THE DIAPASON

MARCH 2022

Derry Presbyterian Church
Hershey, Pennsylvania
Cover feature on pages 18–20

PHILLIP TRUCKENBROD CONCERT ARTISTS

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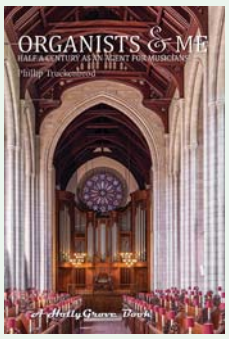
The Chenault Duo



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Michael Hey

Hey & Liberis Duo

Christopher Houlihan

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Bálint Karosi

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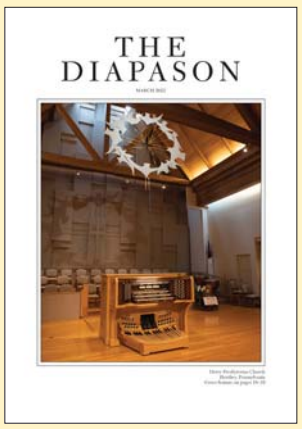

COVER
Derry Presbyterian Church, Hershey, Pennsylvania; A. Thompson-Allen Company, New Haven, Connecticut 18

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In this issue

One will find Neil Campbell's second installment of his series about select Aeolian-Skinner organs designed and finished by G. Donald Harrison that had consoles featuring ivory nameplates bearing Harrison's signature. In "On Teaching," Gavin Black continues to ruminate on rhythm in music and music pedagogy. John Bishop, in "In the Wind . . .," muses on various topics from overtones to pipe shapes. "Here & There" contains information about a new competition for organ accompaniment.

This month's cover feature spotlights the 1951 Aeolian-Skinner Opus 1132, built for the former Church of the Redeemer (United Church of Christ), New Haven, Connecticut, restored and installed in its new home, Derry Presbyterian Church of Hershey, Pennsylvania, by the A. Thompson-Allen Company. The instrument was the brainchild of Redeemer's longtime organist and choir director, Hope Leroy Baumgartner, who also taught at Yale. This fine instrument was nearly lost to future generations, but thankfully the Derry Church stepped up to provide a happy new home for it. ■

Here & There

Correction

In "Here & There," January 2022, p. 2, the first name of Paul Fritts's father was misspelled and should have been Byard.

Events

Pinnacle Presbyterian Church, Scottsdale, Arizona, announces events featuring the church's Richards, Fowkes & Co. organ: March 5, The Concordia Choir; 3/26, Lorraine Brugh, workshop, "Incorporating Global Music in Worship;" 3/27, Lorraine Brugh, organ works of Franck;

April 1, Paul Oftedahl, organ; 4/15, Fauré, *Requiem*; May 1, Phoenix Chorale, Songs of Hope and Love. For information: pinnacleconcerts.com.

Ruffatti organ, Cathedral of St. Mary of the Assumption, San Francisco, California

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: March 13, Christoph Tietze, organ; 3/20, Federico Andreoni, organ; 3/27, Friedrich Edelmann, bassoon, with Rebecca Rust, cello;

April 3, Cathedral Choir jubilee, celebrating the group's 50th anniversary with works featuring a Marian theme, including a newly composed work by Barna Szabó of Hungary; 4/10, Aki Amai, organ; 4/17, Angela Kraft Cross, organ; 4/24, Scott Foppiano, organ.

St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

Luther Memorial Church, Madison, Wisconsin, announces Wednesday noon concerts: March 16, Just Bach; 3/23, John Chappell Stowe, organ; 3/30, Vox Venti; April 6, Andrew Schaeffer, organ; 4/20, Just Bach; 4/27, David Christiansen, organ;

Austin organ, Luther Memorial Church, Madison, Wisconsin (photo credit: Andrew Schaeffer)

May 11, Andrew Schaeffer, organ; 5/18, Just Bach. In addition, Friday, April 1, 7:00 p.m., Dupré, *Le Chemin de la Croix*, with Catherine Rodland and Brian Carson, organists. For information: luthermem.org.

Holtkamp organ, Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania

Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania, has rescheduled a recital to celebrate the 50th anniversary of the church's 1970 Holtkamp organ. This event featuring **Adam J. Brakel** is now set for March 27, 3:00 p.m. George Markey, then at Madison Avenue Presbyterian Church, New York City, and Westminster Choir College, Princeton, New Jersey, played the dedicatory recital on April 26, 1970.

The anniversary recital is sponsored by the Harmony Society Chapter of the Organ Historical Society and Pleasant Hills Church. The program will be dedicated to the memory of Bob Frazier, organist and choirmaster at the church when the organ was installed, and Bill Linderg, Pittsburgh organist, resident of Pleasant Hills, and Brakel's first organ teacher. For information: www.pleasanthillschurch.com or www.adambrakel.com.

Competitions

The First Feith International Organ Competition will be held August 12–14 in the castle church of Blieskastel, Germany, and is open to organists who have yet to reach their 28th birthday. Competitors will perform works of J. S. Bach on the castle church's 2019 Klais organ of three manuals.

First prize is €6,000; second prize, €3,000; third prize, €1,500. The jury consists of Claudia Rode (Germany, chair), Jörg Abbing (Germany), Christian von Blohn (Germany), Jean-Baptiste Monnot (France), and Isabelle Demers (United States). Deadline for application is March 31. For information: feith-orgelwettbewerb.org.

The Ninth International Franz Schmidt Organ Competition 2022 will take place September 13–21 in Vienna, Austria, organized in cooperation with the University of Music and Performing Arts Vienna. The competition is open to organists of all nationalities born after December 31, 1986.

The first round of the competition will take place in St. Ursula Church, the second round in the Kalvarienbergkirche, and the final round in the Schottenkirche. First prize is €6,000; second prize, €4,000; third prize, €2,500. The jury consists of Karl-Gerhard Straßl (Austria, chair); Bernhard Haas (Germany); Margareta Hürholz (Germany); Robert Kovács (Hungary-Austria); Peter Planyavsky (Austria); and Liubov Shishkhanova (Russia). Deadline for application is May 31. For information: orgelwettbewerb.at.

The 16th International César Franck Competition will take place October 4–8 in the Catholic Cathedral Basilica of St. Bavo, Haarlem, the Netherlands, on the four-manual "Willibrordus Organ" (Adema, 1923/1949/1971/1978). On the occasion of the 200th anniversary of Franck's birth, only compositions by him will be played during the 2022 competition. First prize is €2,500; second prize, €1,500; and third prize, €1,000. There is also an audience prize of €500. Finalists will be invited to give a recital in the Cathedral Basilica of St. Bavo, Haarlem, and the winner will present a recital in De Duif, Amsterdam. Deadline for application is July 1.

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Willibrordus Organ, Catholic Cathedral Basilica of St. Bavo, Haarlem, the Netherlands

The jury consists of Michel Bouvard (France), Étienne Walhain (Belgium), and Marcel Verheggen (the Netherlands). The jurors will present a recital on October 7. For information: cesarfranckconcours.nl.

People

Janette Fishell (photo credit: Tall & Small Photography)

Janette Fishell was awarded a 2021 Indiana University Presidential Research, Creative Activity, Scholarship of Teaching grant in support of her multi-year performance and pedagogical project, "Music that Came in from the Cold: Petr Eben's Velvet Revolution." Working with colleague **Jamie Tagg**, associate professor of Music, audio engineering, and sound production, she is mid-way through a six-CD project that will document all of the Czech composer's solo organ works, including some late works not previously recorded on similar media. The recordings will be made available worldwide by the Dutch classical music label Brilliant Classics.

The grant also supports a study trip to Europe during which Fishell plans to conduct interviews with associates and family members of Eben, as well as visit sites of importance to his music. Finally, she will produce a teaching video that offers insights into the composer's musical language and interpretation issues. Her interest in Eben's organ music grew from doctoral research, aided by the composer himself, that resulted in the first English-language study of his organ works, many articles, masterclasses, and decades of performing and teaching his music. For information: janettefishell.com.

Jean Herman Henssler

Jean Herman Henssler presented a recital on December 5, 2021, at the United Presbyterian Church, Binghamton, New York, co-sponsored by the church and the Binghamton Chapter of the American Guild of Organists. Entitled "A Christmas Fantasy," the program featured works by Gigout, Karg-Elert, Saint-Saëns, Bédard, and others on the three-manual, fifty-stop, 1996 Guilbault-Thérien organ. For information: upcbgm.org.

Henry Sybrandy at his retirement celebration, November 7, 2021

Henry Sybrandy retired as organist for First Presbyterian Church, La Grange, Illinois, on November 7, 2021, after 43 years of service. At a celebration in Sybrandy's honor, the congregation named him Organist Emeritus.

Jeffrey Smith, Dāvids Heinze, Michael McCarthy, Jordan Prescott, Jerrick Cavagnaro, Rees Taylor Roberts, John Walker, and Thomas Murray (photo credit: Gabriel Rhys Simerson)

The National Competition in Organ Accompaniment was held January 8 at St. Paul's Church, K Street, Washington, DC. The event was jointly sponsored by the District of Columbia Chapter of the American Guild of Organists, Schoenstein & Co., and St. Paul's Church.

Four finalists were chosen to compete on the Schoenstein organ of St. Paul's in the final round. The first-place winner received $5,000, and the second-place winner $2,500. Candidates chose from a variety of repertoire, including accompanying two hymns (sung by an audience), a vocal solo, a choral selection, and an unmetered psalm. Each finalist received a session to register and practice the program on the organ, then a rehearsal with the competition choir, under direction of Jeffrey Smith, St. Paul's music director, and time with a soloist. The hymns received no rehearsal. The judges for the competition were Michael McCarthy, Thomas Murray, and John Walker. On the morning of the competition, Murray gave a lecture on accompanying Benjamin Britten's *Rejoice in the Lamb*.

The four finalists were **Jerrick Cavagnaro**, assistant director of music for Christ Church, Charlotte, and recent graduate of the Yale Institute of Sacred Music; **Rees Taylor Roberts**, former music for St. Luke's Episcopal Church, Little Rock, and presently a Master of Music degree student at Indiana University; **Jordan Prescott**, organist/choirmaster of Grace and St. Peter's Episcopal Church, Baltimore, and a member of The Diapason's 20 under 30 Class of 2019; and **Dāvids Heinze**, associate director of music at Grace Church, Providence, and a past student at the University of Cambridge. Heinze was the winner of the competition, with Cavagnaro named second-prize winner. Jack Bethards, president of Schoenstein & Co., presented the awards. For information: saintpaulskstreet.org.

Sybrandy began his service to the church in 1978 while he was a graduate student in musicology at the University of Chicago. A native of Orange County, California, he began playing the organ at age 14 for his childhood Christian Reformed Church congregation. He attended Calvin College (now Calvin University) in Michigan as an organ student of John Hamersma, completing a Bachelor of Arts degree with honors in music with an emphasis on organ performance. Between undergraduate and graduate schools, he received a draft notice from the United States Army and was stationed in North Saigon. After graduate school, he worked for the University of Chicago in various administrative positions.

At La Grange, Sybrandy presided over the church's three-manual Aeolian-Skinner organ, Opus 1390, which was featured on the front page of the January 1963 issue of The Diapason. The church also has 1981 Brunzema Opus 3, the builder's first one-manual *Kistenorgel* model. Sybrandy also served many years as organist for Ebenezer Christian Reformed Church of Berwyn, Illinois, where he played the 1965 Casavant Frères Opus 2902.

Appointments

Carol Williams

Carol Williams is appointed organist and artist in residence for Peachtree Christian Church, Atlanta, Georgia. She will join the music staff with Rev. Jim

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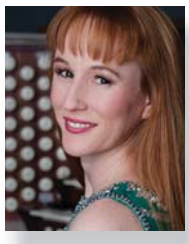

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Bell, minister of music. She recently served St. Thomas Aquinas Catholic Church, Charlottesville, Virginia. For information: melcot.com.

Nunc dimittis

David Allan Drinkwater

David Allan Drinkwater, 92, died in New Brunswick, New Jersey, on October 14, 2021. He was born December 16, 1928, in Kokomo, Indiana, and earned his Bachelor of Music degree in 1952 from Indiana University, Bloomington, where he studied organ with Oswald Ragatz. Also in 1952 he took second prize in the American Guild of Organists National Young Artists Competition in Organ Performance.

After service in the United States Air Force he attended the School of Sacred Music at Union Theological Seminary, New York City, where his teachers included Robert Baker, Seth Bingham, Margaret Hillis, and Ifor Jones, earning a Master of Sacred Music degree in 1957. While at Union he served as assistant organist/choirmaster to Searle Wright at St. Paul's Chapel, Columbia University, and assistant organist/choirmaster at Temple Emanu-El on Fifth Avenue, holding the latter position until 1977.

From 1955 until 1998 he taught at Rutgers University, New Brunswick, New Jersey, conducting the Kirkpatrick Chapel Choir and serving as university organist. From 1965 until 1984 he was chief editor of choral and organ music for J. Fischer & Co. and, from 1970, for H. W. Gray Music. His *Wedding Service Music* was first published by J. Fischer & Co. in 1968. Drinkwater and William Strickland were general editors of H. W. Gray's "Contemporary Organ Series" for which he designed the award-winning cover.

He was a member of the American Guild of Organists, the Organ Historical Society, Phi Gamma Delta fraternity, and the St. Wilfrid Club in New York City. From 1980 to 1984 he served on the selection committee for Fulbright Grants in Music.

David Allan Drinkwater is survived by his husband, Jonathan Clarke Mills, generations of former students, and the members of his and his husband's families. A celebration of his life will be held March 26, 2:00 p.m., in Kirkpatrick Chapel, Rutgers University, New Brunswick, New Jersey.

Francis Jackson at his 100th birthday celebration at York Minster, October 4, 2017 (photo credit: Judith Cunnold)

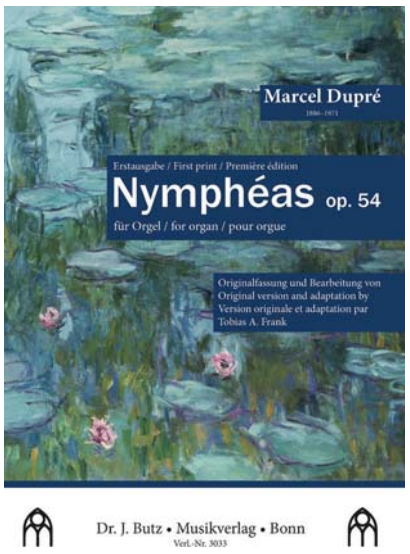
Francis Jackson, 104, organist, choirmaster, teacher, and composer, died January 10 in York, UK. He was born on October 2, 1917, in Malton, North Yorkshire. He began his career in church music in 1929 as a chorister at York Minster under Edward Bairstow. In 1933, he was named organist of St. Michael's Church, Malton.

Jackson continued studies with Bairstow until 1940, when he was called to military duty. In his military service, Jackson served in North Africa through World War II. Returning to York, he was named assistant organist at York Minster under Bairstow. Later, he wrote a biography of his teacher and mentor, *Blessed City: The Life and Works of Sir Edward C. Bairstow*.

In 1946 upon Bairstow's death, Jackson was appointed organist and choirmaster of York Minster, serving in this capacity until 1982, when he was named Organist Emeritus. In 1957, he earned a Doctor of Music degree from Durham University and over the course of his life was awarded several honorary degrees, as well. As a recitalist, he performed worldwide and made various recordings, both as organ soloist and with the York Minster choir. He recorded four CDs of his own organ music alone for the Priory label.

Jackson was a prolific composer, with more than 160 works for organ, choir, and other genres, including symphonic works. He also penned numerous anthems, canticles, liturgical music, and hymntunes. He served as president of the Royal College of Organists between 1972 and 1974 and was named an Officer of the Order of the British Empire in 1982 for services to music, followed by being named a Commander of the Order of the British Empire in 2007. His autobiography was published in 2013, *Music for a Long While*. Additional information may be found in "A Celebration of Francis Jackson's 100th Birthday: A Living Centenary at York Minster, October 4, 2017," by Lorraine Brugh, in the December 2017 issue, p. 20.

Publishers



Les Nymphéas

Butz-Verlag announces three new organ publications. *Les Nymphéas*, op. 54 (1958–1959), by Marcel Dupré, is a work of eight movements, inspired by the water lily paintings of Claude Monet. Originally composed for Dupré's house organ in Meudon, the composer suggested effects such as "coupure" and "sostenuto." The Butz edition (BU 3033, €32) includes Dupré's original version and an arrangement by Tobias Frank for a standard three-manual organ.

The second volume of *Leicthe Orgelwerke* (Easy Organ Pieces) by Louis James Alfred Lefébure-Wély (BU 3035, €15) offers 35 compositions for liturgical purposes—preludes, postludes, mediations, and interludes. Also new is *Symphony No. 4 in A Major* ("The Italian Symphony"), by Felix Mendelssohn, op. 90 (BU 3047, €22), in an organ duet arrangement by Markus Epp. For information: butz-verlag.de.

Det Danske Orgelselskab, 1970–2020

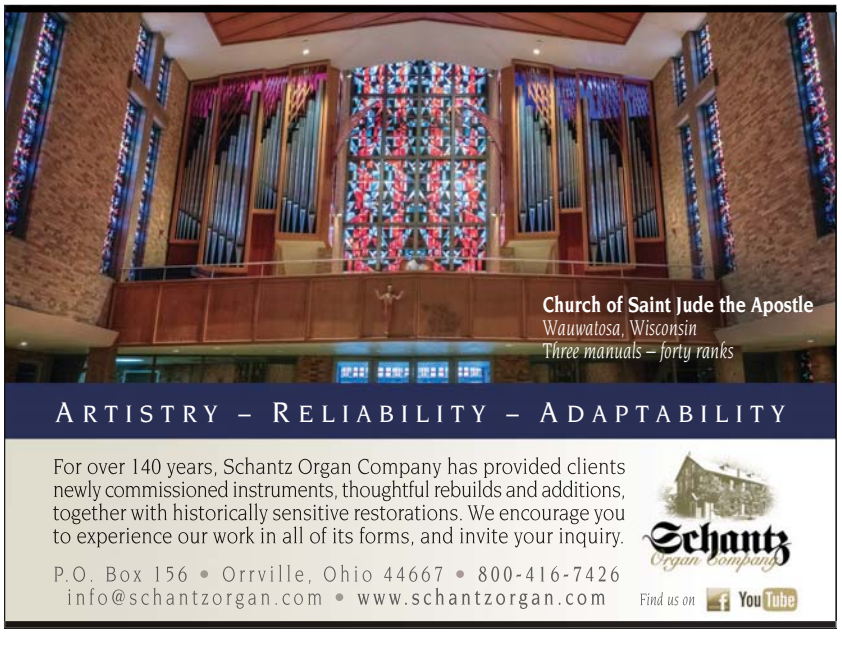
Slotsforlaget announces a new book: *Det Danske Orgelselskab, 1970–2020*. The 237-page hardbound volume contains essays in Danish by various authors including Hans Fagius, Ulrik Spang-Hanssen, Ole Beuchert Olesen, and Svend Prip. Essay topics focus on trends in Danish organbuilding in the last half century as well as prospects for the future. For information: slotsforlaget.dk.

Recordings

Händel vs. Scarlatti

L'Encelade announces a new harpsichord recording: *Händel vs. Scarlatti* (ECL 2003, €15), featuring **Cristiano Gaudio**, harpsichordist. The title refers to the legendary musical duel that occurred between George Frideric Handel and Domenico Scarlatti in 1709 at Rome's Palazzo Corsini.

The works by Handel and Scarlatti featured on this disc were composed around the same time. The harpsichords heard were built by **Bruce Kennedy**, one in 1998 after a model by Michael



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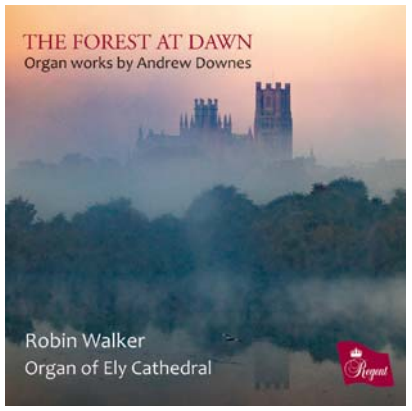
Mietke (1702–1704) and other in 2009 in the 17th-century Italian style. For further information: encelade.net.



The Forest at Dawn

J. S. Bach Organ Works, Volume X

Regent Records announces new CDs. *The Forest at Dawn* (REGCD 559, £10.64) features **Robin Walker** performing works of **Andrew Downes** on the organ of Ely Cathedral, UK. Featured works include *Prelude, Fanfare, and Postlude for Organ*, op. 9 (1975); *Prelude: The Forest at Dawn*, op. 78a (2000); *Sonata for Organ*, op. 92 (2006); and *Introduction and Allegro for Solo Organ*, op. 94 (2007). Downes served as head of the School of Composition and Creative Studies at Birmingham School of Music (later Conservatoire); Walker teaches at Cambridge University.

