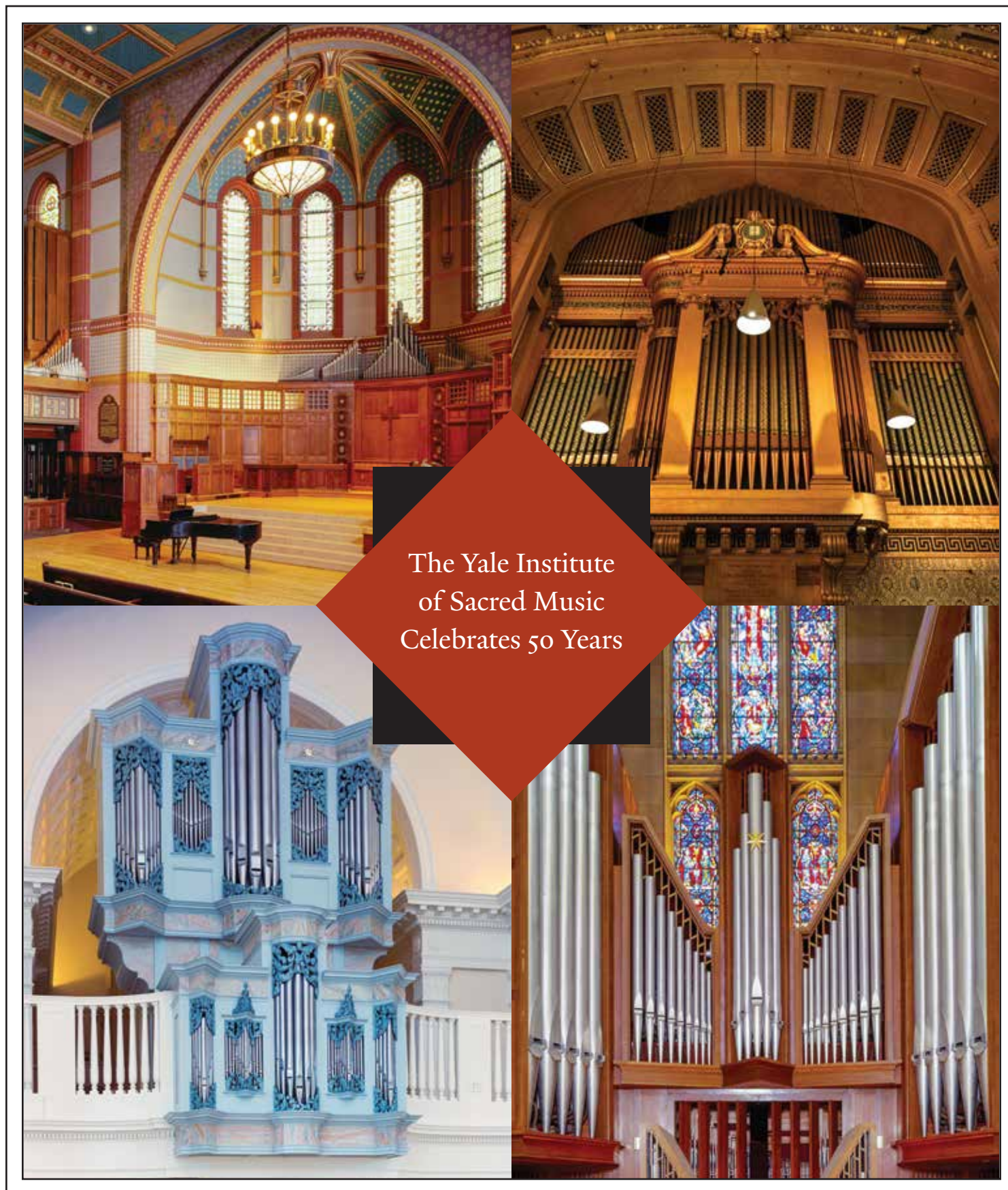


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AUGUST 2024

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New Haven, Connecticut
Cover feature on pages 18–20

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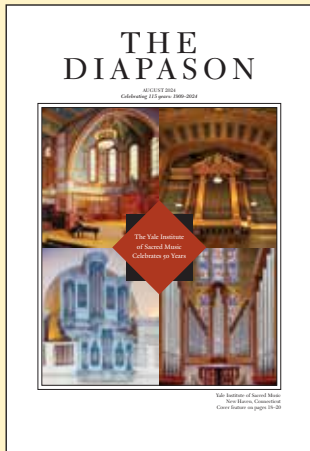
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Let All the World in Every Corner Sing: The
Yale Institute of Sacred Music Celebrates Fifty
Years 18

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In the wind . . .

GAVIN BLACK
On Teaching

Editor's Notebook

20 Under 30

THE DIAPASON's biennial 20 Under 30 program returns in December! We will recognize once again young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays.

Nominations open December 1 and close February 1, 2025. Begin to consider now the young leader you might nominate for this award! Visit thediapason.com and click on "20 Under 30" to view past honorees and their many and varied accomplishments.

With a new academic and choir year, remember your colleagues and students!

A subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school programs. Our student subscription remains an incredible bargain at \$20 per year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$39.

In this issue

Jonathan Bezdegian introduces readers to the compositional techniques of Louis Vierne's "Scherzo" from *Symphonie VI*,

Here & There

Grants



Annamarie Collins

The Association of Anglican Musicians announces the recipient of its **2024 James Litton Grant for Choral Training**, **Annamarie Collins**, incoming choral and organ scholar at the Episcopal Church of the Atonement, Chicago, Illinois. Collins will utilize the grant to support her work at the church under the mentorship of associate director of music and choirmaster, Christopher Windle, and director of music and organist, Charlie Segal. The grant honors the late James Litton, one of the co-founders of the Association of Anglican Musicians; its purpose is to aid musicians in developing their own choir training skills, building a chorister program for young singers, or for another endeavor which lives into the spirit of creating excellent choral experiences within the Episcopal Church. For information: anglicanmusicians.org/litton.

Concert management

Seven Eight Artists announces the addition of three artists to its roster.

Corrado Cavalli has delighted audiences throughout Europe and the United States with performances in cathedrals, festivals, and with orchestras. A native of Turin, Italy, he has been the organist of St. John Cantius Church, Chicago, Illinois, since June 2015. He has recorded for Biretta Books, De Montfort, Aim-Higher, Sony Classical, Elegia Records,



Corrado Cavalli

and ElleDiCi music labels. He has published for Biretta Books in Chicago and the Italian music publishing company Armelin Musica. He holds two master's degrees from the Conservatorio Statale di Musica "G. Verdi" and a Doctor of Musical Arts degree from the University of Illinois.



James Hicks

James D. Hicks lives and works out of Califon, New Jersey. A graduate of the Peabody Conservatory of Music, Yale University, and the University of Cincinnati, Hicks has also studied at the Royal School of Church Music in the UK. He held liturgical positions throughout the United States over the course of 35 years and now devotes himself to concert, publishing, and recording projects. Over the past 15 years, Hicks has researched the music of the Nordic lands, and the result is an ongoing venture entitled *Nordic Journey*. The endeavor places emphasis

on new music, as he has commissioned over seventy compositions from Nordic composers and other musicians in northern Europe, as well as researching repertoire from the past that has hitherto never been recorded or published. With the December 2023 release of *Nordic Journey, Volume XV, Baltic Sojourn*, the series now comprises twenty-four discs, all produced for the American label Pro Organo.



Jordan Prescott

Jordan Prescott has distinguished himself as an organist, conductor, and scholar with a sensitive, versatile, and striking artistry. He enjoys an active recital career in such venues as the Piccolo Spoleto Festival, Charleston; Church of St. Mary the Virgin and St. Thomas Fifth Avenue, New York City; Cathedral of St. Philip, Atlanta; Grace Cathedral, San Francisco; and West Point Military Academy Cadet Chapel. He is regularly featured at regional and national conventions of the American Guild of Organists and the Organ Historical Society, and he teaches on the music theory faculty at the Peabody Institute of Johns Hopkins University where he earned the Doctor of Musical Arts degree. A member of THE DIAPASON's 20 Under 30 Class of 2019, he is organist-choirmaster at Grace and St. Peter's Episcopal Church in Baltimore, Maryland.

For information: seveneightartists.com; for booking: Michael Ging, managing partner, michael@seveneightartists.com.

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Stephen Schnurr
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opus 59. Joyce Robinson continues her interviews of 20 Under 30 honorees with a conversation with Nicholas Wallace, of the initial 20 Under 30 Class, 2015, and a next-generation organbuilder with David E. Wallace & Co. of Gorham, Maine.

In "On Teaching," Gavin Black begins a series of columns as an introduction to the harpsichord and teaching harpsichord to students. John Bishop, in "In the Wind. . .," discusses how to use the organ to its best advantage.

This month's cover feature spotlights the Yale Institute of Sacred Music and its fiftieth anniversary celebration, marking the many accomplishments of this educational program since its move from New York City to New Haven, Connecticut. In this concise history of the ISM, most any reader including graduates will surely learn something fascinating. The program is firmly set for another half century of educating talented young musicians, artists, clergy, and more. ■

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People

William Peterson, Emeritus Professor of Music and College Organist, Pomona College, Claremont, California, performed music from the World War I era on March 22 on the Hill Memorial Organ (2002 C. B. Fisk, Inc., Opus 117) in Bridges Hall of Music at the college. The program included a number of works that were originally found in an anthology, *Les Voix de la douleur chrétienne* (The Voices of Christian Sorrow), published in Brussels between 1921 and 1924. The program's music included examples composed between 1914 and 1924 by Louis Vierne, Camille Saint-Saëns, Joseph Jongen, Jacques Ibert, and others.



Carol Williams

Carol Williams will perform August 8 at the international festival in San Sebastián, Spain, at Buen Pastor Cathedral. Her program includes works by Tournemire, Vierne, and Glass. She has composed a work for the event based on popular Basque melodies, *A Reverence to San Sebastián*. For information: melcot.com.

Nunc dimittis

Emma Lou Diemer, born in Kansas City, Missouri, November 24, 1927, died June 2, 2024, in Santa Barbara, California. She played piano and composed at a very early age, and she became organist in her church at age 13. Her interest in composing music continued through College High School, Warrensburg, Missouri, and she majored in composition at the Yale School of Music, New Haven, Connecticut, earning a Bachelor

of Music degree in 1949 and a Master of Music degree in 1950. She finished her Ph.D. degree at the Eastman School of Music, Rochester, New York, in 1960. She studied in Brussels, Belgium, on a Fulbright scholarship and spent two summers of composition study at the Berkshire Music Center.

Diemer taught at several colleges and was organist at several churches in the Kansas City area during the 1950s. From 1959 until 1961 she was composer-in-residence in the Arlington, Virginia, schools under the Ford Foundation Young Composers Project. She composed many choral and instrumental works for schools, a number of which are still in publication. She was consultant for the MENC Contemporary Music Project before joining the faculty of the University of Maryland where she taught composition and theory from 1965 until 1970. In 1971 she moved from the East Coast to teach composition and theory at the University of California, Santa Barbara. There she was instrumental in founding the electronic/computer music program. In 1991 she was named Professor Emeritus.

Through the years she has fulfilled many commissions of orchestral, chamber ensemble, keyboard, choral, and vocal works for schools, churches, and professional organizations. Most of her works are published. She received awards from Yale University (Certificate of Merit), Eastman School of Music (Edward Benjamin Award), National Endowment for the Arts (electronic music project), Mu Phi Epsilon (Certificate of Merit), Kennedy Center Friedheim Awards (for a piano concerto), American Guild of Organists (Composer of the Year), American Society of Composers, Authors, and Publishers/ASCAP (annually since 1962 for performances and publications), the Santa Barbara Symphony (composer-in-residence, 1990–1992), the University of Central Missouri (honorary doctorate), and others.

She was an active keyboard performer on piano, organ, harpsichord, and synthesizer, and in later years gave concerts of her own music at Washington National Cathedral, St. Mary's Cathedral and Grace Cathedral in San Francisco, Cathedral of Our Lady of the Angels in

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1974 Casavant Frères, Limitée, Op. 3214

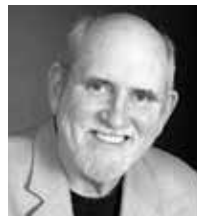


Organist **Michael J. Diorio** and conductor **Mark Trautman** at the keydesk of Casavant Op. 3214

All Saints Episcopal Church, Bay Head, New Jersey, sponsored a concert and reception on May 17 to mark the 50th anniversary of the church's 1974 Casavant Frères, Limitée, Op. 3214. Organist **Michael J. Diorio**, conductor **Mark Trautman**, and ten instrumentalists from the All Saints Chamber Orchestra performed works by Bach, Guilman, Lefebvre, Krebs, Mozart, and Reincken to a capacity audience.

The Casavant was acquired through the efforts of Lee Hastings Bristol, Jr., organist and choirmaster at All Saints from 1940 until 1977. Bristol was a musician, executive with Bristol-Meyers, and president of Westminster Choir College in Princeton, New Jersey. The organ was first played on Easter Sunday 1974 and during the following summer was heard in recitals by Joan Lippincott, Eugene Roan, and Bristol. Designed by Gerhard Brunzema, the instrument is in *Werkprinzip* style, with mechanical key and stop action, free-standing casework, and graduated Principal registers on the Hauptwerk, Positiv, and Pedal divisions. The two-manual organ is intact, despite the fact that the bottom third of the instrument soaked in brackish water for several days during Superstorm Sandy in 2012.

Before the anniversary concert, the organ was featured in two articles on May 3 and 24 in *The Ocean Star*, the Point Pleasant, New Jersey, newspaper. Four of Bristol's children sponsored the reception, which boasted a two-by-three-foot sheet cake with a detailed image of the church on the top. A toast, offered by Hank Bristol, charged the congregation with the responsibility to properly care for the organ until its centennial in 2074. For information: allsaintsbayhead.org.



Marty Haugen



Jan Kraybill



Mark A. Miller



Adam M. L. Tice

The Hymn Society of the United States and Canada has honored four individuals as Fellows of the society, for outstanding leadership and significant contributions in encouraging, promoting, and enlivening congregational song. Recognition occurred July 17 during the organization's annual conference in Atlanta, Georgia.

Marty Haugen is a liturgical composer with more than 400 published works, the majority of which are intended for congregational singing. He began his professional career as music director in a Catholic parish in 1972 and started composing to address the need for music that congregations could sing in English. Many of his works, including *Mass of Creation*, were written to bridge the gap between traditional and folk styles of liturgical music. His hymns, songs, and liturgical settings have appeared in dozens of ecumenical and have had wide ecumenical impact throughout the English-speaking world.

Jan Kraybill, who served as executive director of The Hymn Society from 2017 to 2018, is a concert organist and pianist and also an advocate for and leader of church music and congregational song. As organist-in-residence at the world headquarters of Community of Christ in Independence, Missouri, she served on the committee that produced the denomination's hymnal, *Community of Christ Sings* (2013), and has led international hymn festivals of more than 5,000 voices at the church's tri-annual conferences. She has made use of the organ to lead singers at numerous congregational song events, including a festival at the Meyerson Symphony Center in Dallas during The Hymn Society's 2019 annual conference.

