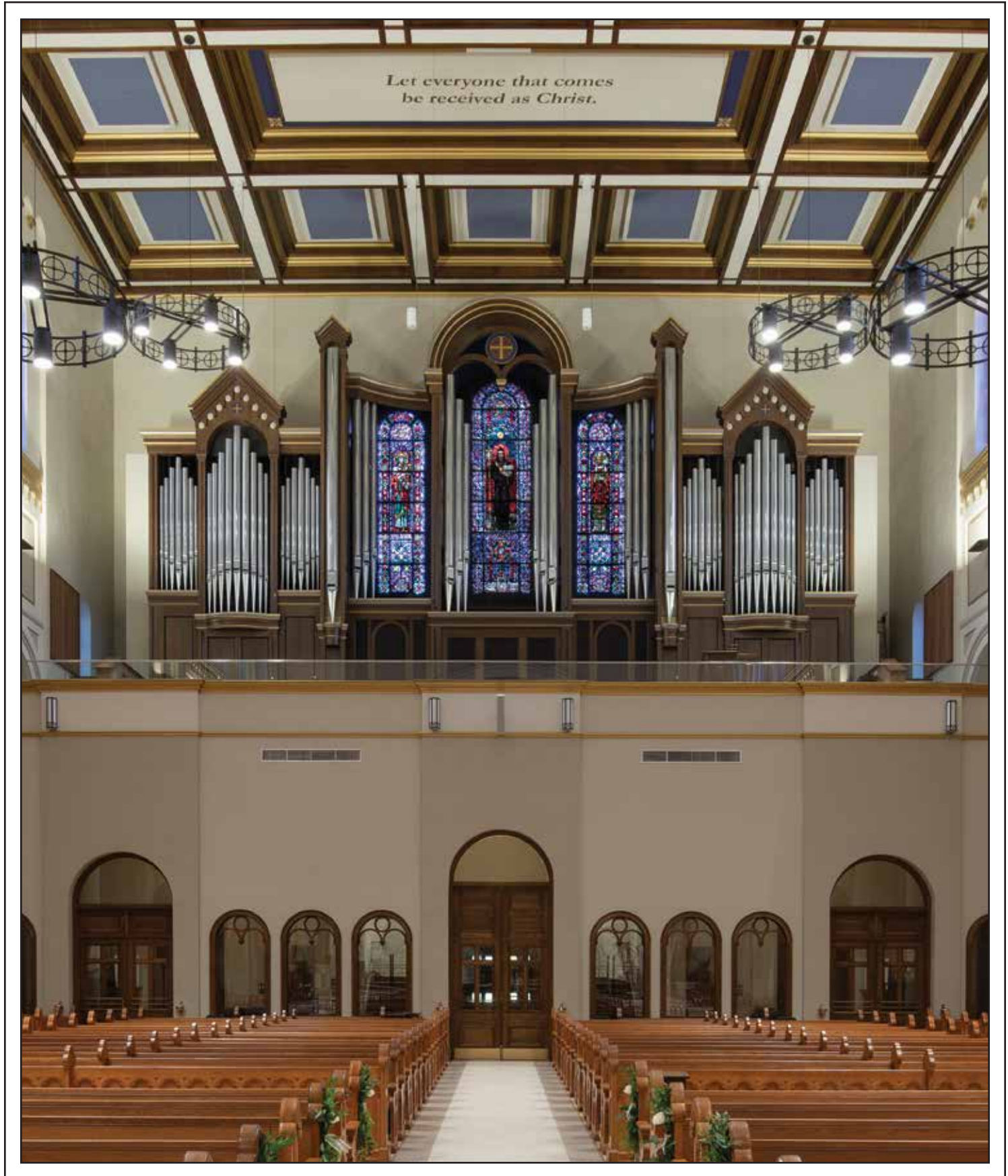


# THE DIAPASON

JANUARY 2025



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Evansville, Indiana  
Cover feature on pages 16-18

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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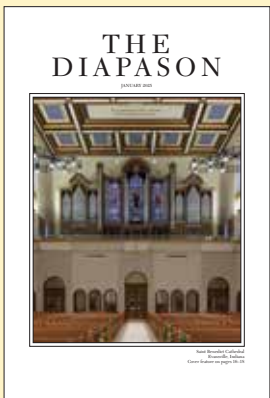
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In the wind . . .

**GAVIN BLACK**  
On Teaching

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**John L. Speller**

## Editor's Notebook

### Happy New Year 2025

The staff of THE DIAPASON wishes everyone a happy and healthy New Year, continuing through all the days of the year 2025. We look forward to bringing you numerous articles for your reading pleasure and edification. This issue commences our 116th year of delivering news, features, events, and so much more.

### 20 Under 30 Class of 2025

You are reminded that nominations are open through February 1 for our "20 Under 30" Class of 2025. Submit nominations at [www.thediapason.com](http://www.thediapason.com) (click on "20 Under 30") or by email (to [sschnurr@thediapason.com](mailto:sschnurr@thediapason.com)).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee's name, email address, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee's accomplishments and why they should be considered. Please include your own name, title, and company/school/church if applicable, and your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominees cannot have reached their 30th birthday before January 31, 2025. Persons nominated in past years but not selected may be nominated again.

Evaluation of nominations and selection of members of the Class of 2025 will take place in February. Winners will be announced in the May 2025 issue of THE DIAPASON. The Associated Pipe Organ Builders of America (APOBA) is graciously sponsoring subscriptions for each member of the Class of 2025, as the organization has done over many years.

## Here & There

### People



**Dennis Janzer**

**Dennis Janzer** presented a Halloween concert October 31, 2024, at St. Mary's Episcopal Cathedral, Memphis, Tennessee, where he is director of music. The program included the premiere of two new organ compositions, *In the Haunted Forest* and *Spirit's Soirée*. Both have been accepted for future publication in The Leupold Foundation catalog, where Janzer is a house composer. Also performing at the concert were **Barrie Cooper**, violinist, featured in *Danse Macabre* and *Funeral March of a Marionette*; **Kritsin Lensch**, organist, with Gigout's *Toccata*; and **Richard Townley**, pianist, with Ravel's *Le Gibet*. The concert concluded with vocalists **Ia Traci White**, **Drew Massengale**, and **Marcus King** singing selections from Webber's *Phantom of the Opera*. For information: [stmarysmemphis.org](http://stmarysmemphis.org).



**Anne Spink at United Presbyterian Church, Binghamton, New York** (photo credit: Peggy Snizek)

**Anne Spink** presented a recital as part of the Binghamton (New York) Chapter of the American Guild of Organists Young Artist Series, November 2, 2024, at the United Presbyterian Church of Binghamton. The program was performed on the 1996 Guilbault-Thérien organ and included music by Buxtehude, Sweelinck, Laurin, Mozart, Locklair, and Vierne. Spink is a Master of Music candidate at Syracuse University, Syracuse, New York, studying with Anne Laver. She is also organ scholar for the university's Hendricks Chapel. For information: [binghamtonago.org](http://binghamtonago.org).

**Rebecca Groom te Velde** was named Organist/Director of Music Emerita upon her retirement on September 8, 2024, from First Presbyterian Church, Stillwater, Oklahoma, where she served 33 years as organist, the last



**Rebecca Groom te Velde**

ten also as music director. The year 2024 also marked her 50th as a professional church musician. Prior to 1991 she served a variety of congregations in Seattle; London, Ontario, Canada; and Fargo, North Dakota. Her tenure at First Presbyterian Church saw three major renovations and additions to the Reuter/Banks pipe organ, the acquisition of a Kawai grand piano for the fellowship hall and a Boston upright for the sanctuary, expansion of the church's choral scholar ministry, the purchase of new choir robes, and the founding of "Soli Deo Gloria Music," a semi-annual recital series sharing the church's organ and grand piano outside of worship and featuring area musicians.

Te Velde has served the American Guild of Organists in various capacities at the local, regional, and national levels and has performed and led workshops at numerous AGO regional and national

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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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### 2025 Resource Directory

The 2025 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon. Send any updates for the 2026 directory to: [sschnurr@thediapason.com](mailto:sschnurr@thediapason.com).

### Summer conferences, workshops, conventions, etc.

An upcoming issue will include our list of summer conventions, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month.

### In this issue

Murray Somerville interviews Anna Lapwood, the young British concert organist who has performed across Europe, Africa, and the United States. She is a master of presenting the organ in a positive light on social media, a true ambassador of the pipe organ to the world at large. Grace Jackson presents a report on the recent carillon conference at the University of Michigan, Ann Arbor. Alan MacMillan provides a review of the recent Albert Schweitzer Organ Festival Hartford and its Young Professional Division Competition.

Our cover feature is the Parsons Pipe Organ Builders instrument for St. Benedict Catholic Cathedral of Evansville, Indiana. This large, three-manual organ is a welcome addition to the instruments of southern Indiana, surely to be heard for generations to come in service and in concert. ■

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conventions. Her undergraduate organ and composition study was with her father, Lester H. Groom, at Seattle Pacific University, and graduate study was with Hugh J. McLean (organ) and Jack Behrens (composition) at the University of Western Ontario. In 1980 she was a finalist in the AGO national organ playing competition and a selected participant for the Flor Peeters International Masterclass in Mechelen, Belgium. She was also awarded a full grant from the German Academic Exchange Service (DAAD) for organ study in Germany with Michael Schneider in Cologne and Almut Rössler in Düsseldorf and composition with Hermann Schroeder in Cologne. She has performed solo recitals in the United States, Canada, Germany, Switzerland, and the UK and has taught as an adjunct instructor at Oklahoma State University and Oklahoma City University.

As a composer her organ works are published by Oxford University Press, Darcey Press, GIA, and Selah Music Publishing, and choral music with OUP and Santa Barbara Music Publishing. She was a commissioned composer for the AGO Houston national convention in 2016 and the 2023 AGO Southwest Region Tulsa convention. She is co-editor of *Oxford Hymn Settings for Organists*, a series just completed with the publication of volumes 8 and 9 in 2024. Most recently she was the featured guest on “Ministry Monday,” the National Association of Pastoral Musicians’ podcast hosted by Amanda Bruce.

Her retirement now allows for increased focus on composition projects, solo and collaborative performances, and leading workshops. She and her husband John will remain in Stillwater, Oklahoma, but will enjoy family visits, especially with son Brent and daughter Vera and five grandchildren.

**Engaging the next generation**

**Longwood Gardens**, Kennett Square, Pennsylvania, announces its 2025 summer organ academy, July 21–26. New this year, there is no tuition fee; students who are accepted and attend the academy receive housing, meals, and local transportation, as well as to and

► page 6

**Nunc Dimittis**



**Elinore Farnum**

**Elinore Farnum**, born in 1934, organist and music teacher, died October 30, 2024, in Schenectady, New York. She studied organ with Elmer Tidmarsh, Helen Henshaw, and Hugh Allen Wilson and piano with Jeanette Odasz. She attended workshops at St. Dunstan’s Theological Seminary and at the Eastman School of Music, Rochester, New York.

Farnum was organist/choir director for First Presbyterian Church, Schenectady, for almost 60 years. She was also organist for Congregation Gates of Heaven and accompanist for Thursday Musical Club, Octavo Singers, and the Union College choir, all of Schenectady. Her annual concerts raised money to send hundreds of disadvantaged children to Christian Bible summer camps for nearly 60 years. Farnum toured England, Ireland, Scotland, and Wales as accompanist for members of the Octavo Singers and presented organ performances in Ireland at Church of the Resurrection in Killarney, at St. Patrick’s Cathedral in Dublin; in Scotland at St. James Church in Edinburgh; and in England at Durham Cathedral in Durham. She was a member of the New York State Music Teachers Association and was a Colleague of the American Guild of Organists.

Elinore Farnum was predeceased by her husband, Floyd Farnum, and brothers, Dana Smith and Gerald Smith. She is survived by her sons, Jon

(wife Debra), David (wife Nancy), Tom (wife Anne), and Charles; 11 grandchildren and 20 great-grandchildren.

A funeral service was held November 4 at First Presbyterian Church with burial at Vale Cemetery, Schenectady. Memorial gifts may be made to First Presbyterian Church Bible Camp Fund, 209 Union Street, Schenectady, New York 12304 (fpcschdy.org).



**Gabriel Kney**

**Gabriel Kney**, 94, died November 8, 2024, two weeks before his 95th birthday. Born November 21, 1929, he apprenticed as a pipe organ builder with Paul Sattel in his hometown of Speyeram-Rhein, Germany, after which with little money and no command of the English language, he immigrated to Canada in 1951. After briefly working as a voicer for Keates Organ Company in Lucan, Ontario, Kney struck out on his own, first in partnership with John Bright in 1955, and then in his own business, Gabriel Kney & Co., in 1967, principally building mechanical-action instruments. Spanning a 40-year career, the company built 130 organs for churches, universities, concert halls, and private homes across Canada and the United States, including the organs at Roy Thomson Hall in Toronto, Ontario, and at the University of St. Thomas, St. Paul, Minnesota.

Kney was also a black-and-white photographer, particularly in portraiture and nature. His great love of music, particularly the works of Johann Sebastian Bach, sustained him throughout his life.

Gabriel Kney is survived by his daughters, Katharine Timmins (Peter), Mary Chevreau (Neil Block), and Martha Collyer-Bowman (Kevin Bowman), six grandsons, and one great-grandson. He was predeceased by his first wife of 52 years, Jane Kney, and his second wife of 15 years, Mary Lou Nowicki, who died October 30, 2024 (see below). A funeral service will take place January 18, 2:00 p.m., at the Anglican Church of St. John the Evangelist, 280 St. James Street, London, Ontario. Memorial gifts may be made to St. John’s Saturday night and Tuesday lunch programs (stjohnslondon.ca).

For more information on Gabriel Kney, read the interview, “A Conversation with Gabriel Kney: The organbuilder turns 86,” by Andrew Keegan Mackriell, in the November 2015 issue, pages 20–23.



**Mary Lou Nowicki**

**Mary Lou Nowicki**, 91, died September 11, 2024, in Mount Pleasant, Michigan. She was born Mary Lou Robinson on August 12, 1933, in Shawnee Mission, Kansas, and graduated from Shawnee High School in 1951. She attended the University of Kansas, Lawrence, where she received a Bachelor of Music degree in organ, then earning a Master of Music degree in organ from the University of Alabama, Tuscaloosa, as a student of the Warren Hutton and a Doctor of Musical Arts degree in organ performance from the University of Michigan, Ann Arbor, in 1976, having studied with Robert Glasgow.

Nowicki presented recitals and masterclasses throughout the United States, Europe, and Iceland, as well as a recital for Pope St. John Paul II. Along with her former teacher and mentor, Warren Hutton, she co-edited and transcribed for organ the complete Handel *Messiah*, published by G. Schirmer in 1962. Nowicki founded the organ department at Central Michigan University, Mount Pleasant, in 1964, where she taught until 1976. She then joined the faculty at University of Kansas from 1976 until 1979, and upon her return to Mount Pleasant, she continued to teach organ students privately.

For over 40 years, Nowicki served as organist and director of music at St. John’s Episcopal Church, Mount Pleasant, and previously was organist at First Presbyterian Church, Mount Pleasant, and Plymouth Congregational Church, Lawrence, Kansas. She was a professional chef and taught cooking classes for many years at her home in Mount Pleasant. She also worked in the medical practice office of her late husband, Dr. Hans Nowicki. On October 7, 2009, she married Gabriel Kney, Canadian organbuilder, who, along with Nowicki’s vision and support, built two instruments in Mount Pleasant: Central Michigan University organ studio (1972/2010), and St. John’s Episcopal Church (1973).

Mary Lou Nowicki was survived by her husband, Gabriel Kney, who died November 8, 2024 (see above). Others who survive are her children, Allegra Blake, Mount Pleasant, and Erik Robinson, DeWitt, Michigan, as well as grandchildren and a great-granddaughter. A funeral service was held at St. John’s Episcopal Church, Mount Pleasant, on October 5.

—Steven Egler

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## Here & There

► page 4



The console of the 1930 Aeolian organ, Longwood Gardens

from Philadelphia International Airport. Participants will study with a focus on transcriptions, taught by **Peter Richard Conte** and **Alan Morrison**, and attend a masterclass with **Isabelle Demers**, concluding with a student performance on the Longwood organ, built in 1930 by the Aeolian Company and featuring four manuals, 146 ranks, and 10,010 pipes. Application deadline is March 2. For information: longwoodgardens.org.

### Competitions

The **Syracuse Chapter of the American Guild of Organists** and the **Syracuse University Setnor School of Music** announce the **2025 Arthur Poister Scholarship Competition in Organ Playing**. Three finalists will be selected to compete April 4 on the Roosevelt/Schantz organ at the Cathedral of the Immaculate Conception, Syracuse, New York. First prize is \$5,000, funded by the Syracuse AGO Chapter, and a recital engagement in Syracuse during the 2025–2026 season. Second prize is \$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University. Third prize is \$1,500, funded by the Syracuse AGO Chapter. The Will O. Headlee Audience Prize is \$500, funded by the Syracuse AGO Chapter. The jury consists of Nathaniel Gumbs, a member of THE DIAPASON's 20 Under 30 Class of 2017, Colin MacKnight, a member of THE DIAPASON's 20 Under 30 Class of 2019, and Caroline Robinson, a member of THE DIAPASON's 20 Under 30 Class of 2016.

Organists who have not reached their 30th birthday before April 4 are eligible to compete. Applicants should submit recordings of a major work by J. S. Bach, a piece composed between 1800 and 1950, and a piece composed after 1950, no later than February 5. For information: syracuseago.org.

### Organbuilders



Reuter organ in Burke residence, Huntsville, Alabama

**Milnar Organ Company**, Eagleville, Tennessee, recently completed relocation of a two-manual, eight-rank Reuter organ from the U.S. District Judge **Liles C. Burke** residence in Huntsville, Alabama, to the new **Huntsville Courthouse**. In addition to serving as judge, Burke is also an organist. Milnar finished the case-work for its new space. For information: milnarorgan.com.

**R. A. Colby** announces the formation of **Alliance of American Organ Builders (AAOB)**, a holding company composed of two companies. R. A. Colby will remain as is with no changes in administration, staff, or company culture. They will continue building digital and hybrid instruments, including servicing and tuning.

