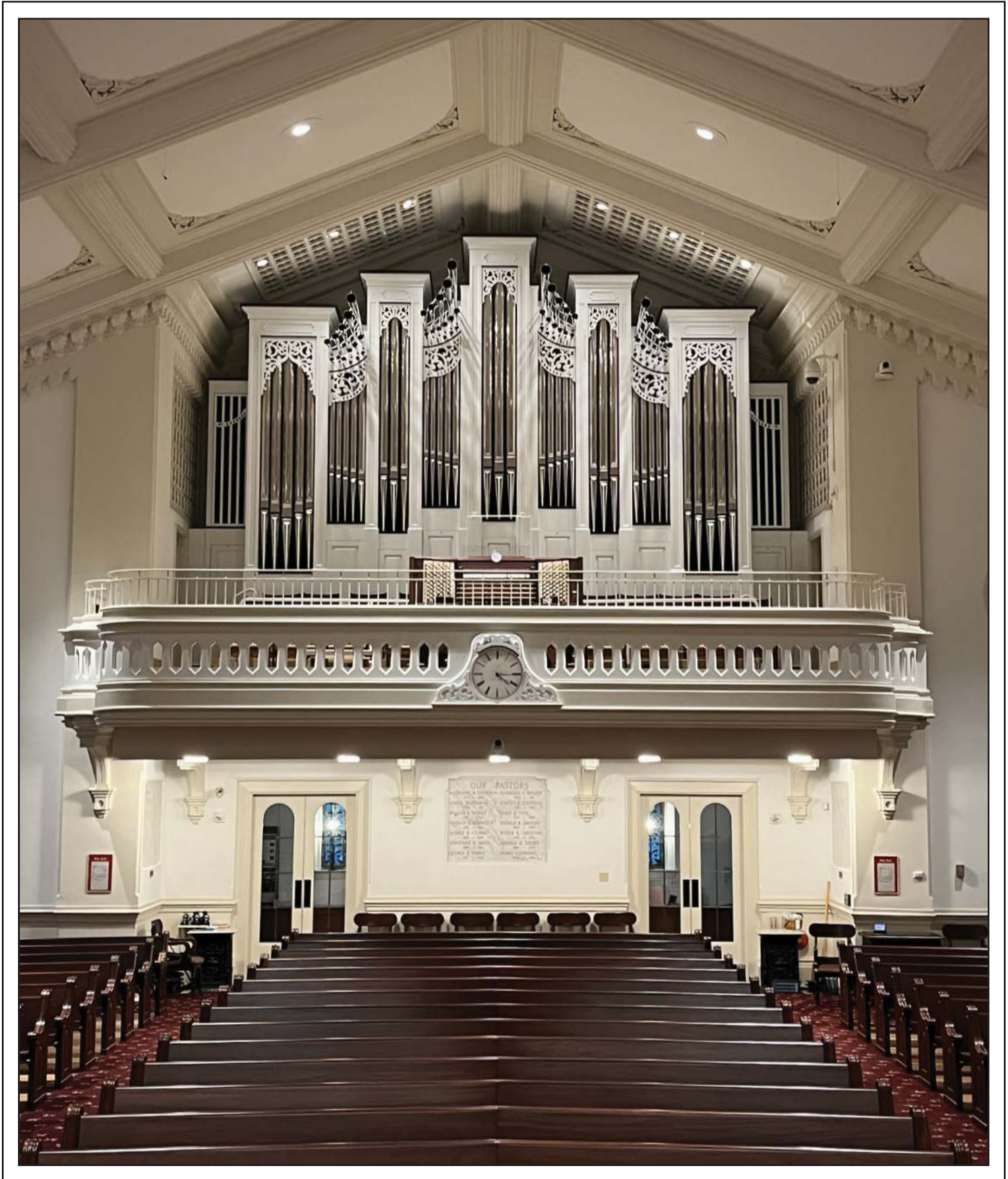


THE DIAPASON

JUNE 2022



Market Square Presbyterian Church
Harrisburg, Pennsylvania
Cover feature on pages 22-24

PHILLIP TRUCKENBROD CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



JEAN-WILLY KUNZ



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



SEBASTIAN HEINDL
2019 LONG WOOD GARDENS
INTERNATIONAL ORGAN
COMPETITION WINNER



INSPIRATIONS ENSEMBLE

P.O. Box 432
Dearborn Heights, MI 48127

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

Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Thirteenth Year: No. 6,
Whole No. 1351
JUNE 2022
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

Ernest M. Skinner in Chicago, Part 2: Saint
Luke's Episcopal Church, Evanston
by Stephen Schnurr 14

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Appointments 3
Nunc Dimittis 8
Carillon Profile by Kimberly Schafer
10
In the wind . . . by John Bishop 12
Carillon News 25

REVIEWS

New Recordings 25
Choral Music Reviews 26

CALENDAR

27

SUMMER CARILLON CALENDAR

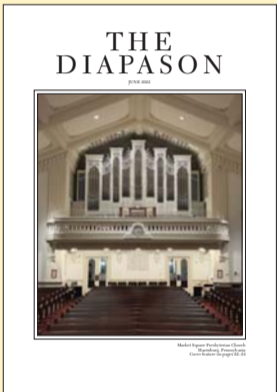
28

RECITAL PROGRAMS

29

CLASSIFIED ADVERTISING

30



COVER

Orgues Létourneau, St-Hyacinthe, Québec,
Canada; Market Square Presbyterian Church,
Harrisburg, Pennsylvania 22

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

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

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

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

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

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

Contributing Editors **LARRY PALMER**
Harpsichord

KIMBERLY SCHAFER
BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Karen Schneider Kirner**
John L. Speller

Editor's Notebook

A reminder of our new subscription offer

Through June 30, for new and gift subscriptions, THE DIAPASON again offers free Acis and Raven CDs: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. A free CD is even offered for a new digital or student subscription! Check it out now at thediapason.com/subscribe. To give a gift subscription, contact the subscription service at 877/501-7540.

Future cover features

Cover features are not just for new organs! These opportunities introduce readers to exceptional rebuilt or restored instruments, as well. Likewise, college, university, and conservatory organ programs have a unique opportunity to place their institutions in the forefront of readers' minds.

Cover features for the 2023 year can be reserved today. Please contact Jerome Butera to reserve a cover feature to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or jbutera@sgcmail.com.

In this issue

This month's cover feature is Orgues Létourneau Opus 136, a four-manual, 83-rank organ recently completed for Market Square Presbyterian Church, Harrisburg, Pennsylvania. The instrument utilizes pipework from the earlier M. P. Möller

Here & There

Appointments



David Boeckh

David Boeckh is appointed associate director of music for St. James Episcopal Cathedral, Chicago, Illinois, effective July 2022. He will assist Stephen Buzard, director of music. Boeckh is finishing his master's degree at Jacobs School of Music, Indiana University, Bloomington, where he studies organ with Christopher Young, with a minor in choral conducting. Originally from Seattle, Washington, Boeckh began playing organ while his family was on sabbatical in Berlin, Germany. He continued organ lessons with Mel Butler at St. Mark's Cathedral, Seattle, and in 2013 he was accepted into the UW Academy, an early entrance program at the University of Washington, where he studied with Carole Terry.

Boeckh completed his undergraduate degree at Oberlin Conservatory, Oberlin, Ohio, as a student of James David Christie. He has participated in numerous summer organ academies and competitions in the United States and Europe, including the North German Organ Academy in Bremen, Germany, and the Haarlem International Organ Festival. He is the winner of the 2015 West Chester Organ Competition.

Boeckh has served Episcopal congregations in Washington, Ohio, Oregon, and Indiana, and in 2018 he was the Wilson Family Sacred Music Intern at

Brick Presbyterian Church in New York City. Before coming to Indiana University, Boeckh was for two years the organ scholar at Trinity Episcopal Cathedral, Portland, Oregon, where he assisted Bruce Neswick. He leaves a position as organist-choirmaster at St. Matthew's Episcopal Church, Indianapolis. For information: saintjamescathedral.org.



Joey Brink (photo credit: Erielle Bakkum)

Joey Brink is appointed university carillonist for the University of Denver Lamont School of Music, Denver, Colorado, effective September 2022. Brink succeeds Carol Jickling Lens, who is retiring after ten years of service. Brink leaves his position as carillonist for Rockefeller Memorial Chapel at the University of Chicago, where he has served since 2015. There he built a teaching studio and has given masterclasses and workshops at Yale University, Cornell University, Wellesley College, Indiana University, and the University of Michigan. Brink, a member of THE DIAPASON's inaugural 20 Under 30 Class of 2015, has released two albums for carillon, composed 27 original works for carillon, and published 35 arrangements for carillon. He is an active member of the Guild of Carillonneurs in North America. For information: du.edu.

Karen Schneider Kirner is appointed assistant choir director and organist at the Church of Our Lady of Loretto, Notre



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

and Aeolian-Skinner organs in the church. It was dedicated as recently as February of this year.

The second installment of my series, "Ernest M. Skinner in Chicago," traces the history of the four-manual organ at St. Luke's Episcopal Church of Evanston, Illinois. Throughout this year, the parish celebrates the centennial of this important instrument, which was the largest organ in a church in Chicago and its environs at the time of its completion. A weekend of celebratory events will occur in October celebrating Opus 327.

John Bishop, in "In the Wind . . .," reprises his recent road trip that included visits to Kegg Pipe Organ Builders, John-Paul Buzard Pipe Organ Builders, and the Schantz Organ Company, along with stops to see instruments finding new homes through the Organ Clearing House. In "Carillon Profile," Kimberly Schafer spotlights the Laura Spelman Rockefeller Memorial Carillon at Rockefeller Memorial Chapel, University of Chicago, one of the largest carillons in the world, celebrating its 90th anniversary this year. ■



Karen Schneider Kirner

Dame, Indiana, working for the Sisters of the Holy Cross and serving the worshiping community that attends there, located adjacent to the campus of St. Mary's College. The Church of Our Lady of Loretto serves as the motherhouse for approximately 400 sisters worldwide. The resident choir of over 50 members comprises novices from eight countries outside the United States, Sisters of the Holy Cross, and area singers and instrumentalists from high school through retirement age that sing year round.