J. S. Bach: Organ Works, Volume X, The Art of Fugue and Canonic Variations on Vom Himmel hoch, da komm ich her (REGCD 558, £12.76) is a two-CD set featuring **Margaret Phillips** performing. Phillips plays the 2012 Richards, Fowkes & Co. organ in St. George's Church, Hanover Square, London. (On March 12, Phillips is among four musicians to be awarded the Medal of the Royal College of Organists for distinguished achievements. Further details on these awards will be presented in the April issue, Here & There.) For information: regentrecords.co.uk.

Organbuilders

Integrated Organ Technologies, Inc. (IOTI), has announced the completion of the installation of its Virtuoso control system in the organs in both the **Tabernacle at Temple Square** and the **Conference Center at Temple Square**, Salt Lake City, Utah. These two instruments are used for daily concerts and weekly live broadcasts that reach millions of listeners around the globe. The Virtuoso system handles all aspects of the organs' combination action, couplers, and switching in one compact, integrated package. The Virtuoso administration panel provides an intuitive interface enabling the performer to get everything out of the organ it can provide.

The five-manual, 206-rank Aeolian-Skinner Tabernacle organ is one of the most famous organs in the world. The original organ was installed in 1867 and has been expanded and rebuilt several times over the past 150 years, by craftsmen from Kimball, Austin, Aeolian-Skinner, Schoenstein, and the Temple.

The Virtuoso control system was installed in the Tabernacle organ by Temple Square Organ Curator Robert Poll and the Temple Square organ curatorial staff in the summer of 2020. "The Tabernacle organ is really a world heritage instrument," said Poll. "We have a special responsibility to those who came before us to continue to maintain and enhance this marvelous instrument. We chose IOTI and the Virtuoso system because of its proven reliability and flexibility."

The five-manual, 130-rank Schoenstein Conference Center organ is a newer instrument, having been completed in 2003. The Conference Center is a massive space, with seating for 21,000 people, compared to today's 3,500 in the original Tabernacle. Such a large space presented significant challenges for Schoenstein. With its higher wind pressures and larger pipe scales, the instrument strives for increased expressiveness and a wide variety of tonal color—characteristics of the symphony orchestra as applied to the organ. The IOTI team, including Dwight Jones, Sean O'Donnell, and Christopher Soer, worked on-site with Louis Paterson and Chris Hansford of Schoenstein and Poll to install the new Virtuoso control system.

Integrated Organ Technologies, Inc. builds and markets electronic organ control systems, digital voices, and tuning assistants. The flagship Virtuoso control system has been installed in hundreds of organs. To learn more, visit www.integratedorgantech.com or contact Dwight Jones at 770/842-5849 or Sean O'Donnell at 617/763-3339. ■

Schantz Opus 2339, First Baptist Church, Mt. Holly, North Carolina

Rendering of Schantz rebuild of Kimball organ for St. Mark the Evangelist Catholic Church, Norman, Oklahoma

Schantz Organ Company, Orrville, Ohio, recently completed an organ for **First Baptist Church**, Mt. Holly, North Carolina, Opus 2339. The two-manual, 17-rank instrument occupies chambers surrounding the chancel of the rebuilt and modified sanctuary space. The 1924 sanctuary and its 1969 M. P. Möller organ were destroyed in a 2016 fire that left only the exterior walls of the building standing. The new edifice was designed by WKWW Architects with acoustical work by Scott R. Riedel & Associates.

Schantz has signed a contract with **St. Mark the Evangelist Catholic Church**, Norman, Oklahoma. This is in addition to a project already underway for St. Thomas More University Parish in Norman. This second project will consist of building an all-new mechanism for the console and pipes that were originally built by W. W. Kimball in 1928 for the north side of the Cook Convention Center, Memphis, Tennessee (KPO 7035). The organ will include 69 ranks of pipes playable from a five-manual console. A new façade will also be built as part of the project. For information: schantzorgan.com.

A pipe of the 32′ Contra Bass is brought to the Abbey Church for installation.

The enlarged console of the organ, Abbey Church, St. John's Abbey and University, Collegeville, Minnesota

Pasi Organ Builders, Roy, Washington, has completed a project rebuilding the 1961 Holtkamp organ in the Abbey Church of **St. John's Abbey and University**, Collegeville, Minnesota, an edifice seating 2,000 persons and supporting hard surfaces yielding a generous acoustic. The three-manual, 64-rank instrument was enlarged to four manuals and 112 ranks.

The original organ was the last large instrument Holtkamp Walter, Sr., saw to completion and was designed in part by Fr. Gerard Farrell, OSB, and Flor Peeters. The instrument possessed a wide variety of soft accompanimental stops and colors suitable for chant and other monastic liturgical functions. With the advent of congregational song following the Second Vatican Council, as well as with faculty, student, and guest recitals, it became clear the organ could not fully support singing of over a thousand people or bring to this space the power suitable for many organ works. Pasi's goal was to increase the organ's power and variety without altering the core of the Holtkamp organ save for enlargement of the console. The rebuilt instrument is capable of developing smoothly the choruses and overall tonal approach of Holtkamp, filling the large room.

In one of the accompanying photographs, a very unusual aspect of the work was the construction on campus of the low octave of the 32′ Contra Bass (open wood) in the woodworking shop. Some twenty persons, including Martin Pasi seated at the far left, joined forces to move these pipes into place. For further information: saintjohnsabbey.org/concerts.

Further thoughts about rhythm, part 4

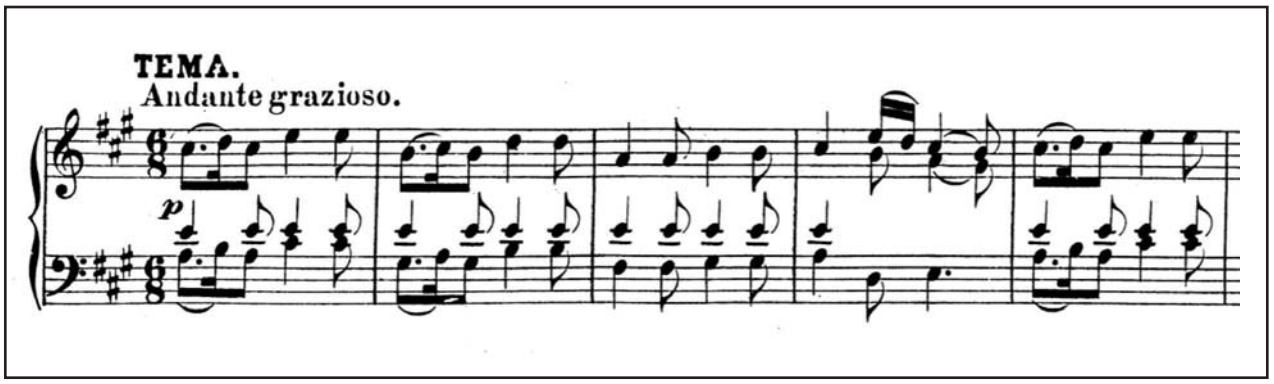
After writing my last column and in the course of searching for further ideas about rhythm, I came across this quote, which was new to me and I quite like. It is from a review of *Rhythm and Tempo* by Curt Sachs published in 1953 in *Journal of Research in Music Education*, written by Theodore F. Newmann:

> The essence of all musical expression is that of creating a feeling of organic movement. And that factor, above all else, which contributes to a work's organic unity, its total feeling, is rhythm. Rhythm is not a matter of divisions of time and accent but rather a relation of tensions—the preparation of new expectations by the resolution of former ones. It is rooted deeply in the framework of all living organisms. It permeates the very body of music—its tempo, melody, harmony, and form. Rhythm is, in fact, the most vital element in music.

I might quibble about the absolute terms in which some of this is expressed. Rather than "the essence" I might say "an essence" or "one essential part." Despite my focus on rhythm right now, I would not say that it is "the most vital" element in music—certainly one of the most vital, and one that, defined broadly enough, must be present.

What I really like is the part about expectations. This is a powerful way of framing the theoretical background for my second mode (as per last month) of determining rhythm in music. The ebb and flow of tension, the creation of expectations—and then the fulfilling or the subverting of those expectations—is the source of the rhythm of my second sort. And this operates at every level, from a whole piece to the motion from one short note to the next. Newmann's quote is a beautiful expression of the notion that rhythm can be derived from and described as something other than counting beats. For me, this description also establishes that the expectation-based sense of unfolding rhythm is *primary*. It is not just a system of departing from the rhythm created by the beat structure. If anything it is the deeper, more essential source of rhythm.

How is it possible to reconcile the simultaneous existence of these two radically different ways of defining, projecting, and perceiving rhythm in one piece of music? I do not know if I have a thorough or systematic answer to that. Both forces being discussed here are real, and therefore they *do* coexist pretty much regardless of whether we know why. Not having an answer to how or why that works may reflect something about how flexible it is in actual practice. It may also relate to the phenomenon of people responding differently as listeners to the choices made by performers. After all, expectation is a listener's experience. And if a piece or passage of music creates and then fulfills or subverts expectations, then the actual flow of that experience is very likely determined in large part by the listener's experience, training, philosophical stance, temperament, and so on. Different listeners will hear what is being performed in a way that is *literally* different.



Example 1

If a piece of music is ostensibly measured and structured in a regular meter, then any overt conflict between the two approaches to rhythm would take this form. The intuitive, listening-based approach might well lead to something other than playing the rhythm as written, and playing the rhythm as written might lead to ignoring the ebb and flow of tension and expectation. One axis along which a solution to this conflict might exist is that the sense of pulse is remarkably strong and resilient.

My experiment with Helmut Walcha's recording of Sweelinck, as described in my December 2021 column, page 11, is a manifestation of this resilience. As I wrote then, my reason for testing out the literal metronome steadiness of the recording in the first place was that the performance came across to me as remarkably and inexorably steady. So it was interesting and telling that the metronome reading varied so much across the piece. I have conducted similar tests on other recorded performances. For example, about eighteen different recordings of the beginning of the first movement of Charles-Marie Widor's *Sixth Symphony* yielded similar results. Some of my odd driving-based experiments about time have this same import.

A Chopin anecdote

There is an anecdote about Chopin that I have come across in writing twice over the years, though I cannot remember where exactly. One version framed the story around his mazurkas, the other around his waltzes. It works equally well for either, as they are in ¾ time. The point is that a friend of Chopin's said to the composer that when he played one of his own waltzes there were *four* quarter notes in each measure, not the notated three. Chopin denied this. The friend made him sit down and play and kept strict track of the timing, and Chopin was indeed taking four quarter notes worth of time between bar lines. This story implies three things: that Chopin was playing very freely, holding some supposed quarter notes for as much as twice as long as they "should be" held; that there was nonetheless something that could be identified as "the quarter note;" and that Chopin himself intuitively accepted what he was doing as being a manifestation of three quarter notes per measure.

It seems also possible that if the intuitive, expectation-based approach to rhythm is applied thoughtfully in a way that is really derived from careful, involved listening, then it might *enhance* the sense of regular pulse while being less regular than a purely beat-based rhythm would be. If the sense of momentum that is associated with the concept of regular accent-based meter is as robust and as difficult to destroy as I suspect, and if an expectation-based shaping of rhythm can make the ebb and flow of intensity the *most compelling that it can be*, then it could make sense that the latter approach would make the accentuation patterns that define regular meter more rather than less convincing.

The actual results of the two approaches do not always have to be very different from one another. For some performers and listeners experiencing repertoire, the listening-based intuitive approach might well yield results that are quite regular in their actual rhythms.

In musing a bit about how to introduce this idea to students, I start by quoting something that I wrote in my column from April 2015, page 17:

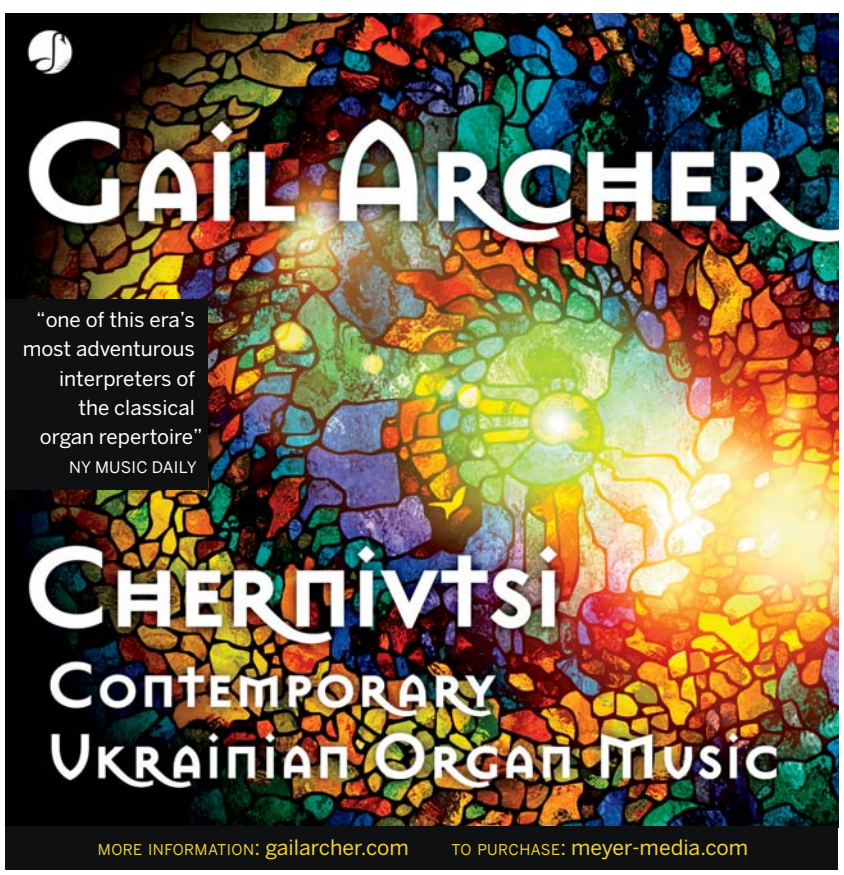
> I often suggest to students the following practice tool. Once they have identified a spot where they want to make a rhythmic gesture (usually of the sort that might be described as "rubato") they practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible: take the risk of executing a gesture that is utterly tasteless, mannered, "schmaltzy." This is to counter the fact that we usually only visit the gestures that we think we want to make "from below" (so to speak), that is, only compared to and judged in comparison to not making such a gesture, or to a modest version of the gesture. This stems from and then reinforces a philosophy that teaches a kind of reluctance about such gestures. If you hear a rhythmic inflection from both sides, you get a different sense of exactly how it might be effective.

When I wrote the above, I invoked the word "rubato." Now I would be inclined to avoid that, since it is a term that relates the flow of rhythm to the underlying regular meter. The relationship is real, but I would want to encourage the student to move away from considering that relationship to be primary or of overriding importance. In applying this practice suggestion with many students over many years I have observed that almost everyone finds it easy to identify spots where they intuitively want to create rhythmic gestures that are not identical to what a strict reading of the metric notation would suggest. While these gestures fluctuate in number from piece to piece, it is more common for the student to believe that their interpretation of some of them are wrong.

Experimenting with notable works

As an experiment, try giving a rhythmic inflection different degrees of magnitude—including the highly exaggerated, but not limited to that—and try to experience and analyze what is happening with each different shape. For example, consider the very beginning of J. S. Bach's *Toccata in D Minor*, BWV 565. Play the opening mordent and then listen for when you think that the following scale passage "wants" to come in. Try taking longer next time. What has changed? Have you lost the moment when the impact would have been greatest, or does the added suspense increase the impact? Does it sound like you caught a sort of wave of expectation when you initiated the scale passage, or did you miss it? If you missed it, could there be another one coming up, different yet also fulfilling?

Questions like these are easy to highlight with a moment in an intrinsically free passage like this, but they are potentially



present all the time. Returning to the pieces that I invoked at the beginning of this series of columns, I would say that the first barline in the opening of the first movement of Widor's *Sixth Symphony* is also a place where the dynamic of this sort of rhythm is clear. A student can play it metronomically and then try various timings, listening as closely and open-mindedly as possible. What is gained or lost by various different timing possibilities? What does the timing at that barline imply or suggest or even necessitate about playing the second measure itself? Would the answers be different if this were not the opening of the piece? Is the answer to that question different if we stipulate either that it was a recapitulation or, on the other hand, that it was a new idea introduced in mid-piece? Does the use of this motif later in the movement as written affect choices here at the beginning?

It is interesting to listen for intuition-based timing of quick notes within a texture. In **Example 1**, in this Mozart *Piano Sonata in A Major*, K. 331, how can we determine exactly where to play the sixteenth notes?

My own approach to figuring this out would be to leave those notes out at first, making the rhythm of the first half of each of the first two measures the same as the rhythm of the second half. I would play this a few times, just like that, as if it were the piece. Then I would play it a few times hearing the sixteenth notes in my head, but not playing them and then add those notes back. I often do not know and cannot seem to determine as a matter of counting and calculation where I want to place short notes after dotted notes. To use a piece I have played a lot, I have no idea exactly what ratio I give to the pervasive dotted rhythms in Bach's *Prelude in E-flat Major*, BWV 552i. I can only hear whether they do or do not seem to do the right sort of job in creating momentum from one long note to the next.

When one asks a student to listen carefully to every moment in a passage and to discern as much as they can about rhythm through that listening, interesting things happen. Some of these are advantages while others are pitfalls. One great advantage is that this tends to keep the student from rushing. Not everyone has a tendency to rush, but most of us do at least some of the time. One reason for rushing is that we pay the most attention to the things that we must do physically—and for organ and harpsichord that means initiating the notes and releasing them. As soon as one note is safely played, there is some pull toward either the moment of release or the moment of initiating the next note. The sort of listening that I am describing here focuses the attention as much on the middle of a note as on the beginning and end.

Listening this way tends to lead to slower playing. That has been true for me, to a fault some of the time, though it is a perfectly natural outcome of this approach. The way to counter this tendency is through awareness and honesty. This listening approach is both a practice technique and something to bear in mind while actually performing. As with any other sort of practice, it is important and good to utilize it at a slow tempo, but as with any slow practice, it should be ramped up to the desired tempo in a systematic way.

It is natural to prepare for the moment when you believe the next note should occur and *then* play that note. This makes that moment in the music late by definition and leads to slow playing. It is probably acceptable for this to happen early in practicing a passage, as long as you are aware of it and work on evening it out as you get to know the music better. I have also been guilty of this in performance, not recognizing it clearly enough in practicing, and therefore not working to smooth out the process.

This is analogous to something that can happen when using a metronome, when one listens for the metronome beat and then plays the note. Something like this can also happen with releases. If you hear the instant at which you want to release a note and then release it, the release is late. A release that is executed by pushing off—down, then up—will also be late if the downstroke is timed to the desired moment of release. There is a sort of leap of faith when executing something, whether the timing of the beginning of a note, as we are discussing here, or of the end, without waiting to confirm that the looked-for time has arrived.

A few miscellaneous points

What is the meaning of any given note value? We know the answer: a quarter note is equal to two eighth notes or to half a half note; a whole note is four quarter notes, etc. But here's another definition: a quarter note (or whatever note value) is *whatever a listener will hear or accept as a quarter note*. This relates directly to the Chopin story above.

Watching a TV game show recently, I heard the host say to a contestant, "Time is ticking away!" Why? Why is time defined as made up of discrete entities, ticks of a clock? Is it just because old clock technologies produced audible ticking? Or is there really something more fundamental about time that requires us to think that way? This vignette from a fraught moment in a game reminds us that thinking of time as ticking tends to create a sense of impatience or even panic.

The beating of the heart is sometimes evoked as a possible source for the notion of beats in music. This makes sense because the heart does beat fairly regularly in the absence of a medical issue. That beating is audible to the one whose heart it is, though not usually in a way that rises to the level of conscious awareness. If you quiet the outside world, you will easily hear your heart beating. But no heart beats as absolutely steadily as the beat we hear from a metronome. If the heart is a model for musical beats, maybe it should confer some flexibility onto those beats. If the heart is the model for a beat-derived sense of musical rhythm, breathing should be the model for a sense of rhythm based on expectation and fulfillment. ■

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Ringing through the night

Wendy and I left our apartment in Greenwich Village in March of 2020, fleeing from the burgeoning epidemic to the relative safety of our home in Maine. Although the current second wave with choices of variants is ravaging the unvaccinated population there now, through the summer of 2020 Maine was one of the least affected states in the early stages of the epidemic with cases counted on your fingers compared to the tens of thousands each day in New York City. We ventured back into New York after sixteen months, gingerly returning to the life we have loved there. Finding our neighborhood transformed with outdoor dining consuming parking spaces and congesting sidewalks, we decided to leave the city. We had a ten-year run there, and we are the richer for it.

