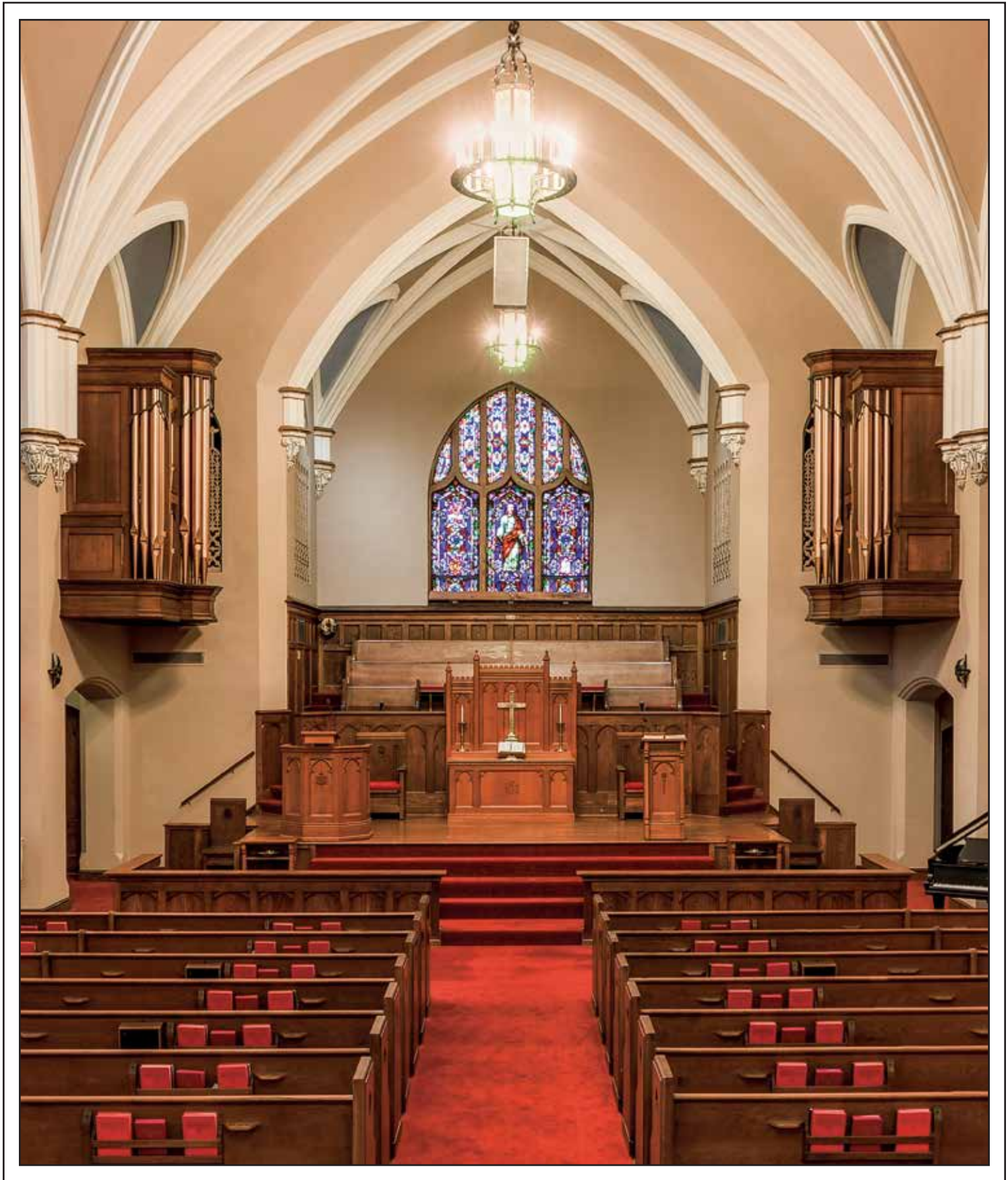


# THE DIAPASON

NOVEMBER 2024

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Gay Street United Methodist Church  
Mount Vernon, Ohio  
Cover feature on pages 12–13

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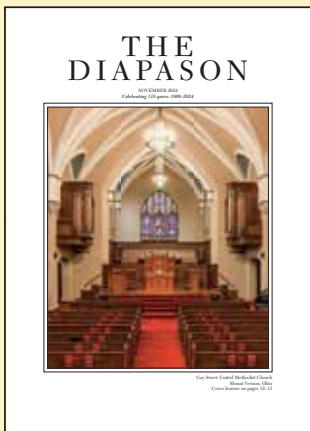
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Gay Street United Methodist Church,  
Mount Vernon, Ohio 12

Editorial Director **STEPHEN SCHNURR**  
and Publisher [sschnurr@thediapason.com](mailto:sschnurr@thediapason.com)  
847/954-7989

Editor-at-Large **ANDREW SCHAEFFER**  
[diapasoneditoratlarge@gmail.com](mailto:diapasoneditoratlarge@gmail.com)

Sales Director **JEROME BUTERA**  
[jbutera@thediapason.com](mailto:jbutera@thediapason.com)  
608/634-6253

Circulation/  
Subscriptions **THE DIAPASON**  
6212 US Highway 6, Suite 200  
Portage, IN 46368  
[subscriptions@thediapason.com](mailto:subscriptions@thediapason.com)  
847/954-7989

Designer **KELSEY CRAIG**

Contributing Editors **LARRY PALMER**  
**MICHAEL DELFÍN**  
**CURTIS PAVEY**  
Harpsichord

**SIMONE BROWNE**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **John L. Speller**  
**Jay Zoller**

## Editor's Notebook

### 20 Under 30 Class of 2025

THE DIAPASON's 20 Under 30 Class of 2025 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their 30th birthday. Please consider nominating students, colleagues, or friends worthy of this honor. (Please note that self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2024, and close February 1, 2025.

Nominees cannot have reached their 30th birthday before January 31, 2025. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2025 will take place in March. The awardees will be announced in the May 2025 issue of THE DIAPASON. For information and to nominate (after December 1), visit [www.thediapason.com](http://www.thediapason.com) and click on 20 Under 30.

### An author's update on previous articles

**Michael McNeil** provides updates on previous articles published in THE DIAPASON:

*It is gratifying when readers respond to my articles, and they often provide background information on subjects for which I lacked a good understanding. Here are updates provided by two readers.*

#### From Stuart Goodwin:

In response to my article on Flentrop's *magnum opus* in Seattle, Washington ("The Sound of D. A. Flentrop," September 2024, pages 14–20), Stuart Goodwin related that he worked as a pipemaker in Flentrop's shop in 1964 and observed Flentrop's monumental *magnum opus* as it was being erected in an abandoned church. Goodwin explained that D. A. Flentrop did not taper his principal chorus pipes, and that my measurements of pipes with mouths wider than the typical

one fourth of the circumference was sometimes indicated in the instructions to the pipemakers. Thank you, Mr. Goodwin! (Communication of September 9, 2024.)

#### From Frank-Harald Greß:

I sent a copy of my articles on the scaling and voicing of Gottfried Silbermann ("The Sound of Gottfried Silbermann," parts 1 and 2, December 2022, pages 12–17, and January 2023, pages 13–19) to Frank-Harald Greß, and he was very kind in pointing me to a better understanding of Silbermann's temperament. After decades of research on many Silbermann organs, Greß published a monograph on the evolution of Silbermann's temperaments in different locations and times. Those interested in a deeper understanding of these temperaments should refer to "Die Orgeltemperaturen Gottfried Silbermanns," *Freiberger Studien zur Orgel*, Nr. 12, Verlag Klaus-Jürgen Kamprad, Freiberg, 2010.

## Here & There

### Events



**The American Organ Academy**, Hartsville, Ohio, announces upcoming seminars, the first to occur February 6–8, 2025, "Successfully managing a pipe organ service business." Students will leave with tools for marketing, business and people management, and accounting. Learn from eight industry leaders with over 250 years of collective experience. Cost is \$1,800 per person and includes meals.

Other seminars include February 27–March 1, "Electricity in the pipe organ"; April 24–26, "Organ re-leathering"; June 20–21, "Pipe organ voicing"; September 19–20, "Pipe organ tuning";

January 29–31, 2026, "Electricity in the pipe organ"; February 5–7, 2026, "Successfully managing a pipe organ

service business"; April 23–25, "Organ re-leathering"; June 12–13, "Pipe organ voicing"; September 18–19, "Pipe organ tuning." For further information: [americanorganacademy.com](http://americanorganacademy.com).

### People



**James Kibbie**

**James Kibbie** will be in residence at Florida State University, Tallahassee, in November, teaching lessons and performing a recital during Iain Quinn's sabbatical. For information: [umich.edu/profiles/james-w-kibbie](http://umich.edu/profiles/james-w-kibbie).

**Bynum Petty** has published two new essays on the history of pipe organs in the city of New York. The essays appear



**Bynum Petty**

in the City University of New York Graduate Center's *Gotham Project*, a blog documenting a comprehensive history of the city. "Two-Hundred Fifty Years of Organ-Building in the City: Part I—18th-Century Imports and a Burgeoning 19th-Century Cottage Industry" and "Two Hundred Fifty Years of Organ-Building in the City, Part II—1850 to 1930: New York Becomes a City of Organs" may be found at: <https://www.gothamcenter.org/blog/organbuilding-cottageindustry-zy4la-cerc4-ezwep-hsfs3s-myg3-tm6kl-anff2>, and <https://www.gothamcenter.org/blog/organsparttwo-zy4la-6h6h4-tlwga-allfs-5gpbn-p8hkk-gewm2-86weg-453lprt9j-b4nt8>.

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The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: [sschnurr@thediapason.com](mailto:sschnurr@thediapason.com).

Print subscriptions: 1 yr. \$49; 2 yr. \$89; 3 yr. \$129 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$59; 2 yr. \$109; 3 yr. \$159. Other foreign subscriptions: 1 yr. \$89; 2 yr. \$139; 3 yr. \$189. Digital subscription (no print copy): 1 yr. \$39; 2 yr. \$59; 3 yr. \$79. Student (digital only): \$20. Single copies \$6 (United States); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; [subscriptions@thediapason.com](mailto:subscriptions@thediapason.com).

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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## Here & There

### ► page 3

Petty is former archivist of the Organ Historical Society and founder-managing director of Petty-Madden Organ Builders, a position he held until his retirement in 2006. His latest book, *M. P. Möller—The Artist of Organs, The Organ of Artists* was published in 2024 by OHS Press.



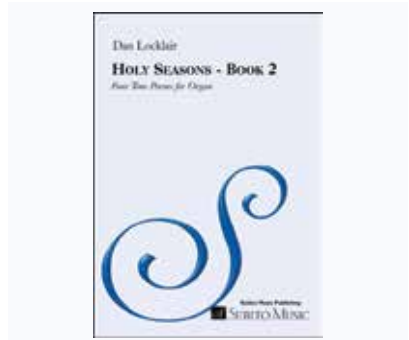
Carol Williams

Carol Williams has moved to her native United Kingdom to continue her professional career. She will return to the United States occasionally to perform concerts. She came to the United States for postgraduate study at Yale University, later earning her Doctor of Musical Arts degree at Manhattan School of Music.

She spent 16 years as civic organist and artistic director of the Spreckels Organ Society at Balboa Park, San Diego, California. Williams then moved to the East Coast and continued performing and filming worldwide. She has 18 CD recordings, 15 DVDs, and over 20 compositions to her credit. With her husband, she produces *TourBus*, a documentary series visiting pipe organs of the world, and a talk show series *On the Bench with Dr. Carol*, interviewing musicians from around the world. For information: melcot.com.

### Premieres

Dan Locklair's *Holy Seasons*, Book 2 (Four Tone Poems for Organ), was premiered on September 12 by Rebecca Davy, music director and organist at Bruton Parish Episcopal Church, Williamsburg, Virginia, as part of her recital in celebration of music ministry at Bruton Parish. The collection is a



*Holy Seasons*, Book 2 (Four Tone Poems for Organ)

2023 sequel to *Holy Seasons* (Four Tone Poems for Organ) of 2018, both commissioned by the music ministry of Bruton Parish Church.

Book 2 was composed between late 2022 and May 2023. The total duration of all four movements is approximately 17 minutes. Book 2 honors the 2024 celebration of the combined 50 years of service to the music ministry of Bruton Parish by Davy and organist JanEl Will and is dedicated to them. Both volumes of *Holy Seasons* are published by Subito Music. For information: locklair.com.

### Internships



The Association of Anglican Musicians (AAM) announces the Church of St. John the Divine, Houston, Texas, as the host of its 2025–2026 Gerre Hancock Internship. The internship was established to create full-time mentoring opportunities for young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. This annual internship is jointly funded by AAM and the host institution



Curtis Summer Organ Intensive faculty and students: Isabella Florence, Alex Hamme, Alan Morrison, Kelly Yeung, Sarah Zhang, Peter Richard Conte, Makena James, and Gabriel Rivera

The 2024 Curtis Summer Organ Intensive took place June 10–19 with six students from Hong Kong, UK, and the United States. Alan Morrison and Peter Richard Conte taught daily lessons on repertoire and transcriptions at the Curtis Institute of Music and at Macy's on the Wanamaker organ. The participants also studied improvisation with Matthew Glandorf, conducting with Jonathan Coopersmith, and harpsichord with Leon Schelhase. Guest artist Caroline Robinson led a masterclass for the students. Local organs visited included the Dobson Pipe Organ Builders organ at the Kimmel Center in Marian Anderson Hall, the M. P. Möller organ at Tindley Temple United Methodist Church, the C. B. Fisk, Inc., organ at Christ Church in Old City, and the Aeolian-Skinner organ at St. Mark's Church, Locust Street. For information: curtis.edu.



Rendering of Dobson Pipe Organ Builders Opus 100, Curtis Institute of Music

Dobson Pipe Organ Builders, Lake City, Iowa, is building a four-manual, 73-rank organ for the Curtis Institute of Music, Philadelphia, Pennsylvania. Dobson's Opus 100 celebrates Curtis's 100th anniversary and comes during the builder's 50th anniversary year and is the first instrument to be built in the firm's new workshop. Alan Morrison, holder of the Haas Charitable Trust Chair in Organ Studies, directs the Curtis organ department and is the primary instructor for its five students; he is joined by Jeffrey Brillhart, who teaches improvisation. The design of the new instrument for Field Concert Hall is a collaboration between Dobson and a committee of Curtis organ alumni. The new organ will occupy the same chambers as the previous instrument, though the arrangement of divisions will be different. In addition to a new four-manual console, a portable two-manual teaching console will be provided. Installation begins in 2025, with completion in 2026. For information: dobsonorgan.com.

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and offers the intern ten months of practical experience through intense and formative work as part of a music program. The 2025–2026 intern will be mentored by Steven Newberry, director of music and worship at St. John the Divine. Applications are now open through November 15 to host the 2026–2027 Gerre Hancock Internship. Host institution guidelines and application can be found at [www.anglicanmusicians.org/internship](http://www.anglicanmusicians.org/internship).

### Carillon News

The Arthur Satz Department of Music, University of Rochester River Campus, Rochester, New York, announces its 2025 Carillon Composition Competition. University alumni and current students are eligible to submit compositions written for the Hopeman Carillon at the university, an instrument of 50 bells atop the Rush Rhee Library.

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Appointments

**Christoph Hintermüller** is appointed director of liturgy and music for St. Ignatius Martyr Catholic Church, Austin, Texas. As a German native, he began studying church music at the Johannes Gutenberg University Mainz, where he worked with Daniel Beckmann. He spent a semester at the University of California, Los Angeles, where he studied with Christoph Bull. In 2018 Hintermüller began his master's degree in organ performance at the University of North Texas, Denton, studying with Jesse Eschbach.



Christoph Hintermüller

In October 2023 Hintermüller was granted the O1-B visa by the United States government. He has held church positions where he was responsible for a choir and organ series, most recently at St. Mary Catholic Church, Marshall, Michigan, and he earned multiple awards in Germany for his Innovative Concert Projects presentations. Hintermüller's focus in recent years has been on American organ and choral music, much of it unknown in Germany. For information: st-ignatius.org.

**Jonathan Ryan** is appointed director of music and organist at Christ Church Cranbrook (Episcopal), Bloomfield Hills, Michigan, following six months of serving as acting director of music. He most recently served as director of music and organist at St. Michael and All Angels Episcopal Church, Dallas, Texas. Earlier he held positions at Christ Church (Episcopal), Greenwich, Connecticut; St. John Cantius Catholic Church, Chicago, Illinois; and was visiting artist for two seasons at St. James Episcopal Cathedral, Chicago.



Jonathan Ryan

He holds degrees from Cleveland Institute of Music and Eastman School of Music and recently concluded two terms as the American Guild of Organists vice president and councilor for competitions and new music. He has been awarded six first prize awards in national and international organ competitions and is represented in North America by Karen McFarlane Artists, Inc., as a concert organist. For information: jonathan-ryan.com and concertorganists.com. ■

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The first prize is \$750 for an original composition or \$650 for an arrangement. The second prize is \$600 for an original composition or \$500 for an arrangement. The jury consists of Honey Meconi, Petar Kodzas, and James Fackenthal. The deadline for application is January 31, 2025. For further information: sas.rochester.edu/mur/hopeman-memorial-carillon/award.html.

**The International Carillon Competition in Brielle**, the Netherlands, took place September 21 on the Hemony carillon of the Sint-Catherijnekerk. Candidates could compete in the improvisation competition, the interpretation competition, or both. The jury consisted of Gijsbert Kok, Jasper Stam, and Anne Maartje Lemereis.

For the improvisation competition, candidates improvised on a folk song and on a free theme. **Dennis Vallenduuk**,

a 2023 graduate of the carillon school in Amersfoort, the Netherlands, won this competition.

The winner of the interpretation competition was **Claire Janezic**, a recent graduate from the studio of Koen van Assche at the Royal Carillon School Jef Denyn, Mechelen, Belgium, and also a laureate of the Queen Fabiola Competition. She performed Geert D'hollander's *Ciacona* and Albert de Klerk's *Sweelinck Fantasy*.

**Carl Van Eyndhoven** announces publication of his collection of 17 arrangements for carillon to mark his retirement as carillonneur of Mol, Belgium, where he served from 1991 until 2024. *From Bach to Bartók: Mol Carillon Book II* is available in a free PDF download. There are arrangements of works not only by Bach and Bartók, but also by the likes of Geršwin, Ravel, Bizet, Mendelssohn, Haydn, and others. For information: carll.be.

Competitions

**The District of Columbia and Northern Virginia** chapters of the American Guild of Organists and **Schoenstein & Co.** announce the national service playing competition, January 11, 2025, at St. Paul's Church, K Street, Washington, D.C. First prize is \$5,000; second prize, \$2,500. The jury consists of Mary Beth Bennett, Thomas Murray, and John Walker. Application deadline is November 15. For information: dcagochapter@gmail.com.

**The Ruth and Clarence Mader Memorial Scholarship Fund** is accepting proposals for its **2025 Research Grant Competition**. Recent recipients of Mader Fund research grants include Emma Whitten, Damin Spritzer, Anne Laver, Stephanie Barth, Russell Weismann, and Steven Young. Proposals are welcome on all topics related to organs, organists, and organ repertoire. Individual grants of up to \$1,250 will be awarded. Preference will be given to research leading to the publication of articles or books, though research projects involving the creation of recordings, digital resources, or other methods of knowledge dissemination will also be considered. The deadline to submit applications for this round of grants is April 30, 2025. For more information, application details, and a list of past recipients, please visit: maderscholarshipfund.org.

