IT'S ALL ABOUT THE ART

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Charles Miller, President / Phillip Truckenbrod, Founder
Editor’s Notebook

Presenting our 20 Under 30 Class of 2019
This issue is devoted to our 20 Under 30 Class of 2019. Now a biennial recognition program of the best of our young organists, church musicians, organbuilders, harpsichordists, and carillonneurs, it is our pleasure to present you to representatives of the promising future of what we all care about deeply. In the pages of this issue, you will find biographical information and pictures of each of the Class of 2019. A member of this year’s class presents a feature article this month, an introduction to the organ works of Klaus Huber by Alexander Meszler.

We thank the many people who submitted nominations, and we know there will be many more quality candidates to hear about again in two years. In December 2020, nominations will open again for the Class of 2021.

Elsewhere in this issue
Gavin Black, in “On Teaching,” continues his discussion of students’ listening to music: “In ‘In the Wind’...” John Bishop brings insight to the importance of the tonal touch in church music. Larry Palmer, in “Harpsichord Notes,” reviews a recent compact disc and the release and introduces us to a harpsichord repair artist. Our calendar of events includes many international happenings, as well as our Carillon Calendar. Our cover feature focuses on three organ restoration projects in New England by Foley Baker, Inc., of Tolland, Connecticut. We also present a recent new organ by Schoenstein & Co. in Atlanta, Georgia.

Need to find a gift for a colleague?
Look no further! A subscription to The Diapason makes the perfect gift for your friends who share your joy in the world of music. You can give a gift subscription by contacting Rose Geritano: rgeritano@sgcmail.com or 847/391-1030.

Here & There

Events
Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m. May 5, Gail Archer; May 12, the Benedict Sixteen, Festival of Marian Hymns; 5/19, St. Brigid School Honors Choir; 5/26, Hans Uwe Hielker: St. Mary’s Cathedral houses a 1971 Fratielli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

6/12, Eric Plutz; 6/19, Jonathan Vaughan; 6/26, Christa Rakich; June 3, Sarah Simko; 7/10, William Ness; 7/17, John Walthausen; 7/24, John Wachner; August 7, Janet Yeh; 8/14, Mary Dolch; 8/21, Anna Lavern; 8/28, Rudolf Finucane.

September 13 (Friday), Richard Elliott; September 30 (Saturday), 7:00 p.m. and December 1 (Sunday, 3:00 p.m.), Ray Cornils. For information: https://mnmin.org.


June 2, Yuri McCoy, organ, with Yvonne Chen, piano; summer Chamber Music Series: May 26, Pamela Meys Kane, Ray Cornils. For information: www.lorganorecitalsc.org.

The Nashville Street School, Boston, Massachusetts, is offering a weeklong course focusing on harpsichord voicing and regulation, June 18–21, with William Winkler. It is an intensive, hands-on course designed mainly for piano technicians and musicians who wish to learn about harpsichord voicing and regulation. The class covers voicing and regulation of a double-manual harpsichord with three registers, 2 x 5’1, 1 x 4’.

For information: https://app.getcourse.com/view%8Cy8qyZ.


First English Lutheran Church, Appleton, Wisconsin, organ

The Luncheon Organ Recital Series of Appleton, Neenah, Menasha, and Kaukauna, Wisconsin, announces its 24th series. Wednesdays at 12:15, in Appleton, unless otherwise noted: May 29, Katherine Hartfield, Lawrence University; June 5, Samuel Buse: Memorial Presbyterian Church, 6/12, David Heller: Zion Lutheran Church; 6/19, Stephen Schnurr: Trinity Evangelical Lutheran Church; 6/29, David Attehn, Holy Cross Catholic Church, Kaukauna.

July 3, David Bohn, St. Thomas Episcopal Church, Menasha; 7/4, Daniel Schwandt: Independence Day sing-along, All Saints Episcopal Church; 7/10, Naoma Rowley, Faith Lutheran Church; 7/17, Andrew Schaeffer: St. Bernard Catholic Church; 7/24, Jeffrey Verdum: First Congregational Church (UCC); 7/31, Paul Weber, First English Lutheran Church; August 7, Derek Nickels, First Presbyterian, Neenah; 8/14, Kartika Putri, St. Paul Lutheran, Neenah; 8/21, Ethan Melferra, First United Methodist Church; 8/28, Bruce Bengeston, St. Joseph Catholic Church. For information: www.luncheeronorganrecital.org.

Cover
Saving Organs—“101” Foley-Baker, Inc., Tolland, Connecticut

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Nunc Dimittis

William A. Crowle (Bill), 62, died March 16 in Vernon Hills, Illinois. He began piano study at the age of four and violin at six. He attended Eastman School of Music, Rochester, New York, where he studied composition with Joseph Schwantner, Samuel Adler, and Warren Benson and piano with Maria Luisa Faini. He pursued graduate studies at Indiana University, Bloomington, where he studied composition with Frederick Fox and Bernhard Heiden and piano with Enrica Cavallo-Galli and received both master's and doctoral degrees in composition with highest distinction. He studied organ with Richard Knight and Les Nelsen.

For the last 25 years Crowle served as organist/accompanist at First Presbyterian Church, Deerfield, Illinois. He also served in parallel years as accompanist to Lakeside Congregation for Reformed Judaism in Highland Park, Illinois. He was the staff accompanist for the music department at Vernon High School until this past year and was accompanist for the Beverly-Morgan Park Community Choir, Chicago, Illinois.

His many musical collaborations included the Waukegan Concert Chorus, the New Classic Singers, Buffalo Grove Symphonic Band, members of the Chicago Symphony Orchestra and Chorus, and he was heard on WFMT radio and WGN-TV. As a composer, he wrote works for a variety of media, including treble choir, piano, recorder, Orff instruments, guitar, bass guitar, and percussion. His versatility as a musician spanned musical genres that stretched from classical, to jazz, to baroque, rock and roll, spiritual, and beyond.

Joseph Ross Flummerfelt, 82, died March 1 in Indianapolis, Indiana. He was born February 24, 1937, in Vincennes, Indiana, and he began music studies with his mother, who was organist of First Baptist Church of Vincennes. He studied organ and church music at DePauw University, Greencastle, Indiana, and was chorale director at the Philadelphia Conservatory of Music and University of Illinois, Chicago. Early in his career, he taught at the University of Illinois, DePauw University (1964–1968), and Florida State University, Tallahassee (1980–1981); later he taught for 33 years at Westminster Choir College, Princeton, New Jersey, retiring in 2004. There he conducted the Westminster Choir and Westminster Symphonic Choir.

Flummerfelt was named director of choral activities for Spoleto Festival USA at its inception in 1977 and also served as chorus master of the Festival deiDue Mondi in Spoleto, Italy, from 1971 until 1993. Upon his retirement from Spoleto Festival USA in 2013, he was named director emeritus. In 1970, Flummerfelt founded New York Choral Artists and became chorus master for the New York Philharmonic and music director of Singing City, Philadelphia. He made his New York Philharmonic conducting debut in 1988 with a performance of Haydn’s Creation.

He was widely distributed. He was diagnosed with Alzheimer’s disease in 2008, retiring from performing in 2009.

In 1956, Hurford performed at Royal Festival Hall, which launched what would become an international performance career. A recording artist as well, he recorded more than fifty discs. His largest recording project included the complete organ works of Bach in the 1970s for Decca (1975–1981) and BBC Radio 3 (1980–1982); he would also record the complete organ works of Mendelssohn, Franck, and Hindemith. He taught at Oxford and Cambridge universities and was an honorary fellow both of the Incorporated Association of Organists and the Royal College of Organists, receiving the latter’s medal in 2013, and was appointed an Officer of the Order of the British Empire in 1984. He served on international competition juries, including Haarlem, Bruges, Prague, Linz, Nuremberg, Berlin, Dublin, and Chartres. Hurford was an honorary member of the Royal Academy of Music and honorary fellow both of the Royal College of Music and of the Royal School of Church Music, and held honorary doctorates in music from the University of Bristol and from Baldwin-Wallace College, Ohio (home of the Bienenmacher Bach Institute).

A composer, his works were mostly published by Oxford University Press and Novello. His book, Making Music on the Organ (Oxford University Press, 1998), was widely distributed. He was diagnosed with Alzheimer’s disease in 2008, retiring from performing in 2009. In 1955, Hurford married Patricia Matthews, who died in 2017. Peter John Hurford was survived by a daughter Heather, sons Michael and Richard, nine grandchildren, and sister Maureen. A private funeral was held March 18. A memorial service is to be held June 15 at St. Albans Cathedral.
The Ecclesia offers a solution for every church

The Ecclesia has been specifically designed to fill the corners of every church with powerful, high-quality sound. Thanks to these characteristics, the Ecclesia has become a favorite for churches and concert halls around the world.

It is available in five different models, starting out with the two-manual T-170 and adding extensive extra options to culminate in the four-manual D-570, with eighty stops.

The Ecclesia is an outstanding organ for the smallest church hall to the largest cathedral. The organist has all the tools necessary to take congregational singing to a higher level.

Saturated with musical tradition
One of the striking features of the Ecclesia is its magnificent sound, saturated with a musical tradition spanning the entire spectrum from Baroque, Romantic, and Symphonic styles to classical organ literature.

Johannus believes in the authenticity of each individual tone produced by the pipe organ, which is why we record the sounds tone by tone, to maintain that authentic pipe organ sound.

Balanced audio system delivers a powerful sound
The organ is based on a state-of-the-art audio system and features multiple amplifiers, subwoofers and loudspeakers. The D-570, for example, is equipped with an 18.3 audio system, which channels the authentic pipe organ sound superbly. This powerful sound - a feature of all five Ecclesia organs - makes the organ the ultimate instrument for accompanying both choral and congregational singing.

The church organ that doesn’t compromise
The Ecclesia organ is so attractive because it can be adapted to suit individual needs. For example, solo stops can be added, alternative side panels can be chosen, and wood finish colors can be selected. The only way Ecclesia compromises is by combining the ultimate quality of Johannus with the wish to create the organ that best suits the needs of the church. In all other respects, the Ecclesia is the church organ that doesn’t compromise.

Johannus has dealers throughout the United States. Visit johannus.com to find a dealer near you.
If you have any questions, or would like more information about any of our organs, you can contact us at inform@johannus.com
A Whispered Prayer

A Whispered Prayer, for unison voices with organ accompaniment, is the third of a trio of contemporary settings to be offered by Frueah Music Publications during 2018–2019. Available in Mayle and Pickering’s New Organ Vocalist, the setting provides three unison verses and a brief transition, followed by a unison fourth verse featuring a free accompaniment and descant. A visit to FMP’s home page bulletin board at www.frueahmph.net will provide a link to the letter-sized PDF booklet file’s download page, along with access to the other two anthems and an organ postlude, Carillon-Toecata on St. Aune, all featured this year.

Wayne Leupold Editions, Inc., will publish a definitive biography of over 350 pages covering the lives, performing and teaching careers of Harold Allen Gleason (1892–1980) and Catharine Crozier (1914–2003), authored by David C. Pickering. Gleason began his career as the personal organist of George Eastman, founder of Eastman Kodak Company in Rochester, New York. He established the organ and musicology departments for the Eastman School of Music where he was both professor and director for 34 years. He authored Method of Organ Playing, first published in 1937 and progressing through eight editions, which became the most popular organ method in the United States in the 20th century.

Catharine Crozier earned a Bachelor of Music degree from Eastman School of Music, where she studied with Harold Gleason, whom she later married. In 1939 she joined the Eastman organ faculty, and in 1953 was named chair of the department. Two years later she joined the faculty of Rollins College, Winter Park, Florida, where she resided through retirement. She concertized throughout North America and Europe. In 1979 the American Guild of Organists announced a new CD, Resounding After shocks, featuring Martin Setchell performing on the 1997 Rieger organ in Christchurch Town Hall, New Zealand. The organ was silenced eight years ago in an earthquake, and this recording is the first to be made on the renewed instrument, with fourteen new ranks of pipes. Works by Bach, Guilmant, Bossi, Vierne, Widor, Bégard, and others are featured. For information: www.pipeilnepress.com.

Organbuilders

Isaac Drewes

Isaac Drewes is appointed the Association of Anglican Musicians Gerre Hancock Intern for 2019–2020, and he will serve his internship at St. James Episcopal Cathedral, Chicago, Illinois. Stephen Bzurzak is director of music for St. James Cathedral.

Drewes is a master’s degree candidate at Eastman School of Music, Rochester, New York, where he studies organ with David Higgs and holds the George Utech Hymnody Fellowship. He is organist and choir director at Penfield United Methodist Church and sings in the Christ Church Schola Cantorum. A graduate of Old College, he completed his undergraduate studies with Catherine Bedolland and held the position of organ scholar at St. Louis, King of France Catholic Church, St. Paul, Minnesota.

Drewes’s performances have been heard throughout the United States and Canada, including at St. Joseph’s Oratory in Montreal, Old West Church in Boston, and St. Mark’s Cathedral in Seattle. He earned first prize in the 2018 Lyndwold Farmarn Competition and was a semi-finalist in the 2018 Young Artists Competition in Organ Performance. In 2016 and 2017, he performed for Organ Historical Society conventions in Philadelphia and the Twin Cities, respectively. He is also the winner of the 2016 Two Cities American Guild of Organists Student Competition and a recipient of the Pogorzelski–Yanke and Paul Manz Scholarships. When not at the organ bench, Isaac enjoys bicycling and hiking in the mountains of the Pacific Northwest.

Friends of the Wanamaker Organ announces that the case of the historic organ at the former Wanamaker Department Store, now Macy’s, Philadelphia, Pennsylvania, has experienced a complete restoration. EverGreene Architectural Arts performed the work, and the grand organ case, newly repainted and gilded in 22-karat gold, will be unveiled and rededicated on June 1. Wanamaker Organ Day. Gifts from Macy’s, the Wyncote Foundation, the Michael Stairs Memorial Fund, and from the members of the Friends of the Wanamaker Organ have funded the project.

The case was designed in 1910 by Daniel Burnham Burnham, architect of the department store, and was built by the Meader Furniture Company of Cincinnati, Ohio. The façade is designed in the same Greco-Roman Renaissance revival style as the rest of the store and is topped by a human-size herald angel blowing twin trumpets. Twin carved heads supporting the twin pipe towers are said to be in the likeness of James B. Woodford, head of Wanamaker’s piano department. Brought to Philadelphia following the St. Louis World’s Fair, the Wanamaker Organ was dedicated on June 22, 1911. It has since been enlarged and contains 484 ranks and 28,500 pipes. Built in 1911, the organ in February, when conservators performed paint studies to determine the original colors used. In March, each of the 117 display pipes was removed for gilding. After a thorough cleaning, missing ornamentation will be replaced, and the façade will be repainted with the original colors. Three and a half pounds of solid gold is required for the gold-leaf decorations. For the dedication, free concerts feature Peter Richard Conte, Ken Cowan, Rudy Lucente, Monte Maxwell, Colin Howland, Philadelphia Brass, and others. There will be a musical celebration of the life of former Wanamaker Organist Keith Chapman, who died 30 years ago. A ticketed evening concert will feature Peter Richard Conte, Ken Cowan, and others. For information: 800/765-3196 or www.wanamakerorgan.com.
AN IDEAL ORGAN
FOR CHURCH OR CONCERT

Rodgers is proud to present the new Inspire Series 343: An ideal organ for worship and performance.