With our place in Maine as a comforting constant, we have moved to Stockbridge, Massachusetts, in the Berkshire Mountains, barely five miles from Tanglewood, the summer home of the Boston Symphony Orchestra. We are living four tenths of a mile from Saint Paul's Episcopal Church (across from the Red Lion Inn), where my grandfather was rector during my pre-teen and teenage years and where I practiced endlessly on the Roosevelt organ, sadly "baroqueified" so that much of the original grandeur is gone—but as a thirteen-year-old, I thought it was wonderful.

Our house is about 600 feet from the Children's Chime Tower, a lovely structure on a picturesque village common, with eleven bells, the largest of which tolls every hour. We can hear it from our bedroom, so we give each other morning reports of which hours we heard. My tuner's ear gets mired in identifying the overtones, an arcane version of counting sheep, and I have found myself thinking anew about the role of overtones in tonal music and the development of the pipe organ.

How do you make an organ stop?

In February 2017, I gave a lecture titled "Pythagoras, broccoli, and the development of pipe organ stop action" for the Presidents' Day Conference of the New York City Chapter of the American Guild of Organists. I was inspired to lecture on this when a family member casually asked why the voices of the organ are called stops? Wouldn't it make sense to call them "go's?" After all, we pull out stops to make an organ go.

Pythagoras lived on the Greek island of Samos in the eastern Aegean Sea, barely a mile from Turkey. It is near the popular resort islands of Naxos and Mykonos and about 170 miles south of Lesbos, also close to the Turkish coast, which has been central to the continuing refugee crisis in the region. Pythagoras (c. 570–495 BC) was a mathematician who famously gave us the eponymous theory defining the length of the hypotenuse of a right triangle ($A^2 + B^2 = C^2$) and who discovered the series of overtones present in any musical note. Walking past a blacksmith shop, Pythagoras noticed that the workers produced different pitches as they hammered on their anvils and thought at first that it was the size of the hammer that affected the pitch. It did not take much experimentation to determine that it was the size of the anvil. Our tower bell is a good example. You get the same pitch if you hit the bell with a pencil or a hammer.

Organists know the overtone series by the pitches of our stops. Unison pitch is 8′. The first overtone is an octave higher (4′), the second is an octave and a fifth (2⅔′), the third is two octaves higher (2′), the fourth is two octaves and a third (1⅗′), the fifth is two octaves and a fifth (1⅓′), then 1⅐′, 1′, etc., *ad infinitum*. Organ stops rarely go higher than 1′, although we often find pitches like ½′, ⅓′, ¼′ in the lower octaves of high-pitched compound stops like Cymbals and Scharffs.

We start with the earliest forms of pipe organs such as the *hydraulis*, created by Ctesibius of Alexandria in the third century BC, which had a pressurized wind supply regulated by the weight of water, a row of primitive organ pipes, and a keyboard-like mechanism for the choosing of notes. That instrument and many of the following stages of evolution had a single set of unison pipes. As those organbuilders began to understand their sophisticated musical tones and became aware of the overtones, it was natural to add a set of pipes that spoke at the first overtone, an octave higher, to brighten the tone. Then, perhaps, a second rank of unison pipes was added to beef things up, then another four-footer. Imagine the light bulb over the guy's head when he thought of adding a rank at the second overtone, the world's first Nazard.

This primitive organ came to include a dozen or more ranks and was known as a "Blockwerk." There was no stop action, just a big powerful chorus of voices bellowing simultaneously, so the next innovation was to separate the windchest into two parts, with the original unison rank on one wind supply, and the rest of the multitude on the other whose wind could be shut off by a separate control. When I was writing my lecture, I conferred with several colleagues well versed in organs of the fourteenth and fifteenth centuries and learned that the original name for that control was "doof," an old Dutch word that meant either "dumb" (as in deaf and dumb) or stupid. One Dutch colleague told me that "doof" was the nickname her grandmother had for her grandfather, and her family assumed that she was intending both definitions. In modern English, the first pipe organ stop action was intended to turn things off. Stop.

That led to family discussions on the original question. We "pull out all the stops" to make a loud noise on an organ or to give a situation or task our best shot. "This year when spring cleaning we're going to pull out all the stops." We pull out a stopper to make liquid flow, like wine from a bottle, and conversely, we use a doorstop to keep a door open.

The Children's Chimes Tower, Stockbridge, Massachusetts (photo credit: John Bishop)

Pythagoras guarding the entrance to the harbor, City and Island of Samos, Greece (photo credit: John Bishop)

Use your ears.

The common registrations for French Classic organ music give us some of the clearest examples of exploiting the overtones of each stop. Think of the *Cornet decomposé*, literally a dismantled five-rank Cornet with flutes at 8′, 4′, 2⅔′, 2′, and 1⅗′. Each has its own rich overtone structure, but collectively, they mimic the harmonic structure of the reeds like Trompette or Cromorne. The Trompette ranks in French Classic organs had broad scales and powerful tones from the bass, through the tenor, and into the middle octave of the keyboard before they started to peter out toward the treble. The five-rank Cornet starts at middle C and is intended to beef up the treble of the reeds, and you can imagine where Clérambault got the "Basse et Dessus de Trompette" and Balbastre and d'Aquin the rollicking pairings of Cromornes and Cornets in their noël variations.

The *Cornet decomposé* allows the fascinating variety of combining two, three, or four of those pitches to achieve different sonorities, and those ranks can be added individually or in combinations to the Cromorne, Hautbois, or Trompette to spice things up, like adding a dash of cayenne to an otherwise stolid dish.

When I was an apprentice in Ohio in the mid 1970s, my mentor John Leek and I went to tune a large M. P. Möller organ for the first time. It was a neo-Baroque rebuild of an earlier Möller that had an impossible Positiv division with a chiffy Gedackt, a smarmy 4′ flute, and a terribly high-pitched Cymbal, the kind that at first glance looks like there are only six different sized pipes making up the sixty-one notes of three ranks. What do you use to tune that squealing thing? There was a yellowed index card lying on the tuning perch with a neat suggestion: tune the Krummhorn to the Great 4′ Octave, far away but still easy to hear, and tune the Cymbal to the Krummhorn, being sure that each note of the Krummhorn is still in tune. The infinitely high overtones of the Krummhorn pipes clearly matched the stratospheric pitches of the pencil-sized pipes.

I use that technique to this day when tuning higher-pitched mutations. The top octaves of the Tierce ring out clear as a bell against an Oboe or Trumpet because those partials are so strong in the reed pipes. Any tuner's ears are trained to hear those overtones in single pipes. You can learn this by playing a note in an Oboe (the tenor octave is usually the clearest) and turning a 2⅔′ stop on and off, or by playing a fifth above in a different stop. Reinforcing the second partial that way helps your ear pick up the partial in the reed pipe alone. I love that demonstration as an important lesson about how musical tones work.

Thicken the batter

When you combine stops that speak in intervals with one another, you build a sassy pile of dissonance. Imagine playing C with an 8′ stop whose second partial (overtone) is G, an octave and a half above. Add the 2⅔′, which speaks a G, with a second partial of D. Add the 1⅗′, whose second partial is B. With those three pitches playing, you are hearing a cluster of several C's, G's, D's, E's, and B's all at once. When you add another layer of partials it becomes a twelve-tone cluster. This conglomeration helps explain why mutations can be so difficult to tune. Consider a mixture tuned in equal temperament and play C. The ranks of a usual mixture are speaking octaves and quints (C's and G's). The ranks of the mixture are tuned pure to each other, but the intervals on the keyboard are tempered so you are hearing both tempered and pure fifths when you play chords. This is true to some degree in any unequal temperament because it is impossible to temper every interval pure. It may seem as though I am describing unbearable dissonance, but in fact, it is a richness comparable to twenty violins playing in unison in a great orchestra. It is impossible for them all to play identical pitches, but they are close enough to each other that we hear it as three-dimensional richness.

A palette of color

Looking at the rows of pipes inside an organ, you can see a variety of shapes and sizes and a variety of materials used to make them. We refer to the differing diameters of pipes of the same length as "scaling." An 8′ pipe with a large diameter (diapason) produces a broad tone, while one of narrow scale (string) produces a

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Saint Paul's Episcopal Church, Stockbridge, Massachusetts, designed by Charles McKim in 1884 (photo credit: John Bishop)

keen tone. Broad scales and softer material like wood or metal with higher lead content emphasize the fundamental pitch. Harder metal (high tin content) emphasizes the development of higher partials and produces brighter tone. That is a simple description of the rich, earthy tone of a Skinner diapason as compared with the brightness of principal pipes in an organ by Rieger or Beckerath.

Various shapes of resonators like the "choo-choo-train" tops of English Horn pipes or the narrow brass tubes leading to cylindrical resonators of a Schalmei affect the harmonic development of tone and create different timbers. A Clarinet has a cylindrical resonator like a Cromorne. Adding a bell at the top of a Clarinet pipe enforces the fundamental, adding the richness to create a Corno di Bassetto. A "usual" Oboe has a double taper, a long, narrow taper that opens to more of a flare at the top. An Orchestral Oboe has a very thin scale and a gradual taper. A Tuba and a Trumpet are more or less the same in production of tone, but the Tuba has a larger scale and usually higher wind pressure. The placement of scrolls for tuning and regulating also affects the timbre of a pipe.

Similarly, some flue pipes have particular shapes that define the tone. A Rohrflöte is usually a capped metal pipe with a chimney soldered to a hole in the cap. I imagine that the hole in the cap frees the quint, as the presence of a stronger second partial creates the signature brightness of that flute. Ernest M. Skinner and others often made Rohrflötes (also called Chimney Flutes) of wood, drilling through the handle of the stopper to create the chimney. The tapered cap with a small opening at the top of a Koppelflöte pipe has a similar effect.

A tapered flue pipe like a Spitz Flute or Gemshorn, wide scale at the mouth and narrow scale at the top, is a hybrid. The wide scale allows a wide mouth that creates greater tone, but the narrow scale at the top points it toward a string. Many mid-century Aeolian-Skinner organs, especially in the Joseph Whiteford years, have gently tapered principal pipes. A colleague once joked while pointing out Whiteford's house near the Charles River in Boston, "It's the one with the tapered doorway."

All these variations give us the rich palette of tone colors in our pipe organs, and it all relates to the manipulation of the overtone series. Pythagoras may not have foreseen the comparison of a Gedackt and a Chimney Flute, but he discovered and described the math that makes it possible.

So why the broccoli?

The title of my lecture was "Pythagoras, broccoli, and the development of pipe organ stop action." A thirteenth-century Italian mathematician named Fibonacci discovered a series of numbers that is found throughout nature. The infinite Fibonacci series starts 1 + 1 = 2, 1 + 2 = 3, 2 + 3 = 5, 3 + 5 = 8, etc. Each successive number is the sum of the preceding two. This series defines the spiral of a nautilus shell, the diminishing tiles of a pineapple or pinecone, and yes, the diminishing spirals of Romanesco broccoli. It also defines the diminishing intervals between musical overtones. Pythagoras had the numbers right 1,800 years before the Fibonacci series was identified.

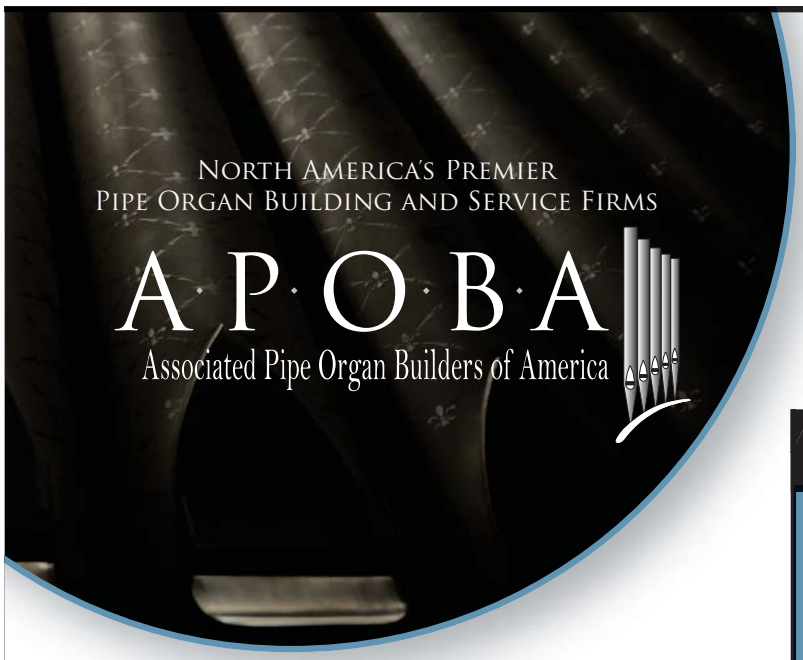
Nunc dimittis

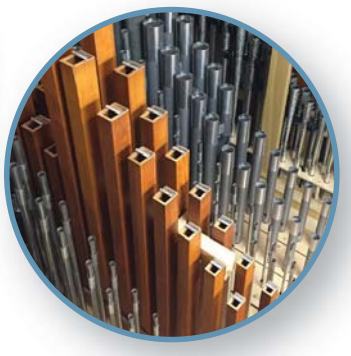
Friend and colleague Richard Houghten of Ann Arbor, Michigan, passed away on December 29, 2021. Dick was the American presence of Solid State Organ Systems (SSOS, formerly SSL), which has been producing excellent control systems for pipe organs for more than a generation. He had also served as the American representative for Laukhuff, helping dozens of us choose what products we needed and helping us with the complications of ordering products internationally.

He installed SSOS systems in dozens of America's greatest organs and was available as mentor and guide, helping many of us find our way out of technical problems. I spoke with him, asking for advice about a complicated organ while he was recuperating from surgery coupled with complications, and though he was confined and suffering, he was eager to help, answering my questions and providing follow-up information.

(photo credit: Félix Müller)

His skills, wisdom, and thoughtful presence added much to the world of organbuilders, and I am grateful to have known him as a colleague and a friend. He cared deeply about the organ classes at the neighboring University of Michigan, inviting them to his home and workshop and sharing his experiences with them. Above everything, Dick was a gentleman in every sense of the word. I miss him, and I will remember him always. ■





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The mystique of the G. Donald Harrison signature organs, Part 2

By Neal Campbell

Editor's note: the first part of this series appeared in the February 2022 issue of The Diapason, *pages 12–17.*

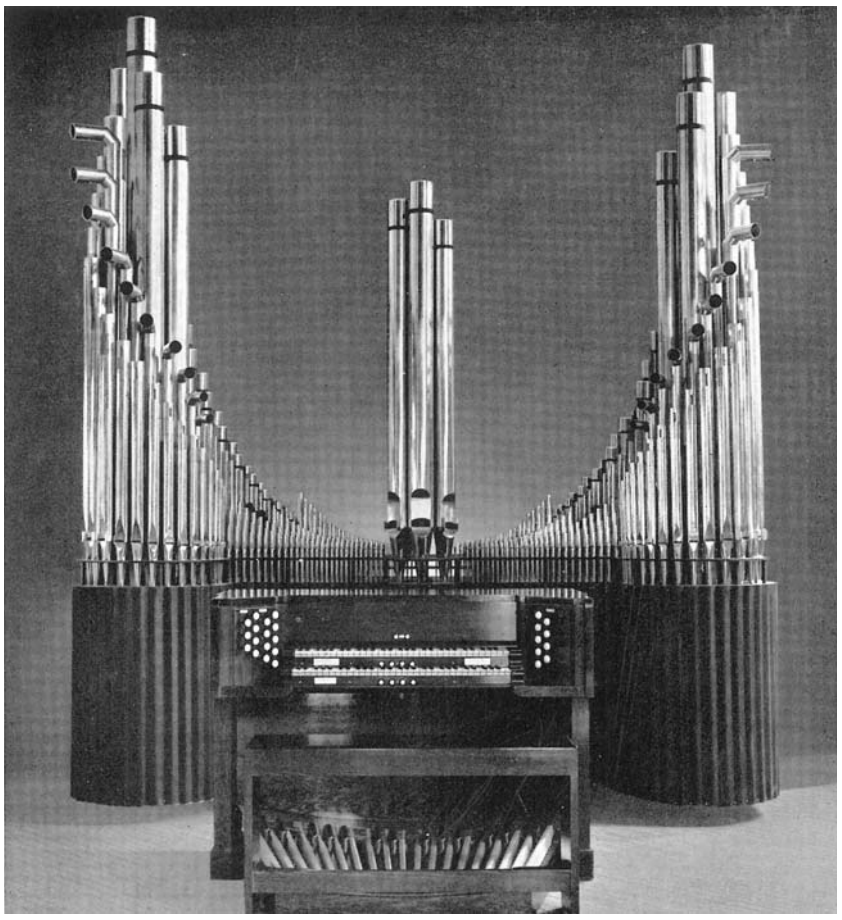
Introduction

Based on correspondence in Barbara Owen's and Charles Callahan's books, we learned in the previous issue that it was Alexander Schreiner who, as the Tabernacle organ was nearing completion, asked G. Donald Harrison to have his name appear on the console in addition to the standard company nameplate. Harrison obliged by providing an ivory plate with a facsimile of his signature along with the opus number and date. In the ensuing years until his death in 1956 Harrison continued the practice of signing some organs built by Aeolian-Skinner with which he was personally involved.

Before identifying and commenting on those signature organs, a list which continues this month, I showed the progression of Harrison's tonal ideas in the years leading up to the Tabernacle organ, based on his own words in letters to various of his associates and friends contained in Callahan's books. In particular, GDH related that the organ for the Groton School was a turning point in the development of his tonal theories, and he considered it the smaller companion to the Tabernacle design. Also cited are several examples of both Harrison's and Schreiner's assessments of the Tabernacle organ in the years immediately following its completion.

Following the list of signature organs in this issue, I also comment on some organs built prior to the Tabernacle organ containing GDH's signature plate and, assuming the Tabernacle organ to be the first organ GDH signed, I offer details as to their relative importance in the company trajectory. There follows commentary about significant Aeolian-Skinner organs of the era that do not contain Harrison's signature, and then some brief commentary on the organs built in the era of Joseph S. Whiteford and the company's final years.

In enumerating and commenting on the signature organs, the list and details are complete and accurate so far as I know. I have played many of the organs, but not all. I imagine there are signature organs of which I am unaware. For example, since beginning work on this article I learned via a Facebook page devoted to G. Donald Harrison and the American Classic Organ that the organ in the Worcester Art Museum bears a GDH signature plate. There likely are others, and I would be glad to hear from those with knowledge of them, preferably with documentation, and from those with additional commentary to what I provide here. Communications may be sent through the editor. Who knows, there may be an addenda or part 3 in the future!



New England Conservatory, Boston, Massachusetts, Opus 1200 (1949)

Opus 1149: New York Avenue Presbyterian Church, Washington, D.C., 1948.

The first organ for this congregation was built by Hutchings, Plaisted, & Co. in 1873 for the original church. This was later rebuilt by John Brown and later still by Ernest M. Skinner & Son of Methuen. In 1948, the church signed a contract with Aeolian-Skinner for additions to the existing instrument, and in 1951 another contract was signed as Opus 1149-A for a rebuilding and re-installation in the present church.[29]

This organ, now gone, was a very beautiful example of Aeolian-Skinner's sound, even though it was of modest content and pedigree. My teacher, William Watkins, was the organist of the church at the time each contract was completed, and he and Joseph S. Whiteford did the work together on a very modest budget. Whiteford was a native Washingtonian, and he and Watkins were good friends; this was at about the time Whiteford became Harrison's assistant at Aeolian-Skinner.

At the time, the church was famous for the preaching ministry of the Reverend Dr. Peter Marshall, who was also the chaplain of the United States Senate. Watkins at that time was a prominent concert organist, and he provided a serious program of organ music at services. The church maintained a choir of 100 singers directed by Charles Dana Beaschler. Watkins told me that he simply asked Harrison to sign the organ when they moved into the new church. At the time Watkins was probably the best-known organist in the country aside from Virgil Fox, his teacher. The organ as it turned out was entirely worthy of the Aeolian-Skinner legacy, but GDH had nothing to do with it personally. He complied with the request solely on the strength of his associations with Whiteford and Watkins. So, if it happened here, it likely happened in other places—an important clue when considering criteria that may have influenced Harrison's decision to sign an organ.

By the time I knew the organ as a substitute in the early 1970s the signature plate had disappeared, though the screw holes where it had been were clearly visible. When the church eventually obtained a new console and made some additions during the tenure of Wesley Parrott, a replacement signature plate was made and affixed to the new console.

Opus 1150: Annie Merner Chapel of MacMurray College, Jacksonville, Illinois, 1952.