Anniversaries



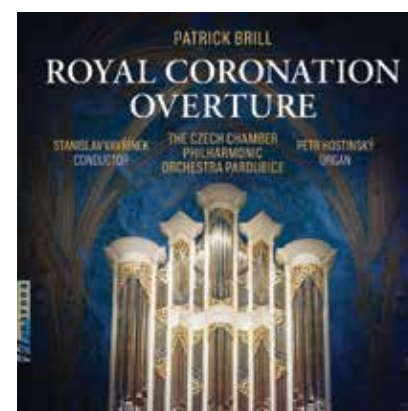
**Dr. J. Butz Musikverlag**, Bonn, Germany, is celebrating its 100th anniversary in 2024. The founder, Dr. Josef Butz, published the firm's first compositions

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in 1924 and officially founded the company in Bad Godesberg, south of Bonn, the following year. Initially the focus was exclusively on choral music, with other categories such as organ music (organ solo, organ duet, with solo instruments, with orchestra), solo voice, and books subsequently added, while the program remained centered around church music. The company's catalog now includes more than 3,000 editions of vocal and instrumental music; the publishing activities continue to be concentrated on music for the church, concerts, and teaching.

Since 2008 the headquarters has been located in Bonn-Beuel, on the right bank of the Rhine River. Twenty-five years ago, **Hans-Peter Bähr** took over the leadership of the company, and four in-house staff are working with him to carry the company into the future. For information: butz-musikverlag.de.

Recordings



Royal Coronation Overture

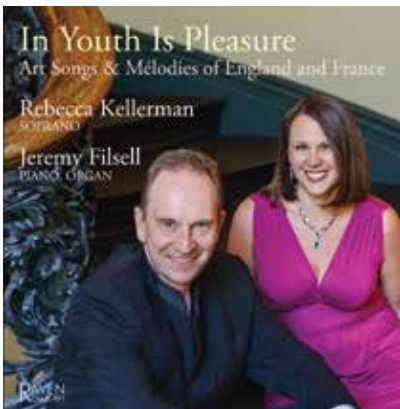
**Navona Records** announces a new digital recording for organ and orchestra. *Royal Coronation Overture* (NV6652) features the title work by **Patrick Brill** performed by the **Czech Chamber Philharmonic Orchestra Pardubice**, **Stanislav Vavřínek**, conductor, and **Petr Hostinský**, organist, recorded at the House of Music, Pardubice, Czech Republic, with its 2004 Rieger-Kloss organ. The composition is a contemporary take on the program overture model of the 19th century, commonly heard in concert hall performances as well as church services and royal coronation ceremonies. For information: navonarecords.com.

**Raven** announces new recordings. *In Youth Is Pleasure: Art Songs & Mélodies of England and France* (OAR-191, CD, streaming, and downloads) features **Rebecca Kellerman**, soprano, and **Jeremy Filsell**, pianist/organist. Composers featured include Ernest Moeran, Francis Pott, Louis Vierne, Jeremy Filsell, Marcel Dupré, and Leo Poplewell. The performers are married and both work at St. Thomas Church, Fifth Avenue, New York—Kellerman as music associate for children and youth as well as concerts and media coordinator; Filsell as organist and director of music.

*Organ Music by Christopher J. Hoh* (OAR-287, CD and digital downloads) features **Jonathan Dimmock** performing on the 2000 Taylor & Boody Opus 36 of three manuals, 38 stops in Christ Episcopal Church, Staunton, Virginia.

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**In Youth Is Pleasure: Art Songs & Melodies of England and France**



**Organ Music by Christopher J. Hoh**

The music includes seven chorale preludes on hymntunes CRUCIFER, KIRKEN DEN ER, VENI EMMANUEL, CHRIST IST ERSTANDEN, ST. ANNE, HERZLIEBSTER JESU, and *Voluntary on Truro*. Found as well are 12 shorter works published as *Assorted Airs for Organ*, Volume I, published by Sacred Music Press, Lorenz, and HohMadeMusic.com. For information: ravencd.com.



**Welcome Yule: A Chorister's Christmas**

**Regent Records** announces a new choral recording. *Welcome Yule: A Chorister's Christmas* (REGCD 587) features the **Choristers and Schola of St. Patrick's Cathedral**, Dublin, Ireland, directed by **Stuart Nicholson**, with **David Leigh**, piano and organ; **Tom Little**, piano; **Tanya Houghton**, harp; and **Bernard Reilly and Richard O'Donnell**, percussion. Featured works include *Salvator Mundi*, by William Mathias; *Tomorrow shall be my dancing day*, by John Gardner; *Dancing Day*, by John Rutter; as well as organ solos, *Toccata giocoso*, by Matthias, and *Carillon on a Ukrainian carol*, by Gerald Near. For further information: regentrecords.com.

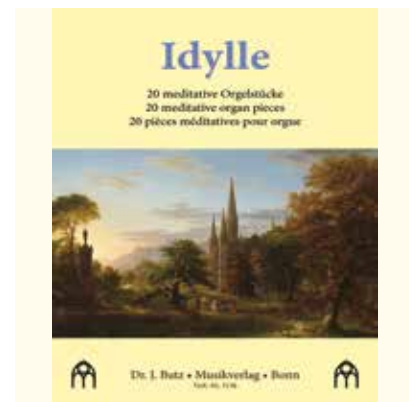
**Publishers**

**Banks Music Publishing** announces new organ publications: *Improvisation on Amazing Grace* (14149, £4.50 print, £3.50 download), by Vernon Hoyle; *Improvisation on Aurelia* (14138, £4.50 print, £3.50 download), by Hoyle; *Festive Postlude on Wir Pflugen* (14140, £5 print, £3.50 download), by Hoyle; *Prelude on*

*Pange Lingua* (14151, £4.50 print, £3.50 download), by Hoyle; *Prelude on the Old 104th* (14139, £4.50 print, £3.50 download), by Hoyle; *Sortie Joyeuse* (14136, £5.50 print, £3.99 download), by Hoyle;

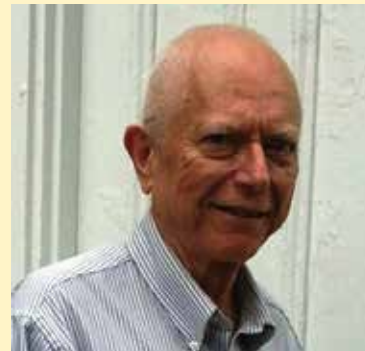
*Song Without Words* (14145, £4.50 print, £3.50 download), by Andrew Carter; *Prelude on Nun komm, der Heiden Heiland* (14146, £4.50 print, £3.50 download), by Carter; *Prelude on Puer nobis nascitur* (14147, £4.50 print, £3.50 download), by Carter; *Christmas Preludes and Fantasia* (14135, £8.95 print), by Alan Bullard; *The Great Conjunction Triptych* (14155, £9.50 print, £7 download), by Jonathan Hagger; *Sonata in A Major* (14156, £9.50 print, £7 download), by T. Tertius Noble, edited by John Scott Whiteley;

*Organ Sound Colours*, Volume 1 (PPOSC001, £20 print, £15 download), by Ian Higginson; *Christmas Organ Sound Colours* (PPCOSC001, £15 print, £10 download), by Higginson; and *Six Voluntaries for the Christian Year* (FMP232, £10 print, £8 download), by Charles W. Pearce, edited by David Patrick. For further information: banksmusicpublications.co.uk.



**Idylle: 20 Meditative Organ Pieces**

**Butz-Musikverlag** announces new organ publications. *Idylle: 20 Meditative Organ Pieces* (BU 3138), edited by Hans-Peter Bähr, is a collection of serene and contemplative pieces. *William Boyce: Organ Album* (BU 3126) contains 23 easy transcriptions by Martin Setchell, adapted from the symphonies and overtures of Boyce. *Andreas Willscher: Variations on 12 German Children's Songs for Organ Manualiter*



**The Rev. Dr. Charles S. Brown**

**Nunc Dimittis**

**The Rev. Dr. Charles S. Brown**, 86, died July 14. He was born August 27, 1938. Brown earned a Bachelor of Music degree from Westminster Choir College, Princeton, New Jersey, and Master of Music and Doctor of Musical Arts degrees and the Performers Certificate from the Eastman School of Music, Rochester, New York. He was a Fulbright scholar to Vienna, Austria, where he studied with Anton Heiller and Isolde Ahlgrim.

Following his studies abroad, he served as university organist at Arizona State University, Tempe, for three years, before becoming professor of organ and harpsichord at the University of North Texas (UNT), Denton. In addition to his teaching legacy, Brown pursued graduate studies in theater at UNT and Texas Woman's University, Denton. After graduating from Brite Divinity School, Fort Worth, Texas, he was ordained into the ministry of the United Church of Christ (UCC) and served as pastor of St. Paul United Church of Christ, Corpus Christi, Texas. Among several projects, Brown explored the meeting of music, theater, and theology as constituting a "trifocal" view of the origins and practice of Christian worship.

Rev. Brown enjoyed a long career teaching harpsichord and organ at the University of North Texas. He served the American Guild of Organists as dean and education projects coordinator of the Dallas Chapter, and national counselor for education. He was active as a church organist and choirmaster, organ recitalist, amateur actor, playwright, and researcher of early music. His play, *Mon Cousin*, in which he played Johann Walther, was presented over the years to many musical groups. He served as founder and director of the Denton Bach Society. Upon retirement as a minister, Brown moved back to Dallas, briefly teaching a course in sacred music at the University of North Texas.

(BU 3121) is based on German children's songs, set for manuals only. *Sergei Prokofiev: Peter and the Wolf* (BU 3134) is a transcription for organ four hands by Heinrich E. Grimm. The narrator's text of this composition is printed in English. For further information: butz-verlag.de.

**Breitkopf & Härtel** announces new publications. *Singet dem Herrn ein neues Lied* (piano/vocal score, EB 9329, €13.90; full score, PB 5678, €42.90), by Johann Kuhnau, edited by David Erler, is a cantata based on Psalm 98 for choir, soloists, and orchestra. *Welt adieu, ich bin dein müde* (piano/vocal score, EB 32092, €16.90; full score, PB 32092, €49.90), also by Kuhnau and edited by Erler, is a cantata for the 24th Sunday after Trinity, for choir, soloists, and orchestra. For information: breitkopf.com.

**Edition Walhall** announces new publications. *Finale der Matthäuspassion* (EW 1297, €10) is an arrangement of the final movement of Johann Sebastian Bach's *St. Matthew Passion* for organ solo by Harald Feller. This arrangement is based on that of Charles-Marie Widor, with significant changes. *Stabat Mater del Pergolese* (PG0232, €30, full score; PG0232-K, €15, piano reduction; PG0232-R1, €16, wind instruments; PG0232-R2, €5.50, violin 1), is an edition of Giovanni Battista Pergolesi's *Stabat Mater* as arranged by Giovanni Paisiello (1740–1816) for two sopranos, tenor, bass, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings, edited and revised by Giuseppe Camerlingo. *11 Canzoni alla francese a quattro parti* (BA120R, €16.50), by Adriano Banchieri (1568–1634), contains works for organ. For information: edition-walhall.de.

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### The harpsichord: an introduction, part 2

At the end of my previous column (August 2024, page 8), I noted that I would next turn my attention to a detailed discussion of harpsichord sonority. In thinking about that subject recently, I have realized that I should start by returning to the question of variety or non-standardization. This can affect our understanding of what is and is not a harpsichord, and what is or is not harpsichord sonority. Some of this variety is about setup—keyboards, stops, compass—and I will address these issues in my next column, including discussion of the mechanism of the harpsichord and what that implies about touch and technique. But some of the variety has to do with the sound itself.

#### Sound variety

It can be useful to think of sound variety as existing along two separate axes. For over 300 years, the harpsichord was the predominant domestic keyboard instrument, and its sounds varied from both region and historical period. Surviving antique instruments are one principal source of knowledge we have about different geographic schools of harpsichord sound and how that sound evolved over the years. Examples built in modern times along the lines of the older, original instruments are another source of information. There are all sorts of interesting complexities about the conclusions we can draw from any of these instruments. For example, it is difficult to ascertain how the sounds of existing antique instruments have changed over the years, and it is also difficult to know how successful the sound of a given modern instrument is in recreating the sound of the harpsichord as it was in the Baroque period, assuming the modern builder is trying to do that.

This brings us to the other axis along which harpsichords vary in their sonority. As the modern rediscovery of the harpsichord began in the very late nineteenth century and especially as it became popular in the early twentieth century and thereafter, harpsichord builders made different choices about how to approach the rediscovery or reinvention of this long-dormant instrument. No one building a harpsichord in modern times

has been working from an ongoing, living tradition of instrument building. The arc of this learning process was and still is very long. Some of the choices that builders have made have been motivated specifically by concepts relating to sonority. For example, some harpsichord builders, especially in the mid-twentieth century, were interested in tackling questions about tuning stability and mechanical reliability in a world with central heating and air conditioning. The gist is that there are many harpsichords out there that reflect different stages in their builders' learning processes, and that manifests different choices or preferences about harpsichord sound as well as mechanics.

Much has been written about this modern history. Since there are many very different-sounding instruments out there that are identified as harpsichords, two important concepts should be considered. First, that one should not assume that one's concept of what a harpsichord "should" sound like is necessarily indicative of all harpsichords. Second, the best way to know what is going on with the sound of a given harpsichord is to listen to that sound carefully, closely, and with as few preconceptions as possible.

There are two traps that are easy to fall into. One of these is hearing a harpsichord whose sound you do not like and deciding that you do not like the harpsichord, and the other is getting attached to the sound of the first harpsichord that you hear and thereafter never listening open-mindedly to other sorts of harpsichords. The first of these was very common indeed in the mid-twentieth century when there were many harpsichords around that were experimental and largely unsuccessful. The second, interestingly, is a trap that I fell into early in my harpsichord life. I was lucky enough that the first harpsichord I ever owned and spent a lot of time with was an instrument with a compelling, gorgeous sound. At the time I did not think that I understood how strongly that instrument shaped my sense of what harpsichord should be and thereby limited my ability to appreciate many of the very different beautiful and effective sounds that were made by other harpsichords. I eventually coaxed myself out of this by increasingly remembering to pay attention.



An Italian harpsichord (photo credit: Gavin Black)

What are some of the salient features of the sound of a harpsichord? What if anything is universal, what are common threads to look out for, what varies, and how can one best understand the sound of a given harpsichord with a view to using it most effectively?

For me the starting place is something that seems more technical than aesthetic, though in the end it is crucially about aesthetics and performance. The sound of each note on every harpsichord has an intrinsic behavior. From the instant the sound starts, from the moment when the plectrum lets go of the string, the sound does what it is going to do without any input from the player until it ends. This may be more purely true of harpsichord than of any other instrument. With violins, voices, flutes, etc., the performer can change a lot about the sound while performing; with plucked string instruments, there are measures of control, more or less subtle in nature, over ongoing notes that can be exercised by the player. Even with organ and piano there are some small such things: damper pedal actions that affect the overall sonority in a way that changes an existing sound picture; swell pedals; on some organs, manipulations of the wind during sustained notes by the playing of shorter notes. Nothing like any of this exists with the harpsichord. On almost all instruments, to some degree the player can at least partially create the sound; with harpsichord, the player works with a given sound. This sounds a bit inflexible, cold, and limited. And it could be if the sounds themselves were not extraordinary both in what they seem spontaneously to sound like and in what possibilities they create.

But if every harpsichord note has some sort of intrinsic behavior, that behavior is very different from one harpsichord to another. These differences pertain sometimes to the simple quality of sustaining. Interestingly, there is a tradition of believing that the harpsichord does not sustain as well or long as the piano. This is not necessarily true. It is true of some harpsichords, yet definitely not true of others. What is the shape of the first tiny fraction of a second of sound, the "attack?" Does the sound then die away in more or less a straight line or according to some other shape? Is the attack the loudest instant of the sound? Does the timbre of the sound remain constant as it dies away? Do all the partial tones die away at the same rate, or does the timbre change as the note grows quieter and eventually ceases to be heard?

Answers to these questions can be found on some harpsichords out there. The only way to answer the questions is to listen, and I will discuss some listening techniques here, as well as ways to think about relating this analysis of the sound to playing music. There are some generalizations that are interesting and helpful if we remember that they might not always apply. Surviving, well-restored harpsichords from the sixteenth through eighteenth centuries tend to share certain acoustic traits, offering similar answers to the questions above and to other questions about acoustics. They tend to have a crisp attack—not all according to exactly the same pattern, and not necessarily loud, but all with immediacy and clarity, often seeming either bell-like or "plucky." They tend to sustain longer than we sometimes expect with a harpsichord, long enough that in

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most music, all but the longest notes are vividly present for as long as they are notated. The issue of harpsichord notes dying away so promptly that they do not fill the space allotted is a false problem, at least on instruments of this sort. On many older instruments, the sound dies away not in straight line, but in gentle but perceptible waves, which create a subtle pulse to the sound. At the same time, the sound also changes in timbre over the length of the note.

There are two concrete and compelling effects that the above combination of traits has on the ways in which sonority relates to playing music. The first has to do with tempo and timing. If the sound has an intrinsic pulse to it, that exists in relation to time as such and is not created, shaped, or determined by the rhythmic picture of a piece being played. That means that since choices about tempo are also choices about how much of the lifespan of each note to use, those choices affect what the actual shape of the notes will be. A shorter note is not just shorter. Since it also uses a smaller part of the lifespan of each note, it has a different shape from what a longer note would have had. For example, if there is going to be a peak of a (gentle) wave 0.6 seconds after the beginning of a note, then if your tempo for that note is 120, you will never get to that peak; if your tempo is 90, you will.

On an instrument with a sound such as this, one can record a passage at two different tempos and then use computer magic to adjust them to being at the same tempo as each other, and they will not actually sound the same. The sonority-scape will be very clearly different.

The second effect concerns the relationships among notes that are occurring at the same time. If there are longer and shorter notes happening in juxtaposition to one another, then the longer notes will be heard more prominently while the quicker notes are going by. This is like the situation in a choral piece where one section has longer notes—and the conductor reminds the singers to do something through the duration of those notes: something as active, if subtle, with volume, timbre, vibrato, or whatever else. This can keep the effect of those longer notes from being static or from dragging down the momentum of the music. The intrinsic sound of a harpsichord can serve this same purpose to similar effect. This is one reason that the presence of lots of long notes in a keyboard piece does not necessarily mean that it should be performed on an organ rather than a harpsichord. The organ can sustain long notes indefinitely, but those sounds can also defeat momentum in a way that the sound of a harpsichord never does.

Everything from the last few paragraphs is just one set of possible examples of what one might hear in the sound of a harpsichord. The overall points are: one can tell by careful listening what the sound of a given harpsichord is like, especially in that it is largely set and does not change in performance; and what one hears in the sound may well have implications for performance choices and for how the instrument is likely to come across in performance.

There are some points that are more straightforward and that are common to just about all harpsichords. One of these is that when there are two 8' stops, they differ from each other in timbre. Inevitably, one stop is flutier and one reedier: one gedeckt-like, one with at least a bit of the quintadena about it. (I will discuss this further in my next column, as it arises out of the mechanism and physical setup of a harpsichord.) Each individual

stop tends to change in timbre from bottom to top: reedier at the bottom, flutier at the top. This also arises out of the physical setup.

**Getting to know a harpsichord**

I recommend the following as a set of starting points for getting to know a new harpsichord. First, move the music desk out of the way, as it blocks much of the sound from the player's ears. (This is especially true in a wing-shaped harpsichord, less true with virginals, spinets, and upright harpsichords.) Make sure there is only one stop on, and know which one it is. Then play some individual notes, starting in the middle of the compass, moving up and down. One might do some of this standing up and leaning out over the soundboard. Hold notes for a long time, and listen to the whole span of the length of each note. Then play some bits of scales, chords, and perhaps passages from pieces. If possible, have someone else play while listening. One should start near the curve in the side of the instrument and then move out a bit farther along that same line. Slower pieces are better for this

sort of close listening than faster pieces. Faster pieces certainly demonstrate some of what the instrument can do, but give you less of a direct line to what the sonority is like. When listening to someone else play, one should be slightly less analytical than what I am describing. Are you reacting to the sound as beautiful, compelling, loud enough that you do not have to strain, so loud that it is annoying, such a pleasure that you are reluctant to ask your colleague to stop and go back to playing yourself? All of these could well happen along with an infinite number of other reactions.