As part of the AAOB operations, **Patrick J. Murphy & Associates (PJM)** will be acquired. PJM will retain its identity, administration, location, staff, and company culture. It will continue its commitment to building traditional wind-blown pipe organs, adhering to the standards of the Associated Pipe Organ Builders of America (APOBA), of which PJM is a member firm. PJM will also continue to provide a range of services, from new instruments to restoration, maintenance, and consulting services.



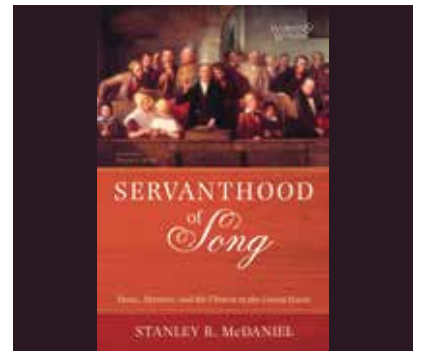
Sean Vogt demonstrates the Ruffatti organ to Organ Discovery Days participants



Students view the interior of the hall's pipe organ

**Spivey Hall**, Clayton State University, Morrow, Georgia, hosts its **Organ Discovery Days** four to six times a year. Hosted by **Alan Morrison**, Spivey Hall artist-in-residence, or **Sean Vogt**, university director of choral activities, the events introduce the hall's three-manual, 79-rank Ruffatti organ to groups of children from across the Atlanta metropolitan region. In 2025 these days are scheduled for January 23, February 12, March 5, and March 18. Students are given the opportunity to interact with the instrument, learning what pistons do, what stops are and how they function (there is some math involved for the upper elementary through high school students), and the students also get an inside look where the pipes are housed. For information: spiveyhall.org.

Patrick J. Murphy, founder of PJM in Stowe, Pennsylvania, will remain president and artistic director. He will provide R. A. Colby support, consulting, and voicing services for wind-blown pipe projects as well as PJM's dedicated ongoing projects. This arrangement with R. A. Colby will allow for the Patrick J. Murphy & Associates brand to explore new markets where traditional wind-blown pipe organs are desired, as well as providing contracting and supplier services for R. A. Colby as well as other builders within the trade. Patrick J. Murphy & Associates will commence its development and search for personnel in leadership and production positions. For further information: Brad Colby, bradc@racolby.com, 423/282-4473; or Patrick J. Murphy, pjm@pjmorgans.com, 610/970-9817.



*Servanthood of Song: Music, Ministry, and the Church in the United States*

The text provides a historical context for trends in contemporary worship in the United States. For information: wipfandstock.com.

**Edition Walhall** announces new publications by **Klaus Miehling** (b. 1963). *Quam pulchra es* (EW 1296, €14.80), op. 247, is a motet for alto, viola da gamba, and basso continuo (harpsichord or organ). *Anima mea liquefacta est* (EW 1290, €16.80), op. 34, is a motet for soprano, viola da gamba, and basso continuo. *Zwei Choralbearbeitungen* (Two Chorale Arrangements) (EW 979, €10), contains settings for viola and organ (manualiter) of JESU, MEINE FREUDE and ACH WIE FLÜCHTIG, ACH WIE NICHTIG. For information: edition-walhall.de. ■

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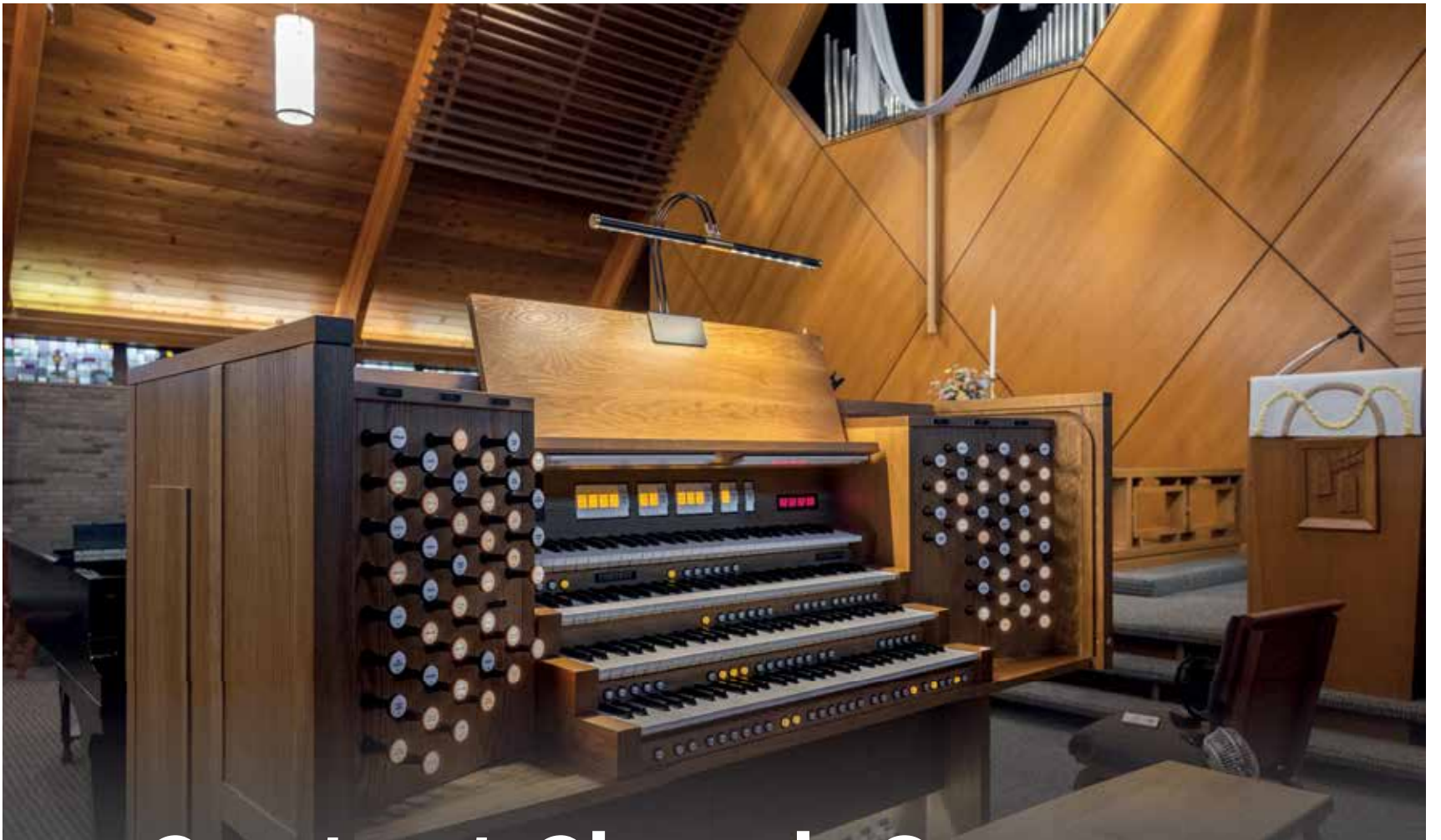
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CHAPEL SERIES

# Albert Schweitzer Organ Festival Hartford 2024

## Young Professional Division Competition

By Alan MacMillan

It is almost certainly unprecedented for a front-page feature article on the pipe organ to appear in a major city newspaper on the opening day of an organ festival and competition in that very city. *The Hartford Courant*, however, did just that on Saturday, September 21, 2024, the start of the Albert Schweitzer Organ Festival Hartford (ASOFH). Festival artistic director Christopher Houlihan and four of his Trinity College students were pictured with Trinity's magnificent Austin organ in an article including interviews with those students. What better way to lead into what was to be a memorable weekend of music making on that instrument.

The celebration began Saturday morning with recitals by each of three young professional competition finalists chosen from a preliminary round of auditions. Each organist was required to present a forty-five- to fifty-minute recital including one of the Bach trio sonatas, one of the three Franck chorals, a work by a woman or BIPOC composer, as well as music of the young artist's own choosing. The Franck requirement in particular was in homage to the festival's namesake who frequently championed these works.

**Bethany Dame**, a graduate student at Peabody Conservatory and organ scholar at the Church of the Redeemer in Baltimore, Maryland, led off the competition with a recital including the Bach *Sonata in E-flat Major*, BWV 525, the Franck *Choral Number 3 in A Minor*, and *In Paradisum* by contemporary British

organist and composer Ghislaine Reece-Trapp. The latter is an evocative piece weaving a colorful tapestry of sound around the Gregorian chant melody from the Burial Office. Her program opened with Simon Preston's *Alleluys* and concluded with two works of Louis Vierne, "Clair de Lune" and "Toccata" from *24 Pièces de fantaisie*, Deuxième suite, opus 53, numbers 5 and 6, respectively.

**Nathan Ringkamp**, also a graduate student at Peabody Conservatory and an assisting organist at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., presented the second recital of the morning. The *Sonata in E-flat Major* of Bach and the Franck *Choral Number 1 in E Major* were preceded by "Verdun: Centre Mondial de la Paix" from *Four Pilgrimages in Lorraine*, opus 30, by the late French-Canadian composer and organist, Rachel Laurin. *Prélude et fugue sur le nom d'Alain*, opus 7, by Maurice Duruflé, rounded out his program.

After a lunch break in the cloister of Trinity Chapel, Juilliard senior, student of Paul Jacobs, and organ scholar at the Cathedral of Saint John the Divine, **Jacob Gruss** completed the competition with a recital that also featured the Bach *Sonata in E-flat Major* and the Franck *Choral in A Minor*. British composer Judith Bingham's *St. Bride, Assisted by Angels* fulfilled the other requirement. Bingham's rich and unique harmonic style is almost instantly recognizable to anyone acquainted with her



Christopher Houlihan, Jacob Gruss, Robert Bausmith, Nathan Ringkamp, Kimberly Marshall, Bethany Dame, David Hurd, and James O'Donnell

ample catalog of organ and choral works. The recital began with the forceful and virtuosic "Choral-Improvisation sur le Victimae Paschali Laudes" from *Cinq Improvisations* by Charles Tournemire as transcribed by Maurice Duruflé.

The recitals were adjudicated by a distinguished jury. **David Hurd**, performing artist, composer, and longtime professor at General Theological Seminary is currently organist and choirmaster of the Church of Saint Mary the Virgin in New York City. **Kimberly Marshall**, award-winning recitalist and teacher, is organ professor at Arizona State University. **James O'Donnell** is currently professor in the practice of organ and sacred music at the Yale School of Music and Yale Institute of Sacred Music after an illustrious career as organist and music director first at Westminster Cathedral and then at Westminster Abbey. In the latter capacity he directed music for the coronation of King Charles III.

The David C. Spicer First Prize of \$15,000 and a solo recital at the 2025 ASOFH was awarded to Jacob Gruss. He also received the \$2,000 prize decided by paper ballot cast by members of the competition audience. Beginning this year, the first prize has been named after David C. Spicer, organist and co-founder of the Schweitzer Festival.

Nathan Ringkamp received the second prize of \$7,500, and Bethany Dame received third prize of \$3,500. All three of this year's highly accomplished organ finalists provided convincing evidence of a healthy future for organ performance and study in our nation's schools, concert halls, and worship venues.

On Saturday evening a capacity audience filled the college chapel for the festival concert. The Hartford Symphony strings conducted by music director **Carolyn Kuan** opened the concert with Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*. The chapel acoustic proved ideal for the richly varying textures of the work, which range from violin and viola solos to surging multi-part *divisis*.

Jacob Gruss's masterful reprise of the Tournemire "Choral-Improvisation on Victimae Paschali Laudes" differed from his competition performance by the festive addition of the Trompette de Jubilé stop at the triumphal close of the work.

The orchestra was then joined by **Christopher Houlihan** for a performance of Howard Hanson's lyrical and harmonically colorful *Concerto for Organ, Harp and Strings*. This rarely heard work is a 1941 revision of the earlier *Concerto for Organ and Large Orchestra*, dating from 1926. The original was premiered in 1927 by the head of the Eastman School of Music organ department Harold Gleason, familiar to organists for his famous pedagogical work, *Method of Organ Playing*. Gleason was also the dedicatee of the

concerto. The conductor for that occasion was the composer, also director of the Eastman School. In this performance, single lyrical organ lines often kept one guessing as to whether the organ or a solo orchestral instrument was being heard. The astonishing pedal cadenza, however, left no doubt as to the *concertato* role of the organ.

Following intermission, Kuan, Houlihan, and the orchestra concluded the concert with the *Symphony Number 1 for Organ and Orchestra* by Alexandre Guilmant. This three-movement work is an orchestrated revision of the composer's *Sonata Number 1* for organ and affords ample opportunity for brilliant playing by both soloist and orchestra. Nestled between the intense contrapuntal first movement and the at-times thunderous finale lay the gentle, lyrical and unpretentious "Pastorale," a welcome contrast of mood and a chance to savor the pure *dolce* of the Austin's Flûte Harmonique. The toccata-like "Final" provided a suitably climactic conclusion to the concert. Soloist, conductor, and orchestra truly brought out the best in this diverse and satisfying masterpiece. As an encore, Christopher Houlihan dazzled with a dramatic reading of the Vierne "Toccata."

On Sunday afternoon an equally large audience turned out for a repeat of the concert. Prior to both concerts, talks moderated by **Leslie Desmangles**, Professor Emeritus of religious and international studies at Trinity and member of the festival's board of directors, delved into the influence of Albert Schweitzer's life and legacy on the festival as well as the relationship of the organ to its venue and the orchestra. Kuan, Houlihan, and Professor **Sean Duffy** of Quinnipiac University and director of its Albert Schweitzer Institute, took part in the lively discussion. Also of interest to the attendees was a display of memorabilia including the portable pump organ that belonged to Schweitzer and many volumes from his personal library. Festival board of directors president **Robert Bausmith** demonstrated the organ with a verse of Bach's harmonization of the chorale "Wohl mir, dass ich Jesum habe," commonly known as "Jesu, Joy of Man's Desiring."

As a celebration of the inspiration of Schweitzer, the richness of the solo and solo/orchestral repertoire of the organ as well as a vision of the future of organ playing in the hands of excellent young professionals, this year's festival was a complete package. May the tradition continue. ■

*Alan MacMillan is a Connecticut-based organist and composer whose works have been published by Paraclete Press, Augsburg, and Lorenz. He has served on the board of the Albert Schweitzer Organ Festival Hartford since 2022.*

Scattered leaves ... from our Scrapbook

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# Great Lakes Regional Carillon Gathering

## University of Michigan, Ann Arbor, Michigan

By Grace Jackson

The Great Lakes Regional Carillon Gathering, which took place October 4–5, 2024, at the University of Michigan, Ann Arbor, brought together carillonists, bell enthusiasts, and students. In addition to the thirty-eight registered participants, the public recitals attracted additional guests to this intermittently held gathering. **Julie Zhu** and Navajo composer **Connor Chee** were featured composers. Guest artists **Jonathan Lehrer** of Michigan State University, East Lansing, and **Linda Dzuris** of Clemson University, Clemson, South Carolina, presented recitals and masterclasses. Workshops and panel discussions explored electro-acoustic and acoustic carillon works, women and the carillon, and a survey of bells in the university's Stearns Collection of Musical Instruments, which comprises more than 3,000 historical and contemporary instruments from around the world. Attendees also explored a sonic and ecological exhibition inspired by the recent carillon composition *Otsi'tsistó:sera* by **Dawn Avery**, a composer of Mohawk descent.

In a recital by **Tiffany Ng**, lead organizer and University of Michigan carillonist, the Midwest premiere of *Into the Glittering World* by Connor Chee was presented. Chee's *Hózhó* for organ, performed by **Latimer Rogland**, was featured in the University of Michigan's organ student showcase on the C. B. Fisk, Inc., Opus 87 in Blanche Anderson Moore Hall, within the Earl V. Moore Building. Rogland also offered works by Dieterich Buxtehude and Louis-Claude d'Aquin. **T. Logan Rees** performed music of John Bull and Nicolas de Grigny; the program concluded with Felix Mendelssohn's *Sonata IV in B-flat*, opus 65, number 4, performed by **Skyelar Raiti**. Students from the University of Michigan and the University of Chicago presented selections from Chee's *Melodies for Kinyaa'áanii* and *The Navajo Piano* at the closing carillon concert. University of Chicago performers were **Tiffany Tu**, **Rowan Shih**, and **Alex Sheng**, a University of Chicago alumnus now studying at the University of Michigan. Performers from the University of Michigan included **Grace Jackson**, **Adam Lenhart**, **Sarah Penrose**, **Meghan Wysocki**, **Eric Whitmer**, and recent graduate **Christine El-Hage Walters**.

Julie Zhu, composer, artist, and carillonist, performed her work *bellVoix*, for carillon, voice, "spy," and amplified electronics at Burton Memorial Tower. As a site-responsive composition, this piece cultivates direct engagement with the audience outside the tower. *bellVoix*

requires two participants—an individual on the ground to serve as a "spy" and the performer in the tower, who is improvising both on the carillon and verbally with an electronic track. Via phone, the "spy" shares information with the performer about the people on the ground, allowing the performer to comment and ask questions as if the tower has taken on a life of its own. In this work, Zhu invites questions such as: If the carillon could speak, what would it say? How might listeners who don't have a choice whether to listen react to the authority of a public musical instrument that necessarily has opinions? Who is the carillon?

Sixteen students are presently enrolled in the carillon studio at the University of Michigan, drawing from various academic disciplines across the university. The University of Michigan boasts two carillons—the Charles Baird Carillon of Burton Memorial Tower, containing fifty-three bronze bells cast by John Taylor & Co. in Loughborough, England, and the Ann and Robert H. Lurie Carillon of Lurie Tower, built in 1996, containing sixty bells cast by the Royal Eijsbouts bell foundry of Asten, the Netherlands. ■

*Grace Jackson is pursuing a Doctor of Musical Arts degree in sacred music at the University of Michigan, studying*



Julie Zhu performs *bellVoix* in Burton Memorial Tower (photo credit: Meghan Wysocki)



Latimer Rogland, Connor Chee, T. Logan Rees, Skyelar Raiti at C. B. Fisk Opus 87 (photo credit: Tiffany Ng)



Burton Memorial Tower (photo credit: Michigan Photography)



The Burton Memorial Tower carillon clavier (photo credit: Liane Rae)



The bells of the Ann and Robert H. Lurie Carillon (photo credit: Liane Rae)

*organ with Nicole Keller and carillon with Tiffany Ng. She holds a Master of Sacred Music degree from the University of Notre Dame and a Bachelor of Music degree from Oklahoma City*

*University. She currently serves as the John Leigh Edwards Organ Scholar at Saint John's Episcopal Church in Detroit, Michigan, under the direction of Huw Lewis.*





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## In the wind...