Mark A. Miller is associate professor of church music, director of the chapel, and composer-in-residence at Drew Theological School, Madison, New Jersey, and a lecturer in the practice of sacred music at the Institute of Sacred Music, Yale University, New Haven, Connecticut. A composer of music for organ and choirs, Miller has also created numerous hymns and songs for congregations. While he has authored some hymn texts, he has more often written tunes for existing texts or collaborated with text writers. He has created arrangements or new tunes for classic hymns by Isaac Watts, Charles Wesley, and others. His works appear in hymnals and supplements as well as in collections of his own work, including *Amazing Abundance: Hymns for a Growing Church* (2003), *Roll Down, Justice! Sacred Songs and Social Justice* (2015), and *Revolution of the Heart* (2022). Miller has traveled widely in the United States and abroad as a presenter on worship and music that form community and foster social justice.

Adam M. L. Tice has made contributions to the singing church as a hymn writer and editor. He began writing hymn texts shortly before attending his first Hymn Society conference as a Lovelace scholar in 2004. Since then, he has written more than 250 texts that have been published in five collections of his work. His hymns, which have appeared in dozens of hymnals, are characterized by freshness and clarity, often exploring previously unaddressed topics and drawing on new images. Tice has been an active member of The Hymn Society, serving on the executive committee (2007–2010) and as editor of *The Hymn* (2017–2018). He served as the text editor for the Mennonite hymnal *Voices Together* (2020) and is currently editor for congregational song at GIA Publications. For information: thehymnsociety.org.

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Eugene "Gene" E. Englert

Eugene "Gene" E. Englert, 93, pianist, choral director, composer, organist, and liturgist, died June 2. Born March 15, 1931, he began playing organ for Catholic Masses at a young age. Upon graduation from Purcell High School, Cincinnati, Ohio, he attended the Athenaeum of Ohio in Cincinnati. After serving in the Army in Korea where he was prompted to give a concert in the American embassy and form and conduct a Korean children's choir, Englert completed his Master of Music degree at the University of Cincinnati Conservatory of Music.

Englert married Ruth Caplinger, and they began their family and his long career as a Catholic church musician and choir director in the Archdiocese of Cincinnati. He was music and choir director at St. Clement, St. Charles, St. Clare Catholic churches in Cincinnati, Sacred Heart Catholic Church in Fairfield, Ohio, and Assumption Catholic Church in Mt. Healthy, Ohio, where he served for 52 years. He also was music director at McAuley High School and Good Samaritan Hospital School of Nursing, both in Cincinnati, preparing choirs and music groups for concerts and shows for many years. One of his accomplishments was taking two of his choirs to Rome to sing for Pope John Paul II in 1988.

Englert began composing choral, piano, and organ music in the 1960s with more than 250 pieces of published choral music, mostly written for church choirs and hymnals and still being sung in churches all over the world. He was

a founding member of the National Catholic Music Educators Association, an organization of musicians dedicated to Catholic music education that eventually developed into what is now known as the National Association of Pastoral Musicians (NPM). Englert was part of the Milwaukee Composers' Forum that produced a major document on church music and liturgy.

Eugene E. Englert was preceded in death in 2010 by his wife of 53 years, Ruth, and also by their son Mark who died as a young child. He is survived by three children: Stephanie (John Williams), John, and Jeannette (Clifton Funches), and two grandchildren. A funeral Mass was celebrated June 8 at the Church of the Assumption, Mt. Healthy, with burial at St. Mary's Cemetery, St. Bernard, Ohio, with military honors.



Dana June Hull

Dana June Hull, 97, of Ann Arbor, Michigan, died June 4. Born February 14, 1927, in Waterville, Ohio, she graduated from Bowling Green State University, Bowling Green, Ohio, with a Bachelor of Music degree in organ performance. Hull was one of the first women to start a business for the restoration of historic pipe organs in the United States, located in Ann Arbor.

Throughout her life she held organist positions and worked as a choral conductor and accompanist in churches, working until the age of 92. She was an active member of the American Guild of Organists, the Organ Historical Society, and the Reed Organ Society.

Dana June Hull is survived by her daughter-in-law, Christiane Hull, three grandchildren, and two

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Appointments

Erica Johnson is appointed adjunct instructor of organ for the Master of Sacred Music program, Boston University School of Theology, Boston, Massachusetts. A church musician and performer, she has taught at Wellesley College, Wellesley, Massachusetts, since 2019. She previously taught at the University of North Carolina School of the Arts and Salem College, both in Winston-Salem, North Carolina; Oberlin Conservatory, Oberlin, Ohio; and she designed and taught the graduate course in organ literature at the Eastman School of Music, Rochester, New York, for two years during her doctoral studies. As a church musician, she has served congregations of various denominations and worship styles. For information: bu.edu/sth.



Erica Johnson

Scott Lamlein is appointed director of music for All Saints' Episcopal Church, Atlanta, Georgia. He will play the Kenan Memorial Organ, built in 2004 by John-Paul Buzard Pipe Organ Builders, and will direct the semi-professional adult choir. Additionally, he will manage a music program involving more than 100 participants of various ages in collaboration with associate director of music Justin Maxey and newly appointed director of children and youth music Emily Halbert. Lamlein succeeds Kirk Rich, who followed in the footsteps of directors of music emeriti Raymond and Elizabeth Chenault.



Scott Lamlein (photo courtesy All Saints' Episcopal Church)

Lamlein leaves a position at St. John's Episcopal Church, West Hartford, Connecticut, where he served as director of music for the past ten years.

At St. John's, he was artistic director of the Music at the Red Door concert series. He also founded a non-profit to fund the church's summer Kids' Community Music Camp, which provides music education to children in need. Under his leadership, St. John's Royal School of Church Music (RSCM) choir school and adult choir grew to 45 members.

With more than 25 years of experience as an organ instructor, Lamlein has taught at the Hartt School, Hartford, and Holyoke Community College, Holyoke, Massachusetts, where he specialized in organ education for pianists. As a recitalist, he has performed across the United States, Canada, and Europe, with appearances at the Piccolo Spoleto Festival; Methuen Memorial Music Hall; the Münster of Überlinger, Germany; St. Thomas Church, New York City; and St-Sulpice, Paris, France. His recitals have been broadcast in South Carolina, Boston, Worcester, and on the nationally syndicated radio show *Pipedreams*. For information: allsaintsatlanta.org.

Bálint Karosi and **Richard Webster** are appointed lecturers in sacred music for the 2024–2025 academic year at the Yale Institute of Sacred Music, New Haven, Connecticut. Karosi teach keyboard harmony, and Webster will teach liturgical music skills.



Bálint Karosi

Bálint Karosi has been cantor and director of music, classical, at St. Peter's Church in Midtown Manhattan since 2015. He is known for his interpretation of Bach's organ music, his Baroque-style improvisations, and his compositions, which include an eclectic reconstruction of Bach's *St. Mark Passion*, BWV 247, five organ concerti, cantatas, choral, orchestral, and various instrumental works. His *Toccata in Memory of Bartók* was the compulsory work for the 2022 National Young Artists Competition in Organ Performance (NYACOP) competition; his *Kodály Triptych* won first prize of the Hungarian Philharmonia's 2022 composition competition; and his organ concerto *Syöjätär* was awarded the Kaija Saarijaho prize in Helsinki, Finland, in 2023. Karosi earned his Doctor of Musical Arts degree in composition at the Yale School of Music in 2017. He is represented in the United States by Phillip Truckenbrod Concert Artists. For information: karosi.org and concertartists.com.

Richard Webster recently served as interim director of music at St. Paul's Choir School and Parish, Harvard Square, Cambridge, Massachusetts, having retired in 2022 as director of music and organist at Trinity Church, Copley Square, Boston. He also served as organist and choirmaster of St. Luke's Episcopal Church, Evanston, Illinois, from 1974 to 2003 where he directed the Choir of Men and Boys and founded the Girls' Choir and Schola. His other roles have included directing Chicago's Bach Week Festival. Webster has led choir courses across the United States, South Africa, and New Zealand, and is an honorary fellow of the Royal School of Church Music. His commissioned works are published by six different houses, including Advent Press, which publishes his music exclusively. His hymn arrangements for brass, percussion, organ, and congregation are performed across the United States, Canada, Britain, Germany, Australia, the Netherlands, Taiwan, and on the BBC and CBC. Webster's Doctor of Music degree is from the University of the South, Sewanee, Tennessee. For information: bachweek.org/new-page-5. ■



Richard Webster (photo credit: Franck Grall)

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Rick Baker, Chair - Organ Renovation/Replacement Committee
First Presbyterian Church, 1793, Washington, PA

Above - First Presbyterian Church in Washington, PA recently installed a new Three-Manual Hector Olivera HO-85 Designer Series Allen GENISYS™ Organ with APEX™ Technology.

The harpsichord: an introduction, part 1

This month's column, my first after a hiatus caused by now-resolved orthopedic issues, is my first in a short series of columns about the harpsichord. Since 1990 I have presented summer workshops to introduce the harpsichord to organists and pianists. This series is based on the approach that I have taken in those workshops.

I have a desire to demystify this unfamiliar instrument. This is something that many experienced organists and pianists feel when walking up to a harpsichord, and not just because of the erroneous sense that it is a very fragile object.

I wish to share a decades-old memory, reminding me of the perils of the unknown, but also how simple it often is to learn and what a difference that can make. The first time I prevailed on a church to let me practice on their organ was when I was about thirteen. I had been sort of playing for a while but did not know very much about the organ. When I sat at this instrument and turned it on, I tried a stop or two, but then I could not get any keyboard to be silent by turning off all the stops! I was panicked—had I broken something? Would I never be able to grapple with a wondrous instrument that was this complicated? Or would I just have the unpleasant task of telling the church that their organ did not work? I left very quickly without practicing and phoned the church later to tell them that the instrument seemed broken. After doing so, I was too scared by the whole thing to ever talk to them again; I never practiced there. Of course, the whole “problem” was just that a crescendo shoe was slightly on. I had never heard of the crescendo shoe! If I had known what was up, I would have fixed the issue in a few seconds as a matter of routine and very possibly practiced on that instrument for years.

It is not possible in a few columns to include everything that there is to know about the harpsichord. I will try to frame what I write about in such a way as to point to further means of fleshing out the columns. That will include reading and listening links, but the core is to make the content open-ended and to answer some questions in ways that make it easy to answer more questions of your own. I will write about teaching harpsichord and using the harpsichord to elucidate certain facets of the organ and organ playing. This first column introduces general points, and subsequent columns will explore these in detail.

The question that I hear most from pianists and organists about the harpsichord is whether there is an advantage or disadvantage in learning to play the harpsichord if you already play another keyboard instrument? The answer, not surprisingly, is both. The disadvantages are subtle but worth being aware of—most of them fall under the umbrella of technical habits carried over from one of the other instruments to the harpsichord, when they suit the former but not the latter. The great advantage is more concrete—an organist or pianist already knows how to find notes on the harpsichord keyboard! With some careful listening and the rethinking of some aesthetic presuppositions and technical habits, an organist or pianist can start executing

very satisfying harpsichord playing very promptly, certainly more than someone who is not already a keyboard player.

What is a harpsichord? To start with, it is a string instrument. It has strings or wires stretched out so that they can vibrate in a musical sound, and these strings are fitted over a resonant object to which they transmit that sound. As far as I know, that description fits every non-electric string instrument from every place and era. Therefore, the harpsichord belongs to a family that includes the piano, of course, but also the violin, guitar, mandolin, viola da gamba, hurdy-gurdy, and so on.

More specifically, the harpsichord is a plucked string instrument. This puts it into the family of the lute, guitar, vihuela, shamisen, mandolin, banjo, and so many more. This has significant implications for the way the instrument shapes the sound and the ways in which we can use the sound to shape music. The harpsichord's status as a plucked string instrument is just as important for its own musical identity as that it is a keyboard instrument. This also has implications for the sound—the main one is that the player at the keyboard cannot change the pure volume level of the notes using variations in force. This is the chief difference between the harpsichord and the piano, though not necessarily the most important one. It is also a parallel between harpsichord and organ, since the organ swell mechanism, though it affects volume, still functions in the context of the player's inability to control volume through pressure on the keys. More importantly, it has a strong influence on the kind of music that can be written for the instrument, and it opens the door for the harpsichord to share repertoire, players, and some aspects of technique with other keyboard instruments.

Over centuries, the harpsichord has always been grouped conceptually as much with other non-keyboard plucked instruments, the lute in particular, as with other keyboard instruments. It can be enlightening to keep this in the back of the mind.

The word “harpsichord” is an English-language name, though it probably came originally from Italian or French. The early history of the name is obscure. In other languages the instrument is usually called some variant of either the Italian *cembalo* or *clavicembalo*, or the French *clavecin*. For example, *cembalo* is the German name, and variants of *clavecin* are used in Spanish, Russian, Polish, and so on. There have always been different shapes and sizes of instruments that are fundamentally similar to the harpsichord or close variants of the harpsichord. Some of these are wing-shaped in the manner, more-or-less, of a grand piano. Those are the ones that have been most reliably called “harpsichord” over the centuries. There are also rectangular variants, often called spinet or virginal. There are pentagonal instruments, also often called spinet, and more rarely there are various other shapes. There are harpsichord-type instruments that are upright in the manner of upright pianos. For purposes of this discussion and in a manner that reflects the usage of the instruments over the years, I will normally mean any and all of these variants when talking about harpsichords.



Detail of the keyboards of a two-manual harpsichord

If there are distinctions that need to be made I will note them.

The harpsichord was in its day also a workhorse instrument. At any time over the last centuries there was some sort of keyboard instrument that was typically found in homes, rehearsal spaces, churches, schools, coffee houses, bars—any place where music-making occurred—and that served the practical needs of working musicians, not just the need for effective performance tools, but also all needs associated with practicing, drilling, teaching, demonstrating, figuring things out, and so on. For several centuries, harpsichords filled a large part of this need. Of particular interest here is that for many years organists did a significant portion of their practicing on a harpsichord, and sometimes a clavichord. Practicing on an organ itself required the assistance of someone else to pump the wind, until the mid- to late-nineteenth century. Before then this was a cumbersome process. In due course the harpsichord and clavichord were replaced in the everyday role by the piano, which in its turn is now being replaced for these sorts of purposes by electronic keyboards. We do not know how thorough this transformation will be, but it is at least a possibility that it will in due course become pervasive and that the piano in the traditional sense will be redefined as a specialized art instrument, as the harpsichord now largely is.

