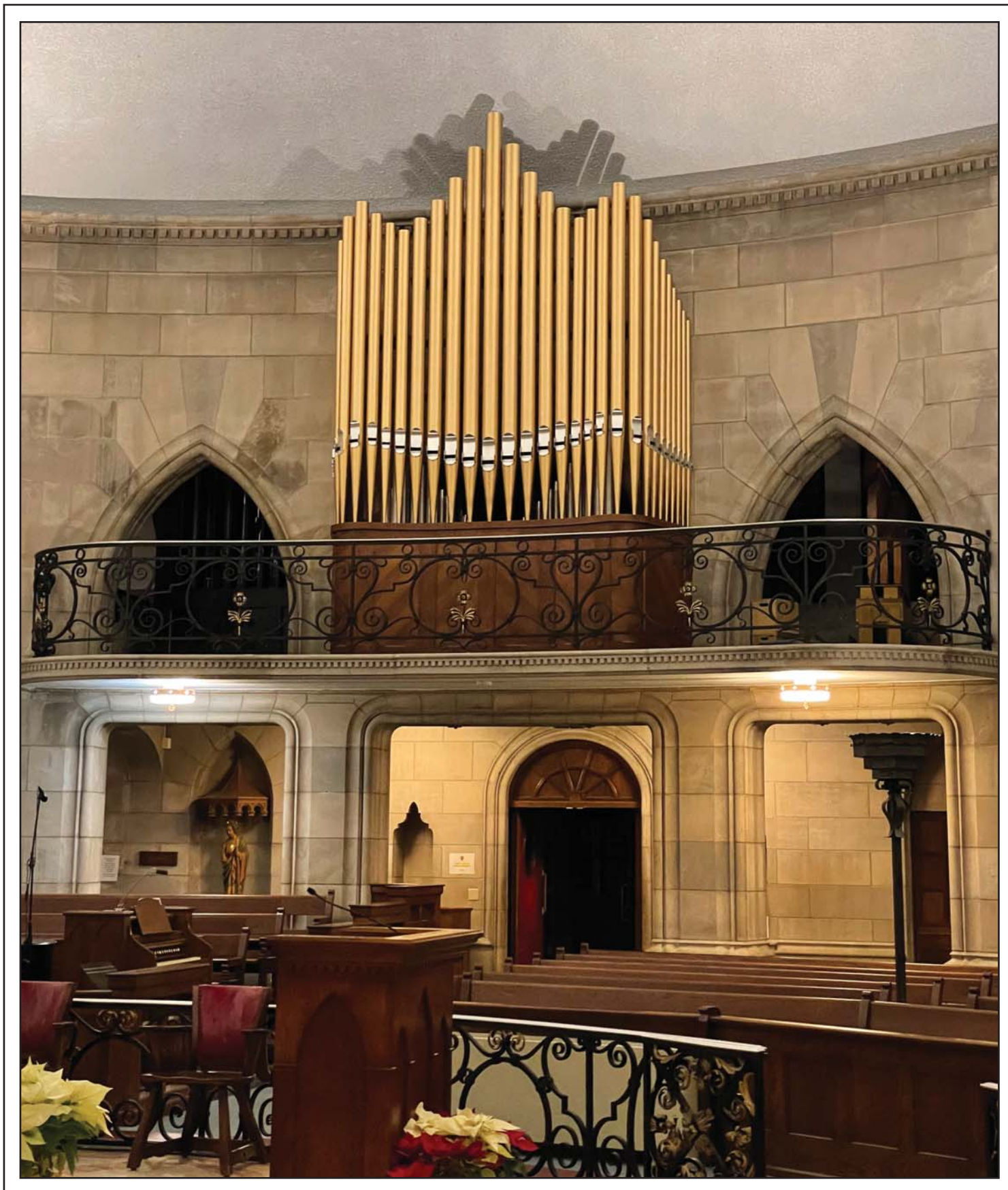


THE DIAPASON

JANUARY 2022



Little Flower Catholic Church
Saint Louis, Missouri
Cover feature on pages 20–21

PHILLIP TRUCKENBROD

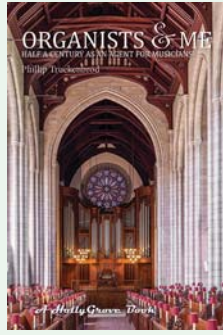
CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



AVAILABLE AT AMAZON.COM



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



JEAN-WILLY KUNZ



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



SEBASTIAN HEINDL
2019 LONG WOOD GARDENS
INTERNATIONAL ORGAN
COMPETITION WINNER



INSPIRATIONS ENSEMBLE

P.O. Box 432
Dearborn Heights, MI 48127

www.concertartists.com
email@concertartists.com
860-560-7800

Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Thirteenth Year: No. 1,
Whole No. 1346
JANUARY 2022
Established in 1909
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

A history of the organs of Saint John Cantius
Catholic Church, Chicago, Illinois
by Stephen Schnurr 12

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Appointments 4
Nunc Dimittis 8
Carillon News 9
In the wind . . . by John Bishop 10

REVIEWS

New Recordings 22
New Handbell Music 24

CALENDAR

24

RECITAL PROGRAMS

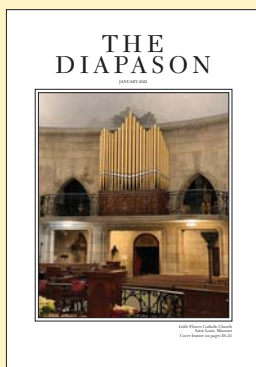
27

CLASSIFIED ADVERTISING

28

2021 In Review—An Index

30



COVER

Little Flower Catholic Church,
Saint Louis, Missouri; Kegg Pipe Organ
Builders, Hartville, Ohio 20

Editorial Director and Publisher **STEPHEN SCHNURR**
sschnurr@sgcmail.com
847/954-7989

President **RICK SCHWER**
rschwer@sgcmail.com
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/
Subscriptions **THE DIAPASON**
P.O. Box 300
Lincolnshire, IL 60069-0300
DPP@omeda.com
Toll-Free: 877/501-7540
Local: 847/763-4933

Designer **KELLI DIRKS**
kellidirksphoto@gmail.com

Contributing Editors **LARRY PALMER**
Harpsichord

KIMBERLY SCHAFER
BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John L. Speller**
Leon Nelson

Editor's Notebook

Happy New Year 2022

The staff of THE DIAPASON wishes everyone a happy and healthy New Year, continuing through all the days of the year 2022. We look forward to bringing you numerous articles for your reading pleasure and edification. This issue commences our 113th year of delivering news, features, events, and so much more.

The Gruenstein Award

Nominations for our second Gruenstein Award are accepted through January 31. The award honors the work of a young scholar through a feature-length article in the May 2022 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2022. For further details, see the September 2021 issue, page 3, or visit www.thediapason.com.

2022 Resource Directory

The 2022 Resource Directory is presented with this mailing. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

In this issue

John Bishop, in "In the Wind . . .," muses on various organs he has known through his lifetime, from very small to very large instruments. St. John Cantius Catholic Church of Chicago, Illinois, has a fascinating history in the city's Polonia area, and the parish pipe organ history is just as interesting. My essay on

Here & There

Correction

In "Harpsichord Notes," December 2021, p. 8, the name of the harpsichord builder and performer was misspelled and should have been Colin Booth.

Education



Aeolian organ console, Longwood Gardens, Kennett Square, Pennsylvania
(photo credit: Daniel Traub)

Longwood Gardens, Kennett Square, Pennsylvania, announces its summer organ academy for college students, June 20–25. The academy provides the opportunity to study organ transcriptions on one of the world's largest symphonic organs, built in 1930 by Aeolian with four manuals, 146 ranks. Students study with Longwood Principal Organist **Peter Richard Conte** and **Alan Morrison** of the Curtis Institute of Music, Philadelphia. There will be a masterclass presented by **Nathan Laube**.

The event concludes with a student performance on the Longwood Organ. The four students selected to participate will have housing and meals provided in the cost of tuition. For information: emoody@longwoodgardens.org and longwoodgardens.org.



Fritts organ, Pacific Lutheran University, Tacoma, Washington

Pacific Lutheran University, Tacoma, Washington, announces the establishment of the Paul Fritts Endowed Chair in Organ Studies and Performance, thanks to the generosity of **Paul Fritts**, owner and founder of Paul Fritts & Co. Organ Builders, Parkland, Washington. Fritts has pledged \$2 million to support and enhance the Department of Music. In addition to creating the first endowed chair for the department, the fund will support programming that enhances organ, choral, orchestral, and interdisciplinary music studies. The endowed chair will also prioritize strengthening and building

relationships for increased partnership and engagement with the local community and other music organizations.

Paul Fritts's father, Byrad Fritts, was a member of the music faculty at Pacific Lutheran in the 1950s. The elder Fritts taught piano and organ performance, music composition, theory, and conducted the Concert Chorus. The organbuilder was commissioned to build the university's Gottfried and Mary Fuchs Organ in Lagerquist Hall in the Mary Baker Russell Music Center. Paul Fritts recently provided a similar gift to the University of Washington School of Music, Seattle (see "Here & There," May 2021 issue, p. 3). For information: plu.edu.

People



Andrew Clarke and Andrew Peters

Andrew Peters played a recital of music by American composers on the concert series at St. John's Episcopal Cathedral, Jacksonville, Florida, September 19, 2021. His program included works of Jacksonville composer **Andrew Clarke**. **Timothy Tuller** is the canon for music at the cathedral. For information: jaxcathedral.org.

The Hymn Society in the United States and Canada has released a four-episode series of videos featuring
► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com. Subscriptions: 1 yr. \$46; 2 yr. \$86; 3 yr. \$120 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$46 + \$12 shipping; 2 yr. \$86 + \$18 shipping; 3 yr. \$120 + \$21 shipping. Other foreign subscriptions: 1 yr. \$46 + \$34 shipping; 2 yr. \$86 + \$46 shipping; 3 yr. \$120 + \$55 shipping. Digital subscription (no print copy): 1 yr. \$36. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign). Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300. This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted. Copyright ©2022. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.



► page 3

the role of young organists in encouraging, promoting, and enlivening congregational song. Each video is available for free viewing and download and includes an interview conducted by **Nathaniel Gumbs**, director of chapel music at the Yale Institute of Sacred Music, New Haven, Connecticut, and a member of THE DIAPASON's 20 Under 30 Class of 2017.

Each episode opens with a featured young artist performing a hymn accompaniment or a hymn-based organ work. The organists are **Carolyn Craig**, a Master of Music degree student at the Yale Institute of Sacred Music and a member of THE DIAPASON's 20 Under 30 Class of 2019; **Asriel Davis**, a Master of Music degree student at Syracuse University; **Clara Gerdes**, music director for Most Holy Redeemer and Nativity Parish, New York, New York; and **Joshua Zentner-Barrett**, minister of music for Kanata United Church, Ottawa, Ontario, Canada. For information: thehymnsociety.org/the-organ-congregational-song.

Appointments



Adam MacDonald

Adam MacDonald is appointed executive director of Friends of the Kotschmar Organ (FOKO), Merrill Auditorium, Portland, Maine. MacDonald will work with the board of directors in shaping the future of the organization while advancing the organ's place on the cultural stage of Portland, New England, and beyond.

MacDonald has worked in Maine's nonprofit sector for over 15 years. Most recently, he served as marketing director for Portland Downtown. During his

six-year tenure, MacDonald elevated the profile of the organization through strategic planning, creative business partnerships, and major community events such as Merry Madness and Downtown Worker Appreciation Day. For information: foko.org.



Alexander Pattavina

Alexander Pattavina is appointed associate organist and choirmaster for St. Bartholomew's Church, New York, New York. In this role, Pattavina will direct St. Bartholomew's Choristers, work closely with St. Bart's Singers and St. Bartholomew's Choir, and serve as organist in services and concerts.

Pattavina was first drawn to church music as a chorister at St. Paul's Choir School, Harvard Square, Cambridge, Massachusetts. The position of organ scholar was created there for him while he was still a high school student. Pattavina then came to New York City to earn bachelor's and master's degrees in organ at The Juilliard School. While at Juilliard, he served as organ scholar at St. Michael's Episcopal Church on the Upper West Side and later at Christ Church, Bronxville, New York, where he assisted with their choral program for children and youth. For the past three years, Pattavina has served as director of music at St. Agnes Catholic Church in Midtown Manhattan.

As a recitalist, Pattavina has performed at the Cathedral of St. John the Divine, New York City; Mechanics Hall, Worcester, Massachusetts; Trinity Church Copley Square, Boston; and Methuen Memorial Music Hall, Methuen, Massachusetts, among other venues. In 2019, he won the Albert Schweitzer Organ Competition, Young Professional



Participants in the 28th Texas Regional Carillon Conference, Austin

The 28th Texas Regional Carillon Conference was held October 22–23, 2021, in Austin, Texas. The event attracted 23 carillonneurs from across the country. Following open tower time and a host recital by **Alex Johnson** (a member of THE DIAPASON's 20 Under 30 Class of 2021), **Kimberly Schafer** and **Austin Ferguson**, both former carillonneurs at University of Texas, performed recitals to end the first day's events. The second day started with a lecture by **Jesse Ratcliffe** on reviving dormant carillons. Alex Johnson presented a detailed analysis of **Roy Hamlin Johnson's New River Nocturne**. **Loyd Lott** offered an update on the re-installation of the Glasscock Memorial Carillon at First Baptist Church, Corpus Christi. The 2022 regional conference will be held in Corpus Christi in October.

Division. He is also a composer whose Christmas carol "All in a Stable Cold and Bare" was published by Hal Leonard in 2018. For information: stbarts.org.



Andrew Peters

Andrew Peters is appointed minister of music and organist for Augustana Lutheran Church, Denver, Colorado.

There he directs the music ministry program and collaborates with six other staff musicians and various volunteers, plays for all services, directs the handbell choirs, and works with Augustana Arts on concerts and musical outreach. He previously worked for fourteen years at Second Presbyterian Church, St. Louis, Missouri, where he oversaw the renovation of the 1965 Schantz organ and founded the Coutts Music Series that provides free cultural outreach to the community. In addition to playing solo organ recitals and leading hymn festivals, Peters accompanies silent films starring Harold Lloyd.

Beginning in 2013 Peters was ensemble organist with the St. Louis Symphony. He has played under conductors including Karina Canallakis, Andrew Davis, Stéphane Denève, Matthew Halls, Bernard Labadie, Gemma New, David

► page 6

GAIL ARCHER

"one of this era's most adventurous interpreters of the classical organ repertoire"
NY MUSIC DAILY

CHERNIVTSI
CONTEMPORARY
UKRAINIAN ORGAN MUSIC

MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

AUSTINORGANS.COM
860-522-8293 • 156 Woodland St. Hartford CT 06105



ALLEGRO
CON FUOCO



ELISA
BICKERS



JACKSON
BORGES



ROBERT
BREWER



JEREMY S.
BRUNS



TYLER
CANONICO



VINCENT
CARR



JOSEPH
CAUSBY



CARSON
COOMAN



SHIN-AE
CHUN



ANGELA
KRAFT CROSS



THEO. S.
DAVIS



LAURA
ELLIS



FAYTHE
FREESE



JOY-LEILANI
GARBUTT



SIMONE
GHELLER



MARGARET
HARPER



JUSTIN
HARTZ



SARAH
HAWBECKER



JACOB
HOFELING



CHRISTOPHER
JACOBSON



JASON
KLEIN-MENDOZA



PETER
KRASINSKI



DAVID
LAMB



MARK
LAUBACH



COLIN
LYNCH



KATHERINE
MELOAN



SCOTT
MONTGOMERY



SHELLY
MOORMAN-STAHLMAN



BRENDA
PORTMAN



JOSEPH
RIPKA



VICKI
SCHAEFFER



PATRICK A.
SCOTT



THOMAS
SHEEHAN



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO



RODLAND DUO
ORGAN & VIOLA



WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, DIRECTOR
COLIN LYNCH, ASSISTANT DIRECTOR
BETH ZUCCHINO, FOUNDER & DIRECTOR EMERITA

► page 4

Robertson, Nathalie Stutzmann, and Masaaki Suzuki. His first season included performing Benjamin Britten's *Peter Grimes* at Carnegie Hall on what would have been the composer's 100th birthday.

As a member of the American Guild of Organists, Peters has volunteered in numerous capacities. A graduate of St. Olaf College and the Cleveland Institute of Music, he studied organ and church music with Agnes Armstrong, Douglas Cleveland, Carla Edwards, John Ferguson, Wilma Jensen, Barbara and Noel Piercy, and Todd Wilson. He has been featured as a guest commentator on the radio program *Great Sacred Music* and organist on *Pipedreams*. His music is published by Augsburg Fortress, MorningStar Music, and Paraclete Press. For information: augstanadenver.org and andrewjpeters.com.

Organbuilders



Lewtak organ, Fairview Moravian Church, Winston-Salem, North Carolina

Lewtak Pipe Organ Builders has completed an overhaul of the organ at Fairview Moravian Church, Winston-Salem, North Carolina. The work included creating an all-new winding system, replacement of the electronic control system, several updates to the console, cleaning the entire instrument and all pipework from 39 years of accumulated dust, and revoicing of all ranks.

The organ was originally built by Steiner-Reck in 1983 and later updated by Reuter Organ Co. It features 30 ranks, 30 stops available on two manuals and pedal. For information: lewtak.com.

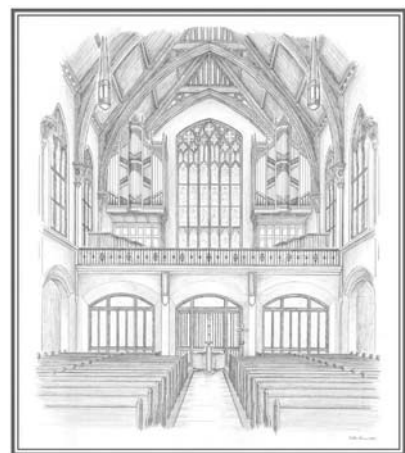
The restoration department at **Rieger Orgelbau**, Schwarzach/Vorarlberg, Austria, has been recently expanded and in



1888 Mauracher organ, Bad Ischl, Austria

recent years has increasingly developed concepts for maintenance, refurbishment, renovation, restoration, and reconstruction of existing pipe organs. Significant projects include the 2016 restoration of the 1901 Cavaillé-Coll/Mutin organ in the Tchaikovsky Conservatory, Moscow, Russia, and restoration of the five-manual gallery organ in St. Stephen's Cathedral, Vienna, the largest organ in Austria, completed in 2020.

Upcoming projects for Rieger include renovation of the organ of the cathedral in Luxembourg, restoration the 1898 Furtwängler & Hammer organ in the Auenkirche, Berlin, Germany, as well as restoration (with Christian Scheffler) of the "Kaiser-Jubiläums-Orgel" of 1888 by Matthäus Mauracher in Bad Ischl, Austria, an instrument on which Anton Bruckner regularly gave recitals. For information: rieger-orgelbau.com.



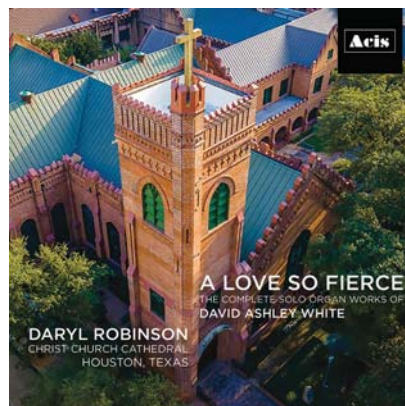
Rendering of Taylor & Boody Organbuilders instrument for Luther Memorial Church, Madison, Wisconsin

Taylor & Boody Organbuilders, Staunton, Virginia, has been commissioned to build a new organ for Luther Memorial Church of Madison, Wisconsin. The three manual, 75-rank organ will be installed in twin cases in the rear gallery of the church. Installation is expected in 2026.

The tonal design of the instrument is the result of a collaboration between **Aaron Reichert** of Taylor & Boody and

John Chappell Stowe and **Andrew Schaeffer** of Luther Memorial Church. Of particular note, the organ will feature a Grand Choir division comprising pedal stops extended to play on the manuals through electric action. The instrument will replace Austin Organs, Inc., Opus 2449, a 56-rank organ installed in 1966. For information: taylorandboody.com.

Recordings



A Love So Fierce: The Complete Solo Organ Works of David Ashley White

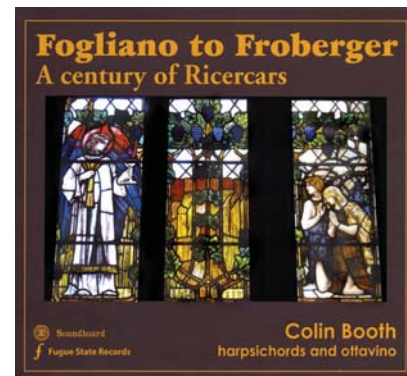
Acis Productions announces a new CD, *A Love So Fierce: The Complete Solo Organ Works of David Ashley White* (APL61020), featuring organist **Daryl Robinson**. This is the first commercial recording of 1938 Aeolian-Skinner Organ Company Opus 976 in Christ Church Cathedral, Houston, Texas, where Robinson is cathedral organist. The four-manual organ currently consists of 90 ranks. For information: acisproductions.com.



Johann Sebastian Bach: The Complete Works for Keyboard, Volume 5, Weimar 1708-1717, Toccatas and Fugues

Harmonia Mundi announces a new 3-CD set, *Johann Sebastian Bach: The Complete Works for Keyboard, Volume 5, Weimar 1708-1717, Toccatas and Fugues* (HMM 902463.65), performed by **Benjamin Alard**. The first disc was recorded on the 2009 Quentin Blumenroeder organ at the Temple du Foyer de l'Âme, Paris, France. Disc 2 features a 1993 pedal harpsichord by Philippe Humeau, modeled after a 1720 instrument by Carl Conrad Fleischer. The third disc was recorded on a clavichord built

in 1998 by Émile Jobin, modeled after a 1773 instrument by Christian Gottfried Friederici Gera in the collection of the Musée de la musique, Philharmonie de Paris. For information: benjaminlard.net and harmoniamundi.com.



Fogliano to Froberger: A Century of Ricercars

Raven announces new CDs. *Fogliano to Froberger: A Century of Ricercars* (SBCD-221, \$16.98), features British harpsichordist and keyboard instrument builder **Colin Booth**. Three instruments built in the Italian style by Booth are used in the recording: an undamped ottavino copied after a 17th-century original; a more powerful, double-strung 17th-century harpsichord; and a very small 16th-century single-strung harpsichord. The program includes works by Claudio Veggio, Girolamo Frescobaldi, and Jacob Froberger.



Sounds Lost But Not Forgotten

Sounds Lost But Not Forgotten (OAR-173, \$15.98) is a 2-CD set of music for flute and organ with **The Hot Air Duo** (**J. Bryan Dyker**, flute, and **George Bozeman**, organ, both organbuilders, as well). Released for the first time in 2021, the recordings were professionally made in 1991 and 1992 at St. James's Episcopal Church, Richmond, Virginia, with the church's 84-rank Rieger organ built in 1974. The organ was destroyed in a church fire in 1994. The discs include works for flute and organ by Everett Titcomb, Fauré, Ravel, Hindemith, Kropfreiter, Emil Petrovics, and Otto Nicolai; works for organ alone by Bartok and Ernst Pepping; and works for flute alone by Robert Muczynski and Karg-Elert. For information: ravencd.com.

► page 8

JUGET-SINCLAIR

MONTREAL

Facteurs d'orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com

Milnar Organ Company

**Excellent used pipes
Built by top builders
and suppliers from
North America
Reasonable prices**

615-274-6400
dennis@milnarorgan.com
www.milnarorgan.com

ORGANMASTER SHOES

Confident pedal work comes with practice
and the right shoes on the pedals!

www.organmastershoes.com 413.773.0066 Int'l
info@organmastershoes.com 888.773.0066 USA

Longwood Organ Academy

June 20–25, 2022

Longwood Gardens
Kennett Square, PA

Designed as a summer academy for college students, the Longwood Organ Academy provides the unique opportunity to study organ transcriptions on one of the world's largest symphonic organs, the Longwood Organ. During the week-long academy held at Longwood Gardens, students study with renowned instructors Peter Richard Conte and Alan Morrison, and conclude the academy with a student performance on the Longwood Organ.

Application Deadline: March 6, 2022

Learn More and Apply:

longwoodgardens.org/organ-academy

Application and audition recording required. The tuition of \$1,000 includes housing, meals, and local transportation during the academy, as well as transport to and from the Philadelphia International Airport.



**LONGWOOD
GARDENS**

Nunc Dimittis

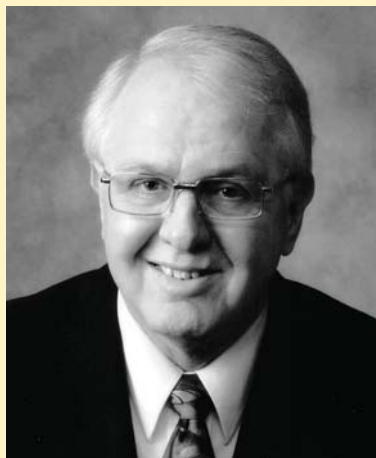
Rudolf Jan “Rudy” Zuiderveld, 75, of Jacksonville, Illinois, died October 29, 2021, in Jacksonville. He was born November 26, 1945, in Groningen, the Netherlands. He married Sharon DeWind on August 10, 1968, at Bethany Christian Reformed Church, Bellflower, California.