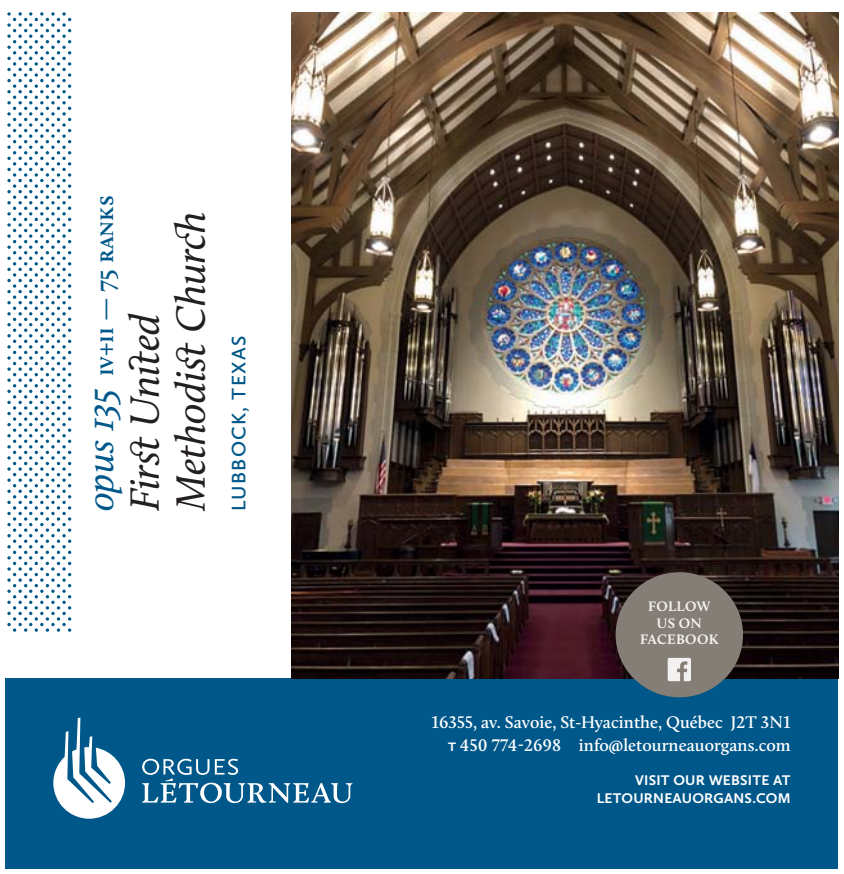
Robert Glasgow taught here before he went to the University of Michigan, and the organ was installed early in his tenure. He praised the organ in his address to the American Classic Organ Symposium in 1988. The college closed in May 2020, and the fate of the organ is still being determined.

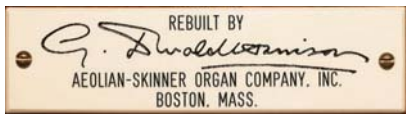
Opus 1173: First Presbyterian Church, Kilgore, Texas, 1949.

This organ was a rebuild of a 1935 M. P. Möller, and it retained much of the pipework and structure, as well as three complete stops from the previous Henry Pilcher's Sons organ. Nevertheless, it became one of the company's most successful and best-known organs.

It was used for examples supporting GDH's narration in Volume I of *King of Instruments*, and in Volume II played by Roy Perry, the organist of the church for forty years and one of Aeolian-Skinner's most successful representatives and finishers. Two tracks were also played by William Watkins on Volume II, although he was identified ignominiously as the "staff organist," owing to union regulations at the time. Volume X featured Opus 1173 in a complete issue entitled "Music for the Church," featuring works for choir and organ. The only organ piece on the album was Bruce Simonds's *Prelude on Iam sol recedit igneus* played by Roy Perry, who also played all of the choral accompaniments.

The cover photo of the new Trompette-en-Chamade for Opus 1173 was used for the first time on Volume X and continued to be featured in company brochures and other volumes of the *King of Instruments* series, becoming





The Kilgore signature plate did not include an opus number or date. The original plate fractured at the screw hole and was placed in the church archives, and this replacement plate was affixed to the console. (photo credit: J. David Brown)

something of an Aeolian-Skinner icon. The company claimed that the stop was the first such built in America.

Opus 1174: First Baptist Church, Longview, Texas, 1951.

This organ provides an interesting contrast to its slightly older sister organ in Kilgore in that it was a completely new organ designed by Harrison for the new church, has not been altered or added to, and was placed in a strikingly modern, large edifice designed with the organ's success in mind at the outset. The nave of the church is 92 feet high at the peak of the ceiling, and it seats 1,700 persons. The church's pastor, the Reverend Dr. W. Morris Ford, was the driving force in both the building of the new church and the organ, and for many years thereafter musical events of significant proportions were included in the church's program. The leading organists of the day, including Virgil Fox and Catharine Crozier, played there. An article about this organ appeared in the June 1954 issue of *The American Organist* stating:

> Catharine Crozier made tape-recordings during the 1952 Christmas holidays for two L.P. discs [on the Kendall label]; Harold Gleason says Longview beats anything he has heard in Europe.

Opus 150-A: Cathedral Church of St. John the Divine, New York City, 1953.

This organ is justly famous and needs little introduction, except to note that it used significant portions of the original instrument, one of Ernest Skinner's early successes, especially structural components and orchestral stops. The organ has many unique attributes, and its success draws in large part from Harrison's experience prior to his coming to the United States, when he worked closely with Willis on the organ in Liverpool Cathedral, a building approaching the size of St. John the Divine. For example, letters by GDH tell that in some stops the pipes for the individual notes are doubled, even tripled in the treble ranks, and that for the first time in many years Aeolian-Skinner built and voiced completely new Tuba stops for the organ.

An amusing story from the canon of oral tradition tells of Norman Coke-Jephcott, organist of the cathedral during the planning stages, and GDH visiting after dinner at Coke-Jephcott's club in the presence of others, when Harrison asked "Cokie" if he had given any thought to what they might name the newly designed special trumpet stop at the west end of the cathedral. Cokie said that he really had not, so Harrison asked him how he planned to use it. Cokie said, "Well . . ., I suppose for state occasions."

That is how this famous stop, voiced by Oscar Pearson on fifty inches of wind pressure, came to be called the State Trumpet. It was a major departure from the two previous horizontal reeds Aeolian-Skinner built for Opus 1173 and Opus 1208, which were essentially standard Trompette Harmonique designs voiced on moderate pressure, but mounted horizontally.

The cathedral organ is featured on Volume I of the *King of Instruments* in examples played by Joseph Whiteford

The Kilgore Trompette-en-chamade was used frequently in company brochures and on the jacket covers for the *King of Instruments* series of recordings.

to accompany Harrison's narration. The instrument is again featured on Volume VI in a program played by Alec Wyton, who had recently been appointed organist of the cathedral, and on Volume VIII, played by his predecessor, Norman Coke-Jephcott.

Opus 825-A: St. Paul's School, Concord, New Hampshire, 1953. (See picture on page 14.)

Opus 1196: Covenant Presbyterian Church, Charlotte, North Carolina, 1949.

This was a completely new four-manual organ for the new church building of this flagship congregation of the denomination. Richard Peek was the organist at the time, and he and his wife, Betty, directed the music here for over forty years.

Opus 1200: New England Conservatory, Boston, Massachusetts, 1949.

Originally displayed at the 1950 American Guild of Organists convention in Boston, this experimental organ saw many years of use in a studio at the conservatory. The console has three plates on it, and students recall that in addition to the company nameplate and the GDH signature plate, there was a plate identifying its use at the convention. The organ is now owned privately.

Opus 1201: St. Mark's Episcopal Church, Mount Kisco, New York, 1952.

Positiv division and console of Opus 1201, St. Mark's, Mount Kisco, New York (photo credit: David T. Mainey)

A new three-manual organ of classic design was installed in casework designed by Bertram Grosvenor Goodhue, architect of the church, which contained the former instrument. The organ featured a divided Swell division, such as was first used in one of Ernest White's studio organs at St. Mary the Virgin in New York City, and later at Christ Church, Bronxville, New York, Opus 1082. The Positiv division is suspended from the ceiling at the entrance to the side chapel, across the chancel from the main organ. Edgar Hilliar, organist of the church from 1948 until 1984, directed much of the design, and he recorded a complete program for Volume IV of the *King of Instruments* series.

Opus 1208: St. Philip's Episcopal Church, New York City, 1951.

At the time the organ was installed, St. Philip's was one of the largest Episcopal churches in the country and was a significant religious and political presence among the many churches in Harlem. The organ was a rebuild of the former 1943 Hillgreen-Lane organ of three manuals, reusing the console. It featured the company's second Trompette-en-Chamade, which is similar in appearance to the one for Opus 1173 in Kilgore, Texas, except St. Philip's is at the west end of the church.

Opus 1216: First Methodist Church, Tacoma, Washington, 1953.

Main organ across the chancel and the console of Opus 1201, St. Mark's, Mount Kisco (photo credit: David T. Mainey)

Since relocated to First Baptist Church, Seattle, Washington.

Opus 1235: St. John Lutheran Church, Forest Park, Illinois, 1954. (See pictures on page 15.)

Photographs of the stopjambs of this organ were used as the cover of company brochures in the 1960s. The Positiv was prepared for at the time and later added by Berghaus Organ Company to a design somewhat different than the original.

Opus 968-B: Bruton Parish Church, Williamsburg, Virginia, 1955.

This was a large, four-manual organ of over 100 ranks with obvious Harrison attributes. The instrument also included an English organ from 1785 built by Samuel Green that had been donated to the church, made playable as a division of the organ. The unenclosed divisions were placed in a shallow gallery surrounding the Green organ over the altar, while the enclosed divisions were in attic chambers, including an Antiphonal division in the tower. The organ was an anachronism in the Colonial-era church, but it was very effective and saw much varied use in recitals several times a week for the many tourists who flocked to Williamsburg. The

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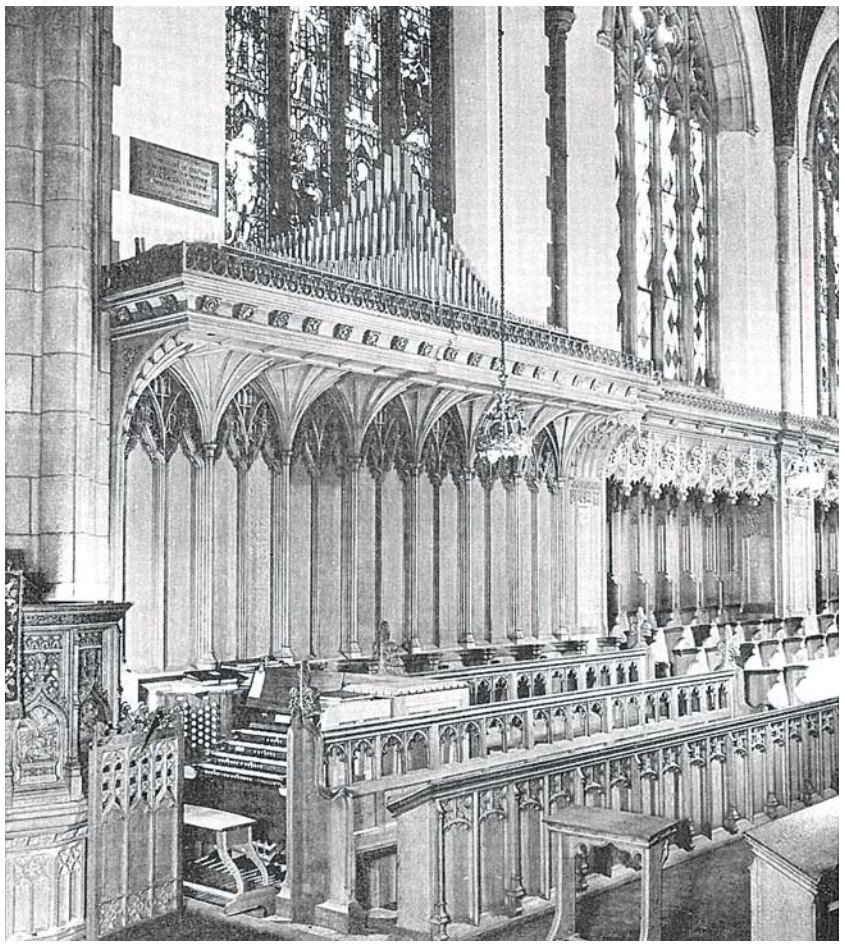


St. Paul's School, Concord, New Hampshire. This photograph of the Positiv division was used in several company brochures. The tallest three or four pipes in each rank were non-speaking pipes designed to give the division a balanced appearance in the large room. The Positiv was removed in a subsequent revision of the organ.

St. John Lutheran Church, Forest Park, Illinois, Opus 1235 (1954)

organ was replaced in 2019 by Dobson Pipe Organ Builders Opus 96.

Opus 1257: Winthrop College, Rock Hill, South Carolina, 1955.

Opus 1265: The Temple, Atlanta, Georgia, 1954.

Emilie Spivey, the organist of The Temple, commissioned Harrison to rebuild the 1931 Henry Pilcher's Sons organ that had been installed in the new edifice. The new organ retained twenty-two ranks from the Pilcher. Virgil Fox was the consultant.

Opus 1275: Cathedral Church of All Saints, Albany, New York, 1953.

This is a rebuild of a 1904 Austin Organ Company instrument, retaining the console and some of the chests and pipework. There is a signature plate indicating that Harrison was responsible for the Great and Positiv divisions, and another indicating that Whiteford finished the Swell and Choir.

Opus 724-A: St. Paul's Episcopal Church, Chestnut Hill, Philadelphia, Pennsylvania, 1956. (See picture on page 16.)

Significant structural portions and the three-manual console were retained from the previous organ, but little of the previous pipework was used in this rebuild, which was in the factory simultaneous with Opus 205-A for St. Thomas Church in New York City. Inasmuch as Harrison died while finishing the organ in St. Thomas, this organ may justly be identified as the last organ personally finished by G. Donald Harrison. Designed and installed during the tenure of Thomas Dunn, certain aspects of the unusual design and stop nomenclature have been attributed to him. The original Aeolian-Skinner nameplate and GDH signature plate were stolen, and the present console contains replacements.

Over the years, during the long tenure of Richard Alexander, additions to the organ included a new four-manual console built by Austin and several vintage Skinner stops, which were placed in the large ceiling chamber toward the front of the nave where most of the original Skinner organ had been located. A new Grand Choeur division built by Schoenstein was also added.

Opus 205-A: St. Thomas Church, New York, New York, 1956. (See picture on page 17.)

Much has been written about this famous organ, and it has become the fodder of legend, beginning with the fact that G. Donald Harrison died on the evening of June 14, 1956, after spending a day of tonal finishing on the organ as it neared completion, working against the clock to have it ready for the American Guild of Organists national convention a few weeks later. There was a subway strike in New York at the time, and GDH could not get a taxi, so he walked several blocks in extreme heat to the apartment he and his wife maintained on Third Avenue. Upon arriving home he felt poorly, but after dinner he relaxed and felt better. As he was watching Victor Borge on the television, he threw his head back roaring in laughter—and died of a sudden heart attack.

Many alterations were made to the organ over the years beginning in the late 1960s when the organ was barely a decade old. Toward the end of Gerre Hancock's tenure he retrofitted nameplates on the right stop jamb documenting the provenance of the organ: The Ernest M. Skinner Co., Boston; Aeolian-Skinner; and Gilbert Adams. He also placed a GDH signature plate under the bottom manual near the General Cancel button.

Marcel Dupré made two stereo recordings for the Mercury Living Presence series of LPs in 1958, which assured the organ of a place in the annals of Aeolian-Skinner history. Private recordings of rehearsals and concerts by Marie-Madeleine Duruflé, Alexander Boggs Ryan, and Garnell Copeland made on the organ before the long series of alterations have recently been remastered and made available as CDs, the latter two of which are found on the Aeolian-Skinner Legacy series of recordings obtainable through the East Texas Pipe Organ Festival.

Signature organs prior to Opus 1075

Several organs built prior to the Salt Lake Tabernacle Opus 1075 also have a Harrison signature plate affixed to the console. Assuming that the Tabernacle organ was the first that Harrison signed as Barbara Owen states (see endnote #1), the exact circumstances of the placements of signatures on these pre-existing organs are subjects of further conjecture and add another layer of mystique to a subject that is inherently somewhat esoteric and imprecise.

The trajectory of Harrison's organs culminating in the Tabernacle organ design has already been traced. That some of these organs were later given Harrison's signature is entirely logical, as they contain many design precedents found in the Tabernacle organ that led Alexander Schreiner to ask Harrison to sign it in the first place. In that Harrison and Aeolian-Skinner later made alterations to some of these organs, it is likely that GDH himself directed his signature plate to be affixed at that time. In others the provenance is less obvious, and the exact logistics regarding their placement may be details consigned to the ages. I have attempted only to document what I know to have been in place at the time of this writing or at some point in the past. It is not difficult to fabricate these signature plates, and in several instances where the original nameplates have been stolen or broken, replacement replicas have been made available with relative ease.

Nora Williams told the story of someone in the console engraving department who would routinely make keychain fobs out of Harrison signature plates to hand out to workers and friends! So, the mystique continues.

Opus 909-A: All Saints Episcopal Church, Worcester, Massachusetts, 1933, 1940–1949.

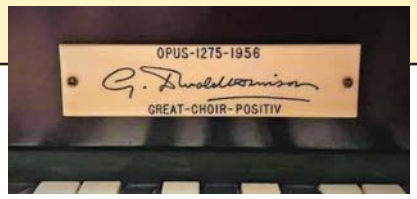
The organ was recorded for Volume XI of the *King of Instruments* series played by Henry Hokans, the organist of the church at the time.

Opus 910-A: Grace Episcopal Cathedral, San Francisco, California, 1933, 1952.

Richard Purvis played a program of his compositions for Volume V of *King of Instruments*, although he was identified simply as "staff organist."

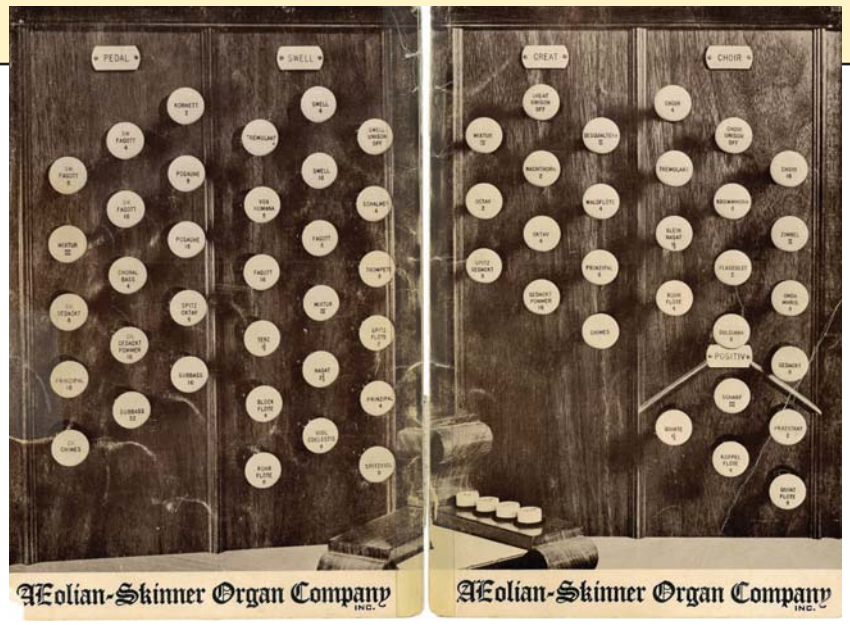
Opus 927: Trinity Church on the Green, New Haven, Connecticut, 1935, 1949.

The nameplate for Opus 1235. The Chorale piston next to the signature plate is a blind combination GDH set up as a plenum for hymn singing.



Cathedral of All Saints, Albany, New York, Opus 1275, Harrison nameplate
(photo credit: Davis Casey Badaszewski)

Cathedral of All Saints, Albany, New York, Opus 1275, Whiteford nameplate
(photo credit: Davis Casey Badaszewski)



St. John Lutheran Church, Forest Park, Illinois, Opus 1235 (1954)

Opus 932-A: Calvary Episcopal Church, Memphis, Tennessee, 1935, 1952.

Harrison's professional correspondence mentions his traveling to Memphis to work on the organ. Adolf Steuterman was the long-time organist of Calvary Church, a respected musician in that city, and was friendly with GDH.

Opus 936: St. John's Chapel, Groton School, Groton, Massachusetts, 1935, 1945–1962.

The organ was featured for Volume VII of *King of Instruments*, played by Marilyn Mason.

