièce d'Orgue*, BWV 572, Bach; *Fantasy: Torah Song*, Phillips; *Meditation*, Yuki; *Transformations: Fantasia on Pange Lingua*, French.

Fourth Presbyterian Church, Chicago, IL, March 28: *Fantasia and Fugue in g*, BWV 542, O Mensch, beweine dein Sünde groß, BWV 622, Bach; *O Sacred Head, Now Wounded*, Decker; *Where True Love and Charity Are Found*, Biery; *When I Survey the Wondrous Cross*, Leighton; *Allegro Marziale*, Allegro Comodo, Allegretto Grazioso (*Six Pieces*), Bridge; *Carillon-Sortie*, Mulet.

DANIEL COLANER, Emmanuel Episcopal Church, Chester Parish, Chestertown, MD, February 21: *Fantasia and Fugue in g*, BWV 542, Bach; *Jesus, meine Zuversicht (32 Chorale Preludes)*, Homilius; *Meditation-Elegy (Suite No. 1)*, Borowski; *Elegy*, Thalben-Ball; *Concert Overture No. 2 in c*, Hollins; *Scherzo in d*, Reger; *Postlude (24 Pièces en style libre)*, op. 31, no. 24), Impromptu (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 2), Vierne;

Reverie, Still; *Joshua fit de battle ob Jericho*, Sowande.

BENJAMIN COLLYER, St. Michael's Church, Cornhill, London, UK, February 24: *Nun danket alle Gott (Choral-Improvisationen für Orgel)*, op. 65, no. 59), Valse mignonne (*Drei Stück für Orgel*, op. 142, no. 2), Karg-Elert; *Benedictus*, Rowley; *An Elf on a Moonbeam*, Price; *Sonata in G*, Elgar.

PHILIP CROZIER, Église Saints-Angeles, Lachine, Québec, Canada, March 30: *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Miroir*, Wammes; *Variations on Victimae Paschali Laudes*, Ropek; *Fantasia Choral in f-sharp (Two Fantasia Chorals)*, no. 2), Whitlock; *Vier Inventionen für Orgel*, Gerber; *Fête*, Langlais.

BENJAMIN CUNNINGHAM, St. Michael's Church, Cornhill, London, UK, February 3: *A Fancie in d*, Byrd; *Kyrie*, Gott Vater in Ewigkeit, BWV 669, Christe, aller Welt Trost, BWV 670, Kyrie, Gott heiliger Geist, BWV 671, Bach; Rhosymedre (*Three Preludes Founded on Welsh Hymn Tunes*, no. 2), Vaughan Williams; *Church bells beyond the stars*, McDowall; *Andante sostenuto (Symphonie Gothique)*, op. 70), Widor; *Paeon*, Howells.

JAMES D. HICKS, St. James Episcopal Church, New York, NY, February 17: *Prelude*, Süda, completed Saari; *Burlesca*, Isólfsson, transcr. Sölbergsson; *Uni*, Haapalainen; *Finale alla Solfeggio (Partita Retrospectiva)*, op. 151), Karg-Elert; *Himna smíður*, Sævarsson; *Variations and Fugue on a Danish Folk Tune*, Mikkelsen; *North Atlantic Fanfare*, Miller; *Kven Kan seia ut, The Place of My Childhood*, Takle; *Hymn to Freedom*, Peterson, transcr. Takle.

DAVID HURD, Riverside Church, New York, NY, February 27: *Processional Fanfare*, *Prelude on Mighty Savior*, *Introduction*, *Passacaglia and Fugue on Windham*, Hurd; *Prelude and*

Fugue in c (Three Preludes and Fugues), op. 37, no. 1), Mendelssohn; *Sonata II in D*, op. 50, Guilman; *Sonate pour Orgue*, Grunenwald.

MAKOTO JAMES, St. Michael's Church, Cornhill, London, UK, March 10: *Passacaglia in c*, BWV 582, Bach; *Five Short Pieces*, Whitlock; *Meditation on Brother James's Air*, Darke; *Final (Symphonie V in a)*, op. 47), Vierne.

JAMES KIBBIE, Christ Church Cathedral, Lexington, KY, February 2: *The Harmonious Blacksmith*, HWV 430/4, Handel; *Four Pieces for Flute Clock*, Hob. XIX, Haydn; *Offertoire*, FWV 26, no. 1, Franck; *Variations on Wo Gott zu Haus nit gibt sein Gunst*, Distler; *Ach, was soll ich Sünder machen*, BWV 770, Bach; *Go Down Moses*, Sowande; *The Hour Glass*, Retrospection, Price; *Sine Nomine*, Weaver; *Aria*, Final (*Symphonie VI in b*, op. 59), Vierne.