### Where it all begins

When I was growing up, my family had a summer home on Cape Cod where we grew enamored by a brilliant potter about five miles away. Scargo Hill Pottery was founded by Harry Holl, and over fifty years later his daughters still make the characteristic shaped dishes, mugs, and vases we grew to love. Harry worked with white porcelain that he accented with dark spots made by mixing the black sand from a specific nearby beach into his clay. He accented them with vibrant glazes. Our household and those of my siblings are rich with Harry Holl pieces; it is lovely to eat daily meals off such beautiful art and to have such ornaments on our walls and shelves.

From its beginning Scargo Hill Pottery has had a wonderful, almost spiritual side. There is a row of potter's wheels in a sunlit spot with a translucent fiberglass roof and no walls, where you can stand and watch the artists create their products. I still think it is magical to watch a turned shape emerge from a lump of clay and become a useful vessel. From my earliest teenage years I have been in love with places where beautiful things were made. On many a summer evening, we piled into the car after supper to visit Harry and his troupe. The lovely outings were capped by a stop at Sea Breeze soft-serve ice cream conveniently located along the route.

§

The 150-acre summer estate of sculptor Daniel Chester French (1850–1931) is a couple miles from where we live in Stockbridge, Massachusetts. French is perhaps best known for two iconic public sculptures, *The Minute Man* statue in Concord, Massachusetts, near “the rude bridge that arched the flood,” and the monumental statue of a seated Abraham Lincoln in the Lincoln Memorial in Washington, D.C. He bought the property in 1896 and immediately commissioned the construction of a studio that became his principal workspace for the rest of his life. At that time there was train service from New York to Stockbridge; the Stockbridge station, long out of use, still stands just a couple miles from Chesterwood.

The studio is situated close to the house and has large glass windows providing plenty of natural light inside that feature broad views of Monument Mountain and the rest of the southern Berkshires. The principal work room is twenty-nine feet by thirty feet with twenty-six-foot-high walls allowing enough space for monumental equestrian statues. Since most of French's work was to be installed outdoors, the design of the building included a working platform on railroad tracks with large doors that allowed him to move a massive work in progress outside so he could view it in natural light. He was so eager to work in the beautiful new space that he moved in two weeks before it was complete. The building included a reception room where he could receive

potential clients and where his family had afternoon tea when the weather would not permit using the house's grand south-facing porch.

*The Minute Man* was completed in 1875 for the centennial of the start of the Revolutionary War, before French acquired Chesterwood, but the Lincoln Memorial was completed in 1920. French designed Lincoln's statue at Chesterwood, and a six-foot model is on display there. The full-scale statue was carved by the Piccirilli Brothers whose studio was on 142nd Street in the Bronx, New York. A four-foot bronze statue of a winged angel by Daniel Chester French, *The Spirit of Life*, stands in a portico at Saint Paul's Episcopal Church in Stockbridge.

A visit to Chesterwood is an inspiration. It is thrilling to think of the wealthy and powerful people who traveled there to commission public art, and wonderful to imagine the brilliant and prolific artist toiling in the lovely studio in that bucolic setting, surrounded by family and friends.

§

Another iconic artist's studio is within walking distance of our house in Stockbridge. Norman Rockwell had been living in Vermont when his wife began treatment at a prominent psychiatric hospital in Stockbridge, and Rockwell moved his family there in 1953. His first studio in this town was behind a large plate-glass window in the central storefront of Stockbridge's Main Street, directly above the Back Room Rest, familiarly known as Alice's Restaurant of Arlo Guthrie fame. He later built a free-standing studio with plenty of natural light on South Street. When the present building of the Norman Rockwell Museum was opened in 1993, the studio was moved to the new site where museum visitors can go inside to see Rockwell's easels, paints, brushes, props, and tools.

Many hundreds of Norman Rockwell's large-scale paintings were featured on the covers of *The Saturday Evening Post* and are inscribed in the artistic minds of millions of people around the world. I have been moved many times by sitting on the bench and playing the keys upon which the giants of organ music sat and played—Widor, Dupré, Saint-Saëns, Fauré, and so many others. It is equally moving to see the stool on which Rockwell sat while painting his beloved three-dimensional self-portrait, his iconic *Rosie the Riveter*, and *The Runaway*.

Our place in Stockbridge backs up to the cemetery where every morning I walk Farley the Goldendoodle through the cemetery, past Norman Rockwell's grave to the adjoining Naumkeag estate, a great place for him (Farley) to be off leash for his morning constitutional. Norman is there with two of his wives, his gravestone festooned with tubes of paint, paintbrushes, and little trinkets left in tribute to his marvelous career and influence on our cultural life. Our granddaughter has been swept up by



Mug by Scargo Hill Pottery (the current generation) (photo credit: John Bishop)



*The Spirit of Life* by Daniel Chester French (photo credit: John Bishop)

Norman-mania, being sure to visit him each time she visits us.

### That Ingenious Business

In 1990 the Pennsylvania German Society published a book by our late colleague, friend, and organbuilder, Raymond Brunner about the Pennsylvania German organbuilders Philip Bachman and David Tannenberg, among many others. These were some of the first organbuilders active in the United States, and a few authentic examples of their eighteenth-century American-built organs are still extant. As the organ was the most complex device built by humans at that time, the phrase “that ingenious business” evolved around that local industry. Now we are surrounded by technological marvels—no eighteenth-century organbuilder could have imagined mobile phones, flat-screen televisions, or nuclear submarines, but the pipe organ remains one of our fascinating achievements.

Among my many pleasures of working with the Organ Clearing House is visiting the workshops where pipe organs are built. We have working relationships with many of the country's fine organbuilders as we help them with their projects, providing truck transportation, rigging and hoisting, assembly and disassembly. I have been in dozens of organ shops both here and abroad, and I always marvel at the creativity and dedication of the people in them. My first shop visits were open houses at Fisk and Noack in the 1970s when I was in high school. Organbuilder George Bozeman was an early mentor. I sang with his wife, Pat, in the choir at my home parish, and they were generous, taking me to those magical places to see organs nearing completion and ready to be dismantled and shipped. My high school organ teacher John Skelton also shared those wonders with me.

My first experience working in an organ shop was the summer of 1975, between my freshman and sophomore years at Oberlin, when I spent those months in the workshop of Bozeman-Gibson & Company. The shop was in Lowell, Massachusetts, in a building previously occupied by organbuilder Roston Kershaw, and I spent my first day as a nascent organbuilder in the parking lot with sawhorses, façade pipes, Zip-Strip, hose, bucket, and rubber gloves. Oh, the glory of it. The parking lot was shared

with a guy who transported chickens on a flatbed truck stacked high with wooden coops. I do not think he raised the chickens. I guess you would say he was trafficking in chickens, but the truck clattered in and out, and he was always happy to take the sawdust from the dust collection system to line his coops. Once when the bin was empty, he asked if we would plane some wood.

That summer, the company was working on the restoration of the wonderful 1848 George Stevens organ in the First Church of Belfast, Maine, and the installation of a new organ in the Federated Church of Castleton, Vermont. What an adventure it was for a nineteen-year-old enthusiast to spend the summer driving around New England, staying in motels, eating with a meal allowance (\$1.50, \$2.50, \$3.50 for breakfast, lunch, dinner), and having my first hands-on experiences with organs. I returned the following summer and helped install the Bozeman-Gibson organ on Squirrel Island, an exclusive summer community off the Maine coast near Boothbay Harbor, six miles as the crow flies from our house in Newcastle.

Nearly fifty years later, I still marvel at the magic. I have a sense that it is improbable that we would be allowed, even encouraged to make something as otherworldly as a pipe organ. The variety of skills involved seems endless. An organbuilder is an architect, carpenter, woodworker, steel worker, electrician, leather worker, metallurgist, sculptor, acoustician, and musician. A comprehensive workshop houses familiar machinery like saws, drill presses, and planers, milling machines, and welders, and equipment you are not likely to see elsewhere like the cauldrons for melting soft metals, and especially the tables for casting the long sheets of metal used to make organ pipes.

François-Lamathe Dom Bédos de Celles de Salettes (1709–1779, we know him familiarly as Dom Bédos) was a Benedictine monk and organbuilder who published a monumental treatise, *L'art du facteur d'orgues* (The Art of Organbuilding) in 1778. Its volumes are packed with elegant engravings showing all facets of the trade including tools, workbenches, mechanical actions, wind systems, windchest layout, and clever exploded views of the interior of a complete organ. The cauldron and casting table are clearly illustrated, just like those found in modern workshops. I imagine that Dom Bédos built lovely big bellows to help tend the fires under his melting pot. Of course, today's organbuilders do not have to stoke wood fires to melt their metal; a gas burner does the trick in a trice. Flipping through the pages of the good monk's treatise shows how little has changed in the craft in nearly 250 years.

### But how much has changed

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**Norman Rockwell's grave, Stockbridge, Massachusetts** (photo credit: John Bishop)

such churches as Notre-Dame and Saint-Sulpice in Paris, but along with over 500 instruments he was honored for the invention of the circular saw blade. How we take them for granted now. I still have the table saw I bought in 1987 when I started the Bishop Organ Company, and I have ten or fifteen circular blades for it, some of which have specialty uses. Most of them have carbide steel tips on the teeth that stay sharp through miles of cuts. Think of spending a day making thousands of wood trackers, maybe ten feet long with a cross section of 1.5 by 8 millimeters. You stand at that saw all day making cut after cut. It is monotonous, but you cannot let your mind wander because you really want precise cuts, and you want to keep your fingers. (I still have all mine after forty-nine years behind the saw.)

As repetitive and precise as that task is, besides the circular saw blade we have the added luxury of a shop-wide dust collection system. The good monk had none of that. He cut those trackers by hand. My mentor John Leek taught me to make long, straight saw cuts and to plane a board flat and parallel by hand before I was free to use the machines. It was a great learning experience. I hardly ever did that again, but that helped me imagine the time, effort, and concentration it would take to make an organ full of trackers by hand. Or think of making a keyboard by hand with sixty long straight cuts. When I worked for Angerstein & Associates in Stoughton, Massachusetts, in the 1980s, I built the four keyboards for the new console of a large organ in Corpus Christi, Texas, and I remember that the lowest few naturals of the bottom keyboard were a little wider than the others. I have not noticed anything like that in any of the historic organs I have visited. I recently had a fun exchange about that with the good people of the Red River Organ Company who maintain that organ now.

I had a root canal a couple months ago—not my first choice of how to spend a morning, but I had a good laugh with the endodontist when I told her that the smell of grinding my teeth reminded me of standing at a table saw cutting ivory or cow bone for keyboards. I was impressed by the array of teeny cutting tools she used with a compressed-air motor to drill so delicately into the roots of my teeth. She spoke softly to her assisting technician, “A 14, please,” “A 12, please.” Between gulps, I asked if those were bit sizes. Yes, but of course the numbers refer to length in millimeters, not diameter.

#### Drill sergeant

The art of organbuilding can be defined as the art of knowing where to put the holes. Each pipe in an organ needs at least two holes, a toehole to stand in and a rackboard hole that stands it up straight. In a slider chest, there are two more holes for each pipe, one in the windchest table and one in the slider. A



**The endodontist's tools** (photo credit: John Bishop)

ten-stop, sixty-one-note slider chest has 2,440 holes. Those in the windchest, sliders, and toeboards range from about ½ inch to 1¼ inches with some larger oval holes because the holes cannot be larger than the travel distance of the slider. The rackboard holes range from about ½ inch to 3 inches or more, with the largest pipes supported by felted “scallop” racks higher up on the pipe. Dom Bédos's windchests did not have sixty-one note compasses, but he still had to drill thousands of holes just to

By John Bishop

hold up and blow the pipes. There are usually at least two holes in each key of a keyboard, one for a balance pin, and one for a guide pin. He built an organ with five manuals, each with fifty-six notes—that is 560 holes. He used a “bit-and-brace” drill with handmade bits. What skill, precision, and plain hard work was involved.

I have thousands of drill bits in my workshop—twist bits, multi-spur bits, Forstner bits (guided by the outside edge rather than a center pin), countersinks, and spade bits. To turn those bits, I have a little fleet of drill motors with rechargeable batteries and the drill press I bought with the table saw.

#### With your own eyes

If you have not already, I hope you all get to visit an organ shop sometime. Most companies that build new organs love to host open house events when an organ is ready to be shipped. Those events typically include food and drink, displays about how certain tasks and processes are accomplished, and the added excitement of visitors from the church where the organ is going. If you are



(photo credit: Félix Müller)

planning a trip to an area that is home to an organ company, get in touch through their website or give them a call to ask if you might visit. At least they will put you on a mailing list for the next open house. There is an old gag about sausages—you might love to eat them, but you do not want to watch them being made. Watching the artisans at work in an organ shop will inspire your love of the instrument and will inspire your musicianship. It's nothing like sausages. ■




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Anna Lapwood inside the organ at the Royal Albert Hall (photo credit: Andy Paradise)

# An Interview with Anna Lapwood

By Murray Somerville

To try and categorize Anna Lapwood's career is a challenge. She is a hugely successful concert organist, performing across Europe, Africa, and the United States; she is a conductor, director of music at Pembroke College, Cambridge (appointed at the age of 21, the youngest ever in Oxbridge); she is a recording artist, arranger, singer, radio and television presenter, TikTok personality with millions of hits, and last year was appointed a Member of the Order of the British Empire by King Charles III, with Princess Anne making the presentation.

Her recital repertoire includes not only the standard classical organ works of Bach, Duruflé, Price, and the like, but often also her own arrangements of movie scores, a genre she has loved since childhood. Go to her YouTube channel and particularly [youtube.com/watch?v=VT5B-vEPeXI](https://www.youtube.com/watch?v=VT5B-vEPeXI) for an organ concert performance like none other. Or watch her numerous posts on TikTok.

It took us nine months to find a short time in her schedule for our Zoom interview. And even though she had just finished a European concert tour, traveling back home that day, she was as full of energy as it seems she always is, and (as you would expect from an Oxford graduate) articulate and ready to answer slightly edgy questions about the choral and organ world, as well as sharing her experiences in so many different musical fields and her goals in reaching wider

and wider to share her love of the instrument, her love of music, and her joy in communicating with people.

**Well, hallo, Anna!**

Hello! Good to see you!

**Good to see you too, Anna. Thank you for taking time out of what I know is your extremely busy schedule to talk with me. By the way—when did you start in Germany this morning?**

I set off at nine and got back home. . . about ten minutes ago.

**Wow! Well, for the first question I have been burning to ask you for a year now: how did you manage to get 5,000 people in June 2023 to come to the Royal Albert Hall for a late-night organ concert?**

I still don't really understand what happened there. That felt like such a significant moment, as the concert was such a remarkable experience. I hadn't expected that number of people, but they were mostly there from social media. It was this massive moment, in my mind, of realizing that what I've been doing on social media can translate into bums on seats at a concert hall as well. I think that's the thing that brings me the most joy, to see people coming to their first ever organ concert. And I hope they're coming back for more.

**Yes, indeed. That leads me to what I was going to ask you about TikTok: how that works for you, how it helps, what use can be made of it? And are you worried about any government bans of TikTok?**

Yes, I mean I'm obviously keeping an eye on that side of things; I think it's slightly less of a conversation here [in the UK] than it is in the U.S. It wouldn't be ideal, although I obviously do a lot on Facebook and Instagram as well, so there's a mix of different platforms in there. But I think the thing that I've realized is wonderful about sharing on social media, with the organ specifically, is that our biggest problem as organists is that we're hidden from the audience. If you think about the fact that with any artist on any instrument or a singer or whatever, the whole thing is trying to create a connection with the audience, right? That's performing, and we are automatically at a disadvantage straightaway. What I think social media is amazing for, is you can bring them immediately right next to you and give them the experience of sitting on the organ bench with you whether it's in rehearsal or in performance, which then means if they do come to a concert and they can't see you, they have all those memories from the videos. They know what you're thinking, they can imagine what it looks like so much more easily, and it helps break down those barriers.

**Another thing that has struck me is how comfortable you are at addressing a camera, addressing people. Even when people come up to you during practice sessions you greet them warmly, whereas most of us get annoyed. Do you have any words of wisdom for your colleagues on that subject?**

Well, to be fair, we all know that there are different circumstances, right? If you have twenty minutes to register, and that's nowhere near enough time, and you're really, really stressed, and someone comes up to you, you're probably not going to react in quite the same way as if you're registering for eight hours and have a bit more relaxed schedule. In that case people coming up and asking questions can be a really welcome break from the intense brain work. But the thing I just always keep in my head is that you never know what tiny interaction could sow a seed in someone's head that makes them want to try the organ themselves, makes them want to go to an organ concert, or it just makes them think differently about the instrument or about classical music in general.

I see all of our roles as organists as evangelists for the instrument, and that spreads through every minute of every day. I love it personally. If I'm doing an overnight at the Albert Hall, it makes such a difference when someone comes up and asks me to play something. It's



**Anna Lapwood and Benedict Cumberbatch at the console of the Royal Albert Hall organ** (photo credit: Andy Paradise)

like I've had a shot of caffeine, and I can keep going for another two hours when I might have been flagging before.

**Which leads me to my next question: how did you get started on the midnight to 6:00 a.m. shift at the Albert Hall, and, for the benefit of our readers, tell us a little bit about the place and the instrument.**

So, I started working at the Royal Albert Hall a couple of years ago. I had a message from the former artistic director, Lucy Noble, and she just said, "I'd love to have a chat with you about something at the Royal Albert Hall." And I have never replied to a message faster, literally embarrassingly fast. Within a minute of it arriving, I wrote "Yes, yes," because I have always loved that organ and I'd had the chance to play it a couple other times in the past. She asked if I would become one of their associate artists; the whole point of that role being to try and bring a different audience to various aspects of the Hall; so, there are a couple of us in different fields.

She said to me, "What would you want to do as associate artist?" And I said that I want to put the organ right at the middle of everything that the Hall's doing, and I want it to be something that people talk about and think about including in concerts. Whether they are classical concerts or pop concerts or rock concerts, I want them to think of the organ as an amazing novelty thing, to take the concert to a new level. We all kind of looked at each other and went, "Oh, that's fun, but it's never going to happen." And then it just started happening kind of naturally, because the other thing that I said would be really important is getting access to the organ.

