

# THE American Organist

JOURNAL OF THE AMERICAN GUILD OF ORGANISTS AND THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

SEPTEMBER 2025



Holy Cross

# Organ Scholarship

A prestigious four-year, full-tuition award offered by the Department of Music in collaboration with the Office of the College Chaplains.

Open to high school seniors planning to major in music or double major with music and another discipline. Includes private lessons, liturgical leadership, and rich performance opportunities.

**Application Deadline: October 15, 2025**

[www.holycross.edu/organscholarship](http://www.holycross.edu/organscholarship) | [emenende@holycross.edu](mailto:emenende@holycross.edu)



like John Knowles Paine and Dudley Buck; there are moderns of strikingly divergent styles like Titcomb and Pinkham (and Hurd!). In short, the recording is a testament to an evolving and growing musical culture on the western shore of the Atlantic.

Murphy-Mancini's interpretations are confident and expert; his registrations are varied and always appropriate; his technique and touch are of the highest order. The Double Fugue on "God Save the Queen" by Paine is a delightful tour de force, as are Buck's Variations on "The Last Rose of Summer," an old favorite. Daniel Pinkham's *In the Isles of the Sea* provides an interesting modern contrast. And I love David Hurd's deep and complex Variations on DETROIT. This is a serious and substantial work, worthy of repeated listenings, and the performance does it great justice.

One of the best features of the whole package, though, must be the liner notes. We have an exceptionally full and informative booklet with images of manuscripts, organists, composers, and notable locations, linked with well-written and pertinent commentary. A nifty touch in the jewel case is the clockface with Roman numerals, imaged from the old clock in the sanctuary, which serves as the background of the disc itself and of the plastic holder where it rests.

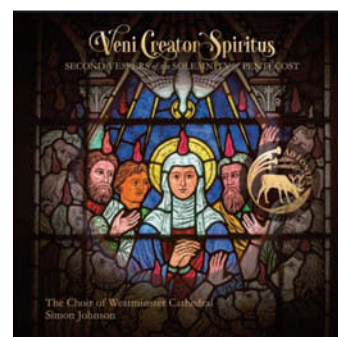
For many reasons, this is definitely a recommended recording.

JONATHAN B. HALL, FAGO, ChM

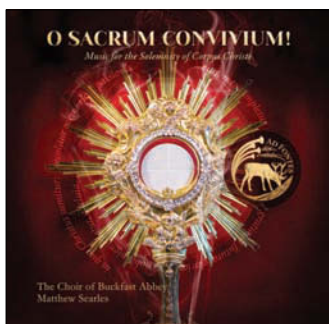


**WELCOME  
NEW ADVERTISER**

**College of the  
Holy Cross  
(Worcester, Mass.)**



**VENI CREATOR SPIRITUS: SECOND VESPERS OF THE SOLEMNITY OF PENTECOST.** Choir of Westminster Cathedral; Simon Johnson, director.



**O SACRUM CONVIVIVUM! MUSIC FOR THE SOLEMNITY OF CORPUS CHRISTI.** Choir of Buckfast Abbey; Matthew Searles, director. Ad Fontes, 2025. Over the last decade or so, a quiet village in the southwest corner of England has emerged as a center of excellence for church music. Initially led by Philip Arkwright and now with Matthew Searles at the helm, Buckfast Abbey is home to a professional choir, a 2017 organ by Fratelli Ruffatti, and a record label, Ad Fontes.

*Veni Creator Spiritus* is Westminster Cathedral Choir's third CD for Ad Fontes (its second under director of music Simon Johnson). The recording is a re-creation of the Second Vespers of the Solemnity of Pentecost, Roman Catholic Evening Prayer for this great feast of "mighty winds and tongues of fire." The choir aims to demonstrate "the majesty and glory of this story anew," a goal most certainly realized through both programming and performance.

Following the opening incantation, the office unfolds with five psalms, each framed by a festal antiphon. The chanting is bright and forthright, finely shaped with elegant contours. The fauxbourdon verses add complementary variety.

"The stunning array of repertoire [for Pentecost] presents an embarrassment of riches for choirs," writes Johnson in the liner notes, and included here are two of the most dazzling jewels. The six voices of Palestrina's *Dum complerentur* intertwine in a Pentecostal dance. In *Loquebantur variis linguis*, Tallis ingeniously represents the cacophony as the disciples speak in their newly found tongues. We hear his

signature false relations as the distinctive languages brush up against one another; the syllables of *Alleluia* are accented differently throughout the piece, the same word spoken in different dialects; and all seven voice parts lie within a range of just 20 notes, intensifying the scene. The ascending intervals of *Magnalia Dei* exemplify the fresh luminescence brought to the repertoire by this choir, as does the triumphant final *Alleluia*, when all voices at last come together.

Gabriel Jackson depicts both Pentecostal winds and the simmering hubbub in *Factus est repente*, commissioned by the family of a former chorister in 2014. Herbert Howells's *Regina Caeli*, another piece written for this choir, is given the breadth and gravitas it merits. For me, however, it is the account of Tomás Luis de Victoria's setting of the Magnificat that best demonstrates the choir's artistry: singing that is stylish, emphatic, and wholly refined.

At the center of the disc lies the ancient office hymn *Veni Creator Spiritus*—"Come, Holy Spirit"—with the sixth verse set by George Malcolm (1917–1997), one of Johnson's most revered predecessors. We hear this monumental melody again as the foundation of Duruflé's *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, in an electrifying performance by assistant master of music Peter Stevens.

For the feast of Corpus Christi, eleven days after Pentecost (although usually transferred to the following Sunday), Ad Fontes offers yet another opportunity to eavesdrop on a liturgy of extraordinary musical and spiritual quality, this time from Buckfast Abbey itself.

