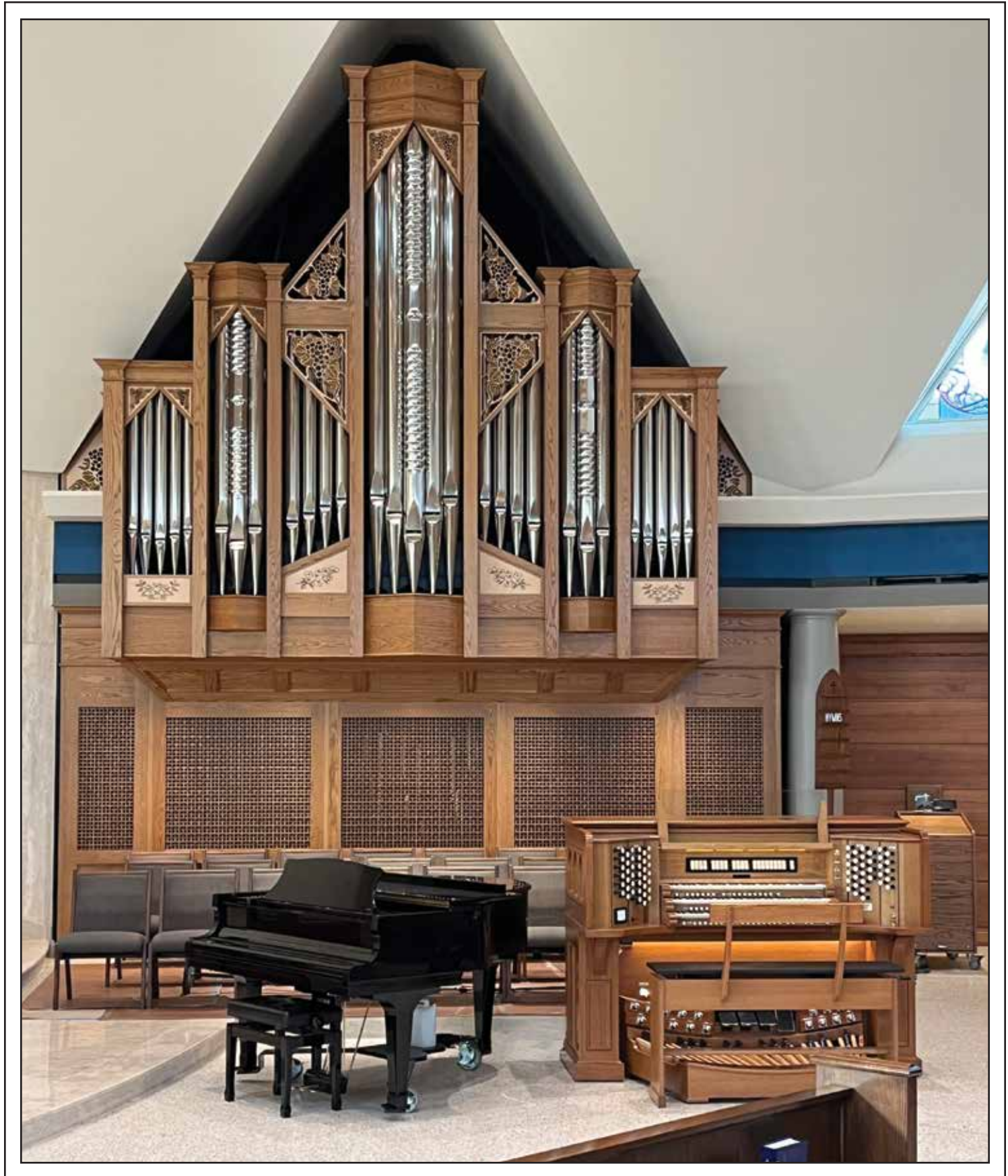


# THE DIAPASON

FEBRUARY 2025



Saint Joseph Catholic Cathedral  
Jefferson City, Missouri  
Cover feature on pages 16-17

# PHILLIP TRUCKENBROD

## CONCERT ARTISTS



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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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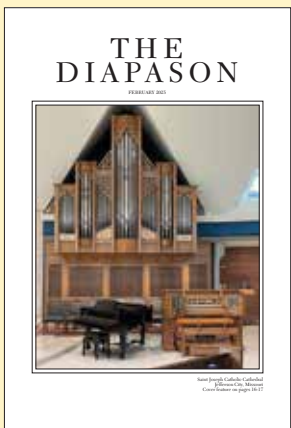
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## Editor's Notebook

### 2025 Resource Directory

Due to an error with the printer, the 2025 Resource Directory was not included with our January issue. The printer is sending the directory with this issue. We apologize for the inconvenience, and we are sure the directory is worth the wait!

### 20 Under 30

We thank the people who submitted nominations for our 20 Under 30 Class of 2023. Nominations closed February 1. The awardees will be revealed in the May issue, with biographical information and photographs!

### Summer events

The summer list of conventions, conferences, workshops, and seminars for 2025 is in preparation. If your institution is sponsoring an event of this type, please submit pertinent information to me no later than March 1.

Also, is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send all the particulars for inclusion in the Calendar section.

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## Letters to the Editor

### First Presbyterian Church, Chicago

Thank you for December's [2024] very informative article about First Presbyterian Church, Chicago. It is rare for tower chimes to be included in organ specifications. In almost all cases, tower chimes do not couple, but I was surprised that the Tower Chimes knob is not on the Möller's combination action. Especially in the days before storm windows and lots of attic insulation, one would not want to leave one's Tower Chimes drawn by accident; they could drown out the Gemshorn, and a chord would in all likelihood blow a fuse on the 3 hp motor input and/or the 2 KW generator output. In addition to the indicator lights listed in the specification, there is another to indicate that the generator is producing 45-volt current for the strikers and relays. The console's Tower Chimes Start/Stop pushbuttons

control the motor/generator unit, which is located in the tower. There is no indication of the chimes ever being connected to the chapel organ.

Surviving Deagan records state the tower chimes were completely reworked in September 1941. I never learned the original compass of the 1928 installation, but 16 new "harmonically tuned bells," fourth generation relays, a 10 hp motor and 5 KW generator (to allow playing several notes at once), and new silver keyboard contacts were installed at that time. The compass is E-G chromatic. Overtones are tuned out to allow playing major thirds. The chimes are actually extruded chimes, not cast bells. The player, which reads punched paper rolls, was rebuilt at that time, and all of its melody-only rolls were replaced with rolls that played harmony. The player, a quarter-sawn oak

cabinet, and the roll player's "Master Clock" are located on the second floor.

The rededication of the tower chimes was on Sunday, September 21, 1941. The 1928 bronze memorial plaque remains in the northwest corner of the tower at sanctuary level:

THE CHIMES  
IN THE TOWER OF THIS CHURCH  
WERE ERECTED  
IN DEEP GRATITUDE FOR  
THE LIFE AND WORK OF  
INA LAW ROBERTSON  
A.D. 1928

When I first visited FPC in 1990, the Reverend Gerald Wise told me that the tower chimes were last used in the 1960s to play "We Shall Overcome." It is so sad that these instruments are silent.

—William Pugh  
Topeka, Kansas

## Here & There

### Grants



Gabriel Johnston

The Association of Anglican Musicians (AAM) has awarded its 2025 Raymond Glover Grant for Episcopal Liturgical Music to Gabriel Johnston. Johnston will use the grant to

study choral Evensong, Anglican chant, and liturgical improvisation with Dwight Thomas at the Cathedral Church of St. Peter, St. Petersburg, Florida. This work will culminate in a choral Evensong at Calvary Episcopal Church, a beachfront parish currently rebuilding from Hurricane Helene, where Johnston is organist and choirmaster. The grant will further fund travel to the 2025 Cincinnati AAM conference as well as studies with George Nicholls at the American Cathedral in Paris on Anglican chant and liturgical planning. These studies will coincide with Johnston's annual trip to Paris for scientific work in collaboration with the Institute of Global Physics in Paris.

The Glover Grant honors one of AAM's co-founders and is an annual professional development award of \$3,500 to be given annually to an AAM member for the purpose of further developing

their skills in the area of music and its integral connection to the liturgies envisioned by *The Book of Common Prayer* and other liturgical materials authorized by the Episcopal Church. For information: [anglicanmusicians.org/glover](http://anglicanmusicians.org/glover).

### Concert Management

Phillip Truckenbrod Concert Artists announces the addition of Nicole Keller to its roster of artists. Described by *Organists' Review* as having performances imbued with "aplomb . . . and bristling with finely controlled energy," Keller is a concert artist in demand specializing in eclectic programs that span centuries and musical styles, winning praise from audiences and presenters for a unique concert experience. She is university organist

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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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### Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines are posted there. One can find an ever-increasing collection of videos, as well. Finally, remember that every issue of THE DIAPASON since December 1909 is available in PDF format. Visit [thediapason.com](http://thediapason.com) frequently.

### In this issue

Jace Mankins provides an analysis of selected anthems from various stages of the compositional life of Leo Sowerby. In "Harpsichord Notes," Michael Delfin reviews the recent disc by Matthew Dirst performing Bach's *Well-Tempered Clavier*, Book 1. John Bishop, in "In the Wind. . .," discusses the structure of a mechanical-action pipe organ.

This month's cover feature spotlights Buzard Pipe Organ Builders Opus 49, the new three-manual, 36-rank instrument for St. Joseph Catholic Cathedral, Jefferson City, Missouri. The organ represents the final project for the recent renovation of the cathedral. The dedicatory recital by Ken Cowan will be held on June 20, 6:00 p.m. ■

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**Nicole Keller**

and associate professor of organ at the School of Music, Theatre & Dance at the University of Michigan, Ann Arbor.

Keller earned the performer's certificate and Master of Music degree in organ performance and literature at the Eastman School of Music, Rochester, New York, and received the Bachelor of Music degree in piano performance from Baldwin Wallace Conservatory of Music, Berea, Ohio. Her debut commercial recording, *Those Americans*, was released by Raven in 2024 (see "Reviews," January 2025, pages 19–20).

For further information on Nicole Keller: [www.nicolekeller.com](http://www.nicolekeller.com). For information on recital and teaching opportunities, contact Charles Miller: 860/560-7800; [email@concertartists.com](mailto:email@concertartists.com); [www.concertartists.com](http://www.concertartists.com).

## People



**Gail Archer** (photo credit: Stephanie Berger)

**Gail Archer** presents recitals for Ukrainian relief: February 1, Timothy Eaton Memorial Church, Toronto, Ontario, Canada; 2/16, St. Michael Episcopal Church, Orlando, Florida; 2/23, St. John Presbyterian Church, New Albany, Indiana; March 1, Our Lady of Grace Catholic Church, West Babylon, New York; 3/8, First Lutheran Church, Cedar Rapids, Iowa; 3/29, Trinity Episcopal Church, Southport, Connecticut;

April 4, international organ festival, Brindisi, Italy; 4/5, Cathedral of St. Mary, Messina, Sicily, Italy; 4/6, international organ festival, Milan, Italy; May 4, United States Military Academy, West Point, New York. Additional recitals include February 17, a recital of Polish organ music, St. James Episcopal Church, New York, New York; April 8, a Bulgarian program with Yasna Voices, St. Paul's Chapel, Columbia University, New York. For information: [gailarcher.com](http://gailarcher.com).



**Phoon Yu** (photo credit: Esplanade-Theatres on the Bay)

On January 25 the premiere of **Phoon Yu's** *Straits in Sepia for Organ Duet* was given on the Klais organ at Victoria Concert Hall, Singapore, under commission from the Singapore Symphony Orchestra. *Straits in Sepia* consists of two organ works, each based on two Southeast Asian folk songs, *Dayung Sampan* and *Rasa Sayang*. The performers were **Holly Yang** and **Max Zuo**. For information: [phoonyu.com](http://phoonyu.com).

## Competitions



**Silbermann organ, Cathedral, Freiberg, Germany** (photo credit: Bernd Gross; reproduced under Creative Commons Attribution-Share Alike 3.0 Unported license: [creativecommons.org/licenses/by-sa/3.0/deed.en](https://creativecommons.org/licenses/by-sa/3.0/deed.en))

**The Seventeenth International Gottfried Silbermann Organ Competition** will be held September 6–14 in Freiberg, Germany. The biennial competition, open to all organists born after December 31, 1993, is dedicated to the organbuilder who created a unique organ landscape from his workshop in Freiberg 300 years ago. The three rounds of the competition will take place on the historic Silbermann organs of the Jakobikirche, the Petrikirche, and the Cathedral St. Marien in Freiberg. First prize is €7,000 and the designation Young ECHO Organist of the Year 2026, with recitals in Alkmaar, Altenburg, Brussels, Freiberg, Granada, Innsbruck, Leuven, Mafra, Tangermünde, Toulouse, Treviso, and Trondheim. Second prize is €4,000; third prize, €3,000. There is also an audience prize of €2,000. An array of recitals throughout Germany is also awarded by the jury to finalists.

The jury of the final rounds consists of Vincent Bernhardt (Germany), Henry Fairs (UK, chair), Zuzana Ferjenčíková (Slovakia), Bernard Focroulle (Belgium), Albrecht Koch (Germany), Matthias Maierhofer (Austria), and Ja Kyung Oh (South Korea). Application deadline is April 30. For information: [silbermann.org](http://silbermann.org).

**Ball State University School of Music**, Muncie, Indiana, announces its **2025 Sursa American Organ Competition**, to be held September 6–7 in Sursa Performance Hall with its Goulding & Wood organ. The high school division is for students who are in high school or will be entering high school in fall 2025; students who are graduating in spring 2025 are not eligible. First prize is \$500; second prize, \$250; third prize, \$100.

The pre-professional division is for applicants who reside in North or South America and were born after January 1, 1989, and who have not previously been awarded first prize in the Sursa Competition. First prize is \$2,500; second prize, \$1,500; third prize, \$700. Application deadline is June 30. For information: [bsu.edu/sursacompetition](http://bsu.edu/sursacompetition).

## Carillon News

**Podiumacademie**, the music academy of Lier, Belgium, the City of Lier, and the Lier Carillon Association announce their **International Competition for Carillon Composition**. First prize is €2,000; second prize, €500; third prize, €250. This is a competition for a carillon solo composition of five to ten minutes in length for a carillon of four octaves in meantone tuning. The winning composition will be considered the compulsory work for the interpretation competition to be held in Lier in 2026.

The jury members are Koen Van Assche (Belgium), Jasper Depraetere (Belgium), Wannes Vanderhoeven (Belgium), Peter Pazmany (Belgium), Katarzyna Kwiecien-Dlugosz (Poland), and Julie Zhu (United States). Deadline for application is October 15. For information: [beiaardlier.be](http://beiaardlier.be).

**The Alamire Foundation** operates the **International Centre for the Study of Music in the Low Countries**, based in Leuven, Belgium. One of its projects is the **Integrated Database for Early Music (IDEM)**, which makes high-resolution images of precious music manuscripts originating in the Low Countries available online to musicians, researchers, and the general public. The foundation announces that by 2025, a substantial corpus of carillon music manuscripts dating from the 17th, 18th, and 19th centuries will be made available on IDEM.

The carillon project was initiated November 11, 2024, with the publication of a first series of sources: a corpus of music manuscripts from Antwerp, Leuven, Brussels, Paris, Asten, Saint-Omer, and Delft, sources that depict the carillon culture of the *Ancien Régime*. Due to their rarity, documents containing carillon music of the *Ancien Régime* are particularly valuable. They also provide clues about the actual performance practice in a number of cities, whether the bells were played by hand or with an automatic mechanism. In recent decades, most of these historical sources have been published, sometimes in facsimile and sometimes in transcription, either by hand or by using a musical notation program. Some of these works have also been made commercially available in arrangements. These editions are of varying quality and

are often no longer available. That is why the Alamire Foundation has focused on the digital accessibility of this corpus.

In most cases, the images were taken *in situ* by the Alamire Digital Lab, the Alamire Foundation's mobile, high-tech digitization unit that can travel to wherever the sources are. Each digitized source that is integrated into IDEM is provided with a table of contents and detailed metadata. This makes it possible for the user to consult the inventories and click through to the relevant images, viewing them in excellent quality. The database also allows the user to search by title and composer.

Accessing the images is through a one-time creation of an account on IDEM. The collection also provides access to manuscripts of polyphony and plainchant. For information: [idemdatabase.org](http://idemdatabase.org).

## Organbuilders



**Allen organ, Notre-Dame Cathedral, Paris, France**

**Allen Organ Company**, Macungie, Pennsylvania, supplied an organ for the restored Notre-Dame Cathedral, Paris, France, first used during the reopening ceremony December 8, 2024. The custom two-manual instrument will serve in the front of the cathedral while the choir organ undergoes restoration and will be played in conjunction with the organ in the gallery of the cathedral. Information: [allenorgan.com](http://allenorgan.com).



**1977 Casavant Opus 3340, Salem Lutheran Church, Milwaukee, Wisconsin**

**John-Paul Buzard Pipe Organ Builders**, Champaign, Illinois, has relocated the 1977 Casavant Opus 3340 from First Presbyterian Church, Ferguson, Missouri, to **Salem Lutheran Church**, Milwaukee, Wisconsin. The instrument replaces an early 1900s theater organ, rebuilt in 1977 by Verlinden with electro-pneumatic action. The two-manual mechanical key- and stop-action instrument has tonal resources that are European-Baroque in nature. The balcony was renovated to pave the way for the new instrument as well as to improve the acoustics for music. **Scott R. Riedel & Associates** of Milwaukee provided consultation for both the organ and acoustical improvements. For information: [riedelassociates.com](http://riedelassociates.com), [buzardorgans.com](http://buzardorgans.com).

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## Nunc Dimittis



**John P. Anthony**

**John P. Anthony**, 81, died August 9, 2024, in New London, Connecticut. He was born September 17, 1942. Growing up in Arkansas, he began organ studies in high school and continued them at the University of Arkansas, where he majored in music and French, and at Yale University while pursuing a Ph.D. degree in music history and literature, completing a dissertation on Johann Christian Kittel.

In 1971 he joined the faculty of Connecticut College in New London, Connecticut, where he served as professor of music and college organist for over 50 years. During that time he taught courses in western music history and music theory, as well as organ and keyboard performance. He played the organ for weekly services in the college's Harkness Chapel and was a regular accompanist for choral, faculty, and student concerts and recitals. Each October he performed a Halloween night organ concert in costume. Anthony also served in various administrative capacities, including chair of the music department and associate dean of the faculty, and he assisted on numerous college committees. He was organist and choirmaster at St. John's Episcopal Church, Niantic, Connecticut, for over 40 years.

Anthony enjoyed traveling the world and learning about other cultures just as much as he enjoyed teaching about western culture. One fulfilling dimension of his life began in the early 2000s when he volunteered to be the faculty mentor and host family for international students who came to Connecticut College from China and other Asian countries. In his service to these students, he forged meaningful and rewarding friendships of his life, and he kept in touch with many in his later years. He was proud to have played for several of their weddings and traveled to China to visit them and their families, spending two sabbatical leaves in China and Hong Kong.