Zuiderveld earned his AB degree from Calvin College, Grand Rapids, Michigan, in 1967 and, after being drafted, served in the United States Army during the Vietnam War from 1969 to 1971. Following his discharge, he earned his Master of Music degree from the University of Michigan, Ann Arbor, in 1972 and eventually earned his Doctor of Music degree from the University of Iowa, Iowa City, in 1978. He served as an instructor at Dorst College, Sioux Center, Iowa, teaching assistant at the University of Iowa, and assistant professor at Southwest State University, Marshall, Minnesota, before moving his family to Jacksonville in 1980. He served in the music department at Illinois College, Jacksonville, from 1980 until his retirement as chair of the music department in 2010.

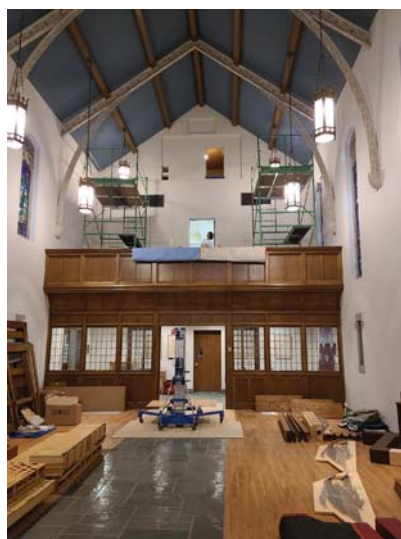
Zuiderveld served on the board of directors of the McGaw Fine Arts Series on the Illinois College campus for many years and was a member of the American Guild of Organists and Pi Kappa Lambda. In addition, he served as organist for First Presbyterian Church, Springfield, Illinois, for 30 years and was a member of Faith Lutheran Church, Jacksonville.

Rudolf Jan Zuiderveld is survived by his wife, Sharon, and by three sons, Nicholas (Krissy Gilhooly) Zuiderveld of Denver, Colorado; Loren (Anne Polick) Zuiderveld of Chicago, Illinois; and Mark Zuiderveld of Jacksonville; as well as five grandchildren.

A memorial service was held November 6, 2021, at Faith Lutheran Church, Jacksonville. Memorials are suggested to Faith Lutheran Church, 1385 W. Walnut St., Jacksonville, Illinois 62650.



Rudolf Jan “Rudy” Zuiderveld



Trinity English Lutheran Church chapel as installation of Dobson Opus 41 began

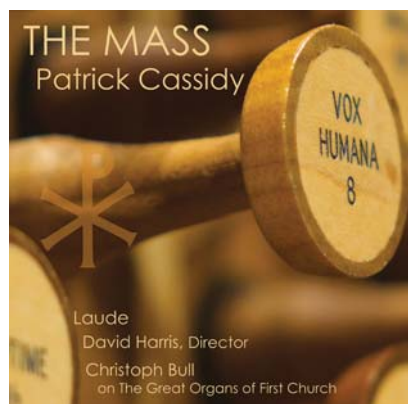


Nichole Keller at the dedication recitals for Dobson Opus 41, August 22, 2021

Dobson Pipe Organ Builders, Lake City, Iowa, has moved its Opus 41, built in 1988 for Second Christian Reformed Church of Pella, Iowa, to **Trinity English Lutheran Church**, Ft. Wayne, Indiana. Sold by the Pella church when it resolved to construct a new building too small to accommodate it, the mechanical-action instrument was moved to Ft. Wayne by Dobson with the considerable assistance of Trinity Church's volunteers.

The 17-rank organ is located in Krauss Chapel, a 100-seat space with a fine acoustic. To accommodate its new surroundings, the organ was tonally re-regulated, the former Swell doors were replaced with more conventional shades, and a new pediment was constructed for the top of the case to tie it visually to the room. **Nicole Keller**, associate organist at Trinity Cathedral, Cleveland, Ohio, played identical back-to-back dedicatory recitals to capacity crowds on August 22, 2021. (See also “Recital Programs,” page 27 of this issue.) **Robert Hobby** is Trinity Church's director of music, and **Evan Anderson** is associate director of music. For information: dobsonorgan.com.

► page 6



The Mass, Patrick Cassidy

Supertrain Records announces the premier recording of **Patrick Cassidy's** *The Mass*, arranged for choir and organ. The recording was made virtually and features **David Harris** and **Christoph Bull**, director of music and organist, respectively, of First Congregational

Church, Los Angeles, California, with vocalists of the church. Selections are available for download from various online platforms. For information: fccla.org/the-mass-album.

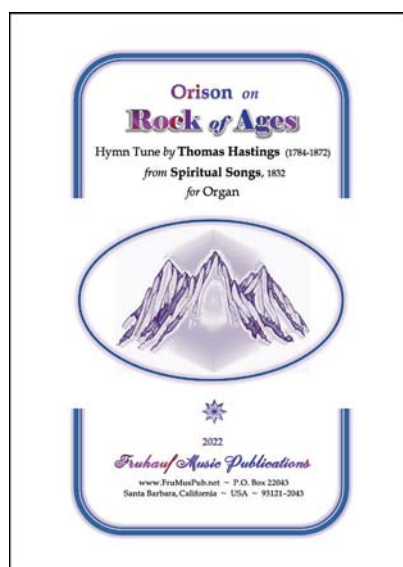
Publishers

Augsburg Fortress announces publication of two new volumes in its *Augsburg Organ Library, Series II*: *Lent* (978-1-5064-4810-7, \$45), with 43 pieces by various composers, and *Easter* (978-1-5064-4811-4, \$45), with 35 pieces. For information: augspurgfortress.org.

CanticaNova Publications announces new choral and organ publications: *Four Chorale Trios*, Volume 1 (6003, \$5.95), by Friedrich Wilhelm Marpur, edited by Gary Penkala; *All Creatures of Our God and King* (4212, \$2.85), by Robert Benson, for SATB, organ, and trumpet in C; *Faithful Cross* (3165, \$1.85), by Raymond H. Clark, for SATB; *Exaudi Domine* (7002, \$1.90), by Giovanni

Paolo Cima, edited by Gary Penkala, for two equal voices and continuo; and *Communion Antiphons for Eastertide* (3029, \$4.50), by Colin Brumby and Gary Penkala, for SATB and organ. For information: canticanova.com.

Edition Walhall announces a new organ publication: *XII Pensieri per l'Organo*, op. 3, by Giovanni Maria Casini (1675–1719), edited by Jolando Scarpa, volume 2, pensieri 7–12 (EW 1202, €17.50). The compositions were first published in 1714 in Florence. For information: edition-walhall.de.



Orison on Rock of Ages

Fruhauf Music Publications announces new complimentary PDF scores to be featured from January

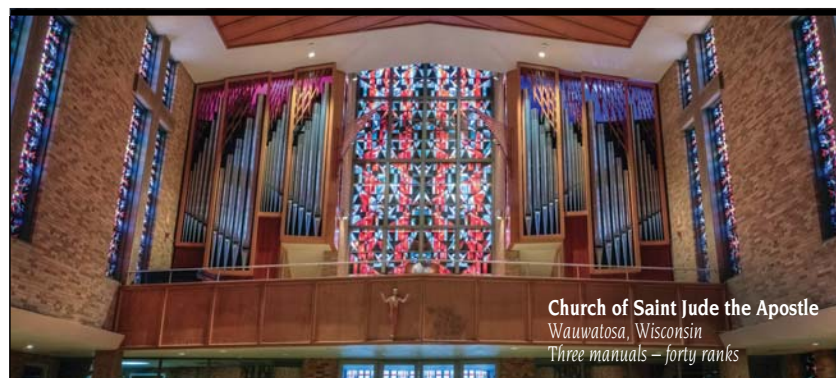
through August. Opening the new year is a verse setting for organ, *Orison on Rock of Ages*, an American hymntune dating from 1832. A three-verse hymn for organ and unison voices, *Sing the Waters Ever Flowing*, will be available in February.

Beginning in March, publications will include *Variations on Wondrous Love*; in April, *Bach Birthday Album* with five transcriptions and arrangements of familiar compositions; *Fantasy on Down Ampney* will appear in May; and a Handel harp concerto transcription for June, all for solo organ. July will feature arrangements for carillon of three traditional American anthem tunes, while in August there will be an organ transcription of a Vivaldi concerto for lute and strings.

All upcoming PDF files will be available on a monthly basis through the online home page. Numerous complimentary issues from previous seasons continue to be accessible. For information: frumuspub.net.

MorningStar Music Publishers announces new publications of organ duets. *Four Duets for Organ* (10-458, \$19), compiled and edited by **Michael Burkhardt**, includes “Pastorale” by Franz Berwald; “Fantasie in C Minor,” by Adolph Frederick Hesse; “Fughetta für vier Hände,” by Gotthilf Wilhelm Körner; and “Bounding Ball Polka,” by Thomas Payne Westendorf. A *Spiritual Romp for Two* (10-047, \$18), by **Nicholas White**, is part of the publisher's Chenault Organ Duet Series. For information: morningstarmusic.com.

Tim Knight Music announces new organ publications: *Organ Music for Solemn Occasions* (TMK 825, £12.95)



Church of Saint Jude the Apostle
Wauwatosa, Wisconsin
Three manuals – forty ranks

ARTISTRY – RELIABILITY – ADAPTABILITY

For over 140 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com



Find us on [Facebook](https://www.facebook.com/schantzorgan) [YouTube](https://www.youtube.com/schantzorgan)



contains five pieces of no more than three minutes length each by Stephen Barber, Annette Butters, Ryan Giraldi, John Rossiter, and Derry Bertenshaw; *Sortie (As with Gladness)* (TMK 862, £4.25), by Alejandro D. Consolación, II; and *Four Short Pieces for Manuals Only* (TMK 861, £4.25), by Alejandro D. Consolación, II. For information: timknightmusic.com.



Organa Europæ 2022

Oberlin Librairie announces its *Organa Europæ 2022* calendar (\$36), featuring the photography of Pierre Marcel and accompanying text by Christian Lutz, with 13 organs from Belgium, Czech Republic, the Netherlands, Slovenia, Austria, France, Germany, Italy, Spain, and Switzerland. Calendars from the years 2007 through 2021 are available for \$15 each. Payment is accepted by PayPal only. For information: oberlin.fr.

Competitions

The Incorporated Association of Organists (IAO) and the **Royal College of Organists** (RCO) announce their 2022 IAO-RCO Organ Playing Competition for young organists aged 18 to 26 as of July 1. Six competitors will be chosen from recordings to participate in the semi-final round on July 23, with three advancing to the final round the following day, taking place during the 2022 IAO Music Festival at St. Cuthbert's Church, Edinburgh, Scotland.

First prize is £1,000, with second prize at £500 and third at £200, with recital opportunities. The jury consists of **David Hill**, **John Kitchen**, and **Naji Hakim**. Application deadline is February 25. For information: rco.org.uk/events/iao-rco-competition-2022.

Carillon News

The Franco Committee of the Guild of Carillonneurs in North America (GCNA) received five student composer/performer pair applications for grants in 2021 and has selected two pairs to receive funding. The award recipients are **Emily O'Mahoney** (performer) and **Ethan Sifferman** (composer), both at the University of California, Santa Barbara; and **Claire Janezic** (performer) and **Jacob Leibowitz** (composer). Janezic is at the University of Rochester, and Leibowitz is at the Manhattan School of Music. The two pairs will collaborate through early 2022 to compose and premier a new work for carillon, to be recorded and shared online.

St. Stephen's Episcopal Church, Cohasset, Massachusetts, hosted a carillon symposium and masterclass on October 9, 2021, with partial funding



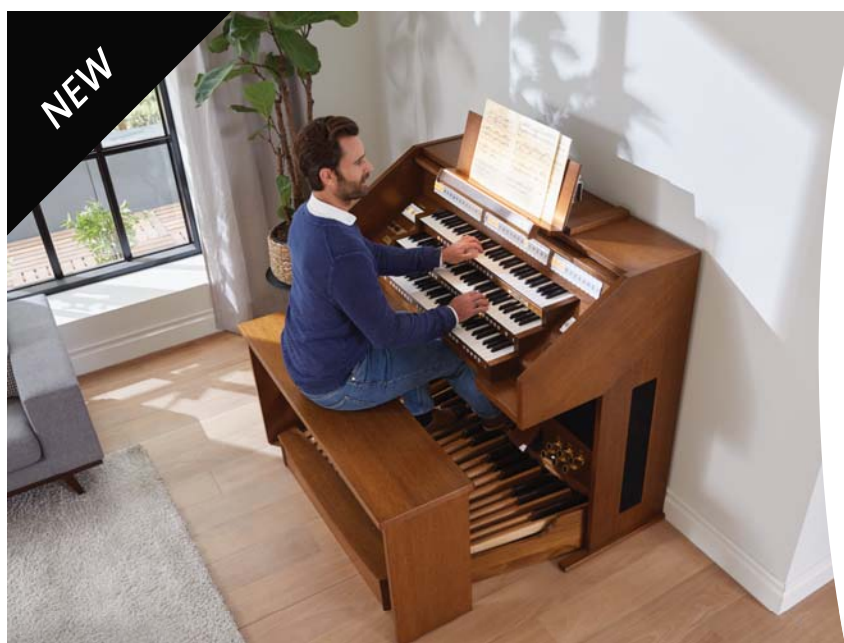
Ronald Krebs, Betsy Banks, Bill Klimas, JR Neutel, and Andrew Schaeffer at the new Reuter organ in St. Mary's Episcopal Church, Edmond, Oklahoma

Andrew Schaeffer performed a recital to inaugurate the new Reuter organ at St. Mary's Episcopal Church, Edmond, Oklahoma, November 21, 2021. The instrument incorporates chests and pipework from the church's previous 1976 Reuter organ (Opus 1899) and the 1962 Reuter organ formerly in First United Methodist Church, Pittsburg, Kansas (Opus 1358). The new instrument was designed collaboratively between JR Neutel, president of the Reuter Organ Company, and the late Roger Banks, who was the Oklahoma sales representative for the Reuter firm and also a member of St. Mary's Church. For information: stmarysedmond.org.

provided by a grant from the GCNA's new grant program for hosts of fall/winter gatherings. There were 13 participants, including organizers and leaders **John Whiteside** (carillonneur at St. Stephen's Church), **Lee Leach**, **Margaret Angelini**, and **Margaret Pan. Ellen Dickinson** was the featured presenter and led the afternoon's performance masterclass. For information: gcn.org.

Events

St. John's Abbey, Collegeville, Minnesota, announces events for 2022 in the Abbey Church: January 23, hymn festival during the Week of Prayer for Christian Unity with the National Lutheran Choir and the St. John's Boy Choir; February 26, Greg Zelek with Canadian Brass. For further information: saintjohnsabbey.org/concerts. ■



MEET THE NEW OPUS 277 & 377



Opus 277



Opus 377

The Opus Series was the first home organ series by Johannus. With its history dating back to the early 1970s, generations of organists have grown up with an organ from this beautiful series.

By using the latest technologies, the sound of the new Opus organs comes yet closer to that of the authentic pipe organ. Next to that, our newly developed bellows simulator ensures that the Opus breathes, and comes alive!

The two-manual Opus 277 provides you with a stoplist of 36 stops, while the stoplist of the three-manual Opus 377 features 42 stops. Both organs come with two orchestral voices as standard: a Trumpet and a Pan Flute.

Find out more at www.johannus.com, or get in touch with your local Johannus dealer.

A MEMBER OF THE
Global Organ Group

JOHANNUS
The sound of excellence

WWW.JOHANNUS.COM

In the wind...

Spice is the variety of life.

Wendy and I love to cook. We send recipes from newspapers back and forth and thumb through cookbooks planning what the next fun will be. We have picked up the vernacular of Asian, Middle Eastern, and Caribbean dishes. We grill and smoke meat and vegetables outside at our place in Maine (running a smoker in a New York City apartment is frowned upon), and we even have a lamb-sized charcoal rotisserie that has produced several memorable holiday events.

Some years ago, my brother and his wife gave us an assortment of spice mixes from a local boutique, and I have been ordering stuff from them ever since. Something as simple as their Tellicherry peppercorns are a revelation. The name does not refer to a place of origin, but rather to the larger size of the peppercorns. Open the jar, take a whiff, and you know you are into something special. We have Caribbean seasoning with dried orange peel, chili peppers, and ginger that adds a dimension to grilled chicken. We have a Moroccan spice rub that is heavenly on grilled pork tenderloin with pilaf on the side, and a Merguez mix often found in lamb sausages that is marvelous on a butterflied leg of lamb.

We have an artisanal butcher near us in Maine (I often send him photos of my outdoor triumphs), three or four organic farms, and as we are on the Maine coast, there are lobster, oysters, clams, scallops, and all sorts of fish. We keep a small garden with basil, oregano, sage, and chives. I consulted for a private school in Thailand in 2010, where I learned a few magic hints about how to achieve authentic flavors, and my pad thai is a family favorite. Our daughter and son-in-law live in Bay Ridge in Brooklyn, home of a wonderful middle eastern Halal market, and as our son-in-law is Greek, we have discovered rich sources of Greek ingredients in Astoria, Queens.

As the day ends, an hour and a half in the kitchen is a time for reflection, creativity, special little tastes, and marvelous aromas. Add to that the smell of woodsmoke and a cocktail, and all is right with the world.

Variety is the spice of life.

Consider the clarinet. While clarinetists know the differences from one instrument to another, to the untrained eye one clarinet looks pretty much like the next. The same applies to violins, flutes, trumpets, and pianos. But compare a monumental organ with hundreds of ranks of pipes to a three-stop continuo organ, and even a skilled organist might shake his head. It is hard to imagine that the two can be the same instrument. I have had rich experiences with dozens,

even hundreds of organs of all shapes and sizes. Let me tell you about some of the organs I have known.

Aeolian-Skinner Opus 1203 (1951)

The organ at The First Church of Christ, Scientist (also known as the Mother Church), in Boston, Massachusetts, is a mighty instrument with 241 ranks, 166 stops (that's right, lots of compound stops), more than forty ranks of reeds, ten sets of celestes, and forty-two independent ranks in the Pedal division alone. I was organ curator there for around fifteen years in the 1980s and 1990s, and managing its care was the challenge of a lifetime. While many organs of this scale had more modest beginnings and were gradually increased in size, #1203 was built as one opus number all at once, and its original design is breathtaking. It is three stories tall and three "departments" wide, with the thirty-eight-rank Swell division (including a full-length 32' Kontrafagott and 5 1/3' Quinte Trompette) at the center. The Solo division that includes the Cor des Anges on twenty-five inches of wind speaks through a round grille high in the room to the left of the organ. While I was sitting next to a colleague listening to Catharine Crozier's recital at an American Guild of Organists convention, my friend leaned over and whispered to me, "This organ is a gold mine at *mezzo piano*." And it is loaded with real gold, too. There is an acre of gold leaf on the magnificent display of façade pipes.

I was thrilled to play "First Night" concerts there several years in a row with a brass quintet from the Boston Symphony Orchestra and audiences of more than 3,000. Thinking that I would be the big man at the helm of that huge organ, I learned a lesson about the power of the bass line from Chester Schmidt, tubist for the BSO, whose rhythmic drive meant I had a tiger by the tail.

Bedient Pipe Organ Company Opus 42 (1994)

After he retired from a long ministry in Winchester, Massachusetts, my father was interim rector of Saint Mary of the Harbor Episcopal Church in Provincetown, Massachusetts. It is a lovely little church right on the fabled beach, with a rectory next door, a swell place to spend time. The organ is about as far as you can get from the Mother Church, tracker action with three stops, 8' Gedackt, 4' Rohrflute, and 2' Praestant. Oh, and there is a pedalboard with a coupler. It is barely six feet tall, and sitting on the bench, you can wrap your arms around the case. While Dad was serving there, I played an evensong recital for the congregation, a program of sweet little



Aeolian-Skinner Opus 1203, The First Church of Christ, Scientist, Boston, Massachusetts (photo credit: William T. Van Pelt)

pieces by Handel, Bach, Krebs, and the Vivaldi/Bach A-minor concerto. I'm a big guy, and I felt as if I was riding a tricycle.

An elderly couple, members of the church and one of the first couples to "come out" in Provincetown, gathered the money to pay for the organ by collecting returnable cans and bottles. They rooted through restaurant dumpsters, combed the beaches, collected empties from their friends, and they raised more than \$25,000—a nickle at a time. It is a parish tradition to have a potluck dinner on the Fourth of July ahead of the fireworks display over the water. Tom tried a piece of cake and went back for a second piece. Thinking no one was looking, he swooped back and walked off with the entire cake. Someone whispered to the woman who had brought the cake, and she replied, "I'm glad he liked it."

I maintained that organ for about twenty years, visiting once a year whether it needed it or not. The drive to Provincetown covers all points of the compass. After crossing the bridge from the mainland, you drive east to Orleans, north to Truro, west into Provincetown, and south to the church. It is about 115 miles from Boston, a long way to go for three stops.

Roy Carlson (ca. 1968)

I was director of music at Centre Congregational Church in Lynnfield, Massachusetts, for almost twenty years where the Carlson organ had three manuals and thirty-six ranks. Every stop was useful, and several of them were beautiful; otherwise the organ was unremarkable. There were two open 16' flues, Principal and Spitzflute, that spoke promptly and well, and two expressive divisions. I played this organ more than any other instrument I have known. The chapel was air-conditioned, so we worshipped there in the summer. We used the main sanctuary for forty Sundays each year, so I guess I played more than 750 services. Twenty weddings a year made the total nearly 1,500, plus recitals and more. I was comfortable at the organ, played all sorts of repertoire, and led the choir through all the usual masterworks.

There was a large, dedicated choir room under the chancel. It was a luxurious space, but a little musty as it was a basement room, so I bought a couple dehumidifiers to take care of the piano, the music library, and the people, but they did not seem to work. I had asked the custodian to maintain them, and it took a few weeks before I realized that he was filling the tanks.

For the 275th anniversary of the parish, our pastor, Mark Strickland, went for the gold and invited William Sloane Coffin to speak at the celebratory banquet. He accepted. The choir and I prepared a review of hymns that might have been sung in different eras of the church's history. When we got to "Life's Railway to



1977 Flentrop Orgelbouw organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

Heaven," the Reverend Coffin shouted, "I haven't heard that one in years," ran over to the choir, and joined in, every verse memorized long ago.

Flentrop Orgelbouw (1977)

Trinity Episcopal Cathedral in Cleveland, Ohio, is a lovely Gothic building on Euclid Avenue, just east of downtown. I was a student at Oberlin and working for John Leek when the Flentrop organ was delivered there. John was a first-generation Hollander and friends with the people at Flentrop, and we were hired to help with the installation. The organ arrived from Rotterdam to the Port of Cleveland on the container ship *Calliope*, and we carried the bulk of the organ up the stone steps into the cathedral. I was used to the three-manual Flentrop at Oberlin that was dedicated in November of my freshman year, and was deep into historic performance practices, so I noticed with interest when I carried a box of expression shutters into the cathedral.

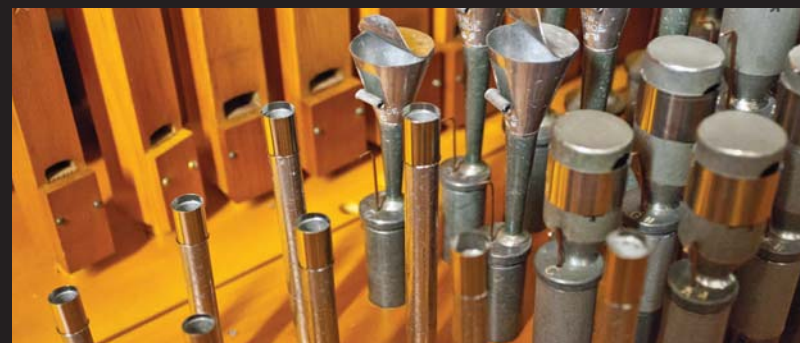
A small organ loft with a spiral staircase had been prepared, and we set up scaffolding towers on each side so we could hoist the heavy parts. I was on top of the growing tower with Jan Radenführer, the church's sexton, when it looked as though we were going to run into the slope of the ceiling. Jan gave a shove and moved the tower from the top, an experience that informed me that, while I was not afraid of heights, I sure was afraid of falling. In those days I was the young strong guy. I wore a leather holster as if I was carrying a flag in a parade and walked slowly up a ladder with each shiny façade pipe hanging from my belt, while others above me balanced and guided them. Leaving the cathedral at the end of the day, we turned back to look at the organ, and the façade was basking in blue and red light from the afternoon sun shining through the stained-glass windows.

