Editor’s Notebook

The Gruenstein Award

Last month’s issue unveiled our new S. E. Gruenstein Award, honoring the founder and first editor of The Diapason. Nominations are being accepted through January 31, 2020, recognizing the scholarly work of a young author who has not reached her or his 35th birthday as of January 31, 2020. Submissions must outline research and essays by the author: must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The title of the essay should be in the area of church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of our November concerts. All materials should be submitted to Stephen Schurr at schuurr@sgcmail.com.

2020 Resource Directory

Work on our 2020 Resource Directory continues, the booklet to be mailed with your January issue. If your business should be listed in the directory and was not included in 2019, please email me with your contact information. If your business was listed in our directory that you reviewed in 2019, please let me know if information to ensure it is accurate and complete. Listings are free! Advertiser opportunities are available for the directory, as well. For information, contact Nicole Keller; 5/21, Julian Wachner; 12/19, Karen Christianson; 12/26, Louprette; 1/30, Janet Yieh; February 7, Edward Parmentier, harpsichord; (in memory of Marilyn Mason); November 1, Jeremy Filsell; 2/27, Jared Stellmacher; 10/16, Just Bach; 11/13, Gary Lewis; 11/20, Just Bach; 11/27, Bruce Bengtson; December 4, Andrew Schaefler; 12/11, John Chappell Stove; 12/18, Just Bach. For information: www.luthermem.org and justbach.org.

St. Paul’s, Minneapolis

On Teaching by Gavin Black

The cover feature for this month is the new Schoenstein & Company organ in the Church of the Redeemer, Chestnut Hill, Massachusetts. The instrument’s specification is a fascinating study in maximizing opportunities with 31 ranks.

St. Paul’s, Episcopal Church, Cleveland Heights, Ohio, Hollifield organ

The Salvatones, New York, New York, directed by Daniel Brondel, announces its 2019–2020 concert season, the organization’s tenth. All programs will take place as part of the Concert Series at the Actors’ Chapel. Midtown Manhattan and include performances by The Salvatones, New York, directed by Stephen Fraser; October 6, American Reflections, including music inspired by ideals of democracy, equality, liberty, opportunity, and rights; December 15, the Many Sounds of Christmas; May 3, 2020, the Many Sounds of Spring. The Salvatones are represented by Seven Eight Artists and have limited availability for performances. For information: www.seveneightartists.com.

First Baptist Church, Ann Arbor, Michigan, announces its 9th Coffee Break Concert Series, Thursdays at 12:15 p.m.; October 10, Shin-Ah Chum, organ (in memory of Marilyn Mason); November 7, Edward Parmentier, harpsichord, and include performances by The Salisbury Actors’ Chapel in Midtown Manhattan and have limited availability for performances. For information: https://third-baptist.org.
Peace Village campers enjoy the Orgelkids presentation; Sarah Gheorghita

Jeaninne Jordan presented an Orgelkids experience for the Peace Village camp held at the United Church of Christ, Forest Grove, Oregon, on August 15. Sponsored by two local Rotary Clubs, Peace Village teaches skills in conflict resolution, empathy, creating inner peace, connecting with the natural world, and collaborative leadership through engagement in fun daily activities. One of the special activities as part of this year’s Peace Village included a cooperative activity in building and playing the Orgelkids pipe organ. Following the building of this miniature pipe organ, the 15 middle and high school students were then given the opportunity to experience the sanctuary pipe organ through a short concert by Jordan’s student, Sarah Gheorghita, and an organ crawl to the chambers. For further information: www.promotionmusic.org.

First Baptist Church, Ann Arbor, Michigan, Noether organ

December 12, Hyewon Jung, piano. For more information: www.fblca2.org

Basilica of St. Francis Xavier, Dyersville, Iowa, Reuter organ

The Basilica of St. Francis Xavier, Dyersville, Iowa, announces organ recitals: Sundays at 7:00 p.m.: October 13, Charles Barland; November 3, Rev. Dennis Quint; November 10, Tanaka, piano; 11/24, St. Andrew Choir & Orchestra and New York City Children’s Chorus. For more information: http://westminsterchurch.org.

Duke Chapel, Duke University, Durham, North Carolina, Aeolian organ


The Chapel’s annual performances of Handel’s Messiah are December 6, 7, and 8. The Duke Bach Ensemble presents its Bach Cantata Series, October 27, December 1, February 2, 2020, March 22, and April 11. The Duke Evensong Singers perform October 20, November 24, and February 23. For further information: https://chapel.duke.edu.

The Saint Andrew Music Society of Madison Avenue Presbyterian Church, New York, New York, announces its 2019–2020 season, the organization’s 55th. October 20, A Tribute to Mendelssohn, Andrew Henderson, organ, and students of Mannes College; 10/27, Andrew Henderson, organ; November 10, Mount Sinai; 11/24, St. Andrew Choir & Orchestra and New York City Children’s Chorus; December 15, 15th annual Carol Sing. January 12, 2020, Longleash Piano Trio, February 9, Simon Mulligan, works of Bernstein; 2/21, organ students of Manhattan School of Music; 3/8, Steinberg Duo (violin and piano); 3/22, Andrew Abele, piano, 3/29, St. Andrew Choir & Orchestra, April 19, Margaret Mills, piano, 4/26, Julliard15, works of C. P. E. Bach, May 3, New York City Children’s Chorus. For more information: www.mapc.com/music/sans.

The Sacred Music Institute of America, Columbus, Ohio, was developed by Jason Keefer, the organization’s 55th. October 20, A Tribute to Mendelssohn, Andrew Henderson, organ, and students of Mannes College; 10/27, Andrew Henderson, organ; November 10, Mount Sinai; 11/24, St. Andrew Choir & Orchestra and New York City Children’s Chorus; December 15, 15th annual Carol Sing. January 12, 2020, Longleash Piano Trio, February 9, Simon Mulligan, works of Bernstein; 2/21, organ students of Manhattan School of Music; 3/8, Steinberg Duo (violin and piano); 3/22, Andrew Abele, piano, 3/29, St. Andrew Choir & Orchestra, April 19, Margaret Mills, piano, 4/26, Julliard15, works of C. P. E. Bach, May 3, New York City Children’s Chorus. For more information: www.mapc.com/music/sans.


Appointments

David Baskeyfield is appointed to the faculty of the Sacred Music Institute of America, Columbus, Ohio, where he will teach service playing, organ repertoire, and improvisation. The Sacred Music Institute of America was developed by Jason Keefer, director and assistant professor of sacred music at the Pontifical College Josephinum, Columbus, in response to a need for organ and vocal training among church musicians who may not have chosen to pursue a conservatory course of study. The institute also teaches Catholic sacred music documents and how to teach them with an understanding of resources that can aid full- and part-time music directors in implementing a quality program. Baskeyfield brings to the Institute his experience both as a church musician and performer. He has been awarded several first prizes in international organ competitions, as well as the American Guild of Organists National Competition in Organ Improvisation, all with audience prizes. He has two commercial recordings to his credit and maintains a schedule as a concert organist playing repertoire, improving, and accompanying silent Illus. He is represented in North America by Karen McFarlane Artists, Inc. For information: https://www.sacredmusicinstitute.org.

Jeremy Paul Jelinek is appointed principal organist for St. Dominic Catholic Church, Washington, D.C. He accompanies all organ Masses and liturgies with both the Parish Choir and the Chant Schola, and oversees maintenance of the historic 1885 Roosevelt Organ. In addition to his work there he is an assisting organist at the Basilica of the National Shrine of the Immaculate Conception, regularly playing weekday organ Masses.

After graduating from the Eastman School of Music in spring 2018, Jelinek took some time to explore his interest in the medical field. He fulfilled a position as intern/medical assistant in neuropsychiatry, and was accepted to Georgetown University to pursue pre-medical studies. He has discerned that music is his true devotion as he continues to perform and to build up his repertoire. Jelinek hopes to further pursue his formal musical training, urging forward on the path to becoming a well-rounded and refined professional musician.

Westminster United Church, Winnipeg, Manitoba, Canada, announces organ recitals: October 26, Sebastian Heindl; February 9, 2020, Jean-Willy Kunz, April 26, Denis Bédard. For information: http://westminsterchurch.org.
St. Chrysostom's Episcopal Church, Chicago, Illinois, C. B. Fisk, Inc., organ

Olivier Latry will teach a five-day masterclass, “Vierne and His Teachers, Franck and Widor,” January 8–12, 2020, in Hamburg, Germany, utilizing the predominant language. Fourteen players will be selected among the registrants. Also planned are visits to the Silbermann organ at the St. Jacobikirche and the 1955 Bukolf von Beckerath organ at St. Petrikirche. For further information: www.organpromotion.org.

Historic pipe organs

Notable Historical Pipe Organs

Church of the Holy Communion, Lake Geneva, Wisconsin, 1883 Hook & Hastings Opus 1144

Holy Communion Episcopal Church, Lake Geneva, Wisconsin, will host a recital on Sunday, November 3, 5:00 p.m., presented by Derek E. Nickels. During the event, Jeff Weiler will present the church’s recently restored 1883 Hook & Hastings Opus 1144 with a National Heritage Pipe Organ Citation from the Organ Historical Society. The program will include works by Bach, Paine, Stanley, and Johnson. For information and tickets: https://holycommunionlakegeneva.com.

People

Stephen Hamilton

Stephen Hamilton performed the first organ concert to be co-sponsored by the Aspen Music Festival and Aspen Community Church in Aspen, Colorado, July 14. To honor Bastille Day, he presented his “French Fireworks” program with music by Alain, Dupré, Franck, Langlais, and Messiaen, with Balbaste’s Marche des Merveilles performed as an encore. He has been invited to return to perform on the series next season.


Norberto Guinaldo

Norberto Guinaldo has composed a set of pieces, Celebrating the Year: Twelve Pieces Based on Each Month’s Name and Bendituities. The project originated from the question of what new pieces to write for key celebratory months like January, July, November, and December. Although the last two, as well as March–April (Lent–Easter) have been featured by this composer with multiple compositions, some research on the origin of the month’s names yielded information from unlikely sources—from ancient Rome’s pagan gods and goddesses and military leaders to poets and writers.

Each piece has double titles so as not to be “tied” down to a particular month. Written in a style accessible to most organists, some of them could be considered “concert” material, from its musical structure, conception, and originality. All of them could work as preludes, offertories, and postludes.

All twelve pieces are available for purchase and can be seen (two pages only) and heard (entirely) in the composer’s website: www.guinaldopublications.com. The tiles are:


St. Peter’s Square - London W 2 7AF - England

Katherine Meloan

Katherine Meloan presents recitals and masterclasses. November 8, masterclass for New World School of the Arts, Miami, Florida, 11/10, recital for Florida

Colin Knapp

Colin Knapp, organist and director of music for First Presbyterian Church, Ypsilanti, Michigan, director of the Ypsi- lanti Pipe Organ Festival, and a member of THE DIAPASON’s 20 Under 30 Class of 2015, orchestrated a concert in memory of his grandfather Irisa A. Howard on June 2. Knapp’s choice of repertoire included not only solo organ works, but also music for organ plus congregation, mezzo-soprano Sedonia Libero, soprano Mary Martini, harpist Alyssa Nicol, cellist Nadine Delevuy, bagpiper Thomas Kennedy, and pianist Gale Kramer.

Boyd Jones

Boyd Jones performed organ recitals in Germany in July, culminating in a performance of the complete Orgelbüchlein of J. S. Bach as part of the Hamburger Orgelkongreß. For information: info@westfield.org.

Second Presbyterian Church, St. Louis, Missouri, announces its fall Concerts Music Series, Sundays at 4:00 p.m.: October 27, Michael Unger, organ; November 17, Second Church Chorale and Chamber Orchestra; December 8, Advent Vespers. For information: www.secondchurch.net.

Here & There


Second Presbyterian Church announces its fall concerts: October 27, Michael Unger, organ; November 17, Second Church Chorale and Chamber Orchestra; December 8, Advent Vespers. For information: www.secondchurch.net.
The hybrid organ for St. John the Evangelist Catholic Church was designed by Triune Music of Elmhurst, Illinois, and built by a renowned pipe organ builder and Rodgers Instruments.