Kirner most recently served for two years as organist for Grace United Methodist Church, South Bend, Indiana, and prior to that for 23 years as choral program director and organist for Campus Ministry at the Basilica of the Sacred Heart, University of Notre Dame. She has numerous choral and handbell works published through GIA Publications and Liturgical Press. She was recently nominated as a finalist for the Association of Catholic Publishers Distinguished Composer of the Year. Her latest choral publication, "O Love, O Light, O Joy, O Cross," was released in May by GIA. Kirner will be a featured speaker at the National Association of Pastoral Musicians convention in June in Louisville, Kentucky. She also reviews choral and handbell music for THE DIAPASON. For information: cscsisters.org.

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7989. E-mail: sschnurr@sgcmail.com.

Subscriptions: 1 yr. \$46; 2 yr. \$86; 3 yr. \$120 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$46 + \$12 shipping; 2 yr. \$86 + \$18 shipping; 3 yr. \$120 + \$21 shipping. Other foreign subscriptions: 1 yr. \$46 + \$34 shipping; 2 yr. \$86 + \$46 shipping; 3 yr. \$120 + \$55 shipping. Digital subscription (no print copy): 1 yr. \$36. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, P.O. Box 300, Lincolnshire, IL. 60069-0300.

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

Copyright ©2022. Printed in the U.S.A.

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

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



► page 3



Katie Meloan

Katie Meloan is appointed organist and associate director of music for First United Methodist Church, Wichita Falls, Texas. She will supervise the church's organ concert series and play the Garland organ at all services. Meloan has served as organist and director of chapel music and the Mariners' Chorus at the United States Merchant Marine Academy, Kings Point, New York, for which she played for all services at the chapel and conducted the chorus at the academy as well as in off-campus concerts.

Meloan is active as a recitalist throughout the United States and Europe and has served as professor of organ at Manhattan School of Music as well as teaching privately. Beginning 2022, she will be teaching organ in a mostly online setting with the Sacred Music Institute of America. Meloan is represented by Concert Artist Cooperative. For information: katherinemeloan.com.



James O'Donnell (photo credit: Suzanne Bosman)

James O'Donnell is appointed professor in the practice of music at the Yale University Institute of Sacred Music and Yale School of Music, New Haven, Connecticut, effective January 2023. He succeeds Thomas Murray as professor to graduate organ majors and other students in sacred music.

O'Donnell comes to Yale after over thirty years of service as director of music at Westminster Cathedral and Westminster Abbey, UK. As organist and master of the choristers of Westminster Abbey

since January 2000, he has led the choir of men and boys in daily choral services featuring repertoire from the Middle Ages to the present day. In addition to this regular cycle of services that gathers thousands of worshipers each week, he has led the music for numerous occasions of state that include the wedding of the Duke and Duchess of Cambridge (Prince William and Catherine Middleton), the funeral service for Queen Elizabeth the Queen Mother, and the recent service of thanksgiving for the Duke of Edinburgh. He has toured with the choir to Asia, Australia, the United States, and throughout Europe, and has made many recordings. From 1997–2004, he was professor of organ at the Royal Academy of Music in London and is now a visiting professor there.

As an organ recitalist, he has performed in numerous concert halls, cathedrals, and churches in the world, including Walt Disney Concert Hall, Los Angeles; the Meyerson Symphony Center, Dallas; Davies Hall, San Francisco; Royal Festival Hall and Royal Albert Hall (for the BBC Proms), London; and has appeared as soloist with many orchestras, including the London Philharmonic, Tokyo Philharmonic, and BBC National Orchestra of Wales.

As a conductor, he has worked with the BBC Singers, English Concert, Academy of Ancient Music, and the Academy of St. Martin in the Fields, as well as the Yale Schola Cantorum. He is currently music director of St. James' Baroque, London. He has over fifty organ and choral recordings to his name, of which several have garnered awards, including *Gramophone's* Record of the Year and Best Choral Recording for his Hyperion recording of Masses by Frank Martin and Ildebrando Pizzetti with the choir of Westminster Cathedral.

In 1999 Pope John Paul II bestowed on O'Donnell the title of Knight Commander of the Order of St. Gregory, and in 2013 he received an honorary doctorate from the University of Aberdeen. He is past president of the Royal College of Organists, a fellow of the Royal College of Music and the Royal School of Church Music, and an honorary member of the Royal Academy of Music. In 2011 he was elected an honorary fellow of Jesus College, Cambridge.

In addition to teaching organ and sacred music at Yale, O'Donnell will lead a newly established vocal ensemble consisting of professionals from the region that will sing regular liturgies in a variety of traditions in conjunction with local parishes, chaplaincies, and other Yale faculty and students. It will serve as a model and a vehicle for study for students preparing for careers



Front row, finalists: Theodore Cheng, Clara Gerdes Bartz, Tyler Boehmer; upper row, judges: Stephen Price, Catherine Rodland, Steven Egler

First Presbyterian Church, Fort Wayne, Indiana, held its 61st National Organ Playing Competition on March 26. Finalists included **Theodore Cheng**, a student at Yale University studying with Craig Cramer; **Clara Gerdes Bartz**, who recently graduated from Yale, having studied with Martin Jean; and **Tyler Boehmer**, who recently completed his Doctor of Musical Arts degree at the University of Kansas with James Higdon. The competition winner was Clara Gerdes Bartz; Tyler Boehmer was awarded second prize; and Theodore Cheng was presented third prize. This was the first year for an audience prize, given to Clara Gerdes Bartz. The competition judges were Stephen Price, Catherine Rodland, and Steven Egler. For information: firstpresfortwayne.org.



Reverend W. Bruce Benson, Reverend Alexandra Jacob, and Andrew Jacob

After nearly 20 years of serving as the host of *Sing For Joy*, **Reverend W. Bruce Benson** will retire, with his last program airing June 5. *Sing For Joy* is a sacred choral music radio program produced by St. Olaf College, Northfield, Minnesota, that follows the church lectionary and is heard by listeners around the world. Pastor Benson has delivered insight and commentary for more than 1,000 episodes of the half-hour weekly program that was started by Reverend Alvin Rueter and has been in production since 1954.

Reverend Alexandra Jacob will step into the role of host of *Sing For Joy* on June 12. Jacob is the associate pastor for families, youth, and children at Westminster Presbyterian Church, Minneapolis, Minnesota. She earned her Bachelor of Music degree in church music from St. Olaf College and her Master of Divinity degree from Columbia Theological Seminary.

Andrew Jacob is the new music director for *Sing For Joy*, also starting June 12. In his new role, Jacob will select musical works heard on the broadcast. He holds a Bachelor of Arts degree in music from St. Olaf College and a Master of Music degree in organ performance from University of North Carolina School of the Arts where he was a Kenan Organ Scholar. Jacob currently serves as organist and co-director of music at Augustana Lutheran Church, West St. Paul, Minnesota. **John Ferguson** will become music advisor emeritus with this new appointment. For information: stolaf.edu/singforjoy.

in church music and liturgy. He will also have a significant role in shaping new outreach and collaborations with organists, choir directors, clergy, and theologians around the world who have leadership roles in church music and liturgy. For further information: ism.yale.edu.

Yumiko Tatsuta is appointed lecturer of organ and university organist for Kwassui Women's University, School of Music, Nagasaki, Japan. She is an internationally active performer and scholar who was the first Asian female to receive the doctoral degree in organ from the

► page 6

Goulding & Wood
PIPE ORGAN BUILDERS
MEMBER Associated Pipe Organ Builders of America 823 Massachusetts Ave.
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204



ALLEGRO
CON FUOCO



BRYAN
ANDERSON



ELISA
BICKERS



JACKSON
BORGES



ROBERT
BREWER



JOSEPH
CAUBY



TYLER
CANONICO



VINCENT
CARR



CARSON
COOMAN



SHIN-AE
CHUN



ANGELA
KRAFT CROSS



THEO S.
DAVIS



LAURA
ELLIS



FAYTHE
FREESE



JOY-LEILANI
GARBUIT



SIMONE
GHELLER



MARGARET
HARPER



JUSTIN
HARTZ



SARAH
HAWBECKER



JACOB
HOFELING



CHRISTOPHER
JACOBSON



JASON
KLEIN-MENDOZA



PETER
KRASINSKI



ILONA
KUBIACYK-ADLER



MARGARET MARTIN
KVAMME



MARK
LAUBACH



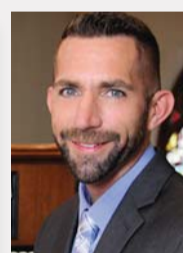
JIN KYUNG
LIM



COLIN
LYNCH



KATHERINE
MELOAN



SCOTT
MONTGOMERY



SHELLY
MOORMAN-STAHLMAN



BRENDA
PORTMAN



JOSEPH
RIPKA



VICKI
SCHAEFFER



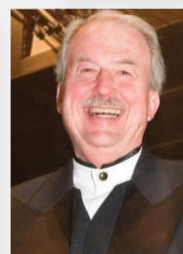
PATRICK A.
SCOTT



THOMAS
SHEEHAN



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO



RODLAND DUO
ORGAN & VIOLA

WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita



Yumiko Tatsuta

Jacobs School of Music, Indiana University, Bloomington, where she studied with Janette Fishell.

Tatsuta has earned international awards and grants, such as the Japanese Artist Award (sponsored by the Japanese government, Agency for Cultural Affairs), for which she was also named as an exchange artist in the United States/ Japan friendship program in 2017–2018. Furthermore, she was the recipient of a DAAD scholarship sponsored by the German government for her graduate study at the Hochschule für Musik, Stuttgart, Germany, where she studied with Helmut Deutsch.

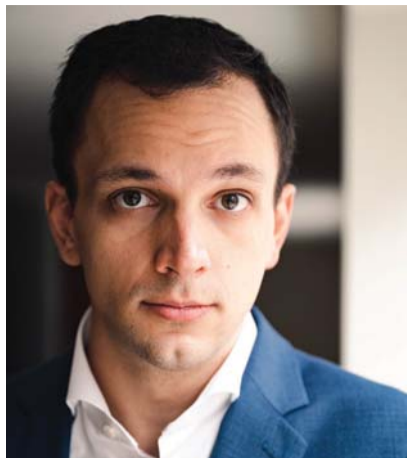
Tatsuta earned her Bachelor of Music and Master of Music degrees in organ performance from the Tokyo University of the Arts, where she received the Ataka Award and the Acanthus Award as one of the top students at the university. In 2012, she served as intern organist at Minato Mirai Hall, Yokohama, where she regularly performed on C. B. Fisk, Inc., Opus 110. In December 2018, she earned a performance certificate from the Jacobs School of Music.