KAREN SCHNEIDER KIRNER, Ancilla Domini Chapel, Donaldson, IN, February 2: *Praeludium and Fugue in G*, Bruhns; *Prelude in E-flat Major*, BWV 552i, *Nun freut euch, lieben Christen g'mein*, BWV 734, *Liebster Jesu, wir sind hier*, BWV 730, BWV 731, *Fantasia and Fugue in g*, BWV 542, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, *Valet will ich dir geben*, BWV 736, *Fugue in E-flat*, BWV 552ii, *Vor deinen Thron tret ich hiermit*, BWV 668, Bach.

GIULIA RICCI, Franziskanerkirche, Freiburg, Germany, February 2: *Toccata Decima*, Muffat; *Prelude and Fugue in g*, BWV 535, *Sonata in C*, BWV 529, Bach; *Magnificat primi Toni*, BuxWV 203, Buxtehude.

JOSHUA SIMOES, Methodist Central Hall, Westminster, UK, February 16: *Prelude and Fugue in e*, Mendelssohn; *Gammal fäbodpsalm från Dalarna*, Lindberg; *Cloudscape*, Hosokawa; *Danse*, Debussy, transcr. Hirsch; *Prelude*,

Scherzo, and *Passacaglia*, Leighton; *Vers l'espérance*, Escaich.

MARK STEINBACH, Cathédrale Saint-Pierre, Geneva, Switzerland, February 23, and Brown University, Providence, RI, March 2: *Opening (Glassworks)*, Glass, transcr. Steinbach; *Dance No. 4 for Organ*, Mad Rush, *Dance No. 2 for Organ*, Glass; *Conclusion*, Act III (*Satyagraha*), Glass, transcr. Riesman.

MADISON THOMPSON, St. John's Episcopal Church, West Hartford, CT, February 2: *Plein Jeu*, Premier Couplet du Kyrie, *Élévation*, Tierce en Taille, Duo sur les Tierces, 3ème Couplet (*Messe pour les Couvents*), Couperin; *Les Bergers (La Nativité)*, Messiaen; *Romance (Symphonie IV)*, op. 32), Vi-erne; *Finale*, op. 78, Laurin.

KALLE TOIVIO, with Heather Boeck, soprano, St. James Episcopal Church, New York, NY, February 17: *Preludium*, *Intrada*, op. 111a, *Postludium*, *Sursoitto*, Sibelius; *Rukous*, *Postludium I (Three Postludes)*, op. 88, no. 1), Merikanto; *Den första kyssen*, Flickan kom ifrån sin älsklings mote, Lasse liten, Soluppgång, Var det en dröm? (*Five Songs*, op. 37, nos. 1, 5, 2, 3, 4), Sibelius; *Finlandia*, op. 26, Sibelius, transcr. Fricker.

D'ARCY TRINKWON, St. Michael's Church, Cornhill, London, UK, February 17: *Variations on Weinen, Klagen, Sorgen, Zagen*, S. 179, Liszt; *The Soul of the Lake (Seven Pastels from the Lake of Constance)*, op. 96, no. 1), Karg-Elert; *Symphonie VI in g*, op. 42, no. 2, Widor.

KENT TRITLE, Cathedral of St. John the Divine, New York, NY, February 4: *Toccata and Fugue in d*, BWV 565, Bach; *Apparition de l'église éternelle*, Messiaen; *Berceuse à Pierre*, op. 61, Laurin; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Pastoral Drone*, Crumb; *Symphonie VI in g*, op. 42, no. 2, Widor.

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From Fruhauf Music Publications in July 2025: Two Latin Plainchant Tunes, Three Settings for Organ presents an *Acclamation on Pange Lingua Gloriosi*, *Improvisation on Pange Lingua*, and an *Orison on Veni, Emmanuel*. For these three meditative compositions, and for other works for organ solo, as well as for choir and organ, please visit FMPs' home page Bulletin Board, to be found at www.frumuspub.net.

PUBLICATIONS / RECORDINGS

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

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. The Catalog 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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The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist **James Hicks**. Pro Organo announces *Nordic Journey, Volume XVII: North Atlantic Voyage* (7316), featuring most of the program on the four-manual 2013 Hermann Eule organ in Bødo Cathedral, Norway. The remainder was recorded on the 1992 Klais organ in Hallgrímskirkja, Reykjavík, Iceland. Composers represented include Aaron David Miller, Paul Halley, Kenneth Leighton, Kristian Blak, Christian Praestholm, and Kjell Mørk Karlsen. Karlsen's *Missa Norvegica* is scored for organ and hardanger fiddle, played by Ragnhild Hemsing. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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