Next, go back and play some individual notes on each stop. Do you hear them at all differently now from when you did the same thing a few minutes before? What is the last thing that you hear before a note has fully died away: it might be an overtone; the answer might be different for different notes. The next step is to play a passage, trying to focus on listening to different parts of the texture: lowest notes, highest notes, and most importantly, notes in the inner part of the texture.

Try to do this with as few preconceptions as possible. Do some of the above

with your eyes closed. This can help focus on listening, but it can also help banish preconceptions. Since there are interconnections between mechanical aspects of the harpsichord and sonority, I will continue to build on these ideas next time. ■

*Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey (pekcc.org). He can be reached by email at gavinblackbaroque@gmail.com.*

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### “It went zip when it moved and pop when it stopped. . . .”

In 1962 American songwriter and folk-singer Tom Paxton wrote and recorded “The Marvelous Toy,” a nonsensical song with the catchy refrain that continued, “And ‘whirr’ when it stood still. I never knew just what it was, and I guess I never will.” As I was working out this essay in my mind’s ear, the song popped into my head, and I quickly found a raft of YouTube video performances including Tom Paxton himself singing with his grandson Sean Silvia, and the ubiquitous cover recording by Peter, Paul, and Mary released in 1969. The more you know about a machine, the easier it is to care for.

My colleague Amory and I were on the highway together—I was at the wheel, and Amory was half asleep in a highway-induced reverie when we passed a large truck whose trailer was a huge complex dedicated machine. Amory wondered half to himself, “What kind of machine are you?” I have always been fascinated by machines, what they do, how they work, and how to care for them.

I had a learning moment as a teenager mowing the lawn when the grass chute clogged. I stopped the engine, turned the mower over, cleared the clog, set it right side up, started it up, and continued mowing—for about thirty feet, when the three-and-a-half horsepower Briggs & Stratton engine stopped with a bang. While the mower was upside down, the motor oil ran out, and the engine ran about twelve seconds before it welded itself solid. It was like the proverbial customer in the auto parts store asking for a longer dipstick: “Mine doesn’t reach the oil anymore.” The other day, as Wendy and I were leaving our house in Maine to be gone for more than three weeks, I checked the oil in the backup generator and topped it off.

You are going to leave a parking space. You start your car’s engine, check the mirrors and back-up screen, put the transmission in reverse, and start the car moving backwards, steering so you wind up parallel with the curb. While you are still moving backward, you drop it into drive, the car gives a thud, and you start moving forward. At least that is what you do if you have no idea how the transmission (whether manual or automatic), universal joints, differential, crankshaft, and piston rods work. By changing the direction of your travel while the car is in motion, you have put excessive torque on all those critical parts and diminished the working life of your car’s drivetrain unnecessarily.

Try this: put the car in reverse, back out of the spot turning parallel to the curb, come to a complete stop as you move the gear shift to neutral, then shift into drive and start moving forward. No thud, no thump, no excessive torque, and you go merrily on your way.

Speaking of motor oil, I believe it is smart to let the engine run for thirty or forty seconds before you put the car in gear. When the engine is not running, all the oil is sitting in the oil pan at the bottom of the engine. When you start it, the oil pump pumps the oil to the top of the engine where the critical cams are opening and closing the intake and exhaust valves of the cylinders. If you put a load on the engine by moving the car before the oil is distributed throughout, you are adding unnecessary wear. Take a nice breath before you start rolling, and your camshaft will thank you. Have you ever noticed a light clattering sound just after starting the engine on a cold morning that goes away after a few seconds? That is the camshaft moving those valves, waiting for the oil to find its way

to the top of the engine. I drive about 35,000 miles a year, and I have run six cars past 175,000 miles, three of those past 250,000.

After my parents retired to their home on Cape Cod, my tween-ish sons discovered that when you turned the faucets of the first-floor bathroom sink on, then off abruptly, you would get a loud clatter from the pipes within the walls. (I guess the plumber ran out of pipe clamps.) I told them how the rattling could lead to leaking joints hidden in the walls, but my mechanical wisdom fell on deaf ears. My older son Michael is as interested in all things mechanical as I am, and he grew into a career as a fabricator with superior welding skills and a vast knowledge of fasteners and connectors. He once described a project that required interior welding in eighth-inch stainless steel tubing. He reminisced about the banging of his grandparents’ plumbing, “We really were jerks, weren’t we?”

§

Like millions of American children starting in 1969, my sons grew up watching *Sesame Street*, which included feature segments about how things are made. I remember a montage of scenes from a Crayola factory showing how crayons are made, but the real standout was filmed at the Teddie Peanut Butter factory in Everett, Massachusetts, and featured the 1920s-flapper-style song by Joe Raposo, *It Takes a Lot of Little Nuts to Make a Jar of Peanut Butter*. The video flips from one machine to another as peanuts are roasted, ground, “a little salt, a little sugar makes the goo taste really good and keeps it pumping through the pipeline like a peanut-butter-pumper should.”

How do they shell those billions of nuts for peanut butter, or those big jars of shelled pecans, walnuts, or heaven help us, Brazil nuts. It is a small triumph to free a Brazil nut or pecan with a standard-issue nutcracker without chipping or breaking it. Jasper Sanfilippo (1931–2020) worked in his father’s nut business from the age of nine until 1963 when his father passed away. Jasper had a degree in mechanical engineering, and he developed high-volume machines for shelling all varieties of nuts. His company acquired the Fisher nut brand in 1995, which quickly became the best-selling brand of shelled nuts in the United States. You can still see his name on the back of any Fisher nut package.

His nut fortune allowed him to pursue his passion for machines, especially automatic musical instruments along with steam engines and locomotives, gramophones, carousels, slot machines, and penny arcades. His grand house in Barrington Hills, Illinois, *Place de la Musique*, is still operated as a museum that is used for charitable events and, predictably, conventions of various organizations devoted to the pipe organ. There is an immense Wurlitzer theatre organ at the heart of the collection. I was particularly fascinated by the machines that played four violins simultaneously. The violins are mounted upside down and arranged like a compass—north, east, south, west—and a circular bow surrounds and plays all four instruments at once. There are dainty metal padded fingers to damp the strings along the necks, little mechanical marvels adjusted by fractions of millimeters for correct tuning of every note.

#### Console etiquette

If you are an organist for a church or university, you are likely to be responsible for the care of the organ, a complex and sophisticated machine that is subject



Saint Peter’s Episcopal Church, Osterville, Massachusetts. Mice have harvested the black felt. (photo credit: John Bishop)



Saint Peter’s Episcopal Church, Osterville, Massachusetts. He never did get his acorn back. (photo credit: John Bishop)

to mechanical failures and sensitive to climate changes. If you know a little about how it works, you can protect it from unnecessary wear and tear, just like sparing the drivetrain in your car by not changing direction abruptly.

Years ago, I maintained a simple little organ in Lexington, Massachusetts, that was notorious for dead notes in the pedalboard. The organist was an elderly woman with luxurious long, thick gray hair who kept a hairbrush at the console, and part of our routine was to pull out the pedalboard and sweep up the great clumps of hair that were interfering with the contacts. We called it the hairball organ.

Do not wear street shoes when you are playing the organ. Gritty bits of sand and debris will wreck the hard finish on the pedal keys and gather as abrasives on contacts, felt bushings, springs, and guides. You might be tracking water, snow, or heaven help us, salt. If you have ever left salt in a silver salt cellar, you know how salt corrodes silver. If your pedalboard is less than thirty years old or has been rebuilt in that time frame, your pedal contacts are likely made of silver. Salt from your street shoes means dead notes.

Organists have asked me many times whether it is okay to stand on a pedalboard. Don’t. There are some obvious variables. An antique pedalboard is likely to be more delicate than a modern one. Some builders are known for producing especially sturdy pedalboards. In my experience Casavant gets the prize. Theirs are frightfully heavy and very robust. I am a heavy guy, and I am certain I could stand safely on a Casavant pedalboard. But my weight or yours standing directly on the pedal keys is far more downward force that we generate by simply playing, so we would be crushing the felt down-stops (ultimately increasing the travel of the pedal keys) and pushing the contacts or tracker action past their normal “on” position (ultimately spoiling their adjustment). And should you fall through, you will cause terrible damage requiring expensive repair.

I once commented to an organist about the big coffee cup sitting on the stopjamb while he practiced: “If that ever fell into the keyboards . . . .” I got a huffy reply, but a few days later it was a contrite phone call. The cup was full, and the coffee was sugary. The organ was in a big, busy church, and we did not want to miss a Sunday, so I took the keyboards to my workshop one at a time, took them all apart, cleaned everything, and replaced several octaves of guide-pin bushings. That was the end of the coffee cup habit.

#### Our furry friends

My mentor John Leek was a first-generation Dutch immigrant who was friends with a gaggle of guys who worked for Flentrop. When I was working with John in the 1970s and 1980s, we did a lot of work for Flentrop, especially installing new organs. Hans Stekete, then president of Flentrop, came to John’s place for dinner and a shop visit, and John and I showed him a half-dozen reservoirs that we were re-leathering, telling him that we did a lot of that kind of work. “What do you do, put mice in the organs?” he asked. Have you known an organist who might leave half a donut on a napkin on the console keytable? Rodents like donuts. Please do not bring food to the console.

When I was a teenager, I practiced in a church in Yarmouth Port, Massachusetts, on an organ built by William H. Clark in the Swedenborgian Church. There was a terrible bang from inside the organ late at night that had me jumping out of my proverbial skin. The minister had set a Havahart trap inside the organ and caught his raccoon. I wonder how many nights that raccoon was lurking inside the organ while I rattled away at the keys. The tracker action for the Pedal Bourdon went across the floor. I imagine that would have been like the Caribbean dancers who jump between pairs of poles rhythmically moving back and forth while being held close to the ground. I hope my teenage playing was rhythmic enough.



Place de la Musique, Barrington Hills, Illinois (photo credit: John Bishop)



Rusty, dirty blower room (photo credit: John Bishop)

Keep your eyes open for signs of rodents in your organ. A particular favorite lair for little mousies is in between the keyboards of your organ's console. Searching for a rattling sound in the keyboards, I have found messy trails and stashes of acorns on the keyboard behind the nameboard, another chance to imagine a manic dance for a little critter as the organist practices a wicked toccata. (Once when returning to our house in Maine after a while away, we found a stash of acorns in a pillowcase on our bed, a cozy but temporary home for a furry family.) Keyboard mice add to their comforts by harvesting the felt from capped pipes and keyboard bushings to make little multi-colored nests.

During a service call in Osterville, Massachusetts, a pipe was not speaking because there was an acorn inside it. There were well-marked trails through the organ, across windchests and across the tops of capped pipes (many of which were stripped of their black felt), and a mouse had dropped his acorn into the pipe. He was not complacent about his loss, going down to the rackboard and gnawing at the mouth of the pipe trying to free his nut, without success.

**Aeolus, keeper of the winds**

One of the most important tasks in caring for a pipe organ is lubricating the blower and keeping the blower room clean. In many churches, the blower is a heavy, dark monster lurking in a murky or dusty basement lair that is likely to be full of spider webs and the assorted creatures that maintain and frequent them.

It is best to keep the blower room clean, and you may be inspired to bring in a shop-vac, but I recommend a protocol for cleaning a blower room that ensures the blower will not blast loosened dust into the delicate mechanisms of the organ. You should leave this to your organ technician:

- Turn off the power to the blower to ensure it cannot be started during the process. There is typically a heavy cutout switch on the wall next to the blower.
  - Seal the air intake of the blower with plastic and tape.
  - Clean all the surfaces of the room with a vacuum cleaner. Use a bucket and mop on the floor. Use a cleaning agent with damp rags on the blower and ducts. (I like Simple Green.)
  - Let the room sit idle for at least twenty-four hours to allow dust to settle.
  - Clean the room again.
  - Let the room sit idle for at least another twenty-four hours.
  - Remove the plastic and tape from the blower air intake, being sure that no free dust enters the blower.
- You can now start the blower, being sure that no dust is blown into the organ.

**And most important:**

Be sure that the organ is properly insured. The church's insurance policies may be overseen by a parish administrator or a volunteer member of the property committee. Investigate whether the organ is clearly named in the policy.

Many churches have a fine arts policy that covers musical instruments, stained glass windows, communion silver, and any other artwork that may be present. It is usual for an insurance carrier to require an assessment from a neutral pipe organ expert, someone other than your usual organ technician. The assessment and coverage should specifically be for the organ's replacement value. In the case of a total loss, the organ could be replaced. In the case of partial loss due to fire, flood, vandalism, or even rodents, the insurance adjuster will negotiate with organbuilders and advisers to determine an appropriate settlement based on the replacement value.

The officers, organists, and members of many churches are blissfully unaware of the status of insurance coverage, leaving their organs at risk. It is the responsibility of organists and organ technicians to raise this issue.

§

When I was a kid, the television had rabbit-ear antennae, often festooned with tinfoil, and when the reception was poor (it was always poor), we would slap the



(photo credit: Félix Müller)

side of the machine as if that would knock those delicate vacuum tubes into submission. I have watched organists jab hard at intermittent piston buttons and stop controls, thinking that would get them to work, when in fact that was the cause of the fault. All our machines are the product of human ingenuity as applied to the laws of physics. There is no such thing as a machine that works better when treated roughly. Be gentle with your machines, and they will serve you well.



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North chancel case

**Muller Pipe Organ Company, Croton, Ohio**  
**Gay Street United Methodist Church, Mount Vernon, Ohio**

Gay Street United Methodist Church reached out to our company for help with their failing pipe organ in 2000, shortly after I began working for Muller. Dr. David Tovey, director of music at the time, wanted ideas for a solution. The ensuing process did not occur in a straight-line manner but through directed and creative steps over the course of more than twenty years, resulting in a unique and colorful instrument with a storied history in its own right—truly a tale of Ohio organbuilding!

**Votteler-Holtkamp-Sparling's organ for Gay Street Church**

The 1927 Votteler-Holtkamp-Sparling (VHS) was a modest three-manual organ of twenty-five ranks, utilizing pipework dating from the previous 1886 A. B. Felgmaker instrument, but on an entirely new mechanism. Installed in two chambers on either side of the choir at the front of the church, the VHS had a gentle presence.

Tonally, it was as one might expect, with a plethora of flutes and strings but not much in the way of choruses.

Henry Holtkamp was an innovator and created a stop called "Ludwig's Tone," an open flute, essentially two pipes in one, tuned as a celeste. This delightful stop, copied by later builders, has been retained and incorporated into the new organ's design.

The VHS organ served the church for decades. It was substantially enlarged and reconditioned in the 1970s and again in the 1990s by a local company. As part of that work, the Great division was brought out of the chambers on visually functional windchests and placed on the walls immediately in front of the organ.

Myriad problems became apparent after the 1990s project. Too many stopknobs had been placed in the art-deco console, and restoration of the ventral windchests was unsuccessful. The organ suffered greatly during the winter, resulting in ciphers and silent stops. Despite the incongruent tonal additions, a general sense of the VHS survived but not enough to guide a successful restoration.



Console interior



Enlarged console cabinet

**Walter Holtkamp, Sr.'s organ for Christ Church, Cincinnati**

In 1957 the successor firm to VHS installed Job No. 1695 in the newly constructed Christ Episcopal Church, Cincinnati. At sixty-eight ranks, five divisions, and three manuals, it was one of the later and larger instruments built by the Holtkamp Organ Company under the supervision of Walter Holtkamp, Sr.

This organ could not be more different from Gay Street Church's 1927 instrument, although likely some of the same hands and tools produced it. The Christ Church organ possessed well-developed, clean and clear choruses and aggressive European style reeds, with all pipes visible and arranged by division in a side gallery.

The organ rose to prominence under the hands of Gerre Hancock, who began his professional career at Christ Church. It was often recorded, and for a time was the preferred instrument for recitals and masterclasses for students of Cincinnati Conservatory of Music. Christ Church was consecrated the cathedral church of the Episcopal Diocese of Southern Ohio

in 1998, and the building was extensively renovated the following year.

Time had taken its toll. The organ's unique tonal aesthetic had gone out of fashion, and its mechanism stood in need of extensive restoration. Renovations to the church had created some unfortunate acoustical issues. Although improving the sound of the choir, the organ became acoustically too far removed from choral forces to effectively provide accompaniment and support. In 2020 it was replaced by Richards, Fowkes & Co.'s Opus 24. (See cover feature, May 2021.)

**A relocated Holtkamp for Gay Street Church?**

Various options to improve the organ were considered when Muller assumed its care at Gay Street Church, but church leaders opted to keep the instrument working as best it could for as long as possible because of the recent renovations. As it declined, various steps were taken to improve playability.

The most important project was refurbishment of the unique VHS console. This presented a challenge since the

**Muller Pipe Organ Company**

<p><b>GREAT</b></p> <p>16' Gemshorn (Ch, 1–12 digital)              8' Principal° 61 pipes              8' Gemshorn (Ch)              8' Open Flute (Ch)              8' Bourdon° 61 pipes              4' Octave° 61 pipes              4' Spire Flute° 61 pipes              2' Super Octave° 61 pipes              IV Mixture° 244 pipes              8' Tromba (Ped)              8' Festival Trumpet (Ch)              Zimbelstern              Great 16, UO, 4</p>	<p><b>SWELL (expressive)</b></p> <p>16' Chimney Flute 73 pipes              8' Geigen Principal° 61 pipes              8' Chimney Flute (ext 16')              8' Gambe° 61 pipes              8' Voix Celeste° (TC) 49 pipes              4' Principal 61 pipes              4' Harmonic Flute§ 61 pipes              2½' Quint° 61 pipes              2' Doublette° 61 pipes              III Mixture° 183 pipes              16' Bassoon 73 pipes              8' Trumpet 73 pipes              8' Oboe (ext 16')              8' Vox Humana§ 61 pipes              4' Clarion (ext 8')              Tremulant              Swell 16, UO, 4</p>	<p><b>CHOIR (expressive)</b></p> <p>8' Open Flute° 61 pipes              8' Gemshorn° 61 pipes              8' Gemshorn Celeste° (TC) 49 pipes              8' Ludwigtone§ 49 pipes              4' Principal° 61 pipes              4' Chimney Flute° 61 pipes              2½' Nazard° 61 pipes              2' Flute° 61 pipes              1½' Tierce° 61 pipes              III Mixture° 183 pipes              8' Clarinet 61 pipes              8' Festival Trumpet 61 pipes              Chimes (digital)              Harp (digital)              Tremulant              Choir 16, UO, 4</p>	<p><b>PEDAL</b></p> <p>32' Bourdon (digital)              16' Open Wood (digital)              16' Bourdon° 44 pipes              16' Chimney Flute (Sw)              16' Gemshorn (Ch, 1–12 digital)              8' Principal° 44 pipes              8' Bourdon (ext 16')              8' Chimney Flute (Sw)              8' Gemshorn (Ch)              4' Choral Bass (ext 8')              4' Open Flute (Ch)              32' Trombone (digital)              16' Trombone 73 pipes              16' Bassoon (Sw)              8' Tromba (ext)              4' Oboe (Sw)              8' Festival Trumpet (Ch)</p>
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° Holtkamp  
 § Votteler-Holtkamp-Sparling



Twin cases of the Muller organ in Gay Street United Methodist Church

cabinet was too small for the number of drawknobs needed. Jack Muller, then our principal cabinetmaker (currently shop foreman and project manager), carefully examined the console and suggested a creative approach to save the cabinet. To accommodate larger stop-jamb, we increased the overall width of the console by constructing a new center panel with replica carvings. The cabinet was fitted with a new top, refinished, and all other components replaced.