Opus 940: Episcopal Church of the Advent, Boston, Massachusetts, 1935, 1964.

Opus 1024: University of Texas at Austin, Recital Hall, Austin, Texas, 1941.

This was a large, four-manual organ for the recital hall in the new music building, containing the usual four manual divisions, plus a Positiv, Bombarde, and floating String organ. A new console was provided in 1965 as Opus 1024-A, which does not contain a Harrison signature plate. The organ has since been installed in a new church building for St. Andrew's Episcopal Church in Amarillo, Texas, which has been widely documented on video, and a signature plate is not on it.

However, in a letter to Brock Downward for his dissertation about Harrison, E. William Doty, professor emeritus and long-time organ teacher at the university, wrote that:

> After the College of Fine Arts had been in existence for two years, the Board of Regents authorized the construction of a music building plus an organ to go in the recital hall . . . . Its acoustics were designed by C. C. Potwin of Electrical Research Corporation. He was recommended by Paul Boner, UT Professor of Physics, who was one of several consultants on the building and the organ. Ned Gammons of Christ Church, Houston, now at Groton School was another consultant whose ideas on design were incorporated . . . . In my judgement *[sic]* G. Donald Harrison was the greatest artist tonal designer of the first half of this century and we are very proud that he signed the University of Texas organ because in his judgement it was one of his best.[30]

So, the mystique continues, but there is no doubt that this organ in its new home is a success and probably far exceeds its effectiveness in its original location according to those who knew it then, including Gerre Hancock who studied on it with Doty when he was a student at the university.

Opus 1036: Worcester Art Museum, Worcester, Massachusetts, 1942.

Conclusions

Beginning with the Groton organ in 1935, which Harrison himself identified as a turning point in his design of the Classic organ, it is a fairly straightforward task to identify further similar designs throughout the 1930s and 1940s leading up to the Tabernacle organ in 1945—and from thence to others in a similar trajectory, which GDH himself then signed, up until his death in 1956. Even so, if one were listening to a variety of the company's instruments during this period, whether signed or not, there is no foolproof, obvious, definite distinction. Similarly, from a technical standpoint there are no absolute defining attributes or "smoking gun" signals that separate an organ that GDH signed from one he did not. They each bear a family resemblance in sight and sound, and some may be said to be more effective than others for any number of tangible and intangible reasons. It is, however, a given assumption that these signature organs are considered to be the best of the best that the company built.

In addition to tonal and technical attributes, however, there is another intangible aspect to the signature question that, from a purely scientific standpoint, is difficult to precisely define. Given the uniform tonal success of each of the signature organs along GDH's developing Classic designs, I feel certain that, when all is said and done, Harrison's reason for signing an organ also represented some very personal, quiet tribute of his own bestowing—some personal affinity GDH had for the way a particular job turned out, occasioned by its design and outcome together with perhaps some pleasant personal association with the incumbent, such as clearly was the case with Opus 1149 in Washington. Or perhaps there was the sense of a successful achievement that involved working with a collaborator on the job that reminded Harrison of his association with Schreiner and the outcome of the Tabernacle organ. There may have been some personal affinity that prompted Harrison to pronounce his own benediction on the job. And Philip Steinhaus's letter to William Self at the outset of part 1 of this article confirms that the signature organs represent jobs with which Harrison was "deeply and personally involved."

There certainly are wide varieties of styles to the signature organs, located in places humble and impressive, sizes small and large. Most of them are complete organs of GDH's sole design that echo his aspirations for the Tabernacle organ, although there are obvious exceptions that contain significant portions of other builders' work. Some signature organs are rather straightforward manifestations placed in ideal locations, and some are very unusual schemes or are the result of challenging layouts and unusual engineering solutions, such as Opus 1201 in Mount Kisco.

Some scholars and historians have posited that signature organs contain only pipework designed and finished by G. Donald Harrison. However, there are several examples that clearly suggest otherwise, such as the Washington and Kilgore organs cited previously, but also Opus 1265 at the Temple in Atlanta, Opus 1275 for the Cathedral in Albany, Opus 1208 in Harlem, Opus 1134 for Symphony Hall in Boston, and the various rebuilds of original Skinner organs that are indicated by the suffix letter "A" following the original opus number.

It is also very interesting to consider some important Aeolian-Skinner organs that were not signed by Harrison, including two of the company's most famous: The Mother Church in Boston (Opus 1203 in 1949, the largest single organ produced by the company) and The Riverside Church in New York (Opus 1118, 1947–1955). Each is a very large, beautiful organ, in a prominent church in a major city, containing many singular attributes associated with Harrison and the American Classic Organ movement. Each possesses a sound that is unmistakable as being from Aeolian-Skinner of the era. However, each of these landmark organs was designed under the significant influence of others—in this case Lawrence Phelps and Virgil Fox, respectively. That is, their design inception was just the opposite of Opus 1075 for the Salt Lake Tabernacle where GDH was given a free hand and charged at the outset to build the organ as he saw fit. So it seems likely that GDH may not have been moved to sign organs so closely associated with others, even though they were still built by Aeolian-Skinner.

In neither case, though, can it be said that Harrison or the company in any way denigrated these organs or regarded them with less favor than the signature organs. The organ in The Mother Church was featured twice in the *King of Instruments* series of recordings (Volumes IX and XIII) and in reissues. GDH was quick to praise the sounds that Virgil Fox got from the Riverside organ when writing to Willis about it. When Harrison died suddenly in 1956, Virgil Fox immediately offered to play for his funeral—though in the end the small service at St. Mary's Church in Hampton Bays, Long Island, had no music whatsoever.

The large organ formerly in the Cathedral Church of St. Paul in Boston, Massachusetts, was not signed by Harrison, for the presumed same reason, that it was the result of the collaborative design of Ned Gammons of the Groton School and George Faxon, the organist of the church. Yet, the organ contains all of the hallmarks of the American Classic movement—lavishly so in fact, and it was featured in the first two volumes of *King of Instruments*. There appears to be no obvious hints of pettiness or retribution in Harrison's decisions regarding jobs that he did not sign.

St. Mark's Church in Philadelphia is yet another example of a large, prominent organ in a notable urban parish church with the same Harrison tonal

Scattered leaves ... from our Scrapbook

ELGAR'S *THE DREAM OF GERONTIUS*

"I shall never forget the realistic effect of the demons' chorus; the snarling was terrifying. I have not heard it sung like that since and I fancy it did not find favour with the critics. Choruses now seem to sing as though they thought only of the notes; they cannot be "foul spirits" for the nonce. In the Sheffield rendering I lost much of the musical detail of the chorus of demons, but the effect was infinitely more realistic. More than once, I could not keep back my tears."

Alfred Hollins

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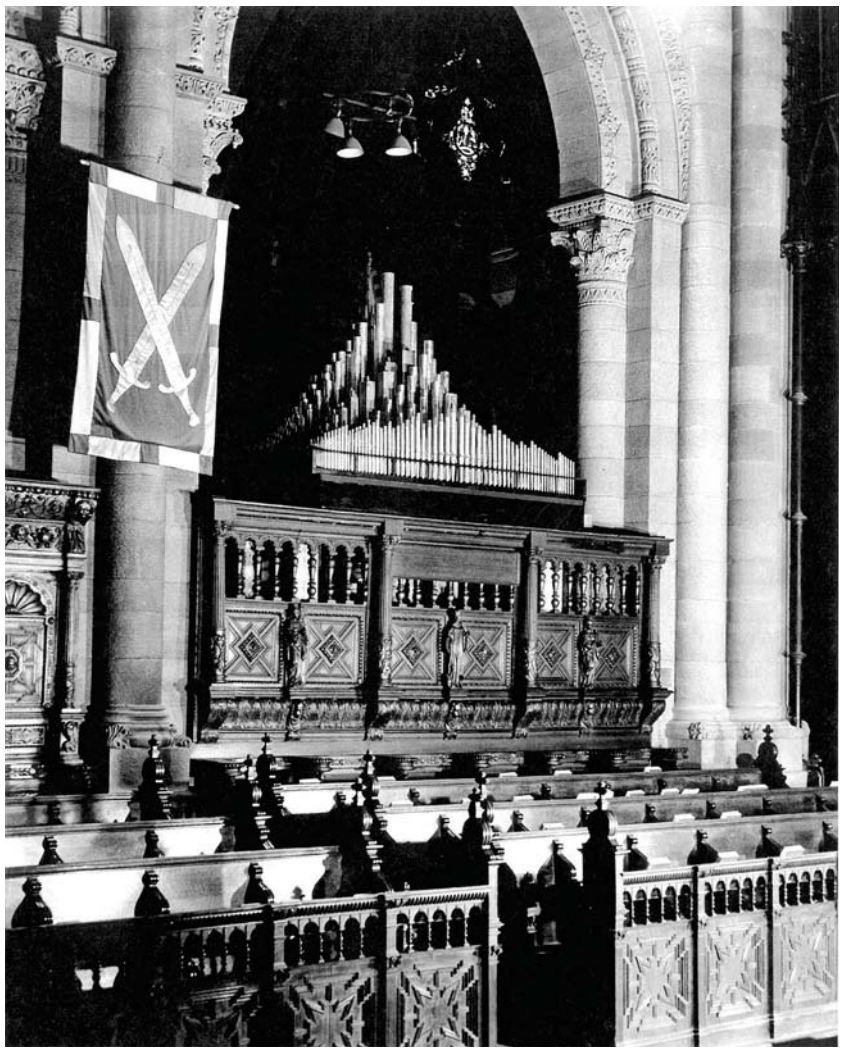


Cathedral of All Saints, Albany, New York, Opus 1275 (1953), Great division

St. Paul's Episcopal Church, Chestnut Hill, Pennsylvania, Opus 724-A (1956): "Here we have the beautiful blending of the functional and the traditional . . ." so says the caption of this photograph as it appears William H. Barnes's *The Contemporary American Organ*.

attributes as contained in its contemporary sister organs in Advent in Boston and Groton, yet it was not signed by Harrison. We know that Harrison and/or Aeolian-Skinner later made significant alterations at both Advent and Groton, and it is easy to readily assume that GDH, or someone else, added the signature plates at that time. If that be the case, it is ironic that St. Mark's, which has received no substantive alterations, does not bear Harrison's signature, while the other two that have been altered do!

Harder to document are instances where there exists a beautiful example of Harrison's work without the signature, and where it is known that GDH had difficult dealings in some aspect of the job with representatives of the church and/or the incumbent organist. I personally know of a couple of likely candidates for that scenario—but it is hard to substantiate, there is little to be gained by "outing" a church in this way, and in the end it is of little consequence, except that in the process these places are permanently deprived of the intangible benefit of Harrison's privately bestowed, yet very obvious public stamp of approval for all to see as the years pass by.

For the researcher, and especially for the player, the presence of the Harrison signature plate on the console suggests an invitation to simply consider the organ on another level, to check the organ's provenance and files, to try to see who was behind a given project, and attempt to discover the lines of continuity between Harrison and the project, further appreciating the music the organ produces in that light. In providing commentary on the signature organs, I have been able to dig deeper in some cases than others, and in no way do I present this monograph as the end of the story on this topic.

Aeolian-Skinner after Harrison

In the years after Harrison's death, Joseph Whiteford continued the practice of placing his nameplate on many organs, but to my knowledge it was never in the form of his signature. Although I have not researched it carefully, it also appears that a larger percentage of the company's total output during Whiteford's tenure as tonal director received his nameplate. Of course, the total number of organs the company built continued to decrease as the 1960s led inexorably to the company's sad denouement in 1972.

Much has been written, and even more spoken, about Aeolian-Skinner's demise. Twenty-five years after the company closed, Michael Gariepy, who had been on the company's technical staff, wrote:

> There were four "coffin nails" which sealed the fate of Aeolian-Skinner—
> 1. The death of G. Donald Harrison;
> 2. The Southeast Expressway, which split the operation in two;
> 3. The departure of Joseph Whiteford from the company;
> 4. The move to Randolph; such were the disruptions caused by relocating the company that it took six months to return to "normal" operational efficiency.[31]

There is no doubt that Harrison's prestige brought credit and contracts to the company, and his death is generally thought to have been the beginning of its end—and that may be so. But there is every indication, including Dun & Bradstreet reports, that Aeolian-Skinner was never in a favorable financial position following World War II and its attendant inflation. Joseph Whiteford clearly was not the typical career "organ man" that Harrison had been. There is no doubt that many of the old-timers in the company did not resonate to his patrician ways and may have lacked confidence in his leadership. But in the post-Harrison years Joseph Whiteford designed some impressive organs, including those for the symphony orchestras in New York, Philadelphia, Detroit, Milwaukee, and the Metropolitan Opera House in New York City. And under his successor Donald Gillett's direction, Aeolian-Skinner built the organ in the new Kennedy Center Concert Hall in Washington.

Many "Hail Mary" attempts were made to keep the company afloat in its closing days, and there were valiant attempts to adapt to the changing times and tastes, such as moving to a more economical and efficient factory outside of Boston and introducing tracker-action organs. Roy Perry told me that Martin Wick seriously pursued the idea of purchasing Aeolian-Skinner and moving it to Texas, with Roy as tonal director. Martin said he had no trouble building Chevrolets in one factory and Cadillacs in another! But his board did not go along with the idea. In the end it was all too little, too late.

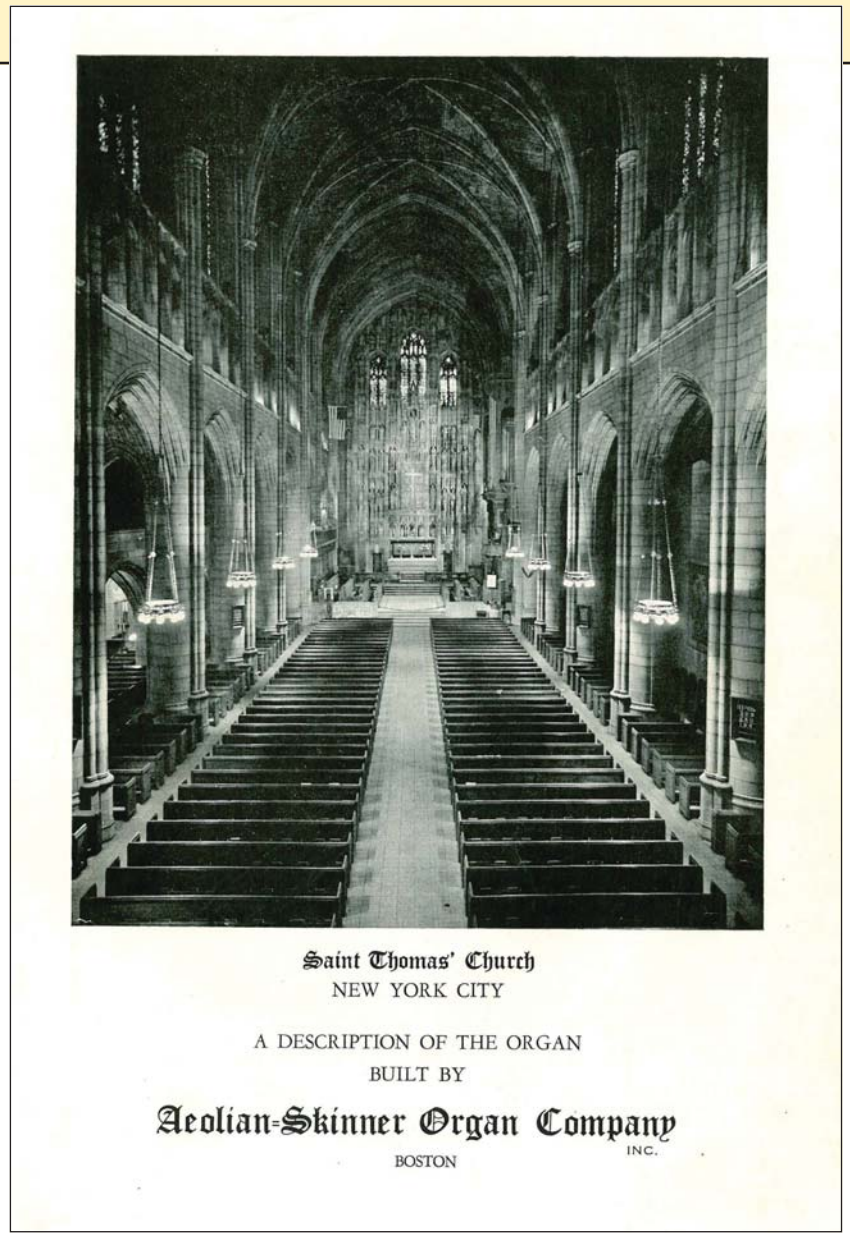
Having played many organs designed by G. Donald Harrison, Joseph Whiteford, and Donald Gillett over my entire professional career, I feel that many of Aeolian-Skinner's organs built since 1956 are very beautiful indeed and are landmarks easily on a par with some of those the company built under Harrison. It is prescient to read what Emerson Richards said about Joseph Whiteford when he wrote to Henry Willis shortly after Harrison's death:

> I think that he [Whiteford] has more ability than he is given credit for but he is impatient and for some reason does not inspire confidence—just why I cannot say.[32]

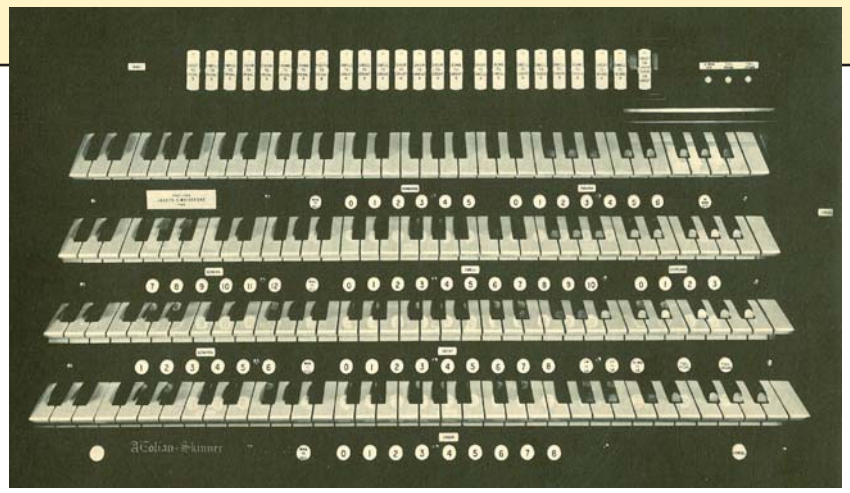
In considering Aeolian-Skinner after Harrison's death, Charles Callahan's sage advice in the introductory material to his second book is still worthy of consideration:

> The pendulum of taste and opinion is constantly in motion. Caught up in the enthusiasms of a particular moment in time, it is all too easy for anyone to belittle others' achievements. Perhaps Joseph Whiteford and his work are overdue for a fair assessment.[33]

The author gratefully acknowledges the assistance of Charles Callahan, William Czelusniak, Allen Harris, Douglass Hunt, Allen Kinzey, and Larry Trupiano in the preparation of this article. ■



Aeolian-Skinner company brochure featuring St. Thomas Church, New York, New York, Opus 205-A (1956)



Opus 1388 from 1962 for Philharmonic Hall, Lincoln Center, New York, New York, with the company name stenciled in gold letters, and Joseph Whiteford's nameplate

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.

29. Allen Kinsey and Sand Lawn, comp., *E. M. Skinner/Aeolian-Skinner Opus List* (Richmond, Virginia: Organ Historical Society, 1997), 152.

30. E. William Doty to Brock W. Downward, December 14, 1974. Downward diss., 97.

31. Michael Gariepy to Charles Callahan, February 9, 1996, Callahan, *Aeolian-Skinner Remembered*, 372.

32. Emerson Richards to Henry Willis III, July 12, 1956. Callahan, *The American Classic Organ*, 433.

33. Callahan, *Aeolian-Skinner Remembered*, xvi.

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About The American Organist *magazine entries: for most of the twentieth century the official journal of the American Guild of Organists was* THE DIAPASON, *independently owned, edited, and published in Chicago. Simultaneous with* THE DIAPASON *was an organists' journal titled* The American Organist, *published by T. Scott Buhrman in New York City. These two journals coexisted until 1967 when the AGO established its independent journal, initially titled* MUSIC: The AGO/RCCO Magazine *reflecting that it was the official journal of the American Guild of Organists and the Royal Canadian College of Organists. After Buhrman died in the 1960s his journal continued briefly, but it soon ceased operations. The AGO soon adopted the title* The American Organist *for their official magazine, but it is not in any way related to Buhrman's magazine. In this bibliography the two 1988 entries referring to* The American Organist *refer to the magazine's later iteration as the journal of the AGO.*

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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HYMN: Alvez Barkoskie IV: God, We Gather
HYMN: Brenda Portman: Christ! Who Was Before the World Began
Ola Gjeilo: *Ubi Caritas II* Through Infinite Ages
Malcolm Archer: Lord, Enthroned in Heavenly Splendor
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A. Thompson-Allen Company, New Haven, Connecticut
Derry Presbyterian Church, Hershey, Pennsylvania

The organ's first career

In 1951 New Haven's Church of the Redeemer, founded in 1838, moved into a neo-colonial structure designed by prominent local architect Douglas Orr. The new church was located in the city's East Rock neighborhood and quickly took its place among Orr's other distinguished buildings that remain popular to the present day.

