**Responses to our digitization project request**

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**Here & There**

**Events**

- **Northfield United Methodist Church, Northfield, Minnesota, Kney organ**
  - **Friends of the Klotzschmar Organ** announces events featuring the Klotzschmar Organ at Merrill Auditorium, Portland, Maine. August 2, James Kennerley and the Klotzschmar Festival Brass; 8/23, Peter Krasinski accompanies the Klotzschmar Organ at the First United Methodist Church (The Diapason), Armagh, with categories for senior, intermediate, and junior organists age 21 and under. The winner will receive a $2,000 scholarship towards organ studies, and select an instructor of their choice. For information: klotzschmarorg.com.

- **Aspen Music Festival and Aspen Community United Methodist Church, Aspen, Colorado,** announce organ recitals, Sundays at 7:00 p.m. on July 14, Stephen Hanlon, 7/28, James Welch. For information: aspenmusicfestival.com.

- **Westminster Cathedral, London,** UK, continues its 2019 Grand Festival with recitals on Wednesdays at 7:30 p.m. on July 14, Matthias Hovinga, August 26, Peter Stevens, September 18, Yves Castagnet, October 23, Martin Baker. For information: westminstercathedralchoir.org.

**THE DIAPASON**

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The Third Odoyevsky International Organ Competition will take place November 17–25 in Moscow, Russia. The contest consists of four rounds in which participants of ages 17 to 33 play organs of different styles and epochs in five Moscow halls including the Organ Hall of the Russian Gnessins’ Academy of Music, where a historic 1871 Henry Jones organ is located. Applications for the competition program includes the Organ Hall of the Russian Gnessins’ Academy of Music, where a historic organ is located.

Several publications feature the work of James H. Rogers (1857–1940). James H. Rogers Organ Music, volume 1, includes sonatas (WL600306), while volume 2 includes suites and sonatinas (WL600322). Wayne Leupold Editions announces new organ publications: Il Canto di Fratte Sole (The Sun Chant), by Peter Planyavsky (45-315, C24-95), for SATB, soprano solo, and organ; Missa solemnis in C Minor, by Christoph Rheineck (DM1510, C44-85), for SATB, SATB soloists, and orchestra; and Te Deum, by Wolfram Wagner (45-978, C29-95), for SATB, TB soloists, and orchestra. For information: www.doblinger.at.

Participants in East Carolina University competition, left to right: Tyler Schodt, Andrew Scanlon, Jason Schodt, Michael Gibson, Justin Brueggemann, Matthew Buie, Pei-Yi Ho, Chris Pharo, and Peter Kraskinski

Elon University, Elon, North Carolina: left, Casavant organ in Whitley Auditorium; upper right, console in Schar Hall; lower right, console in Konry Gymnasium

East Carolina University, Greenville, North Carolina, announces the results of its 13th annual Young Artists Competition in Organ Performance, held March 16. Matthew Buie, a student of Timothy Olsen at North Carolina School of the Arts, was awarded first prize and the hymn-playing prize. Justin Brueggemann of Johnson City, Tennessee, and a pupil of Joly Bell, earned second place, and the third place award and the Bach prize both went to Michael Gibson of Williamsburg, Virginia, a student of Rebecca Davy. The competition judge was Peter Kraskinski, who presented live accompaniment to the 1925 silent film Ben-Hur on C. B. Fisk, Inc., Opus 126 the previous evening. Prize sponsors were East Carolina Musical Arts Education Foundation, C. B. Fisk, Inc., and East Carolina Chapter of the American Guild of Organists. For information: www.ecu.edu.

For information: https://gnessin-academy.ru/organ_competition/
Paul Fisher’s arrangements are the choral and organ works of organist (REGCD520). The compositions include selections by Christ’s College and the admission of women to the choir. The disc celebrates the 40th anniversary of the Fox Valley Chapter of the American Guild of Organists (REGCD522). The selections feature works written for the cathedral and the choir by Edward Bairstow, Francis Jackson, Philip Moore, and others.

As a seed bursts forth features the choir of Christ’s College, Cambridge, David Rowland, director, and Richard Cook, organist (REGCD520). The disc celebrates the 40th anniversary of the admission of women to the choir with selections by Christ’s College alumnus Annabel Rooney.

The mystery of things features the Proteus Ensemble, Stephen Shepherd, director, and Richard Cook, organist (REGCD520). The compositions are the choral and organ works of Paul Fisher, the first recording of these works. For information: www.regentrecords.com.

Organbuilders

Len Berghaus

The Fox Valley Chapter of the American Guild of Organists (Illinois) presented Berghaus Pipe Organ Builders, Belwood, Illinois, with its “Organ Builder Appreciation Award” on May 17. Chapter dean Barbara Masters gave the certificate to the company’s founder, Len Berghaus, during the chapter’s annual meeting. The chapter had organized a tour of the organ factory in March, and Berghaus provided the participants a glimpse of the many aspects of organbuilding. The May evening was capped off by a performance by Isabelle Demers on the Berghaus organ at St. Raphael Catholic Church, Naperville, Illinois. For information: www.foxvalleyago.org.

John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, has restored the 1883 Hook & Hastings Opus 1144 for Church of the Holy Communion, Lake Geneva, Wisconsin, 1883 Hook & Hastings Opus 1144 for Church of the Holy Communion, Lake Geneva, Wisconsin. The instrument will be rededicated in recital on August 4, 6:00 p.m., with a program presented by Max Yount, director of music and organist for First Congregational Church and professor emeritus of music at Beloit College, both of Beloit, Wisconsin, including works by Handel, Copland, Bach, Hindemith, Vaughan Williams, and Mendelssohn. Other instrumentalists include Marianne Peterson, oboe, and Emily Sobacki, violin. For information: https://holycommunionlakegeneva.com.

Faucher Organ Company, Inc., of Geneva, Wisconsin, has been contracted to rebuild the historic 1938 four-manual Casavant gallery console at the Basilica of Sts. Peter & Paul in Lewiston, Maine. The console controls the largest

Appointments

Bryan Dunnewald is appointed interim assistant organist and choirmaster at St. Mark’s Church, Philadelphia, Pennsylvania, for the 2019–2020 season. The parish has a music program in the Anglo-Catholic tradition under the direction of Robert McCormick and supports a semi-professional parish choir and a choir of boys and girls, as well as a 1937 Aeolian-Skinner organ (restored in 2019). Dunnewald will serve as principal accompanist for the choirs as well as assist in conducting, program administration, and mentoring the organ scholar.

Dunnewald will split his time between New York City and Philadelphia while he continues his studies in conducting at the Mannes School of Music. He is a graduate of the Curtis Institute of Music and Interlochen Arts Academy, serving as organ scholar at Saint Mark’s for three years while a student at Curtis. He is also a member of The Diapason’s 20 Under 30 Class of 2019. For information: www.bryandunnewald.com.

Jonathan White is appointed director of religious music for Christ Church Cathedral, Montreal, Canada. Born in the UK, White studied music at the University of Oxford where he was organ scholar at Lady Margaret Hall. Following his graduation, he spent a year at Canterbury Cathedral, where he was responsible for playing daily services and training choristers, as well as playing for special services, broadcasts, and recordings. He then returned to Oxford to undertake research into the symphonic works of Charles Villiers Stanford. White subsequently spent two years studying at the Institute of Sacred Music at Yale University, New Haven, Connecticut.

White has held positions at Christ Church Cathedral, Oxford, Magdalen College, Oxford, and Henley Parish Church. He holds diplomas in organ performance and choral directing from the Royal College of Organists, and was a lecturer in music for ten years at St. Catherine’s College, Oxford. For information: www.montrealcathedral.ca.

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The Curtis Institute of Music organ department presented its annual recital on the Wanamaker Organ at Macy’s Department Store, Philadelphia, Pennsylvania, April 6. The event was sponsored by the Friends of the Wanamaker Organ. Monica Czausz, Aaron Patterson, Clara Gerdes, and Adrian Binkley, all students of Alan Morrison, performed repertoire and transcriptions by Debussy, Duruflé, Elgar, Fauré, Finzi, Gershwin, Hakim, Howells, Jongen, Karg-Elert, and Ravel. For information: www.curtis.edu.
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For fifty years we’ve been saying that the greatest pipe organs in the world should be accessible to everyone. With the LIVE, an innovative three-manual digital organ with a high-end 8.1 audio system, Johannus once more delivers convincingly on this promise.

The world at your feet

The LIVE comes with USB sample sets containing dozens of complete, high-quality recordings of pipe organs from all over the world recorded by Johannus itself. When you activate the organ of your choice, the standard stoplist (go stops including display) takes on the stoplist of your chosen organ. The display on each stop makes the organ completely dynamic, so you can sit at your LIVE and switch effortlessly back and forth between famous pipe organs with the wave of a hand. The organ has enough capacity to store five complete organs.

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As one of the world’s largest organ builders, we work daily on our mission to innovate the organ world. In the LIVE, that ambition comes to life.

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church organ in the state (see “Two Casavant Organs, Seventy-Five Years: The Basilica of Sts. Peter and Paul, Lewiston, Maine,” May 2014, pp. 22–25). New solid-state controls and relays will be provided by Virtuoso of Integrated Organ Technologies, Inc., replacing the original electro-pneumatic and mechanical equipment that had become trouble-prone and increasingly difficult to service. The Faucher firm is also re-leathering the instrument in multiple phases as funds are available. For information: www.faucherorgan.com.

**Basilica of Sts. Peter & Paul, Lewiston, Maine, Casavant console**

Foley-Baker technician Rich Cote scrubs ten years of storage damage from the Gemshorn rank of Aeolian-Skinner Opus 908.

**Foley-Baker, Inc., Tolland, Connecticut,** is refurbishing Aeolian-Skinner Opus 908, built in 1933 and 1934 for the Holy Cross Catholic Church, New York, New York. Chimes were added to the three-manual, 25-rank organ by the builder in 1941. The reconditioning process is finished, and the organ is now being reinstalled. A dedication concert is under consideration, and a feature article will be forthcoming. For information: www.foleybaker.com.

**Mead Chapel, Middlebury College, Middlebury, Vermont**

In the tower of Mead Chapel on the campus of Middlebury College in Vermont hangs a 48-bell carillon. The instrument began in 1918 as an 11-bell chime cast by the Merlynn Bellfoundry in West Troy (now Waterford), New York. The 7,800-pound bourdon sounds E and is now keyed to C. In 1955, the instrument was expanded to four chromatic octaves (excepting the lowest C#) by the Paccard Bellfoundry of Amnecy, France.

Ever since, there has been an annual summer recital series featuring guest carillonneurs. Russian carillonneur Sergei Grachev, his wife Elena Sadina, and their son Nikita Grachev go to Middlebury every summer to direct the summer Russian School choir and to participate in the summer carillon series. Along with their colleague Alexander Solovov, they constitute a Russian folk trio, Zolotos Flyos (Golden Strand).

Resident carillonneur George Matthews, Jr., considers himself a town carillonneur rather than a college carillonneur. Between himself, the summer series, guest carillonneurs, and his four students, he estimates that the instrument is played about 180 times per year. Like many carillons in academic institutions, it is played for vocation, baccalaureate, commencement, and February graduation. Matthews’s reconditioning program for the summer series always consists of a piece for each of the 11 languages that are taught in summer language school. Also, for the last 15 years, he has played preludes for the Jewish High Holy Services of Rosh Hashanah and Yom Kippur, held in Mead Chapel, with traditional Jewish music of Yemeni Nivriin (Days of Awe). From about December 15 to the end of the year, he plans a daily program of worldwide Christmas carols. Matthews is also carillonneur of Norwich University and organist at St Stephen’s Episcopal Church in Middlebury.

**St. Malachy’s–The Actors’ Chapel, New York, New York**

announces that John A. Romeri has received the 2019 Paul Creston Award. Romeri is director of music and organist for Christ Cathedral (formerly the Crystal Cathedral), Diocese of Orange, California. He is the conductor of the newly formed Cathedral Choir, Vietnamese Cathedral Choir, Diocesan Children’s Choir, and the Diocesan Adult Choir. He is also host of the radio program, Music from the Tower, featuring sacred and classical music, broadcast each Saturday evening or on the website, www.christcathedralmusic.org. He previously served cathedral music positions in Philadelphia, Pennsylvania, and St. Louis, Missouri.

The Paul Creston Award was established in 2009 to honor the memory of Paul Creston and his legacy, having served 34 years as music director and organist at St. Malachy’s–The Actors’ Chapel. Award recipients embody Creston’s passion for the spiritual nature of composition and musical expression, and are chosen for their accomplishments in church music, as distinguished scholars and performing artists, and proponents of excellence in music and the arts. Past awardees include Frederick Swann (2009), Bruce Neswick (2010), David Higgs (2012), Janette Fishell (2014), Stephen Tharp (2015), Jennifer Higdon (2016), Timothy Sun and Cindy He (2017), and Jennifer Pascual (2018).

This year’s award ceremony took place May 10 at St. Malachy’s–The Actors’ Chapel, with guest musicians David L. Ball, Ryan Dodge, Michael Hey, and John A. Romeri, II, and The Actors’ Chapel Choir and Creston Singers under the direction of Stephen Frayer. For information: https://actorschapel.org.

**Binghamton Bach performance**

Bruce Borton conducted the Madrigal Choir of Binghamton, Trinity Choir, Trinity Orchestra, and soloists in a performance of J. S. Bach’s Saint John Passion at Trinity Memorial Episcopal Church, Binghamton, New York, on April 13. Timothy E. Smith, organist and choir director at Trinity, accompanied on harpsichord, and Jean Herman Henssler accompanied on organ. Tenor Steven Nanni was Evangelist, and aria soloists were Christina Taylor, soprano, Kelly Miller, mezzo-soprano, James Gleason, tenor, and John Shelhart, bass. Borton, retired professor of music at Binghamton University, is director of the Madrigal Choir of Binghamton.
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The hybrid organ for St. John the Evangelist Catholic Church was designed by Triune Music of Elmhurst, Illinois, and built by a renowned pipe organ builder and Rodgers Instruments.