A harpsichord is a tool designed to produce a sound that people will react to as compelling, intense, interesting, beautiful, a sound that has that sort of quality intrinsically, regardless of any compositional content, and essentially independent of how it is played. The exact same thing is true of the organ. To me, this is the real bond between the two instruments, more than the fact that both are keyboard instruments and have a significant shared repertoire. Presumably, most people involved with making or listening to music expect the net overall effect of a musical performance to have these qualities. But with every sort of music making there is a different balance as to where this kind of musical and emotional effectiveness comes from. And with instruments whose sonorities cannot be changed very much by the player, the instrument itself, as created and delivered by the instrument maker, provides a larger proportion of that effectiveness than with instruments that can be shaped and varied as they are played.

Like the organ, the harpsichord is an instrument with stops. An instrument has a number of discrete, discernibly different sounds, and they can be used by the player separately or together in various patterns determined in part by

the distribution of those sounds over different keyboards. Any organist can get comfortable with this aspect of the harpsichord right away. The most evident difference between the organ and the harpsichord in the matter of stops is that harpsichords have fewer stops than all but the smallest organs. This is in part of necessity and in part through choices. There are harpsichords with only one stop. In fact, most of the variants—virginals, spinets, and so on—are one-stop instruments. Two or three stops is normal, sometimes there are four or five, and that's about it. Unlike with all but the smallest organs, choosing stops for a given musical situation by just trying everything is actually a practical possibility. In the history of harpsichord building, instruments with two 8' stops and nothing else have been very common indeed. So have instruments with one 8' and one 4' or two 8' and one 4' stops. The latter usually implies three sets of strings. It is rare for a harpsichord to have more than that, though not impossible or unheard-of. In the heyday of the harpsichord there were a few instruments with 16' stops and a very, very few with 2' stops. To a large extent “stops” correspond to “sets of strings,” but not entirely. There are ways to make a given set of strings provide more than one sound, and I will get into some of the details of this later.

This hints at my last general point here. The harpsichord and its variants were and are highly non-standardized. Standardization is a flexible concept—no two pianos, clarinets, golf clubs, or just about anything else are absolutely identical. But with the harpsichord this is about not just the nuances of sound or touch or the even disposition of stops. It extends to compass, size of keys, the nature of the coupling mechanism, sometimes the distribution of notes or pitches to the keys, and much more. The accompanying photograph is a small appetizer to later more detailed discussion of this bewildering variety. It is a close-up of a two-manual harpsichord in which the two keyboards are not aligned and do not play the same pitches as each other—strange until you know what is going on! There are fascinating reasons that the harpsichord developed this way—or that the modern snapshot that we have of an instrument that thrived between 200 and 600 years ago looks like this. Over the next few columns I will discuss the harpsichord mechanism and set-up as well as harpsichord sound in considerable detail. ■

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great-grandchildren. She was preceded in death by her son, Dallas Hull, and stepdaughter, Diane Willis. A memorial service was conducted June 25 at St. Andrew's Episcopal Church, Ann Arbor. Memorial contributions can be given to St. Andrew's Episcopal Church Music Fund (www.standrewsaa.org/give.html), or by mailing gifts noted in her memory to the church: 306 North Division Street, Ann Arbor, Michigan 48104.



Richard "Rick" Ivan Morel

Richard "Rick" Ivan Morel, 76, died June 3 in Denver, Colorado. He was born July 14, 1947, in Watertown, Massachusetts; his family moved to Colorado when he was eight. Rick's father, Ivan, came to Denver to work for Fred H. Meunier in the pipe organ business. Ivan eventually bought the business, and it became Ivan P. Morel and Associates, Inc. When Rick graduated from high school, he joined his father's firm. When Ivan retired, Rick took over the business. The firm installed, built, refurbished, and provided service to organs in five states.

Rick Morel not only loved the pipe organ but also its history. The Morel company refurbished the organ at the Cathedral Basilica of the Immaculate Conception in Denver. Rick was present at the cathedral making sure the organ worked perfectly when Pope St. John Paul II visited in 1993. Morel spent the last decade or more trying to bring new people into the business of pipe organs. He was dedicated to preserving historical files on many instruments. He celebrated his 58th anniversary of employment at Morel and Associates on May 8.

When Morel was 25 he met and married Sharlie Ann Kern, who survives. They celebrated their 50th wedding anniversary September 1, 2023.

A memorial service will take place at Montview Presbyterian Church, Denver, August 21. Phil Bordeleau, music director at the Cathedral Basilica of the Immaculate Conception, will dedicate a recital to Morel's memory in spring 2025.



Kenneth Robert Reed

Kenneth Robert Reed, 73, of Otsego, Michigan, died at home on May 1, 2024. He had been diagnosed with lung cancer a year earlier, which had metastasized to his brain. Born on April 3, 1951, in Sturgis, Michigan, he was a graduate of Mattawan High School. After managing a plastics company for ten years, he became fascinated with

pipe making upon being introduced to it. In 1978 Ken met his life partner, James Lauck. Together they owned and operated the Lauck Pipe Organ Company, Otsego, Michigan. Since 1983 he had been a pipemaker and operated his pipe shop adjacent to Lauck Pipe Organ Co.

Reed was skilled in all phases of pipe making including metal casting, flue and reed pipe making, and the machining of shallots and blocks. Most of his production found its way into Lauck organs, but he was always willing to help out other organbuilders with on-site installation problems. He was also office manager and general manager of Lauck Pipe Organ Co. until the company closed in 2018. His passions were his home, gentleman farming, raising various animals, and tending to the acreage. Kenneth Reed is survived by his husband, James Lauck, whom he had been with for 45 years.

Organbuilders

Schoenstein & Co., Benicia, California, announces personnel changes. Louis Patterson has retired as president of Schoenstein after 25 years of service.



Louis Patterson

He leaves a legacy of technical advancement and musical knowledge to the team he trained and the clients he served. Patterson also developed Schoenstein's approach for tuning organs and personally supervised the care of many of the San Francisco Bay Area's instruments. His career included work in church music and more than fifty years in organbuilding.

Bryan Dunnewald is appointed president and tonal director of Schoenstein, continuing the company's tradition of placing leadership in the hands of



Bryan Dunnewald

musicians. He now oversees all aspects of the company with a focus on its musical direction. Dunnewald began his association with Schoenstein ten years ago and served most recently as tonal director. In addition to his work in organbuilding, he is an active performer and composer, with appearances at major venues across the country, and holds degrees in orchestral conducting and organ performance. He is a member of THE DIAPASON's 20 Under 30 Class of 2019. For information: schoenstein.com.

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Alan Laufman, who founded the Organ Clearing House in 1961, was in his final illness during the summer of 2000 when he asked me to join the company to help its work continue when he was finished. During that summer and fall, I sat with him for countless hours as he passed on the company lore and history, warning me of potential pitfalls and hinting about tricks he had picked up over the years. Among many other things, he warned that I would be spending a lot of time typing stoplists. When the company was young, he was working with a manual typewriter, carbon paper, and Wite-Out. (Remember those little bottles with a brush in the cap?) He kept a typewritten list of available organs: builder, year, location, number of manuals, number of stops. If you sent him a letter with \$3.45 in stamps, he would send you a copy of the list. Updating the list meant retyping it completely. There were dozens of organs.

Happily, many stoplists are now available online from the websites of organ companies, churches, and the brilliant, comprehensive Pipe Organ Database created under the auspices of the Organ Historical Society (pipeorgandatabase.org), and it is easy to publish a stoplist on our website by attaching a link to a file or web page. "Click here to download specifications." Still, I sometimes need to type the stoplist while referring to a photograph of the stop jambs. It is easy enough for a modest organ, but once you get over fifty stops, it takes a lot of flicking back and forth between screens to get it all accurately.

I review a dozen or more stoplists every time I spend a day at my desk. They are open as tabs on web browsers. I refer to them when talking on the phone. I type them, edit them, file them, and publish them. And while there are almost infinite variations, there are also similarities that apply to many American organs. I am often speaking or corresponding with people who have purchased an old church building who are altogether unfamiliar with organs, telling them how to gather the information I need to assess the marketability of an instrument. I might be speaking with a real estate developer sitting on the organ bench, mobile phone camera

at the ready. I ask how many keyboards? "Three." "Are there banks of knobs on either side of the keyboards?" "Yes." "Do you see a group of knobs marked 'Great' on the right side?" "Yes." "From the bottom up, you might read 8' Diapason, 8' Dulciana, 8' Melodia, 4' Octave, and so on?" "Exactly right. How did you know?" I just knew. It goes on: 4' Flute d'Amour, 2' Fifteenth, Mixture IV, 8' Trumpet.

Is there one pedal stop? It is either Bourdon or Subbass, some smart people label it using the German Subbaß. Are there two pedal stops? I will bet lunch that it is one of these two pairs, 16' Bourdon and 8' Violoncello or 16' Open Wood Diapason and 16' Bourdon. How many three-manual organs have a Choir division that reads 8' Concert Flute, 8' Dulciana, 8' Unda Maris, 4' Flute, 8' Clarinet? A ten-stop Swell division would have 8' Viola da Gamba, 8' Viole Celeste, 8' Stopped Diapason, 4' Principal, 2' Octavin, Plein Jeu III, 16' Bassoon, 8' Trompette, 8' Hautbois, and 4' Clarion, a list that is familiar to thousands of organists.

Of course I am oversimplifying. I notice that my imaginary organ has 8' Dulciana on both Great and Choir, fair enough because those are both common places to find that stop. If the organ was a little larger, we might have a Geigen Diapason on the Choir, or we might change the Great Dulciana to an Erzähler. One organ I played a lot when I was young had an 8' English Diapason on the Choir. If the organ was a little larger, there would be an 8' Diapason on the Swell, a few more independent Pedal stops like 16' Principal, 8' Octave, 4' Choralbass (or Choralbaß), and 16' Trombone. As I throw more stops at my imaginary organ, I am still using names that are common to many, even most American organs. So I raise the question, if pipe organ stoplists are so predictable, what's new under the sun?

Making a list

If you leaf through a stack of printed stoplists, you will notice a common form that connects them all. Stops are separated by division, they are listed from lowest to highest pitches, maybe there is a mixture or two after the usual flues, and the reeds are last. When there are several flue stops of the same pitch, they are listed in order, principal, string, flute. The biggest apparent variety is the number of stops and number of divisions. So why don't all organs sound alike?

Just like regional accents in any language, there are countless ways an organ stop like Principal or Gedeckt can sound. When an organ is being planned, the person or people responsible for how it will sound make decisions about what materials to use to make pipes, what wind pressures should be to complement the acoustics of the room and placement of the instrument, what scales should be used (the ratio between length and diameter of a pipe), and how each stop should be balanced with all the others.

The choice of materials is a good place to start. Hard metal like tin produces a bright tone; soft metal like lead produces a darker tone; and lead and tin are mixed in alloys through the spectrum. It is rare to find pipes made of pure tin because that metal is too hard to work with when doing the meticulous finicky work of voicing. Adding ten or twenty percent lead softens the metal enough to allow the voicer to manipulate the metal more easily, but the tone still benefits from the hardness. It is also rare, even a mistake, to make pipes of pure lead because the metal is so soft and heavy that the pipes cannot support their own weight. As the



Nothing new under the sun (photo credit: John Bishop)

revival of classic organbuilding got rolling in the last third of the twentieth century, some organ pipes were made with such high lead content that the pipes collapsed after only a few years. Builders realized that when duplicating the high lead content found in antique pipes, they failed to consider that modern metallurgy produces purer materials while ancient lead was full of impurities. Throw a handful of impurity into the melting pot, and the lead gets stronger. It is the opposite of skimming the floating stuff off the top of your chicken stock pot.

The same applies to making wood pipes. Softwoods like spruce or fir produce darker tones, while hardwoods like oak or maple produce brighter sounds. It is common to find neat little 2' Principals made of oak in portable continuo organs that produce crystal clear tones, and in the Taylor & Boody organ at Grace Church in New York City, the beautiful Choir 8' Principal Dolce that forms the façade just behind the organ bench is made of white oak.

Wind pressure is a critical choice because it determines what style of voicing is possible. Bright, transparent choruses in Classic-style organs require low pressures, while the broad, rich, and even powerful voices in a Romantic or symphonic organ are produced by high pressures. The symphonic style of pipe organs was made possible in the early-twentieth century by the introduction of the electric blower, allowing voicers to use great volumes of air at high pressures without worrying about the aches and pains of the people pumping the bellows. The fact that all the organ symphonies of Widor were written for a huge organ that was hand-pumped speaks volumes about the skill and resourcefulness of the organbuilder.

Like the choice of materials, scaling is an essential part of planning an organ. Middle C of an 8' Principal could be 1 1/4 inches or 2 1/4 inches in diameter, depending on the tonal character desired. Varying the scale of wood pipes is a matter of changing the dimensions of the cross section. Low CCC of a 16' Double Open Wood might be twice the width and depth of the same note in a wood 16' Violone. The Double Open will produce a hefty, broad bass tone, while the Violone with keener tone will provide more clear definition of pitch with crisp speech.

Color my world.

Thirty years ago, when we chose a paint color, the person in the store looked up a formula and used a machine with a lot of tubes of basic colors to put the correct number of ounces of each color into the can of base paint, one tint at a time. The same action is done now with computerized machines that produce the accurate little squirts of color. Those color-blending machines in your



Start typing. (photo credit: John Bishop)

neighborhood hardware store are just like choosing registrations for a piece of organ music. Draw a little blue (8' Diapason) and red (8' French Horn) and you get a lovely purple.

Some organists register their music in a formulaic way. "I always use flutes 8', 4', and 2' in this passage" or strictly use registrations printed in a score. That approach misses the opportunity to create your own tone color. Consider Bach's *Fugue in E-flat Major*, the "Saint Anne," BWV 552ii. Start the elegant main subject on principals 8' and 4'. Perfect. You might say that is the way I have always done it, but one organ I often played has a beautiful 8' Oboe that I combined with the 8' Principal to create a gorgeous sound that allowed the counterpoint to be heard clearly and gave harmonic richness to the soaring passages. I sometimes added the 4' Octave midway before changing to something sparkling for the sprightly 6/8 section.

If you are preparing to play a particular piece on a particular organ for the first time, take a few minutes to play the first few measures on fifteen different combinations. If you were cooking, you would add some olive oil (rich and earthy), oregano (aromatic), garlic (bitter and spicy), butter (smooth and creamy), and diced tomato (flavorful and moist), and you get a wonderful sauce.

Start with an 8' Trumpet (rich and earthy), add a 4' Octave (a touch of brilliance), add the 2 3/4' Quint (harmonic blend), and you have the start of a French *Grand Jeu*. Why is that such a satisfying sound? The pipes of the Trumpet have rich overtones at the first, second, third, and fourth overtones (4', 2 3/4', 2', 1 3/4'). In our three-stop combination, the Quint is emphasizing the second overtone. Beautiful. Go ahead and add the 2' and 1 3/4' to complete the Cornet. Play around with those overtones. Draw the 8' Oboe and 2 3/4' Quint for a nice solo combination. If the 1 3/4' is not too loud, it will sit delicately on top of the Oboe and Quint. If it is loud and spicy, it might be too much. Maybe emphasize 8' pitch by adding a stopped flute, or better yet, a chimneyed flute because it also emphasizes the second overtone. Use your ears and listen.