Tatsuta has been invited to perform in recital halls, academic associations, and churches throughout Japan, Europe, and the United States, in cities including Tokyo, Yokohama, Mito, Berlin, Dresden, Lausanne, New York City, and Atlanta. For information: kwassui-int.ac.jp.

Concert management

Concert Artist Cooperative III announces the addition of four new artists to its roster.

Bryan Anderson enjoys a career as an organist, church musician, teacher, and musical collaborator. A member of THE DIAPASON'S 20 Under 30 Class of 2017, he maintains an active solo performance and competition career. In 2021 Anderson was awarded third prize and Robilliard prize at the Canadian International Organ Competition, and



Bryan Anderson

in 2019 he won the Firmin Swinnen Second Prize at the Longwood Gardens International Organ Competition.

Anderson is currently director of music at St. Thomas Episcopal Church and School, Houston, Texas, where he directs the parish choir of adults and young choristers, oversees daily sung services within the K–12 school, and works as a classroom music teacher for elementary grades. He is also the preparatory choir director for the Houston Children's Chorus.

Anderson earned his master's degree in organ performance from the Shepherd School of Music of Rice University in 2018 where he studied with Ken Cowan. His undergraduate work was completed at the Curtis Institute of Music, resulting in his bachelor's degree in organ, studying with Alan Morrison, and an artist diploma in harpsichord, studying with Leon Schelhase. For information: bryananderson.live.



Ilona Kubiacyk-Adler

In her recital programs **Ilona Kubiacyk-Adler** explores connections between early and contemporary music, works of underrepresented composers, music of Eastern Europe, and improvisation. She has performed at the Oude Kerk, Nieuwe Kerk, Orgelpark, and Van Gogh Museum in Amsterdam; Sint



Douglas Major, Katy Rohrbacher, Chloe Tan, Julia Hand, Joshua Decker



Emily Currie (at console), Mary Dolch, standing. Seated: Hannah DeBow, Brianna Decker, Lianna Roberts, David Kenney, Jr., Michael Moseley, and Jesse Ball

The Young Organist Collaborative (YOC) sponsored a group lesson for its first-year students and a masterclass for its advanced students on April 2 at Christ Episcopal Church, Exeter, New Hampshire. **Douglas Major**, former organist at the Washington National Cathedral, taught first-year students **Katy Rohrbacher, Chloe Tan, Julia Hand,** and **Joshua Decker** as they worked on pieces by composers including Clérambault, Boëllmann, and Bach.

The afternoon masterclass was taught by **Mary Dolch** and included students **Emily Currie, Hannah DeBow, Brianna Decker, Lianna Roberts, David Kenney, Jr., Michael Moseley,** and **Jesse Ball**. The pieces presented ranged from Mendelssohn to Purvis on the church's Lively-Fulcher organ.

All YOC students performed their annual end-of-the-year recital at Christ Church on May 14. The recital is archived on the church's YouTube channel. For information: stjohsnh.org/young-organist-collaborative.

Laurenkerk in Alkmaar; the Issue Project Room in New York; Right Brain Rising! festival in Arizona; Musica Moderna festival in Łódź, Poland; with the United States Air Force Strings at St. John's Episcopal Church, Washington, D.C.; at the Göteborg International Organ Academy in Sweden; and Westfield Conference at Cornell University, Ithaca, New York.

Kubiacyk-Adler serves as acting director of ministries in music and arts and organist at Pinnacle Presbyterian Church, Scottsdale, Arizona, where she supervises a large music program with adult, youth, and children's choirs, instrumental ensembles, and the Pinnacle Concert Series. Her 2015 album, *Antique Sound Palette*, recorded on the 1719 Hildebrandt organ in Pasłęk, Poland, as well as recordings made on the Richards, Fowkes & Co. organ at Pinnacle Presbyterian Church were featured on the American Public Radio program *Pipedreams*.

Kubiacyk-Adler graduated from three conservatories: Academy of Music in Łódź, Poland (Master of Arts degree); Conservatorium van Amsterdam, the Netherlands (Master of Music degree); and the School of Music at Arizona State University (Doctor of Musical Arts degree). Her principal teachers were Kimberly Marshall, the late Jacques van Oortmerssen, Irena Wiselka-Ciešlar, and Grażyna Fajkowska. Kubiacyk-Adler has participated in international organ competitions and won first prize in the French music interpretation competition in Warsaw, Poland; was a finalist in Leiden, the Netherlands; and semifinalist in Ireland and in the Westfield competition in New York state. For information: kubiacyk.com.



Margaret Martin Kvamme

Margaret Martin Kvamme is a Canadian-born musician based in the San Francisco Bay area who teaches organ, piano, conducting, and music theory. She performs as a solo artist and collaboratively with an emphasis on Baroque and twentieth-century works. She has a special interest in thematic programming and performing the works of female composers.

Kvamme won the 1993 Naples International Organ Festival Competition in Florida. Solo organ engagements have taken her throughout the San Francisco Bay area; to the central California coast; her native Ontario, Canada; and also to Michigan, New York, Nevada, and Arizona. She has appeared on the Distinguished Women at the Console series in Akron, Ohio, and the Paul S. Hesselink Organ Recital Series at the University of Nevada, Las Vegas. Kvamme has performed at Holsclaw Hall at the University of Arizona and at Memorial Chapel at Wilfrid Laurier University, Waterloo,



Quality Pipe Organ Building and Service

since 1969

bedient

pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska

Yale Institute of Sacred Music announces

James O'Donnell

Appointed to the faculty of the ISM and Yale School of Music



Photo: Suzanne Bosman

Mr. O'Donnell succeeds Thomas Murray as professor to graduate organ majors and other students in sacred music. Additionally, he will direct a newly formed professional liturgical vocal ensemble that will sing regular liturgies in a variety of traditions in conjunction with local parishes, chaplaincies, and other Yale faculty and students. It will serve as a model and a vehicle for study for students preparing for careers in church music and liturgy.

He will also have a significant role in shaping important new outreach and collaborations with organists, choir directors, clergy, and theologians around the world who have leadership roles in church music and liturgy. He begins his work at Yale in January, 2023.

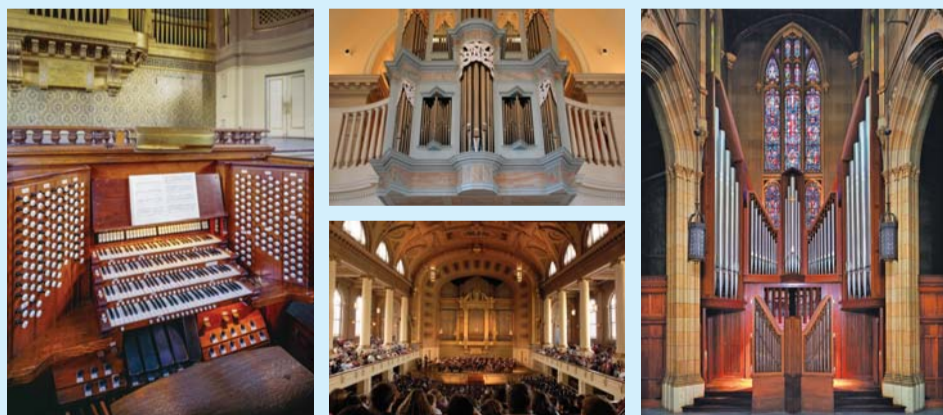
“One of the most celebrated concert organists, choral conductors, and liturgical musicians of our time, James O'Donnell brings a combination of gifts that seem unmatched in our field: command of a vast range of organ and choral repertoire, a deep engagement with multiple ecclesial and liturgical traditions, and a world-class reputation as an artist in multiple mediums,” said ISM director Martin Jean. “We are all excited to welcome him to Yale.”

James O'Donnell joins our faculty after over thirty years of service as director of music at two of the leading choral foundations in the world: Westminster Cathedral and Westminster Abbey. As organist and master of the choristers of Westminster Abbey since January of 2000, he has led the renowned choir of men and boys in daily choral services featuring repertoire from the Middle Ages to the present day. In addition to this regular cycle of services that gathers thousands of worshipers each week, he has led the music for numerous occasions of state that include the wedding of the Duke and Duchess of Cambridge (Prince William and Catherine Middleton), the funeral service for Queen Elizabeth the Queen Mother, and the recent Service of Thanksgiving for the Duke of Edinburgh. He has toured with the choir to Asia, Australia, the United States, and throughout Europe, and made many acclaimed recordings. From 1997–2004, he was professor of organ at the Royal Academy of Music in London and is now a visiting professor there.

As organ recitalist, he has performed in some of the most prestigious concert halls, cathedrals, and churches in the world, including Walt Disney Concert Hall (Los Angeles), the Meyerson Center (Dallas), Davies Hall (San Francisco), the Royal Festival Hall, and the Royal Albert Hall (for the BBC Proms), and has appeared as soloist with many orchestras, including the London Philharmonic, Tokyo Philharmonic, and BBC National Orchestra of Wales.

As a conductor, he has worked with the BBC Singers, English Concert, Academy of Ancient Music, and the Academy of St. Martin in the Fields, as well as our own Yale Schola Cantorum. He is currently music director of St. James' Baroque, London. He has over fifty organ and choral recordings to his name, of which several have garnered awards, including Gramophone's Record of the Year and Best Choral Recording for his Hyperion recording of Masses by Frank Martin and Ildebrando Pizzetti with the Choir of Westminster Cathedral.

In 1999, Pope John Paul II bestowed on him the title of Knight Commander of the Order of St. Gregory, and in 2013, Mr. O'Donnell received an honorary doctorate from the University of Aberdeen. He is past president of the Royal College of Organists, a fellow of the Royal College of Music and the Royal School of Church Music, and an honorary member of the Royal Academy of Music. In 2011, he was elected an honorary fellow of Jesus College, Cambridge.



