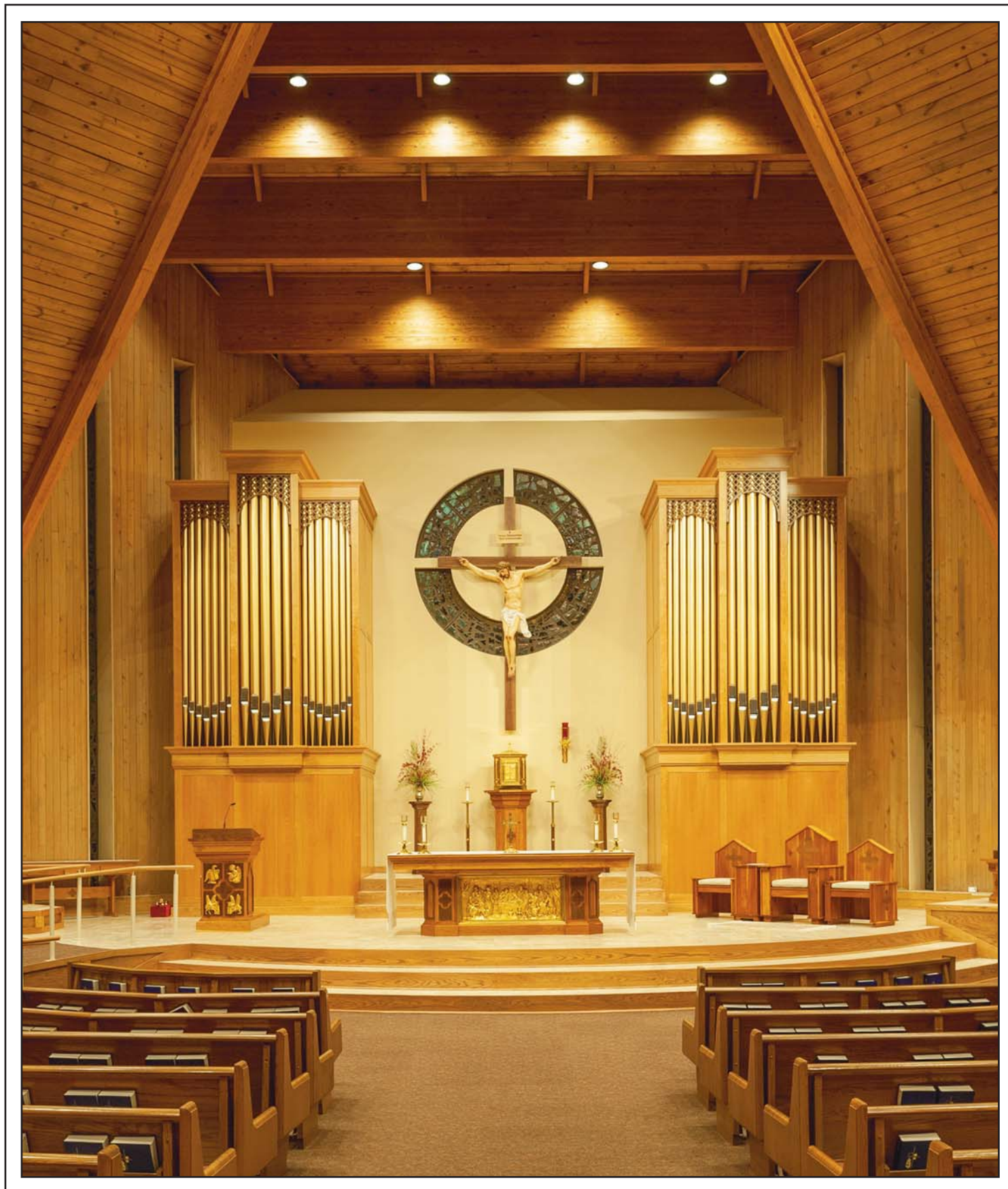


# THE DIAPASON

FEBRUARY 2022



Saint Joan of Arc Catholic Church  
Toledo, Ohio  
Cover feature on pages 18-19



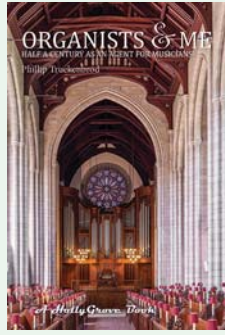
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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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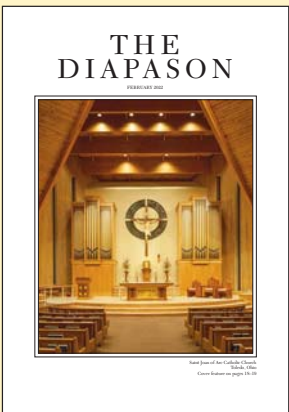
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Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

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

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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 **Stephen Schnurr**  
**John L. Speller**  
**Leon Nelson**

## Editor's Notebook

### THE DIAPASON has moved!

THE DIAPASON offices are in a new location as of February 1, 2022. Please note that all mail should be sent to: THE DIAPASON, 220 North Smith Street, Suite 440, Palatine, Illinois 60067.

### Summer events of all types

The summer list of conventions, conferences, workshops, and seminars for 2022 is in preparation. If your institution is sponsoring a new or is reviving an event of this type, please submit pertinent information to me no later than March 1.

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

### A gift subscription is always appropriate!

Remember, a gift subscription of THE DIAPASON for a friend, colleague, or student is a gift that is remembered each month. And our student subscription rate cannot be beat at \$20/year!

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### Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute

## Here & There

### Conferences

The Presbyterian Association of Musicians announces its 52nd Worship and Music Conference, "In the Stranger's Guise," in Montreat, North Carolina. Artists include John Sherer, Ellen Phillips, and David VanderMeer. In-person dates are June 19-24 (week 1) and June 26-July 1 (week 2). An online option occurs during week 2. For information: [presbysmusic.org/2022conference](http://presbysmusic.org/2022conference).

### Organ tours



1748 Dom Bédos organ, Abbatiale Sainte-Croix, Bordeaux, France

### Historic Organ Study Tours

(HOST) announces its 27th summer tour to southwestern France, August 25-September 3, from Bordeaux to Toulouse. Centered in the region of Nouvelle Aquitaine, the ten-day, 11-night tour will include stops in Bordeaux, Sarlat-la-Canéda, Marmande, Pau, Toulouse, and other locations. Organs by Cavaillé-Coll, Dom Bédos, Grenzing, Merklin, and

others are featured, more than thirty in total. **Christophe Mantoux** is the tour leader, tour co-directors are **Bruce Stevens** and **William Van Pelt**. For information: [bbstevens@erols.com](mailto:bbstevens@erols.com).

### Online festivals



First International Online Organ Festival

The first International Online Organ Festival (IOOF) will take place April 18-May 1 with more than 25 recorded contributions from organs around the world, as well as encounters with organists, webinars, masterclasses, online symposia with topics related to the organ—all digitally accessible worldwide.

The center of the festival is Munich, Germany. Featured instruments are found in Munich, Dresden, Cologne, Hamburg, Vienna, Paris, Milan, Vicenza, Moscow, Los Angeles, New York, Taiwan, Tokyo, Korea, Amsterdam, and Finland. Performers include Wayne Marshall, Martin Baker, Thomas Heywood, Paul Jacobs, and Daniel Moul.

Tickets are available for purchase beginning in February. For information: [www.io-of.org](http://www.io-of.org).

### Carillon News



Tom Gurin

The Sacred Music Festival of Perpignan, France, and the Friends of the Saint John the Baptist Cathedral Carillon announce the winner of the fifth carillon composition contest of Perpignan. Eleven candidates from three countries participated.

The winning composition is *Des Formes dans les Nuages*, by **Tom Gurin** of Paris, France. Its premiere will take place during a carillon concert that will be part of the 36th Sacred Music Festival, April 3, performed by cathedral carillonists, **Elizabeth Vitu** and **Laurent Pie**. It will be performed on the Amédée Bollée carillon, which is ranked as a historic monument of France.

The jury was composed of Jean-Marie Scieszka, pianist and director of the Conservatoire Perpignan Méditerranée Métropole Montserrat Caballé (CPM-MMC); Maï Saïto, organist of St. Matthew Church of Perpignan and organist of the choir organ of St. John the Baptist Cathedral, accompanist in the ancient music and dance department of the Conservatoire Montserrat Caballé of Perpignan; Christian Sala, professor of viola de

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

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gamba at the Conservatoire Montserrat Caballé of Perpignan, as well as professor of contemporary music, improvisation, and chamber music; and Clément Perrier, carillonneur for the town of Grézieu-la-Varenne, organist for the church of Notre-Dame de Bon-Secours in Lyon, and choir director of the Petits Chanteurs de Saint-Thomas d'Aquin of Oullins.

Gurin is an alumnus of Yale University, New Haven, Connecticut, earning his bachelor's degree in music, studying with Kathryn Alexander. At the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, he earned the artist diploma, studying with Eddy Mariën, Koen Cosaert, and Erik Vandevort. From 2019–2021, he served as carillonneur for Duke University Chapel, Durham, North Carolina. He now studies composition at École Normale de Musique de Paris in Paris in the studio of Régis Campo. For information: tomgurin.com.

*Nomos*; the audience and internet participants' prizes are presented to **Gabriele Agrimonti** for his work, *406 Years Later*. The compositions in this category were performed on the gallery organ by Shin-Young Lee and Yoann Tardivel.

In the second category of works for small organ and voice, the winner is **Pierre-Alain Braye-Weppe** for his composition, *Versa est in luctum*, also awarded the internet users' prize; second prize is awarded to **Alessio Ferrante** for his work, *Lux*; the public prize is awarded to **Laurent Coulomb** for his composition, *O Gloriosa Domina*. Compositions in this category were performed by vocal ensemble Sequenza 9.3 and organists Mélodie Michel, Alma Bettencourt, and Alexis Grizard.

For each category, first prize is €4,000, second prize is €2,000, and audience prize is €1,000. For information: aross.fr.

The second **International Martini Organ Competition Groningen** (IMOCCG) will take place July 31–August in Groningen, the Netherlands. After the first competition in 2017, plans were made for this to become a biennial event, alternating with the other major organ event in Groningen, the Schnitger Festival. The second competition was to take place in 2020, but it had to be postponed due to the Covid pandemic. Registration for the 2022 competition is open to organists under the age of 35 from all over the world.

The jury consists of **Éric Lebrun** (France), **Pier Damiano Peretti** (Italy), **Reitze Smits** (the Netherlands), **Jean-Claude Zehnder** (Switzerland), and **Nathan Laube** (United States). The jurors will also present concerts on the historic organs in Groningen. The

competition will feature five instruments: the Martinikerk organ by Schnitger, the recently restored Timpe organ in the Nieuwe Kerk, the Baroque-style organ built by Edskes in the Lutherse Kerk, the Schnitger organ in the Pelstergasthuiskerk, and the Schnitger organ in Der Aa-kerk.

The competition week will include concerts, masterclasses, and organ excursions. For the second round of the competition in the Lutherse Kerk, participants will demonstrate their talent for ensemble playing. The Edskes organ (a reconstruction of the Schnitger organ that once stood in the church) has a free-standing continuo manual, which positions the organist between the other musicians. Participants will play an organ concerto, accompanied by the

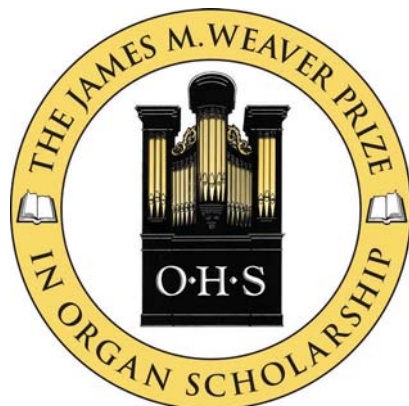
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## Competitions



Saint-Sulpice, Paris, France, Cavallé-Coll organ

Association pour le rayonnement des orgues **Aristide Cavallé-Coll de l'Église Saint-Sulpice**, Paris, France, announces winners of its 2021 international composition competition. In the first category, works for organ, the winner is **Andrea Damiano Cotti** for his work, *Marée, qui rassemblés les horizons*; second prize is awarded to **Jean-Emmanuel Filet** for his composition, *Taphos*



James M. Weaver Prize in Organ Scholarship

The **Organ Historical Society** announces its **James M. Weaver Prize in Organ Scholarship**, which will foster scholarly research of pipe organs, wherein finalists, through lecture and performance, illustrate the influence that provenance has on both repertoire and performance practice.

This new initiative accentuates the story of pipe organs in the United States and Canada. Organ scholars may demonstrate their passion for the instrument through inspired historical lectures and performances. For information: weaver.organhistoricalsociety.org.



Emily Currie plays the Woodberry & Harris organ at the Masonic Temple, Nashua, New Hampshire.



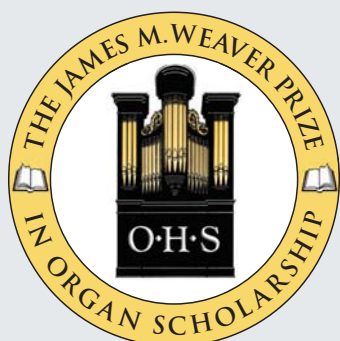
Nathan Barcelona plays the Austin organ at First Church.

On November 6, 2021, eight organ students currently sponsored by the **Young Organist Collaborative** (YOC) of Portsmouth, New Hampshire, went on a field trip to visit three pipe organs in Nashua, New Hampshire. The tour, an annual fall YOC event, was organized by Michael Laird, the chairman of the YOC governing committee. The students included **Chloe Tan**, **Nathan Barcelona**, **David Kenney, Jr.**, **Jesse Ball**, **Joshua** and **Brianna Decker**, **Katy Rohrbacher**, and **Emily Currie**.

The group's first stop was St. Patrick's Catholic Church, where they played the three-manual, 37-rank, 1987 Beaudry instrument in the rear gallery. The second instrument was an 1895 Woodberry & Harris organ, two manuals, eleven ranks, in original condition in the Masonic temple. The final instrument of the day was the three-manual, 60-rank, 1926/2015 Austin Organs, Inc., instrument at First Church.

The Young Organist Collaborative is an outreach of St. John's Episcopal Church, Portsmouth, supported by the Episcopal Diocese of New Hampshire and by the generosity of donors from throughout New England. YOC supports promising piano students who are interested in exploring organ literature and performance by raising and distributing funds to help defray the costs of instruction, and by linking students to instruments for practice and to instructors located in their areas. In the past twenty years YOC has helped over 125 students between the ages of 11 and 18 to play the pipe organ; many have continued their organ studies in college and beyond, and more than a few have become professional performers. For information: stjohnsnh.org/young-organist-collaborative.

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### GUIDELINES FOR APPLICANTS

- Applicants must be at least 18 years of age and reside in either the United States or Canada
- Instruments selected must be pipe organs
- The OHS Library and Archives must be used for a portion of the research
- The OHS Pipe Organ Database may be used as a resource
- The application period runs from March 1, 2022 through August 1, 2022

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Students participating in "Organic Voices" performance: Jay Elliott, Jihye Choi, Lynnli Wang, Rees Roberts, Nolan Snyder, Elijah Buerk, Nara Lee, Owen Tellinghuisen, Janette Fishell, Nicholas Stigall, Trent Whisenant, Abolade Olatunji, Katie Hughes, Collin Miller, Deven Shah, Linlin Lian and Valentina Huang (Not pictured: Heejin Kim, Yong Zhang, Yumiko Tatsuta, and Dalong Ding). Participants wear yellow roses, a symbol of women's suffrage.

Students from the studio of **Janette Fishell** at **Indiana University Jacobs School of Music** presented a recital November 15, 2021, entitled "A Bench of One's Own—Organ Music by Female Composers." The event was part of the organ department's initiative, "Organic Voices," an annual performance project centered around repertoire from underrepresented composers. The performance occurred in Auer Hall, utilizing C. B. Fisk, Inc., Opus 135. For information: blogs.iu.edu/jsomorgan.





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## Here & There



**St. Wenceslaus Catholic Church, Omaha, Nebraska**



**Grace Episcopal Church, Lexington, Virginia**

**Casavant Frères, Limitée**, Saint-Hyacinthe, Québec, Canada, has recently completed several new organs. On September 26, 2021, **Bradley Welch** played the inaugural recital at **First United Methodist Church**, Baton Rouge, Louisiana, for a four-manual organ of 47 stops, 59 ranks. That same day, **Jan Kraybill** presented the dedicatory recital for the new organ at **St. Wenceslaus Catholic Church**, Omaha, Nebraska, a three-manual instrument of 53 stops, 65 ranks.

In early November, the Bishop of the Diocese of Southwestern Virginia presided at a special liturgy to bless the renovated nave of **Grace Episcopal Church**, Lexington, Virginia, and its new organ of two manuals, 19 stops, 23 ranks. For information: casavant.ca.



**Rodgers Instruments US, LLC, new facility**

In April 2021, **Rodgers Instruments US, LLC**, relocated to a larger facility in Hillsboro, Oregon, not far from its previous location. The task to move the manufacturing company was a complex undertaking with much advance logistical planning, but it was carried out with order fulfillment and production resuming in 48 hours. In the new facility, Rodgers has expanded its team with people in production, engineering, and administration, and the firm continues to hire.

When international travel restrictions lifted, Rodgers CEO **John Moesbergen** and Global Organ Group CEO **Marco Van de Weerd** visited the new facility in person, after more than a year of virtual visits and meetings. For information: rogersinstruments.com.



**Global Organ Group CEO Marco Van de Weerd and Rodgers CEO John Moesbergen at the new location of Rodgers Instruments US, LLC**

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**Schnitger organ, Martinikerk, Groningen, the Netherlands**

strings of the **Luthers Bach Ensemble**. Deadline for application is March 15. For information: imocg.nl.

### Nunc dimittis



**Susan Louise Palo Cherwien**

**Susan Louise Palo Cherwien** died December 28, 2021. Born May 4, 1953, in Ashtabula, Ohio, she was active in music in school and at Zion Lutheran Church (Finnish-American), Lutheran Church–Missouri Synod. Her undergraduate degree in church music and voice was earned from Wittenberg University, Springfield, Ohio, in 1975. Her junior year was spent at the Berlin Church Music School, Spandau, Germany. After graduating from Wittenberg, she returned to Berlin to complete a graduate degree at the Berlin Conservatory of Music. She was active in the American Lutheran Church in Berlin, a mission church of the Lutheran Church in America (now part of the Evangelical Lutheran Church in America).