The new Inspire Series 343 has a total of 233 stops spread over 43 illuminated stop tabs. The organ features four organ styles, a Variant Library and 18 orchestral selections. Equipped with three velocity-sensitive manuals, a 32-note AGO pedal board, and an internal 2.1 audio system with the option of expanding to a 6.2 plus 2-channel Antiphonal external audio system, the Inspire Series 343 is a state-of-the-art church and concert organ with unending flexibility.

FOUR ORGAN STYLES
In addition to the standard stoplist – American Eclectic – stops can be selected from the English Cathedral, French Romantic and German Baroque styles. The Variant Library consists of extra stops to choose as desired. The organist is not limited to stops from only one style; all are available instantly. For those who appreciate a large variety of sounds the Inspire 343 is an ideal choice.

ANTIPHONAL SWITCHING
A particularly convenient feature of the Inspire Series 343 is antiphonal switching. This enables the organ to support congregational worship in large spaces where the congregation may be at some physical distance from the main organ's sound.

For musical effects, the organist can transfer the organ sound with the push of a button for multidirectional sound, or sound from only the rear or the front of the worship space.

VARIETY OF DESIGNS
The Inspire Series 343 console is made of traditional wood veneer with a deluxe wood tambour. The organ is available in light, medium and dark oak veneer versions.
Kimball Bourdon pipe installation in Salem, Oregon

existing organ of First United Methodist Church, Eugene, Oregon. The organ in the Eugene church was built in 1913 by the Austin Organ Company, but has been rebuilt by Horschel Inc. The pipes were made available to the church by Daniech Development Company of Seattle. Former director of music and organist Julia Brown spearheaded the project.

In 1911 Kimball installed an organ in First Methodist Church of Seattle. In 1908 Austin Organs, Inc., installed a new organ, retaining the 32 Bourdon pipes. The Seattle church building has been repurposed by the developer, and the pipes of the organ were removed.

Kimball originally installed the pipes standing upright. In 1968 Austin reinstalled them upside down. In present installation they are laying down on the concrete top of the organ chamber: A 50' scaffolding tower was required to hoist them 33' to the top of the chamber. For information: www.horchelalter.com

Paul Jacobs was soloist with the Cleveland Orchestra, conducted by Franz Welser-Most. March 14-17, in performances of the United States premiere of Australian composer Bernd Richard Deutsch's organ concerto, Okeanos, a 30-minute work inspired by the Greek mythological Titan of rivers and water encircling the earth.

The ninth Miami International Organ Competition took place February 22 at the Church of the Epiphany, Miami, Florida. First prize ($5,000) was awarded to Tyler Boehmer, who studied with Don Cook at Brigham Young University and is a graduate student of James Hygon at the University of Kansas. In 2015, Boehmer earned first place at the Regional Competition for Young Organists. West Region competition, and was featured as a Rising Star at the 2016 American Guild of Organists National Convention in Houston. Most recently, Boehmer participated in the Eleventh Mariateravdi International Organ Competition in Kalingrad, where he was awarded the diploma prize, as well as the special prize for outstanding interpretation of Mikael Tariverdiev's organ works. He was also a quarter-finalist in the 2017 Canadian International Organ Competition. Boehmer is organist for First United Methodist Church of Levant, Kansas.

Second prize ($2,500) and audience prize ($500) went to Joseph Russell, who is currently pursuing a master's degree at the Shepherd School of Music at Rice University, studying with Ken Cowan. Prior to his studies at Rice, Russell received his bachelor's degree at the Curtis Institute of Music, studying organ with Alan Morrison, who was a recipient of the Stephanie Yen-Mun Liem Azar Fellowship. He also studied harpsichord and continuo playing at Curtis with Leon Schelhase. Russell graduated from the Interlochen Arts Academy, where he studied organ with Thomas Bara. He has participated in numerous competitions, including the Albert Schweitzer Organ Festival, where he won both first prize and the hymn-playing award in 2012. He also won the Chicago regional American Guild of Organists competition in April 2013. Russell is organist at Christ the Redeemer Catholic Church in Houston. Third prize ($1,500) went to Ilaria Centorrino, who was born in Messina, Italy, in 1998. She studied organ at the A. Corelli Music Conservatory in Messina and the S. Giaconantonic Music Conservatory in Cosenza, where she is now working on a bachelor's degree in organ with Emanuele Cardi. In 2016, she won first prize at the Tisia International Organ Competition, second prize (first prize was not awarded) and the Franz Zanin special prize at the Fifth International Organ Competition Organi storici del Basso Friuli, and second prize at the Sixth International Organ Competition Premio Elvira De Renna in Faiano. Centorrino was one of the semifinalists at the International Organ Competition in Groningen and Weishagen in 2017. In 2018, she was selected to compete in the International Organ Competition in Nürnberg, was highly commended during the Northern Ireland International Organ Competition in Armagh, and won the first prize at XIII Premio delle Arti 2018, the organ competition for Italian conservatory organ students. In November 2018, she recorded her first CD, on the Pincia organ in the church of S. Giorgio in Ferrara, for Urania Records.

Final round judges were Craig Grauer, Janette Fishell, and Tarcisio Barreto Ceballos. For information: http://ruffatti.com/en/.

Miami International Organ Competition prizewinners: Ilaria Centorrino, Tyler Boehmer, and Joseph Russell (photo credit: Timothy Champion)

Walt Disney Concert Hall, Glatter-Götz Rosales organ, Los Angeles, California

Solid State Organ Systems announces that the latest software for MultiSystem II and Capture for MultiSystem II has been installed in the Glatter-Götz Rosales organ at Walt Disney Concert Hall, Los Angeles, California. The project has been managed by Manuel Rosales of Rosales Organ Company. The installation controls both a mechanical-action main console and a remote, movable stage console.

The Solid State Organ Systems MultiSystem II now features wireless control for record/playback, wireless tuning, full MIDI compatibility, and Organist Palette with over 50 organist libraries. For information: 703/933-0024, ussales@ ssonysystems.com, www.ssonysystems.com/.

Here & There

Bernd Richard Deutsch, Franz Welser-Most, and Paul Jacobs (photo credit: Eile Heng)

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Le Clavecin Mythologique

Le Clavecin Mythologique is the title of an Encyclopaedia compact disc, EL 1801, the most recent recording by harpsichordist Anne Marie Dragosits playing the Pascal Taskin harpsichord from 1787 now in the Collection of the Musée des Arts et des Métiers in Paris. Ms. Dragosits studied with Wolfgang Gelbmann in Vienna and with both Tom Koopman and Tini Mathot at the Royal Conservatory in Den Haag (Holland). She currently holds the position of harpsichord professor at the Anton Bruckner-Conservatory in Linz, Austria.

For this recording she has created a fascinating program comprising seventeenth- and eighteenth-century French music by Pancrace Royer, Jean-Philippe Rameau, François Couperin, Jacques-Philippe Rameau, François Couperin, Jacques Duphly, Jean-Henry D’Anglebert, and Antoine Forqueray—thoughtfully organized to form a narrative program based on ancient tales beginning with the sweet singer Prometheus and culminating with the king of the gods, Jupiter.

The harpsichord building throughout is musically satisfying, historically stylish, and technically agile. The instrument delights in the effort to take the time to enjoy the seemingly endless reverberation as the musical bombard of Jupiter slowly dies away at the disc’s conclusion. This historic harpsichord’s resonance is nearly as long lasting as that of my own remarkable Richard Kingston-Franco-Plemish double.

The historic harpsichord by Pascal Taskin is one of the builder’s reworkings of an even older instrument made by the Flemish master Andreas Rockers. Taskin is usually credited with the invention of the Peau de Buffe stop for the harpsichord, just one of multiple attempts to add more dynamic possibilities to an instrument that was facing stiff competition from the newly popular fortepiano. The use of soft buffalo hide (thus the same) to stroke the strings rather than pluck them as did the usual quill plectra offered an additional gentle, quieter tonal possibility for music that seems to require such matter.

Thus the harpsichord featured on the compact disc and a recent rediscovery of an email sent from London to my partner Clyde Putnam in July 2007 reminded me that I have been meaning even since then to call attention to Alec Cobbe’s historic keyboard instrument collection housed at Hatchlands, an historic estate in Surrey.

A major instrument collection

The historic harpsichord featured on the compact disc and a recent rediscovery of an email sent from London to my partner Clyde Putnam in July 2007 reminded me that I have been meaning even since then to call attention to Alec Cobbe’s historic keyboard instrument collection housed at Hatchlands, an historic estate in Surrey.

Harpsichordist Jane Clark Dodgson was the American builder’s reworkings. Taskin had four registers: 8′, 4′, and 2′ provided with the usual ‘quill’ plectra (at this time replaced with plastic rather than bird-provided material), plus the penultimate two-manual instrument, like the Taskin, has four registers: 8′, 4′, and 2′ provided with the usual ‘quill’ plectra (at this time replaced with plastic rather than bird-provided material), plus the penultimate two-manual instrument, like the Taskin, has four registers: 8′, 4′, and 2′ provided with the usual ‘quill’ plectra that instrument, but do not hear or use it in its entirety, since I placed it with a friend decades ago when I ran out of space in my spacious music room, as my inventory of keyboard instruments surpassed six willing varied examples. The Drexel may be heard, complete with buffalo hide, on my first Musical Heritage Society vinyl disc, the Harpsichord Now and Then, where it was particularly useful for the Busoni Sonatas, one of the earliest compositions for the revival harpsichord. To hear such similar gentle tones on the current compact disc, reference Track 8: Reger’s La Sensible to be moved by five minutes of gently haunting music.

For a summer visitor to the United Kingdom, if one is interested in historic keyboard instruments, Hatchlands is not to be missed. The catalogue lists five harpsichords: Zenton, c. 1622; “probably English,” c. 1623, Andreas Rockers, 1636, reworked by Henri Hensh, Paris, 1763; Jacob and Abraham Kirkman, 1772; Burkat Shudi and John Broadwood, 1757. Also of interest: a virginal by John Player, 1664; a spinet by Ferdinand Weber 1783 and a clavichord by Caspar Hoffmann, 1784. Other non-plucked keyboard instruments include two organs: a chamber instrument by John Snetzler, 1754, and a larger organ by J. W. Walker and Sons, 1790.

Cobbe’s interest in pianos that have composer connections has led to at least 28 acquisitions, of which several highlights are the 1836 Graf owned by Gustav Mahler, and instruments known to, and sometimes signed by, such outstanding figures as Frédéric Chopin, Edward Elgar, Franz Liszt, Sigismund Thalberg, Charles Dibdin, and Jane Stirling. Of course, there is even a Zumpe square piano from the 1770s autographed by Johann Christian Bach.

The collection is open to visitors from April to October. Since the stately home serves as the private domicile for the Cobbe family, the hours for public viewing are limited from 2:00 to 5:00 p.m.

Claire Hammett

Since the October 2018 death of my partner Clyde, I have been at a loss when asked to suggest a tuner-repairer of harpsichords in the Dallas Metroplex. Thus, when I contacted Claire for information about her current status with such matters it was helpful to receive this information: Claire and her family have returned to the United States from London and now are settled in Florida, from whence she reports “few engagements as tuner/repairer.” However, she and her new, Kevin Fryer harpsichord are scheduled for the Birdfoot Festival in New Orleans at the end of May, so she commented, “that is a proper job like I used to do six times a week rather than once in a blue moon.” She is also on the schedule of this year’s Historic Keyboard Society of North America (HKSNA) conference in Huntsville, Texas (May 12–15), where she will lead a workshop, “Introduction to Quarter-Comma Meantone Tuning” from 1:00–1:30 p.m. on the final day of the meeting. One could purchase a day pass and, if so moved or merely curious, also attend my 25-minute paper, “Scarlatti’s Cat in London, Vienna, and Texas” from 10:00–10:30 a.m. on the same day.

Claire also wrote that she is available to fly out to repair and refurbish harpsichords or tune for recordings or festivals (“birthdays, anniversaries, bar mitzvahs . . . whatever”). She may be contacted via email at keyboards415@gmail.com. More information is available on her website: www.harpsichordservices.com

Comments and questions are welcome. Address them to tdnapers@nau.edu or 10125 Cromwell Drive, Dallas, Texas 75229.
On Teaching

Students’ Listening II

Why should anyone ever listen to music?

That is, of course, a ridiculous question. It is obvious from history that listening to music is fundamentally human. It is a desire or even a need, and maybe a definitional part of human experience. Yet, I think it is important to continuously remind ourselves that recordings, in addition to live performances, help us to strive to become better musicians. Musicians are often subject to self-doubt. (There is a cartoon I see once in a while that shows a pie chart of the mind of a musician. The section labeled “creating self-doubt” covers about 90% of the space.) That self-doubt comes from several questions, not the least of which is: “Is this all worthwhile?” Yet, listening to great music provides us with an affirmative answer. The sort of self-doubt regarding the quality of one’s own playing can be exacerbated by listening—something that I will try to grapple with below.

One concrete reason for listening to music is to gain familiarity with diverse repertoire. This was the point of that “listening test” I encountered in college that I referenced last month. What repertoire? There are expanding circles ranging from music from a specific time period written specifically for our instrument to the entirety of written music. It is potentially frustrating and, for me, quite liberating to realize that it is impossible to know all of the music that is out there. Frustrating because of the inevitability of missing things that are wonderful. Liberating because, if we cannot experience everything, then we do not have to aspire to have experienced everything. We can hope to experience a substantial and meaningful subset of what there is.

How should any given student navigate the world of listening for learning about repertoire? Listening to music that you already know and like is a wonderful thing to do, but that’s not really part of this process. Going out in circles is always a good idea: you love and listen to Brahms, try his chamber music; try symphonies by someone other than Brahms, try his chamber music; or mostly to learn something about what music is out there, then the identity or background of the player is perhaps best thought of as only one piece of information about what is going on, not necessarily more important than information about instruments, acoustics, recording technology, edition used, and so on. If a piece seems less interesting or compelling than you had hoped that it would be, it is often worth looking for a different performance before shelving your interest in that piece.

This modern paradigm has the effect of taking away some of the feelings of authority that we have traditionally bestowed on those performers who were invited to make recordings. Part of the dynamic of record listening over the twentieth century was that we assumed, by and large, that the recording artists were the most talented players and the most insightful interpreters. No matter how inspiring it can be to listen to great recordings, it can also be limiting. This limiting tendency has its feel-good side: getting accustomed to a certain unfailingly effective performance approach and experiencing the satisfaction of absorbing and then perhaps recreating it. I would argue that the limiting nature of this outweighs the good feeling that it engenders. But even worse, there is the outwardly discouraging side: feeling intimidated by the reputed greatness of the recording artists, not just by liking their performances better than you anticipate liking your own, but being daunted by their celebrity and publicly heralded greatness. It is possible that the more democratic performance model that has taken hold now will have the psychological effect of freeing students to include themselves more easily in the excitement of those whose performances are valid.

The revolution in the listening experience

In my experience, I would say that for at least five years now, 85% of the time that a student has come to a lesson and told me that they have listened to a particular piece of music, they have looked up the concerto offerings that have taken place in the last several years are interesting to consider, especially as they influence the experience of students.

The revolution in the listening experience

In my experience, I would say that for at least five years now, 85% of the time that a student has come to a lesson and told me that they have listened to a particular piece of music, they have looked up the concert offerings in any one locale can only cover a tiny amount of music, even over several concert seasons. The changes in the way in which we encounter recordings that have taken place in the last several years are interesting to consider, especially as they influence the experience of students.