John P. Anthony is survived by his brother James, also an organist and music historian; his sister Susan Wilson; three nephews, and eight grand nephews and nieces. Memorial services were held on September 14 at St. John's Episcopal Church, Niantic, and on September

15 at Harkness Chapel, New London. Memorial gifts may be made to the Connecticut College Music Department, 270 Mohegan Avenue, New London, Connecticut 06320, or St. John's Episcopal Church, 400 Main Street, Niantic, Connecticut 06357.



**Ralph James Kneeream, Jr.**

**Ralph James Kneeream, Jr.**, 91, died November 28, 2024. Born August 20, 1933, in Reading, Pennsylvania, he went on to earn Bachelor of Arts and Master of Arts degrees in French from Columbia University and a Doctor of Music degree in church music from Northwestern University. In addition, he studied with Rachel Large Kooker in Reading, Pennsylvania, and Claire Coci in New York City, and he served as Searle Wright's assistant at St. Paul's Chapel, Columbia University. He was further mentored by Seth Bingham while at Columbia. Kneeream journeyed to France where he studied with Nadia Boulanger, Marcel Dupré, Maurice and Marie-Madeleine Duruflé, Jeanne Demessieux, and André Marchal.

In a career that spanned 75 years, he served churches and temples as organist and choir director: First Baptist Church, Reading, Pennsylvania; Post Chapel, Sukiran, Okinawa, Japan (U.S. Army assignment); Middle Collegiate Church, New York, New York; Fourth Presbyterian Church, Rockaway, New Jersey; First-Park Baptist Church, Plainfield, New Jersey; First United Methodist Church, Evanston, Illinois; St. Gregory's Episcopal Church, Boca Raton, Florida; Temple Sinai, Delray Beach, Florida; First United Methodist Church, Carlisle, Pennsylvania; and Memorial Chapel, U.S. Army War College, Carlisle, Pennsylvania.

He authored "Contemporary American Organ Music: Our Legacy to the Future," published in the October 1961 issue of *The American Guild of Organists Quarterly*. Alice Tournemire, wife of Charles Tournemire and a friend of Kneeream, invited him to translate her late husband's book *César Franck*, published in France in 1931 and in English translation in the United States in 1989. Additionally, Kneeream accomplished the English translation of Marcel Dupré's book, *Marcel Dupré—raconte...*, published in France in 1972 and published as *Recollections* in the United States in 1975. He also provided an English

translation of Maurice Duruflé's article, "Recollections of Vierne and Tournemire," published in the November 1980 issue of *The American Organist*.

Kneeream was an educator as well, serving Columbia University as organ teacher; Middlebury College as organist to the summer French graduate school; Blair Academy as chair of the music department and French teacher; Northwestern University as French tutor for the School of Music; University of Michigan as lecturer and contributor to the International Conference on Organ Music; and at the Harid Conservatory as adjunct professor of music.

Kneeream's cinematic experience occurred in 1964 when he contributed to the production of *A Golden Prison: The Louvre*, a documentary of the Louvre Museum, Paris, France. This one-of-a-kind film was narrated by Charles Boyer. The soundtrack for the movie was composed for orchestra and organ by Norman Dello Joio, with Kneeream at the organ. *A Golden Prison: The Louvre* was broadcast on coast-to-coast television by NBC in 1964 and was awarded both the primetime Emmy award as well as the Peabody Award.

Kneeream performed organ recitals at venues in New York City: The Riverside Church, Cathedral of St. John the Divine, St. Patrick's Cathedral, St. Thomas Episcopal Church, St. Bartholomew's Church, and Trinity Church. Additionally, he performed in Europe: Notre Dame Cathedral in Paris (1971, 1976, and 1981) and Amiens Cathedral; St. Michael's Church and St. Mary Magdalene Church in London; San Miniato Basilica, All Saints Church (Ognissanti), and the English (Anglican) Church, all in Florence, Italy; and the Domenico Zipoli International Festival in Prato, Italy.

Kneeream was an active member of the American Guild of Organists. In 1965 he served as sub-dean of the New York City Chapter, later as dean of the Palm Beach County Chapter, and finally as dean of the Harrisburg Chapter. In 1958 he was a participant in the AGO National Competition in Organ Playing, representing the mid-Atlantic states. Kneeream was also a member of the Organ Historical Society, the Association of Anglican Musicians, the St. Wilfred Club of New York City, and was elected to Pi Kappa Lambda, Northwestern University Chapter, an honor society recognizing excellence in music and academics. Finally, he was a member of the Comité de soutien of the Association Maurice et Marie-Madeleine Duruflé.

Kneeream served his country with honor in the United States Army in Korea and in Okinawa. He received the National Defense Service Medal, Korean Service Ribbon, and the United Nations Service Medal.

Ralph James Kneeream, Jr., is survived by his niece, Cathryn Thomas of Bernardston, Massachusetts, and his nephew Daniel Thomas of Burke, Virginia, his wife, Jenny, and their son, Matthew Thomas. Memorial contributions may be made to: ASPCA, Gift Processing Center, Post Office Box 96929, Washington, D.C. 20077-7127.

**Roy D. Kroezen**, 57, of Centralia, Illinois, died December 9, 2024. He was born in Enschede, the Netherlands, in 1967 and studied with Bernard Winsemius and Henk Verhoef at the Amersfoort carillon school. He was carillonneur of Zwolle from 2005 until 2016, serving also at Rhenen, Hoogeveen, Arnhem, and Huissen. Kroezen served as head of the music committee for the NKV (Dutch Carillon Guild) and

was a prolific arranger of carillon music and also improvised on carillon, organ, and piano.

In 2016 Kroezen and his wife Cynthia Spencer moved to the United States for Kroezen to take the carillon position in Centralia, Illinois, for the Centralia Foundation. They purchased a small church nearby to house their large collection of musical instruments, from harps, pianos, organs, and a carillon practice console to renaissance wind instruments. Kroezen served as organist for St. Mary Catholic Church, Centralia, and played theatre organ in St. Louis. He performed at the Guild of Carillonneurs of North America congress in Mariemont, Ohio, in 2017.

Roy D. Kroezen is survived by his wife, Cynthia Spencer; his father, Dick Kroezen of the Netherlands; a sister, Berdine Kroezen of the Netherlands; three stepchildren: Nick Sugitani of St. Louis, Mayumi Sugitani of St. Louis, and Jun Sugitani of Victoria, British Columbia, Canada; and one granddaughter, Lucy Kindt of St. Louis. His funeral took place December 17 at St. Mary Catholic Church, Centralia.



**Arnold Ostlund, Jr.**

**Arnold Ostlund, Jr.**, 79, died September 10, 2024. The son of a Lutheran clergyman, Ostlund was born in Colorado and received his earliest musical training there. He moved with his family to New York as a teenager when his father accepted a church administrative position there. He studied organ with Frederick Swann before winning a scholarship to the Curtis Institute of Music where he studied with Alexander McCurdy, graduating in 1967.

Simultaneous with his study at Curtis, he was organist of Plymouth Church of the Pilgrims, Brooklyn Heights, New York, working under the direction of choral conductor Henry Pfohl. After graduation from Curtis, he held positions at St. Thomas Church, Fifth Avenue, where he was assistant organist to William Self, and later at St. George's Church in Flushing, Queens. He then accepted the position as director of music and organist at Plymouth Church following the retirement of Pfohl, and he remained there for over two decades.

In addition to his church positions, Arnold was in demand as an oratorio and concert accompanist, substitute organist, and recitalist throughout the tri-state area. He was the organist, playing the Erben organ, for the opening scene of the movie *The Godfather, Part III* filmed in the Basilica of Old St. Patrick's Cathedral in New York. In 1991 he was appointed organist of the Riverdale Temple, a position he held until 2016. In semi-retirement he was director of music and organist of Center Congregational Church in Bronxville, New York, retiring in 2018.

Arnold Ostlund, Jr., was buried in the columbarium of Asbury Crestwood United Methodist Church in Tuckahoe, New York.

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Barbara J. Owen

**Barbara J. Owen**, 91, of Newburyport, Massachusetts, died October 14, 2024, in Topsfield, Massachusetts. Born January 25, 1933, in Utica, New York, in childhood she became a resident of New Haven, Connecticut. She earned her Bachelor of Music degree from Westminster Choir College, Princeton, New Jersey, in 1955 and her Master of Music degree in musicology from Boston University in 1962, having studied with Karl Geiringer. Additional studies were in Europe at the North German Organ Academy in 1977 and the Academy of Italian Organ Music in 1985.

Owen was named director of music for First Religious Society, Unitarian-Universalist, Newburyport, in 1963, remaining for 38 years. She expanded the congregation's choral offerings with ensembles for young people. From 1961 until 1979 she was a voicer with C. B. Fisk, Inc., Gloucester, Massachusetts. In 2002 Owen began service for St. Anne's Episcopal Church, Lowell, Massachusetts, remaining until 2007. After retirement she continued to serve as substitute and interim musician for various churches. Owen would be involved in numerous projects of organbuilding and restoration, whether working on instruments or consulting and advising.

Through her research, Barbara Owen authored and edited books, journal articles, and music scores. As book author, her works include *E. Power Biggs, Concert Organist*, *The Mormon Tabernacle Organ: An American Classic*, *The Great Organ at Methuen*, *The Organ in New England*, *The Organ: New Grove Musical Instrument Series* (with Peter Williams), *The Organ Music of Johannes Brahms*, *The Registration of Baroque Organ Music*, and *Pioneers in American Organ Music, 1860–1920: The New England Classicists*. In 2005, in Owen's honor, the OHS Press of the Organ Historical Society published a festschrift, *Litterae Organi: Essays in Honor of Barbara Owen*.

Owen was a founder of the Organ Historical Society in 1956 and served that organization in many capacities including as first president of its board of directors. Active also with the American Guild of Organists, she became librarian of the Organ Library of the American Guild of Organists at Boston University in 1985; in 2012 she was named Librarian Emerita. Owen also served as dean of the Boston and Merrimack Valley AGO chapters. She was named an advisory member of the board of Instituto de Organos Historicos de Oaxaca, Mexico, in 2005, and in 1989 became a trustee of Methuen Memorial Music Hall, Methuen, Massachusetts, serving until 2023. Owen was the recipient of numerous honors, including a fellowship from the National Endowment for the Humanities (1974–1975); Westminster Choir College Alumni Citation of Merit (1988); Organ Historical Society Distinguished Service Award (1988); American Musical Instrument Society Curt Sachs Award (1994); and the AGO Organ Library Max Miller Book Award (2009). In 2014 she was presented the AGO's Edward A. Hansen Leadership Award.

Barbara Owen is survived by a sister. A celebration of her life will be planned for 2025. Donations in her name may be made to the Merrimack River Feline Rescue Society, 63 Elm Street, Salisbury, Massachusetts 01952 (mrfors.org), and the First Religious Society, 26 Pleasant Street, Newburyport, Massachusetts 01950 (frsuu.org).



John H. "Jack" Steinkampf, Jr.

**John H. "Jack" Steinkampf, Jr.**, 89, died July 9, 2024. After graduating from Middlebury College, Steinkampf worked for the Aeolian-Skinner Organ Company out of their New York office where among his duties was working with Arthur Birchall in the maintenance of the then-new organ at St. Thomas Church, Fifth Avenue, as well as other tuning and maintenance contracts in the area. He soon went into business for himself and was acknowledged as a specialist in

Appointments

**Grete Pedersen** is appointed principal conductor of Yale Schola Cantorum and professor in the practice of conducting at the Yale Institute of Sacred Music (ISM) and Yale School of Music, New Haven, Connecticut, effective January 1, 2026. Pedersen joins Yale from the Norwegian Academy of Music where she served for over thirty years on the conducting faculty and mentored students from all over the world. In 2025 she ends a 35-year tenure as artistic director of the Norwegian Soloists' Choir. She led this ensemble in performances at home and abroad and made dozens of recordings with them, receiving prizes including Gramophone Record of the Year, Diapason d'Or, Choc de la Musique, and the Spellemann Prize. She was also founding conductor of the Oslo Chamber Choir, which she led for twenty years.



Grete Pedersen

Pedersen has been a leader in the historically informed performance movement and has appeared as guest conductor of the Freiburger Baroque Orchestra, Oslo Bach Ensemble, Norwegian Baroque Orchestra, the Drottningholm Baroque Ensemble, Lautten Company, Berlin, and Philharmonia Baroque Orchestra, San Francisco, among others. She appears frequently as conductor with choirs and orchestras alike, including the German Radio Choirs, the BBC Singers, Swedish Radio Choir, Danish Radio Vocal Ensemble, Croatian Radio Choir, Irish Chamber Choir, and the Netherland Chamber Choir. Orchestras include Ensemble Allegria, Norwegian Radio Orchestra, and other Norwegian orchestras, Oslo Sinfonietta, Slovenian Philharmonic Orchestra, and Croatian Radio Orchestra.

In addition to Pedersen's work in music of the 17th and 18th centuries, she is equally an enthusiast of new music, having commissioned and recorded works throughout her career including works by James MacMillan, Lasse Thoresen, and Stefan Schleiermacher. Further, she has a passion for the folk music of diverse cultures.

Pedersen was initially trained at the Norwegian State Academy of Music as an organist and church musician and held positions in this field for thirty years, and during these studies she added a year of theological training to her portfolio. In 2022 she was appointed artistic director and principal conductor of the Carmel Bach Festival where she leads a two-week series of concerts, masterclasses, open rehearsals, and lectures.

In 2019 Pedersen was appointed Knight First Class of the Royal Norwegian Order of St. Olav for her outstanding achievements in the arts and was awarded the Lindeman Prize to honor her significant contribution to the musical life of Norway. She records with BIS Records. For information: [ism.yale.edu](http://ism.yale.edu).

solo reed voicing. His work is found in churches and auditoriums throughout the United States, including new solo reeds in St. Patrick's Cathedral, the original Aeolian-Skinner organ in Philharmonic Hall, both in New York, Trinity Church in Boston, and Virgil Fox's house organ in Englewood, New Jersey.

John H. Steinkampf, Jr., was buried in Woodlawn Cemetery in the Bronx, New York.

Anton Bruckner, E. Power Biggs, Virgil Fox, Max Reger, Olivier Messiaen, Alexandre Guilmant, Charles-Marie Widor, and Louis Vierne.

A review is forthcoming. For information: [ohscatalog.org](http://ohscatalog.org).

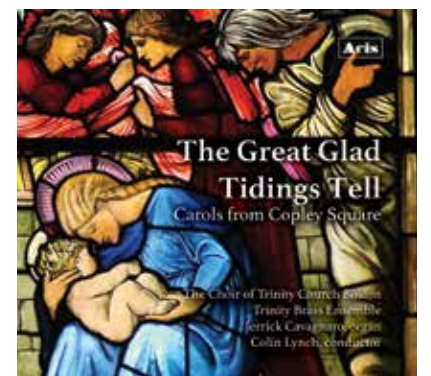
Publishers



Pipe Organs of the Rich and Famous 2

**OHS Press** announces a new book, *Pipe Organs of the Rich and Famous 2* (POOTRAF2, \$109), by Rollin Smith. A sequel to Smith's first volume of this title in 2014, the 600-page tome focuses on organs played and owned by famous individuals, including the Ford family, James Deering, the Ringling Brothers, Thomas Edison, Joseph Pulitzer, Albert Schweitzer, Martin Luther King, and organists such as Louis-Claude d'Aquin,

Recordings



The Great Glad Tidings Tell: Carols from Copley Square

**Acis** announces a new choral recording, *The Great Glad Tidings Tell: Carols from Copley Square* (APL22374, available on disc and in various download and streaming formats), featuring the **Choir of Trinity Church**, Boston, directed by **Colin Lynch**, with **Jerrick Cavagnaro**, organist. The tracklist includes settings of carols such as "Hark! The Herald Angels Sing," "O Little Town of Bethlehem," and "Angels We Have Heard on High," with contemporary settings of *The Oxen* and *There Is No Rose*. A review is forthcoming. For information: [acisproductions.com](http://acisproductions.com).

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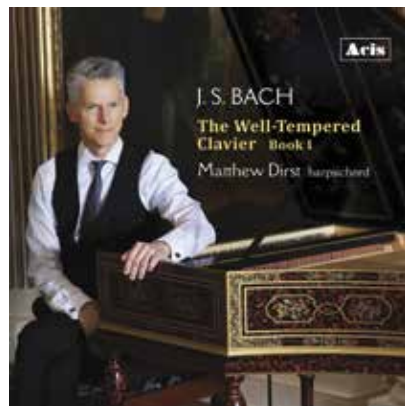
**A new and compelling walk through *The Well-Tempered Clavier***

**J. S. Bach: *The Well-Tempered Clavier, Book I*. Matthew Dirst, harpsichordist. Acis Productions 2-CD set, APL 54117, \$29.99, with digital downloads at various prices. Available from [acisproductions.com](http://acisproductions.com).**

Disc one: *Prelude and Fugue in C Major*, BWV 846; *Prelude and Fugue in C Minor*, BWV 847; *Prelude and Fugue in C-sharp Major*, BWV 848; *Prelude and Fugue in C-sharp Minor*, BWV 849; *Prelude and Fugue in D Major*, BWV 850; *Prelude and Fugue in D Minor*, BWV 851; *Prelude and Fugue in E-flat Major*, BWV 852; *Prelude and Fugue in E-flat Minor*, BWV 853; *Prelude and Fugue in E Major*, BWV 854; *Prelude and Fugue in E Minor*, BWV 855; *Prelude and Fugue in F Major*, BWV 856; *Prelude and fugue in F Minor*, BWV 857.

Disc 2: *Prelude and Fugue in F-sharp Major*, BWV 858; *Prelude and Fugue in F-sharp Minor*, BWV 859; *Prelude and Fugue in G Major*, BWV 860; *Prelude and Fugue in G Minor*, BWV 861; *Prelude and Fugue in A-flat Major*, BWV 862; *Prelude and Fugue in G-sharp Minor*, BWV 863; *Prelude and Fugue in A Major*, BWV 864; *Prelude and Fugue in A Minor*, BWV 865; *Prelude and Fugue in B-flat Major*, BWV 866; *Prelude and Fugue in B-flat Minor*, BWV 867; *Prelude and Fugue in B Major*, BWV 868; *Prelude and Fugue in B Minor*, BWV 869.