Staying with the French tradition of overtones, start with an 8' Gedeckt or Stopped Diapason, add 4', 2 3/4', 2', and 1 3/4'. That is the classic Cornet. But do not leave it at that just because the score says so. Try all the possible combinations of those five stops, with and without the tremolo. There are lots of possibilities, and one of them is just right, or if it is not such a great organ, one of them is better than the others.

Here is some more ear training. Hold a single note on an Oboe or Cromorne and flick the 2 3/4' on and off a few times. You can train your ears to hear the second overtone (Quint) in the solo voice of the

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Every one has a name. (photo credit: John Bishop)



What more do you need? (photo credit: John Bishop)

reed. This trick works best in the tenor octave where the overtones are heard most clearly. Once you can easily identify that harmonic, try the same trick with 1 3/4 until you are certain you can hear the fifth overtone in the solo reed voice. Now you can use your ears discriminately to choose the most luscious registration.

Mind your Zs and Qs.

A friend who is a brilliant organist associated primarily with a large symphonic organ once told me he had no use for organ stops with Zs or Qs in their names. Quintadena, Sesquialtera, Terz (Terzian), Zimbel, Prinzipal, and Dulzian are all stops you would find in a modern low-pressure organ, perhaps with open-toe voicing and high tin content—not your favorite sounds if the rolling, robust, even mysterious sounds of a symphonic organ are your thing. On the other hand, that somewhat snobby comment from my friend would be the reverse for many organists who love the brilliant instruments of Visser-Rowland, Holtkamp, or Zimmer where there are lots of Zs and Qs. There is something for everyone.

How good can it sound?

Another important reason to use your ears when you are registering music at the organ is the condition of the tuning and pipe speech of your chosen organ. If Hauptwerk and Rückpositiv are not in tune with each other, do not couple them together, or you will get a nasty zinging of high-pitched pipes like a swarm of bees. If the Trumpet is flat against the rest of the organ because it is hot in the church, do not use it. Your listeners would rather hear a reduced registration than the fingernails-on-the-blackboard sensation that comes from bad tuning, and most of them would never know that you would have preferred to use the Trumpet just then if it sounded a little better.

For over thirty years I maintained an organ in Boston that had large tin pipes in the façades of Pedal, Great, and Rückpositiv cases. There was a long, thin window at the peak of the ceiling that ran the length of the building, and at a certain time of the year, sunlight beaming through that window would parade across the organ's façade at 10:00 in the morning, just the time to be finishing your prelude and starting the opening hymn. Over the years there was a procession of organists, and I showed them all how to pay attention to that sunlight because for a brief time, the Principal pipes would be heated up by the sun and go sharp from the rest of the organ. Is it too fussy to pay attention to tuning to that kind of detail? I guess it depends on your ears, but the pitch of organ pipes changes with temperature. You can add

that to your knowledge base. Science is a real thing.

If you are choosing a solo combination for the *cantus firmus* of a chorale prelude and your precious Oboe has a squawker on the second note of the melody, do not

use it. There is sure to be another combination that sounds good enough, and your listeners will never know you did not get your first choice. A lot of wedding marches will be spoiled when the fourth F-sharp of the Trumpet is a lulu. Take it up a half step, or if transposition is not your strongest suit, you can go down a half step by imagining the key signature of D-flat and using the same notes. As you choose stops to combine, play chromatic scales up and down the keyboard on every stop you plan to use and listen for uneven voicing. Maybe a few notes are too soft or too loud. Maybe a few pipes are slow to speak, have too much unpleasant chuff, sound raspy, or cause some woodwork to vibrate and buzz. Choose a different stop or combination of stops. The point is to make the organ sound as good as it can. It is all about listening.

As you listen and experiment like this, write down issues you found that caused you to change your mind about what stop to use. That list becomes a guide for your service technician. If the console log book says that the third D-sharp of Swell Flute d'Amour is too soft, it will get corrected during the next service call. Conscientious



(photo credit: Félix Müller)

organ technicians are pleased to find that list, because they know they can make the organ sound better for you.

A few months ago, during a nice restaurant dinner with a colleague who was voicing an important new organ, I asked what he hoped to achieve with the completed instrument. "I want to build something beautiful that will enrich the people who hear it." It is your duty as organist to use each organ you play to its best advantage. ■

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Louis Vierne's Mature, Modal Approach: Sixth Symphony "Scherzo," a Closer Look

By Jonathan Bezdegian

*Sitting on the parapet of the story where the towers arise from the massive corpus are all kinds of devilish things that were contrived by a grandiose imagination and captured in the grinning stone by a forceful and strict hand. Wondrous animals with long beaks, pointy claws, with misshapen ears and distorted mouths, devils with devout wings, midgets with long beards sit there and gape at the city with large, vicious, lurking eyes.*¹

While the history of Louis Vierne's *Sixième Symphonie* (Sixth Symphony), opus 59, is well documented, the actual harmonic construction of the thematic material leaves interested performers in a bit of a predicament. Traditional and functional harmonic analysis is not the correct method for deciphering this music. Occasionally, one will find evidence in Vierne's music that successfully allows this method. However, modal material will always be present. Thus, the use of the Modes of Limited Transposition becomes important. To date, no sources directly address this approach.² The intent of this article is to apply the Modes of Limited Transposition and to prove their importance in the study of Louis Vierne's organ works, focusing on the "Scherzo" from his *Sixth Symphony*.

Intriguingly during the time between the 24 *Pièces de Fantaisie* and the *Sixth Symphony* (1927–1930), Olivier Messiaen published *Le Banquet céleste* (1928) and *Diptyque* (1930). Both of these pieces use the Modes of Limited Transposition. Michael Murray makes reference to this in his book, *French Masters of the Organ*:

Though he was not yet twenty when he wrote *Le Banquet céleste*, he had already turned from prescribed harmony to the Modes of Limited Transposition that were to be a main feature of his early work, and it is these, or, more precisely, his uses of one of these, that create a distinctive harmonic movement dominant and tonic only by analogy.³

Based on the principle of modal evolution, the chronology of these works does not appear to be merely "coincidental." However, the actual genesis of the Modes of Limited Transposition still remains a mystery.

It is impossible to tell if Vierne is responsible for the genesis of this modal material (later codified as the Modes of Limited Transposition by Messiaen). There is no known documentary evidence that allows this assertion. Messiaen also denied creating all of them.⁴ It is also unlikely that Vierne and Dupré collaborated on the use of these modes

Example 1

Example 1, continued

Example 1a

Example 2

Example 2a

via improvisation practices.⁵ However, the evolution in composition regarding the use of these modern harmonies is evident. From evidence germane to this research, this evolution stems from the Paris Conservatoire.

Vierne remarked in his *Mémoires* about his excitement upon learning new, looser, and modern improvisational techniques from Adolphe Marty at the Institut National des Jeunes Aveugles in 1889. Later, Vierne drew on this inspiration while studying with his fellow pupils at the Paris Conservatoire. They all desired to be original. Charles Tournemire, in particular, was a prime example.⁶

The development of Vierne's own original voice in regard to improvisation reached its initial height in 1897, when he took over Guilman's studio at the Conservatoire (he was leaving to go on a concert tour to the United States). Vierne's enthusiasm was palpable: "I was . . . delighted to be able to express unrestrained my own ideas on free improvisation. We would 'whoop it up' with modern harmonies."⁷

Through Vierne's studies, collaborations, and improvisations, he would

gradually incorporate all of his findings in his own music compositions. His modal usage began gradually. It is found extensively in his 24 *Pièces de Fantaisie* (1926–1927). However, at the time, for Vierne, this method was in its infancy. As his music progressed, more consistency in his dense modal writing is observed—at least thematically.

A close analysis of Vierne's "Scherzo" from the *Sixth Symphony*, composed in 1930, exemplifies that his modal awareness has evolved. Thus, the modal usage becomes more logical in his writing. This is evident in the opening measures of "Scherzo." There are no passing tones or chromatic alterations in the opening material. Modes 3 and 7 dominate the composition. (See **Example 1**. Mode 3 uses two transposition levels: 2 and 4. Mode 7 uses transposition 1, 2, and 5).⁸ Their common tone relationships are displayed in the examples of the main theme. However, for this opening material, the common tone of G is found in all transposition levels used by Vierne, thus allowing the free movement between each level on the opening measures (**Example 1a**).



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Example 3

Example 5

Example 4

Example 6

Analytical chart of the opening page (measures 1–10):

- Measure 1: M3, T4 (eighth-note opening flourish); sixteenth-note group: M3, T2
- Measure 2: first sixteenth note: M3, T2; second group: M7, T1
- Measure 3: flourish: M3, T4; sixteenth notes: T2
- Measure 4: sixteenth notes: M3, T2; 2nd group: M7, T1
- Measure 5: flourish: M3, T4; sixteenth notes: M7, T2
- Measure 6: flourish: M3, T2; sixteenth notes: M7, T1
- Measure 7: first group of six notes: M3, T1; group of 4: M3, T2
- Measure 8: first group of six: M3, T4; group of 4: M3, T2

- Measure 9: flourish: M3, T4; sixteenth notes: M7, T2
- Measure 10: first sixteenth notes: M7, T5; second group: M7, T2

While this article is not intended to provide an exhaustive analysis accounting for every note in each measure of the eighteen pages of “Scherzo”, a detailed analysis of page one illustrates a clear lack of functional harmony. One does not sense, aurally or visually, any traditional voice leading or harmonic progression. Thus, claiming that “Scherzo” is written “in the key of G minor” is erroneous. The material is modal, and knowledge of the Modes of Limited Transposition is paramount for understanding this music. The most important analysis of “Scherzo” pertains to the main, cyclical

theme (meaning, it is present in all five movements of the symphony).⁹ It comprises two parts—the first is six measures in duration; the second is ten measures.¹⁰ Here is the layout:

- First statement**
Part 1, measures 41–46: Mode 3, T1. See **Examples 2 and 2a**.
Part 2, measures 47–56: Mode 7, T2 (passing tone B in measure 55). See **Example 3**. (Mode 7, T2 is written in Example 1.)
Common tones (measure 46): E, D, C (allowing for modal shift).
- Second statement** (common tones G, D from previous measure)
Part 1, measures 57–62: Mode 3, T1,

measures 41–46.
Part 2, measures 63–72: Mode 7, T2 (passing tone B in measure 71), measures 47–56. Common tones, E, D, C (from measure 62, allowing for modal shift).¹¹

- Third statement**
Part 1, measures 113–118: Mode 3, T4. See **Example 4** (M3, T4 is written in Example 1).
Part 2, measures 119–128: Mode 7, T1 (passing tone B-flat in measure 127).
Common tones (measure 118): E-flat, D-flat, C-flat. See **Example 5**.
- Fourth statement** (common tones: C, G-flat, D-flat, D from previous measure).
Part 1, measures 129–134: Mode 3, T2. See **Example 6**.

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Example 7a

Example 7b

Example 8

Part 2, measures 135–144: Mode 7, T6 (passing tone C-sharp in measure 143).

Common tones (measure 134): F-sharp, E, D. See **Examples 7a** and **7b**.

Fifth statement

Part 1, measures 153–158: Mode 3, T4.¹² See **Example 8**.

Part 2, measures 159–168: Mode 7, T3 (passing tone F-sharp in measure 167).

Common tones (measure 158): B, A, G. See **Example 9**.

Sixth statement (common tones: C-sharp, A, B-flat from previous measure)

Theme is inverted with a different accompaniment pattern; theme becomes segmented into three parts:

Part 1, measures 169–174: Mode 3, T4 (six measures). See **Example 10a**.

Part 2, measures 175–180: Mode 7, T5 (six measures).

Common tones (measure 174): A, B, C-sharp. See **Example 10b**.

Part 3, measures 181–184: Mode 7, T3 (passing tone C in measure 183) (four measures).

Common tones (measure 180): B-flat, C-sharp. See **Example 10c**.

Compared to Vierne's earlier works in *24 Pièces de Fantaisie*, "Scherzo" from *Sixth Symphony* is more modally consistent.¹³ The theme has virtually no chromatic alterations as seen in his previous compositions. Also, *Sixth Symphony* is Vierne's last piece for solo organ. Rollin Smith states that "Vierne's

harmonic vocabulary by this time had become so intensely chromatic that one of the themes in each of the first two movements of this symphony utilizes all twelve notes of the chromatic scale."¹⁴

We can conclude, then, that as the years progressed, these modal elements that were once used rather loosely took on a new structure and identity, one that piqued the interest of Olivier Messiaen. Through this interest, Messiaen wrote two compositions (between Vierne's aforementioned pieces) and later codified these modal elements into the Modes of Limited Transposition. This codification was published in his *La Nativité du Seigneur* in 1936—one year prior to Vierne's death. ■

Notes

1. Louis Vierne, *Pièces de Fantaisie en quatre suites*, Livre III, opus 53, ed. Helga Schauer-Maubouet (Kassel: Bärenreiter-Verlag, 2008), XXII. A fitting quote to describe the imagery of "Scherzo." This is further emphasized by Maurice Duruflé's description of: "The Scherzo, although wishing to jest, neither succeeds in finding a true gaiety nor makes one forget the somber nightmares that haunt the Aria [Movement 2]. Instead, the composer, with sparkling verve, depicts the diabolical giggles of grimacing gargoyles." Rollin Smith, *Louis Vierne: Organist of Notre Dame Cathedral* (New York: Pendragon Press, 1999), page 567.

2. The most recent document that analyzes Vierne's *Sixth Symphony* is the dissertation of Emily Marie Meixner: Meixner, Emily Marie. n.d. "The Sixth Organ Symphony of Louis Vierne (1870–1937): An Analysis." doi:10.7274/2227mp50s8q. It is a significant achievement and an interesting approach. Meixner does make reference to Vierne's common use of the whole-tone scale (Mode 1 of

Example 9

Example 10a

Example 10b

Example 10c

the Modes of Limited Transposition) and the Gregorian modes (Phrygian and Mixolydian, respectively). My published articles in *THE DIAPASON* and my dissertation, "Louis Vierne and the Evolution of His Modal Consciousness," 2018, clearly outline my approach and methods. I will continue in this manner.

3. Michael Murray, *French Masters of the Organ: Saint-Saëns, Franck, Widor, Vierne, Dupré, Messiaen* (New Haven and London: Yale University Press, 1998), page 186.

4. Also, "Messiaen says he became fluent in his modes by often improvising on them in Dupré's class. But he takes no credit for contriving them all." *Ibid.*, page 188.

5. By 1924 Vierne and Dupré, once close friends, were bitter enemies. The crux of the dispute was over the title of "Organiste titulaire de Notre-Dame de Paris." This misuse by Dupré during his first American concert tour (he was Vierne's assistant, not the sole organist of the cathedral) drove a wedge between these two men. The animosity lasted until Vierne's death. Dupré even forbade any of his students to play Vierne's compositions during their organ lessons at the Conservatoire. Smith, *Louis Vierne*, pages 330–343.