Still, the problems eventually became untenable. Various options were explored, and finally the decision was made to use the resources of the Christ Church Holtkamp to create an entirely new tonal scheme.

One might ask why not relocate the Holtkamp as it was? As a historic instrument by an important American builder, aren't we discarding history? The reality is that the organ as it was known at Christ Church could only exist there or in a similar space in an uncased aesthetic. Otherwise, it would not exist as a "Walter Holtkamp, Sr." signature instrument.

An opportunity for relocating the organ did not materialize over the several years it was available for purchase. The cathedral needed it removed to begin renovations in preparation for the new organ. If a new home could not be found for the instrument, it would be discarded or broken up for parts. At the final hour, the Holtkamp was saved from destruction and donated to Gay Street

Church by a longtime admirer of the instrument. Because any organ at Gay Street Church would be mostly chambered, we knew we would need to use the Holtkamp pipework carefully for the project to be successful.

#### A "new" Muller organ for Gay Street Church

Our new organ for Gay Street Church is three manuals and forty ranks and makes use of pipework from both the VHS and Holtkamp organs in a completely new tonal scheme. The electro-pneumatic mechanism and casework of the organ are new, and the recently updated console is retained.

Custom-built, quartersawn oak cases were designed to house the Great division and some Pedal pipework, including a façade of Great and Pedal principal pipes. The mirrored cases are placed on either side of the chancel, facing each other. Well into the project, the design of the casework had to be modified; structural analysis found that the church walls are soft clay tiles, necessitating the installation of a robust steel support structure. The casework was widened, and smaller "wings" were constructed to accommodate these changes.

The Great chorus is independent and complete from 8' Principal to IV Mixture. An 8' Bourdon and 4' Spire Flute complete the division's independent stops, while the Open Flute and Gemshorn are borrowed from the Choir division for

flexibility. The Pedal Principal is located in the casework, while the 16' Bourdon and Trombone are located in a chamber immediately behind.

The Swell division returns to the chamber of the VHS Swell organ. Tonally, the hand of Walter Holtkamp, Sr., is apparent, with the Swell division's specification largely intact from the Christ Church organ. An independent chorus is here, a foil to the larger chorus in the Great, as is an abundance of string and flute color. Other hands are also apparent; new English-style reeds color the division, a 4' Principal replaces Holtkamp's 4' Gemshorn, and the Harmonic Flute and Vox Humana of the VHS organ are retained to provide different colors.

The Choir division is in the chamber that originally housed the VHS Great, Choir, and Pedal. Using available resources in a new scheme, the design of this division is where our tonal signature becomes obvious. An Open Flute is the workhorse of the division, with a Gemshorn and Celeste as the "main strings." The Gemshorn is extended to 16' for use on the Great division. VHS's "Ludwig's Tone" returns to the division (renamed the more common Ludwigtone) as a secondary undulating stop. A tertiary principal chorus exists here, as do various mutations and flutes. A lovely vintage 8' Clarinet rounds out the specification, and a new 8' Festival Trumpet provides the triumphant culmination of the full organ's sound.

Ordinarily when specifying a three-manual organ of this size, we prefer a more substantial and independent Pedal division. Indeed, I suspect that Holtkamp, Sr., would have chastised us for only providing three ranks! The reality of space precluded this, as did the wish to have as much color throughout the manual divisions as possible. Complemented by judicious use of digital 16' and 32' stops, these three stops are the most important in any Pedal division, and certainly provide the independence desired.

So, what kind of organ is this? Is it a Muller? Is it a VHS? Is it a Holtkamp, Sr.? I suppose it is representative of Muller, though it is not the organ we would design if built completely from scratch. The new organ is classically American and represents the work of three important



Façade pipe installation



Choir Clarinet and Henry Holtkamp's "Ludwig's Tone"

Ohio organbuilders of different eras, brought into cohesiveness and harmony through intelligent and artistic voicing, traditional and well-designed mechanics, and a touch of happenstance that brought it all together.

The new organ was dedicated during worship on December 3, 2023, and an inaugural concert was presented on May 19, 2024. We are honored to be a small part of the longstanding musical heritage at Gay Street United Methodist Church and sincerely thank the many people who worked with us over the years. It is because of their persistence and uncompromising commitment to excellence that this organ will continue to sing praises for generations to come.

—Scott G. Hayes

*Scott G. Hayes is the tonal director for Muller Pipe Organ Company and has been with the firm for nearly twenty-five years. He is also director of music at All Saints Episcopal Church in Richmond, Virginia.*

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#### Gay Street United Methodist Church, Mount Vernon, Ohio

##### Couplers

Great to Pedal 8, 4  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Swell to Choir 16, 8, 4

##### Thumb Pistons

General 1–10  
Swell 1–8  
Great 1–8  
Choir 1–8  
Swell to Pedal reversible  
Great to Pedal reversible  
Choir to Pedal reversible  
Next  
Previous  
Set  
Cancel

##### Toe Pistons

General 1–10  
Pedal 1–5  
Swell to Pedal reversible  
Great to Pedal reversible  
Choir to Pedal reversible  
Zimbelstern reversible  
32' Bourdon reversible  
32' Trombone reversible  
Next

##### Wind Pressures

Great: 3.5"  
Swell: 5"  
Choir: 5"  
Pedal: 4"  
Festival Trumpet: 7"

40 ranks  
2,418 pipes

# Forgotten Symphonies: Hans Fährmann and the Late German Romantic Organ Sonata

By Nicholas Halbert

## Hans Fährmann, Dresden's organ composer

Hans Fährmann's fourteen sonatas for the organ make up one of the most compelling bridges between organ music and the mainstream German Romantic musical world, and yet they remain largely forgotten. There has been a surge in interest over the last two decades, with several volumes of a complete cycle by Dietrich von Knebel and a recording of the *Sonata No. 8* by David Fuller having been released. Several scholarly works have also appeared, most notably the summaries of Fährmann's life, context, and work written by Stefan Reissig and Hans Böhm. James Garratt has recorded *Sonata No. 12* and written about this and several miscellaneous works in connection with his study on organ music and World War I. Nevertheless, energy around Fährmann's music remains stagnant, and his music is far from being heard live with any frequency.

How did it come to be that such a significant set of large-scale sonatas have been nearly entirely forgotten? Fährmann was certainly not unknown in his own time. As both the cantor of a large Dresden church and a lecturer, director, and professor of the Royal Conservatory of Dresden, he was well regarded in the Saxon capital. In his own time, he was referred to as the "Richard Strauss of the organ."<sup>1, 2</sup> An article in a British music journal of 1912–1913 about chorale-preludes mentions three such works in the genre by Fährmann immediately after discussing Max Reger and writes that these are well known in Germany.<sup>3</sup> And yet, in the same year J. Hennings writes in his special printing for the readers of *Die Harmonie* that he has undertaken the essay on Fährmann because he remains relatively unknown and blames it on the composer's modesty with the press.<sup>4</sup> Fährmann was evidently pleased with Hennings's pamphlet about his music, because he dedicated his *Sonata No. 10* to him in 1913. While Hennings is probably right, Fährmann's new works were at least well-advertised in the *Neue Zeitschrift für Musik*.

Probably far more significant is Fährmann's lack of a famous interpreter who was promoting his music. Unlike Reger, whose music was championed by the formidable Karl Straube, Fährmann promoted his own music. What Straube did for Reger solidified his reputation; not only did he edit Reger's music and perform it frequently, he also included it in the repertoire of his students, cementing the legacy of the composer. Straube only performed Fährmann—the *Introduzione e Fuga triomphale*—once during his time at Saint Thomas Church in Leipzig (in the period of 1903–1918).<sup>5</sup> Speculatively, Straube may not have had much interest in Fährmann's thoroughly Romantic music; Reger's music carries far more of Bach's influence. Straube would eventually become an important proponent of *Orgelbewegung* ideals,

a movement that would have further rejected the Dresden composer's music. Fährmann's disappearance from the musical landscape was all but guaranteed when the publishing house of Otto Junne-Verlag in Leipzig was destroyed during the 1943 bombing and with it all the printing plates of his works, some of which appear to be permanently lost.<sup>6</sup>

These works are worthy of performance and study. They are of high craftsmanship and musical interest. More importantly, they contain compelling narrative arcs capable of creating real emotional response. And they offer the organist something that is missing from the canonic repertoire: organ music written in dialogue with the massive Austro-Germanic symphonic tradition at the turn of the century. The late German Romantic music currently considered canonic tends to be valued for its synthesis of conservative and progressive musical aesthetics; this is not the case with Fährmann. This is music unabashedly written in the style and form of Johannes Brahms, Richard Wagner, Richard Strauss, and Gustav Mahler. For so many musicians, it is exposure to the music of these composers in the symphony hall that sparks their deep love of the art. How wonderful it is then that we have these organ sonatas that take part in that genre and allow us to engage with it. This essay will lay out a basic image of Fährmann's musical context and the organs he would have known, and will then discuss this in relation to his *Sonata No. 1*.

Böhm and Reissig have both written excellent, short biographical sketches of Hans Fährmann. He was born on December 17, 1860, in Beicha, Saxony.<sup>7</sup> The composer told his student, Böhm, that he had not had a sunny childhood,<sup>8</sup> and a contemporary musical chronicler, Franciscus Nagler, remembers the composer as a stubborn and determined young man, hardened by an overly strict household.<sup>9</sup> Fährmann's musical teachers at the Dresden-Friedrichstadt included pianist Hermann Scholtz, organist Carl August Fischer, and composer Jean Louis Nicodé.<sup>10</sup> The latter, also largely forgotten today, was a first-rate composer and conductor in Dresden during the latter portion of the nineteenth century, whose *magnum opus* was a massive symphony lasting over two hours named *Gloria! Ein Sturm- und Sonnenlied Symphonie in einem Satze für Grosses Orchester, Orgel und (Schluss-) Chor*. This maximalist work demonstrates the influence of the New Weimar School in Dresden. Also living in Dresden at the time was Felix Draeseke, a Wagnerian who wrote four symphonies. These Dresden composers, fusing more structured forms with the freedom and expressivity of the Liszt/Wagner camps, had obvious influence on Fährmann.

In 1884 Fährmann went to Weimar and performed his own *Piano Sonata*, opus 7, for Franz Liszt, who encouraged him to continue his career in music.<sup>11</sup>

Upon graduating he held the position of cantor at the Johanneskirche from 1890 to 1926. He began as a lecturer in organ at the conservatory in 1892 and would hold a number of positions there, retiring at the rank of professor in 1939.<sup>12</sup> During his time at the church he held an extremely successful recital series at which he would perform and lecture on music from all historical periods and national schools. This occurred over eight years, from 1892 to 1900 in thirty separate programs; Johann Sebastian Bach was the centerpiece of the series, including performances of all six trio sonatas.<sup>13</sup>

In 1900 Fährmann suffered an apparent nervous breakdown as a result of the demands of his heavy concert schedule and turned his focus to composition and teaching while maintaining his church position.<sup>14</sup> On retirement from the Johanneskirche position in 1926, Fährmann moved to a house in a forested suburb of Dresden in order to focus on composition.<sup>15</sup> It is noteworthy that two contemporaries, Rost<sup>16</sup> and Hennings,<sup>17</sup> both describe the composer as a deeply committed and passionate man who was immune to any vain desires for fame or popularity and instead remained thoroughly true to himself and his musical convictions. Fährmann was married twice and had five children.<sup>18</sup> He died in Dresden on June 29, 1940.<sup>19</sup>

## The German Romantic organ sonata and Hans Fährmann

As might be expected of a musical landscape dominated by the legacy of Ludwig van Beethoven, the sonata was of central importance to nineteenth-century German organists. The genre of the organ sonata began in the High Baroque, with the works of Johann Sebastian Bach and his son, Carl Philipp Emanuel Bach, generally constructed in the fast-slow-fast, three-movement layout. Felix Mendelssohn's sonatas for organ are collections of voluntaries. The effect of Franz Liszt's *Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam,"* S. 259, in 1850 was profound. This single-movement work in a modified monothematic sonata-allegro form became the inspiration for dozens of similar pieces, most famously Julius Reubke's *Sonata on the Ninety-Fourth Psalm* and August Gottfried Ritter's *Sonata No. 3 in A Minor*. From 1865 the organ sonata trended toward the classical three- or four-movement format.<sup>20</sup> Rudolf Kremer's incredibly useful index of German organ sonatas counts a total of 158 sonatas by forty-six composers in the final three decades of the nineteenth century.<sup>21</sup> This set the stage for music increasingly influenced by the post-Beethovenian conception of the sonata and symphony. Ironically, Fährmann's organ sonatas bear much more formal similarity with the sonata-forms of Beethoven than of Liszt—even though the contemporaneous iteration of the genre developed thoroughly from the

New Weimar School. This speaks to the influence of Brahms, Josef Rheinberger, and the generally conservative nature of the Dresden School.

Music written by nineteenth-century German composers often looks like a symphonic reduction on the page, with some virtuosic passagework borrowed from the piano. While music of the French School (as it always has been, from the French Classical period) is married to the timbres on which it is being played, German Romantic organ music is conceived usually for choruses, often with no more instruction than the desired dynamic level. Only occasionally are specific solos or combinations of color required. This is mirrored in the orchestrations of Beethoven, Robert Schumann, and Brahms in which the strings play most of the time and carry the bulk of the musical content, with the addition and subtraction of winds and brass for dynamic and color contrast.

This relationship between orchestration and organ registration is also true of the French; for instance, compare the music of César Franck, Louis Vierne, and Charles-Marie Widor with the work of Hector Berlioz, and then compare Olivier Messiaen's organ music with his orchestral music. German organ music tends to be focused on thematic development, dense counterpoint and harmony, and the formal outline of a composition, often instead of writing idiomatic and virtuosic keyboard passagework.

Hans Fährmann's organ music meets this description aptly and is even more symphonic in conception than other canonic organ repertoire of the time. Rheinberger's sonatas, predecessors to Fährmann's *oeuvre*, feature idiomatic keyboard writing similar to Liszt's approach to the instrument with the presence of pianistic figurations borrowed from nineteenth-century practice. This is true of the many German Romantic organ sonata composers influenced by Liszt: Reubke, Ritter, Gustav Merkel, et al. Fährmann's most famous direct contemporaries nearby in Leipzig both wrote extremely idiomatic keyboard music for the organ. Max Reger's music, so marked by the legacy of Bach, is built of constant, dense, and intricate counterpoint that is nevertheless decidedly keyboard music. His virtuosic explosions of chaotic figurework contrasted with sudden, hushed stillness show the influence of the Baroque *stylus fantasticus* and of Liszt and other piano improvisers of the nineteenth century. Sigfrid Karg-Elert, influenced by the Impressionists, uses registration and figuration to develop colors and textures in kaleidoscopic progressions and contrasts. This is to say: these now-canonized German Romantic composers wrote organ music that was fundamentally keyboard music, not orchestral music as translated to the organ. Even as these composers' music is "orchestral" in the sense of color, it is not in a formal or stylistic sense.



Example 1: Wagner, *Parsifal* transformation excerpt <sup>25</sup>



Example 3: Fährmann, *Sonata No. 1*, first phrase cadence <sup>27</sup>



Example 2: Wagner, *Parsifal* transformation excerpt <sup>26</sup>

used to expand the harmony and build a sonorous and energetic texture, but tends to look like the type of runs assigned to strings in symphonic movements. This is in no small part due to the way in which his fast figuration usually interrupts and contrasts with the normal texture of a section of music, and the intervallic shapes of that figuration, which take on motivic significance in themselves.<sup>23</sup> All of these traits place Fährmann's music solidly in the late-Romantic symphonic school, and characteristics like this can be easily found in the music of Richard Strauss, Gustav Mahler, and Sergei Rachmaninoff.<sup>24</sup>

Arguably, Fährmann was the German Romantic composer who most explored the possibility of the organ as a vehicle for symphonic writing. His harmonic and melodic language is heavily influenced by late-Wagnerian music, particularly the sound world of *Parsifal* and *Die Meistersinger*. Fährmann's harmony is dominated by constant extensions and suspensions paired with the generous use of all common-practice chord types. This results in an extremely colorful style that seems to carry maximal tonal tension within every phrase. He frequently

uses chromatic voice-leading to result in surprising modulations and extreme harmonic distances being contained within musical units. However, this rich harmonic language is always subverted to the melodic content, usually in the soprano voice. As a result, much like Wagner, he is able to make extreme harmonic motions sound logical. Of note in his melodic writing is the frequent appearance of appoggiaturas, grace notes, and turn figures (these especially point to Wagner), which are all borrowed from Romantic string writing.

A few specific musical examples will illuminate this connection between Fährmann and Wagner. **Examples 1 and 2** are excerpts from the famous "Transfiguration Music" in Act One of *Parsifal*. These are ideal models because they contain several key characteristics of late-Wagnerian style in the space of a few bars. Example 1 shows chromatic voice leading in the inner voices, the use of melodic contour to set up frequent suspensions in the melodic parts, and the upbeat triplet figure which is so essential to Wagner's melodic language. Notice how the chromatic voice leading and suspensions allow

Fährmann is distinct from all of the afore-mentioned composers in that he generally eschews non-motivic passage-work (with some key exceptions) and writes with consistently thick textures echoing the dense symphonic writing common throughout the nineteenth century seen most characteristically in Wagner and Anton Bruckner. In further contrast with contemporary German organ composers, Fährmann's work is characterized by an endless stream

of melodic content. His resourcefulness with and the constant presence of motivic material is clearly indebted to the Beethovenian/Wagnerian tradition. Even in his fugal writing his subjects are often marked by forgoing conventional sequences and figurations in favor of idiosyncratic intervals, contours, and rhythmic shapes, which then entirely shape the subsequent fugue.<sup>22</sup> Where virtuosic figuration does occur, it is not in the style of keyboard music, where often it is

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## German Romantic organ music

Wagner to naturally incorporate a wide variety of chord types in a small space. Now looking at Fährmann's application of these musical ideas, **Example 3** (see page 15) shows the cadence of the main theme of *Sonata No. 1*. Here he resolves the first suspension in the tenor with a chromatic descending line in an identical way to Wagner, and here too it creates rapidly changing colors of harmony. Note how the melodic contour of the soprano allows Fährmann to naturally approach an augmented harmony on the downbeat of the second bar where it will be perceived as a suspension over a dominant. The incorporation of augmented sonority into moving contrapuntal textures is a major color of late Wagnerian writing. **Example 4** depicts the beginning of the secondary thematic area of *Sonata No. 1* and shows Fährmann adapting the lyrical upbeat triplet figure.

One of the most innovative harmonic devices in late Wagnerian music is the combination of chromatic voice leading and suspension to evade functional harmonic resolutions. Example 2, the climax of the "Transfiguration music," is an excellent example of this technique. The *fortissimo* is reached on a clear tonic C-sharp minor chord with root in the bass. Wagner shifts two voices down by half step and sustains the C-sharp to create a German augmented-sixth harmony, but, rather than moving to the dominant, he moves those top two voices down another half step to arrive at a half-diminished sonority over G-sharp in the bass. Another chromatic motion resolves this into a C-sharp-major seventh chord and thoroughly destabilizes the tonic announced just a bar earlier. **Example 5**, an excerpt from the development of Fährmann's *Sonata No. 7*, uses a similar technique in combination with a rising sequence to create a progression full of rich, functional sonorities that evade their natural resolution. This passage is also melodically similar to how Wagner moves out of the Tristan chord at the beginning of the "Prelude." The rising half steps are identical in contour and rhythm. The harmonies, however, do not match the Tristan chord. **Example 6**, the final cadence of his *Sonata No. 10*, shows an absolutely spectacular utilization of this method to create a prolongation of the tonic. It is worth noting that this passage almost looks like Impressionist chordal planing, but the careful use of suspended voices (even if re-attacked) keeps this solidly within the tradition of counterpoint and its rules. The effect of this technique, present in Wagner and Fährmann, of denying conventional harmonies their functional resolutions creates a dizzying web of harmonic tension that stretches the boundaries of tonality.