The organ has five divisions. It features a stunning pipe façade housed in an imposing case built from White Oak, to complement the architectural features of the church. The façade contains pipes from the 16' Principal and 16' Violone ranks, all of the pipes in the façade are speaking pipes. Of particular note are the flared brass resonators of the dramatic Pontifical Trumpet. This stop speaks with authority as a solo stop over full organ and is especially useful for weddings and other festive occasions.

The digital console was built by Rodgers. The custom finished shell is built of American Oak and has an ebony-finished interior. It meets the standards of the American Guild of Organists with a 32-note pedal board and three 61-note, wood-core keyboards that offer velocity-sensitive keying for orchestral sounds.

The console's operating system allows for several unique features not usually found on pipe organs, such as automatic turn-off circuits, automatic pedal and melody couplers, self-diagnostic test systems, software upgrades and a solid-state transposer. The Rodgers operating system is connected to a tuning sensor that monitors the temperature of the pipes. In order to keep the digital stops in tune with the pipe stops at all times. The Rodgers console is programmed to accept a large number of future pipe ranks as ample space was provided in the original casework design.

The vision for this instrument has been driven by its need to serve the church as an integral part of the musical fabric of the Mass, and also going beyond that scope to enable organ, choral and liturgical literature of all styles and periods to be performed successfully. It brings together technology and art, creating a concept which combines the wonder of electronics with the magic of windblown pipes.

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Here & There

Nunc DIMITTIS

Roy Henry Carey, Jr. 89, died April 28. He was born in Carlsbad, New Mexico, on October 15, 1929, and lived there most of his life. He attended Wash-

ington University, St. Louis, Missouri, before transferring to Trinity University, San Antonio, Texas, where he received degrees in music and humanities, with a major in organ performance, studying with Donald Willing. He reported to

Officer Candidate School in Newport, Rhode Island, in July 1953 and was in active service with the United States Navy until his honorable discharge as a Lt. JG in 1956. During his active duty he was stationed in Morocco and Nantucket as an information officer.

A devoted member of Grace Episcopal Church, Carlsbad, he served as its senior wardens and as its organist for 54 years. One of his proudest achievements was shepherding the acquisition of a mechanical-action Kney organ for the church. Over the years he arranged many concerts on this instrument. He was a member of the Diocese of the Rio Grande Music Commission during the years when the Episcopal hymnal and prayer book were being revised. In this capacity, he and his wife traveled to national meetings to participate in the hymnal revision process. Later he served as president of the Rio Grande Standing Committee.

Roy Henry Carey, Jr., is survived by his wife, Barbara, his son Hank Carey and wife Michele and their children Hayden and Ashley; daughter Martha Carey and wife Elisabeth Fidler; and daughter Julia and husband William and their daughters Annamarie and Tra. A memorial service was held May 4 Grace Episcopal Church.

Kathryn Ulvilden Moen 99, died May 16. She was born May 14, 1920. A fixture of the Twin Cities, Minnesota, church music and organ scene, she graduated from Luther College, Decorah, Iowa, in 1941, earned a Master of Music degree from Northwestern University, Evanston, Illinois, and was awarded a Fulbright scholarship to go to Norway where she studied at the Konservatoriet. She later studied with André Marchal in Paris, France, and with Heinrich Fleischer at the University of Minnesota. Moen taught for 30 years at the University of Wisconsin–Riverside Falls, retiring at age 88. She held various church music positions including that at Bethlehem Lutheran Church in south Minneapolis, where she was instrumental in the selection of a Casavant organ in the 1960s, and later at St. Anthony Park Lutheran Church. Moen attended summer organ seminars in the Netherlands, France, and later a recorded LP album of Czech organ repertoire that was reissued in CD format.

Lukyanova 7/19, George Matthew, Jr 7/26, Ellen Dickinson, August 2, Elena Sadina 7/9, Austin Ferguson 7/16 (3:00 and 3:30). 参与者：Sarah Forsberg, Anna Forsberg, Rev. Michael Costello, Rev. David Abrahamson.

Patrick Wedd 71, church musician, organist, composer, choral conductor, and founding director of the chorale ensemble Musica Orbium, died May 19. He retired as director of music at Christ Church Cathedral, Montreal, Canada in 2018, after 22 years of service. Wedd was born in 1945 in Ontario and earned degrees in organ performance from the universities of Toronto and Brit-

ish Columbia. He was director of music for 11 years at Christ Church Cathedral, Vancouver, British Columbia. In 1986 he moved to Montreal to assume artistic directorship of the Tudor Singers. He performed organ recitals in North America and England, and he recorded organ concertos with the Calgary Symphony Orchestra. NAXOS discs of music for organ and trombone with Alan Trudel, as well as organ works of Healy Willan. He composed for the church, including anthems, Masses, canticles, and hymns. He was also artistic director of the Montreal Boys’ Choir Course (now the Mas-

sachusetts Course) for over 20 years. Wedd received an honorary Doctorate of Divinity degree from McGill’s Diocesan College and an honorary Fellowship of the Royal Canadian College of Organists. At his retirement he also received the President’s Award of the RCCO Montreal Cen-

tre. (Additional information can be found in the September 2018 issue, pp. 10–11.) Patrick Wedd is survived by his husband Robert Wells, his sisters Penny and Pam, and Pam’s partner Jane, along with Wedd and Wells family in-laws. His funeral was held May 31 at Christ Church Cathedral, Montreal.

William “Bill” Freestate Wharton, 75, of Easton, Maryland, died May 19. Born January 4, 1944, he earned degrees (Bachelor of Arts, Master of Music, and Doctor of Musical Arts) in music from Trinity College, Hartford, Connecticut, Northwestern University School of Music, Evanston, Illinois, and Catholic University of America School of Music, Washington, D.C. His teachers included Margaret Wolcott, organist and choirmaster of St. Mark’s Church, Claire Watters, Richard Enright, and Conrad Bernier. Wharton taught music for 35 years in the public schools of Talbot County and Chesapeake College, Maryland, where

he was named professor of music and was honored at his retirement as professor emeritus. He served as organist of St. Mark’s United Methodist Church, Easton, for over 50 years. In 2007 with 40 years of service at St. Mark’s, the church honored him with the rebuilding and updating of the pipe organ’s console. In 2017 with 50 years of service he was honored with a commissioned piece, “Variations on Engelberg” by Mark Miller. He earned the Associate and Choir Master cer-

tifications of the American Guild of Organists, and he presented and organized recitals and concerts throughout the Mid-Shore region. William Freestate Wharton is survived by his brother Franklin M. Wharton of Centreville, Maryland, and sister-in-law Kay G. Wharton of Butler, Pennsylvania. William Freestate Wharton was survived by his brother Franklin M. Wharton of Centreville, Maryland.

The 2019 summer series at Mead Chapel, Middlebury College, Middle-

bury, Vermont, Fridays at 6:00 p.m., July 5, Sergei Gratchev; 7/12, Tatyana

Lukyanova; 7/19, George Matthew, Jr.; 7/26, Ellen Dickinson; August 2, Elena Sadina; 7/9, Austin Ferguson; 7/16 (3:00 and 3:30). 参与者：Sarah Forsberg, Anna Forsberg, Rev. Michael Costello, Rev. David Abrahamson.
Scarlatti’s cat in London, Venice and Texas

Our story begins with Thomas Roseingrave, born in Winchester, England, in 1688. He emigrated to Dublin, Ireland, with his father, his first music teacher. In 1707 he entered Trinity College, but did not complete his degree. A life-changing trip to Italy was financed in 1709 by Saint Patrick’s Cathedral, “to improve himself in the art of music that hereafter he may be serviceable to the Cathedral’s music programs.”

It was at the home of a nobleman in Venice that young Roseingrave was invited to play the harpsichord. As he related to music historian Charles Burdick, a few years later, “finding myself rather better in courage and finger than usual, I exerted myself and fancied by the applause I received that my performance had made some impression on the audience . . . .”

By this time, Roseingrave was teaching himself the harpsichord through keyboard sonatas! A Lyrachord recording by a very likely, something to do with a cat? May ask, is it universally known today as Scarlatti’s, but the theme is the same, his church of none other than George Frederic Handel, the longest-lived of the 1685 triumviretta.

If one wish to play from Roseingrave’s score, the best edition of K. 30 contains a facsimile of the work from the first printed edition (London, 1738) of which the first copy was presented by the composer to his patron King João V of Portugal. Roseingrave’s changes to the score are given in smaller staves directly above the affected measures, and other divergences are indicated by footnotes referencing a copy of Scarlatti’s first edition that was reprinted by Vitogel in 1742 and. These intrepid researchers compared all of this extraordinary performer he was told that was Domenico Scarlatti, son of the famous opera composer Alessandro Scarlatti. Roseingrave did not touch the harpsichord for a month following his first concert, but, after his hiatus he became just as intimate with the instrument, as his score, the best edition of K. 30.

Returning to Eugenio Saviio, Scarlatti sonatas also include some examples from the 1728 Essercizi, including Kirckpatrick number 30, the “Cat’s Fugue,” which became to bear the descriptive title that is often credited to the composer Muzio Filippo Vincenzo Scarlatti's score, the best edition of K. 30. Scarlatti’s cat in London, Venice, and Texas, for the May conference of the Historical Keyboard Society of North America. To continue with the references found in my title, I used an April 2019 recording from a demonstration concert of this iconic work.

Thus we have fulfilled the offerings of many dotted quarter notes with rests rather than a dot—making these passages much more suitable to the organ and to the resonant acoustics of London churches. Speaking of which, it may be of interest that Roseingrave, in 1725, became the organist of Saint George’s, Hanover Square, the parish church of none other than George Frederic Handel, the longest-lived of the 1685 triumviretta.

In 1799 Reiche traveled to Vienna with the hope of provoking interest in his newly composed opera. His first visit was not to Beethoven, however, but to his idol, Josef Haydn, to whom his opus 36, a collection of contrapuntal works, is dedicated. Eventually Reiche moved to Paris, where in 1818 he was appointed professor of counterpoint and fugue at the Paris Conservatoire, where his classes included such now well-known figures as Hector Berlioz, Franz Liszt, and, for the ten months prior to his death in 1836, as special mentor to César Franck!

Reiche’s “Cat Fugato” (pun intended) with its tempo indication of “Allegro moderato” may portray a slightly younger cat than Scarlatti’s, but the theme is the same, and the full title Fugue on a Theme from Domenico Scarlatti leaves no doubt as to the homage work that it is. Greatly swirling sixteenth notes sound lovely on the harpsichord, and I enjoy, immensely, introducing this beautiful novelty to audiences. Depending on my mood of the moment I sometimes make the piece even more special by changing the concluding chord from minor to major, thus far, no thunderbolt has reached me from the heavens (nor from below the earth), so I suspect that I have the composer’s blessing. Thus we have fulfilled the offerings named in the title of my presentation for the May conference of the Historical Keyboard Society of North America (HKSNA) held this year at Huntsville, Texas, in the beautiful venues provided by Sam Houston State University. I made an ad hoc quick recording of Reiche’s Fugue utilizing my Richmond Kingdom Franco-Flemish double harpsichord, to complement the organ solo of Scarlatti’s original Fugue. A neighbor did the recording, and, with the multiple duties of preparing for the trip, I did not check the disc that was offered. Thus, when I checked its suitability and compatibility with my computer, I had the shock of its not being playable.

My rescue in this advice was newly minted DMA Silvano Reis, a star pupil of Temple University’s Joyce Linderhoff (who, incidentally, succeeded me as president of the Southeastern Historic Keyboard Society, one of the now-merged components of the current national organization). His computer was receptive to MP-3 recording, and he not only operated the sound for this second selection, but also took over the earlier disc of the organ fugue, which made my morning presentation much easier than I could have imagined. Dr. Reis also made his own presentation, “The International Idioms in the Keyboard Sonatas of Domenico Scarlatti,” during which he played examples from six sonatas at an apt musical prelude to my more verbal and humorous offering. ■

Note

Comments and questions are welcome. Address them to lpalmer@usu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

Editor’s note: the staff of The Diapason congratulates Dr. Palmer on being named a member of the International Advisory Panel for the Historical Keyboard Society of North America.
Reviews

Choral Music

Gems from the file cabinet—Treble choir anthems

Sometimes the piece we are looking for is right under our noses, filed away, ready to be pulled out and sung again. The following pieces for treble choir are worth a second look, whether you have a standing SSA choir, are giving the men of the needed voice choir a week off, or are assembling a treble group for a special occasion.

Prayer Litany, Helen Kemp. 2-part, piano, opt. oboe, Choristers Guild, CGA747, $1.95.

“Lord, make me an instrument of thy peace; where there is hatred, let me sow love; where there is injury, pardon; where there is doubt, faith; where there is despair, hope; where there is acrimony, charity; where there is darkness, light; where there is sorrow, joy.” This is an introduction to singing in Latin since M. Liebergen. SSA, keyboard, opt. Dona Nobis pacem. Consider using this as a piece to sparkle. The harmony is appropriate at any time during the church year. Kem's choice of line and phrasing. The harmony is primarily in thirds, easily learned. The addition of oboe (or violin) makes the piece sparkle.


Although the English text is also provided, this would be an excellent introduction to singing in Latin since only three words are required: Dona nobis pacem. Consider using this as a challenge piece for an older child's or youth choir as teaching it in small sections over a couple of months, targeting an end-of-sessional performance. The singers, rising to the occasion, will be proud of their accomplishment!