6. At this time (1890), César Franck was Vierne's first teacher at the Paris Conservatoire. Vierne and Tournemire were also classmates. Regarding Tournemire, Vierne remarked that he was "a born improviser" and the entire studio was "captivated by the

harmonies he had discovered for the free theme," in reference to a studio competition in 1890, where Tournemire was awarded "first accessit." Smith, *Louis Vierne*, page 47.

7. *Ibid.*, 125.

8. Be mindful of enharmonic equivalence when comparing music passages to scales. Having your own corrected score for study while reading this article is advised.

9. Maurice Duruflé referenced this in his description of the *Sixth Symphony* for the Paris premiere at Notre-Dame Cathedral in 1935. The full description is found in Smith, *Louis Vierne*, page 567.

10. This division is more for clarity than for phrasing/musicality. The mode changes at the created divisions.

11. The second statement is identical to the first, it is just written in the treble octaves. There are some notational changes in comparison. However, they are just enharmonic.

12. In the original score (published by Henry Lemoine in 1931), there is an error in the pedal theme in measure 155. The first pedal note in Lemoine's score is an "E" moving down to "D." This does not fit the regular pattern of the theme in previous statements. Also, it does not fit the Mode 3, T4 scale. On hearing this, it is an obvious engraving error. While Rollin Smith's list of "Textual Corrections for the Six Symphonies" (Smith, *Louis Vierne*, Appendix E, pages 719–734) does not mention this correction, it is clearly made in Bärenreiter's new 2010 edition (BA 9226). The correct pattern of measure 155 is "B" moving up to "D." This also highlights the importance of understanding the Modes of Limited Transposition for analysis of Vierne's organ works.

13. A composition of note is "Feux Follets." The writing Vierne uses can best be described as a modally dense quilt patchwork of the work's main theme and figurations. It is so highly chromatic that even the Modes of Limited Transposition do not work well as a form of analysis; it is chromatic writing.

14. Smith, *Louis Vierne*, page 565.

Jonathan Bezdegian, DMA, is the instructor of organ and campus minister for liturgical music and mission trips at Assumption University, in Worcester, Massachusetts.

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Hooked on Organbuilding

An Interview with Nicholas Wallace

By Joyce Johnson Robinson

THE DIAPASON's 20 under 30 winners represent leaders not only in performance (organ, harpsichord, carillon, and church music), but also those who build, restore, and maintain instruments. In our first interview with a young builder, we find out more about Nicholas Wallace, of THE DIAPASON's inaugural 20 under 30 Class in 2015.

Nicholas Wallace holds a bachelor's degree in classical guitar performance, graduating with honors from the Osher School of Music at the University of Southern Maine, Portland. Though he grew up in the organ business, it was after graduating from college that Nick joined David E. Wallace & Co. full time. As the junior partner, Nick now runs many aspects of the business, but focuses on visual and mechanical design, shop production, and general project management.

Leading Wallace & Co. of Gorham, Maine, into a new generation, Nick has expanded the shop's capability to build new mechanical-action organs alongside the detailed restorations of nineteenth-century tracker organs that Wallace & Co. has built a reputation for over the last four decades. Nick is a member of the Organ Historical Society and is a board member of the American Institute of Organbuilders.

Nick, you grew up within organbuilding. Did your father inspire you to work as an organbuilder? How did your father get you started?

My grandparents were musicians and my great-grandmother was a church organist her whole life. That had a considerable influence on my dad when he was growing up. Like many kids back then, he took piano lessons, which eventually turned into organ lessons. Dad and my uncle attended concerts with my grandfather on the famous Kotschmar Organ in Portland City Hall in the 1960s. Having the opportunity to see this major instrument inside and out was a considerable inspiration for Dad. While he was in college, he apprenticed with a Boston-area organ shop and began to learn the details of organ restoration and new organ construction.

One story Dad likes to tell is that when he was eleven years old, my great-grandmother asked him to go with her to the New Gloucester, Maine, Congregational church to play a memorial service for a friend. At that time in 1961 the George Stevens organ was still hand-pumped, which became Dad's task for the service. This Stevens organ has had a definite influence on me and the tonal direction for Wallace & Co. Its modest scaling and colorful voicing paired with its historic

unequal temperament make for a very charming instrument. The restorative work in both 1999 and 2020 along with the documentation of this Stevens organ serve as inspiration to the physical and tonal design of our new organs, in particular our Opus 78 in Ancaster, Ontario. (See "New Organs," November 2020, page 13.)

During the 2023 pre-Christmas tuning season I had the pleasure of tuning dozens of organs that I have known my entire life. As I was up in the organs tuning rank after rank I could remember back to times when I was young enough that Dad would have to reach over to the end of the chest to pull a slider because the stop knob was too high on the stop jamb for me to reach.

Your degree is in classical guitar performance. Tell us about that.

I grew up in the classical music and organ music worlds, but studying classical guitar in college helped refine my musicality. While in college I focused on the music of South American composers like Heitor Villa-Lobos, Agustín Barrios, and Astor Piazzolla, no doubt a rebellion against the European music I had always known! Like the other plucked string instruments, as soon as you strike a note on the guitar the sound starts to fade. To deal with this issue I spent many guitar lessons discussing articulation and



Nicholas Wallace

dynamics to best shape phrases. Midway through college I began organ lessons as well. Once again, these same ideas were front and center. Studying the two instruments simultaneously was very beneficial in this respect even though the two instruments are otherwise very different.

An important lesson that I learned from the guitar is the power of playing softly. Because of the size of the guitar and the immediate decay of the notes, even at its loudest the guitar is a quiet instrument. I am quick to notice during any performance how quiet the audience becomes and how carefully they tend to listen. I always remember this influence when designing an organ. Louder and more colorful stops are indispensable for leading singing and playing repertoire, but the more delicately voiced stops

are of great importance, particularly in smaller instruments.

Did your organ study with Harold Stover and Ray Cornils influence your work in organbuilding and restoration? In what way?

Absolutely. Reading through and practicing a little of the repertoire, some hymns, and discussing the basics of playing has come in handy on a near-daily basis. It's always helpful to get more insight into what organists need and why.

E. & G. G. Hook & Hastings Opus 845, a single-manual, two-rank instrument from 1876, resided in your family's home for some years. Did this spur your interest in pipe organ construction?

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Wallace & Co. Opus 66, Saint Paul's Anglican Church, Brockton, Massachusetts

I see this organ every day in the shop. It is interesting in that it was built by E. & G. G. Hook & Hastings as a sort of "portable" organ as it disassembles into several large pieces. Subsequently, I have had the chance to move this organ into several locations. I believe this design helped to influence Dad when he built the educational "Kotzschmar Jr." organ for the Friends of the Kotzschmar Organ. Kotzschmar Jr. comes apart into four major sections and can fit in a minivan.¹ Also inspired by this "portable" construction is my design for Wallace & Co. Opus 73. This organ is the performance counterpart to Kotzschmar Jr. and has a little more variety than Hook Opus 845 with three-and-a-half stops.

You worked with C. B. Fisk, Inc., during your college years on the installation of their Opus 130 in Costa Mesa, California—a much larger instrument than Hook Opus 845! What did you learn from this experience?

Working with Fisk was a great experience, and there was much to learn. Fisk Opus 130 is a very large instrument, but even by that time, I had spent years with the Kotzschmar Organ in Merrill Auditorium. I spent three weeks out in California for that installation, and the very last thing that I did was install the Great and Positive keyboards. That installation was my first experience with carbon fiber trackers. To this day Wallace & Co. is still making our own wooden trackers, but



David and Nick Wallace at Opus 78, Canadian Reformed Church, Ancaster, Ontario, Canada

with some larger projects on the horizon, perhaps we will join in all the fun soon. Someday I will have to go visit Fisk Opus 130 to see what it is like.

Do you have a library of books on organbuilding? Which ones do you consult?

In recent years I have done my best to add to the library in the organ shop. On most days if we are looking something up, given the nature of our work we will likely reach for Audsley or Dom Bédos. Years ago, we took over the contents of a colleague's shop and ended up with piles of past publications from the International Society of Organbuilders. There is a wealth of informative articles about

every aspect of organbuilding in these journals written by different organbuilders from around the world.

In recent years I have made a point to document the old organs that Wallace & Co. has restored. This usually amounts to careful measurements of the pipework and notes about the key action and any other interesting information. The data from all this documentation work is also something that we regularly reference. In 2021 Nami Hamada (now the tonal director at C. B. Fisk) and I began the ongoing documentation of E. & G. G. Hook Opus 288 at Saint John's Catholic Church in Bangor, Maine.

You designed an organ for Saint Paul's Anglican Church in Brockton, Massachusetts, at a rather young age. What was that experience like, and what did you learn from it?

I had to go back and check, but yes, twenty-four is young for that sort of responsibility these days. When we started Opus 66 in 2010, I had been working in the shop for ten years. Most aspects of this project were not new to me. For years I had been making and restoring wind systems, key and stop actions, and slider windchests. In 2009 I built my first case for Wallace & Co. Opus 62, for the Congregational Meetinghouse of Perry, Maine. Looking back, I can see that all the work prior to 2010 was a natural progression to the design and construction of my first complete instrument.

In the process of designing and building I was certainly not alone. Mechanically and structurally the organ bears a great resemblance to the smaller organs of Hook & Hastings. The two-division, single-grid slider chest, the simple backfall design of the key action, and the double-rise reservoir are all directly inspired by several small Hook & Hastings organs that I had worked on. Tonally the organ takes cues from the work of George Stevens in the 1850s with the scaling of the Great 8' Chimney Flute and the 4' and 2' principals mirroring the





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E. & G. G. Hook Opus 173, Church of Our Lady and Saint Rochus, Boom, Belgium

1857 George Stevens organ that I mentioned earlier. I also had my dad in the shop and other colleagues with whom to discuss certain design elements. Opus 66 has served well for the past thirteen years, and the organ has been a pleasure to visit for semi-annual tunings.

Wallace & Co. has done several international projects. What brought you to doing international projects, and did you find the experience rewarding?

Two of my favorite projects have been Wallace & Co. Opus 78 for the Ancaster Canadian Reformed Church in Ancaster, Ontario, and the restoration and relocation of E. & G. G. Hook Opus 173 for the Church of Our Lady and Saint Rochus in Boom, Belgium. These international experiences were rewarding and career broadening in ways that I'm still discovering to this day. My first international project was the restoration and installation of Hook Opus 173 in Boom, Belgium. The late Gerard Pels, a Belgian organbuilder, was working as a consultant for the church when he saw our listing of the Hook organ for sale. The 1854 date of the organ and its Gothic-style case matched the date and architecture of the church perfectly. Pels asked if we would be willing to restore and then install the organ in Boom. After a little research, we agreed to do the project. I worked all summer and then took a semester off from the university to join the crew for the installation. During the first week of installation the Pels crew assisted us with unloading the shipping container and the beginning of the installation. Even with our limited Dutch and their limited English, we all had a great first week sharing our organ stories over lunch or while assembling parts of the organ.

The other international venture was Wallace & Co. Opus 78 for the Canadian Reformed Church in Ancaster, Ontario, where the project involved building a new two-manual, twenty-seven-rank organ for the church. To date, this is the largest new organ designed and

constructed by Wallace & Co. Just like our Opus 66 in Brockton, Massachusetts, so many of my previous projects led to the design of this unique organ. As has been typical, my design for this organ leaned towards the more traditional in its appearance, its actions, and its sound. All mechanical systems within the organ, the key action, stop action, and wind system draw inspiration from historical designs with some modern materials used. The project was very successful and has brought great support to the church's worship services. We consider that the project was one of our most successful for the design and construction of a new organ.

Working with the church leaders, musicians, and organbuilding colleagues in different countries was a great experience, and I learned a lot. It is no surprise that any church that adds a pipe organ to their music program and worship experience is the same, no matter how many borders you cross. They want a top-quality instrument that meets or surpasses their musical needs now and well into the future.

Do you prefer to create new instruments or do restorations?

I enjoy both new and old instruments. I do not think that it is necessary for organbuilders to only do one or the other. In fact, I find it quite beneficial to do both. The attention to detail, knowledge of mechanics, and the organizational skills required to build new organs greatly improves a restoration. Likewise, the historical knowledge and respect for past building methods gives greater depth to the design of a new organ. The study of older organs can also serve as a wonderful source of inspiration in new organ designs.

What are your recent projects?

The last few projects have been a series of Hook & Hastings organs. In March of 2023 we finished the installation of Hook & Hastings Opus 1192 at Saint Alban's Episcopal Church in Staten Island, New York. This was a top-to-bottom

restoration where we carefully cleaned and restored all parts of the organ. The wind system received new feeder bellows and a new hand pump mechanism. The new hand pump system, which was designed based on the documentation of other period instruments, provides a smooth and quiet alternative to the blower, which can also be used.

At the end of May 2024 we completed the restoration of Hook & Hastings Opus 1763 for Saint James Episcopal Church in Prouts Neck, Maine. This project required more re-creation than other projects as most of the original Hook pipework had been discarded in the 1970s. Based on the remaining original pipework we were able to scale new pipework to return the organ to its original voice.

How did the Saint James restoration turn out?

Opus 1763 is now done and in use for their summer 2024 season. It has been a real pleasure to return this organ to its original specification and scale. Saint James is a coastal summer chapel, with picturesque views of the Maine coast and is just across the road from the Winslow Homer Museum. Members at Saint James have begun planning a series of events featuring the organ.

And the latest project?

On June 3, we began our next major project, which is the complete restoration of Hook & Hastings Opus 1487 at Saint Joseph's Catholic Church on Capitol Hill, Washington, D.C. Thanks to good stewardship and some great restorative work in the 1980s by George Bozeman, this Hook organ is in near original form. Like our other recent

restorations, we will carefully restore each piece of the organ and bring it to like-new condition. This organ will also receive a renovated hand pumping system and a new 16' Posaune in the Pedal modeled after period Hook pipework.

I am also excited to share the news that Wallace & Co. has signed a contract for our Opus 81 with Saint Stanislaus Catholic Church of Nashua, New Hampshire. The new mechanical-action organ will feature thirty-two stops over two manuals and pedal. We are looking forward to beginning work on Opus 81 in mid-2025.

What do you like best about the work you do?

I like that no two projects are alike. Of course, there are a lot of similar things; we do our fair share of Hook restorations. But even within that portion of the business, there is great variety. And then there is all kinds of fun in designing a new instrument. The freedom to take inspiration from past work and incorporate it into something new is always a thrill.

Thank you, Nicholas.

Notes

1. See thediapason.com/friends-kotzschmar-organ-launches-kotzschmar-kids. Accessed on February 9, 2024.

David E. Wallace & Co. LLC Pipe Organ Builders website: wallacepipeorgans.com.

Joyce Johnson Robinson is a past editor of THE DIAPASON.