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

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

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

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

Please watch and share our video at: www.rodgersinstruments.com/videos
Engaging the next generation

Connor Reed

The Young Organist Collaborative, centered in Portsmouth, New Hampshire, awarded its annual Penn Brown Memorial Scholarship for advanced organ study to Connor Reed of Bow, New Hampshire, who also won the competition last year. Qualified applicants completed a judged audition for the scholarship conducted on the Létourneau Opus 75 at St. John's Episcopal Church, Portsmouth. The Penn Brown scholarship pays for 24 lessons of advanced study and is named in honor of the late C. Pennington Brown. For information: www.stjohnsnh.org/young-organist-collaborative.

Publishers

Dr. J. Butz Musikverlag announces its Orgelkalender Deutschland 2020 (€9.90), a monthly calendar featuring the photography of Jenny Seltch. Each month of the year features a photograph of an organ in Germany, including the Klosterkirche of Bamberg, Basílica St. Martín, Weingarten, and St. Marien, Liibeck. For information: www.butz-verlag.de.


Recordings

Peter Holder

Seven Variations on a French Noël

Fruhaufl Music Publications will offer three complimentary scores in the course of the 2019-2020 season, one each for organ solo, choir and organ, and for carillon. The first title, available in October, is a set of Seven Variations on a French Noël, written in the tradition of 18th-century compositions for harmonium or orgue de chœur, but also drawing inspiration from César Franck's Prélude, Fugue, et Variation. Carillonneurs—and carillonists—who visit FMP will also discover the current gratis publication of Jesse's Song: A Hymn Of Peace, scored for two players and a four-octave instrument. Both letter-sized PDF booklet files are currently listed on FMP's home page Bulletin Board at www.frumpublish.net. Please note that numerous complimentary issues from previous seasons continue to be accessible from FMP's Download page.


Organbuilders

Ars Organ


Church of the Blessed Sacrament

Wichita, Kansas, conceptual illustration for Berghaus organ

Berghaus Pipe Organ Builders, Inc., Wichita, Illinois, has been selected by Church of the Blessed Sacrament, Wichita, Kansas, to replace their existing pipe organ. Berghaus removed the 17 ranks of pipework from the Kilgen organ in September and will use them in the new instrument that will eventually contain 31 ranks in four divisions. During this phase of the project, the builder will restore the existing pipework, make tonal enhancements, and construct an all-new facade, casework, main slider chests, swell box, steel supports, winding, blowers, and three-manual console with a Peterson ICS-4000 control system. A Solo division and Solo Trumpet will be added at a later date. For information: www.berghausorgan.com.

St. Mark's Episcopal Church

Philadelphia, Pennsylvania, recently undertook a restoration of its historic pipe organ. Arolson-Skinner Opus 948 (1936–1937) was designed and voiced by G. Donald Harrison, president and tonal director of Arolson-Skinner. The instrument includes two older divisions in the chancel—the Screen division that dates from about 1906 and the String division, built in 1922 at the Wanamaker organ shop. An Antiphonal organ was added to the instrument in 2002 and included ranks of pipes as well as digital stops. In the recent project, the Antiphonal organ was revised by eliminating digital voices and adjusting the tonal quality of the pipework to achieve a better blend with the chancel organ. Ranks of pipes were acquired from dismantled Arolson-Skinner organs (Saint Thomas Church, Fifth Avenue, and Saint Paul’s School, Concord, New Hampshire), both designed and voiced by G. Donald Harrison, to create a complete chorus. A Flauto Mirabilis stop by E. M. Skinner was moved from the Antiphonal organ to the chancel organ.
Carillon Profile
Trinity Episcopal Cathedral, San Jose, California
Meneely & Co., West Troy (now Watervliet), New York; Petit & Fritsen, Aarle-Rixtel, Netherlands; and Meeks, Watson & Company, Georgetown, Ohio

The carillon of Trinity Episcopal Cathedral in San Jose, California, began as a set of five bells cast by Meneely & Co. of West Troy (now Watervliet), New York, in 1879 and 1880. Two more bells were added by the same founder in 1905, and these seven bells were connected to a chime stand.

In 1960, Petit & Fritsen of the Aarle-Nistel, Netherlands, cast two more bells. Then in 1978, Petit & Fritsen enlarged the instrument to a total 18 bells as part of the church’s bicentennial celebration.

In 2016, as the first phase of expanding the instrument to a 43 bell carillon, the chime was enlarged to a 24-bell carillon with the addition of six more bells cast by Meeks, Watson & Company of Georgetown, Ohio. The company also returned the original Meneely bells and installed a bell frame and transmission system. They provided a new carillon console with space for up to 43 bells. The recent expansion was made possible by numerous donors to the church’s bell fund, which has been ongoing for over 30 years for this specific project.

Today the carillon is performed on by David Anthony, Paul Archambeault, Greg Calkins, Shane Patrick Connolly, Sarah Nunes, Julie Fifer, Sophia Tao, and Janet Vong. It is heard for Sunday services, church functions, and public concerts on the main federal holidays.

—Kimberly Schafer, PhD
Founder and Partner,
Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com

St. Mark’s Episcopal Church, Philadelphia, Pennsylvania, Aeolian-Skinner organ (photo credit: Len Levasseur)

Emery Brothers of Allentown, Pennsylvania, took on the restoration of the chancel organ. The process of reinstallation was managed by long-time curator Steve Emery. Repairs and revisions of the Antiphonal organ were carried out by Foley-Baker Inc., of Tolland, Connecticut. The resulting instrument comprises 114 ranks of pipes. For information: www.saintmarkssphiladelphia.org

Michael Proscia Organbuilder, Inc., Bowdon, Georgia, announces a commission from Alps Road Presbyterian Church, Alpharetta, Georgia, to replace the church’s two-manual Schantz console with a rebuilt three-manual Schantz console with ivory keys. When the organ was built and installed in 1982, it was prepared for two mutation stops (2⅔ Nasat and 1⅔ Terz). Proscia will provide these ranks as well as expand the existing divisions by including a 4’ Oboe in the Swell and an 8’ Holz Gedeckt and 4’ Nachthorn in the Great.

The Pedal division will receive a 16’ Quintaton, an extension of the 8’ Quintade of the Positiv. The new Positiv division will include: 8’ Quintade, 8’ Salicional, 4’ Copula, 2’ Principal, 1’ Octave, ⅔ Cornet, and 8’ Kohl Schalmei. The control system will be provided by the Peterson Electro-Musical Products, Inc., Alip, Illinois. For information: www.prosciaorgans.com.

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carrying the grace notes throughout, the remaining five do not carry tempo indications and are all in 4/4 form, others are through composed, and still others are multi-sectional. Key range is quite limited, not exceeding three flats and three sharps for major keys; thirteen pieces are in C major and six in G major, with only two pieces in a minor key (numbers IV in D minor and XXII in E minor). Number XI entitled “Arbitrary Modalizations” certainly wanders far from its C-major opening and close!

Three manuals are indicated in many of the pieces. These pieces frequently call for solo stops, such as the Corner, Hauptman, Trumpet, Flute, Vox Humana, and, occasionally, Bassoon. These tonal pieces may display occasional polyphony, but they are well worth studying and playing.

As with the two volumes devoted to the “Organ Pieces, Set 2,” all three volumes are also in landscape format, the shorter sonatas are conveniently printed so that each piece fits onto a facing double-page spread, thus eliminating page turns, but the rather longer fugues will require assistance. The font size has been increased, resulting in five systems of writing for each sonata and approximately 200 fugues. As with Herschel’s other compositions, the player will need to decide how to deal with bass notes outside the compass of modern instruments and the quite frequent left-hand octaves. The comprehensive introduction to each volume gives details about Herschel’s musical career, discusses the pieces in the specific volumes in some detail, and also provides specifications of instruments known to Herschel in Bath and Halifaxes.

—John Collins Ssuker, England


This suite is dedicated to Cooman’s friend. Hamburg organist and composer Andreas Wilscher. Since Wilscher has ties to the Pégired region of France, the music makes reference to that area as well as Wilscher’s Christian name. With the saint’s name day used in its American form, the suite explores sounds based on several returns to the opening melody. Once again Cooman has not designated dynamics. This adagio movement is perhaps most effective on a soft combination. The final movement is “Toccata périgordine.” It is a very energetic toccata to be played in forte registration. In the center of the toccata, well marked, is another old melody from the area of Périgord. For singers in the choir, it is marked mf, a gentle break before the opening toccata section is resumed. Cooman indicates that the movements may be played together or separately. At nineteen minutes in total length, it makes a most effective suite. There are some difficult places in the score, but not enough to give it a “difficult” rating. I am well pleased with the effect of this music and recommend it highly.

New Recordings


This is a very attractive toccata to be played in a forte registration. For singers in the choir, it is marked mf, a gentle break before the opening toccata section is resumed. Cooman indicates that the movements may be played together or separately. At nineteen minutes in total length, it makes a most effective suite. There are some difficult places in the score, but not enough to give it a “difficult” rating. I am well pleased with the effect of this music and recommend it highly.

New Organ Music


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Im Abendrot (from Four Last Songs), Richard Strauss, arr. Robert Parkins. Four Last Songs, Naxos; and Florence Price (whose music bore the stamp both of her African-American roots and European-tradition training and her teacher, active in Chicago, Illinois, whose music bore the stamp both of her European-tradition training and her African-American roots. The two selections on this disk from her Suite No. 1 for Organ demonstrate the important influence of blues, through rhythm, syncopation, and harmonies, within a traditional structure. In the peaceful “Air,” Parkins’ nuanced playing highlights the spiritual-sounding harmonies and demonstrates softer combinations and stops (strings and Vox Humana). He switches gears for the assertive, dramatic “Fantasy,” which is punctuated throughout by a swashbuckling motive.

The next works begin in a quieter mood. Florence Price (1867–1953) was a composer, pianist, organist, and teacher, active in Chicago, Illinois, whose music bore the stamp both of her European-tradition training and her African-American roots. The two selections on this disk from her Suite No. 1 for Organ demonstrate the important influence of blues, through rhythm, syncopation, and harmonies, within a traditional structure.

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“Air” and Strauss (whose works open and close the program), and in the latter American composers Florence Price, Robert Ward, Adolphus Hailstork, and Dan Locklair. Together they cover a fair amount of stylistic ground. The title Salome’s Dance suggests to me images of whirling dance, waving veils, and sensuous moves. These elements can be noticed throughout the recording—but even if this were not intended as a thread linking all the works, the program is nonetheless most satisfying. The disc opens with No. 5, “Toccata in D Minor,” and No. 6, “Fugue in D Major,” from Max Reger’s Orgelstucke, op. 59. The multi-sectional toccata alternates melodic flourishes with muscular chordal sections, and quiet passages; the fugue begins ever so softly and builds in intensity, demonstrating full organ, softer foundations, strings, and the majestic pedal division.

Robert Parks is the university organist and professor of the practice of music at Duke, and thus is intimately familiar with this magnificent instrument. Parks has specialized in early Iberian keyboard music, having written on performance practices in early Spanish keyboard music and made recordings (Early Iberian Organ Music, Naxos, and Iberian and South German Organ Music, Calrarte). Of late his focus is on the German Romantic organ and its literature.

This recording presents an interesting compilation of works, with the thread of German Romanticism running through all of them—either because the composers themselves were of the German Romantic tradition, or because the composers’ musical educations were connected to teachers with links to German Romanticism. In the former group we have Reger and Strauss (whose works open and close the program), and in the latter...
The Art of the Fugue, part III

I am finding (or re-confirming for myself) that because of my propensity or craving for long structures, it actually is not a challenge for me to play from one end of The Art of the Fugue to the other. Encompassing the whole of it in my focus seems to be the aspect of working on it that comes most naturally to me. The challenge—the part where I have to be honest with myself and not let myself subdue any laziness—is making sure that overall shape is as convincing to audience members as it is to me. This is a place where the questions I posed above about details become critical.

To have an interruption or not: that is the question...

... Or to have an on-the-spot interruption that moves through time, like music or a play, cannot have a convincing and important overall arc unless each constituent part of that arc is convincing in itself. Some of those constituent parts may be the ones that strike a given person as especially intense, important, or moving. Others may be just part of the necessary-by-necessary flow. Something about the relationships of these details to one another; ones that are adjacently close to one another; ones that rely on memory to be connected, has to be convincing in order for the overall arc to be convincing. Is it important to think, in shoring up each detail, about how it relates to the overall arc? Or is it possible to trust that if each detail comes out the way that you want it to (on its own terms) the overall shape will take care of itself? Does this differ from one piece to another? Are there some ways of dealing with this that are good and others that are not? And then shape the interpretive stance of different performers? It seems that, among other things, it would have to vary from performer to performer, depending on different fundamental feelings about the relative importance of overall arc and moment-by-moment experience.