**Example 4: Fährmann, Sonata No. 1, secondary theme triplet upbeat**<sup>28</sup>

On the other hand, his approach to form is significantly more conservative. Here the influence of Brahms and the Dresden School, including Draeseke, Nicodé, and of course Strauss, should be noted. As a result, Fährmann's music does not contain the type of free-flowing modulation from section to section that can be found in Wagner and Franck. Instead it is fundamentally governed by the motion from tonic to dominant and back again. Fährmann's harmonic language is used to embellish and develop tension over the basic tonal plan. He tends to write in relatively Classical phrase models built symmetrically. In this way his music is quite similar to that of Strauss in the 1880s.<sup>31</sup> Gotthold Frotscher remarked that Fährmann's music is built from Liszt's harmonies with the thematic development of Brahms.<sup>32</sup>

Fährmann's primary similarity to Reger is in his skill as a composer of counterpoint, which was celebrated by contemporary musicians. His student Richard Rost observed in a notice in the *Neue Zeitschrift für Musik* honoring Fährmann's seventy-fifth birthday that his polyphony is never abstract but always meant to convey an expressive meaning.<sup>33</sup> In his important survey of Fährmann's musical work, J. Hennings also remarks that he is a contrapuntist of the highest level.<sup>34</sup> He adds that the comparison to Richard Strauss is undoubtedly true but that Fährmann's musical sensibility is firmly rooted in the Classical style and that this was influenced by the modern *Zeitgeist*. Fährmann always remained true to himself, Hennings says, and this speaks to his individuality as an artist "favored by God."<sup>35</sup> What makes Fährmann a compelling composer is that his music surpasses direct imitation of any of these influences and becomes a unique prism reflecting them into a novel musical language.

### The German Romantic organ

The development of writing for the organ has always been paralleled by developments in the instrument, and the



**Example 5: Fährmann, Sonata No. 7, development excerpt**<sup>29</sup>



**Example 6: Fährmann, Sonata No. 10, cadence (key signature: D major)**<sup>30</sup>

German Romantic period is no exception to this. The connection between the instruments of Cavallé-Coll and the French symphonic school has been well documented, but the influence of modern instruments on the German Romantic school is no less profound. In fact, differences in their design led to profound differences in the respective utilizations of the instruments. The first German instruments to be considered modern Romantic installations were those of Friedrich Ladegast and Adolf Reubke built in the middle of the nineteenth century. Some of the later organs of the High Baroque built by Silbermann and his students already pointed in the direction of future instruments with their substantial increase in the number of 8' ranks. Ladegast and Reubke expanded in this direction with more foundations available at 16', 8', and 4' pitches that were voiced with full, warm timbres emphasizing the fundamental. The powerful mixtures and mutations of the Baroque are preserved in these organs, giving them an unusual blend of eighteenth- and nineteenth-century characteristics. Reeds remained in their position as color stops, never becoming the dominant chorus color as they were on contemporaneous French organs.

The second half of the nineteenth century saw builders developing from the aesthetic concept of Ladegast and Reubke: the blending of the Baroque *plenum* sound into a modern idiom of weighty foundations that emulate the orchestra. In the organs of Wilhelm Sauer and E. F. Walcker & Cie., the mixtures and mutations are folded into the foundations more convincingly, leading to an incredibly rich *plenum* that is built from nearly every rank on the instrument. These well-developed overtones made the German Romantic organ very capable of performing counterpoint. Its ability to perform in an orchestral style is enhanced by the wide variety of colors available in the foundations. Both tendencies make these instruments ideal vessels for the music written by German Romantic composers. Just as the nineteenth-century compositional school continually referenced the music of Bach, so the instruments constantly bear the signature of the Baroque *plenum*.

This was particularly true in the Saxon School of organbuilding that, surrounded

by extant installations by Silbermann, tended to be more conservative than other regions of Germany. Jiri Kocourek, of the Eule Orgelbau, has written an excellent summary of the types of instruments that Hans Fährmann would have known during his musical development—these would have included the legendary Silbermanns of Dresden, a Hildebrandt and a Wagner organ, two mid-century Romantic organs by Friedrich Nicolaus Jahn, and then later in life some very large installations by the Jemlich firm.<sup>36</sup> But most significantly, Fährmann would have been influenced by the instrument over which he presided at the Johanneskirche in Germany.<sup>37</sup> This church stood in the Pirnaische Vorstadt, just east of Dresden's Altstadt, and was split off from the Kreuzkirchgemeinde, the main Lutheran church in the Saxon capital.<sup>38</sup> Built in a wealthy parish, it was one of the first neo-Gothic structures in the city. The building and instrument were destroyed by the fire bombing of Dresden in February 1945, and nothing of the church remains on the site.<sup>39</sup>

The Eule organ at the Johanneskirche was unusual for the firm. Hermann Eule was a thoroughly Romantic organbuilder, using large numbers of ranks at the fundamental and rich voicing characteristic of the nineteenth century.<sup>40</sup> However, the disposition at the Johanneskirche is significantly more conservative and more influenced by the Saxon organbuilding tradition having fewer 8' foundation ranks and substantially more upperwork than usual for the builder. This instrument had neither a swell enclosure nor playing aids.<sup>41</sup> In 1893 after the *Sonata No. 1* had already been published, Fährmann had a swell installed.<sup>42</sup> In 1909 a large overhaul took place, which created a Romantic instrument of fifty stops spread over three manuals.<sup>43</sup> Jiri Kocourek points out the absence of a 16' rank on the third manual and the unusual selection of 8' and 4' ranks in the Pedal.<sup>44</sup> The latter almost certainly informs us that the pedal couplers were used consistently with any larger choruses. There is no record of the playing aids available on the 1909 instrument, as the next available record dates from work undertaken by his successor, Gerhard Paulik, and this documented a reduction in the number of console aids. Kocourek lists the playing aids available





on a similar instrument, the Bautzen Cathedral organ, which include a *walze*, fixed combinations for various dynamic levels, and three free combinations.<sup>45</sup> If the Johanneskirche organ indeed contained these mechanisms, it would have been a thoroughly modern instrument. It is important to note that Fährmann's scores do not call for as dynamic a use of the *walze* as was present in music by Reger or Karg-Elert. This is in line with his more orchestral conception of the use of the pipe organ.

### Organ Sonata No. 1 in G Minor

The *Sonata No. 1 in G Minor*, opus 5, demonstrates, as Hennings says, that Fährmann was “predestined to become an organ composer.”<sup>46</sup> The reviewer draws the listener to the “originality of thought,” “fine thematic work,” and “skilled polyphony” of the sonata, along with the cyclical structure in which the main theme of the first movement is connected to the second theme of the closing double fugue.<sup>47</sup> This work holds a relatively early opus number; it was published in 1891 when the composer was thirty-one years old and after his appearance before Liszt. Though it is his debut organ sonata, it really should be considered a mature work and an intentional debut of his compositional skill in the genre of the organ sonata. The sonata contains three movements: “Moderato maestoso,” “Andante religioso,” and a *Doppelfuge*.

The first movement is in a straightforward sonata form with an appended “Cadenza” making up a substantial coda section. The main theme is heard clearly at the beginning (in many of the later sonatas Fährmann would write a lengthy introduction), and from its outset the richness of harmonic color is evident. The secondary theme is in the relative major of B-flat and is marked by numerous appoggiaturas giving it a longing lyrical character and reflecting the Wagner/Strauss influence (Example 7). The development section manipulates only the primary theme; it is a standard Beethovenian development moving among many tonal areas. After a normative recapitulation, the cadenza is the most obviously Wagnerian section of the sonata, having violin-like figurations very similar to those at the climax of the *Meistersinger* “Prelude,” with the strings continually beginning downward scales and arpeggios on the upper neighbor of the correct harmonic pitch (Example 8). A profoundly dissonant harmony over a pedal trill leads into a final statement of the main theme on full organ.

The second movement is an Andante in ternary form quite similar in structure to the slow movements found in early Beethoven piano sonatas. It opens with a chorale-like theme in the soprano, which is repeated immediately with more elaborate counterpoint. From there a cadence is evaded, and free material is introduced that destabilizes the key over a prolonged dominant pedal point and leads to the conclusion of the first section with a final statement of the first melody. The second section is in C minor with a darker chromatic quality (in this one might hear shades of Mahler). Another pedal point returns to E-flat major, and the main theme returns with a new obbligato flute-like solo line over it. Fährmann writes a fairly extended canon based on free material emerging from this solo and points the performer's attention to it with a footnote. The final statement of the theme concludes with an increasingly chromatically inflected progression oscillating around several harmonies containing C-flat (Example 9). In the penultimate measure the



Example 7: Fährmann, *Sonata No. 1*, cadenza, *Meistersinger*-like figuration<sup>53</sup>

music seems to land securely on a minor subdominant chord preparing the cadence, but only arrives at the desired E-flat by moving through a German sixth chord—again, one may hear a shade of Mahler in this closure.

The final *Doppelfuge* begins in the pedal, and the four voices enter from bottom to top until a fifth voice is added in the alto during a pedal point. The first subject begins unusually with a grace note followed by an ascending minor sixth, the inversion of the opening descending major third interval of the first movement. It is an idiosyncratic subject, full of chromaticism and strange leaps and changes of direction (Example 10). This is the type of fugue subject that Fährmann favored throughout his compositional career; one in which the subject dictates the harmonic and melodic content of the form, unlike the subjects chosen by Reger or even Karg-Elert, which, though often characteristic in their own right, are tonally open enough to be manipulated in numerous ways throughout the course of a movement. After a complete exposition of the theme, the subject is heard thrice through<sup>48</sup> in inversion before the conclusion of the first thematic area of the fugue. It is worth noting Fährmann's incredible skill at writing imitative counterpoint, which interweaves with the fugal content, creating a dense polyphonic texture insistent on its horizontality.

The second subject is more obviously a quotation of the first movement, containing the initial four pitches of the main theme at its head (Example 11). The second countersubject is a chromatic scale, which leads to extremely chromatic counterpoint throughout the entire section. The second subject also contains more eighth-note motion, building momentum toward the *fortissimo* return of the first subject. The combination of these two is paired with a crescendo that arrives at the climax of the fugue, a restatement of the two subjects together now accompanied by rapid triplets—here counterpoint dissolves into virtuosity. Another pedal point builds to a triumphant G major, with the second subject now appearing transformed. Though it is still accompanied by the chromatic countersubject, Fährmann has reconfigured it into a chain of secondary dominants that solidify the arrival of the major mode. The music goes through free, ecstatic progressions with characteristic Wagnerian harmonies into one final pedal point, which brings the music to its conclusion with a truly glorious restatement of the main theme of the first movement in G major, completing the cyclical construction of the sonata.

This work demonstrates many of the compositional elements that Fährmann would use throughout his career, and as such, makes an ideal starting point for any student delving into his *oeuvre*. Many of the issues of performance practice are similar to those found in other Romantic works of the same period:



Example 8: Fährmann, *Sonata No. 1*, secondary tonal area, second theme<sup>54</sup>



Example 9: Fährmann, *Sonata No. 1*, second movement, cadence<sup>55</sup>



Example 10: Fährmann, *Sonata No. 1*, third movement, first fugue theme<sup>56</sup>



Example 11: Fährmann, *Sonata No. 1*, third movement, second fugue theme<sup>57</sup>

Brahms, Schumann, Reger, Franck (before Marcel Dupré's influence on the interpretation thereof), and the like. This includes issues of rubato, large-scale tempo relationships (of flexible pulse throughout the course of a movement), legato touch, the use of agogics, etc.

What should be discussed here specifically regarding Fährmann is registrational practice. Most of Fährmann's directions are communicated with dynamic markings alone, but the second movement has specific stops listed.

These are a hint to understanding the work because they line perfectly with the specification of the Johanneskirche organ in 1891.<sup>49</sup> In the second movement, he switches colors between each phrase (similar to how one might perform English organ music of the same time), telling us that the change of color was for him a way of further increasing variance between sections—this could be applied to other slow movements of his. But this hint is helpful in another way; it makes it clear that this score was in some way

### Scattered leaves ... from our Scrapbook

“Every work is worth however much emotional power it has, and that is why I write only when I am inspired. If one can relate to a piece only intellectually, then it isn't worthwhile; for good music must also reach that very old-fashioned and often cursed resource, the heart.”

Eugene Zador

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a performance copy for himself. His instrument in 1891 would not have had a swell box, so we can safely conclude that the marked *crescendi* and *diminuendi* are not manipulations of the expression shoe but the addition and subtraction of ranks. This conclusion is bolstered by the fact that there are nearly none of the hairpin markings associated with subtle manipulation of the boxes.<sup>50</sup> This instrument almost surely did not have any playing aids, so the changes must have been executed by assistants.

The exposition of the first movement shows how Fährmann combines clever manual terracing with the implied manual addition of stops one-by-one over extended *crescendi* to nearly replicate the *walze* mechanism with which he would have been familiar. Nevertheless, given the specification of his instrument at the Johanneskirche at the time, it is hard to imagine that these dynamic changes were convincingly seamless. There is no reason for the modern performer to not embrace the full possibilities offered by combining the *walze*<sup>51</sup> with the expression box and generate the orchestral ideal present in the score. The performer should always seek to create as seamless and orchestral a crescendo as possible, but in the German way—through the addition of one rank at a time, one dynamic step after another.<sup>52</sup>

Notice that nowhere in this score does Fährmann call for the type of dramatic dynamic contrast that was so common down the road in Leipzig. Consider how this might influence interpretive decisions about tempo development across extended dynamic build ups and tear downs. The organ student might consider listening to famed Austro-Germanic conductors of the older tradition like Wilhelm Furtwängler or Willem Mengelberg or the player-roll recordings of Reger and Straube to develop a sense of how pulse relationships operate over the course of entire movements in this style.

## Conclusion

The Hans Fährmann repertoire is a rich landscape just waiting to be explored. Even as pioneering organists are beginning to dig into this music, it is beautiful to think that it will take a generation or two for this music and the interpretation of it to become canonized and thus crystallized. Every student should spend time working on non-canonic music to better develop their interpretive sense and their ability to think outside of the box and radically reconsider the handed-down interpretations of beloved works. It is important, of course, to study non-canonic music about which one is passionate, but also to find complementary works in each era and

national school that can contextualize and shed light on the familiar. Furthermore, the scholarly study of non-canonic works always provides an opportunity to reconstruct the history of the literature. As the “story” of organ music settles in, it is easy to lose sight of all the many non-organ influences playing out in parallel and interacting with the organ literature in favor of studying the chain linking one organ work to another. It is unusual that Fährmann, a composer so influenced by the orchestral composers around him, wrote primarily for the organ, while for many of the composers heard more frequently today, the organ made up only a fragment of their total output.

This music is perfect for any student interested in organ music and the late Romantic symphony. Fährmann’s sonatas offer these musicians a synthesis of organ and orchestral style in a repertoire that has been neglected. As modern-day organists explore the sound world of turn-of-the-century Dresden, may they become the advocates that eluded Fährmann during his lifetime. ■

## Notes

- J. Hennings, *Hans Fährmann: Eine Studie von J. Hennings* (Hamburg: Hermann Kampen, 1912), page 8.
- Fährmann’s Wikipedia page claims that the first appearance of this comparison was by Otto Schmidt in the *Dresdner Journal* in 1905. Unfortunately, the citation is no more detailed than this, and without complete searchability of the paper it is difficult to find the issue of the daily containing this. Interestingly, Reissig relies on Böhm for the citation of this quote, and Böhm leaves it uncited. However, in Hennings’s 1912 study, he says that it is “often said,” assuring us that the comparison was not original to him.
- Charles MacPherson, “Chorale-Preludes: Ancient and Modern,” *Proceedings of the Musical Association* 39th Sess. (1912–1913), page 166. <https://www.jstor.org/stable/765497>.
- Hennings, page 4.
- Christopher Anderson, *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition* (New York: Routledge, 2016), page 331.
- Hans Böhm, “Hans Fährmann, Organist at St. John’s Church: Organ Virtuoso—Composer—Teacher,” in *Die Dresdner Kirchenmusik im 19. und 20. Jahrhundert*, ed. Matthias Herrmann (Dresden: Laaber-Verlag, 1998), page 323.
- Böhm, page 323.
- Böhm, page 323.
- Franciscus Nagler, *Das Kligende Land: Musikalische Wanderungen und Wallfahrten in Sachsen* (Leipzig: J. Bohn & Sohn Verlag, 1936), page 238.
- Böhm, page 324.
- Böhm, page 324.
- Böhm, pages 324–325.
- Richard Rost, “Hans Fährmann. Ein Dresdner Jubilar. Zu seinem 70 Geburtstag,” *Neue Zeitschrift für Musik*, Jg. 97 (1930), pages 1030–1032.
- Rost, pages 1030–1032.
- Rost, pages 1030–1032. Böhm writes that this move occurred in 1896, but this must be incorrect, as the move occurring in con-

junction with his retirement is more logical.

- Rost, pages 1030–1032.
- Hennings, page 8.
- Böhm, page 326.
- Böhm, page 324.
- Robert C. Mann, “The Development of Form in the German Organ Sonata from Mendelssohn to Rheinberger,” PhD diss. (University of North Texas, 1978), page 27.
- Rudolph J. Kremer, “The Organ Sonata Since 1845,” unpublished doctoral dissertation (Washington University, Saint Louis, Missouri, 1963), page 7, quoted in Robert C. Mann, “The Development of Form in the German Organ Sonata from Mendelssohn to Rheinberger,” PhD diss. (University of North Texas, 1978), page 30.
- Ibid.
- A good example of this can be found in the main theme of the first movement of the *Eighth Sonata*. This can be found at the “Allegro risoluto.” The explosion of virtuosic writing in the sixth bar is juxtaposed with the harmonic and rhythmic stability of the first half of the theme, heard over a tonic pedal point. While it begins as a straightforward rising flourish, it takes on a turning shape marked by unusual intervals that give it a distinctive identity.
- Even a quick comparison shows that Fährmann’s sonatas bear more resemblance in stylistic language and form to the Edward Elgar *Organ Sonata*, which is effectively an orchestral transcription, than to the chorale fantasies of Reger.
- Richard Wagner, *Parsifal*, arr. Karl Klindworth (Mainz: B. Schott’s Söhne, 1902), page 63.
- Wagner, page 63.
- Hans Fährmann, *Organ Sonata Number 1* (Leipzig: J. Rieter-Biedermann, 1891), page 2.
- Fährmann, *Organ Sonata Number 1*, page 3.
- Hans Fährmann, *Seventh Sonata for Organ* (Leipzig: Otto Junne, 1904), page 10.
- Hans Fährmann, *Tenth Sonata for Organ* (Leipzig: Rob. Forberg, 1913), page 20.
- For instance, the *Piano Quartet*, opus 13, or the *Violin Sonata*, opus 18.
- Gotthold Frotscher, *Gesichte des Orgelspiels und der Orgelkomposition* (Berlin: Verlag Merseburger, 1959), Band 2, pages 1211, 1246, 1255.
- Richard Rost, “Hans Fährmann zu seinem 75. Geburtstage,” in *Neue Zeitschrift für Musik*, Jg. 102 (1935): pages 1384–1385.
- Hennings, page 8.
- Hennings, page 8.
- Jiri Kocourek, *Hans Fährmanns Orgeln an der Johanniskirche Dresden*, Eule Orgelbau, Bautzen, 2012, page 1.
- Kocourek, page 1.
- Joachim Winkler, “Die Johanneskirche,” in *Verlorene Kirchen: Dresdens zerstörte Gotteshäuser. Eine Dokumentation seit 1938*, ed. Stadt Dresden (Dresden: Stadt Dresden, 2018), page 27. [http://www.dresden.de/media/pdf/denkmal/verlorene-kirchen-2018\\_web.pdf](http://www.dresden.de/media/pdf/denkmal/verlorene-kirchen-2018_web.pdf)
- Kocourek, page 5.
- Kocourek, page 2.
- Kocourek, pages 2–3.
- Kocourek, page 3.
- Kocourek, page 4.
- Kocourek, page 3.
- Kocourek, page 4.
- Hennings, page 9.
- Hennings, page 9.
- The careful observer will note that the first appearance of the inverted subject in the soprano contains an E-flat where there should be a repeated D. It is impossible to know if this intentional, though the E-flat certainly enhances the harmonic drama of the following leap. I play it as printed.
- The fact that the work clearly matches the Johanneskirche organ and that it was published in 1891 suggests that he may have written it in conjunction with his appointment to the church.
- With one major exception—the conclusion of the slow movement. The hairpins here are surely included for instruments that do have expression, though they also serve plausibly as *rubato* markings in the absence of the mechanism.
- Or the Sequencer set up with one stop added at a time.
- As opposed to the English-American approach, involving careful addition of rank and manipulation of the swell boxes.
- Fährmann, *First Sonata*, page 3.
- Fährmann, *First Sonata*, page 8.
- Fährmann, *First Sonata*, page 13.
- Fährmann, *First Sonata*, page 14.
- Fährmann, *First Sonata*, pages 15–16.