It was through this church in Berlin that Susan Palo met David Cherwien, who came in 1979 to study at the Berlin Church Music School. They returned to the United States in 1981 and were married on August 8 at Central Lutheran Church, Minneapolis, Minnesota. Two weeks later they moved to Seattle where David served at First Lutheran Church

of Richmond Beach. Two sons were born, Jeremiah in 1983 and Benjamin in 1986. In 1987 the family moved to the Chicago area for David to serve at St. Luke's Evangelical Lutheran Church of Park Ridge, Illinois. During these years, Susan earned a master's degree from Mundelein University and began her career as a writer. Since 1990 the family has lived in St. Louis Park, Minnesota, and has been a part of the community at Mount Olive Lutheran Church, Minneapolis, where Susan served in many capacities as volunteer, sacristan, and soloist.

As a poet, Susan Cherwien wrote extensively, especially in two areas: hymn texts and reflections for hymn festivals, published by Augsburg Fortress and MorningStar Music Publishers. Her hymns are included in hymnals of many denominations, including *Evangelical Lutheran Book of Worship* and its newest supplement hymnal, *All Creation Sings*.

Susan Louise Palo Cherwien is survived by her husband, David; sons and daughters-in-law, Jeremiah and Karen and their children Hannah and James Cherwien in Batesville, Arkansas; Benjamin and Angel and their daughter Gabriella Hull Cherwien in Blaine, Minnesota; brother John Palo (Freddie) of Lenexa, Kansas; and sister Nancy Bukowski of Sacramento, California. A funeral service was held on December 31, 2021, at Mount Olive Lutheran Church. Memorials may be directed to Mount Olive Lutheran Church debt reduction fund ([mountolivechurch.org](http://mountolivechurch.org)) or National Lutheran Choir ([nlca.com](http://nlca.com)).



**Merrill Nathaniel ("Jeff") Davis III**

**Merrill Nathaniel ("Jeff") Davis III** 80, died October 16, 2021, in Rochester, Minnesota. Born February 13, 1941, in Chicago, Illinois, he lived most of his childhood and teen years in La Crosse, Wisconsin. He was an active organist while still in grade school, and at age 15 was dean of the La Crosse area chapter of the American Guild of Organists. Davis earned his bachelor's degree at the University of Wisconsin, La Crosse, and studied organ privately with Arthur B. Jennings, Jr. He completed his Master

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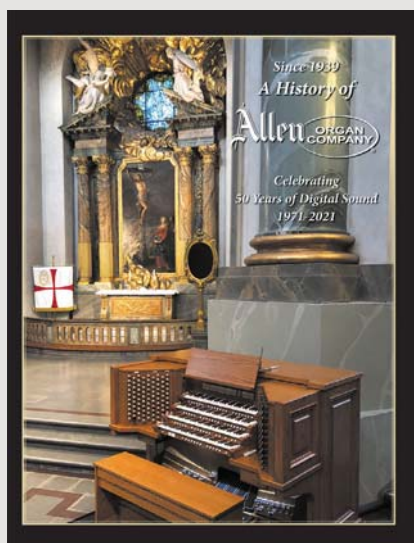
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**Carillon Profile**  
**Glasscock Memorial Carillon**  
**First Baptist Church**  
**Corpus Christi, Texas**

After a nineteen-year hiatus, the Glasscock Memorial Carillon of First Baptist Church, Corpus Christi, Texas, is ringing again. The carillon is one of the southernmost in the United States and one of two in Corpus Christi. The original 51-bell carillon cast by Eijsbouts of the Netherlands was installed in 1976. Funds for the carillon were donated by congregant Lucille Glasscock in memory of her husband, Charles "Gus" Glasscock, in the 1970s. This original gift resulted in the handsome, accessible tower and instrument.

The church and campanile are situated on Corpus Christi Bay, and while it is an attractive setting, it did contribute to the instrument's damage. In 2002, one of the bells had fallen out of the open tower due to the corrosion of the steel frame by the prevailing winds carrying salt water. The bell frame was determined to be unstable, and the remainder of the bells were removed until a new, corrosion-resistant apparatus could be erected. The bells were stored on site, but unfortunately, three were stolen. They were found before their destined smelting, though they were too damaged to use. Eijsbouts cast new bells to replace them.

The directors of the Corpus Christi Bell Tower Foundation, an organization founded in 2015, and the organist/carillonneur of First Baptist Church, Loyd Lott, worked to raise additional funds to rebuild the tower and reinstall the bells. In 2021, Verdin Company of Cincinnati, Ohio, built and installed the new tower with the original bells, including corrosion-resistant stainless steel for all metal parts, a new transmission system, and a new keyboard. Karel Keldermans of Illinois served as the consultant.

Loyd Lott performed the inaugural recital at the ribbon-cutting ceremony on October 3, 2021. The formal rededication concert was performed by Keldermans on November 7. The carillon is performed on by Lott on some Sundays and for special events throughout the year.

—*Kimberly Schafer*  
*Carillonist and campanologist*  
*Chicago, Illinois*

Church website: [firstcorpus.org](http://firstcorpus.org)



**Glasscock Memorial Carillon, First Baptist Church, Corpus Christi, Texas** (photo credit: Lloyd Lott)



**The carillon clavier** (photo credit: Lloyd Lott)



**Richard Stanley Houghten in 2018, working at St. John's Lutheran Church, Wheaton, Illinois, M. P. Rathke Opus 5** (photo credit: Casey Dunaway)

partly at an organbuilding class taught by Robert Noehren at the University of Michigan, where he was studying psychology. He eventually apprenticed to Noehren as an organbuilder, as did classmate Jerroll Adams; Adams and Houghten would soon be sharing a barn-workshop in Milan, Michigan, and regularly collaborating.

A conscientious and well-rounded organbuilder, Richard became best known as a specialist in consoles and electrical systems. Early in his career he worked for Solid State Logic, eventually becoming president and board chairman. In this role he was central to the industry's adoption of solid-state technology, particularly in the 1970s and 1980s when such equipment was still novel. He was further central in evolving multilevel combination actions and other advanced console aids. By 1995, he was fully independent of SSL, undertaking projects and occasional organbuilding. From 1989 he also acted as North American representative for the German supplyhouse/organbuilder Aug. Lauckhuff.

For Houghten, demystifying solid-state technology was religion. He not only sold early systems but installed them, where, on site, he was intent on showing local technicians how to diagnose and service the new equipment. The reliable results of these early projects earned him a high reputation. Projects readily came his way, often without competition, and his client list over 57 years reads as impressively as any could. In the last 15 years alone, St. Paul's School, Concord, New Hampshire; Duke University, Durham, North Carolina; Harvard University, Cambridge, Massachusetts; Calvary Church, Memphis, Tennessee; the Community of Jesus, Orleans, Massachusetts; and Trinity Church, Boston, Massachusetts, sought his work. In turn, Richard regularly collaborated with J. Zamberlan & Co. for woodworking and his trusted affiliate Vladimir Vaculik, whose wiring had all the Houghten trademark elegance.

Houghten was equally active as a subcontractor, working largely in the background to builders wanting clear systems design coupled to immaculate installation and wiring. The relationships he forged with those shops, together with his technical mastery and reassuring demeanor, meant that it was often he, not the electronics manufacturer, who would be called in a crisis. "Is there smoke? Good. Next question . . ."

Throughout his career, Houghten retained connections to the University

of Michigan. During Jerroll Adams's long tenure as organ curator there, the Houghten team renovated consoles for many campus organs, including the large four-manual at Hill Auditorium. The University link was further strengthened through a steady stream of organ students who also served as housemates in the Houghten condominium, tending to the cats and technology Richard gathered there.

The funeral for Richard Stanley Houghten was held January 12 at St. Paul's Episcopal Cathedral, Detroit. A broader celebration of his life is being scheduled immediately preceding the 2022 Atlantic City Convention of the American Institute of Organbuilders, with which Houghten was centrally active and at whose regular October gatherings he celebrated a half-century of his own birthdays. That same community remembers him as an uncommonly generous colleague, ready to share knowledge, solve a problem, or make something as good as it could be for the benefit of all organbuilding.

—*Jonathan Ambrosino*  
*Arlington, Massachusetts*



**Marilyn Kay Stulken Rench**

**Marilyn Kay Stulken Rench, 80**, organist, teacher, recitalist, author, and genealogist, died December 28, 2021, in Franklin, Wisconsin. She was born August 13, 1941, in Hastings, Nebraska, and studied organ and church music at Hastings College in Hastings, where she earned a Bachelor of Arts degree in 1963. During this time, she had several piano and organ students and from 1962–1965 served as organist and program director at All Faiths Chapel, Ingleside, Nebraska. At Eastman School of Music, Rochester, New York, she studied organ performance and church music, earning a Master of Music degree in 1967 and a Doctor of Musical Arts degree in 1975. One of her positions while in Rochester was as a sewing therapist at Strong Memorial Hospital.

Stulken Rench held a number of church positions, including organist and choir director at St. Paul's Lutheran Church, Pittsford, New York, 1966–1973; organist at St. Mark's Lutheran Church, Cedar Rapids, Iowa, 1975–1979; director of music at Trinity Lutheran Church, Kenosha, Wisconsin, 1979–1985; and organist at St. Luke's Episcopal Church, Racine, Wisconsin, from 1986 to the

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of Music degree at Southern Methodist University, Dallas, Texas, as a student of Robert T. Anderson. Additional studies and coaching were with Willard Irving Nevins, Gerald A. Bales, Arthur Poister, and Heinrich Fleischer.

Davis served as musician for various congregations, including First Congregational Church, La Crosse, Wisconsin; St. Clement's Episcopal Church, St. Paul Church, Zumbro Lutheran Church, First Unitarian Universalist Church, and the Congregational (United Church of Christ) Church, all in Rochester, Minnesota. He was a frequent guest organist at Seventeenth Church of Christ, Scientist, Chicago, Illinois. Davis concertized widely and was known for his skills as an improviser. In 1974, he was one of four finalists at the International Organ Improvisation Competition at St. Bavo Church, Haarlem, the Netherlands, and the first American to be invited to compete there. He was an active member of the Southeast Minnesota AGO Chapter.

Davis was also involved in the pipe organ industry as a sales representative and freelance consultant. The firms for which Davis worked included the Aeolian-Skinner Organ Company, Rodgers Instruments, and Rieger-Kloss of Krnov, Czech Republic. He also consulted on behalf of other companies, in particular Hendrickson Organ Company, St. Peter, Minnesota. He also was involved as a personal financial advisor, working for IDS.

Merrill Nathaniel Davis III is survived by two sons and two sisters-in-law. He was preceded in death by his parents, a brother, a sister, and by his first wife, Jane Schleiter Davis, and his second wife, June Fiksdal Davis. A memorial concert is planned for February 12 at the Congregational Church, Rochester, Minnesota.

**Richard Stanley Houghten, 78**, died December 29, 2021, from complications following heart surgery. Born October 7, 1943, in Detroit, Michigan, he was introduced to the organ partly from exposure to the Barton organ at Ann Arbor's Michigan Theatre, and

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Further thoughts about rhythm, part 3

What is rhythm? That question has recurred to me as I have thought about and written about rhythm over the last few months. This is a prime example of putting the cart before the horse. After all, how have I been thinking about rhythm without first sorting out what it is? But there is no one answer to this very fundamental question, and we all work with rhythm without having established a clear definition.

I searched the internet with phrases such as “What is rhythm?” and “rhythm in music.” I was not looking for any answers as such, but to get an idea of some of the “headline” ways in which any sort of definition of rhythm is encapsulated. The results were very interesting. There were two basic kinds of results: 1) simple descriptions of some of the mechanics of the way that rhythm is depicted in some sorts of music, such as “Rhythm in music is the regular motion of half-notes, quarter-notes, etc.” or “Music has a regular beat sometimes indicated by a metronome marking;” and 2) complex but certainly intriguing philosophical discussions of concepts of rhythm.

One set of answers to the question of rhythm is contained in the fact that we work with rhythm when we make music. Music moves through time. Rhythm is predicated on the phenomenon of time passing as we listen to music or create it.

Music moves through time in a way essential to its nature. The same can be said for dance, though I have less experience talking to people who have had a deep involvement with it. Drama—live theater, television, movies—also moves through time, but in a way that seems meaningfully different as much of what is going on is dialogue. The semantic content influences the way one experiences the flow. (This is in part also true of vocal music.) Painting, drawing, sculpture, and other visual and graphic arts do not move through time the same way. Time passes as one experiences that sort of artwork, but visual focus is up to the viewer, as is shifting of that focus as a viewer encounters the work of art. There is no set time that the rhythm of viewing a painting, for example, will occupy overall, and no set ratio between times allotted to different parts of the whole. There is also no set order in which those parts will make themselves felt to the viewer, including any aspects of repetition.

I have always thought it fascinating that if you hit the pause button while a CD or any music file is playing, there is silence, whereas if you do the same on a video recording, a still image is displayed. Music has no existence without the passage of time, without motion and change.

Would a piece of music that existed in time but never changed seem to have rhythm in any sense we would recognize? This is an abstraction, since we do not encounter music that never changes. Maybe the closest we could come would be to play a note on an organ and hold it forever. But even that would change. There is always a miscellaneous fluctuation in the sound or in the way that the sound reaches the ears. Maybe a computer-based instrument could create a sound that really would never change even at the level of what the most sensitive instruments could measure or any

ears could hear. If someone were to listen to (part of) such a piece would there be anything that they would experience as rhythm? Maybe not, but what occurs to me is that they would experience the inner rhythm of their own shifting reaction to the unchanging sound.

I see from framing the last thought the way I did that I want something to happen in order to accept that the quality of “rhythm” is present. So possibly rhythm is not just music moving through time, but things happening—things that we can hear—as music moves through time. I understand that this is sort of obvious and phrased in a deliberately simple or even naïve way. Maybe it is even really a tautology: if we are listening and something happens, we notice it. Since it happens across time, there is rhythm to it, if we define rhythm broadly or just decide to apply that word to that phenomenon.

But as the first set of answers that I found in my internet search reminds us, there is something specific about how we use rhythm, not necessarily what rhythm is in most of the music that organists, pianists, harpsichordists, or other classical musicians grapple with. That has to do with regular beat, which presumably means that the “something happening” happens at regular time intervals, and some sort of way of grouping that regularity. This is expressed with a naïve pretense that we do not know it perfectly well already. It points to a vast set of questions as to why this should be standard. How did it evolve? What does it do that is different from what we might be able to do with musical sounds not organized that way? Are there necessary relationships between this regularity and other aspects of music in this range of styles: melody, harmony, texture, and so on? To answer these questions is not the point here, since the truth is that no one knows, although there has been a lot of interesting research and speculation.

So where does any of this leave us as to the teaching or grappling with rhythm in our own playing? Grappling with rhythm means deciding when to play notes. The thought that has formed in my mind over the last few years is that there are two fundamental ways to do this, and they are opposite. They are both important, but very different in how straightforward they are to describe.

The first of these is the normal one for most music that we play. It is the one that we engage with all the time, the regular beat and meter phenomenon. I like to describe it this way: there is a regular beat that exists outside of the piece and before the beginning of the piece; the notes of the piece will fit in with that beat once the piece begins. That beat defines one note value, and the other note values are all clearly defined in relation to that one. There could be many other ways of describing this same thing. And to avoid its being a caricature, we should add that although the regular beat exists before the piece begins, it is in a sense a separate entity from the piece itself, and to a large extent governs the motion of the piece.

This is consistent with this concept that the actual notes sometimes deviate from the place where that regular beat says they should have been. That then becomes a matter of taste, of judgment, of awareness of a composer’s intentions and so on. Although this deviation is

normal and frequent, it is defined as an aberration, and therefore it is often felt to require specific justification.

The second, opposite pole is a lot harder to describe. At any instant in a piece of music, there is some prevailing sound—a note, more than one note, the dying away of released notes, the ambient room sound, any combination of these things and others—and something about that sound will suggest when it feels right for the next sound to happen. That suggested moment is the appropriate time to play or sing the next note or notes. This perceived sense may sometimes be caused by the phenomenon of notes having come at a certain regular pace up until that moment. But it may also be caused by other factors that have nothing to do with regular pulse. These could include something about the inner behavior of the sound in the time since anything was last expressly played, shaped by the nature of the performing medium or by the room acoustics; anything about harmonic development and the ebb and flow of harmonic tension; something arising out of the desire for a certain kind of forward momentum; a need either to sustain a mood or to change the mood; and so on.

Each of these two poles can be found to a greater or lesser extent in any piece or passage that we play, and they interact in an infinite number of ways. The second idea is often most obviously at work in recitative. This only starts with “official” sung recitative. It also includes instrumental passages that imitate recitative and are marked as such—for example, the section in the first movement of Widor’s *Sixth Symphony* that immediately follows the opening about which I wrote in my September 2021 column (pages 10–11), or sections of Bach’s *Chromatic Fantasy and Fugue*, BWV 903, or *Toccata in D Minor*, BWV 565.

More interestingly, perhaps, it includes passages that strike us as being in recitative style without being marked as such. This applies to many other sections of those same Bach pieces, for example. The opening of BWV 565 is full of fermatas, unmeasured and written-out arpeggios, and tempo changes, all of which add up to making it an absolute necessity to find some source other than a grid of beats and accents to figure out when each successive note is best played.

The opening of Bach’s *Fantasia in G Minor*, BWV 542, is not aesthetically like the opening of BWV 565. It has no fermatas, tempo changes, or other direct suggestions that the rhythm suggested by the mapping of the notes onto the regular meter is not perfectly viable. When I played this piece decades ago, that was how I derived my sense of when the notes came. I recall being very focused on counting it correctly. Now, when I sit and read through it, I am more focused on listening to each sonority and trying to feel or intuit when what comes next should occur. This is not in the absence of an awareness of how the different note

values stack up against one another or where the strong beats are. In this case it supplements that. The feeling of pressure or momentum to move to the next note or cluster of notes comes in part from an awareness of the imperatives of the beat structure. For example, everything about the opening chord and the act of moving away from the opening chord comes from sonority, ideally including whatever I can hear of room acoustics.

So how does this concept differ from a simple acknowledgement that it is possible to play ordinary measured music either rather strictly or more freely? This is a common though not uncontroversial subject to debate, be it in a friendly or heated way. One point I like about this approach is that it seems to be true. That is, whether it is something a composer intends or a performer tries to bring out, it is palpably the case that each moment in a piece of music has some sort of inherent momentum. It can vary in strength and be perceived differently by one person and another. After all, this momentum is something that arises in part from what a given performer or listener wants to do with a piece, their prior aesthetic predilections and tastes, and a host of other factors. This is never something that can be defined by one person for another: it must be heard and felt.

One way to demonstrate that this intrinsic momentum is real is to stop a piece at a random place. A jarring quality that experience creates comes from unfulfilled expectation or broken momentum. That momentum cannot be just that of a regular beat pattern—they stop all the time, and it does not bother us.