Blessing, Katie Moran Bart. SSA, piano, Neil A. Kjos, No. C8425, $2.85, G. Schirmer. This can be used in addition to, or as a replacement for, the Benedictus in a worship service. Having a piece like this in your choir's repertoire comes in handy for “farewell” handouts or “sendings.” You might use it simply as a sung blessing at the close of your choir rehearsal.

Good Shepherd, Coyne Walker. Women's choir (SATB) and organ, E. C. Schirmer, No. 8089, $1.65, Baker's hymn, “The King of Love My Shepherd.” Walker has altered the text of Henry Baker's hymn, “The King of Love My Shepherd Is,” a paraphrase of Psalm 23, Nota Bene, a cappella, Choral Public

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You may have dilapidated, yellowing copies of this choral score in your file cabinets. If that is the case, rather than risk error, you might choose to go online to the link above and download free copies for printing. This score is accurate, but in other cases, remember that errors are possible. Consider Mendelssohn's setting of Psalm 121:1–4 is a joy to sing. It is a good vehicle for working on intonation and phrase shaping. All three voice lines are significant and interdependent.

New Organ Music


James Biery received bachelor's and master's degrees in organ performance from the University of Kansas and is currently a professor of music and organ at Weber State University. He has been a resident at the Orgue Olivier at the Notre Dame Cathedral in Paris and has been a resident at the Orgue Royal at the Sainte Chapelle in Paris. He has performed with many ensembles and has been a soloist at many conferences. He has composed music for many choirs and organists.

Biery's collection of organ music is divided into two sections: Hymn Preludes for Advent and Christmas. Each section comprises preludes on eight different hymn tunes. These preludes are arranged from simple to complex, allowing the organist to choose a piece that is appropriate for the occasion.

The first section features preludes on Advent hymn tunes. The preludes are written in a variety of styles, from simple to complex, and are designed to complement the text of each hymn. The second section features preludes on Christmas hymn tunes. These preludes are written in a more traditional style, and are designed to complement the joyful and festive nature of the Christmas season.

Biery's organ music is characterized by its use of modern techniques and harmonic language. His compositions are often complex and demanding, but also beautiful and expressive. The composer is particularly adept at creating settings that are both challenging and rewarding for the performer.

The collection of organ music by James Biery is a valuable resource for organists and choirs. It provides a wide range of options for preludes on hymn tunes, and is designed to be used in a variety of settings, from simple to complex. The composer's use of modern techniques and harmonic language makes his music a refreshing departure from the traditional styles that are often found in organ music.

The collection of organ music is a testament to James Biery's skill as a composer and organist. It is a valuable resource for organists and choirs, and is sure to be a hit with audiences and performers alike.

New Handbell Music

Bel Cantio, for 5 or 6 octaves of handbells, by Leon Nelson. Choral Artists, CGB1073, Level 3 (M), $4.95.

This innovative new piece combines a lovely lyrical melody supported by a sustained, arpeggiated accompaniment. This first section moves through two contrasting sections with new material, then returns again to the original melodic theme. It is a beautiful new piece for your library.
By Gavin Black

The Art of the Fugue

For my first performance of The Art of the Fugue in May 1985, this performance, on the Fisk organ at Westminster Choir College, was one of my two graduate recitals. I prepared these notes over more or less an entire semester and had some input and help from my teacher Eugene Roan and from William Hays, who was the advisor for degree recital program notes. I have used this as a partial program notes for subsequent performances. It has an integrity to its overall structure—thanks in significant part to Dr. Hays’s assistance—such that I have not changed it or excerpted it. Despite the length of this document today, there are a number of things I would phrase differently.

It could be fruitful to use some of those theoretical revisions to frame future columnar thoughts about the learning process, the evolution of my relationship with this work, and the relationship between my own work and that of Bach. Some of what I wrote about the order of the movements was too cut-and-dried, rather too simple and reductionist, which is, of course, what the complexities of what we do and do not know about the piece. In later columns, I will discuss that, including some new ideas.

History and form

J. S. Bach wrote The Art of the Fugue during the last years of his life, probably beginning work on what turned out to be his longest and most complex instrumental composition in 1743, leaving the opus incomplete at his death in July 1750. It was published in 1751 in Leipzig in a poorly engraved edition, the preparation of which was supervised by Bach himself. The publication was not a commercial success, and the project was soon abandoned by Bach’s heirs.

Copies of The Art of the Fugue circulated among musicians, however, from that time on. In 1799 a scholar referred in print to the work as “celebrated,” and both the Newberry Library and the British Museum have copies on loan from the British Library. The Art of the Fugue was studied extensively by musicians throughout the nineteenth and twentieth centuries. Twenty editions or arrangements were published during those years. The first known public performance of the entire work took place on December 15, 1927, under the direction of Karl Straube, one of Bach’s successors as Kantor of Saint Thomas Church in Leipzig.

The Art of the Fugue is a work of well over an hour in length, consisting of eighteen movements all based in one way or another on the theme of The Art of the Fugue.

This theme occurs in something like one hundred different forms throughout the piece. The first and simplest form of the theme is shown in Example 1.

The theme is closely based on the tonic triad of the key of D minor, or, looking at it another way, an open interval of a fifth, and on the idea of filling that interval in. The first gesture creates a perfect fifth, the next gesture fills in that fifth, in the simplest possible way. The rest of the theme provides the remaining notes needed to fill in the perfect fifth, D-A, by step, and other notes, by step, C-G.

In the final work of Bach the perfect fifth is the source of security and repose, while the diminished fifth is a source of tension and anxiety. The two are antithetical to one another. This antithesis, with the one side represented not only by the perfect fifth as such but also by B-A-C-H and the other side mainly represented by the chromatic implicit in the diminished fifth, is a major source of direction, growth, and movement throughout The Art of the Fugue.

The opening theme also contains, in significant contexts, all the intervals from the semitone to the perfect fifth. This is in spite of the brevity, conciseness, and apparent simplicity of the theme. The use of such a theme creates a situation in which the interval of increase or decrease in step, by step, can be used by the composer as a motive significantly related to the contrapuntal interlacedness of the parts. This possibility for motivic interrelation is an important source of unity and coherence in The Art of the Fugue in spite of considerable variation in style.

Most of the movements of The Art of the Fugue are fugues or are largely constructed through fugue process. Four movements are strict two-voice canons. Bach did not designate any of the movements as fugues, but rather as contrapuncti, or a set of musical ideas, through a variety of contrapuntal techniques.

Several of the movements, even apart from their connection to the canon, would probably not have satisfied Bach’s own definition of a fugue as such, because of serious irregularities in the construction of their opening sections. These irregularities, however, make perfect sense as stages in the contrapuntal development of the work as a whole. They are similarly as responses to the events that come before and as preparations for what will follow. These relationships are described in detail below in the comments on the individual contrapuncti.

The four two-voice canons (numbers 12–15) are lighter in texture and mood than any of the other movements and are thus of the category known as contrapuncti. They are highly dependent on the B-A-C-H theme, and the theme is made free from its original presentation in the piece. They are free of movement, and they serve for ornament and ornamentation of a moment of repose. This makes possible a renewal of energy and listeners a moment of repose. This is similar to the final movement of The Art of the Fugue, in spite of considerable variation in style.

The third subject of the last movement of The Art of the Fugue is made up of notes that in the standard German musical nomenclature, spell the name “Bach” (Example 2). In the German system, which any interval, either open or filled in by step, can be used as a source of unity and coherence in The Art of the Fugue in spite of considerable variation in style.

Further facts bear this analogy out (assuming it is not pressed into too detailed a form). The first movements of the work introduce the main musical ideas in a straightforward way, as does the exposition of a fugue.

The middle movements of The Art of the Fugue develop those musical ideas through a variety of textures and in various contrapuntal and harmonic, and with increasing variety of texture. This is similar to the postlude of The Art of the Fugue, the final movement of which is a development of Bach’s B-A-C-H theme.

In the tonal world of Bach the perfect fifth is the source of security and repose, while the diminished fifth is a source of tension and anxiety. The two are antithetical to one another. This antithesis, with the one side represented not only by the perfect fifth as such but also by B-A-C-H and the other side mainly represented by the chromatic implicit in the diminished fifth, is a major source of direction, growth, and movement through The Art of the Fugue.

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When you see the great man’s finger is the Island of Samos in the Greek Aegean statue of Pythagoras that stands at the my superstitious mind. It contains the smaller snow-globe, too. “Here’s one.” “Okay, I’ll buy you a much never this generous to us when we were New York knick-knacks. “Mom, you were family member, and paws over the kitschy An elderly woman in a wheelchair and “That’s okay, I like to catch everything.” young mother apologizes for her infant catch the flight they almost missed. A then moves into the chaotic aftermath of Miracle on the Hudson.” We live in episode quickly became known as “The of western music. There is rarely receives snow, and never mind the tuning of the Estey factories in Brattleboro, under seventy miles from Eagle Pond. It is just a dilapidated mess that once must have played by Donald’s grandmother. It is just the easiest crop to grow there is rocks. It is legend that the back-breaking work of farming when his grandfather with those chores, cutting and raking hay by hand, hauling it to the barn on a horse-drawn cart, and pitchforking up overhead to the loft. When he moved to Eagle Pond, he practiced his life’s work in the shadow of the example set by the generations that preceded him surrounded by the artifacts of the working farm.

The selfie generation
Do you remember when photography was expensive? We would come home from a vacation or study trip with thirty or forty rolls of film to drop off at the drug store. Six days and fifty bucks later, you would have a bundle of snapshots, your mementos from the trip. Today, we snap away at our heart’s delight. Doesn’t cost a dime, unless you consider that in any airplane, any coffee shop, any movie theater, or any concert hall, every single person has a thousand-dollar phone in his pocket.

In Praise of Painting. Dutch Master-pieces at the Met is a current exhibition at the Metropolitan Museum of Art. It closes on October 4, 2020, so you have plenty of time to get there. It features sumptuous indescribable portraits by the likes of Jan Steen, Vermeer, and Rembrandt, portraits crafted in the seventeenth century. Rather than stepping into a drug store photo booth, you would step into a real-life pose, your face posed by a table for days so his image could be immortalized, a memento of his impression of his own great-grandfather. Monet and Van an Inn, their cheeks boozy red, are gazing gloomily at something that is amusing them, but while it shows a moment in time, you can smell the horrible breath. You can tell by the color of their teeth.

Eagle Pond
Many of these paintings, especially the portraits, were commissioned by the people seen in the images, people who were prepared to spend plenty of money to immortalize themselves. Others were the whim of the artist, capturing a bucolic scene. “A life’s work in the shadow of the concept of life. Still Life with Lobster and Fruit gives us an idea of how food was prepared in a moment, before the food was available. As far as I know, there is no actual record of what Moses looked like, but in Abraham Bloemaert’s painting, Moses Striking the Rock, the prophet points his scantily draped rear end to the viewer, pretty much concealing his miraculous production of water for the Israelites. I suppose that Bloemaert waszeichend over his subject, but I would agree with the intended subject, I would call it Bare-breasted Muscle-Woman with Pitcher. Now that I have your attention, you can visit these images at www.metmuseum.org. Click on “Exhibitions,” then “Current Exhibitions,” and scroll down to “In Praise of Painting.” Then choose “Exhibition Objects.” Each image is a memento of a moment, of a personality, or of an allegorical story.

The shorthand of emotion
Leo Tolstoy wrote, “Music is the shorthand of emotion.” Claude Monet revolutionized painting by substituting little dabs of paint with broader brushstrokes, leaving an impression that Rembrandt himself, the very man who could play it passed away, it was stopped working, or the last family member who could play it passed away, it was granted a spot in the shed where it could write another chapter of its life. Sully, the Graceful Momentous mementos
In the wind...
Innocence of a child, he spoke that single piped up an expressive “Wow!” With the clear as a bell, a young boy’s voice of silence that makes me fight back tears, seconds of tense silence passed, the kind of the audience’s attention. Several rich held his arms aloft to maintain the capture a crescendo followed by decrescendo and the final chord especially alive with the piece to a steady measured conclu-

Conductor Harry Christophers brought the Handel and Haydn Society performed Hall in Boston on May 5, 2019, the silence.” During a concert at Symphony who adds a slurp of wine to a sauté at exactly the right moment and exactly the much more to it than that. Like the chef to get the notes right, but there is so read the code and interpret the language equal to the music. But when the players experience a moment of what happens when you apply heat to a piece of meat or a veg-

The beginning musician can make a weak stab at a monumental musical masterpiece. I have heard countless per-

notes right, but there is so much more to it than that. Like the chef who adds a slurf of wine to a sauté at exactly the right moment and exactly the right temperature to make flames dance over the stove and make the olive alive, so the musician adds a dash of alchemy by blending tempo, intonation, inflection, and energy into a momentary creation that has life and produces energy.

“... Musicians paint their pictures on silence.” During a concert at Symphony Hall in Boston on May 5, 2019, the Handel and Haydn Society performed Mozart’s Masonic Funeral Music (K. 477). Conductor Harry Christophers brought the piece to a steady measured conclu-

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**Organ music of Bach**

**J. S. Bach’s Organ Music and Lutheran Theology**

**The Clavier-Übung Third Part**

By Michael Radulescu

When approaching Baroque music in general and spiritual music in particular, it is of greatest importance to take into consideration the fundamental difference between the function and the aims of music in the Roman Catholic rite and the Lutheran conception of music. While Roman Catholic music mainly embellishes and adorns the liturgy, Lutheran music wants to preach, to impress, to move, to convince every single listener. Whereas the mystery of the Canon is at the center of the Roman Catholic Mass, the announcing and the elucidation of the Word of God, spoken by the minister and sung or performed by the church musician, stand at the core of the Lutheran Divine Service. From this dichotomy results the overwhelming importance of rhetoric, of the musical speech (Klangrede) in Lutheran music. Both the ancient rules of rhetoric and the use of the rhetorical-musical figures determine respectively the overall formal concept of a work as well as the invention of characteristic “speaking motifs.”