On *O sacrum convivium!* the abbey's professional choir leads us through Solemn Mass as well as Vespers and Benediction. Along with the psalms, antiphons, and hymns, we hear another bulwark of plainsong hymnody, *Ecce Panis Angelorum*, verses of the sequence for Corpus Christi authored by St. Thomas Aquinas in the 13th century.

The two most substantial works on the disc are a liturgical suite for organ, *In festo*



FIRST PRESBYTERIAN CHURCH  
OTTUMWA ■ IOWA

the  
**NATIONAL  
UNDERGRADUATE  
ORGAN COMPETITION**

For details & application, please visit:  
[ottumwafpc.org/organcompetition](http://ottumwafpc.org/organcompetition)

Deadline for recorded submissions:  
**JANUARY 15, 2026**

|                             |       |                |
|-----------------------------|-------|----------------|
| <b>1<sup>ST</sup> PRIZE</b> | ..... | <b>\$ 3500</b> |
| <b>2<sup>ND</sup> PRIZE</b> | ..... | <b>\$ 2500</b> |
| <b>3<sup>RD</sup> PRIZE</b> | ..... | <b>\$ 1500</b> |
| <b>AUDIENCE PRIZE</b>       | ..... | <b>\$ 500</b>  |

The **3** finalists will be invited  
to participate in a public competition,  
playing our 1970 Tellers Organ, on  
**MARCH 22, 2026**  
(competition begins March 20)

Additional weekend events will include:  
**A FRIDAY EVENING RECITAL  
+ SATURDAY WORKSHOPS**  
for children and adults



# Arizona State University

## Organ Studio

- Study over 600 years of organ repertoire and history with Kimberly Marshall
- Perform on the ASU Fritts organ (1992) and the Traeri Italian baroque organ (1742)
- Employment opportunities in Phoenix metropolitan area
- Create new works with composers
- BM, MM or DMA in organ performance

Herberger Institute for Design and the Arts

**ASU** School of Music,  
Dance and Theatre  
Arizona State University

<https://musicdancetheatre.asu.edu/degree-programs/music/organ>

Copyright © Arizona Board of Regents. All rights reserved. 0925

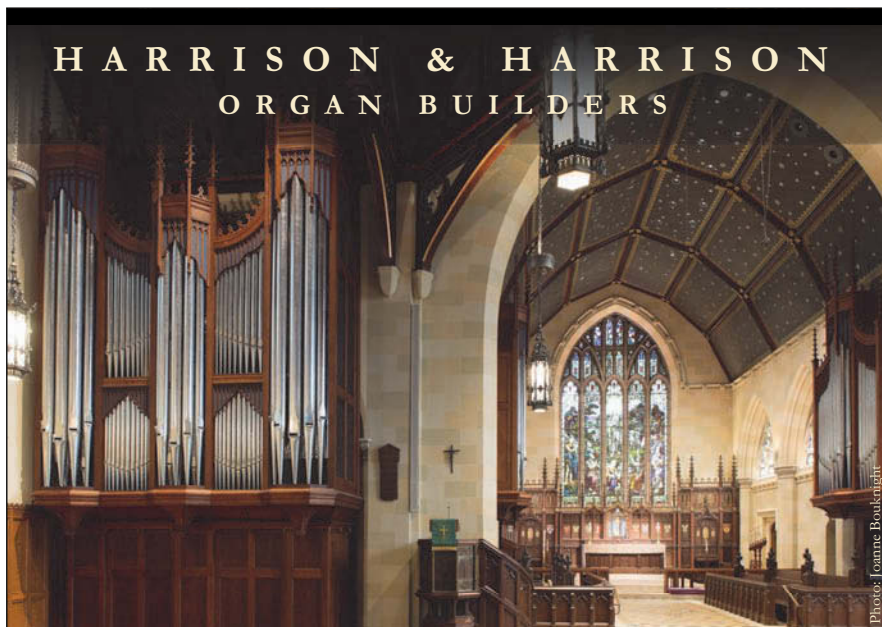
*Corporis Christi*, by 20th-century Austrian composer Anton Heiller, and Martin Baker's newly commissioned *Missa O sacrum convivium!* The movements of Heiller's suite, which each herald a new chapter in the liturgy, are Neoclassical in style and rooted in plainsong. There are some moments of real virtuosity, skillfully negotiated by Charles Maxtone-Smith.

Baker's Mass is similarly infused with chant, principally *O sacrum convivium* (the Magnificat antiphon of the day) and *Alleluia: Caro mea*. Together with long, lyrical lines, there are Romantic gestures reminiscent of Rheinberger or Brahms, Impressionist colors of Duruflé, and quotations of both Palestrina and Messiaen. Baker takes these threads from past centuries and weaves them into his own sonic tapestry. One of the most striking things about the work is the equal partnership between choir and organ. The instrument is no mere accompanimental servant, but a natural extension that dramatically augments the color palette.

Throughout, the Abbey Choir sings with beautiful control and attention to detail, and the blend and tuning are superb. This is singing with serious intention and meaning, without ever becoming affected or melodramatic (although the concluding hymn certainly sees the reigns loosen a little!). A first-rate recording by a first-rate choir.

ALEX HODGKINSON, FRCO

## HARRISON & HARRISON ORGAN BUILDERS



Christ Church, Greenwich, CT, USA IV/86 (New Organ 2022)

Harrison & Harrison has over 160 years of experience in building and restoring fine pipe organs around the world. See our website for specifications or contact us to discuss your requirements or arrange a visit.

[h.h@harrisonorgans.com](mailto:h.h@harrisonorgans.com) | +44 191 378 2222 | [www.harrisonorgans.com](http://www.harrisonorgans.com)