GRADUATE STUDY IN ORGAN PERFORMANCE AT YALE

faculty

Martin Jean

James O'Donnell

Jeffrey Brillhart (improvisation)

Walden Moore (liturgical keyboard skills)

Institute students receive full tuition scholarships.

Generous awards available to qualified applicants.

ism.yale.edu/MusicPrograms
ism.admissions@yale.edu

Yale

► page 6

Ontario, Canada. She has presented workshops at regional conventions of the American Guild of Organists.

Kvamme has held university choral director positions, first as director of choral activities at Marygrove College in Detroit and later as director of the Concert Choir at the University of California at Santa Cruz where she also taught theory and conducting courses.

Kvamme holds a Bachelor of Music degree from the Eastman School of Music and Master of Music degrees in organ performance and choral conducting from the University of Michigan. Her studies at the organ have been with David Craighead, Robert Glasgow, David Higgs, David Palmer, and Sandra Soderlund. Her debut solo album, *Sevenfold Gifts*, was released by the Albany label in 2007, recorded on the 1898 Felgemaker organ at Holy Cross Church in Santa Cruz. For information: margaretkvammemusic.com.



Jin Kyung Lim

Jin Kyung Lim is an organist, harp-sichordist, and pianist based in the San Francisco Bay Area. Lim has given numerous solo recitals and concerts in the United States, Korea, and other countries. She has performed on the organ for the music series at Stanford Memorial Church, Stanford University; Adolphus Busch Hall, Harvard University; the American Church and Church of Notre-Dame-d'Auteuil, Paris, France; Cathedral of St. Mary of the Assumption, the Legion of Honor, and Trinity St. Peter's Episcopal Church, San Francisco; St. Mark's Episcopal Church, Berkeley; Trinity Episcopal Cathedral, Reno, Nevada; the Congregational

Church, San Mateo; and Christ Church Cathedral, Indianapolis, Indiana.

An active chamber musician, she has enjoyed performing with the Palo Alto Philharmonic, Pacific Choir, University of Illinois (UI) Symphony, Baroque Artists of Champaign-Urbana, UI Wind Orchestra, Champaign-Urbana Symphony Orchestra, Seoul Women Gregorian Chant Choir for their Belgium-France concert tour, and MainStreet Singers, Los Altos, for their Spain-Portugal tour, as well as South Africa concert tours. A church organist since the age of 14, Lim worked at St. Paul Catholic Church, Danville, Illinois; St. Charles Borromeo Catholic Church, Charleston, Illinois; and First Lutheran Church, Palo Alto, California; and is currently music associate at the Cathedral of St. Mary of the Assumption, San Francisco. She is dean of the Palo Alto/Peninsula Chapter of the AGO as well as an executive board member for the Junior Bach Festival in Berkeley. She holds a Doctor of Musical Arts degree in performance and literature from the University of Illinois, Urbana-Champaign, and a Bachelor of Music degree from Yonsei University, South Korea. For information: jinkyunglim.weebly.com.

For bookings and information: concertartistcooperative.com.

People



Will O. Headlee

A memorial service for **Will O. Headlee** will be held June 4, 11:00 a.m., at Park Central Presbyterian Church, Syracuse, New York. Headlee was organist at the church for 28 years, taught at Syracuse University's Setnor School of Music for 36 years, and was an active member of the American Guild of Organists and the Organ Historical Society. He died November 9, 2020, and the pandemic made it difficult to schedule a memorial. (See "Nunc dimittis," January 2021 issue, page 5.) The service will take place the day after the final round of the Arthur Poister Competition in Organ Playing, June 3, at St. Paul's Episcopal Church, Syracuse, an event Headlee organized and supported for many years.

With a gift from Christopher Warren, the Setnor School of Music has established the Will O. Headlee Memorial Scholarship for Organ to provide financial support for graduate students in an organ performance degree. Those interested in contributing to this fund are invited to contact Anne Laver: alaver@syr.edu. For information: syracuseago.org.



Mark Laubach

Mark Laubach presented a recital at the United Presbyterian Church, Binghamton, New York, sponsored by the church and the Binghamton Chapter of the American Guild of Organists. The April 22 recital was entitled "A Bicentennial Celebration—César Franck." Performed on the 1996 Guilbault-Thérien organ of three manuals, 56 ranks, the program included two of the *Trois Chorals* and two selections each from *Trois Pièces* and *Six Pièces* of Franck, as well as a work by Louis Vierne. Represented by Concert Artist Cooperative, Laubach is organist and choirmaster at St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania. In commemoration of Franck's bicentennial year, Laubach will perform the complete organ works of Franck in a series of three concerts (November 4, 13, and 20) at St. Stephen's Church. For information: ststephenswb.org.



Richard T. Bouchette

dissertation "The Organ Music of Jehan Alain." His organ teachers included Emmet Smith, Adrienne Reisner, Mildred Andrews, Alexander McCurdy, Robert Baker, Marie-Claire Alain, and Anton Heiller. He was the 1966 winner of the Young Artists' Competition sponsored by the Boston Symphony and the Boston Chapter of the American Guild of Organists and was presented in recital at Symphony Hall in Boston. He taught organ at Westminster Choir College, Princeton, New Jersey, and Indiana University, Bloomington, and presented recitals across the United States, including performances at several AGO regional conventions.

For ten years Bouchett was organist at Fifth Avenue Presbyterian Church in New York City where he recorded an LP entitled *The Organs of Fifth Avenue Presbyterian Church Played by Richard Bouchett*, presently available on YouTube and Amazon. In 1972 he was named director of music and organist for First Presbyterian Church, Greenwich, Connecticut. He conducted a semi-professional choir that performed cantatas and oratorios with orchestra in addition to singing at regular services, and developed a concert series, "Music from the Top." Bouchett supervised the installation of a 66-rank M. P. Möller organ in the church's sanctuary, where he premiered a commissioned work of Ruth Schonthal, *The Temptation of St. Anthony*.

Before moving to New York City, he held positions at the Church of the Good Samaritan (Episcopal) in Paoli, Pennsylvania, and the Episcopal Academy in Overbrook, Pennsylvania. After his retirement from First Presbyterian Church, Greenwich, in 2002, he played for several years at First Church of Christ, Scientist, Greenwich, and was a substitute musician for churches in and around New York City, including Madison Avenue Presbyterian Church.

Richard T. Bouchett is survived by his brother Frank and sister-in-law Betty, three nephews, and numerous grand-nephews and grandnieces.



Dan Locklair

Dan Locklair's *Fanfare Pro Humanitate (A Festive Peace for Brass, Percussion, and Organ)* received its premiere on March 24 at the inauguration of Susan R. Wentz as the fourteenth president of Wake Forest University, Winston-Salem, North Carolina. The work is scored for organ, brass quintet, and percussion, consisting of two timpani, large suspended cymbal, and glockenspiel. The four-minute composition is published by Subito Music. For information: locklair.com.

Nunc dimittis

Richard T. Bouchett, 85, of New York, New York, died in Fort Lauderdale, Florida, on April 17. He was born March 6, 1937, in Seymour, Texas, attended Texas Christian University, and earned a Bachelor of Music degree from the University of Oklahoma, an artist's diploma from the Curtis Institute of Music, and Master and Doctor of Sacred Music degrees from the Union Theological Seminary, New York City, with the

Diana Lee Lucker, 89, was born Diana Lee Kennelly, July 9, 1932, in Seattle, Washington, and died January 15, 2022, in Minneapolis, Minnesota. Her first piano lessons were given by her mother; she later attended the Juilliard School of Music. Her first organ teachers included Ronald Hooper and Rupert Sircom. She earned her Bachelor of Arts, Master of Arts, and Doctor of Musical

► page 10

CORNEL ZIMMER ORGAN BUILDERS
A Tradition of Excellence
WWW.ZIMMERORGANS.COM

CASAVANT
www.casavant.ca
450 773-5001

CLAYTON ACOUSTICS GROUP
57 Granite Dr. Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

A. Thompson-Allen Co., LLC
11 Court Street
New Haven, Connecticut 06511
203.776.1616
www.thompson-allen.com

AVAILABLE NOW

MEET THE FUTURE OF DIGITAL ORGANS

INFINITY SERIES



INFINITY SERIES **367**

The new **Rodgers Infinity Series 367 and 489** are the ultimate digital organs. These majestic instruments honor the legacy of the traditional pipe organ and combine it with today's state-of-the-art technology.

The spectacular, **true-to-life pipe organ sound** and **unmatched versatility** of the Infinity Series will shape the future of organ music.



INFINITY SERIES **489**

These **pipe-compatible** organs offer up to **531 voices**, all available to the organist in real-time. From congregational singing, to captivating concert hall audiences, to enhancing the experience of **online services**, the Infinity Series organs shine in every environment.

For more information contact your local Rodgers Representative or visit us online at **rodgersinstruments.com**.

A MEMBER OF THE
Global Organ Group

RODGERS®

EXPERIENCE ELEVATED

rodgersinstruments.com

Carillon Profile
Laura Spelman Rockefeller Memorial Carillon
Rockefeller Memorial Chapel,
University of Chicago,
Chicago, Illinois

The University of Chicago's Rockefeller Memorial Chapel houses one of the crown jewels of carillons worldwide—the Laura Spelman Rockefeller Memorial Carillon. The 72-bell instrument is a sister to the other carillon donated by John D. Rockefeller, Jr.—the carillon in The Riverside Church in New York City. Both carillons were cast by Gillett & Johnston of Croydon, England, and they are the two largest carillons in the world by weight, with Chicago's carillon second heaviest at over 100 tons. The Laura Spelman Rockefeller Memorial Carillon was cast over a three-year period and installed in 1932. The university proudly celebrates the 90th anniversary of the carillon's installation by hosting the annual congress of the Guild of Carillonneurs in North America in June 2022 (gcna.org).

The carillon's mechanics and design bear some hallmarks of Gillett & Johnston's style while also incorporating contemporary features. The bells possess a rich, full tone because of their fine craftsmanship and extra-large profile, true to the Gillett & Johnston tradition. The large range of the keyboard was of the foundry's own design, similar to that of their instrument in New York, before unifying keyboard standards were adopted by carillon guilds. The keyboard transposes down four semitones, intensifying the bells' low register and long resonance. The largest nine bells of the carillon were connected to an electro-pneumatic mechanical system to ring the time in 15-minute increments and to ring the six largest bells via an electric switchbox mounted directly on the carillon keyboard.