In the case of J. S. Bach’s music, however, there also seems to be a more subtle, profound, and hidden means of communicating a message, an interpretation of a text. This happens through the ample use of symbols such as allegories, certain characteristic motifs and specific numerical ratios between different sections of the overall formal concept of a piece, and also, most controversial of all, as numerical entities. The latter aspect has been both heartily emphasized and strongly questioned and even ruled out by scholars and practical performers in recent decades. Nevertheless, a surprising hint at the possibility of Bach’s interest in the use of the “numeric alphabet” seems to be, among others, the theoretical work called *Cabbalologia* by Johannes Heningius (Johann Henning), published in Leipzig in 1683. This publication is said to have been found also in the famous private library of Bach’s neighbor and colleague Johann Heinrich Ernesti, former rector of Saint Thomas Church in Leipzig.

Bach published the Third Part of his *Clavier-Übung* for the feast of Saint Michael on the 29th of September 1739 on the occasion of the bicentenary of the Lutheran Reformation in Leipzig. This collection of keyboard compositions is generally known under the titles “The Organ Mass” or “The Dogma Chorales,” neither of which can suggest the complex meaning and the message of the entire opus.

It should be remembered that when Luther introduced his Reformation in Leipzig in 1539 he preached on Pentecost Monday in the Leipzig Pleissenburg Castle on two most crucial themes: the Mystery of the Trinity in the Lutheran Mass and the Lutheran Catechism. Most significantly, Bach takes both these theological categories into consideration and, obviously referring to Luther’s sermon of 1539, treats them consistently in his Third Part of the *Clavier-Übung*. Of the total of twenty-one chorale settings in the collection, the first nine deal with the Lutheran Missa brevis (which includes only the ‘Kyrie-Christe-Kyrie’ and the ‘Gloria’), while the remaining twelve chorales follow exactly, chapter by chapter, Luther’s Catechism of 1529. Seen as a whole, the entire *Clavier-Übung III* seems to suggest a most striking resemblance to Bach’s own organ improvisations as described by his first biographer, J. N. Forkel (ibid.), in 1802.

a) a great prelude and fugue in Organo Pleno as an opening;

b) a long series of different kinds of chorale settings with a varying number of parts;

c) a great fugue in Organo Pleno at the end.

In Bach’s *Clavier-Übung III*, these correspond to the following sections:

a) the E-flat Prelude in Organo Pleno; also containing the two fugal sections;

b) the 21 chorale settings in 3, 4, 5, and 6 parts, as well as four duettos;

c) the E-flat Fugue in Organo Pleno.

Two further allusions to the Trinity are most interesting in the overall plan of the entire collection. They are manifest already in the title, “Third Part of the *Clavier-Übung*,” and also in the use of the majestic key of E-flat major, with its three flats in the signature, for both the opening Prelude and the closing Fugue. Also striking is the fact that both the Prelude and the Fugue appear to be determined by the number 3 (three main musical ideas in the prelude and three themes in the triple fugue).

Another obvious hint at the Trinity is the fact that the first 9 chorales dealing with the Lutheran Mass are organized in 3 groups of 3 each: 3 “great” settings for Kyrie-Christe-Kyrie, 3 “small” also *modo* settings for the same *canus firmi* Kyrie-Christe-Kyrie, and 3 settings for the German Gloria, “Allein Gott in der Höh sei Ehr.”

The remaining 12 chorales, which follow Luther’s Catechism, are arranged by 3 + 3 groups of 2 each, the first group dealing with the 3 main chapters of the Catechism (The Law of the Lord = The Ten Commandments, The Creed, and The Prayer of the Lord = ‘Our Father’), and the second with the 3 chapters concerning the Sacraments and the Penitence respectively (Baptism, Penitence as continual renewal of Baptism, and the Communion). Each of these *canus firmi* is treated twice, in a “great” version with pedal and in a “small” version without pedal, mostly in another key.

It has often been suggested that these two contrasting versions may allude to Luther’s ‘Great Catechism’ versus its reduced form, the “Small Catechism” for younger and ‘more modest people.’ This double treatment of the “catechism settings,” however, seems also to allude to the double form of liturgy: at the great, official one “in churches,” versus its “small,” intimate, personal form “at home,” within each Christian family. Interestingly enough, this dualism appears also in the original subtitle of the *Clavier-Übung III* dedicated to both amateurs (Liebbläser) and connoisseurs (Kenner).

The opening Praeludium pro Organo Pleno, Bach’s largest organ prelude, suggests, in spite of the original shuffling of the dotted rhythms of its beginning, the pattern of a French overture:

a) majestic homophonic section with dotted rhythms, measures 1 to 70;

b) fugato section, measures 71 to 97;

c) majestic homophonic section with dotted rhythms, measures 98 to 129;

d) fugato section, measures 130 to 173;

e) majestic homophonic section with dotted rhythms, measures 174 to the end.
The three different musical ideas used by Bach seem to illustrate in a marvelous way the three Persons of the Trinity:

1. majestic five-part homophonic section for God the Father (Example 1);
2. transition passage with staccato notes suggesting drops of tears (as in the Passions and in several cantatas) and a plaintive theme in the right hand, full of suspensions and chromaticisms and going to the “extreme” keys B-flat minor and E-flat minor, respectively (musical-rhetorical figure of parrhesia), suggesting the human sufferings, the Passion and Death of God, the Son (Examples 2 and 3);
3. The fugal sections using the most spiritual writing, the fugue, and a theme which by its shape (musical-rhetorical figure of hypotyposis) suggests the movement and the shape of the flames, the fire of God, the Holy Spirit (Example 4).

III

Considering the 9 chorale settings of the Missa brevis, the great “Kyrie-Christe-Kyrie,” the small “Kyrie-Christe-Kyrie,” and the 3 “Allein Gott” settings, one notes the following characteristics:

• The first three settings of the great “Kyrie-Christe-Kyrie” are written in the ancient vocal, a cappella style, the stylus gravis, using the so called white notation (breves, whole notes, half notes, quarter and, more rarely, eighth notes as note values). According to Bach’s cousin J. G. Walther the stylus gravis is “majestic, serious . . . and best appropriate to elevate the human soul to God.”
• The respective cantus firmus descends within this triad from the soprano in Kyrie, Gott Vater in Ewigkeit (highest part ~ God Father as the Highest) into the tenor in Christe aller Welt Trost (middle part ~ God the Son as the Mediator) and finally into the pedal-bass in Kyrie, Gott, heiliger Geist (bass part ~ God, the Holy Spirit as the universal Bassus). This katabasis, i.e., “descending movement,” suggests the descending of God’s mercy upon us and depicts the “eleison” (“have mercy”).
• The tenor cantus firmus in Christe aller Welt Trost stresses the idea of Christ as the Mediator between God and Man, as strongly emphasized by Luther.
• The bass cantus firmus in Kyrie, Gott, heiliger Geist, on the other hand, represents the fundamental Lutheran idea of Justification through the power of Faith, the soft breath of the Holy Spirit by its “cantability.”
• All three small settings end modally on an E-major chord.
• The time signatures of all these 3 chorales also allude to the Trinity, being “progressions” of the number 3: 3/4, 6/8, 9/8 (= 1 x 3/4, 2 x 3/8, 3 x 3/8).
• The three Allein Gott in der Höh’ sei Ehr settings fulfill a wonderful anabasis (ascending movement) by the sequence of their keys, following the small “Kyrie-Christe-Kyrie” settings ending all on E major, they rise up to F major, G major, and finally to A major, thus obviously alluding to Gloria in excelsis (Allein Gott in der Höh’/“Glory to the Lord in the Highest”).

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style, the second à 2 Claviers et Pedale imitating violins or flutes accompanied by a basso continuo in the pedal.

• The G-major trio on “Allein Gott” seems to stress Jesus’s role as Lamb of God, alluding to the third stanza of the chorale. “Lamb of God, holy Lord and God, accept the prayer of our misery,” by citing these two verses in canon, a most simple symbol for “one part following another part” first between the right hand and pedal in measures 78 to 83, and in measures 97 to 92 between the left hand and pedal, and thus alluding to the Gospel of John, 1:29–30. The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world. / This is he of whom I said, After me cometh a... (love me); as one can easily see in our chorale setting only... (love me), as one can easily see in the “transformed” version, the motive is played by two “unified” parts according to the text line “Thou shalt love me.” (Example 6).

Example 5: Allein Gott in der Höh' sei Ehr', measures 78–83 only right hand and pedal and measures 87–92 only left hand and pedal

Example 6: Dies sind die heilig'gen zehn Gebot, measures 4–6

From measure 6 on this figure appears also “transformed” into another figure called kyklos or circulatio and suggesting a “turning around...” in “inconstancy” or, as in our case, a great joy.

This “transformation” of suffering (“sighing figure”) into joy (“turning around in joy”) perfectly matches Luther’s commentary about the Commandments, stressing that those who keep them are not apparently suffering in this earthly world, but that through Christ they shall live in joy.

Luther also considers the First Commandment as being the most important of the Decalogue. It is this very commandment that is cited in the second stanza of the cantus firmus, the stanza to which the great chorale setting seems to allude the most: “I alone am your God and Lord. Thou shalt not have other gods; thou shalt love me from the bottom of your heart. Kyrieleis."

It is when the cantus firmus expounds the First Commandment: “Thou shalt not have other gods” that the pedal plays a “huge” and “exaggerated” interval of two octaves, C–c (the figure of hyperbole = exaggeration) and obviously referring to God’s immensity (Example 7).

 Astonishing is the fact that the motif of measures 47 and 49 appears altered in measures 51 and 52, transformed insofar as it is now divided between the two upper parts: one part continuing the other, and thus suggesting the idea of “two parts becoming one” (the figure called heterolepsis = meaning this continuity, the unification of two parts, i.e., love, as described by J. G. Wallenfels). It is striking to note how often Bach makes use of this figure when alluding to love, to unification in and through love. Not surprisingly, this figure appears in our chorale setting only two times, exactly where each of the two canonic cantus firmus parts play the notes for lieben mich (love me), as one can easily see in the “transformed” version, the motive is played by two “unified” parts according to the text line “Thou shalt love me.” (Example 6).

If we take a look at the pedal part we note that it is divided into several sections either by rests or by the idea of long organ point on A in measure 29. A most intriguing and striking speculation presents itself in this context when considering the number of notes of each of these sections:

<table>
<thead>
<tr>
<th>Section</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>measure 1 to 10 = 37 notes</td>
</tr>
<tr>
<td>b)</td>
<td>measure 10 to 20 = 40 notes</td>
</tr>
<tr>
<td>c)</td>
<td>measure 21 to 25 = 47 notes</td>
</tr>
<tr>
<td>d)</td>
<td>measure 29 to 55 = 147 notes</td>
</tr>
<tr>
<td>e)</td>
<td>measure 56 = 5 notes</td>
</tr>
<tr>
<td>f)</td>
<td>measure 57 = 5 notes</td>
</tr>
<tr>
<td>g)</td>
<td>measure 58 to 60 = 14 notes</td>
</tr>
</tbody>
</table>

a) Could 37 represent the monogram JCHR for Jesus Christ? (the number alphabet with the correspondence between the letters of the alphabet and the natural numerical order: A = 1, B = 2, C = 3, ... Z = 24, with I = J and U = Y in old Latin. I (9) + C (3) + H (8) + I (17) = 37)

b) Could 60 allude to the Old Testament, to the 6 Days of God’s Creation, and also to the 10 Commandments = 60? An interesting and occasionally useful the num- ber 6 as allegory for the Creation, for the Entire World (also Orgelbuchlein: “O God, the Creator” #6), or to the 6, where the whole range of the organ is encompassed by the lowest C in the pedal and the highest C in the treble part?

c) Luther always sees and treats the Old Testament considering the New Testament and vice versa.

d) Could 47 recall the 47th Psalm, mentioned by Luther in his Great Cat- echism: “O clap your hands, all ye people; shout unto God with the voice of triumph. / For the Lord most high is terrible. He is a great King over all the earth.”

NB! This third section of the pedal starts in measure 25 where the cantus firmus plays the phrase “Thou shalt not have other gods.” Also, it is here where the pedal plays the enormous, exagger- ated interval of the double octave, which also perfectly matches the second verse of Psalm 47.

e) Could 147 recall the 11th verse of the 147th Psalm. “The Lord taketh pleasure in them that fear Him, in those that hope in His mercy.”

NB! Luther himself quotes Ps. 147, 11 in his Catechism, in the chapter dedi- cated to the Ten Commandments. This could make the assumption mentioned above plausible.

e) Could 47 recall the 47th Psalm, mentioned by Luther in his Great Cat- echism: “O clap your hands, all ye people...”

e) Could 5 possibly allude in this context to mankind (five senses; the five wounds on Jesus’s crucified body) as “the Old” vs. “the New Man?”