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Listening to interpretation

In former days, a student might ask, “how can I hope to play as well as Marcel Dupré, Helmut Walcha, Fernandez Gernaux, Marie-Christine Alain, etc.” Now we can say “you don’t even know who that player was. It could just as easily have been you. You can do that just as well!” This is not at all unexpected, but it is an unrealistic or inapt one, based on what I have seen.

As another example, I love the piano music of Schubert. However, I have lately realized that I so deeply absorbed Alfred Brendel’s approach to that music growing up that I have a hard time listening to anyone else playing it. For years I have sought out records or occasional live performances of Schubert by pianists whom I admire greatly. But I think of these as if something is just not quite right—an interpretative/rhetorical analogue to pervasive wrong notes or bad tuning. I consider this a loss for me, and it may fade or otherwise change someday. It is not a big deal, rather, it is part of the give and take of life. But if I were trying to play that music, I would have the following bad choice: either I would play in a way that was a copy of someone else, or I would not like the way I played.

So the first antidote to getting one performance approach stuck in one’s head is to listen more or less equally to multiple performances. If you have heard each of five or six performances of a piece approximately the same number of times, then it is quite impossible that one of them can have established itself in your mind as the very definition of the piece. But this is also part of the give and take of life. If we listen to half a dozen performances of every piece that we might want to play, then we have that much less time to listen to other things. It is a question of managing what we want to do. I personally focus on pieces that I am actively working on or feel sure that I want to play some day. I solve the problem for those pieces by not listening to them at all. That is the opposite solution to listening to multiple performances. They both work for this purpose. For other music I sort of let the chips fall where they may.

Most of us spend much less time listening to live concerts in person than we do listening to recordings. Probably the major advantage of live performance is that when all is said and done, the sonorities, the effect of acoustics, and the spontaneity are simply different. A recording is not an “I couldn’t tell the difference” recreation of a concert or other live performance, and it is at least a common experience that concerts at their best are even better than recordings. This is kind of a cliché, and in this case it is only sometimes true. A given concert even by a great performer can happen to be uninspired, or something can go wrong: noise, tuning, acoustic. But there is a particular advantage to live concerts. If you hear a piece in concert and are intrigued or inspired by it—a piece of the sort that you might want to play—then the chances are that you will not remember all specifics of the interpretation well enough or in enough detail to be overly influenced by them. They certainly cannot imprint themselves on your subconscious with the weight of authority that comes from repetition if that repetition has not happened.

There is a lot more to say about all of this, and I will come back to it. For the next column, I will turn to J. S. Bach’s Art of the Fugue. Some of the features of this piece that make it particularly interesting inspire me to think and write while working on creating a performance of it, as there are some important things about the work that we do not know. For instance, we do not know the order of the movements, what instrument or instruments it was intended for, what title the composer meant for it to have, or since it is incomplete, how it was meant to end. We do know that Bach worked on it for years, right up to his death, and that his heirs worked thereafter on getting it published. As to all of these things that we do not know, we can make highly educated guesses or assumptions—enough to make it interesting to discuss and to be getting on with for performance.
The human touch

Choral music is not one of life’s frills. It’s something that goes to the very heart of our humanity, our sense of community, and our souls. You express, when you sing, your soul in song. And when you get together with a group of other singers, it becomes more than the sum of the parts. All of those people are pouring out their hearts and souls into this perfect harmony; which is kind of an emblem for what we need in the world, when so much of the world is at odds with itself. That’s just to express in symbols the very thing that comes between us in harmony. That’s a lesson for our times, and for all time.

When I was writing for the July 2015 issue of THE DIAPASON, I was in the thrall of a video interview with John Rutter just released on YouTube by his American distributor, J. W. Pepper. (Type “John rutter the importance of choir” in the YouTube search bar.) This simple statement, presented as a matter of fact, says everything about why we work so hard to nurture parish choirs. Maybe not quite everything. He goes on:

Musical excellence is, of course, at the heart of it, but even that is a great deal less than the communal value... . [A] church or a school fight to find. “Real” organist need not apply. “‘Real’ organist: ‘While it’s great to have a professional sounding organ led worship,’ says his American distributor, J. W. Pepper. “But when taken out of context. In that light, it implies that he would prefer to have a ‘fake’ organ.”

Recently, a blog post appeared on the website of the Episcopal Diocese of Dallas with the title, “The Future of the Organ for Church Worship,” written by the Reverend Marc Dobson. The piece opens with an overview of various chapters in the movement of contemporary music in worship including the Pentecostal movement, Folk Mases, Charismatic worship, television evangelists, and the Willow Creek movement. We are all well aware that many worshippers are moved by styles of music other than those in perfect harmony; which is kind of an emblem for what we need in the world, when so much of the world is at odds with itself. That’s just to express in symbols.

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In the wind...

I have witnessed many musicians insisting that their way is correct, and I have participated in many dinner table conversations about working with difficult clergy. I know that what Fr. Dobson says here is based in truth. But when he continues by suggesting that if your church “finds itself without an organist,” a weekly subscription service, or “organ in a box,” is a viable solution, I think he has gone off the rails. Among advantages of this plan, he lists, “Pastic control over weekly content.” “Accurate and professional sounding organ led worship.” “Reliability.” These ideas carry negative connotations for organists, especially when taken out of context. In that light, it is important to mention that Fr. Dobson implies that he would prefer to have a “fake” organist: “While it’s great to have a real organist, like I said, they’re not easy to find.”

Another symptom of a church that is suffering illness in their families or other of life’s complications. Some parish choirs even go on international tours, carrying the ministries of a local parish across oceans to sing in European cathedrals. To sustain all this excitement, it is the responsibility of the choir director to program music that is stimulating and challenging. Squandering that powerful volunteer effort by wasting hours is unthinkable. It is impossible to imagine anyone or all of this being replaced with a subscription service.

I admit freely that I have heard very little contemporary worship music, and none of what I have heard merits much praise. I have never gone out of my way to experience it, and I have not been exposed to any or all of this being replaced with a subscription service. The important thing here is that we all are working for institutions that are not as strong as they were a generation ago. The musician who fails to be a constructive colleague is hastening the day when another good position vanishes.

I’ll do my best to shine a positive light on Fr. Dobson’s blog and read it as a good church organist rather than a plan to replace them. Every good organist deserves a proper position, and every church that wants a good organist deserves a proper one. However, there are some ground rules. The musicians and the clergy all must strive to be constructive colleagues and constructive leaders in the life of the church, not the “King or Queen” of irreplaceable domains. And just as clergy should be well compensated, the church must offer reasonable compensation to the musician that reflects the requisite education and experience. Good organists are trained seriously and creatively. I am not a brutalist, and if the church program requires deep knowledge of the literature and lots of skill, and church services to be performed by professionals, often playing fifteen or twenty different “numbers” before the public each week.

In the wind...

Lectern (photo credit: John Bishop)
The purpose of worship is to elevate, not depress. The choir should stand above, not below the cultural level of the congregation. If the music seems to be ‘over your head’ the best plan is to raise your head.

I have had another experience with the diminution of excellence. A member of the clergy on staff with me did not approve of any and everything sung to mem-
bers of the youth choir, saying that it was not fair to kids of lesser ability. I under-
stood that kids don’t want to be left out, but didn’t Aretha Franklin, Whitney Houston, Leontyne Price, and Jessye Norman all start their singing careers in church choirs? Would their artistes have
thrive if they were held back to be like the others? Isn’t a church choir a good place to encourage natural talents? And isn’t it a responsibility of the choir direc-
tor to recognize and encourage extraor-
dinary abilities?

I know that I have always been involved with skilled church musicians. I am grate-
ful for that. When I was directing choirs, it was my privilege to work with talented and dedicated singers, both volunteer amateurs and hired professionals, who were willing to work hard and who were excited each time by the challenge of learning a new piece. I also know that many churches present more modest music programs, but unless they are really
occurred, the musician should always be ready to work with each other and respect each other, to create constructive environments with new trends and styles, and with the
work of serious new composers. Church musicians add life and color to worship, from mystery to majesty. They can inspire awe and wonder or interject a touch of
humor. A large proportion of the history of the fine arts has been devoted to public
worship, from soaring architecture to the great settings of the Latin Mass, and from
pictorial art to ecclesiastical symbolism.

Remember these words of Joseph W. Clokey, “The purpose of worship is to elevate, not degrade.” And remember the words of John Batter, “... a church or school without a choir is like a body without a soul.”

I am thinking and writing about the best of things. Not all church musi-
cians have conservatory degrees. Not all
churches can afford or produce sophis-
ticated music programs. But clergy and
musicians should always be ready to work
with each other and respect each other, to create constructive environments
without animosity, envy, or competition, and to present a unified worship experi-
ence for the benefit and betterment of the communities in which they work.

Musicians, live up to the challenge! Raise the bar, work toward the best. Work
to be sure you are a valued colleague and a valued part of staff. Would that it could be that no member of the clergy could feel that the local musician was overlord
of an impenetrable domain. You will be the one who is always offered a job.

Note: I contacted the communications
director of the Episcopal Diocese of
Dallas to ask why Fr. Dobson’s blog post
had been removed. I was told that they
received many responses in a short period and did not have a mechanism through
which to make it a discussion.

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A brief introduction to the organ works of Klaus Huber

By Alexander Meszler

Elements of old and new make for fertile ground in organ composition; Klaus Huber (1924–2017) built his organ works on this ground. Although even the most recent organ works can hardly be considered new, they still stand outside of the standard canon of repertoire, and thus, sound refreshing.

Music historians have already begun to specialize in classical music of the last decades of the twentieth century. Varying interpretations of historical periods and styles among musicologists have emerged, but the lasting impact of post-war music is still up for debate. In writing about Huber, I intend to introduce a composer who I believe deserves a place in the organ repertoire.

Apart from his work as a composer, Huber is best known as a teacher. Two of his most significant teaching positions were as professor of composition at the Académie de Musique (1964–1973) in Basel, Switzerland, and later, at the Fribourg Musik Hochschule (1973–1990). He won numerous awards and prizes for his work in orchestral and chamber genres. The depth of Huber’s influence for his work in orchestral and chamber genres is significant and extends to compositions for the organ.

Huber’s organ works. As a supplement, Huber’s style combines my observations with Bovet’s and explores aspects of the difficulty, style, and programmability of each of Huber’s organ works. As a supplement, interested readers should consult Bovet’s article, Huber’s Oxford Music Online entry, the composer’s thorough website (www.klaushuber.com), and finally, the Institute for Research and Coordination in Acoustics/Music (IRCAM) contemporary music database, “B.R.A.H.M.S.” (Base de documentation sur la musique contemporaine, http://brahms.ircam.fr).

Huber’s style

Huber’s early compositions exhibit a combination of influences that is paradoxically both conservative and progressive—for instance, Franco-Flemish polyphony, harmony and counterpart of the Baroque and Classical eras, serialism, and non-Western musics. On the one hand, his initial resistance to the progressive (but standardized) serial developments of the Second Viennese School, his use of traditional organ forms, and his attachment to the organ with the expressive potential of the instrument’s capabilities. Since Huber was a proficient violinist, a composition that combines the unfamiliar territory of the organ with the expressive potential of the violin, an instrument Huber was intimately conversant with, seems an appropriate starting point. Guy Bovet has compared it to a better-known piece with the same name and similar instrumental instrumentation, Huber’s Organ piece comprises three movements: Poco Allegro, Allegro, and Largo. Until 2004, this piece remained in manuscript, but now that it is available in print, it will hopefully find its way into the repertoire. It is a strange coincidence (and, to my knowledge, only a coincidence) that the first organ work of György Ligeti (1923–2006), “Requiem” (1955), was conceived only one year before Huber’s first solo work, Ciacona per organo (1954).

Both works have thin textures and are in relatively antiquated forms. It is notable that despite vast political separation, two significant postwar compositions, for an instrument virtually forgotten to the Second Viennese School, share much in common. Huber’s chaconne is influenced by a repeated figure that is difficult to identify since it appears in so many modified forms. Ciacona’s form is, in loose terms, ABA. The first large section marked Allegro molto starts with a combination of the three sections marked subito transpalliato...

Example 1: Ciacona, measures 1–3 (opening)
The same section culminates in a passage marked *agitato* with a thicker chordal texture (Example 3). The B section is scored as a trio with the first entry in the pedal. Huber’s fascination with the organ’s capability to play trios continues and develops throughout his other compositions. Following this rhythmically challenging trio section, the composer requests a twenty-second pause (Example 4) before returning to the material of the A section presented in quasi-imitation. Registration suggestions are generally limited to pitch levels, but dynamic markings are supplied liberally. Thus, the piece should transfer easily to organs of many styles.

In memoriam Willy Burkhard (1955), Huber’s second piece for the organ, is dedicated to the passing of his former teacher at the Zürich Conservatory. Burkhard, like Huber, had written solo works for the organ and featured it in his other chamber works. The structure of the piece is in two movements, *Molto sostenuto* and *Adagietto*. The harmonic content is strongly tertian but includes hints of quartal harmonies. Unfamiliar harmonies in Huber’s early works can usually be accounted for as expressive, dissonant, but resolving, albeit unconventionally, non-chord tones. Bovet compares the singing quality of the first movement (Example 5) to Hindemith’s *Singen an die Seele*, which, among other pieces, confirmed his fame and solidified his compositional identity. In *In te Dominie spervunci* (1964) it is important that performers, despite the rhythmic complexity, not lose sight of the compound triple meter that is crucial to the gentle, lilting character. Bovet has argued that this piece is suitable for liturgical use as well as concert use. In total, both movements are only around seven minutes long. After about a ten-year hiatus from writing for solo organ, Huber returned to the instrument with *In te Domine speravi* (1964). It was around this same time that he composed *Des Engels Anrufung an die Seele*, which, among other pieces, confirmed his fame and solidified his compositional identity. In *In te Dominie spervunci* was composed for a three-manual Merklin organ in Basel and was awarded first prize in the Kulturwerk Nordhessen composition competition for organ. It is a short fantasy followed by a quieter section in compound meter. Though the piece seems intimidating since it includes irregular and challenging rhythms, prominent double pedal, and four staves, the piece is significantly

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**Example 2:** The same section culminates in a passage marked *agitato* with a thicker chordal texture (Example 3).

**Example 3:** Ciacona, measures 194–197

**Example 4:** Ciacona, trio section, measures 28–31 (before return)

**Example 5:** In memoriam Willy Burkhard, I. *Molto sostenuto* measures 23–26

**Example 6:** In memoriam Willy Burkhard, II. *Adagietto* measures 8–12
easier than it appears (Example 7). Bovet humorously writes, “Despite the complicated appearance of the score upon first look, the piece is not difficult (One does not even need to know how to count since the composer indicates ‘senza misura’!).” The dense beginning may mark a definite change in style from his earlier organ works, but in the second section, Huber returns to a tranquil trio texture in compound meter. The piece concludes with a rapid crescendo returning to the opening material. This work is around six minutes long, making it even shorter than the previous works.

Cantus cancricans (1995) was composed the following year. Though the title seems to indicate the presence of a crabs canons, Huber does not provide a strict one. However, the opening is mirrored at the end. Cantus cancricans, unsurprisingly, is scored as a trio. It was composed for “Schweizerischen Arbeitskreis für Evangelische Kirchenmusik,” a church group in Zurich. Originally, it was to be played after the reading of John 3:30 on the feast of Saint John the Baptist. The piece also includes a short congregational song that should be sung at the fermata on page five before continuing. By this point, Huber’s writing style had become much more complex, both harmonically, but especially rhythmically (Example 8). Logically, to follow Huber’s dynamic markings, it is necessary to either utilize two expression boxes or frequently change registrations. The former is probably preferable since it would allow the colors to remain intact even though operating two boxes can often be cumbersome. Cantus cancricans is only about four minutes in length, yet is likely the hardest of his works, excepting Metanoia.