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*Nicholas Halbert is director of music at the Cathedral Church of the Nativity in Bethlehem, Pennsylvania. He holds degrees from the Eastman School of Music (Bachelor of Music), Southern Methodist University (Master of Music, PhD) and Arizona State University (Doctor of Musical Arts).*

Sample YouTube recordings of Fährmann works:

Sonata No.1 in G minor, op. 5:  
<https://www.youtube.com/watch?v=W9fASIIiGk&t=86s>

Sonata No. 12 (War Sonata), op. 65:  
<https://www.youtube.com/watch?v=qGroKf0jTxI>



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Edward Power Biggs Plays Historic Organs of Europe

**Edward Power Biggs Plays Historic Organs of Europe, E. Power Biggs, organist. Sony Classical six-CD set, 19658826772. Available from Amazon Music, audio CD, \$47.98; Presto Music, audio CD, \$45.75, download MP3, \$50.00, download FLAC, \$66.00.**

Edward Power Biggs (1906–1977) was one of the two leading organists in the United States of his day. His only serious rival, Virgil Fox (1912–1980), was an organist of a very different kind. Whereas Biggs took a scholarly, historical approach to playing the organ, Virgil Fox was very much the virtuosic showman whose concerts were performed with much panache. Both in their different ways did much to popularize the organ among the public.

The birth of Edward George Power Biggs took place in Westcliff-on-Sea, Essex, England, in 1906. He began by studying electrical engineering, but then won a scholarship to the Royal Academy of Music in London, where Henry Wood launched him into his career as an organist. He came to the United States in 1929 and was successively organist of Christ Church, Cambridge, Massachusetts, and Harvard Church in Brookline, Massachusetts. In 1937 he became an American citizen and began teaching at the Longy School of Music. He collaborated with G. Donald Harrison on the design of the Aeolian-Skinner organ in the Germanic (Busch-Reisinger) Museum where his first gramophone records and broadcasts had their beginnings. During this period, he commissioned new works from composers including Walter Piston, Roy Harris, Howard Hanson, Quincy Porter, Alec Templeton, and Benjamin Britten. In 1954 he went on a recital tour of fourteen European countries, and this completely changed his outlook for the rest of his life as he became acquainted with historic organs and performance practices in Europe. The six long-playing records he produced following this tour are reproduced as the six compact discs here.

CD1: *Historic Organs of Switzerland*. Basilique Notre-Dame de Valère, Sion, Anonymous, 1435: *Sit gloria Domini*, Anonymous; *Orientis partibus* (Song of the Ass), Anonymous; *Christo psallat*, Anonymous; *Hymn to St. Magnus*, Anonymous; *Hec dies*, Leoninus; *Motets for "Hec Dies,"* Perotinus; *Estampie*, Anonymous; *Agincourt Hymn*, attributed to John Dunstable; *Mit ganzem Willen wünsch ich dir*, Conrad Paumann; *Praeambulum in fa*, Johannes Kotter; *Gloria tibi Trinitas*, Thomas Tallis; *Three verses from the "Te Deum,"* Anonymous. Parrocchia Santi Cosma e Damiano, Mendrisio, Benascioni Pietro and Lorenzo Varese I, 1876: *Pavana alla Venetiana*, Joan Ambrosio Dalza. Reformierte Kirche, Sitzberg, Georg F. Schmah, Ulm, 1743: *Chaconne in F*

*Major*, Henry Purcell; *In dulci jubilo*, BWV 751, Johann Michael Bach (formerly attributed to Johann Sebastian Bach). Dom, Arlesheim, Johann Andreas Silbermann, 1761: *Passacaglia in G Minor*, André Raison; *Le Trophée* and *Fugue on the Kyrie*, François Couperin; *Basse et dessus de Trompette*, Louis-Nicolas Clérambault; *Wer nur den lieben Gott lässt walten*, BWV 691, Johann Sebastian Bach; *Prelude and Fugue in B Minor*, BWV 544, J. S. Bach.

As it happens, I have two copies of the original *Historic Organs of Switzerland* LP since my late wife and I both owned copies at the time of our marriage. I always particularly enjoyed the recordings of the Sitzberg and Arlesheim organs. Some might say that Biggs overdid the notes *inégaies* in Clérambault's *Basse et dessus de Trompette*, but I nonetheless like his interpretation of this piece. According to the notes accompanying the compact discs, *Pavana* by Dalza and *Chaconne* by Purcell were incorrectly recorded on the master used for the LP, and this has been compensated for on the CD, resulting in a slightly shorter running time.

CD2: *Historic Organs of Spain*. Catedral de Toledo (Órgano del Emperador), Valentin and José Verdalonga, 1798: *The Emperor's Fanfare*, Antonio Soler, arranged by Biggs; *Duo en cors de chasse sur la Trompette*, Jean-François Dandrieu; *Fabordón 1*, Anonymous; *Fabordón 2*, Anonymous; *Fabordón 3*, Anonymous. Nuestra Señora de la Asunción y de San Frutos, Segovia (Catedral de Segovia), Órgano de la Epístola, José and Pedro de Liborna Echevarría, 1702: *Aria in D Minor*, Rafael Anglés; *Keyboard Sonata in A Major "De Clarines,"* Antonio Soler; *Sonata in G Minor*, Carlos Seixas; *Toccata in D Minor*, Seixas; *Batalla (No. 1) "Imperial,"* Juan Cabanilles; *Partita sopra la Aria della Folia da Espagna*, Bernardo Pasquini; *Fabordón 1*, Anonymous; *Fabordón 2*, Anonymous; *Fabordón 3*, Anonymous. Catedral Nueva de Salamanca, Órgano del Evangelio, Pedro Manuel de Liborna Echevarría, 1744: *Fabordón*, Anonymous. Capilla de Palacio Real, Madrid, Leonardo Fernández Dávila and Jorge Bosch Vernat-Veri, 1778: *Pavana No. 6*, Luis Milán; *La romanesca*, Antonio Valente; *Le ballo dell'intorcía*, Valente.

Hearing this LP at a friend's house was my first introduction to the Spanish organ, particularly the gruff brilliance of the reeds, the Trompeta Réal, Trompeta Magna, and the Clarine, often *en chamade*, not to mention the softer Regal and Cromorne. I also learned to appreciate the lighter stops, the flutes, mixtures, and mutations. Ancient Spanish churches often had two organs, a Gospel organ and an Epistle organ, facing each other across the *Coro*. It was left for me to experience the excitement of these two organs in dialog with each other on later recordings. It is a pity that Biggs did not employ a second organist so that he could include such a dialog on his LP. The influence of this record soon became apparent as British and American organbuilders, encouraged by their customers, began to introduce *en chamade* reeds on their organs. One of the first Trompetas Réals in England, the first I heard "in the flesh," was on the Nicholson organ at Bristol University. Professor Willis Grant obtained one in time for its inauguration at a recital by Marie-Claire Alain in the fall of 1967; it made quite an impression on me.

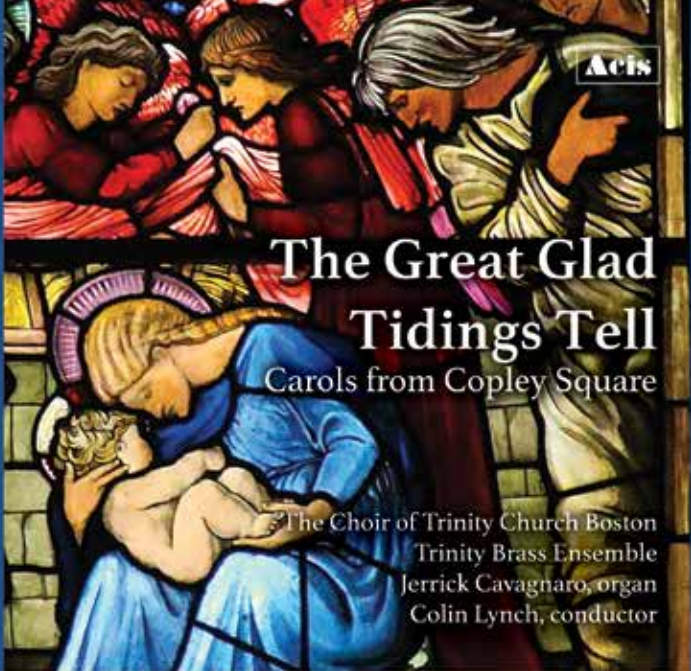
CD3: *Historic Organs of Italy*. Basilica di San Petronio, Bologna, Órgano de la Epístola, Lorenzo di Giacomo de Prato, 1471–1475: *Gagliarda 1 in A Minor*, Girolamo Frescobaldi; *Gagliardo 2 in G Minor*, Frescobaldi; *Gagliarda 3 in G Minor*, Frescobaldi. Basilica di San Petronio, Bologna, Órgano del Evangelio, Baldassarre Malamini, 1596: *Capriccio sopra la Battaglia*, Frescobaldi; *Gagliarda del Principe di Venosa*, Carlo Gesualdo; *Gagliarda 2 in D Minor*, Giovanni Maria Trabaci; *Gagliardo 8, et ultima, in G Major*, Trabaci. Chiesa di San Carlo, Brescia, Antegnati, 1636: *Fuga del IX tono*, Giovanni Gabrieli; *Variationi sopra la Follia*, Bernardo Pasquini; *Psalm 19: I cieli immensi narrano*, Benedetto Marcello; *Five versetti* from *Sonata d'intavolatura per organo e cimbali I*, Domenico Zipoli; *Offertorio*, Zipoli. Chiesa del Carmine, Lugo (Ravenna), Gaetano Callido, 1797: *Canzona ariosa*, Andrea Gabrieli; *Secondo Dialogo: Acute & Grave*, Adriano Banchieri; *Ballo della battaglia*, Bernardo Storace. Bergo Palazzo, Chiesa di Sant'Anna, Bergamo, Fratelli Serassi, 1857: *Corrente detta dello Staccoli*, Girolamo Fantini.

Old Italian organs were generally one-manual instruments with divided keyboards like Spanish instruments, and churches also often had Epistle and Gospel instruments on opposite sides of the church, but there the resemblance ends. There was a full chorus from a gentle and *vocale*-sounding Principale, together with a flute or two. There were no mixtures as such, and every rank of what might have been a mixture drew separately. Reeds were hardly ever present, except *regales*, and even these were generally later additions. Sometimes there was a Voce Umata stop, but this was a *céleste* rather than a reed. I particularly enjoyed Benedetto Marcello's well-known composition, the sprightly *Psalm 19: I cieli immensi narrano*, and the equally sprightly Domenico Zipoli versets from *Sonata d'intavolatura per organo e cimbali I*. Biggs plays the latter on the Brescia organ of 1636 and makes very effective use of the pedal division (a later addition?) with its Tromboni reed stop. The much later organ at Bergamo, dating from 1857, is different in several ways from the earlier instruments. Though it retains the idea of having every rank in the Principale chorus draw separately, it has two manuals and a full pedal, all of which contain reeds.

CD4: *Historic Organs of France*. Église de l'Abbaye Saint-Étienne, Marmoutier, Andreas Silbermann, 1710: *Fanfare*, François Couperin; *Rondo, Bruit de guerre*, Couperin; *Offertoire sur les grands jeux*, Couperin. Eglise de l'Abbaye Saint-Maurice, Ebersmunster, Andreas and Johann Andreas Silbermann, 1730: *Basse de trompette*, Nicolas Lebègue; *Joseph est bien marié*, Claude Balbastre; *Caprice sur les grands jeux*, Louis-Nicolas Clérambault. Marmoutier: *Chaconne in C Major*, Louis Couperin; *Chaconne in C Minor "le Bergeronnette,"* Couperin; *Chaconne in G Minor*, Couperin. Ebersmunster: *Or nous dites Marie* (noël with variations), Jean-François Dandrieu; *Quand le Sauveur Jésus-Christ* (noël with variations), Pierre Dandrieu.

The instruments on the "French" LP are in fact from Alsace, a border region that has at different times been part of both Germany and France. As E. Power

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Biggs put it, “Alsace is bilingual France. The organs of Marmoutier and Ebersmunster are also, in a sense, bilingual; although they are thoroughly French, their speech has a slight German accent.” This is particularly apparent in the Trompette stops, which, compared with eighteenth-century French examples, have a gentler character, more characteristic of the North German Trompette. Biggs seems to have toned down his use of *notes inégales* on this LP, perhaps in reaction to criticism of his first one. I was intrigued by Nicolas Lebègue’s *Basse de trompette*; I had not heard this piece before. Lebègue seems to have based the melody on *La Marche de Turenne*, later known as *La Marche des Rois Mages*. Biggs does an especially fine job of playing Claude Balbastre’s well-known and lively Noël, *Joseph est bien marié*, and Louis-Nicolas Clérambault’s equally lively *Caprice* that follows. Louis Couperin’s *Chaconne in C Minor* is subtitled “Le Bergeronnette,” and on looking this up I was interested to discover that “Le Bergeronnette” is a bird—the wagtail—and from this I conclude that the *Chaconne* probably used a popular song of that name for its melody. The well-known Noël used in Pierre Dandrieu’s *Quand le Sauveur Jésus-Christ* (Noël with variations) provides an admirable conclusion to this recording of characteristic French Baroque pieces.

CD5: *Historic Organs of England*. Adlington Hall, Adlington, Cheshire, attributed to Bernard (“Father”) Smith, c. 1670: *Agincourt Hymn*, attributed to John Dunstable; *A Hornepype*, Hugh Aston; *Uppon la mi re* (ground), Thomas Preston. Staunton Harold Church, Staunton Harold, Lincolnshire, attributed to Bernard (“Father”) or Christian Smith, c. 1640: *Ritornell*, Anonymous; *Composition on a Plainsong*, Dunstable; *Gloria tibi Trinitas*, Thomas Tallis; *Iste confessor*, Tallis; *Point*, Christopher Tye; *A Gigg*, William Byrd; *The King of Denmark’s Galliard*, John Dowland; *A Ground in gamut*, Henry Purcell. Possession of Noel P. Mander, London, originally built for New College, Oxford, 1670: *Allemande*, Anthony Holborne. Noel P. Mander, London, regal, built after historic instrument: *Packington’s Pound*, Anonymous. Chamber organ (formerly at Teddesley Hall, Staffordshire), Saint

Andrew-by-the-Wardrobe, London, John Snetzler, 1769: *An Ayre*, Jeremiah Clark. Saint James Church, Great Packington, Warwickshire, Thomas Parker to designs by G. F. Handel, 1749: *Aylesford Pieces*, George Frideric Handel. Chapel of Danson House, Bexley, Kent, John or George England, 1766: *Voluntary*, opus 6, number 5, John Stanley; *Voluntary*, opus 7, number 6, Stanley.

The two-manual organ of around 1670 in Adlington Hall, Cheshire, is a remarkable survival. There is some concern at present since the hall is under new ownership for the first time in several centuries, and although the organ as well as the hall enjoys historical monument status, there is unease about how well the instrument will be looked after in the future. The antiquity of a rudimentary pedalboard, currently in storage, is uncertain. E. Power Biggs recorded quite a bit of this LP on the even older organ of about 1640 at Staunton Harold Church in Lincolnshire. Both these organs have the pure singing character that characterizes seventeenth-century English organs. Biggs’s rendition of the Purcell piece is particularly attractive. The four-stop Father Smith organ formerly at New College, Oxford, is in its small size typical of most of the organs surviving from this period. The late Noel Mander also owned an original and extremely ancient regal, but the reeds were so corroded that it was no longer playable. We hear, therefore, the “snarling” sound, as Biggs put it, of Mr. Mander’s replica instrument in *Packington’s Pound*, an English broadside ballad of the last quarter of the sixteenth century, roughly the period from which the original regal may have dated. The last three organs on the LP are typical chamber organs of the eighteenth century. The *Aylesford Pieces* for harpsichord take their title from the Third Earl of Aylesford. Handel’s librettist, Charles Jennens, originally assembled them and subsequently bequeathed them to his cousin, the earl, in 1773. They deserve wider recognition. The John Stanley pieces include the original version of his well-known *Trumpet Voluntary* (track 23).

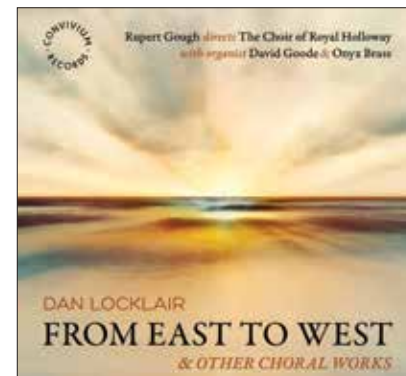
CD6: *Famous Organs of Holland and North Germany*. St. Johannes-Kirche, Lüneburg, Hendrik in ’s-Hertogenbosch, 1551–1553: *Allein Gott in der Höh sei*

*Ehr*, BWV 676, J. S. Bach. Hervormde Jacobikerk, Uithuizen, Arp Schnitger, 1700: *Fantasia in Echo Style in G Major*, Gerardus Scronx; *Fantasia in Echo Style in F Major*, Scronx; *Aria in C Minor*, Georg Philipp Telemann. Sint-Michaëlskerk, Zwolle, Arp, Johann Georg, and Franz Schnitger, 1721: *Fantasia in A Minor*, Jan Pieterzoon Sweelinck; *Fantasia in the Dorian Mode with Echoes*, Sweelinck; *Fantasia in A Minor with Echoes*, Sweelinck. Kirche St. Jacobi der Ältere, Lüdingworth (Cuxhaven), Arp Schnitger 1682–1683, incorporating material from an earlier instrument by Antonius Wilde, 1598: *Sinfonia* (Fanfare), BuxWV 51, Dieterich Buxtehude. Sankt Laurentius-Kirche, Dedesdorf, Arp Schnitger, 1698: *Lobt Gott, ihr Christen, allzugleich*, BuxWV 202, Buxtehude. Koororgel, Grote Kerk, Alkmaar, Jan van Covelens, 1511: *Mit ganzem Willen wünsch ich dir*, Conrad Paumann. Grote Kerk, Alkmaar, Galtus Germer, Germer Galtuszoon and Jacobus Galtuszoon van Hagerbeer 1638–1645, rebuilt by Frans Caspar Schnitger, 1722–1725: *Courante*, Pieter Cornet. Sacramentskerk, Breda, Flentrop Orgelbouw and Gebroeders Vermeulen, 1958: *Partita for English Horn and Organ Manualiter*, opus 41, number 1, Jan Koetsier (Leo van der Lek, English horn).