Another interesting symbolic con- notation is suggested by the general form of the chorale setting. The total of 60 measures is clearly divided into two unequal sections considering the sort of “recapitulation” of the beginning, in measure 29:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td>33</td>
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<tr>
<td>3</td>
<td>30</td>
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<td>4</td>
<td>24</td>
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<td>5</td>
<td>15</td>
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<td>7</td>
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<td>4</td>
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<tr>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
</tr>
</tbody>
</table>

The “small,” nuantaller version of Dies sind die heilig'gen zehn Gebot seems to have a more obvious, more straightforward approach to the text. It is a fugghetta using the theme in both normal and inverted position. The gigue-like
Example 9: Vater unser im Himmelreich I, measures 1–4 right hand

Example 10: Vater unser im Himmelreich I, measures 27–31

theme is characterized by the strongly repeated notes at its beginning and by strong leaps, followed by stepwise passages. It is most interesting to note some aspects of this piece:

1) the title in the original print from 1739 is Dies sind die heiligen zehen Gebot consisting of exactly 10 syllables (Ten Commandments?);
2) the repeated G in the theme appears 14 times (BACH's commitment? See above);
3) the theme appears 4 times in normal, 4 times in inverted, and again 2 times in its normal forms, i.e., 4 + 4 + 2 = 10 times (see above);
4) there is quite a long interlude without the theme between measures 18 and 31, lasting 14 measures (see above).

The large chorale setting dealing with the Creed, Wir gläuben all an einen Gott (Schübler) is striking because of its dynamism, abundant syncopations, "modern" 2/4 time signature, constant movement in sixteenth notes, and lack of organ points in the pedal. In the six times of the pedal ostinato, and the flambouyant movement of the manual parts. The theme treated in the manual is rooted in the first phrase of the cantus firmus, and it is this very phrase that appears literally quoted in the tenor in the last 12 measures of the piece. The overall flambouyant, dynamic character of this setting might be surprising, but it seems in perfect coherence with Luther's comment on the Lord's Prayer expressing the "multitude of human necessities.

textbook everybody describes Saint Matthew 7:7: "Ask and it shall be given to you, seek and ye shall find, knock and it shall be opened unto you." As a matter of fact, this very verse appears quoted in practically all older Lutheran hymn books on the page where the chorale: Vater unser im Himmelreich is printed. The staccato triplets may also allude to drops of tears.

j) there is only one spot where the pedal quotes the "plaintive" Lombardian rhythm and the overall rhythmical complexity seems to depict Luther's comment on The Lord's Prayer expressing the "multitude of human necessities;

b) this "plaintive" Lombardian rhythm and the overall rhythmical complexity seems to depict Luther's comment on The Lord's Prayer expressing the "multitude of human necessities;

c) the tenor cantus firmus in the pedal suggests, as the middle part of the setting, Christ's role as Mediator between God Father and mankind;

d) the almost constant movement in sixteenth notes in the left hand bass part seems to allude to the flow of the waters of the Jordan River;
e) the two upper parts of the right hand can be seen as a symbol for the Holy Spirit flowing above the scene of Christ's Baptism by Saint John the Baptist. The beginning four notes in each of the two upper parts seem to depict, as a hypotopy, a cross motif. Also, the most intricate imitations between the small motifs of the two upper parts can be seen as a hint to the Holy Spirit proceeding from the consubstantiality of God Father and God Son, as mentioned in the Nicene Creed (Example 11).

Following Luther's Large Catechism exactly, Bach now treats the Sacraments of Baptism in Christ, unser Herr zum Jordan kam, Penitence in Aus tiefer Not schrei ich zu dir, the latter considered by Luther as the continuation and constant renewal of baptism, and finally the Sacrament of Communion in Jesus Christus, unser Heiland.

The large version of Christ unser Herr zum Jordan kam treats Jesus's baptism as described in Saint John, Chapter 1. The piece is set for two manuals and pedal with the cantus firmus in the latter, the bass in the left hand and the two upper parts in the right hand. This setting is quite full of important symbolic meanings:

a) the tenor cantus firmus in the pedal suggests, as the middle part of the setting, Christ's role as Mediator between God Father and mankind;

b) the almost constant movement in sixteenth notes in the left hand bass part seems to allude to the flow of the waters of the Jordan River;

c) the two upper parts of the right hand can be seen as a symbol for the Holy Spirit floating above the scene of Christ's Baptism by Saint John the Baptist. The beginning four notes in each of the two upper parts seem to depict, as a hypotopy, a cross motif. Also, the most intricate imitations between the small motifs of the two upper parts can be seen as a hint to the Holy Spirit proceeding from the consubstantiality of God Father and God Son, as mentioned in the Nicene Creed (Example 11).

NB! Interestingly enough, the score of the first Credo chorus in the B Minor Mass shows the word "Credo" written 43 times and heard 41 times, i.e., J-S-B-A-C-H's creed.

Example 11: Christ unser Herr zum Jordan kam, measures 1–4
counter-subject, both treated in normal and inverted position. Could the countersubject stand for Saint John the Baptist? Interesting enough is the fact that this fugetta consists of 27 measures (3 x 3 x 3) with exactly 81 quarter notes (or dots above).

The large version of Aus tiefer Not schrei ich zu dir, the German version of Psalm 130, “De profundis,” is an exceptional work, as it is written in the old, solemn, majestic vocal stile gravus or metot style, which, according to Johann Gottfried Walther’s Musikalisches Lexicon 1732, is able to “elevate the soul to God.” This setting marks a pinnacle in Bach’s entire organ music insofar as it is written in six parts, four in the manual and two in the pedal, with the augmented cantus firmus of Luther’s chorale melody in the right foot’s part. This obviously seems to be an allusion to the significance of the upper bass part as the voice of the Old Testament psalmist. Most impressive is also the fact that at the beginning of the lower tenor part the words “Herr, vor dir bleib’ ich” (Who can, Lord, stand before Thee?) in the seventh to last measure, the upper bass part playing the cantus firmus is the highest part in the entire texture (Example 12).

- The registration should be the Organo pleno, i.e., an 8’ based Plenum in the (coupled) manuals and 16’ Plenum in the pedal, without mixtures but with reeds 16’, 8’, and 4’.
- This setting is obviously inspired by the great pleno settings in five parts, with double pedal, in Matthias Weckmann’s great chorale settings with the cantus firmus in the upper pedal part.

NB! In one of the Lüneburg tablatures, the right hand has the cantus firmus on O lucta, beata Trinitas in the opening first movement in five parts with double pedal and the cantus firmus in the upper bass bears the indication that the cantus firmus of the upper bass could be played in the pedal by the right foot, or on the manual by the left hand, or also by both the pedal and the left hand together. This comment seems to confirm the registration mentioned above with the recall that the left foot bass is playing in the reeds-pleno, the manual parts in the mixture-pleno and the cantus firmus in both the reeds-pleno and mixture-pleno, and thus strengthening the cantus firmus.

The following also nuo modo manuaditter version of the same chorale is written in four parts. Learned contrapuntal imitations in the three lower parts—in normal and inverted form—of each phrase of the chorale, anticipate each phrase of the augmented cantus firmus expounded each time by the treble part.

- Each section of the piece begins with five contrapuntal measures in intricate counterpoint between the three lower parts, followed by eight bars expounding the respective phrase of the chorale in the treble and one supplementary bar concluding each section.

- The overall organization of the piece is quite extraordinary.

Sections a), b), c) & d): 5 + 8 + 1 bars; section e): 5 + 8 + 5
But 5 + 8 + 1 = 14 (= B-A-C-H = 2 + 1 + 3 + 8) and 5 + 8 = 13 for the golden ratio.

The large version of Jesus Christus, unser Heiland, der von uns den Zorn Gottes ist ein tria for the two manuals and pedal with the cantus firmus in the latter. It seems quite interesting that the pedal oscillates between the treble and bass parts. Could this limit at Jesus’s double nature, as God and Man?

- The two manual parts seem to actually symbolize the “Wrath of God” by their extremely virtuosic, agitated, and aggressive movements in sixteenth notes and eighth notes.
- The main theme in the manuals starting with big and then diminishing intervals (tenth-octave-sixth) could possibly hint at Man’s approach to God, whereas, on the other hand, these leaps sometimes occur also in the opposite direction (smaller intervals, in particular tenth-octave-tenth). The message of these patterns seems to be the “struggle” between God and sinful mankind expecting redemption through communion, Luther’s second sacrament.

The following also nuo modo version of the same chorale is a very complex fugue in F minor, using as a main theme the first phrase of the cantus firmus. The extremely rich counterpoint and the surprising manner of new motives seems to recall the big, learned fugues of the Well-Tempered Clavier. Book II.

- The augmented entry of the main theme in the tenor part in measure 57 might be another symbol for the praise of Christ the Lord, as the mediator between God and Man.
- NB! In order to emphasize this augmented theme in the tenor it should be helpful to use a registration of foundations (principals) 8’ and 4’ and a trumpet 8’.

VIII

Most intriguing and surprising part of the work are the following four duettos preceding the final Fugue in F-flat Major. The four duettos might help justify their presence:

a) Luther adds a “Short Admonition of Confession,” after the chapter about Communion. In this short appendix he quotes the various ways of confessing: 1. to the priest/pastor; 2. as an open and common confession in front of the congregation; 3. to the neighbor; and 4. to God;

b) in the first part of his Large Catechism he quotes the four elements of the world: 1. Fire; 2. Air; 3. Water; 4. Earth;

c) in his Neu vermehrtes Hamburgisches Gesangbuch (New Hymn Book) from 1739, Vopelius inserts after the Catechism Hymns other hymns for: 1. the mourning; 2. the evening; 3. before meals; 4. after meals;

d) taking into consideration the Baroque Theory of Affects one can easily imagine a certain parallel with the four temperaments: 1. choleric; 2. sanguine; 3. phlegmatic; 4. melancholic temperament;

e) the duettos form a tight unity: their tonal progression ascending from E to F, to G, and finally to A corresponds strikingly to the sequence of keys in the “Trinity chorales” 4 to 9, and thus leading to the first note, B-flat, starting the following fugue;

f) two of the duettos are in a major (II and III) and two in a minor key (I and IV);

g) two are in a ternary (1: 3/8s and III: 12/8s) and two in a binary (II: 2/4 and IV: 2/2) time signature.

- h) two start with the right hand (I and II) and two with the left hand (II and IV).

It also seems quite remarkable how well the duettos match—by their astonishing variety and by their individual character—both the conception of the four elements (mentioned by Luther in his Great Catechism) and that of the four temperaments and even maybe of the four archangels (Michael, Gabriel, Raphael, and Uriel) as well as the four Evangelists (?).

Duett I E-minor key; 3/8 time signature; right hand starts, left hand follows; 73 measures, perfectly symmetrical form based upon the golden ratio (28 measures + 17 measures + 28 measures = 73 measures // 28/17 = ~ 1.64; 45 (= 28 + 17) + 28 = ~ 1.62); flamboyant themes and countersubjects suggesting flames of fire; Archangel Michael (with attributes: fire, sword, perfect balance); choric temperament (?), element Fire (?).

Duett II F-major key, 2/4 time signature; right hand starts, left hand follows; 149 measures; perfectly symmetrical form of: 37 + 31 + 3 + 31 + 37; the four elements (measured measures 69 to 75) are in a major (II 3/8s) and countersubjects suggesting flames of fire; Archangel Michael (with attributes: fire, sword, perfect balance); choric temperament (?), element Fire (?).

Duett III E-flat major, 2/4 time signature; right hand starts, left hand follows; 13 measures from measures 69 to 75 is the center, the middle of the whole piece in which the measures 74 to 78 are the exact “inversion” of measures 69 to 73; could that maybe hint to Jesus’s death?; element Air (?). Example 13.

The overall form of the piece is quite complex, modular as the first section and its duo capo recapitulation (both 37 measures) are in major and in a serene, joyous mood, whereas the second and penultimate sections (both 31 measures) are minor and written as canons; might this “discrepancy” remind one of the sanguine temperament (?); Air; could the three references to Jesus Christ (see above) suggest a link to the Archangel Gabriel, Jesus’s messenger (with the attributes: lily and fish); could the perfect formal symmetry represent the symmetrical beauty of a lily?; could the inversion, the crossing

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Example 12: Aus tiefer Not schrei ich zu dir I, measures 68–69

Example 13: Duett II, measures 69–78

Example 14: Fuge à 5, measures 1–4
The concluding fugue (Fuga à 5 Pro Organo pleno in E-flat major perfectly continues the ascending keys movement of the duettos (E-F-G-A) by its starting with a B-flat in the tenor.

The main theme suggests by its shape the form of a cross: connecting on paper the first note with the fourth and the third sections respectively), one obtains

Example 17: Fuga à 5, measures 82-84

Example 15: Fuga à 5, measures 37–40 and Kyrie I, measure 1, left hand

Example 16: Fuga à 5, measures 59-61

of the parts in measures 69-78 hint at a symbol for Christ's Cross and Death?

Duett IV: A minor key, 12/8 time signature; left hand starts, right hand follows; 39 measures: 15 + 8 + 5 + 1 + 30 measures; 15 (= 3 x 5) + 24 (= 3 x 8) + 30 (= 3 x 13) = golden ratio (cf. Fibonacci); melodic temperament (?); could the very serene character of the piece remind of the Archangel Raphael (with attribute: fish)? element Water?