Daniel Hathaway was organist of the cathedral, a friend from my teenage days, and together we played four or five duo-recitals, four hands on the Flentrop and with the smaller Flentrop that had been installed a couple years earlier. Beethoven and Rossini sounded great in Werckmeister. Michael Jupin, who had been associate rector to my father in Winchester, was dean of the cathedral. My first wedding was held at Trinity with Mike, my father, two of my uncles, and my godfather as vested priests. That was the first big organ installation I participated in, and it was a formative experience to work and socialize with the talented people from the Netherlands.

Johann Georg Fux (1736)

In September of 2019, I spent a long week in Germany visiting a colleague

After 50 years, we too are just getting started!



Foley~Baker Inc.
Proud Member of APOBA

1-800-621-2624
foleybaker.com



Fürstenfeld Kloster, 1736 Johann Georg Fux organ (photo credit: John Bishop)

organbuilder, and I made a few side trips to see and hear iconic organs. The organ by Johann Fux in the Fürstenfeld Kloster in Fürstenfeldbruck is a knockout. The church is one of those Rococo masterpieces with side altars with spiraling columns, murals, and statues everywhere—an army of carved angels. The organ is in the second balcony, high enough that it looks small. One reaches the organ by climbing and climbing and climbing an ancient stairway at the front of the church and walking down the length of the building about fifteen feet higher than the floor of the organ—you approach the organ from above. That's when you realize that while it has fewer than thirty stops, those are 32' pipes in the façade. It is enormous. It is humbling to think of that beautiful casework, huge pipes, gorgeous keyboards, and complex mechanism being built with eighteenth-century technology and hoisted to that lofty place.

Christoph Hauser is organist of the Kloster. I attended a Sunday Mass and was delighted by his tuneful, humorous, even sassy improvisations. His affinity for the organ was obvious and infectious. I was to meet Christoph after Mass and assumed he would appear at the back of the room. Quite a bit of time passed before I spotted him, looking every bit the organist, standing down front. We climbed the ladder behind the organ and opened case panels, getting a good look at the beautifully made components. He showed me the newly restored bellows, and he played for me. The organ is lusty and colorful. There are gentle flute and string voices, the big choruses with tierces are ebullient and boisterous, and the reeds are authoritarian.

That an organ more than 280 years old could have such relevance to our modern ears is testament to the timelessness of a great instrument. I was in the building for barely three hours including the Mass, but that intimate time with the organ will always be with me. I am grateful to Christoph for his generosity in sharing it with me.

E. & G. G. Hook Opus 283 (1860)

Woburn, Massachusetts, adjoins Winchester where I grew up. It was home to three organs by E. & G. G. Hook: Opus 646 (1872) in Saint Charles Borromeo Catholic Church, Opus 553 (1870) in the First Unitarian Church, and Opus 283 in the First Congregational Church. Two are still there, but the Unitarian church closed in 1990, and Opus 553, beautifully restored, is now in the Heilig Kreuz-Passion Church in Berlin, Germany, where it is known as "Die Berliner Hook." Organbuilder George Bozeman was organist at the Congregational church when I was in high school, and he asked me to join him as assistant organist so I could cover for him when his work took him out of town.



1860 E. & G. G. Hook Opus 283, First Congregational Church, Woburn, Massachusetts (photo credit: William T. Van Pelt)

Opus 283 is a large, three-manual organ with trumpets on the Swell and Great, lots of lovely color, a big Double Open Wood Diapason, and a walloping Posaune [*sic*] with wooden resonators. The case has elements of Moorish design

By John Bishop

with round towers with minarets, and the organ has a commanding position high in the front of the room. I played there with and for George for about two years and have been back to visit the organ many times since. This organ has a famous twin, Opus 288 (1860) in Saint John's Catholic Church in Bangor, Maine, making a spectacular pair of pre-Civil War instruments.

The Congregational Church was about two-and-a-half miles from our house, and I often walked the distance. One afternoon I arrived at the church and realized I had forgotten my key. No problem, one of the big windows was unlocked, so I opened it and climbed through. The thing is, the police station was next door. I told the friendly officer that I was the organist and had forgotten my key, and he believed me.

As my senior year of high school was ending and commencement was approaching, I agreed to accompany a concert of the all-elementary chorus in a school near my house. I attended a couple rehearsals, and all was well. Friends suggested we go to the beach after church. Sure, sounds like fun.



(photo credit: Félix Müller)

When I got home from the beach, I learned there had been a slew of telephone calls. I had missed the concert. To deepen the embarrassment, it was the organist of my home church where Dad was rector, whose daughter was in the chorus, who answered the call from the stage if anyone in the house could accompany the concert.

Oh remember not the sins and offenses of my youth, but according to Thy mercy, think Thou on me, O Lord. ■

WHY CHOOSE AN APOBA FIRM?

I,500+ YEARS

THE MEMBER FIRMS OF **APOBA** REPRESENT A COMBINED TOTAL OF OVER 1,500 YEARS IN THE BUSINESS OF DESIGNING, PRODUCING, SERVICING AND REBUILDING PIPE ORGANS IN AMERICA.

THERE ARE FIVE MEMBER FIRMS THAT HAVE BEEN SERVING THE PIPE ORGAN INDUSTRY FOR OVER 100 YEARS. EVERY SINGLE BUILDER HAS AT LEAST 30 YEARS EXPERIENCE, WITH AN AVERAGE MEMBER BEING IN BUSINESS FOR 66 YEARS.

LARGE, SMALL, TRADITIONAL, MODERN; WE SPECIALIZE IN ASSURING YOU A QUALITY INSTRUMENT. CHOOSE A BUILDER THAT IS RIGHT FOR YOU. **apoba.com**.

APOBA = EXPERIENCE

NORTH AMERICA'S
PREMIER PIPE ORGAN
BUILDING, REBUILDING
AND SERVICE FIRMS

OUR MEMBERS

BUILDER MEMBERS:

Andover Organ Company
Bedient Pipe Organ Company
Berghaus Pipe Organ Builders, Inc.
Bond Organ Builders, Inc.
Buzard Pipe Organ Builders, LLC
Casavant Frères
Dobson Pipe Organ Builders
C.B. Fisk, Inc.
Foley-Baker, Inc.
Paul Fritts & Co. Organ
Garland Pipe Organs, Inc.
Goulding & Wood, Inc.
Kegg Pipe Organ Builders
Létourneau Pipe Organs
Muller Pipe Organ Company
Patrick J. Murphy & Associates
Parsons Pipe Organ Builders
Pasi Organbuilders, Inc.
Quimby Pipe Organs, Inc.
Schoenstein & Co.
Taylor & Boody Organbuilders
A. Thompson-Allen

SUPPLIER MEMBERS:

Integrated Organ Technologies, Inc.
OSI - Total Pipe Organ Resources
Peterson Electro-Musical Products
Solid State Organ Systems
Syndyne Corporation

CONTACT US

APOBA.com

800.473.5270

11804 Martin Road
Waterford, PA 16441

A · P · O · B · A

Associated Pipe Organ Builders of America



A history of the organs of Saint John Cantius Catholic Church, Chicago, Illinois

By Stephen Schnurr

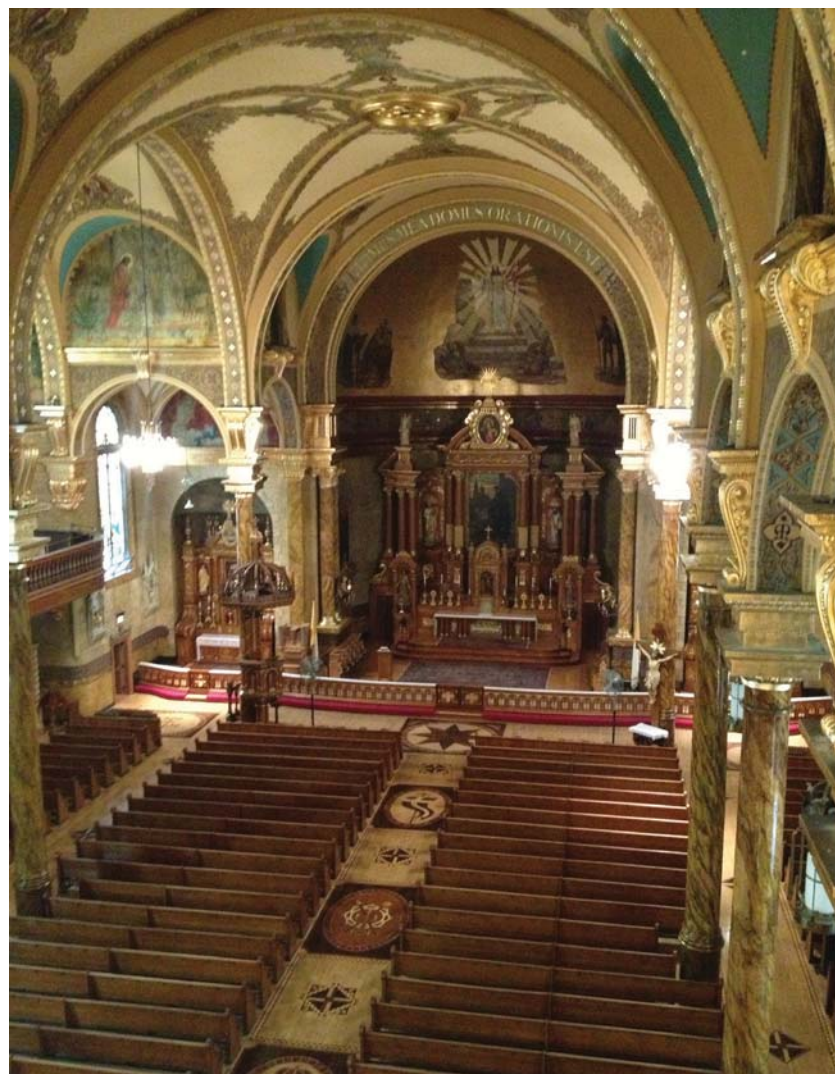
As one travels the John F. Kennedy Expressway on the north side of downtown Chicago, one can count the towers of five impressive church edifices that comprise the principal history of Chicago's Polish Catholics. The heart of Chicago's "Polonia," the neighborhoods nearby, has been home to a large number of immigrants who came to the United States from Poland or are of Polish descent. In 1950, Chicago had the largest Polish population outside the city of Warsaw. Today, Polish is the third most frequently heard language in this city, behind English and Spanish.

This is a tale of a church founded for success with large numbers of faithful, only two generations later experiencing alarming decline. Scheduled to close, the parish managed to turn itself around and is now thriving once again, a jewel box of sacred art and architecture, a model of traditional liturgy, and a home for the performing arts, sacred and secular. While many churches have removed their organs or cannot afford to maintain them, here is a parish with no fewer than four pipe organs, all in regular use, for ritual or for concert, or both! Indeed, one could have an "organ crawl" at one address.

Saint John Cantius Catholic Church was founded in 1893 to relieve the overcrowded parish of Saint Stanislaus

Kostka and other Polish parishes in this area of the city. Saint Stanislaus had become the largest parish in the world in 1892, and, thus, a division of the parish of 8,000 families had become necessary. The mother parish was located approximately one mile away in its Patrick C. Keely-designed edifice constructed between 1877 and 1881 and housing Johnson & Son opus 553, a two-manual, thirty-three-rank organ.

The Reverend John Kasprzycki, C.R. (Congregation of the Resurrection), was appointed first pastor of Saint John Cantius, a congregation with an immediate roster of 2,000 families. In acquiring the present property on North Carpenter Street between West Fry and Chicago Avenues, some twenty residences were demolished for the new parish campus. The cornerstone of the church was laid by Archbishop Patrick A. Feehan on September 4, 1893. A crowd of an estimated 25,000 attended the event, with music provided by twenty-seven Polish singing societies. By November, the parish school was opened in the basement section of the building. The rectory, located at the corner of Carpenter and Fry, was blessed on December 20. The lower church was blessed by Feehan on Christmas Eve, and the first Mass was celebrated the following day, the traditional founding date



The nave of Saint John Cantius Catholic Church from the upper west balcony

of the parish. The upper church was completed and blessed by Archbishop Feehan on December 11, 1898. Construction cost was \$130,000. The Romanesque edifice was designed by Adolphus Druiding. A German native then living in Chicago, Druiding designed Saint George and Saint Hedwig Catholic Churches in Chicago, as well. Seating 2,000 persons, Saint John Cantius Church measured 230 feet long, 107 feet wide.

Father Eugene Sedlacek, C.R., was named second pastor of Saint John Cantius in 1899. Within two years, he oversaw the interior decoration of the church.



Saint John Cantius Catholic Church, Chicago, Illinois

The Reverend Stanislaus Rogalski, C.R., was named fourth pastor in 1902. The following year, construction for the present school building commenced, completed in November. The school and the rectory were designed by Henry Schlacks of Chicago. A clock and bells were installed in the 130-foot tower and the church interior painted. Father John Kosinski, C.R., became fifth pastor in 1909. Under his leadership, magnificent stained-glass windows were installed in the church. The Reverend Stanislaus Siatka, C.R., became pastor in 1915. New concrete stairs of monumental proportions were created in front of the church, the basement was remodeled to become an auditorium, and a convent constructed. (At one point, the convent housed forty-seven School Sisters of Notre Dame.) By the parish silver jubilee on December 25, 1918, membership climbed to 23,000 persons, with 2,000 children enrolled in the school.



Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia



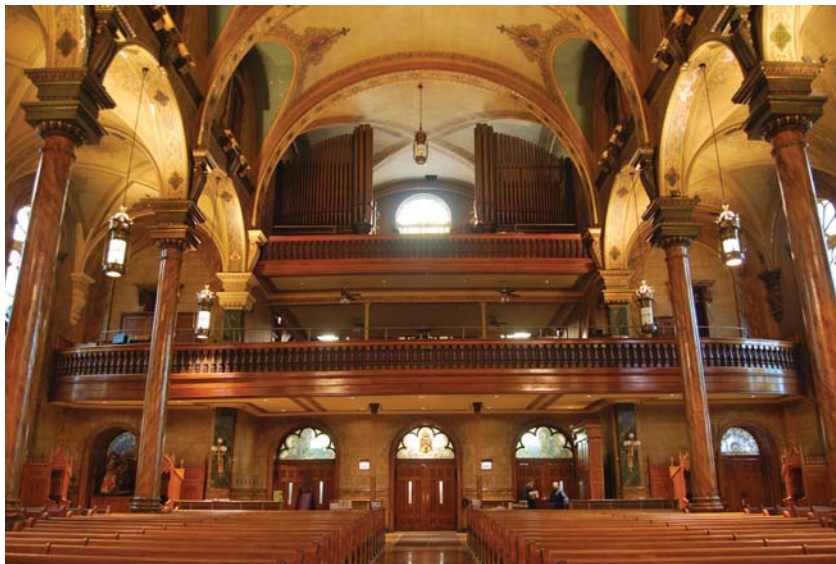
ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Ortloff Organ Company, and Emery Brothers

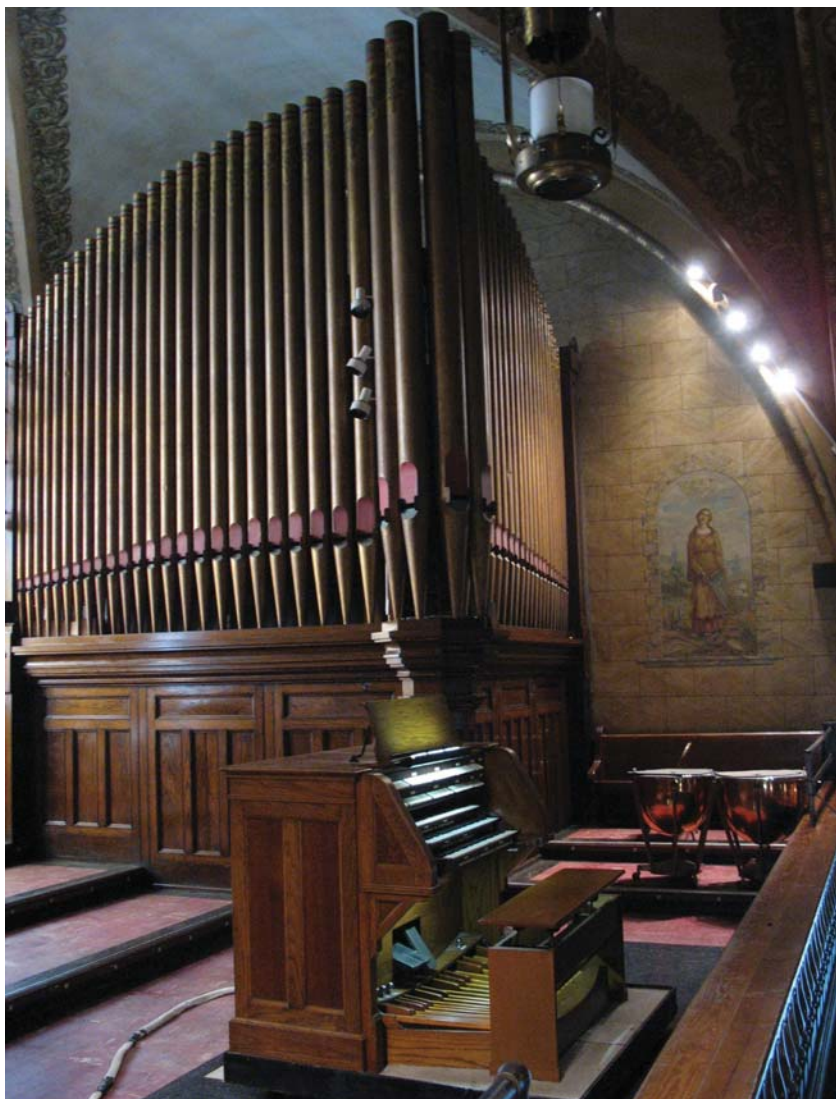
john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290



The nave toward the rear galleries with the Kilgen organ case in the upper balcony



The organ by an unknown builder that formerly stood in the north balcony (photo courtesy Saint John Cantius Catholic Church)



The upper west balcony and the Bogue organ, utilizing the case and console shell of the former Kilgen organ (photo courtesy Saint John Cantius Catholic Church)

In the 1950s, numerous neighborhood homes were demolished to make way for what would become known as the Kennedy Expressway, a project that drastically changed the parish environs. Parish membership, which had been in decline, would drop even more drastically. The school closed in 1967. At one point, the parish itself was to be shuttered.

The decline of the parish was reversed in the late 1980s with the appointment of the Reverend C. Frank Phillips, C. R., as pastor, and the parish was soon vibrant and growing, with membership coming from great distances. The Canons Regular of Saint John Cantius, a religious community of men, was founded in the parish in 1998, and this organization now administers the parish. The church interior has been thoroughly restored and enhanced, complemented with countless religious artworks now on display throughout the entire parish campus.

The first organ of record in Saint John Cantius Church was A. B. Felgemaker & Son Opus 723, installed in the choir gallery (the upper of two balconies) in the rear of the nave in 1900.

1900 A. B. Felgemaker & Son Opus 723

GREAT (Manual I)

16'	Double Open Diapason (metal)	61 pipes
8'	Open Diapason (metal)	61 pipes
8'	Doppel Floete (wood)	61 pipes
8'	Viola da Gamba (metal)	61 pipes
8'	Dulciana (metal)	61 pipes
4'	Octave (metal)	61 pipes
4'	Flute d'Amour (wood & metal)	61 pipes
3'	Octave Quinte (metal)	61 pipes
2'	Super Octave (metal)	61 pipes
III	Mixture (metal)	183 pipes
8'	Trumpet (metal)	61 pipes

SWELL (Manual II, enclosed)

16'	Bourdon (treble and bass, wood)	61 pipes
-----	---------------------------------	----------

8'	Open Diapason (wood & metal)	61 pipes
8'	Stopped Diapason (wood)	61 pipes
8'	Salicional (metal)	61 pipes
8'	Aeolina (metal)	61 pipes
4'	Gemshorn (metal)	61 pipes
4'	Flute Harmonique (metal)	61 pipes
2'	Flageolet (metal)	61 pipes
III	Dolce Cornet (metal)	183 pipes
8'	Oboe & Bassoon (metal)	61 pipes

PEDAL

16'	Double Open Diapason (wood)	30 pipes
16'	Bourdon (wood)	30 pipes
8'	Violoncello (metal)	30 pipes
8'	Floete (wood)	30 pipes

Swell to Pedal
Swell to Great in Sub-Octave
Swell to Great
Swell to Great in Super Octave

Accessories

Forte Combination Great and Pedal Stops
Piano Combination Great and Pedal Stops
Forte Combination Swell and Pedal Stops
Piano Combination Swell and Pedal Stops
Tremolo
Great to Pedal Reversible
Balanced Swell Pedal
Balanced Crescendo Pedal
Bellows Signal
Wind Indicator

Couplers

Great to Pedal

The January 1, 1919, issue of THE DIAPASON noted that a W. W. Kimball Company organ was dedicated at Saint John Cantius in December of 1918.



OREGON BACH FESTIVAL

ORGAN INSTITUTE




June 20 - June 25, 2022

Led by Grammy Award-winning organist

Paul Jacobs

Daily master classes and seminars

Recital performance in the Festival

Free tuition, room and board for Institute participants

Participant auditions due by March 15, 2022

Auditors can enroll through June 1

For more information visit

oregonbachfestival.com/organ-institute



The 2005 Oberlinger organ (photo courtesy Saint John Cantius Catholic Church)

Further information on this instrument has not come to light, and it may not have been installed in the church. It is possible that it was placed in the lower church-auditorium or elsewhere.

In 1922, Geo. Kilgen & Son of Saint Louis, Missouri, installed a new three-manual organ in the upper balcony of the church, Opus 3118. In 1927, the builder added an Echo division, placed behind the main altar, as their Opus 3932.

1922/1927 Geo. Kilgen & Son
Opus 3118/3932

GREAT (Manual II, enclosed?)

- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Gross Flute
- 8' Doppel Flute
- 8' Gamba
- 4' Octave
- 4' Harmonic Flute
- 2' Octave
- 8' Tuba
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Echo to Great 8

SWELL (Manual III, enclosed)

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Flute (ext 16' Lieb Ged)
- 8' Salicional
- 8' Voix Celeste
- 8' Muted Viole
- 4' Violina
- 4' Flute
- 16' Fagotto
- 8' Cornopean
- 8' Fagotto (ext 16' Fagotto)
- 8' Vox Humana
- Tremolo
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- Echo to Swell 8

CHOIR (Manual I, enclosed)

- 16' Quintadena
- 8' Violin Diapason
- 8' Melodia
- 8' Quintadena (ext 16' Quintadena)
- 8' Dulciana
- 4' Flute d'Amore
- 2' Piccolo
- 8' Clarinet
- Tremolo



The stop controls for the Oberlinger organ

- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4
- Echo to Choir 8

ECHO (Manual IV, enclosed)

- 16' Bourdon
- 8' Open Diapason
- 8' Bourdon (ext 16' Bourdon)
- 8' String
- 8' Celeste (TC)
- 4' Flute
- 2' Zart Flute (ext 4' Flute)
- 8' Vox Humana
- Tremolo
- Chimes

PEDAL

- 32' Resultant
- 16' Open Diapason (wood)
- 16' Open Diapason (metal)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw 16' Lieb Ged)
- 8' Gamba (Gt 8' Gamba)
- 8' Bass Flute (ext 16' Bourdon)
- 8' Dolce Flute (Sw 16' Lieb Ged)
- 16' Trombone
- 16' Fagotto (Sw 16' Fagotto)
- 8' Fagotto (Sw 16' Fagotto)
- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Echo to Pedal 8



The 1991 Alfred Wild organ is pictured in the sanctuary before it was moved to the lower balcony. (photo courtesy Saint John Cantius Catholic Church)

By the early 1990s, a one-manual, mechanical-action organ was relocated to the left balcony of the nave. The builder of this instrument was never ascertained, though interior evidence leads one to believe it was likely built around 1881 and perhaps in the New York City area. The organ has since been removed from the church and is now in storage at the retreat facility of the Canons Regular of Saint John Cantius in Lawton, Michigan. It has a 55-note compass (C–G, no high F#) and a Pedal compass of 27 notes (C–D).

MANUAL

- 8' Principal
- 8' Gamba
- 8' Melodia
- 4' Flute
- 2' Open

PEDAL

- 16' Subbass
- Manual to Pedal Coupler

About 1996, the Kilgen organ in the rear gallery of the nave was rebuilt by Daniel Bogue and Associates of Downers Grove, Illinois, which closed in 1989. Some pipework was incorporated from an organ formerly in Alvernia High School of Chicago. This organ was removed in late 2011.