Instruments in the Dutch and North German traditions were very influential in the Baroque revival of the second half of the twentieth century. Those on the LP range from the early Renaissance organ at St. Johannes-Kirche, Lüneburg, where Georg Böhm was organist, to the great instruments of Arp, Franz Caspar, and other members of the Schnitger family in Uithuizen, Zwolle, Lüdingworth, Dedesdorf, and above all, the Grote Kerk of Alkmaar. At Alkmaar, at the behest of the organist Gerhardus Havingha (1696–1753), and in the face of considerable opposition from the populace, Franz Caspar Schnitger modernized the organ in line with the latest North German fashions in 1723. By way of contrast, the LP ends with the sounds of a modern Dutch organ as representative of the Organ Reform Movement or *Orgelbeweging*—the organ of the Sacramentskerk in Breda. The instruments all demonstrate the brilliance and clarity of the principal choruses of the North German

school. Biggs includes one interesting but obscure composer, notwithstanding César Franck’s efforts to revive his popularity, from the Liège region of Belgium, Gerardus Scronx (fl. 1617–1621).

I commend this set of six compact discs, both as examples of E. Power Biggs’s keyboard skills at the height of his career, and for teaching us a good deal about the way people understood the historic organs of Europe in the 1950s.



Dan Locklair: *From East to West and Other Choral Works*

**Dan Locklair: *From East to West & Other Choral Works*. The Choir of Royal Holloway, with Onyx Brass, David Goode, organist, Tristan Fry percussionist, and Rupert Gough, conductor. Convivium Records, CR094, £10.99. Available from [conviviumrecords.co.uk](http://conviviumrecords.co.uk).**

*From East to West; Love Came Down at Christmas; Three Christmas Motets: “Quem Vidistis Pastores,” “O Magnum Mysterium,” “Hodie Christus Natus East; Dona Nobis Pacem; The Lord Is My Light; King of Glory, King of Peace; O Trinity of Blessed Light; Brief Mass: “Kyrie,” “Gloria,” “Credo,” “Sanctus,” “Agnus Dei,” “Thy Goodness Lord, a Joyful Theme; In the Cross of Christ I Glory; The Lord Ascendeth Up on High; Spirit of Mercy, Truth, and Love; The Texture of Creation.*

Royal Holloway is a constituent university of the federated University of London. Its campus is in Egham, Surrey, halfway between Windsor and Heathrow in southeastern England. In 1879, at the suggestion of his wife Jane, the philanthropist Thomas Holloway decided to use around a quarter of a million pounds to establish a college for women. Royal Holloway is renowned for the magnificent Founder’s Building designed in the French Renaissance style by W. H. Crossland. Queen Victoria opened it as a college for women only in 1886, but it admitted men as graduate students in 1945, and as undergraduates in 1965. The composition of the choir—originally of all-female voices—has reflected the changing face of the student body. There are currently twenty-four choral scholars and two organ scholars. The choir is the only university choir in Britain that sings daily Matins. There were two recording sessions, curiously neither in Royal Holloway itself—the first in Saint Paul’s, Knightsbridge, and the second in Saint Augustine’s, Kilburn.

Dan Locklair (b. 1949) came originally from Charlotte, North Carolina, and held his first post as an organist at the early age of fourteen. He earned his undergraduate degree from Mars Hill College in North Carolina and obtained a Master of Sacred Music degree from Union Theological Seminary in New York City. He then earned his Doctor in Musical Arts degree at the Eastman School of Music in Rochester, New York. He studied composition with Joseph Goodman, Ezra Lederman, Samuel Adler, and Joseph Schwantner, and organ with Donna



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## Reviews

Robertson, Robert Baker, and David Craighead. He is composer-in-residence and professor of music at Wake Forest University in Winston-Salem, North Carolina. Locklair is best known for his organ composition *Rubrics*, inspired by select rubrics in the Episcopal Prayer Book of 1979, which was played at President Reagan's funeral at the National Cathedral in Washington, D.C. Locklair's music has brought him worldwide fame, with performances in such countries as England, Germany, Denmark, Norway, Finland, Poland, and the Czech Republic, as well as the United States and Canada.

The organist David Goode (b. 1971) was a chorister at Saint Paul's Cathedral, London, and following a short period of study at Wells Cathedral School, he became organ scholar first at Eton College and then at King's College, Cambridge. He graduated from King's with a Master of Arts degree (First Class Honours) and subsequently also obtained a Master of Philosophy degree in music. His organ teachers included David Sanger and Jacques van Oortmerssen. He has composed choral and organ music as well as being a performer, and notably his *Blitz Requiem* premiered at Saint Paul's Cathedral in London in 2013. He was sub-organist of Christ Church Cathedral, Oxford, between 1996 and 2001, following which he did a stint as organist-in-residence at First Congregational Church in Los Angeles, California, between 2001 and 2005, whereupon he returned to England as organist and head of keyboard studies at Eton College between 2005 and 2022. He then resigned in order to pursue exclusively his international career as a recitalist and composer.

The conductor Rupert Gough (b. 1971) was a chorister at the Chapels Royal, Saint James's Palace, and then won a scholarship to the Purcell School for Young Musicians in Bushey, Hertfordshire. He received a master's degree (with distinction) in English church music from the University of East Anglia while he was organ scholar at Norwich Cathedral. In 2001 he won third prize at the Saint Albans International Organ Competition. He is particularly renowned for his work in combination with the violin as a member of the Gough Duo. He has been director of choral music and college organist at Royal Holloway, University of London, since 2005. As such he is responsible for the creative planning and artistic direction of the choir and oversees the Founder's Choir and College Chorus, as well as teaching choral conducting and organ. He is also organist and director of music at London's oldest surviving church, Great Saint Bartholomew, Smithfield, which maintains a professional choir. He previously spent eleven years as assistant organist at Wells Cathedral where he collaborated closely with the choir both as an accompanist and choir trainer. His overall output of nearly fifty recordings encompasses his work as a choir director, organist, and harpsichordist. As a conductor he has worked with a variety of professional choirs and orchestras including the Britten Sinfonia, the London Mozart Players, the Tallinn Chamber Orchestra, and Florilegium. In 2015 he conducted the King's Singers in their first U.K. Summer School, held at Royal Holloway.

Onyx Brass, established in 1993, is an English group of five brass players who combine virtuosity with accessibility and sometimes merriment. The current members are Niall Keatley, trumpet, who is co-principal trumpet of the BBC Symphony Orchestra; Alan Thomas, trumpet, principal trumpet of the Central Band of the Royal Air Force and of the London Mozart Players; Andrew

Sutton, French horn, sub-principal horn of the Orchestra of the English Opera Company; Amos Miller, trombone, head of brass at the Royal College of Music; and David Gordon Shute, tuba, who is principal tuba in the Royal Ballet Sinfonia and Orchestra of the Birmingham Royal Ballet, as well as tuba teacher and head of brass at Eton College, and principal conductor and music director of the Hertfordshire County Youth Wind Sinfonia and Ealing Wind Orchestra. Amos Miller and David Gordon Shute are the two remaining original members from the founding of Oryx Brass in 1993.

Although the leaflet gives him only passing mention, I think it probable that Tristan Fry (b. 1946), the percussionist, is the most famous musician on this compact disc. He has been a drummer in both classical and pop music circles. He began his career at the age of seventeen playing timpani in the London Philharmonic Orchestra. He has been a founding member of ensembles that include the Nash Ensemble of London, the chamber music ensemble Fires of London, and the London Sinfonietta. He was for years the timpanist of the Academy of Saint Martin's-in-the-Fields Orchestra. He also played timpani with the London Chamber Orchestra at the wedding of Prince William and Katherine Middleton, now the Prince and Princess of Wales, in 2011. As a pop musician he has played with the Beatles, Frank Sinatra, Olivia Newton-John, John Martyn, Sir Elton John, Nick Drake, and David Essex, among others. His link with the Beatles is that Fry contributed timpani to the two orchestral climaxes of the song "A Day in the Life."

Many of Locklair's compositions on this compact disc are choral settings of familiar English and Latin hymns. The initial five tracks are settings of carols and hymns for Christmas. The first of these, *From East to West, from Shore to Shore* (2003), an anthem for SATB chorus, organ, and brass, lends its name to the compact disc. In this piece Locklair's compositional style reminds me of Vaughan Williams's "Let All the World in Every Corner Sing" from *Five Mystical Songs*. The a cappella SATB anthem *Love Came Down at Christmas* (2009) makes use of a similar harmonic structure, but a much greater feeling of peace and calm prevails. Locklair composed *Three Christmas Motets* (1993) for SSAATTBB a cappella. The character of *Three Motets* reminds me a lot of Francis Poulenc's *Quatre Motets pour le Temps de Noël*, FP 152, although Locklair places his motets in a different order and omits "Videntes Stellam." I must say that I find the melodies Locklair uses less satisfying than those of Poulenc, but Locklair's motets are nevertheless beautifully crafted pieces.

Locklair wrote *Dona Nobis Pacem* (1985) for a cappella SATB choir. The text comes from the end of the Ordinary of the Mass, and settings of it are extremely plentiful, I should think only second in number to the Ave Maria, but Locklair nevertheless manages to produce a motet that is fresh and interesting. The work is in three sections, the first and third of which are quiet and tranquil as befits a state of peace, while the central contrapuntal section displays a feeling of disquiet, suggesting that one cannot always take peace and tranquility for granted.

Locklair composed his setting of *The Lord Is My Light* for SATB chorus and organ in 2017. This anthem draws on texts from the King James Version of Psalm 27 and Isaiah. It is another very interesting and original piece that alternates loud rhythmic passages with moments of calm, reminding me

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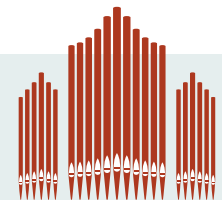
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*20 Under 30 Class of 2025*Nominations open  
December 1 through  
February 1, 2025To learn about 20 Under 30  
visit  
www.thediapason.com  
and click on "20 Under 30"**Reviews**somewhat of William Matthias's anthem,  
*Lift Up your Heads, O ye Gates!*Following two a cappella SATB anthems using hymn texts, there is one of Locklair's major choral works, *Brief Mass* (1993) for SSAATTBB a cappella. The joyful, energetic "Gloria" is of particular interest, as are "Sanctus" and "Agnus Dei," all using the Phrygian mode, the latter two making use of the Lydian mode as well. In "Sanctus" Locklair repeats words and phrases in a kind of litany. Louis Bourgeois's hymntune *DONNE SECOURS* appears as a melody in "Agnus Dei."Following *Brief Mass* we hear another four anthems making use of hymn texts. The third of these, the a cappella SATB anthem, *The Lord Ascendeth Up on High*, is one of a series of anthems for the liturgical year that Locklair composed in 2011. This joyous work would be a useful, somewhat easier, alternative for choirs to Ascension Day anthems like Stanford's *Coelos Ascendit Hodie* and Finzi's *God Is Gone Up With a Triumphant Shout*.The final work, *The Texture of Creation* (1983), is the most original composition here. Locklair based it on a specially written text of Martha W. Lentz for the inauguration of Thomas K. Hearn, Jr., as president of Wake Forest University. It uses all the resources of double SATB chorus, brass quintet, timpani, and organ. The work is in three parts, comprising two *fortissimo* outer sections and a *mezzo piano* central one. The outer sections have massive fanfare-like passages leading up to the entry of the full double choir.This compact disc is an excellent introduction to the choral works of Dan Locklair. I wholeheartedly recommend it to readers of *THE DIAPASON*.*John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.***New Organ Music***Seven Eclogues for Organ*, by Carson Cooman. Zimbel Press, 80101518, \$16.95. Available from [subitomusic.com](http://subitomusic.com).

"Eclogue in C," "Eclogue in D," "Eclogue in E," "Eclogue in F," "Eclogue in G," "Eclogue in A," and "Eclogue in B."

My first thought after seeing the title of this first volume was, "What is an eclogue?" Thankfully, Carson Cooman included a definition in the volume, and the *Harvard Dictionary* also contains a good explanation. An eclogue is "an idyllic poem in which shepherds are introduced by their conversations." The composer points out that these seven musical items were written as separate pieces and were not intended as a suite, and that they could be played individually or in any combination for a recital or service.My discovery was that these were all written to be played slowly—*adagio*, *lento*, or similar tempo. The volume also has one piece for each of the keys—C, D, E, F, G, A, and B. Cooman simply keeps the music close to the key mentioned in the title. Except for the final piece in B, which takes up one page, all of the rest are complete on two, making page turning a non-issue. Cooman notes an approximate time with each piece, making the tempos easy to determine.

I was enthralled with this music as I first began to play it. I have played these pieces in several church services since. What is not as noticeable at first is that Cooman alternates little "solos" using different stops and sometimes using triplets or rhythmic changes to represent voices as they communicate back and forth with each other. He has carefully marked them

to represent voices having conversations. One can imagine a group of shepherds seated around a campfire talking in low voices to each other, with a slightly different sound to each shepherd's voice.

One will not find hymn references in the music; instead there is a well-worked-out melodic development for each piece. They are not difficult to play. This is wonderful material to give to organ students!

*Riverside Collection for Organ*, by Carson Cooman. Zimbel Press, 80101503, \$25.95 (print and digital). Available from [subitomusic.com](http://subitomusic.com).

"Augustinus-Praeludium," "Aula parva," "Cavatina romantica," "Fanfara festiva," "Gaudium," "Pastorella rustica," "Prayer in Darkness," "Recitative," "Ulmer Spatzenmusik," "Valediction," "Two Elegiac Pieces," and "Memory Thread."

The pieces in this volume at first seemed to me to be a continuing growth of Carson Cooman's thought processes that began in the volume *Seven Eclogues for Organ*. However, he states in the front of this volume that they were written over several years and that this publication is an anthology of various unrelated organ pieces.The pieces are again rather short, varying from two-and-a-half to seven minutes. They expand in various ways; several are quite loud. Cooman also expands the lengths; many of these are longer than two pages, which may make a page turner necessary. The chromaticism becomes slightly more harsh, and the difficulty of performance also moves up a notch! Although no longer representing conversations, several of the softer pieces might still fit well in the *Eclogues* book. The composer includes titles with these pieces, not necessarily consistent with the church year, but they would still fit very well in a church service context. "Pastorella rustica," "Valediction," and "Preludio quieto" are a few examples of titles.*Franklin Collection for Organ*, by Carson Cooman. Zimbel Press, 80101511, \$34.95 (print and digital). Available from [subitomusic.com](http://subitomusic.com).

"Exaudi," "Preludio alla lombarda," "Transparency," "Postludium," "Preludio quieto," "Inscription," "Ricerare in epidiatessaron," "Arabesque," "Sketch No. 1," "Festival," "Preludio cambiante," "Sketch No. 2," "Sketch No. 3," "Toccata in E," and "Sketch No. 4: Zephyr."

We see in the *Franklin Collection*, written after the *Riverside Collection*, some of the same virtues that we find in the other volume. Some pieces are loud, others are soft, and Carson Cooman continues to play with rhythm here as he did previously. He finds a rhythmic progression that he likes and keeps coming back to it, enhancing it in different ways, often imitating itself in varied methods.

The titles in these last two volumes give a clue about what Sundays they might best fit liturgically. The timings for each piece also give some clue as to when they might fit. The music seems to be undergoing a growth process, each volume moving the elements up a notch.

I highly applaud these three volumes. I appreciate what Carson Cooman has accomplished in writing these interesting and varied works. I have been using them in church services and encourage organists to use them in church or concert, as well as for student study!

—Jay Zoller  
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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.

## ALABAMA

**Bryan Anderson**; Independent Presbyterian, Birmingham, 11/24, 4 pm

## ARIZONA

**Chelsea Chen**; Catalina United Methodist, Tucson, 11/15, 7 pm

## CALIFORNIA

+ **Ken Cowan**; Trinity Episcopal, Folsom, 11/16, 3 pm & 7 pm

**David Hatt**; Cathedral of St. Mary of the Assumption, San Francisco, 11/17, 4 pm

**Todd Wilson**, holiday concert; Segerstrom Concert Hall, Costa Mesa, 12/17, 7:30 pm

## COLORADO

**Kenrick Mervine**, with Colorado Symphony; Boettcher Concert Hall, Denver, 11/22 7:30 pm; 11/23, 7:30 pm; 11/24, 1 pm

## CONNECTICUT

Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 11/18, 5 pm

Yale Consort, Choral Evensong; Trinity Church on the Green, New Haven, 11/19, 5:30 pm

**Nathaniel Gumbs**, with Farmington Valley Chorale; St. James Episcopal, West Hartford, 11/24, 4 pm

**Shin Young Lee**; Woolsey Hall, Yale University, 11/24, 7:30 pm

CONCORA, Handel, *Messiah*; St. Peter Claver Catholic Church, West Hartford, 12/1, 4 pm

**Walden Moore**; St. John's Episcopal, West Hartford, 12/2, 12:30 pm

Yale Consort, Lutheran Vespers; United Church on the Green, New Haven, 12/3, 5:30 pm

Yale Camerata; Woolsey Hall, Yale University, New Haven, 12/7, 7:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, 12/10, 5:30 pm

Yale Voxtet, Latin Vespers; Dwight Chapel, Yale University, New Haven, 12/14, 7:30 pm

Lessons & Carols; St. John's Episcopal, West Hartford, 12/15, 3 pm

**Martin Jean**; Woolsey Hall, Yale University, New Haven, 12/15, 7:30 pm

Lessons & Carols; South Church, New Britain, 12/22, 4 pm

## FLORIDA

**Michael Unger**; Stetson University, DeLand, 11/19, 7:30 pm

## GEORGIA

Atlanta Tuba Christmas; Peachtree Road United Methodist, Atlanta, 12/6, 12 noon

**Alan Morrison**, with Spivey Hall Children's Choir, Christmas concert; Spivey Hall, Morrow, 12/7, 3 pm; 12/8, 3 pm

Christmas concert; Peachtree Road United Methodist, Atlanta, 12/8, 7:30 pm

Carol sing; Peachtree Road United Methodist, Atlanta, 12/15, 5:30 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, 12/20, 7 pm; 12/21, 7 pm

Lessons & Carols; Peachtree Road United Methodist, Atlanta, 12/24, 8 pm

## ILLINOIS

**Daryl Robinson**; Fourth Presbyterian, Chicago, 11/22, 7:30 pm

**Waclaw Golonka**, with clarinet; Presbyterian Homes, Evanston, 11/25, 2 pm

Advent Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/1, 4 pm

Tallis Scholars; St. James Episcopal Cathedral, Chicago, 12/9, 7 pm

Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/19, 7:30 pm

## INDIANA

**Waclaw Golonka**, with clarinet; Cathedral of the Immaculate Conception, Fort Wayne, 11/22, 7:30 pm

**Waclaw Golonka**, with clarinet; Church of Our Lady of Loretto, Notre Dame, 11/23, 6 pm lecture, 7 pm recital

## IOWA

**Henry Rye**; First Presbyterian, Ottumwa, 11/17, 2 pm

## KANSAS

**Lynne Davis**; Wichita State University, Wichita, 12/4, 5:15 pm

## MAINE

**James Kennerley**, with ChoralArt Masterworks; Merrill Auditorium, Portland, 11/17, 2 pm

**James Kennerley**, Christmas concert; Merrill Auditorium, Portland, 12/23, 7 pm

## MASSACHUSETTS

**Rosalind Mohsen**; Trinity Church, Boston, 11/22, 12:15 pm

**Ray Cornils**, with brass; Methuen Memorial Music Hall, Methuen, 12/7, 7 pm; 12/8, 3 pm

## MICHIGAN

**Christopher Houlihan**; Central Reformed, Grand Rapids, 12/31, 7:30 pm

## MINNESOTA

VocalEssence; Northrup Auditorium, Minneapolis, 12/7, 4 pm; 12/8, 4 pm

VocalEssence & Bach Society of Minnesota, Bach, *Christmas Oratorio*; St. Paul's UCC, St. Paul, 12/13, 7:30 pm