They gave me, maybe once a month, a slot between midnight and six in the morning. And sometimes that's registering for an upcoming concert, sometimes it's filming videos for the Hall or for my channels. And often I've found now that one of those sessions can lead to a concert because people stumble across you there. If they're in the middle of a residency, then they all want to play the organ, and that's great. It's happened a couple of times now, and it's completely changed my life. It's an incredible organ, such a rich organ, I mean the orchestral color, the bass drum, the bells—it's so much fun to play. But I think almost more than that, it is so perfect for that space, it brings together so many different events,

not just different genres—they have tennis matches and boxing matches in there. That organ can hold the room, whatever the event is; it can compete with a massively amplified rock band, and it feels like sitting at the helm of a ship.

**How would you compare that to some of your experiences in the United States? What are some of your favorite instruments in the States?**

You have so many great instruments in the U.S. I know that we have amazing ones here as well, but I do think that organs in the U.S. seem to have more gizmos and fun kinds of bells and whistles, right? And also, things that make our life a little bit easier as organists. They have very logical setting systems and things. I think my favorites from the most recent tour were definitely Boardwalk Hall in Atlantic City, which was just this massive bucket-list moment. Although next time I go I really want to have more time, because I landed and then I had fourteen hours in one day to register, and then the next day was the concert day and dealing with flight hours. I was so tired and so overwhelmed, and I feel like I sort of scratched the surface of what that organ can do, but I would love just to be there for a week and get to know it properly and spend more time with the amazing people there as well. So that's one of them. And the other one, possibly my favorite other than the Albert Hall, is Disney Hall in Los Angeles. Oh, such an incredible instrument, and the hall has such a lively acoustic. It's so warm and so clear. And again, the team there are just such wonderful people, and they care about opening up the instrument to as many people as possible.

**Going off on a completely different tangent—having myself lived in Zimbabwe as a teenager (or Rhodesia as it then was)—are you still doing your visits to Zambia?**

I am. I'm actually about to take the Choir there. We're off next week.

**Oh, wonderful; congratulations! Tell us more about that.**

I started going out there when I was a university student, and there was a charity called the Muse Trust, which started taking these trips where they would take two Oxford students and two Cambridge students who would go to help teach music in Zambia for a month. I went out



**Anna Lapwood with her medal (MBE—Member of the Order of the British Empire) right after the presentation by Princess Anne at Windsor Castle**

on this first trip and absolutely fell in love with everything about the place. And the music—there was so much music everywhere, just everywhere you turned, people were singing, people were dancing. And I just thought this is a pretty wonderful thing.

And then when I started working at Pembroke [College, Cambridge] nine years ago, in my first year I got chatting with our dean, who is also our chaplain. He'd spent some time in Zambia and Zimbabwe, and we soon decided to run a choir tour there with them. That kickstarted things again, and I've been going back every year since, trying to go for three weeks or a month and doing a whole range of things: teaching music and working with some incredible musicians there.

I basically go and I say, how can I help? What can I do? What would be most useful. And what I find, so much of it is literally can we just sit and make music together, which is the most incredible feeling, right? We all know what it's like to just spontaneously sit down and be like, let's just play, let's just mess around and see what happens. What I try to do, at the request of the musicians that I work with there, is share those videos so that people can see that there is this incredible talent everywhere. And I'm trying to help nurture careers when I can. For example, one of the Zambian singers is now in the UK, and I'm trying to help him as much as I can. One of the other things that I do is talk to them about how you market yourself as a musician, how you use social media to create an income stream from music, because at the moment being a musician in Zambia isn't really a possibility as a career path.

It's an incredible thing. I feel so lucky to work there. It's like this reset every year, which also just reminds me not to take this for granted at all because there are so many musicians there who would desperately love to do what I do for a living and who just can't because they were born in a different place.

**Well, give Victoria Falls my love, please, when you go there again. So let's talk about Pembroke and what you're doing there. Before you went there, to be honest it wasn't always thought of as a musical powerhouse, but you've changed that in no uncertain terms.**

Yes, it's been a bit of a rollercoaster.

**And you started a girls' choir; tell us about that.**

When I first came up, there was a chapel choir, and I started working there when I was twenty-one, very much learning on the job. I wasn't quite sure what I was doing or what I wanted to do. I just knew I wanted to make music and loved making music. And it was amazing how they actually let me learn on the job; they took a massive risk appointing someone so young and so inexperienced. I think they saw that I wanted to grow the music department into something that the college could be really proud of and something they were known for. It was toward the end of my first year, I remember the daughter of one of my colleagues coming into my office one day and saying, "I think you need to set up another girls' choir, because there aren't enough girls' choirs in Cambridge. There's not enough opportunities for girls to sing." And her dad said, "I promise I didn't ask her to say that." But it lit the spark in my brain. It was like, well, that sounds like a fun idea. And because I was twenty-one and because I was so full of

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HEAR-SEE-FEEL



Anna Lapwood at the console of the world's largest organ, in Boardwalk Hall, Atlantic City, New Jersey



Anna Lapwood at the Steinmeyer organ, Nidaros Cathedral, Trondheim, Norway

energy and was just throwing absolutely everything I had at this job, I thought, "I'll start up a girls' choir." I think there's something liberating about being early on in a job when you don't see red tape, you just see opportunities. And so now I think I would have probably done the setting up process slightly more carefully and cautiously; but the college was incredible at helping me turn everything around pretty swiftly. We had a girls' choir the next year, and now they are like my children.

Honestly, when I perform on the organ I have their names written throughout my scores based on what character I'm trying to conjure up in my playing. During the Durufé [*Prelude and Fugue on the Name of Alain*] I have names of the girl choristers all the way through. I think it's just one of the greatest privileges to help shape people's early musical lives and hopefully give them confidence and make them realize that they're capable of so much.

**I do remember that right before the 100th anniversary of the Nine Lessons and Carols Service, in 2018, when British opera star Leslie Garrett made a statement that there should be girls in King's College Choir, you wrote at that time that this made you angry. Do you still feel that way?**

It's a really interesting question. I think my thoughts have changed a bit; I think what I would defend is the importance of gendered spaces. So, in the same way that I think having a girls' choir is such an amazing thing—and I love them so much, and there is something so unique about it being a group of girls—I think having boys' choirs can be a really positive thing, in exactly the same way. I think the suggestion that we can just solve all problems by mixing everything—I don't think that's necessarily right.

I would say when people complain about the idea of introducing girls into something like King's, I think one of the things they often say is, "Oh, the sound is different." And I'm like, come on, so often in those early experiments you're comparing boy choristers who had sung every day and been trained every day with untrained girls. Of course, the sound is different, but actually so many people can't tell the difference when it's two well-trained different sex choristers.

**I've always felt that it's much more about developmental issues and social cohesion and all that sort of stuff.**

Yes. What I would say is that I think gendered spaces are super important for those who want it. I think mixed spaces are also really important for those who want it, but I think what we do need to make sure is that there is parity of opportunity. And by that I mean there is the opportunity for girls to sing to that standard and with that level of publicity, so that it's not just boys who sing for the really high profile services. That is really important because we all say you can't be what you can't see, right? Increasingly you sort of think, why is that and how can we make a difference there?

**Of course, the U.S. has a slightly different problem, in that actually it's often very hard to persuade boys to sing.**

Well, this is the other side of it, and it's one of the reasons I remember finding it frustrating those years ago, having worked with boy choristers in various different places and seeing what a great thing it is for them to be choristers, looking at how if you'd move away from the chorister roles to more general singing, the number of boys versus girls singing in any normal school choir is so skewed the other way. You're going to have maybe thirty girls and then two boys, so we need to make sure we're still encouraging boys to sing and finding ways to encourage them. Making sure that the opportunities are there for them as well is essential. But I think it's about finding the right ways to do that that allows parity of opportunity.

**This leads me actually to my next question: how did you feel when you were the first woman organ scholar in 500 years working with the all-male choir at Magdalen College, Oxford? You've said you had a stiff learning curve; tell us a little bit more about that.**

You stole the words right out of my mouth! Yes, it was a very steep learning curve. When I started as organ scholar I had never accompanied a choir on the organ. And then I was doing it. I had accompanied choirs all the time on piano, but not on the organ. I didn't know any of the standard choral repertoire because I

hadn't been brought up in that world. I knew orchestral repertoire extremely well because I had spent years as an orchestral harpist, but I didn't know all the kind of normal choral repertoire you might expect someone to know. I had also been at an all-girls school for my entire school life. So, to say it was a culture shock doesn't even scratch the surface. It was like suddenly being thrown into a country where you don't speak the language. I remember vividly being asked to go and get the Psalters from the Song School and having no idea what a Psalter was but being too embarrassed to ask. I was standing there in the Song School looking around, going, "What am I looking for?" because nothing said Psalter, but I was spelling it without the "P"—so this is what I mean by I really didn't know what I was doing. But in a way I'm so grateful for my time there because I learned so much, so fast, because if I didn't I wouldn't have survived.

It was very much like I remember thinking, "I can't do this, I can't do this!" Then sitting myself down and being like, "You've got to make the most of this opportunity, so you're going to work as hard as you can to try and catch up on all the stuff you've missed." I practiced the organ for eight hours a day, and once I'd done that for a term and had sort of learned the standard repertoire and started to get a bit more comfortable with things and immersed myself in that world, I loved it.

**One of your first media successes that I saw was that amusing video you did back in 2016 about May Morning<sup>1</sup> and behind the scenes, waking up the choral scholars, warming up the choristers, and all of that. I was just wondering whether you think that the rather media-savvy tradition of your college—thinking about Oscar Wilde, Dudley Moore, people like that—was that an influence on you?**

I just think I wanted to share a little bit of the craziness that goes on behind the scenes. I mean, it's a bizarre thing, right? This choir gets up at whatever time it is in the morning, goes and rehearses, climbs the tower, sings to however many thousands of people, then goes and eats breakfast, and then does another service. It's so crazy. I just thought—actually people might find this interesting. I guess that's exactly the same ethos I've

applied ever since. I just think there are so many bits of being a musician generally that are so weird and so crazy, and people find it interesting. Seeing kind of under the hood as it were.

**It's still up there on YouTube, I just checked on it the other day. Now let's move into one or two quick things. What does it mean to be a member of the Order of the British Empire. Can you tell us about the ceremony and all of that?**

I can't remember when I got the letter now. I was doing carol services, so it was around the end of November when it is Cambridge Christmas. I got this letter, which said on the front, "On His Majesty's Service," and I remember I was at Pembroke. I kind of looked at this thing and ran back to my office and ripped it open. It said, "You've been made a member of the Order of the British Empire," and I kind of jumped up and down and screamed quite a lot. It's a huge honor, and actually the best thing about that day was that my parents happened to be there that evening. They turned up for the service, I grabbed them, I had like two minutes I think before the service, grabbed them, ran to my office and said, "Sit down, you've got to hear this!" They have sacrificed so much, and they've worked so hard to enable me to do what I do.

**And you just happened to have your phone going?**

Oh, no, that was very much intentional. I said, "I'm filming you, by the way." I don't know what they thought I was going to tell them, but they were very, "What is going on?" But I wanted to capture the moment because I know how much that meant to them. That level of recognition I think was a huge moment for them, almost even more than it was for me. It was a massive moment for me. I cried so much when I read the letter.

**And then you told Princess Anne that she should take up the organ?**

Yes. I was not very cool at the presentation ceremony, I have to say. They give you all these instructions, and they are very, very kind about it, and you think I'll be fine and then. . . . Well, I certainly found the moment I stood there I just didn't know what to say. I freaked out. I sort of whispered at her (because they were playing really quiet music, and I



Anna Lapwood at Victoria Falls, Zambia

didn't want to interrupt the music). She said, "You can speak louder than that." And then she started asking about the fact that there aren't many female organists. And I said, "Well maybe you should have a go, maybe you should try the organ here," because we were at Windsor Castle. And she said, "Oh, I don't know about that." I was quite persistent in encouraging her to play.

**I think perhaps you're known for that.**

And you're supposed to sort of reverse away. I think I messed that up entirely and nearly fell over. And she laughed out loud. So, all in all it wasn't my smoothest moment.

**You've invented a hashtag—#playlikeagirl—how's that going?**

Well, you know what, that was never started as kind of, "Oh, I want to invent a hashtag," it was just like a response to lived experiences I guess. It came about, as I'm guessing you know, there was this competition where my feedback was "you need to play more like a man." And that was equated to, I needed more power and authority, which as a nineteen-year-old I remember thinking, "I'm not sure that's the right way to phrase that." I had no problem being told to play with power and authority, but I do have a problem with that being equated with only being masculine; and I also had a problem that there was an assumption that the male playing was better. There were other comments from the same person to other people, other female conductors, that were along the same line.

I remember sort of stewing with it for a while, and then maybe about a year later Marin Alsop spoke out about how if she does a certain gesture, it's seen as "girly," and if a man does it it's "sensitive." Just looking at the discrepancies, I shared this experience and put the hashtag, "Play Like a Girl," and then it's sort of just gently grown from there. For me it's about just saying to people, "You should be happy to play as yourself," because I think the most important thing in music is that you're sharing something of yourself through music. My experience is that since I started trying to be myself as a performer instead of being who people want me to be, it's been a totally different experience. Performing is something that I love, though I used to

hate it. I think it's just saying to people, you can be yourself when you play and own that.

**Terrific. I have one other thing. I was just wondering if you'd like to offer any reflections on being an Oxford-trained musician working in a Cambridge College (when it does usually tend to be the other way round).**

Well, Oxford-Cambridge, everyone makes a big thing about this, but I don't really believe that it exists. Ultimately, I think we're all really trying to do the same thing in very similar places. I mean, I grew up in Oxford so there's a certain loyalty there, but I have now spent more time in Cambridge than I did in secondary education, which is terrifying, and I love Cambridge with my whole heart. I guess I don't tend to think about that too much.

**Congratulations once again on all you're doing; you make us all proud.**



Anna Lapwood with Girls' Choir and Chapel Choir of Pembroke College, Cambridge, UK



Anna Lapwood with the Chapel Choir of Pembroke College, Cambridge, UK

**We can't wait to see what you come up with next. I do know that one of the things that's next for you is matrimony; we're thrilled for you and wish you both all the very best.**

Thank you so much. No idea when we'll find time for that, but we'll find a way. ■

**Note**

1. Every year, on the morning of May 1, at 6:00 a.m. (weather permitting, the moment when the rising sun first strikes the spires of the great Bell Tower at Magdalen College, Oxford), the College Chapel Choir sings from the top of the tower the "Hymnus Eucharisticus" written for the occasion in the seventeenth century by its then director Benjamin Rogers, followed by madrigals. This becomes the cue for the thousands gathered on the streets below to break out the champagne,

start Morris dancing, and generally indulge in all the other traditional rituals associated with the arrival of spring.

*Thanks to Meg Davies, associate manager; musicprods.co.uk; the Reverend Amanda Robertson, technical assistance; and Barbara Wilson, transcriber.*

*Murray Forbes Somerville, graduate of New College, Oxford, holds degrees also from Union Theological Seminary in New York and the New England Conservatory; he served for thirteen years as university organist at Harvard. Retired to South Carolina, he is currently Committee Chair for the L'Organo organ recital series, part of the Piccolo Spoleto Festival in Charleston.*



Nave console shown with nave façade in background. Both the nave and gallery consoles are movable on recessed casters. (photo credit: Daniel Craig)



Leftmost (Choir & expressive Great) and rightmost (Swell) casework assembled in workshop for testing

**Parsons Pipe Organ Builders, Canandaigua, New York  
Saint Benedict Cathedral, Evansville, Indiana**

Given the opportunity for a major instrument in a large Catholic cathedral with superb acoustics, most builders might be forgiven for playing to type. These acoustics and this liturgy implies something French in nature, no? We know the great legacy the French have given to music and Catholicism; surely one thing follows another. And yet our Opus 52 for Saint Benedict Cathedral in Evansville, Indiana, had a different genesis and, in the end, a result well apart from the above pattern. The process, and the result, has been not merely a pleasant surprise, but—this project has proved to us—the right instrument for this place and these people.

Our first encounter with Saint Benedict's contemplated a modest reworking of their 1930s Wicks. That first visit allowed us to be impressed by the opportunity before us. The parish of Saint Benedict was established in 1912, placed in pastoral care of the monks of Saint Meinrad Archabbey (which organists know today for the fine Goulding & Wood organ there). Designed in Lombard Basilica form, the edifice is grand: 150 feet long, 65 feet wide, and 63 feet tall. When completed in 1928 the ceiling was fitted with sound-attenuating Celotex tiles. In 1934, when it became possible to afford an organ, the parish acquired a two-manual, 20-rank Wicks, Opus 2367. In the practice of many 20th-century Catholic churches, the organ was divided in cases to either side of the rear window, with choir seating in between.

This arrangement was never satisfactory, as the choir was buried between the organ cases yet unable to hear it clearly or project properly. A renovation in 2019 improved the acoustics and enlarged the gallery to accommodate sizable musical forces and a significant pipe organ.

As discussions continued, the original rebuilding idea gave way to a new three-manual organ, with a nave section to accompany singers up front. Still, the stoplist remained economical in feel until the already-generous lead donors decided they could do even more. Embellishments included a second fanfare reed, a full-length 32' Trombone to join the open 32' Contrebasse, and strengthened manual flute and principal choruses throughout.