1996 Daniel Bogue and Associates organ

GREAT (Manual II, enclosed with Choir, south side)

- 8' Principal
- 8' Flute (stopped)
- 4' Octave (5 basses in façade)
- 4' Flute (harmonic from middle C)
- 2' Principal (ext 4' Octave)
- IV Fourmixture (1')
- 8' Trompette (harmonic from B3)
- 4' Clarion (ext 8' Trompette)
- 2 blank tabs
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Echo to Great 8

SWELL (Manual III, enclosed, north side)

- 16' Bourdon (wood)
- 8' Principal
- 8' Bourdon (ext 16' Bourdon)
- 8' Gamba
- 8' Gamba Celeste (TC)
- 4' Principal (ext 8' Principal)
- 4' Flute (open wood, harmonic from middle C)
- 2 1/2' Nazard
- 2' Principal
- 1 3/4' Tierce
- IV Plein Jeu
- 16' Fagotto (1–12 half-length)
- 8' Trumpet
- 8' Fagotto (ext 16' Fagotto)
- 4' Clarion (ext 8' Trumpet)
- Tremolo
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- Echo to Swell 8

**WEEKEND ORGAN
MEDITATIONS**
Grace Church in New York
www.gracechurchnyc.org

The Sound of Pipe Organs
*a tour of scaling, voicing, wind,
and tuning*
191 pages hardbound, \$29.95
Amazon.com books

Jacques Stinkens
Orgelpijpenmakers B.V.
sinds 1914
Flues - Reeds
Your personal wishes are in good hands
www.stinkens.nl
info@stinkens.nl



Detail of one of the façade towers of the Wild organ (photo courtesy Saint John Cantius Catholic Church)

CHOIR (Manual I, enclosed with Great, south side)

- 16' Gemshorn (12 Quintaton basses)
- 8' Violin Diapason
- 8' Hohl Flute (wood, 12 stopped basses, remainder open)
- 8' Gemshorn (ext 16' Gemshorn)
- 8' Gemshorn Celeste (TC)
- 4' Principal (ext 8' Violin Diapason)
- 4' Gedeckt (wood)
- 2' Flute (harmonic from tenor C)
- 1½' Larigot (ext 4' Gedeckt)
- III Cymbel
- 8' Cromorne
- Tremolo
- 1 blank tab
- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4
- Echo to Choir 8

ECHO (Enclosed, floating)

- 8' Bourdon
- 8' String



The Hoverland organ console

- 8' Celeste (TC)
- 4' Flute (ext 8' Bourdon)
- 2' Flute (ext 8' Bourdon)
- 8' Vox Humana
- 1 blank tablet
- Tremolo
- Chimes

PEDAL

- 32' Resultant (fr 16' Bourdon)
- 16' Double Open Diapason (wood, north side)
- 16' Contra Bass (E1–E4 in façade, south side)
- 16' Bourdon (north side)
- 16' Lieblich Gedeckt (Sw 16' Bourdon)
- 8' Octave (ext 16' Contra Bass)
- 8' Bass Flute (ext 16' Bourdon)
- 8' Gedeckt (Sw 16' Bourdon)
- 4' Choral Bass (ext 16' Contra Bass)
- 4' Flute (Sw 16' Bourdon)
- 2' Octavin (ext 16' Contra Bass)
- 16' Contra Trumpet (ext Great 8' Trompette, full-length)
- 16' Contra Fagotto (Sw 16' Fagotto)
- 8' Trumpet (Gt 8' Trompette)
- 4' Clarion (Gt 8' Trompette)
- Great to Pedal 8



The case of the Hoverland organ

- Swell to Pedal 8
- Choir to Pedal 8
- Echo to Pedal 8

ECHO PEDAL (enclosed with Echo)

- 16' Bourdon (ext Echo 8' Bourdon)
- 8' Bourdon (fr Echo 8' Bourdon)

Accessories

- 10 General Pistons (thumb)
- 6 Great Pistons and Cancel (thumb)
- 6 Swell Pistons and Cancel (thumb)
- 6 Choir Pistons and Cancel (thumb)
- 6 Echo Pistons and Cancel (thumb)
- 6 Pedal Pistons and Cancel (thumb)
- General Cancel (thumb)
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb and toe)
- Choir to Pedal reversible (thumb and toe)
- Balanced Swell expression shoe
- Balanced Great/Choir expression shoe
- Balanced Crescendo shoe (with indicator light)
- Combination Lock (key)
- Sforzando Reversible (thumb and toe, with indicator light)
- Wind Indicator

In 2005, Saint John Cantius Church commissioned one of the last organs built by Oberlinger Orgelbau of Windesheim, Germany. The one-manual, mechanical-action instrument resides on the main floor of the nave. Manual compass is 51 notes (C–D). A lever transposes the organ one half-step down (A=415 Hz). The instrument was blessed on May 14, 2005, by the Most Reverend Basil Meeking, Bishop Emeritus of Christchurch, New Zealand.

2005 Oberlinger organ

MANUAL

- 8' Traversflöte (tenor B, wood)
- 8' Copula (stopped wood)
- 4' Gedackt (30 basses stopped wood, remainder open metal)
- 2' Principalflöte (18 capped metal basses, remainder open metal)
- 1½' Quinte (24 capped metal basses, remainder open metal)
- 1–2f Cymbel (½')

Butz Organ Editions – All New and Fascinating

Marcel Dupré

Nymphéas op. 54 BU 3033

(first print, original and arrangement)

Louis James Alfred Lefébure-Wely

Easy Organ Works Vol. 2 BU 3035

Hans Uwe Hielscher

Scottish Rhapsody op. 64 BU 3015

Andreas Willscher

Four Organ Cycles

(Manualiter Album Issue 3) BU 3010

Margaretha Christina de Jong

Impressions on 12 Classical Hits from Bach to Elgar BU 3030

Communions

of the French Romanticism BU 3000

John Field

Five Nocturnes BU 2992

Anton Bruckner

Fifth Symphony BU 2996

Johann Sebastian Bach

Eight Little Preludes and Fugues

(arr. manualiter)

BWV 553–560 BU 2999

Lambert Kleesattel

Manualiter Album - 16 Pieces BU 3027

Otto Dienel

10 Organ Compositions BU 3005

Bernard W. Sanders

Partita on the Lourdes Song BU 3002

Karl Franz Pitsch

Six Pastoral Preludes BU 3024

Felix Mendelssohn Bartholdy

Symphony No 4 in A major op. 90

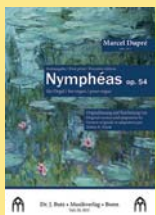
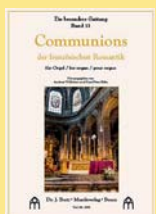
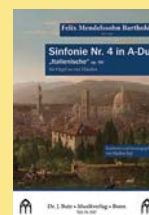
„Italian“, for organ duet BU 3047

Organ Tutor Bestseller:

Carsten Klomp

Organ Playing from the Very Beginning

BU 2990



Further information about more editions and sample pages available on our website:

www.butz-verlag.de

Musikverlag Dr. J. Butz • Bonn • Germany



Email orders to email@butz-verlag.de
Call us on [+49](0)228-946 949 24
or send us a fax to [+49] (0)228 946 949 25
Also: OHS catalogue (www.organsociety.org)





The Wurlitzer organ console

Accessory
H-C (transposer)

In August 2008, a two-manual, mechanical-action organ built in 1991 by Alfred Wild of Gottenhouse, France, was installed in the sanctuary of the church. It was on loan to the parish by a nearby resident who was a friend of Father Phillips. The stopknobs are unlabeled. Temperament is Kirnberger. Manual compass is 56 notes (C-G). In October 2015, the organ was moved to the lower balcony at the rear of the church, so that it could be used with the choir or instrumentalists when a small organ is

desirable. In 2017 the instrument was returned to its owner.

1991 Alfred Wild organ

- MANUAL I**
8' Gedackt (wood)
4' Chimney Flute
2' Principal
- MANUAL II**
8' Gedackt (fr Manual I 8' Gedackt)
8' Regal
- Couplers**
Manual I to Pedal
Manual II to Pedal
Manual II to Manual I



Pipework in the Wurlitzer organ



Some of the percussions in the Wurlitzer organ

The lower balcony at the rear of the nave housed an organ installed in January 2007. The instrument was built by Allyn Hoverland for his residence and sold to the church in December 2006. Wind pressure is 2½ inches. The console is recycled from an M. P. Möller organ. The organ was blessed by Auxiliary Bishop Thomas J. Paprocki on Sunday, February 11, 2007. When the upper gallery organ was removed in preparation for the restored Casavant organ described below, this instrument was the primary organ in the church for several years. This instrument was sold to Saint Mary Catholic Church, Iron Mountain, Michigan, and moved there in late 2014 by J. L. Weiler, Inc., of Chicago.

Specification of the Allyn Hoverland organ

- MANUAL I**
8' Principal (B)
8' Stopped Flute (A, 1-49; E, 50-61)
8' Chimney Flute (A, 1-12; C, 13-61)
4' Principal (B)
4' Block Flute (A, 1-12; E, 13-61)
2½' Quinte (D)
2' Block Flute (E)
III Mixture (D, F)
II Mixture (F)
- MANUAL II**
8' Block Flute (A, 1-24; E, 25-61)
8' Chimney Flute (A, 1-12; C, 13-61)
4' Chimney Flute (C)
2' Principal (B, 1-49; E, 50-61)
1½' Quinte (D)
- PEDAL**
16' Bourdon (A, 1-24; C, 25-32)
10½' Quint Flute (A, 1-17; C, 18-32)
8' Principal (B)
8' Chimney Flute (A, 1-12; C, 13-32)
5½' Quinte (A, 1-5; C, 6-12; D, 13-32)
4' Principal (B)
4' Chimney Flute (C)
2½' Quinte (D)
2' Block Flute (E)
Mixture III [sic] (F)



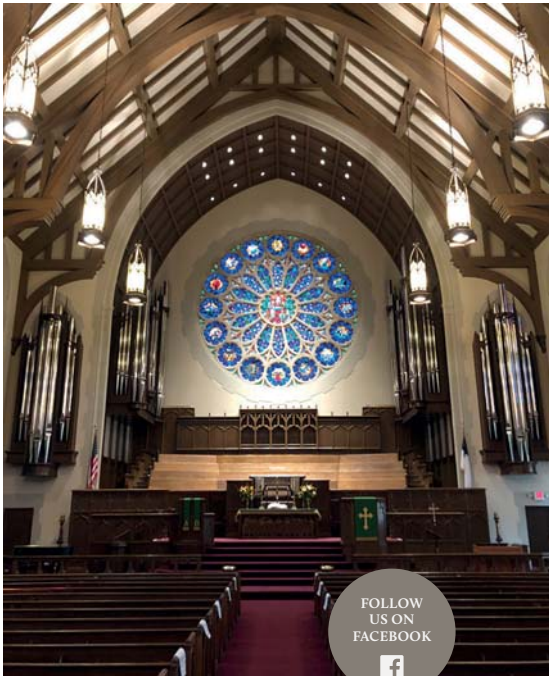
The Wurlitzer organ nameplate (photo courtesy Saint John Cantius Catholic Church)

- Accessories**
10 General pistons (1-10, thumb; 1-5, toe)
5 Manual I pistons (thumb and toe)
5 Manual II pistons (thumb)
General Cancel (thumb)

- Analysis**
A=16' Bourdon, c. 1890, builder unknown, 61 pipes
B=8' Principal, 12 basses c. 1980 M. P. Möller, remainder 1978 Casavant, 73 pipes
C=4' Chimney Flute, c. 1870, builder unknown, 61 pipes
D=2½' Quinte, builder unknown, 61 pipes
E=2' Block Flute, 1978 Casavant, 61 pipes
F=II Mixture (1'), 1978 Casavant, 122 pipes

The lower auditorium of the church building houses a 1927 Wurlitzer organ that was installed by Century Pipe Organs of Minneapolis, Minnesota. The Wurlitzer was built for the Terrace Theatre of New York City and, in 1935, moved by the builder to the studios

opus 135 IV+II — 75 RANKS
First United Methodist Church
LUBBOCK, TEXAS



FOLLOW US ON FACEBOOK

ORGUES LÉTOURNEAU
16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1
T 450 774-2698 info@letourneauorgans.com
VISIT OUR WEBSITE AT LETOURNEAUORGANS.COM



The case of 1957 Casavant Opus 2403 in the Chapel of Saint Joseph

of radio station WOR of the Mutual Broadcasting System in New York City. At Saint John Cantius, the two-manual, seven-rank, electro-pneumatic-action organ (Style "E") was placed in a special chamber built on the stage of the auditorium. Manual compass is 61 notes (C–C); Pedal compass (concave, radiating pedalboard) is 32 notes (C–G). The project was completed in 2013.

The console has stop-tongue control, with the following colors: reeds in red; strings in mottled yellow; flues in white; couplers in black. Originally, the Tibia, Vox Humana, and Trumpet ranks were in a separate expression box, though the entire organ is now in one enclosure. There are today still two expression shoes.

In 2015, J. L. Weiler, Inc., of Chicago carried out work on the console, improving its overall appearance, fine-tuning the key regulation and response, revising atypical nomenclature as it applies to console controls, and tidying the wiring in the console. The existing solid-state control system was upgraded to its latest version.

1927 Wurlitzer opus 1818

Analysis

8'	Tibia Clausa	85 pipes
16'	Bourdon/Concert Flute	97 pipes
16'	Diaphone/ Diaphonic Diapason	85 pipes
8'	Trumpet	61 pipes
8'	Violin	73 pipes
8'	Violin Celeste	73 pipes
8'	Vox Humana	61 pipes

ACCOMPANIMENT (Manual I)

8'	Trumpet
8'	Diaphonic Diapason
8'	Tibia Clausa
8'	Violin (Violin and Celeste)
8'	Concert Flute
8'	Vox Humana
4'	Octave
4'	Piccolo (Tibia Clausa)
4'	Viol (Violin and Celeste)
4'	Flute
4'	Vox Humana
2 3/4'	Twelfth (Bourdon)
2'	Piccolo (Bourdon)
	Accompaniment Octave
	Chrysoglott (G1–G5)
	Snare Drum (reiterates)
	Tambourine (reiterates)
	Castanets (reiterates)
	Chinese Block
	Tom Tom
	Jazz Cymbal
	Triangle
	Sleigh Bells

Accompaniment Second Touch

8'	Trumpet
8'	Open Diapason
8'	Tibia Clausa
4'	Piccolo (Tibia)
	Chrysoglott
	Glockenspiel
	Cathedral Chimes
	Accomp Traps

SOLO (Manual II)

16'	Trumpet (TC)
16'	Diaphone
16'	Tibia Clausa (TC)
16'	Violone (TC, two ranks)
16'	Bourdon
16'	Vox Humana (TC)
8'	Trumpet
8'	Diaphonic Diapason
8'	Tibia Clausa
8'	Violin (Violin and Celeste)
8'	Concert Flute
8'	Vox Humana
5 1/2'	Fifth (Tibia Clausa)
4'	Octave
4'	Piccolo (Tibia Clausa)
4'	Viol (Violin and Celeste)
4'	Flute
2 3/4'	Twelfth (Tibia Clausa)
2'	Piccolo (Tibia Clausa)
2'	Fifteenth (Violin)
2'	Piccolo (Bourdon)
1 3/4'	Tierce (Tibia Clausa)
1'	Fife (Bourdon)
	Solo Sub Octave
	Solo Octave
	Xylophone (C2–C5)
	Glockenspiel (G2–C5)
	Chrysoglott (G1–G5)
	Sleigh Bells (C2–C4, tuned, reiterates)
	Chimes (G2–C4)

18 tubes

PEDAL

16'	Diaphone
16'	Bourdon
8'	Trumpet
8'	Diaphonic Diapason
8'	Tibia Clausa
8'	Cello
8'	Flute
	Accomp to Pedal
	Bass Drum
	Kettle Drum (reiterates)
	Tap Cymbal
	Crash Cymbal

Tremulants

	Tibia Clausa Trem
	Solo Tremulant
	Main Tremulant
	Vox Humana Trem

Accessories

5	Accompaniment pistons (thumb), usable as divisionals or generals
5	Solo pistons (thumb), usable as divisionals or generals
	Celestes Off
	Accomp Perc/Pedal



The stoprail of Casavant Opus 2403 (photo courtesy Saint John Cantius Catholic Church)

Bell (right Accompaniment keycheck)

Balanced Main expression shoe

Balanced Solo expression shoe

Balanced Crescendo shoe

Range

Set

Unlabeled toe studs for effects: Bird, Auto

Horn, Train Whistle, Horses Hooves, Fire

Gong

RECIT (Manual II)

8'	Principal (G.O. 8' Principal)
8'	Bourdon (G.O. 16' Bourdon)
8'	Quintaton (synthetic, Flute at 8', Dulciane at 2 3/4')
8'	Dulciane (G.O. 8' Dulciane)
4'	Violina (G.O. 8' Principal)
4'	Flute (G.O. 16' Bourdon)
4'	Dulcet (G.O. 8' Dulciane)
8'	Hautbois (synthetic, Principal at 8', Flute at 2 3/4', 12 basses from Flute at 8' and 4')
	Tremolo

PEDALE

16'	Bourdon (G.O. 16' Bourdon)
8'	Bourdon (G.O. 16' Bourdon)
4'	Principal (G.O. 8' Principal)
4'	Flute (G.O. 16' Bourdon)
4'	Dulcet (G.O. 8' Dulciane)
	Gr. Orgue a la Pedale
	Recit a la Pedale

Accessories

3	Grand Orgue and Pedale pistons (thumb)
3	Recit pistons (thumb)
	Balanced expression shoe
	Balanced Crescendo shoe (with rotating indicator dial)

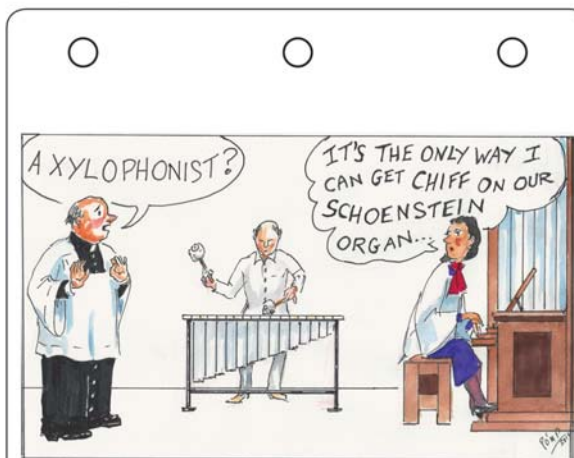
1957 Casavant Opus 2403

GRAND ORGUE (Manual I)

16'	Bourdon	85 pipes
8'	Principal (TC, 12 basses from 8' Flute at 8' and 4' pitches)	61 pipes
8'	Bourdon (ext 16' Bourdon)	
8'	Dulciane (TC, 12 basses from 8' Flute)	73 pipes
4'	Violina (ext 8' Principal)	
4'	Dulcet (ext 8' Dulciane)	
4'	Flute d'Amour (ext 16' Bourdon)	
2 3/4'	Nazard (ext 8' Dulciane)	
2'	Doublette (ext 8' Dulciane)	
	Recit au Grand Orgue	

On Sunday, October 20, 2013, a historic pipe organ that has been part of Chicago's history for more than three-quarters of a century was dedicated in its new home, Saint John Cantius Church. The afternoon and evening activities commenced with a blessing of the organ by His Eminence, the late Francis Cardinal George, OMI, Archbishop of Chicago, followed by a Pontifical Latin High Mass, celebrated by the Most Reverend Joseph N. Perry, Auxiliary Bishop of Chicago. Choral and organ works by Louis

Scattered leaves ... from our Sketchbook



SCHOENSTEIN & CO.

Established in San Francisco • 1877

www.schoenstein.com (707) 747-5858



The Chapel of Saint Joseph in the Canonry

Vierne, Healey Willan, Charles-Marie Widor, and Marcel Dupré filled the nave with sound. An over-capacity crowd filled the church, including its side balconies, with additional faithful standing in the aisles. Following a dinner catered in the church's lower level, the evening was capped with a dedicatory recital.

The event was the conclusion of a three-year restoration and relocation project for Casavant Frères opus 1130, built for Saint James Methodist Episcopal Church of the Kenwood neighborhood on the South Side of Chicago. Saint James, founded in 1896, was once attended by several of Chicago's great commerce giants, including the Swift and Harris families of meatpacking and banking fame. In 1915, Gustavus F. Swift donated a four-manual Casavant organ built in the company's South Haven, Michigan, plant. The Victorian Gothic church and its organ burned in 1924. The congregation commissioned Chicago's Tallmudge & Watson to design an expansive new building, again in the Gothic style, completed in 1926. For this edifice, Tina Mae Haines, arguably Chicago's finest female organist, lobbied the church's leaders for a new, four-manual Casavant organ, despite pressure to purchase a Skinner organ, like many other wealthy churches. Miss Haines won her argument, and Opus 1130 was built to her specification, the funds again donated by the Swift family, \$28,890. (M. P. Möller installed its Opus 4605, a two-manual, ten-rank organ costing

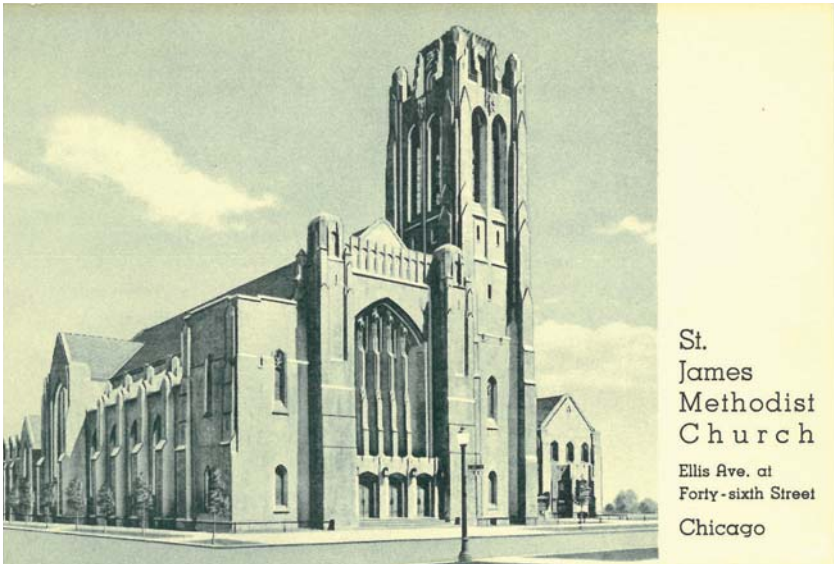


Miss Tina Mae Haines

\$5,100 in the chapel.) The Casavant would be one of the South Side's finest church and concert organs. Marcel Dupré gave a memorable program at Saint James in 1937 to a capacity crowd.

Sadly, Saint James United Methodist Church closed Sunday, December 26, 2010. The author was honored to be the last person to play the Casavant organ publicly in its original home, for an impromptu hymn festival at the conclusion of the church's final service. Andrew Szymanski, a friend who had informed me of the church's impending closure, joined church members as we all sang, concluding with "Abide with Me" and George Frederick Handel's "Hallelujah Chorus." It was the first time the organ had been used in many years. Several congregants present at Saint James's closing were present for the rededication of their organ at Saint John Cantius.

That fateful phone call from my friend informing me the church was closing made the relocation of the organ possible. If not for that, the church would have silently ended its existence; instead,



A vintage postcard view of the former Saint James Methodist Church, Chicago, Illinois

I was able to make phone calls that made the connections happen for the organ to be removed.

Then followed a restoration project for Opus 1130, carried out by J. L. Weiler, Inc., of Chicago, and the organ's builder, Casavant, in Saint-Hyacinthe, Québec, Canada. The console of the organ is located in the lower west balcony, while the remainder of the main organ is in the upper west balcony with the Echo division in the north balcony (in a transept). Nearly ninety years after its initial installation, the organ began a new era of promise. It is fondly known as "Tina Mae."