With so many recordings of Johann Sebastian Bach's *The Well-Tempered Clavier* available, choosing an album to purchase or stream online can pose a conundrum for the average harpsichord aficionado. Matthew Dirst's recent contribution opens the listener's ears to the



**J. S. Bach: *The Well-Tempered Clavier, Book I***

well-crafted work of a skilled conductor and keyboard virtuoso in the same person. Each prelude and fugue possesses a different character marked by vastly differing motives, styles, and contrapuntal choices. Largely successfully, Dirst navigates the rhetoric of each fugue subject with tasteful articulation and sensitive phrasing, and the many prelude styles are delivered with effectively contrasting variety between them. Every motive is etched, and crystal-clear counterpoint is the result. Coupled with this microscopic detail is Dirst's sensitivity to affect, with which he sprinkles the entire album with inspiration. On a broad scale, one very strongly hears a conductor at the helm of this polyphonic ensemble; at times Dirst's choices of *tempi*, articulation, and sonority recall the small ensemble of a cantata or the *concerto grosso* of a Baroque orchestra.

The most successful selections on this album combine interpretation of affect, motivic shaping, *tempi*, and registration in such a way that hearing these

selections a "different" way is unthinkable in the moment. (Frankly, one may listen to the first four pairs of preludes and fugues and walk away with copious lessons!) The E-major set is particularly delightful. The pastorale nature of the prelude is sweetly expressed, and the strident subject of the fugue drives the piece forward without heaviness or rushing. The somber C-sharp-minor prelude elegantly prepares the listener for the *gravitas* of the fugue, which contrasts effectively through an angular yet compelling subject, singing linear motion, and a monolithic, unyielding structure. Sets such as the F minor and G minor, which have been presented as deliberate to the point of making one look at one's watch, are delivered as straightforward but with elegant phrasing and touch in the preludes, and etched articulation in the fugues. Indeed, in the more chromatic fugue subjects, the Crucifixion choruses of the Saint John and Saint Matthew passions easily come to mind through Dirst's delivery. Even slightly more difficult sets to comprehend at a first listen become comprehensible to the listener; the A-major fugue's disjointed subject and awkward meter sound completely natural in Dirst's hands, and the B-minor fugue's intensely chromatic and sorrowful affect is delivered sensitively without giving way to sentiment. Both fugues possess a very clear structure, which is no small task for their complexity!

A few times, however, one may wish for a slightly more lyrical approach that treats the harpsichord's sonority with greater breadth and wider array of color. Owing to the propulsion of *tempi* and strident subjects, occasionally the resonance of the harpsichord is clipped, and harmonic sensitivity lessens, particularly

in moments of textural change. This phenomenon often works in tandem with a persistence of combined registrations such that the harpsichord's sonority becomes a rapid series of vertical events rather than a flow of harmony. One may notice this especially in the D-sharp-minor, A-flat-major, and A-minor fugues. Perhaps in Dirst's imitation of a larger ensemble the harpsichord's registration and natural "attack" occasionally become overbearing, but other pieces in the album contain similar registration and forward-moving material yet sing, dance, and resonate beautifully. The B-flat-minor set, for instance, blends tasteful registration, a feeling of natural breath, and a moving vocal phrasing. Pieces with such sophisticated interpretation are the high points of this album and make it a worthy addition to a music library.

Dirst's choice of instrument lends itself well to interpreting this repertoire. The Gräbner replica by John Phillips creates a scintillating resonance, which perfectly suits the delivery of the *WTC*'s contrapuntal canvas. Dirst is also to be commended for the flow of his program notes, which may be referenced by the scholarly harpsichordist as well as the eager amateur. All in all, this album is an education in rhetoric and process—the rhetoric of each individual motif and its shape, and the unfolding of each contrapuntal work in the *WTC*. The listener and the player would do well to hear what Dirst offers in this album and learn from it.

Michael Delfin's website: [michaeldelfin.com](http://michaeldelfin.com)

Matthew Dirst's website: [matthewdirst.com](http://matthewdirst.com)

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## In the wind...

### Stand up straight

Michael Pollan writes about food, where it comes from, and its social and political histories. In his 2013 book, *Cooked*, he wrote about the chemistry of food, analyzing what happens to the molecules in food when something is boiled, roasted, grilled, or fermented. As he wrote about his experiments fermenting cabbage to make sauerkraut, he made me laugh by describing a voluptuous belch emanating from the fermentation vessel on his kitchen counter, enough that I ordered a similar vessel to do my own experiments. I have never heard the belch on our kitchen counter, and I have had a variety of results, some of which convinced me that it is easier to grow the bacteria of mold than the bacteria of fermentation, and others that brought the reward of tart, tangy, crispy sauerkraut. I made it with cabbages of different colors, beets, carrots, and other delights.

Some of Pollan's other books, such as *In Defense of Food*, *The Botany of Desire*, and *The Omnivore's Dilemma*, are all central to the culture of food writing, taking readers to the fields, kitchens, and factories where food is grown, produced, and manufactured. Four of his books have been made into documentary films. He is a winner of the James Beard Award for Food Writing, the Lennon Ono Grant for Peace, and is a Guggenheim Fellow, among many other honors. In 2010 he was chosen by *Time* magazine as one of the 100 most influential people in the world.

One of his books stands out from the rest as he leaves the world of food to write about architecture. *A Place of My Own: The Architecture of Daydreams*, written in 1997 and published by Penguin, is the chronicle of the design and construction of a writing hut on his property in rural Connecticut. Though he freely admits he is not a man of his hands, he conceived the idea of building a free-standing structure himself, so he would have a quiet and private place to read and write. His wife, the painter Judith Belzer, was pregnant at the time, and they were sharing studio space in one room of their house. He mentioned that her talk-radio habit was not conducive to his writing, and he was in a moderate crisis realizing how the coming baby was diminishing the size of the house. He wanted a place of his own.

He engaged an architect who was full of theories about what the hut should include, such as two long walls of bookcases, one of which would be pierced by the entrance door to give one a sense of passing through mass when coming in. His desk would be along one of the short walls, under a large window placed for the perfect view. The building would



The framed outhouse (photo credit: John Bishop)

be about thirteen by nine feet with a pitched gable roof, the interior open to the peak, and there would be a wood stove for warmth in the winter.

He paced the property carrying a chair so he could sit and soak in different views, searching for the perfect site, and settled on a spot at the top of a rise next to a large boulder that would anchor the building visually. He and the architect spent a lot of time discussing the building's orientation to take advantage of the most desirable angles of sunlight, and they worked hard to develop the drawings so the new structure would have Zen-like perfection of placement, proportions, content, and furnishings. With the site, orientation, and drawings complete, Pollan was ready to build, and he faced his admitted weakness that he was not a builder and should involve someone to guide him through the complexities of this, the simplest of buildings.

Pollan found Joe, who worked most of the time in a local auto body shop repairing wrecked cars and who had worked part time for the contractor who renovated his house. Pollan described Joe as "a master of the material world, equally at home in the realms of steel, wood, plants, concrete, and machinery. . . . He has made his living as a mechanic, a carpenter, a tree surgeon, a house painter, an excavator, a landscaper, a welder, and a footing man on a foundation crew. He also knows his way around plumbing and gardens and guns." That is a long résumé for a guy who is twenty-seven years old, and my suspicions were confirmed when Pollan let it slip that Joe is something of a know-it-all.

Small as it would be, the building had to be set on some kind of foundation that reached below the forty-six-inch frost line, so the two set about digging holes, placing sonotubes (cardboard forms for pouring cylindrical cement footings), placing photogenic boulders on top of the resulting pillars, and placing wooden footings on the boulders. They cut and mortised timbers for the post-and-beam frame of the building, and when they



Occupying the site (photo credit: John Bishop)

went to build the plate that would cap the four walls, they realized that the building was a couple inches out of square. They surmised that one of the footings had been moved by excessive groundwater and decided it would add character to the building, even if it would make framing the roof more complicated.

*A Place of My Own* gets downright humorous when Pollan writes about the history, character, construction, and qualities of roofs, noting that much of modern architecture incorporates flat roofs that are notoriously prone to leak. A pitched roof naturally sheds both rain and meltwater easily. He quotes the great modernist architect Frank Lloyd Wright who declared, "If the roof doesn't leak, the architect hasn't been creative enough," and who responded to complaints about his leaky roofs by saying, "That's how you can tell it's a roof." The original owner of Wright's masterpiece Fallingwater referred to the iconic house as a "Seven Bucket Building."

### A view of the woods

During the spring and summer of 2020 Wendy and I along with the families of two of our children retreated to our house in Maine to escape the rigors of covid in New York City and Philadelphia. We were fortunate to be able to add a "sleeping cabin" 150 feet from the house, where one of the family units stayed for several months. Churches across the country were closed to the public, and the organbuilding world had shut down, leaving me unemployed for eight weeks for the first time in my life. I was not handling it well, and son Andy and I conceived the plan to fill our days building an outhouse in the woods behind the new cabin.

Unlike Michael Pollan, we did not spend a lot of time choosing a site (there was an obvious spot at the edge of a ravine in the woods) or the orientation—we simply figured that when sitting inside the house looking out through an open door, most would prefer to look off into the woods rather than a leafy view of the cabin and the lawn beyond. Andy cut a nice serpentine path through the shrubs and paved it with the chips from a couple stumps that had been ground up. A local excavator was grading our half-mile dirt driveway, and we relied on him to dig the hole.

Architect son-in-law Giorgos drew plans for a heavy timber foundation that defined the hole, the footprint of the building, and a porch. There would be four walls—one with a door, two with windows, and one with the obligatory half-moon for decoration and ventilation. The pitched roof would be built as a single unit that would slide on top of the building. We built and assembled all the frames in the driveway outside the doors to my workshop, then took it apart and carted it into the woods where we added siding, door, window shutters, and a beautiful square block of granite (the gift of our excavator) as a step to the outside porch.



A place of my own (photo credit: John Bishop)

### Thinking about structures

A couple weeks ago, I went to Oberlin, Ohio, to participate in the fiftieth anniversary celebration of the dedication of the wonderful Flentrop organ in Warner Concert Hall of the Conservatory of Music. I was an incoming freshman in the fall of 1974, and this trip evoked a flood of nostalgia. Walking around the town and through the buildings reminded me of people I have not thought of in all that time, of lessons learned in life and love as I grew from an adolescent to what passed for an adult, and the joys and agonies of striving to master the art of playing the organ. I had drinks, meals, and strolling chats with old friends and was delighted and enriched to hear the Flentrop and the many other instruments on campus that were part of my formation as a musician. Visiting professor of organ Christa Rakich and assistant professor of organ Jonathan William Moyer shared J. S. Bach's entire *Clavier-Übung III*, that masterful collection of chorale preludes and duettos sandwiched between the great *Prelude and Fugue in E-flat Major*, the "Saint Anne," offered as the central concert of the weekend.

As I sat in the concert hall listening to and staring at that iconic organ, I was reminded of the elegant lessons I learned about the structure of a classic free-standing hardwood organ case during my time working with John Leek in Oberlin. I had joined him as a three-day-a-week keyholder in my sophomore year, traveling around northeast Ohio and western Pennsylvania together doing service calls. He taught me to tune and brought me into his shop to learn about working with wood, leather, low-voltage electricity, and the myriad skills and tasks involved in the art of organbuilding.

John was a first-generation Dutchman and was well known to the staff at Flentrop, the venerable Dutch firm that built and restored many distinguished organs in Europe, the dazzling organ in Warner Hall, and seemingly countless other organs on campus at Oberlin and in surrounding churches and universities. We installed several new smaller Flentrop organs ourselves and were engaged to help a crew from the Netherlands with the installation of the beautiful three-manual organ at Trinity Episcopal Cathedral in Cleveland. It was that organ that introduced me to the magic of the structure of those instruments.

The structure starts with a floor frame that outlines the footprint of the organ. It is usually made of lumber milled to about one inch by five inches (25 x 125 millimeters) connected with lap joints and placed flat on the floor to locate the organ. The frame is leveled with shims under the locations of load-bearing legs to form a solid and plumb base for the instrument. The floor frame shows the location of the action chassis, a large assembly of mechanical bits that includes the keydesk and keyboards, manual and pedal couplers, and the "hook up" points





Flentrop organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

for the manual and pedal key actions. The stopjams and drawknobs are sometimes included in this big assembly, which is typically shipped in one piece. There are vertical legs on either side of the action chassis that will hold up the level of the organ case. The floor frame also bears the positions of the rest of the upright legs of the first level of the organ. There is always a leg or a corner beam at each corner of the instrument, with additional legs along the back, sides, and front of the organ. The number of legs varies according to the size of the organ, but it is these that will ultimately support the entire weight of the organ.

In the Cleveland instrument, there are eight strong vertical legs that are integrated into the lower case. They in turn support the impost, a massive frame that defines the dimensions of the upper case, which is maybe four feet wider than the lower. The impost includes the heavy molding across the front and sides of the organ and the three towers, two pointed and one round, that hold the largest pipes. The transition between the lower case and the wider impost is softened by gracefully curved casework, often referred to as “armpits.” Besides helping with the visual completion of the case, they serve the important purpose of concealing the rollerboards that transition the key action from the width of the keyboards, about thirty-five inches, to the outer reaches of the pedal windchests, which span the entire width of the organ.

The impost provides the placement and support for the windchests of the Hoofdwerk (Great) and Pedaal and also positions sixteen vertical legs that support the three tower crowns, each with their own elaborate moldings. Some of those legs support the windchest of the expressive Bovenwerk division. When that windchest is in place, some installers can stand on the chest while others stand outside the case on scaffolding to hoist the lower side crowns into place. There is a little wrangling to do to get the tall and floppy legs to fit in their sockets, but once those two crowns are fastened the structure is rigid, and it is easy enough (though a little scary as one is fifty feet above the floor of the church) to plop the high center crown onto its legs.

My colleagues from many organ companies who have built and assembled organ cases like this will know that I am making it sound simple. Because the organ case is wider than the “birds’ nest” gallery it stands on, you can look straight down fifty feet to the floor from the top of the case on either side. I make it sound as if you are snapping Lego blocks together. In fact you are wrestling a little to get all the mortises to fit into the tower crowns. Did I mention that it is up high and you might feel a little wobbly?

When we started this installation, we placed the floor frame in the center

of the balcony, and as we fit the pieces together higher and higher, we realized that the center tower crown would not be centered in the Gothic arch of the window or under the ridge of the ceiling, so we moved the entire organ—floor frame, action chassis, impost, windchests, towers, and all—using a pair of house jacks lying on their sides to sidle the organ

By John Bishop

a few inches to starboard. It swayed a little, making us feel a little funny inside, but it worked fine. After that, the tall case could be fastened to the wall behind the organ. It has been standing straight and solid for over forty-five years, and I think it will stay there longer.

§

Michael Pollan’s survey of architecture in the context of building his little hut is an interesting introduction to the theories and practice of architecture, told from a personal point of view as his architect and builder coached him through the process. He reports that with the building finished, he wrote three books, including the one in question, and part of another in that place of his own. He left Connecticut when he was appointed a professor of journalism at Berkeley in 2003. It must have been hard for him to leave that little building. I do not know how it is being used today.

You might think it a little funny that I started thinking about my outhouse while listening to my friends play such great music on that wonderful organ in Oberlin. I suppose that others in



(photo credit: Félix Müller)

attendance that night could confess odd trains of thought as well. The functional simplicity of that classic style of pipe organ is at the heart of the instrument’s beauty. The opulent mahogany case is the visual presence of the organ, the structure that holds it up, and the resonating chamber that blends its sounds. That is making maximum use of the lumber. We can talk about the structure of an electro-pneumatic organ another time.

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# Stylistic Tendencies within the Anthems of Leo Sowerby

By Jace Mankins

In the early and mid-twentieth century, Leo Sowerby (1895–1968) was championed as one of the leading composers of American church music. Sowerby exhibited a musical language that was and largely still is his own. His use of harmonic movement and voice leading make for a repertoire of choral music that does not always follow tonal conventions yet is smooth and comfortable for singers. Sowerby's style is difficult to describe, largely because it was born from many different influences, some of which include Native American music, British folk music, Johannes Brahms, and César Franck.<sup>1</sup> Despite his accomplishments, there exists very little analysis of his works. His choral output is enormous and includes cantatas, canticles, and anthems, the latter of which he composed the most. Sowerby regularly published anthems throughout his career, and they provide an excellent body of work to explore the stylistic changes of the composer throughout his life.

Sowerby composed nearly one hundred anthems, spanning from 1919 to 1966. Due to the sheer number of works and the nuances that exist between them, creating distinct compositional periods is difficult. Rather than intensely study each of these anthems and attempt to create strict periods, I have arbitrarily selected a handful of anthems over the course of Sowerby's lifetime (some from early in his career—1920; some from the middle—1934, 1939, and 1941; and some from later in his life—1954 and 1963) in order to highlight notable differences in his treatment of harmony, melody, rhythm, meter, and texture. My purpose is to provide an introduction for further analytical study into the composer's choral output.

## Early anthems

Sowerby's first two published anthems, from what I will dub his "early period," are *The Risen Lord* and *I Will Lift Up Mine Eyes*, both published in 1920 shortly after the composer's service in World War I. The first of these pieces, *The Risen Lord*, features four soloists (soprano, alto, tenor, bass), SATB chorus, and organ. As with much of Sowerby's choral music, the most striking characteristic is his treatment of harmony. Many scholars and critics have recognized this element of the composer's style. Ronald Huntington stated the following:

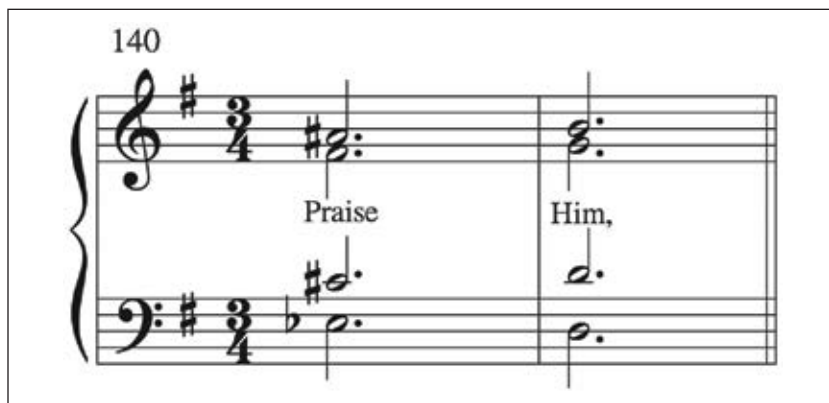
Although a number of general features are recurrent in Sowerby's harmonic technique, it is in this facet of his music that the composer has exhibited greatest originality, even within certain traditional strictures, and it is here that the analyst encounters most difficulties in describing his style.<sup>2</sup>

In *The Risen Lord*, harmonic function serves as a foundation for progression but is skewed in several ways. First, Sowerby is able to generate non-standard progressions through the use of chromatic voice leading. In **Example 1** Sowerby writes an unusual seventh chord based on F-sharp that resolves to G major.