Following Cantus cancricans, Huber took an even longer hiatus from solo organ but returned in 1995 to write his longest and by far most complex work for the instrument, Metanoia (1995). The work is a meditation that lasts slightly under thirty minutes. The score consistently has five staves that, though difficult to read, accurately and helpfully portrays the intended colors by manual and register. The work has been published only in manuscript facsimile that, although adequately clear, still makes it more challenging to learn. Metanoia I, from the same year, is the same composition reworked for organ, alto trombone, two boy sopranos, and some simple percussion. It received its first performance, despite being written later, earlier than the original score. The Greek title literally means repentance or penitence and is a reference to the catechumen, “a church group in Zurich. Arlungsarbeitskreises für Evangelische Kirchenmusik,” a church group in Zurich. Originally, it was to be played after the reading of John 3:30 on the feast of Saint John the Baptist. The piece also includes a short congregational song that should be sung at the fermata on page five before continuing. By this point, Huber’s writing style had become much more complex, both harmonically, but especially rhythmically (Example 8). Logically, to follow Huber’s dynamic markings, it is necessary to either utilize two expression boxes or frequently change registrations. The former is probably preferable since it would allow the colors to remain intact even though operating two boxes can often be cumbersome. Cantus cancricans is only about four minutes in length, yet is likely the hardest of his works, excepting Metanoia. Metanoia begins by alternating stacked harmonies broken up by various colors and rhythms and frequently changing densities (Example 9) with sections of fast polyphonic passage work (Example 10). When these passages include a pedal part each can be dauntingly challenging. At other times, similar passage work is presented over pedal tones. After the third fast passage, the texture returns by fresh harmonies as expected (as in Example 9), but the dynamic suddenly changes to fortissimo and it introduces double pedal. Following this, Huber returns to quieter dynamics and presents a new texture. The work then returns to the newly introduced fortissimo section of broken chords with double pedal. At the end of this section, only about halfway through the piece, Huber changes again and does not return to any of the opening material. From here to the end of the piece (around fifteen minutes), Huber presents alternating chords on different manuals. He calls for alterations of pitch by various degrees of a semitone that are not possible when restricted by equal temperament. Huber’s pieces, making them program- mable. If nothing else, I hope that organists will take note of Huber’s work, not only for his works, but also for the extent of his influence elsewhere. Having passed only recently in 2017, we should take stock and remember the significance and beauty of the music of Klaus Huber.

Alexander Mezzler is a doctoral student of Kimberly Marshall at Arizona State University. He currently lives in Versailles, France, on a fullbright award where he is investigating secularism and the organ as well as continuing organ studies with Jean-Baptiste Robin.

A strong advocate of music by living composers, he serves as a member of the American Guild of Organists’ Committee on New Music. He is a member of the DIAPASON’s 20 Under 30 Class of 2019.

Notes
5. Nyffeler.
6. Huber, 8.
7. Ibid., 11.

Scores by Klaus Huber
Bachianas, Basel: Bärenreiter-Verlag Kassel (5480), 1968.
Ciacona, transcription: Klaus Huber, Basel: Bärenreiter-Verlag (5483), 1968.

Contemporary composers

Example 9: Metanoia, measures 1–2

Example 10: Metanoia, measures 11–14

Example 7: In te Domine speravi, measure 1

Example 8: Cantus Cancricans, measures 16–19

Conclusion
Huber’s organ works are rarely recorded or performed. Given his influence on the world of twentieth-century composition, it is curious that he seems to have almost no place in the organ literature. Several of his pieces, as Bovet has pointed out, could be used in more exploratory church music programs. Concert organists should take note of the relatively short duration of most of Huber’s pieces, making them program- mable. If nothing else, I hope that organists will take note of Huber’s work, not only for his works, but also for the extent of his influence elsewhere. Having passed only recently in 2017, we should take stock and remember the significance and beauty of the music of Klaus Huber.

Though not an organ work, readers may be interested in La Chace (1963–4) for solo harpsichord. This DIAPASON has enough harpsichord readers that I believe interest in this work is probably not exciting. The piece was written for and dedicated to Antoinette Vischer, though she did not premiere it. It is scored in four staves, two for the harpsichord, which, through simplifying the notation, displays his specific intentions related to the use of each key- board. His registration markings are clear and helpful. Interested harpsichordists will find this a technically challenging and musically satisfying piece of music.

A harpsichord work

Scores by Klaus Huber

Bachianas, Basel: Bärenreiter-Verlag Kassel (5480), 1968.
Ciacona, transcription: Klaus Huber, Basel: Bärenreiter-Verlag (5483), 1968.
La Chace, transcription: Klaus Huber, Basel: Bärenreiter-Verlag (5482), 1966.
Metanoia, transcription: Klaus Huber, Basel: Bärenreiter-Verlag (5484), 1968.

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Example 7: In te Domine speravi, measure 1

Example 8: Cantus Cancricans, measures 16–19

Example 9: Metanoia, measures 1–2

Example 10: Metanoia, measures 11–14
The Class of 2019: 20 leaders under the age of 30

By The Diapason staff

Matthew Buller

Matthew Buller is a native of Lake Charles, Louisiana, and a candidate for the Artist Diploma at Oberlin Conservatory of Music, Oberlin, Ohio, where he studies with Arvid Gast. He earned his Bachelor of Music and Master of Music degrees from Oberlin in May 2017, where he had the privilege of studying with organists such as Nathan Lanhe, Luiwe Tamminga, Jean-Baptiste Robin, and Marie-Louise Langlais, in addition to his regular studies with James David Christie and Jonathan Moyer. He also studied harpsichord under Webb Wiggins and fortepiano under David Breitman. Since 2017, Matthew has been director of music and organist at Holy Family Catholic Church in Parma, Ohio. As a performer, he has performed extensively around the United States, in Montreal, Quebec, and in Paris, France. He also performed on the 2015 Danenburg Honors Recital, in addition to performing on the Songmum Lee Memorial Concert in Vero Beach, Florida, in 2016.

An interesting fact: I am a collector of old organ scores and old hymnals.

Proudest achievement: A major scholarship to study at Oberlin Conservatory and many opportunities in the world of church music.

Career aspirations and goals: I hope to be a director of music in a major cathedral and to perform large choral, orchestral, and organ Masses in their original context, namely during the Catholic Mass.

Jared Cook

Jared D. Cook is a native of Houston, Texas, where he began his formal organ study at age seventeen with Stephen Morris. He is currently a junior organ performance and French major at Baylor University, where he studies with Isabelle Demers. In the 2018 William C. Hall Pipe Organ Competition, he was awarded first place in the undergraduate division, as well as the prize for outstanding hymn playing. During his sophomore year, he was selected as the organ division winner in the 2018 Baylor School of Music Honors Recital, in addition to performing on the Songsun Lee Memorial Concert in Vero Beach, Florida, in 2016.

An interesting fact: I speak three languages (English, Spanish, and French) and enjoy traveling frequently!

Proudest achievement: I’m the proudest of making the organ accessible to non-organists. I enjoy showcasing the colors and abilities of the instrument, and helping people develop an appreciation for the organ.

Career aspirations and goals: I’d like to inspire people as a concert organist, pedagogue, and church musician. It is my goal to continue making the organ an accessible instrument and to give back to the community through music. I want to help educate others about the organ and help them develop a passion for the “King of Instruments.”
Carolyn Craig

Carolyn Craig of Knoxville, Tennessee, is the 2018-2019 organ scholar at Truro Cathedral in Truro, England, where her duties include playing for at least three Evens and playing training the youngest boy choristers daily. She will begin a Master of Music in organ performance in 2019. Carolyn graduated summa cum laude from Indiana University in 2018, where she held the Wells Scholarship and was one of five graduating seniors to receive the Elvis J. Stahr Award for leadership and academic excellence. Carolyn graduated with a Bachelor of Music in organ performance in the studio of Christopher Young with minors in conducting and German. While at Indiana University, Carolyn was organ scholar at Trinity Episcopal Church with Marilyn Kreiser. Carolyn began her keyboard studies as a pianist and performed in Carnegie Hall at age 14 as winner of the American Protege International Talent Competition. At the age of seventeen, Carolyn won the Region IV Quimby Competition for Young Organists and age 14 as a winner of the American Protege International Talent Competition. At the age of seventeen, Carolyn won the Region IV Quimby Competition for Young Organists and performed a Rising Star recital for the 2014 American Guild of Organists national convention in Boston, Massachusetts. She has since been heard on PapelDeVoz and in recital domestically and abroad, in venues such as St. Paul’s Cathedral, London, England. An interesting fact: I love to sing. I study voice privately whenever I have the chance, currently with Margaret Kingsley, professor emerita of the Royal College of Music, and studied privately at Indiana University and, as a high school student, at the University of Tennessee. At Indiana University, I sang in Dominic DiOrio’s new music choir NOTUS, in the early music group CONCERTUS, for many colleagues’ composition premières, and in the student-led chamber choir Burghmein Consort (Hannah McCartney, director). I also have done some musical theater and enjoy singing a cappella with the Choral Scholars of Truro Cathedral. Proudest achievement: I’m proudest when my teaching is successful—when I see my organ students playing their first postlude, when the youngest boy choristers I train have their first solos, when theory concepts and sight singing click, and when community choirs get German vowels right. Career aspirations and goals: I would like to be the choir director and organist at a church where vibrant children’s choir and adult choir programs provide a foundation for faith formation and contribute to a sense of community and where the standard for choral and organ music is excellence. Additionally, I would like to concertize as an organist and would like to perform as a collaborative pianist and professional choral soprano. I also would like to continue teaching organ lessons.

Bryan Dunnewald

Conductor and organist Bryan Dunnewald of Arvada, Colorado, has performed in numerous venues across the country, from the Washington National Cathedral to the Scott Organ at Saint Thomas Church. In 2018, he served as organ scholar at Saint Mark’s Church, an Anglo-Catholic parish in Philadelphia, Pennsylvania, and as assistant organist at Macy’s (formerly Wanamaker’s) department store, giving frequent concerts on the largest organ in the world. Bryan enjoys collaborating with ensembles large and small and has performed with the Philadelphia Orchestra, the Colorado Symphony, the Curtis Symphony Orchestra, and numerous chamber ensembles as an organist and harpsichordist. As a conductor, Bryan has led a variety of ensembles, from orchestras at Curtis to choirs in Denver. He is an active composer and recently conducted the premiere of his Missa Brevis: Sanctum with Saint Mark’s Parish Choir. Bryan currently lives in New York City where he pursues a master’s degree in orchestral conducting with David Hayes at the Mannes School of Music. He is a graduate of the Curtis Institute of Music and Interlochen Arts Academy, earning over the course of his studies the highest honors in music, academics, citizenship, and character. Bryan’s teachers and mentors include Alan Morrison, Robert McCormick, Jonathan Cooperstein, Leon Schellhaus, Thomas Bara, Steve Larson, Martha Sandford-Heyns, and Joseph Garna. In the summer of 2018, he worked at Schoenstein & Co., developing his love of organbuilding as an apprentice to Jack Bethards.

An interesting fact: I love architecture and public transit. I have a very real dream to drive a bus one day. Proudest achievement: My proudest professional moments are those in which I create something great with others. These achievements can be in- or outside of music. Some recent examples include conducting the premiere of my Missa Brevis at Saint Mark’s working for years with administrators at Curtis to make positive changes to the orchestra program, conducting my friends at my graduation recital in a performance of one of my very favorite pieces, Poulenc’s Le Bal Masqué, and voicing my very first rank of pipes (with some success!) at Schoenstein. Career aspirations and goals: I want a career in which I build something special. There are many disciplines that make me feel fulfilled, so I look for a career with variety, where those disciplines complement each other. Being a leader and fostering an environment of healthy, serious artistry are important to me. Outside that I expect to have a career that involves, in some form, playing, conducting (orchestras and choirs), working with others, organbuilding, and bus driving (likely in retirement).

Website: www.bryandunnewald.com
Conner Kunz was born in Delta, Utah, to Mark and Beverly Kunz and has always had a fascination with music, the pipe organ, and large mechanical devices. He graduated from Delta High School and currently studies business management at Utah Valley University and also works with Bigelow & Co. organbuilders as a part-time craftsman. His main areas of interest in the organ world include the mechanical creation of the organ, as well as voicing and tuning faculty to help find ways in which he can become a successful and effective teacher in schools with primarily African American student populations. In the fall, he will be starting a Master of Music degree in choral conducting at the University of Michigan. Goods serves as the music director for the Michigan Gospel Chorale and organist at Tabernacle Missionary Baptist Church in Detroit. He is a member of the American Guild of Organists, American Choral Directors Association, and the National Association of Negro Musicians where he serves on the Collegiate Board and as the recording secretary for the Central Region.

An interesting fact: Before I was employed at Bigelow & Co. I was a high-end furniture maker.

Proudest achievement: My proudest achievement is every time an ensemble or someone I work with experiences a success. It would be very easy for me to say that my proudest achievement would be any of the awards, honors, or recognitions that I have collected over the years; however, there is one achievement that I am especially proud of. My proudest achievement is the work that I do as a student teacher within the Detroit Public Schools System. As a student teacher I have the opportunity to spend time engaging with and cultivating young minds. On a daily basis, I am able to sow into these young minds and work to provide them with the resources they need. I am the most proud when I am able to see these bright individuals take those resources and utilize them to work toward a successful future. I am a giver to my very core, and watching my students take what I give them and produce success is truly my proudest achievement to date.

Career aspirations and goals: My ultimate goal is to one day serve as the director of choral activities at a university/college where my focus would be to build a choir that will continue the strong tradition of Western European Classical music while constantly displaying the diverse repertoire of choral music from around the world.
Colin MacKnight

Colin MacKnight is a third year of C. V. Starr Doc- toral Fellow at The Juilliard School, where he also completed his bachelor's and master's degrees. He studies with Paul Jacobs. Grammy award winner and chair of the organ department, and is working on his dissertation entitled “Ex Uno Plures: A Proposed Completion of Bach’s Art of Fugue.” Colin also serves as associate organist and choirmaster at Cathedral of the Incarnation on Long Island. Before Incarnation, Colin was assistant organist and music theory teacher at Saint Thomas Church, Fifth Avenue.

Colin’s first prizes and scholarships include the 2017 West Chester University International Organ Competition, 2016 Albert Schweitzer Organ Competition, 2016 Arthur Pontier Scholarship Competition, M. Snyder Third Prize in the 2016 Longwood Gardens International Organ Competition and is a Fellow of the American Guild of Organists.

Career aspirations and goals: I’m mainly interested in doing church music, concertizing, and perhaps doing some teaching. I particularly enjoy the variety of musical activities that are involved in church music: repertoire, improvisation, conducting, service playing, etc.

Website: colinmacknight.com

Alexander Meszler

Alexander Meszler is a Doctor of Musical Arts degree student in organ of Kimberly Marshall at Arizona State University. He currently lives in Davis, Calif. He has been awarded a Fulbright award where he investigates secularism and the organ and studies with Jean-Baptiste Robin. Meszler completed his master’s degree in organ performance and music theory at the University of Kansas where he studied organ with Michael Bauer and James Higdon and his bachelor’s degree in organ with Kola Osovalbi while at Syracuse University.