1926 Casavant Frères, Limitée, Opus 1130

GREAT (Manual II, 4-inch wind pressure)

16'	Double Open (metal)	73 pipes
8'	I Open Diapason (metal)	73 pipes
8'	II Open Diapason (metal)	73 pipes
8'	Doppelflöte (wood and metal)	73 pipes
8'	Gemshorn (metal)	73 pipes
4'	Octave (metal)	73 pipes
4'	Harmonic Flute (metal)	73 pipes
	Mixture IV (metal)	244 pipes
8'	Trumpet (metal)	73 pipes
	Chimes (from Echo)	

SWELL (Manual III, enclosed, 4½-inch and 7-inch wind pressures)

16'	Bourdon (wood)	73 pipes
8'	Open Diapason (metal)*	73 pipes
8'	Violin Diapason (metal)	73 pipes
8'	Stopped Diapason (wood and metal)	73 pipes
8'	Salicional (metal)	73 pipes
8'	Viola di Gamba (metal)	73 pipes
8'	Aeoline (metal)	73 pipes
8'	II Voix Celeste (metal)	134 pipes
4'	Violina (metal)	73 pipes
4'	Flauto Trav. (wood and metal)*	73 pipes
2'	Piccolo (metal)	61 pipes
	Dolce Cornet III (metal)	183 pipes
16'	Double Trumpet (metal)*	73 pipes
8'	Cornopean (metal)*	73 pipes
8'	Oboe (metal)	73 pipes
8'	Vox Humana (metal)	73 pipes
4'	Clarion (metal)*	73 pipes
	Tremulant	
	Chimes (from Echo)	

* 7-inch wind pressure

CHOIR (Manual I, enclosed, 6-inch wind pressure)

16'	Gamba (metal)	73 pipes
8'	Open Diapason (metal)	73 pipes
8'	Concert Flute (wood and metal)	73 pipes
8'	Dulciana (metal)	73 pipes
8'	Unda Maris (metal)	73 pipes
4'	Flute d'Amour (wood and metal)	73 pipes
2 3/4'	Nazard (metal)	73 pipes
2'	Flageolet (metal)	61 pipes
8'	Clarinet (metal)	73 pipes
8'	Cor Anglais (metal)	73 pipes
	Tremulant	
	Celesta	61 bars
	Celesta Sub (from Celesta)	

SOLO (Manual IV, enclosed, 12-inch wind pressure)

8'	Stentorphone (metal)	73 pipes
8'	Gross Flute (wood and metal)	73 pipes
8'	Viole d'Orchestre (metal)	73 pipes
8'	Viole Celeste (metal)	73 pipes
8'	Tuba (metal)	73 pipes
	Tremulant	

ECHO (Floating, enclosed, 3½-inch wind pressure)

8'	Echo Diapason (metal)	73 pipes
8'	Cor de Nuit (wood and metal)	73 pipes
4'	Fern Flöte (metal)	73 pipes
8'	Musette (metal)	73 pipes
	Tremulant	
	Chimes (from tenor G)	25 tubes

PEDAL

32'	Double Open (resultant, 16' Open Diapason, with independent quints)	12 pipes
16'	Open Diapason (wood)	44 pipes
16'	Bourdon (wood)	44 pipes
16'	Contra Gamba (Ch 16' Con Gamba)	
16'	Lieblich Gedeckt (Sw 16' Bourdon)	
8'	Flute (ext 16' Open Diapason)	
8'	Stopped Flute (ext 16' Bourdon)	
8'	Cello (metal)	32 pipes
16'	Trombone (metal)	32 pipes
	Chimes (from Echo)	

Couplers

Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Solo to Pedal 8
Solo to Pedal 4
Echo to Pedal 8
Great to Great 4
Great to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Solo to Great 16
Solo to Great 8
Solo to Great 4
Echo to Great 16
Echo to Great 8
Echo to Great 4
Echo On/Great Off
Choir to Choir 16
Choir to Choir 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Solo to Choir 16
Solo to Choir 8
Solo to Choir 4
Swell to Swell 16
Swell to Swell 4
Solo to Swell 8
Solo to Solo 16
Solo to Solo 4
Great to Solo 8
Swell to Solo 8
Echo to Solo 16
Echo to Solo 8
Echo to Solo 4
Echo On/Solo Off
All Swells to Swell Pedal

Accessories

10 General pistons (thumb and toe, originally 5, toe)
5 Great pistons (thumb)
7 Swell pistons (thumb)



Fratelli Ruffatti

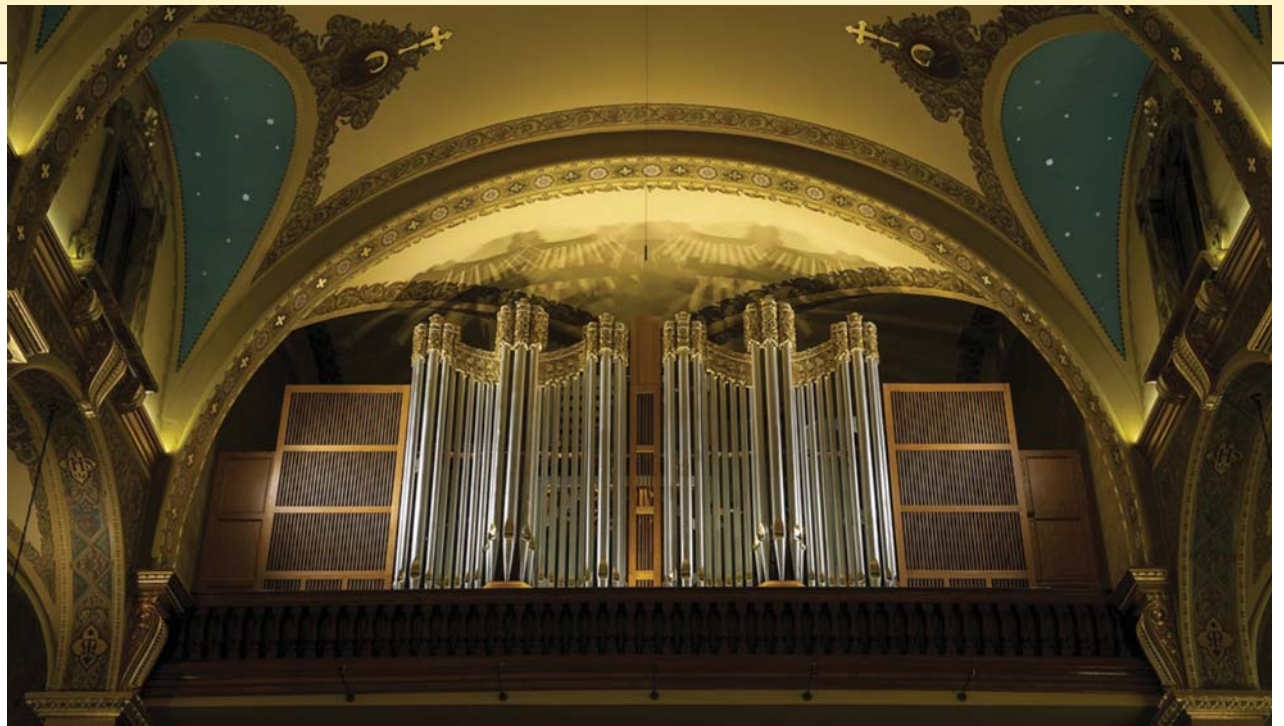
www.ruffatti.com



The restored Casavant console and its distinctive expression and crescendo shoes (photo courtesy Saint John Cantius Catholic Church)



Detail of the restored façade pipes and decorative work (photo courtesy Saint John Cantius Catholic Church)



The upper west balcony and 1926 Casavant Opus 1130. The distinctive twin chamber façades were retained from the former Saint James United Methodist Church and restored, including the gold-leaf details. (photo courtesy Saint John Cantius Catholic Church)



The restored Casavant console (photo courtesy Saint John Cantius Catholic Church)

5 Choir pistons (thumb)
3 Solo pistons (thumb)
3 Echo pistons (thumb)
5 Pedal pistons (thumb)
Sequencer Up (4 thumb, 1 toe)/Down (1 thumb)
300 memory levels
Memory + Up/ - Down (thumb, under Manual IV)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (toe)
Choir to Pedal reversible (thumb)
Solo to Pedal reversible (thumb)
Echo to Pedal reversible (thumb)
Swell to Great reversible (thumb)
Choir to Great reversible (thumb)
Solo to Great reversible (thumb)
Swell to Choir reversible (thumb)
Manual 16' On/Off (thumb, with indicator)
Manual 2' On/Off (thumb, with indicator)
General Cancellor (thumb)
Combination Adjustor (thumb)
Balanced Swell Expression Shoe
Balanced Choir Expression Shoe
Balanced Solo and Echo Expression Shoe
Balanced Crescendo Shoe (with indicator dial)
Full Organ Reversible (toe, with indicator)
Generator Indicator
Wind Indicator

The Casavant organ can be heard on a compact disc recorded by Andrew Schaefer, *St. John Cantius Presents The Nutcracker*, available from Amazon and other resources. The disc includes movements from Tchaikovsky's *The Nutcracker Suite*, along with selections of music appropriate for Christmas. Also available is *St. John Cantius Presents Jonathan Rudy: Epic Music for Organ*, similarly available from Amazon and other resources.

This year, a 32' Contra Trombone extension of twelve full-length pipes will be added to the Pedal 16' Trombone. A 16' Bourdon of thirty-two pipes will be

added to the Echo division to function as a pedal stop. The Bourdon pipes come from the Casavant organ that was built for Saint Paul of the Cross Catholic Church in Park Ridge, Illinois. Casavant will build the new components, and J. L. Weiler, Inc., will install everything onsite. Work is expected to be completed by August.

§

Saint John Cantius Catholic Church is once again the spiritual home to many Catholic families, most of whom drive a considerable distance on the same expressway that enticed so many parishioners to leave the parish a generation ago. The regenerated parish's investment in music is exemplary, with multiple choirs presenting an auspicious schedule of selections. A full calendar of concert performances provides quality music to the community. Concert and theater organ programs are frequently presented. With over a century of record, the parish is poised for many more years serving the spiritual and cultural needs of the Chicago metropolitan community. ■

Stephen Schnurr is editorial director and publisher of THE DIAPASON, director of music for Saint Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor in organ for Valparaiso University.

Sources

Koenig, Rev. Msgr. Harry C., STD, ed. *A History of the Parishes of the Archdiocese of Chicago*, Chicago, Illinois, Archdiocese of Chicago, 1980, volume 1, pp. 487–491.



The Casavant Echo division is housed in the north balcony in a new case made to match that of the west balcony. (photo courtesy Saint John Cantius Catholic Church)

Lindberg, William Edward. *The Pipe Organs of A. B. Felgemaker, Late Nineteenth Century American Organ Builder*, dissertation, University of Pittsburgh, Pittsburgh, Pennsylvania, 1976, p. 262.

McNamara, Denis R. *Heavenly City: The Architectural Tradition of Catholic Chicago*, Chicago, Illinois, Liturgical Training Publications, 2005, pp. 50–52.

Saint John Cantius: 1893–1993, Chicago, Illinois, Saint John Cantius Catholic Church, 1993.

Schnurr, Stephen J., and Dennis E. Northway. *Pipe Organs of Chicago*, Oak Park, Illinois, Chauncey Park Press, 2005, volume 1, pp. 116–118.

For further information: cantius.org/sacredmusic



A. E. Schlueter
PIPE ORGAN COMPANY

- Building New Organs
- Rebuilding Organs
- Expanding Organs
- Organ Maintenance



How Can We Help You?

www.pipe-organ.com • 800-836-2726

Kegg Pipe Organ Builders,
Hartville, Ohio
Little Flower Catholic Church,
Saint Louis, Missouri

When we were first approached by music director Chuck Chauvin of Little Flower Catholic Church, the conversation was long and rewarding. I immediately felt we were kindred spirits, so close were our thoughts and goals for the organ project. These boiled down to a new organ that would best address the musical needs of the parish, using what pipes were appropriate from the existing organ, and moving the organ pipe location into the room as much as possible.

As with many of our projects, this vibrant church has an active music program, and the existing pipe organ was deficient. The use of the organ in the Catholic Church has changed dramatically in the last seventy years. Also, the location of the musicians at Little Flower was changed some number of years ago. When the church was new, the musicians were in the small gallery and the ambulatory behind the arches. The organ pipes were placed in chambers behind the ambulatory—thus, the organ was quite removed from the room. When the choir and console were moved to the main floor, the distance from the organ pipes became even more of a problem. Several additional organ revisions were made to help, but none were completely successful.

With input from Dr. Horst Buchholz, then music director of the Cathedral Basilica of Saint Louis, Chuck and I devised a plan for the organ. The existing Wicks organ from circa 1950 had several stops that would work well in a new Kegg design. Upon close inspection we realized that some of the stops we would use predated the 1950 organ and building, and were not built by Wicks. But all were well built and voiced, and were in keeping with the Kegg Romantic way of doing things. The overriding goal was to bring the organ forward into the room as much as possible. The structure of the gallery would not support the weight of the entire instrument, so the Great chorus and Pedal Octave were placed in a case on the gallery, with the balance of the organ immediately behind, speaking through the arched openings. The original chambers were made shallower and only contain the largest pipes of the Pedal and the new Tuba. The space behind the organ that was created by moving things forward now contains the blowers, bringing this important element up out of its basement dungeon.

One cannot speak of almost any pipe organ without discussing the room in which it is placed. This is particularly true of Little Flower Church. The building was built with a large budget, just after



Console

World War II. It is built of cut stone and round, with a curved dome ceiling containing a stained glass oculus. The dome is covered in acoustic plaster, and there is carpet on most of the floor and aisles. And yet, there is between two and four seconds of reverberation, depending on occupancy. Being a round room, sound produced is rewarding, bass-friendly, but inconsistent. As one walks the space, the acoustic image of the organ (the apparent origin of the sound) moves. It is frequently not where the organ pipes live. While disconcerting at times, the organ sound is always full and rich.

Space available dictated the size of the organ. As it is a modest three-manual organ of twenty-six ranks, we took full advantage of the Kegg philosophy of best use of resources. The Great and Choir divisions share many stops, and the large Swell has some extensions and borrows to add to the versatility, all while retaining the backbone of the instrument with required independent stops. There is a luxurious number of 16' Pedal stops for an organ of this size, including a Gemshorn and open wood Diapason. The Tuba on ten inches pressure is in the style of E. M. Skinner and is located in its



Swell pipework

own expression box. The smooth tonality with independent expression makes this stop extremely flexible. It can easily solo out over the instrument or subtly add to it for additional tutti grandeur. With the

box closed, it makes a lovely *mezzo-forte* lyric solo voice. The Great includes our Solo Diapason, which has found favor with many. This stop draws the Great Principal, the Pedal Octave, and the

Kegg Pipe Organ Builders

GREAT (Manual II)				SWELL (Manual III, enclosed)				CHOIR (Manual I, enclosed)				PEDAL			
1.	16'	Gemshorn (fr #14)	12 pipes	4.	16'	Gedeckt	73 pipes	14.	8'	Gemshorn	61 pipes		32'	Resultant (derived)	
	8'	Solo Diapason III (fr #1, 2, 23)		5.	8'	Geigen Diapason	61 pipes	15.	8'	Harmonic Flute	73 pipes	21.	16'	Open Diapason (wood)	32 pipes
	8'	Principal	61 pipes		8'	Gedeckt (fr #4)		16.	8'	Dulciana	61 pipes	22.	16'	Bourdon	44 pipes
	8'	Harmonic Flute (fr #15)		6.	8'	Salicional	73 pipes	17.	8'	Unda Maris (TC)	49 pipes		16'	Gemshorn (fr #14)	
2.	8'	Gemshorn (fr #14)		7.	8'	Voix Celeste	61 pipes	18.	4'	Principal	73 pipes		16'	Gedeckt (fr #4)	
	4'	Octave	73 pipes	8.	4'	Principal	73 pipes		4'	Flute (fr #15)		23.	8'	Principal	44 pipes
	4'	Harmonic Flute (fr #15)			4'	Salicet (fr #6)			2'	Octave (fr #18)			8'	Bass Flute (fr #22)	
	2'	Fifteenth (fr #2)		9.	4'	Open Flute	73 pipes		8'	Swell Cornet V (fr #4, 9, 10, 11)			8'	Gemshorn (fr #14)	
3.	2'	Mixture IV	244 pipes	10.	2 3/4'	Nazard	61 pipes		8'	Swell Oboe (fr #13)			4'	Octave (fr #23)	
	8'	Tuba (fr #19)			2'	Octave (fr #8)		19.	8'	Tuba (high pressure, separate expression)	61 pipes		4'	Flute (fr #15)	
	8'	Swell Trumpet (fr #12)			2'	Piccolo (fr #9)							32'	Harmonics (derived)	
	8'	Choir Clarinet (fr #20)		11.	1 3/4'	Tierce (TC)	37 pipes	20.	8'	Clarinet	61 pipes		16'	Trumpet (fr #12)	
		Chimes (Deagan)	25 notes		1 1/2'	Larigot (fr #10)				Tremulant			8'	Trumpet (fr #12)	
		Great 16		12.	16'	Trumpet	85 pipes			Choir 16			4'	Clarinet (fr #20)	
		Great Unison Off			8'	Trumpet (fr #12)				Choir Unison Off					
		Great 4		13.	8'	Oboe	61 pipes			Choir 4					
					4'	Clarion (fr #12)									
						Tremulant									
						Swell 16									
						Swell Unison Off									
						Swell 4									



Tuba



View from the balcony

Great Octave, all playing at 8' pitch. The effect of these three 8' stops in unison is similar to a First Open Diapason, but with the clarity of a single fine principal. The tenor range is particularly compelling. The Trumpet stop is large and dark in the bass and becomes brighter in the treble, adding the needed fire to the ensemble. The balance of the organ is typical Kegg with a firm bass, rich mid-range, and clean treble.

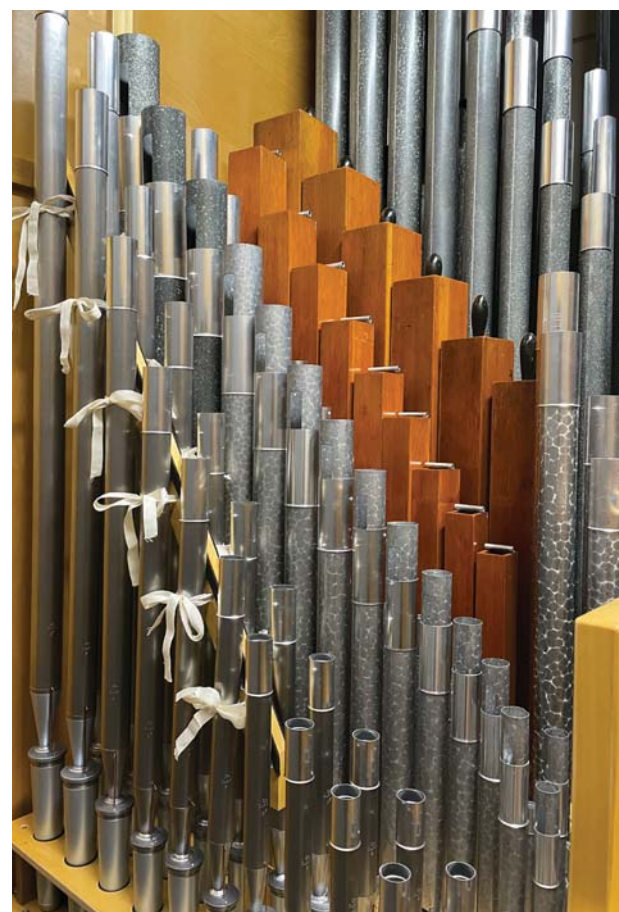
The organ case is curved to echo the line of the gallery. It is concave in the center and curves forward into two corner towers before returning to the building wall on the sides. The panels of the lower case have the wood grain set at an angle, creating a pleasant visual effect behind the rail. To help with sound to the choir, the Choir division has expression shades on the side as well as the front, to send sound from this division directly to the choir area.

The console is movable and resides with the choir on the main floor. The case has custom carved panels with arches that echo the stone arches seen in the walls all around. The console is fitted with all the expected features, including, of course, the Kegg pencil drawer and cup holder, as seen in Facebook memes. Wine bottle is not included.

I thank Father Lawrence Herzog, pastor, and Chuck Chauvin for their constant support and drive that made this project happen. As with any major church project, a new pipe organ requires vision and determination. These two gentlemen represent a gold standard in this regard. Despite delays due to Covid and a myriad of related issues, their constant work made the project a success.



Great principal chorus



Choir pipework

Kegg Pipe Organ Builders
Charles Kegg, President and Artistic Director
Philip Brown
Erika Burns
Michael Carden

Joyce Harper
Philip Laakso
Nickolas Meyers
Bruce Schutrum
Christopher Soer
Paul Watkins

Builder's website:
www.keggorgan.com/

Church's website:
www.littleflowerstl.org/

Little Flower Catholic Church, Saint Louis, Missouri

INTER-MANUAL COUPLERS

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4

Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4

Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

Great/Choir Transfer
All Swells to Swell

ADJUSTABLE COMBINATIONS

40 memories per User
Unlimited Users
Great 1-2-3-4-5-6 (thumb)
Swell 1-2-3-4-5-6-7-8 (thumb)
Choir 1-2-3-4-5-6 (thumb)
Pedal 1-2-3-4 (toe)
General 1-2-3-4-5-6-7-8-9-10 (thumb/toe)
General 11-12-13-14 (thumb)
General Cancel (thumb)
Set (thumb)
Range (thumb)
Undo (thumb)
Clear (thumb)
Next (General piston sequencer, 4 thumb, 1 toe)
Previous (2 thumb, 1 toe)
Bluetooth Page turn (2 thumb, 1 toe)

REVERSIBLES

Great to Pedal (thumb and toe)
Full Organ (thumb and toe)
32' Harmonics (toe)

ACCESSORIES

Swell expression pedal
Choir expression pedal
Tuba expression pedal
2-memory adjustable Crescendo pedal
Concave and radiating pedal clavier
Adjustable bench
Full Organ indicator
Transposer
Pencil drawer
Cup holder

TONAL RESOURCES

26 ranks
23 stops
1,595 pipes



Cup holder

New Recordings



Organ Musique – Musik – Muziek, 1530–1660

Organ Musique – Musik – Muziek, 1530–1660. Aude Heurtematte, organist. 2010 Orgue Dominique Thomas in ca. 1630 style, Church of the Assumption, Champcueil, France. Raven 2-CD set, OAR-165, \$15.98. Available from RavenCD.com.

CD1: *Quarante-deuxième Fantaisie, sur “Je suis déshéritée,”* Eustache Du Caurroy; *Branle simple, Basse danse, Tourdion, Branle gay,* Pierre Attaignant; “*Exultet coelum*” from *Hymnes de l’Église pour toucher sur l’orgue* (1620), Jean Titelouze; Four Pieces composed between 1654 and 1656: *Prélude “Il faut jouer cecy d’un Mouvement fort lent,” Fantaisie, Fantaisie sur la tierce du Grand Clavier avec le tremblant lent, Fantaisie,* Louis Couperin; *Magnificat primi toni,* Hieronymus Praetorius.

CD2: Four pieces from *Lustgarten Neuer Teutscher Gesäng, Balletti, Gallarden und Intraden mit 4. 5. 6. und 8. Stimmen* (1601, transcribed for keyboard

1640): “Mit dienen lieblichen Augen,” “Wer licht ich sing und lache,” “Ach Schutz ich sing und lache,” “Mein Herz das du mir hast gestillen,” Hans Leo Hassler; *Ricercar del nono duono,* Jan Pieterszoon Sweelinck; *Veni redemptor gentium,* Samuel Scheidt; *In dich hab ich gehoffet,* Franz Tunder; *Praeludium in G-Moll,* Franz Tunder.

When I think of organs built in an early seventeenth-century style, the example that immediately comes to mind is C. B. Fisk, Inc., Opus 72 of 1981 in Houghton Chapel, Wellesley College, noteworthy as the last organ finished by Charles Fisk before his untimely death in 1983. The Houghton Chapel organ has two split sharps in each octave and is tuned to $\frac{1}{4}$ -comma meantone temperament. The Dominique Thomas organ in Champcueil also has two split sharps per octave but is tuned to a temperament having ten pure major thirds per octave. It took me some research to discover the reason for this, but I find the story quite fascinating.

From the beginning of the sixteenth century, circular temperaments (that is, temperaments based on the circle of fifths) were popular and in particular Arnolt Schlick came up with a good example in 1511. Circular temperaments such as $\frac{1}{4}$ -comma meantone were again popular after 1660 and remained so until the beginning of the eighteenth century when well-tempered tuning began to be fashionable, especially after Christiaan Huyghens favored a $\frac{1}{5}$ -comma temperament in 1691. However, between about 1620 and 1660, there was an interesting period during which pure thirds were primarily in favor, even at the expense of the fifths. Hence the tuning of the Champcueil organ. Comparing the sound of the Champcueil

instrument with the Wellesley Fisk I find the Champcueil organ more pleasing to the ear, both because of the temperament and because Dominique Thomas’s voicing is more refined than Fisk’s. The Champcueil organ, incidentally, is tuned to A = 415, nearly a whole tone flat of modern concert pitch.

André Thomas founded the firm Manufacture d’Orgues Thomas in Ster-Francorchamps, Belgium, in 1965. His son, Dominique Thomas, took over management of the firm in 2000, and Dominique’s son, Jean Sebastian, also joined the management in 2016. The firm relocated to Stavelot, Belgium, in 2017. They have built more than 140 new organs, many quite substantial instruments, and undertaken more than 125 historic restorations.

The organist on this recording, Aude Heurtematte, was a student of Gaston Litaize, Jean Boyer, Odile Bailleux, Jean Saint-Arroman, and Michel Chapuis. She is titulaire of the Church of Saint Gervais in Paris, where eight generations of Couperins were among her predecessors. She is also organist of the Lutheran Church of des Billettes in Paris. She has served as organ professor at the Lille Conservatoire and at the Académie Supérieure de Musique and Conservatoire Régional in Strasbourg, as well as having a successful concert career.

The township of Champcueil is located about thirty miles south of Paris. The Church of the Assumption obtained a new reredos in the nineteenth century, and the old reredos, dating from just the right period in the middle of the seventeenth century for the design of the Thomas organ, was relocated to the west end of the church, where it forms the front of the gallery on which the organ stands. Furthermore, in the center and raised above the gallery front is the frame from a long-lost painting, which presumably portrayed the Assumption of the Blessed Virgin Mary when it was part of the reredos and which has now been made into the façade of the Positif organ. The organ has four divisions (Positif, Grand-orgue, Récit, and Pédale) with thirty-three speaking stops. The Pédale is interesting in having separate compasses for the flues and reeds. The disc’s accompanying leaflet features more than

a dozen beautiful photographs of the interior and exterior of the instrument.