In 2005, members of the university administration solicited gifts from alumni to fund an organ and carillon renovation on the occasion of University President Don Michael Randel's retirement and 65th birthday. Through these generous donations, Eijsbouts of the Netherlands was able to execute a full-scale renovation in 2007 and 2008. The transmission system was updated from a roller bar to directed crank, and the bells were repositioned on a new frame to allow for better sound transmission from the belfry to the ground. All clappers were replaced. The original playing cabin was dismantled, rebuilt, and repositioned within the tower, allowing for better sound transmission and playability from the keyboard. The original keyboard frame was retained but outfitted with an updated World Carillon Federation keyboard design. The electro-pneumatic mechanical system was decoupled from the carillon transmission system in the bass bells, making them more playable for the carillonist. The highest 46 bells were slightly retuned to offset the effects of corrosion over the decades. All in all, the carillon became more consonant, resonant, playable, and easier to hear for audiences.

The original Gillett & Johnston practice keyboard is currently being restored by the B. A. Sunderlin Bellfoundry of Ruther Glen, Virginia. The foundry cast new tone bars and rebuilt the transmission for the full six-octave keyboard. The project is expected to be completed in time for the GCNA Congress in June.

Joey Brink, a member of THE DIAPASON's 20 Under 30 Class of 2015, has been university carillonist since September of that year, although he will be stepping down in September 2022 (see page 3). An active student carillon guild involves undergraduate, graduate, and professional students in carillon instruction and activities. About twenty students per year enroll in weekly carillon lessons led by Brink, and they assist in playing daily recitals and leading tower tours.

The carillon is played each day, 12:00–1:00 p.m. and 5:00–6:00 p.m., during the academic quarters. Recitals are performed by Brink and students of the carillon guild. The Sunday noon concert, following the chapel service, is programmed and performed by Brink or other local professionals. The carillon is also played for special occasions in the Rockefeller Chapel, including weddings, funerals, and university convocations. ■

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

Carillon website: rockefeller.uchicago.edu/the-carillon



Rockefeller Memorial Chapel, University of Chicago (photo credit: Eden Sabala)



Installation of bells in progress in 1932



A bell before its installation in the tower in 1932



The carillon keyboard (photo credit: Joey Brink)



Carillon bells (photo credit: Christopher Chung)



Diana Lee Lucker

Arts degrees from the University of Minnesota and studied there with Heinrich Fleischer and Dean Billmeyer.

Lucker was assistant professor of music at Augsburg College and Bethel College and taught privately. She served as organist at Mount Olivet Lutheran Church for 16 years, as interim organist at Westminster Presbyterian Church (1994–1995), and as organist for Wayzata Community Church from 1995 until 2016. The four-manual Hendrickson organ was installed shortly after her arrival; she performed its dedication recital in September 1998.

While at Wayzata she directed an annual summer organ recital series as well as a concert series of over 40 events each year including orchestral, choral, piano, small ensemble, and organ programs. Lucker was active in several capacities for the Twin Cities Chapter of the American Guild of Organists. As a recitalist, she performed throughout the United States and in Scandinavia and Italy.

Diana Lee Lucker is survived by three daughters, five stepchildren, and 16 great-grandchildren. Memorial gifts may be made to: Des Moines Metro Opera, 106 West Boston Avenue, Indianola, Iowa 50125; or *Pipedreams*, MPR, 480 Cedar Street, Saint Paul, Minnesota 55101.



Thomas H. Troeger (photo credit: Robert A. Lisak)

Thomas H. Troeger, hymn writer, preacher, homiletics professor, theologian, poet, musician, columnist, and author, died April 3. Born in 1945, he

The Sound of Pipe Organs

M. McNeil
 191 pages hardbound
**** AVAILABLE AGAIN ****
 at Amazon books
\$49.95

Milnar Organ Company

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

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

ORGANMASTER SHOES

"I can find the pedals so easily now."
 Confident pedal work comes with practice
 and the right shoes on the pedals!

info@organmastershoes.com 888.773.0066 USA

Quimby Pipe Organs, Inc.

208 Marshall Street
 P O Box 434
 Warrensburg, MO 64093

Ph: 660.747.3066
 Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

BUILDING • RESTORATION
REBUILDING • TUNING

grew up in New Jersey and upstate New York. After graduating from Yale University *cum laude* in 1967, he attended Colgate Rochester Divinity School, Rochester, New York, where he earned his Bachelor of Divinity degree (now designated as Master of Divinity). He later received an S.T.D. degree from Dickinson College, Carlisle, Pennsylvania, an honorary Doctor of Divinity degree from Virginia Theological Seminary, Alexandria, and, most recently, an honorary doctorate from the University of Basel, Switzerland, in 2014.

Following graduation from Colgate Rochester Divinity School, Troeger was ordained a Presbyterian minister and served as associate pastor for the Presbyterian Church of New Hartford, New York (1970–1977). (He was later ordained an Episcopal priest.) He returned

to (now) Colgate Rochester Divinity School/Bexley Hall, Crozer Theological Seminary as a professor of preaching and parish ministry (1977–1991) before moving to Iliff School of Theology, Denver, Colorado, where he was the Ralph E. and Norman E. Peck Professor of Preaching and Communications (1991–2005). In addition to his professorial duties, Troeger began serving in administrative posts as the director of the Doctor of Ministry program (2000–2005) and the senior vice president and dean of academic affairs (2002–2005). At that time, Troeger moved to Yale as the J. Edward and Ruth Cox Lantz Professor of Christian Communication (2005–2015).

Troeger was a prolific author and hymnist. He authored more than a dozen books on homiletics, essays for *Feasting on the Word*, a monthly column

for *Lectionary Homiletics* over a period of years, and articles and chapters that appeared in scholarly venues. He served as president of the Academy of Homiletics (1987) and co-president of Societas Homiletica, the international guild (2008–2010). The Hymn Society in the United States and Canada named him a Fellow of the society, and he received a lifetime achievement award from the North American Academy of Homiletics.

Troeger also published books in the areas of liturgy and spirituality. He served as chaplain to the American Guild of Organists and wrote a monthly column for *The American Organist* for four years. He became affiliated with the Yale Institute of Sacred Music, where he had standing during his tenure at Yale. As a poet and a hymnist, Troeger composed more than 400 hymn texts and poems,

many of which are now in current hymnals of most denominations.

Thomas H. Troeger is survived by his wife of 54 years, Merle Marie Troeger; his brother, Don, and his brother-in-law and sister-in-law, Crawford and Julie Butler of Conway, New Hampshire. A memorial service was held on May 3 at the Episcopal Church of St. Mary, Falmouth, Maine.

Organbuilders

The Cathedral of the Incarnation, Nashville, Tennessee, has selected **Goulding & Wood Pipe Organ Builders**, Indianapolis, Indiana, to build a new organ for its renovated worship space. The resources for Opus 54, a three manual, forty-rank instrument, housed

► page 25

TRUST THE NAME THAT STARTED IT ALL



SOUND | TECHNOLOGY | SUSTAINABILITY

Acknowledging Our Past, Securing Your Future





Proudly building our organs in the U.S.A. since 1939, Allen Organ offers unprecedented security by providing sustainable parts and service for your current Allen.

Trust the name. Secure *your* future with Allen.

Above - The Cathedral Church of St. Catharine of Siena, Allentown Diocese in Pennsylvania, installed Allen Organ's first electronic church organ in 1939. In 2005 their fourth Allen organ was installed, a digital Four-Manual.

Allen's RL-66 Rudy Lucente Designer Series Organ with APEX™ Technology
allenorgan.com

On the road again

In April 2021, after a year of Covid isolation and after I received my second dose of the vaccine, I went on a “bust out” road trip driving south from our home in New York City as far as Atlanta, visiting three colleagues’ organ shops, the installation of an organ where the Organ Clearing House crew was working, and a few iconic instruments. It was my reintroduction to the excitement of being out and about, seeing friends and colleagues, and getting my nose back in the business after being sequestered at our place in Maine during the worst of the pandemic. I wrote about that trip under the title “On the road again” in the July 2021 issue of *THE DIAPASON* (pages 10–11). It was fun to recreate and chronicle some of my experiences on the road, and here I am to do it again.

Last week I drove as far west as Chicago from our new home in Stockbridge, Massachusetts. Two things inspired this trip. The Organ Clearing House was installing a relocated organ by Gabriel Kney (Opus 93 from Dallas, Texas) at the Saint Meinrad School of Theology in Saint Meinrad, Indiana, and I was promoting an exceptional organ built by M. P. Möller (Opus 5881 from Chicago, Illinois) that had been donated by organ historian and architect William H. Barnes and his brother and mother in honor of his father, Charles Osborne Barnes, who had been a longtime member and trustee of the church.

I was on the road for seven nights, stayed in five different hotels, and drove just over twenty-five-hundred miles. I love that kind of driving. My first experiences with long-distance driving were as a student at Oberlin when I drove back and forth between school and home in the Boston area, growing familiar with Interstate 90. During the summer of 1978, just after my graduation from Oberlin, my mentor John Leek and I drove to Oakland, California, to deliver a harpsichord we built. That trip was a great lesson about our country because while it is a one-day drive from Boston to Oberlin, it is a five or six-day drive from Oberlin to San Francisco. Just as I thought I was going west when I went away to school, a school friend who grew up in northern Wisconsin thought he was going south.

Kegg Organ Company

I left home on Saturday morning, spent that night outside Cleveland, met my friend Charles Kegg for breakfast on Sunday morning in Hartville, Ohio, and visited his workshop, which is in a 16,500-square-foot building, beautifully equipped for the specialized work of building pipe organs. The immense rooms are carefully planned and nicely maintained. There is a fleet of orderly stationary machines and workstations. Various components and structures of a large organ under construction occupied big areas of the abundant floor space. The company had just upgraded the HVAC system to include air filtering, heating, and air conditioning, replacing the noisy old hanging gas heaters of yesteryear.