Alexander has been a finalist in several performance competitions and, in 2016, he won second prize at the Westminster University Organ Competition. A strong advocate of music by living composers, he currently serves as a member of the American Guild of Organists’ Committee on New Music. He has collaborated with composers Huw Morgan, Hon Ki Cheung, and George Katehis on the premieres of their organ works.

In 2017, he was awarded a grant from the Arizona Center for Renaissance and Medieval Studies for a project titled, “Crossroads for the Organ in the Twenty-First Century: A Precendent for Secularism in the First Decades of Sixteenth-Century Print Culture.” He has presented papers and lecture-recitals at conferences including the Rocky Mountain chapter of the Musico-Liturgical Society, the Westfield Center for Historical Keyboard Studies, and the Historical Keyboard Society of North America. He is making his first significant interdisciplinary contribution this June at the European Association for the Study of Religions’ annual conference.

An interesting fact: I started my undergraduate career as a trombone major. Having taken some organ late in high school with Stephen Best in Utica, New York, I was warmly welcomed as a secondary student into the organ studio at Syracuse University. I found myself in the organ practice room for hours at a time—much, much more time than I spent practicing the trombone. The moment I knew I needed to approach Kola Osovalbi, my organ teacher at the time, about the possibility of switching majors was when my trombone professor, Bill Harris, complimented my trombone playing in a rather distinctive way. He said, “You know, you play the trombone extremely well for an organ major.” Not an insult at all, he knew where my heart was. I am extremely thankful for both mentors!

Prouddest achievement: I’m proud of a collaborative project that I initiated and organized with my mentor, Kimberly Marshall. Inspired by other artist-activists, we explored the positive environmental effects of a United States-Mexico border wall. We incorporated the art and music of many others including commissioning two new works funded by the Foundation for Contemporary Arts in New York City. One resulting work was for two organs and multimedia electronics by Huw Morgan, which incorporated sounds of the wall itself from musician-activist Glen Weyant. Another highlight for me was working with a leading student in the field, Michael Schoon, to write an accurate, yet moving script that accompanied the program. The result, if nothing else, was that new audiences were exposed both to the organ and the science behind this important and timely issue.

Career aspirations and goals: While there is no doubt that we live in uncertain times for the organ, I remain optimistic about the future. I want to find a place that will support my continuing research on secularism and the organ, but no matter where life takes me, I will share my love for the organ through teaching, research, and concertizing. I am and will always be on the lookout for ways to keep the organ exciting and relevant.

Website: alexandermeszler.com

Kevin Neel

Kevin Neel is a Music Studies major student of the University of Delaware. He plans to graduate in May 2020. His current research interests include the use of organ in a religious context in the early 17th century and the music of the German organist, Jacob Schemel. He plans to pursue a master’s degree in musicology at Indiana University after graduation.
Collin Miller

Collin Miller is a native of Lafayette, Louisiana, and is a junior organ performance major at the Indiana University Jacobs School of Music where he is a student of Janette Fishell. He began playing piano at the age of five, receiving initial training from Rosa Lynne Miller and then studying with Susanna Garcia. In his freshman year of high school, Collin began taking organ lessons with Tom Neil and has since held church positions as pianist and organist at Northwood Methodist Church and the Episcopal Church of the Ascension in Lafayette. He was the winner of the 2017 American Guild of Organists Southwest Regional Competition for Young Organists and is a recipient of the Barbara and David Jacobs Scholarship.

An interesting fact: My primary interest outside of music is film, particularly the work of Bela Tarr, Federico Fellini, and the films of the French New Wave.

Proudest achievement: I am most proud of a few performances of lesser-known music. I have given, including programming the Sonata on the 94th Psalm of Julius Reubke alongside the composer’s other more underplayed masterpiece, the Piano Sonata in B-flat Minor, as well as more recently performing the “Toccata” from the Second Organ Symphony of Kaikhosru Shapurji Sorabji, one of the most technically demanding sections of this massive work.

Career aspirations and goals: I aspire to become an organ professor at a university while continuing to advocate for and perform some of the neglected works of the repertoire, including eventually the three organ symphonies of Sorabji.

Ryan Mueller

Ryan Mueller holds a lifelong fascination of music, history, and all things mechanically inclined. A native of Milwaukee, Wisconsin, he credits the region’s landscape of instruments as inspiration for his love of pipe organs. Ryan began piano studies in third grade with Susan Richtstet and began organ as a freshman in high school with John Reim. Frequently called upon as a recitalist, lecturer, and writer, he recently founded Cream City Preservation, Inc., a non-profit organization dedicated to the advocacy of historic instruments, buildings, and artifacts. Ryan has served in various local American Guild of Organists and American Theatre Organ Society chapters and is also an active member of the Organ Historical Society, AGO’s Young Organist division, Association of Lutheran Church Musicians, and National Trust for Historic Preservation. He was a recipient of an OHS Barbara and David Jacobs Scholarship.

Ryan began piano studies in third grade with Susan Richtstet and began organ as a freshman in high school with John Reim. Frequently called upon as a recitalist, lecturer, and writer, he recently founded Cream City Preservation, Inc., a non-profit organization dedicated to the advocacy of historic instruments, buildings, and artifacts. Ryan has served in various local American Guild of Organists and American Theatre Organ Society chapters and is also an active member of the Organ Historical Society, AGO’s Young Organist division, Association of Lutheran Church Musicians, and National Trust for Historic Preservation. He was a recipient of an OHS Barbara and David Jacobs Scholarship.

Requiem Mass for the Dead

Proudest achievement: A part of our new instrument at Saint Thomas Church Fifth Avenue is perhaps one of my bigger career accomplishments. Even though the project conceptualized many years before I began at Dobson, I was fortunate to be a part of the in-shop work, installation, and on-site voicing. Being but a small part of the team that brought Opus 93 to life and spending many months in Manhattan was a life changing experience. To me, there is no greater satisfaction than knowing that the fruits of your labor are going to stand, be used, and be heard by generations of people from around the world to the glory of God.

Career goals and aspirations: Though I am currently content with where I am at in my career, someday I would like to be the tonal director of a large firm and perhaps own my own company. Outside of career-oriented goals, I currently have two books in the works which I am hoping to complete in the next year or two.

Kevin Neel

Kevin Neel enjoys a versatile career as organist, collaborative pianist, conductor, singer, and arts administrator. He has been heard at the organ in numerous venues including Symphony Hall, Old South Church, Emmanuel Church, Old West Church, all in Boston, Massachusetts, as well as in the southeast. In December 2016 he co-founded The Brookline Consort, a choral ensemble for which he serves as co-artistic director, baritone, and primary accompanist, a group whose mission is to tell stories through diverse, thoughtful programming performed at the highest level. As a singer, he has sung with the Marsh Chapel Choir, Emmanuel Music, Cantata Singers, and VOICES 21C. He is an organist and chapel choir director at Emmanuel Church, Boston, and serves as executive director for Coro Allegro and organist for Saint Clement Eucharistic Shrine. He holds degrees from Boston University in choral conducting and Indiana University in organ performance and is originally from the Charlotte, North Carolina, area.

An interesting fact: I trained in classical ballet.

Proudest achievement: Co-founding my own choral ensemble and serving as a singer, pianist, organist, and administrator for the ensemble.

Career aspirations and goals: I am excited to be able to work at the intersection of the choral and the organ worlds, both in and out of sacred music. I aspire to use my skills at the organ and as a choral musician to further the collaborative approach to music making. I’m drawn to collegiate music making, especially in university chapels, as it represents the intersection of the highest caliber music with inspired preaching and collegial youthfulness. I’m looking forward to an upcoming concert in October 2019 where I’m performing Duruflé’s Requiem (organ-only) and Koshiy’s Missa Brevis. And later that month, turning 30!

Website: www.kevinneel.com.

Jessica Park

Jessica Park is a native of Saint Paul, Minnesota, and is the chapel organist and assistant liturgical musician at the Chapel of Saint Thomas Aquinas of the University of Saint Thomas, Saint Paul, Minnesota, where she is the principal musician and director of the Schola Cantorum. She received the Doctor of Musical Arts degree in organ performance from the University of Minnesota—Twin Cities, where she studied with Dean Billmeyer. Jessica received the Master of Music degree in Historical Performance and Bachelor of Music degree in Organ Performance at Oberlin Conservatory of Music. Oberlin, before she studied organ with James David Christie, Jonathan Moyer, Olivier Latry, and Marie-Louise Langlais, and harpsichord and continuo with Webb Wiggins. She received first prize at the 2013 American Guild of Organists/Quimby Competition for Young Organists (Region VI) and performed as a “Rising Star” at the 2014 American Guild of Organists national convention in Boston, Massachusetts. She was the featured organist for the inaugural 2014 Twin Cities Early Music Festival and was also a performer at the 2017 Organ Historical Society Convention held in Minneapolis. Her performances have been featured on WBJC radio. Jessica is currently employed at John-Paul Buzard Pipe Organ Builders. She has passionately trained as a musician and is currently a scholar of Duke University Chapel in Durham, North Carolina. He is now pursuing a Master of Music degree in organ performance at the Peabody Conservatory where he studies with John Walker. Jordan formerly studied with Andrew Scanlon and Christopher Jacobson. In 2018, Jordan won first prize in the 16th International Organ Competition at West Chester University. He is in his seventh season performing at the Peabody Conservatory where he studies with John Walker. Jordan holds the Bachelor of Music degree in organ and sacred music from East Carolina University, Greenville, North Carolina. While at East Carolina, Jordan spent two years as organ scholar of Duke University Chapel in Durham, North Carolina. He is now pursuing a Master of Music degree in organ performance at the Peabody Conservatory where he studies with John Walker. Jordan formerly studied with Andrew Scanlon and Christopher Jacobson. In 2018, Jordan won first prize in the 16th International Organ Competition at West Chester University. He was a 2015 E. Power Biggs Fellow with the Organ Historical Society and currently serves as the Assistant Musical Director of the E. Power Biggs Fellowship of the Organ Historical Society in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. Emily is the executive director for the Academy of Early Music in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. She is a distance runner and currently training for the Baltimore Marathon.

An interesting fact: I run my own photography business as a specialist in portrait photography, and I like to paint on canvases and hang them around my place. I have not mastered the Bob Ross style yet, but I hope I can someday.

Proudest achievement: I am proud of my master’s degree harpsichord recital in 2014. I loved the music I was playing, and I remember being fully focused and enjoying the music. After the recital, I listened to the recording and was actually very pleased with what I had done (which is rare)! It really was one of my happiest moments as a student, and I still love the harpsichord.

Career aspirations and goals: I would like to continue performing as a recitalist, playing in the church, and in the future, I would like to teach organ and harpsichord.

Jordan Prescott

Heralded by The Baltimore Sun as a “rising organ star,” Jordan Prescott has established himself as one of the leading organists, church musicians, and directors of his generation. A native of Greenville, North Carolina, Jordan holds the Bachelor of Music degree in organ and sacred music from East Carolina University, Greenville, North Carolina. While at East Carolina, Jordan spent two years as organ scholar of Duke University Chapel in Durham, North Carolina. He is now pursuing a Master of Music degree in organ performance at the Peabody Conservatory where he studies with John Walker. Jordan formerly studied with Andrew Scanlon and Christopher Jacobson. In 2018, Jordan won first prize in the 16th International Organ Competition at West Chester University. He was a 2015 E. Power Biggs Fellow with the Organ Historical Society and currently serves as the Assistant Musical Director of the E. Power Biggs Fellowship of the Organ Historical Society in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. Emily is the executive director for the Academy of Early Music in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. She is also a certified tourism ambassador for Washtenaw County as the member of the Lost Colony. Her performances have been featured on WJBC radio. Jordan is in his seventh season as associate musical director of The Lost Colony. America’s longest-running outdoor drama since 1937, The Lost Colony is the longest-running outdoor musical in the country. The Lost Colony has risen to critical acclaim and was featured as part of the Sing Across America campaign honoring the centennial of the National Park Service.

An interesting fact: I am a distance runner and currently training for the Baltimore Marathon.

Proudest achievement: I am proudest of the collegial relationships that I have with other organists and my colleagues in the broader music profession and grateful for the network of support that I have found. I am also proudest of the innovative programming that I have helped to develop over the past five years, including the annual “Lectio Divina” series and the annual “Messiaen Marathon.”

Career aspirations and goals: I hope to follow in the footsteps of my teachers in developing a career that includes church music, teaching, and performing—in that order. Church music allows me to actively practice my faith and glorify God in thanksgiving for the gifts he has given me as well as enhance the spiritual and liturgical lives of the parishioners I am called to serve. Through teaching I will pass on the knowledge, passion, and kindness given to me by the mentors in my own life. Lastly, performing affords me the opportunity to share the music that I connect with and to do my part in the preservation of the incredible repertoire to which we have all been entrusted.

Website: www.jordanprescott.com

Alexandria Smith

Alexandria Smith is a pipe organ technician currently employed at John-Paul Buzard Pipe Organ Builders. She has passionately trained as a musician since a young age, beginning with piano before starting oboe. Her journey as an instrument technician began while she was a freshman in college.

In spring 2017 through winter 2018, Alexandria studied organ with Joby Bell and was awarded the Wallace Organ Scholarship. Alexandria received the E. Power Biggs Fellowship of the Organ Historical Society in 2018, deepening her love of the instrument. She will graduate from Appalachian State University with a Bachelors in Music Industry; merchandising and marketing, with a minor in general business in May 2019. Alexandria spent two summers as an intern at Buzard before beginning full-time work in January 2019. She finds maintaining instruments and keeping the builders’ original style as alive as possible extremely rewarding. Her work lies mostly in late nineteenth- and twentieth-century organs.

An interesting fact: My primary instrument in college was oboe, English horn, and Baroque oboe.

Proudest achievement: Joining the service department at Buzard Organs. It is a well-rounded team, and everyone has so much knowledge to share and pass on, and I get to work on so many rewarding projects.

Career aspirations and goals: To manage a pipe organ company and to continue to grow my knowledge as much as possible on the instrument.

Emily Solomon

Emily Solomon is currently pursuing a Doctor of Musical Arts degree in sacred music from the University of Michigan, Ann Arbor. Her prior degrees include dual Master of Music degrees in early keyboard instruments and sacred music from the University of Michigan and a Master of Arts in music research from Western Michigan University with a thesis on Johann Walther’s Geistliches Gesangbuchlein. Emily is the executive director for the Academy of Early Music in Ann Arbor and cantor of Zion Evangelical Lutheran Church of Detroit, Michigan. She is a distance runner and currently training for the Baltimore Marathon. In May 2018, Emily was invited to perform on the Nordic Historical Keyboard Festival in Kuopio, Finland. She toured Germany, Poland, and the Czech Republic as the organist for the Concordia University Arizona Choir in May 2017. A proud Michigan native, Emily is a certified tourism ambassador for Washtenaw County and serves on the board of the Zoo Lovers Visitor Association in the Upper Peninsula.

An interesting fact: I love Great Lakes freighters! I’m frequently involved with maritime activity in the Upper Peninsula and have been a long-time member of the American Society for Marine Artists.

Proudest achievement: When I began organ lessons at the age of 19, I had no idea that I would go on to earn advanced degrees in this field. For both proud of and humbled by what I have been able to accomplish in the last nine years.

Career aspirations and goals: I hope to continue my work in church music, performing arts management, and early music while also becoming an effective and influential pedagogue.