The church's organist-choirmaster, Hope Leroy Baumgartner (1891–1969), was assigned the task of designing a suitable organ for the new sanctuary. A student of Horatio Parker and Harry Benjamin Jepson, Baumgartner was awarded a Bachelor of Music degree from the Yale School of Music in 1916. In 1919 he was appointed to the faculty as an associate professor where he taught composition and music theory with distinction until his retirement in 1960.

As a teacher, Baumgartner was famous for his attention to detail, so it is no surprise that he took an intense interest in the designing of Church of the Redeemer's new organ, to be built by the Aeolian-Skinner Organ Company as their Opus 1132. The April 1951 issue of The Diapason carries a front-page article describing the completion of the new organ, noting:

> The organ was designed by H. Leroy Baumgartner, organist and choirmaster of the church, associate professor of the theory of music at Yale University and noted composer. Professor Baumgartner spent several years developing the scheme for this instrument and provided detailed instructions for its construction, which included drawings specifying the placement of the controls at the console. A feature of the organ will be an unusually large number of mechanical controls, some of which were designed by Professor Baumgartner.

Baumgartner was especially known for accompanying oratorios as part of his music program, and he wanted an instrument that would facilitate complex registrational changes. Not only did he specify several highly unusual console controls, but he also had some idiosyncratic ideas about the design of the stoplist.

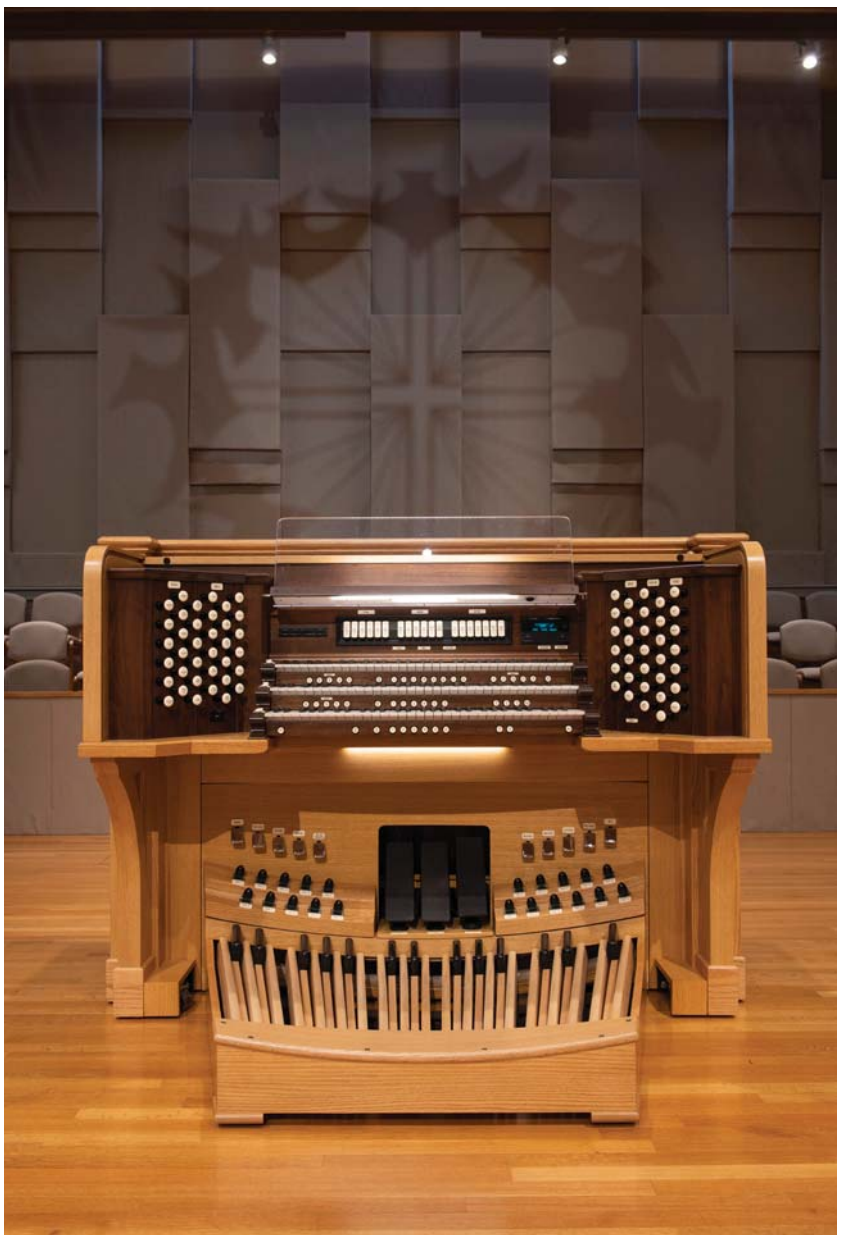
The founder of our company, Aubrey Thompson-Allen, was assistant to G. Donald Harrison while Opus 1132 was being negotiated. Harrison had become exasperated with Baumgartner's incessant micromanaging of the details of the organ's stoplist and console controls, ultimately placing a large stack of correspondence in Aubrey's hands and asking him to go to New Haven to see if the contract somehow might be finalized and signed. Ultimately it was, and an order was given for an instrument of fifty-one speaking stops controlled by a three-manual console, with a floating Positive division that could be played from the Great or Choir manuals.

In an effort to wring the greatest number of stops from the complement of pipes, a number of compromises had to be made. To cite only one example, the 8′ Rohr Bordun in the Swell served also as the unison flute for the Great, Choir, and Pedal divisions, which had none of their own. To save expense, the design of the organ omitted the use of chest relays, with the result that this flute would not "travel" with any of the couplers and had to be drawn separately on any manual to which the Swell might be coupled.

For more than sixty-five years, Opus 1132 provided reliable and beautiful music under the hands of several musicians. Each of them learned to accommodate the organ's peculiarities, including an amazingly complicated setterboard that controlled the combination pistons. The members of the Church of the Redeemer cherished their Aeolian-Skinner organ and maintained excellent stewardship of it, including a basic releathering of the chassis and the installation of a multi-level combination action in 2007, even as the congregation was beginning to contemplate its own future.

By 2018 the membership had dwindled to about 170 dedicated people, and they found it increasingly difficult to keep their large physical plant maintained to the standards they had set for themselves. After exploring possible mergers with other Congregational churches in the area, the members voted to close the church and sell the property, ending Redeemer's 180-year history of service to New Haven. Consistent with the congregation's strong commitment to its core values, more than $2.2 million was donated to other churches and entities having similar values and missions, including almost $800,000 set aside as the Church of the Redeemer Community Legacy Fund at the Community Foundation for Greater New Haven.

Unable to find a buyer willing to continue the building's use as a church, after two years the congregation sold the property to a developer for conversion to apartments, with the stipulation that the external appearance of the church and its parish house would be preserved as a neighborhood landmark. The organ was offered for sale, and while several church delegations were enthusiastic about the instrument, none of them could undertake the project. As the deadline for interior demolition approached, the organ's fate looked increasingly uncertain. Those who knew and loved Opus 1132 became anxious for the organ's future.



Opus 1132's new console in Derry Presbyterian Church (photo credit: Robert J. Polett, Photographer)

In late September 2019, a committee from Derry Presbyterian Church in Hershey, Pennsylvania, which had been searching for an Aeolian-Skinner organ, heard about Opus 1132's availability, and on October 4 visited Church of the Redeemer. Yale Institute of Sacred Music student Jerrick Cavagnaro engagingly demonstrated the instrument for the committee, and it was love at first sight. They were impressed by the organ's musical qualities and excellent state of preservation, and in short order, contracts were drawn up and signed. On November 3 a farewell concert was played by several prominent local musicians, with members of the Derry Presbyterian Church present to formally receive the instrument. Removal of the organ began immediately afterwards, just as construction equipment started to appear on the property.

—Joseph F. Dzeda

Restoration and relocation of Opus 1132

The restoration of this fine Aeolian-Skinner was perfectly straightforward for

A. Thompson-Allen (Aeolian-Skinner Opus 1132)

Derry Presbyterian Church, Hershey, Pennsylvania

GREAT (3¾″ pressure)

16′	Rohr Bordun (Swell)	
8′	Diapason	61 pipes
8′	Montre	61 pipes
8′	Flute Harmonique (1)	61 pipes
8′	Rohr Bordun (Swell)	
4′	Octave	61 pipes
2⅔′	Quinte	61 pipes
2′	Super Octave	61 pipes
IV	Fourniture	244 pipes
8′	Bombarde (Pedal)	17 pipes
	Chimes (in Choir) (2)	20 notes

SWELL (4″ pressure)

16′	Rohr Bordun	68 pipes
8′	Spitz Principal	68 pipes
8′	Rohr Bordun (ext 16′)	12 pipes
8′	Viole de Gambe	68 pipes
8′	Viole Celeste (CC)	68 pipes
4′	Prestant	68 pipes
4′	Holzflöte (3)	68 pipes
2′	Spitzflöte	61 pipes
III	Plein Jeu	183 pipes
16′	Bass Clarinet	68 pipes
8′	Trompette	68 pipes
8′	Oboe	68 pipes
8′	Vox Humana (4)	68 pipes
4′	Clarion	68 pipes
	Tremulant	

POSITIVE (3″ pressure)

8′	Singend Gedeckt	61 pipes
4′	Nachthorn	61 pipes
2⅔′	Nasat	61 pipes
2′	Blockflöte	61 pipes
1⅗′	Terz	61 pipes
1⅓′	Larigot	61 pipes
III	Cymbel	183 pipes

CHOIR (4″ pressure)

16′	Erzähler	61 pipes
8′	Viola	68 pipes
8′	Concert Flute (5)	68 pipes
8′	Erzähler (ext 16′)	12 pipes
8′	Kleine Erzähler (TC)	49 pipes
4′	Koppelflöte	68 pipes
4′	Erzähler (ext 16′)	12 pipes
8′	English Horn	68 pipes
	Tremulant	
8′	Bombarde (Pedal)	

PEDAL (5″ pressure)

32′	Resultant (16′ Bourdon, 10⅔′ Rohr Bordun)	
16′	Contra Bass	32 pipes
16′	Bourdon (6)	32 pipes
16′	Rohr Bordun (Swell)	
16′	Erzähler (Choir)	
10⅔′	Quint (from Bourdon)	
8′	Principal	32 pipes
8′	Gedeckt (ext Bourdon)	12 pipes
8′	Rohr Bordun (Swell)	
8′	Erzähler (Choir)	
5⅓′	Quint	32 pipes
4′	Super Octave (ext Princ)	12 pipes
4′	Rohr Bordun (Swell)	
16′	Bombarde	32 pipes
16′	Bass Clarinet (Swell)	
8′	Bombarde	12 pipes
4′	Bombarde	12 pipes
	Chimes (Great)	

Notes

(1) 1–12 Organ Supply Industries, 13–61 Skinner Organ Co. 1930, chest by Organ Supply Industries

(2) Old Chimes and action reused by Aeolian-Skinner in 1951

(3) Old Hall Organ Company pipes reused by Aeolian-Skinner in 1951

(4) Skinner & Son pipework, installed in chest preparation, 2007

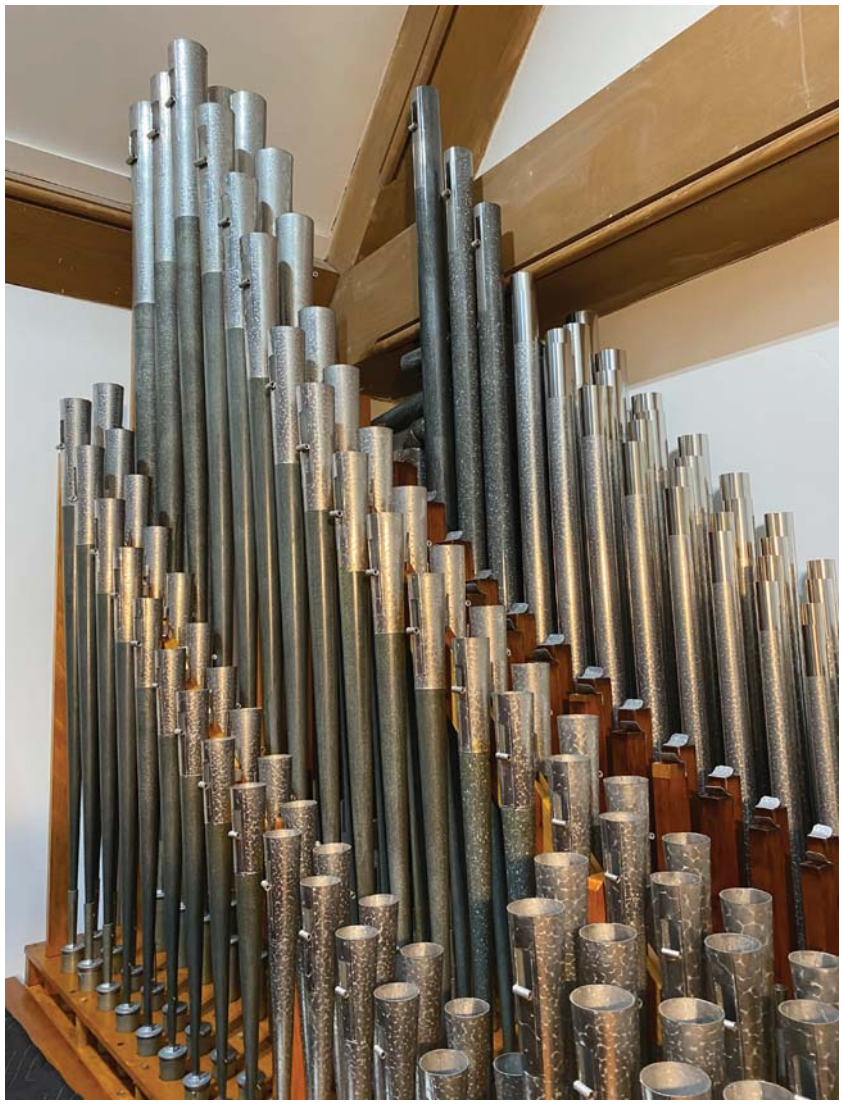
(5) Pipes and chest by Organ Supply Industries, to Skinner scales

(6) Pedal Bourdon from previous organ by Reuter

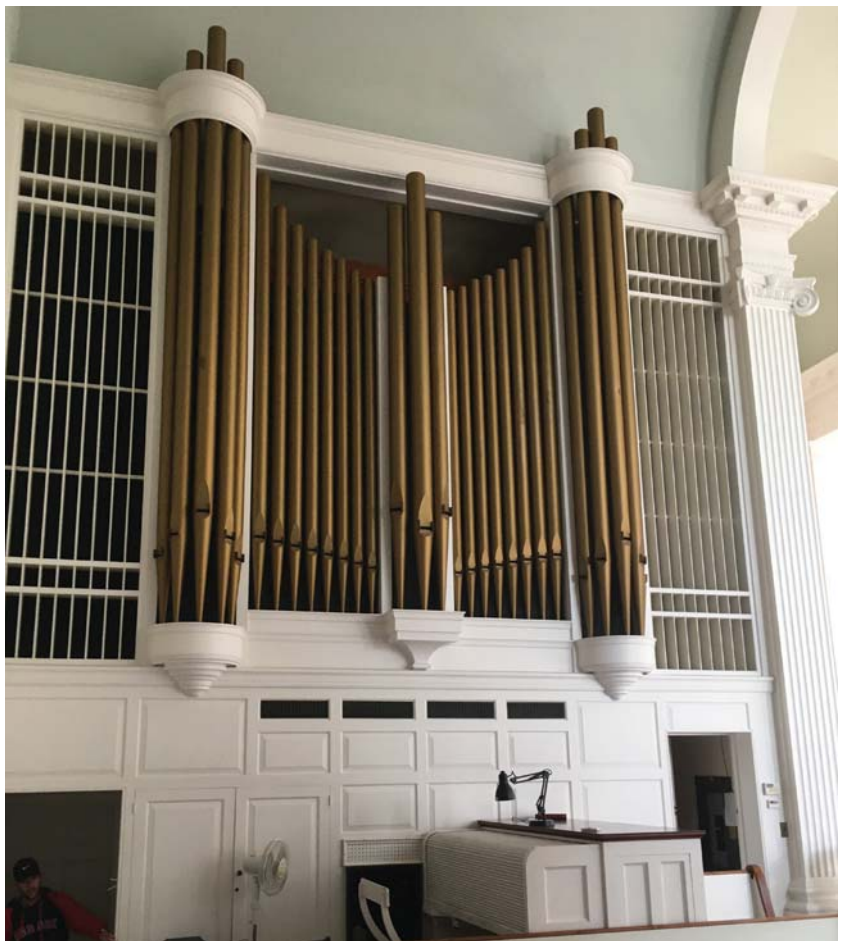
2007 - Releathering, multi-level combination action, and addition of Skinner & Son Vox Humana

2020 - Relocation, completion of chassis and pipework restoration, additional stops as noted. Console by Organ Supply Industries, reed pipes restored by Broome and Company, LLC, Spencer Turbine blower restored by Joseph Sloane

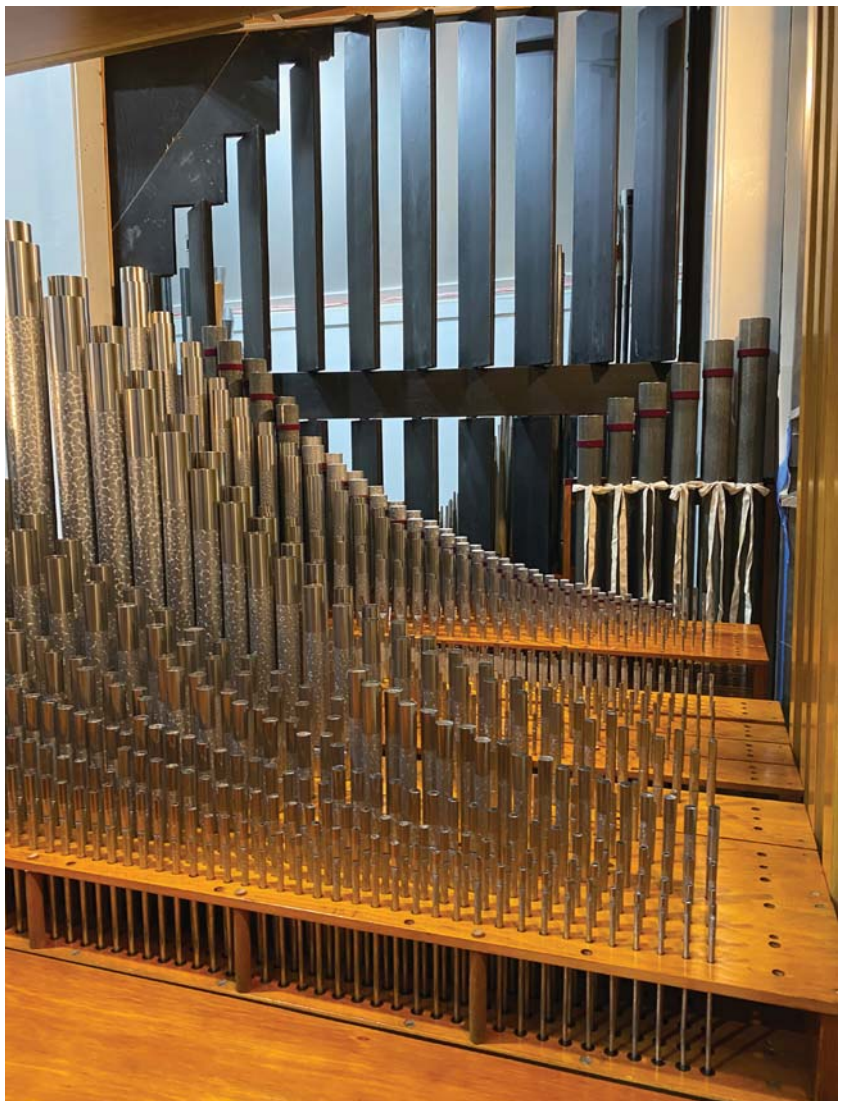
The new manuals replicate the "feel" of the Aeolian-Skinner keyboards (photo credit: Robert J. Polett, Photographer)



One of the two Swell windchests. In the foreground: 8′ Trompette and 4′ Clarion. (photo credit: Nicholas Thompson-Allen)



The south façade in Church of the Redeemer (photo credit: Joseph F. Dzeda)



Pipework of the Great and Positive divisions (photo credit Nicholas-Thompson Allen)

us as we have restored a number of Skinner and Aeolian-Skinner organs over the last fifty years. After we removed the organ from Church of the Redeemer we proceeded to complete the restoration. We had releathered the organ ten years earlier, but this did not include restoration of the pipework and new gaskets for all the chests and windlines.