Another matter that I like about this concept is that it ties in with the notion of playing a piece as if you were improvising it. Even if your sense of the directionality and momentum of the sonorities does not lead you to do anything very different from a fairly strict rhythm, as soon as you start listening for that momentum you are behaving like someone who is creating the piece.

Also, just as a matter of my own discipline, trying to listen like this prods me not to let my attention and hearing faculties wander too much, to pay attention and to care about each note. This is one of the key points in working with students around this idea.

Next time I will write in some detail about that: how to introduce this idea to students, what some of its advantages are, and what some of its pitfalls are, how to help students reconcile this approach with whatever amount of respect to the notated rhythm is due, if that ever rises to the level of conflict. I will end this series about rhythm with notes on a few stray ideas and observations about rhythm that are either germane to the above ideas or interesting on their own account. ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

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## In the wind...

### One size fits all.

As a plus-sized organ guy whose shoulders are four or five inches wider than an airplane seat, I always sit in an aisle seat so I do not have to crunch up against my neighbor. Instead, I am regularly clobbered by the flight attendant's cart and the sloppiest of my fellow passengers as they negotiate the trek to the restroom. Years ago, on a flight to who knows where, I was seated next to a young woman who was sitting with her legs curled under her on her seat. I marveled at her flexibility, and when we stood to deplane, I realized she was under five feet tall and weighed a hundred pounds or less. We had paid the same price for our seats, and she was sitting perfectly comfortably while I was squeezed into my seat like toothpaste in a tube. Hats, mittens, or leggings might be sold as one-size-fits-all, but I know that really means they will be loose on small people and tight on large people.

So it goes with education. Modern public schools are governed by the demands of standardized testing as if every child in America needs an identical education. My son Chris teaches English as a second language in an urban public high school where his students are first- or second-generation immigrants who speak Spanish, Vietnamese, and Chinese at home, as it is typical that their parents do not speak English. These kids cannot be expected to thrive if they are being held to the same standards as their classmates who grew up speaking nothing but English. It is a heinous form of discrimination.

My other son Mike did not finish high school but worked in a succession of bicycle shops as a teenager and graduated to specialized piping, building the complex networks of tubing in university research labs. When he told me he had learned to do internal welding on eighth-inch stainless steel tubing, I knew he was going to be okay. He has now had a fifteen-year career with an architectural fabrication firm where he builds high-end signage with complex electrical systems, like the miles of LED displays that encircle the guitar-shaped Hard Rock Hotel in Hollywood, Florida. He built and installed all the road signs for Terminal B of Logan Airport in Boston ("Central Parking, Next Left"), interior signs for Madison Square Garden including the jumbotron, and the new Whitney Museum of American Art in New York City. You might think that Mike is disadvantaged because he did not have algebra or calculus in high school, but he uses more complex mathematics at his workstation every day than many of us do in a lifetime.

I had an industrial arts class in middle school where I learned to use a stationary shear, a metal brake, rollers, and rivets making a half-pipe-shaped, sheet-metal firewood caddy with decorative black iron legs and hoop handle. That gold-painted beauty stood next to the fireplace in my parents' home until they moved into assisted living forty years later. I had algebra in high school, but I sure spent a lot of days in my career as an organbuilder developing the metal-working skills I learned when I was thirteen.

In his book *Shop Class as Soulcraft* (Penguin Press, 2009), Matthew Crawford wrote about the dwindling of public school industrial arts education as schools focused more on standardized testing and achieving 100% college admissions. The second paragraph of his book's introduction begins, "The disappearance of tools from our common education is the first step toward a wider ignorance of the world of artifacts we inhabit." He goes on to describe how modern engineering focuses on "hiding the works" by designing machines so that you cannot tell how



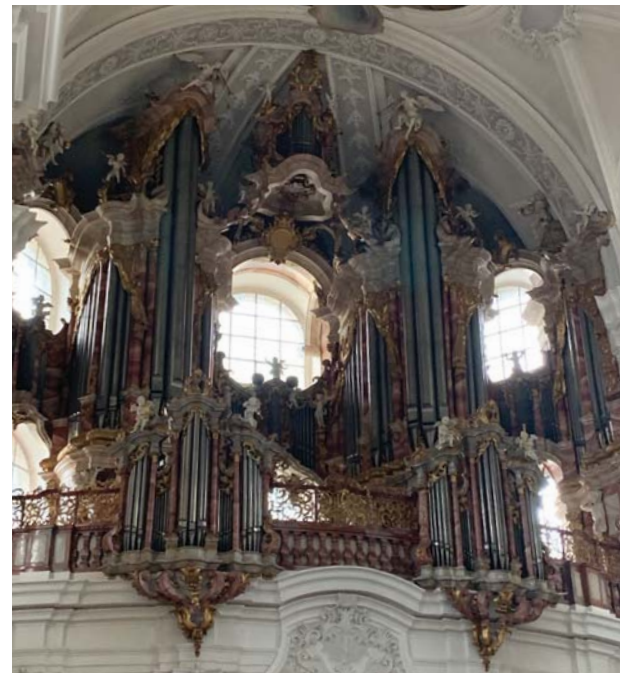
**Welded aluminum architectural decoration built by Michael Bishop** (photo credit: Michael Bishop)

they are put together or how they work. Open the hood of a new car, and you can hardly tell there is an engine in there, and to keep our precious hands clean, some newer Mercedes models do not have dipsticks, as if it is not the owner's responsibility to pay attention to whether there is oil in the engine.

In 1917, Congress passed the Smith-Hughes Act that provided funding for manual training in public schools, both as part of general education and as designated vocational schools. Crawford cites that starting around 1980, 80% of public high school shop programs began to disappear.<sup>1</sup> Throughout the book, he makes the case that while some people flourish practicing law or managing businesses, many people are cut out to work with their hands, gaining the satisfaction of making or repairing something, what he calls "primary work." He points out that surgery is a meeting of intellectual and manual disciplines. Standardized testing implies that a kid who is destined to be a plumber needs the same foundation as one who will be a musician or a corporate executive. Who can tell the future of a ten-year-old? You can't. You provide all children with an education that includes academics, the arts and humanities, the industrial world, and sports, and hope that each child will be captivated by something—liberal arts for teenagers.

Simply reading the table of contents of Crawford's book gives an overview of his point of view regarding the manual arts: "A Brief Case for the Useful Arts;" "The Separation of Thinking from Doing;" "To Be Master of One's Own Stuff;" "The Education of a Gearhead;" "The Further Education of a Gearhead: From Amateur to Professional;" "The Contradictions of the Cubicle;" "Thinking as Doing;" "Work, Leisure, and Full Engagement." As an organbuilder, I have spent much of my life negotiating and contemplating the differences between blue- and white-collar work, and I recommend this book as a good read with lively writing and philosophical musings from the life of a literary motorcycle mechanic.

Early in my career, living and working in Oberlin, Ohio, one of our friends taught diesel mechanics at the vocational high school. What could be more valuable to a rural farming community than a new generation of diesel mechanics? Let's face it, we need plumbers and auto mechanics more than we need organbuilders. Those kids at Voke-Tech were onto something.



**Organ by Joseph Gabler, Basilica of Saint Martin, Weingarten, Germany, completed 1750. Hand-planed and hand-sawn lumber** (photo credit: John Bishop)

### Jack of all trades

David Margonelli was a woodworker whose shop was in Edgecomb, Maine, a few miles downriver from our house. His first woodworking project was a Barnegat Bay Sneakbox, a small shallow draft boat that could be sailed, rowed, poled, or sculled. He was interested in Shaker furniture early on, and over the years developed pieces that combined the Shaker tradition with elegant curves such as a chest of drawers with bowed front or a bow-legged dining table. He had an elaborate vacuum table set up in his shop, like that found in many organbuilding workshops used for gluing windchest tables to grids, that allowed him to use the pressure of the atmosphere to create his curved elements.

We have one of his tables in our apartment in New York. It is made of cherry with the signature bowed legs and a neat sliding mechanism to allow the addition of two leafs for larger dinners. It has been the host of countless wonderful dinners, and its graceful shape is a beautiful addition to our home. David was a gnarly old guy, very sure of himself, and proud of his designs and craftsmanship, and I loved visiting his shop as much as I love sharing meals at his table.

Camden, Maine, a coastal town an hour or so east from us, is home to a little shop that sells handmade leather goods where I bought a bag made of supple black leather that I use as a second briefcase. It is just the size of an iPad or letter-sized paper folded in half and has three zipper compartments with enough space for a phone/iPad charger, hand sanitizer, pens, a Moleskine notebook, and a bottle of water. It has a long, adjustable leather strap so I can carry it around my neck, and I take it to local meetings and on short trips when I know I am not going to need my MacBook. I never met the artisan who made it, but I appreciate the accurate cutting of the material, the careful hand stitching, and the thoughtful usefulness of the design.

Early in 2013, I was tuning a venerable Hutchings organ in Cambridge, Massachusetts, when a 127-year-old ladder collapsed under me. I had a classic view of a receding ceiling and landed flat on my back on the miraculously flat and uncluttered floor of the organ. (If I had landed on a windline, I would have never walked again.) Following surgery and rehab, and our first season with our new sailboat (we called it the *Sciatica Cruise*), I contacted those clients whose

organs were particularly treacherous and suggested (required) that we would install new ladders, handholds, and railings to reduce the risk of accidents. There is a little metal fabricating shop in our neighboring village of Damariscotta, Maine, where two guys cut and weld iron to make things like gear for commercial fishing boats amidst a gallery of tool calendars. I took them drawings for a collection of railings and ladders, and it is a lot safer to work in those organs now.

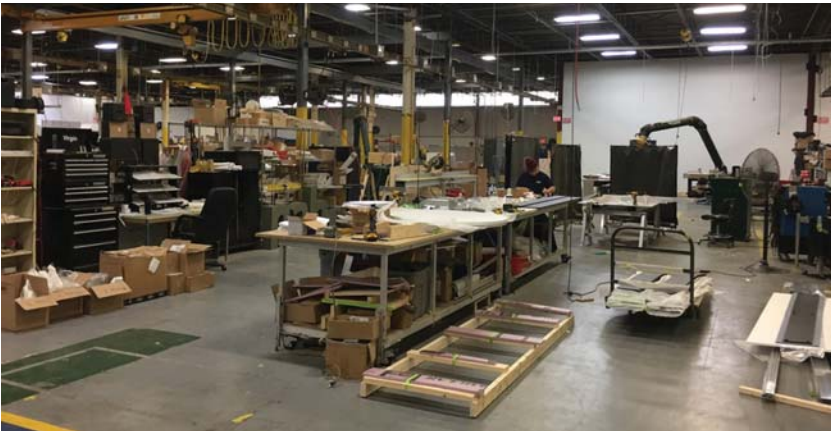
All these skills and the specialized tools involved are part of the art of organbuilding. Add to them sophisticated electrical systems, mechanical and structural engineering, architecture, and the musical realm of voicing and tuning, and you approach the complete organbuilder.

### It takes a village.

Having spent countless hours and days on job sites, bringing organs in and out of churches and maintaining those in place, I reflect frequently on the wide range of trades and vocations. An organbuilder must be conversant with musicians, clergy, and the lay or professional leaders who operate churches and equally at home with custodians, electricians, HVAC workers, and the plumbers who install overhead sprinkler systems. We deal with building and fire inspectors, insurance adjusters, and lumber vendors. And working with the Organ Clearing House, almost every job involves scaffolding and trucking. It is funny to deal with a big-city pastor and a scaffold delivery driver from Queens, New York, in the same morning, especially when it turns out that the pastor is the tough customer while the driver is a sweetheart who just wants to get things right.

In 2004, we dismantled a huge M. P. Möller organ in a chamber above the 125-foot-high ceiling of a 19,000-seat convention center. As it was in the union city of Philadelphia, we started the project with a meeting that would define who would be allowed to do what work. Representatives of the unions for riggers, laborers, and carpenters were present along with administrators of the University of Pennsylvania, which owned the site. I described how delicate organ parts can be in spite of their industrial appearance, and the guy from the riggers' union assured me that their men had vast experience. "We've been rigging in Philadelphia for 100 years, we're the guys who moved the Liberty Bell." I quipped, "Are you the ones who cracked





My son Michael's workstation (photo credit: John Bishop)

it?" He did not think it was funny, but there were audible snickers around the table. The laborers insisted they should be in the organ chamber with us, moving the crates around. In the end, I won the point that we "owned" the organ chamber, that no one but us could handle organ parts until they were packed, but as soon as a crate or organ part got to the riggers' rope we could not touch it again. We found out that "touch" really meant touch. Later in the job, one of our guys was on the floor guiding the laborers about how to place and stack crates, and he pushed a loaded dolly a few feet. A whistle blew, the work stopped, and I had to go to an emergency meeting with the unions to smooth things over.

Mike, one of the riggers, showed up one morning looking pretty rough. His pal told us that he had been in a bar the night before that had a boxing ring set up where patrons could wrestle with a bear, and the bear had won. Hughie (six foot, eight inches tall) stands out in my memory. The union was requiring him to attend anger management classes because he had beat up a highway toll collector as he passed through the booth. (Who gets that angry in that short a time?) We got along famously, and I will never forget the goodbye hug he gave me when the job was finished. The music theory classes I had at Oberlin had nothing to do with preparing me for Hughie's hug, but I am sure that my knowledge of theory and harmony has informed my tuning.

§

We are all aware of the decline of "electives" in public schools like home economics, industrial arts, and the arts in general. The focus on college acceptance and standardized tests seems to hinder a thorough education. It is a common sentiment now that public schools could and should offer courses in life skills like family budgeting, tax preparation, investing, and auto maintenance, things that all of us need to know and learn on our own later if our parents do not teach us.

I repeat the quote from Matthew Crawford's book, "The disappearance of tools from our common education is the first step toward a wider ignorance of the world of artifacts we inhabit." When I visit an art museum, I marvel at the manual skills of painters, sculptors, potters, and jewelers from centuries and millennia past. If you have never held tools in your hands, never tried to carve a piece of wood, or never put brush and paint to canvas, you will have less understanding of the magic that is around you. Visit the ancient sites in Greece or Rome, and imagine the knowledge, skill, and singular sense of purpose necessary to build the Colosseum, a 10,000-seat amphitheater, or craft an ornately decorated pottery urn.

When I was an apprentice in John Leek's shop in Oberlin, Ohio, he taught

me how to plane a rough board by hand before letting me loose on the thickness planer. That was a great lesson about sharpening and handling tools and understanding the flow of grain in a piece of wood so my plane would not tear chips out of the surface if I worked against the grain. That experience enhanced my appreciation of the historic organs I have visited and worked

on in the United States and Europe. That iconic fifty-foot-tall organ case in Haarlem is made of lumber that was planed and cut without electric tools and machines. I get blisters on my hands just thinking about it. Since the fire at the Cathedral of Notre Dame in Paris, France, we have seen video footage of the wooden superstructure of that building, made by artisans in the twelfth and thirteenth centuries. Felling trees, milling them into huge beams, transporting them from the forest to the city, and hoisting them hundreds of feet in the air with only the power of humans and oxen to haul wagons and turn winches is practically beyond belief.

Wendy and I are in New York City this week, and because of some complicated twists of schedule, a friend is staying in our house in Maine taking care of Farley, the Goldendoodle. She called at five o'clock Saturday evening saying there was no running water in the house. I walked her through resetting the pump at the wellhead without results, so I called Darren, the plumber. Meanwhile, I told her that she had three flushes (there are



(photo credit: Félix Müller)

three toilets), after which she could use the outhouse. Darren was at the house in fifteen minutes, cleaned the filter at the pressure tanks (of course, the filter), and Cassie had water again. Take good care of your plumber, pay his bills promptly, and he will take good care of you. ■

**Notes**

1. Michael B. Crawford. *Shop Class as Soulcraft* (Penguin Press, 2009), p. 11.

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# The mystique of the G. Donald Harrison signature organs, Part 1

By Neal Campbell

## Introduction

During their seventy-plus-year history it was customary for organs built by the Skinner Organ Company and the Aeolian-Skinner Organ Company to contain an ivory nameplate bearing the firm's name on the console, usually on the keyslip, although there was a brief period in the early 1960s when the company name was stenciled in gold letters in a way similar to that on pianos. Astute aficionados can sometimes even determine the era in which the organ was built by carefully examining the subtle differences in type styles that were used over the years.

After World War II some jobs featured an additional ivory nameplate bearing the signature of G. Donald Harrison, Aeolian-Skinner's president and tonal director, which also gave the opus number and date. There is no definitive information to suggest why some organs received this signature plate, what criteria were used in selecting them, or what purpose it served. Much conjecture and oral tradition among enthusiasts has been promulgated to the point where there is a resultant mystique surrounding these "signature organs."

The only thing approaching documentation on the subject that I have found is in the form of three letters, the first two written approximately twenty years

before the latter. Barbara Owen writes in her history of the organ in the Mormon Tabernacle in Salt Lake City, Utah, Aeolian-Skinner's Opus 1075:<sup>1</sup>

Shortly before the organ was completed, [Alexander] Schreiner wrote to Harrison, "I have long thought it would be a matter of pride to us, to have your name appear on the console name plate. Perhaps also the year, 1948. If that is possible, we should be very pleased."<sup>2</sup> Harrison complied by providing a signature plate on the right of the nameboard [keyslip], complementing the company plate on the left. Thus originated a practice that later became customary with Aeolian-Skinner. But it is perhaps nowhere more appropriate than on the Tabernacle instrument, which Harrison himself in later years felt to have been his finest work.

Harrison replied to Schreiner:

I note what you have to say about the nameplate, and I will provide one, but I fear it will not be ready to go [be shipped] with the console. I would like to have my name in the form of my signature if I can get this engraved in Boston.<sup>3</sup>

Then in 1968 Philip Steinhaus, executive vice-president of Aeolian-Skinner, wrote to William Self, organist and master of the choristers of St. Thomas Church, New York City:



The console for Aeolian-Skinner Opus 1075, the Mormon Tabernacle, Salt Lake City, Utah, before the roll top was removed

The officers of the Company would be greatly pleased if you would be good enough to help us continue to honor the work of the late G. Donald Harrison by removing his personal nametag [sic] from the console at St. Thomas Church. As you know, Mr. Harrison only agreed to using these tags [signed nameplates] on the jobs with whose finishing he was deeply and personally involved. We are in no way commenting on the present tonal characteristics of the St. Thomas organ, except in all honesty to say that its character is not recognizable as the work of Mr. Harrison, or the Aeolian-Skinner Company for that matter.<sup>4</sup>

From these letters we learn that: a) it was Schreiner who first brought up the idea in the form of a request; b) Harrison replied with the idea of using a facsimile of his signature for that purpose; and c) twenty years later Steinhaus summarizes that these signature plates were put on organs that were finished by GDH and with which he was personally involved. However, upon examining and analyzing existing signature organs and the documented commentary about them, certain patterns do emerge and logical conclusions can be drawn, some of which are tonal and technical, and some purely personal.