I was especially interested to see one of Charles’s specialties and passions, the machine built by M. P. Möller to produce rolls for their automatic organs. It is a stately structure with an intricate mechanism that transfers musical notes into holes in the paper rolls. Möller rolls are big and heavy, a large-format version of the more familiar Aeolian rolls. Charles was working with the now-shuttered American Organ Institute at the University of Oklahoma to rejuvenate the machine and make new rolls to aid in the understanding of that brilliant



1980 Gabriel Kney Opus 93 (photo credit: John Bishop)

technology developed early in the twentieth century. Along with his active interest in automatic musical instruments, Charles and his company are building beautiful new organs with electric-valve actions, versatile symphonic specifications, and exquisite consoles.

Saint Meinrad School of Theology

I left Hartville to drive across Ohio, through Cincinnati and past Louisville, Kentucky, to Saint Meinrad, Indiana, the town next to Santa Claus near the southern tip of the state. Saint Meinrad is a thriving Catholic seminary on a beautiful remote campus. There is a prominent archabbey with an organ by Goulding & Wood in the principal chapel, and the school operates industries that produce high-quality caskets and peanut butter.

In addition to the archabbey there is a chapel honoring Saint Thomas Aquinas, where the Organ Clearing House was installing an organ built in 1980 by Gabriel Kney (Opus 93) for the First Community Church of Dallas, Texas. Susan Ferré was the consultant for the design and construction of the project. Debra Dyko, the theological school’s organist, found the instrument listed on the OCH website and went to Dallas within a week to audition the organ. The sale was completed quickly, and less than a month later, the OCH crew was in Dallas dismantling the organ.

I arrived when the installation was well along. The case was up, windchests in place, action connected and functioning, and the wind system was complete. I was able to help connect the solid-state slider control and combination mechanisms including the installation of a new 24-volt DC power supply for the Heuss slider motors. I “retired” from working on-site with the crew at the end of 2019, and it was nice to have tools in my hands again for a few hours. This was a classic relocation project. The organ is well suited for the building visually and tonally. It is well built, so it went back together easily and will be a reliable instrument for decades of further use, and it was a great fit physically and visually—there were no alterations required. Fred Bahr of John-Paul Buzard Pipe Organ Builders accomplished tonal finishing of the organ in May.

... and speaking of Buzard ...

I left Saint Meinrad on Tuesday morning to drive to Champaign, Illinois, to visit John-Paul Buzard Pipe Organ Builders. I had a nice lunch with John-Paul Buzard

that included rich conversation about organbuilding philosophies, the history of his company, and conversations about past and future collaborations. The company, affectionately referred to as “Buzco” (as seen on the license plates of company vehicles), is in a former women’s residential hotel in downtown Champaign. It is a four-story building with rental apartments on the fourth floor (The Organ Loft Apartments) and three floors of offices, workshops, voicing studios, and erection space.

A large, four-manual organ for Saint George’s Episcopal Church in Nashville, Tennessee, is under construction, and I saw a big section of the framework and structure of the instrument in the erection space, windchests being assembled, wind system components being built, pipes in the voicing rooms, and the console partially assembled. The long corridors down the center of each floor serve as storage rooms and are wide enough to allow passage between stacks of organ components.

The Buzco service department has a separate workshop in a building across the street devoted to large-scale repairs of organs they maintain. There is a well-equipped woodworking shop, leathering station, stocks of wiring supplies, and lots of projects in progress on workbenches. Keeping renovation and repair work separate from the construction of new organs makes it easier to keep track of things.

I visited with the brilliant organist Katelyn Emerson at McKinley Presbyterian Church where she played for me on the 1994 Dobson Opus 63. We sat in a pew talking for an hour or two about the organ, its music, and her upcoming studies in Britain. Katelyn’s husband, David Brown, is a longtime member of the Buzard shop, a dear friend with whom I correspond regularly. I was delighted to sit between Dave and Katelyn at the rollicking dinner that evening hosted by John-Paul that included his wife and daughter along with several other members of the Buzco team.

Given by the master

William Harrison Barnes (1892–1980) was an authority on pipe organ construction and a consultant responsible for the design of some four hundred instruments. He grew up in the Chicago area and graduated from Evanston Township High School in 1910. In 2008, the high school celebrated the fiftieth anniversary of the three-manual pipe organ that Dr. Barnes donated to the school. His home



Katelyn Emerson at 1994 Dobson Pipe Organ Builders Opus 63 (photo credit: John Bishop)



John-Paul Buzard Pipe Organ Builders (photo credit: John Bishop)

church was Epworth United Methodist Church of Chicago where his father, Charles Osborne Barnes, was a longtime member and trustee. A plaque on the wall of the church dedicates the 1931 M. P. Möller organ (Opus 5881) to the loving memory of Charles Osborne Barnes, naming the donors as Mrs. Charles O. Barnes and her two sons, William H. Barnes and Harold O. Barnes.

When Pastor Max Kuecker of Epworth Church contacted me about organizing the sale of the organ and shared its history with me, I imagined a scenario in the offices of M. P. Möller when staff members looked at each other and agreed that with the Barnes family involved, this had better be an exceptional instrument, and I was curious to see it. The church had waited until after the proverbial last minute to address the future of the organ as our first contact was after the sale of the building with real estate closing just weeks away. Since our company would be working in Saint Meinrad, I combined the two interests and planned my trip.

The people at Möller did deliver an exceptional organ. There are twenty-two ranks in three manual divisions with one independent pedal rank, 16’/8’ Bourdon, enclosed with the Swell. The Choir division is located across a stairway from the main organ chamber and has shutters facing two rooms. One set of shutters speaks into the stairwell and through a grille that opens into the choir loft, the other opens into the adjacent Sunday School chapel, and the Choir organ is playable as a separate instrument from a two-manual console in the chapel. Each console has a cut-out switch to close and disable the shutters that are not to be in use. An eight-octave rank of flue pipes that starts at 16’ (1–24 stopped, 25–37 open, 38–56 open harmonic, 57–97 metal) sits on a unit chest allowing it to be used as a pedal stop and at different



Möller roll-punching machine at Kegg Pipe Organ Builders (photo credit: John Bishop)



Schantz Organ Company (photo credit: John Bishop)



(photo credit: Félix Müller)

pitches on the keyboards while the ranks of the main pitman chest are distributed between the two keyboards.

There are four 8' diapasons on the organ, two in the Great and one each in the Swell and Choir, and the Great 8' Second Diapason is extended as a pedal stop with a marvelous octave of 16' Diaphone pipes. There is plenty of power, and the Choir 8' Dulciana and Swell 8' Muted Viol disappear as whispers when the boxes are closed. You can learn more about this organ here: pipeorgandatabase.org/organ/9216.

When I posted Opus 5881 for sale on our website and promoted it on Facebook, I was not surprised to have immediate responses from congregations interested in acquiring it, and as I planned my trip, I invited the organists of those churches to meet with me while I was visiting the church. I shared the organ with representatives of two churches, one of which was quick to act, and while as I write the transaction is not officially completed, it sure looks as though we will be dismantling that organ in July. I'll let you know when the deal is complete.

The corner of Oak and Walnut

I left Chicago on Friday morning for the six-hour drive to Orrville, Ohio, where the Schantz Organ Company has been on that street corner for 121 years. Organ architect Eric Gastier greeted me and showed me through the storied workshop where nearly twenty-five-hundred organs have been built, an average of about twenty organs a year. We were joined by Jeffery Dexter, vice president and tonal director, for conversations about the history and operation of the company.

The deep heritage of the company is evident everywhere in the huge shop building. Heavily worn wood floors tell the history of the countless footsteps and cartwheels required to build one organ, not to mention twenty-five hundred. Jigs and patterns for dozens of specialty components hang on the walls, and personal workstations are decorated with family photos and mementos and lifetime tools. There is specialty equipment everywhere like a power-vented workstation for soldering metal windlines, mechanized rollers with crank handles for turning tiny tuning slides, tapered and straight mandrills for shaping organ pipes, and ancient carts for the storage and transportation of hundreds of clamps. There is a huge belt sander, wide enough to accept the largest windchest, and an elegant walnut-wainscoted conference room with raised panels that only an organ shop could build. My tour took us through a seemingly endless maze of rooms, both large and small, each dedicated to a specific facet of the art of making pipe organs.

There are very few workshops remaining in the world in which pipe organs have been built by the thousand. I have visited the shops of Austin, Reuter, and Casavant, but am hard-pressed to think of another North American shop with such a legacy. I think of the thousands of truckloads of organs that have rolled away from the loading dock and down the residential street to Main Street where you can drive across the railroad tracks and find a highway.

Whiling away the time

What do you do while you are driving twenty-five-hundred miles alone? My work with the Organ Clearing House has brought me close to the American trucking industry, as I wrote in the April 2022 issue of THE DIAPASON (pages 10-11). Because we maintain DOT (Department of Transportation) and FMCSA (Federal Motor Carrier Safety Administration) numbers, to Wendy's amusement I receive several trucking magazines. Glancing at them occasionally, I know that Walmart is America's largest trucking company. My observation is that Amazon must be becoming a close second—their trucks are everywhere. Landstar, the company we use, has a solid presence on the country's highways. Taking attendance is a mindless occupation as white lines stream past.

Highway warning signs can be amusing, like the one on I-90 in western New York that says, "Correctional facility ahead, don't stop for hitchhikers," or the huge tourist stop and museum in eastern Pennsylvania with a sign that reads, "Be prepared to see more than you expected." For years I have loved listening to "books on tape" while driving, the concept updated now to Audible.com. As a devoted sailor, I listened to Joshua Slocum's famous memoir, *Sailing Around the World Alone*, for the third time. I especially love the moment when he frightens away a pirate attack by scattering upholstery tacks on the deck of his oyster sloop, *Spray*. I wonder if the pirates got shoes after that.

A couple months ago, Wendy introduced me to a series of podcasts called *Sticky Notes* hosted by the conductor Joshua Weilerstein, artistic director of the Orchestre de Chambre de Lausanne in Switzerland. In each of the dozens of hour-long episodes, Weilerstein analyzes a different piece of music using many recorded examples, delivered in a rapid vocal cadence. During this trip I listened to his thoughts on the Bach cello suites and *Goldberg Variations*, Beethoven's *Eroica Symphony*, Brahms's *Piano Concerto No. 2*, Elgar's *Enigma Variations*, and Shostakovich's *Symphony No. 5*. I didn't agree with everything he said (the

recording he used of Beethoven's *Eroica* was too fast), but I found it engaging to argue with him while I was driving. As an enthusiastic young musician with an impressive career unfolding, Weilerstein has given much thought to the music he performs, and his insights are rewarding, informative, and reminiscent of Leonard Bernstein's iconic Young People's Concerts on television with the New York Philharmonic Orchestra. Download the *Sticky Notes* app, and you'll see a big library of compelling lessons.