Certain choices formed around vintage material, reworked along our

musical ideals while still disclosing their heritage. Although the 1934 Wicks was a modest instrument, its musical content was distinctive. Wicks's tonal director at this time, Henry Vincent Willis (a grandson of Father Willis and first cousin to Henry Willis III), evolved a version of late English Romantic heroic voicing much in the vein of Richard Whitelegg at M. P. Möller in the same period. With reconditioning, re-voicing, and upper-work, these pipes form the strong unenclosed Great chorus at the organ's core. Additionally, the parish acquired a 1937 Austin from First Unitarian Church, Oakland, California, designed by James B. Jamison. Jamison's ideals were in line with Willis's; the Swell chorus fuses Wicks and Austin material (again revoiced and rebalanced) to match the Great's in similar style. Fully winded

**Parsons Pipe Organ Builders Opus 52**

**GALLERY**

Key action: electric-slider, with electric unit action. Stop action: electric

**GREAT (Manual II, unenclosed)  
(\* enclosed with Choir)**

16'	Sub Principal (on façade)	61 pipes
16'	Gemshorn* (Choir)	
8'	Open Diapason	61 pipes
8'	Principal (ext 16')	12 pipes
8'	Harmonic Flute*	61 pipes
8'	Gamba*	61 pipes
8'	Gamba Celeste*	61 pipes
4'	Octave	61 pipes
4'	Principal (ext 16')	12 pipes
4'	Spitz Flute*	61 pipes
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 1/2'	Seventeenth	54 pipes
	Mixture IV	244 pipes
	Full Mixture IV*	244 pipes
16'	Trombone*	61 pipes
8'	Trumpet*	61 pipes
4'	Clarion* (ext 16')	24 pipes
8'	Tuba* (Choir)	
8'	Bombarde (ext Ped Bomb)	17 pipes
	Chimes (digital)	

**SWELL (Manual III, expressive)**

16'	Lieblich Gedeckt	61 pipes
8'	Open Diapason	61 pipes
8'	Open Flute	61 pipes
8'	Chimney Flute (ext 16')	12 pipes
8'	Salicional	61 pipes
8'	Voix Celeste	61 pipes
8'	Flauto Dolce	61 pipes
8'	Flute Celeste	61 pipes
4'	Octave	61 pipes
4'	Traverse Flute	61 pipes
2'	Piccolo	61 pipes
	Mixture III-IV	221 pipes
16'	Contra Fagotto	61 pipes
8'	Trompette	61 pipes
8'	Oboe	61 pipes
4'	Clarion	61 pipes
8'	Vox Humana	61 pipes

**CHOIR (Manual I, expressive)**

16'	Gemshorn	61 pipes
8'	Violin Diapason	61 pipes
8'	Bourdon	61 pipes
8'	Gemshorn (ext 16')	12 pipes
8'	Gemshorn Celeste	61 pipes
4'	Fugara	61 pipes
4'	Gemshorn (ext 16')	12 pipes
4'	Chimney Flute	61 pipes
2 2/3'	Nasard	61 pipes

2'	Principal	61 pipes
2'	Block Flute	61 pipes
1 1/2'	Tierce	54 pipes
1 1/2'	Larigot	61 pipes
1'	Sifflöte	61 pipes
	Mixture III	183 Pipes
16'	Bass Clarinet (ext 8')	12 pipes
8'	Tromba (Great)	
8'	Clarinet	61 pipes
8'	English Horn	61 pipes
8'	Tuba	61 pipes
8'	Concert Flute (Nave)	
8'	Pontifical Trumpet (Nave)	
	Cymbelstern (bells)	
	Harp (digital)	
	Celesta (digital)	
	Orchestral Bells (digital)	

**PEDAL (unenclosed)**

32'	Contrebasse	32 pipes
32'	Bourdon (digital)	
16'	Open Wood	32 pipes
16'	Principal (Great)	
16'	Contrebasse (ext 32')	12 pipes
16'	Bourdon	32 pipes
16'	Gemshorn (Choir)	
16'	Lieblich Gedeckt (Swell)	
8'	Octave (façade)	32 pipes
8'	Flûte (ext Open Wood)	12 pipes

8'	Bourdon (ext 16')	12 pipes
8'	Gemshorn (Choir)	
8'	Lieblich Gedeckt (Swell)	
4'	Choral Bass (ext 8')	12 pipes
4'	Flûte (ext. Open Wood)	12 pipes
32'	Contra Trombone (ext Great 16')	12 pipes
16'	Bombarde	32 pipes
16'	Trombone (Great)	
16'	Fagotto (Swell)	
16'	Clarinet (Choir)	
8'	Bombarde (ext 16')	12 pipes
8'	Tromba (Great)	
8'	Fagotto (Swell)	
4'	Clarion (ext 16')	12 pipes
8'	Tuba (Choir)	
	Chimes (digital)	

**NAVE**

Key action: electric unit action. Stop action: electric

Voice Analysis (all voices enclosed)  
8 voices, 8 ranks, 560 pipes

16'	Bourdon	97 pipes
16'	Dulciana	85 pipes
8'	Diapason	73 pipes
8'	Concert Flute	61 pipes





The front nave division

Nave division set up in workshop for testing

and copiously nicked, these pipes sing with bright but not overdone trebles. The Mixture, expanded to four ranks, is especially silvery without being so loud as to complicate choral accompaniment.

Sharing an enclosure, the enclosed Great/Choir takes the design in different directions. The Harmonic and Spitz flutes are the expected Great registers, with the benefit of expression and joined to the organ's boldest strings. The Gamba fills out the Great foundations; with its celeste, the two cap the string ensemble as a Solo pair might. The Choir's foundations—the reedy Violin Diapason and stringy Fugara, of tapered construction—find kinship with the Great and Swell. The Choir 2' Principal and III Mixture are the organ's leanest; the chorus here can be based just as effectively on the 8' Bourdon in the neoclassical

manner. In contrast to the liquid tones of the Swell's, the Choir's flutes are more pointed and focused, balanced so that any combination makes sense while remaining clear. The mild color reeds top this ensemble, particularly with the woody 16' Clarinet Bass underneath.

Finally, we had the luxury of providing Pedal flues with the range of clarity and depth a large organ requires, from the soft, ultra-clear Gemshorn to a pervading Open Wood whose treble range offers solo potential. The narrow-scale wood 32' Contrebasse is a flexible chameleon, purring quietly alone while growing stronger as more 16' tone is added.

The nave section is designed on the unit principle, something we generally avoid but seemed warranted here, given limited space coupled to a purely accompanimental program at this end

of the cathedral. The Diapason is the organ's leanest; an independent Twelfth is critical to a plausible-sounding chorus "effect." Other ranks provide support at various levels of color and dynamic. The shimmering Unda Maris leads to the organ's other soft celestes and beyond, and is especially ravishing as it disappears to celestial near-inaudibility. Formed from both open wood and metal pipes, the Concert Flute is a room-filling voice and becomes particularly emotional with tremolo. The Flügelhorn, of Skinner pattern but with harmonic trebles, is a do-everything stop, lyrical in solo and compelling in chorus. The pointed Pontifical Trumpet lies in between the Great/Pedal Bombarde and the Tuba. Thanks to the Opus-Two system and some invisible coupling intelligence, one can readily

dialogue the Tuba and Pontifical Trumpet against the *tutti*.

Given the strength of the flue choruses, the chorus reeds might be unexpected: solidly English, yet not even at the power of where chorus reeds tend to fall in actual English instruments. Here again, the pre-existence of Wicks and Austin trumpets led us away from the overt and towards a mild grandeur; a recipe that ended up being superior for vocal support. This idea lines up nicely with where our organs have headed for several years now: organs that lead without competing, focused principally on Sunday morning without forgetting the occasional Saturday recital.

And it's important to remember where we were: a Roman Catholic cathedral not in Paris or Toulouse, but firmly in the heartland of southwest Indiana.

Saint Benedict Cathedral, Evansville, Indiana

8' Unda Maris (TC)	61 pipes
2 2/3' Nazard	61 pipes
8' Flügelhorn	61 pipes
8' Pontifical Trumpet	61 pipes

**NAVE GREAT (Manual II)**

8' Diapason
8' Concert Flute
8' Chimney Flute
4' Octave
4' Chimney Flute
2' Fifteenth
Mixture II
8' Flügelhorn
8' Pontifical Trumpet

**NAVE SWELL (Manual III)**

16' Dulciana
8' Chimney Flute
8' Dulciana
8' Unda Maris (TC)
4' Octave
4' Chimney Flute
4' Dulciana
2 2/3' Nazard
2' Piccolo
8' Flügelhorn
8' Pontifical Trumpet

**NAVE PEDAL**

16' Bourdon
16' Dulciana
8' Diapason
8' Chimney Flute
4' Octave
8' Pontifical Trumpet

**Accessories**

- General Tremulant
- Nave Tremulant
- Flexible Wind
- Pedal Divide
- All Swells to Swell
- Crescendo On Nave Expression
- Pedal Stops on Manual Combinations

**Couplers**

- Intra-Manual**
- Gt to Gt 16
- Gt Unison Off
- Gt to Gt 4
- Sw to Sw 16
- Sw Unison Off
- Sw to Sw 4
- Ch to Ch 16
- Ch Unison Off
- Ch to Ch 4
- Sw Nave Unison Off

**Inter-Manual – Rocker tabs on nameboard**

- Sw to Gt 16
- Sw to Gt 8
- Sw to Gt 4
- Ch to Gt 16
- Ch to Gt 8
- Ch to Gt 4
- Nave Sw to Gt

- Sw to Ch 16
- Sw to Ch 8
- Sw to Ch 4
- Gt to Ch 8
- Enc. Gt on Ch
- Nave Sw on Ch
- Ped to Ch
- Ch to Sw 8

- Sw to Ped 8
- Sw to Ped 4
- Gt to Ped 8
- Ch to Ped 8
- Ch to Ped 4
- Nave Gt to Ped 8
- Nave Sw to Ped 8
- Ped Unison Off

Manual I-II Transfer

**Summary**

GALLERY	Voices	Ranks	Stops	Pipes
Great	14	20	20	1,278
Swell	16	19	17	1,148
Choir	16	18	22	1,127
Pedal	5	5	25	256
	51	62	84	3,809
<b>NAVE</b>				
Unit Voices	8	8	—	560
Nave Great	—	—	9	—
Nave Choir	—	—	11	—
Nave Pedal	—	—	6	—
	8	8	26	560
<b>Totals</b>	<b>59</b>	<b>70</b>	<b>110</b>	<b>4,369</b>

Manual compass: C–c 61 notes  
Pedal compass: C–g 32 notes

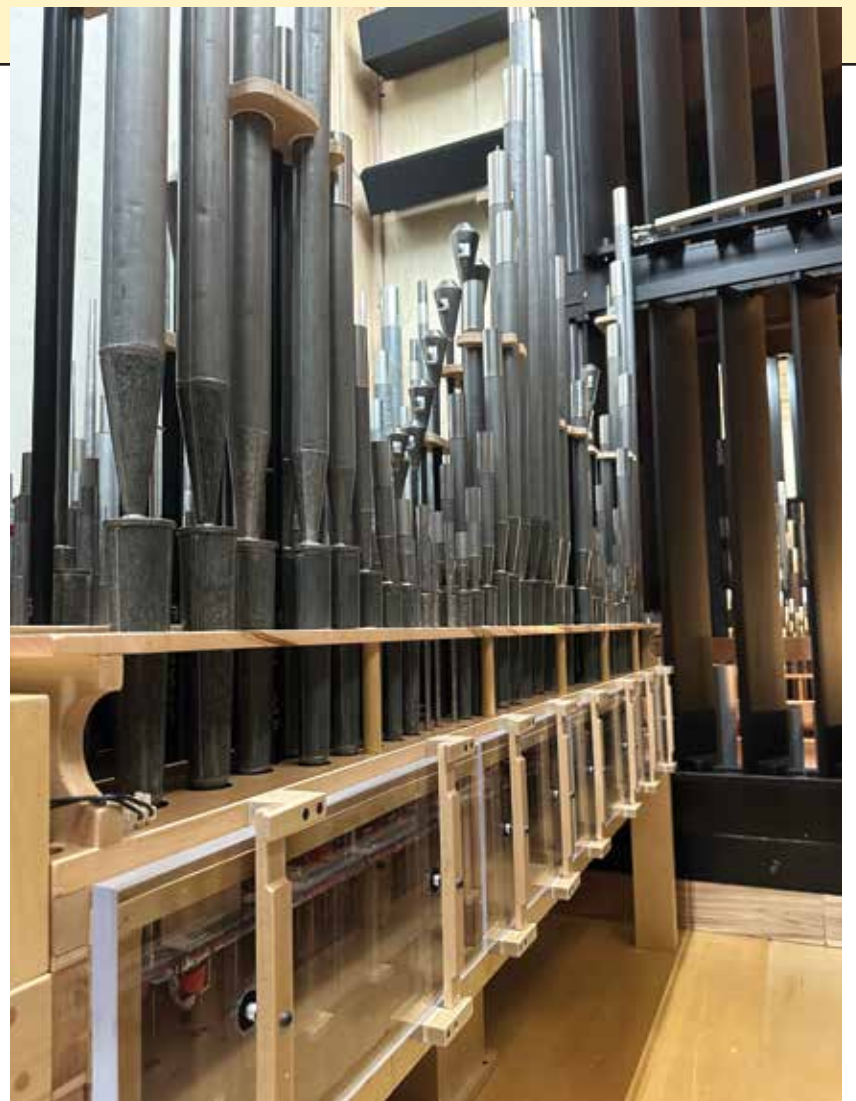
Builder's website: [parsonsgorgans.com](http://parsonsgorgans.com)

Cathedral website: [www.saintbenedictcathedral.org](http://www.saintbenedictcathedral.org)

## Cover feature



The Opus-Two ICS control system shown here with fusing blocks and low-voltage power supplies



Choir chest shown here with quick-access acrylic service covers

The music here spans the gamut, and an organ must take its accompanimental role not casually but with true seriousness. Tempting as such a space might compel one to blaze away with Trompettes and Cornets, those sounds would be largely antithetical to this organ's core role: standing by one voice or a hundred, in sanctuary or gallery, helping singers to match pitch, with a measured treble ascendancy that stays clear without overwhelming the voices any organ hopes to lead.

In that regard, these darker reeds revealed themselves as assets, and with a sheer grandeur of tone compelling in their own right. The Austin chorus, reconceived and rebuilt by Christopher Broome, follows an early-20th-century English pattern: a 16' Fagotto rich in heavy cream; a snappier but still well-bred 8'; a 4' in between the others. The resolutely American-type Oboe makes a logical partner to the trumpet family. How these four reeds are balanced makes possible any number of lesser full swells, together with orchestral potential in coupling the Fagotto to either of the chipper 4' and 2' harmonic flutes. Even the Fagotto and Mixture by themselves make a convincing ensemble. A similar ideology is at work in the enclosed Great, where the Full Mixture—a one-stop chorus that gains an 8' at middle C—fuses with those Trumpets as an alternative full Swell on the other side of the gallery.

Approaching the *tutti*, however, it seemed desirable that certain reeds rise to meet the power of the fluework and the grandeur of the space. The Pedal Bombarde is primarily a bass melody stop loosely in the French manner; its availability on the Great allows for occasional climaxes beyond the other reeds. The Pontifical Trumpet augments the ensemble further, especially when introduced behind closed shutters. These stops lead up to the magnificent Choir Tuba. Built by Shires in England, voiced by Christopher Broome, and placed directly behind the shutters, it offers clang and brawn

in equal measure. The 32' Trombone, extended from the Great double, is intentionally not dominating. Enclosure augments its usefulness in accompaniment.

As the organ design evolved, the cathedral's musical team was keen to point out the problems of the old arrangement. Our instrument is in one large case against the rear wall, exposed to frame the central stained glass window by F. X. Zettler Studios of Munich. In this arrangement, the choir can hear both organ and themselves more clearly than ever. The unenclosed Great sits in the open center, on windchests so arranged as to be concealed by the case posts. One level down are Pedal trebles; behind both levels, the 32' Contrebasse is stacked horizontally against the rear wall. The Swell stands in a large enclosure on the right, with the enclosed Great/Choir in a similar chamber on the left. The chassis is largely traditional, with slider chests for the main departments fed by a copious wind supply with wedge bellows. Single-note actions are employed for extended registers and those of higher pressure. The nave section is in a newly formed chamber behind a non-speaking façade. Built by J. Zamberlan & Co. and finished in our shop, the identical consoles were kept as simple as possible, with seven divisions over three, not four manuals. Various transfer couplers add flexibility for the nave and enclosed Great. Storage is abundant, with a pull-out drawer beneath the manuals and music cabinets built into either side.

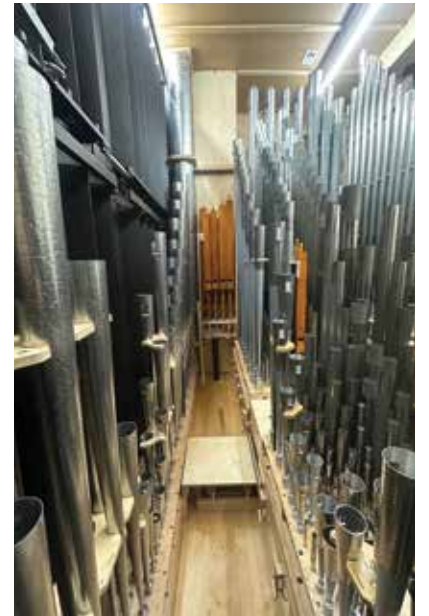
In designing our instruments, a chief goal is to make every pipe and mechanism easily reached for tuning and maintenance. Our designer Peter Geise works closely with Travis Tones and Ric Parsons to work out, refine, alter, and finalize every pathway inside any organ. (The saddest sound from any organ comes from tuners needlessly bonking their heads.) On the tonal side, the integration of old and new remains an art unto itself, merging existing and fresh material toward a tonal and musical

result of complete unity. This is the particular skill of our tonal director Duane Prill, an Eastman-trained and practicing church organist, and voicer of some 35 years. Every flue pipe here has passed through his skilled hands, reviewed at length again in site finishing with Jonathan Ambrosino.

Projects of this magnitude take years to come to fruition, requiring individuals with the character, backbone, and sense of humor to overcome inevitable twists and turns. Throughout this project's decade-long duration, we have had the pleasure of working with numerous individuals at the cathedral. Their goal was nothing less than an extraordinary instrument, not only for this active cathedral but also as a model for liturgy and music across the diocese.

Specifically, we thank director of music Mr. Jeremy Korba. From day one, Jeremy worked endlessly to optimize the outcome by uplifting the skills and talents of those around him. His signature phrase—"It's all good"—sums up our experience. We also thank the Very Reverend Godfrey Mullen, OSB, former rector (currently rector at Cathedral of Saint Peter, Belleville, Illinois), and Father Alex Zenthoefer, current rector and vicar general of the Diocese of Evansville. Their support has been unwavering, with a wisdom and generosity of spirit even in the face of challenges associated with the cathedral renovation and subsequent pandemic.

The quiet and substantial generosity of Deacon David Allan Cook and his wife Virginia made this organ possible. They walked into the newly renovated cathedral and asked the simple question, "What else do you need?" Not only the organ but also an endowment for its future maintenance were funded solely by Mrs. Cook, as a gift to the cathedral and the community at large. It was especially sad when Deacon Cook passed away only while the organ was being installed. Our prayers go with Deacon Cook and to the entire Cook family.