Website: www.emilysolomon.com
Mitchell Stecker

Mitchell Stecker is director of chapel music and carillonneur at The Citadel, Charleston, South Carolina. He is an alumnus of the University of Florida (Bachelor of Music and Bachelor of Arts in linguistics, 2014), studying principally with Laura Ellis. In 2015, Mitchell spent six months at the Royal Carillon School (Mechelen, Belgium) before returning to UF to pursue the Master of Music (musicology), which he will receive in May of this year. Prior to his current role, Mitchell served as carillon fellow to Gerrit D’Hollander at Bok Tower Gardens, Lake Wales, Florida, from 2017 to 2018.

Mitchell is also an active composer, with titles published by the Guild of Carillonneurs in North America and American Carillon Musical Editions, and with several commissions in progress. His scholarly interests include shape-note music, campanological topics, and the music of Peter Benoit and the Flemish Romantic. He is an active member of the GCNA, serving as the guild’s corresponding secretary since 2017; in 2016, he was awarded the guild’s Barnes Scholarship to study Roy Hamlin Johnson’s monumental Carillon Book for the Liturgical Year and its relation to Bach’s Orgelbüchlein. In his free time, Mitchell is an avid fasola singer, enjoys studying languages, and is passionate about good food and drink.

An interesting fact: In 2011, I took part in the “largest carillon recital in history.” Designed to commemorate the seventy-fifth congress of the Guild of Carillonneurs in North America, a novel concert program was presented in which seventy-five individual performers all shared an hour-long recital program.

Proudest achievement: As a freshman at the University of Florida, I originally declared a major in engineering, with no intention of studying music. I had the occasion to re-evaluate my purpose and realized that my calling was elsewhere. The simple fact of being a church musician is a great source of pride for me. I find the work of leading God’s people in praise to be tremendously fulfilling and am proud that such a significant responsibility falls to me.

Career aspirations and goals: I hope to serve as a church musician in whatever capacity I am best suited for, for as long as I can. Additionally, I aspire to continue to grow as a scholar and eventually seek a doctoral degree in musicology. Avocationally, I am in the midst of compiling several new compilations of fasola music and hope to see these offerings find a place within the shape-note singing community.

Grant Wareham

Grant Wareham began organ studies with Jerry Taylor in 2007. He earned his Bachelor of Music degree at Rice University’s Shepherd School of Music, Houston, Texas, where he studied with Ken Cowan, graduating cum laude and with distinction in research and creative work. While at Rice, Grant served as Moseley Memorial Organ Scholar and assistant organist at Saint Thomas Episcopal Church, Houston, and as associate organist at Palmer Memorial Episcopal Church, Houston, where he worked with music director Brady Knapp and artist-in-residence and organist Ken Cowan.

Winner of both the First and Audience prizes at the 2017 Albert Schweitzer Organ Competition in Hartford, Connecticut, Grant was also a featured performer at the 62nd annual convention of the Organ Historical Society in Saint Paul, Minnesota. This June, he will compete in the 2019 Longwood International Organ Competition at Longwood Gardens in Kennett Square, Pennsylvania.

Grant is currently pursuing his Master of Music degree at the Yale University Institute of Sacred Music and School of Music, New Haven, Connecticut, where he studies organ with Thomas Murray. He also serves as organ scholar at Christ Church, New Haven, one of America’s renowned Anglo-Catholic parishes, where he works alongside choirmaster Nathaniel Adams and organist and artist-in-residence Thomas Murray.

An interesting fact: I am an avid distance runner and completed two half-marathons in 2018.

Proudest achievement: Winning the first and audience prizes at the 2017 Schweritzer Competition, then playing the Fauré Requiem three days later with the University of Saint Thomas Singers under the direction of Brady Knapp.

Career aspirations and goals: I firmly believe in a very strong future for the organ, and every organist who feels this way has a duty to train and nurture successive generations in the art of organ playing. Therefore, I want to teach at the collegiate level to pass on the incredible legacies that all of my teachers have given to me. I greatly enjoy serving in churches as a source of professional and personal fulfillment and would love be employed at a church with a vibrant music tradition. I also love learning new instruments and hope to have an active performing career.

Congratualtions to Mitchell Stecker

From the organ and carillon studios at the University of Florida

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The committee and the pastor, Tom Meyer, were interested in the best possible job. The budget was tight, but they realized the importance of the moment and its effect on the church’s musical future. We worked together and carefully dissected what needed to happen from concert dreamscape additions.

We removed the organ to our shops. Except for the swell shades, the chasus was totally reconditioned. The pipes were in the toughest shape of all. We scrubbed, repaired, and carefully re-regulated them on our voicing machines. With our guidance, two very mechanically gifted church members tackled the Spencer blower. The motor went to a motor shop for a thorough check over and new bearings. The console was much more ill-figured. The original one-level mechanical combination action worked well. The chambers and the blower room were completely gutted and reconditioned. Thanks to dedicated and talented church members, the chamber walls and ceilings were painted gloss white and floors dark gray. Both chambers were totally relighted.

The biggest change was driven by the need to improve service access. No one wanted to cheat the organ out of a serviceable future again. The Swell access hatch had been totally blocked by the 16’ Bourdon pipe. Getting in the Swell required awkward (nearly dangerous) façade pipe and swell shade removal. The hatch had to again be made to work. The only way was to replace the Bourdons with digital Pedal stops. Not a decision any of us embraced but one that worked out well.

I think the renovated organ would have even made Harry Hall proud. Most importantly, it is wonderfully musical and works well for church services and choir accompaniment. Without doubt, and especially with the room’s bright, half-second reverberation, it could be considered for some limited concert use. Every stop is musical, making combinations of sounds seemingly endless. Except for an orphaned Skinner Trompette that replaced a supply house English Horn, the specification is unchanged.

Putnam Congregational Church
(United Church of Christ),
Putnam, Connecticut
Hall Organ Company Opus 328 (1865)

Like so many small Connecticut towns, Putnam’s base was its textile mills. As long as a river ran through it, a Connecticut town usually had a church. The Congregational Church, at the top of Main Street, did a big business. Their Hall was the third organ in the church. The first was E. & G. G. Hook’s Opus 362, a one-manual, 26′ pipe organ, the church’s third organ. The first was E. & G. G. Hook Opus 310 (1862) of Newburyport, Massachusetts, spanned the heart of the beautiful waterfront community of Newburyport. Michael Hamill is the seasoned organist and choir director.

We were called in 2004 to survey for a possible major reconditioning. There was a definite cap on spending. Changes that occurred over the years included the Swell’s expansion to a 61-note compass and the addition of electro-pneumatic fall-downs on the slider chests when the instrument was moved to chancel chambers in 1935. Except for the Celeste and Quint, most of the pipes appear to be original. All the changes were done well and now, in its second century of service, the organ was greatly intact. The chancel move came with winding (bellows) issues that had the pressure in the Great dropping by a whopping 30%. The electric console had been built with used parts, many of which were in trouble. Some pipes were damaged to the point they could not tune. The 16’ Wood Opus were too tall to fit within the chancel chamber, so someone had simply cut them down until they did. Of course, the severely shortened pipes were nowhere near pitch, and their speech was “just a bit” affected, but there they stood—or what was left.

We removed the entire instrument. While it was gone, the church’s contractors rebuilt and painted the chambers gloss white. The organ’s chasus was completely reconditioned, and the hopeless non-original Great winding system was replaced. Added chamber openings got the organ’s resources into both chancel and nave. New and effective shades faced the Swell. The console was totally gutted to its core. Structural issues were addressed. The pedalboard was rebuilt, and the keyboards and stop rail replaced. A new electronic relay made for improved articulation while providing all the modern features. The console became comfortable and a pleasure to play. Perhaps most important and satisfying were the Hook pipes. As they were cleaned, repaired, and regulated, they came back to life. Harkening the 16’ Pedal Open Woods made their speech like new again—and at the right pitch. With the pressures corrected and steady, the organ took on marvelous ensembles and again, individual stops all spoke with new life. The flutes are magical. Without doubt, the room’s bright acoustic helps.

With both those organs, sticking with necessities and making the most of what was there brought the costs down and honestly made both jobs special—for us and for the churches.

Central Congregational Church
E. & G. G. Hook Opus 310 (1862)
24 ranks, 1,418 pipes

GREAT
16’ Open Diapason 61 pipes
8’ Open Diapason 61 pipes
4’ Mixture 61 pipes
8’ Viola da Gamba 61 pipes

SWELL
8’ Violin Diapason 61 pipes
5’ Stop Diapason 61 pipes
8’ Sallicional 61 pipes
5’ Regale 61 pipes
8’ Melodia 61 pipes
5’ Mixture (TC) 61 pipes
4’ Flute 61 pipes
5’ Celeste (TC) 61 pipes
4’ Violina 61 pipes
4’ Harp 61 pipes
3’ Principal 61 pipes
2’ Decrescendo 61 pipes
8’ Open Pedals 61 pipes
4’ Flute 61 pipes
8’ Trumpet 61 pipes
4’ Flute 61 pipes
8’ Flute 61 pipes
Pedal Open Woods

Please note that the content is a mix of extracted text and images, which might require careful handling to maintain coherence and readability. The images represent parts of the organ, including the Great and Swell divisions, as well as a view of the reconditioned Swell division in the Putnam Congregational Church organ.
Ellington's Steere was different in that no harm had ever come to it. In over 55 years, other than basic tuning, the Steere had simply been left alone. It got dirty, and the leather began growing on trees. The organ continued to serve the church well, therefore the decision was made to thoroughly recondition it, with no changes whatsoever. Like the other projects already mentioned, the instrument was removed, the chests were repaired, and the organ reinstalled. The console needed so little that we left it in the building. There would be no new electronic combination action: the chests), and the organ reinstalled. The console needed so little that we left it in the building. There would be no new electronic combination action: the left alone, like this one was, would more conveniently. Perhaps yours is one and that's what's above will offer some guidance. None of these projects exceeded $300,000; most were much less. All of them continue to work very well and sound great, and although I know that's got much to say for our talented technicians, I think it also underscores just how smart and talented the original builders were, mechanically and tonally. These are still their organs, and each one continues to work as well as it did originally. They were and continue to be much a part of each church's musical fabric. The congregations wanted to keep them. It is New England after all, and what was good enough for our forefathers is more than good enough for us. Reasonably, there's a bit of this thinking throughout many of America's churches. Perhaps yours is one and that's what's above will offer some guidance.

Ellington Congregational Church
J. W. Steere & Sons Opus 687
9 ranks, 992 pipes

---

Michael E. Foley
President and founder, Foley-Baker, Inc.
Builder's website: http://foleybaker.com/

All photos of the Newburyport and Putnam organs are by Mark Manning (https://www.manring.net/).

Photos of the Ellington organ by Foley-Baker, Inc.

Cover page, clockwise, from top left: Central Congregational Church, Newburyport, exterior; Putnam Congregational Church exterior; Newburyport pipe chamber; Putnam pipe chamber; Ellington Congregational Church exterior; Ellington pipe chamber.
Schoenstein & Co., Benicia, California

Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia

A small instrument in a busy Episcopal cathedral chapel carries a heavy load of musical responsibility. In one day it may have to serve a small family funeral, a wedding filled to capacity, a rehearsal, and a service. In Mikell Chapel there is daily Morning Prayer and on Sunday two morning Eucharists and a Spanish language Eucharist. It is the main practice organ and often used in small musical programs and student recitals.

A variety of tonal color is important, but even more so is expression control, especially in a small instrument. We like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. We would like to have everything under expressional control, but even more so is expression control, especially in a small instrument. 

Mikell Chapel was served by an electronic organ for many years but had a chamber prepared for a future pipe organ. It is perhaps one of the most strangely shaped chambers we have ever encountered, and the tone opening into the chapel is quite limited. The bulk of the chamber was used for the Swell with the two Great stops directly behind the tone opening. To accommodate the very unusual chamber layout, the pipes of the 16′ Swell Bourdon are placed horizontally on the chamber floor. The independent Pedal Sub Bass was placed in display in the southwest corner of the chapel near the console.

Special attention was given to make the console playing aids and accessories comparable to the Schoenstein console that controls the Aeolian-Skinner in the Cathedral Church. This makes the chapel organ an effective vehicle for practice when the church is not available.

The instrument, known as the Thomas Ruben Jones Memorial Organ, was given in memory of Thomas Ruben Jones (1929–2014) by Delbert Lowell Candler, dean of the cathedral on March 4. The organ was completed in 2018 and presented in recitals by David Fishburn and Patrick A. Scott on March 2, and by Marie Pettet on March 3. The organ was dedicated in a Eucharist celebrated by the Very Reverend Samuel G. Candler, dean of the cathedral on March 4. The organ project was under the direction of David Rocchio, director of stewardship and gift planning, and David Fishburn, representing the music department headed by Dale Adelmann, canon for music.

—Jack M. Bethards
President and Tonal Director
Schoenstein & Co.
Pipe Organ Builders

Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia, Schoenstein & Co. organ

Schoenstein & Co.

New Organs

Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia, Schoenstein & Co. organ

16′ Bourdon (Swell)
8′ Open Diapason
8′ Horn Diapason
8′ Gemshorn
4′ Principal
2 2⁄3′ Mixture (III – Swell)
8′ Trumpet (Swell)
8′ Clarinet (Swell)
Great
Great 16
Great Union Off
Great 4

SWELL (Manual II, expressive)
16′ Bourdon (ext 8′ Ch. Fl.)
8′ Gamba Celeste (TC)
4′ Open Diapason
8′ Open Diapason
8′ Gamba Celeste (Swell)
8′ Gamba (Swell)
8′ Horn Diapason
8′ Gemshorn
4′ Principal
2 2⁄3′ Mixture (III – Swell)
8′ Trumpet (Swell)
8′ Clarinet (Swell)
Great
Great 16
Great Union Off
Great 4

PEDAL
32′ Sub Bass (Bourdon treble)/27 pipes
16′ Sub Bass
8′ Principal (Swell) 12 pipes
8′ Open Diapason
10′ Coupler
8′ Open Diapason
4′ Sub Bass
4′ Tuba
4′ Bassoon
2 2⁄3′ Mixture (IV – Swell)
8′ Mixture (IV – Swell)
8′ Oboe (Swell)
8′ Oboe (Swell)

Couplers
1 Steps under double expression
11 Mixture cut out with coupler
2 manuals, 16 ranks, 930 pipes

Cathedral website: www.cathedralatl.org.
Photo credit: Louis Patterson

Schoenstein & Co., Benicia, California

Mikell Chapel, Cathedral of Saint Philip, Atlanta, Georgia

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. ©AGO chapter @, ® = AGO centre event; © = organ dedica-
tion, + = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and time 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

15 MAY Sarah Hawbecker; Peachtree Road United Methodist, Atlanta, GA 12 noon

16 MAY Gail Jennings, Shin-Ae Chun, & Alice Votava; St. John’s Lutheran, Elkhorn, WI 7:30 pm

17 MAY Rosalind Mohr; Trinity Episcopal, Boston, MA 12:15 pm

Karen Beaumont; St. Malachy’s Catholic Church, New York, NY 6:30 pm

David Baskeyfield; recital and silent film; Overbrook Presbyterian, Philadelphia, PA 7 pm

Wilma Jensen; Trinity English Lutheran, Fort Wayne, IN 12:10 pm

+ Danielle Demers; St. Raphael Catholic Church, Naperville, IL 7:30 pm

18 MAY Ken Cowan; St. Thomas Church, Fifth Avenue, New York, NY 3 pm

Robert McCormick; Calvary Episcopal, Summit, NJ 7 pm

Aaron David Miller, with Manual Cinema-ADA:AWA; Kimmel Center, Philadelphia, PA 8 pm