The flue pipes were cleaned, repaired, and fitted with new stainless slide tuners. The wood flutes were cleaned and shellacked, with the stoppers releathered. Then each stop was placed on my voicing machine to be regulated for power and speech. The wind pressures were reset to the factory records. All the pitman and unit chests had been fully rebuilt and were in perfect condition. Anything that was not done during the previous work was now completed, including new gaskets for all the pitman and unit chests and assorted windline flanges.

The original console and all relays and wiring were replaced. The old console was painted and was unsuitable to go with the other woodwork in the church. A new oak console with Peterson solid-state was built by Organ Supply Industries and was matched to the existing furniture in the new location. We made every attempt to replicate the appearance of an Aeolian-Skinner console, especially with knob, coupler, and piston layout.

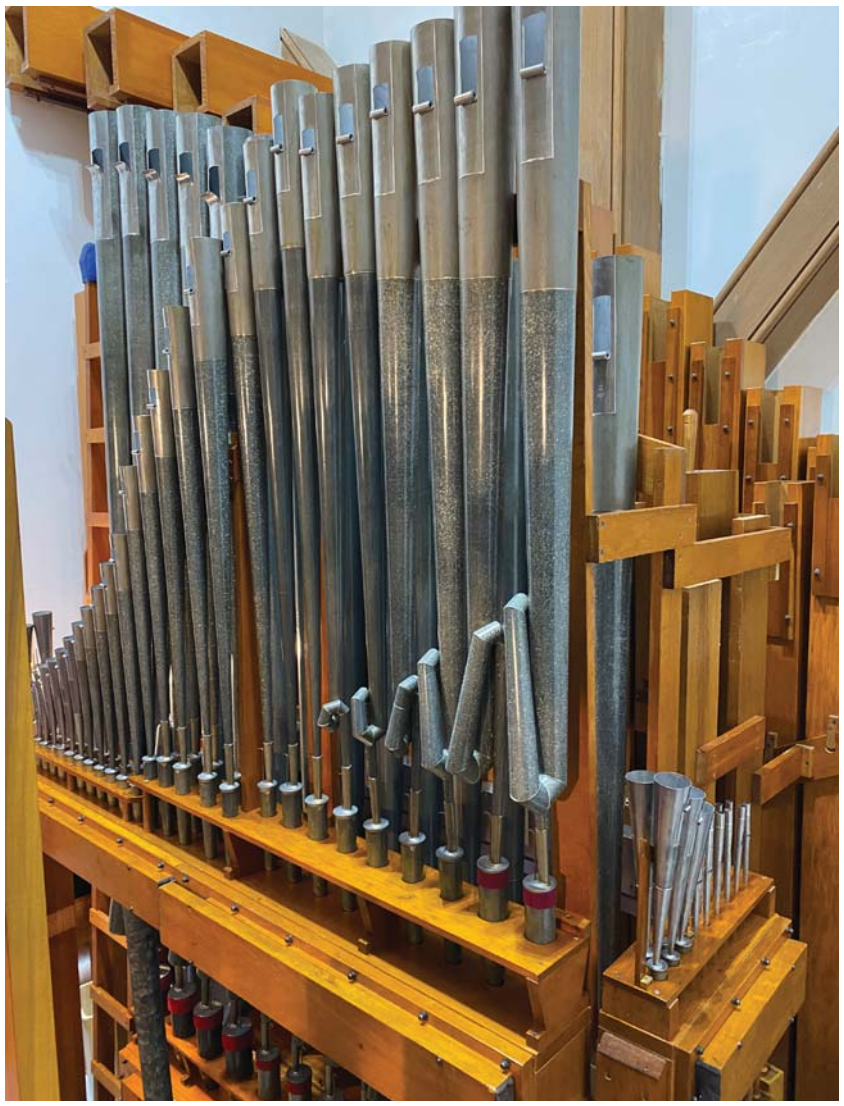
We wanted to restore the organ tonally to the way that G. Donald Harrison had originally designed it. In the final specification the organ did not contain unison flutes on the Great, Choir, and Pedal. The unit Swell 16′ Rohr Bordun had to do the job on all manuals and pedal. GDH was dead set against this, and he eventually put the project in Aubrey Thompson-Allen's (assistant to GDH) hands.

We have endeavored to complete the specification with the addition of:

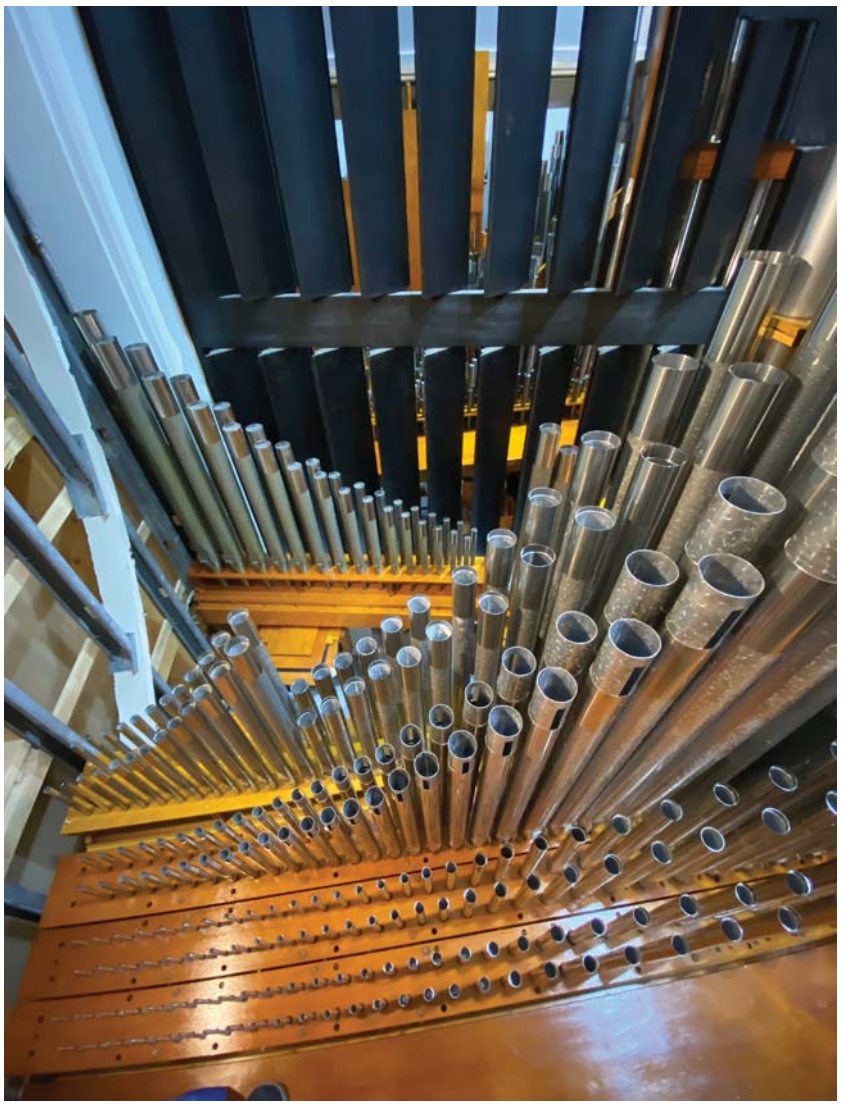
- A new Skinner-style Choir 8′ Concert Flute.
- A repurposed 1930 Skinner Great 8′ Flute Harmonique.
- A repurposed Pedal 16′–8′ Bourdon, retained from the Hershey church's former Reuter organ.

In its previous home the Pedal Bombarde was buried in a tone pocket in the Choir organ and was ineffective. We have relocated it, unenclosed, with the Pedal division just behind and slightly above the Great division. It is a fine "English Trombone" and is very successful in its new location. This and all of the other reeds in the organ have been beautifully restored by Broome and Company.

Relocating the organ designed for a completely different organ chamber presented many challenges, especially



Bombarde pipes playable from Choir and Pedal divisions (photo credit: Nicholas Thompson-Allen)



Great pipework. New 8′ Flute Harmonique can be seen just beyond the slotted pipes of the 8′ Montre. (photo credit: Nicholas Thompson-Allen)

as Opus 1132 is much larger than the former organ. The entire organ was reconfigured and assembled in our erecting room. The organ had originally been installed either side of the chancel with the Choir, Positive, and Pedal on one side and the Swell and Great on the other. There were always pitch issues with the Great and Positive being in different locations, and it could be perilous to combine them!

The new chamber has the Swell and Choir in identical swell boxes on either side of the chamber, with vertical shutters on the front and diagonally on the sides, with the shades angled to project the sound out into the church. The Great and Positive, which are on chromatic chests, are installed next to each other with the treble end facing the chamber opening and passage boards between the chests for tuning access. This has eliminated the pitch differences that had existed. The entire organ is on one level except for the Great and Pedal zinc basses that had been in the façades of the Redeemer organ. These were cut to speaking length and placed on new chests above the Great and Positive. Aeolian-Skinner often did this when space was at a premium.

The Pedal organ has been placed at the back of the main chamber starting with the 16′ Contra Bass and continuing forward with the 16′ Bourdon and then the 16′ Bombarde. The mouths are at different heights to ensure adequate speaking room, and every effort has been made to have all of the windchests accessible for maintenance.

The entire wind trunk system is made up of either new galvanized metal or the original windlines unsoldered and reconfigured as needed. All of the Aeolian-Skinner flanges were retained.

The original Spencer blower was retained and restored by Joseph Sloane. The hubs and turbine fans had been badly damaged when the fans were removed to service the motor in the past. New fans and hubs had to be manufactured and installed, and the old single-phase induction motor was replaced with a new three-phase motor. We have found the single-phase motors to be unreliable after 70–100 years and warrant replacement for safety and reliability. Also, the blower never had a static reservoir, instead having a small Spencer pressure regulator. Not only did this have inadequate capacity, but it also allowed wind noise into the chamber through the windlines, caused by fan turbulence. We have installed a vintage Skinner reservoir over the blower to overcome these issues. Now up in the chamber the organ is silent with the wind on.

This very rewarding project was completed by the following members of the ATA Company:

- Kurt Bocco—reservoirs, wind trunks and installation.
- Joseph Dzeda—wiring and keeping the company in order during our many weeks away.
- Joe Linger—all windchests and installation.
- Sam Linger—all windchests and installation.
- Nick Thompson-Allen—pipe restoration and voicing and installation and tuning.
- Nate Ventrella—wiring and installation.
- Zack Ventrella—layout, console and wiring, installation, and tuning.

Also, we thank:

- Chris Broome—all reed pipe restoration.
- Joseph Sloane—blower restoration and installation.
- Bryan Timm and Organ Supply Industries—new console, new Peterson solid-state, new chests for the Great and Pedal basses and the two added stops, and the new pipes for the Concert Flute.

And finally:

- Grant Wareham—organist and liaison with the church, whose help and patience have been greatly appreciated.

—Nicholas Thompson-Allen

The musician's perspective

Opus 1132 is a wonderful instrument. It is ideal for all types of choral accompanying, fills the room well for congregational singing, and can tackle almost any type of organ repertoire.

All five divisions are exceedingly useful and come together for an excellent chorus. The Swell gives everything I would expect from an Aeolian-Skinner Swell division, and the 16′ Clarinet doubles beautifully as a color reed. I've also found that removing the mixture and super-coupling the division into the chorus works very well for a "chorus-crowning" brilliance.

The addition of the Harmonic Flute gives added strength to an already-strong Great division. Similar in scale to the Principal Flute on the Newberry Memorial Organ at Woolsey Hall, it serves as a subtle third diapason from midrange down and scintillates impeccably in the soprano range. The rich, warm Montre and firm Diapason complement each other perfectly. The 2′ and Quint can serve as an alternate mixture before adding the Fourniture to crown the chorus.

A pair of Erzhälers on the Choir give the signature light Skinner string shimmer and are exceedingly useful for quiet moments either in repertoire or in services. The Koppelflöte and new Concert Flute make a beautiful pair and blend nicely with the Viola. The English Horn is predictably delectable. With a non-mounted cornet and a sparkling Cymbal, the Positive rounds out the organ nicely.

The Bombarde is at its best in the Pedal—it's an excellent, present reed at both 8′ and 16′ pitch. The addition of the 16′ Bourdon, from the Reuter instrument (Opus 1499) previously installed in the space, rounds out the bass end of the Pedal division beautifully. Adding the 10⅔′ Quint stop produces a strong 32′ resultant and anchors the organ perfectly.

It was truly a pleasure to work with Nick Thompson-Allen, Joe Dzeda, Zack and Nate Ventrella, Joe and Sam Linger, Kurt Bocco, and everyone at Thompson-Allen, who all worked very hard throughout this project. Through all the challenges this project threw them (including the physical puzzle of putting the pipework in the existing chamber, complex wiring, and pandemic-related delays), they displayed the utmost of professionalism. My thanks as well to Bryan Timm of OSI for the console, which is so close to Aeolian-Skinner specifications, I often forget it is, in fact, brand-new. I feel very lucky to preside over this fine organ.

—Grant Wareham

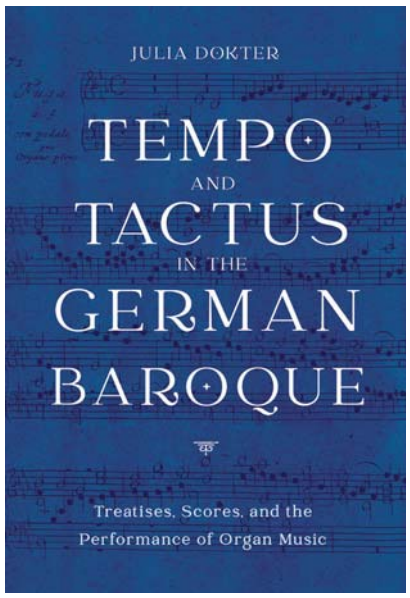
Total speaking stops: 59
Total ranks: 45
Total pipes: 2,794

Builder's website:
www.thompson-allen.com
Church's website: www.derrypres.org

Cover photo by Robert J. Polett, Photographer

*View a PDF of Opus 1132's **first** front cover in* The Diapason, *April 1951, at the website. Click on the cover feature for the March 2022 issue.*

Book Reviews



Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music

***Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music*, by Julia Dokter. University of Rochester Press, Rochester, New York, 2021, 978-1-64825-018-7, 522 pp., $130.00. Available from boydellandbrewer.com.**

From the back cover:

> Before the advent of the metronome ca. 1800, there was little in the way of a standardized, commonly accessible method for precisely communicating how fast musical compositions should be performed. Instead of absolute time (that is, plottable on a metronome), Baroque musicians developed notational cues for relative speed: this was accomplished primarily through combinations of time signatures and note values. Julia Dokter's *Tempo and Tactus in the German Baroque* helps decode these tempo cues for modern performers.
>
> Part 1 investigates metric theory in music treatises from roughly 1600 to 1790. Parts 2 and 3 explore the organ scores of pivotal composers such as J. S. Bach, Dieterich Buxtehude, Matthias Weckmann, and Nicolaus Bruhns, and present case studies demonstrating how Baroque tempo indication may interact in performance situations.

This study is large, but it would have been unwieldy, had not Julia Dokter designed a simply wonderful resource! She has constructed a valuable (and fun to read) file containing transcriptions of key treatises and their translations, in well-crafted idiomatic English as an online appendix. This is a useful, fascinating, and important component to this approach to the topic. The fifty-four-page document (one must subscribe to Scribd to view the entire document) is a treasure trove of fascinating commentary from the period of the study. It is also a testament to her in-depth knowledge of the topic.

This is a valuable study for those interested in doing a deep-dive into considerations surrounding tempo in multi-sectional Baroque organ works. The tempo relationships, how each section is possibly influenced by its predecessor, and what the relationship might be is carefully and thoughtfully studied in this book. To expand the considerations of *Tempo and Tactus* further, Dokter spends a good deal of time on single-tempo works of Bach and others including Bach's six trio sonatas, BWV 525–530, and *The Art of the Fugue*, BWV 1080.

Dokter writes about the treatises she cites (pp. 176–177):

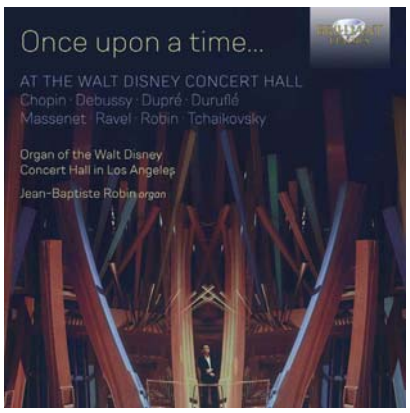
> This, of course, is understandable if we consider the nature of many of these treatises: i.e., basic primers for music education. These primers often began with note names (even spelling out that the notes go on five lines), what the accidentals looked like and what they meant, the appearance and meaning of the clefs, the value of the notes and rests, followed finally by a treatment of the tactus and time signatures. Imagine, if you would, a cantor of a smaller parish attempting to teach his band of boys how to follow his commands in performance: the most important aspect related to the tactus he would wish to impart would be what his conducting movements meant and how the student/musician should relate this with what they saw in their scores.

This is an enormous topic, and kudos to Julia Dokter for opening up consideration. She writes about tempo to the performer (p. 427):

> As a gentle reminder, these metronome indications are only given to assist the performer and musicologist in understanding the tempo transitions from one section of a composition to another. By no means are they intended as absolute tempos to be adhered to in performance: they simply serve as a reference point. Ultimately, it is up to the performer to choose their own tempo based on the circumstances, taste, and the musicological evidence.

Dennis E. Northway is artistic director of the Handel Week Festival in Oak Park, Illinois, and is parish musician at Saint John's Episcopal Church in Gig Harbor, Washington. He completed post-graduate work in musicology at Northwestern University, Evanston, Illinois. For information: dennisnorthway.com.

New Recordings



Once Upon a Time . . . At the Walt Disney Concert Hall

***Once Upon a Time . . . At the Walt Disney Concert Hall*, Jean-Baptiste Robin, organ. Brilliant Classics, 96134, $9.99. Available from brilliantclassics.com.**

Improvisation on Fairy Tales, Robin; "Dance of the Sugar Plum Fairy" (*The Nutcracker*), Tchaikovsky; "Les Mandores" (*Cendrillon*), Massenet; *Suite*, op. 5: "Prélude," "Sicilienne," Toccata," Duruflé; "Claire de Lune" (*Suite bergamasque*), Debussy; "Deuxième esquisse in B-flat Minor" (*Deux esquisses*), op. 41, no. 2, Dupré; *Prélude in D-flat*, op. 28, no. 15, Chopin; *Mother Goose*: "Pavanne of the Sleeping Beauty," "Little Tom Thumb," "Little Ugly Girl, Empress of the Pagodas," "Conversation of Beauty and the Beast," "The Fairy Garden," Ravel; *The Hands of Time*, Robin.

Jean-Baptiste Robin is organist of the Royal Chapel of the Palace of Versailles, France, and a professor at the Versailles Conservatory. Like the late Virgil Fox, he is a musician who endeavors to make the organ attractive to the masses. He is internationally known as a recitalist, and

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Reviews

this is by no means the first recording he has made in the United States. The organ in the Walt Disney Concert Hall, the result of a collaboration between organbuilders Manuel Rosales and Casper Glatter-Götz together with architect Frank Gehry, has been controversial, particularly over the appearance of the case, which personally I think is something of a masterpiece of engineering.

Jean-Baptiste Robin includes organ works such as Maurice Duruflé's *Suite*, op. 5, an ideal piece to demonstrate the esthetic of the Disney organ, and Marcel Dupré's *Deuxième esquisse in B-flat Minor*, but most of the pieces on the compact disc are transcriptions. Many of these are based on fairy tales as befits the association with Disney.

Robin uses some very original registrations. For example, the orchestral version of the march from the first act of *The Nutcracker* begins with a passage played on the celesta. In the absence of an actual harp/celesta stop on the Walt Disney organ, Robin makes use of what I think is probably the five-rank Compuestos stop on the fourth manual, which contains some rather exotic mutations including 1⅓′ and ⅝′ ranks and produces a bell-like effect.