Duett V: A minor key, 2/2 (Alta breve) time signature; left hand starts, right hand follows; two themes are used (A and b); 108 measures arranged as 8 (a) + 8 (b) + 16 (b) + 8 (a) + 8 (b) + 8 (a) + 8 (b) + 10 (b) + 13 (a). NB! The grouping of themes and measures reveals the scheme of: 9 x 8 (= 72 measures) + 2 x 13 (=26 measures) + 2 x 5 (=10 measures), an order once more based upon the progression 5, 8, and 13 as quantities of the Fibonacci progression hinting at the "golden ratio," the quite robust character of the music seems to allude to the strong phlegmatic temperament (?); the very serene form of the second theme. This second theme seems to use a bass cadence formula of C-F-G, and B-flat-E-flat (Example 17). Most impressive is the perfect formal symmetry of the whole fugue organized in (20 + 16 + 36 measures + 22/3 + 22/3) = 45 measures + (16 + 20) = 36 measures. Considering the fugue as a whole and the most natural tempo relationship of its three time signatures (half note = dotted half note = dotted quarter note), one can conclude the following:

a) the first and the third sections of the fugue are equal in length lasting 36 measures each, divided into 20 + 16, respectively, into 16 + 20;

b) applying the tempo relationship "half note = dotted half note = dotted quarter note" and taking as a conclusion the smaller quantity, i.e., the measure length of the second fugue (which has only two beats per measure vs. the four beats of the first and the third sections respectively), one obtains the following measurements for the three sections:

<table>
<thead>
<tr>
<th>Measure</th>
<th>36</th>
<th>20</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement</td>
<td>2 x 18</td>
<td>10+8</td>
<td>8+8</td>
</tr>
</tbody>
</table>

c) these 27 movements are divided twice into: 9 for the Lutheran Mass ("Kyrie-Christe-Kyrie—Gloria—Trinity") and 12 dealing with Luther's Catechism plus Sacraments.

d) the 21 chorales are also divided ("musically") into 12 and 9 chorales by the 13th chorale written as a French overture and thus opening the rest of 9 chorales.

X

Taking a more attentive, new look at the Third Part of Bach's Clavier-Übung, one discovers some interesting facts concerning the overall compositional plan, a plan corresponding also to Bach's work, the B Minor Mass.

a) both cycles contain a total of 27 movements each.

b) these 27 movements are divided into two groups of 6 "free works" with out a cantus firmus (prelude in E-flat, the four Duettos, and the final fugue) and the 21 chorales, NB! the "Missa" and the "Symbolum Nierum" in the B Minor Mass have together 12 + 9 = 21 movements and the last section of the B Minor Mass ("Sanctus", "Osanna", "Benedictus", "Osanna", "Agnus Dei", and "Dona nobis pacem") also contains 6 movements.

c) the 21 chorales in the Clavier-Übung are divided twice into 9. for the Lutheran Mass ("Kyrie-Christe-Kyrie—Gloria—Trinity") and 12 dealing with Luther's Catechism plus Sacraments.

d) the 21 chorales are also divided ("musically") into 12 and 9 chorales by the 13th chorale written as a French overture and thus opening the rest of 9 chorales.

[ NB! All these numbers are multiples of 3 (Trinity again!).

e) could the total number of 27 pieces possibly recall in both the Clavier-Übung and the B Minor Mass the 27 books of the New Testament?

f) could the number of 21 pieces allude to the "Teaching Books" of the New Testament, the 21 Epistles, and the 6 "free works" to the four Gospels, the Acts of the Apostles, and the prophetic Apocalypse of John?

g) could one not consider the overall architecture of Bach's most impressive cycles, Clavier-Übung III and the B Minor Mass, as large symbols for the New Testament and thereby also for Martin Luther's Theology?

Michael Badulescu, born in Bucharest, Romania, studied organ and conducting in Vienna at the Academy (now University) of Music and Performing Arts where he taught as professor of organ from 1968 to 2009. His career encompasses work as a composer, organist, and conductor. Since his debut in 1959 he has presented concerts throughout Europe, North America, Australia, South Korea, and Japan. He regularly gives guest lectures and masterclasses in Europe and overseas, focusing mainly on the interpretation and elucidation of Bach's organ and major choral works.

As a composer, Badulescu has written sacred music, works for organ, voice and organ, choral and chamber music, and orchestral works. He is also in demand as a jury member in international organ and composition competitions and as an editor of early and ancient organ music.

Badulescu conducts international vocal and instrumental ensembles in performances of major vocal works. As an organist, he has recorded among other things Bach's complete works for organ, without any technical manipulation.

For his musical and pedagogical contributions Badulescu was awarded the Goldene Verdienstzeichen des Landes Wien in 2005. In 2007 he received Würdigungswort from Musik from the Austrian Ministry of Education and Art.

In December 2013 Michael Badulescu's book on J. S. Bach's spiritual musical language, Denker und Lied: Musik focusing on the two Passions and the B Minor Mass was published.
On December 29, 2011, a blazing fire engulfed and destroyed Westport Presbyterian Church. Located in historic Westport—the one-time outfitting station for traders, trappers, and pioneers heading west on the Santa Fe and Oregon trails—the Romanesque Revival church built in 1905 was home to a congregation that had worshipped in the community since 1835.

The second half of the last century saw a decline in both the congregation and the surrounding community as the population migrated to the suburbs. At the time of the fire, however, the residential, commercial, and entertainment districts of the neighborhood were thriving again, and the remnant of the congregation met this revival by turning outward in service toward the surrounding community.

The catastrophic turn of events may well have buried the small congregation, but birthing over with faith, hope, and love, the community doubled down on its joyful, inclusive worship celebrations, service and advocacy for the poor, and its outreach through arts ministries. Led by Pastor Scott Myers (also a poet and playwright), the congregation decided immediately to rebuild.

A team from the architectural firm BNIM (of Kansas City, Missouri), led by Erik Heitman, designed an award-winning steel and glass structure delicately nestled within the limestone ruins of the old church, rising out of the rubble and ashes as a place of light and peace. The firm of Jaie Holden (of Houston, Texas), under the direction of Russ Cooper, was engaged to oversee the acoustical design. Pasi Organbuilders of Roy, Washington, was simultaneously chosen to design and build a new organ for the church—a rare opportunity for architect, acoustician, and organbuilder to be involved in planning a project together.

The committee charged with recommending an organbuilder comprised several musicians and well-informed enthusiasts in the congregation, led by then-music director Filippa Duke, and later by former-organist Marian McCaa Thomas. The contract for the new organ was signed in late 2012, with delivery slated for late 2014. Delays in the church construction, however, postponed the installation of the organ until June 2016.

The new Pasi organ (Opus 24) replaced a 1926 Reuter (Opus 215, 3 manuals, 30 ranks), rebuilt in 1962 by Wicks (Opus 4277, 3 manuals, 28 ranks). The claim to fame of the original Reuter is that it was dedicated in recital on April 1, 1927, by none other than Louis Vierne (who was apparently fascinated by all aspects of its modern registration aids). Since the organ was signed in late 2012, with delivery slated for late 2014. Delays in the church construction, however, postponed the installation of the organ until June 2016.

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The organ is tuned in an unequal circulating temperament devised by Mark Brombaugh. The wind-driven Cymbalstern comprises five untuned bells.

The organ is wined by three 7′ x 3.5′ bellows located in a room directly behind the organ. They are either fed by a 3/4-HP Laukhuff blower or mechanically raised with foot levers.

Both the key action and stop action are entirely mechanical, controlled from a detached reversed console that allows the organist to conduct the choir from the console at the apex of the choral semi-circle and to visually interact with other instrumentalists in ensemble situations. Trackers are made of carbon fiber for both horizontal and vertical runs.

The organ was dedicated on September 23, 2016, with a recital by Filippa Duke and Kevin Vogt. Emily Davidson is the current music director and organist for the church.

Pasi Organbuilders Opus 24 is the work of:
Markus Morscher: windchests, case, pipe racking, design, installation, and shop foreman
Steven Jett: pipe making and installation
Kaspar Vonbank: key action, stop action
Clara Mainetti: pedalboard, case woodworking, and assembly at the shop
Jennifer VonHolstein: administration
Martin Pasi: design, key action, stop action, reed pipe making, voicing, and administration
Anthony Balducci: on-site installation.
—Kevin Vogt, organ consultant

Westport Presbyterian Church, Kansas City, Missouri, and Pasi Organ Builders, Inc., Opus 24

Photo credits:
Michael Robinson Photography (cover and top of this page)
Martin Pasi (all other photographs)
Westport Presbyterian Church
201 Westport Road
Kansas City, Missouri 64111
816/931-1032
http://westportpresbyterian.org
John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, and Bethlehem Lutheran Church, Hortonville, Wisconsin

Hortonville, Wisconsin, has had a continuing Lutheran presence since 1867. However, members of Bethlehem Evangelical Lutheran Church date their anniversary as August 14, 1870, the dedication of their first church building.

In January 1897 the congregation voted to build a new church on the corner of Nash and Embarrass Streets. Five days later, the first stones were hauled for the basement, and less than three months later bids were opened for the building of the church. The contract was let to the local Diestler Lumber Co. for $5,165, with $500 later added to the total. The cornerstone was laid on Sunday, June 13, 1897, and the church was dedicated Sunday, November 28, 1897. That day the second English service in the history of the congregation was conducted.

That building, now the former church, is made of brick in Gothic style; the tower is about 100 feet high. An extensive remodeling of the original building took place in 1960. In 2010 Herman Jennerjohn, in his will, bequeathed twenty-five acres of land to the congregation for $1, if a new church complex could be begun within ten years.

Hence, Bethlehem Church has been on the move! The congregation planned a campus including a new church, a school, a retirement community, and walking paths. The first phase of their growth was the new sanctuary, and the congregation passionately wanted to bring their 1908 Hinners organ with them. The church retained consultant and acoustician Scott Riedel of Milwaukee, Wisconsin, to oversee the project and assist in the choice of a builder to carry out the work. John-Paul Buzard and acoustician Scott Riedel of Milwaukee, Wisconsin, to oversee the project and assist in the choice of a builder to carry out the work. John-Paul Buzard and acoustician Scott Riedel of Milwaukee, Wisconsin, to oversee the project and assist in the choice of a builder to carry out the work. John-Paul Buzard and acoustician Scott Riedel of Milwaukee, Wisconsin, to oversee the project and assist in the choice of a builder to carry out the work.

The original façade was restored. Since the 1908 organ utilized mechanical key action, new center panels matching the rest of the cawork were made to fill in the location of the original keydesk. Additional space in the new organ gallery provided the opportunity to add some important new sounds to the organ to increase its versatility. A Pedal/Great 16’/8’ Trumpet, and a full-compass Swell 1 3⁄5’ – 16’ Tierce were added; the original Aeo-

The original orginal tonal specification, and desired new sounds to the organ to increase its versatility. A Pedal/Great 16’/8’ Trumpet, and a full-compass Swell 1 3⁄5’ – 16’ Tierce were added; the original Aeo-

The original Hinners slider and pallet windchests were replaced in the 1960s with equipment that was unusable. Fortunately, the staff of the Buzard service department had saved some beautifully built Kilgen slider and pallet windchests, coincidentally also made in 1908, which conveniently fit the Hinners pipework, its original tonal specification, and desired additions. The tables of these windchests were in perfect condition, streamlining restoration efforts. The channels were flooded as a precaution against runs; new felt and leather facings were glued onto the pallets; new powerful pull-down magnets were affixed to new magnet rails under the pallet boxes. All pipes were neatly racked, using as many of the original rack boards as possible.

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The 1908 Hinners Organ Co. organ in its new home, Bethlehem Lutheran Church, Hortonville, Wisconsin

The original façade was restored. Since the 1908 organ utilized mechanical key action, new center panels matching the rest of the cawork were made to fill in the location of the original keydesk. Additional space in the new organ gallery provided the opportunity to add some important new sounds to the organ to increase its versatility. A Pedal/Great 16’/8’ Trumpet, and a full-compass Swell 1 3⁄5’ Tierce were added; the original Aeo-

The console with the façade in the background

The organ’s nameplates

Hinners Organ Co./John-Paul Buzard Pipe Organ Builders

Bethlehem Lutheran Church, Hortonville, Wisconsin

The console with the façade in the background

The organ’s nameplates

GREAT (Manual I)
- 8’ Open Diapason (bass in façade)
- 8’ Melodia
- 8’ Dukiana
- 4’ Octave
- 4’ Flute
- 2’ Principal
- 1 3⁄5’ Mixturé
- 5⁄4 Trumpet
- 4 2⁄3 Trumpet (ext 8’)
- 2 2⁄3 Flute
- 1 3⁄5 Octave (ext 16’)
- Great (bass in façade)

SWELL (Manual II, enclosed)
- 8’ Violin Diapason
- 8’ Bourbon
- 8’ Salicional
- 8’ Vox Celeste (TC)
- 4’ Harmonic Flute
- 2’ Sforzando
- 1 3⁄5 Tierce
- 3⁄4 Oboe
- Tremulant
- Swell 16
- Swell Union Off
- Swell 4

PEDAL
- 16’ Subbasist
- 16’ Gedekdt (ext 16’)
- 8’ Principal (ext 8’)
- 8’ Gedekdt (ext 8’)
- 4’ Octave (ext 8’)
- 2’ Super Octave (ext 8’)
- 16’ Trumpet (ext. Gt 8’)
- 8’ Trumpet (Gt)
- Great 8
- Great 4
- Swell 8
- Swell 4

Accessories
- 8 General pistons
- 4 Great pistons
- 4 Swell pistons
- General Cancel piston
- 128-level memory
- Balanced swell expression shoe
- Balanced crescendo shoe
- Sforzando reversible
- 20 stops
- 22 ranks
- 1,303 pipes total
- electric pull-down slider windchests for manuals
- Builder’s website: https://buzardorgans.com
- Church website: www.bethlehem-wels.com