+ Wilma Jensen, masterclass; Trinity English Lutheran, Fort Wayne, IN 9 pm

19 MAY Nathaniel Gumbs; Trinity Lutheran, Worcester, MA 4 pm

René Anne Loubrette; Brick Presbyterian, New York, NY 5 pm

Sandro Russo, organ & piano, works of Liszt; Scarsdale Congregational Church UCC, Scarsdale, NY 5 pm

Robert McCormick; Cathedral Church of the Nativity, Bethel, CT 4 pm

Michael Hey; Sts. Philip & James Catholic Church, Ballston, NY 3 pm

Peter DuBois; Christ Episcopal, Easton, MD 4 pm

Wayne Wold; St. John’s Episcopal, Ellicott City, MD 4 pm

Jonathan Stafford; Grace United Methodist, Hagerstown, MD 4 pm

Nicholas Schmelier, with piano; First Presbyterian, Cano, MI 4 pm

Thomas Fielding; Loyola University, Chicago, IL 5 pm

The Chenault Duo; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Nicholas Schmelier, with piano; First Presbyterian, Caro, MI 4 pm

Thomas Fielding; Loyola University, Chicago, IL 3 pm

Chapel; Church of St. Agnes, St. Paul, MN 10 am

20 MAY Peggy Massello; Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY Paige Busse, Marshall Joos, Colin Lapus, Benjamin W. Pajunen & Joshua Pick; Balthazar Memorial Music Hall, Methuen, MA 8 pm

Handel, Dix Dominus, Haydn, Harmoniemesse; St. Ignatius Loyola, New York, NY 8 pm

Scott Alchison & Nicole Marane; Peachtree Road United Methodist, Atlanta, GA 10 pm

23 MAY St. James School Choir; St. John’s Episcopal, Hagerstown, MD 7:30 pm

24 MAY Alex Ashman; First United Methodist, Hershey, PA 7 pm

+ Michael Plagerman; First Presbyterian, Scripps Ranch, CA 7:30 pm

28 MAY Rebecca Marie Yoder; Washington National Cathedral, Washington, DC 5:15 pm

Pamela Meys Kane; Holy Spirit Lutheran, Charleston, SC 3 pm

Mozart; Trinity Mass; Church of St. Agnes, St. Paul, MN 10 am

27 MAY Lee Kohlengen; Grace Church Cathedral, Charleston, SC 10 am

28 MAY Jonathan Schakel; Cathedral Church of St. Luke & St. Paul, Charleston, SC 10 am

29 MAY Richard Gress; Methuen Memorial Music Hall, Methuen, MA 8 pm

James Mellichamp; Cathedral of St. John the Baptist, Charleston, SC 10 am

29 MAY + Vaughn Mauren; St. James’s Episcopal, West Hartford, CT 7 pm

Eli Roberts; St. Matthew’s Lutheran, Charleston, SC 10 am

1 JUNE Alchemy Choral Ensemble; First Church of Christ Congregational, Glastonbury, CT 7:30 pm

2 JUNE Christa Rakich; St. John’s Episcopal, West Hartford, CT 12:15 pm

Choral concert; United Congregational Church of Tolland, Tolland, CT 4 pm

Children’s choirs concert; St. Ignatius Loyola, New York, NY 2 pm

Jill Jill Gardner; Gloria Dei Lutheran, Huntington Station, NY 4 pm

Kenneth Danchik; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

John Walthausen; Washington National Cathedral, Washington, DC 3:15 pm

Yuri McCoy, with piano; The Citadel, Charleston, SC 3 pm

Colin Knapp; First Presbyterian, West Palm Beach, FL 3 pm

3 JUNE Robert Gart, with trumpet and piano; St. Matthew’s Lutheran, Charleston, SC 10 am

Isabelle Demers; Southern Illinois University, Carbondale, IL 7:30 pm

4 JUNE Jonathan Walthausen; Cathedral of St. John the Baptist, Charleston, SC 10 am

5 JUNE Isaac Drees; Methuen Memorial Music Hall, Methuen, MA 8 pm

Pittsburgh Camerata; Shadeside Presbyterian, Pittsburgh, PA 7 pm

Randall Sheets, with trumpet; First (Scots) Presbyterian, Charleston, SC 10 am

Samuel Buse; Memorial Presbyterian, Appleton, WI 12:15 pm

6 JUNE John Notthaf; St. John’s Lutheran, Charleston, SC 10 am

Andrew Kreigh; Holy Name Chapel, Madison, WI 7 pm

7 JUNE Todd Wilson; Sacred Heart Basilica, Syracuse, NY 7 pm

Mark King, with violin; St. John’s Episcopal, Hagerstown, MD 7 pm

David Kiser, with piano; St. Matthew’s Church, Charleston, SC 10 am

Kira Garvie; First Presbyterian, Evansville, IN 7 pm

David Jonies, with Milwaukee Symphonic Orchestra; Marcus Center, Milwaukee, WI 11:15 am

8 JUNE David Jonies, with Milwaukee Symphonic Orchestra; Marcus Center, Milwaukee, WI 8 pm

9 JUNE Gail Archer; Cathedral of All Saints, Albany, NY 2:30 pm

Calendar

Bert Adams, FAGO
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

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Manchester, Michigan

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Assistant Director, Notre Dame Folk Choir  
St. John’s University  
Collegeville, MN 56421  

David Lowry  
DMA, Horn/RSCM  
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Columbia, South Carolina 29201  

Philip Crozier  
Concert Organist  
Accompagnist  
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Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
philipcrozier@sympatico.ca
## Calendar

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<th>Date</th>
<th>Location and Event</th>
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<tr>
<td>20 MAY</td>
<td>Thomas Leech; Cathedral, Leeds, UK 1 pm</td>
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<td>21 MAY</td>
<td>Rien Donkersloot; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm</td>
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<td></td>
<td>Katelyn Emerson; St. Lawrence Jewry, London, UK 1 pm</td>
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<td></td>
<td>Janette Fishell; Grosvener Chapel, London, UK 1:10 pm</td>
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<td>22 MAY</td>
<td>Holger Gehring, with trumpet and alto; Kreuzkirche, Dresden, Germany 8 pm</td>
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<td>23 MAY</td>
<td>Hans-Georg Reintz; St. Margaret Leithaf, London, UK 1:10 pm</td>
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<td>24 MAY</td>
<td>David Pipe; Lutherkerk, Schönheagen, Germany 7:30 pm</td>
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<td>Daniel Mout; Blooming Central Baptist, London, UK 4 pm</td>
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<td></td>
<td>Denis Bédard; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm</td>
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<tr>
<td>25 MAY</td>
<td>Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon</td>
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<td></td>
<td>David Pipe; St. Mauritius Kirche, Hardesgen, Germany 6 pm</td>
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<td></td>
<td>Choir concert; Willibrordi-Dom, Welser, Germany 6:30 pm</td>
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<td>Luc Ponet; Basilika, Tongeren, Belgium 4 pm</td>
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<td></td>
<td>Benjamin Alard; Cathédrale Saint-Vincent, Saint-Malo, France 8:30 pm</td>
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<td></td>
<td>Daniel Mout; Blooming Central Baptist, London, UK 4 pm</td>
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<td></td>
<td>Sebastian Gillo; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm</td>
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<td>26 MAY</td>
<td>Martin Hasselbäck; Jesuitkirche, Vierland, Sweden 6:20 pm</td>
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<td></td>
<td>Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon</td>
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<td></td>
<td>Werner Parecker; St. Michaelis, Hamburg, Germany 2 pm</td>
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<td></td>
<td>Christian Skobowski; St. Michaelis, Hamburg, Germany 12 pm</td>
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<td>Michael Magee; St. Michaelis, Hamburg, Germany 4 pm</td>
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<td>Johannes Krutmann, with Choralscho- la des Knabenchores Hagen; Liebfrauen- kirche, Hamm, Germany 5 pm</td>
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<td>Choral Evensong; St. Michaelis, Hamburg, Germany 6 pm</td>
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<td>Michael Schönheit; Stiftskirche/Dom, Bad Gandersheim, Germany 6 pm</td>
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<td>David Timm; St. Michaelis, Hamburg, Germany 7:30 pm</td>
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<tr>
<td>20 MAY</td>
<td>Monika Melcova; St. Pankratius-Kirche, Gütersloh, Germany 5 pm</td>
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<td>Jonathan Scott, with piano; Salle Philharmonique, Liège, Belgium 4 pm</td>
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<td>28 MAY</td>
<td>Dasol Rhee; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm</td>
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<td>Ghislaine Reece-Trapp; St. Lawrence Jewry, London, UK 1 pm</td>
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<td>29 MAY</td>
<td>Stefan Viefelgehn; Kathedrale, Dresden, Germany 8 pm</td>
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<td>30 MAY</td>
<td>Helmut Deutsch; Klosterkirche, Maulbronn, Germany 6 pm</td>
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<td>Gauthier Bernard, with trumpet; Chapelle de Bavière, Liège, Belgium 3 pm &amp; 5 pm</td>
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<td>31 MAY</td>
<td>Caline Malnouy; St. Jacobi, Göttingen, Germany 6 pm</td>
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<td>Johannes Mayr, silent film; Jesuitkirche, Heidelberg, Germany 9:30 pm</td>
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<td>1 JUNE</td>
<td>Horst Allgaier; Münster, Überlingen, Germany 11:30 am</td>
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<td>Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon</td>
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<td>Ludwig Audersch; Willibrordi-Dom, Welser, Germany 12 noon</td>
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<td>Bernd Eberhardt; St. Johannes Kirche, Rosdorf, Germany 6 pm</td>
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<td>Emmanuel Van Kerckhoven; Basilika, Tongeren, Belgium 4 pm</td>
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<td>2 JUNE</td>
<td>Ansgar Schlei; Jesuitkirche, Vienna, Austria 6:30 pm</td>
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<td>David Briggs; Philharmonic Hall, Berlin, Germany 11 am</td>
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<td></td>
<td>Stephan Thrarp; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm</td>
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<td>Matthias Mück; Kathedrale St. Sebastian, Magdeburg, Germany 3 pm</td>
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<td></td>
<td>Caline Malnouy; St. Martini Kirche, Stockholm, Germany 6 pm</td>
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<td></td>
<td>Gail Archer; Church of Santa Maria, San Sebastian, Spain 9 pm</td>
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<td>Eleni Keventsisoudou; St. Marylebone, London, UK 4 pm</td>
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<td>Simon Hogan; Westminster Abbey, London, UK 5:45 pm</td>
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<tr>
<td>3 JUNE</td>
<td>Nigel Ogden; Cathedral, Leeds, UK 1 pm</td>
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<tr>
<td>4 JUNE</td>
<td>Constance Taillard; St. Lawrence Jewry, London, UK 1:10 pm</td>
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**2019 - Winpenny for Your Thoughts** . . . a stimulating visit with English organist Tom Winpenny, who introduces us to his many musical enthusiasms.

**2020 - Twin Cities Trackers** . . . revisiting some engaging mechanical-instruments in Minneapolis-Saint Paul neighborhoods.
### Calendar

**3 JUNE**
- Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
- Ben Bloor; London Oratory, London, UK 7:30 pm
- Thomas Trotter; Temple Church, London, UK 7:30 pm

**4 JUNE**
- Roman Hauser; Jesuitenkirche St. Michael, München, Germany 8 pm
- Bo Hoeing; St. Margaret Lothbury, London, UK 1:10 pm
- Carolyn Johnson; St. Paul’s Cathedral, London, UK 6:30 pm

**5 JUNE**
- Christoph Grobmann; St. Jacobi, Göttingen, Germany 6 pm
- Christoph Schwering; St. Michaelis, Hamburg, Germany 7:30 pm
- Carolyn Craig; Cathedral, Truro, UK 1:10 pm

**6 JUNE**
- Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
- Stefan Schmidt; Kilianiakirche, Würzburg, Germany 7 pm
- Chris Holman; St. Kiliani, Hörster, Germany 7:30 pm
- Jean-Christophe Orange; Basiliika, Tongeren, Belgium 6:15 pm
- Andreas Liebig; Munster, Basel, Switzerland 5 pm
- Scott Brothers Duo; Victoria Hall, Hanley, UK 12 noon

**7 JUNE**
- Roman Summereder; Jesuitenkirche, Vienna, Austria 6:30 pm
- Roman Hauser; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
- Martin Hofmann; St. Abdon und Sennen, Klostergut Grauhof, Germany 3 pm
- Felix Friedrich; Stiftskirche/Dom, Bad Godesberg, Germany 6 pm
- Matthias Wagner; Munster, Basel, Switzerland 6 pm
- Alexander Hamilton; Westminster Abbey, London, UK 4:45 pm
- Jeremiah Stephenson; All Saints Church, London, UK 7:15 pm

**8 JUNE**
- Mathias Mück, with brass; Kathedrale St. Sebastian, Magdeburg, Germany 4 pm
- Michael Schöch, with flute; Abteikirche, Amorbach, Germany 4 pm
- Hans-Peter Retzmann; Abteikirche,Marienstatt, Germany 5 pm
- Gregor Simon, with trumpet; Münster, Oberkirchermarkt, Germany 9 pm
- Felix Friedrich; Abteikirche, Marienmünster, Germany 5 pm
- Rudolf Peter, with trombone; Augustinuskirche, Landau, Germany 6 pm
- Wolfgang Seifen; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
- Alain Arnois, Geneviève Chapelier, Je roen Folion, Anne Froidebise & Edward Vanmarsenille; L’église Notre-Dame de Saint-Trond, Léie, Belgium 7:30 pm
- Anthony Hammond; Cathedral, Leeds, UK 1 pm

**9 JUNE**
- Sophie-Véronique Cauchefer-Choplin; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
- Rudolf Lutz; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
- Daniel Glaus; Munster, Basel, Switzerland 5 pm
- Florian Handen; St. George’s Hanover Square, London, UK 1:10 pm

**10 JUNE**
- Wayne Marshall; Kulturpalast, Dresden, Germany 8 pm
- Martin Baker; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 6 pm
- Martin Gregorius, with Schola der KHG; Darmstadt; Abteikirche, Marienstatt, Germany 5 pm
- Henry Fairs; Freemasons’ Hall, London, UK 6:15 pm

**11 JUNE**
- Michael Utz; Abteikirche, Braunweiler, Germany 8 pm
- Karol Mssakowski; Kaiser-Wilhelms-Gedächtniskirche, Berlin, Germany 8 pm
- Frederick Stocken; St. George’s Cathedral, Southwark, UK 6:30 pm
- Roger Sayer; Temple Church, London, UK 7:30 pm

**12 JUNE**
- Christoph Kuhlmann, St. Jacobi, Göttingen, Germany 6 pm
- Bruce Neswick; Christ Church Cathed ral, Victoria, BC, Canada 7:30 pm

**13 JUNE**
- Klaus Rothaupt; St. Michaelis, Hamburg, Germany 12 noon
- Martina Schley Reindløva, with flute and soprano; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

**14 JUNE**
- Daniel Gottfried; Jesuitenkirche, Vienna, Austria 6:20 pm
- Thorsten Hüllmann; Klosterkirche, Münster, Germany 6 pm
- David Lögren; St. Margaret Lothbury, London, UK 11:10 pm

**15 JUNE**
- Heinz Peter Kortmann; St. Michaelis, Hamburg, Germany 12 noon
- Magne Draagen; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm
- Luc Ponet; Basiliika, Tongeren, Belgium 4 pm