The harmony in the third beat of measure 28 could be respelled as a C half-diminished seventh chord, but Sowerby's choice to spell the G-flat as an F-sharp and the B-flat as an A-sharp makes sense from a linear and functional perspective. In terms of voice leading, F-sharp, A-sharp, and C resolve upwards to G, B, and D, and E-flat resolves downward to D. F-sharp being the root of this



Example 1: *The Risen Lord*, measures 28 and 29



Example 2: *The Risen Lord*, 140 and 141



Example 3: *I Will Lift Up Mine Eyes*, measure 29

harmony adheres to functional conventions of leading-tone chords resolving to tonic, but Sowerby uses careful spellings and shifts in chromaticism to achieve a greater variety of harmonies. A similar harmony occurs in measure 140, only instead of a C-natural, Sowerby substitutes a C-sharp, making the new sonority enharmonic to a D-sharp minor-seventh chord (**Example 2**). Still, the resolution of this harmony is the same, so the E-flat spelling is maintained. The alteration of C to C-sharp is a change of color, not a change in function.

In *I Will Lift Up Mine Eyes*, Sowerby uses many accidentals to convey specific voice-leading behaviors to each part. In measure 29 Sowerby composes an augmented seventh between the bass and soprano (**Example 3**). The E-natural in the soprano resolves upwards to F while the F-flat in the bass resolves downwards to E-flat.

This harmony could be enharmonically spelled as an E dominant-seventh chord

without its fifth, but the function of an E7 is to resolve in some fashion to A. Sowerby's spelling in this example allows for the resolution to an E-flat add 2 harmony, which further resolves nicely to the A-flat dominant-seventh chord in the next measure, ultimately resolving to D-flat.

Another way Sowerby will explore unusual harmonies within a functional structure is through the expansive exploration of key centers within phrases. Looking a little earlier at the same passage from *I Will Lift Up Mine Eyes*, we hear a phrase that cycles through a number of key areas. While Sowerby has composed a colorful progression, the overarching structure of this phrase is rather simple. Measures 26 to 30 live in the subdominant key of E-flat major, which moves very briefly through D-flat major before returning to the tonic key in measure 31, ultimately concluding in a half cadence; therefore, this example could be reduced as a motion from the subdominant to the dominant (**Example 4**).



Example 4: *I Will Lift Up Mine Eyes*, measures 26 through 34

In terms of texture, Sowerby's earlier anthems generally exhibit homophony or, if soloists are present, melody and accompaniment. *I Will Lift Up Mine Eyes* begins with a melody from a solo alto. This melody appears throughout the anthem, sometimes alone and other times against the choir. By exchanging between the soloist, the choir, and combinations of the two, Sowerby generates the form of the work. The call-and-response relationship in *I Will Lift Up Mine Eyes* is rather straightforward: the soloist sings the primary theme, and the choir often responds with its own melodic material, then later, the alto melody is immersed with the choir as harmonic support. A similar method of synthesis occurs in *The Risen Lord*, only instead of a soloist against the choir, Sowerby uses a quartet of singers. Interestingly, Sowerby chose to assign the bulk of the text to the choir, and the quartet of soloists often responds to the primary themes of the choir with repetitive text like "Alleluia" or "Praise Him." Considering that *The Risen Lord*

was Sowerby's second anthem ever composed, this decision is even more striking.<sup>3</sup> The organ parts in these earlier works are either only printed for rehearsal purposes or provide support for the singers by either doubling their parts or by providing interlude material between sections of text. The earlier anthems show an emphasis of color on the surface of the music that is orchestrated from a fundamentally traditional foundation, which is most often expressed through harmonic substitutions and creative uses of voice leading. Other musical elements like melody, key, rhythm, and texture serve to keep the listener grounded in what is familiar.

#### Works from Sowerby's middle period of compositions

The year 1934 was important for Sowerby, as he received an honorary doctorate from the Eastman School of Music, and his compositional output in all genres was booming.<sup>4</sup> Sowerby published *Now There Lightens Upon Us*

Example 5: *Now There Lightens Upon Us*, measures 12 through 20

Example 6: *Now There Lightens Upon Us*, measures 46 through 55

in the same year, and with it he exhibits some striking harmonic changes. The harmonies themselves are not all that different; however, Sowerby achieves a new language through non-conventional voice leading. In general, Sowerby adheres to traditional part-writing principles, and when he does break them, as shown in the previous examples, the logic of the voice leading remains relatively clear. *Now There Lightens Upon Us* utilizes extensive use of parallel motion to create progressions. When the voices enter in measure 12, they sing a series of parallel harmonies in root position: G major, A minor 7, B minor, C major 7; before moving to an F-sharp half-diminished seventh chord. Sowerby is not concerned with parallel fourths or fifths in this texture, and the effect unifies the choir more than in his earlier works (Example 5).

The key areas of these middle-period anthems are pushed more thoroughly than before. *Now There Lightens Upon Us* is in the key of G major, but the harmonic treatments make the key center

less obvious. From the same opening passage, the F-sharp half-diminished 7 does not resolve as expected to G major, but rather, it resolves deceptively to B minor. The rest of the phrase works its way to a cadence on C major. Later in the piece, the opening text is repeated, but Sowerby tonally transposes the phrase to begin on A minor. Here Sowerby almost appears to answer the cadence to C major with a cadence to G. This is the first strong cadence to G at the end of a phrase that we get in the piece, showing a broader scale depiction of key than seen previously in Sowerby's works. In Example 6 I provided a second line of Roman numeral analysis in A to highlight the similarity in progression used in measures 12 through 20.

Sowerby skews the nature of G major by moving to other key areas for considerable amounts of time before establishing clear arrivals to the tonic key. Additionally, the extended harmonies on cadences such as the G major add 6 in measure 55 make tonic less stable.

## Twentieth-century American choral music

Sowerby's 1939 anthem *Blessed Are All They That Fear the Lord* expands the bounds of tonality further through his uses of harmony and melody. It is during this time period that we see the composer occasionally stray away from tertian harmonies in favor of those built on fourths and fifths. In terms of melody, Sowerby has also made some notable changes. According to Burnet C. Tuthill, Sowerby composed two kinds of melodies. The first kind of melody is what Tuthill refers to as "sprightly 'tunes,' characterized by a pungent rhythmic vitality and drive."<sup>5</sup> The strong melody sung by the solo alto from *I Will Lift Up Mine Eyes* is a great example of this category (**Example 7**).

These tunes are easy to recognize in any texture and maintain tonal clarity that allows for innovative harmony to thrive without deconstructing the tonality of the piece. Tuthill describes the second kind of melody as an "extended flowing line which at times seems capable of infinite continuation."<sup>6</sup> I believe the opening melody shown in **Example 8** in *Blessed Are All They That Fear the Lord* mostly falls under the first category but has a certain wandering quality to it. The melody is bold and would constitute a "tune" as Tuthill defines it, but the voice leading tendencies that we saw in Sowerby's earlier anthems manifest themselves melodically. The pitches outside the key of C major in this tune create a level of ambiguity that keeps the listener wondering what will happen next. Unlike the accidentals found in the harmonies of *The Risen Lord* or *I Will Lift Up Mine Eyes*, these accidentals do not have the benefit of instant resolution due to their placement in a single line; however, their resolutions still occur, though in a staggered fashion. From a linear standpoint, this melody is actually two different lines occurring at once. Example 8 is a reduction of the organ part from measures 1 through 7. This melody is doubled by the choir beginning in measure 6. The slurs and stem direction indicate the two different strands present in the melody.

The tune's affinity for Tuthill's second melodic category comes from Sowerby's use of chromaticism. The chromaticism in the melody along with its embedded counterpoint gives it a slight motivic quality similar to that of the German composers, a point that Sowerby himself would reject in a letter to the *Music News, Chicago*, when they attempted to compare an earlier work of his to Schönberg in 1915. Sowerby claims that he gained the most influence from Vincent d'Indy.<sup>7</sup> I agree with Sowerby's assertion; the chromaticism in his works always serves a broader tonal or modal framework and only works to enhance the color of what is fundamentally pitch-centric. The motivic element in this example aids the wandering quality that is often found in impressionist works.

Sowerby exhibits a notable change in texture in his middle works. Earlier anthems favored homophony and melody-and-accompaniment, and while those textures continued to be regular tools for Sowerby, the composer experimented more with unison doublings, heterophony, and polyphony. The bulk of *Blessed Are All They That Fear the Lord* places the choir in unison, and when homophony does occur, it sometimes follows a parallel harmonic progression similar to that of *Now There Lightens Upon Us*. Sowerby composes a brief double canon from measures 16 to 24. Another notable case of polyphony begins in measure 26 in *Psalms 122: I Was Glad When They Said Unto Me*, published in 1941 (**Example 9**). Sowerby word paints by creating a fugue on

the text, "Jerusalem is built as a city that is at unity in itself." The fugue's subject begins on C in the bass voice and is given a real answer by the tenor voice on G. The alto and soprano voices follow the same pattern with the alto entering on C and the soprano on G. The fugue then becomes a canon in measure 36 with the subjects in the bass and alto and the answers in the tenor and soprano unifying respectively. This canon quickly collapses into homophony in measure 40 and ultimately unison in measure 41. In essence, Sowerby has composed a modulation of texture to represent the unification of Jerusalem.

The organ part plays a much more independent role in the texture than previously heard in the earlier anthems. In the fugue from *Psalms 122: I Was Glad When They Said Unto Me*, the organ not only doubles the entrances of the voices, but also includes its own melodic and harmonic material, usually in counterpoint against the subjects.

In comparison to his earlier anthems, these compositions are much more adventurous in terms of textural variance and tonality. Key areas are expanded, and it is not uncommon for these works to contain lengthy introductions that lead to the tonic key or mode without beginning in it. *Psalms 122: I Was Glad When They Said Unto Me* is in the key of F major. Sowerby makes this point clear with his opening key signature, yet F major is not clearly established until the authentic cadence in measure 18. Until that point, the piece is best analyzed in F minor, and even then challenges arise in establishing stability due to the chromaticism and mode mixture of certain harmonies. While some of these motions between harmonies are not functional, these are secondary to motions of harmonic substitution through deceptive resolutions (V–III instead of V–i as seen in measures 13 and 14). The half cadences in measures 13 and 16 also serve to keep the listener grounded in the key of F.

### Sowerby's later anthems

Much like the transition from his early to middle anthems, Sowerby's later works continue the trend of expanding on his earlier practices; however, the differences here are no longer completely rooted in traditional harmony. As previously discussed, the colorful harmonic progressions in his middle works maintain, though sometimes distantly, a foundation in tertian harmonic principals. His later works never abandon tonality, but his affinity for quartal and quintal harmonies and avoidance of tonic make the pitch center unstable.

His 1954 anthem *The Armor of God* is in the key of A minor. The only pieces of evidence available are the lack of a key signature, the emphasis of the pedal E that often implies dominant prolongation, and the final Picardy third harmony on A major at the end of the piece. Aside from these, the key is nearly impossible to identify. Sowerby uses two tools to accomplish this effect: unconventional but smooth voice leading and a shift in the primary harmonic sonority to quartal and quintal harmonies. **Example 10** shows the opening organ solo from measures 1 through 10. The complete absence of a strong A-minor triad is striking, and the listener is left with uncertainty to what will occur next.

The only instances of an A-minor triad appearing in this introduction are in the third beat of measure 1 and the second quarter note of measure 5, both of which are rather weak examples to emphasize A minor as the tonic sonority. Most instances of accidentals are either

Example 7: *I Will Lift Up Mine Eyes*, measures 2 through 8

Example 8: *Blessed Are All They That Fear the Lord*, measures 1 through 7

Example 9: *I Was Glad When They Said Unto Me*, measures 26 through 30

Example 10: *The Armor of God*, measures 1 through 10

Example 11: *The Armor of God*, measures 10 through 14

chromatic passing or neighbor tones or the result of parallel (or planed) harmonies. Much of the harmonic language highlights chords built on fourths and fifths, even when they manifest as triads. The first harmony in the second measure is a B-flat major seventh chord with an E pedal. The spelling of the harmony organizes the pitches by the two perfect fifths that appear in the chord: B-flat to F and D to A. Perhaps the E pedal could be interpreted as the fifth above A, but its status as a pedal tone is a stronger explanation here. Other harmonies, such as the fourth chord in measure 6, are best explained as quartal/quintal sonorities. Sowerby's use of parallel fourths in measures 6 and 7 represent a characteristic of his later style.

For the vocal parts, Sowerby continues many of the innovations that he explored in his middle works, but to a greater extent. The proclivity toward perfect fourths and fifths found in the harmony greatly affects the overall sonority. One way Sowerby accomplishes this new sound is by rarely completing harmonies in the chorus. Often triads and seventh chords will be incomplete, and he usually omits the third of the chord, highlighting

fourths, fifths, and seconds.<sup>8</sup> The opening verse in *The Armor of God* beginning in the pickup to measure 11, shown in **Example 11**, achieves an open texture through the use of unison doublings and fewer contrapuntal lines. Some complete harmonies occur, but they are not metrically emphasized as strongly as the open harmonies. The cadence in measure 14 melodically resolves to E and A, which could be part of an A-minor triad, but the chord is completed in the organ part, which completes the harmony as an F-sharp minor seventh add 4. Again, the tonic key is subverted.

Sowerby's 1963 anthem *Be Ye Followers of God* contains a similar pedal tone in its organ introduction. Like *The Armor of God*, this work avoids the clear establishment of its home key of D major, but in a less overt way. Tonic triads appear much more often in this work, and the vocal entrance in measure 11 better establishes the key by beginning with a tonic triad in root position. Unlike the previous piece, *Be Ye Followers of God* uses far fewer accidentals, which gives the work more of a modal quality. Perfect fourths and fifths continue to remain prominent

Example 12: *Be Ye Followers of God*, measures 65 through 73

sonorities in the texture, even with triadic harmonies.

The nature of modulation in Sowerby's later works is much smoother and unpredictable. In earlier anthems we heard extended harmonies modulating to traditional areas such as to the relative, parallel, dominant, or subdominant key. The middle anthems largely maintained traditional relationships between key areas, though Sowerby occasionally ventured into more distant areas such as the supertonic, diatonic mediant, or subtonic key. With the extended harmonic palette offered in the later anthems, Sowerby is able to move smoothly yet swiftly into distant keys. In *Be Ye Followers of God*, Sowerby modulates from the home key of D major to two chromatic mediant keys: F-sharp Major and F major. **Example 12** shows the transition from F-sharp major to D major with a brief tonicization of F major in between.

In his later works Sowerby favors a combination of unison doublings and polyphony, often imitative polyphony. One texture Sowerby employs in his later anthems is a duet between pairs of voices. In both *The Armor of God* and *Be Ye Followers of God*, Sowerby creates soprano-tenor and alto-bass pairs that engage polyphonically. These pairs may be imitative, such as in measures 55 through 59 in *The Armor of God* or free counterpoint found in measures 65 through 73 in *Be Ye Followers of God* (as shown in Example 12). The pairs do not always need to double as a unison, and Sowerby expresses a sense of freedom in this regard by changing the texture in subtle ways regularly. **Example 13** shows a textural modulation from imitative polyphony between soprano-tenor and alto-bass pairings to homophony. Gradually, the pairings separate into their own lines within the homophonic texture. For ease of reading, I have omitted the text in this example.

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Though not nearly as extreme as other composers of the twentieth century, Leo Sowerby exhibited notable changes in his style over the course of his lifetime. Early characteristics reveal the composer's desire to expand harmonic possibilities while still needing a foundation in traditional harmonic function. The homophonic texture that was often present made the emphasis on Sowerby's extended harmonies more prominent. As Sowerby progressed through his career, he gained enough technique to extend his originality into deeper layers of the musical structure. Texture is more deliberately handled, and new quartal/quintal sonorities replace the dominantly tertian language. Additionally, conventional key relationships are expanded to incorporate more distant keys. By the time he composed his later anthems, the composer showcased a masterful command of the

pitches and harmonies at his disposal, allowing a free and regularly changing texture and meter to flow through the music seamlessly.

Incredibly, Sowerby was able to achieve new advancements in his style without losing his charm. It is hoped that this introduction into his anthems warrants further study into his music. ■

#### Notes

1. Timothy Sharp, "The Choral Music of Leo Sowerby: A Centennial Perspective," *Choral Journal: Official Publication of the American Choral Directors Association* 35, number 8 (March 1995), pages 9–19.
2. Ronald M. Huntington, "A Study of the musical contributions of Leo Sowerby" (master's thesis, University of Southern California, Los Angeles, 1957), page 163.
3. Wayne B. Hinds, "A Biography and Descriptive Listing of Anthems" (Ed.D. dissertation, Vanderbilt University, Nashville, 1972), page 167.
4. Hinds, page 106.
5. Burnett C. Tuthill, "Leo Sowerby," *The Musical Quarterly* 24, number 3, page 252.
6. Tuthill, page 252.
7. Sowerby, Letter to *Music News-Chicago*, January 6, 1915.
8. I include seconds because it is a common interval that occurs in quartal/quintal harmonies. For example, a sonority containing the pitches E, B, and F-sharp will contain a second between E and F-sharp.

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Example 13: *The Armor of God*, measures 59 through 71

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Jace Mankins is a composer, pianist, and cellist from Kilgore, Texas. Recent premieres of his music include performances by saxophonist Wyatt Grose, Manhattan School of Music Philharmonic Orchestra, Windscape Ensemble, Kilgore High School Orchestra, members of the Texas Christian University Symphony Orchestra, and organist Lorenz Maycher. He is a graduate assistant at Texas Christian University, adjunct professor at Tarrant County College and Dallas Baptist University, and piano teacher at Funkytown Music Academy. He has previously taught at Arlington School of Music and privately in Cresskill, New Jersey.

Mankins is also an active performer with over fifteen years' experience on the piano, and he has studied with Sylvia Bolding and Harold Martina. Additionally, he studied organ with Lorenz Maycher. He serves as director of communications for the Roy Perry Classic American Organ Foundation. As a cellist, Mankins studied with Tristan Roberts and has played with the TCU Symphony Orchestra and Longview String Quartet.

Mankins is currently pursuing a Doctorate of Musical Arts degree from Texas Christian University, studying under Blaise Ferrandino and Neil Anderson-Himmelpach. He received his Master of Music degree from the Manhattan School of Music where he studied with J. Mark Stambaugh, and he graduated cum laude from TCU where he studied with Ferrandino, Martin Blessinger, and Till Meyn.

Mankins currently lives in Fort Worth, Texas, with his wife, Jordan, and his children, Jolan, Jillian, and Judson.

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## Cover feature

### Buzard Pipe Organ Builders, Champaign, Illinois Saint Joseph Catholic Cathedral, Jefferson City, Missouri

#### From the builder

It was in 2019 that I met Father Jeremy Secrist, a priest of the Diocese of Jefferson City, Missouri, and the organ consultant for Saint Joseph Cathedral. The cathedral was built in the late 1960s and was showing its age and the peculiarities of its era. The bishop and diocesan building committee were planning a complete transformation of the building's function and "softening" of the architecture. Both its exterior and interior were subsequently completely renovated. Artistic designs were made by architect William Heyer of Columbus, Ohio, the work carried out by the local firm, Architects Alliance. The new organ is the final component of this comprehensive renovation.