It would be a fairly straightforward enterprise to simply list the known signature organs from Opus 1075 in 1948 onward until Harrison's death in 1956, and I have done just that later in this article. Beyond that, however, I want to set the scene and cite some examples that show the trajectory of Harrison's tonal ideas leading up to Opus 1075, together with information about the Harrison signature organs.

## Historical context

A bit of history sets the stage for the emergence of G. Donald Harrison in the Skinner organization and helps explain why Harrison's personal involvement came to be sought after and highly prized. The complete story is best told in the letters of the principal players as contained in Charles Callahan's first book.<sup>5</sup> But the main thing to take away, as it relates to the topic of the signature organs, is that customers and the leading organists of the era began to prefer instruments that contained the classic elements Harrison gradually came to espouse, and increasingly customers specifically said so. Many of these younger organists had themselves traveled to and studied in Europe and knew some of these historic organs

for themselves. They were drawn to Harrison's concepts of classic design for the simple reason that much of the organ repertoire, especially contrapuntal music, sounded better on these instruments, as opposed to the older style of symphonic and Romantic organs. The era of the large symphonic organs, characterized by a preponderance of eight-foot tone, high wind pressures, and contrasting imitative stops, gradually morphed into organs that were eclectic and modern, which were inspired by historical precedence designed first and foremost to play repertoire written for the organ.

G. Donald Harrison came to America to work for Skinner in 1927, largely through the friendly exchanges between Ernest Skinner and Henry Willis III. Harrison worked for Willis, and it was Willis who sent GDH to Skinner, with the initial idea of his being an emissary to incorporate Willis tonal principles into the Skinner organ. It is hard to discern a precise point at which GDH's influence began to be felt.

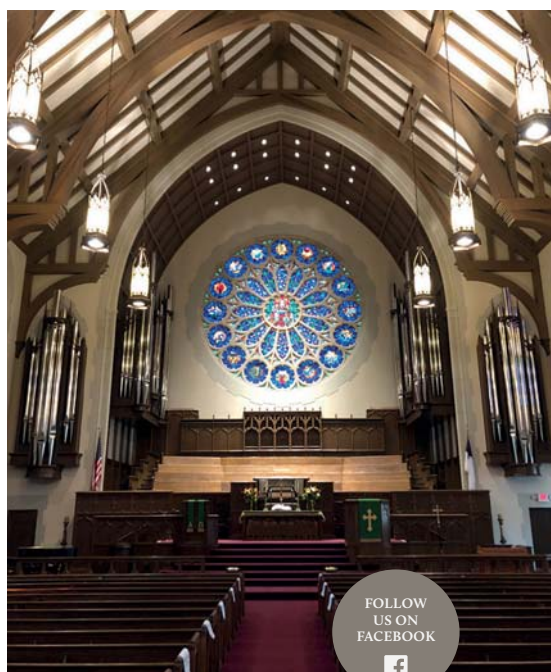
Among the earliest Skinner organs GDH worked on was Opus 656 for Princeton University Chapel, Princeton, New Jersey. Marcel Dupré played it while on tour in America, and he praised the organ. After the fact, Skinner wrote to Harrison:

Dear Don:

I felt some embarrassment when Marcel [Dupré] handed me that testimonial so personal to myself regarding the Princeton organ, and I can imagine you may not have been without some feeling of being left out of it, so I want to say right here that I hold your contribution to the quality of that great instrument to be such that my opinion of you as an artist, publicly and privately expressed, is more than justified.

Cordially, and with great admiration,  
Ernest M. Skinner<sup>6</sup>

Other early organs showing Harrison's influence include Opus 851 for Trinity College Chapel in Hartford, Connecticut, in 1931, where Clarence Watters, the college organist, was a leading disciple of Marcel Dupré in America. By the time of Opus 909 at All Saints Episcopal Church in Worcester, Massachusetts, and Opus 910 for Grace Episcopal Cathedral in San Francisco, California, each from 1933, Harrison's influence was clearly present, even though each of these organs, in their initial scheme, showed no radical departure from the prevailing Skinner stoplist. It was during this time



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that Ernest Skinner left the company to set up a competing shop in Methuen, Massachusetts. Also, the firm acquired the organ division of the Aeolian Company to become the Aeolian-Skinner Organ Company in 1932.<sup>7</sup>

By 1935 it is clear that GDH was forging a tonal path different from Skinner, and different from Willis, for that matter! Henry Willis in England writes to Emerson Richards:

Now quite privately to you, Don is not doing what he went to Skimmers for, and that was to give Skinner Organs a Willis ensemble. Don is striking out on what might be termed an individual line, *obviously influenced by you in the strongest possible way* [original emphasis]. You will know that Don's Continental European experience is limited to a few French organs—he has not to my knowledge been in any other European country and most certainly has not heard the various types of German organs Baroque or otherwise. On the other hand he can visualize them perfectly well, especially after hearing Steinmeyer's Altoona job. [The Catholic Cathedral of the Blessed Sacrament in Altoona, Pennsylvania.]

Now you know that I appreciate your personal standpoint and ideals, even if I can't go all the way with you sometimes. I consider that you, far more than any other man, have rescued American organ building from the romantic morass it was in when I first visited America in 1924. I consider that my own influence has not been inconsiderable for I did get Skinner interested in a decent ensemble and "sold" him mixtures, although he could not learn how to use them properly. Also if it had not been for me, Don would not have gone to Skimmers, for the purpose and object I named above.<sup>8</sup>

As Harrison's star continued to rise, so Ernest Skinner's waned. In Skinner's exit scenario from the company, there was a period of five years when Skinner continued to draw a salary, but his personal involvement in the company was limited solely to activities where the customer had specifically requested his services. He was not allowed to call on customers, solicit new business, or incur any expense to the company, and was to come to the factory only if requested for business purposes.

### Attributes and examples of the emerging American Classic style

Aeolian-Skinner produced some very interesting organs during this period, and they varied enough in style and specification so as to appear to be completely different products. It is relatively easy to ascertain which organs reflected GDH's emerging classic principles and which did not. For example, consider Opus 985 from 1938 for St. Paul's Chapel, Columbia University, New York City, and Opus 964 from 1937 at Plymouth Church of the Pilgrims in Brooklyn, New York: with a very slight nod to progressive design, such as two mixtures in the Great, Plymouth could be mistaken for a typical four-manual Skinner scheme by comparison. Whereas the Columbia University organ featured two unenclosed divisions in addition to the Great—Positiv and Brustwerk—and a fully developed independent Pedal organ, and was heralded as a new voice for a new day, installed on the campus of a major university in the country's largest city. It was a significant achievement that attracted considerable notice. E. Power Biggs played and recorded extensively on the organ.

The theories that Harrison worked toward in these early years of the Great Depression may have been inspired by historic principles to some extent. He was gradually developing a new eclectic type

of organ comprising existing mechanical components that were excellent, together with tonal properties that blended Romantic and Classical concepts, put together into a new, entirely American product on which early, Romantic, and contemporary music could be played with artistic conviction.

Technical attributes of these new organs included low to moderate wind pressures, gentle but clear articulation, chorus structure with an emphasis on the four-foot line, carefully worked out customized mixture compositions that were attentively finished as the ascending scale approached the breaks, and customized scaling and halving ratios in different parts of the compass—generally narrower scales in the bass and gradually broader in the treble to effect a subtle gradual singing quality in the treble register, and a focused line in the bass. Where it was practical, unenclosed divisions were placed in an open location within lines of sight to the audience.

Consoles in general were of the same style and design as Skinner had developed them, with a few customized touches to suit the customer as needed, such as smaller drawknob heads, dropped sills to effect a lower profile, occasional narrow swell shoes, varying degrees of console gadget assists, and, later, tracker-touch keyboards. Harrison was in favor of simplifying console controls, and he and Schreiner tended to agree on that as their discussions for the Tabernacle organ progressed. One need only compare the consoles for the Tabernacle with The Riverside Church, New York City, each of which contained five manuals and were in the factory at about the same time. Upon seeing pictures that GDH had sent to him, Henry Willis expressed his displeasure:

The new console at Riverside for Virgil Fox is, in my opinion, the ugliest, and unhandiest, large drawstop console to which my attention has been drawn.

I say nothing of the stop grouping in threes or two as fancy—it seems to be liked in the U.S.A.—nor of the apparent lack of added vertical space between departments. Nor the row of tablets over the fifth manual . . . But as for the arrangement of the toe pistons—help!

The swell pedals look ridiculous to me—the wide space in between reminding me of the old console at Wanamaker's, Philadelphia.

Of course, this is Virgil Fox's design—not yours—and I suppose you took the line that he could have what he wanted.

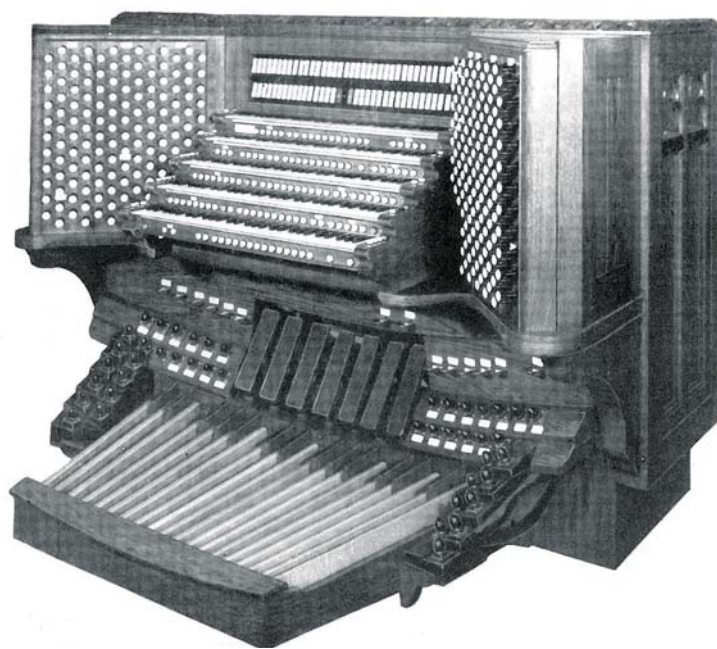
But I think that no organist should be allowed to impose his own pet idiosyncrasies on an instrument over which he, temporarily, presides.<sup>9</sup>

Harrison replied a couple weeks later:

Your criticism of the Riverside console is well taken but you might modify some of your views if you actually examined it. When you are dealing entirely with detached consoles, if you use the English two rows per department arrangement you would have to build a skyscraper. I see no point to it . . . The number of couplers is essential when you are dealing with Chancel and West End organs plus a 15-stop Echo all in one instrument. I have no use for the double organ idea.

Regarding the width of the Swell pedals with gaps. We have built one more extreme job than Riverside in this regard, Grace Church New York [Opus 707]. With narrow shoes plus clearance you can get five in where four would normally go with equal safety in clearance.

The Riverside console is normal in most respects, the added controls can be ignored by a visiting or future organist. You should hear the results that Virgil Fox can produce with this set up.<sup>10</sup>



Console for Opus 1118, The Riverside Church, New York, New York

Beginning in the early 1930s these new classic attributes increasingly appeared in prominent organs where Harrison was able to advance his theories. Keeping in mind that there were about 100 persons employed by the company, it is clear that GDH was continually aware of the need to secure contracts to provide for his workers. He may not have been able to be so creative on each job, but all organs that passed through the factory in one way or another began to manifest these tonal properties in varying ways and degrees. But there are some jobs that obviously stand out as icons of this new style, which came to be known via Emerson Richards as the "American Classic Organ."

One thing is certain that as soon as the war is over and materials become available, there is going to be a big demand for either rebuilds or entirely new organs, and I am hoping that we will be able to push the Classic Organ. As you may have noted in the articles on the St. Mary's job [Op. 819-A, St. Mary the Virgin, New York, 1942], I am endeavoring to give this the name of American Classic, although it is going to be awfully hard to dislodge the word Baroque. I did tag the name Romantic on the old ones, and that has stuck, even in England, but an expressive word for the new organ which is only quasi-Baroque in principle with some French, English and American practice, makes a new word imperative but difficult to find.<sup>11</sup>



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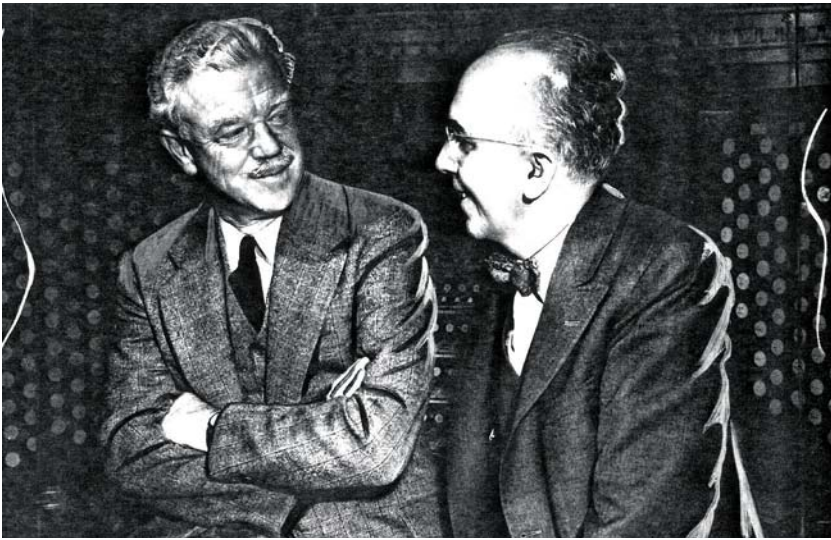
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## Twentieth-century American organbuilding



G. Donald Harrison and Alexander Schreiner at the console of Opus 1075

In addition to the aforementioned organs for Columbia University and St. Mary the Virgin in New York, a sampling of these organs includes Opus 940 for Church of the Advent in Boston, Massachusetts; Opus 945 for Calvary Church, New York City; Opus 948 at St. Mark's Episcopal Church, Philadelphia, Pennsylvania; and Opus 951, the famous Busch-Reisinger Museum for Germanic Culture at Harvard University, Cambridge, Massachusetts, which company records simply refer to as "Germanic" or "Experimental." This organ was entirely unenclosed and was on loan to the museum yet remained the property of the company. E. Power Biggs made extensive use of it for demonstrations, recitals, and his famous regular Sunday morning radio broadcasts, and it did a lot to promulgate Harrison's new classic concept.

As the decade progressed others included Opus 981 at Westminster Choir College, Princeton, New Jersey, for Carl Weinrich, his so-called "Praetorius" organ—a near twin to the Busch-Reisinger, which happily still exists in excellent condition, having been recently restored by Stephen Emery, a WCC alumnus; Opus 1007 for Christ Church in Cambridge, Massachusetts, which GDH used for musical examples in 1942 in an LP album titled *Studies in Tone* wherein he narrates some of his developing ideas on tonal design, complete with appropriate

musical examples; another organ for Westminster Choir College, and a large five-manual organ for the Curtis Institute of Music in Philadelphia, Opus 1022. Also, a significant summary of Harrison's thinking during the development of the American Classic organ may be found in the article "Organ" in the 1944 edition of *Harvard Dictionary of Music*, an essay authored by Harrison. The article even contains a suggested stolist for a three-manual organ that is easily recognizable as similar to some of these very organs.

However, among this pantheon of the organs built in the 1930s and early 1940s leading up to his design for the Salt Lake Tabernacle, the organ in St. John's Chapel of the Groton School, Groton, Massachusetts, Opus 936, stands out as a significant point of departure in the development of the American Classic Organ. Harrison often mentioned this organ in his correspondence in the ensuing years, particularly as he contemplated the design of the Tabernacle organ and in his reflections on it once it was finished. Writing to Alexander Schreiner, shortly after signing the contract for Opus 1075, he says:

With the location of the organ, and the magnificent acoustics of the Tabernacle I feel there is a real chance to build the most beautiful organ in the world to date, at least that is what I am going to try to do. I say this not in a boastful spirit, but rather

in one of humility. I don't suppose you have ever heard the organ built for Groton School in 1936. The next time you come East I think we will make a little pilgrimage to hear this organ. I have always felt it is perhaps the most successful organ we have built to date, and indeed it is praised alike by those who are for and aggressively against that type of a tonal scheme. This morning I was thinking about it, and it suddenly struck me that unconsciously I developed the scheme for Salt Lake as a kind of a big brother to the Groton organ. In other words, it seems to carry that tonal structure to its logical conclusion.<sup>12</sup>

Writing to Ralph Downes, the consultant for the new organ in Royal Festival Hall in London, in which Downes was contemplating elements of classical design, Harrison describes his experience:

In 1936 I visited Germany complete with drawing equipment. I soon gave up taking measurements and decided it was better to absorb the musical result and then reproduce them in a modern way and in a manner that would be acceptable to modern ears and in our buildings. Providing you obtain clarity in polyphonic music, what more can you ask, providing you add and blend in romantic and modern material.<sup>13</sup>

And, later, GDH writes to Willis, his old boss in England who had begun to question some of his ideals and goals:

I am not attempting in any way to imitate the Silbermann organ or any Baroque organ for that matter, but am merely reintroducing some of the features of the older organ which have been lost in the modern organs, and using, to some extent, the principles utilized by the older builders in the general chorus; the sole object, of course, being to make the instrument a more nearly ideal one for the playing of the best literature written for this particular medium.<sup>14</sup>

And Richards, who could always be counted on for his unvarnished opinion, says:

I agree that the Harrison work is merely based on the theories of the older organ work. Remember that Don has no firsthand acquaintance with German work whatsoever, unless we can consider the Steinmeyer at Altoona as such, and Henry [Willis] says that his knowledge of French organs is really not extensive, so that, in reality, he has been working on his own with only a hint from the older work. This is all for the best, since it results in *creation, not imitation*. [Emphasis mine]

In making the point that Groton is an American achievement I am not trying to overstate the facts as I see them. America has profoundly changed Harrison's mental and artistic makeup. To some extent even Don realizes this. He knows that he now chooses to deliberately do things that he would not have dreamed of doing when he left England ten years ago. He has caught the mobility and restless drive that seems to be characteristic of America. Can't you see this in the Groton organ? Its all-around flexibility, its readiness to take any part in the scheme of things from Scheidt to Ravel, its break with tradition, its vivacity, and its sense of driving power. Of course, it is saved from the less commendable American traits by Don's sense of artistic restraint. It is not a Daily Mirror, but a New York Times.<sup>15</sup>

### Plans emerge for a new organ for the Salt Lake Tabernacle

Beginning in the 1930s customers began to request that Harrison design and finish their organs. Even though Skinner was long out of the picture by the time GDH and Alexander Schreiner began discussions in 1945, the contract drawn up by the Tabernacle authorities still reiterated their desire that Harrison design the organ:

It is specifically agreed that a substantial and material part of the consideration for this agreement is the skill, knowledge, experience, and reputation of G. Donald Harrison in the design, construction, finishing, installation, and tuning of pipe organs; that the builder, therefore, enters into this agreement with the distinct and definite understanding that the Purchaser shall receive, without additional cost to it, the personal supervision and service of the said G. Donald Harrison in the performance of this contract and in particular in the designing, finishing, installing and tuning of said organ.<sup>16</sup>

Alexander Schreiner, chief organist of the Tabernacle, was born in Germany and had studied in France, and was one of the serious organists to emerge on the scene in the post-World War II era. He was an organist's organist and was one of the most visible in America at the time, owing to his concert tours and weekly broadcasts of the Tabernacle choir and organ. He was the driving force in plans to rebuild the old Austin organ, even though he shared playing duties with Frank Asper, his elder colleague, who was himself a respected and popular organist in his own right. It does appear that Schreiner was the point person in all negotiations pertaining to details of the new organ and in the campaign for it, a campaign that began almost accidentally: Schreiner wrote Harrison asking his opinion about some minor improvements and additions. The idea of a completely new organ did not appear to be on either of their horizons at the outset.