The final piece on the compact disc is the world premiere recording of Jean-Baptiste Robin's own organ composition, *The Hands of Time*, commissioned for the 2018 American Guild of Organists convention in Kansas City. While unconnected with any of the other works on the recording, it provides a fitting climax to an excellent compact disc in which Robin successfully explores and demonstrates the multi-faceted resources of the Disney organ.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Port Huron, Michigan.

New Handbell Music

***Stoccato (on Alice Ralston)*, arranged for 5, 6, or 7 octaves of handbells with optional 5, 6, or 7 octaves of handchimes, by Fred Gramann. Choristers Guild, CGB812, Level 4+ (D+), $4.95.**

This powerful proclamation was commissioned by First United Methodist Church of Midland, Michigan, in honor of Alice Ralston, who founded the handbell program in 1977, dedicating thirty-five years of service to that program. The title "Stoccato" is a combination of staccato and toccata, which describes this piece with its fast-paced motion (toccata), and the use of mallets (staccato). Ralston's name translates musically with assigned notes for each letter of her name. The first statements of her name are reflective in nature, with the remainder of the piece given to pure celebration. The piece sounds difficult, but should be manageable with solid ringers.

***I Want to Walk as a Child of the Light*, arranged for 3, 4, or 5 octaves of handbells with optional B-flat or C treble instrument, by Cathy Moklebust. Choristers Guild, CGB832, Level 2 (M-) $4.95.**

The popular hymntune, HOUSTON, by Kathleen Thomerson, is set in a straightforward yet effective arrangement with minimum bell changes and techniques. The melody is creatively rung in both treble and bass clefs. The addition of the treble instrument will only add to the beauty of this piece. It is also available arranged for 2 or 3 octaves (CGB831).

—Leon Nelson
Vernon Hills, Illinois

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, • •=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name**, **date**, **location**, and **hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

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

16 MARCH
Nicole Keller; First Congregational Church, Columbus, OH 12:15 pm
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
Ken Cowan; Union University, Jackson, TN 7 pm

18 MARCH
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Francis Xavier Catholic Church, New York, NY 7 pm
Michael Hey; Chapel, Princeton University, Princeton, NJ 8 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
Peter Richard Conte; John Dickinson High School, Wilmington, DE 3 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
Nicole Keller; Third Presbyterian Church, Rochester, 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
+ John Gouwens, carillon; Indiana University, Bloomington, IN 12 noon

27 MARCH
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Solemn Vespers; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm
Adam J. 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

1 APRIL
Raúl Prieto Ramírez; St. Anne Catholic Church, Rochester, NY 7:30 pm
Katelyn Emerson; St. Paul's Episcopal, Greenville, NC 7:30 pm
Catherine Rodland & Brian Carson, Dupré, *Le Chemin de la Croix*; Luther Memorial, Madison, WI 7 pm

2 APRIL
New York Virtuoso Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm
Raúl Prieto Ramírez, masterclass; Schmidt Hall, Eastman School of Music, Rochester, NY 7:30 pm
Katelyn Emerson, masterclass; St. Paul's Episcopal, Greenville, NC 10 am

3 APRIL
Douglas Cleveland; First Presbyterian, Philadelphia, PA 4 pm
Scott Atchison, **Patrick Scott**, with choir, Musical Stations of the Cross; Peachtree Road United Methodist, Atlanta, GA 7 pm

5 APRIL
Choral concert; Cathedral of St. John the Divine, New York, NY 7:30 pm

6 APRIL
Andrew Schaeffer; Luther Memorial, Madison, WI 12 noon

7 APRIL
James Walton; Christ Episcopal, Bradenton, FL 12:15 pm

8 APRIL
Christa Rakich; Emmanuel Church, Chester Parish, Chestertown, MD 7:30 pm
Stephen Hamilton, with **Michael Barone**, narrator, Dupré, *Le Chemin de la Croix*; Cathedral of St. Paul, St. Paul, MN 7 pm

10 APRIL
Ken Cowan, masterclass; Curtis Institute of Music, Philadelphia, PA, 10 am
Passiontide concert; Cathedral of St. Paul, Detroit, MI 4 pm
Isabelle Demers; Michigan State University, East Lansing, MI 3 pm & 7 pm
Fauré, *Requiem*; Christ Church Cathedral, Lexington, KY 4 pm
Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

11 APRIL
Jeremy Filsell, Decker, *The Seven Last Words and Triumph of Christ*; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm

12 APRIL
Vivaldi, *Stabat Mater*; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm

13 APRIL
Alan Morrison, with Chanticleer; Kimmel Center, Philadelphia, PA 8 pm

20 APRIL
Just Bach; Luther Memorial, Madison, WI 12 noon

21 APRIL
William Porter, with Baroque cello and viola da gamba; Memorial Art Gallery, Rochester, NY 7:30 pm

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22 APRIL
Monica Czausz Berney; Cathedral of St. Michael the Archangel, Springfield, MA 7 pm

23 APRIL
TENET, works of Tomkins; St. Thomas Church Fifth Avenue, New York, NY 7 pm
Earth Day choral and orchestra concert; First Presbyterian, Arlington Heights, IL 4 pm

24 APRIL
Christopher Houlihan; St. Andrew's Episcopal, Longmeadow, MA 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Scott Dettra; Pine Street Presbyterian, Harrisburg, PA 4 pm
Bradley Hunter Welch; Roswell United Methodist, Roswell, GA 3 pm
Bach Collegium-Fort Wayne, Bach, BWV 75, 99, 113, 1055; Cathedral of the Immaculate Conception, Fort Wayne, IN 7 pm

26 APRIL
Adam J. Brakel; Community Church at Tellico Village, Loudon, TN 7 pm

27 APRIL
David Christiansen; Luther Memorial, Madison, WI 12 noon

28 APRIL
Todd Wilson, works of Gerre Hancock; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

29 APRIL
Hofstra Chamber Choirs; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm
Amanda Mole; Ginter Park Presbyterian, Richmond, VA 7:30 pm
Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

30 APRIL
Aaron Tan; First Congregational Church, Ann Arbor, MI 7:30 pm

UNITED STATES
West of the Mississippi

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
Bradley Hunter Welch; Utah State University, Logan, UT 7:30 pm
Katelyn Emerson; All Saints' Episcopal, Kapaa, HI 6 pm

20 MARCH
Bradley Hunter Welch; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Federico Andreoni; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Alcee Chriss; Central Union Church, Honolulu, HI 2 pm

26 MARCH
Lorraine Brugh; Pinnacle Presbyterian, Scottsdale, AZ 3 pm

27 MARCH
David Hurd; Mount Olive Lutheran, Minneapolis, MN 4 pm
Nicole Keller; St. Mark's Episcopal, San Antonio, TX 4:30 pm
Lorraine Brugh, workshop; Pinnacle Presbyterian, Scottsdale, AZ 10 am

1 APRIL
Paul Oftedahl; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

2 APRIL
Chelsea Chen, masterclass; University of Dubuque, Dubuque, IA 9:30 am
Incarnatus; Church of the Incarnation, Dallas, TX 7:30 pm

3 APRIL
Choir concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 APRIL
Chelsea Chen; University of Dubuque, Dubuque, IA 7:30 pm

7 APRIL
The Queen's Six; St. Margaret's Episcopal, Palm Desert, CA 7 pm

10 APRIL
Nathaniel Gumbs, hymn festival; Gustavus Adolphus College, St. Peter, MN 6:30 pm

Aki Amai; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

13 APRIL
Jaebon Hwang; First United Methodist, San Diego, CA 12:15 pm

15 APRIL
Fauré, *Requiem*; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

17 APRIL
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 APRIL
Christopher Houlihan; Wichita State University, Wichita, KS 7:30 pm
Haydn, *Little Organ Mass*; First Lutheran, Marshall, MN 7 pm

20 APRIL
Christopher Ganza; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

24 APRIL
Tallis Scholars; Church of the Incarnation, Dallas, TX 4 pm
Peter Richard Conte; St. Andrew's Episcopal, Amarillo, TX 7:30 pm
Paul Tegels; Pacific Lutheran University, Tacoma, WA 3 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Southern Oregon University, Ashland, OR 3 pm
Jack Mitchener; California State University, Fresno, CA 3 pm
Amanda Mole; St. John the Evangelist Episcopal, San Francisco, CA 4 pm
Scott Foppiano; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 APRIL
Peter Richard Conte; Valley Baptist (Olive Drive Campus), Bakersfield, CA 7 pm

INTERNATIONAL

16 MARCH
Bethany Reeves; Welsh Church of Central London, London, UK 1:05 pm

18 MARCH
Guy Bovet; Collège Claparède, Geneva, Switzerland 8 pm
Tobias Will; Théâtre Barnabé, Servion, Switzerland 8:30 pm

19 MARCH
Tigran Stambultsyan, Antonio Garcia & Thibaut Duret; Collège Claparède, Geneva, Switzerland 5 pm
Paul Goussot; Théâtre Barnabé, Servion, Switzerland 8:30 pm

20 MARCH
Guy Bovet; Théâtre Barnabé, Servion, Switzerland 2:30 pm
Damien Desbenoist, with soprano; Temple, Aubonne, Switzerland 5 pm

24 MARCH
Bernhard Ruchti; Collège Claparède, Geneva, Switzerland 8 pm

25 MARCH
Lew Williams; Collège Claparède, Geneva, Switzerland 8 pm

26 MARCH
Karol Mossakowski; Collège Claparède, Geneva, Switzerland 8 pm

27 MARCH
Thilo Muster, with taragot; Temple, Auvernier, Switzerland 5 pm
Vincent Thévenaz, with saxophone; Catholic Church, Bernex, Switzerland 5:30 pm
Andrew Furniss; Methodist Central Hall, London, UK 3 pm

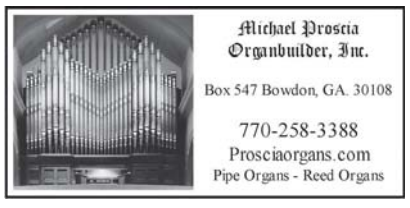
9 APRIL
Maurizio Croci; Temple, La Tour-de-Peilz, Switzerland 11 am

20 APRIL
Edward Kemp-Luck; Welsh Church of Central London, London, UK 1:05 pm

23 APRIL
+ Guy Bovet & Simon Pegruiron; La Collégiale, Neuchâtel, Switzerland 4 pm

24 APRIL
Olga Zhukova; Temple, Aubonne, Switzerland 6 pm

28 APRIL
Daniel Moult; Reading Town Hall, Reading, UK 6:30 pm lecture, 7:30 pm recital



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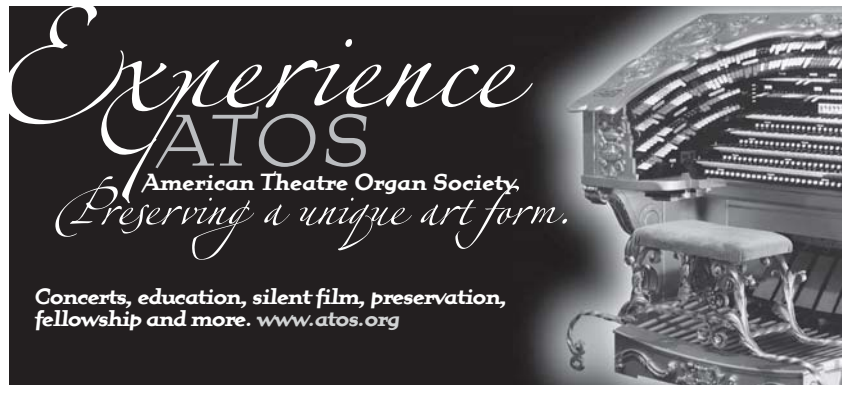

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PATRICK ALLEN, Grace Episcopal Church, New York, NY, October 22: *Prelude and Fugue in e*, BWV 533, *Jesus Christus, unser Heiland*, BWV 665, BWV 666, *Prelude and Fugue in a*, BWV 543, Bach.

JOSEPH ARNDT, Trinity Episcopal Church, Tulsa, OK, October 26: *Apparition de l'Église éternelle*, Messiaen; Prelude and Fugue in f (*Trois préludes et fugues*, op. 7), Dupré; Hymne d'Actions de grâces "Te Deum" (*Trois paraphrases Grégoriennes*, no. 3), Langlais.

JOE BALISTRERI, Hill Auditorium, University of Michigan, Ann Arbor, MI, October 3: Fantasie (*L'Orgue Mystique*, Cycle de Noël, op. 55, Epiphania Domini, no. 7), Tournemire; Improvisation; Postlude (*L'Orgue Mystique*, Cycle de Noël, op. 55, Immaculata Conceptio B. Mariae Virginis, no. 2), Tournemire; Improvisation; Fantaisie Paraphrase (*L'Orgue Mystique*, Cycle de Noël, op. 55, In Festo Corporis Christi, no. 27), Tournemire; Improvisation.

STEPHEN HAMILTON, University of Dubuque, Dubuque, IA, October 10: *Litanies*, JA 119, Alain; Choral in E (*Trois Chorals pour grand orgue*, no. 1), Franck; Joie et Clarté des Corps Glorieux (*Les Corps Glorieux*), Messiaen; *Passacaglia in c*, BWV 582, Bach; Prelude and Fugue in B (*Trois préludes et fugues*, op. 7, no. 1), Dupré; Antiphon III, Magnificat V, Antiphon V (*Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), *Variations sur un Noël*, op. 20, Dupré.

GREGORY HAND, with Scott Conklin, violin, University of Iowa, Iowa City, IA, October 4: *Toccata in C*, BWV 564, Bach; La Malinconia (*String Quartet No. 6*, op. 18, no. 6), Beethoven, transcr. Hand; *Te Deum*, op. 11, Demessieux; *Trois Variations sur un theme chromatique*, Cochereau; Allegro deciso (*Évocation*, op. 37), Dupré.

RICHARD HOSKINS & TOM COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, October 1: Prelude and Fugue in c (*Three Preludes and Fugues*, op. 37), Mendelssohn; *Ciacona in e*, BuxWV 160, Buxtehude; Adagio (*Symphonie III in f-sharp*, op. 28), Allegro risoluto (*Symphonie II in e*, op. 20), Vierne; *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Sonata in E-flat*, BWV 525, Bach; *Introduction and Passacaglia in d*, Reger.

NATHAN LAUBE, l'Église Saint-Sulpice, Paris, France, October 31: *Paraphrase sur le Te Deum*, op. 43, Dupré; *Trois Nouvelles Pièces pour Orgue*, op. 87, Widor; Fantaisie en La (*Trois Pièces pour Grand Orgue*, no. 1), Franck; *Fantasy Chorale No. 1 in D-flat*, Whitlock; Lullaby (*Suite No. 2*), Hampton; Overture (*Tannhäuser*), Wagner, transcr. Warren, Lemare, Laube.

KELLY LENAHAN, National City Christian Church, Washington, DC, October 29: *In dir ist Freude*, BWV 615, Bach; *Trois Pièces*, Boulanger; Les anges, Les mages (*La Nativité du Seigneur*), Messiaen; *Passacaglia in d*, BuxWV 161, Buxtehude; Toccata (*Dix pièces pour orgue*, no. 4), Gigout.

MITCHELL MILLER, St. John the Evangelist Church, Islington, UK, October 30: Choral in a (*Trois Chorals*, no. 3), Franck; *Miroir*, Wammes; *Prelude and Fugue in C*, BWV 547, Bach; Prelude and Fugue in f (*Trois Préludes et Fugues*, op. 7, no. 2), Dupré; Lullaby (*Suite No. 2*), Hampton; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

WILLIAM GLENN OSBORNE, National City Christian Church, Washington, DC, October 15: *Passacaglia in d*, BuxWV 161, Buxtehude; *Variations sur un thème de Clement Jannequin*, Alain; *Fantasia Chromatica*, Sweelinck; *Le Banquet Céleste*, Messiaen; The Peace may be exchanged (*Rubrics*), Locklair; Humoresque (*L'Organo Primitivo*), Yon.

STEPHEN PRICE, Cathedral of St. Philip, Atlanta, GA, October 17: Passacaglia (*Sketchbook I*), Gawthrop; Summerland (*Three Visions*), Still, arr. Weathersby); *Psalm Sonata No. 1*, Portman; Trois Impressions sur Kingsfold, op. 75 (*Douze Courtes Pièces*), Laurin; Sunday Night (*Views from the Oldest House*), Rorem.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, October 22: *Variations on All Creatures of Our God and King*, Bish; Harmonies du soir (*Trois Impressions*, op. 72, no. 1), Karg-Elert; *Variations on Brother James' Air*, Sandresky; Clair de lune (*Trois Impressions*, op. 72, no. 2), Karg-Elert; *Ballo del granduca*, Sweelinck; La nuit (*Trois Impressions*, op. 72, no. 3), Karg-Elert; *Variations on America*, Ives.

ANDREW SCHAEFFER, St. Francis of Assisi Catholic Church, Milwaukee, WI, October 31: *Fanfare*, Lemmens; *Prelude and Fugue in C*, BWV 547, Bach; Canzonetta, Scherzo (*Six Trios*, op. 47), Reger; *Sonata XX in F*, op. 196, Rheinberger.

ALAIN TRUCHE, National City Christian Church, Washington, DC, September 24: *Impromptu*, Jackson; *God Is Our Refuge and Our Strength*, Sandresky; *Second Fantasy in D-flat*, op. 101, Saint Saëns; Toccata (*Suite*, op. 5), Duruflé.

NICHOLAS SCHMELTER, St. Paul's United Methodist Church, Rochester, MI, October 17: *Toccata*, Mushel; Larghetto, Introduction and Fuga (*Twelve Voluntaries*, op. 6, no. 9), Wesley; *Capriccio*, Böhm; *Fantasy and Fugue in F*, KrebsWV 420, Krebs; Choral: Was Gott tut, das ist wohlgetan (*Chorals et noëls pour orgue*, op. 93, no. 1), Guilmant; *Capriccio*, Ireland; *Partita in 8 Sätzen*, op. 37, Karg-Elert.

NICHOLAS SCHMELTER, First Presbyterian Church, Caro, MI, October 22: Prelude and Fugue in B (*Trois préludes et fugues*, op. 7, no. 1), Dupré; *Capriccio*, Ireland; Choral: Was Gott tut, das ist wohlgetan (*Chorals et noëls pour orgue*, op. 93, no. 1), Guilmant; *Pedal Variations on Home on the Range*, Teague.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, September 5: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *Preludium in F*, Nees; Badinerie (*Orchestral Suite No. 2*, BWV 1067), Bach, transcr. Hammond; Where'er You Walk (*Semele*), Handel, transcr. von Stappen; *Aria con Variazioni*, Handel, transcr. Myhre; Menuet (*Sonata in E-flat*), Mozart, transcr. 't Hart; *Vigil*, White; *Wiegenlied*, *Waltz in A*, Brahms, transcr. 't Hart; *Moment musicaux*, op. 94, no. 3, Schubert, transcr. Bigelow; Romance (*The Pearl Fishers*), Bizet, transcr. Meyer; *St. Louis Rag*, Turpin, transcr. Hunsberger; *Lord of Glory*, Pritchard, transcr. Manz; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, September 6: *Doxology*, Bourgeois; *The Star-Spangled Banner*, Smith; *America the Beautiful*, Ward, transcr. Myhre; *Fantasia in F*, Bigelow; *Three Pieces for Carillon*, White; *Cindy*, *He's Gone Away*, *Blow the Man Down*, arr. Myhre; *Prologue and Ballad of the Dark-Eyed Sailor*, Franco; *Over There*, Cohan, arr. Giszczak; *Keep the Home-Fires Burning*, Novello, arr. Giszczak; *Pack Up Your Troubles in Your Old Kit Bag*, Powell, arr. Giszczak; *It's a Long, Long Way to Tipperary*, Judge, arr. Giszczak; *When the Caissons Go Rolling Along*; *Anchors Aweigh!*; *Off We Go Into the Wild Blue Yonder*; *From the Shores of Montezuma*; *Semper Paratus*; *Heave Ho! My Lads, Heave Ho!*; *You're a Grand Old Flag*, Cohan, transcr. Arai; *God Bless America*, Berlin; *Eternal Father, Strong to Save*, Dykes; *Awake, Awake, to Love and Work*; *Abide with Me*, Monk.

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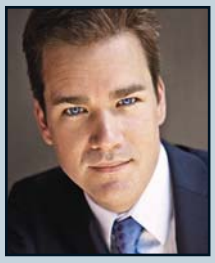
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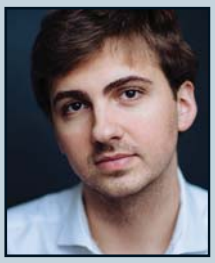
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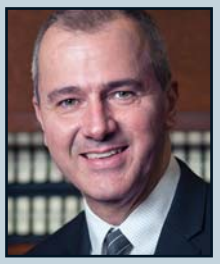
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