On looking at the repertoire contained on these two compact discs, something about the nature of the organ in the sixteenth and seventeenth centuries becomes immediately obvious: it was as much or even more a secular instrument as one in the service of the church. We see numerous dances and popular songs, and perhaps sometimes people danced to the sound of the organ in country houses and taverns. There are some pieces that are clearly liturgical such as the three versets, *Magnificat primi toni*, by Hieronymus Praetorius, and the five variations on the Latin Advent Hymn *Veni redemptor gentium*, by Samuel Scheidt. It seems that there is also a third category—music that is simply intended for the organ as an instrument in itself—such as Couperin’s *Fantaisie sur la tierce du Grand Clavier avec le tremblant lent*, and Franz Tunder’s *Praeludium in G-Moll*, music useful in the context of a church service but not particularly liturgical. The dances—bransles, tourdions, etc.—seem mostly to be close relatives of the more popular galliard. They provide interesting opportunities for the organ to mimic Renaissance ensembles using short-resonator reeds, varieties of flutes, and miniature choruses. The *tutti* is rarely heard but is particularly effective in the last of the Scheidt variations on *Veni redemptor gentium* and in the Tunder *Praeludium*. On occasion we hear the Rossignol (birdsong) stop, consisting of a pipe inverted into a container of water, or usually these days WD40, which does not evaporate very much and requires topping up less often!

Returning to the Fisk organ at Wellesley, I have noticed that most players eschew the use of the split notes by avoiding remote keys. This is natural since it requires considerable skill to learn how to perform on a keyboard with split keys. Performing on such a keyboard was second nature to the eighteenth-century English organist, John Stanley, whose organ at the Temple Church in London was equipped with split sharps. The same is true of Aude Heurtematte who plays the Champcueil organ in remote keys as one to the manner born. I commend this recording as demonstrating a beautiful and unusual organ, for showing how the organ as an individual instrument fitted into the grand scheme of renaissance music, and for Aude Heurtematte’s brilliant technique.



Sounds Lost But Not Forgotten
George Bozeman and J. Bryan Dyker, organbuilders and super musicians, combined as *The Hot Air Duo* (flute and organ). They brilliantly performed live concerts in 1991 and '92 with the 1974 Rieger (84 ranks) at St. James’s Episcopal Church, Richmond, Virginia. The organ burned in 1994 and Bryan died the same year at age 37, the youngest OHS member when he joined at age 13.
2-CD set Raven OAR-173 \$15.98

NEW! The Hot-Air Duo & 84-rank Rieger! Sounds Lost But Not Forgotten

George Bozeman and J. Bryan Dyker, organbuilders and super musicians, combined as *The Hot Air Duo* (flute and organ). They brilliantly performed live concerts in 1991 and '92 with the 1974 Rieger (84 ranks) at St. James’s Episcopal Church, Richmond, Virginia. The organ burned in 1994 and Bryan died the same year at age 37, the youngest OHS member when he joined at age 13.

2-CD set Raven OAR-173 \$15.98

Flute & Organ:
Otto Nicolai: *The Merry Wives of Windsor* Potpourri (arr. Hoffman)
Hindemith: *Sonata for Flute & Clavier* (4 mvt)
Pepping: *Sonata for Flute & Clavier* (3 mvt)
Petrovics: *Hungarian Children’s Songs* (5)

Flute Alone:
Muczynski: 3 Flute Preludes
Karg-Elert: *Sonata appassionata*
Organ Alone:
Bartók: *Mikrokosmos* (trans. G. B.): Nos. 2 & 5 of Six Dances in Bulgarian Rhythm - Fifth Chords

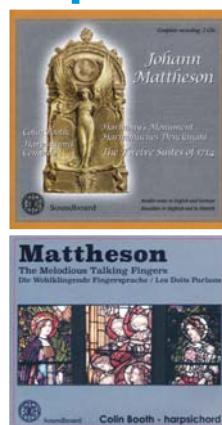
Pepping (trans. G. B.):
Es kommt ein Schiff geladen
Vom Himmel hoch ... (3 mvt)
Freuet euch, ihr Christen alle
Zengt an die Macht, du Arm des Herrn
Sonne der Gerechtigkeit

NEW! Johann Mattheson Colin Booth, Harpsichord

Colin Booth, British harpsichordist and builder, received stellar reviews in the November 2021 issue of *The Diapason* for his two recordings of Johann Mattheson’s harpsichord music. Hamburg-born Mattheson (1681–1764) was a friend (and one-time dueling partner) of Handel, opera singer, composer, secretary to the English ambassador, prolific writer of books on music, and well assimilated in society.

Harmony’s Monument: The 12 Suites of 1714. Booth plays a two-manual, brass-strung harpsichord he built in 2016 in replication of one built in 1661 by Nicholas Celini, but with extended compass. It is the same harpsichord upon which Booth recorded his recent and very well received recordings of Bach’s *Well Tempered Clavier*, Books 1 & 2. **SBCD-208 2-CD set \$16.98 free shipping in USA**

The Melodious Talking Fingers 12 Fugues published in 1735 and dedicated to Handel, + other works. Booth plays two harpsichords he built, both of two manuals. One is brass-strung and based on the one-manual instrument by Christian Vater of Hannover in 1738 and now in the German National Museum, Nuremberg; the larger is a copy of the iron-strung harpsichord of 1681 by Antoine Vaudry, now in the Victoria and Albert Museum, London. **SBCD-220 \$16.98 free shipping in USA**



Fugue State Films Organ DVD/CD sets

Free Shipping in USA

Vierne: Organ Symphonies Complete (all 6), Roger Sayer, Harrison & Harrison organ, Temple Church, London, 1-DVD/3-CD set **FSFDVD-014 \$39.95**
A Legend Reborn/The Voice of King’s 2-DVD/2-CD set **FSFDVD-013 \$59.95**
The English Organ 4-DVD/3-CD set **FSFDVD-012 \$95.00**
Reger: The Last Giant 6-DVD set **FSFDVD-011 \$99.95**
The Genius of Cavallé-Coll 3-DVD/2-CD set **FSFDVD-007 \$99.95**
Widor: Master of the Organ Symphony 2-DVD/2-CD set **FSFDVD-010 \$59.95**
Franck: Father of the Organ Symphony 2-DVD/2-CD set **FSFDVD-009 \$59.95**
J. S. Bach: Art of Fugue George Ritchie 1-DVD/2-CD set **FSFDVD-001 \$39.95**

RAVEN®

www.RavenCD.com
BOX 25111 RICHMOND VA 23261 804-355-6386



New Music for a New Organ. Rebecca Davy and JanEl Will, organists; Suzanne Daniel, bassoonist. Dobson Pipe Organ Builders Op. 96, 2019, Bruton Parish Church, Williamsburg, Virginia. Raven CD, OAR-167, \$15.98. Available from ravened.com.

Archangel Suite (“Michael,” “Gabriel,” “Raphael,” “Uriel”), Craig Phillips; *Suite Nederlandse for Bassoon and Organ* (“KREMSER,” “IN BABILONE,” “VREUCHTEN”), Aaron David Miller; *Concerto for Organ* (“Praeludium,”

Quimby Pipe Organs, Inc.
208 Marshall Street
P O Box 434
Warrensburg, MO 64093
Ph: 660.747.3066
Fax: 660.747.7920
Email: qp01@earthlink.net
www.quimbypipeorgans.com
**BUILDING-RESTORATION
REBUILDING-TUNING**

Reviews



New Music for a New Organ

"Canzone," "Intermezzo," "Exercitium," "Toccata"), Carson Cooman; *Sanctuary* ("Reverence," "All Nature Sings," "A Refuge, Peace"), Gwyneth Walker; *Holy Seasons (Four Tone Poems for Organ)* ("The Call of Advent," "Christmas Lullaby & Pastoral," "An Aria for Lent," "Easter Joy"), Dan Locklair.

Aeolian-Skinner Organ Company commenced work on its Opus 968 at Bruton Parish Church in 1937 with 17 ranks. In 1939 they augmented this with the addition of a late eighteenth-century chamber organ, purchased from Henry Willis, III, who claimed it to be the work of Samuel Green, though David C. Wickens, the leading authority on Green, was very doubtful about it being an authentic Samuel Green instrument [*The Instruments of Samuel Green*. London: Macmillan, 1987, page 108]. The presence of an eighteenth-century instrument in the church was a concession to the age of the building and became an excuse to open the floodgates to additions to the Aeolian-Skinner organ. After five rebuilds it had grown to no fewer than 105 ranks, with pipework everywhere including in the galleries, behind the chamber organ case, and in the attic. The result was something of a mess. Fortunately, wiser counsels have now prevailed. The new Dobson organ is on the historic gallery behind the altar in the position where the old chamber organ stood, and to accommodate it a very tasteful new case that has been designed in the style of the screen. It fits so well into the building that one might think it had always been there. The new organ has forty-six ranks, spread over three manuals and pedals, with electric slider action and a detached, moveable console.

Rebecca Davy, who has a bachelor's degree from the University of Puget Sound and two master's degrees from the University of Southern California, has been director of music and organist of Bruton Parish Church since 2004. JanEl Will, who holds a Doctor of Musical Arts degree in organ from the University of Michigan, has been on the music staff of Bruton Parish Church since 1995. I read with interest in the leaflet that among overseas recitals she has given was one in Saint Mary's Parish Church, Bruton, Somerset, England, from whence the founders of the Williamsburg church came. The organ in the Somerset church is well known to me and is an exceptionally fine instrument dating from the eighteenth and early nineteenth centuries. The bassoon player, Suzanne Daniel, is director of music and organist of historic Grace Episcopal Church in Yorktown, Virginia. All the music on this compact disc dates from the last ten years or so, and is mostly of a lively, buoyant character. This ought to make it popular with a wide audience. Bruton Parish Church does a great service in commissioning new works of music, some of which are on this compact disc. Since the making of this recording Bruton Parish Church commissioned Cecilia

McDowall's new suite, *First Flight*, which received its premiere on April 22, 2021.

JanEl Will begins by playing Craig Phillips's *Archangel Suite*. Not surprisingly the first movement, "Michael," features a trumpet fanfare, symbolic of the "War in Heaven" foretold in the Book of Revelation. The second movement, "Gabriel," has a sparkling, mystical quality as befits the Annunciation to the Blessed Virgin Mary. The third movement, symbolizing the healing ministry of Raphael, makes use of the strings to accompany various solo stops. The final, fourth movement, "Uriel," uses a fiery brilliance to evoke the Archangel of Light. Craig Phillips, who is director of music and organist of All Saints' Episcopal Church in Beverley Hills, California, wrote this suite in 2011 for the inauguration of a new organ at Saint Michael's Episcopal Church in Bon Air, Virginia.

The composer and organist Aaron David Miller is director of music and organist of House of Hope Presbyterian Church in Saint Paul, Minnesota. Next on this recording Rebecca Davy (organ) and Suzanne Daniel (bassoon) perform Miller's *Suite Nederlandish for Bassoon and Organ*. The hymntune KREMSER, normally sung to the text "We gather together to sing the Lord's praises" in North America, began as a sixteenth-century Dutch folksong "Ey, wilder den wilt." The movement consists of an ebullient, scherzo-like accompaniment on the organ against which the melody appears on the bassoon, elaborately ornamented in a way that emphasizes its sixteenth-century origins. IN BABILONE, familiar as the tune of "See the Conqueror mounts in triumph" and "Hail thou once-despised Jesus!" was originally an old Dutch dance that appeared in *Oude en Nieuwe Hollandse Boerenliedjes en Contredansen* (Amsterdam, circa 1710). Ralph Vaughan Williams popularized this tune in *The English Hymnal* of 1906. In Miller's version an organ part of gentle and extremely beautiful flute stops contrasts with a simple and rather romantic setting of the melody of the tune on the bassoon. The tune VREUCHTEN was originally a seventeenth-century Dutch folksong "De liefde Voorgebracht." It became a popular hymntune in Joachim Oudaen's *David's Psalmen* (1685) as a setting for "Hoe groot de vruchten zin." We normally sing this tune to the words "This joyful Eastertide." In Miller's version, unlike the other two movements, the bassoon leads with an upbeat ornamented version of the tune, while the organ plays a subsidiary role in providing a sparkling accompaniment.

Carson Cooman, who is composer in residence at the Memorial Church, Harvard University, has an extensive career as an organist, composer, and musicologist. He wrote his *Concerto for Organ* expressly for the new Dobson organ at Bruton Parish Church. The organist for this performance is Rebecca Davy. The "Praeludium" is in some ways a twenty-first-century example of the *stylus phantasticus*, contrasting toccata-like sections with fugal interludes. "Canzone" and "Intermezzo" offer excellent opportunities to show off the various tonalities of the organ and lead into "Exercitium," which like J. S. Bach's *Pedal Exercitium*, BWV 598, provides an opportunity to display virtuosic pedal technique, but also includes some gentle passages on the manuals by way of contrast. The thrilling "Finale" draws more on contemporary French examples than on Baroque and Classical precedents.

Gwyneth Walker obtained her doctorate in music from Hartt School of Music, where she later taught on the faculty.

► page 24

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organ Systems
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger

Phone 718/528-9443
E-mail k_bigger@yahoo.com



GAVIN BLACK

Princeton Early Keyboard Center
732/599-0392
www.pekc.org

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
School of Music
Mt. Pleasant, MI 48859
egler1s@cmich.edu

Check out
Artist Spotlights

www.thediapason.com/artists

It's not too early to think about your nomination for

THE DIAPASON'S

20 Under 30 Class of 2023!

David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist
The University of Delaware ■ herman@udel.edu

Gail Archer

organist
www.gailarcher.com

Vassar College
Barnard College, Columbia University
garcher@barnard.edu
(212) 854-5096

Promotion
SOZO Media
rika@sozomedia.com

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Your artist spotlight can appear
on THE DIAPASON website for
as little as \$16 per month

Contact Jerome Butera,
jbutera@sgcmail.com

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

Crown of Life Lutheran Church
Sun City West, Arizona
623/214-4903

AVAILABLE NOW!

Free Acis and Raven CDs
with new subscriptions!
See ad on page 26!

Your professional card
could appear here!

Contact: jbutera@sgcmail.com
or 608/634-6253

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

Norberto Guinaldo

His Music
See—Listen—Buy
www.GuinaldoPublications.com



VALPARAISO
UNIVERSITY

Sunghee Kim, DM

Professor of Music
University Organist

Valparaiso, Ind.
valpo.edu
219-464-6796
sunghee.kim@valpo.edu

The second Gruenstein Award
nominating essays will be accepted
September 1, 2021, through
January 31, 2022.

RICHARD BARRICK HOSKINS
Director of Music & Organist
St. Chrysostom's Church
Chicago
richard@saintc.org

KIM R. KASLING
D.M.A.
St. John's University
Collegeville, MN 56321

Karen Schneider Kirner
Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

David Lowry
DMA, HonRSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201

ANDREW PAUL MOORE
CHRIST CHURCH
SHORT HILLS

PHILIP CROZIER
CONCERT ORGANIST
ACCOMPANIST
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
philipcrozier@sympatico.ca

ANDREW HENDERSON, DMA
Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

A Professional Card in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
608/634-6253; jbutera@sgcmail.com

JAMES KIBBIE
The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

CHECK OUT OUR GROWING
COLLECTION OF VIDEOS AT
www.thediapason.com/videos

 **Sue Mitchell-Wallace**
A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS
345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LEON NELSON
Director of Traditional Music
Southminster Presbyterian Church
Arlington Heights, IL 60005

LARRY PALMER
Harpsichord - Organ
Professor of Music, Emeritus
SMU, Dallas, Texas
Recitals - Lectures - Consultancies
lpalmer@smu.edu + 214.350-3628

The staff of THE DIAPASON congratulates
Alexander Meszler as the winner of the inaugural
Gruenstein Award.



A gift subscription to THE DIAPASON

The perfect gift for
+ organist colleagues + choir directors
+ students + organ builders
+ teachers + clergy

Each month your gift will keep on giving by providing the
important news of the organ and church music field. Know that
your gift will be just right.

For information, The Diapason, P.O. Box 300, Lincolnshire, IL
60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local:
847/763-4933. Or visit www.thediapason.com and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student

► page 23

She also taught at Hartford Conservatory and Oberlin Conservatory of Music. She gave up teaching in 1982 and moved to a farm in Vermont to devote herself full time to composition. The American Guild of Organists commissioned her to write *Sanctuary* for its 2010 national convention. Here JanEl Will plays this on the Bruton organ. The three movements lend an opportunity to experience some of the extremely beautiful flutes on the instrument. The first movement is gentle and intense, the second more rhythmic and episodic, while both feature an accompaniment of rising and falling major scales. The second and third movements both feature bird song effects. The third movement returns to the intensity of the first, though maintaining a rhythmic structure similar to the second.

The final work on the compact disc is *Holy Seasons (Four Tone Poems for Organ)* by Dan Locklair, best known perhaps for his organ suite *Rubrics*. Locklair wrote *Holy Seasons* for the inauguration of the new organ in Bruton Parish Church. The performer on the compact disc is again Rebecca Davy. The first movement, "The Call of Advent" incorporates repeated fanfare notes, initially on the trumpet but also on other stops, into which is gradually woven the melody of VENI EMMANUEL. These ideas develop through a succession of crescendos and diminuendos to a gentle conclusion. "Christmas Lullaby & Pastorale" is very much what the title implies. A gentle, lilting chaconne forms the first and third sections of a ternary composition with a puckish pastorale as the middle section. The final section rather surprisingly ends with a massive buildup to full organ. "An Aria for Lent" again has something of a lilting quality, combined with a deep mystical feeling. In a way it is surprisingly upbeat for Lent, though I by no means mean this comment to suggest it is any the worse for this. Like the Advent movement it rises to a crescendo in the middle before dropping down again at the end. The final movement, "Easter Joy," is, as one might expect, a joyful paean proclaiming the Lord's Resurrection. In a way I am left wishing for more—perhaps Bruton Church would like to commission a few more movements. I for one would like to hear what Don Locklair would do with Epiphany, Pentecost, and All Saints! Bruton Parish Church finally has an organ worthy of its building, and I congratulate John Panning and his team at Dobson Pipe Organ Builders for producing a masterpiece of organbuilding in which everything seems right, and which has, in particular, some of the prettiest flutes I have ever heard. Rebecca Davy and JanEl Will provide us with some excellent organ playing, and the compact disc has some outstanding and very appealing new repertoire. I thoroughly recommend it.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Beach Spring Transcendence, for 3, 4, or 5 octaves of handbells with optional 3, 4, or 5 octaves of handchimes, by Brian Childers. GIA Publications, G-9304, Level 3 (D), \$5.50.

Creative drive, rhythmic energy, and robust spirit describe the beginning and ending of this barn-burner. A softer, tranquil middle section, preferably rung with handchimes, brings a nice contrast to the piece. The beautiful 1844 tune, BEACH SPRING from *The Sacred Harp*, is well utilized in a variety of musical genres along with added special techniques.

—Leon Nelson
Vernon Hills, Illinois

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 and are grouped within each date north-south and east-west. •=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.

UNITED STATES East of the Mississippi

15 JANUARY

Renée Anne Louprette; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am masterclass, 3 pm recital

16 JANUARY

Nathaniel Gumbs; Cathedral of St. Philip, Atlanta, GA 3:15 pm

19 JANUARY

Just Bach; Luther Memorial, Madison, WI 12 noon

20 JANUARY

Naomi Gregory, with baroque trumpet/cornetto; Memorial Art Gallery, Rochester, NY 7:30 pm

22 JANUARY

Scott Dettra, complete works of Franck; St. Peter's Church on Capitol Hill, Washington, DC 7:30 pm (program 1 of 2)

Nathaniel Gumbs, masterclass & lecture; St. John's Episcopal Church, Tallahassee, FL 10 am

Huw Lewis, masterclass; Reyes Organ and Choral Hall, University of Notre Dame, Notre Dame, IN 10 am

23 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Canticum Novum Singers, cantatas of Bach; St. Luke's Episcopal, Kato-nah, NY 3 pm

Scott Dettra, complete works of Franck; St. Peter's Church on Capitol Hill, Washington, DC 7:30 pm (program 2 of 2)

Raymond Chenault; Cathedral of St. Philip, Atlanta, GA 3:15 pm

David Hurd; St. John's Episcopal Cathedral, Jacksonville, FL 4 pm

Huw Lewis; Basilica of the Sacred Heart, University of Notre Dame, Notre Dame, IN 8 pm

26 JANUARY

Mark Smith; Luther Memorial, Madison, WI 12 noon

27 JANUARY

Jens Korndörfer; Furman University, Greenville, SC 8 pm

28 JANUARY

Alan Morrison, with Curtis Symphony Orchestra, Barber, *Toccata Festiva*; Verizon Hall, Philadelphia, PA 8 pm

Daryl Robinson; Immaculate Conception Catholic Church, Cleveland, OH 7 pm

29 JANUARY

Canticum Novum Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm

Scott Dettra, complete works of Franck; Duke University Chapel, Durham, NC 8 pm (program 1 of 2)

30 JANUARY

Nathaniel Gumbs; South Congregational, New Britain, CT 4 pm

Calendar

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Nathan Laube; Christ Church, Alexandria, VA 7 pm

Scott Dettra, complete works of Franck; Duke University Chapel, Durham, NC 5 pm (program 2 of 2)

The Chenault Duo; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Jack Mitchener; First Baptist Church of Christ, Macon, GA 4 pm

David Briggs, with choir, Beethoven Symphony No. 9; Peachtree Road United Methodist, Atlanta, GA 7 pm

2 FEBRUARY

Andrew Schaeffer; Luther Memorial, Madison, WI 12 noon

Derek Nickels; First Presbyterian, Arlington Heights, IL 12:10 pm

4 FEBRUARY

Ken Cowan; Rollins College, Winter Park, FL 7:30 pm

Stephen Tharp; First Presbyterian, Fort Wayne, IN 10 am masterclass, 7 pm recital

5 FEBRUARY

New York Virtuoso Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm

6 FEBRUARY

Matthew Bickett; St. John's Episcopal, West Hartford, CT 12:30 pm

Bradley Hunter Welch; St. John United Methodist, Augusta, GA 3 pm

James Kealey; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Ken Cowan, with Lisa Shihoten, violin; Rollins College, Winter Park, FL 3 pm

9 FEBRUARY

Samuel Backman; Luther Memorial, Madison, WI 12 noon

11 FEBRUARY

Sarah Simko; Cathedral of St. Paul, Detroit, MI 12:30 pm

+ **Scott Dettra;** St. John's Episcopal Cathedral, Knoxville, TN 7 pm

12 FEBRUARY

Renée Anne Louprette, masterclass; First Church Congregational, Fairfield, CT 10 am

Voces8; Cathedral of St. Philip, Atlanta, GA 7:30 pm

13 FEBRUARY

Hey-Liberis Duo (Michael Hey, organ, & Christiana Liberis, violin); Asylum Hill Congregational, Hartford, CT 4 pm

Renée Anne Louprette; First Church Congregational, Fairfield, CT 7:30 pm

Nathaniel Gumbs; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

H. David Pulliam; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Jens Korndörfer, works of Bach; Emory University, Atlanta, GA 4 pm

Aaron Tan; Palma Ceia Presbyterian, Tampa, FL 6 pm

Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

Michael Gagne, Marianne Kim, Christopher Urban, Gary Wendt; First Presbyterian, Arlington Heights, IL 4 pm (livestream)

15 FEBRUARY

Oliver Brett; Peachtree Road United Methodist, Atlanta, GA 7 pm

Reginald Mobley & Greg Zelek; Overture Center, Madison, WI 7:30 pm

16 FEBRUARY

Just Bach; Luther Memorial, Madison, WI 12 noon

17 FEBRUARY

Cozzolani, *Marian Vespers*; St. Luke in the Fields Episcopal, New York, NY 8 pm

Keith Reas, with Baroque cello; Memorial Art Gallery, Rochester, NY 7:30 pm

18 FEBRUARY

Peter Richard Conte; Forrest Burdette United Methodist, Hurricane, WV 7 pm

19 FEBRUARY

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

A Professional Card in

THE DIAPASON

For rates and digital specifications, contact Jerome Butera
608/634-6253; jbutera@sgcmail.com

DEREK E. NICKELS, DMA

Church of the Holy Comforter

Kenilworth, IL 60043

(847) 251-6120 • denickels@holyccomforter.org

ANDREW PETERS

Organ Recitals – Silent Movies – Hymn Festivals

www.AndrewJPeters.com

ANDREW SCHAEFFER

Luther Memorial Church (ELCA)
Madison, Wisconsin

schaeffer@luthermem.org
Recitals — Hymn Festivals

STEPHEN SCHNURR

Saint Paul Catholic Church
Valparaiso, Indiana

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback

www.jazzmuze.com

203 386 9992

KEVIN WALTERS

M.A., F.A.G.O.