Why is the overall arc so important? It do not have one specific answer, though I think there is value in asking the question. I believe that one answer has been personal and significant, but that also risks sounding cliché, that is, it relates in part to the quest to understand what it means to express oneself in music as an artist of a lifetime. And that consequently may in turn come to terms with death. Of course, The Art of the Fugue has a special role in this regard due to its unfinished nature.

The longer a work of art is, and the more compelling its shape, the more it feels to me like a place—perhaps a place into which one can escape for a while. (That is significant even without anything from which to escape. The sense of being elsewhere for a while is enticing and refreshing in and of itself.) I grew up in New Haven, Connecticut, and spent a lot of time as a small child roaming around some graduate school performance at a church, or escape for a while. (That is significant even without anything from which to escape. The sense of being elsewhere for a while is enticing and refreshing in and of itself.) I grew up in New Haven, Connecticut, and spent a lot of time as a small child roaming around some graduate school performance at a church, or...
ultimately resulted in my commission—a lifetime, one that initiated a foundation most stimulating and memorable visits of at the Royal College of Music. I made me to contact her husband in his studio thought that I was Herbert's biographer, and made my telephone call to his Barnes descendants of the great master. Imitat-
several Scarlattis listed in a Spanish edition of The Lambert photo of Herbert Howells at “Lambert’s Clavichord” from the fi rst


By Larry Palmer

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Control freaks

A little over a year ago, I bought a slightly used 2017 Chevrolet Suburban. It replaced a 2008 Suburban that I drove 250,000 miles. I prefer buying cars that have 10,000 or 15,000 miles on them because I think the first owner absorbs the loss of the “new car value,” and I get to buy a fancier car for less money. The first owner was black. Wendy thought Tony Soprano while I thought Barack Obama. My colleague Amory said “Special Agent Bishop” when I arrived at his house to pick him up. But the funnier thing was that while sitting in an onstreet parking spot in New York City in the late night back car, people would open the back door and get in, thinking I was the limo they had ordered. That happened several times, and each time brought a good shared laugh.

I like to have big, comfortable cars because I drive a lot (between 1955 and 2018, I drove six cars a total of nearly 1,250,000 miles, which is an average of about 35,000 miles a year), and because I carry big loads of tools, organ components, boat stuff, I can put an eight-foot rowing dinghy in the back of the Suburban and close the door. The new Suburban gets about forty percent more miles to the gallon. But the biggest difference is the electronics.

Sitting at a stoplight facing uphill, I move my foot from the brake to the accelerator to start moving, and a sign on the dashboard lights up, “Hillside brake assist active.” I am told that I am Driver #1 for the auto-set feature for seats and mirrors (and steering wheel and pedals).

I am told when my phone connects to Bluetooth or when Wendy’s phone is not present in the car. I am told when the rain sensor is operating the wipers. I am told to pull to the right when the lane is low. I am told when I am following a car too closely. And to the annoyance of friends and family, and a little excitement for me, the driver’s seat buzzes when I get close to things like Jersey Barriers, trees, or other cars. It sounds like the gabbling of eider ducks when they are rafting together in big groups at sea.

I am told when my tire pressure is low. I am told when my tire pressure is low. The feature I like best is Apple CarPlay. When my phone is plugged into the cigarette lighter or the USB port, it gives me navigation, phone calls, music, and a lot more. I can put my phone in a charging station and it will recharge, but if I stop somewhere that doesn’t have it, I can still use it. It is a big advantage for all involved, including the durability of the organ itself. Knowing that the cotton-covered wire used in Skinner organs would soon be no longer available, they proactively purchased a big supply. At their request, Richard Houghton devised a plan that added 256 levels of solid-state memory while retaining the original combination action and retaining the original electro-pneumatic actions to operate the drawknobs and tilting tablets as pistons were once that are now settings engaged. Houghton was sensitive to all aspects of the situation, and the 1928 console still functions as it did ninety-one years ago, while serving the procession of brilliant students and performers who use that organ for lessons, practice, and performance.

Any colleague organbuilder who has memories of Mr. Skinner’s workers in 1928. A side benefit was the elimination of countless hours spent resetting pistons as each organist took to the bench, hours lost for valuable practice, hours when the huge blower was running to support that mundane task.

The Skinner console at Woolsey Hall, Yale University, New Haven, Connecticut

Next

The sequencers to which Dr. Spritzer was referring are accessory functions of the more advanced solid-state combination systems that allow an organist to set sequences of pistons whose individual settings are advanced during performance by repeatedly pressing a piston or toe stub labeled “Next.” In addition, some systems allow the organist to program which pistons would be “Next,” so some make all the buttons have that function, while others choose buttons that are easy to reach and difficult to miss. There is a steep learning curve in gaining proficiency with sequencers. It is easy enough to punch a wrong button or to fail to insert an intended step, so double-checking before performing is advised. And malfunctions happen, leaving a performer stranded with an unintended registration in the heat of battle. In thirty-six hours, Dr. Spritzer’s post attracted 135 “Likes” and 185 responses from organists who have had those magic moments. The brilliant performer Katelyn Emerson chimed in, “When the sequencer jumped no fewer than 16 generals on the third to last page of Liszt’s Ad nos, I landed on nothing more than ‘Gamba. I had nightmares for weeks.” Reading that, I thought, “If it can happen to her, it can happen to anyone.” Here are a few other replies to Dr. Spritzer’s post:

“No music was written for sequencers, so I don’t use them.”

“Did I have to dream it? I lived it.”

“When forward and back are unlabeled brass pedals one inch apart, only Mayhem will occur.”

“I just stick to mechanical action.”

“You know, I’m a sequencer phobic. I’ve had situations where I hit it and it zipped up five pistons.”

“Petriﬁed of the things . . . . Yes, that’s why I never use them.”

Any colleague organbuilder who has or might consider installing a sequencer in an organ console should jump on Facebook (or get a friend to help you), ﬁnd Dr. Spritzer’s post, and read this string of responses.

There are two basic ways that piston sequencers work. One is that you set all the pistons you need, and then set them in a chosen sequence. You can reuse individual settings as often as you would...
The eight-foot dinghy (photo credit: Wendy Steffmann)

like, and there is no meaningful limit to the number of steps in a saved sequence.
You can go back and edit your sequence, adding or deleting settings mid-way through. This is sometimes referred to as the "American" system.

The "European" system is a little different. It runs through General pistons in order, then scrolls up to the next level of memory and runs through them again. The scrolling continues through all the levels. This seems limiting, because it specifies exactly the order in which they must set pistons, and if you want to return to a setting, you have to program another piston the same way. In both styles, there is typically an LED readout on the console showing the current step in the sequence, and which piston it is, and if there isn't, there should be.

If there are so many pitfalls, why bother? One of the great things about the American/Russian/pipe organ today is that there are so many brilliant players who concertize around the world. If you perform on twenty or thirty different organs each year, especially those with big complicated consoles, you might take comfort in finding handy gadgets that are common to most of them. If you are adept and comfortable using sequencers, you do not have to go fishing around a big complex console looking for Swell 1, Great to Pedal, General 22, Positiv to Great 5½, Great 6. All 32′ Off. You just keep hitting "Next." Some consoles are equipped with a "Next" button. If it is up high, so your page-turner can press it. (If you need that kind of help, maybe you should try so hard that they are banded Seoul when faced with a console that does not have one. After all, I would guess that well over half of all organs do not have piston sequencers.

Looking at the other side of the issue, a few months ago, the Organ Clearing House installed a practice organ at the University of Washington, specially intended to expose students to the latest gadgets. We expanded a Moller Double Artiste to include a third independent unified division and provided a three-manual drawknob console with a comprehensive solid-state combination action that includes a sequencer. The organ allows students to develop proficiency using a sequencer in the safety of a practice room. It also features two independent expression boxes.

The old-fashioned way

The Illinois organbuilder John- Paul Bohunick designed a free-stopped Model A Ford, across the picturesque countryside, sometimes alone, and sometimes in the company of fellow members of a club of Model A owners. It looks like a ton of fun and great camaraderie, especially as club members help each other through repairs. Nevertheless, I will bet he uses a vehicle that is more up to date in the context of daily life. I am not an expert, but I am guessing that the Model A would be taxed if pressed into the nucle-hungry travel routines of an active organ guy. The Michelin radial tires on my whiz-bang Suburban are much better suited for endless hours at, um, eighty miles-per-hour than the 4.75 x 19 tires on the Model A.

In 1875, E. & G. C. Hook & Hastings built a spectacular organ with seventy stops and 101 ranks (Opus 501) for the Cathedral of the Holy Cross in Boston, Massachusetts. The company's workshop was within walking distance, and Frank Hastings reveled in taking potential clients to see it. It was equipped with a pneumatic Barker lever to assist the extensive mechanical keyboard and coupler actions, ten registering composition pedals, and a four-stop pedal division, complete with four 16′ flues, a 12′ Quint, and a 32′ Contra Bourdon. Anyone familiar with the construction of such organs knows that represents about an acre of windchests tables.

Thirty-one years later, in 1906, the Ernest M. Skinner Company built a four-manual, eighty-four-rank organ (Opus 150) for the Cathedral of St John the Divine in New York, New York. That organ had electro-pneumatic action throughout, pitman windchests, and an electro-pneumatic combination action with a crescendo and a crescendo pedal. That is a quantum leap in pipe organ technology in thirty-one years.

Look back to the iconic Cavaillé-Coll organ at St. Sulpice in Paris, France, built in 1860. This was likely the most advanced instrument of its time, and the original mechanical and pneumatic registration machines are still in use. We can reproduce how Widor, Dupré, and countless other genius players exploited the vast tonal resources of that great organ transforming the art of organ playing, inspired and enabled by Cavaillé-Coll's technological innovations.

Ernest Skinner, with his comprehensive combination-actions, helped enable innovative artists like Lylewood Farnum experimenting with new styles of playing. Widor and Farnum were apparently not above using complex and newly developed controls to enhance their command of their instruments. Their organbuilders demanded it of them.

I first worked with solid-state combinations in the late 1970s. Those systems were primitive, and excepting the revolutionary availability of two levels of memory, they had pretty much the same capabilities as traditional electric and electro-pneumatic systems. As the systems got more complex, they were sensitive to glitches like lightening strikes, and their developers worked hard to improve them. Recently I commented to a colleague that we all know that Mr. Skinner's systems could fail. A hole in a piece of leather could mean that the Harmonic Flute would not set on divisonal pistons. He agreed but replied that a good organ technician with a properly stocked tool kit could open up the machine and fix the problem in an hour or so. Some organbuilders are now proficient with electronic repairs, while others of us rely on phone support from the factory and next-day shipment of replacement parts to correct problems.

I could repair almost anything in my first car. There were two carburetors, a mechanical throttle, a manual choke, and an ignition rotor. When you open the hood of my Suburban, you see some plastic cocks and some wires and assume there is a cast engine block down in there. To start the car, I step on the brake and push a button. The key must be present, but it stays in my pocket. If I leave the key in the car and shut the doors, the horns gives three quick toots, telling me that the car knows better than to lock the doors. But I suppose someday it will snirk, too twice, and lock me out.

Notes
1. Dr. Damin Spitzer is assistant professor of organ at the American Organ Institute of the University of Oklahoma, Norman, artist in residence at the Cathedral Church of St. Matthew in Dallas, Texas, and an active international recitalist. You can read more about him at http://www.ou.edu/aoi/about/directory/ spitzer-bio.

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Summer 2020
Competition report

Olivier Messiaen Competition

Church of St. Pothin and the Auditorium-Orchestre National de Lyon, Lyon, France
June 17–23, 2019

By Lorraine S. Brugh

Prelude

Filled with sunshine and warm temperatures, June 17 in Lyon was a day Olivier Messiaen would certainly have approved. The cavernous dark rooms of the Church of Saint Pothin would have also certainly met with the maestro’s approval, its mosaic floor, white and gold molding, did not give away what was inside. The organ was built by Joseph Merklin et Cie in 1876. It was completely renovated in 2004 by Daniel Kern Manufacture d’Orgues of Strasbourg. While Merklin built a two-manual instrument, it is now three manuals.