Tuba and expressive Great stops located in the Choir box

For our firm, blessed with supportive clients over now decades, Saint Benedict's has stood out for its sheer support, hospitality, and friendliness. They traveled the path with us from minor to major project and were gracious with the shift in schedule that change presented. When the three 53-foot tractor trailers showed up, scores of volunteers were ready to unload. When we needed to shift materials around the building, these same good people magically reappeared. Every midday we were fed plentifully, whether for a crew of two or fourteen. It's easy to do one's best work for such good people. To all the people of Saint Benedict's, and to the glory of God, we dedicate our Opus 52.

Parsons Opus 52 will be dedicated by Nathan Laube on Saturday, February 8, 2025, at 7 p.m.

—Parsons Organ Builders

Cover photo: Mark Murry (Evansville Aerial)

## Reviews

### New Recordings



**Those Americans: Organ Music by Rayner Brown, Calvin Hampton, Florence Price, William Grant Still, Anne Wilson**

**Those Americans: Organ Music by Rayner Brown, Calvin Hampton, Florence Price, William Grant Still, Anne Wilson. Nicole Keller, organist, plays the four-manual, 64-stop Nichols & Simpson organ, First Presbyterian Church, Birmingham, Michigan. Raven, OAR-182, \$15.98. Available from [ravencd.com](http://ravencd.com).**

*Five Dances for Organ*—"The Primitives," "At the Ballet," "Those Americans," "An Exalted Ritual," "Everyone Dance," Calvin Hampton (1938–1984); *Suite No. 1 for Organ*—"Fantasy," "Fughetta," "Aria," "Toccato," Florence Price (1887–1953); *Reverie*, William Grant Still (1895–1978); *Twentieth Sonata*—"Allegro moderato," "Adagio," "Scherzando," "Allegro con brio," Rayner Brown (1912–1999); *Toccata*, Anne Wilson (born 1954).

Nicole Keller grew up in Berwyn, Pennsylvania. Her mother was the long-time organist of the African Methodist Episcopal Union Church in Philadelphia (home of M. P. Möller Opus 2631), and her father was the pastor of several American Methodist Episcopal churches in Southeastern Pennsylvania. While in high school she took lessons at the Bryn Mawr Conservatory of Music. She received her Bachelor of Music degree in piano performance from the Baldwin Wallace Conservatory of Music in Berea, Ohio, where she studied piano with George Cherry and Jean Stell and organ with Margaret Scharf. She then took the performer's certificate and the Master of Music degree in organ performance and literature at the Eastman School of Music in Rochester, New York, under the tutelage of David Higgs. While at Eastman, she studied continuo with Arthur Haas and improvisation with Gerre Hancock. In 2022 she was appointed assistant professor in organ at the School of Music, Theatre, and Dance of the University of Michigan, Ann Arbor, where she is also the university organist. She combines this with being visiting instructor of organ at the Interlochen Arts Academy. She previously held a faculty position at Baldwin Wallace University Conservatory of Music, Berea, Ohio, and was also associate organist at Trinity Episcopal Cathedral in Cleveland, Ohio. Quite appropriately, the photograph on the front of the album portrays Nicole Keller, in contrast with her normal benevolent countenance, as rather fierce-looking—an American woman who clearly means business!

The Nichols & Simpson organ at First Presbyterian Church in Birmingham, Michigan, dates from 2009 and has four manuals with sixty-four stops. It incorporates twelve ranks from the previous organ, Casavant Opus 2208 of 1953. The

organ has electro-pneumatic slider and pallet actions for the main chests and electro-pneumatic pouch actions for the unit chests. The acousticians Scott Riedel & Associates of Milwaukee, Wisconsin, have worked their magic on the newly widened church, resulting in an excellent acoustic environment for the organ. The instrument is remarkably complete for its size, including not only the usual principals, flutes, strings, and reeds, with a Tuba on fifteen-inch wind, but also several interesting orchestral color stops, such as English Horn, French Horn, and Bass Clarinet.

Calvin Hampton's untimely death from AIDS robbed the United States of one of its finest composers of choral and organ music. As Ms. Keller tells us, Hampton modeled his *Five Dances for Organ* on Stravinsky's *Five Easy Pieces for Piano Duet*, though Hampton's dances are far from easy and considerably more complicated. They do, however, make use of ostinato in much the same way as Stravinsky. "The Primitives" evokes uninhibited and drunken revelry such as characterized the bacchanalia of ancient times, an effect produced by an irregular rhythm, with clashing blows in the pedal, groups of perfect fourths in the left hand, and an ascending melody in the right hand. Keller uses the Pedal Trombone particularly effectively here. "At the Ballet" is a much more elegant movement representing a ballet dancer *en pointe*. With an accompaniment on the strings, the melody appears played on the Pedal 2' Solo Flute, a perfect stop for the piece, which the organbuilders thoughtfully provided as a borrowing from the Solo 8' Solo Flute. "Those Americans," from which this compact disc takes its name, begins and ends gently using the softer stops of the organ but crescendos into a rhythmic climax for the central section, which makes use of the organ's weightier resources. "An Exalted Ritual" is the most liturgical of the *Five Dances*. Its repetitious character seems to me to be like a litany, while the plodding ostinato in the pedal seems to awaken a feeling of prayerful expectation. "Everyone Dance" reminds me of Dukas's *Sorcerer's Apprentice* in its buildup from a gentle beginning to a frenzied climax on full organ, which Ms. Keller describes as a "rave," as everyone joins the dance.

Florence Price (1887–1953) is too well known for her to need much in the way of introduction. At a time when there is considerable interest in compositions by minority composers, Florence Price, as the first important composer who was both black and a woman, is of particular importance. Florence Price's *Suite No. 1 for Organ* is a good case in point. Until this year there were no recordings of it, but within a few days of each other there appeared two—this one, and one on Alexander Finch's compact disc *Parallels*, Divine Art Records ddx 21112. To my way of thinking the *Suite* is well deserving of this popularity. The "Fantasy" is reminiscent of Bach's *G-Minor Fantasia* and of Mendelssohn's *Third Sonata* in its richly arpeggiated chords, and these are interspersed with softer Romantic passages. The short "Fughetta" uses as its subject the Afro-American spiritual *Sometimes I feel like a Motherless Child*. The performer describes "Aria," with its flatted sevenths and ninths, as in some ways "more appropriate for a speakeasy than a church." The influence of the African American spiritual again appears in the form of the melody, based on *Let Us*

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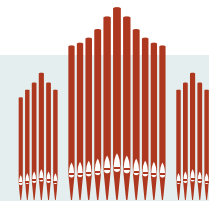
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## Reviews

► page 19

*Break Bread Together*. “Toccato” is a spirited composition making use of the “juba,” a dance that was performed by slaves in the Old South. I should perhaps warn readers that after I listened to “Toccato” a few times it became an “ear worm,” and I cannot seem to get it out of my head!

William Grant Still, Jr. (1895–1978), came originally from Woodville, Mississippi, and grew up in Little Rock, Arkansas, where he began violin lessons at the age of fifteen and taught himself to play several other instruments. He graduated as class valedictorian in 1911 at the M. W. Gibbs High School in Little Rock, following which he began a Bachelor of Science degree at Wilberforce University in Xenia, Ohio, but he never graduated though he conducted the university band, learned several more instruments, and began orchestrating and composing his own music. He then proceeded to Oberlin Conservatory of Music, and though again failing to graduate owing to lack of financial resources, he was fortunate to receive free instruction through the generosity of George Whitfield Andrews, Edgar Varèse, and George Whitefield Chadwick. He was a member of the Harlem Renaissance and is often styled the “Dean of African American composers.” He is of particular importance in having been the first Black composer to have his compositions performed by a major American symphony orchestra. Still’s *Reverie* for organ was commissioned for the dedication recital of the newly rebuilt Aeolian-Skinner organ (Opus 1131-A) at Pasadena Presbyterian Church in California, given by Robert Craighead (1924–2012) on March 12, 1958. It was first published in the *AGO Prelude Book*, issued in connection with the American Guild of Organists’ July 1962 Long Beach, California, national convention. *Reverie* displays a note of nostalgia and sadness characteristic of some African American music, combining a blues-like feeling with harmonies reminiscent of Gershwin. The luxuriant timbres of the Nichols & Simpson organ provide the ideal medium for this piece.

Rayner Brown (1912–1999) was born in Des Moines, Iowa, but his family moved to Southern California when he was fourteen, and he spent the rest of his life there. After high school he studied at the University of Southern California, where he obtained a Bachelor of Music degree in organ and a Master of Music degree in composition. His teachers included Ingolf Dahl, Hanns Eisler, and Lucien Cailliet. From 1950 Rayner Brown taught as professor of organ and composition at Biola University, where he became Professor Emeritus on his retirement in 1977. From 1941 to 1977 he was also director of music at Wilshire Presbyterian Church in Los Angeles.

Following his retirement he devoted himself exclusively to composition. He produced more than 200 compositions, besides numerous musical arrangements and transcriptions. Perhaps his most unusual musical offering was his *Mass to St. Winfred*, a Requiem Mass addressed to Winnie the Pooh and written in Latin. Among his many organ works are *Scherzo and Fugue on B-A-C-H*, *Passacaglia for Organ*, *Passacaglia for Organ Duet*, and *Adagio for Organ Duet*, as well as thirty-five sonatinas and twenty sonatas. On this compact disc we hear the last of these compositions, *Twentieth Sonata for Organ*. The first movement, “Allegro moderato,” reminds me in its rhythms and harmonies quite a bit of Hindemith’s three sonatas. By contrast,

“Adagio” begins as a forceful, almost gruff improvisation on the *fonds*, before melting, following a short fugal section, into a gentle, contemplative ending on the strings. “Scherzando” is a short, ebullient movement mostly played on the flutes with a brief solo on the Choir 8’ Clarinet and an equally brief crescendo around two-thirds through. The final movement, “Allegro con brio,” features constantly changing timbres in rondo form. The harmonies again remind me of Hindemith.

Anne Wilson (born 1954) is the final composer featured on this compact disc. She graduated from the Cincinnati College-Conservatory of Music and holds the Fellow and Choirmaster certificates from the American Guild of Organists. As a composer she has written classical chamber works for cello and percussion, original jazz tunes, and even music for steel drum ensemble, as well as many works for organ. She is director of music and organist of Christ Episcopal Church in Shaker Heights, Ohio, where she plays a three-manual 1980 Rieger mechanical-action organ. She is a lecturer and staff accompanist at Case Western Reserve University in Cleveland, Ohio, and an instructor of piano, composition, and accompanying at the Cleveland Music Settlement. Her *Toccata* premiered at the 2003 Cleveland regional AGO convention. It is an exhilarating piece mostly consisting of loud passages and angular rhythms with fanfare-like trumpet blasts on the Tuba and a massive pedal, interspersed with short quiet sections.

Nicole Keller is a first-rate organist, and on this compact disc she has chosen to play a thought-provoking and interesting collection of twentieth- and twenty-first-century compositions for organ. Nichols & Simpson is also to be congratulated for building this fine organ and thus providing an admirable medium for performing the repertoire. Surely a compact disc worth acquiring!

*John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.*

### Choral Music Reviews

*Speak, Lord*, by Tom Trenney. SATB, solo voice, and piano, MorningStar Music Publishers, 50-7982, 2023, \$2.85. Duration: 4:25. Available from morningstarmusic.com.

The text is addressed to God: “Speak, Lord, for your servants are listening. Speak, Lord, how we need to hear from you. Give us courage to speak, Lord, till injustice is silent. Speak your words of love in all we say and do.” The music has a gospel feel, and this is a very engaging setting. It is a “call to action” piece and a great example of why we need new compositions to fit the times we are living in. It would be difficult to sing this piece without a lot of passion!

The particular anthem is published as part of MorningStar’s First-Plymouth Church Choral Series. Trenney’s experience as a dedicated church musician who has built an impressive music program in Lincoln, Nebraska, shines through this piece.

*In the Bleak Midwinter*, arranged by Kyle Pederson. SATB and piano with optional baritone solo, ECS Publishing Group, 1.3667, 2023, \$2.85. Duration: 4:43. Available from morningstarmusic.com.

With texts by Kyle Pederson and Christina Rossetti (1830–1894), this



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## Reviews

selection is based on *Tree of Life* by Bruce W. Becker, with music by Becker and Gustav Holst (1874–1934), arranged by Kyle Pederson. Becker's melody is not as well known as Holst's, but the two fit beautifully together, interwoven by a more contemporary-sounding piano part that enlivens the familiar carol. The lyrics are freshened as well.

This would be very appropriate for a Lessons and Carols service, as the final verse begins, "Come quickly, come, Oh Spirit breath, and all creation may you bless," speaking to the anticipation of the Christ Child's birth. The opening baritone solo could be easily sung by a group of men. Following this, the two melodies are alternated by the men and women of the choir.

Verse three is SATB a cappella with optional piano; it opens with four-part polyphony and an engaging piano part that keeps the energy of the piece moving forward. The final verse reduces to the two main melodies but ends with unison singing, diminishing to *piano*. Congregations will love this since it utilizes a familiar tune in an uplifting setting that is not allowed to be dark and stodgy. Recommended!

—Karen Schneider Kirner  
South Bend, Indiana

## 2025 Musician/Composer Anniversaries

Ahle, Johann Rudolf (1625–1673), 400th anniversary of birth  
 Aquin, Thomas von (1225–1274), 800th anniversary of birth  
 Bach, Johann Sebastian (1685–1750), 275th anniversary of death  
 Bartók, Béla (1881–1945), 80th anniversary of death  
 Bizet, Georges (1838–1875), 150th anniversary of death  
 Bossi, Enrico (1861–1925), 100th anniversary of death  
 Boulez, Pierre (1925–2016), 100th anniversary of birth  
 Bortniansky, Dimitri (1751–1825), 200th anniversary of death  
 Brunckhorst, Arnold Melchior (1670–1725), 300th anniversary of death  
 Chilcott, Bob (born 1955), 70th anniversary of birth  
 Gigout, Eugène (1844–1925), 100th anniversary of death  
 Gumpelzhaimer, Adam (1559–1625), 400th anniversary of death  
 Hammerschmidt, Andreas (1611–1675), 350th anniversary of death  
 Honegger, Arthur (1892–1955), 70th anniversary of death  
 Krieger, Johann Philipp (1649–1725), 300th anniversary of death  
 Mörike, Eduard (1804–1875), 150th anniversary of death  
 Pärt, Arvo (born 1935), 90th anniversary of birth  
 Palestrina, Giovanni (1525–1594), 500th anniversary of birth  
 Ravel, Maurice (1875–1937), 150th anniversary of birth  
 Rutter, John (born 1945), 80th anniversary of birth  
 Saint-Saëns, Camille (1835–1921), 190th anniversary of birth  
 Salieri, Antonio (1750–1825), 200th anniversary of death  
 Sammartini, Giovanni Battista (c. 1700–1775), 250th anniversary of death  
 Satie, Erik (1866–1925), 100th anniversary of death  
 Scarlatti, Alessandro (1660–1725), 300th anniversary of death  
 Schneider, Enjott (born 1950), 75th anniversary of birth  
 Schweitzer, Albert (1875–1965), 150th anniversary of birth and 60th anniversary of death

## 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

**Jillian Gardner**; Cathedral Church of the Advent, Birmingham, 1/31, 12 noon

**Bruce Neswick**; Cathedral Church of the Advent, Birmingham, 2/16, 4 pm hymn festival

Ramsey High School Choir; Cathedral Church of the Advent, Birmingham, 2/28, 12 noon

### ARIZONA

**Adam J. Brakel**; Trinity Episcopal Cathedral, Phoenix, 2/2, 4 pm

**Alcee Chriss**; Catalina United Methodist, Tucson, 2/21, 7 pm

**Alcee Chriss**; All Saints Episcopal, Phoenix, 2/22, 10 am masterclass; 2/23, 3 pm recital

### CALIFORNIA

**Gail Archer**; Cathedral of St. Mary of the Assumption, San Francisco, 1/19, 4 pm

**Isabelle Demers**; First Congregational, Fresno, 1/26, 3 pm

### CONNECTICUT

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 1/21, 5:30 pm

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 1/25, 7:30 pm

**Nathan Laube**; Woolsey Hall, Yale University, New Haven, 1/26, 7:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 1/28, 5:30 pm

**Isabelle Demers**; Christ Episcopal, Greenwich, 2/1, 5 pm

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

Yale Consort; Christ Episcopal, New Haven, 2/4, 5:30 pm

Yale Consort, Choral Evensong; Trinity Church on the Green Episcopal, New Haven, 2/11, 5:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 2/18, 5:30 pm

Yale Schola Cantorum, with Juilliard415; Woolsey Hall, Yale University, New Haven, 2/22, 7:30 pm

### DELAWARE

**Bryan Anderson**; Westminster Presbyterian, Wilmington, 2/23, 3 pm

### DISTRICT OF COLUMBIA

**Monica Berney**; Washington National Cathedral, Washington, 2/16, 2 pm

### FLORIDA

**Phoon Yu**; All Saints Episcopal, Winter Park, 2/2, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 2/2, 5:30 pm

**Paul Jacobs**; Rollins College, Winter Park, 2/7, 7:30 pm

**Michael Petrosch**; Cathedral of St. Luke, Orlando, 2/9, 2 pm

**Anne Laver**; Stetson University, DeLand, 2/16, 3 pm

**Olivier Latry**; Church of the Epiphany, Miami, 2/25, 7:30 pm

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**2503 - Sonorous Sonatas** . . . distinguished from sung music, the sonata has evolved an interesting trajectory through the centuries.

**2504 - Robin's Hood** . . . performances by and commentary from French recitalist and composer Jean-Baptiste Robin, who we caught for an interview while he was 'in the neighborhood'.