At our first meeting with Father Secrist we discussed the existing organ's tonal limitations. The thin tone typical of its time stymied the musicians' efforts to fill the room with majestic sound to undergird congregational singing; its small specification limited the types of choral anthems that could be performed. The new organ had to really be a "Cathedral Organ," with a noble tone and a variety of color to enliven choral accompaniments.

We measured and photographed the space, and I began to create a visual design that would be as dignified as the new renovations promised, while also relating to the many triangular shapes in the room's physical structure. We knew that the organ would need to be efficiently planned and that the front would need to be cantilevered into the cathedral at an unknown dimension; we were told to make this as minimal as possible.

In February of 2020 I presented my line drawing of the visual design to the Diocesan Cathedral Renovation Committee, which included Bishop W. Shawn McKnight, Father Secrist, William Heyer, various clergymen, and prospective donors to the project. I met Mr. Heyer before the meeting and showed him my drawing, not knowing who he was or what his involvement would be. He was so enthusiastic about it, he wound up championing it in front of the entire committee that morning—I hardly had to say anything! We signed the contract for the organ in October of that year.

The Cathedral Choir sits in front of the organ, so we opted to place two ranks in the lower level of the case to give them sounds they could clearly hear, allowing the remainder of the



Buzard Opus 49, Saint Joseph Catholic Cathedral, Jefferson City, Missouri

organ above it to be used to color the accompaniments, lead congregational singing, and render solo organ literature. As the cathedral's renovations took shape, we were asked to relocate the organ's blower out of an adjacent room into the organ case itself, as well as reduce the originally planned triangular cantilever of the organ's façade into a flat shape. A handicap ramp in front of the organ case seemed to be a "sticking point" between us and the architects, until we suggested this ramp be located behind the organ case in a walkway that already existed. This gained us a very necessary 36 inches. The rear walkway, being longer, gives wheelchairs a gentler slope to transition between the floor of the cathedral and the predella. Everyone was happy.

Our chief engineer and production director, Shane Rhoades, was somehow able to accommodate these wishes. The

result is the most efficient and clever winding system I have ever seen, in which one wooden wind trunk passes through a schwimmer regulator to avoid using a flexible hose.

Although the new cathedral organ is modest in size, it provides a wealth of tone colors as do all our organs, classically scaled and voiced with a slight romantic cast to the voicing. A portion of the Great is under expression, as in several of our recent organs. The enclosed stops are labeled in red to make it easier for an organist to see at a glance which stops are behind the expression shutters. The basis of the Great division is a 16' Double Dulciana; the basis of the Swell is a 16' Lieblich Gedeckt. These play at 8' and 4' pitches on what we call the expressive "Choral Organ" behind the singers. To maximize registrational flexibility in the incredibly tight space, this organ utilizes a bit more unification of

some non-chorus stops than is our normal practice.

My sincere thanks go to every member of the Buzard Pipe Organ Builders team who spent a tremendous amount of time on-site in a very complicated installation, especially chief engineer Shane Rhoades, our foreman Chris Goodnight, president and tonal director Fred Bahr, associate tonal director Felix Franken, and all their crews. Deep thanks to Father Jeremy Secrist for understanding our challenges, and to Bishop Shawn McKnight for his patience. Organist Ken Cowan will dedicate this organ in a public concert on Friday, June 20, at 6:00 p.m.

—John-Paul Buzard

#### From the consultant

Akin to the design and construction of pipe organs during the preceding century, the construction of ecclesiastical

## Buzard Pipe Organ Builders, Opus 49

Saint Joseph Catholic Cathedral, Jefferson City, Missouri

### GREAT

Manual II, in and behind façade	
Stops marked in red enclosed	
16' Double Dulciana (Ch)	
8' Open Diapason (façade)	61 pipes
8' Flûte à Bibéron	61 pipes
8' Flûte Cœlestis II	80 pipes
1-42=1 pipe; 43-61=2 pipes	
8' Dulciana (Ch)	
4' Principal	61 pipes
4' Spire Flute	61 pipes
2½' Twelfth	61 pipes
2' Fifteenth	61 pipes
1½' Fourniture IV	244 pipes
16' English Horn	61 pipes
8' Trumpet	61 pipes
8' Clarinet	61 pipes
Tremulant	
Tremulant	
Cymbalstern	
8' Tromba (Ped 16')	
4' Tromba Clarion (ext)	

### SWELL

Manual III, enclosed, in the upper portion of the organ case	
16' Lieblich Gedeckt (Ch)	
8' Stopped Diapason	61 pipes
8' Salicional	61 pipes
8' Voix Celeste (low G)	54 pipes
4' Principal	61 pipes
4' Harmonic Flute	61 pipes
2½' Nazard	61 pipes
2' Octavin	61 pipes
1½' Tierce	61 pipes
2½' Grave Mixture II	122 pipes
1' Plein Jeu III	183 pipes
16' Bassoon	85 pipes
8' Trompette	61 pipes
8' Oboe	61 pipes
4' Clarion (from 16')	
Tremulant	
8' Tromba (Ped 16')	
4' Tromba Clarion (ext)	

### CHORAL

Manual I, enclosed, in lower portion of the case	
16' Double Dulciana	85 pipes
16' Lieblich Gedeckt	85 pipes
8' Dulciana (ext)	
8' Wood Gedeckt (ext)	
4' Dulcet (ext 8')	
4' Flute d'Amour (ext 8')	
Tremulant	
8' Tromba (Ped 16')	
4' Tromba Clarion (ext)	
<b>PEDAL</b>	
Façade, various locations, partially expressive	
32' Subbass (Walker)	
32' Lieblich Gedeckt (Walker)	
16' Open Diapason (Walker)	
16' Bourdon (1-12 Walker, 13-32 fr. 8')	
16' Lieblich Gedeckt (Ch)	
16' Dulciana (Ch)	
8' Principal (façade)	44 pipes

8' Bourdon	44 pipes
8' Spire Flute	32 pipes
4' Choral Bass (from 8')	
4' Open Flute (from 8')	
32' Contra Bassoon (Walker)	
16' Trombone (enclosed in Gt) 85 pipes	
16' Bassoon (Sw)	
8' Oboe (Sw)	
8' Tromba (ext 16')	
8' Minor Trumpet (Sw)	
4' Clarion (Sw)	

30 stops, 36 ranks, 2,281 pipes

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

Cathedral website: [cathedral.diojeffcity.org](http://cathedral.diojeffcity.org)





English Horn



Embossed pipes (photo credit: Fred Bahr)



Enclosed Great Trumpet and Spire Flute



Tromba



Haskelled Trombone



Wind trunks

edifices was not immune to a wide variety of approaches and philosophies either. Some have been inspiringly refreshing, whereas others have challenged the categories of practical form and function. In 1956 the Diocese of Jefferson City was established in the center of Missouri, and the unquestionably gothic structure of Saint Peter Church immediately adjacent to the state capitol was named the diocese's cathedral church. Although it admirably held that title for thirteen years, there had been plans in the minds of some for a new cathedral to be built.

Following the fourth and final session of the Second Vatican Council, the Cardinal Archbishop of St. Louis had some time to travel around parts of Europe before returning to Missouri. At some location in Austria, Cardinal Joseph Ritter's eyes beheld a circular church in Modernist architectural form that could seat many more faithful, but without

those pesky structural elements called "columns"—and thus was the genesis of the current Cathedral of Saint Joseph, completed in 1968.

Although ample terrazzo and marble was used throughout the structure, so too were intentional efforts to restrain any sort of acoustical resonance in a building that seats 950. A 31-rank instrument from the Wicks Organ Company (Opus 4801) was completed in 1968, occupying an organ chamber to the right of the sanctuary. Although the control system was updated in 2001, the instrument perpetually struggled to speak into the room, as the entirety of the instrument was located on the cathedral floor—and the placement of a choir immediately in front of the instrument only further limited its capacities.

In 2019 I was charged by our new bishop to draw together a proposal for a new instrument for the cathedral,

coinciding with the overall renovation of the entire building. Having personally experienced what it was like to sing in a choir situated immediately in front of the previous instrument, an alternative location for the organ was first and foremost in my mind. The original plans for the cathedral had envisioned organ chambers behind the altar and sanctuary, although these had never been constructed.

Having invited a number of organ-builders in North America for their best assessment and ideas, the creative design energies of Buzard Pipe Organ Builders proposed the best solution to this rather challenging architectural arrangement. Making use of the mostly triangular organ chamber original to the building's construction, Buzard Pipe Organ Builders has created an instrument of 36 ranks (and four digital voices) wherein most of the instrument is now elevated

and slightly cantilevered above the steel retention ring of the crown-shaped building. This elevated position allows for the capacity of this modest instrument to speak commandingly into the body of the church; three divisions under expression provide for tremendous flexibility of control, all the while providing a façade befitting a cathedral replete with subtle references to Saint Joseph, the State of Missouri, and the abundance of blessings that this instrument will be for future generations.

—Fr. Jeremy A. Secrist  
*Bishop's Delegate for the Care and Preservation of Pipe Organs*  
 Pastor, Saint Joseph Church, Salisbury,  
 Saint Mary of the Angels, Wien,  
 Saint Boniface, Brunswick  
 Sub Dean, Central Missouri AGO Chapter

Photo credits: John-Paul Buzard, except as noted

## New Recordings

Flor Peeters: *Geistliche Lieder*, Volume 4

**Flor Peeters: *Geistliche Lieder*, Volume 4.** Mechthild Bach, Julia Großsteiner, Anjulie Hartrampf, and Eva-Maria Heinzle, sopranos; Mirjam Fässler, mezzo-soprano; Martin Erhard, tenor; Clemens Morgenthaler, bass-baritone; Helmut Binder and Johannes Hämmerle, organ; and Clemens Müller, piano. Motette Psallite Verlag CD MOT 15124, €25.40. Available from [motette.org](http://motette.org).

*Ave Maria*, opus 1, number 1 (1918);<sup>o</sup> *De Wiedsters*, opus 2, number 2 (1926); *Ave verum corpus*, opus 10, number 2 (1924);<sup>o</sup> *O Maria die daar staat*, opus 12, number 3 (1928);<sup>o</sup> *De Herders*, opus 19, number 5 (1930);<sup>o</sup> *Zomerweelde*, opus 19, number 6 (1934);<sup>o</sup> *Speculum vitae*, opus 36 (1935)—“Night,” “Morning,” “Midday,” “Evening”; *The Ivory Tower*, opus 47 (1940)—“Ivory Tower,” “The Elected,” “The Blessed,” “Hidden Wonder,” “Bride and Mother,” “Maria”; *Jésus, l’ami*, opus 54a (1943)<sup>o</sup>—“La fraîche fleur,” “Allant en classe,” “La cloche va,” “Quand nous nous en allons,” “Trois coups la-haut sonnent,” “Où je viens ou vais,” “Rodent à pas de loup,” “Le jour fut comme un beau Jardin,” “O mère du petit Jésus”; *Marialied*, opus 60, number 5 (1944);<sup>o</sup> *Drie Kerstliederen*, opus 61, number 1 (1942)<sup>o</sup>—“Nuit de Noël,” “Berceuse de Noël,” “Hymne de Noël”; *Vrede*, opus 61, number 5 (1945);<sup>o</sup> *Pater noster*, opus 102c (1960); *Wedding Song*, opus 103c (1960); *Ave Maria*, opus 104c (1961); *Ubi caritas et amor*, opus 128 (1977). —<sup>o</sup>world premiere recording

Franciscus Florentinus Peeters (1903–1986), better known as Flor

Peeters, came from Tielen in Belgium, close to the Dutch border, the youngest child of a family of eleven. At the age of sixteen he began studying at the Lemmens Institute in Mechelen (now in Leuven), where his teachers were Lodewijk Mortelmans, Jules Van Nuffel, and Oscar Depuydt. In 1923 he became an organ teacher at the institute and at the same time became organist of Saint Rumbold’s Cathedral, Mechelen, where he remained until his death in 1986, and where his teacher Oscar Depuydt had already been the choirmaster for many years. He had an international reputation as a performer and composer and as an acknowledged expert on the interpretation of early music. King Baudouin of Belgium conferred on him the honor of becoming Baron Peeters in 1971. Pope Saint John XXIII made him a Knight of the Order of Saint Gregory the Great in 1958. Flor Peeters’s American students include Paul Manz (1919–2009), Kathleen Thomerson (b. 1934), and Charles Callahan (1951–2023).

Organists are familiar with the organ compositions of Flor Peeters, such as his *Aria*, opus 51 (1945), and his *Festival Voluntary*, opus 87 (1957). His choral output was also considerable, and among other things he composed more than 150 *Geistliche Lieder*. The usual English translation is “Sacred Songs,” but I have a feeling that Peeters may have had in mind Ephesians 5:19: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to God”—in which case “Spiritual Songs” might be a better translation of *Geistliche Lieder*. In being polyrhythmic and polytonal, the style of *Geistliche Lieder* resembles that of many of his contemporaries. I find a particular kinship with Paul Hindemith’s *Six Chansons de Rainer Maria Rilke*, but there are also echoes of the tonalities of other twentieth-century composers, from Ralph Vaughan Williams to Francis Poulenc.

Among the songs I found particularly interesting was the setting of the poem (track two) of René De Clercq (1877–1932), *De Wiesters*, chronicling the sufferings of the Blessed Virgin Mary. Soprano Anjulie Hartrampf and pianist Clemens Müller give the song a performance that is both poignant and convincing. I was less impressed with

Clemens Morgenthaler’s performance of *Ave verum corpus* (track three), where I thought some of the shorter vowels were sung indistinctly. Johannes Hämmerle, however, did an excellent job of the remarkably interesting organ accompaniment. This is a fine song, and I think it might achieve wider popularity as a unison choir anthem, by way of an alternative to Mozart’s well-known setting. Peeters dedicated *Speculum vitae* (Mirror of Life), opus 36, to the Belgian Canadian soprano Ria Lenssens (1903–1999); it exists in German and English versions. The text was the work of the Belgian, Jozef Simons (1888–1948). On this compact disc tracks seven to ten, soprano Mechthild Bach and organist Johannes Hämmerle perform the work in the English translation of the American Lutheran pastor Walter E. Buszin (1899–1973). Again, there is an interesting organ accompaniment, and Mechthild Bach manages some very impressive high notes. I particularly like the third song (track nine) with its lively rhythm and folksong-like melody.

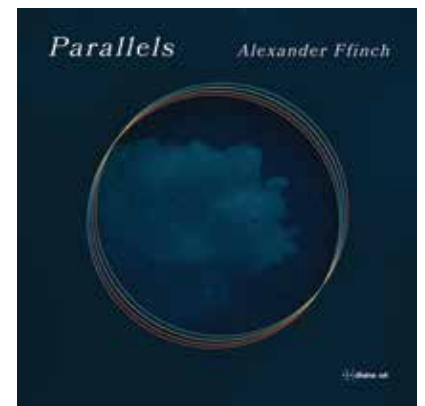
The Flemish poet Renant A. Joostens (1902–1973), who used “Albe” as a *nom-de-plume*, wrote a series of poems in devotion to the Blessed Virgin Mary: “Ivoiren toren” (Ivory Tower), “De uitverkorene” (The Elected), “Gebenedijde” (The Blessed), “Kleine wonder” (Hidden Wonder), “O, bruid en moeder” (Bride and Mother), and “Maria.” Hugh Ross (1898–1990), English-born professor at the Manhattan School of Music and director and conductor of the Schola Cantorum of New York, made the English translation found on this compact disc. Flor Peeters set these poems to music as *The Ivory Tower*, opus 47 (1940). This recording features soprano Julia Großsteiner and pianist Clemens Müller (tracks eleven through sixteen). Julia Großsteiner has a beautifully expressive voice with just the right amount of vibrato.

*Jésus, l’ami*, opus 54a (1943), utilizes another of Albe’s sets of Flemish poems, with their subject this time being Jesus instead of Mary. We hear these in the French translation of the Belgian musician Hilarion Thans (1884–1963). Here Eva-Maria Heinzle sings the soprano part and Clemens Müller is once again the pianist (tracks seventeen through twenty-five). In *La cloche va* as in the case of “Midday” from *Speculum Vitae*, Flor Peeters combines a lively rhythm with an attractive folksong-like melody. The folksong influence continues in *Quand nous en allons*, though with a calmer rhythm. Eva-Maria Heinzle gives a very competent performance of these songs. Tracks twenty-seven through twenty-nine have three Christmas songs of Albe, with A. de la Chênaie as the translator into French. The first two feature Mirjam Fässler, mezzo-soprano, with Clemens Müller on the piano, while on the third Clemens Morgenthaler, bass-baritone, joins Mirjam Fässler, and Johannes Hämmerle accompanies them on the organ. In the first two songs Peeters provides a refreshing change from the usual hymns and carols of Christmas, adopting a serious style that is unusual for the season. There is a Medieval splendor in the third, *Hymne de Noël*, and all three performers succeed in emphasizing the majesty of this *hymne*.

On track thirty-two, *Wedding Song*, Flor Peeters sets a paraphrase by Hugh Ross of the English text of Ruth 1:16–17. The performers are Clemens Morgenthaler, bass-baritone, and Johannes Hämmerle, organist. Marriages are often light-hearted occasions, but in this wedding song Flor Peeters and Hugh Ross leave us in no doubt that marriage is a

profoundly serious business! The final track on the compact disc, a setting of *Ubi caritas et amor*, dates from the last decade of Peeters’s life. This is the only track that features the tenor, Martin Erhard, and again Johannes Hämmerle provides the organ accompaniment. The composer bases this song on the Medieval plainsong melody. Martin Erhard has such a beautiful voice that it seems a pity that this is the only track on the compact disc in which he performs.

I hope this series of compact discs will do something to popularize Flor Peeters as a composer of sacred songs. The sacred aspect of these spiritual songs is curiously understated, in consequence of which they appear to go some way toward breaking down the barrier between the secular and the holy—an idea which I much commend.



Parallels

**Parallels, Alexander Ffinch.** The organ of Cheltenham College Chapel. Divine Art Records, DDX 21112, CD \$12.50, MP3 320Kbps \$8.99, FLAC 16-bit/44K \$10.99, HD 24-bit \$14.99. Available from [divinerecords.com](http://divinerecords.com).