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Franz Schmidt Organ Works, Vol. 1 Andreas Jetter plays the 1928 Josef Behmann (72 stops) restored in 2021 by Kuhn at St. Martin, Dornbirn, Austria. 28-page booklet (English & German) includes organ photos, stoplist, Schmidt bio, music notes, etc. Imported by Raven. **Ambiente ACD-2047 \$16.98 free shipping in USA**
 Variations & Fugue on an original theme in D Major ("King's Fanfares" from Schmidt's opera *Fredigundis*)
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 Four Small Chorale Preludes:
 O Ewigkeit, du Donnerwort; Was mein Gott will;
 O, wie selig seid ihr doch, ihr Frommen;
 Nun danket alle Gott

NEW! Sietze de Vries: Orgelbüchlein +

In 210 minutes of video on a DVD, Sietze de Vries performs J. S. Bach's 46 chorales of the *Orgelbüchlein*, improvises 45 more chorale preludes in the style of Bach, discusses improvisation using Bach's techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs. Big booklet. Raven import. **Fugue State Films FSFDVD016 \$49.95 free shipping in USA**



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Let All the World in Every Corner Sing: The Yale Institute of Sacred Music Celebrates Fifty Years

The Yale Institute of Sacred Music (ISM) is an interdisciplinary graduate center for the study and practice of sacred music, worship, and the related arts. Its students pursue degrees in choral conducting, organ, and concert voice with the Yale School of Music, or they engage in ministerial or academic studies in liturgy, religion and literature, music, or visual arts with the Yale Divinity School. The ISM is essentially a sequel to the School of Sacred Music at Union Theological Seminary (New York City), which lost its funding in the early 1970s and closed its doors. Robert Baker, then organist and dean of the School of Sacred Music at Union, relocated three faculty and one administrator from the Union school to Yale in New Haven, Connecticut, after securing funding from the Irwin-Sweeney-Miller foundation of Columbus, Indiana. This family foundation was headed by Clementine Miller Tangeman, whose late husband was a musicologist at Union, and her brother J. Irwin Miller, who was serving as senior trustee of the Yale Corporation. With its strong programs in divinity and music, Yale was deemed the perfect place to reconstitute a school or institute of sacred music. In 1973 inaugural director Robert Baker, together with chaplain and liturgical scholar Jeffery Rowthorn, musicologist Richard French, and administrator Mina Belle Packer, migrated to New Haven. After a year of intense preparation, the Yale ISM welcomed its first class of students: five in music and five in divinity. In 2024 the ISM celebrated the fiftieth anniversary of that momentous occasion.

The School of Sacred Music at Union Theological Seminary

The roots of the ISM begin with Union Theological Seminary. Music was an important component of the curriculum at Union since its founding in 1836. That this ecumenical Protestant seminary held such value for music and the arts can trace some of its inspiration to Anglican and Roman Catholic instantiations of liturgical renewal stemming from the Oxford and Solemnnes movements. Church musicians were regularly appointed to the theological faculty at Union to teach music history, hymnody, and related musical subjects to complement the theological education of seminarians.

In 1928 Clarence Dickinson (who had been teaching music to the seminarians at Union since 1912), together with his wife, Helen Snyder Dickinson, met with seminary president Henry Sloane Coffin to discuss establishing a separate entity at Union: a school of sacred music. This school would specifically train church musicians within the context of the seminary. Since the “joining of music and theology, of divinity students and music students, did not seem at variance with the Seminary’s history,” Union began admitting musicians into the seminary, granting them the degree Master of Sacred Music. One sees similarity of vision with that of the Schola Cantorum in Paris, founded by Dickinson’s teacher, Alexander Guilmant.

Clarence and Helen Dickinson were the quintessential interdisciplinary couple. Clarence was an organist, choir director, composer, and teacher whose profound influence earned him the moniker “Dean of American Church Musicians.” His wife Helen, the first woman to graduate with a Ph.D. from Heidelberg University, was an art and liturgical historian who taught alongside

her husband at Union. Together they envisioned a curriculum in which the church musician would acquire not only musical skills, but also the theological and pastoral skills needed to successfully navigate the complex ministry of church music. The Dickinsons also understood the benefits of having musicians and clergy interact with each other at the seminary: “In such an atmosphere, the church musician . . . and the minister meet and train together in much the same way as they will work together in actual parish situations.” Interdisciplinary study and collaboration between clergy and musicians were hallmarks of the School of Sacred Music at Union, and it is upon this foundation that the Yale Institute of Sacred Music was built.

Early years at the Yale Institute of Sacred Music

The 1975 Bulletin of the Yale Divinity School includes a succinct description of the ISM: “The curriculum will lay particular stress upon organ playing, choral conducting, historical aspects of the church’s musical development, the liturgical framework of religious worship of all faiths, and practical musical techniques, and will be of a highly participatory nature.” Three early graduates of the program, however—Steven Roberts, Patricia Wright, and Walden Moore—paint a broader, more colorful picture of the nascent ISM and its early years. Steven Roberts was an organ student in the first class that arrived at the ISM in 1974; he later taught organ at Western Connecticut State University and was music director at Saint Peter Church in Danbury before retiring to Bolivia. Patricia Wright was also an inaugural organ student at the ISM, receiving her Master of Musical Arts degree in 1976 and Doctor of Musical Arts degree in 1982. An adjunct organ professor at the University of Toronto, Wright was director of music at Toronto’s Metropolitan United Church, where she played Canada’s largest pipe organ for thirty-five years before retiring in 2022. Walden Moore came to the ISM in 1978. Not long after graduating in 1980, he was appointed organist and choirmaster of Trinity Church on the Green, New Haven. Although Moore retired from Trinity in 2024 after forty years of distinguished service, he and composer/organist Mark Miller continue to teach service playing to organists at the ISM. These three remarkable church musicians share common threads in reminiscing about their time at the ISM in the 1970s: the importance of interdisciplinary study, the emphasis on church music, and the benefits of studying at one of the great research institutions of the world.

Interdisciplinary study in the 1970s primarily involved the study of worship and liturgy. Wright and Roberts both highlight the importance of Jeffery Rowthorn’s liturgy class, Wright going so far as to describe the course as “life changing.” In many ways, it is this study of worship and liturgy—that is, the church at prayer—that unites the musician, seminarian, and scholar. Liturgical studies has become a part of the very DNA of the ISM; it was inherited from the School of Sacred Music at Union, and continues to play a seminal role in the work of the ISM today.

When director Robert Baker brought the ISM to Yale, the School of Music already had an established and prestigious program in organ performance led by university organist Charles Krigbaum. Baker added to the mix an emphasis specifically on training organists for work in the church. Roberts recalls that “Dr. Baker taught me about being a church



Inaugural ISM director Robert Baker (top) with organ professors Thomas Murray (middle) and Charles Krigbaum (seated)



Jeffery Rowthorn preaching in 2014



Walden Moore, recently retired organist and choirmaster at Trinity Church on the Green, New Haven

musician, not just an organist.” Wright remembers Baker teaching conducting from the console. Students were taught the art of leading congregational song and accompanying anthems. Moreover, Baker encouraged students to learn this craft from multiple experts. Moore recalls the director sending him to observe Vernon de Tar on a Sunday morning at Church of the Ascension in New York. Moore was so impressed with this experience that he always welcomed ISM students to observe his program at Trinity.

Yale added a more rigorous academic vision to what had been offered at Union, says Moore, and organists took full advantage of all that Yale had to offer. Roberts took courses on Scarlatti and Couperin with harpsichordist Ralph Kirkpatrick; Wright studied Schenkerian analysis with Allen Forte. Trips to the Beinecke Rare Book and Manuscript Library were commonplace. With a profusion of courses and resources at their fingertips, organists were able to tailor their education to their specific interests while acquiring a solid grounding in church music. “It was up to us organ students to take advantage of the myriad of opportunities Yale afforded us,” says Wright. The opportunities have only increased over time.

The Institute of Sacred Music today

The ISM has grown exponentially over the past fifty years; the original community of three faculty and ten students now numbers well over a hundred individuals. Successive directors have expanded the program. John Cook (1984–1992) created a robust program in religion and the arts at the ISM, a development that undoubtedly would have delighted Helen Dickinson. Under Margot Fassler (1994–2004), the music program expanded from organ and choral conducting to include a major in early vocal music and oratorio (James Taylor, program coordinator). Current director Martin Jean (2005–) has fostered a fellowship program in which international scholars and practitioners join the ISM community for an academic year to further their work while collaborating with the ISM community. Together with the Divinity School, Jean also launched an interdisciplinary program in Music and the Black Church (Braxton Shelley, program director).

An abundance of courses awaits organ students admitted to the ISM. In addition to weekly instruction in organ performance from Martin Jean and/or James O’Donnell, students are invited to lessons and masterclasses with visiting



John Paul McGee playing a Hammond B-3 organ at an ecumenical hymn festival, May 2024



Professor James O'Donnell with the Yale Consort



Mark Miller, lecturer in sacred music

artists. Church music skills, originally taught by Robert Baker during lessons, now include courses in choral conducting (Felicia Barber), liturgical keyboard skills (Walden Moore and Mark Miller), and improvisation (Jeffrey Brillhart). Musicological study has expanded to include both historical musicology (Markus Rathey) and ethnomusicology (Bo kyung Blenda Im). Offerings in liturgical studies comprise courses in historical and contemporary issues taught by an expanding and increasingly diverse faculty. Students wishing to broaden their knowledge in religion and the arts can take courses in religious poetry, architectural history, and other related arts.

Ten concert and liturgical choirs are supported by the ISM, the newest of which is the Yale Consort, a group of professional vocalists who sing evening liturgies (Choral Evensong or Vespers) in local parishes under the direction of James O'Donnell. Organ students accompany these services, acquiring liturgical service playing skills in a unique pedagogical setting from one of the world's finest and most recognized church musicians.

International study tours, typically every other year, take the entire ISM student

body around the globe to study the ways in which sacred arts are manifested in areas of the world not our own. The organ faculty often extend the study tour for their students, to allow them to visit and play the significant organs of the region.

In recent years the ISM has offered a week-long summer Organ Academy, in which advanced undergraduate organ students study with some of the nation's top organists. Participating students receive daily lessons and attend workshops and recitals, all while interacting with their peers from around the country.

What began as Robert Baker's humble continuation of the noble interdisciplinary program at Union has blossomed into an extensive program of sacred music, religion, and the arts at one of the world's leading research institutions. As the ISM celebrates fifty years at Yale, Robert Baker's stately anthem on the hymn text "Let all the world in every corner sing" provides an apt motto. The interdisciplinary, ecumenical, and expansive vision of the ISM, shaped by faculty, students, performers, and fellows, is indeed one in which all the world in every corner sings. May this glorious vision continue for many years to come.

Organ professors at Yale, 1973 to the present

Charles Krigbaum had already been at Yale for fifteen years when the Institute of Sacred Music arrived in 1973. His legacy at Yale includes acquiring the Rudolf von Beckerath organ for Dwight Chapel (1971), premiering the newly discovered Neumeister Chorales of Bach in Battell Chapel (1985), and recording the organ works of Widor and Messiaen on the Newberry Memorial Organ in Woolsey Hall.

An advocate of the organ reform movement, Krigbaum was well versed in all organ music, his seminars covering composers from Titelouze to Tournemire.



ISM student Joseph Ferguson playing an organ in Oaxaca, Mexico, with our guide Cicely Winter (IOHIO)

He promoted well-roundedness, so that students who came to him with a solid background in the North German Organ School left with an admiration for Widor, and those with knowledge of the Romantic schools left with appreciation for Scheidt.

A student of Clarence Dickinson at the School of Sacred Music at Union Theological Seminary, Robert Baker was the quintessential church musician. In addition to teaching the standard organ literature, he instructed students in the practical skills of the church musician. Baker loved the Newberry Memorial Organ and enjoyed teaching in the Romantic style. He would tell his students to always include a "gum drop" (something sweet that people will enjoy) in every recital. Baker's arrival at Yale complemented the organ performance program directed by Charles Krigbaum.

Thomas Murray came to Yale in 1981 from the Cathedral of Saint Paul in Boston. An organ student of Clarence Mader at Occidental College, Murray became one of the most renowned and field-changing organists of the second half of the twentieth century. He is best known for his interpretation and transcriptions of the Romantic repertoire. He has concertized around the globe, and his multiple recordings have earned him universal acclaim.

On the Newberry Organ at Yale, Murray taught students the art of registering exhilarating crescendos and dramatic diminuendos. His transcriptions often required manipulation of two enclosed divisions at the same time to gracefully bring out a melody. The Newberry Organ, however, was not merely a symphonic organ for Murray; his teaching of the other Romantic repertoire, whether Rheinberger or Mendelssohn, was most authoritative. Indeed, he brings integrity to every musical style and period.



Martin Jean, current director of the ISM

Martin Jean joined the Yale faculty in 1997. A self-professed generalist, Jean brought with him particular expertise in the north and central European Protestant organ repertoires but also sustained a love for the French symphonists. With an earnest interest in historic performance, Jean led the project with Thomas Murray and Margot Fassler that resulted in the meantone organ (Opus 55) of Taylor & Boody in Marquand Chapel. Jean accrued some formal training in theological studies, which made him a natural partner at the ISM.

James O'Donnell came to Yale in 2022 after a forty-year career leading two of the most prominent London choral foundations. As organist and master of the choristers at Westminster Abbey, he presided over such state occasions as the wedding of Katherine Middleton and Prince William, which was broadcast to millions. One of his final acts in London was to lead the music for the funeral liturgy of Queen Elizabeth II, which 4.6 billion people were said to have heard, comprising arguably the largest single broadcast audience in history for an event featuring classical music. An internationally acclaimed concert artist, O'Donnell is a model for many students at the ISM: organist, conductor, liturgical musician.



Newberry Memorial Organ, Woolsey Hall (Skinner Organ Company)



H. Frank Bozyan Memorial Organ, Dwight Chapel (Rudolf von Beckerath)



Ellen Battell Stoeckel Memorial Organ, Battell Chapel (Holtkamp)



Charles Krigbaum Organ, Marquand Chapel (Taylor & Boody)

The pipe organs at Yale

The Newberry Memorial Organ in Woolsey Hall ranks among the finest symphonic organs in the world. The original instrument was built by the Hutchings-Votey Organ Company in 1902. Expanded in 1915 by J. W. Steere & Sons, it was rebuilt and expanded again in 1928 by Skinner Organ Company, all through the generosity of the Newberry family. University organist Harry Jepson, who played in the inaugural recital of the original build (it is reported that there were 3,000 people in attendance despite a drenching rainstorm) as well as both rebuilds, curiously programmed Franck's *Pièce Héroïque* in all three recitals.

The final Skinner rebuild is a glorious four-manual Romantic organ with 142 stops, 197 ranks, and 12,641 pipes. While Romantic organs fell out of favor in the decades that followed, many such organs falling victim to replacement or alteration, the Newberry Organ remains in its original condition to this day, a stunning instrument lovingly maintained by the A. Thompson-Allen Company. (The Woolsey Hall organ is featured on the cover of the November 2016 issue of *THE DIAPASON*.)