Given the speculative nature of Schreiner's request and the great distance involved, Harrison asked for a fee to visit and submit a report, not something he typically did for serious prospects. When the authorities granted his request, he had no choice but to make the trip, so he went and gave his candid opinion, which was that unless they decided to build a completely new organ, the company was not interested in undertaking makeshift alterations to the organ, which he felt was mediocre to begin with and which had already seen its share of rebuilds and additions to that point.

Schreiner's desire for a new organ ultimately prevailed, apparently with little overt opposition. Once the contract was signed, he was effusive in his praise of Harrison as the chosen one to design the organ. In several instances he wrote for attribution that he felt that unless one person (that is, Harrison) was given the freedom to design the organ he would rather soldier on with the old organ, even with its faults. After the job was announced and as work progressed, inquiries for testimonial solicitations and advice began to arrive at Schreiner's desk. Typical of his response is this reply to my predecessor at St. Stephen's Episcopal Church in Richmond, Virginia, where Aeolian-Skinner ultimately installed its Opus 1110 in 1951:

The reason the Aeolian-Skinner Organ Company was chosen for the new work in the Salt Lake Tabernacle was merely because this company does by all odds the finest work. That we have not been disappointed in the results achieved is clearly shown in the letter which I wrote to the company recently, signed by myself and fellow organists, and published in the recent Diapason.

I wish you well in your efforts to have your contract awarded to this company. In our case we did not even consider any competing bids. Also we did not ask for any reduction in the prices which were quoted. I would always prefer an Aeolian-Skinner organ to any other, even of twice the size.<sup>17</sup>



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In the early stages of designing the Tabernacle organ there flows a great deal of correspondence between Harrison and Schreiner, and every detail was considered carefully. It was agreed that Schreiner would be the spokesperson in corresponding with GDH, although there is considerable documented input from Frank Asper, often on seemingly inconsequential matters such as “Will the strings be soft enough?” what to do about harp and chimes, and whether to retain the old Vox Humana or build a new one. In the end they did both!

Through the correspondence it is clear that Schreiner had an above-average understanding of the principles of organbuilding, just as did Harrison of organ playing. Their discourse is thorough and often detail laden, but always courteous and respectful—and helpful in coordinating the many logistical details of the complex job, one of the most vexing of which was that part of the organ was to remain operational at all times for the weekly choir rehearsals and Sunday broadcasts. Phone calls appear to have been rare, and written correspondence was the main medium of communication.

During World War II organ companies were severely limited in their ability to undertake new construction, and basically no new organs came from the Aeolian-Skinner factory during this time. In addition to rebuild and service work, Harrison spent the war years developing new sounds inspired by classic antecedents, and stops such as the Rohr Schalmey, Cromorne, and Buccine were born. Some of these began to be incorporated into schemes for new organs once production resumed after the war, including for the Tabernacle. Harrison proposes one such:

One other thing that has worried me a little bit is the absence of any reed on the Positiv, and I remember being considerably intrigued by the 16' Rankett as made by Steinmeyer during my visit to Germany. I have never made one to date, and as it is good in an organ of this size to have some novelties, I have taken the liberty of adding a 16' Rankett to the Positiv.<sup>15</sup>

Once the contract was signed, Harrison began to share the news with his friends and colleagues, in each case describing the unique circumstances of Aeolian-Skinner's selection being without competition and commenting on the remarkable acoustical properties of the Tabernacle. His report to Henry Willis is the most complete account:

In my last letter to you I hinted that I was on the track of a very interesting and important deal. It has now been signed, and is for a completely new organ for the Salt Lake City Tabernacle. The present organ is a typical Austin which has been gingered up from time to time, the last work being carried out in 1940 when Jamison put in some Chorus Mixtures, which by the way are exceedingly poor.

Last spring I was invited to go out there and look over the situation to see what could be done to further improve the organ, but being skeptical about the whole thing I demanded [an] \$800.00 fee, which I thought would probably close the matter as far as we were concerned. To my great surprise they accepted the proposition, so I had to make the trip. I gave a written report which, to put it shortly, condemned the present instrument, and told the authorities that we would not touch the job unless a completely new organ was built, with the exception that we were willing to include three original wood stops which were placed in the Tabernacle when it was built.

These pipes were made on the spot by Bridges, who was an English organ builder who had been out to Australia, and had become converted to the Mormon faith, and finally wound up in Utah. I think he was trained with the Hill outfit. These pipes are the lower 12 notes of the 32' Wood Open, which by the way, has an inverted mouth, and the famous wood front pipes which look exactly like a 32' Metal Open. They are built up in strips triangular in cross section all glued together, and they appear to be as good as the day they were installed. Even the foot is built up in this way, and the tone is surprisingly good. The other stop we are incorporating is a wooden Gedeckt, which is also excellent. What happened to the original metal pipes in the organ is a mystery. Nobody seems to be able to account for the fact that there are none of them in the present instrument. All of the metal stops that are there now are Kimball 1900 vintage and Austin 1915-1940 . . . . With these magnificent acoustics and the super location of the organ in the open it gives a real chance that one rarely gets. I was given a free hand with the specification after being told of the requirements that the organ must meet, so that I was able to work out something which more or less carries the ideas on which I have been working to their logical conclusion.<sup>19</sup>

Giving Harrison this degree of independence was really an extraordinary gesture on Schreiner's part, especially when compared to the very intense, hands-on requirements that clients and their consultants place on organbuilders today. I can think of several instances where the builder was so obligated to accommodate that the builder's own identity is hardly discernible in the finished product. Here was Schreiner, one of the finest, best-known organists of the day who was not only comfortable with but insisted upon totally giving over to

Harrison the design of this highly visible organ, and in the end acknowledging Harrison's work by asking him to sign the organ.

In this case the results are as unique as the circumstances surrounding its inception, but it was by no means unique for clients to place this sort of complete trust in Harrison. Writing to Brock Downward for his dissertation about Harrison and the American Classic Organ, Alexander McCurdy said:

At the Curtis Institute of Music in Philadelphia [Opus 1022 in 1941], when the rebuilding processes were going on (we had three of them during the tenure of Mr. Harrison with Aeolian-Skinner) I spent much time with him. I made it a point to discuss with Mr. Harrison the particular needs of the organ department at the Curtis Institute of Music, then went off to California and let him BUILD the organ—I did not devil him! During the year in the period when the instrument was built, I spent a little time checking a few details in the factory in Boston, but for the most part I let him alone. During some of the discussions he loved to talk about some of the organs we both liked such as the Father Willis organ in Salisbury Cathedral—he seemed sure that another one couldn't be built quite as fine as that one but he certainly did indeed try in Grace Cathedral in San Francisco. He always made much of the fact that his ideal in building an organ was to have it so that MUSIC could be played on it, not just one period but the complete organ literature.<sup>20</sup>

### The completed Tabernacle organ

In Opus 1075 for the Salt Lake Tabernacle we have then an example of a very complete, large organ in a prominent and famous location that was

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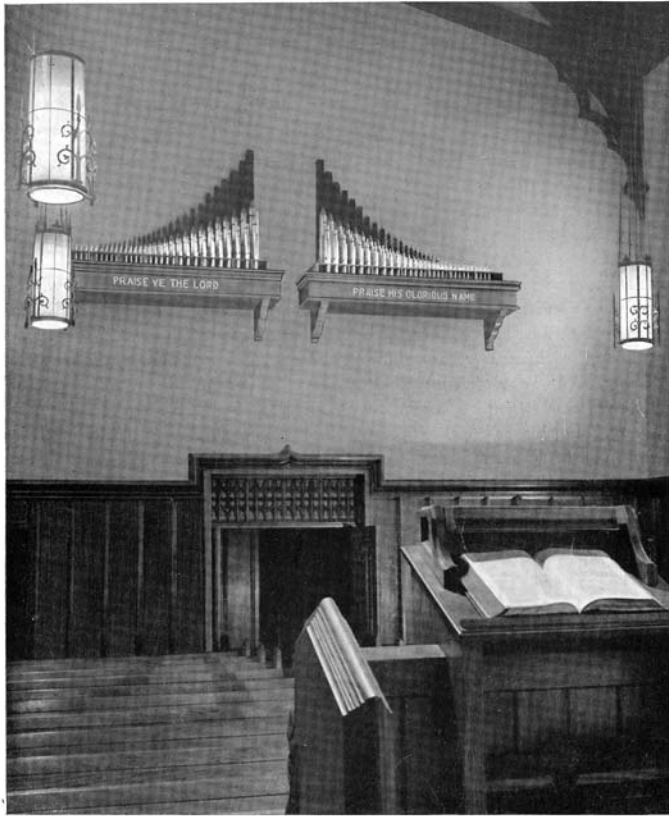
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**Aeolian-Skinner brochure cover featuring Opus 1136, Westminster Presbyterian Church, Buffalo, New York**

completely Harrison's design without a lot of outside interference. It certainly has stood the test of time. We know from several letters that he felt this was his greatest work, and it is worth taking the time to consider his own descriptions and reflections on his work once it was complete:

The enclosed photographs are of the console of the new Tabernacle organ at Salt Lake City. I have just returned after spending a couple of weeks on the job and I am returning after Christmas to see the finish. It is by far the finest organ in the United States. It has the advantage of a perfect location and ideal acoustics.

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**Christ Episcopal Church, Bronxville, New York, Opus 1082**

You will be interested to note that there are no coupler tablets. The fact that there are comparatively few couplers for so large an organ and that the intramanual couplers are with their own departments, it was decided to use drawknobs for all of them. The pedal couplers form the inner group on the left jamb and the intermanual occupy a similar position in the right jamb. There are 20 general pistons. The fifth manual plays the Antiphonal organ only.

The console case is of solid walnut and was designed and built in our shop. The motifs follow those found in the organ case. It is unnecessarily large [as] the couplers and combinations are remote. They wanted an imposing appearance, hence the size and fifth manual! Believe it or not, but a million visitors pass through the Tabernacle each year and must be suitably impressed. The organ contains Great, Swell, Choir, Positiv, Bombarde, Solo and Pedal divisions, plus a small Antiphonal. The Great, Positiv, Bombarde and Pedal are all unenclosed. There are about 190 independent ranks counting a four-rank mixture as four.<sup>21</sup>

Another to the workers back in the factory:

It has proved my theory that the complex sound composed of many elements, all mild but different, build up to a sound of indescribable grandeur . . .

The strings are good but not so soul stirring as I had hoped for; a trick of the acoustics, I feel, because all are modified.

Please tell the voicers of the great success of their efforts. There is not one regret in the job.

I don't believe anyone will say the job is too loud. It excites the nervous system without permanent injury.<sup>22</sup>

A summary to Henry Willis:

A descriptive folder is being prepared and I will forward a copy shortly. It carries my tonal ideas which started in 1935 in the Groton School instrument, to their logical conclusions. I was given my own way in everything and had to contend solely with two sympathetic organists. The organ does really sound superb, and I have never heard anything quite like it. Of course, it is of its own particular type. Although the full organ is tremendous, it is very easy on the ears, and you can play it for long periods of time without fatigue. This is due, I think, to the fact that there are no very loud stops, the effect being obtained by the 188 ranks, all of which add one to another. The large-scale Mixtures give quite a powerful resultant effect, which in the resonant hall gives quite a lot of body to the tone, but it is a kind of transparent body, as you can well imagine. No, I wouldn't say that the organ sounds anything like a Cavallé-Coll. It is less reedy than a French ensemble as the balance between full flues and reeds is entirely different.<sup>23</sup>



**Harrison signature plate, Symphony Hall, Boston, Massachusetts** (photo credit: William Czelusniak)

A similar summary to Ralph Downes in London, who was working on his own project for Royal Festival Hall, which was to reflect some classic elements in its design, stated:

Nice to hear from you, interested to hear of your project. I am in Salt Lake putting the finishing touches to the "giant," see specification enclosed. It is somewhat larger than yours but along the same lines.

Musically speaking it is the most beautiful organ I have ever heard partly due to be sure to the superb location and acoustics. What you are proposing to do I have been experimenting with since 1936 at Groton School. That is a modern organ in which the old (classical) and new are so modified so as to blend into one whole so that any worthwhile organ music can be played properly. Salt Lake Tabernacle represents the fruit of all my labors rolled into one organ. I can assure you it does something to the nervous system!

Salt Lake has proved to me a theory I have had for a long time, namely that the finished ensemble is produced by many ranks none of which are loud in themselves. Final result by these means is terrific and yet does not hurt the sensitive ear.<sup>24</sup>

And, finally, an account by Alexander Schreiner himself after having played the Tabernacle organ for almost a decade stated:

No one stop, though it be of dominating quality, is allowed to blot out the whole sections of weaker voices, so that when the last Tuba is added, the sound is still that of a large organ and not that of one stop accompanied by all the rest. Naturally, there are delicate flue and reed stops which cannot be heard in the full ensemble, but the foundation stops, mixtures, and reeds, which are the backbone of the organ, are so well balanced that each contributes to a "democratic" ensemble of sound.<sup>25</sup>

With this in mind, I think the Tabernacle organ is a good benchmark to consider in understanding what Jack Bethards means when he says that the Tabernacle organ has a "signature sound,"<sup>26</sup> the sounds Donald Harrison had in mind for this, the closest thing to his ideal organ, and of the organs to which he similarly affixed his signature plate.

### **Organs containing G. Donald Harrison's signature plates**

**Opus 1075:** The Mormon Tabernacle, Salt Lake City, Utah, 1948.

**Opus 1082:** Christ Episcopal Church, Bronxville, New York, 1949.

Shortly after this organ was built it was featured prominently in the company's new *King of Instruments* series of recordings, appearing on Volume II in selections played by Robert Owen, the organist of the church for over forty years and a well-known recitalist at the time. It was again featured in a full program on Volume III, again played by Robert Owen. Owen also made recordings on the organ for the RCA label. The instrument was later altered by Aeolian-Skinner and again by Gress-Miles. It was replaced entirely in



2009 by a new Casavant organ. At that time the history of the church's organs was memorialized in a plaque placed near the console, which includes Robert Owen's own signature facsimile.

**Opus 1100:** St. Joseph's Catholic Church, Newport, Rhode Island, 1950.

This is a three-manual design in a large, reverberant church, with obvious French inspirations in nomenclature and voicing that is very bold. The Great manual is placed on the bottom of three.

**Opus 1103:** Methuen Memorial Music Hall, Methuen, Massachusetts, 1947.

Much has been written about this unique organ, the design of which was entirely driven by the desire to keep the original slider chests that were built by James Treat to accommodate the organ when it was moved from the old Boston Music Hall and installed in this new hall in Methuen, designed by Henry Vaughan in 1899 specifically to house the organ. After almost a half century it was rebuilt by Aeolian-Skinner. It was nearing completion when work commenced on the Tabernacle organ, and GDH makes reference to it in his correspondence with Schreiner, almost to the point where it was used as a laboratory to experiment with possibilities for the Tabernacle.

Harrison makes this interesting comment about the Methuen organ:

Finally I would like to tell you that I greatly enjoyed doing this job as I was able to renew my acquaintanceship in a big way with slide [sic] chests. They have one advantage in regard to the initial speech for it is possible to voice with a higher position of the languid when a slide chest is used . . . . On the other hand, there are so many disadvantages with this type of chest that I have felt no temptation to return to the sliders. There is no doubt in my mind that the modern chest we use gives an attack and cutoff which enables much finer degrees of phrasing to be accurately performed . . . so that the result in the long run is more musical, which after all is the real test.<sup>27</sup>

**Opus 1134:** Symphony Hall, Boston, Massachusetts, 1950.

Essentially a new organ but using some existing Hutchings pipework, it was built on a very tight budget. For example, the combination action was via a setter board in the back of the console. Albert Schweitzer signed the console frame of this organ when he visited the factory in 1949 on a trip organized by Édouard Nies-Berger.<sup>28</sup>

The organ was used for examples to complement GDH's narration in Volume I of *King of Instruments* and for pieces played by Thomas Dunn in Volume II, though he was identified only as the "staff organist," and for a recital on Volume XII played by Pierre Cochereau. Virgil Fox also recorded a series of LPs on it for the Command label in the 1960s, and Berj Zamkochian played it in a memorable recording of the Saint-Saëns' "Organ" Symphony with the Boston Symphony Orchestra conducted by Charles Munch.

**Opus 1136:** Chapel of Westminster Presbyterian Church, Buffalo, New York, 1951.

This is a two-manual organ with the Positiv division on the back wall. A photograph of it was used prominently in Aeolian-Skinner brochures, even following Harrison's death. The organist of the church at the time was Hans Vigeland, and Harrison's business correspondence corroborates his respect for him and his playing. ■

*To be continued.*



Albert Schweitzer's signature on the console frame, Symphony Hall, Boston, Massachusetts (photo credit: William Czelusniak)

#### Notes

1. Barbara Owen, *The Mormon Tabernacle Organ: An American Classic* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1990), 43.

2. Alexander Schreiner to G. Donald Harrison, August 29, 1948. Owen, 43.

3. G. Donald Harrison to Alexander Schreiner, September 1, 1948. Jack Bethards, "The Tabernacle Letters, Part 3," *THE DIAPASON*, 81, 8 (August 1990), 10.

4. Philip Steinhaus to William Self, March 21, 1968. Charles Callahan, *Aeolian-Skinner Remembered: A History in Letters* (Minneapolis: Randall Egan, 1996), 355.