The resonance of Saint Pothin, with its two to three second reverberation, created an ideal aural space for the fi rst round of the competition, which featured the works of Marcel Dupré and Olivier Messiaen. The ability to time an entrance following a rest or fermata became a distinguishing feature of the performers. Some were able to make the music just flow out of the reverberation; others were too eager to get on with the music. More than fifty people gathered for this opening round of the competition. The usual motley crew of organists and listeners, mc, attended. A panel of nine judges, seven men and two women, held forth in front of the altar, conveniently blocking the console from view. The contestants sat in the nave, watching and listening to each other play. The six candidates, chosen from a field of seven, were required to choose a prelude and fugue of Marcel Dupré and a piece of Messiaen. The contestants and their repertoire were:

Fannyousseau, France
Marcel Dupré, Prelude and Fugue in G Minor, opus 7, number 3
Olivier Messiaen, “Offrande et Alleluia fi nal,” from Le Livre du Saint-Sacrement

Yannis Dubois, France
Marcel Dupré, Prelude and Fugue in G Minor, opus 7, number 3
Olivier Messiaen, “Alleluia sereins d’une âme qui désire le ciel,” from L’Ascension

Charlotte Dumas, France
Marcel Dupré, Prelude and Fugue in F Minor, opus 7, number 2
Olivier Messiaen, “Dieu parmi nous,” from La Nativité

Jacques Gladziwa, Germany
Marcel Dupré, Prelude and Fugue in B Major, opus 7, number 1

The Olivier-Messiaen Competition, originally created in 1967 as a contemporary piano festival, was held in Paris until 2007. Now, in 2019, Bruno Messina, director of the Isère Agency for Artistic Dissemination (AIDA), is responsible for recreating it in the spirit allowed by the artistic project of Maurice Ravel. Messiaen, the artist’s residence in Matheysine. The Auditorium-Orchestre National de Lyon has become the home for this new international interpretation competition for the organ, under the chairmanship of Claude Samuel, founder of the Olivier-Messiaen Competition, former director of music at Radio France, and author of interview books with the composer.

The organ in the auditorium of Lyon was originally installed in Paris, built for the 1875 World’s Fair. It was situated in the large concert hall in the (former) Palais du Trocadéro and was the fi rst Aristide Cavaillé-Coll organ to be installed in a French concert hall. The instrument was augmented with concerts in which Charles Marie Widor played the prelude and fugue of his Symphony No. 6 for Organ.

The organ was modernized and reinstalled for the Exposition Internationale de Lyon in 1977, part of the renovation of the Palais du Trocadéro into the Palais de Chaillot. Many works have had their premiere on this instrument, includ- ing Messiaen’s Les Corps Glorieux, performed by the composer himself on April 15, 1945.

The organ was moved and installed in Lyon in 1977 and most recently rebuilt in 2013 by Michel Gaillard, Manufacturer of Abelbert Aubertin. The auditorium is today the only large organ room in France outside Paris.

The 2019 competition featured a newly commissioned work by Philippe Hersant, a compulsory work in the competition’s fi nal round. Mr. Hersant was present at the competition, serving as a jury member alongside several organ literature and scholars. Through the works of Hersant, Messiaen, and others, the competition offered a range of high level yet accessible organ literature for the audience.

The competition was part of two weeks of programming that showcased the instrument for family outings, festive concerts, and high-profi le recitals. Olivier Latry served as president of the jury. On the day after the fi nal round, I asked him about his relationship to the competition’s revival: “I wasn’t involved in the planning of the competition from the beginning,” he explained.

Instead of Bruno Messina and Claude Samuel were central to transforming the event. I didn’t have to do anything with that. I was just asked to be president of the jury. The repertoire choices were also not mine, which was nice because it gave me new eyes and new ears. The planners eventually decided to make a competition for the organ, created out of the piano competition of twenty years ago. I think it’s great about the relation between Messiaen and the Trocadéro organ from the Palais de Chaillot that is the connection with Lyon than anything else. On that organ Messiaen played and dedicated some of his works when it was at the Palais du Chaillot. That connection as well as made a sort of comparison between the piano, the organ, and the competition.

Intermezzo

Where but in France could one walk into a laundromat at 8:30 in the morning and meet someone who had attended Thierry Escaich’s organ concert two nights before? As I struggled to figure out how to make the washer start, a French woman came to my aid and guided me through the complex maze on the wall to get soap and pay for the washer. As we waited interminably for our clothes to dry, we struck up a conversation. Little was the only possibility at my French was no use. I told her I was here for an organ festival, and she said she had just attended an organ recital two nights before. “Thierry Escaich,” I asked. “Oh, Madame,” She and her husband are admirers and friends of Escaich and have known him for nearly thirty years. She told me Escaich was instrumental in the 2013 projet to renovate the organ.

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Then, when the notes and rhythms are correctly done, the performers can make their own interpretive decisions with things like registration, rubato, agogics, etc. But all of that should not interfere anymore with this first step; notes and rhythms have to be kept.

We closed the conversation with Latry musing about the importance of competitions. I found that he had some surprising comments:

“I’m not a great fan of competitions. Usually I refuse to adjudicate a competition. The difference this time was that it featured the music of Messiaen, for which I have a deep affection. Who am I to judge someone? Why would my judgment be better than someone else’s? How can I say that one player is better in music than another one? Unfortunately that is the only way for young musicians to become known.

I think we need new ways for young musicians to be known. What can we do to create a venue for them? There are certainly young players that we know, and many that we don’t. In fact I would like to imagine some kind of meeting (not called a competition) where we can invite ten to sixteen young players, and we all listen to them. Then, after their performances, we could organize some masterclasses on the pieces they played, telling them what we liked, what we didn’t, what could be improved. Towards the end I would tell them I really love what they do, and I might relay that same to someone who would not know of this young player.

That meeting created in that kind of meeting, even without being a competition, however, is very important. When we create a performance situation, the pressure is part of the whole situation. It needs to be part of the player’s strategy to handle it. On various occasions, for example, when I premiered a new organ/orchestra piece with the Philadelphia Symphony, there was incredible pressure. I think it’s the same kind of thing. I haven’t judged before, but I think it’s the same way. Any competition, or a jury exam for a doctoral degree even in other fields than music would require the same thing. I think it is part of the skill to be able, in spite of the stress of the performance, to go to another dimension in those situations. Most people stay at the level of the competition, ‘playing the notes,’ but they really need to go further. The jury members are looking for something ‘more.’ I’m speaking about that other dimension needed for a complete, successful, and touching performance.

I was taken by these words from one of the world’s greatest players. The combination of high expectation and a calling to give new young organists a venue to be heard impressed me. The combined need for hearing the composer’s intentions and adding one’s own expressiveness and interpretation calls for the highest level of musicianship. The fact that no first prize was awarded was evidence to me of the need for all of us who teach young organists to encourage and support, while, at the same time, keep the bar high for the next generation.

— Lorraine Brugh is professor of music and Kure Organ Fellow at Valparaiso University, Valparaiso, Indiana. She recently served as director of the university’s study abroad program in Cambridge, England.

Sortie
On the day following the finals, the competition was complete, and the judges presented an afternoon concert. As I had already left Lyon, I spoke with Olivier Latry by phone and asked about the results of the judges. The judges awarded no first prize. The second prize was awarded to Thomas Kientz, the third prize to Yanis Dubois, the Messiaen prize to Fanny Cousseau, the audience prize presented to Eszter Szedmák, and the contemporary prize to Yanis Dubois. As to why there was no first prize, Latry explained: I really must confess that some of my colleagues in the jury and I were disappointed in the playing in the final round, which was not as strong to me as the previous rounds. The performances were not at the level of an international competition. In order to continue the level of the competition, we need to raise the level of the first prize."

I asked him about the rigor of the competition, its pressures, and the amount of literature required of the players. He responded, “I must say that it was not that strenuous, compared to Charters or Montreal. It was normal. When we play literature for a concert tour it is normal for us to have three hours in our fingers, sometimes more. So the rounds were 1½ hours of playing. That is normal for someone who wants to make a career as a concert organist.”

In noting the importance of expressiveness in playing French literature, I asked how much the technicalities matter, for example, the micro-rhythms in Messiaen. Latry replied:

“With Messiaen, one cannot avoid the notes and the rhythms. This is the basis of his music. They are given, and Messiaen is specific about that. It is important to follow those and not change them at that level.

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The four finalists played again at the auditorium with a combination of compulsory and chosen works:
• In extra Israel, a compulsory piece composed by Philippe Hersant, commissioned by the Olivier Messiaen Competition;
• a piece or pieces by Olivier Messiaen of eight to fifteen minutes in length chosen by the candidate; these pieces can have been played in the quarterfinal and semifinal rounds (the quarterfinal round by recording, the semifinal round at St. Pothin);
• a composition written between 1830 and 1945 chosen by the candidate. This repertory must not have been played in a previous round.

Her husband arrived and we chatted a bit more about the unusual duo concert we heard with Escaich and comedien Lambert Wilson. They said Wilson is one of the most celebrated actors in France, and what an honor it was for him to perform in Lyon. As the husband picked up the laundry bags, he said, “Well, we all have to get back to daily life sometime.”

Allegro assai
The second round of the competition moved to the auditorium, where the now five finalists each played a 20–25 minute program. This time there were two movements of a Bach trio sonata, a compulsory Messiaen piece from Livre d’Orgue, and a contemporary work. It was beginning to feel like a marathon to me, as fingers flew through the fast movements, carefully playing Messiaen’s many and intricate bird calls. The performers worked through their technically demanding literature quite deftly. At the conclusion of this round, four finalists were chosen to compete in the final round.

Final
The four finalists played again at the auditorium with a combination of compulsory and chosen works:
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Then, when the notes and rhythms are correctly done, the performers can make their own interpretive decisions with things like registration, rubato, agogics, etc. But all of that should not interfere anymore with this first step; notes and rhythms have to be kept.

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An interview with Paul Jacobs

By Joyce Johnson Robinson


Paul Jacobs has become a vocal champion of the organ and of art music, as evidenced by interviews and articles in such publications as The New Yorker, Wall Street Journal, The New York Times, and The New Yorker Wall Street Journal, and The New York Times. He is the only organ soloist to have won a Grammy Award, and is recognized as a musician of unique stature through his performances in each of the fifty United States and around the world, as well as his performances with major orchestras, including Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, Philadelphia Orchestra, and San Francisco Symphony, to name just a few. Jacobs also serves as chair of the organ department at the Juilliard School in Manhattan. Last season Jacobs toured in Belgium, Luxembourg, and Germany with the Philadelphia Orchestra.

We were able to discuss his work and thoughts during a visit of his with the Chicago Symphony Orchestra in May of 2013, and present an edited version of his comments here.

The Grammy

Joyce Johnson Robinson Your awards include a Grammy award—the first and only organ soloist to receive a Grammy award for organ soloists.

Paul Jacobs The Grammy was entirely unexpected. I was shocked by the nomination and utterly convinced that it would never materialize.

You didn’t even go to the ceremony.

Paul Jacobs Because I was performing with an orchestra the same weekend and didn’t want to cancel; besides, I wouldn’t receive it [the award] anyway. Well, I was wrong about that! This honor was something good for me, but for the entire organ profession, for organ playing to be recognized by such a mainstream institution.

Do you think it’s led to additional opportunities, or brought more attention?

On some level, perhaps. But I don’t believe that any one accolade or accomplishment is a silver bullet, which is why I tell my students, even if you understandably want to be successful and recognized immediately for their work, but there isn’t just one ingredient that’s going to make this happen—one has to commit for the long haul and be patient.

Intense dedication to the art form—purifying it for the right reasons—is vital, because this isn’t always an easy or lucrative path. But if you genuinely love music, it will sustain you through difficult, even discouraging, times. If you tenaciously persist in the journey, your vocation to music will eventually bear fruit.

People have approached me over the years—many who have stable work and a healthy paycheck—and expressed some degree of envy that I can make a living doing what I actually love to do. It’s a reminder that shouldn’t be taken lightly: making beautiful music for others is a rare joy and a privilege. Be grateful for the music that has been bequeathed to us, that is under our care to pass to future generations. We’re the custodians of timeless works of art and must be fully dedicated to studying and sharing them with the world in any way that we can, large and small.

Collaborations

How did this all get going with orchestras?

Paul Jacobs I’ve always had a strong desire to collaborate with other musicians. The organ can be—but need not be—a lonely instrument. There’s an abundance of fine repertoire for organ and various combinations of instruments. As a student, I played a good deal of chamber music, so much so that, as an undergraduate, I was inspired to double-major in both organ and harpsichord, primarily for the opportunity to play continuo. This cultivated relationships with many musicians who weren’t organists, which has always been important to me. As time progressed, I was increasingly invited by important orchestras to perform with them, something that has brought tremendous satisfaction.