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<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 Jul</td>
<td>Holy Name Chapel, Madison, WI</td>
<td>7 pm</td>
</tr>
<tr>
<td>28 Jul</td>
<td>UCC, Appleton, WI</td>
<td>12:15 pm</td>
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<tr>
<td>26 Jul</td>
<td>Trinity Church, Shade Spring, TX</td>
<td>7 pm</td>
</tr>
<tr>
<td>25 Jul</td>
<td>First English Lutheran, Appleton, WI</td>
<td>3:30 pm</td>
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<tr>
<td>24 Jul</td>
<td>Shrine of the Immaculate Conception, Madison</td>
<td>3 pm</td>
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<tr>
<td>23 Jul</td>
<td>First Congregational Church, New York, NY</td>
<td>7 pm</td>
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<tr>
<td>22 Jul</td>
<td>Christ Church, Michigan City, IN</td>
<td>12:15 pm</td>
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<tr>
<td>21 Jul</td>
<td>Second United Methodist Church, Milwaukee, WI</td>
<td>2 pm</td>
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<tr>
<td>20 Jul</td>
<td>Trinity Church, Wall Street, New York, NY</td>
<td>1 pm</td>
</tr>
<tr>
<td>19 Jul</td>
<td>Cherry Street United Methodist Church, NY</td>
<td>7 pm</td>
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<tr>
<td>18 Jul</td>
<td>St. Andrew’s by the Sea, Hyannis Port</td>
<td>7 pm</td>
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<tr>
<td>17 Jul</td>
<td>Merrill Auditorium, Portland, ME</td>
<td>7 pm</td>
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<tr>
<td>16 Jul</td>
<td>Trinity Lutheran Church, Dallas, TX</td>
<td>7:30 pm</td>
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<tr>
<td>15 Jul</td>
<td>First Presbyterian Church, Dallas, TX</td>
<td>2:15 pm</td>
</tr>
<tr>
<td>14 Jul</td>
<td>Church of the Holy Communion, Highland Park, TX</td>
<td>7:30 pm</td>
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<tr>
<td>13 Jul</td>
<td>Emanuel United Church of Christ, Manchester, MI</td>
<td>7 pm</td>
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<tr>
<td>12 Jul</td>
<td>Emanuel United Church of Christ, Manchester, MI</td>
<td>7 pm</td>
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<tr>
<td>11 Jul</td>
<td>Central Michigan University</td>
<td>3 pm</td>
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<tr>
<td>10 Jul</td>
<td>Church of the Holy Communion, Highland Park, TX</td>
<td>3 pm</td>
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<tr>
<td>9 Aug</td>
<td>Trinity Church, Wall Street, New York, NY</td>
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<tr>
<td>5 Aug</td>
<td>Emanuel United Church of Christ, Manchester, MI</td>
<td>7 pm</td>
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<tr>
<td>4 Aug</td>
<td>Emanuel United Church of Christ, Manchester, MI</td>
<td>7 pm</td>
</tr>
</tbody>
</table>

**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 and are grouped within each date north-south and east-west. © AGO chapter event, •©AGCO concert event, © new organ dedication; ++© OHI 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.

---

**United States**

- **East of the Mississippi**
  - **20 JUL**
    - Christian Lane; Dennis Union Church, Dennis, MA 7 pm
  - **23 JUL**
    - First English Lutheran, Appleton, WI 3:30 pm
  - **24 JUL**
    - Trinity Church, Shade Spring, TX 7 pm
  - **25 JUL**
    - Christ Church, Michigan City, IN 12:15 pm
  - **26 JUL**
    - Holy Name Chapel, Madison, WI 7 pm
  - **27 JUL**
    - UCC, Appleton, WI 12:15 pm
  - **28 JUL**
    - First Congregational Church, Madison, WI 7 pm
  - **29 JUL**
    - Emanuel United Church of Christ, Manchester, MI 7 pm

**West of the Mississippi**

- **15 JUL**
  - Chicago, IL 3 pm
- **16 JUL**
  - First English Lutheran, Appleton, WI 3:30 pm
- **17 JUL**
  - Trinity Church, Shade Spring, TX 7 pm
- **18 JUL**
  - First English Lutheran, Appleton, WI 7 pm
- **19 JUL**
  - Trinity Church, Shade Spring, TX 7 pm
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  - Trinity Church, Shade Spring, TX 7 pm
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  - Trinity Church, Shade Spring, TX 7 pm
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  - Trinity Church, Shade Spring, TX 7 pm
- **29 JUL**
  - Trinity Church, Shade Spring, TX 7 pm
- **30 JUL**
  - Trinity Church, Shade Spring, TX 7 pm
- **31 JUL**
  - Trinity Church, Shade Spring, TX 7 pm

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**United States**

- **West of the Mississippi**
  - **18 JUL**
    - First English Lutheran, Appleton, WI 3:30 pm
  - **19 JUL**
    - Trinity Church, Shade Spring, TX 7 pm
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  - **29 JUL**
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  - **30 JUL**
    - Trinity Church, Shade Spring, TX 7 pm
  - **31 JUL**
    - Trinity Church, Shade Spring, TX 7 pm

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**United States**

- **West of the Mississippi**
  - **15 JUL**
    - **Joshua Stafford**; Park Cities Presbyterian, Dallas, TX 1 pm
  - **16 JUL**
    - **Renee Anne Louprette**; First Congregational Church, Dallas, TX 2:15 pm
  - **17 JUL**
    - **Alicia Cripps**; Trinity Church, Dallas, TX 7:30 pm
  - **18 JUL**
    - **Douglas Cleveland**; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm
  - **19 JUL**
    - **Bert Adams, FAGO**; Park Ridge Presbyterian Church, Park Ridge, IL
  - **20 JUL**
    - **David Herman**; Trustees Distinguished Professor Emeritus of Music and University Organist, The University of Delaware
  - **21 JUL**
    - **John Fenstermaker**; Trinity-by-the-Cove, Naples, Florida
  - **22 JUL**
    - **Susan Goodson**; Emanuel United Church of Christ, Manchester, Michigan
  - **23 JUL**
    - **Christopher Babcock**; St. Andrew’s by the Sea, Hyannis Port
  - **24 JUL**
    - **Patrick Allen**; Grace Church, New York
  - **25 JUL**
    - **Michael J. Batcho**; Director of Music, Cathedral of St. John Milwaukee
  - **26 JUL**
    - **Dean W. Billmeyer**; University of Minnesota
  - **27 JUL**
    - **Byron L. Blackmore**; Crown of Life Lutheran Church, Sun City West, Arizona
  - **28 JUL**
    - **Carson Cooman**; Composer and Concert Organist, Harvard University
  - **29 JUL**
    - **Steven Eklund**; Church of the Holy Communion, Madison, WI 7 pm
  - **30 JUL**
    - **Ellen Dickinson**; St. Joseph Catholic Church, Milwaukee, WI 7 pm
  - **31 JUL**
    - **Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 7 pm

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**United States**

- **West of the Mississippi**
  - **15 JUL**
    - **Joshua Stafford**; Park Cities Presbyterian, Dallas, TX 1 pm
  - **16 JUL**
    - **Renee Anne Louprette**; First Congregational Church, Dallas, TX 2:15 pm
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  - **20 JUL**
    - **David Herman**; Trustees Distinguished Professor Emeritus of Music and University Organist, The University of Delaware
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CALENDAR

19 JULY
Mark Brombaugh; Christ Episcopal, Tacoma, WA 12:10 pm

21 JULY
Angela Kraft, Widen, Wido de Ingen; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 JULY
Peter Richard Conte & Andrew Ennis; Balboa Park, San Diego, CA 7 pm

24 JULY
Noah Klein; Northfield Unitarian Methodist Church, Northfield, MN 12:15 pm

28 JULY
Sue Ann Welch; Aspen Community United Methodist Church, Aspen, CO 7 pm

29 JULY
Hector Olivera; Balboa Park, San Diego, CA 7 pm

31 JULY
Bill Peterson; All Saints Episcopal, Northfield, MN 12:15 pm

5 AUGUST
Thomas Ospital; Balboa Park, San Diego, CA 7 pm

7 AUGUST
Stephen May; Northfield United Methodist Church, Northfield, MN 12:15 pm

12 AUGUST
Isabelle Demers; Balboa Park, San Diego, CA 7:30 pm

14 AUGUST
Janean Hall & Larry Archbold; Bethel Lutheran, Northfield, MN 12:15 pm

16 AUGUST
Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm

19 AUGUST
Gunnar Idstart; Balboa Park, San Diego, CA 7 pm

25 AUGUST
Thomas Fielding; St. Matthew’s by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

26 AUGUST
Raul Prieto Ramirez, with string quartet; Balboa Park, San Diego, CA 7 pm

31 AUGUST
Clark Wilson, silent film; Balboa Park, San Diego, CA 7 pm

INTERNATIONAL

16 JULY
Bernard Focourell; Hauptkirche St. Jacob, Hamburg, Germany 7 pm

17 JULY
Gerard Löfler; Dom St. Peter, Bremen, Germany 7 pm

19 JULY
Alessio Fissinei; Dom St. Florian, Graz, Austria 7 pm

20 JULY
Elmar Lehnen, silent film, The Hunchback of Notre Dame; Münster, Germany 7 pm

21 JULY
Kseniya Pogorelaya; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm

23 JULY
Ivan Duchynsky; Erlöserkirche, München, Germany 7 pm

24 JULY
Rob Picciocchi & Rolf Müller; Kathedrale, Münster, Basel, Switzerland 5 pm

25 JULY
José Luis Pérez; St. Lawrence Jewry, London, UK 7:30 pm

26 JULY
Johannes Ebenbauer; Evang Stadtkirche, Fürstenfeldbruck, Germany 12:15 pm

27 JULY
Marianne Lechler; Kathedrale, Lausanne, Switzerland 8 pm

28 JULY
Johannes Ebenbauer; Kathedrale, Lausanne, Switzerland 8 pm

29 JULY
Richard Moore; Cathedral, Guildford, UK 7:30 pm

30 JULY
Nicola Gaffey & Rolf Müller; Sankt St. Johann Baptist, Bregenz, Austria 6:45 pm

31 JULY
Andrea Macinanti; Basilica, Valere, Switzerland 8 pm

3 AUGUST
Michael Kroger; Martinikirche, Lübeck, Germany 7 pm

5 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

6 AUGUST
Johannes Ebenbauer; Kathedrale, Lausanne, Switzerland 8 pm

7 AUGUST
Iris Helbock; Dom St. Petri, Hamburg, Germany 7 pm

8 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

9 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

10 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

11 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

12 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

13 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

14 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

15 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

16 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

17 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

18 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

19 AUGUST
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20 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

21 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

22 AUGUST
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23 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

24 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

25 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

26 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

27 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

28 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

29 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

30 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

31 AUGUST
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm

1 SEPTEMBER
Roman Perucchi; Coldharbour, East Dulwich, UK 1:10 pm
Vincent Werner: Stiftskirche, Tübingen, Germany 8 pm
David Snow: Evangelische Stadtkirche, Karlshafen, Germany 8:30 pm
Winfried Böning: Munster, Basel, Switzerland 8 pm
Sefan Donner: Westminster Abbey, London, UK 6:45 pm
Raphael Asby: Basilica Notre-Dame, Trois-Rivières, Quebec, Canada 2 pm
29 JULY
Peter Eilander: Ev-Lutherse Kerk, Den Haag, Netherlands 8 pm
30 JULY
Diego Cannizzaro: Erlöserkirche, München, Germany 6 pm
Christoph Schoener: St. Michaels, Hamburg, Germany 7 pm
Jan Lehtola: Kreuzkirche, Dresden, Germany 7 pm
William Layzell-Smith: Parish Church, Chingford, UK 1:10 pm
1 AUGUST
Mark Steinback: St. James Basilica, Prague, Czech Republic 7 pm
Stephen Leuthold: Dom St. Petri, Bremen, Germany 7 pm
Dominic Herman: Dom, Altenberg, Germany 8 pm
Daniel Beckmann: St. Paul’s Cathedral, London, UK 8:30 pm
Colin Andrews: Cathedral, Guildford, UK 7:30 pm
Jonathan White: Church of St. Andrew and St. Paul, Montreal, Quebec, Canada 12:15 pm
2 AUGUST
Sirka Schwartz-Uppendiek: Evangelische Kirche St. Matthäus, München, Germany 7 pm
Cindy Castillo: Münster, Konstanz, Germany 8 pm
Lukas Stolzoth: Münster, Überlingen, Germany 8:15 pm
Stefan Kagi: with accoedion; Münster, Germany 9 pm
Juan Paradel Sole: Cathedral, Lausanne, Switzerland 8 pm
Kurt Rampton: Abbey, Farnborough, UK 3 pm
3 AUGUST
Thomas Harnath: Willibrord Dom, Wiesbaden, Germany 2:30 pm
Matthias Schneider: St. Matthäus, München, Germany 8 pm
Hilger Kespohl: Stiftskirche, Tübingen, Germany 8 pm
Frederik Kransmann: Basilica, Tongeren, Belgium 4 pm
Giovanni Mercati: Munster, Basel, Switzerland 12 noon
Joseph Holter: Wallfahrtskirche, Maria Feierbrunn, Austria 6 pm
Wolfgang Sieber: Jesuitenkirche, Vienna, Austria 6:30 pm
Alexander Kuhlo: Klosterkirche, Maulbronn, Germany 11 am
Thomas Engler: with soprano; Dom, Altenberg, Germany 11:45 am
Ján Važ: Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Matthias Ank: Dom, Altenberg, Germany 3:30 pm
Roman Perucki: St. Marien Stift Berg, Hof, Germany 6 pm
Christian-Raizer: Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Richard Basler: Abbey, Farmborough, UK 3 pm
Jamie Rogers: St. Marylebone, London, UK 5 pm
Jonathan Vaughn: St. Paul’s Cathedral, London, UK 4:45 pm
James Kealey: Westminster Abbey, London, UK 5:45 pm
Suzanne Ozorak: Basilica Notre-Dame, Trois-Rivières, Quebec, Canada 2 pm
5 AUGUST
Johannes Mayer: improvisation; Dom, Altenberg, Germany 8 pm
Michael Grill: Erlöserkirche, München, Germany 7 pm
Paul Goossmat: improvisation; Dom, Altenberg, Germany 8 pm
Masaaki Suzuki: Hauptkirche St. Jacob, Hamburg, Germany 8 pm
Ignace Michiels: with panflute; Cathedral, Bruges, Belgium 8:30 pm
Tatjana Fruh: Munster, Berner, Switzerland 5 pm
Philippe Lebefvre: Abbey, Selby, UK 12:30 pm
Peter Holder: Westminster Abbey, London, UK 7 pm
7 AUGUST
Horst Algailer: Stiftskirche, Tübingen, Germany 6 pm
Peter Kofler: St. Michaels, Hamburg, Germany 7 pm
Wolfgang Selten: improvisation; Dom, Altenberg, Germany 8 pm
Suzanne Z’Graggen: Kathedrale, Dresden, Germany 6 pm
Jonathan Martin: Parish Church, Chingford, UK 1:10 pm
8 AUGUST
Jesus Sampredo: St. James Basilica, Prague, Czech Republic 7 pm
Helke Illmann: Dom St. Petri, Bremen, Germany 7 pm
Students of Altenberg Orgelakademie, improvisation; Dom, Altenberg, Germany 8 pm
Anne Page: Cathedral, Guildford, UK 7:30 pm
Maria Budacova: Church of St. Andrew and St. Paul, Montreal, Quebec, Canada 12:15 pm
9 AUGUST
Ruben Sturm: Evangelische Bischofskirche, St. Matthäus, München, Germany 7 pm