5. Charles Callahan, *The American Classic Organ: A History in Letters* (Richmond, Virginia: The Organ Historical Society, 1990).

6. Ernest Skinner to GDH, November 23, 1929. Callahan, *The American Classic Organ*, 44.

7. In an email message to me dated April 14, 2012, Allen Kinzey tells the exact transaction:

On January 2, 1932, the Aeolian Company and the Skinner Organ Company formed a new, third company called the Aeolian-Skinner Organ Company. Aeolian owned 40% of the stock in Aeolian-Skinner, and the Skinner Organ Company owned 60%.

Aeolian closed its operations in Garwood, New Jersey, and sent uncompleted contracts, the glue press, some material, and one employee (Frances Brown, who was a young lady then, and she worked for A-S to the end, or almost the end) to Aeolian-Skinner. The Skinner Organ Company deeded its property and turned over contracts, employees, materials, machinery, etc., to Aeolian-Skinner.

8. Henry Willis III to Emerson Richards, July 8, 1938. Callahan, *The American Classic Organ*, 132.

9. Henry Willis III to GDH, December 31, 1948. Callahan, *The American Classic Organ*, 269.

10. GDH to Henry Willis III, January 16, 1949. Callahan, *The American Classic Organ*, 278.



The console of Opus 1103, Methuen Memorial Music Hall, with its standard Aeolian-Skinner nameplate in an unusual order at the treble end of the keyslip between the Swell and Great manuals, and its Harrison signature plate at the bass end

11. Emerson Richards to Wm. King Covell, November 29, 1943. Callahan, *The American Classic Organ*, 194.

12. GDH to Alexander Schreiner, December 10, 1945. Bethards, "The Tabernacle Letters, Part 1," *THE DIAPASON*, 81, 6 (June 1990), 16.

13. GDH to Ralph Downes, January 14, 1949. Callahan, *The American Classic Organ*, 277.

14. GDH to Henry Willis III, August 21, 1935. Callahan, *The American Classic Organ*, 144.

15. Emerson Richards to Wm. King Covell, November 26, 1935. Callahan, *The American Classic Organ*, 151.

16. Contract in church archives. Owen, p. 38.

17. Alexander Schreiner to Granville Munson, April 26, 1949. Callahan, *The American Classic Organ*, 299.

18. GDH to Schreiner, November 29, 1945. Bethards, "The Tabernacle Letters, Part I," *THE DIAPASON*, 81, 6 (June 1990), 16.

19. GDH to Henry Willis III, December 19, 1945. Callahan, *The American Classic Organ*, 222.

20. Alexander McCurdy to Brock W. Downward, September 18, 1974. Brock W. Downward, "G. Donald Harrison and the American Classic Organ," D.M.A. diss., Eastman School of Music, Rochester, NY, 1976, 97.

21. GDH to Henry Willis III, December 21, 1948. Callahan, *The American Classic Organ*, 167.

22. GDH to Joseph S. Whiteford, December 1948. Owen, 43.

23. GDH to Henry Willis III, March 18, 1949. Bethards, "The Tabernacle Letters, Part 3," *THE DIAPASON*, 81, 8 (August 1990), 11.

24. GDH to Ralph Downes, January 14, 1949. Callahan, *The American Classic Organ*, 276-277.

25. Alexander Schreiner, "The Tabernacle Organ in Salt Lake City," *Organ Institute Quarterly*, vol. 7, no. 1 (1957). Owen, 43.

26. Owen, 47.

27. GDH to Wm. King Covell, June 25, 1947. Callahan, *The American Classic Organ*, 253-254.

28. Nies-Berger, *Schweitzer As I Knew Him* (Hillsdale, New York, Pendragon Press, 2003), 10.

Neal Campbell is the organist of Trinity Episcopal Church in Vero Beach, Florida. He previously held full-time positions in Connecticut, Virginia (including ten years on the adjunct faculty of the University of Richmond), and New Jersey. He holds graduate and undergraduate degrees from the Manhattan School of Music, including the Doctor of Musical Arts degree, for which he wrote his dissertation on the life and work of New York organist-composer Harold Friedell. He has studied, played, and recorded on many of the organs discussed in this article.





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**Muller Pipe Organ Company,  
Croton, Ohio  
Saint Joan of Arc Catholic  
Church, Toledo, Ohio**

Quite understandably, the Muller Pipe Organ Company is sometimes mistaken for the now defunct M. P. Möller Organ Company. We have answered countless emails and phone calls from across the country that begin with “We have one of your organs from . . .,” and we very politely explain that we are not the same company. It is possible the confusion may have been magnified had our ancestors decided to keep the umlaut over the “u”!

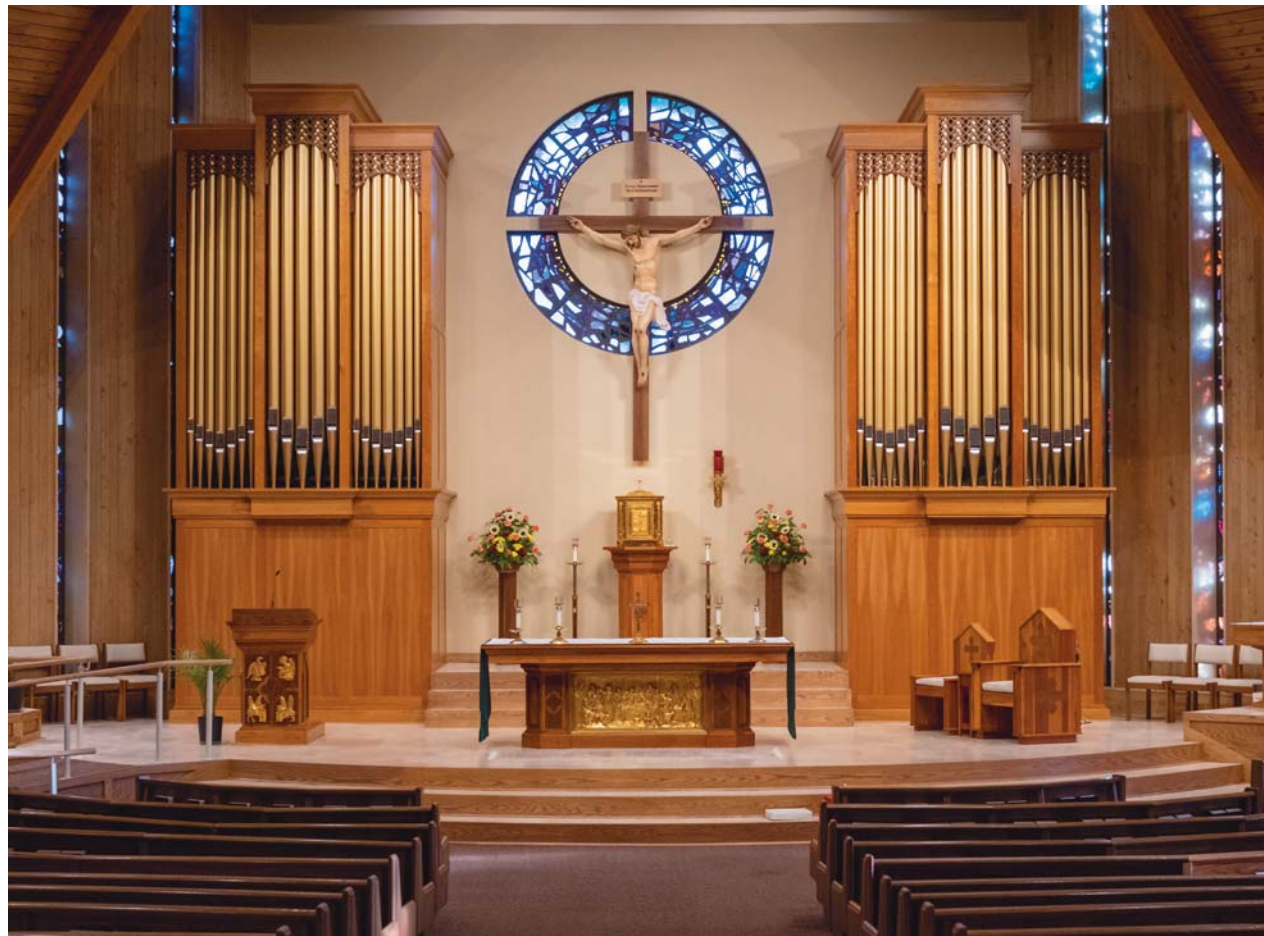
Our company has been in business in Ohio since 1919, so area organists and churches are rarely confused by the similarity in name. Certainly, Saint Joan of Arc Catholic Church of Toledo, Ohio, was aware of the difference when we were asked to inspect the pipework from Möller’s Opus 10357. This small three-manual organ was originally built for Mount Olive Evangelical Lutheran Church in Madison, Wisconsin, and provided a fine foundation on which to build a new instrument for the parish in Toledo. While it might be tempting to call this instrument a “Möller-Muller” organ, it now bears little resemblance aurally, mechanically, or visually to the organ known in Wisconsin. Indeed, this instrument is a new Muller organ in every way.

The dream of a pipe organ was first explored by parish leadership as part of a comprehensive project to modify the original 1980s-era interior decor to align with current ecclesiastical ideals. In a leap of faith and with guidance from Paul Monachino, diocesan liturgical music director, the parish purchased the Möller pipework, and it was placed in climate-controlled storage pending completion of fundraising and the planned renovations.

The pipe organ portion of the project was undertaken in two phases. To coincide with renovations to the sanctuary, which included improvements to the acoustic, the initial phase was completed in 2018 and consisted of the installation of casework. The beautiful, mirror-image cases were constructed of cherry by Muller’s woodworking team using traditional mortise and tenon joinery. The overall design has a traditional feel, while the impost and tower crown moldings are more contemporary in appearance to complement the church’s architecture. The gold-lacquered façade pipes feature polished Romanesque mouths to enhance the beauty of the room.

When funding became available for the second phase, a specification was designed using available pipework where appropriate. The plan for a two-manual, sixteen-rank organ to fill the two empty organ cases was quickly adopted.

The Great is housed in the right case and possesses five ranks. The new façade



The twin cases of the Muller organ in Saint Joan of Arc Catholic Church



John Muller, Mark Muller, Jack Muller, and Todd Wilson

allowed for moderate rethinking of this chorus’s scales and overall concept. The resulting 8’ Principal is warm and articulate, but not particularly loud. The 4’ Octave sings beautifully over this foundation and additionally serves as the 2’ of the chorus. The 8’ Rohrflöte is of moderate scale and wonderfully colorful. Independent mutations allow for multiple effects. The obvious combination is a cornet that works either with flutes

or principals. A “composed” mixture created by using the 8’ Principal, the 4’ Octave, the 2½’ Quint, and the super coupler is particularly convincing. Borrowings from the Swell division serve to provide flexibility in registration.

The Swell is home to nine ranks and is located in the left case. A contrast to the Great Rohrflöte, the Swell Gedeckt is the workhorse of the division. In unit stops such as this, we voice the different

“ranges” to serve in the way each will be most used. The lowest octave features a healthy dose of “quint” partial, which is a delightful change of pace from the Pedal’s Subbass. Continuing up the compass, this “quint” effect is not particularly useful in a small instrument, so we allow the stop to bloom into a lovely and full capped flute. Near the top, the scale reduces to promote brightness. This stop also functions as the basis for

**Muller Pipe Organ Company**

Saint Joan of Arc Catholic Church, Toledo, Ohio

<b>GREAT</b>	
8’ Principal	61 pipes
8’ Rohrflöte	61 pipes
8’ Salicional (Swell)	
4’ Octave	61 pipes
4’ Rohrflöte (ext 8’ Rohrfl)	12 pipes
2½’ Quint	61 pipes
2’ Doublette (ext 4’ Octave)	12 pipes
1½’ Tierce (TC)	49 pipes
8’ Trompette (Swell)	
8’ Oboe (Swell)	
Chimes	21 bells

<b>SWELL (enclosed)</b>	
16’ Gedeckt (ext 8’ Gedeckt)	12 pipes
8’ Gedeckt	61 pipes
8’ Salicional	61 pipes
8’ Voix Celeste (TC)	49 pipes
4’ Spitz Principal	61 pipes
4’ Gedeckt (ext 8’ Gedeckt)	12 pipes
2½’ Nazard (from 8’ Gedeckt)	
2’ Flute (ext 8’ Gedeckt)	12 pipes
2’ Mixture	183 pipes
16’ Contre Trompette (ext 8’)	12 pipes
8’ Trompette	61 pipes
8’ Oboe	61 pipes
Tremolo	

<b>PEDAL</b>	
32’ Resultant (derived)	
16’ Subbass	32 pipes
16’ Gedeckt (Swell)	
8’ Principal	32 pipes
8’ Gedeckt (Swell)	
4’ Octave (ext 8’ Principal)	12 pipes
4’ Gedeckt (Swell)	
16’ Contre Trompette (Swell)	
8’ Trompette (Swell)	
4’ Oboe (Swell)	

<b>Couplers</b>	
Great 16 - Unison Off - 4	
Swell to Great 16 - 8 - 4	
Swell 16 - Unison Off - 4	
Great to Pedal 8 - 4	
Swell to Pedal 8 - 4	
16 ranks, 978 pipes	

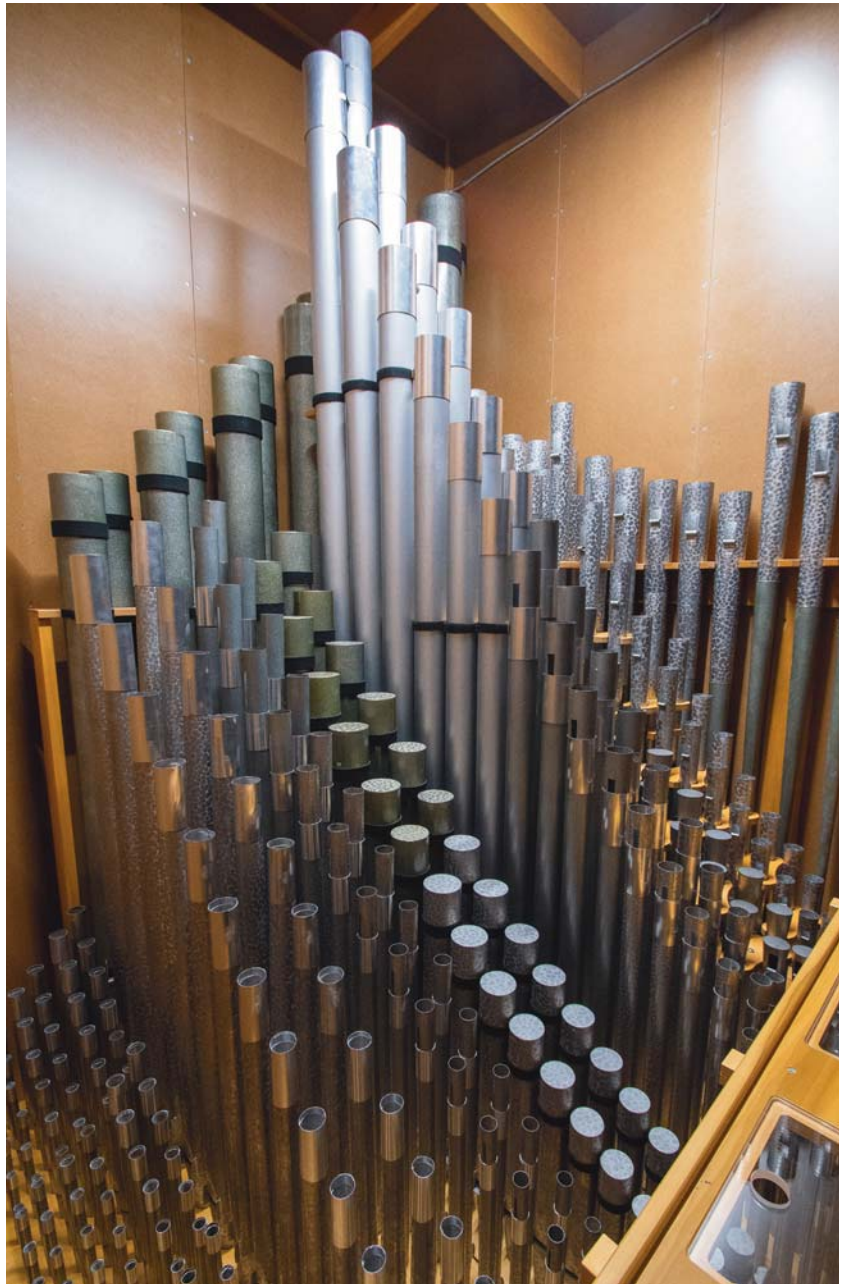




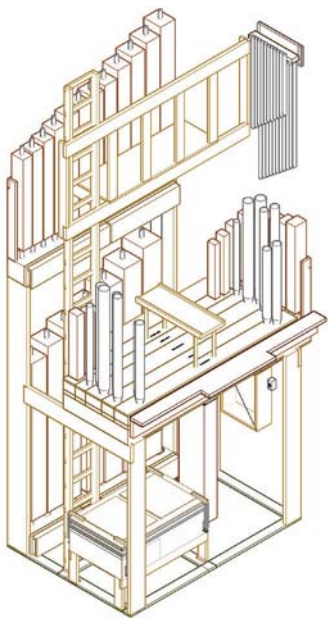
Façade closeup



Great pipework



Swell pipework



Great organ chamber 3-D rendering



Swell reeds

a small principal chorus, capped with a three-rank Mixture at 2' pitch. A set of beautiful vintage strings serves as the organ's only string stops.

While part of the Swell, the organ's two reeds are available on both manuals. The small but feisty Trompette is perhaps the one "tell" of the organ's Hagerstown heritage. It serves best as a chorus reed and, when used with the Great Principal, can be a convincing solo stop. The Oboe is a vintage stop from the 1930s and has a hauntingly beautiful English capped sound. These stops fit well with the organ's aesthetic and are remarkable for their consistency and stability.

The Pedal division, as in most small instruments, is but two independent stops. The Subbass resides with the Great division and benefits greatly from its placement against a solid exterior wall. In contrast with many instruments

where one can never have enough 16' tone, we found ourselves voicing this stop with restraint and care lest it overpower the entire instrument. The Principal is located in the left case, where it forms part of the façade. It is voiced to complement the Great chorus, but also acts as a wonderful Pedal solo stop. The rest of the Pedal stops are borrowed to promote registrational flexibility.

The organ layout is very compact yet fully accessible for tuning and maintenance. Pipes are placed at impost height to maximize tonal egress and maintain a consistent temperature for tuning stability. The low-profile drawknob console allows for ease of play and good sight line to the choir and was constructed of cherry by our artisans. The console and the casework are finished with a clear lacquer to allow the wood to achieve the same rich patina as the existing sanctuary furnishings. New windchests, windlines,

and support structure were custom designed and constructed in-house.