VocalEssence & Bach Society of Minnesota, Bach, *Christmas Oratorio*; Westwood Lutheran, St. Louis Park, 12/14, 4 pm

Lessons & Carols; Olivet Congregational, St. Paul, 12/15, 5 pm

## NEW JERSEY

**Thomas Gaynor**; Main Arena, Boardwalk Hall, Atlantic City, 11/20, 12 noon

**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 11/27, 12 noon

**Peter Krasinski**; Main Arena, Boardwalk Hall, Atlantic City, 12/4, 12 noon

**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 12/9, 12 noon

**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 12/10, 12 noon

**Thomas Gaynor**; Main Arena, Boardwalk Hall, Atlantic City, 12/11, 12 noon

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

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**Wolff von Roos**; Main Arena, Boardwalk Hall, Atlantic City, 12/13, 12 noon  
**Rudy Lucente**; Main Arena, Boardwalk Hall, Atlantic City, 12/16, 12 noon  
**Ian Fraser**; Main Arena, Boardwalk Hall, Atlantic City, 12/17, 12 noon

**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 12/18, 12 noon  
**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 12/19, 12 noon

**Luke Staisiunas**; Main Arena, Boardwalk Hall, Atlantic City, 12/20, 12 noon

**Wolff von Roos**; Main Arena, Boardwalk Hall, Atlantic City, 12/23, 12 noon  
**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 12/30, 12 noon

## NEW YORK

Lessons & Carols; Vassar College, Poughkeepsie, 12/1, 7 pm

Chanticleer; St. Ignatius Loyola Catholic Church, New York, 12/6, 8 pm  
 Barnard-Columbia Chorus & Chamber Singers; Columbia University, New York, 12/7, 8 pm

Chanticleer; St. Ignatius Loyola Catholic Church, New York, 12/8, 4 pm  
 Musica Viva NY; All Souls Unitarian, New York, 12/8, 5 pm

New York Philharmonic, Handel, *Messiah*; David Geffen Hall, Lincoln Center, New York, 12/11, 7 pm; 12/12, 7 pm

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, 12/12, 7:30 pm

New York Philharmonic, Handel, *Messiah*; David Geffen Hall, Lincoln Center, New York, 12/13, 2 pm; 12/14, 7 pm

Christmas concert; Cathedral of St. John the Divine, New York, 12/14, 4 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/15, 3 pm

Musica Sacra; Carnegie Hall, New York, 12/18, 7:30 pm

Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/22, 3 pm

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/23, 7 pm

Beethoven, *Symphony No. 9*; Cathedral of St. John the Divine, New York, 12/31, 7 pm

## OHIO

Lessons & Carols; St. Joseph Catholic Cathedral, Columbus, 12/8, 3 pm  
 Apollo's Fire, Handel, *Messiah*; Capital Conservatory of Music, Columbus, 12/11, 7:30 pm

## OREGON

**Robert McCormick**; Trinity Episcopal Cathedral, Portland, 11/15, 7 pm

## PENNSYLVANIA

+ **Alan Morrison**; First Reformed UCC, Lancaster, 11/17, 3 pm

**F. Allen Artz III**; Trinity Episcopal, Pottsville, 12/15, 2 pm

## TENNESSEE

**Aaron Tan**; Christ Church Cathedral, Nashville, 11/17, 3:30 pm

## TEXAS

**Nathan Laube**; University of North Texas, Denton, 11/16, 1:00 pm masterclass; 11/17, 4 pm recital

**Bruce Neswick**; Trinity Episcopal, Galveston, 12/6, 7 pm

## WASHINGTON

**Nathan Laube**; Christ Episcopal, Tacoma, 11/23, 7:30 pm

**Janette Fishell**; Holy Trinity Lutheran, Port Angeles, 12/11, 6 pm masterclass; 12/12, 7 pm recital

## WISCONSIN

Just Bach; Luther Memorial Church, Madison, 11/20, 12 noon

**Andrew Schaeffer**; Luther Memorial Church, Madison, 12/4, 12 noon  
 Just Bach; Luther Memorial Church, Madison, 12/11, 12 noon

Lessons & Carols Luther Memorial Church, Madison, 12/15, 4 pm

**Bruce Bengtson**; Luther Memorial Church, Madison, 12/18, 12 noon

## AUSTRALIA

**Sarah Kim**; St. James, King Street, Sydney, 11/16, 5 pm

**Daniel Justin**; Christ Church St. Laurence, Sydney, 11/17, 2 pm

## BELGIUM

**Annelies Focquaert**; Sint-Niklaas-kerk, Neerpelt, 11/17, 2:30 pm

## CANADA

**Alice Chriss**; Winspear Centre for Music, Edmonton, AB, 11/24, 2 pm

## GERMANY

Brahms, *Ein deutsches Requiem*; Marienbasilika, Kevelaer, 11/15, 8 pm

**Stephan Leuthold**; Frauenkirche, Dresden, 11/20, 8 pm

**Markus Eichenlaub**; Kathedrale, Dresden, 11/27, 8 pm

Choral and organ concert; Marienbasilika, Kevelaer, 12/1, 4:30 pm

**Johannes Krahl**; Pfarrkirche Wiederkunft Christi, Kolbermoor, 12/4, 7:45 pm

**Holger Gehring**; Kreuzkirche, Dresden, 12/4, 8 pm

## NETHERLANDS

**Jaap Kroonenburg**; Groote Kerk, Maassluis, 12/21, 8 pm

## SWITZERLAND

**Anne-Lise Vuilleumier Luy**; Reformed Church, Auvornier, 11/17, 5 pm

**Damien Savoy**; Reformed Church, Aubonne, 11/17, 5 pm

**Véronique Le Guen**, with choir; Abbey Church, St.-Maurice, 11/24, 3:30 pm

**Guy-Baptiste Jaccottet**; Village Church, La-Tour-de-Peilz, 12/14, 5 pm

**Jean-Luc Ho**; Jesuit Church, Porrentruy, 12/15, 5 pm

**Henri-François Vellut**, with alto; Reformed Church, Aubonne, 12/15, 5 pm

**Olivier Latry**; Abbey Church, St.-Maurice, 12/20, 8:30 pm

## UNITED KINGDOM

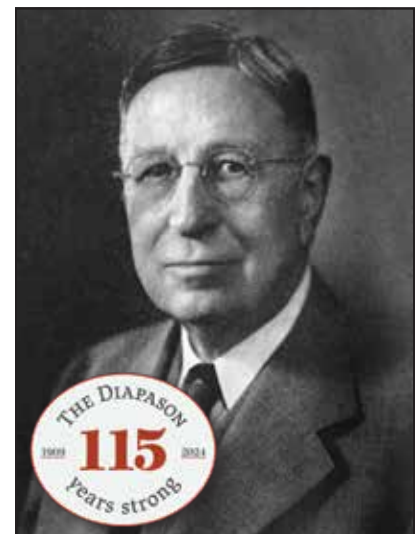
**Donald Mackenzie**; Methodist Central Hall, Westminster, 11/17, 3 pm

**Thomas Allery**; Welsh Church, London, 11/20, 1:05 pm

**Ashley Grote**; Bloomsbury Central Baptist, London, 11/30, 4 pm

**Anthony Gritten**; Welsh Church, London, 12/18, 1:05 pm

**Gerard Brooks**, Messiaen, *La Nativité*; Methodist Central Hall, Westminster, 12/22, 3 pm



Siegfried E. Gruenstein, founder of THE DIAPASON

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1. Title of Publication: THE DIAPASON		
2. Publication Number: 0013-2376		
3. Filing Date: September 27, 2024		
4. Issue Frequency: Monthly		
5. Number of Issues Published Annually: 12		
6. Annual Subscription Price: \$49.00 U.S.		
7. Complete mailing address of known office of publication: Scanton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067		
8. Complete mailing address of the headquarters or general business offices of the publisher: Scanton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067		
9. Full names and complete mailing address of publisher, editor and managing editor: Publisher, Stephen Schurr; Scanton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067; Editor, Stephen Schurr; Scanton Gillette Communications, Inc., 220 N Smith Street, Suite 440, Palatine, IL 60067		
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13. Title of publication: THE DIAPASON		
14. Issue date for circulation data below: September 2024		
15. Extent and nature of circulation:		
	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
A. Total number of copies (net press run):	2,267	2,173
B. Paid and/or requested circulation:		
1. Paid/requested outside-county mail subscriptions:	1,899	1,829
C. Total paid and/or requested circulation (sum of 15B1 through 15B4):	1,899	1,829
D. Non requested distribution (by mail and outside the mail):		
1. Outside county on PS Form 3541:	181	180
4. Outside the mail:	201	184
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F. Total distribution:	2,281	2,173
G. Copies not distributed:	6	-
H. Total:	2,287	2,173
I. Percent paid and/or requested circulation:	83.3%	84.2%
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GERARD BROOKS, Christ Church Spitalfields, London, UK, June 10: *Praeludium in C*, Böhm; *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Ciacona in c*, BuxWV 159, Buxtehude; *Praeludium in e*, Bruhns; *Partita on Freu' dich sehr, o meine Seele*, Böhm; *Praeludium in g*, BuxWV 149, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Toccata and Fugue in d*, BWV 565, Bach.

HORST BUCHHOLZ, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 9: *Toccata in d*, BuxWV 155, Buxtehude; *Pedal Exercitium*, BWV 598, *Bicinium on O Gott, Du Frommer Gott*, BWV 767, *Trio in c*, BWV 585, *Fugue à 4 in g*, BWV 558, Bach; *Fantasia in d*, K. 397, Mozart; Herr, wie du willst (52 *Choralvorspiele*, op. 67, no. 13), Reger; *Proccional*, Salvador; *Three Eucharistic Improvisations*, Callahan; *Adoration (Sonata No. 3)*, Becker; *Grand-Chœur in c*, Rogers.

ISABELLE DEMERS & DAMIN SPRITZER, St. John's Abbey, Collegeville, MN, June 12: *Sonatina on the name Barone*, Roberts; *Fantasia on a Theme of Thomas Tallis*, Vaughan Williams, transcr. Demers, Spritzer; *Fantaisie à deux*, op. 88, *Concert Piece #5*, op. 97, *Tone Poem in Honour of St. Benedict*, Laurin; *Lyric Rhapsody*, Wright.

JILLIAN GARDNER, Baylor University, Waco, TX, June 28: *Marche Héroïque*, Brewer; *Fantasy-Prelude*, MacPherson; *Prelude and Fugue in c*, BWV 546, Bach; *Improvisation on St. Clement*, Hancock; *Grande valse villageoise (The Sleeping Beauty)*, op. 66), Tchaikovsky, transcr. Gardner; *Deuxième suite*, op. 53 (*Pièces de fantaisie*), Vierne; *Toccata*, Wilson.

NORMAN & MARILYN HARPER, Most Precious Blood Church, Southwark, London, UK, June 1: *Toccata Festiva*, Turner; *Ubi caritas*, Ainscough; Spir-

itoso, *Allegro (Concerto a due organi)*, Zucchini; *Fantasia on the French Carol Tune Picardy*, Webber; Neptune (*The Planets*), Holst; *Allegro (Concerto in a)*, BWV 593), Vivaldi, transcr. Bach; *Brief Encounters*, Tredinnick; *Martyrs*, Leighton.

BÁLINT KAROSI, Cathedral of St. Philip, Atlanta, GA, June 26: *Prelude and Fugue in A*, BWV 536, Bach; *Moderato*, Andante, *Toccata (Sonata for Organ)*, Hidas; *Prelude and Fugue No. 2 in a on B-A-C-H*, Karosi; *Fantasy (Suite No. 1)*, Price; No. 2 in B-flat (*Séchs Fugen über den Namen B-A-C-H*, op. 60), Schumann; *Prelude: Vision in Flames*, Nishimura; *Sonata Eroïca*, op. 94, Jongen.

RENÉE ANNE LOUPRETTE, St. Luke's Episcopal Church, Atlanta, GA, June 12: *Prelude and Fugue in C*, BWV 545, *Dies sind die heiligen zehn Gebot*, BWV 678, Bach; *Suite from Céphale et Procris*, Jacquet de la Guerre, transcr. Louprette; *Variations sur un thème de Clément Janequin*, JA 118, *Litanies*, JA 119, Alain; *Intermezzo*, Moto Perpetuo, *Fugue "Triangulaire" (Douzes Courtes Pièces*, op. 43), Laurin; *Attende Domine (Twelve Choral Preludes on Gregorian Chant Themes*, op. 8), Demessieux; *Introduction, Passacaglia, and Fugue on Windham*, Hurd; *Clair de lune*, *Toccata (24 Pièces de fantaisie*, Deuxième suite, op. 53, nos. 5, 6), Vierne.

GEOFFREY MORGAN, St. Mary's Church, Portsea, UK, June 28: *Postlude in d*, Stanford; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Prelude and Fugue in C*, BWV 547, Bach; *Choral*, Boulnois; *Fantasia in f*, K. 608, Mozart; *A Song of Sunshine*, Hollins; *Carmen Fantasy*, Bizet, transcr. Lemare.

WILLIAM NESS & WESLEY HALL, First Baptist Church, Worcester, MA, June 2: *Prelude and Fugue in C*, Böhm; *Noël Étranger*, d'Aquin; *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Also*

*gehts, also stehts*, SsWV138, Scheidt; *Canonic Theme with Five Variations*, Wood; *Adagio in E*, Bridge; *Fantasia und Fuge über B-A-C-H*, op. 46, Reger.

BRUCE NESWICK, St. James Episcopal Church, Los Angeles, CA, May 26: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Te Deum Laudamus*, Hurd; *Every Corner Sings*, Kim; *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 36, no. 2, Dupré.

DEREK E. NICKELS, Christ Church, Michigan City, IN, June 26: *Toccata Nona (Apparatus musico-organisticus)*, Muffat; *Suite in A*, Handel; *Fantasia and Fugue in c*, BWV 537, Bach; *Sarabande*, Rhythmic Trumpet (*Baroques*), Bingham; *Sarabande (Suite)*, Near; *Fugue à la Gigue*, Johnson.

MARGARET PHILLIPS, Christ Church Spitalfields, London, UK, May 13: *Magnificat Secundi Toni*, Scheidt; *Sonata No. 6 in e/E*, Gladwin; *Overture (Samson)*, Handel; *Voluntary in c/C*, op. 8, no. 14, Berg; *Suite du Quatrième Ton*, Guilain; *Overture*, Marsh; *Fuga sopra il Magnificat*, BWV 733, Bach.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, June 30: *Fantasia*, Whitlock; *Praeludium*, Sarabande, Rigaudon (*Holberg Suite*), Grieg, transcr. Ficari; *Psalm 127*, *Psalm 130*, *Psalm 128 (Psalm Interpretations*, volume 1), Diemer; *Variations on America*, Ives.

ANDREW SCHAEFFER, Holy Cross Catholic Church, Kaukauna, WI, June 12: *Toccata Festiva*, Purvis; *Elevation*, Wills; *There Is a Happy Land*, I Love Thee, My Lord (*Sacred Sounds*), Shearing; *Every Time I Feel the Spirit*, Hailstork; *Adagio*, Marcia (*Symphonie III*, op. 13, no. 3), Widor.

STEPHEN SCHNURR, St. Paul Catholic Church, Valparaiso, IN, May 10, and Presbyterian Homes, Evan-

ston, IL, May 20: *A Gigue for the Tuba Stop*, Wright; *Humoresque "L'organo primitivo"*, Yon; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Variationen und Fuge über Heil dir im Siegerkranz*, Reger; *Sweet Sixteenths*, Albright; *Prélude (Trois Pièces*, op. 29, no. 1), Pierné; *Andante cantabile (Symphonie IV in f*, op. 13, no. 2), Widor; *Carillon de Westminster (Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

EDWARD LANDIN SENN, Cathedral of St. Philip, Atlanta, GA, May 5: *Praeludium*, Decker; *Suite Brève*, Senn; *Prelude on the Carillon d'Alet*, Phillips; *Air*, *Prelude for Organ*, Hancock; *Psalm Prelude*, Senn; *Philadelphia Flourish*, Brillhart.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 14: *Imperial March*, Elgar, transcr. Martin; *Prélude*, *Fugue et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Spiegel im Spiegel*, Pärt, *Rubrics*, Locklair; *Prelude on Iam sol recedit igneus*, Simonds; *Festival Toccata*, Fletcher.

DAMIN SPRITZER, St. John's Church, Duncan Terrace, London, UK, May 25: *Marche Nuptiale*, Schmitt; *Fantasia und Fuge über Wie schön leuchtet der Morgenstern*, Senfter; *Fugue (Trois Pièces pour Orgue)*, Boulay; *Marche Triomphale: Ite missa est*, Becker; *Master Tallis's Testament (Six Pieces)*, Howells; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Lyric Rhapsody*, Wright; *Te Deum*, Baker.

JOHANN VEXO, First Presbyterian Church, Kirkwood, MO, May 4: *Introduction et allegro risoluto (Sonata VIII in A*, op. 91), Guilman; *Intermezzo*, *Adagio (Symphony III in f-sharp*, op. 28), Vierne; *Choral in a*, FWV 40 (*Trois Chorals*, no. 3), Franck; *Berceuse à la mémoire de Louis Vierne*, Cochereau transcr. Blanc; *Prélude, adagio et choral varié sur Veni Creator*, op. 4, Duruflé.

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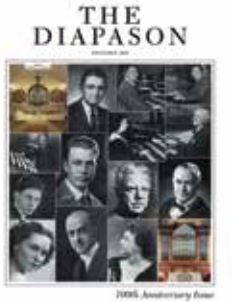
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 Bellwood, IL      EMAIL: [info@berghausorgan.com](mailto:info@berghausorgan.com)  
 60104      PH: 708.544.4052 FAX: 708.544.4058

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 LOS ANGELES, CALIFORNIA 90023  
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Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
 540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)

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 618-654-2191

**CLASSIFIED ADVERTISING RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	38.00
Display Classified, per word	1.40
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Additional to above charges:  
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**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$7.00 per issue desired with their payment.

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

## THE DIAPASON

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):

January    February    March    April    May    June    July    August    September    October    November    December

Category \_\_\_\_\_       Regular     Boldface

Place on website

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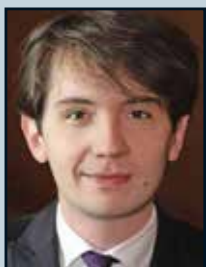
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**John McElliott**, *president*

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john@  
concertorganists.com

website  
concertorganists.com

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Cleveland, OH 44139  
USA

## CHOIRS

**Westminster  
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UK  
March–April 2025

**Polyphony**  
UK  
October 2025

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Oxford, UK

**Saint Thomas  
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New York, NY

**Westminster  
Abbey**  
UK

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### \*COMPETITION WINNERS

\*Ryan Chan — AGO National Young Artist Competition in Organ Performance

\*\*Aaron Tan — Canadian International Organ Competition