“Jupiter, the Bringer of Jollity,” from *The Planets*, opus 32, Gustav Holst (1874–1934), transcribed by Thomas Trotter; *Suite No. 1 for Organ*—i. “Fantasy,” ii. “Fughetta,” iii. “Air,” iv. “Toccato,” Florence Price (1887–1953); *Paradise*, Chris Martin (born 1977), transcribed by Alexander Ffinch; “Nimrod” from *Enigma Variations*, Edward Elgar (1857–1934), transcribed by William H. Harris; *Rubrics*—i. [“The ancient praise-shout,] ‘Halleluja,’ has been restored.” ii. “Silence may be kept,” iii. “. . . and thanksgivings may follow,” iv. “The Peace may be exchanged,” v. “the people respond—Amen!,” Dan Locklair (born 1949); *Pomp and Circumstance March No. 1*, Elgar, transcribed Edwin H. Lemare; *Chanson de Matin*, Elgar transcribed by Herbert Brewer; *Suite Gothique*, opus 25—i. “Introduction—Chorale,” ii. “Menuet Gothique,” iii. “Prière à Notre-Dame,” iv. “Toccata,” Léon Boëllmann (1862–1897).

Alexander Ffinch grew up in the village of Newbeggan-on-Lune in Cumbria. After attending Sedbergh School, an independent school with an excellent reputation for music, he first studied at the Royal College of Music in London and was then organ scholar at Keble College, Oxford, during which time he became a student of Thomas Trotter. In the 1990s he gave more than 100 recitals as the resident organist of Lancaster Town Hall, and following a three-year tenure as director of music at Clare College, Cambridge, he became the college organist of Cheltenham College, a prestigious independent school in Gloucestershire, in 2004. This means that he plays the organ for more than 700 students daily in the Chapel of Saint Mary & Saint George as well as accompanying the choirs. He attempts to make

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the organ more widely appealing to his young audience by including elements of popular music and jazz in addition to the classical repertoire.

In the booklet Alexander Ffinch makes very clear his fondness for the organ in Cheltenham School Chapel, as well he might, for it is a masterpiece. It was originally a Norman & Beard instrument from 1897 in an elegant oak case, which was the design of the chapel architect Henry Allen Prothero (1848–1906). In 1930 Harrison & Harrison of Durham constructed the current organ, utilizing the original case and most of the Norman & Beard pipework as well as new material. It is an outstanding example of the work of Arthur Harrison and ranks with Saint Mary Redcliffe, Bristol, and King's College Chapel, Cambridge, as one of his finest instruments. Harrison & Harrison undertook a restoration with minor additions in 1976 and added a 32' Double Ophicleide in 2013. The same builders completely dismantled the instrument and undertook a major restoration in 2017 under the watchful eye of Ffinch. The fine sound of the organ is aided by the warm acoustics of the building.

*Parallels* is Ffinch's second compact disc on the Cheltenham organ; the first, *Transformations* (Divine Art Recordings DDA 25193), released in 2019, features Joseph Jongen's *Sonata Eroica*, Jonathan Dove's *Dancing Pipes*, and Franz Liszt's *Fantasie und Fuge über den Choral "Ad nos, ad salutarem undam."* The present compact disc was released in February 2024. Florence Price's *Suite No. 1 for Organ* occupies four of the tracks and demonstrates some parallels with the compositional style of both Locklair's *Rubrics* and Boëllmann's *Suite Gothique*. Furthermore, in writing about the *Suite* Price spoke of her intention to convey her African American heritage through its past, "paralleled or influenced by contacts of the present day," hence the title of the CD, *Parallels*.

The recording opens with Thomas Trotter's transcription of "Jupiter, the Bringer of Jollity," from Holst's *Planets Suite*. As far as I know this is the premiere recording of his transcription, and I like it a lot, partly, I think, because it suits this organ so well. There are, of course, many other transcriptions available. Arthur Will's transcription came out half a century ago. Another, Peter Sykes's arrangement, has now been around for thirty years. I reviewed the Raven CD (OAR-380) of Sykes playing it on the Girard College organ for THE DIAPASON when it first came out in 1996. The most popular transcription on both sides of the Atlantic at present seems to be that of Jonathan Scott, and this is also a very fine piece of work. Robert Quiney has written an excellent version for organ duet, and that might be the way to go if you can find two organists!

Florence Price's *Suite No. 1 for Organ* represents her mature style, which she developed around 1930. Within basic European forms such as those found in the music of Antonin Dvořák, she incorporated African American spiritual-like melodies based on descending pentatonic scales together with the rhythms and harmonies of juba dance and jazz. A good example is the "Fughetta" movement where the melody of the spiritual *Sometimes I feel like a Motherless Child* becomes the subject of a short movement in fugal form. We also hear this in the third movement, a chorale or "Air" using a theme based on the spiritual *Let Us Break Bread Together*. The final movement, "Toccato," is something of a *tour-de-force* in toccata form and is basically in three

sections. The first section uses descending pentatonic themes on the manuals with a juba-dance bass in the pedal. The second section features a descending and ascending chromatic theme, and the third is basically a recapitulation of the first. While the sheet music, published by Claman Editions of Fayetteville, Arkansas, is readily available, *Suite No. 1 for Organ* has rarely been performed, and so it is very helpful to have Ffinch's talented recording, again enhanced by the beauty of the Cheltenham organ, to introduce it to a wider audience.

Alexander Ffinch's organ transcription of the Grammy-winning song *Paradise* by Chris Martin typifies the way in which Ffinch attempts to include elements of popular music in his daily organ playing for the students at Cheltenham College. The composer's first experience of music came as a young student at Exeter Cathedral School, but during his undergraduate study at University College, London, he developed in a very different direction, devoting his life to popular music and forming the band "Coldplay" with fellow UCL students Will Champion, Guy Berryman, and Jonny Buckland. *Paradise* is probably his best-known song. Ffinch says that he was asked to arrange the song for the organ in 2021, though he does not state from whom the request came. His transcription is rhythmic and includes dramatic dynamics and some very skillful manipulation of the swellbox.

Track seven has the first of three arrangements from the works of Edward Elgar. William H. Harris (1883–1973) was the transcriber for the organ of "Nimrod" from Elgar's *Enigma Variations*. As in the foregoing piece Ffinch performs with impressive dynamics and again skillfully manipulates the swellbox as the piece progresses from soft to loud to its soft conclusion.

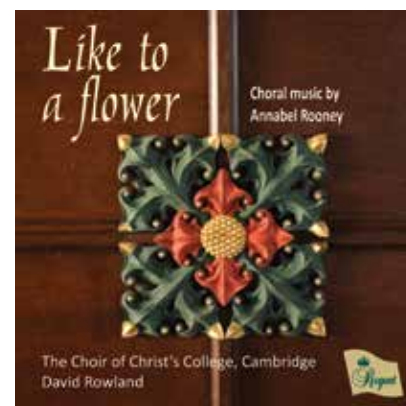
Dan Locklair (born 1949) is most famous for his organ suite *Rubrics*, included in the music at the funerals of Presidents Ronald Reagan and George H. W. Bush. Alexander Ffinch plays *Rubrics* in its entirety on this compact disc, and as I have noted above finds parallels in the compositional style of this suite with both Price's *Suite No. 1 for Organ* and Léon Boëllmann's "Suite Gothique." This is particularly apparent

in the warm harmonies of "Silence may be kept." Florence Price's energetic rhythms underpinned by substantial registrations in the pedal are also mirrored in the first and last movements of Locklair's suite.

The remaining two Elgar transcriptions come next and are just perfect for this "Imperial British" style of organ. The first is Edwin H. Lemare's well-known arrangement of the first of Elgar's *Pomp and Circumstance* marches. A Herbert Brewer (1865–1928) was a very popular figure in Gloucester where he combined the post of cathedral organist with that of Lord Mayor. Brewer and Elgar knew each other well through their involvement together in the Three Choirs Festival over a period of thirty years. Brewer's own compositions such as the *Marche Heroïque* are strongly reminiscent of Elgar's music. Brewer's arrangement for organ of Elgar's opus 15, comprising *Chanson de Nuit* and *Chanson de Matin*, appeared from the Novello publishing house in 1904. Ffinch chooses to play the better-known of the two works, *Chanson de Matin*, on this recording. His performance is touchingly warm and heartfelt.

We come then to Léon Boëllmann's *Suite Gothique*, which, as we have seen, is included because of its parallels with Florence Price and Dan Locklair. Alexander Ffinch, of course, sets himself an impossible task in attempting to give an authentic performance of French symphonic music on an English organ. Cavaillé-Coll used parallel shallots and long tongues in the bass octaves as well as double-length harmonic trebles to achieve the vigor and *éclat* that characterize his reeds and cause them to blend so well into the rest of the ensemble. Arthur Harrison and most other British organ builders were more concerned with fullness and richness of tone, achieved by darker reeds with tapered shallots and tongues weighted in the bass. The music of Boëllmann on the Cheltenham organ is thus bound to speak, as it were, with an English accent. Nonetheless, by skillful and discerning registration Ffinch gives a very convincing performance.

This compact disc, as well as presenting us with some interesting repertoire, is a fine demonstration of the craft of both the organist and the organbuilder at their best. I commend it to you all.



**Like to a flower: Choral music of Annabel Rooney**

**Like to a flower: Choral music by Annabel Rooney. The Choir of Christ's College, Cambridge, UK, directed by David Rowland. Regent Records, REGCD570, £10.64. Available from regentrecords.com.**

*Keep me as the apple of the eye; Preces; Psalm 54; Magnificat and Nunc Dimittis in A Minor; Lesser Litany and The Lord's Prayer; The God of love my shepherd is; Mass in C-sharp Minor—"Kyrie," "Gloria," "Sanctus," "Benedictus," "Agnus Dei"; Drop, drop, slow tears; Thou art my life; To God our strength; Unto the hills mine eyes I lift; Jesu dulcis memoria; Ave verum corpus; 'Tis winter now; Surrexit Christus; Truth from the earth; Love came down at Christmas; Lullaby; This day, good Lord.*

Annabel McLauchlan Rooney (born 1973) read music at Christ's College, Cambridge, where she received an instrumental award for playing the cello. She continued at the University of Cambridge with MPhil and PhD degrees specializing in eighteenth-century opera. She began composing in recent years, mainly writing choral music, and has written more than forty choral works as well as instrumental music. Her choral pieces include introits, anthems, music for Christmas and Easter, and a Latin Mass setting for upper voices. She has written three sets of canticles for Evensong and two sets of Preces and Responses with the Lord's Prayer. Her instrumental music includes works for piano, organ, cello and organ, and string trio. Alongside regular Evensong appearances at Christ's College, her music has

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been performed in the UK and overseas by choirs including Exeter and Ely cathedrals, The Chapel Royal, Bath Abbey, York Minster, The King's Voices, and The BBC Singers.

This is one of two CDs by Christ's College Choir of Rooney's choral music by Regent Records. The first was *As a seed bursts forth* (REGCD 525, 2019). Some of her music is published by Selah and Oxford University Press, notably in the *Breath of Song* anthology. Rooney was a cellist in the National Youth Orchestra. She moved to Exeter, Devon, in 2006 to combine composition, ensemble playing, and instrumental teaching. She performed as a soloist with Exeter Symphony Orchestra in 2012 and 2015 and has been featured on Phonic FM, Soundart Radio, and BBC Radio Devon. She teaches cello and piano and plays with local chamber ensembles in Devon. During the 2020 pandemic Rooney gave live-streamed lockdown performances connecting weekly with listeners worldwide. She also teaches at Exeter School and elsewhere.

As Annabel Rooney wrote in an article on the Oxford University Press blogsite in 2021, "Like many aspects of choral composition, choosing the words is a combination of practical and creative considerations. If you want your music to be performed (and most composers do!), thinking about who might sing the words, and on what occasion, is as important as their inspirational qualities." In this regard she clearly intended her choral compositions mostly for the choirs of Clare College, Exeter Cathedral, and many of her instrumental compositions for The Clifton Trio. "To date, most of my choral music is sacred, setting words that are chosen because they are suited for liturgical use. The Bible, works of religious poets, and collections of Christmas and Eastertide poems and carols have provided rich sources of lyrics." These principles are apparent in Rooney's notes in the leaflet accompanying the CD.

William Byngam (ca. 1390–1451) originally founded Christ's College, Cambridge, as "God's House" in 1437. Lady Margaret Beaufort (1443–1509), the mother of the first Tudor monarch King Henry VII, re-founded God's House with a substantial endowment as Christ's College, Cambridge, in 1505. She endowed the two Lady Margaret's Professorships of Divinity at the universities of Oxford and Cambridge and left a bequest of three organs, doubtless very small instruments, to Christ's College on her death in 1509. Lady Margaret sought to found Saint John's College, Cambridge, but matters were complicated as she died without making any provision for this in her will. Eventually, however, matters were sorted

out. The King issued a charter creating the college in 1511. Furthermore, the Court of Chancery gave permission in 1512 for Lady Margaret's executors to fund Saint John's from her estate.

The Christ's College Choir dates from the founding of the college in 1505. The chapel itself formed part of the original God's House and dates from between 1448 and 1452. The choir began as an all-male ensemble with boy choristers singing the upper parts. I was unable to discover whence these boy choristers were recruited. Even before the college began admitting women as undergraduates in 1979, however, the boy choristers had been replaced by women singers from other colleges. In the process of researching all this, I made the astonishing discovery that according to *The Parish Choir* of March 1848, the choral services in Christ's College were at that time in abeyance and the endowment was improperly being applied for other purposes, as was also the case at Emmanuel College, a situation that *The Parish Choir* described as "deplorable." It is only with the addition of women's voices to the Christ's College Choir in recent years that the choir has really come into its own as a first-rate ensemble with an international reputation for excellence. There are currently seven sopranos, six altos, three tenors, six basses and three organ scholars.

David Rowland was organ scholar at Corpus Christi College and during his third year assisted the organ scholar at King's by playing regularly at services. After graduating in 1978 he pursued research in Cambridge while still playing organ, and in 1981 he won the prestigious Saint Alban's International Organ Competition. In the following year he was a prizewinner at the Dublin International Organ Competition. Subsequently he became a lecturer in the music department of the University of Glasgow and then director of music at Christ's College, Cambridge, where he has conducted the choir since 1984. He joined Open University in 1989 and was dean and director of studies for the faculty of arts from 2007 until 2014; he is currently professor of music and director of taught postgraduate studies there. From 2002 until 2004 he conducted the Welsh National Youth Choir. He specializes in playing organ, harpsichord, and early piano and engages in research into music and commerce in the late-eighteenth and early-nineteenth centuries with a particular focus on the business career of Muzio Clementi (1752–1832). He is also editor of *The Cambridge Companion to the Piano* (Cambridge University Press, 1998).

Contemporary composers tend to write new music in a variety of different styles, but by contrast Annabel Rooney's

style is remarkably consistent, and one might almost describe it as a distillation of the Anglican choral tradition, although she does occasionally write in a more medieval style. One composer from an older generation whose compositions seem to me to display stylistic similarities to those of Dr. Rooney is George Dyson (1883–1964), whose evening canticles share some distinctive features with hers. I also find much in common between the works of Annabel Rooney and those of the contemporary Canadian composer, Eleanor Joanne Daley (born 1955), whose lovely anthem *Set me as a seal* particularly reminds me of Rooney's compositions.

*Keep me as the apple of the eye* (Psalm 17:18) is, like many of Annabel Rooney's compositions, in a bright major key of D. This short a cappella anthem has the soprano line consisting mostly of the note A, while the tenors sing the main theme, which includes some descending fourths. Henry Bittleston completes the piece with a tenor solo at the end. It occupies the position of an introit on this CD. Peter Cane, an emeritus law professor who is married to Jane Stapleton, the Master of Christ's College, desired that the College Chapel should have its own set of Preces and commissioned Annabel Rooney to write a set of "sunny disposition." These are accordingly also in the key of D major and again contain descending fourths. Corpus Christi, indeed, can be said to have its own entire evensong, and after the responses we come to the psalm. In fulfillment of a request to "produce some interesting chants," Rooney wrote several Anglican chants. The double chant chosen on this CD, originally in D-flat major but sung here in D major and intended by its composer to be of "yearning, bittersweet" character, is set to the second psalm for the tenth evening of the month, Psalm 54.

For the Evening Canticles David Rowland chooses Rooney's *Magnificat and Nunc Dimittis in A Minor*, which uses the *English Prayer Book* text, rather than one of her Latin settings. Despite being in a minor key, it is a sprightly, rhythmic setting with warm and rich harmonies. "Nunc Dimittis" has more of a mystical, contemplative character, but the sprightly atmosphere returns with "Gloria Patri." The "Lesser Litany" and "The Lord's Prayer" are, of course, a continuation of the Preces from the beginning of the service, and we return to the fourths with some additional material. Composing "The Lord's Prayer," Rooney comments that she was stuck for a long time on the final chord of "in earth as it is in heaven," but eventually managed to get unstuck and head to a great climax on "But forgive us our trespasses." The three "Collects for Evening Prayer" follow "The Lord's Prayer" and Rooney includes musical settings of these as well. The first of these on the CD is the "Collect for the Tenth Sunday after Trinity" beginning, "Let thy merciful ears, O Lord, be open to the prayers of thy humble servants." The others are the usual collects for Evening Prayer, "The Second Collect for Peace"

and "The Third Collect for Aid against all Perils." The "Amen" at the end of the third collect is particularly beautiful. "In Quires and Places where they sing, here followeth the Anthem:" the anthem on this CD is Rooney's setting of George Herbert's poem, "The God of love my shepherd is." The sopranos introduce the main melody while the other parts complete the homophonic texture of harmonies. As the melody develops and changes, the calmness of the beginning gives way to richer and more romantic harmonies in the fourth verse, "Yea, in death's shady black abode/Well may I walk, not fear," and this leads into the "sonorous" final verse, as the composer describes it, though this description perhaps somewhat belies the fact that the ending is very calm and quiet.

Notwithstanding her Irish name and the fact that she now works in Ireland, the distinguished choral conductor Blánaid Murphy is in fact of English birth and grew up in London. A graduate of Selwyn College, Cambridge, she is choral director of the Royal Irish Music Academy Chorale, music director of the Dublin Bach Singers, and director of the Palestrina Society and Saint Mary's Pro-Cathedral Girls' Choir at the pro-cathedral in Dublin. It was in the latter capacity as director of the Pro-Cathedral Girls' Choir that she commissioned Annabel Rooney to write the *Mass in C-sharp Minor* for upper voices (SSA). The choir first performed this on International Women's Day, March 8, 2020. "Kyrie" is in three sections; in the first, two melodies are mingled between the three voices and the organ, becoming something of a roulade in the second, while in the third another theme is introduced, and all three weave together, ending in a peaceful conclusion. The lively "Gloria" is sung with frequent changes of rhythm. The vivacious organ accompaniment reminds me of some of John Rutter's settings such as the *Sans Day Carol*. "Sanctus" begins with the three voices a cappella and reaches a climax at "Pleni sunt coeli" when the organ comes in, with a further climax at "Hosanna." "Benedictus" follows naturally on this and adds an overarching theme spanning a seventh, after which "Hosanna" returns. The beginning of "Agnus Dei" is in some ways a reprise of "Kyrie," making use of the same melodic ideas. There is an interesting key change into C-flat major at "dona nobis pacem" before the piece diminuendos to a quiet ending in C-sharp minor.