The dedicatory concert was given by Todd Wilson to an enthusiastic audience on September 26, 2021. Comments from area musicians reflect upon the pleasing balance and versatility of sound of this modestly sized instrument.

We especially thank Mr. Kevin Foos, director of sacred liturgy and music, for his dedication from conception to completion. We also express our gratitude to the Reverend Adam L. Hertzfeld, pastor, for his vision, perseverance, and encouragement. And to the individual benefactors who made this dream a reality, we believe it is a truly remarkable achievement that your contributions have provided a pipe organ as a musical legacy to enhance worship at Saint Joan of Arc Parish for many generations to enjoy.

—Scott G. Hayes and Mark A. Muller

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- Mark A. Muller
- Jack Muller
- Scott G. Hayes
- Brad Ashbrook
- Nathan Baker
- Ryan J. Boyle
- Jesse Braswell
- Taylor Hendershott
- Mike Hric
- Jane Muller
- Stan Osborn

Assisted by:

- David R. Beck

Photography by Ryan J. Boyle and Jesse Braswell

Builder's website:

[www.mullerpipeorgan.com](http://www.mullerpipeorgan.com)

Church's website: [joanofarc.org](http://joanofarc.org)



Book Reviews



Orgels in Herentals

**Orgels in Herentals**, by Jan Cools and Bart Wuilmus, in collaboration with Luk Bastiaens, Patrick Roose, and Bart Wynants. Second, revised edition, Herentalse Geschiedkundige Kring, Herentals, Belgium, 2020, 60 pages, paperback, 28 color photographs, with accompanying compact disc, €18. Available from [orgelherentals.be](http://orgelherentals.be).

Herentals is a city of about 26,000 inhabitants in the province of Antwerp, Belgium. The city boasts a fine collection of historic buildings, including its town hall, the principal church, dedicated to Saint Waltrude, and the ancient city gates.

This second edition of *Orgels in Herentals* was published in 2020 for the celebration of the 250th anniversary of the Verbuecken organ in Sint-Waldetrudiskerk. The slender volume of sixty pages includes many fine color photographs of the city's ancient and modern pipe organs. The excursion through the city begins with the principal church, Sint-Waldetrudiskerk, continuing with the historic and the recent organs in the Begijnhofkerk Sint-Catharina, the chapel of the Oud Gasthuis, the Franciscan monastery of Sint-Josefsdal, and Sint-Janskerk. For each organ, pictures, a stoplist, and a history (for older organs) or conceptual essay (for recent instruments) is provided.

The organ history of Sint-Waldetrudiskerk commences in the mid-sixteenth century. Some pipework of the present organ dates to the work of the brothers

Fredericus Jakobus and Ludovicus Franciscus Verbuecken of Geel between 1767 and 1770. The organ was most recently rebuilt by Pels-D'Hondt of Alkmaar between 1966 and 1968, with Flor Peeters as consultant. The three-manual, forty-nine-rank organ has mechanical key and electric stop action.

At the Begijnhofkerk, the edifice's organ history begins a bit later, in the early seventeenth century. The principal instrument was built in 1832 by Theodor Smet of Duffel and rebuilt in 1892 by Petrus Stevens-Vermeersch, also of Duffel. As a major restoration project for the two-manual, sixteen-rank organ is still awaiting full funding and approval, a one-manual, thirteen-rank instrument was supplied in 2013 by J. Moors and placed on the nave floor.

In the chapel of the Oud Gasthuis, one finds a one-manual, eighteen-rank instrument built between 1770 and 1772 by Pieter van Peteghem. This organ was restored between 1987 and 1990 by Jean-Pierre Draps of Erps-Kwerps, Belgium. The Franciscan monastery houses a one-manual, eleven-rank, mechanical-action organ built by the well-respected Pierre Schuyven of Elsenne in the nineteenth century, rebuilt in 1980 by Aerts en Castrel of Duffel. (Schuyven's largest and most famous instrument is found in the Cathedral of Antwerp.) A smaller chapel in the monastery is home to a one-manual, three-rank organ finished in 1980 by Bernhard Pels of Herselt. Sint-Janskerk is also home to a Pels organ, finished in 1977, consisting of two manuals, twenty-two ranks. As an addendum to the book, an organ formerly believed to have been in Herentals, built shortly after 1860 by Leonard Drijvers, now in Sint-Adriaanskerk in nearby Houtvenne, is presented, of two manuals, fourteen ranks.

The accompanying compact disc includes recordings from Sint-Waldetrudiskerk, the Begijnhofkerk, and the Oud Gasthuiskapel. Works of the seventeenth through the nineteenth centuries as well as improvisations are presented by Bart Wuilmus and Luk Bastiaens.

The book and its disc are a bargain and present a memorable documentation of organs of this small city in Belgium. While the text is entirely in Dutch, there

is still much to be learned by the reader whose principal language is English.

—Stephen Schnurr  
Gary, Indiana

New Recordings



**Jehan Alain: Trois Danses and other organ works**

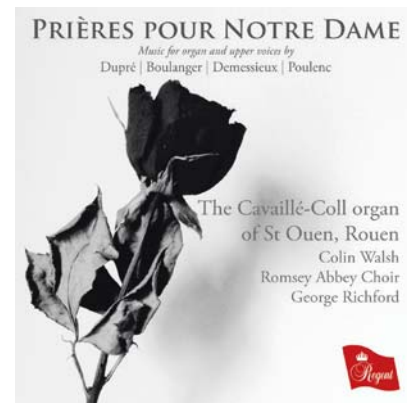
**Jehan Alain—Trois Danses and other organ works.** Christophe Mantoux plays the Cavallé-Coll organ of the Abbey Church of Saint-Ouen, Rouen, France. Raven Recordings, two-CD set, OAR 163, \$15.98 postpaid. Available from [ravedcd.com](http://ravedcd.com).

CD1: *Trois Danses*: Joies, Deuils, Luttes; *Petite pièce*; *Choral cistercien*; *Intermezzo*.

CD2: *Première Fantaisie*; *Lamento*; *Berceuse sur deux notes qui cornent*; *Deuxième Fantaisie*; *Choral dorien*; *Andante*; *Climat*; *Choral phrygien*; *Postlude pour l'office de Complies*.

These recordings are a reissue of those originally published as a single CD in 1992 and now reissued with considerable additional material as a two-CD set. It is perhaps good that the recordings were made thirty years ago, since the organ was then in prime condition, but has since deteriorated until it is now in rather a sad state of repair. We are spared today's action noise, as Vierne once remarked of the Notre-Dame organ, "like the rattling of a thousand skeletons." The organ, indeed, sounds magnificent, and I was left quite breathless by the broad chords in the middle of the *Choral dorien*—I have never heard anything like it before.

The organist, Christophe Mantoux, has for many years been a professor of organ at the Pôle Supérieur and the Conservatoire Régional de Paris, and since 1995 has held the post of *titulaire* at the Church of Saint-Séverin in Paris. He shows true mastery of Alain's works in these recordings, and I have no hesitation in recommending them.



**Prières pour Notre Dame: Music for organ and upper voices by Dupré, Boulanger, Demessieux, Poulenc**

**Prières pour Notre Dame: Music for organ and upper voices by Dupré, Boulanger, Demessieux, Poulenc, Cavallé-Coll organ of the Abbey Church of Saint-Ouen, Rouen, France; Colin Walsh, organist; Senior Girls of Romsey Abbey Choir, directed by George Richford. Regent Records, Ltd., REGCD 538, £8.33. Available from [regentrecords.com](http://regentrecords.com).**

*15 Versets pour les Vêpres du commun des Fêtes de la Sainte-Vierge*, op. 18, Book I: Antiphons, Book II: *Ave maris stella*, Book III: *Magnificat*, Marcel Dupré; *Pie Jesu*, Lili Boulanger; "Attende Domine," no. 3, and "Rorate Caeli," no. 1, from *12 Chorale Preludes on Gregorian Chant Themes*, op. 8, Jeanne Demessieux; *Litanies à la Vierge Noire*, FP 82, Francis Poulenc.

The organist is Colin Walsh, educated at Portsmouth Grammar School and subsequently a student of Nicholas Danby at Oxford and Jean Langlais in Paris. He has had a distinguished career of over forty years including stints as organist and master of the choristers at Salisbury, St. Albans, and Lincoln cathedrals. (See Lorraine Brugh's interview with Colin Walsh, August 2019, pages 20–21.)

On this compact disc Colin Walsh plays the magnificent four-manual, eighty-four-stop Cavallé-Coll organ of 1890 in the Abbey Church of Saint-Ouen, Rouen, France. The leaflet notes that the instrument is in rather poor condition at present, which is evident from some minor mechanical noise on the recording, and indeed a friend of mine who visited there not long ago seemed to think that the whole fabric of the church was in a poor state and not just the organ—a sorry state for the church and organ where Marcel Dupré's father, Albert Dupré (1860–1940), was *titulaire* and where Marcel Dupré himself grew up. Still, under Colin Walsh's skillful management the organ does give a very fine account of itself.

The Abbey Church of Saint Mary and Saint Ethelthaeda, founded in the year 709, is now the largest parish church in the County of Hampshire, but before the Reformation it was an important Benedictine nunnery, so that for much its history female singing voices have been the norm. The current recording features the Senior Girls of Romsey Abbey performing in the spacious acoustics of Saint-Ouen under the direction of George Richford, Romsey Abbey's director of music.

A graduate of Durham University, Richford was organ scholar and later a

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## Reviews

Fellow of Saint John's College, Durham, followed by a period as acting director of music at Newcastle Cathedral where he founded the Girls' Choir. He then went to be master of the Song School at Saint Mary Magdalene, Newark-on-Trent, followed by two years as director of music at Holy Trinity Church in Dartford, Kent. He has been director of music at Romsey Abbey since 2015. As a composer George Richford has been a recipient of the Three Choirs Festival Composition Prize and has had some of his music published by Universal Editions, including an *Ave Maris Stella* and a *Magnificat* and *Nunc Dimittis*. He has also taught at Southampton University.

Marcel Dupré's *15 Versets pour les Vêpres du commun des Fêtes de la Sainte-Vierge*, op. 18, began as a series of improvisations that he later wrote out. The premier performance took place at Saint-Ouen following the end of World War I in 1919. The organ antiphons are arranged in three sections or "books" of five, four, and six versets respectively, and each is preceded by the chant, sung by the Senior Girls of the Romsey Abbey Choir. The pure, clear sound of soprano voices reverberating around Saint-Ouen creates an ethereal, almost eerie sound. In the first book, using verses from the Song of Songs, the organ versets are in contrasting styles, ranging from large chords above a massive *cantus firmus* in the pedal for "Dum esset rex" to rich, warm harmonies on gentler registrations for "Laeva ejus sub capite meo." I especially liked the lilting lullaby-like rhythms of "Nigra sum" ("I am black but comely").

The second book using "Ave maris stella" as the text begins again with a forthright verset in which the chant is played as a *cantus firmus* in the pedal. The second verset ("Jesus's tender mother, make thy supplication") is softer, gentler, and more mystical with a colorful solo in the bass. The third is a journeying antiphon ("So now as we journey, help our weak endeavor") and in somewhat similar vein, though with the solo now in the tenor, and has a "plodding" feeling, in some ways akin to "Les Mages" from Messiaen's *La Nativité du Seigneur*. Book III, "Magnificat," culminates in a "Finale" on the "Gloria Patri," which is marked *allegro con fuoco* and is a brilliant toccata for full organ with the chant melody in the pedal.

The text "Pie Jesu, Domine" inevitably evokes Fauré's *Requiem*, and this is pertinent since Lili Boulanger originally intended her *Pie Jesu* to be part of the Kyrie of a complete Requiem Mass. Boulanger's health had always been frail, and at the time she was writing *Pie Jesu* in 1918 it became clear that she was very near to death. She accordingly cut back the project to just the Kyrie, then to just the *Pie Jesu*, and even then had to make it shorter than she had intended, completing it in March 1918 very near the time of her death, with the assistance of her sister, Nadia Boulanger. It is Lili Boulanger's only sacred composition and is in a sense a requiem for herself.

The work was originally scored for organ, string quartet, harp, and soprano and was published in Paris by Durand in 1922. The need for a string quartet and harp doubtless limited the number of occasions on which the composition could be performed, and so Durand published the work rescored for organ and soprano alone in 2001. That is the edition on this compact disc, except that all the Senior Girls of the Romsey Abbey Choir sing it rather than just one soprano. There is an ethereal quality about the female voices seemingly floating above the strings of the organ. As

the leaflet says, this piece deserves to be much more widely known.

Jeanne Demessieux (1921–1968) was perhaps the greatest organist of her generation, and her early death was a great loss to the musical community. The *12 Chorale Preludes on Gregorian Chant Themes*, op. 8, are among her most popular works. For this recording Colin Walsh selected the two penitential chorale preludes, "Attende Domine" and "Rorate Caeli," based on the Lent Prose and the Advent Prose, respectively. In Walsh's excellent performance the beauty of the *fonds* of the Saint-Ouen organ is apparent in "Attende Domine," while the gently accompanied solo of "Rorate Caeli" is also extremely effective.

As in the case of Lili Boulanger's *Pie Jesu*, *Litanies à la Vierge Noire* was Francis Poulenc's first sacred composition. In 1936 Poulenc's friend, the composer Pierre-Octave Ferroud, was decapitated in a horrendous road accident while visiting Hungary. A few days afterwards Poulenc made a pilgrimage to the shrine of the Black Virgin at Notre-Dame de Rocamadour in southwestern France, where he prayed the French-language litany that forms the text of this composition.

Inquiring minds need to know, so I did a little research about the Black Virgin. It is a statue made of wood and more than a thousand years old. It was probably originally painted in bright colors, but the influence of trace amounts of hydrogen sulfide in the atmosphere has led to the paint, based on lead oxide, turning black. The black color, as in other black madonnas, is a result of great antiquity and has sometimes led to such images being revered as miraculous. The very day he visited the Black Virgin, Poulenc resolved to write a setting of the litany as a tribute to his late friend and also determined that this composition should reflect the "peasant devotion" that had affected him so deeply at Rocamadour. Poulenc scored the original version of *Litanies* for women's or children's choir and organ and published it in 1936. Later, in 1947, Poulenc published a version for women's or children's choir and orchestra. This compact disc makes use of the original version of 1936. The piece alternates between a single voice line and voices in harmony with and without organ. The harmonies are typical of Poulenc, and there is also much use of variations in dynamics and tempi. The blended female voices sound so good in harmony that it seems a pity that more use was not made of them on this recording.

This is a very interesting and affecting compact disc. The repertoire is extremely interesting and less well-known than it ought to be—the Demessieux chorale preludes are the only compositions I was previously familiar with. The recording is much to be commended.

—John L. Speller  
Port Huron, Michigan

### New Handbell Music

**Zip, Zing, Ring! (Praise!), arranged for 2–3 octaves of handbells, with optional B3, by Brenda E. Austin. Agape (a division of Hope Publishing Company), Code No. 2921, Level 1+ (E+), \$5.25.**

This original composition is given an enjoyable toe-tapping tune that is filled with several varied stopped techniques. Tailored for the developing choir, the ringers will have a great time with this genre of music making. The piece is also written for 3–5 octaves of handbells, available as Code No. 2923.

—Leon Nelson  
Vernon Hills, Illinois

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## Here & There

### ► page 8

time of her death. In addition, she taught at Coe College, Cedar Rapids, Iowa; the University of Iowa, Iowa City; Carthage College, Kenosha; University of Wisconsin-Parkside, Kenosha; and Concordia University Wisconsin, Mequon.

On December 27, 1984, in Omaha, Nebraska, Marilyn Stulken married Thomas R. Rench, a pipe organ builder. Marilyn often played programs on instruments that Tom had built or restored. As a lecturer and organ recitalist, she appeared throughout the United States and Canada, including ten recitals for national conventions of the Organ Historical Society. After Tom installed a pipe organ in the family room of their home, the instrument was used for practicing and teaching. When her multiple sclerosis precluded her from playing the pedals, Tom engineered the keyboard at St. Luke's so that a note played by her left hand could sound that same note on the pedalboard.

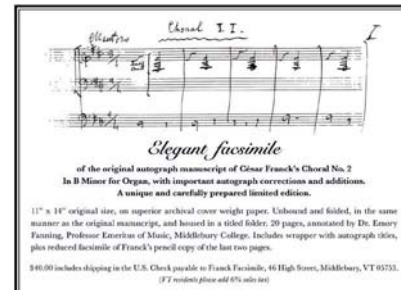
Stulken Rench is the author of the *Hymnal Companion to the Lutheran Book of Worship* (1981) and *An Introduction to Repertoire and Registration for the Small Organ* (1995), and co-author with Catherine Salika of *Hymnal Companion to Worship, Third Edition* (1998). She was one of three contributors who assisted in the preparation of historical notes on the hymns in *The New Century Hymnal* (1995). With Martin A. Seltz and others, she compiled *Indexes for Worship Planning* (1996), and with James R. Sydnor and Bert Polman, she edited *Amazing Grace: Hymn Texts for Devotional Use* (1994). She contributed an article, "Hymnody from German, Scandinavian and Finnish Sources," to *The New Century Hymnal Companion* (1998), and "Hospital Hymnody as Transition Hymnody" to *We'll Shout and Sing Hosanna: Essays on Church Music in Honor of William J. Reynolds* (1998). She is the author of *With One Voice Reference Companion* (2000) and authored numerous articles and reviews for musical journals. Stulken Rench was active in the American Guild of Organists, the Organ Historical Society, the Hymn Society of America, and, for a time, was the worship representative on the Southport District Cabinet of the Wisconsin-Upper Michigan Synod of the LCA (Lutheran Church in America).

Marilyn Kay Stulken Rench was predeceased by her husband, Thomas R. Rench, and a stepson, Evan Rench. (For an obituary for Thomas R. Rench, see the January 2016 issue, p. 8). She is survived by her stepchildren Alan (Mary) Rench, Eric (Bobbie) Rench, and Kari (Jeff) Eschmann; seven grandchildren and seven great-grandchildren; as well as two sisters and a brother. A memorial service will be held in the spring. Memorial gifts may be made to St. Luke's Episcopal Church, 614 Main Street, Racine, Wisconsin 53403.

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Spencer Organ Company, Inc., has been selected to complete the restoration of Geo. S. Hutchings Opus 410 at the Basilica of Our Lady of Perpetual Help (Mission Church), Boston, Massachusetts. The firm is taking over a challenging situation and will return the organ to its full glory. The scope of this project will include finishing all the pipe-work following a thorough cleaning due to plaster dust infiltrating the organ as well as a few mechanical improvements. The three-manual organ comprises 52 stops, 64 registers, 76 ranks, 5 divisions. For information: [spencerorgan.com](http://spencerorgan.com).