The 1951 Holtkamp organ in Battell Chapel is a fine example of the mid-twentieth-century *Orgelbewegung*. The main three-manual transept organ is complemented by a two-manual apse organ (one organ, two consoles). This organ was designed by university organist Luther Noss together with Walter Holtkamp. Yale's organ curator, Joe Dzeda, recalls that during Sunday services at Battell Chapel, Noss would often play the prelude and postlude from the transept while assistant university organist H. Frank Bozyan would accompany the choir from the apse console. Built on the principles of low wind pressure, balanced registers, and exposed pipework, this three-manual organ has 71 ranks and 3,740 pipes.

In his *History of the Yale School of Music, 1855–1970*, Noss, who was later dean of the Yale School of Music, wrote: "With the availability of the Newberry Memorial Organ in Woolsey Hall, an outstanding example of the 19th- and 20th-century 'romantic design,' and the classic Holtkamp instrument in Battell Chapel, organ students at Yale would now have the rare and valuable opportunity of studying the organ literature of all periods on the appropriate instrument." (The Battell Chapel organ

is featured on page 1 of the June 1950 issue of *THE DIAPASON*.)

H. Frank Bozyan was appointed instructor in organ in 1920 to assist Harry Jepson in teaching an organ class that averaged twenty-five students. At the time of his death in 1965, he was university organist and organ instructor emeritus. The three-manual, 54-rank Beckerath in Dwight Hall is named in honor of Bozyan's forty-five years of dedication to the organ program at Yale. Charles Krigbaum, who followed Bozyan as university organist, had Rudolf von Beckerath design and build this colorful tracker. Notable stops include the Terzian, Trichterregal, and Rankett. Krigbaum adored this organ, presenting a series of five Bach recitals after its installation. Some fourteen years later, on March 21, 1985, Krigbaum, along with nine other organists from Yale and New Haven, performed an all-day Bach marathon to celebrate Bach's 300th birthday. (The Dwight Chapel organ is featured on page 1 of the December 1971 issue of *THE DIAPASON*.)

Thomas Murray, Professor Emeritus in the Practice of Organ, likes to speak

of Yale's collection of pipe organs as the "goodly heritage." The most recent addition to this goodly heritage is the Charles Krigbaum Organ in Marquand Chapel. Martin Jean was the impetus behind this three-manual tracker in meantone temperament built by Taylor & Boody. Modeled on the 1683 Arp Schnitger organ in the St. Jacobi Kirche, Lüdingworth, this instrument is ideal for teaching early organ music. Its seventeenth-century design, however, does not preclude it from playing contemporary organ music; indeed, the ISM commissioned Matthew Suttor to compose a new work, *Syntagma*, which was premiered by Martin Jean in 2007 as part of its year-long celebration to welcome its newest pipe organ.

For further information

To explore the many opportunities at the Yale Institute of Sacred Music, visit ism.yale.edu. For information about the various degree programs, contact admissions manager Loraine Enlow at loraine.enlow@yale.edu. For information about long- and short-term fellowships, contact assistant director Eben Graves at eben.graves@yale.edu.

—Glen J. Segger, Yale ISM '95
Lecturer, Yale Divinity School



Console, St. John's Anglican Church, Beaumaris, Muskoka, Ontario, Canada

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has completed installation of a Classique Organ System for **St. John's Anglican Church**, Beaumaris, Muskoka, Ontario. The three-manual rocker tablet Viscount CLV-8 console has a custom American specification with additional specifications of Baroque, French, and English styles. In addition, organists can create custom specifications such as High English Cathedral or German Baroque from a library of 300 organ stops and orchestral voices. There are 18 speakers plus pipes from the chapel organ of St. Matthews Lutheran church (ELCIC).

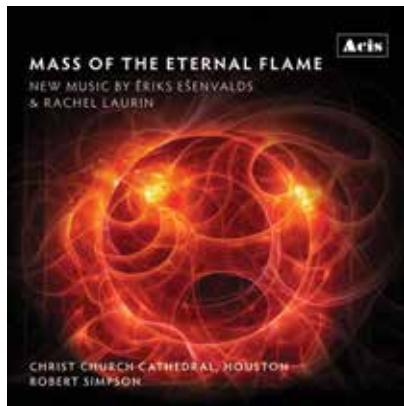


Hallman pipe organ, Our Lady of Mount Carmel Academy, New Hamburg, Ontario

Schmidt has also completed relocation and restoration of the three-rank Hallman Cabinet Organ for **Our Lady of Mount Carmel Academy**, New Hamburg, Ontario. The organ was built in the mid-1960s by J. C. Hallman Pipe Organ Company of Kitchener for Emanuel Lutheran Church (ELCIC), Toronto. When Emanuel installed a larger instrument, the organ was moved to St. James Lutheran Church (ELCIC), Mannheim, Ontario. At this time, the organ received an independent 16'8" Bourdon unit for the pedal, 44 pipes by Keates Organ Company. This stop also provides the common 8' manual bass. Originally the organ was built with a 16' reed/electronic bass. When St. James Church recently closed, the new owners, of another religious organization, were to demolish the organ. Schmidt donated the organ to the academy, and the academy has provided funds for restoration, relocation, and installation. For information: schmidtpianoandorgan.com.

Recordings

Acis Productions announces new choral recordings. *Mass of the Eternal*



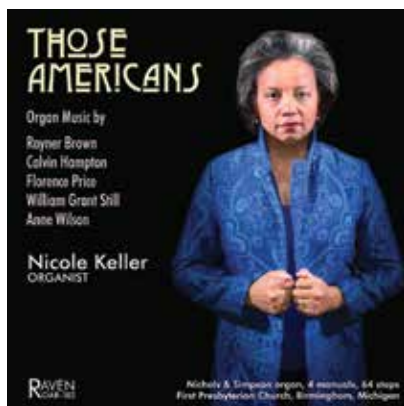
Mass of the Eternal Flame



Jeremy Beck: Requiem

Flame: New Music by Eriks Ešenvalds and Rachel Laurin, features the choir of **Christ Church Cathedral**, Houston, Texas, **Robert Simpson**, director. Other musicians include the **Treble Choir of Houston at Christ Church Cathedral**, Houston, **Marianna Parnas-Simpson**, director, and **Thomas Marvil** and **Daryl Robinson**, organists. In addition to the featured work in the recording title, other works include *Lux aeterna* and *O salutaris hostia* by Ešenvalds, and *Diptych* (op. 107) and *Dedisti Domine* (op. 85) by Laurin.

Jeremy Beck: Requiem features **Coro Volante** and the **Cincinnati String Ensemble** directed by **Brett Scott**. The work is scored for mixed chorus and strings. For information: acisproductions.com.



Those Americans

Raven announces a new organ recording. *Those Americans* (OAR-182, \$15.98) features **Nicole Keller** performing on the four-manual, 64-rank, 2009 Nichols & Simpson organ at First Presbyterian Church, Birmingham, Michigan. Keller, organ professor at University of Michigan, plays works by Calvin Hampton, Florence Price, William Grant Still, Anne Wilson, and the first recording of Rayner Brown's *Twentieth Sonata*. For information: ravencd.com.



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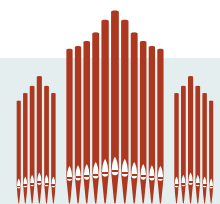
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event.
Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

CALIFORNIA
Nataly Pak; Cathedral of St. Mary of the Assumption, San Francisco, 8/18, 4 pm
Raphael Vogl; Cathedral of St. Mary of the Assumption, San Francisco, 8/25, 4 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, 9/8, 4 pm
Aiden Yau; Cathedral of St. Mary of the Assumption, San Francisco, 9/15, 4 pm
Xiang-Xiang Reynolds; Cathedral of St. Mary of the Assumption, San Francisco, 9/29, 4 pm

COLORADO
Caroline Robinson; First Congregational, Colorado Springs, 9/22, 2 pm

DISTRICT OF COLUMBIA
Stephen Buzard; Washington National Cathedral, Washington, 9/1, 2 pm

FLORIDA
Choral Evensong; All Saints Episcopal, Winter Park, 9/8, 5:30 pm

GEORGIA
James Kealey; Columbus State University, Columbus, 9/23, 7:30 pm

ILLINOIS
Chelsea Chen; Southern Illinois University, Carbondale, 9/20, 7:30 pm
Steven Wentz; Presbyterian Homes, Evanston, 9/23, 2 pm

IOWA
James Kibbie; Cathedral of the Epiphany, Sioux City, 9/15, 3 pm
Gail Archer; University of Dubuque, Dubuque, 9/22, 3 pm

KANSAS
Jens Korndörfer; Wichita State University, Wichita, 9/17, 7:30 pm

KENTUCKY
The Chenault Duo; St. Francis in the Fields Episcopal, Harrods Creek, 9/20, 7:30 pm

MAINE
James Kennerley; Merrill Auditorium, Portland, 9/14, 7 pm

MASSACHUSETTS
Tyler Boehmer; Methuen Memorial Music Hall, Methuen, 8/21, 7:30 pm
Dana Robinson; Methuen Memorial Music Hall, Methuen, 8/28, 7:30 pm
Paul Jacobs; Methuen Memorial Music Hall, Methuen, 9/15, 3 pm
Aaron Tan; First Church of Deerfield, Deerfield, 9/22, 3 pm
Amanda Mole; Groton Hill Music Center, Groton, 9/29, 3 pm

MICHIGAN
Huw Lewis; Jack H. Miller Center, Hope College, Holland, 9/14, 7:30 pm
Ken Cowan; Michigan State University, East Lansing, 9/15, 3 pm
Damin Spritzer; Jack H. Miller Center, Hope College, Holland, 9/17, 7:30 pm

MINNESOTA
Chelsea Chen; University of St. Thomas, St. Paul, 9/28, 7 pm

MISSOURI
Katelyn Emerson; Ladue Chapel Presbyterian, St. Louis, 9/15, 3 pm recital; 9/16, 7:30 pm masterclass

NEW JERSEY
Joseph Arndt; Main Arena, Boardwalk Hall, Atlantic City, 8/15, 12 noon
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 8/16, 12 noon

Andrew McKeon; Main Arena, Boardwalk Hall, Atlantic City, 8/19, 12 noon

Rudy Lucente; Main Arena, Boardwalk Hall, Atlantic City, 8/20, 12 noon
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 8/21, 12 noon

Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 8/22, 12 noon

Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 8/23, 12 noon
Dylan David Shaw; Main Arena, Boardwalk Hall, Atlantic City, 8/26, 12 noon

Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 8/27, 12 noon
Tedde Gibson; Main Arena, Boardwalk Hall, Atlantic City, 8/28, 12 noon

Evelyn Larter; Main Arena, Boardwalk Hall, Atlantic City, 8/29, 12 noon
Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 8/30, 12 noon

Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 9/4, 12 noon
Thomas Gaynor; Main Arena, Boardwalk Hall, Atlantic City, 9/11, 12 noon

NEW YORK
Craig Williams; Stissing Center for Arts and Culture, Pine Plains, 8/24, 7 pm
Craig Williams; Round Lake Auditorium, Round Lake, 8/25, 4 pm
Gail Archer; Round Lake Auditorium, Round Lake, 9/15, 4 pm
Bálint Karosi; Anabel Taylor Chapel, Cornell University, Ithaca, 9/20, 7:30 pm
Brink Bush; Cadet Chapel, West Point, 9/29, 2 pm

NORTH CAROLINA
Nathaniel Gumbs; Christ Episcopal, New Bern, 9/20, 7 pm

OHIO
Nathan Laube; Denison University, Granville, 9/15, 2 pm

OREGON
Gail Archer; Lewis & Clark College, Portland, 9/27, 7:30 pm

PENNSYLVANIA
+ **Cherry Rhodes**; St. Paul's Episcopal, Chestnut Hill, 9/27, 7:30 pm

SOUTH CAROLINA
Nathan Laube; The Citadel, Charleston, 9/21, 7 pm

TENNESSEE
+ **Janette Fishell**; Church of the Holy Communion, Memphis, 9/9, 7:30 pm
Chelsea Chen; St. Louis Catholic Church, Memphis, 9/23, 7 pm

TEXAS
The Chenault Duo; St. Mark's Episcopal, San Antonio, 9/8, 4 pm
Alice Chriss, with Dallas Symphony Chorus; Meyerson Symphony Center, Dallas, 9/15, 3 pm
Clive Driskill-Smith; Redeemer Presbyterian, Austin, 9/20, 7:30 pm

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Calendar

Bradley Hunter Welch & Ken Cowan, organ & piano; First United Methodist, Lubbock, 9/22, 5 pm

Bryan Anderson; St. Andrew Methodist, Plano, 9/24, 7:30 pm

Bradley Hunter Welch; First Presbyterian, Kilgore, 9/29, 6 pm hymn festival

VIRGINIA

Nathan Laube; St. Paul's Memorial, Charlottesville, 9/7, 7 pm

David Hurd; Virginia Theological Seminary, Alexandria, 9/17, 7:30 pm

• **Alan Morrison**; River Road Church, Baptist, Richmond, 9/27, 7:30 pm

Alan Morrison; College of William and Mary, Williamsburg, 9/29, 2 pm

WISCONSIN

Connor Klavekoske; Ascension Lutheran, Allouez, 8/20, 6:30 pm

Vashni Seitzer; Faith Lutheran, Appleton, 8/21, 12:15 pm

Andrew McDonald; Shrine of Our Lady of Guadalupe, La Crosse, 8/25, 3 pm

Jeffrey Verkuilen; First United Methodist, Green Bay, 8/27, 6:30 pm

Naomi Rowley; Memorial Presbyterian, Appleton, 8/28, 12:15 pm

Scott Turkington; Shrine of Our Lady of Guadalupe, La Crosse, 9/21, 3 pm

AUSTRALIA

Christopher Wrench; Christ Church St. Laurence, Sydney, 8/18, 2 pm

Jonathan Lee; Christ Church St. Laurence, Sydney, 9/1, 2 pm

BELGIUM

Jan Vermeire; St.-Martinuskerk, Haringe, 8/15, 5 pm

Peter Holder; St.-Baafskathedraal, Ghent, 8/15, 8 pm

David Van Bouwel; St.-Pieterskerk, Oostkamp, 8/15, 8:30 pm

Eric Hallein; Heilig Bloedbasiliek, Bruges, 8/16, 8 pm

Philip Crozier; Onze-Lieve-Vrouwe Basiliek, Tongeren, 8/17, 4 pm

Kersten Cottyn; St.-Antoniuskerk, Brasschaat, 8/19, 12 noon

Henrik Skaerbaeck-Jespersen; St. Baafskathedraal, Ghent, 8/22, 8 pm

Ben Van Nesen; St.-Pieterskerk, Oostkamp, 8/22, 8:30 pm

Peter Pazmany; St.-Antoniuskerk, Brasschaat, 8/26, 12 noon

Nicolas De Troyer; St.-Baafskathedraal, Ghent, 8/29, 8 pm

Mithra Van Eenhooge; St.-Pieterskerk, Oostkamp, 8/29, 8:30 pm

Bert den Hertog; St.-Salvatorskathedraal, Bruges, 8/31, 8:30 pm

Bart Verheyen; St.-Waldetrudiskerk, Herentals, 9/22, 3 pm

CANADA

Francine Nguyen-Savaria; Notre-Dame-du-Cap Basilica, Trois-Rivières, QC, 8/18, 2 pm