Most of the rest of the disc is taken up with separate anthems suitable for various occasions during the church year. In Dr. Rooney's setting of Phineas Fletcher's poem, the use of highly chromatic harmonies, repeated descending thirds, and repetition of the words "Drop, drop" give the impression of actual falling tears in a short a cappella anthem. The author of the next poem, "Thou art my life," Francis Quarles (1592–1644), was an alumnus of Christ's College. Using as her text four of the original sixteen stanzas of Quarles's poem of 1635 based on Job 13:24, "Wherefore hidest thou thy face, and holdest me for thine enemy?" is Annabel's Rooney's anthem *Thou art my life*. This text deserves to be better known and might be sung as a congregational hymn to a tune in 10.10.10 meter, though as far as I can tell, there are no extant tunes in this meter—so perhaps Dr. Rooney could write one! The anthem has a homophonic texture and maintains a calm feeling that is interrupted by somewhat dissonant harmonies in the third stanza before returning to calm in the fourth.

For a small choir that wishes to explore Annabel Rooney's music, the anthem *To*



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## Reviews

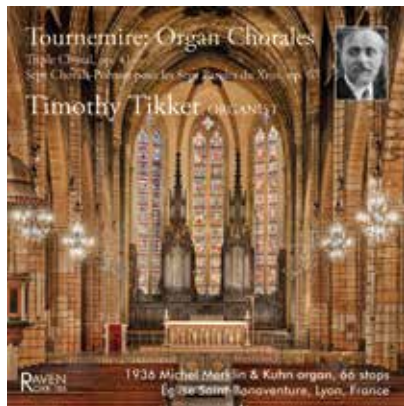
*God our strength* might be a good place to start since it is easy and contains quite a bit of unison singing as well as a lively and mostly simple organ part. The text is by another Christ's College alumnus, none other than the celebrated John Milton (1608–1674). The lively setting of *Unto the hills mine eyes I lift* (Psalm 121) that follows includes some rather jazzy rhythms and harmonies. Rooney wrote her setting of *Jesu dulcis memoria* at the request of her friends Luke and Elizabeth Howard in memory of their relative, philanthropist and society hostess Della Howard (1924–2020), a devoted Catholic, at whose memorial service in Brompton Oratory it received its first performance. At the Howards' request Rooney departed from her normal compositional style in writing the piece in a traditional manner drawing on plainchant and early polyphony. This traditional style is also found in her setting of *Ave verum corpus*.

*Tis winter now* is a setting of a poem by Samuel Longfellow (1819–1892), the younger brother of Henry Wadsworth Longfellow. The bleakness of winter is evident in Nicola Yeung's opening soprano solo, but then the rest of the sopranos come in to celebrate the fact that "God's love is not withdrawn." Dissonances appear when "the sharp winds blow" in the third stanza, but these give way to more cheerful harmonies as the anthem ends with the prayer, "Us warmly in thy love enfold."

Annabel Rooney wrote the Latin text of *Surrexit Christus* herself. This anthem reminds me in its rhythms and modality of the ancient Christmas song, *Salutation Carol* ("Nowell! Nowell! Nowell! Nowell! This is saluctación of the aungell Gabriell"). It is a wonderful paean of praise for Easter. For Advent, again in an older Renaissance style, she sets another John Milton text, "Truth from the earth," the second and last stanzas from Milton's paraphrase of Psalms 85 and 86, "The Lord shall come and not be slow." For Christmas there are two anthems based on traditional carol texts. The first, *Love came down at Christmas*, is a setting of Christina Rossetti's poem of the same name. The second, *Lullaby*, is Rooney's adaptation of the late fifteenth-century carol "This endris night" (Bodleian Library MS. Eng. Poet. e. 1.). Both carol anthems typify Rooney's Anglican choral style. The second is particularly interesting for its beautiful melody sung by tenors and basses, against a rocking lullaby motif furnished by the sopranos and altos.

The last composition on the CD is in some ways the most original. It celebrates the fortieth anniversary of the admission of women undergraduates to Christ's College and was premiered at a special Commemoration of Benefactors service in December 2018. Once again Peter Cane commissioned the work from Annabel Rooney and most appropriately chose as the text part of Thomas à Kempis's "The Imitation of Christ," translated by none other than the foundress herself, the scholarly and learned Lady Margaret Beaufort. The anthem, *This day, good Lord*, begins with the words, "This day, good Lord, I offer unto thee myself perpetually." As befits the joyful occasion this combines colorful harmonies with sprightly tempi for choir and organ. There is then a calmer a cappella section that culminates in a fugal passage after which the organ returns and leads to a massive climax at the end on the word "Amen!"

Annabel Rooney is a very interesting composer, and I hope that this CD will go some way toward presenting her work to a wider public. I have certainly become a fan of hers and thoroughly recommend this CD to readers of THE DIAPASON.



**Tournemire: Organ Chorales**

**Tournemire: Organ Chorales. Timothy Tikker, organist, plays the 1936 Merklin & Kuhn Organ, sixty-six stops, Église Saint-Bonaventure, Lyon, France. Raven, OAR-186, \$15.98. Available from raven.cd.com.**

*Triple Choral: Sancta Trinitas*, opus 41 (1910), Charles Tournemire; *Sept Chorals-Poèmes pour les Sept Paroles du Christ*, opus 67 (1935)—"Pater, dimitte illis; nescient enim quid faciunt," "Hodie mecum eris in Paradiso," "Mulier, ecce filius tuus. . . Ecce Mater tua," "Eli, Eli, lama sabachtani," "Sitio," "Pater, in manus tuos commendo spiritum meum," "Consummatum est," Charles Tournemire.

Charles Amould Tournemire (1870–1939) was born in Bordeaux, France, into a well-to-do family. His father was a self-employed merchant in the tinplate printing industry. Charles was a child prodigy who at the age of eleven became one of the organists in his home church, Église Saint-Pierre in Bordeaux. At the age of sixteen he moved to Paris where he became one of the youngest-ever students of César Franck at the Paris Conservatoire, and where following Franck's death he became a student of Charles-Marie Widor. He won first prize for organ at the age of twenty-one. He also studied at the Schola Cantorum with Vincent d'Indy. Following the resignation of Gabriel Pierné and in defiance of Widor, in 1898 he became *titulaire* of Franck's church, Église Sainte-Clotilde in Paris, and remained there the rest of his life. His death took place in a most curious manner. Tournemire was staying with his sister Berthe at the Villa Nitettis in the seaside resort of Arachon, southwest of Bordeaux, when on Halloween, October 31, 1939, he went for a walk and disappeared. His body was found in a bog some way distant four days later. The cause of his death was never determined. He is best remembered for his monumental collection of organ music based on Gregorian chant, *L'Orgue Mystique*, designed to accompany the Mass throughout the liturgical year. Among his many students were Joseph Bonnet, André Fleury, Gaston Litaize, Jean Langlais, and Maurice Duruflé. Tournemire is also of considerable importance in the way that his use of Hindu modes exercised a profound influence on Olivier Messiaen.

Timothy Tikker (born 1958) grew up in San Francisco, California. He obtained his Bachelor of Music degree *magna cum laude* in organ performance at San Francisco State University and his Master of Music degree in organ from the University of Oregon at Eugene, where he studied repertoire and improvisation with Guy Bovet. He received a Ruth Lorraine Close Award from the University of Oregon enabling him to travel to France to study with Jean Langlais. He also worked in masterclasses with Xavier Darasse, André Isoir, Daniel Roth (Haarlem Academy, the Netherlands) and Ewald Kooiman (Toulouse, France). In 2013 he completed his Doctor of Musical

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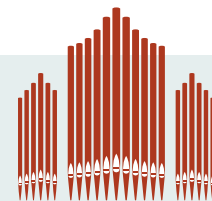
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## Reviews

Arts degree in organ performance under the tutelage of Marilyn Mason at the University of Michigan, Ann Arbor. He won the National Improvisation Competition at the San Anselmo Organ Festival of 1987, the Holtkamp-AGO Award in Organ Composition in 1993, First Prize in the São Paulo State University Organ Composition Competition (Brazil) in 1997, and a finalist award in the Aliénar Harpsichord Composition Competition in 2000. His compositions include *Variations sur un vieux Noël* for organ, *Three Gregorian Sketches* for organ, *Magnificat* for choir, harp, and organ, and *Tienta de Batalla sobre el Balletto del Granduca* for organ. His commissioned works include *Living Stones*, an anthem for chorus and orchestra written for the centennial in 2000 of the Basilica of Saint Josaphat in Milwaukee, Wisconsin, premiered by the Milwaukee Symphony Orchestra and Chorus. He has also written solo organ works for conventions of the Organ Historical Society and American Guild of Organists. He has served as a director of music and organist at several churches over nearly half a century, including a spell at the Cathedral of Saint John the Baptist in Charleston, South Carolina, where he was active in the Piccolo Spoleto Festival of the Arts.

The organ of the Église Saint-Bonaventure, Lyon, France, has three manuals with electric action and sixty-six speaking stops. The instrument had its origins in a Joseph Callinet instrument of 1845, subsequently rebuilt several times, most notably by the firm of Michel-Merklin & Kuhn of Lyon in 1936. Michel-Merklin & Kuhn further rebuilt the organ in 1960 introducing some neo-Classical elements to the instrument without destroying its original character. Further modifications took place in 1985 at which time a Chamade was added. Michel Jurine, Facteurs d'Orgues, of Rontalon in Eastern France, restored the instrument in 2023. The acoustics of Église Saint-Bonaventure are excellent, with a reverberation period of around five seconds, which further enriches the sound of the organ.

The three sections of the *Triple Choral* represent, as the rest of its title asserts, the mystery of the Holy Trinity. The first, as the composer's explanation informs us, proclaims God the Father to have "created the worlds" and "set their grandiose rhythm." This happens in a way that is surprisingly restrained, and the rhythm is extremely gentle, while the registration is also gentle, making use of warm harmonies on the quieter *fonds* of the organ. The second section, referring to God the Son, expresses how "God, to save us, became man, was born in a stable, . . . taught divine maxims," and "died on a cross between two thieves." The Récit reeds and mixtures augment the *fonds* in giving out the theme, while the harmonies become more discordant, and the movement builds to a massive climax on full organ before dropping back to quiet *fonds* at the end. The third, very soft section describes how the Holy Spirit directed the actions described in the first two sections, prompting us to glorify "the majesty of the Holy Spirit" and to "love with all our hearts." This section weaves together a new, third theme introduced on the Voix Humaine with a double pedal flute counterpoint, and the themes of the first two sections, which are both introduced on the Récit strings. This is over a low E pedal point in the case of the second theme. *Triple Choral* ends with a coda based on a recapitulation of the beginning of the third section. The final section imparts a deeply mystical feeling to the end of the *choral*.

*Sept Chorals-Poèmes pour les Sept Paroles du Christ* is a very diverse collection of *chorals*. "Pater, dimitte illis; nescient enim quid faciunt" ("Father, forgive them; they know not what they do") combines an ominous feeling with a stately, majestic rhythm, with gentle chords interrupted by discordant ones, and with registrations making use at first of gentle stops, then building up to full organ. "Hodie mecum eris in Paradiso" ("Today you will be with me in Paradise") evokes the image of heaven opening; it makes use of flutes, a *Jeu de Tierce* registration, and a passage on the Voix Humaine. "Mulier, ecce filius tuus . . . Ecce Mater tua" ("Mother, behold thy son" . . . "[son] behold thy Mother") presents a theme in canon on the *fonds*. The Récit mixtures are added in a bridge passage, introducing proleptically the "thirst" theme of the sixth Word from the Cross. This builds via a toccata to a coda ending on full organ. The anguished cry, "Eli, Eli, lama sabachtani" ("My God, my God, why hast thou forsaken me"), begins, like Franck's *Choral No. 2 in B Minor*, with a passacaglia, though here on full organ. The theme develops on various registrations, culminating in a solo on the Clarinet, following which there is a coda that reintroduces the "thirst" theme.

The sixth *choral*, "Sitio" ("I thirst"), is the home movement of the "thirst" theme, but it refers not merely to the human thirst for liquid refreshment, but, as Tournemire puts it, "I thirst . . . I thirst for love . . . [I] who gave my soul, my heart and my body to man, to regenerate him." The theme in the Hindu mode *chalanâta* is first given out on the Voix Humaine. Another *choral*, again in the *chalanâta* mode, appears in three-part harmony on the Hautbois. Both themes reappear together on the Voix Humaine and Trompette. The coda is a two-part canon, featuring the "thirst" theme, once again on the Voix Humaine. Tournemire introduces the theme of the sixth *choral* in the Hindu *çankâdravâni* mode. The subject, "Pater, in manus tuos commendo spiritum meum" ("Father, into thy hands I commit my spirit"), first appears as a fugato in four parts and builds up to a crashing climax on full organ, following which the "thirst" theme appears for the last time in the coda. The final *choral* introduces two further Hindu modes, the *sâlanâga* and *bhâdvaprya* modes. The last Word from the Cross, "Consummatum est" ("It is finished [consummated, made perfect]"), features a pedal ostinato that harks back to the theme of the first *choral*. It is a gentle movement making use of the Voix Humaine and strings and proceeding to a statement, again of the theme of the first *choral*, ending with a chord of open fifths.

Timothy Tikker's recording of the *chorals* is extremely useful in showing us how Tournemire was of importance for other compositions for the organ besides *L'Orgue Mystique*. This repertoire comes off extremely well on the Saint Bonaventure organ. I therefore thoroughly recommend this compact disc. However, I have one further thought. Tournemire's music is something of an acquired taste; while the musical score may look quite straightforward, his compositions must be studied at some depth to gain an insight into his underlying spiritual intentions. What I have personally found helpful in getting to know Tournemire's music is to play it several times without concentrating on it much—as though it were "background music"—until it becomes familiar, and then to play it again, paying careful attention to it so as to understand its inner spiritual message.

—John L. Speller  
Parkville, Maryland

## 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

**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

**Ken Cowan**; Independent Presbyterian, Birmingham, 3/18, 7 pm works for organ and orchestra

### ARIZONA

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

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

### CALIFORNIA

**Isabelle Demers**; St. Margaret's Episcopal, Palm Desert, 3/2, 4 pm

**Loreto Aramendi**; Cathedral of St. Mary of the Assumption, San Francisco, 3/2, 4 pm

**Todd Wilson**; Neighborhood Church, Palos Verdes Estates, 3/9, 4 pm

**Nathan Laube**; St. Cyril of Jerusalem Church, Encino, 3/9, 4 pm

**Vincent Dubois**; St. Andrew's Episcopal, Saratoga, 3/20, 7:30 pm

**Vincent Dubois**; Performing Arts Center, San Luis Obispo, 3/23, 3 pm

**Nathan Laube**; St. James by the Sea Episcopal, La Jolla, 3/23, 5:30 pm

**Alan Morrison**; Claremont United Church of Christ, Claremont, 3/30, 3 pm

**Leo Abbott**, Hakim, *Laetare, Jerusalem*; Cathedral of St. Mary of the Assumption, San Francisco, 3/30, 4 pm

### CONNECTICUT

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

Yale Schola Cantorum, with Juilliard 415; Woolsey Hall, Yale University, New Haven, 2/22, 7:30 pm

**Michelle Horsley**; St. John's Episcopal, West Hartford, 3/2, 12:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 3/4, 5:30 pm

**Noah Klein**; South Church, New Britain, 3/16, 2:30 pm

CONCORA; Trinity College Chapel, Hartford, 3/16, 4 pm

**Jonathan Moyer**; Marquand Chapel, Yale Divinity School, New Haven, 3/23, 7:30 pm

**Alice Chriss**; Trinity College Chapel, Hartford, 3/25, 7:30 pm

**Gail Archer**; Trinity Episcopal, Southport, 3/29, 4 pm

### DELAWARE

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

**James O'Donnell**; Christ Church Christiana Hundred, Wilmington, 3/1, 9:30 am discussion; 3/2, 8 am choral Eucharist & 4 pm choral Evensong

### DISTRICT OF COLUMBIA

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

Westminster Cathedral Choir; Basilica of the National Shrine of the Immaculate Conception, Washington, 3/25, 7 pm

### FLORIDA

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

**Gail Archer**; St. Michael Episcopal, Orlando, 2/16, 7 pm

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

Bach Festival Chorus, Brahms, *Ein deutsches Requiem*; Rollins College, Winter Park, 3/1, 7:30 pm; 3/2, 3 pm

Choral Evensong; All Saints Episcopal, Winter Park, 3/2, 5:30 pm

+ **James O'Donnell**; Palmer Trinity School Chapel, Miami, 3/9, 3 pm

**Damin Spritzer**; First Presbyterian, Naples, 3/23, 4 pm

### GEORGIA

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

**Nathan Laube**; Christ Episcopal, Macon, 3/1, 10 am masterclass; 3/2, 5:30 pm recital

Three Choirs Festival; Peachtree Road United Methodist, Atlanta, 3/27, 7 pm

**Robert McCormick**; Mulberry Street United Methodist, Macon, 3/28, 12 noon

**Ken Cowan**; Druid Hills Presbyterian, Atlanta, 3/29, 8 pm recital; 3/30, 11 am worship service

### ILLINOIS

**Eun Joo Ju**, with soprano; Presbyterian Homes, Evanston, 2/23, 3 pm

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

Choral Evensong; St. James Episcopal Cathedral, Chicago, 3/2, 4 pm

**Christopher Urban**; Presbyterian Homes, Evanston, 3/24, 2 pm

### INDIANA

**Gail Archer**; St. John Presbyterian, New Albany, 2/23, 4 pm

**Jean-Baptiste Robin**; St. Paul's Episcopal, Indianapolis, 3/16, 4 pm

### IOWA

**Gail Archer**; First Lutheran, Cedar Rapids, 3/8, 7:30 pm

### KANSAS

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

### MAINE

**James Kennerley**, works of Bach; Merrill Auditorium, Portland, 3/22, 7 pm

### MARYLAND

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

**Todd Wilson**; Emmanuel Episcopal, Chestertown, 3/21, 7 pm

### MASSACHUSETTS

**Ken Cowan**; Groton Hill Music Center, Groton, 3/2, 3 pm

### MICHIGAN

**Martin Jean**; St. Lorenz Lutheran, Frankenmuth, 3/30, 4 pm

### MINNESOTA

**Jean-Baptiste Robin**; St. Olaf Catholic Church, Minneapolis, 3/11, 7 pm

Westminster Cathedral Choir; St. John's Abbey Church, Collegeville, 3/29, 4 pm

### NEVADA

**Amanda Mole**; University of Nevada Las Vegas, Las Vegas, 2/28, 7 pm

### NEW JERSEY

**Olivier Latry**; Cathedral Basilica of the Sacred Heart, Newark, 3/2, 3 pm

### NEW YORK

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

**Gail Archer**; St. James Episcopal, New York, 2/17, 4 pm

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# Calendar

**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  
**Gail Archer;** Our Lady of Grace Catholic Church, West Babylon, 3/1, 6 pm  
**Michael Hey;** Cathedral of St. John the Divine, New York, 3/2, 5 pm  
 Musica Viva NY; All Souls Unitarian, New York, 3/2, 5 pm  
 Bach, *St. Matthew Passion*; Cathedral of St. John the Divine, New York, 3/8, 7 pm  
**Nicholas Capozzoli;** SUNY Fredonia, Fredonia, 3/9, 4 pm  
**Renée Anne Louprette;** Cathedral of St. John the Divine, New York, 3/9, 5 pm  
 Lenten Choral Vespers; St. Agnes Catholic Cathedral, Rockville Centre, 3/10, 4:30 pm  
**Caroline Robinson;** Third Presbyterian, Rochester, 3/16, 4 pm  
**Raymond Nagem;** Cathedral of St. John the Divine, New York, 3/16, 5 pm  
**TENET;** St. Luke in the Fields, New York, 3/22, 6 pm  
**Brenda Portman;** Cathedral of St. John the Divine, New York, 3/23, 5 pm  
**Anna Lapwood;** St. Ignatius Loyola Catholic Church, New York, 3/30, 4 pm  
**David Briggs;** Cathedral of St. John the Divine, New York, 3/30, 5 pm