That Ingenious Business . . .

. . . is the title of an authoritative book about the Pennsylvania German organbuilders of the late eighteenth and early nineteenth centuries, written by the late organbuilder Raymond J. Brunner and published by the Pennsylvania German Society in 1990. It reflects a comment by a bystander, a contemporary of David Tannenberg, the greatest of that tribe of craftsmen. I am reminded of that phrase whenever I visit an organ shop. Each of the three shops I visited last week has a distinct personality, an aura that reflects the philosophy of its founder, whether living and active or gone for generations. Each building speaks of the passion behind this fascinating art, and each displays craftsmanship at its Old World finest combined with cutting-edge materials and equipment. My thanks to Charles Kegg, John-Paul Buzard, Eric Gastier, and Jeffrey Dexter for sharing their work with me. I am the richer for it, and I promise I won't pick up any hitchhikers. ■





ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

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

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

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

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

Ernest M. Skinner in Chicago

Part 2: Saint Luke's Episcopal Church, Evanston

By Stephen Schnurr

Editor's note: much of the information in this article was delivered as a lecture for the Ernest M. Skinner Sesquicentennial Conference on April 25, 2016, in Evanston, Illinois. The conference was sponsored by the Chicago, North Shore, and Fox Valley Chapters of the American Guild of Organists, the Chicago-Midwest Chapter of the Organ Historical Society, the Music Institute of Chicago, and THE DIAPASON.

The first part of this series appeared in THE DIAPASON, April 2021, pages 14–20. The article focused on the first contracts of the Skinner firm in the Chicago area.

Saint Luke's Episcopal Church of Evanston, Illinois, was founded in July 1885 as a mission of Saint Mark's Episcopal Church, also of Evanston. The new congregation's first services were conducted in Ducat's Hall. Within a month, a store was rented on Chicago Avenue for services.

In October 1886, ground was broken for the congregation's first church building of frame construction at the northeast corner of Lincoln Avenue (later Main Street) and Sherman Avenue. The building was occupied for services in May of the following year. The church was consecrated on November 10, 1889, and it would be expanded twice. Saint Luke's was given parish status on January 1, 1891.¹

This building was served by a small organ by an unknown builder. In February 1894, the church purchased Hook & Hastings Opus 1605, a two-manual, twelve-stop instrument (twenty-one registers), at a cost of \$1,840.

The parish began construction for the present building in 1906 with an estimated cost of \$125,000. Considered by many to be the best design of the *oeuvre* of architect John Sutcliffe (1853–1913), the edifice was erected in several stages and was apparently modeled on Tintern Abbey in Wales. Sutcliffe, a native of England, was active in Chicago from 1892 until his death in 1913. Among his other commissions was Grace Episcopal Church of Oak Park, Illinois.

In the first stage of the new construction, the walls of the church were built to a height of ten feet, accomplished in 1907. In 1910, the Lady Chapel was completed. Four years later, the nave of the

main church was completed to a height of seventy feet. The interior decoration of the nave was never completed. The fifteen-foot-high hanging rood was carved by Johannes Kirchmayer, a native of Oberammergau, Germany, who worked in Boston, Massachusetts. Saint Luke's Church was used as the pro-cathedral of the Episcopal Diocese of Chicago from 1932 until 1941. The Bishop of Chicago at that time was the Right Reverend George Craig Stewart, who had previously served as rector of Saint Luke's.

When the first portion of the church was finished in 1907, Saint Luke's purchased an organ from Coburn & Taylor of Chicago, an instrument that is known to have utilized the case and façade pipes of the Hook & Hastings organ (and perhaps, if not likely, more). The two-manual instrument had fourteen stops. It cost \$2,600, less \$1,800 for the Hook & Hastings. The Coburn & Taylor was installed temporarily behind the pulpit on the chancel floor, now a part of the south ambulatory. It was used until 1922, and its fate is unknown.

For the Lady Chapel, Casavant Frères of Canada installed its Opus 386, a two-manual, twelve-stop, tubular-pneumatic-action organ, finished in 1910.²

1910 Casavant Frères Opus 386

GREAT (Manual I)		
8'	Open Diapason	61 pipes
8'	Melodia	61 pipes
8'	Dulciana	61 pipes

SWELL (Manual II, enclosed)		
16'	Bourdon	61 pipes
8'	Stopped Diapason	61 pipes
8'	Salicional	61 pipes
8'	Voix Celeste	61 pipes
8'	Aeoline	61 pipes
4'	Dolce Flute	61 pipes
8'	Oboe	61 pipes
	Tremulant	

PEDAL		
16'	Gedeckt	
16'	Bourdon (Sw)	

Couplers

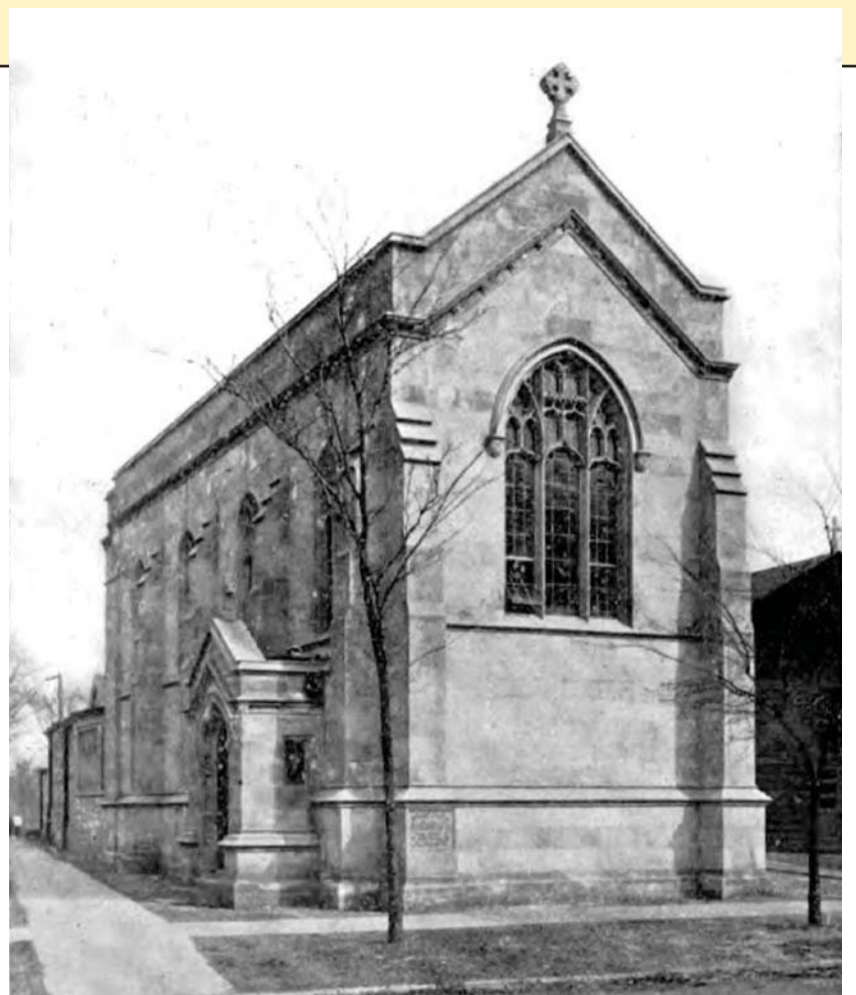
Great to Pedal 8
Swell to Pedal 8
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Swell to Swell 16
Swell to Swell 4

Accessories

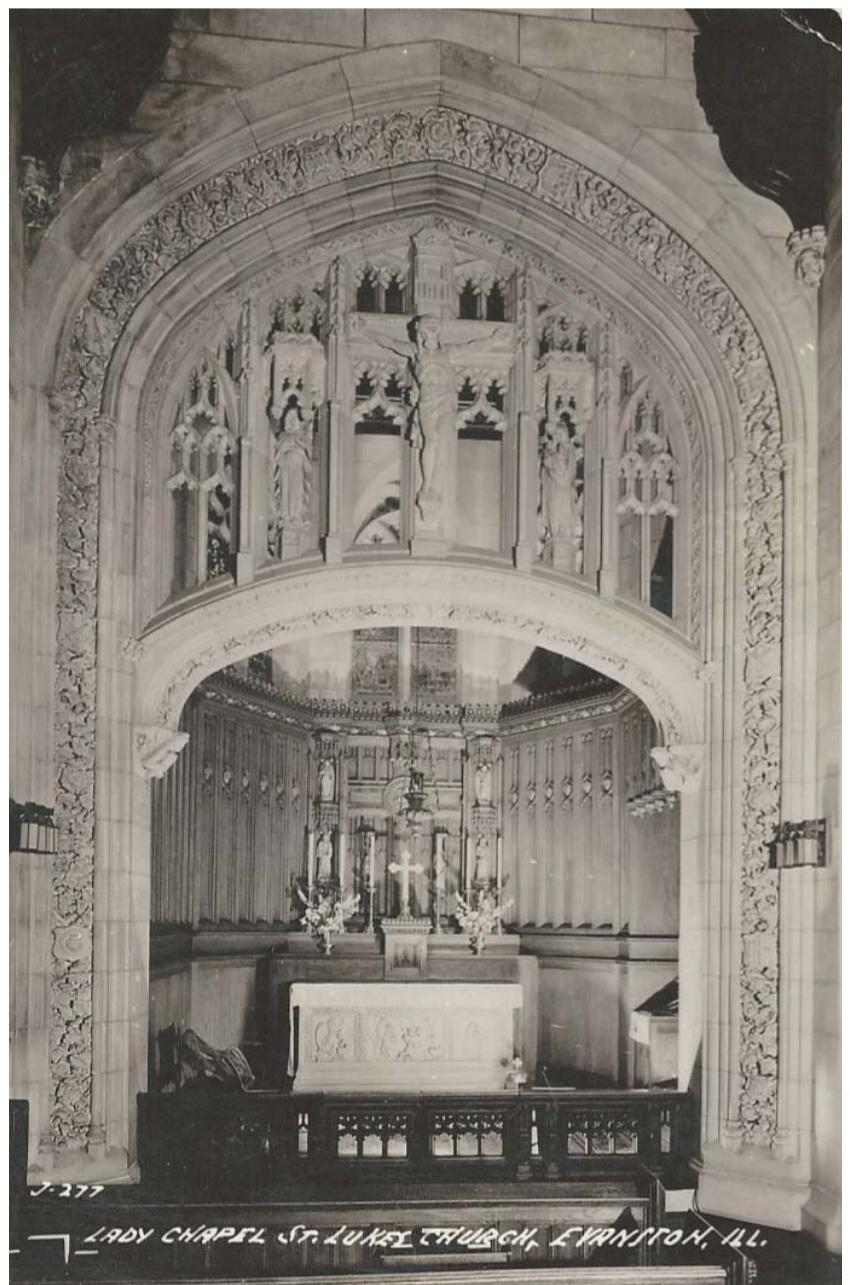
2	Great pistons
3	Swell pistons
	Great to Pedal reversible
	Balanced Swell expression shoe
	Balanced Crescendo shoe