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# Calendar

## GEORGIA

**Alan Morrison;** Spivey Hall, Morrow, 1/26, 3 pm

**David Higgs;** St. Peter's Episcopal, Savannah, 2/7, 6:30 pm

Mississippi Mass Choir; Peachtree Road United Methodist, Atlanta, 2/7, 7 pm

**Chelsea Chen;** Lutheran Church of the Redeemer, Atlanta, 2/21, 7:30 pm

## HAWAII

**Douglas Cleveland;** Lutheran Church of Honolulu, Honolulu, 2/3, 7 pm

## ILLINOIS

**Michael Rees;** Fourth Presbyterian, Chicago, 1/31, 12:10 pm

Candlemas Evensong; St. James Episcopal Cathedral, Chicago, 2/2, 4 pm

**Douglas Cleveland;** Fourth Presbyterian, Chicago, 2/28, 12:10 pm

## INDIANA

+ **Nathan Laube;** St. Benedict Catholic Cathedral, Evansville, 2/8, 7 pm

## IOWA

**Charles Barland;** University of Dubuque, Dubuque, 1/19, 3 pm

**Charles Barland;** St. Luke's United Methodist, Dubuque, 1/31, 12 noon

## KANSAS

**Lynne Davis;** Wichita State University, Wichita, 2/18, 7:30 pm

## LOUISIANA

+ **Todd Wilson;** St. Agnes Catholic Church, Baton Rouge, 1/26, 4 pm

## MARYLAND

**Daniel Colaner;** Emmanuel Episcopal, Chestertown, 2/21, 7 pm

## MINNESOTA

Children's program; Sacred Heart Music Center, Duluth, 1/18, 10 am

**Tom Ferry;** Como Park Lutheran, St. Paul, 1/26, 4 pm

**David Lim;** St. Louis King of France Catholic Church, St. Paul, 1/28, 12:35 pm

**Celina Kobetitsch;** Como Park Lutheran, St. Paul, 2/2, 4 pm

**Isaac Drewes;** St. Louis King of France Catholic Church, St. Paul, 2/4, 12:35 pm

## NEW YORK

Harvard Glee Club; St. Ignatius Loyola Catholic Church, New York, 1/17, 7 pm

**Kimberly Marshall;** St. Thomas Church Fifth Avenue, New York, 1/18, 3 pm

**Ezechiel Daos;** St. Thomas Church Fifth Avenue, New York, 1/26, 5:15 pm

Curtis Institute students; Central Synagogue, New York, 1/28, 12:30 pm

**Kent Tritle;** Cathedral of St. John the Divine, New York, 2/4, 7:30 pm

**Roman Krasnovsky;** Central Synagogue, New York, 2/11, 12:30 pm

**Daniel Ficarr;** Cathedral of St. John the Divine, New York, 2/11, 7:30 pm

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, 2/13, 7:30 pm

**Connor Fluharty;** St. Thomas Church Fifth Avenue, New York, 2/16, 5:15 pm

**David Briggs;** Cathedral of St. John the Divine, New York, 2/18, 7:30 pm

TENET; Actor's Chapel at St. Malachy's, New York, 2/21, 6 pm

**Jeremy Filsell;** St. Thomas Church Fifth Avenue, New York, 2/22, 3 pm

**Isabelle Demers;** Sage Chapel, Cornell University, Ithaca, 2/23, 3 pm

**Cherry Rhodes;** Third Presbyterian, Rochester, 2/23, 4 pm

**Christopher Houlihan;** Cathedral of St. John the Divine, New York, 2/23, 5 pm

## NORTH CAROLINA

+ **James O'Donnell;** Chapel of the Cross, Chapel Hill, 1/31, 7 pm; 2/1, 2 pm

**Nathaniel Gumbs;** Elon University, Elon, 2/2, 2:30 pm

**Nathaniel Gumbs;** Providence United Methodist, Charlotte, 2/7, 7 pm

**James Kibbie;** Duke Chapel, Duke University, Durham, 2/16, 5 pm

**Amanda Mole;** Christ United Methodist, Greensboro, 2/21, 7:30 pm

**David Higgs;** St. Paul's Episcopal, Greenville, 2/28, 7 pm

## OHIO

**John Paul Farahat;** St. Joseph Catholic Cathedral, Columbus, 2/9, 3 pm

**Jean-Baptiste Robin;** Cincinnati Museum Center, Cincinnati, 2/26, 7:30 pm

## OKLAHOMA

**Katherine Meloan;** Trinity Episcopal, Tulsa, 1/28, 12 noon

## OREGON

**David Higgs;** Central Lutheran, Eugene, 1/26, 4 pm

## PENNSYLVANIA

**Renée Anne Louprette;** Bryn Mawr Presbyterian, Bryn Mawr, 1/25, 3 pm

**Alan Morrison;** Ursinus College, Collegeville, 2/2, 4 pm

**Raúl Prieto Ramírez;** Pine Street Presbyterian, Harrisburg, 2/2, 4 pm

+ **Nathan Laube;** St. Peter Catholic Cathedral, Erie, 2/2, 4 pm

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, 2/9, 3 pm

**James O'Donnell;** Bryn Mawr Presbyterian, Bryn Mawr, 2/23, 2 pm

+ **Robert McCormick;** Faith Lutheran, Whitehall, 2/23, 3 pm

**Alan Morrison,** accompaniment, Vaughan Williams, *Five Mystical Songs*, Kodály, *Laudes Organi*; St. Paul's Episcopal, Chestnut Hill, Philadelphia, 2/23, 4 pm

## SOUTH CAROLINA

**Martin Jean;** Furman University, Greenville, 2/4, 7:30 pm

## TENNESSEE

**Ryan Chan;** St. Paul's Episcopal, Chattanooga, 2/28, 6:30 pm

## TEXAS

**Monica Berney;** First United Methodist, Lubbock, 1/19, 5 pm

**Damin Spritzer;** Chapel of the Incarnate Word, San Antonio, 1/26, 3 pm

**Katherine Meloan;** First United Methodist, Wichita Falls, 2/13, 7 pm

**Chelsea Chen;** St. Thomas Aquinas Catholic Church, Dallas, 2/27, 7 pm

**Olivier Latry;** Rice University, Houston, 2/28, 7:30 pm

## VIRGINIA

**Isabelle Demers;** Williamsburg Presbyterian, Williamsburg, 1/19, 4 pm

## WASHINGTON

**Isabelle Demers;** St. Mark Episcopal Cathedral, Seattle, 2/7, 7:30 pm

## WISCONSIN

Just Bach; Luther Memorial Church, Madison, 1/22, 12 noon

**Andrew Schaeffer;** Luther Memorial Church, Madison, 1/29, 12 noon

**Gabrielle McDougall;** Luther Memorial Church, Madison, 2/5, 12 noon

**John Sittard;** Luther Memorial Church, Madison, 2/12, 12 noon

Just Bach; Luther Memorial Church, Madison, 2/19, 12 noon

**Andrew Schaeffer;** Luther Memorial Church, Madison, 2/26, 12 noon

## CANADA

**Amanda Mole;** Metropolitan United Church, Toronto, ON, 1/25, 10:00 am masterclass; 1/26, 3 pm recital

**Chelsea Chen;** Francis Winspear Centre for Music, Edmonton, AB, 2/18, 7:30 pm

## GERMANY

**David Franke;** Pfarrkirche Wiederkernt Christi, Kolbermoor, 2/5, 7:45 pm

**Vincent Dubois;** Berliner-Philharmoniker, Berlin, 2/23, 11 am

## UNITED KINGDOM

**Peter Dyke,** Messiaen, *La Nativité*; Cathedral, Hereford, 2/1, 9 pm

**Darius Battiwalla;** Bloomsbury Central Baptist, London, 2/22, 4 pm



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PHILIP CROZIER, Minster, Leeds, UK, July 19: *Partite diverse sopra De Lofzang van Maria*, Post; Scherzo, A. Alain; Adagio (*Sonata in G*, op. 35), Jackson; *Grand Chœur*, Weitz; *Aria*, op. 51, Peeters; Choral Song (*Choral Song and Fugue*), Wesley; Epigrams 1, 2, 3, 4 (*Nine Epigrams*), Kodály; Impromptu (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 2), Vierne; *Concert Study on Salve Regina*, Manari.

Cathedral, Dunblane, UK, July 20: *A Trumpet Minuet*, Hollins; *Variations on Est-ce Mars*, SwWV 321), Sweelinck; *Nine Epigrams*, Kodály; *Sonata in E-flat*, BWV 525, Bach; Conradus, Ferdinandi, Proportio Ferdinandi Ulterius (*Tablature of Jan z Lublina*), anonymous; *Hommage*, Bédard; *Grand Chœur*, Weitz.

Cathedral, Inverness, UK, July 26: *Partite diverse sopra De Lofzang van Maria*, Post; *Tiento lleno quinto tono*, Cabanilles; *Petite Suite sur un Motet de Gerald Bales*, op. 41, Laurin; *Praeludium in F*, BuxWV 145, Buxtehude; *Hommage*, Bédard; *Suite Modale*, op. 43, Peeters.

NATHANIEL GUMBS, Shrine of the Little Flower Catholic Church, Baltimore, MD, July 22: *Jubilate*, Sowande; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1), Widor; *Harmonies du Soir (Trois Impressions)*, op. 72, no. 1), Karg-Elert; *Spirit Fantasy*, Haywood; *First Sonata for Organ*, Price.

LUKAS HASLER, Methuen Memorial Music Hall, Methuen, MA, July 24: *Passacaglia and Fugue in c*, BWV 582, Bach; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Sonata in G*, K. 283, Mozart, transcr. Grieg, Hasler; Introduction: *Maestoso-Allegro (First Sonata)*, Price; *Prelude and Fugue in D*, BWV 532, Bach.

GEORGE HERBERT, St. Michael's Church Cornhill, London, UK, July 8: *Fantasia in f*, K. 608, Mozart; *Four Sea Interludes*, Britten, transcr. Lapwood;

Scherzo (*Symphonie II in e*, op. 20), Vierne; *Ricercar à 6 (Musikalisches Opfer*, BWV 1079), Bach; *Farewell to Stromness*, Davies.

CHRISTOPHER HOULIHAN, Aspen Community Church, Aspen, CO, July 7: *The Dancing Pipes*, Dove; *Trois Pièces*, op. 29, Pierné; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Suite No. 1*, Price; *Romance (Symphonie IV*, op. 32), Final (*Symphonie III*, op. 28), Vierne.

ANDREW JOHNSON, Martini Lutheran Church, Baltimore, MD, July 23: *Prelude and Fugue in c (Three Preludes and Fugues*, op. 37, no. 1), Mendelssohn; *Children of the Heavenly Father*, arr. Johnson; *Scherzino, Festival Prelude (Four Compositions*, op. 67, nos. 3, 1), Parker.

LINDSEY JOHNSON & SOL RIZZATO, Lutheran Church of the Redeemer, Irvington, MD, July 22: *Andante Grazioso (The Village Organist)*, Boundy; *Euterpe (Musicalischer Parnassus*, Suite No. 6), Fischer.

TRENT JOHNSON, St. Ignatius Catholic Church, Baltimore, MD, July 26: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Prayer*, Walker; *Grotesque March, Serenity, Toccata on Engelberg*, Johnson.

WENDY JOHNSTON, St. Cecilia Catholic Church, Baltimore, MD, July 24: *Prelude and Fugue in d*, C. Schumann; *Arietta*, Kerr; *Talk About a Child that Do Love Jesus*, Taylor; *Sonata in G*, K. 328, Scarlatti; *Toccata*, Erismann.

JAMES KEALEY, Emmanuel Episcopal Church, Baltimore, MD, July 23: *Fantasia super Komm, heiliger Geist*, BWV 651, Bach; *Fantasia on Simple Gifts*, Fey; *Hymne Veni Creator (Premier Livre d'Orgue)*, de Grigny; *Rhap-*

*sody in D-flat (Three Rhapsodies*, no. 1), Howells; *On the name Maurice Duruflé*, Hurd; *Prélude, adagio et choral varié sur le Veni Creator*, op. 4, Duruflé.

NICOLE KELLER, St. Mary's Seminary and University, Baltimore, MD, July 24: *Voluntary for Organ*, Bolcom; *Pleasant Thought, Hour of Peace, Cantilena, Festal March*, Price; *Trois Improvisations*, Boulanger; *Secret Power, The World of Silence, There Is a Spirit That Delights To Do No Evil (A Quaker Reader)*, Rorem; *So Fades the Lovely Blooming Flower, There Is a Happy Land, I Love Thee, My Lord (Sacred Sounds)*, An American Suite, Shearing; *Fantasy (Suite No. 1)*, Price; *Reverie*, Still; *Scherzando (Twentieth Sonata)*, Brown; *Toccata*, Wilson.

JAMES KIBBIE, Grace Church, Washington, DC, July 21: *Prelude and Fugue in E*, BWV 566, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Toccata and Fugue in d*, BWV 565, *Pièce d'Orgue*, BWV 572, *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, *Passacaglia and Fugue in c*, BWV 582, Bach.

CAMERON KUZEPSKI, Light Street Presbyterian Church, Baltimore, MD, July 23: *Toccata Settima*, Rossi; *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Delaware Suite*, Schelat.

MARVIN MILLS, St. Bartholomew Episcopal Church, Baltimore, MD, July 22: *Kyrie (Requiem, K. 626)*, Mozart, transcr. Mills; *Introduction and Passacaglia*, op. 44, Laurin; *Anguished American Easter*, Kerr; *There Is a Balm in Gilead*, Hailstork.

DEREK E. NICKELS, Trinity Lutheran Church, Kaukauna, WI, July 24:

*Toccata nona (Apparatus musico-organisticus)*, Muffat; *Fantasia and Fugue in c*, BWV 537, Bach; *Sarabande (Suite)*, Near; *An Exalted Ritual (Five Dances)*, Hampton; *Fugue à la Gigue*, Johnson.

JORDAN PRESCOTT, Grace & St. Peter's Episcopal Church, Baltimore, MD, July 23: *Impromptu (Three Impromptus*, op. 78, no. 1), Coleridge-Taylor; *Prélude et Fugue en Ut*, op. 13, Demessieux; *Improvisation on St. Clement*, Hancock, transcr. Buzard.

CHRISTA RAKICH, Mount Calvary Catholic Church, Baltimore, MD, July 25: *Improvisation on Liebster Jesu*, Rakich; *Chorale Prelude on Liebster Jesu*, Walker; *Prelude in b*, BWV 544i, *Dies sind die heil'gen zehn Gebot*, BWV 678, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Vater unser im Himmelreich*, BWV 682, *Fugue in b*, BWV 544ii, Bach.

JOSEPH RIPKA, Methuen Memorial Music Hall, Methuen, MA, July 10: *The Primitives, At the Ballet (Five Dances)*, Hampton; *What a Friend We Have in Jesus (Gospel Preludes)*, Bolcom; *A Refined Reflection (Baronian Suite)*, Impassioned (*Three Temperaments*), Paulus; *Méditation Improvisée*, Litaize, transcr. Latry; *Trois Préludes et Fugues*, op. 7, Dupré.

DAVID SCHELAT, Corpus Christi Catholic Church, Baltimore, MD, July 24: *Toccata on Conditor alme siderum*, Yon; *Pastorale*, op. 19 (*Six Pièces*, no. 4) Franck; *Four Chapters for Organ*, Schelat.

HAROLD STOVER, Basilica of Sts. Peter and Paul, Lewiston, ME, July 10: *Dialogue sur les Grands Jeux (Veni Creator)*, de Grigny; *Invocation (Pièces dans différents styles*, op. 71, no. 2), Guilman; *Magnificat (Douze Pièces*, op. 10, no. 7), Bonnet; *Fuga sopra il Magnificat*, BWV 733, Bach; *Two Impressions (Wondrous Image)*, Stover.

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Starting off the New Year, **Fruhauf Music Publications** presents an elaborate three verse *Anthem of Celebration, Sing the Waters Ever Flowing*, based on the hymn tune *Nettleton* (which is credited to Ahasel Nettleton). The text was posted by the publisher at an earlier date as a congregational hymn and is now being offered in its full glory for SSATB choir and organ. For this composition and other works for organ solo, as well as for choir and organ, please visit FMP's home page Bulletin Board, to be found at: [www.frumuspub.net](http://www.frumuspub.net).

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## PUBLICATIONS / RECORDINGS

**Franz Schmidt Organ Works, Vol. 1.** Andreas Jetter plays the 1928 Josef Behmann 3-manual organ of 72 stops, restored in 2021 by Kuhn, at St. Martin Church, Dornbirn, Austria. The 28-page booklet in English and German includes photos of the organ, stoplist, biography of Schmidt, good notes on the music, etc. Franz Schmidt (1847–1939): *Variations & Fugue on an original theme in D* (King's Fanfares from Schmidt's opera *Fredigundis*); *Chaconne in c-sharp*; Four Small Chorale Preludes: *O Ewigkeit, du Donnerwort; Was mein Gott will; O, wie selig seid ihr doch, ihr Frommen; Nun danket alle Gott*. Imported by Raven. Ambiente ACD-2047 \$16.98 postpaid in USA. [RavenCD.com](http://RavenCD.com), Box 25111, Richmond VA 23261, 804/355-6386. At higher cost from Amazon and E-Bay.

**The Organ Historical Society** offers its *2025 Pipe Organ Calendar* (CAL2025, \$30) featuring historic pipe organs to be featured at the society's 2025 national convention in Milwaukee, Wisconsin, photographed by Len Levasseur. Featured instruments spotlight builders such as A. B. Felgemaker Co., Carl Barckhoff, Derrick & Felgemaker, Henry Pilcher's Sons, Hook & Hastings, J. W. Steere & Sons, W. W. Kimball Co., and others. For information: [ohscatalog.org](http://ohscatalog.org).

## PUBLICATIONS / RECORDINGS

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

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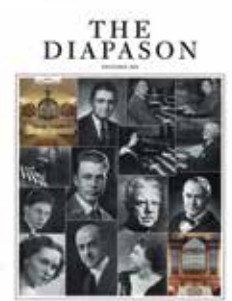
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20 Under 30. See Robinson.

Albert Schweitzer Organ Festival Hartford. See MacMillan.

American Institute of Organbuilders. Fiftieth anniversary. Sept 1, 22–24

Bach, Johann Sebastian. See Biery, Da Silva.

**Bezdegian, Jonathan.** Louis Vierne's Mature, Modal Approach: Sixth Symphony "Scherzo," a Closer Look. Aug 12–15+

**Biery, Marilyn.** Ten Organ Chorales in the Schübler Tradition. June 12–15+

**Bishop, John.** In the wind . . . Jan 10–11, ° Feb 8–9, ° March 10–11, ° April 10–11, ° May 8–9, ° June 10–11, ° July 8–9, ° Aug 10–11, ° Sept 12–13, ° Oct 12–13, ° Nov 10–11, ° Dec 8–9°

**Black, Gavin.** On Teaching. Aug 8, ° Nov 8–9°

Book Reviews. See Buzard, Labounsky, Schnurr.