## NORTH CAROLINA

**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 recital; 3/1, 10:30 am masterclass  
**David Baskeyfield;** St. Paul's Episcopal, Greenville, 3/21, 7 pm

## OHIO

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

**Daryl Robinson;** Covenant First Presbyterian, Cincinnati, 3/8, 9:30 am masterclass  
 Ricercar Consort; Capital Conservatory of Music, Columbus, 3/8, 7:30 pm  
**Daryl Robinson;** Covenant First Presbyterian, Cincinnati, 3/9, 4 pm  
**David Higgs;** Finney Chapel, Oberlin College, Oberlin, 3/15, 10 am masterclass; 3/16, 4:30 pm recital  
**Vincent Dubois;** Holy Trinity Lutheran, Columbus, 3/16, 4 pm  
**Vincent Dubois;** Cathedral of St. John the Evangelist, Cleveland, 3/18, 7:30 pm  
**Richard K. Fitzgerald;** improvised Stations of the Cross; St. Joseph Catholic Cathedral, Columbus, 3/23, 3 pm  
**Alan Morrison & Joshua Stafford;** First Congregational, Columbus, 3/23, 4 pm works for organ & piano duet  
**James O'Donnell;** St. Paul's Episcopal, Cleveland Heights, 3/30, 4 pm

## PENNSYLVANIA

**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  
 Voces8; Shadyside Presbyterian, Pittsburgh, 3/2, 3 pm  
 Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/5, 7 pm  
**Edward Landin Senn;** Bryn Mawr Presbyterian, Bryn Mawr, 3/11, 12 noon  
 Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/12, 7 pm  
**Isabella Isza Wu;** Bryn Mawr Presbyterian, Bryn Mawr, 3/18, 12 noon  
 Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/19, 7 pm  
**Sarah Palmer;** Bryn Mawr Presbyterian, Bryn Mawr, 3/25, 12 noon  
 Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/26, 7 pm

## RHODE ISLAND

**Mark Steinbach;** Brown University, Providence, 3/2, 4 pm  
**Vincent Dubois;** Brown University, Providence, 3/9, 4 pm

## TENNESSEE

**Ryan Chan;** St. Paul's Episcopal, Chattanooga, 2/28, 6:30 pm  
**Ryan Chan;** Church of the Ascension, Knoxville, 3/3, 7:30 pm

## TEXAS

**Chelsea Chen;** St. Thomas Aquinas Catholic Church, Dallas, 2/27, 7 pm  
**Olivier Latry;** Rice University, Houston, 2/28, 7:30 pm

**Jean-Baptiste Robin;** Trinity University, San Antonio, 3/6, 7:30 pm  
**Bryan Anderson;** Chapel of the Incarnate Word, San Antonio, 3/9, 3 pm  
 + **Nathan Laube;** St. Mary's Seminary, Houston, 3/29, 10:00 am masterclass; 3/30, 3 pm recital

## VIRGINIA

**Jean-Baptiste Robin;** Cathedral of the Sacred Heart, Richmond, 3/3, 7:30 pm  
**Jean-Baptiste Robin;** St. John's Episcopal, Lynchburg, 3/23, 4 pm

## WASHINGTON

**Caroline Robinson;** St. Dunstan's Episcopal, Shoreline, 3/1, 10 am masterclass; 3/3, 7 pm improvisation class  
**Douglas Cleveland;** St. Paul's Episcopal, Seattle, 3/4, 7:30 pm

## WISCONSIN

Just Bach; Luther Memorial Church, Madison, 2/19, 12 noon  
**Andrew Schaeffer;** Luther Memorial Church, Madison, 2/26, 12 noon  
**Olivier Latry;** Covenant Presbyterian, Madison, 3/4, 7 pm  
 Just Bach; Luther Memorial Church, Madison, 3/12, 12 noon  
 Thomanerchor of Leipzig; Luther Memorial Church, Madison, 3/13, 7:30 pm  
**Don Horisberger;** Luther Memorial Church, Madison, 3/19, 12 noon  
**Andrew Schaeffer;** Luther Memorial Church, Madison, 3/26, 12 noon

## CANADA

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

## GERMANY

**Vincent Dubois;** Kulturpalast, Dresden, 2/19, 8 pm  
**Vincent Dubois;** Berliner-Philharmoniker, Berlin, 2/23, 11 am  
**Sebastian Freitag;** Kathedrale, Dresden, 2/26, 8 pm  
**Thiemo Janssen;** Franziskanerkirche, Freiburg, 3/2, 6:30 pm  
**Jan-Piet Kniff;** Pfarrkirche Wiederkunft Christi, Kolbermoor, 3/5, 7:45 pm  
**Sebastian Freitag;** Frauenkirche, Dresden, 3/5, 8 pm  
**Holger Gehring;** with VokalChoral Dresden, soprano, oboe, and English horn; Kreuzkirche, Dresden, 3/12, 8 pm  
**Tobias Leschke;** Kathedrale, Dresden, 3/19, 8 pm  
**Martin Bambauer;** Frauenkirche, Dresden, 3/26, 8 pm

## SWITZERLAND

**Humberto Salvagnin;** Reformed Church, Aubonne, 2/16, 5 pm

**Damien Savoy;** with Ensemble Vocal Utopie; Reformed Church, Le Locle, 2/23, 5 pm  
**Lucile Dollat & Thibaut Duret;** Cathedral, Geneva, 3/1, 5 pm  
**Zeltzin Pérez;** Cathedral, Geneva, 3/8, 5 pm  
**Cyril Julien;** with Opus 5 brass ensemble; St.-Marcel, Delémont, 3/9, 5 pm  
**Guy-Baptiste Jaccottet;** with flute; Reformed Church, St.-Martin, 3/9, 5 pm  
**Cyril Julien;** Cathedral, Geneva, 3/15, 5 pm  
 Nenad Djukic, with harp; Reformed Church, Aubonne, 3/16, 5 pm  
**Vincent Thévenaz;** Collège Claparède, Geneva, 3/21, 8 pm  
**Baptiste Genniaux & Vincent Dubois;** Collège Claparède, Geneva, 3/22, 5 pm  
**Gabriele Agrimonti;** silent film accompaniment; Collège Claparède, Geneva, 3/22, 8 pm  
**Franz Danksagmüller;** silent film accompaniment; Collège Claparède, Geneva, 3/27, 8 pm  
**Nicolas Hafner;** with pan flute; Collège Claparède, Geneva, 3/28, 8 pm  
**Richard Hills;** Collège Claparède, Geneva, 3/29, 8 pm

## UNITED KINGDOM

**Joshua Simões;** Methodist Central Hall, London, 2/16, 3 pm  
**Paul Greally;** Westminster Abbey, London, 2/16, 5 pm  
**D'Arcy Trinkwon;** St. Michael's, Cornhill, London, 2/17, 1 pm  
**Alexander Wilson;** Welsh Church, London, 2/19, 1:05 pm  
**Darius Battiwalla;** Bloomsbury Central Baptist, London, 2/22, 4 pm  
**Benjamin Collyer;** St. Michael's, Cornhill, London, 2/24, 1 pm  
**Luke Mitchell;** St. George's, Hannover Square, London, 2/25, 1:10 pm  
**Richard Moore;** St. Michael's, Cornhill, London, 3/3, 1 pm  
**Benjamin Chewter;** Reading Town Hall, Reading, 3/3, 1 pm  
**Tim Ravalde;** St. Lawrence, Alton, 3/4, 8 pm  
**James Mitchell;** St. John's, Rammoor, 3/6, 8 pm  
**Terence Atkins;** Emmanuel Church, Sutton Coldfield, 3/7, 1 pm  
**Chris Totney;** St. Nicholas, Newbury, 3/13, 1:10 pm  
**Ben Bloor;** Methodist Central Hall, London, 3/16, 3 pm  
**Oliver King;** Welsh Church, London, 3/19, 1:05 pm  
**Paul Hale;** Christchurch Priory, Christchurch, 3/20, 12:30 pm  
**Thomas Allery;** Bloomsbury Central Baptist, London, 3/29, 4 pm



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TRAVIS BAKER, St. Michael's Church, Cornhill, London, UK, September 30: *Praeludium in e*, Bruhns; *Passacaglia in c*, BWV 582, Bach; Tonstück in F (*Drei Tonstücke*, op. 22, no. 1), Gade; *Passacaglia in d*, BuxWV 161, Buxtehude; *Three Pieces for Organ*, Berkeley.

TYLER BOEHMER, Methuen Memorial Music Hall, Methuen, MA, August 21: Fanfare (*St. Anthony Suite*), Campbell; Prière, op. 20 (*Six Pièces*, no. 5), Franck; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Prière pour orgue*, Morel; Choral (*Symphonie II in e*, op. 20), Vierne.

ALBERTO BRIGANDI, St. Michael's Church, Cornhill, London, UK, September 16: *Prélude, Adagio et Choral varié sur le thème du Veni Creator*, op. 4, Durufié; *Trois paraphrases grégoriennes*, op. 5, Langlais; *Esquisses grégoriennes*, Hakim; *Variations on Pange lingua*, Rogg.

PHILIP CROZIER, Ayr Town Hall, Ayr, UK, July 22: *A Trumpet Minuet*, Hollins; Epigrams 1, 2, 3, 5, 9 (*Nine Epigrams*), Kodály; *Choral Song and Fugue*, Wesley; Impromptu (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 2), Vierne; Voluntary in d (*Ten Voluntaries*, op. 5, no. 8), Stanley; *All' Offertorio*, Zipoli; No. 5 in F (*Sechs Fugen über den Namen B-A-C-H*, op. 60, no. 5), Schumann; Conradus, Ferdinand, Proportio Ferdinand Ulterius (*Tablature of Jan z Lublina*), anonymous; *Hommage*, Bédard; *Grand Chœur*, Weitz.

Deer Parish Church, Peterhead, UK, July 24: *A Trumpet Minuet*, Hollins; *Variations on Est-ce Mars*, SwWV 321, Sweelinck; Epigrams 1, 2, 3, 5, 6, 9 (*Nine Epigrams*), Kodály; *Choral Song and Fugue*, Wesley; Fugue X, Magnificat Sexti Toni, Fugues IV, VI, Magnificat Octavi Toni (*Fugues on the Magnificat*), Pachelbel; No. 5 in F (*Sechs Fugen*

*über den Namen B-A-C-H*, op. 60, no. 5), Schumann; *Les Cloches (Troisième livre d'orgue)*, Lebègue; Basse de trompette (*Premier livre d'orgue*), Marchand; *Praeludium in F*, BuxWV 145, Buxtehude; *Hommage*, Bédard; *Grand Chœur*, Weitz.

CLIVE DRISKILL-SMITH, Redeemer Presbyterian Church, Austin, TX, September 20: *Praeludium in e*, Bruhns; *Andante in F*, K. 616, Mozart; *Tiento de medio registro de tiple del décimo tono*, Correa de Arauxo; *Toccata settima*, Rossi; *Humoresque "L'organo primitivo"*, Yon; *Praeludium in E*, BuxWV 141, Buxtehude; *Fantasia of four parts*, Gibbons; Adagio, Allegro (*Voluntary in A*, op. 7, no. 1), Stanley; *Marche des Marseillois et l'Air Ça-ira*, Balbastre.

JAN KRAYBILL, Methuen Memorial Music Hall, Methuen, MA, August 14: *Variations de Concert*, op. 1, Bonnet; *Canzon detta Qui la dira*, A. Gabrieli; *Allein Gott in der Höh sei Ehr*, BWV 676, Bach; Chaconne (*First Suite for Military Band*, op. 28, no. 1), Holst, transcr. Lay; *Marche funèbre d'une marionnette*, Gounod, transcr. Best; Intermezzo (*Symphonie VI in g*, op. 42, no. 2), Widor; Tambourines (*Aspects of Glory*), Larsen; Erhalt uns, Herr (*Swing Five*), Michel; Menuet nordique (*Cathedral Music*), Idenstam; *King of Kings*, Simpson; Intermezzo on an Irish Air (*Four Intermezzi*, op. 189, no. 4), Stanford; *Pageant*, Sowerby.

JOONHO PARK, Methuen Memorial Music Hall, Methuen, MA, August 7: *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Durufié; *Triptyque*, op. 58, Vierne; *Passacaglia in c*, BWV 582, Bach; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

DANA ROBINSON, Methuen Memorial Music Hall, August 28: *March in E-flat* (op. 76, no. 4), Schumann, transcr.

Guilmant; *Vier Skizzen für den Pedalflügel*, op. 58, Schumann; Nicht schnell und sehr gesangvoll zu spielen, Im Volkston (*Bilder aus Osten*), Schumann, transcr. Buck; *Symphonie V in f*, op. 42, no. 1, Widor.

NAOMI ROWLEY, Memorial Presbyterian Church, Appleton, WI, August 28: Lobet den Herren mit Pauken und Zimbeln schön (*33 Portraits*, op. 101, no. 5), Karg-Elert; *Flute Tune*, Arne; *Trumpet Voluntary in D*, Travers; Andantino (*Après un Rêve*), Fauré; Allegro (*Concerto in d*), Torelli, transcr. Walther; *Variations sur Ubi Caritas*, Bédard; *Sorte in E-flat*, Lefébure-Wély.

SAMUEL SPRINGER, St. Peter Claver-St. Pius V Catholic Church, Baltimore, MD, July 26: My Lord, What A Morning, Go, Tell It on the Mountain, Joshua Fought the Battle of Jericho (*An Organ Book of Spirituals*), Hancock; *Variations on There Is a Fountain*, Moore; Reverie (*San Sebastienne*), Kerr; *Lotus Blossom*, Strayhorn, transcr. Wyton; Toccato (*Suite No. 1*), Price.

MICHAEL STEFANEK, Lovely Lane United Methodist Church, Baltimore, MD, July 21: *Festal March*, Price; *Canzonetta in G*, BuxWV 171, Buxtehude; *Prelude and Fugue in C*, BWV 545, Bach; *Adagio in C*, K. 356, Mozart; *Chorale Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Larghetto (Variae preces, Dix Pièces dans le style libre*, op. 21, no. 34), Tournemire; *Maple Leaf Rag*, Joplin, transcr. Kennerley.

MARK STEINBACH, Stadtkirche, Weimar, Germany, July 21: *Nun komm' der Heiden Heiland*, BuxWV 211, Buxtehude; Heiller; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Mad Rush*, Glass; *Missing Absence*, Lu; Alléluia sereins d'une âme qui désire le ciel, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

St.-Sulpice, Paris, France, July 28: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Mad Rush*, Glass; *Missing Absence*, Lu; Alléluia sereins d'une âme qui désire le ciel, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen.

BRUCE STEVENS, Westminster Hall and Burying Ground, Baltimore, MD, July 25: Allegro (*Sonata in D*, Wq 70/5), C. P. E. Bach; *Canzona Quarta*, F 3.16 (*Secondo libro di toccate*), Frescobaldi; *Sonata in G*, Soler; *Ronde Française*, op. 37, Boëllmann, transcr. Choiseul; *Cantilena in G*, op. 71, no. 1, Foote; *Präludium (Sonata XIX in g*, op. 193), Rheinberger.

CHUYOUNG SUTER, Old Otterbein Memorial Church, Baltimore, MD, July 23: *Prelude and Fugue in c (Three Preludes and Fugues*, op. 36, no. 1), Mendelssohn; O Welt, ich muss dich lassen, Es ist ein Ros' entsprungen, Herzlich tut mich verlangen (*Eleven Chorale Preludes*, op. 122, nos. 3, 8, 10), Brahms; *Introduction and Passacaglia in d*, Regér.

JEREMY DAVID TARRANT, Interlochen Arts Camp, Interlochen, MI, July 28: *Passacaglia in c*, BWV 582, *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; Sketch in D-flat (*Vier Skizzen für den Pedalflügel*, op. 58, no. 4), Canon in E (*Sechs Studien in kanonischer Form*, op. 56, no. 3), Sketch in f (*Vier Skizzen für den Pedalflügel*, op. 56, no. 3), Schumann; *Elegy*, Still; *Scherzo*, Litaize; Clair de lune (*24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; Final, op. 21 (*Six Pièces*, no. 6), Franck.

ASHLEY WAGNER, St. Michael's Church, Cornhill, London, UK, September 23: *Academic Festival Overture*, Brahms; *An Wasserflüssen Babylon*, BWV 653, Bach; Cantabile, FWV 36 (*Trois Pièces*, no. 2), Franck; *Prélude et fugue sur le nom d'Alain*, op. 7, Durufié; *Psalm-Prelude*, Set 2, no. 1, Howells; *This Shining Night*, Churcher.

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**The Tracker**—quarterly journal of the Organ Historical Society ([OrganHistoricalSociety.org](http://OrganHistoricalSociety.org)) includes news and articles about the American pipe organ and its history, organ builders, organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 48 pages with illustrations and photographs. Membership includes four issues plus a pipe organ calendar. Print and digital memberships are available. OHS sponsors conventions, Pipe Organ Database ([www.PipeOrganDatabase.org](http://www.PipeOrganDatabase.org)), on-line catalog of books, music, and recordings ([OHSCatalog.org](http://OHSCatalog.org)), and Library & Archives. Questions? Call 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

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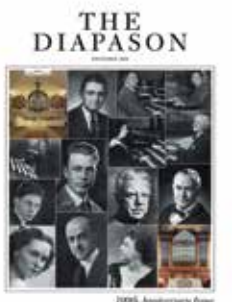
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