Calendar

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The Diapason ● July 2019 ● 27
Calendar

Stephen Tharp; Münster, Konstanz, Germany 8 pm
Martin Strum; Münster, Überlingen, Germany 8:15 pm
Luc Ponet; with percussion; Cathedral, Brussels, Belgium 8:30 pm
Johannes Skudlik; Cathedral, Lausanne, Switzerland 8:30 pm

10 AUGUST
William Saunders; St. Michaels, Hamburg, Germany 7 pm
D’Arcy Trinkwon; Marienkirche, Reutlingen, Germany 8 pm
Stephen Leuthold; Stiftskirche, Tübingen, Germany 8 pm
Han Leenders; Basilika, Tongeren, Belgium 4 pm
Christoph Schooner; Munster, Basel, Switzerland 12 noon
Christian Schoen; St. Alphage, Edgware, UK 7:30 pm

11 AUGUST
Jürgen Wolf; Jesuitenkirche, Vienna, Austria 6:30 pm
Ralf Sach; Klosterkirche, Maulbronn, Germany 11 am
Matthias Haarmann; Dom, Altenberg, Germany 11:45 am
Nicolò Bar; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Stephan van de Wijger; Dom, Altenberg, Germany 2:30 pm
Daniele Dori; St. Johannes Baptist, Herford, Germany 6 pm
Klaus Gätler; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
James Orchard; St. Paul’s Cathedral, London, UK 4:45 pm
David von Behren; Westminster Abbey, London, UK 7 pm

13 AUGUST
Koiti Mun-Nea; with accordion; Erasmuskerk, Rotterdam, Netherlands 8 pm
Bine Bryndorf; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Eckhard Manz; Munster, Berner, Switzerland 8:30 pm
Michel Bouvard; Westminster Abbey, London, UK 7 pm

14 AUGUST
Thomas Schäfer-Winter; Stiftskirche, Tübingen, Germany 6 pm
Willibald Guggenmos; St. Michaels, Hamburg, Germany 7 pm
Jan Dolezet; Frauenkirche, Dresden, Germany 6:30 pm
June Rippon; Parish Church, Chingford, UK 11:10 pm

15 AUGUST
Anastasia Kovyck; St. James Basilica, Prague, Czech Republic 7 pm
Francesco Pelizza; Jesuitenkirche, Vienna, Austria 6:20 pm
Hans-Boerema; Jesuitenkirche St. Michael, München, Germany 4 pm
Marketa Schley Revindaová & Ulrich Theilen; Stadtteilkirche St. Martin, Bamberg, Germany 5:30 pm
Michael Schönheit; Dom St. Petri, Bremerhaven, Germany 7 pm
Rolf Müller; Dom, Altenberg, Germany 8 pm
Egor Kolesov; with clarinet; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Andrew Mackay; Cathedral, Guildford, UK 7:30 pm
Speil Lamlein; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

16 AUGUST
Dariusz Bakowski-Koós; Cathedral, Bruges, Belgium 8:30 pm
Bernhard Brand-Hofmeister; with saxophone; Evangelische Johanneskirche, Dortmund, Germany 6 pm
Andreas Meisner; Evangelische Bischofskirche St. Matthias, München, Germany 7 pm
Francesco Buonigiorno; Münster, Konstanz, Germany 8 pm
Michal Markusweski; Münster, Überlingen, Germany 8:15 pm
Anne Chollet; Cathedral, Lausanne, Switzerland 8:30 pm

17 AUGUST
Romain Hauser; Stiftskirche, Tübingen, Germany 8 pm
Dorit Bürk & Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

18 AUGUST
Arno Hartmann; Jesuitenkirche, Vienna, Austria 6:20 pm
Thorsten Hülsemann; Klosterkirche, Maulbronn, Germany 11:10 am
Peter van de Feilde; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Andreas Meisner; Dom, Altenberg, Germany 2:30 pm
Jörg Mitschitzky; Münster, Oberqualm, Germany 5 pm
Ekaterina Panina & Anna Mayschowa; Neuapostolische Kirche, Herford, Germany 6 pm
Rolf Müller; with brass; Dom, Altenberg, Germany 8 pm
Gerda Venturini; St. Paul’s Cathedral, London, UK 4:45 pm
Johannes Krakl; Westminster Abbey, London, UK 6:45 pm
Marc Sennevile; Basilica Notre-Dame, Paris, France 6:30 pm

19 AUGUST
Marco Formis; I Gesuati, Rome, Italy 6:15 pm
Emanuel Culcasi; Klosterkirche, Maulbronn, Germany 11:15 am
Kensuke Ohi; Klosterkirche, Mühlheim, Germany 6 pm
Jörg Weingarten; St. Michaelis, Hamburg, Germany 7 pm
Rolf Müller; with cello; Stiftskirche, Tübingen, Germany 6 pm

20 AUGUST
Michael Grill; with flute; Erlöserskirche, München, Germany 7 pm
Jörg Halubek; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Wielim Harold Boog; Cathedral, Bruges, Belgium 8:30 pm
Daniel Glaus; with cells; Munster, Berner, Switzerland 5 pm
Reif Clark; St. George’s Hanover Square, London, UK 1:10 pm

21 AUGUST
Jens Wollenschläger; harmonium, with soprano, Stiftskirche, Tübingen, Germany 6 pm
Martin Lücker; St. Michaels, Hamburg, Germany 7 pm
Andrzej Szadzjko; Kreuzkirche, Dresden, Germany 8 pm
Stephen King; Parish Church, Chingford, UK 1:10 pm

22 AUGUST
Kensuke Ohi; St. James Basilica, Prague, Czech Republic 7 pm
Loren Arradi; Martinikerk, Düsseldorf, Germany 8 pm
Martin Schobinger; Stiftskirche, Tübingen, Germany 7:30 pm
Katherine Dienes-Williams; Cathedral, Guildford, UK 7:30 pm
Willy Ioppoliti; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

23 AUGUST
Pavel Kohout; Münster, Konstanz, Germany 8 pm
Andrzej Chorosinski; Cathedral, Lausanne, Switzerland 8:30 pm

24 AUGUST
Christian Schoener; St. Michaels, Hamburg, Germany 12 noon
Frank van Eek; Cathedral St. Sebastian, Magdeburg, Germany 7:30 pm
Enrico Preter; Martinikerk, Düsseldorf, Germany 8 pm
Martin Schobinger; Stiftskirche, Tübingen, Germany 7:30 pm
Dana Hemelova; Basilika, Tongeren, Belgium 4:30 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

25 AUGUST
Willibald Guggenmos; Jesuitenkirche, Vienna, Austria 5:30 pm
Emanuel Culcasi; Klosterkirche, Maulbronn, Germany 12:15 am
Kensuke Ohi; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Vox Luxima; St. Pankratius Kirche, Hamburg-Neuenfelde, Germany 5 pm
Jörg Weingarten; Liebfrauenkirche, Hamburg, Germany 5 pm
James Lancelot; Dom St. Petri, Bremerhaven, Germany 7 pm
Andreas Meisner; Dom, Altenberg, Germany 8 pm

26 AUGUST
Martin Bialdry; St. Michaels, Hamburg, Germany 7 pm
Elias Biesen; St. Laurentius Kirche, Detmold, Germany 6 pm
Jean-Claude Zehnder; Hauptkirche St. Jakob, Kempten, Germany 8 pm
Arp-Schmitt-Ensemble; Ensemble Alquadro; St. Bartholomäus Kirche, Gelnhausen, Germany 8 pm
Theo Flury; improvisation workshop; Munster, Basel, Switzerland 2 pm
Daniel Glaus & Theo Flury; Munster, Berner, Switzerland 5 pm
Kai Krakenberg; Grosvener Chapel, London, UK 11:10 am

28 AUGUST
Marcel Martinez; Stiftskirche, Tübingen, Germany 8 pm
Martin Haseböck; St. Michaels, Hamburg, Germany 8 pm
Vincenzo Allevato; Kathedrale, Dresden, Germany 8 pm
Maarten Jacobs, with ensemble; Luthdenkirche, Norden, Germany 8 pm
Jean-Luc Pered; Parish Church, Chingford, UK 1:10 pm

29 AUGUST
Maria Magdalena Kaczor; St James Basilica, Prague, Czech Republic 7 pm
Tobias Gravenhorst; Dom St. Petri, Bremerhaven, Germany 7 pm
Martin Schmeding & Wolfgang Seifen; Abteikirche, Maulbronn, Germany 7:30 pm
Andreas Meisner; with Urhoina Sonora Instrumentalensemble; Findorferkirche, Gießen, Germany 8 pm

30 AUGUST
Andreas Jost; Münster, Konstanz, Germany 8 pm
Stefan Moser; Cathedral, Lausanne, Switzerland 8:30 pm

31 AUGUST
Manuel Gera; St. Michaels, Hamburg, Germany 8 pm
Andreas Jost; with clarinet; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Andreas Meisner; St. Paul, Montréal, Québec, Canada 12:15 pm

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F. ALLEN ARTZ, III, Jerusalem Lutheran Church, Schuykill Haven, PA, December 16: Vom Himmel hoch, da komm ich her, BWV 700, Bach; Gottes Erwählung, BWV 161, Buxtehude; Pastorale (Concerto VIII), Toccatas in C and G, BWV 541, 542, Bach; Variations on Christe Sanctorum, op. 153, Tournemire. 

JOHN SHERRER, Fourth Presbyterian Church, Chicago, IL, January 25: Toccatas (Suite Gigue), Boëllmann; Toccatas (Fiori Musicali), Frescobaldi; Toccatas in G, S. A. Shawer; Toccatas, op. 3, 6, 11, Zipoli; Toccatas, Adagio, and Fugue, BWV 564, Bach; Toccatas (Symphonie V), op. 42, Widor.


NICHOLAS SCHMELTER, with Townes Phillips, Maria Christina collaboration, Three Autumn Variations on Christe Sanctorum, op. 153, Tournemire. 

JAMES WETZEL, St. Thomas Church Fifth Avenue, New York, NY, January 6: Florid for an Occasion, Harris, transcr. Treacy; Florid for an Occasion, Bridges, transcr. Kitai; Florid for an Occasion, Reynolds, transcr. Grebner; Florid for an Occasion, White, transcr. Stasik. 

ANTHONY WILLIAMS, Fourth Presbyterian Church, Chicago, IL, December 14: Toccatas in C and G, BWV 541, 542, Bach; Variations on Christe Sanctorum, op. 153, Tournemire. 

CHRISTOPHER YOUNG, St. Francis Church, Atlanta, GA, January 13: Symphonie V, op. 65, no. 4, Mendelssohn.
Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerich Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerich and then-apprentice Hans-Jörg Erßlith for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note split manual, 30-note pedale; 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angelik Stinsel of Canada and Daltor Mlakin of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is “exemplary in its hospitality to all,” and that especially includes visiting organists. For information: 808/661-4222; holymai.org.

PUBLICATIONS / RECORDINGS

A Whipped Prayer, for unison voices with organ accompaniment, is the third of a trio of complimentary hymn anthems to be offered by Fruehau Music Publications in the course of 2018—Available in May, the hymn text is semi-seasonal. The setting provides three union verses and a brief transition, followed by a unison fourth verse that features a free accompaniment and descant. A visit to FMP’s home page bulletin board that features a free accompaniment and descriptive information: https://fruehau.com.

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Raven has released the CD, Tell of His Love, Raven OAR-144, featuring the music of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edward Connolly, Assistant Organist, perform the Magnificat and Nunc Dimittis by Aaron David Miller; Andrew Carver’s setting of “Cordeille” in the pastoral “Les Petits Coeurs”; settings of O sacrum convivium and Haec Dies by McNell Robinson; and other choral works by Philip Moore, Ola Qjelo, Fauré, Samuel Wesley, Casals, Cabenca, Delalande, Daquin, Gyson, and Stephenes Martin. Thévenot plays variations on Ubi Caritas by Denis Bédard and Robinson’s Choral Prelude on Litanies. Edmund Connolly plays Fanfare by Kenneth Leighton. Raven OAR-144, RavenCD.com; $15.99 postpaid.

Pipe Organs of the Keweenaw are Anita Campbell and Jan Dalquist, contains histories, stipulations, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan’s Upper Peninsula. Organs include a 1899 Bocknoff and an 1882 Felgenkamp. The booklet ($8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 906/478-6925.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of active organs. The Tracker is mailed to OHS members as a complimentary benefit of membership. An article that is included in this issue is “A Visit to Holy Innocents Episcopal Church.”

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