Jocelyn Lafond; Notre-Dame-du-Cap Basilica, Trois-Rivières, QC, 8/25, 2 pm

FRANCE

Anastasie Jeanne, with soprano; Église Ste.-Croix, Bordeaux, 8/15, 6 pm

Kanaka Shimizu; Cathédrale Ste.-Croix, Orléans, 8/18, 4:30 pm

Christian Bacheley, with trumpets; St. Just Church, Arbois, 8/18, 6 pm

Lidia Ksiazkiewicz; Cathedral, Strasbourg, 8/18, 8 pm

Alma Bettencourt & Pierre Quéval; St. Vincent Cathedral, St.-Malo, 8/18, 8 pm

Damien Simon, with viola da gamba; Ste.-Madeleine Chapel, Strasbourg, 8/19, 12:30 pm & 5 pm

Gilles Oltz, with harp; Temple-Neuf Church, Strasbourg, 8/19, 8 pm

André Rossi, with guitar; Grand Seminary, Strasbourg, 8/20, 12:30 pm & 5 pm

Johannes Mayr, with saxophone; Protestant Church of St.-Pierre-le-Jeune, Strasbourg, 8/20, 8 pm

Nicolas Kilhoffer; Dominican Convent, Strasbourg, 8/20, 10 pm

Noah Brenckle; Église St.-Guillaume, Strasbourg, 8/21, 5 pm

Angela Kraft Cross; Basilica St.-Michel, Bordeaux, 8/21, 6 pm

Pierre Offret, with mezzo-soprano; St. Louis Church, Strasbourg, 8/21, 8 pm

Guillaume Prieur, with violin; Ste.-Madeleine Chapel, Strasbourg, 8/22, 12:30 pm

Jean-Michel Douiller, Bach, *Art of Fugue*; Shield Church, Strasbourg, 8/22, 5 pm

Angela Kraft Cross; Église Ste.-Croix, Bordeaux, 8/22, 6 pm

Benjamin Steens, with soprano; Église St.-Thomas, Strasbourg, 8/22, 8 pm

Damien Simon, with Armonico Tributo; Grand Seminary, Strasbourg, 8/23, 12:30 pm & 5 pm

Jérôme Mondesert, with oboe; Shield Church, Strasbourg, 8/23, 8 pm

Marta Gliozzi, with soprano; Ste.-Madeleine Chapel, Strasbourg, 8/24, 11 am

Damien Simon, with double bass; Dominican Convent, Strasbourg, 8/24, 5 pm

Marta Gliozzi; St.-Paul Church, Strasbourg, 8/24, 8 pm

Constance Taillard, with soprano; Ste.-Aurélien Church, Strasbourg, 8/25, 11 am

Arnaud Riffet; Cathédrale Ste.-Croix, Orléans, 8/25, 4:30 pm

Liesbeth Schlumberger; Église St.-Maurice, Strasbourg, 8/25, 5 pm

Paul Goussot; Cathedral, Strasbourg, 8/25, 8 pm

Silva Manfré; Basilica St.-Michel, Bordeaux, 8/28, 6 pm

Silva Manfré; Église Ste.-Croix, Bordeaux, 8/29, 6 pm

Aude Heurtematte, Nicolas Bucher & Gaétan Jarry; Église St.-Sulpice, Paris, 9/22, 4 pm

Philippe Bezkorowajny; Basilica St.-Michel, Bordeaux, 9/22, 5 pm

Emmanuel Filet, with soprano & baritone; St.-Bruno Church, Bordeaux, 9/29, 4:30 pm

GERMANY

Philip Crozier; Kloster Steinfeld, Kall, 8/18, 4 pm

Klaus Mertens, with baritone; Marienbasilika, Kevelaer, 8/18, 4:30 pm

John Challenger; Katholische Kirchengemeinde Mariae Geburt, Osna-brück, 8/18, 6 pm

Baptiste-Florian Marle Ouvrard; Katholische Kirchengemeinde Mariae Geburt, 8/18, 6 pm

Anna Lapwood; Stadtkirche, Karlsruhe, 8/18, 8:30 pm

Anna-Victoria Baltrusch; Kathedrale, Dresden, 8/21, 8 pm

Pieter van Dijk; St. Marien, Lübeck, 8/23, 6 pm

Jörg Halubek; Dom, Lübeck, 8/25, 4 pm

Holger Gehring, with Philharmonisches Kammerorchester Dresden; Kreuzkirche, Dresden, 8/28, 8 pm

David Jonies; St. Mary's Cathedral, Hamburg, 8/29, 7:30 pm

Thilo Muster; Dom, Speyer, 8/31, 7:30 pm

Florian Deuter & Monika Waisman; St. Regina, Hamm, 9/1, 4 pm

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F. ALLEN ARTZ III, Trinity Episcopal Church, Pottsville, PA, February 18: *Praeludium in e*, Bruhns; *Fuga V in a*, Handel; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Ciaccona in f*, Pachelbel; *Marche religieuse (Pièces dans différents styles)*, op. 15, no. 2), Guilmant; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Meditation on Ubi Caritas*, Visser; *O Mensch, bewein dein Sünde groß*, BWV 622, Bach; *Mors et Resurrectio (Trois Paraphrases Grégoriennes)*, no. 2), Langlais; *Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler; Carillon de Westminster (24 *Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

SAMUEL BRISTOW, St. Michael's Cornhill, London, UK, March 18: Pilgerchor (*Tannhäuser*), Wagner; Prelude and Angel's Farewell (*The Dream of Gerontius*), Elgar; Crucifixus (*Mass in b*, BWV 232), Bach, transcr. Bristow; *Variationen über den Basso continuo des ersten Satzes der Kantate "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot und des Crucifixus der H-moll Messe von Sebastian Bach*, BWV 179, Liszt.

DAVID BROEKH, Loyola University, Chicago, IL, March 17: *Praeludium in e*, Bruhns; *Largo (Sonata in C*, BWV 529), Bach; *Scherzo*, op. 2, Duruflé; *Consummatum est (Sept chorals-poèmes d'orgue pour les sept paroles du Christ)*, op. 67, no. 7), Tournemire; *Fantaisie-Improvisation sur l'Ave Maris Stella (Cinq improvisations)*, no. 4), Tournemire, transcr. Duruflé; *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor.

JAMES BROWN, Presbyterian Homes, Evanston, IL, March 25: *Praeludium in e*, Bruhns; *An Wasserflüssen Babylon*, BWV 653, Valet will ich dir geben, BWV 736, Bach; *Meditation on Ecce Lignum Crucis*, Heiller; *Cantilène, Moto Perpetuo (Douze Courtes Pièces)*, op. 43, nos. 1, 5), Laurin; *Attende Domine (12 Chorale Preludes on*

Gregorian Chant Themes, op. 8, no. 3), Demessieux; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck.

STEPHEN BUZARD & DAVID BOECKH, with Nick Stevens, tenor, St. James Episcopal Cathedral, Chicago, IL, March 22: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Allein Gott in der Höh' sei Ehr'*, BWV 675, BWV 676, BWV 677, *Dies sind die heiligen zehn Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Dies sind die heiligen zehn Gebot*, BWV 679, *Wir glauben all an einen Gott*, BWV 681, *Duetto II*, BWV 803, *Vater unser im Himmelreich*, BWV 683, *Christ, unser Herr, zum Jordan kam*, BWV 685, *Duetto III*, BWV 804, *Aus tiefer Not schrei ich zu dir*, BWV 687, *Duetto I*, BWV 802, *Jesus Christus, unser Heiland*, BWV 689, *Duetto IV*, BWV 805, *Fugue in E-flat*, BWV 552ii, Bach.

BRENDAN CONNER, Cathedral of St. Philip, Atlanta, GA, March 10; *Symphonie Romane*, op. 73, Widor.

KATELYN EMERSON, Reading Town Hall, Reading, UK, March 4: *Marche Pontificale (Symphonie I in c*, op. 13, no. 1), Widor; *Fantasy for Flute Stops*, Sowerby; *Intermezzo (Sonata)*, op. 7), Laurin; *Five Short Pieces*, Whitlock; *Scherzo in g*, Bossi; *Variationen und Fuge über Heil dir im Siegerkranz*, IMR 238, Reger.

NORMAN HARPER, St. Michael's Cornhill, London, UK, March 4: *Fan-*

tasia in c, BWV 562, Bach; *Estampie, Retrouvé*, anonymous, transcr. Marshall; *Ripon misericords*, Wilby; *Sonata No. 2*, op. 151, Stanford.

CHRISTOPHER HOULIHAN, Christ Church, Episcopal, Westerly, RI, March 17: *Fantasia and Fugue in g*, BWV 542, Bach; *Trois Pièces*, op. 29, Pierné; *Suite No. 1*, Price; *Pavane de la Belle au bois dormant*, Les entretiens de la Belle et de la Bête, Le Jardin féérique (*Ma Mère l'Oye*), Ravel, transcr. Ospital; *The Dancing Pipes*, Dove.

DAVID HURD, Finney Chapel, Oberlin Conservatory of Music, Oberlin, OH, March 3: *Introduction, Passacaglia, and Fugue on Windham*, *Four Spiritual Preludes, Arioso and Finale, Suite in Three Movements, Te Deum Laudamus*, Hurd.

MAKOTO JAMES, St. Michael's Cornhill, London, UK, March 25: *Mein Jesu, der du mich (Eleven Chorale Preludes)*, op. 122, no. 1), Brahms; *Sonata in e*, BWV 528, Bach; *Dawn, Sunday Morning (Sea Interludes)*, Britten, transcr. Lapwood; *Sonata No. 4*, op. 153, Stanford.

ROBERT McCORMICK, Armerding Concert Hall, Wheaton College, Wheaton, IL, February 6: *Präludium in G*, Bruhns; *There Is a Happy Land, I Love Thee, My Lord (Sacred Sounds)*, Shearing; *Llangloffan*, Miller; *Prelude and Fugue in B-flat*, C. Schumann, transcr. Harbach; *Komm, Heiliger Geist*, BWV 651, Bach; *Vater unser im Himmelreich* (two settings), Böhm; *Hymne sur Veni Creator*, de Grigny.

KATHERINE MELOAN, with Thomas Sexton, trumpet, First United Methodist Church, Wichita Falls, TX, February 1: *Sinfonies de Fanfares*, Mouret; *Prelude and Fugue in G*, BWV 541, Bach; *Anitra's Dance (Peer Gynt Suite I)*, Grieg; *Variations on America*, Ives; *Adagio in g*, Albinoni; *Prelude and*

Fugue in g (Trois Préludes et Fugues), op. 7, no. 3), Dupré; *Allegretto (Vier Skizzen für den Pedalflügel)*, op. 58, no. 4), Schumann; *Grand chœur dialogué (Six Pièces)*, no. 6), Gigout.

CHRISTA RAKICH, St. George's Episcopal Church, Arlington, VA, February 23: *Praeludium in e*, Bruhns; *Fantasia on Komm, heiliger Geist, Herre Gott*, Tunder; *Prelude in C*, BWV 545i, *Sonata in C*, BWV 529, *Fugue in C*, BWV 545ii, Bach; *11 Variations on Heinelein*, Rakich; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, February 23: *Processional March in A (L'Organiste pratique)*, no. 9), Guilmant; *Aus tiefer Not schrei ich zu dir*, BWV 686, 687, Bach; *Ascension Suite*, Willis; *Sonata No. 1 for Organ*, Price.

FREDERICK TEARDO, Cathedral of St. Philip, Atlanta, GA, February 18: *Pièce d'Orgue*, BWV 572, Bach; *Attende Domine (Twelve Chorale Preludes on Gregorian Themes)*, op. 8, no. 3), Demessieux; *Prélude (Trois Improvisations)*, no. 1), Boulanger; *On the Nature of Daylight*, Richter; *Allegro maestoso (Sonata in G)*, op. 28), Elgar.

KENT TRITTLE, Cathedral of St. John the Divine, New York, NY, February 13: *Te Deum Laudamus*, Hakim; *Do not go gentle*, Persichetti; *L'Ascension*, Messiaen.

JAMES TODD, St. Michael's Cornhill, London, UK, February 12: *Allegro (Sonata in C*, BWV 529), Bach; *Rhapsody in E*, Darke; *The Wild Reeds*, Weir; *Sonata IV in a*, op. 98, Rheinberger.

SUSANNA VALLEAU, Cathedral of St. Philip, Atlanta, GA, February 25: *Five Sacred Dances*, Sandresky; *Arietta*, Kerr; *Variations on Jesu, Dulcis Memoria*, French.

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PUBLICATIONS / RECORDINGS

Raven has released OAR-178 *L'Orgue Français à San Antonio: Russell Jackson Plays French Organ Works* an album of repertoire recorded on the large organ installed in 2021 in St. Luke's Episcopal Church in San Antonio, Texas, and built in French tonal style by Reuter Organ Company, Opus 2245, 50 ranks. Russell Jackson, Canon Precentor of St. Luke's, helped design the organ. Works include Widor: *Marche Pontificale* (Sym. 1); Widor: *Andante sostenuto* (Sym 9); Vierne: *Lied and Arabesque* from *24 Pièces en style libre*; Boëllmann: *Suite Gothique*; Guilmant: *Grand Choeur in D*; Lefébure-Wély: *Boléro de concert*; Couperin: 6 mvts of *Mass for the Convents*; Jehan Alain: *Premier prélude profane Wieder an*. Raven OAR-177, \$15.98 postpaid in the USA from RavenCD.com, 804/355-6386, also from Amazon and E-Bay., and is streaming and downloadable on most digital platforms.

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PUBLICATIONS / RECORDINGS

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much still unpublished—from Nordic composers, played by American organist **James Hicks**. Volume XV, *Baltic Sojourn: Music from Estonia, Latvia, and Lithuania* (7309), features the organ of Pauluskirche, Ulm, Germany. The organ of 4 manuals and 86 speaking stops was originally built by Link in 1910 as Opus 535, renovated by the builder in 1970 as Opus 900, renovated again and expanded by Mühleisen in 1997, and finally by Gaida in 2014. The recording includes a commissioned work for Estonian kannel and organ by Estonian composer Malle Maltis, for which Helsinki-based kannel specialist Hedi Viisma performs. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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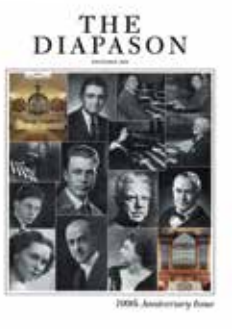
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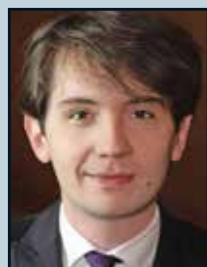
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