### Publishers

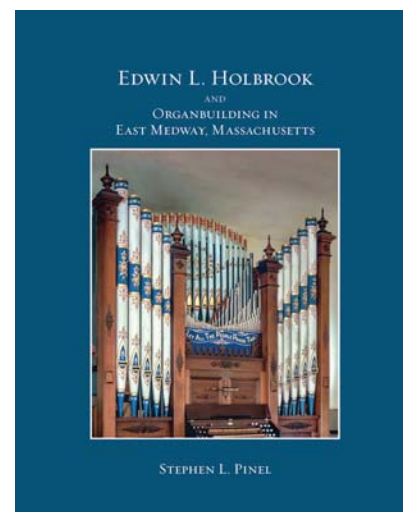


### Choral No. 2 in B Minor

To mark the bicentennial of the birth year of César Franck (1822–1890), a facsimile of the original autograph manuscript of *Choral No. 2 in B Minor* for organ, including autograph corrections and additions, has been made available again in a limited number of copies. Measuring the original size of the manuscript at 11 inches by 14 inches, it is printed on archival cover weight paper. At 20 pages, it is annotated by Emory Fanning, Professor Emeritus of Music for Middlebury College in Vermont. The document includes a wrapper with autograph titles, plus a reduced facsimile of Franck's pencil copy of the last two pages. Cost is \$40, including shipping, payable by check, available from: Franck Facsimile, 16 High Street, Middlebury, Vermont 05753. (Vermont residents add 6% sales tax.)

### MorningStar Music Publishers

announces new Lenten choral publications: *God So Loved the World* (50-3106, \$1.95), by Michael Burkhardt, for SATB and organ; *Behold the Lamb of God* (50-5217, \$1.95), by John A. Behnke, for SAB and optional keyboard; *Were You There* (50-6165, \$2.25), by Kyle Pederson, for SATB and piano; *Go to Dark Gethsemane* (50-6527, \$1.95), by Matthew Culloton, for SATB and piano; and *Create in Me a Clean Heart* (50-6321, \$2.25), by Matthew Culloton, for soprano solo, SATB, and piano. For information: [morningstarmusic.com](http://morningstarmusic.com).



Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts

### The Organ Historical Society's

OHS Press announces a new book: *Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts* (\$30 hardcover; \$25 softcover), by Stephen L. Pinel. The 17th in the series, OHS Monographs in American Organ History, the volume traces the life and work of this American organbuilder of the latter half of the 19th century. It contains 40 photographs, an annotated list of instruments, several dedication programs, and two rarely seen "circulars" issued by Holbrook during the 1860s. A review is forthcoming. For information: [organhistoricalsociety.com](http://organhistoricalsociety.com).

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



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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated 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 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**  
**Paul Jacobs**, with Boston Modern Orchestra Project; Symphony Hall, Boston, MA 8 pm  
**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  
**Nathan Laube**, masterclass; Christ Church Cathedral, Cincinnati, OH 10 am

**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  
**Daryl Robinson**, masterclass; Curtis Institute of Music, Philadelphia, PA 3 pm  
• **Jeremy David Tarrant**, lecture-recital, works of Vierne; 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  
**Gail Archer**; St. Michael the Archangel Catholic Church, Pittsburgh, PA 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

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# Calendar

1 MARCH  
**Nathan Laube**; Collegedale Church, Collegedale, TN 7:30 pm

2 MARCH  
**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; Church of the Redeemer, Sarasota, FL 12 noon  
**Nathan Laube**, masterclass; Collegedale Church, Collegedale, TN 9:30 am  
**Christopher Urban**, with trumpet; First Presbyterian, Arlington Heights, IL 12:10 pm

3 MARCH  
**Sam Nelson**; Christ Episcopal, Bradenton, FL 12:15 pm

4 MARCH  
 Quire Cleveland; St. John Cantius Catholic Church, Cleveland, OH 7:30 pm  
 Voces8; St. James Episcopal Cathedral, Chicago, IL 7:30 pm

5 MARCH  
 Mozart, *Requiem*; St. John's Episcopal, West Hartford, CT 3 pm  
**Nathan Laube**; Spivey Hall, Morrow, GA 3 pm  
 Quire Cleveland; St. Vitus Catholic Church, Cleveland, OH 5:30 pm

6 MARCH  
**Angela Salcedo**; St. John's Episcopal, West Hartford, CT 12:30 pm  
**Stephen Hamilton**; Church of the Palms, Sarasota, FL 3 pm  
 Quire Cleveland; St. Elizabeth of Hungary Catholic Church, Cleveland, OH 4 pm

7 MARCH  
**Stephen Hamilton**; Venice Presbyterian, Venice, FL 3 pm

8 MARCH  
 Oratorio Society of New York; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Todd Wilson**; Christ Church, Alexandria, VA 7:30 pm  
**Nathan Laube**; St. Stephen's Episcopal, Durham, NC 7 pm

10 MARCH  
**John Fenstermaker**; Christ Episcopal, Bradenton, FL 12:15 pm

12 MARCH  
 Polyhymnia, works of Tye; St. Ignatius of Antioch Episcopal, New York, NY 8 pm

13 MARCH  
 Duruflé, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**István Ruppert**; Christ Episcopal, Bradenton, FL 4 pm  
**Thomas Bara**; First Presbyterian, Ypsilanti, MI 4 pm  
 Cantatas of Buxtehude; First Congregational, Ann Arbor, MI 5 pm  
 Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm  
**David Higgs**; University of St. Thomas, St. Paul, MN 3 pm

15 MARCH  
**Isabelle Demers**; Overture Center, Madison, WI 7:30 pm

16 MARCH  
 Just Bach; Luther Memorial, Madison, WI 12 noon

17 MARCH  
**Christa Rakich**, with Baroque flute; Memorial Art Gallery, Rochester, NY 7:30 pm  
**Ann Stephenson-Moe**; Christ Episcopal, Bradenton, FL 12:15 pm

18 MARCH  
**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; St. Francis Xavier Catholic Church, New York, NY 7 pm  
**Marilyn Keiser**; Grace United Methodist, Baltimore, MD 7:30 pm  
**Simon Johnson**; Emmanuel Church, Chester Parish, Chestertown, MD 7:30 pm

19 MARCH  
 Boston Baroque, Vivaldi, *Gloria*, Handel, *Ode for St. Cecilia's Day*; GBH Calderwood Studio, Boston, MA 3 pm & 8 pm

20 MARCH  
 Boston Baroque, Vivaldi, *Gloria*, Handel, *Ode for St. Cecilia's Day*; GBH Calderwood Studio, Boston, MA 3 pm & 8 pm  
 Canticum Novum Singers, cantatas of Bach; St. Luke's Episcopal, Katonah, NY 3 pm

22 MARCH  
**James Kennerley**; Merrill Auditorium, Portland, ME 7 pm  
 Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

23 MARCH  
 Choral Evensong; Christ Episcopal, Bradenton, FL 6 pm

**John Chappell Stowe**; Luther Memorial, Madison, WI 12 noon

24 MARCH  
**Cynthia Roberts-Greene**; Christ Episcopal, Bradenton, FL 12:15 pm

26 MARCH  
 TENET, works of Schütz; St. Luke in the Fields Episcopal, New York, NY 7 pm  
 Canticum Novum Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm

27 MARCH  
 Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
 Solemn Vespers; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm  
**Adam Brakel**; Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm  
 Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm

29 MARCH  
 Bach, *St. Matthew Passion*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

30 MARCH  
 Manhattan School of Music Symphony and Symphonic Chorus; Manhattan School of Music, New York, NY 7:30 pm  
 Vox Venti; Luther Memorial, Madison, WI 12 noon

31 MARCH  
 Bach, *St. Matthew Passion*; Trinity Church Wall Street, New York, NY 7:30 pm  
 Choir of St. Luke in the Fields, with Baroque in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm  
**Nancy Siebecker**; Christ Episcopal, Bradenton, FL 12:15 pm

21 FEBRUARY  
**Tom Trenney**, hymn festival; St. John's Abbey, Colledgeville, MN 7 pm

26 FEBRUARY  
**Greg Zelek**, with Canadian Brass; St. John's Abbey, Colledgeville, MN 7:30 pm

27 FEBRUARY  
**Douglas Cleveland**; Principia School, St. Louis, MO 2 pm  
**Hans-Uwe Hielscher**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 MARCH  
**Ruben Valenzuela**; First United Methodist, San Diego, CA 12:15 pm

10 MARCH  
**David Higgs**; University of Northern Iowa, Cedar Falls, IA 6 pm

11 MARCH  
**Daryl Robinson**; California Lutheran University, Thousand Oaks, CA 3 pm masterclass, 7:30 pm recital

12 MARCH  
**Alcee Chriss**; All Saints' Episcopal, Kapaa, HI 6 pm

13 MARCH  
**Douglas Cleveland**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Nathan Laube**; St. Margaret's Episcopal, Palm Desert, CA 4 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Clive Driskill-Smith**; St. James Episcopal, Los Angeles, CA 6 pm  
**Monica Czauz Berney**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Katelyn Emerson**; Central Union Church, Honolulu, HI 2 pm

16 MARCH  
**Jennifer Anderson**; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

18 MARCH  
**Colin MacKnight**; Howard Center for the Performing Arts, Ruston, LA 7 pm

19 MARCH  
**Katelyn Emerson**; All Saints' Episcopal, Kapaa, HI 6 pm

20 MARCH  
**Federico Andreoni**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Alcee Chriss**; Central Union Church, Honolulu, HI 2 pm

## UNITED STATES West of the Mississippi

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



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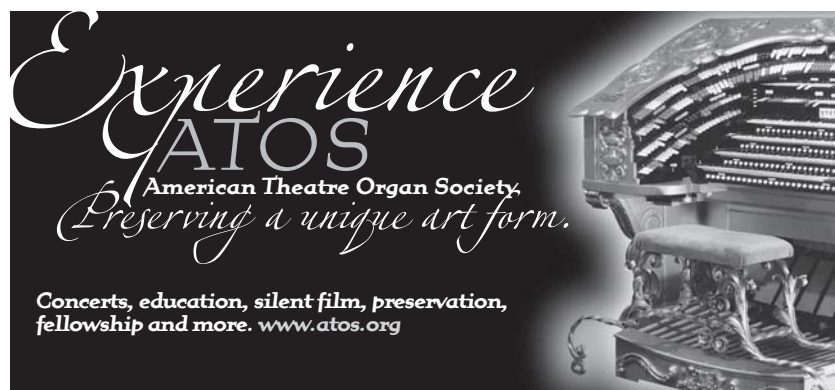
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DAVID HURD, St. John's Episcopal Church, West Hartford, CT, September 25: *Suite du Quatrième Ton*, Guilain; *Prelude in b*, BWV 544i, Bach; *Sonata II in D*, op. 50, Guilmant; *Te Deum Laudamus*, Hurd; Improvisation.

NATHAN LAUBE, Wichita State University, Wichita, KS, September 21: *Allegro vivace (Symphonie V)*, op. 42, no. 1, Widor; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Les Indes galantes-Chaconne*, Rameau, transcr. Rechsteiner; *Sonata in b*, S. 178, Liszt, transcr. Laube.

First Congregational Church (UCC), Columbus, OH, September 19: *Les Indes galantes-Chaconne*, Rameau, transcr. Rechsteiner; *Récit de Tierce en taille (Livre d'orgue)*, de Grigny; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Sonata in b*, S. 178, Liszt, transcr. Laube.

RENÉE ANNE LOUPRETTE, University of St. Thomas, St. Paul, MN, October 3: *Prelude, Trio, and Fugue in G*, BWV 541, Bach; *Pavana Bassano, Almande trycottee, Almande Brun Smeedelyn*, van Soldt manuscript; *Tiento de Medio Registro de Tiple de Quarto Tono*, de Arauxo; *Gaitilla de man izquierda*, Dúron; *Salamanca (Trois Préludes Hambourgeois)*, Bovet; *Alcyone, Suite des Airs à Joüer*, Marais, transcr. Louprette; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; *Prélude*, Improvisation (*Trois pièces pour orgue ou harmonium*), Boulanger; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

CHRISTA MILLER, St. Augustine Cathedral, Kalamazoo, MI, September 24: *Prelude and Fugue in D*, BWV 532, Bach; *Herzlich tut mich verlangen (Eleven Chorale Preludes)*, op. 122, no. 10, Brahms; *Choral in b*, FWV 39

(*Trois Chorals pour Grand Orgue*, no. 3), Franck; *O Welt, ich muß dich lassen (Eleven Chorale Preludes)*, op. 122, no. 11, Brahms; *Cortège et Litanie (Quatre pièces)*, op. 19, no. 2, Dupré; *Carillon-Sortie*, Mulet; *Christ ist mein Leben*, Pachelbel; *Prelude in G*, Fanny Mendelssohn; *Te Deum*, Hakim.

LARRY MOLINARO, St. Anne's Episcopal Church, Annapolis, MD, October 3: *Prelude and Fugue in D*, BWV 532, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Fantasy and Fugue in g*, BWV 542, Bach.

JACOB REED, National City Christian Church, Washington, DC, September 17: *Festal March, Adoration, In Quiet Mood, Allegretto in G, Little Melody, Offertory, Retrospection*, Price; *Concerto in G*, Ernst, transcr. Bach.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, September 10: *Fantasia and Fugue in g*, BWV 542, Bach; *Num bitten wir den Heiligen Geist*, BuxWV 204, BuxWV 209, Buxtehude; *Andante sostenuto (Symphonie gothique)*, op. 70, Widor; *Choral dorien*, JA 67, Alain; *In Quiet Mood*, Price; *Folk Tune (Five Short Pieces)*, no. 2, Fanfare (*Four Extemporizations*, no. 4), Whitlock.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 24: *Sonata in the Style of Handel*, Wolstenholme; *Trumpet Tune*, Albinoni; *Aria*, Martini; *Andantino*, Rossi; *Adagio and Allegro*, Pescetti; *Meditation*, Dubois; *Bridal March (The Birds of Aristophanes)*, Parry, transcr. Pantcheff; *Morning Songs*, Walker.

KENT TRITTE, Cathedral of St. John the Divine, New York, NY, September 28: *Pastoral Drone*, Crumb; *Prelude and Fugue in c*, BWV 546, Bach; *Cantabile*, FWV 36 (*Trois Pièces pour le Grand Orgue*, no. 2), Franck; *Suite*, op. 5, Duruflé.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, August 8: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Preludium in g*, Denyn; *Toccata in f*, de Seixas; *Allegro in D*, Carvalho; *Gavotte (Iphigenia in Aulis)*, Andante & Air (*Orfeo*), Gluck, transcr. Barnes; *Papillon, tu es Volage, J'entends le Moulin*, arr. Allard; *Auprès de ma blonde*, arr. Myhre; *Theme and Variations*, Nees; *Bergerette: Lisette*, arr. Chamberlain; *Impromptu*, Timmermans; *O Thaler weit, O Höhen*, Mendelssohn, transcr. Westcott; *Prelude, 't Hart*; *Evening*, Walker; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, August 22: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *The Peace*, Menuet I–Menuet II, The Rejoicing (*Royal Fireworks Music*), Handel, transcr. Buchanan; *Stückchen*, Erster Verlust, Fröhlicher, Ländliches Lied (*Kinderszenen*), Schumann, transcr. Hunsberger; *Variations on The Gentle Maiden*, Ball; *Three Pieces for Carillon*, Barber; *Jesu, Joy of Man's Desiring*, Bach, transcr. Hugdahl; *Preludio V in d*, van den Gheyn; *Land of Rest*, Price; *Abide with Me*, Monk.

RUSSELL WEISMANN, St. Paul Catholic Cathedral, Pittsburgh, PA, August 1: *Praeludium in a*, BWV 551, Bach; *Mad Rush*, Glass; *Passacaglia (Sonata VIII in e)*, op. 132, Rheinberger; *Battaglia*, Kerll; *Herzlich tut mich erfreuen*, Schmücke dich, o liebe Seele, Herzlich tut mich verlangen (*Elf Choral-Vorspiele*, op. 122), Brahms; *Prelude and Fugue in D (Vier kleine Præludien und Fugen)*, no. 4, Schmitt.

BRADLEY HUNTER WELCH, First United Methodist Church, Baton Rouge, LA, September 26: *Prelude and Fugue in B (Trois Préludes et fugues)*, op. 7, no. 1, Dupré; *Variations on O laufet, ihr Hirten*, Drischner; *Pastorale (Three Lyric Pieces)*, Haan; *Prelude and Fugue in D*, BWV 532, Bach; *Prelude on Amazing Grace*, Swann; *Toccata on Amazing Grace*, Pardini; *Nimrod (Enigma Variations)*, op. 36, Elgar, transcr. Harris, Welch; *Chorale Fantasy on Lobe den Herren*, Miller.

DAVID WHITE, Church of the Ascension, Episcopal, Chicago, IL, August 15: *Vêpres des fêtes de la Sainte Vierge*, op. 18, Dupré; *Pastorella*, BWV 590, *Partite diverse sopra il Corale: Sei gegrübet, Jesu gütig*, BWV 768, Bach.

CRAIG STEWART WILLIAMS, Iglesia del Salvador, Usurbil, Spain, August 1: *Prelude and Fugue in B (Trois préludes et fugues)*, op. 7, no. 1, Dupré; *Grosse Sonata No. 2 in c*, op. 5, Thayer; *Prelude on Materna*, Hampton; *O Beautiful for Spacious Skies*, Diemer; *Prayer for Patriotism*, Purvis; *Improvisation on We Shall Overcome*, Haywood; *Adoration*, Price; *Final (Symphonie II in D)*, op. 13, no. 2, Widor.

KRAIG WINDSCHITL, Bethlehem Lutheran Church, Mankato, MN, August 3: *Praeludium in C*, Böhm; *Variations on Grosse Gott*, Kihlken; *Sheep May Safely Graze*, BWV 208, *Jesu, Joy of Man's Desiring*, BWV 147, Bach, transcr. Biggs; *Toccata*, Weaver.

MIRIAM ZACH, Iowa State University, Ames, IA, August 8: *La Franchoise Nouvelle*, de Bourgogne; *Ascendens Christus in Altum*, Aleotti; *Adagio (Sonata duodecima)*, op. 16, Leonarda; *Chaconne*, de la Guerre; *Movement in A-flat*, Stirling; *Larghetto in c*, Andrée; *Laat*, Grøndahl; *Billie's Song (Portraits in Jazz)*, Capers; *Notte di maggio*, Heller; *Addison's Song*, Butters.

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