You’ve worked with such important conductors as Pierre Boulez, Charles Dutoit, Yannick Nezet-Seguin, Michael Tilson Thomas, and Franz Welser-Möst. Many conductors haven’t worked very closely with organ soloists. Is this correct?

That’s right. Let me consider how to best phrase this—my desire is for organists to be taken as seriously as other musicians. But we must earn respect; it doesn’t come automatically. And we have to deliver at the highest artistic level—consistently, every time—while always remaining flexible to the fluid circumstances of live performance. We also have to be easy to work with, personally speaking.

Several conductors have indicated to me that they’ve had less than flattering experiences with organists in the past. Sometimes organists do not help themselves or the art form, which is marginalized enough already. I think it’s crucial that organists become more self-aware of the quality of their playing and how they relate (or not) to other people, particularly those not in their own field.

What do you think about the growth of your work with orchestras, and these new concertos and pieces that are being written for organ and orchestra? Do you see this starting to spread, with other organists doing this? Right now it seems to be just you.

Paul Jacobs I know, it’s true; but this is also something that I’ve worked very hard to achieve. None of this has occurred without extraordinary effort, not to mention occasional frustrations. To begin with, it takes a bold willingness to want to understand the world of orchestras—entirely different from the organ community—its structure and needs, and what its audiences expect. And usually these audiences do not comprise the same people who attend organ recitals.

Additionally, organists must be capable of overcoming any shynesses of a given instrument, quickly overcoming any problems, which are bound to arise given the non-standardized nature of our instrument and everything that this entails. Frankly, the conductor and hundreds or so musicians on stage don’t give a hoot about the very legitimate problems organists face; an organist must simply be able to deliver with the same ease and confidence as they do, no questions asked.

Some of the new works that you’ve premiered, such as Wayne Oquin’s Resilience, were written for you or with you in mind.

Some of them were, yes. I’m always looking for composers who are eager to write effectively for the organ and encourage my students to do the same. To survive, an art form must evolve and each generation must contribute to it; therefore, it’s important to encourage living composers—composers of our time—to consider the instrument and its playing personnel.
its unique expressive potential. Maybe not every piece of new music is going to stand the test of time, but a few will. And sometimes contemporary music connects with certain listeners in a way that the old warhorses do not.

And what about future recordings? Recently released on the Hyperion label is a recording made with the Utah Symphony of Saint-Saëns’ ever-popular "Organ" Symphony. Also to be released later next season on the Harmonia Mundi label is Samuel Barber’s Toccata Festiva, performed in Switzerland with the Lucerne Symphony. And I’m excited by another recording project with Giancarlo Guerrero and the Nashville Symphony, one which will include Hindemith’s rarely heard Organ Concerto, Horatio Parker’s Organ Concerto, and Wayne Opusin’s Resilience.

International Touring

Having performed on five continents, including his recent European tour, Jacobs traveled to China to perform and to serve as president of the jury for the country’s first-ever international organ festival and competition, held at the Oriental Arts Centre in Shanghai.

What are your impressions of the organ world in China?

There is an exciting and increasing curiosity about the organ among Chinese musicians and audiences alike. Something that I experienced in Shanghai was that the audiences comprise primarily young people—to identify gray hairs is actually tricky! Children and their parents and young adults routinely fill the concert halls in China.

Can you explain that?

Not entirely, but it’s inspiring to witness the emergence of an organ culture in the world’s most populous country. Just as we’ve seen in other Asian countries in recent decades, now we observe something similar in China. Where it will lead, however, we do not know. But there is definitely some very genuine interest in the organ; the Shanghai Conservatory just instituted its first classical organ major degree. Of course, a problem is that there are few churches to employ trained organists. Nonetheless, it was encouraging to witness what is happening on the other side of the world, and to experience firsthand Chinese culture, which has retained some traditions and values that we’ve lost or forgotten in the West—civility, a profound respect for one’s elders and teachers, common courtesy and decorum.

Surprisingly, I actually returned to New York after a sixteen-hour flight feeling somewhat relaxed, and this sense of calm remained with me for a few days. Shanghai’s population is a staggering twenty-three million people, and New York, by contrast, is a mere eight million. Yet, in many ways, Shanghai felt calmer than New York, or many other large American cities, for that matter. Despite the tremendous activity of Shanghai, one isn’t bombarded by honking horns or aggressive pedestrians or motorists. Rather, a Confucian attitude seems to pervade daily life. The Chinese just find their place in society and work into it. Overall, it strikes me as a quieter, more serene culture, despite such a large population.

You’ve done a good deal of international touring, including in Europe. In your experience, how do the American and European organ cultures relate to one another?

Of course, I love Europe. How could one not? Its culture has given the world Dante, Beethoven, and Wagner. And there’s an undeniable indebtedness that American organists, in particular, acknowledge toward Europe—the spectacular historic instruments and the impressive traditions and performers that have emerged over generations. However, I think we have reached a point in time when American organists need not feel subservient toward the Europeans; rather, we should view ourselves as friendly colleagues and peers. Yes, we can learn from them, but they can also learn from us.

Some American buildings in which organs are situated might be more modest in scale than the imposing, reverberant cathedrals of Europe. This could be just one reason that reflexively prompts some organists to esteem what occurs on the other side of the Atlantic more favorably. It’s true, some American churches or halls might possess a different acoustic or aesthetic character, but this doesn’t mean that the organs within them are any less valuable or effective, if they’re used properly. A Cavaille-Coll and a Skinner can be equally magnificent, but the organist must be willing and able to play them quite differently. Today in the world, some of the finest organists—and organbuilders—are Americans. And America continues, rightly, to recognize extraordinary European talent; now, we’d appreciate a similar open-mindedness.

Teaching

Paul Jacobs remains the chair of the organ department at the Juilliard School, a position he assumed at age 26, one of the youngest faculty appointments in the school’s history. Former students of his now occupy notable positions. In academia, Isabelle Demers, noted concert organist, serves as organ professor at Baylor University. Christophou Houlihan, also an active concert organist,
The insularity of our profession is strong. Many young organists spend their entire careers seeking their approval, at the same time guarding its own camp. There’s often a disdain for other dedicated musicians who might choose to do things a bit differently. The world of organists seems, at times, like a bit lighter. Thankfully, particularly in August—but much of this period is spent preparing repertoire for the upcoming season. At least these days are not so rigorously structured; the hours are more flexible. It’s simply no longer obligatory, however, in the formation of professional success. I remain exceedingly grateful to have been influenced by these generous and caring individuals, and hopefully I succeed at passing along similar wisdom to my own students.

I remember saying to John Weaver at some point, “You know, John, I’ll never be able to repay you for all that you’ve done for me.” And he said, “Well, you can’t, so don’t try. But do it for somebody else.” That’s the way to look at it. We’ll never be able to adequately repay our mentors, but they don’t care. They just hope we will pass it on.

Joyce Johnson Robinson is a past editor of The Diapason.

Notes
1. In 2011 Paul Jacobs received a Grammy Award for Best Instrumental Solo Perform- ance (without orchestra) for his recording of Messiaen’s Livre du Saint-Sacrement (Nanos), the first time that a solo recording of classical music received this recognition by the Recording Academy. Other awards include the Arthur W. Foote Award of the Harvard MNA Association in 2003, and an Honorary Doctor of Music degree from Washington and Jefferson College, Washington, Pennsylvania, in 2017.
2. Jacobs has also collaborated with dramatic soprano Christine Brewer, touring together; they also recorded Divine Redeemer (Nanos 9.27324).
3. Jacobs’s work with new music includes premieres of works by Christopher Rouse, Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, Christopher Rouse, among others.
4. In October 2017, Jacobs, the Philadelphia Orchestra, and Nezet-Seguin presented the East Coast premiere of Wayne Oquin’s Resi- dence for organ and orchestra. Commissioned by the Pacific Symphony as part of their American Music Festival, Residences was received its world premiere on February 4, 2018, at the Segerstrom Center for the Arts, Costa Mesa, California. The work is a 11-minute call and response between organ and orchestra and is dedicated to Paul Jacobs and conductor Carl St. Clair.
5. On November 22, 2014, Jacobs and his current and former students (including the current director of music, Benjamin Thomas Church, Fifth Avenue, Ryan Jackson is director of music at Fifth Avenue Presbyterian Church, and Raymond Nagen serves as associate organist of the Cathedral of Saint John the Divine; in Orange County, California, David Ball holds the Distinguished Chair of Chapel Music at Chapman College, Orange, Con- necticut). David Creason serves as professor of organ at Wright State University and is also a radio host. Jacobs also holds positions at prominent churches: in New York City, Michael Hey is associate organist at Saint Thomas Church, Fifth Avenue, Ryan Jackson is director of music at Fifth Avenue Presbyterian Church, and Raymond Nagen serves as associate organist of the Cathedral of Saint John the Divine; in Orange County, California, David Ball is associate organist at Christ Cathedral (formerly Crystal Cathedral). Other Jacobs students include Greg Zelek, the recently appointed principal organist of the Madison Symphony and curator of the Overture Concert Series in Madison, Wisconsin, noted performing and recording artist Cameron Carpenter, and Chelsea Chen, a successful concert organist and composer. In addition to Juilliard, for the past six years Jacobs has also directed the Organ Institute of the Oregon Bach Festival.

In your teaching, have you noticed any changes in students over the years, either in the way they’re prepared, or otherwise?

Yes. The students with whom I work tend to be less naive, perhaps, than when I was their age. Part of this, perhaps, comes from their experience of living in New York City. And I wonder, too, if technology has had something to do with this—social media and interconnectedness, everything out in the open, no secrets kept. Many young organists are savvy, perceptive, and hard-working. But I’ve also found it necessary to stimulate discussion about the problems young organists face, some of which they themselves could help resolve. For example, it’s my belief that there’s an unfortunate separation between the organ world and the broader world of classical music, which is nonsensical if I’ve attempted to rectify through my own work, and strongly support my students to do the

whether it’s our job to “change the world”—whatever that means, anyway; it’s impossible, in fact. But I do believe it’s our duty to live in such a way that sets an edifying example to those whom we encounter each day, bestowing in our personal interactions an increased love for music and sensitivity to beauty in life. This we must do.

Thomas Murray, John Weaver, Lionel Palmer at as well as going back to my high school teachers, George Ran and Susan Woodard—they’ve each set a sterling example, not only regarding excellence in music-making, but also in how to treat people with sincerity and empathy, never losing sight of the larger picture. Our ultimate goal shouldn’t be mere professional success. I remain exceedingly grateful to have been influenced by these generous and caring individuals, and hopefully I succeed at passing along similar wisdom to my own students.

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A formidable sisterhood: a review of the 2019 Musforum Conference
Northfield, Minnesota, June 13–14

By Susan Powell

Held on St. Olaf College’s beautiful hilltop campus in Northfield, Minnesota, June 13–14, the 2019 Musforum conference was “for, about, and by women.” Participants from around the country ranged from those at the peak of their careers to young artists still studying at collegiate and graduate institutions.

I had the privilege of being one of three performers in a recital showcasing young women. I thought it only fitting to pay homage to a piece by Libby Larsen, who I first encountered during my studies at St. Olaf College. Returning to my alma mater to work and network was a heady experience. As I have reflected on the conference this summer, I have grown increasingly grateful for the opportunity for friendships old and new and for the lasting impression of the depth and talent of women in my field, past and present.

The days of the conference were jam-packed from morning to night with lectures, recitals, and lecture-recitals, breaking only for meals together and a few opportunities for conversation. WindWorks, an all-female quintet of local music professors, and See Change Chamber Choir, a new women’s choral ensemble from the Minneapolis area, provided a delightful opportunity for us to hear collaborative music. While we organizers can be uniquely solitary creatures, we are almost invariably tasked with the nurturing of communal song through work with congregations and choirs. Presentations on these aspects of our profession were a highlight of the conference for me. During Theresia Hibbard’s interactive lecture, “Creating Collectively: Singing Together,” we sang selections from the new Justice Choir Songbook with their composer, Abbie Betinis. The following afternoon, I had the opportunity to converse with hymn-poet Susan Cherwien after her overview of women hymn writers. I felt lucky to get to meet a writer whose texts I have long wanted to set.