**Brugh, Lorraine S.** César Franck: Alive and Well in Worship. Jan 12–15+

**Brugh, Lorraine S., and Richard Webster.** From Skuteč to Cleveland, A Journey to Freedom through Music: A conversation with Karel Paukert. April 12–17°

**Buzard, Stephen.** Book Reviews. May 19–20°

Carillon News. Jan 8, March 3, April 3, Oct 4, Nov 4, 6

Chicago organs. See Schnurr

Choral Music Reviews. See Kirner.

**Da Silva, Sandro.** The influence of Antonio Vivaldi on J. S. Bach's Organ Concerto Transcriptions. June 16–17° + #.

**Delfin, Michael.** Harpsichord Notes. July 7, 20°

Fährmann, Hans. See Halbert.

**Fielding, Thomas.** *Callia Poenitens*: Mulet's *Esquisses Byzantines* as Spiritual Testament. Oct 16–20

Flentrop, Dirk A. See McNeil.

Franck, César. See Brugh, Shuster Fournier.

**Halbert, Nicholas.** Forgotten Symphonies: Hans Fährmann and the Late German Romantic Organ Sonata. Nov 14–18+

Harpsichord. See Black.

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Improvisation. See McCormick.

In the Wind . . . See Bishop.

Interviews. See Brugh/Webster, McCormick, Robinson.

**Kelzenberg, David.** Harpsichord Notes. Jan 18–19°

**Kirner, Karen Schneider.** Choral Music Reviews. Sept 25, Dec 26–27

———. New Handbell Music. May 22–23

**Labounsky, Ann.** Book Reviews. Feb 21–22

**MacMillan, Alan.** Albert Schweitzer Organ Festival Hartford 2023: High School Division Competition. March 9°

**McCormick, Robert.** Spotlight on improvisation, Part 5: an Interview with Patrick Scott. Oct 14–15°

**McNeil, Michael.** The Sound of D. A. Flentrop: Saint Mark's Episcopal Cathedral, Seattle, Washington. Sept 14–20° \*

**Mitchell, John Joseph "JJ."** The Great Toulosain Dynasty: The History, Evolution, and Legacy of Les Facteurs d'Orgues Théodore Puget, Père et Fils, 1838–1960, Part 1. May 12–18° † #

———. The Great Toulosain Dynasty: The History, Evolution, and Legacy of Les Facteurs d'Orgues Théodore Puget, Père et Fils, 1838–1960, Part 2. July 10–17° † #

Mulet, Henri. See Fielding.

New Handbell Music. See Kirner.

New Organ Music. See Robinson, Troiano, Young, Zoller.

New Recordings. See Delfin, Kelzenberg, Speller, Wang.

On Teaching. See Black.

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Puget organs. See Mitchell.

Recital Programs. Jan 23, Feb 25, March 25, April 25, May 25, June 25, July 25, Aug 25, Sept 29, Oct 29, Nov 25, Dec 29

**Robinson, Joyce Johnson.** Hooked on Organbuilding: An Interview with Nicholas Wallace. Aug 15–17°

———. New Organ Music. May 23

**Schafer, Kimberly.** Carillon News. Jan 8

Schlueter Pipe Organ Company, A. E. Fiftieth anniversary. March 18–20°

**Schnurr, Stephen.** Book Reviews. March 21, ° April 6–7, ° May 19–20, °

———. Editor's Notebook. Jan 3, Feb 3, March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3

———. The First Presbyterian Church of Chicago: the Oldest Religious Organization of the City and its Leadership in Music during its First Century. Dec 13–21° †

**Shuster Fournier, Carolyn.** Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty, Part 1. Feb 10–16° † #

———. Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty, Part 2. March 12–17° +

**Speller, John.** New Recordings. Jan 19–21, ° Feb 22–23, ° March 21–22, ° April 7–9, 21–22, ° May 20–22, ° June 9, 21–22, ° July 20–21, ° Sept 10–11, 25, ° Oct 9–11, 24–25, ° Nov 19–22, ° Dec 10–12°

Transcriptions. See Biery, Da Silva.

**Troiano, David.** New Organ Music. July 22–23

Vierne, Louis. See Bezdegian.

Vivaldi, Antonio. See Da Silva.

Wallace, Nicholas. See Robinson.

Wang, Lynnli. New Recordings. Dec 12, 25°

Yale Institute of Sacred Music. Fiftieth anniversary. Aug 1, 18–20

**Young, Steven.** New Organ Music. Jan 21, April 22, May 23, Sept 25, Oct 25, Dec 25

**Zoller, Jay.** New Organ Music. Nov 22, Dec 25–26

## Honors and Competitions

**Becker, Julian Emanuel.** ° wins organ division, 2024 International Bach Competition Leipzig. Sept 4

**Bettencourt, Alma.** ° awarded third prize, Canadian International Organ Competition, as well as Gaston Litaize Prize. Dec 6

**Colaner, Daniel.** ° wins Baylor University first national high school organ competition. Jan 4

———. ° wins David Dubois High School Organ Competition, Westminster Choir College of Ryder University. March 3

———. ° wins high school division, Albert Schweitzer Organ Festival Hartford 2023 Competition. March 9

———. ° awarded second prize and Bach prize, senior category, Northern Ireland International Organ Competition. Oct 8

**Collins, Annamarie.** ° awarded Association of Anglican Musicians 2024 James Litton Grant for Choral Training. Aug 3

**Coughlin, Sean.** ° awarded Association of Anglican Musicians Brittenback-Meezan Presidential Award. June 3

**Crafton, Abigail.** ° one of two awarded second prizes, Baylor University first national high school organ competition. Jan 4

**Dangerfield, Henry.** ° awarded third prize and David C. Spicer Hymn Playing Prize, high school division, Albert Schweitzer Organ Festival Hartford 2023 Competition. March 9

**Droppa, Martin.** wins junior category, Northern Ireland International Organ Competition. Oct 8

**Eyers, Eben.** ° awarded third prize, senior category, Northern Ireland International Organ Competition. Oct 8

**Früh, Gregor.** awarded fifth place, organ division, 2024 International Bach Competition Leipzig. Sept 4

**Gloriae Dei Cantores.** awarded 2023 American Prize Ernst Bacon Memorial Award for the Performance of American Music. March 3

**Guarneiri, Michael.** ° one of two awarded second prizes, Baylor University first national high school organ competition. Jan 4

**Haenchen, Ludwig Emanuel.** wins intermediate category, Northern Ireland International Organ Competition. Oct 8

**Haugen, Marty.** ° honored as Fellow of the Hymn Society of the United States and Canada. Aug 4

**Huang, Valentina Qishan.** ° wins Arthur Poister Scholarship Competition in Organ Playing, awarded Will O. Headlee Audience Prize. June 4

**Jardine, Malik.** ° awarded second prize, David Dubois High School Organ Competition, Westminster Choir College of Ryder University. March 3

**Joshi, Layla.** ° awarded third prize, David Dubois High School Organ Competition, Westminster Choir College of Ryder University. March 3

**Krahl, Johannes.** awarded fourth place, organ division, 2024 International Bach Competition Leipzig. Sept 4

**Kranemann, Frederik.** awarded sixth place, organ division, 2024 International Bach Competition Leipzig. Sept 4

## Organ Stoplists

**Beckerath**  
Stephen Ketterer residence, Sharon, CT.  
3/47, ° Oct 1, 22–23

**Cavaillé-Coll**  
Paris Conservatory, Paris, France, Salle d'Orgue. 2/16, Feb 12

**Fisk/Klais**  
St. Peter's Lutheran Church, New York, NY. 2/42, ° Feb 1, 18–20

**Fritts**  
St. Thomas Episcopal Church, Terrace Park, OH. 2/43, ° July 1, 18–19

**Holtkamp**  
Central Christian Church, Lexington, KY.  
3/42, ° March 1, 18–19

**Hook & Hastings**  
First Presbyterian Church, Chicago, IL.  
3/42, ° Dec 14

**Létourneau**  
Brigham Young University, Provo, UT.  
4/81, ° Dec 1, 22–24

**Lewtak/Möller**  
Haymount United Methodist Church, Fayetteville, NC. 3/46, ° June 1, 18–19

**Mascioni**  
Church of the Santissimo Crocifisso, Ponte Tresa, Italy. 3/35, ° Oct 21

**Möller**  
First Presbyterian Church, Chicago, IL (two organs). 4/47, ° 2/7, ° Dec 20–21

**Muller**  
Gay Street United Methodist Church, Mount Vernon, OH. 3/40, ° Nov 1, 12–13

**Puget**  
Cathedral of St. Cecilia, Albi, France. 4/93, ° July 15

Notre-Dame du Taur, Toulouse, France. 3/51, ° May 17–18

**Schoenstein**  
Grace and Saint Stephen's Episcopal Church, Colorado Springs, CO (addition to existing organ). 1/4, ° June 20

St. Michael's Abbey, Silverado, CA. 3/34, ° May 1, 10–11

Union Presbyterian Seminary, Richmond, VA. 2/7, ° Sept 21

**Skinner**  
First Presbyterian Church, Chicago, IL.  
4/40, ° Dec 17–18

**Steere & Sons**  
Forty-First Street Presbyterian Church, Chicago, IL. 3/38, ° Dec 16

**Taylor & Boody**  
Ancilla Domini Chapel, Plymouth, IN.  
2/52, ° Jan 1, 16–17

**Shuster Fournier, Carolyn.** Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty, Part 1. Feb 10–16° † #

———. Remembering César Franck's Organ Class at the Paris Conservatory: His Impassioned Quest for Artistic Beauty, Part 2. March 12–17° +

**Speller, John.** New Recordings. Jan 19–21, ° Feb 22–23, ° March 21–22, ° April 7–9, 21–22, ° May 20–22, ° June 9, 21–22, ° July 20–21, ° Sept 10–11, 25, ° Oct 9–11, 24–25, ° Nov 19–22, ° Dec 10–12°

Transcriptions. See Biery, Da Silva.

**Troiano, David.** New Organ Music. July 22–23

Vierne, Louis. See Bezdegian.

Vivaldi, Antonio. See Da Silva.

Wallace, Nicholas. See Robinson.

Wang, Lynnli. New Recordings. Dec 12, 25°

Yale Institute of Sacred Music. Fiftieth anniversary. Aug 1, 18–20

**Young, Steven.** New Organ Music. Jan 21, April 22, May 23, Sept 25, Oct 25, Dec 25

**Zoller, Jay.** New Organ Music. Nov 22, Dec 25–26



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**Kraybill, Jan**,\* honored as Fellow of The Hymn Society of the United States and Canada. Aug 4

**Ku, Sarah**,\* awarded second prize, high school division, Albert Schweitzer Organ Festival Hartford 2023 Competition. March 9

**Liebermann, Jan**,\* wins senior category, Northern Ireland International Organ Competition. Oct 8

**Liu, Nancy**,\* awarded hymn playing prize, Baylor University national high school organ competition. Dec 4

**Martel, James**,\* wins Joyce Jones first prize, Baylor University national high school organ competition. Dec 4

**Michel, Mélodie**,\* awarded artistic development prize, Canadian International Organ Competition. Dec 6

**Miller, Mark A.**,\* honored as Fellow of The Hymn Society of the United States and Canada. Aug 4

**Moneta, Jakub**,\* awarded second prize, organ division, 2024 International Bach Competition Leipzig. Sept 4

**Nickell, Dale**,\* awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. June 4

**Ofosu, Chamberlain**, wins third prize, intermediate category, Northern Ireland International Organ Competition. Oct 8

**Pascal, Georges**, awarded second prize, intermediate category, Northern Ireland International Organ Competition. Oct 8

**Patterson, Louis**,\* retires as president, Schoenstein & Co., Benicia, CA. Aug 9

**Paukert, Karel**,\* honored as artist-in-residence, St. Paul's Episcopal Church, Cleveland Heights, OH. Jan 4

**Preis, Lennart**,\* awarded third prize, Second International Feith Organ Competition. Oct 4

**Schroeder, Jannick**,\* wins Second International Feith Organ Competition. Oct 4

**Segger, Francis**,\* awarded Bach Prize, Baylor University national high school competition. Dec 4

**Shin, Jennifer**,\* awarded second prize, Arthur Poister Scholarship Competition in Organ Playing. June 4

**Skog, Johannes**,\* wins Canadian International Organ Competition, as well as

Gérard-Coulombe Bach Prize and Spinelli Prize. Dec 6

**Šmerda, Filip**,\* awarded second prize, Second International Feith Organ Competition. Oct 4

**Smith, Grant**,\* awarded third prize, organ division, 2024 International Bach Competition Leipzig. Sept 4

**Suk, Adam**,\* awarded Dame Gillian Weir Medal, Northern Ireland International Organ Competition. Oct 8

**Tice, Adam M. L.**,\* honored as Fellow of The Hymn Society of the United States and Canada. Aug 4

**Vogt, Sean**,\* awarded Association of Anglican Musicians inaugural Raymond Glover Grant for Episcopal Liturgical Music. Feb 3

**Warusa, Kalan**,\* awarded young organist prize, Baylor University national high school organ competition. Dec 4

**Webb, Henry**,\* awarded second prize, Canadian International Organ Competition, as well as Raymond Davelny Prize and Richard-Bradshaw Audience Prize. Dec 6

**Wyatt, Ronald**,\* honored upon retirement, Trinity Episcopal Church, Galveston Island, TX. March 3

### Appointments

**Andress, Kateri**,\* to 2024–2025 Ronald G. Pogorzelski and Lester D. Yankee Organ Scholar, St. George's Episcopal Church, Nashville, TN (with American Guild of Organists). May 3

**Colaner, Daniel**,\* to Michael Stairs Organ Scholar, Episcopal Church of the Redeemer, Bryn Mawr, PA. Sept 6

**Craig, Carolyn**,\* to junior fellow, Royal Birmingham Conservatoire, Birmingham, UK. Jan 8

—, \* to assistant director of music, Wells Cathedral, UK. April 6

**Daos, Ezechiel**,\* to 2024–2025 AAM Gerre Hancock Internship, St. Luke's Episcopal Church, Atlanta, GA (with Association of Anglican Musicians). May 3

**Delfin, Michael**,\* to organist, Grace Presbyterian Church, Tuscaloosa, AL. Sept 6

**Dunnewald, Bryan**,\* appointed president and tonal director, Schoenstein & Co., Benicia, CA. Aug 9

**Hintermueller, Christoph**,\* to music director, St. Mary Catholic Church, Marshall, MI. Jan 8

—, \* to director of liturgy and music, St. Ignatius Martyr Catholic Church, Austin, TX. Nov 6

**Johnson, Erica**,\* to adjunct instructor of organ, Boston University School of Theology, Boston, MA. Aug 6

**Karosi, Bálint**,\* to lecturer in sacred music, 2024–2025 academic year, Yale Institute of Sacred Music, New Haven, CT. Aug 6

**Lamlein, Scott**,\* to director of music, All Saints' Episcopal Church, Atlanta, GA. Aug 6

**McCormick, Robert**,\* to organist and director of music, Episcopal Church of the Good Shepherd, Rosemont (Bryn Mawr), PA. March 7

**O'Brien, Ashley**,\* to executive director, Friends of the Kotschmar Organ, Merrill Auditorium, Portland, ME. March 7

**Parkman, Stefan**,\* to interim conductor of Yale Schola Cantorum and visiting professor of choral conducting, Yale Institute of Sacred Music and Yale School of Music, New Haven, CT. May 4

**Robinson, Caroline**,\* to assistant professor, University of Michigan School of Music, Theatre & Dance, Ann Arbor, MI. June 6

**Ryan, Jonathan**,\* to director of music and organist, Christ Church Cranbrook (Episcopal), Bloomfield Hills, MI. Nov 6

**Sherer, John W. W.**,\* to organist and director of music, St. Paul's Episcopal Church, Rochester, NY. Oct 8

**Straub, Brandon**,\* to director of music, St. Paul's Parish and St. Paul's Choir School, Harvard Square, Cambridge, MA. July 6

**Wareham, Grant**,\* to director of music, First Unitarian Church, Dallas, TX. Sept 6

**Webster, Richard**,\* to lecturer in sacred music, 2024–2025 academic year, Yale Institute of Sacred Music, New Haven, CT. Aug 6

**Yu, Phoon**,\* to parish organist, All Saints Episcopal Church, Winter Park, FL. May 4

### Obituaries

**Ahrend, Jürgen**,\* Oct 6

**Anderson, Thomas H.**,\* Feb 3

**Andrews, Harold Gilchrist**,\* Feb 3–4

**Bartlett, David**,\* March 4

**Blackmore, Byron Lloyd**,\* March 4

**Brown, Rev. Dr. Charles S.**,\* Nov 7

**Burgio, Joseph**,\* Dec 6

**Callahan, Charles Edmund, Jr.**,\* Feb 4

**Callahan, James P.** Feb 4

**Constantine, Rev. Cyprian, O.S.B.**,\* Jan 6

**De Turk, William "Bill."** June 4

**Diemer, Emma Lou**. Aug 4, 6

**Englert, Eugene E. "Gene."**\* Aug 6

**Faulkner, Quentin**,\* Feb 4, 6

**Hartz, Justin Richard**,\* Oct 6

**Hull, Dana June**,\* Aug 6, 9

**Jones, Brian E.**,\* Feb 6

**Kummer, Samuel**,\* July 3–4

**Leftwich, Robert Eugene**. April 3–4

**McCray, James Elwin**,\* May 6

**Morel, Richard Ivan "Rick."**\* Aug 9

**Outerbridge, Thaddeus Howard Haycock "Thad."** April 4

**Pape, Uwe**,\* Feb 6

**Parker, Alice Stuart**,\* Feb 6

**Radulescu, Michael**,\* Feb 6

**Reed, Kenneth Robert**,\* Aug 9

**Rhoads, Robert D.**,\* May 6

**Shone, Robert Charles**,\* March 4, 6

**Sievert, John "Jack."**\* Sept 9

**Sipe, Robert L.**,\* July 4

**Smith, W. Thomas "Tom."**\* Jan 6

**Woodall, Br. Theophane (Fred), C.P.P.S.**,\* Dec 6

**Wyly, James**,\* May 6



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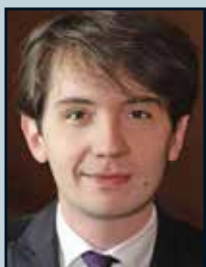
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### \*COMPETITION WINNERS

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

\*\*Aaron Tan — Canadian International Organ Competition