Rye, New York

Alan G Woolley PhD

Musical Instrument Research

Edinburgh

awoolley@ph.ed.ac.uk

KELLI DIRKS PHOTO

www.kellidirks.com

kellidirksphoto@gmail.com

GREGORY PETERSON

Professor of Music
and College Organist
Luther College, Decorah, Iowa

Jeffrey Schleff, Ed.D.

Organist/Director of Music

First Presbyterian Church

Gainesville, Texas

jschleff55@gmail.com

JOHN SCHWANDT

Organogenesis Artists LLC

organogenesisartists@gmail.com

MARK STEINBACH

BROWN UNIVERSITY

DAVID WAGNER

DMA

www.davewagner.net

KARL WATSON

FIRST PRESBYTERIAN CHURCH

WOODBIDGE, NJ

RONALD WYATT

Trinity Church
Galveston

DIAPASON Student Rate

WOW!

\$20 one year

847/954-7989

sschnurr@sgcmail.com

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

Artist Spotlights

Artist Spotlights

are available on
THE DIAPASON
website and
e-mail newsletter.

Contact Jerome
Butera for rates
and specifications.

608/634-6253

jbutera@sgcmail.com



**Your professional card
could appear here!**

Contact: jbutera@sgcmail.com
or 608/634-6253

AMERICAN PUBLIC MEDIA®

Pipedreams®

CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

2201 - At the Abbey . . . to enhance the instrument's versatility and impact, Martin Pasi recently completed a 46-rank addition to the historic 64-rank 1961 Holtkamp pipe organ at St. John's Benedictine Abbey in Collegeville, MN.

JAN

2202 - Nordic Variations . . . we explore more Scandinavian music with intrepid and indefatigable recitalist and recording artist **James D. Hicks.**

2022

2203 - Minnesota Music & Musicians . . . a collection of choice concert recordings from the home territory of PIPEDREAMS.

2204 - From the Archives . . . recordings (on analog tape) made by producer-host Michael Barone in the days before PIPEDREAMS.

2205 - This Price is Right! . . . recital and session performances by the youthful organ professor at Ball State University, **Stephen C. Price.**

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via pipedreams.org. Go online to locate a broadcast station near you.

A.P.O.B.A.
Associated Pipe Organ Builders of America
is a proud supporter
of Pipedreams apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

20 FEBRUARY

Raúl Prieto Ramírez; Williamsburg Presbyterian, Williamsburg, VA 4 pm
Damin Spritzer; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Christopher Houlihan; University of Tampa, Tampa, FL 2 pm
Ken Cowan; Moorings Presbyterian, Naples, FL 4 pm
Nathan Laube; Christ Church Cathedral, Cincinnati, OH 3 pm

22 FEBRUARY

Nathan Laube; College of the Holy Cross, Worcester, MA 7:30 pm
 Choral concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
 • **Jeremy David Tarrant;** lecture-recital, works of Vienne; St. Paul's Episcopal, Richmond, VA 7 pm

23 FEBRUARY

Bruce Bengtson; Luther Memorial, Madison, WI 12 noon

25 FEBRUARY

Ken Cowan; Market Square Presbyterian, Harrisburg, PA 7:30 pm
Katelyn Emerson; Longwood Gardens, Kennett Square, PA 8 pm
Michael Hey; masterclass; Advent Lutheran, Melbourne, FL 7:30 pm
Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm
Amanda Mole; First United Methodist, Montgomery, AL 7 pm
Alan Morrison; St. Paul's Episcopal, Indianapolis, IN 8 pm
Douglas Cleveland; Cox Auditorium, Principia College, Elmhurst, IL 7:30 pm

26 FEBRUARY

Ken Cowan; masterclass; Market Square Presbyterian, Harrisburg, PA 10 am
Bruce Neswick; masterclass; Covenant-First Presbyterian, Cincinnati, OH 9:30 am
Renée Anne Louprette; masterclass; Reyes Organ & Choral Hall, University of Notre Dame, Notre Dame, IN 10 am
 • **Alan Morrison;** masterclass; St. Paul's Episcopal, Indianapolis, IN 10 am

27 FEBRUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Stephen Hamilton; St. Joseph Catholic Church, Bronxville, NY 3 pm
Nathan Laube; St. John's Episcopal, Lynchburg, VA 4 pm
 Mozart, *Mass in C*; Christ Episcopal, Bradenton, FL 11 am
Michael Hey; Advent Lutheran, Melbourne, FL 3 pm
Bruce Neswick; Covenant-First Presbyterian, Cincinnati, OH 4 pm
Renée Anne Louprette; Reyes Organ & Choral Hall, University of Notre Dame, Notre Dame, IN 4 pm

UNITED STATES

West of the Mississippi

16 JANUARY

Katelyn Emerson; Grace and St. Stephen's Episcopal, Colorado Springs, CO 3 pm
Raúl Prieto Ramírez; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm
Justin Foster; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 4 pm

19 JANUARY

Samuel Backman; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)
Christopher Houlihan; University of Nevada, Las Vegas, NV 7:30 pm

21 JANUARY

Alan Morrison; First Presbyterian, Fort Worth, TX 7 pm
Daryl Robinson; St. Peter's Episcopal, McKinney, TX 7 pm
Ken Cowan; Trinity University, San Antonio, TX 7:30 pm

23 JANUARY

National Lutheran Choir & St. John's Boy Choir, hymn festival; St. John's Abbey, Collegeville, MN 5 pm
Todd Wilson; Broadway Baptist, Fort Worth, TX 6:30 pm
David Troiano; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Chelsea Chen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 JANUARY

Christopher Houlihan; masterclass; First Presbyterian, San Diego, CA 10 am

30 JANUARY

Jonathan Ryan; St. Michael and All Angels Episcopal, Dallas, TX 4 pm
Chelsea Chen; La Jolla Presbyterian, La Jolla, CA 4 pm
Christopher Houlihan; First United Methodist, San Diego, CA 7 pm

1 FEBRUARY

Christopher Houlihan; masterclass; Concordia University, Irvine, CA 7 pm

2 FEBRUARY

Christopher Houlihan; St. John's Lutheran, Orange, CA 7 pm

4 FEBRUARY

Nathaniel Gumbs; lecture; University of Arkansas College of Music, Fayetteville, AR 10 am
Nathaniel Gumbs; Central United Methodist, Fayetteville, AR 5 pm
Alcee Chriss; University of Arizona, Tucson, AZ 7 pm

5 FEBRUARY

Alcee Chriss; masterclass; University of Arizona, Tucson, AZ 10 am

6 FEBRUARY

Christopher Houlihan; Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm
Domenico Severin; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 FEBRUARY

Alison Luedecke; First United Methodist, San Diego, CA 12:15 pm

12 FEBRUARY

Janette Fishell; class; St. Mark's Episcopal, San Antonio, TX 10 am
 + **Douglas Cleveland;** St. John's Episcopal, Olympia, WA 3 pm
Christopher Houlihan; masterclass; St. James Episcopal, Los Angeles, CA 4 pm

13 FEBRUARY

Katelyn Emerson; Augustana University, Sioux Falls, SD 3 pm
Janette Fishell; St. Mark's Episcopal, San Antonio, TX 5 pm
Clive Driskill-Smith; St. Andrew's Episcopal, Amarillo, TX 7:30 pm
Mark Brombaugh; Pacific Lutheran University, Tacoma, WA 3 pm

Grant Smith; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Bruce Neswick; Covenant Presbyterian, Long Beach, CA 4 pm

Christopher Houlihan; St. James Episcopal, Los Angeles, CA 6 pm

14 FEBRUARY

Bruce Neswick; masterclass; Covenant Presbyterian, Long Beach, CA 6:30 pm

15 FEBRUARY

Christopher Houlihan; St. Margaret's Episcopal, Palm Desert, CA 7 pm

16 FEBRUARY

Jacob Benda; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

20 FEBRUARY

The Queen's Six; Church of the Incarnation, Dallas, TX 4 pm

Jennifer Pascual; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 FEBRUARY

Tom Trenney; hymn festival; St. John's Abbey, Collegeville, MN 7 pm

27 FEBRUARY

Hans-Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 FEBRUARY

Greg Zelek; with Canadian Brass; St. John's Abbey, Collegeville, MN 7:30 pm

INTERNATIONAL

29 JANUARY

Marko Sever; Bloomsbury Central Baptist, London, UK 1 pm

Philip Norman; lecture on transcriptions; Bloomsbury Central Baptist, London, UK 2 pm

Simon Gledhill; Bloomsbury Central Baptist, London, UK 2:30 pm

Gillian Weir; masterclass; Bloomsbury Central Baptist, London, UK 3:30 pm

Richard Hills; Bloomsbury Central Baptist, London, UK 6 pm

ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020

Michael Proscia
Organbuilder, Inc.

Box 547 Bowdon, GA. 30108

770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

RANDALL DYER
& ASSOCIATES, INC.

PIPE ORGANS OF QUALITY AND DISTINCTION

BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539

randalldyer@bellsouth.net • www.rdyerorgans.com

A. Thompson-Allen Co., LLC

11 Court Street
New Haven, Connecticut 06511
203.776.1616
www.thompson-allen.com

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915

11561 Edmonston Rd.
Beltsville, MD 20705
800/952-PIPE

David E. Wallace
AND COMPANY, L.L.C.
Pipe Organ Builders

New Organs
Restoration / Renovation / Relocation
www.wallacepipeorgans.com

PARSONS
PIPE ORGAN BUILDERS

OF CANANDAIGUA, NEW YORK

Like The Diapason
on Facebook:

www.Facebook.com/TheDiapason

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org

Kegg
pipe organ builders

www.keggorgan.com

JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, Naples, FL, August 29: *Offertory for Easter Day*, Dandrieu; *Scherzo (Symphonie II in e, op. 20)*, Vierne; *Dreams*, McAmis; *Comes Autumn Time*, Sowerby; *Auld Lang Syne*, arr. Lemare.

JILLIAN GARDNER, St. Paul Catholic Cathedral, Pittsburgh, PA, August 22: *Praeludium in e*, Bruhns; *Scherzo*, Prayer (*Sonata I in g, op. 40*), Becker; *Salem Sonata*, Locklair; *Improvisation on Nearer, My God, to Thee!*, W. 17, Karg-Elert; *Passacaglia and Fugue in c*, BWV 582, Bach.

NICOLE KELLER, Krauss Chapel, Trinity English Lutheran Church, Fort Wayne, IN, August 22: *Marche Triumphale: Nun danket alle Gott (Choral-Improvisationen für Orgel, op. 65, no. 59)*, Karg-Elert; *Toccata in F*, BuxWV 156, Buxtehude; *Psalm 23* (two settings), *Mein junges Leben hat ein End*, Sweelinck; *Wer nur den lieben Gott lässt walten*, Reger; *Wer nur den lieben Gott lässt walten*, Bach; *Wer nur den lieben Gott lässt walten*, Walcha; *Wer nur den lieben Gott lässt walten*, Reger; *Wer nur den lieben Gott lässt walten*, Bach, *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

JAN KRAYBILL, First Baptist Church, Jackson, MS, August 1: *Prelude in G*, Bach; *Prelude on Malabar*, Sowerby; *Funeral March of a Marionette*, Gounod, transcr. Best; *The Love Amazing*, op. 74, no. 1, Wilcken.

LORENZ MAYCHER, St. Mark's Cathedral, Shreveport, LA, August 15: *Toccata Festiva (Seven Chorale Preludes on Tunes Found in American Hymnals)*, *Idyl*, Capriccio, Prayer for Peace (*Three Pieces*), Repentance, Thanksgiving (*Four Prayers in Tone*), Purvis.

KATHERINE MELOAN, St. John's Lutheran Church, Sayville, NY, August

12: *Prelude for Organ*, Hensel-Mendelssohn; *Allein Gott in der Höh' sei Ehr*, BWV 664, *Nun komm der Heiden Heiland*, BWV 659, *Toccata and Fugue in F*, BWV 540, Bach; *Variations on a Theme by Paganini*, Thalben-Ball; *Adagio*, *Toccata (Symphonie V in f, op. 42, no. 1)*, Widor.

ROSALIND MOHNSEN, Methuen Memorial Music Hall, Methuen, MA, August 18: *Final (Suite, op. 39)*, Dupré; *Innig (Sechs Studien in kanonischer Form, op. 56, no. 4)*, Schumann; *Allegro, Chorale, and Fugue in d*, Mendelssohn; *Boléro sur un thème de Charles Raquet*, Cochereau; *Allegro (Deuxième symphonie in e, op. 20)*, Vierne; *Méditation à Sainte Clotilde*, James; *Final (Symphony No. 3 in c, op. 78)*, Saint-Saëns, arr. Scott.

EDWARD ALAN MOORE, Basilica and National Shrine of Our Lady of Lebanon, North Jackson, OH, August 15: *Fanfare*, Mathias; *Prelude and Fugue in G*, BWV 541, Bach; *Pater noster*, Ave verum (*Esquisses Grégoriennes*), Hakim; *Hymne d'Actions de grâces "Te Deum" (Trois Paraphrases Grégoriennes, op. 5, no. 3)*, Langlais; *Slane*, Willan; *Carillon-Sortie*, Mulet.

TIMOTHY OLSEN, Old Salem Visitors' Center, Winston-Salem, NC, August 29: *Sonata in g*, Wq 60, no. 6, C. P. E. Bach; *Allegretto ma non troppo*, *Allegretto*, *Allegretto (Works for Flute Clock)*, Haydn; *Andantino (String Quartet No. 4)*, Peter, transcr. Henkelmann; *Agnus Dei (L'homme armé Organ Mass)*, Sandresky; *Fantasia in D (Grosse Präludien, no. 5)*, Kittel.

ERIC PLUTZ, Princeton University Chapel, Princeton, NJ, August 29: *Fanfare*, Wyton; *Psalm Preludes Set 1*, no. 1, Howells; *Comes Autumn Time*, Sowerby; *Popular Song (Façade)*, Walton, transcr. Gower; *Concert Overture in c*, Hollins.

DARYL ROBINSON, St. Philip Presbyterian Church, Houston, TX, August 29: *Praeludium in E*, BuxWV 141, Buxtehude; *Ballo del Granduca*, SwWV 319, Sweelinck; *Veni Creator*, de Grigny; *Bergamasca (Fiori musicali)*, Frescobaldi; *March (Sonata in G, op. 1, no. 4)*, Gambarini; *Prelude in e*, BWV 548i, *Andante (Sonata in e, BWV 528)*, *Fugue in e*, BWV 548ii, Bach.

ANDREW SCHAEFFER, Scottish Rite Masonic Center, Guthrie, OK, August 22: *Overture (Die Zauberflöte)*, Mozart, transcr. Peace; *Air and Gavotte in F*, S. S. Wesley; *Liebesträume No. 3*, S. 541, Liszt, transcr. Potts; *Rondo Capriccio*, Lemare; *Nobles of the Mystic Shrine*, Sousa, transcr. Linger.

MARTIN STACEY, St. Dominic Priory, London, UK, August 14: *Prelude and Fugue in E-flat*, BWV 552, Bach; *O Welt, ich muß dich lassen (Eleven Chorale Preludes, op. 122)*, Brahms; *Fantasia Chromatica*, Sweelinck; *Herzlich tut mich verlangen (Eleven Chorale Preludes, op. 122)*, Brahms; *Tierce en taille*, Couperin; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes, op. 122)*, Brahms; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

JOSHUA STAFFORD, Chautauqua Institute, Chautauqua, NY, August 15: *Prelude on Nicea*, Lutkin; *Improvisation on Nearer My God, to Thee*, W. 17, Karg-Elert; *Three Preludes*, Gershwin; *Largo (Xerxes)*, Handel.

HAROLD STOVER, Basilica of Sts. Peter & Paul, Lewiston, ME, July 21: *Allegro vivo e maestoso*, Benoit; *Veni Creator Spiritus*, Stover; *Prelude and Fugue in g*, BWV 535, Bach; *Tranquillo ma con moto (Six Short Pieces for Organ, no. 1)*, Howells; *Adagio, Finale (Symphonie IV in f, op. 13, no. 4)*, Widor.

PAUL TEGELS, First Presbyterian Church, Port Townsend, WA, August

8: *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Herzlich tut mich verlangen (Eleven Chorale Preludes, op. 122, no. 10)*, Brahms; *Voluntary in D*, Boyce; *Andante, Presto*, Haydn; *March in F (L'Organiste pratique, Troisième livraison, op. 46, no. 5)*, Guilmant.

JOHANN VEXO, St. Albans Cathedral, St. Albans, UK, August 30: *Toccata in E*, BWV 566, *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Andante con moto in g (14 Pièces de divers auteurs, op. 45, no. 7)*, Boëly; *Choral No. 2 in b (Trois Chorals pour Grand Orgue)*, Franck; *Intermezzo (Symphonie III in f-sharp, op. 28)*, Vierne; *Lied (Douze pièces, no. 3)*, Litaize; *Allegro deciso (Évocation, op. 37)*, Dupré.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, August 1: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Rubensmars en Beiaardlied*, Benoit, arr. 't Hart; *Cecilia, A çe Mars*, anonymous; *Adagio for Glass Harmonica*, Mozart, transcr. Rhyne; *Allegretto*, Rung-Keller; *Over the Meadows, The Timid Maiden, Came A-Riding*, arr. Hanson; *Fantasia and Fugue on an Old Dutch Hymn*, Timmermans; *Moment Musical*, op. 94, no. 3, Schubert, transcr. Bigelow; *Träumerei*, Schumann, transcr. Corbett; *Melody in F*, op. 3, no. 1, Rubinstein, transcr. 't Hart; *Tales of the Vienna Woods*, Strauss, transcr. Franken; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, August 15: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Caprice*, Bigelow; *Air (Orchestral Suite in D)*, Bach, transcr. 't Hart; *Rondeau in B-flat*, van den Gheyn; *Suite No. 4 on The Oats*, Christiansen; *Old McDonald's Festival*, Knight; *Caro Nome*, La donna e Mobile (*Rigoletto*), Verdi, transcr. 't Hart; *Serenade*, Wesson; *Air with Variations in Classic Style*, Price; *Prelude on Jewels*, Gould; *Abide with Me*, Monk.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS
New Instruments
Preservation & Restoration
401.348.8298
PO BOX 56
STONINGTON, CT 06378
WWW.SLHORGANS.COM

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 • pjmorgans.com
pjm@pjmorgans.com

M. P. Rathke, Inc.
Pipe Organ Builders
Tel. 317-903-8816
www.rathkepipeorgans.com

Experience the new website
for THE DIAPASON!

www.thediapason.com

Milnar Organ Company
New Instruments • Used Pipes • Restorations
3165 Hill Road, Eagleville, TN 37060
www.milnarorgan.com

Parkey
ORGAN BUILDERS
PHIL PARKEY
President
5619 Honeytree Drive
Briselton, Georgia 30517
Cell (678) 296-6693
philparkey@parkeyorgans.com

sound INSPIRATION
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training
www.riedelassociates.com • (414) 771-8966
email: consult@riedelassociates.com
819 NORTH CASS STREET • MILWAUKEE, WI 53202
RIEDEL
hear the difference.

Building websites for tomorrow

MEDIAPRESS STUDIOS
An affiliate of Scranton Gillette Communications

Content Strategy Custom Coding
E-Commerce SEO Training

Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

Don't just tell people what you have for sale. Show them!

Include pictures with your classified ads on our website.
www.TheDiapason.com
Contact Jerome Butera for details.
608/634-6253; jbutera@sgcmail.com

Own a piece of history!

The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. Order yours today:
jbutera@sgcmail.com
608/634-6253

Classified Advertising

POSITIONS AVAILABLE

The Reuter Organ Company has full-time positions available. Preferred candidates will have three years of industry experience, but we will train qualified applicants. Must be able to travel and work as a part of a team. Modern facility with a pleasant work environment in Lawrence, Kansas. Compensation commensurate with experience, including an attractive benefit package. For more information visit: <https://www.reuterorgan.com/employment>. Inquiries should be addressed to Jeff Noll, Operations Supervisor: operations@reuterorgan.com or 785/843-2622.

Are you a pipe organ designer? Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg.74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

POSITIONS AVAILABLE

Open Position: pipe organ tuner/technician. We are willing to train the right candidate. Located in the Midwest, good pay and benefits, some travel. Please submit your resume and join our team. Interested parties contact Levsen Organ Co., 563/381-1242, Levsenorg@aol.com

PUBLICATIONS / RECORDINGS

Opening the new year for Fruhauf Music Publications is a verse setting for organ of *Rock of Ages*, a revered American hymn tune dating from 1832. The PDF booklet is available from FMP's home page Bulletin Board or from THE DIAPASON online. For a complete monthly listing continuing through August 2022, please visit www.frumuspub.net.

Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: imakemyownmusic.com@gmail.com or pavelmadzharov.com@gmail.com

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusic-service.com, 704/567-1066

PUBLICATIONS / RECORDINGS

A CD on the Raven label by Stephen Price, organ teaching professor at Ball State University, Muncie, Indiana, is the first commercial recording of the 63-rank concert hall organ built there by Goulding & Wood. *Paris Impact: Organ Suites* features composers and organist Dr. Price who worked and studied in France. The three suites are by Pierre DuMage (1674–1751): Suite du premier ton; Jehan Alain (1911–1940): Suite pour orgue; and Ned Rorem (b. 1923): *Views from the Oldest House*. Raven OAR-168, \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

The Organ Historical Society is accepting orders for its pipe organ calendar, *Travel-Organ 2022*, featuring instruments in recital spaces. Instruments by Flentrop, Bedient Pipe Organ Co, Holtkamp, C. B. Fisk, E. F. Walker, Aeolian-Skinner, Dobson Pipe Organs, George S. Hutchings, Austin Organs, Glatter-Götz Orgelbau/Rosales Organ Builders, Hutchings-Votey, J. W. Steere, and Skinner Organ, this calendar has something for everyone! OHS Member price is \$25.00, non-members \$30, with a significant discount for bulk purchases of 10 or more. Only a limited number of these are published every year; order early to assure your holiday gift-giving needs are met! Visit 2022 Pipe Organ Calendar to order at organhistoricalsociety.org.

PUBLICATIONS / RECORDINGS

Consoliere Classic Series for Organ: Complete Set of Six Books. An outstanding collection edited by Alison Lueddecke. A must for any church organist. 003067, \$54.00, 800/442-1358, www.giamusic.com.

PIPE ORGANS FOR SALE

Aeolian Duo-Art Pipe Organ, Opus 1560. Three manuals: Great, Swell, Choir, w/extension, and Pedal; 48 ranks, Harp and Chimes, all stops 73-pipes, 61-note manuals, 32-note pedals. Electro-pneumatic chests; 176-note roll-player in console; includes 20 Aeolian rolls. Restored by Dave Junchen; professionally removed from California Institute of Technology, Pasadena, by Organ Clearing House and American Organ Institute. Organ in safe/secure climate controlled residence, San Antonio, Texas. Contact owner: K. Long; 214/991-1009; realcorllc@hotmail.com

Koehnken & Grimm, Pfeffer, Hilgreen-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



**A gift subscription to
THE DIAPASON**

The perfect gift for

+ organist colleagues	+ teachers	+ organ builders
+ students	+ choir directors	+ clergy

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right.

For information, THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit www.thediapason.com and click "subscribe."

\$46 one year USA; \$36 one year digital; \$20 one year student

For Sale: This Space

For advertising information contact:

THE DIAPASON

608/634-6253 voice

jbutera@sgcmail.com e-mail

Attention Organbuilders

For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend! Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com





Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com



Tremolos
Swell Shoes
Custom Engraving
and more!

Arndt Organ Supply Co., LLC
www.arndtorgansupply.com



PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8065

MULLER
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.

50 Hayden Ave.
Columbus, Ohio 43222

Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



**Roy Redman
Redman Pipe Organs LLC**

816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085

Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



785.843.2622 reuterorgan.com



JL WEILER, INC.

Museum-Quality Restoration
of Historic Pipe Organs jlweiler.com

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/954-7989
fax 847/390-0408
e-mail sschnurr@sgcmail.com
web www.TheDiapason.com

Articles, Reports, and Reviews — by author (boldface) and subject

20 Under 30. See Diapason staff.

Archer, Gail. Book Reviews. July 9°

Bach, J. S. See Gailit.

Betancourt, Steven. Book Reviews. Aug 11°, Nov 10°

Bezdegian, Jonathan. An Exercise in Modal Interplay: Louis Vierne's *Carillon de Westminster*. March 12–15+

Bishop, John. In the wind . . . Jan 10–11°, Feb 10–11°, March 10–11°, April 12–13°, May 12–13°, June 12–13°, July 10–11°, Aug 14–15°, Sept 12–13°, Oct 14–15°, Nov 12–13°, Dec 12–13°

Black, Gavin. On Teaching. Jan 9, March 9, April 11, May 11, Aug 12–13°, Sept 10–11+, Dec 11

Book Reviews. See Archer, Betancourt, Kramer, Nickels, Pinel, Robinson, Schnurr. Bulgarian organs, organists, and organ music. See Archer.