Lecture-recitals were the main component of the event. Marie Rubis Bauer, who commissioned Dan Locklair’s Windows of Comfort, presented an ambitious overview of women hymn writers. I felt moved by her generosity and passion for the art form. When women were not even given consideration as composers, she demands that her majors perform a self-taught piece of serious repertoire as interim director of music at Saint John’s Cathedral in Denver, Colorado, during which she programmed compositions by female composers on average once per week. We came away with an extensive resource list and a more accurate picture of the immense scope of the work of composers like Elizabeth Poston, a prolific composer known widely for only a single anthem, Jesus Christ the Apple Tree. (If you would like access to this list or other resources from the conference, you will find them available on Musforum’s website, www.musforum.org.)

One of the first moments of the conference was Nancy Ypma’s account during her lecture-recital of Fanny Mendelssohn hensel’s wedding march. Fanny wrote it on the eve of her wedding, since her brother Felix accidentally left behind the score to the march he had written when he traveled home to attend the ceremony. Known to us as Prelude in F Major, it is every bit as compelling as the works of her brother. Fanny was a world-class musician during an epoch when women were not even given consideration as professionals.

That epoch has given way to a new one, and there is important work to be done even as we celebrate the progress that has afforded increasing recognition and opportunity to women in our field. There is still a significant gender disparity in our churches and academies, and Musforum hopes to be a rallying point and a clarion voice. Our third biennial conference closed with a gala recital featuring three performers, bookended and filled with outstanding music by women. Catherine Rodland opened the evening with new compositions by Mary Beth Bennett and Augusta Read Thomas. Shelly Moorman-Stahlman and Nicole Keller shared her passion for South America through a tango by Francisca Gonzaga, and Nicole Keller’s stunning performance of Florence B. Price’s Suite No. 1 for Organ concluded the entire conference. Our intention as members of Musforum is to promote each other and to serve each other, encouraging our colleagues while enriching the world with an increasing awareness of the work of this formidable sisterhood.

SUSAN POWELL, composer, conductor, and organist, is passionate about making artistically robust music accessible to amateur and developing musicians through engaging performances, community ensembles, and new compositions. She is currently pursuing graduate studies at Indiana University’s Jacobs School of Music, where she lives with her husband Mike (a fellow organist), and their three children, Jacob, Meredith, and Joshua.

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Yale
The consultant’s role

Next to the church building itself, a pipe organ is usually the most valuable and longest-lived asset a church will have. Acquiring or restoring one is a daunting task that has not likely been undertaken in recent memory, or even within living memory. There are many great goals to discern, details to attend, and challenges to meet in which this process, the community will very often hire a consultant. The consultant’s role is not to do this work for the community, but to provide the education, information, and tools the community needs to create an instrument that will serve their needs far into the future. The overall process is iterative: defining project goals will be followed by exploring instruments that meet those goals, but that exploration will inform, refine, and inform those same goals.

As the project comes into tighter focus, the consultant recruits qualified firms to submit proposals, ensuring that the firms understand the unique needs and goals of the church. As the proposals are evaluated, the consultant guides the committee by providing resources to clarify concepts that may be unfamiliar, and by making sure that all aspects of the project have been clearly addressed. The community has many options available, and many talented organbuilders. With the right information and a little guidance, a community can easily acquire a fine pipe organ well suited to their current and future needs, and even enjoy the process.

It was a great joy to work with Church of the Redeemer. They embraced the challenge of creating a new instrument, acquire a vintage instrument, or, as they ultimately decided, commission a new instrument.

There was much to learn, and the first part of the process was a series of listening exercises, starting in their own church so that folks who sit in the same seats every Sunday (like so many of us) could listen to the organist’s perspective, from the choir’s perspective, and from various places in the nave. We even had a set of test pipes that we were able to install in two different instruments to hear how much the room affected their sound. From there we branched out, listening to organs in a variety of styles by current and historic builders. After each listening session, the organist and the committee spent a few minutes listing words or short phrases describing the instrument: words like clarity, mystery, clean, flexible, warm, etc. As they developed a vocabulary, we began to discuss which of those attributes they wanted in their current and future ambitions and goals.

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Choosing from among the organbuilders who so eagerly shared their knowledge and creativity was the next challenge, and the committee ultimately commissioned the instrument from Schoenstein & Co. From start to finish it was important to ensure that potential builders understood both the possibilities and the limitations of the project, and that the organ committee had mastered the architectural and structural issues, scheduling and budgets, subcontracts and side jobs, and the many, many other details comprising a project of this magnitude.

With the solid support of the rector, Fr. Michael Di Angelo, organist Michael Murray, and the church staff, and with the hard work and dedication of the organ committee chaired by the indefatigable Leslie Horst, The Church of the Redeemer has acquired a beautiful new pipe organ, supremely well suited to their style of worship. More importantly, it was a project they entered into with confidence and excitement and completed with pride, looking forward to generations of worship enhancing sonic dreams.

—JMB
The Pedal Open Wood 32’ serves as two stops. The 5’ portion is named Grand Open Diapason 8’ “No. 6” and is comparable in scale to the Great No. 1 but on higher wind pressure. Its noble solo demeanor demands independent appearance on the Great and Choir manuals. The 32’ and 16’ portions form the Pedal Open Wood producing a stunningly solid foundation for the entire organ.

With space diminishing, the organ’s flute stops are at a minimum but still well represented. Two harmonic flues are provided. The Great Harmonic Flute 8’ soars down the nave to listener’s delight. The Swell Flag Flute 8’ has harmonic trebles imparting its sound with both blending and power qualities expected of English full Swell effects. Three stopped flutes are available: one on the Great at 8’, one on the Swell at 16’ and 8’, and one on the Choir at 8’, 4’, and 2’. They find their distinction by varying the scale and construction. The Great Bourdon 8’ is the largest scale but made of metal. The next smaller scale is in the Swell and is made of wood with pierced stoppers. The Choir Leiblich Gedecht is smallest in scale and made of metal with narrow chimneys.

Of course, space was left for the very necessary strings and celestes. The bite and warmth of the Swell Gamba 8’ combines serenity with its neighbor. Add the complementary full compass Celeste 8’ (maybe a couple or two), and heaven is in sight. Just for contrast, the repressive choir Unda-Maris 8’ gives an added sonic dimension to the organ’s palate. While bringing the organ to a decrescendo another color can be revealed delighting the listener with unexpected beauty.

Six ranks of reeds were somehow incorporated into the organ. The colors of trumpets, a tuba, and two color reeds provide an extensive color palate. The Great Trumpet 8’ leans toward a French quality, assuring it will stand up with all those Diapasons. The Swell Posse and Cornopean represent a time-tested Schoenstein combination. This uses a bright, larger Cornopean at 8’ and the smaller, darker Possee at 16’ and 8’. The 16’ octave and a 32’ extension, all under expression, are available in the Pedal.) The musical possibilities with this arrangement are endless. The final bit to sweeten the organist’s orchestrations is the remaining small in scale and carefully pitched that it will be properly subdued with the shades closed.

The Choir Dulciana 8’ “No. 5” is the smallest of the Diapasons but with a wider mouth. Its subdued yet singing quality couples with its expressive location next to the singers begging them to sing along. Add the 4’ Dulcet and a mini chorus is formed.

The projection of sound into the room is important, too. The organ chamber is a modestly proportioned room in an elevated position at the nave’s crossing. The short side of its rectangular shape is open to the chancel with the long side open to the nave. It too is constructed of substantial masonry materials assuring all sound frequencies are reflected out of the chamber. Here we located the Great, Swell, and some of the Pedal organs. Below the chamber and in a space between the chancel and a side chapel, we located the Choir organ. The console resides on the opposite side of this arrangement giving the organist some hearing distance from the organ. Between these two the choir’s singers are arranged in the traditional academic style. Finally, 32’ and 16’ octaves of the Pedal Open Wood are located at the back wall of the nave and the south transept. This was done out of necessity since there was no room in the chamber for these large pipes. Much care was taken to harmonize these beauties with their surroundings. Sonically, they provide a thrilling musical “push” to the organ’s ensemble.

Totally, the organ was commissioned to function in the Anglican tradition. Mr. Murray’s love of English Victorian and Edwardian tone provided focus to this scheme. It is in our tradition to provide new organs with plenty of foundation, but the multiple diapasons in the scheme might appear to be excessive. The idea here was to use a variety of Diapason tone for musical subtlety, not power. The acoustical environment highlights the tone for musical subtlety, not power. The musical magic happens in the miliseconds immediately after the sound is out of the chamber. Here we located the Great, Swell, and some of the Pedal organs. Between these two the choir’s singers can simply be appreciated for their harmonic trebles imparting its sound with both blending and power qualities expected of English full Swell effects. Three stopped flutes are available: one on the Great at 8’, one on the Swell at 16’ and 8’, and one on the Choir at 8’, 4’, and 2’. They find their distinction by varying the scale and construction. The Great Bourdon 8’ is the largest scale but made of metal. The next smaller scale is in the Swell and is made of wood with pierced stoppers. The Choir Leiblich Gedecht is smallest in scale and made of metal with narrow chimneys.

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Six ranks of reeds were somehow incorporated into the organ. The colors of trumpets, a tuba, and two color reeds provide an extensive color palate. The Great Trumpet 8’ leans toward a French quality, assuring it will stand up with all those Diapasons. The Swell Possee and Cornopean represent a time-tested Schoenstein combination. This uses a bright, larger Cornopean at 8’ and the smaller, darker Possee at 16’ and 8’. The 16’ octave and a 32’ extension, all under expression, are available in the Pedal.) The musical possibilities with this arrangement are endless. The final bit to sweeten the organist’s orchestrations is the remaining small in scale and carefully pitched that it will be properly subdued with the shades closed.

The Choir Dulciana 8’ “No. 5” is the smallest of the Diapasons but with a wider mouth. Its subdued yet singing quality couples with its expressive location next to the singers begging them to sing along. Add the 4’ Dulcet and a mini chorus is formed.

The projection of sound into the room is important, too. The organ chamber is a modestly proportioned room in an elevated position at the nave’s crossing. The short side of its rectangular shape is open to the chancel with the long side open to the nave. It too is constructed of substantial masonry materials assuring all sound frequencies are reflected out of the chamber. Here we located the Great, Swell, and some of the Pedal organs. Below the chamber and in a space between the chancel and a side chapel, we located the Choir organ. The console resides on the opposite side of
Two Parkins transcriptions of works by Richard Strauss close the program. Parkins had previously transcribed selections from Strauss’s Elektra and recorded them on the unrestored Duke Chapel organ (German Romantic Organ Music, Gothic G-49066, 1997). “Im Abendrot” (from Four Last Songs), given a registration with lush touched strings, is a serene, peaceful-sounding piece whose text leads invitingly to rest and sleep—is this perhaps death? The final track, “Salome’s Dance” (from the one-act opera Salome), is an atmospheric piece that reaches a frenzied conclusion.

This recording provided a great deal of listening pleasure—a satisfying program of works both more and less familiar. It is appropriately sensitively and dramatically presented, and the beauty and range of the organ is remarkable. Robert Parkins has done an estimable job, and this recording is highly recommended.

—Joyce J. Robinson

Chicago, Illinois


Francis Pott, well known in choral circles, arguably should be a house-name among organists. His rich harmonic language, often based on modal scales with unusual chromatic inflections, and his highly technical yet comfortable keyboard writing makes his music challenging and rewarding for the performer, while still accessible for the listener. Christian Wilson’s new recording of four of Pott’s compositions, dating from 2001 to 2013, provides a wonderful introduction to the composer’s organ music. Wilson performs on the organ of the Chapel of St Augustine, Tonbridge School, UK.

The opening work, Toccata (1991), is full of athletic keyboard feats as well as Pott’s signature use of conflicting tonalities, though never according to bi- triadic harmony. Composed in two parts, the “Introversione” is very dramatic, while the “Toccata” is full of virtuosic writing. Pott’s use of a 7/8 meter provides a great deal of forward momentum and energy.

The two-movement Monatslieder di Ravenna was composed for the first Gerald Finzi Trust Memorial Award competition, which Pott won in 1980 with his earliest organ piece (1981). The work’s theme comes from the last of Finzi’s Five Shakespeare Songs. That is as far as any connection to Finzi goes. The work’s harmonic language more closely relates to that of Danish composer Carl Nielsen, with its modal inflection and conflicting tonalities. The final inspiration for the work comes from two monaics found in or near Ravenna, Italy. The composer describes the first movement, “Tableau,” as “a kind of linking to a fiery Toccata” for the second portion.