**16 JUNE**
- Andreas Trovato; Jesuitenkirche, Vienna, Austria 6:20 pm
- Johannes Skudlik; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
- Helfried Wallczek; with block flute; Willibrord-Dom, Wiesbaden, Germany 6 pm
- Greg Abrams; St. Paul’s Cathedral, London, UK 4:45 pm
- Natalia Sandner; Westminster Abbey, London, UK 4:45 pm

**17 JUNE**
- Benjamin Saunders; Cathedral, Leeds, UK 1 pm
- John Wellington; Christ Church, Spitalfields, London, UK 7:30 pm

**18 JUNE**
- Maurizio Salerno; Munster, Basel, Switzerland 5 pm
- Margaret Philips; Grosvenor Chapel, London, UK 11:10 pm
- Greg Morris; Temple Church, London, UK 7:30 pm
- Nicholas Schmelter; with piano; York minister Park Baptist, Toronto, ON, Canada 12:30 pm

**19 JUNE**
- Gerard Löffler; Kreuzkirkie, Dresden, Germany 8 pm
- Ben Bloor; London Oratory, London, UK 7:30 pm

**20 JUNE**
- Daniel Gottfried; Jesuitenkirche, Vienna, Austria 6:20 pm
- Thorsten Hüllmann; Klosterkirche, Münster, Germany 6 pm
- Daniel Lögren; St. Margaret Lothbury, London, UK 11:10 pm

**21 JUNE**
- Jean-Pierre Leguay; Evangelische Bischofskirche St. Matthias, München, Germany 7 pm
- Johannes Mayr; silent film; Klosterkirche, Bronnbach, Germany 8:30 pm

**22 JUNE**
- Heinz Peter Kortmann; St. Michaelis, Hamburg, Germany 12 noon
- Magne Draagen; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm
- Luc Ponet; Basiliika, Tongeren, Belgium 4 pm
- Taras Baginets; Munster, Basel, Switzerland 12 noon
- David Briggs; Cathedral, Portsmouth, UK 2 pm

**23 JUNE**
- Michael Gaillit; Jesuitenkirche, Vienna, Austria 6:20 pm
- Klaus Gass; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
- Martin Hofmann, with Karlheinz Voll; St. Andreas, Sankt-Andreas, Seesen, Germany 6 pm
- Lidia Kozakiewicz; Kirche St. Nikolaus, Frankfurt a.M. BERGER-ENKEMANN, Germany 7:30 pm
- Juan de la Rubia; Munster, Basel, Switzerland 6 pm
- Tom Winpenny; St. Paul’s Cathedral, London, UK 4:45 pm
- Loreto Amaram; Westminster Abbey, London, UK 5:45 pm

**24 JUNE**
- Ouarania Gassiou; Cathedral, Leeds, UK 1 pm

**25 JUNE**
- Daniel Glaus, with Bernhard Kantorei; Munster, Basel, Switzerland 5 pm

**26 JUNE**
- Christoph Schoener, Thomas Dahl, Gerhard Löffler, Andreas Fischer, Eberhard Lauer & Manuel Gera; St. Michaelis, Hamburg, Germany 7 pm
- Hendrik Burkhard; Kathedrale, Darmstadt, Germany 8 pm
- Olivier Latry; Temple Church, London, UK 7:30 pm

**28 JUNE**
- Manzer Doehring; St. Pancras-Kirche, Gütersloh, Germany 7:30 pm

**29 JUNE**
- Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
- Machen Kantorei am Freiburger Münster, Münster, Überlingen, Germany 7 pm
- Regina Schnell; Klosterkirche, Fürstenfeldbruck, Germany 8; 9 & 10 pm
- Georg Toch; Basiliika, Tongeren, Belgium 4 pm
- Andreas Jost; Munster, Basel, Switzerland 12 noon
- Gordon Stewart; Bloomsbury Central Baptist, London, UK 4 pm
- Sebastian Gillott; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

**30 JUNE**
- Jeremy Joseph; Jesuitenkirche, Vienna, Austria 6:20 pm
- Tobias Frank; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
- Markus Eichenlaub; Liebfrauenkirche, Hamm, Germany 5 pm
- Anastasia Kovity; Westminster Abbey, London, UK 5:45 pm
MATT BICKETT, Finney Chapel, Oberlin, OH, November 25: Scherzo (Du pièces pour orgue), Gigout; Andante sostenuto (Symphonie symphonique), op. 70, Widor; Tu es petrus et portae infir non praevalebit adversus te (Esquisse Eugenies), Mulet; Symphonie Passion, op. 23, Dupré.

BARBARA BRUNS, Old West Church, Boston, MA, November 16: pro Organo pleno (An Evangelische zu Toccataan), Woodman; Partita on Christus sanctum et tibi regem (in der Hof) set, Widor; Exposition and Organum, op. 25, Guilmant; Polish Carol (Symphonie pour Orgue BWV 645, transcr. Demers; Bruhns; Basse de Trompette, Récit (pour orgue lin, OH, November 25: Scherzo (sacaglia in c 26: adversus te (ator Spiritus Webber, arr. Chenault; (Boston, MA, November 16: pro Organo pleno Shephard; Extravagance of Toccatas Londerry Air Organo aetherio, pro Organo fl agrante (ser im Himmelreich, BuxWV 161, Buxtehude; BWV 547, Bach; Nun komm der Heiden Heiland, Briggs."

ELIZABETH & RAYMOND CHENAULT, Immaculate Heart of Mary Catholic Church, Atlanta, GA, November 13: The Stars and Stripes Forever, Sousa, arr. Chenault; Edelweiss, Linogren; Lamento, Douceur; Variations on an Old Folks at Home, Pennyworth, arr. Chenault; Variations on Veu Creator Spiritus, Briggs.

LYNNE DAVIS, Concordia Theological Seminary, Fort Wayne, IN, November 11: Christ der du bist der heilige Tag, BWV 706; An himmelzartigem Duft, BWV 658, Bach; Allein bei uns Herr Jesu Christ, BWV 640, Knecht von den mu.; Hoff, v. Johann Herrmann; BWV 645, Bach; Caroige and Litanies, ou. in. 9, no. 2, Dupré; Requiescat in Pace, Sowerby; Final (Symphonie 1, op. 14), Vierne.

JUDITH HANCOCK, Thomas Church, Fifth Avenue, New York, NY, November 22: La Résurrection, Piazzo; Toccata and Fugue in d, BWV 505, Bach; Prelude in La minore, Beethoven; Fugue sur le thème du carillon des heures de la cathédrale de Soissons, op. 12; Durufle; Variations on Palm Beach, G. Hancock; Toccatas in d, op. 50, no. 5, Fugue in D, op. 50, no. 6, Reger.

JEAN HERMAN HENNSSLER, with Patrice O’Connell, French horn, First Presbyterian Church, Troy, PA, November 3: Prelude in b, BWV 544, Bach; Et tu, Marcus, Sweelinck; Final (Symphonie VIII, op. 42, no. 4), Andante cantabile (Symphonie IV, op. 13, no. 4), Widor; Prière; Pour le neveu, Bron; We Gather Together, Held; He Thou My Vision, All Things Bright and Beautiful, Burkhardt; Serenade for Horn and Orchestra, Conquers; Pièces de Fantaisie, op. 53, no. 6), Sowerby; Meditation (Passacaglia in c, BWV 682, Bach; Glauben all in einem Gott, BWV 608, Bach; Prelude and Fugue in D, BWV 552, Bach; Basso continuo; Litanies sur le nom de Jésus, op. 20), Toccata (BWV 654), F. Schuermann; Rhapsodie, op. 56, Dupré.

CHRIStOPHER BOULIGN, First Presbyterian Church, Lockport, NY, October 12: Toccatas, Sowerby; Master Tallis’s Testament (Six Pieces), Howells; Passacaglia and Fugue in e, BWV 502, Bach; Prelude and Fugue in D, BWV 505, Bach; Four Sketches for Pedal Pipes, Dunstans; Fantasia and Fugue on Ad nos ad salutarem undam, Liszt, transcr. Ramírez.

ANDREW FREDDEL, Fourth Presbyterian Church, Chicago, IL, November 23: Fantasie, Cook; Wacht auf, ruft uns die Stimme, BWV 645, 0. von den heiden Heiland, BWV 654, Bach; Introductio and Variations on an Old Polish Carol, Guilmant, Choral Improvisations on Quelle est cette, ouder vriende, Mantz; Carol-prelude on Greendowns, Wright; Requiescat in Pace, Sowerby; Final (Symphonie 1, op. 14), Vierne.

NICHOLAS SCHMELTER, Basilica of St. Mary, Minneapolis, MN, October 15: Four Preludes on Plainchant Melodies, op. 59, no. 6, Schumann; Fugue in E-flat, BWV 525, Bach; Variations on Old Folks at Home, Böhm; Sonate—Der 94ste Psalm, Dupré.

CHRISTOPHER BOULIGN, First Presbyterian Church, Lockport, NY, October 12: Toccatas, Sowerby; Master Tallis’s Testament (Six Pieces), Howells; Passacaglia and Fugue in e, BWV 502, Bach; Prelude and Fugue in D, BWV 505, Bach; Four Sketches for Pedal Pipes, Dunstans; Fantasia and Fugue on Ad nos ad salutarem undam, Liszt, transcr. Ramírez.

JEAN-BAPTISTE ROBIN, Duke University Chapel, Durham, NC, October 14: Suite du Premier Ton, Too, Marchand; Passacaglia et Fugue in B, BWV 541, Bach; Allegro (Symphonie VI in g, op. 42, no. 2); Widor; Rhapsodie, op. 7, no. 1, Saint-Saëns; Mephisto Walz, No. 1, Liszt, transcr. Ramírez; Fantasia and Fugue on Ad nos ad saltarem undam, Liszt, transcr. Ramírez.

ANNA EVA DAVIS, Cornerstone United Church of Christ, Lansdowne, PA, October 25: Choral No. 1 in E, Cantate, op. 56, no. 2, Mendelssohn; Tiento del cuarto tono de medio registro de tiple, Arrau; Ciaccona in e, BWV 101, Passacaglia in d, BWV 140, Bach.

DAVID SCHRADER, Presbyterian Church in the Highlands, Houston, TX, October 16: Pour la gloire en un tout en un Gott, BWV 680, Vater unser im Himmelreich, BWV 602, Bach; Sonatas e in c, op. 63, no. 2, Mendelssohn; Tiento del cuarto tono de medio registro de tiple, Arrau; Ciaccona in e, BWV 101, Passacaglia in d, BWV 140, Bach.

JOSHUA STAFFORD, Notre Dame Basilica, Montreal, QC, Canada, October 19: Octo- cats in a, BWV 548, Bach; Reverie a la mémo- rie de Louis Vierne, Cochencat; Sonata No. 9, op. 69, Dvořák. St. John United Church of Christ, Lans- dale, PA October 28; Sonata Erotica, op. 94, Jongen; Toccatas in F, BWV 546, Bach; Improvisation on Nearer, my God, to Thee, Karg-Ellert; Rondale, op. 9, no. 3, Bingham; Comes Autumn Time, Toccata, Choral No 2 in b, BWV 30. Franck.

ERIK WM. SUTER, Washington National Cathedral, DC, October 14: Praeludium und Fuge über A CAROL, Liszt; Sonate—Der 94ste Psalm, Beethoven; Fantasia über den Choral Wachet auf, ruft uns die Stimme, op. 22, no. 2, Reger.

JEREMY DAVID TARRANT, St. Lorenz Lutheran Church, Frankfortmlh, MI, October 21: Passacaglia en e, BWV 582, Bach; Sketch in C, op. 68, no. 4, Canonic Study in e, op. 56, no. 2, Canonic Study in E, op. 56, no. 3, Fugue on RACH, op. 60, no. 5, Sketch in f, op. 58, no. 3, Schumann; Fugue in E-flat, BWV 552a, Bach; Allegretto, Symphony VII, op. 42, no. 3, Widor; Improvisations, Clarte de huis, Vierne; Variations sur un Noel Angevin, Liszt.

PAUL THORNOCK, Cathedral of St John the Baptist, Savannah, GA, October 26: Marche, op. 7, no. 3, Bari; Furtive sono sette gegen, Joo, guirg, BWV 708, Passacaglia in e, BWV 582, Bach; Pianof Prebude, op. 32, no. 1, Howells; Almande Brune—Saatere, Al- maund pryce, Almande de amante, Almande (Susanne ton solf manuscript), anonymus; Fantasia, Halalabah/Gott zu leben, op. 52, no. 3, Reger.

DAVID TROIANO, St. John Cantius Catholic Church, Chicago, IL, October 14: Fugue (Five Pieces for Organ), William; Processional, Schenk; Ave Maria Stilla (Five Preludes on Plainchant Melodies); Prelude and Fugue in B, Mattheson, Berceau, Wil- liam; Solemn Entry, Schenk; Prelude and Fuguetta, Intermezzi (Five Pieces for Or- gan), Aracne Cristi Mund (Five Preludes on Plainchant Melodies), Finale (Five Pieces for Organ), Willam.

JOHANN VEXO, Trinity University, San Antonio, TX, October 13: Choral No. 1 in E, Cantate, op. 56, no. 2, Mendelssohn; Le Corps glorieux, Messiaen; Alleluia marstosno, Intermezzi (Symphonie III in F-sharp, op. 28), Vierne; Danser Madelie, Saint-Saëns, transcr. Lemaire; Prelude, adagio, et choralecarté sur Veu Creator, op. 4, Durufle.

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**26-rank Casavant pipe organ for sale.** Orgues Hébert plays a 22-stop Casavant Frères organ (opus 2295 from 1955) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in “as is” condition for US $45,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casing as required, and rebuilding the three-manual console with a new solid-state switch- ing system. The organ requires approximately 300 sq. ft. with 15″ ceilings. For more details, visit our website at letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450774/2698.

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Display Classified, per word $ 3.20

Additional to above charges:

Box Service (mail forwarding) 8.00

Video Placement (includes photo) 28.00

($40 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include $5.00 per issue with their payment.

The DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

NAME ___________________________________________ Phone ________________________________

Address ___________________________________________ Zip ___________________________

City/State _______________________________________________ E-mail __________________________

PAYMENT MUST ACCOMPANY ORDER
Karen McFarlane Artists
33563 Seneca Drive, Cleveland, OH 44139-5578
E-mail: john@concertorganists.com
Web Site: www.concertorganists.com

George Baker  Martin Baker*  David Baskeyfield  Diane Meredith Bekker  Michel Bouvard*  Stephen Buzard

Chelsea Chen  Douglas Cleveland  Ken Gowan  Monica Czausz  Scott Dettra  Vincent Dubois*

Katelyn Emerson  Stefan Engels*  Thierry Escaich*  Janette Fishell  David Goode*  Thomas Heywood*

David Higgs  Jens Korndörfer  Christian Lane  Olivier Latry*  Nathan Laube  Amanda Mole

Alan Morrison  James O’Donnell*  Thomas Ospital*  Jane Parker-Smith*  Daryl Robinson  Daniel Roth*

Jonathan Ryan  Todd Wilson  Christopher Young

Aaron Tan
2018 AGO National Competition Winner
Available 2018-2020

Alcee Chriss
Canadian International Organ Competition Winner
Available 2018-2021

Choirs Available
Saint Thomas Church
New York City
(March 2019)

New College Oxford
United Kingdom
(March/April 2019)

Trinity College Cambridge
United Kingdom
(September 2019)

Notre-Dame Cathedral
Paris
(April 2020)

Celebrating Our 98th Season!

*= Artists based outside the U.S.A.