Carillon News. See Schnurr, Swager. Carillon Profile. See Schafer. Choral Music Reviews. See Kirner.

Delfin, Michael. Harpsichord Notes. Nov 13°

Diapason staff. The Class of 2021: 20 leaders under the age of 30. May 14, 16–21°

Engen, David. Memories of Charles Hendrickson. June 14–17°

Fisher, Shelby. Jean Langlais' *Suite médiévale* and Vatican II. Nov 18–20°+

Gailit, Michael. BWV 565: The Fitting Filler for the Fugue. Jan 17+
———. Exploring the unknown of BWV 565, Part 1. June 18–19+

———. Exploring the unknown of BWV 565, Part 2. July 12–14°+

———. Exploring the unknown of BWV 565, Part 3. Dec 16–18°+

Göttsche, Gunther Martin, trans. Valerie E. Hess. Organs, Organbuilders, and Organists in the Holy Land. Feb 12–17° †

Harpsichord Notes. See Delfin, Pavey.

Hendrickson, Charles. See Engen.

Hess, Valerie E. See Göttsche.

Hughes, John C. Organ and choral collaborations in the worship setting: Issues and solutions. April 21°

Illinois organs. See Schnurr.

In the Wind . . . See Bishop.

Israel, organs in. See Göttsche.

Jarmalavičiūtė, Ona. An interview with Paolo La Rosa. Oct 20°

Kirner, Karen Schneider. Choral Music Reviews. July 9, 20, Nov 10, 25, Dec 25

Kramer, Gale. Book Reviews. Jan 8

La Grange, Illinois, organs. See Schnurr.

La Rosa, Paolo. See Jarmalavičiūtė.

Langlais. See Fisher.

Letters to the Editor. March 3

Lim, David. Programmatic Considerations in Julius Reubke's *Organ Sonata on Psalm 94*. Nov 14–17°+##

Lithuanian organs. See Povilionis.

Mattheson, Johann. See Delfin.

McNeil, Michael. The 1750 Joseph Gabler Organ at Weingarten. Jan 12–16°#

———. The sound of pipe organs at altitude. Dec 19–21°#

Murphy, Shannon. East meets West: Synthesis of style in nineteenth-century Russian organ music. August 18–21° † +

Nelson, Leon. New Handbell Music. Feb 23, March 23, Aug 25, Dec 26

New Handbell Music. See Nelson.

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

New Recordings. See Robinson, Speller.

Nickels, Derek E. Book Reviews. Sept 25.

On Teaching. See Black.

Parsons Pipe Organ Builders. Jan 1, 18–19°.

Pavey, Curtis. Harpsichord Notes. Dec 8°

Pianoforte building. See Bishop (Feb 10–11).

Pinel, Stephen L. *Pioneers in American Music, 1860–1920, The New England Classicists*, A book by Barbara Owen. Dec 14–15°

Pipe organs at altitude. See McNeil.

Povilionis, Girėnas. Drawings of eighteenth-century organ façades by Vilnius organbuilders, Part 1. Sept 14–21°

———. Drawings of eighteenth-century organ façades by Vilnius organbuilders, Part 2. Oct 16–19°

Quimby Pipe Organs, Inc. Feb 1, 18–20°

Recital Programs. Jan 22, Feb 25, March 25, Apr 29, May 33, June 29, July 25, Aug 29, Sept 29, Oct 29, Nov 29, Dec 29

Reubke. See Lim.

Robinson, Joyce Johnson. Book Reviews. March 21

———. New Recordings. Feb 21–22

Russian organ music. See Murphy.

Schafer, Kimberly. Carillon Profile. North Carolina State University, Raleigh, North Carolina.° Feb 8

———. Carillon Profile. The Mayo Clinic Carillon, Rochester, Minnesota. April 8°

———. Carillon Profile. Trinity College, Hartford, Connecticut. June 10°

———. Carillon Profile. The Netherlands Carillon, Arlington, Virginia. August 16–17°

———. Carillon Profile. Theodore C. Butz Memorial Carillon, Chicago Botanic Garden, Glencoe, Illinois. Oct 10°

———. Carillon Profile. B. M. C. Durfee High School, Fall River, Massachusetts. Dec 24°

Schnurr, Stephen. Book Reviews. Feb 21, April 25–26°, May 29°, June 11, 25°, Oct 13°

———. Carillon News. Feb 20°, Sept 24

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

———. Ernest M. Skinner in Chicago: The first contracts. April 14–18° †

———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 6: Saint Francis Xavier Catholic Church. March 16–17° †

Obituaries

Auchincloss, Gordon Sibley.° Dec 6

Autenrith, James P.° Nov 8

Baugh, H. Thomas, III.° May 8

Brunner, Raymond James.° Feb 4, 6

Burfeind, Murray Albert.° March 6

Cooke, Chester William.° Sept 8

Darling, James Sands “Jock,” Jr.°

April 4, 6

Ennis, Catherine.° March 6

Farris, Elizabeth P.° March 6

Gray, Brian Keith. Jan 4

Gundling, Walter Joseph. April 6

Hammond, J. Samuel.° April 6

Haselböck, Hans.° Dec 6

Headlee, William “Will” O.° Jan 5

Heaton, Charles Huddelston, Sr.°

Aug 8

Hendrickson, Charles George.°

Feb 6

Ho, Edith.° Oct 6

Jarvis, Michael. Feb 6

John, Andrew Cooper.° Sept 8

Johnston, Michael Ray.° May 8

Kuzma, John.° Nov 8

McLellan, Ray.° July 8

Miller, David Lunn.° Dec 6

Noack, Fritz.° Aug 8

Randolph, William E., Jr.° Aug 8

Rochas, Pierre.° Oct 6, 8

Rutz, Harold “Hal.”° Jan 5

Schalk, Carl Flentge.° Aug 8

Tamminga, Liuwé.° July 8

Tripodi, Frederick A. “Rick.”° Dec 6

Verdi, Rev. Ralph, C.P.P.S.° July 8

Weaver, John Borland.° May 10

Weidler, Scott C.° May 8

———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 7: First Presbyterian Church. May 22–25° †

———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 8: Grace Lutheran Church. July 15–17° †

Skinner organs. See Schnurr

Speller, John. New Recordings. Jan 21, Feb 22–23, March 22–23, April 27°, May 29–31°, June 25–26, July 20–21, Oct 24–25°, Dec 26

Stoppenhagen, Joel R. New Organ Music. Dec 25

Swager, Brian. Carillon News. Jan 6

Troiano, David. New Organ Music. Oct 24°

Vierne, Louis. See Bezdegian.

Young, Steven. New Organ Music. April 26–27, May 29, Aug 11, Sept 25

Zoller, Jay. New Organ Music. Jan 8, Feb 21, March 21, April 26, Aug 11, 25



Dom Bédos organ, Abbatale Sainte-Croix, Bordeaux, France

Organ Stoplists

Aeolian-Skinner

First Presbyterian Church, La Grange, IL. 3/40°, May 23–25

Agati

Saint Peter's Church, Tel Aviv-Jaffa, Israel. 1/9°, Feb 12–13

Barden

Church of the Transfiguration, Community of Jesus, Orleans, MA. 4/185°, Nov 1, 22–24

Berghaus

St. Francis Xavier Catholic Church, La Grange, IL. 2/36°, March 16–17

Buzard

Countryside Community Church, Omaha, NE. 3/30°, April 1, 22–23°

Cavaillé-Coll

Bolshoi Hall, Moscow Conservatory, Moscow, Russia. 3/70°, Aug 19–20

Emery Brothers

Philadelphia Episcopal Cathedral, Philadelphia, PA. 4/53°, Dec 1, 22–23

Estey

First Presbyterian Church, La Grange, IL. 3/22°, May 22–23

Glück

Setauket Presbyterian Church, Setauket, NY. 2/25°, Aug. 1, 22–24

Goulding & Wood

St. John's Episcopal Cathedral, Knoxville, TN. 3/70°, March 1, 18–20

Juget-Sinclair

Christ Church, Episcopal, Pelham, NY. 2/42°, June 20–21

Kilgen

St. Francis Xavier Catholic Church, La Grange, IL. 3/15°, March 16–17

Létourneau

First United Methodist Church, Lubbock, TX. 4/75°, June 1, 22–24

Lewtak

Seven Oaks Presbyterian Church, Columbia, SC. 2/24°, July 1, 18–19

Mader

Ecce Homo Church, Jerusalem, Israel. 2/?°, Feb 13

Mälzel

Odoyevsky residence, St. Petersburg, Russia. 2/9°, Aug 18

Mauracher

Church of Saint John the Baptist, Ein Kerem, Israel. II/15°, Feb 13

Meyer

First Presbyterian Church, Clarkesville, GA. 2/12°, Nov 21

Möller

Grace Lutheran Church, La Grange, IL (2 organs). 2/12 and 3/41, July 15–16

Muller

St. Patrick Catholic Church, Columbus, OH. 2/22°, Oct 21

Quimby

First United Methodist Church, Athens, GA. 4/68°, Oct 1, 22–23

Richards, Fowkes & Co.

Christ Church Cathedral, Cincinnati, OH. 3/78°, May 1, 26–28

Rieger

Church of the Holy Sepulchre, Jerusalem, Israel. 2/5°, Feb 17

Rieger

Franciscan Church of Saint Salvatore, Old City, Jerusalem, Israel. 3/55°, Feb 16

Roethinger

Bethlehem University, Bethlehem, Israel. 2/24°, Feb 15

Sauer

Church of the Ascension, Jerusalem, Israel. 2/27°, Feb 14

Schlueter

St. Simons Island Presbyterian Church, St. Simons Island, GA. 2/38°, September 1, 22–23

Schoenstein/Bergstrom

Jacuzzi Family Vineyards, Sonoma, CA. 2/8°, May 28

Skinner

First Church of Christ, Scientist, now Music Institute of Chicago, Evanston, IL. 3/25°, April 16–17, 20

Skinner

Fourth Presbyterian Church, Chicago, IL. 4/57°, April 17–20

Skinner

Hyde Park Baptist Church, now Hyde Park Union Church, Chicago, IL. 3/21°, April 19–20

Skinner

Kenwood Evangelical Church, now Kenwood United Church of Christ, Chicago, IL. 4/39°, April 14–16, 19–20

Smith/Wicks

Grace Lutheran Church, Auburn, MI. 2/15°, Jan 20

Vaughan

Grace Lutheran Church, La Grange, IL. 3/41°, July 16–17

Honors and Competitions

Agrimonti, Gabriele,° wins symphonic organ category and audience prize, 13th Toulouse International Organ Competition. Dec 4

Anderson, Bryan,° shares third prize and presented Louis-Robilliard Prize, Canadian International Organ Competition. Dec 4

Andress, Kateri, presented James W. Kosnik Scholarship and OCP Scholarship, National Association of Pastoral Musicians. Nov 6

Baldovin, Rev. John F., S.J., presented the Jubilate Deo Award, National Association of Pastoral Musicians. Nov 6

Behnke, John, given honorable mention for The Hymn Society of the United States and Canada 2021 Hymn Tune Search. Sept 3–4.

Bennett, Mary Beth, presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Bergeron, Steve,° awarded third prize, Ninth Mae and Irving Jurow International Harpsichord Competition. Oct 8

Bloor, Ben,° awarded second prize and Spinelli Prize, Canadian International Organ Competition. Dec 4

Boehmer, Tyler,° awarded Second Place Paul Murray Prize, Royal Canadian College of Organists National Organ Playing Competition. Oct 8

——,° shares third prize, Canadian International Organ Competition. Dec 4

Bruencamino, Jose Antonio C., presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Burch, Amos,° named to “20 Under 30” Class of 2021. May 14

Centorrino, Ilaria, awarded Dame Gillian Weir Medal, 10th Northern Ireland International Organ Competition. Feb 4

Chang, Daniel,° named to “20 Under 30” Class of 2021. May 14

Cheri, Richard, presented pastoral musician of the year award, National Association of Pastoral Musicians. Nov 6

Chin, Anastasia,° awarded second prize, Ninth Mae and Irving Jurow International Harpsichord Competition. Oct 8

Colaner, Daniel,° named to “20 Under 30” Class of 2021. May 16

——, awarded Peter Hurford Bach Prize, St. Albans International Organ Competition. Sept 7

Craig, Carolyn,° awarded audience prize, 2020 Arthur Poister Scholarship Competition in Organ Playing. Jan 4

Dangea, Daniel, presented GIA Pastoral Musicians Scholarship, National Association of Pastoral Musicians. Nov 6

Davis, Lynne,° promoted to full professor, Wichita State University, Wichita, KS. July 4

Delfin, Michael,° named to “20 Under 30” Class of 2021. May 16

——,° awarded second prize, Ninth Mae and Irving Jurow International Harpsichord Competition. Oct 8

D’hollander, Geert, wins Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

——, wins first prize in carillon composition and second prize in carillon arrangement, Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses. Aug 6

Donaldson, Andrew,° honored as fellow of the Hymn Society of the United States and Canada. Oct 12

du Verdier, Quentin,° awarded prize for outstanding overall performance, St. Albans International Organ Competition. Sept 7

——,° wins Baroque division, 13th Toulouse International Organ Competition. Dec 4

Feeley, Ephrem, given honorable mention for The Hymn Society of the United States and Canada 2021 Hymn Tune Search. Sept 3–4.

Fenstermaker, John,° honored upon retirement from Trinity-by-the-Cove Episcopal Church, Naples, FL. Oct 3

Fong, Joseph, awarded second prize, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Gancz, Michael, presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Gaskin, Samuel,° named to “20 Under 30” Class of 2021. May 16

Güdelhüfer, Johannes, awarded Bach Prize, 10th Northern Ireland International Organ Competition. Feb 4

Gurin, Tom, presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Hamill, Josiah,° named to “20 Under 30” Class of 2021. May 17

Heidenreich, Thomas,° named to “20 Under 30” Class of 2021. May 17

Jacobs, Paul,° awarded International Performer of the Year, American Guild of Organists New York City Chapter. Sept 4.

Janzer, Dennis,° awarded Tennessee Governor’s School for the Arts Outstanding Teacher Award. Dec 3

Johnson, Alex,° named to “20 Under 30” Class of 2021. May 18

Kealey, James,° named to “20 Under 30” Class of 2021. May 18

Klein, Noah,° named to “20 Under 30” Class of 2021. May 18

Kroezen, Roy, awarded third prize in carillon arrangement, Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses. Aug 6

Laue, Thomas, awarded third prize in carillon composition and first prize in carillon arrangement, Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses. Aug 6

Lee, Samuel,° awarded Third Place Muriel Gidley Stafford Prize, Royal Canadian College of Organists National Organ Playing Competition. Oct 8

Lei, Zoe (Kai Wai),° named to “20 Under 30” Class of 2021. May 18

Lynch, Colin,° wins Masterwork Music and Art Foundation competition award. Oct 3

Lynch, Thomas, presented NPM Members Scholarship, National Association of Pastoral Musicians. Nov 6

MacKnight, Colin,° finalist, Fort Wayne First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. April 4

Maker, David, presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Malaise, Jeroen,° awarded second prize in carillon composition, Leuven (Belgium) Bell and Carillon Society Campanae Lovanienses. Aug 6

Maruschak, Joseph, presented NPM Members Scholarship, National Association of Pastoral Musicians. Nov 6

McDowall, Cecilia,° awarded Ivor Novello Award for Outstanding Works Collection. Feb 3–4°

Merrill, Jackson,° named to “20 Under 30” Class of 2021. May 19

Miller, Collin,° wins Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Miller, Mitchell,° awarded prize for outstanding overall performance, St. Albans International Organ Competition. Sept 7

Minnick, Daniel,° finalist, Fort Wayne First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. April 4

Mitchell, John J. “JJ”,° named to “20 Under 30” Class of 2021. May 19

Morris, Andrew,° finalist, Fort Wayne First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. April 4

Morris, Sally Ann,° honored as fellow of the Hymn Society of the United States and Canada. Oct 12

Moser, Magdalena, awarded Douglas May Award, St. Albans International Organ Competition. Sept 7

Panchenko, Elizaveta, presented performance award, Guild of Carillonneurs in North America 2021 Franco Composition Competition. June 4

Patridge, William “Pat,” honored for forty years as organist, canon precentor, and choirmaster, Christ Church Cathedral, St. Louis, MO. March 5

Pavey, Curtis,° named to “20 Under 30” Class of 2021. May 19

Piazza, Manuel,° awarded First Place Godfrey Hewitt Memorial Prize, Royal Canadian College of Organists National Organ Playing Competition. Oct 8

Rizzato, Solena,° named to “20 Under 30” Class of 2021. May 20

Rozdestvenskyte, Mona,° awarded prize for outstanding overall performance and prize for best performance of commissioned work, St. Albans International Organ Competition. Sept 7

Schauer, Jonas, awarded second prize, 10th Northern Ireland International Organ Competition. Feb 4

Schlappa, Laura,° wins 10th Northern Ireland International Organ Competition. Feb 4

Schrader, David,° honored upon retirement from Roosevelt University, Chicago, IL. Sept 4.

Schultz, Rachel,° awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Scott, Liam, presented Kotschmar Memorial Trust Scholarship for organ. Nov 6

Shin, Jennifer,° named to “20 Under 30” Class of 2021. May 20

——,° awarded second prize and Will O. Headlee Audience Prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Slocum, Ryan, presented Kotschmar Memorial Trust Scholarship for organ. Nov 6

Sobeng, Augustine Kweku,° named to “20 Under 30” Class of 2021. May 20

Spritzer, Damin,° honored with tenure at University of Oklahoma, Norman, OK. Oct 4

Stahl, Anastasia,° awarded Quarter-Final Round Audience Prize and Richard-Bradshaw Audience Prize, Canadian International Organ Competition. Dec 4

Steinbach, Mark,° honored as distinguished senior lecturer in music, Brown University, Providence, RI. June 4

Swann, Frederick,° honored on 90th birthday, 80 years as organist, 20 years as artist-in-residence, St. Margaret’s Episcopal Church, Palm Desert, CA. Nov 6

Sweet, Ryan, presented Kotschmar Memorial Trust Scholarship for organ. Nov 6

Tabajdi, Adam,° wins 20th-century organ category and audience prize, 13th Toulouse International Organ Competition. Dec 4

Tan, Aaron,° wins Canadian International Organ Competition, Sir Ernest MacMillan Memorial Foundation Award, RCOO Raymond-Daveluy Prize, and Marcel Dupré Prize. Dec 4

Trotter, Thomas,° awarded Her Majesty’s Medal for Music for 2020. Jan 4

Velten, Josua, awarded third prize, 10th Northern Ireland International Organ Competition. Feb 4

Visser, Larry,° wins The Hymn Society of the United States and Canada 2021 Hymn Tune Search. Sept 3–4.

Vogl, Raphael Attila,° named to “20 Under 30” Class of 2021. May 21

Wallace, Robin Knowles,° honored as fellow of the Hymn Society of the United States and Canada. Oct 12

Warland, Dale,° awarded 2021 recipient of the American Prize National Arts Award for Lifetime Achievement; award is renamed American Prize Dale Warland Award in Choral Conducting. Sept 4.

Wernicke, Destin,° named to “20 Under 30” Class of 2021. May 21

Whitfield, Collin,° named to “20 Under 30” Class of 2021. May 21

Xiao, Zuguang,° awarded third prize, Ninth Mae and Irving Jurow International Harpsichord Competition. Oct 8

Zamolodchikova, Elena,° awarded Jurow Prize for a Promising Non-finalist, Ninth Mae and Irving Jurow International Harpsichord Competition. Oct 8

Appointments

Aldrich, Nichole,° to director of chapel music and of the Princeton University Chapel Choir, Princeton University, Princeton, NJ. Aug 6

Balistreri, Joe,° to musician-in-residence, Christ Church Cranbrook, Bloomfield Hills, MI. Sept 4

Borges, Jackson,° to organist and minister of music, Statesboro First United Methodist Church, Statesboro, GA. Sept 4

Brugh, Lorraine,° to artist in residence, Pinnacle Presbyterian Church, Scottsdale, AZ. Dec 4

Capozzoli, Nicholas,° to director of music, Christ Church Cathedral, Montréal, Québec, Canada. Oct 4

Cheng, Theodore,° to Peter B. Knock Intern in Sacred Music, Rye Presbyterian Church, Rye, NY. Sept 4, 6

Dion, Matthew R.,° to organ scholar, Christ Church Cathedral (Episcopal), Houston, TX. Dec 4

Ferjenciková, Zuzana,° to Codarts University for the Arts, Rotterdam, the Netherlands. Sept 6

Ficarri, Daniel,° to associate organist, Cathedral of St. John the Divine, New York, NY. Oct 4, 6

Gaynor, Thomas,° to associate director of music and organist, St. John Vianney Catholic Church, Houston, TX. June 6

Ging, Michael,° to director of music and organist, All Saints Episcopal Church, Winter Park, FL. March 4

Guttman, Hillary,° to associate acoustician, Scott R. Riedel & Associates, Ltd., Milwaukee, WI. June 6

Hancock, Daniel,° to designer, Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada. July 6

Johnson, Simon,° to master of music, Westminster Cathedral, London, UK. July 6

Kennedy, Dexter,° to director of music and organist, Trinity-by-the-Cove Episcopal Church, Naples, FL. Nov 6

Kluge, Jennifer,° to executive director, National Association of Pastoral Musicians, Silver Spring, MD. Feb 4

Koch, Samantha,° to head flue voicer, Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada. Aug 6

Kubiacyk-Adler, Ilona,° to acting director in ministries of music and arts/organist, Pinnacle Presbyterian Church, Scottsdale, AZ. Dec 4

Kuntz, Jean-Willy, to titular organist, Église Saint-Jean-Baptiste, Montréal, Québec, Canada. Aug 8

Laube, Nathan,° to organ faculty, Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, Germany. Feb 4

MacKnight, Colin,° to director of music, Trinity Episcopal Cathedral, Little Rock, AR.

Mellan, Thomas,° to organist, St. Cecilia Catholic Church, Boston, MA. Oct 6

Merrill, Jackson,° to interim assistant director of music and organist, Christ Church Episcopal, Grosse Pointe, MI. Sept 6

Mole, Amanda,° to assistant director of music and principal organist, St. Joseph Catholic Cathedral, Columbus, OH. March 4

Mueller, Ryan T.,° to tonal director, Berghaus Pipe Organ Builders, Bellwood, IL. May 6

Murphy, Shannon,° to assistant director of music and organist for Trinity Presbyterian Church, Montgomery, AL. Sept 6

Neel, Kevin,° to director of music and organist, All Saints Episcopal Church, Worcester, MA. Sept 6

Oliver, Asher,° to assistant organist, York Minster, UK. Nov 6

Quardokus, Nicholas,° canon organist and director of music, Grace Church Cathedral, Charleston, SC. July 6

Reed, James,° to organist and director of music (Kantor), Fosen Cathedral, Trøndelag, Norway. Aug 6

Rees, Michael,° to organ scholar, Fourth Presbyterian Church, Chicago, IL. Dec 4, 6

Ripka, Joseph “Joey,”, to canon musician designate, St. Paul’s Episcopal Cathedral, Oklahoma City, OK. Sept 6–7

Scanlon, Andrew,° to associate organist-choirmaster, Church of the Advent, Boston, MA. Oct 6

Schmitt, Christian,° to Codarts University for the Arts, Rotterdam, the Netherlands. Sept 6

Smith, Noah,° to organ scholar, St. John’s Episcopal Church, Tulsa, OK. Oct 6

Stafford, Joshua,° to director of sacred music, Department of Religion, Chautauqua Institution, Chautauqua, NY. Jan 4

——,° to director of music ministries and organist, Riverside Presbyterian Church, Jacksonville, FL. May 6

Tjoelkner, Nico,° to organ scholar, Trinity Episcopal Church on the Green, New Haven, CT. Sept 7

Wilson, Todd,° to visiting professor, University of Michigan organ department, Ann Arbor, MI. June 6

Wold, Wayne,° to adjunct associate professor of music, Shenandoah University, Winchester, VA. Jan 4

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com
Web Site: www.concertorganists.com



George Baker



Martin Baker*



David Baskeyfield



Diane Meredith Belcher



Monica Czausz Berney



Stephen Buzard



Aaron Tan
2021 Canadian
International Organ
Competition Winner
2018 AGO National
Competition Winner
Available through 2024



Chelsea Chen



Alcee Chriss



Douglas Cleveland



Ken Cowan



Scott Dettra



Vincent Dubois*



Katelyn Emerson



Stefan Engels



Thierry Escaich*



Janette Fishell



David Goode*



Nathaniel Gumbs

Choirs Available

Christ Church Cathedral
Oxford, UK

New College
Oxford, UK

Notre-Dame Cathedral
Paris

Saint Thomas Church
Fifth Avenue, New York City

Trinity College
Cambridge, UK
(September 2024)



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Colin MacKnight



Amanda Mole



Alan Morrison



James O'Donnell*



Thomas Ospital*



Daryl Robinson



Daniel Roth*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating
Our 100th
Season!**

*=Artists based outside
the U.S.A.