The Three hymn Tune Fantasias date from 2013 and are based on English hymn-tunes. The Prelude and Fugue on IN FESTO CONVERSE exploits the tune’s Dorian mode and makes use of contrapuntal writing, giving the work a medieval feel. The fugue pays homage to Bach through a series of unfolding expositions, reminiscent of the Fugues in E-Flat Major that closes the third volume of the Clavierbuch. The contemplative Improvisation on S LANE displays the intense lyricism in Pott’s compositional style combined with his penchant for unusual harmonic progressions.

This set concludes with the Toccata on a tune from the medieval era (the tune appears in Ralph Vaughan Williams’s edition of the 1906 English Hymnal). Here, Pott displays contrapuntal mastery as the tune makes appearances in retrograde and inversion. The final piece, La Chiusa del Sole, was commissioned for Thomas Trotter’s inaugural recital on the new Stoller organ in Manchester Cathedral. According to the composer, the work may be “summarized as a free fantasia and an ensuing movement which starts as a fugue but gradually transitions into a triumphant toccata.” The energy in the piece comes from the rhythmic and dynamic tension. One hears very clearly the conflicting chords and tonalities favored by the composer. The work is dedicated to the memory of John Scott, a university classmate of the composer. The four-movement, 67-stop Marcussen and Son organ used for the recording dates from 1995 and offers performer Christian Wilson an extremely varied tonal palette from which to choose. The inventive music, the versatile instrument, and the skilled and energetic performance make this a must-have choice.

—Steven Young

Bridgewater, Massachusetts

New Handbell Music for Christmas

Fantasy on Ukrainian Bell Carol, arranged for 3, 4, or 5 octaves of handbells, with optional brass quintet, by Brian Childers. Choristers Guild, CGB1013, $3.50; keyboard/piano score, CGB1012, $14.55; organ score (substitute for brass), CGB1034, $6.95; reproducible brass parts, CGF441, $15.95, Level 4 (D).

This exciting seasonal favorite is a great way to usher in the Christmas spirit with a grand sound including a fast, urgent tempo, challenging rhythms for the ringers, and a grand and dramatic finish. The brass (or organ) and timpani only add to the festivities.

The Herald Angels Sing, arranged for 3 octaves of handbells and piano, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2906, $3.25, full score and piano part 2906D, $10.95, Level 2 (M). This medley of “angels” Christmas carols features “Hark! The Herald Angels Sing,” “Angels We Have Heard on High,” and “Angels from the realms of Glory.”

This medley, featuring angelic themes such as “with Immortal Tongues” and “with Lustrous Touches,” is a serene, peaceful music both more and less familiar, played with lustrous touches, is a serene, peaceful


This contemporary setting by Michael W. Smith and Kirkpatrick encapsulates the simplicity and beauty of the music and the text. Dynamic nuance brings the arrangement’s spirit of that holy night. This setting may also serve as the accompaniment for several of the choral settings the publisher has available.

How Great Our Joy!, arranged for 3 octaves of handbells, by Brian Childers. MorningStar Music Publishers (a division of ECS Publishing Group), MSM-30-170, $4.50, Level 2 (M). Combining “O Little Town of Bethlehem” with “It Came Upon the Midnight Clear” is accomplished in an expressive and beautiful manner, with challenging rhythms and special effects, along with the addition of the handchimes, only add to the beauty of the piece.

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November 10-14, 2019

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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. for Feb. issues). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ++=OHS event, *= organ dedication, **= OHS event.

Information cannot be accepted unless it specifies time, date, location, and name 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 OCTOBER
Joseph A. Beaumont: King’s Chapel, Boston, MA 12:15 pm
Rachel Laube: Girard College Chapel, Philadelphia, PA 8 pm

17 OCTOBER
Colin Lynch: St. Paul’s Chapel Church Wall Street, New York, NY 8 pm
Rossini, Pente Messe Solemnelle; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Choral Evensong: Cathedral Church of the Advent, Birmingham, AL 5:30 pm

18 OCTOBER
Eric Wm. Suter, with choir; St. Paul’s Episcopal, Cleveland Heights, OH 7:30 pm
Andrew Schaeffer, Zion Lutheran, Appleton, WI 7 pm

19 OCTOBER
Christophe Martotoux: St. Thomas Church Fifth Avenue, New York, NY 3 pm
Steven Plank; St. Paul’s Episcopal, Cleveland Heights, OH 4 pm
Andrew Peters; St. Paul UCC, Belleville, IL 7 pm

20 OCTOBER
Catherine Grau; Congregational Church (UCC) of Salisbury, Salisbury, CT 3 pm
Peter Richard Conte, with Andrew Ennis, flügelhorn; First Church of Christ, Hartford, CT 4 pm
Andrew Henderson, with students, works of Mendelssohn; Madison Avenue Presbyterian Church Wall Street, New York, NY 3 pm
Meredith Baker; Cedat Chapel, West Point, NY 3:30 pm
Scott Dettra; St. Mary’s Episcopal, Philadelphia, PA 3 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); MacConnell Lutheran, Burlington, IA 4 pm
Duke Evensong Singers; Duke University Chapel, Durham, NC 4:30 pm
Karel Paukert; St. Paul’s Episcopal, Cleveland Heights, OH 4 pm
Nicholas Schmelter; Christ the Good Shepherd Catholic Church (St. Helen campus), Saginaw, MI 4 pm
Johann Vexo; Loyola University, Chicago, IL 3 pm

21 OCTOBER
Muscia Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm
John Bever; Trinity Episcopal, Covington, KY 7 pm

22 OCTOBER
Vosper; St. James’s Episcopal, West Hartford, CT 7 pm
Hey- Liberia Duo (Michael Hey, organ, & Christophas Libeck, violin); Overture Hall, Madison, WI 7:30 pm

23 OCTOBER
Sirota; St. Paul’s United Methodist, Rochester, MI 7:30 pm
Agnieszka Kosmecz; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
John Chappell Stowe; Lerner Memorial Church, Madison, WI 12 noon

24 OCTOBER
Christian Lane; Wheaton College, Norton, MA 8 pm
George Ferguson; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
Peale Organ Service; Church of St. Luke in the Fields, New York, NY 8 pm
Robert Bates; Warner Concert Hall, Oberlin Conservatory, Oberlin, OH 6:30 pm
Nicholas Schmelter, with piano; First Presbyterian, Caro, MI 12 noon

25 OCTOBER
David Entlow; St. Michael’s Episcopal, New York, NY 7:30 pm
Robert McCormick; Grace Episcopal, Alexandria, VA 7:30 pm
Lynne Davis; St. Paul’s Episcopal, Green ville, NC 7:30 pm
Nicholas Schmelter, with piano; First Presbyterian, Caro, MI 12 noon

Frederick Teardo, harpsichord; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 OCTOBER
Jeremy Fisell; Princeton University Chapel, Princeton, NJ 7:30 pm

27 OCTOBER
Choral Evensong; St. Johns Episcopal, West Hartford, CT 5 pm
Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm
Craig Williams; Cadet Chapel, West Point, NY 2:30 pm
Johann Vexo, French Mass; Georgetown University, Washington, DC 9 pm
David Goode; First Presbyterian, Virginia Beach, VA 4 pm
Duke Evensong, Bach, Cantatas 22, 156, 166; Duke University Chapel, Durham, NC 8 pm
Thomas Gaynor; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Jack Mitchellener; Christ Lutheran, Louisville, KY 6 pm

28 OCTOBER
Johann Vexo; Georgetown University, Washington, DC 5:30 pm
David Jonies; Presbyterian Homes, Evanston, IL 1:30 pm

29 OCTOBER
James Kennerley, silent film, The Battleship Potemkin; Merrill Auditorium, Portland, ME 8 pm
Nicholas Schmelter, with piano; St. Paul’s Episcopal, Flint, MI 4 pm
Stephen Buzard; First Presbyterian, Deerfield, IL 4 pm

30 OCTOBER
John Behnke; Lutheran Memorial Church, Madison, WI 12 noon
Sylvia Marcinko Chai; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

31 OCTOBER
Oliver Latry, with Boston Symphony Orchestra, Strauss, Festival Prelude, Schradin, Poem of Ecstasy; Symphony Hall, Boston, MA 8 pm
Mark Steinbach; Brown University, Providence, RI 11:59 pm
Julian Wachner; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
Nicholas Schmelter, with piano; First Congregational (UCC), Oshkosh, WI 12 noon

1 NOVEMBER
Oliver Latry, with Boston Symphony Orchestra, Strauss, Festival Prelude, Schradin, Poem of Ecstasy; Symphony Hall, Boston, MA 6 pm
Cathedral Evensong; Holy Trinity Cathedral, Searsport, ME 12 noon
Nicholas Schmelter, with piano; First United Methodist Church, Dallas, TX 7 pm

2 NOVEMBER
Oliver Latry, with Boston Symphony Orchestra, Strauss, Festival Prelude, Schradin, Poem of Ecstasy; Symphony Hall, Boston, MA 8 pm

3 NOVEMBER
Craig Williams; Cadet Chapel, West Point, NY 12 noon
Choral Evensong; St. John’s Episcopal, Hagerstown, MD 5 pm
Choral Evensong; St. Paul’s Episcopal, Delray Beach, FL 5 pm
David Higgs; St. Sebastian Catholic Church, Akron, OH 4 pm
Johann Vexo; Independent Presbyterian, Birmingham, AL 4 pm
Nicholas Schmelter, with piano; Brookfield Community College (UCC), Brookfield, WI 5 pm
Gail Archer; Basilia of Our Lady of Sorrows, Chicago, IL 3 pm
DuRufle, Requiem; St. Giles Episcopal, Northbrook, IL 7 pm

5 NOVEMBER
Organic Society of New York, Durufle, Requiem, Rachmanninoff, All-Night Vigil; Cathedral of St. John the Divine, New York, NY 7:30 pm
John Adam; Campbellsville University, Campbellsville, KY 12:20 pm

6 NOVEMBER
Johann Vexo; Church of the Redeemer, Chestnut Hill, MA 7:30 pm
Nicholas Schmelter, St. Paul’s Episcopal, Flint, MI 1 pm
Charles Sullivan; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Andrew Schaeffer; Luther Memorial Church, Madison, WI 12 noon

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Calendar
7 NOVEMBER
Marvin Mills: St. Paul's Chapel, Trinity Church Wall Street, New York, NY 7:30 pm
St. Thomas Church Choir centennial concert; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Edward Parmentier, harpsichord; First Baptist Church, Newark, NJ 12:15 pm

8 NOVEMBER
Scott Lamlein: St. Mark's Chapel, Stornos, CT 7:30 pm
Nicole Simental; Emmanuel Episcopal, Chester Parish, Chestertown, MD 7:30 pm
Katherine Meloan, masterclass; New World School of the Arts, Miami, FL 1 pm

9 NOVEMBER
David Hurdt, masterclass; Brad躲ood Street United Methodist, Winchester, VA 9:30 am
Chester Chen; First United Methodist, Coral Gables, FL 7 pm

10 NOVEMBER
Aaron Tan; Church of Christ Congregationational, Newton, MA CT 4:00 pm
Matthew Cates; C eda st Chapel, West Point, NY 2:30 pm
Alan Morrison; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Craig Cramer; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
Nathan Laube; Zion Lutheran, Baltimore, MD 3 pm
Todd Wilson; Williamsburg Presbyterian, Williamsburg, VA 4 pm
Timothy Olson; Duke University Chapel, Durham, NC 16 pm
Robert McCormick, Eveson recital & service; Mulberry Street United Methodist, Mansfield, OH 3:00 pm
Katherine Meloan; Wertheim Performing Arts Center, Miami, Florida 4 pm
Jonathan Moyer; Warner Concert Hall, Oberlin Conservatory, Oberlin, OH 4:30 pm
Pablo-Francois; Rockefeller Chapel, University of Chicago, Chicago, IL 6:30 pm
Jean-Baptiste Robin; Warner Concert Hall, Dunwoody United Methodist, Atlanta, GA 7:30 pm

11 NOVEMBER
Shin-Young Lee: University of the South, Sewanee, TN 7:30 pm

12 NOVEMBER
Manhattan School of Music Church Choir; Manhattan School of Music, New York, NY 7:30 pm

13 NOVEMBER
Gary Lewis; Luther Memorial Church, Madison, WI 11:00 pm
Kevin Birch; Wheaton College, Norton, MA

14 NOVEMBER
Stephen Hamilton; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
Mark Edwards, harpsichord; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

15 NOVEMBER
Hey-Liberts Due (Michael Hay, organ, & Christiana Liberti, violin); First United Methodist, Sunfoot Springs, NY 7:30 pm
Benjamin Sheen; St. Paul’s Episcopal, Wilmington, NC 7:30 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Nathan Laube; First Presbyterian, Jackson, MI 7:30 pm
Olivier Latry; Signoret-Brulatour House, New Orleans, LA 6:30 pm

16 NOVEMBER
James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm

17 NOVEMBER
Ken Cowan; Church of the Transfiguration, Orleans, MA 7:30 pm
Stephen Hamilton; St. Michael’s Episcopal, New York, NY 3:00 pm
Brian McCarthy; Cadet Chapel, West Point, NY 9:30 pm
Thomas Gaynor; First Lutheran, Carlisle, PA 3 pm
Joshua Staffor; St. Mark’s Episcopal, Philadelphia, PA 4 pm
Diane Meredith Belcher; St. Stephen’s Episcopal, Wilkes-Ban爸妈, PA 4 pm
Peter Richard Conde, organ, & Andrew Ennis; Flutegon/organ; St. Matthew Luther-an, Hanover, PA 4 pm
Olivier Latry; St. Ann’s Church, Washing-ton, DC 3 pm
Jillian Gardner; Washington National Ca-thedral, Washington, DC 5:15 pm
Aaron Tan; First Presbyterian, Richmond, VA 7:30 pm
Josiah Hamil; Duke University Chapel, Durham, NC 4:15 pm
+ Isabelle Demers; Dunwoody United Methodist, Dunwoody, GA 4 pm
Naomi Howley; Loyola University, Chicago, IL 3 pm

19 NOVEMBER
Olivier Latry; College of the Holy Cross, Worcester, MA 7:30 pm
Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm

20 NOVEMBER
Cathedral Choir of St. John the Divine, New York, NY 7:30 pm
Marjim Thone; First Presbyterian, Ann Arbor, MI 4 pm

21 NOVEMBER
Erik Wm. Suter; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 7:30 pm
Stephen Bzzard, Buzzer Chapel, Moorings Park, Naples, FL 7:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Aaron Tan; Central Michigan University, Mount Pleasant, MI 11 am masterclass; 7:30 pm recital

22 NOVEMBER
Nicole Simental; St. Paul Catholic Cathed-ral, Pittsburgh, PA 7:30 pm
Craig Cramer; Westminster Presbyterian, Charleston, WV 7:30 pm
Nicholas Schleimer; First Presbyterian, Chicago, IL 7:30 pm
Nathan Laube; Fourth Presbyterian, Chi-cago, IL 7:30 pm

24 NOVEMBER
Ken Cowan; First Parish Church, Concord, MA 3 pm
St. Andrew Chorale & Orchestra and New York City Children’s Chorus; Madison Avenue Presbyterian, New York, NY 3 pm
Canterbury Choral Society, Bach, Christ-mas Oratorio; Church of the Heavenly Rest, New York, NY 5:00 pm
Isabelle Demers & Bradley Hunter Welch; Rock Church, Roanoke, VA 7:30 pm
Aaron Tan; Shadyside Presbyterian, Pitts-burgh, PA 7:30 pm
Duke Chapel Choir, Evensong Singers, Vespers Ensemble & Chamber Orchestra; Duke University Chapel, Durham, NC 4 pm
Haydn, Little Organ Mass; Christ Episco-pal, Bradenton, FL 11 am
Nicholas Schleimer, Trinity Episcopal, Bay City, MI 4 pm

25 NOVEMBER
Michael Unger, with cello; Trinity Episco-pal, Covington, KY 7:30 pm

27 NOVEMBER
Thanksgiving Evensong; Emmanuel Episco-pal, Chester Parish, Chestertown, MD 6 pm
Bruce Bengston; Luther Memorial Church, Madison, WI 12 noon

28 NOVEMBER
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

29 NOVEMBER
Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm
Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm
Ray Cornell; Memorial Music Hall, Methuen, MA 7 pm

UNITED STATES
West of the Mississippi
30 NOVEMBER
Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm

18 OCTOBER
Joby Jollis; Third Baptist, St. Louis, MO 12:30 pm
Janette Flishell; Christ Episcopal, Little Rock, AR 7:30 pm
Isabelle Demers; First United Methodist, Wichita Falls, TX 7 pm
Susanna Valleur; Christ Episcopal, Ta-coma, WA 12:10 pm
Christopher Houlihan; St. Mark’s Episcopal Cathedral, Seattle, WA 7:30 pm

20 OCTOBER
Aaron David Miller, hymn festival; First Presbyterian, Kirkwood, MO 4 pm
Todd Wilson, recital & silent films; Trinity Downtown Lutheran, Houston, TX 2:30 pm
Gail Archer; St. Matthew Episcopal Cathed-ral, Lamarre, WA 3:30 pm
Christopher Houlihan; Sonoma State University, Rohnert Park, CA 9 pm
David Hatt; works of Widor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 OCTOBER
David Goode; Episcopal Choral Society, Dallas, TX 7:30 pm

22 OCTOBER
Christophe Mantoux; St. Stephen Presby-terian, Fort Worth, TX 7:30 pm

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Calendar

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Andrew Moore (organ)  
First Presbyterian Church, Arlington Heights, IL

THURSDAY, OCTOBER 14
7 pm

Tiffany K. Ng, PhD
University Carillonist | New Music Performer
The University of Michigan, Ann Arbor

FRIDAY, OCTOBER 15
7 pm

Stephen Schnurr
Saint Paul Catholic Church
Valparaiso, Indiana

SUNDAY, OCTOBER 17
3 pm

Robert L. Simpson
Christ Church Cathedral
Shreveport, LA

MARK STEINBACH
Brown University

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Ronald Wyatt
Trinity Church
Galveston
15 OCTOBER
Stephen Hamilton; Exeter College Chapel, Oxford, UK 10:45 am
2 OCTOBER
Daniel Beilschmidt; Jaegersborg Kirk, Copenhagen, Denmark 7:30 pm
17 OCTOBER
Ruben Sturm; Dom, Altenberg, Germany 9 am
18 OCTOBER
Dane Zentsky; Jesuitenkirche St. Michael, München, Germany 8 pm
19 OCTOBER
Matthias Diegël; Willibrordi-Dom, Wesel, Germany 7:30 pm
20 OCTOBER
Mads Damlund; Jaegersborg Kirk, Copenhagen, Denmark 4 pm
Christian Vorbeck; Dom, Altenberg, Germany 11:45 am
Christoph Hauser, with viola; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Petr Venešvijek; Dom, Altenberg, Germany 2:30 pm

Calendrier

Klosterkirche, Forstenfeldbruck, Germany
12:15 pm
19 NOVEMBER
Shin-Young Lee; Artborlawn United Methodist Church, Fort Worth, TX 7:30 pm
20 NOVEMBER
Jens Kondörfer; Augusta University Chapel, Sioux Falls, SD 7 pm
21 NOVEMBER
Kathryn Emerson; Swiss Church, London, UK 5 pm
3 NOVEMBER
Markus Willinger; Dom, Rottenburg a.N., Germany 6 pm
2 NOVEMBER
Jürgen Banholzer; Heilig Geist Kirche, Schwaebisch, Germany 5 pm
6 NOVEMBER
Martin Hagner; Auerluskirche, Celle, Germany 7 pm
8 NOVEMBER
Michael Vilmov; Abteikirche, Brauweiler, Germany 8 pm
2 NOVEMBER
Oliver Latchy; St. Basil’s Catholic Church, Toronto, ON, Canada 9 am masterclass, 7:30 pm recital
3 NOVEMBER
Holger Gehring; with trumpet; Dom, Altenberg, Germany 2 pm
10 NOVEMBER
Stephan Hanisch; with soprano; Dom, Altenberg, Germany 9 am
11 NOVEMBER
Simone Lillien; Willibrordi-Dom, Wesel, Germany 6 pm
12 NOVEMBER
Axel Flierl; Kreuzkirche, Dresden, Germany 6 pm
13 NOVEMBER
Michael Willinger; Abteikirche, Brauweiler, Germany 8 pm
14 NOVEMBER
Holger Gehring; St. Michaelis, Hamburg, Germany 7:30 pm
16 NOVEMBER
Jan Havelka; with Schola Cantorum; Kreuzkirche, Dresden, Germany 8 pm
17 NOVEMBER
Michael Willinger; Abteikirche, Brauweiler, Germany 8 pm
18 NOVEMBER
Holger Gehring; Funkhaus Radio, Köln, Germany 8 pm
21 NOVEMBER
Nathan Laube; with Amabilis Ensemble; St. John the Evangelist, Toronto, ON, Canada 6 pm
22 NOVEMBER
Michael Willinger; Abteikirche, Brauweiler, Germany 8 pm
23 NOVEMBER
Jürgen Banholzer; with soprano; Dom, Altenberg, Germany 9 am
24 NOVEMBER
Andreas Meisner; with soprano; Dom, Altenberg, Germany 9 am
25 NOVEMBER
Joseph Still; with Amabilis Ensemble; St. John the Evangelist, Toronto, ON, Canada 6 pm
26 NOVEMBER
Nathan Laube; Église des Saints-Martyrs Canadiens, Québec City, Québec, Canada 6 pm
27 NOVEMBER
Philipp Wilk; with Amabilis Ensemble; St. John the Evangelist, Toronto, ON, Canada 6 pm
28 NOVEMBER
Robert Wolfe; with Amabilis Ensemble; St. John the Evangelist, Toronto, ON, Canada 6 pm
29 NOVEMBER
Axel Flierl; with viola; Dom, Altenberg, Germany 9 am
30 NOVEMBER
Christian Ivan; Kiliansdom, Würzburg, Germany 4 pm

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Philip, Atlanta, GA, May 5: Komm der Heiden Heiland, BWV 588.

Komm, du Sündenfreier, BWV 552.

Lobet den Herrn, BWV 551.

St. Peter’s Church, Atlanta, GA, May 19: Toccata for Two, Wills; Exsultemus, Callahan; The Juggler, Roberts; Allegro for Organ, Duet, Moore.

Lorenzo Aramendi, Cathedral of St. Philip, Atlanta, GA, May 12: Toccatas in F, BWV 156; Buxtehude; Fresenius, Lieut, transcr. Robilliard; Prelude in E-flat, Bach; transcr. Dufresne; Alas, we see this (2 settings), Brahms; Prelude and Fugue in B, BWV 546; Choral Prelude on Llanfair, Marpurg; Choral (2 settings), Bach; Toccata for Two, Wills.

Haut et Court, Lausanne, Switzerland, April 19: Toccata and Fugue in d, BWV 565; Violon dufet, in E-flat, BWV 566, Bach.

Gardner, Chapel Hill, North Carolina, April 19: Prelude and Fugue in C, BWV 575; Widor’s Moto, Vigile; Toccata in F, BWV 561, Bach; Sarabande in E-flat, BWV 570, Bach; Passacaglia in D.

Cathedral, Lausanne, Switzerland, April 1: Prelude and Fugue in E-flat, BWV 554, Seitz; Peintre, Vivace, Lento (2 settings), Bach; Prelude and Fugue in E-flat, BWV 554, Seitz; Prezé, weiler, BWV 665, Bach.

Church, Chicago, IL, April 26: Prelude and Fugue in E-flat, BWV 544; Choral Prelude on Villancico, Marpurg; Concerto in G, BuxWV 179, Bach.

St. Luke’s Church, New York, NY, April 28: Prelude and Fugue in C, BWV 556; Prelude in A on a Chorale, Bach; Fantasia and Fugue in g, BWV 543, Bach; Toccata and Fugue in c-sharp, BWV 530.

St. Thomas Church, New York, NY, April 27: Prelude and Fugue in E-flat, BWV 542, Bach; Prelude for Two, Wills; Pavan, Dufresne; Pavan, Forster; or Fugue in E-flat, BWV 542, Bach.

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PUBLICATIONS / RECORDINGS


As an autumn gratis publication, Fruhauf Music Publications has released Jessie’s Song: A Hymn of Peace, Duu for Cantlon, an eight-page free composition for four-octave cantlon and two players. The letter-sized PDF booklet is available from FMP’s website home page Bulletin Board and Download page at www.frumuspub.net. It is featured along with numerous other titles that have been offered as complimentary supply in previous seasons.


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