The need for a pipe organ worthy of the new church edifice

When the nave of the church was completed to its intended height, the



The exterior of the Lady Chapel when finished in 1910



A vintage postcard view of the interior of the Lady Chapel

Coburn & Taylor organ was found to be inadequate for the much larger space. In early 1920, Herbert Hyde was appointed organist and choirmaster for Saint Luke's. Hyde was an accomplished musician who

had served Saint John's, Ascension, and Saint Peter Episcopal parishes in Chicago as well as the Chicago Symphony Orchestra and had studied with Clarence Dickinson, Charles-Marie Widor, and

BACH AT NOON

Grace Church in New York

www.gracechurchnyc.org

Joseph Bonnet. Plans and fundraising were commenced practically immediately by the rector, Father Stewart, and Hyde for a substantial new instrument. Fortunately, the church's archives contain a fountain of interesting letters and documents related to this process.

Negotiations for the organ quickly focused on the Skinner Organ Company of Boston, Massachusetts. Surviving correspondence in the church archives between the church and the organ-builder are primarily between Hyde and William Zeuch, Skinner vice-president. Zeuch had until recently lived in Chicago (his family was still there) and was good friends with Hyde. (The Zeuch family residence at 2833 Kenmore Avenue, Chicago, would see Skinner Opus 424 installed in 1923, a two-manual, twenty-two-rank organ that replaced a 1905 Marshall-Bennett organ.) Hyde and Zeuch referred to each other in correspondence as "Bert" and "Bill," respectively. Despite the lack of letters from Ernest Skinner, one cannot discount his interest in the design and construction of the organ, as it was to be the largest installation by the firm in the Chicago region to that date.

The first surviving letter is from Zeuch to Hyde, May 13, 1920, noting that Hyde had submitted two specifications, one on May 6, the other on May 11. Hyde's specifications were created with the consultation of his teacher Joseph Bonnet, Eric DeLamarer of Fourth Presbyterian Church, Chicago (which housed 1914 Skinner Opus 210), and Zeuch. Zeuch felt the second specification was much better, except for:

... the lack of a large scale string, such as a Gamba and Gamba Celeste on the Solo Organ. . . . You mention a large scale Viol d' Orchestre. Could this not serve as one rank of such a string? Permit me to call your attention to the fact that all our Celestes run through to low C (of the manual keyboard) except the Unda Maris and the Flute Celeste. I have a slight personal preference for a Flute Celeste made with a Spitz on the Swell Organ. The scale and voicing of the stops of that name on my organ are of remarkably subtle charm, which I am sure you would be quick to appreciate.

I am with you without reservation on the "no borrowing" idea. I resort to this expedient only on small 2 manual specifications, where it is desirable to have several accompanimental stops on the Great Organ under expression.

For the price tag of \$47,950 without casework, this would, Zeuch declared, provide "a perfect specification, and would give you the greatest organ in the country. It is not given to many organists to have an organ built just as they want it, and I congratulate you that you are to have this great fortune."

Price would be a point of considerable discussion between the church and the builder, as Hyde stated in his letter to Zeuch, December 9, 1920, the church vestry "refuse to have the cost of the organ exceed \$49,999.99," which was a large sum for an organ in that day (nearly \$675,000 in today's currency). In this same letter, Hyde wanted the specification altered to remove the 8' Dulciana from the Choir at a savings of \$580; addition of a Dulcet II in its place at \$828; addition of 16' Violone/8' Cello in the Pedal at \$1,242; addition of Chimes at \$993; and duplexing the Harp/Celesta on the Swell for \$180; bringing the total cost of the organ to \$52,613, without casework. Hyde embarrassingly asks the Skinner firm if they would kindly build the organ for less than \$50,000.

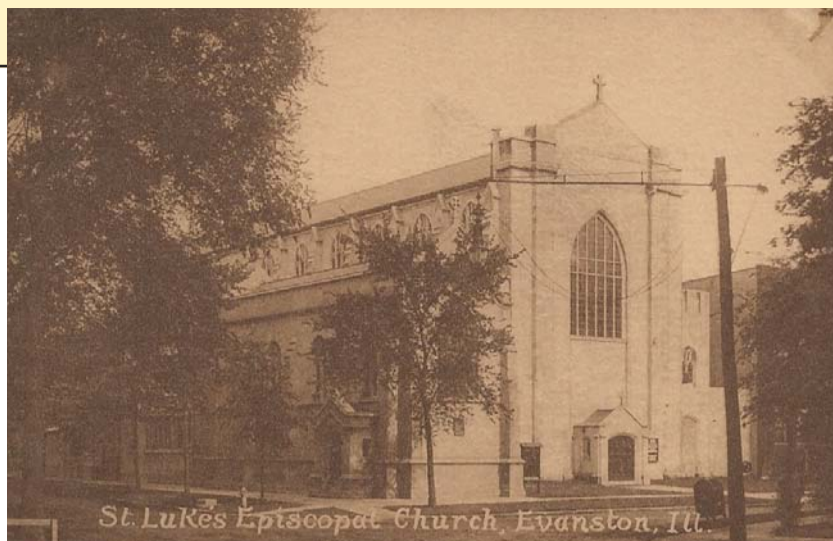
A memorandum dated December 30, 1920, indicates that Zeuch had



Herbert E. Hyde

come to the Chicago area in order to meet with key people of Saint Luke's Church. Between December 9 and the meeting, the Skinner firm offered to build the organ with the changes except the Chimes to be left prepared at the console at a cost of \$49,998. The church further convinced Zeuch to allow a 5% discount for cash, amounting to \$2,499.90, pending vestry approval.

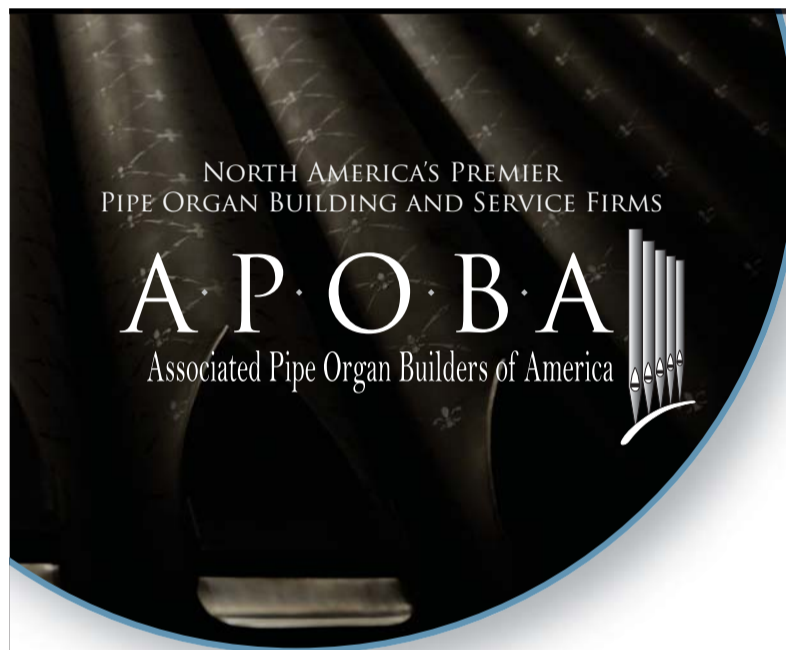
A contract with the Skinner Organ Company and the church dated



A vintage postcard view of the exterior of Saint Luke's Episcopal Church after completion of the nave

January 4, 1921, was signed on January 14 in the amount of \$47,500 for a four-manual, 83-stop instrument of 5,343 pipes, Opus 327. (The Chimes were included, a memorial to William N. Cotterell.) Zeuch signed for the builder; Gabriel F. Slaughter, chairman of the music committee, signed for the

church. Completion was set for January 10, 1922. The first payment of \$10,000 was due on October 1, 1921, with the balance of \$37,500 due "on completion and acceptance by a committee of three; one to be appointed by organ builders, one member by the church, these two to select a third member."



WHY CHOOSE AN APOBA FIRM?

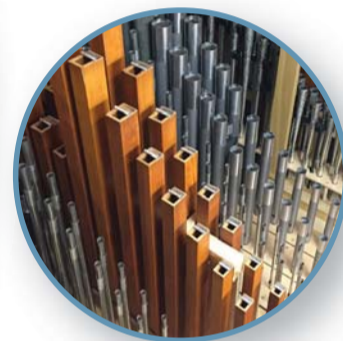
The member firms of APOBA represent a combined total of over 1,500 years in the business of designing, producing, servicing and rebuilding pipe organs in America.

There are five member firms that have been serving the pipe organ industry for over 100 years.

Every single builder has at least 30 years experience, with an average member being in business for 66 years.



Large, small, traditional, modern; we specialize in assuring you a quality instrument. Choose a builder that is right for you.



OUR MEMBERS

BUILDER MEMBERS:

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

SUPPLIER MEMBERS:

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

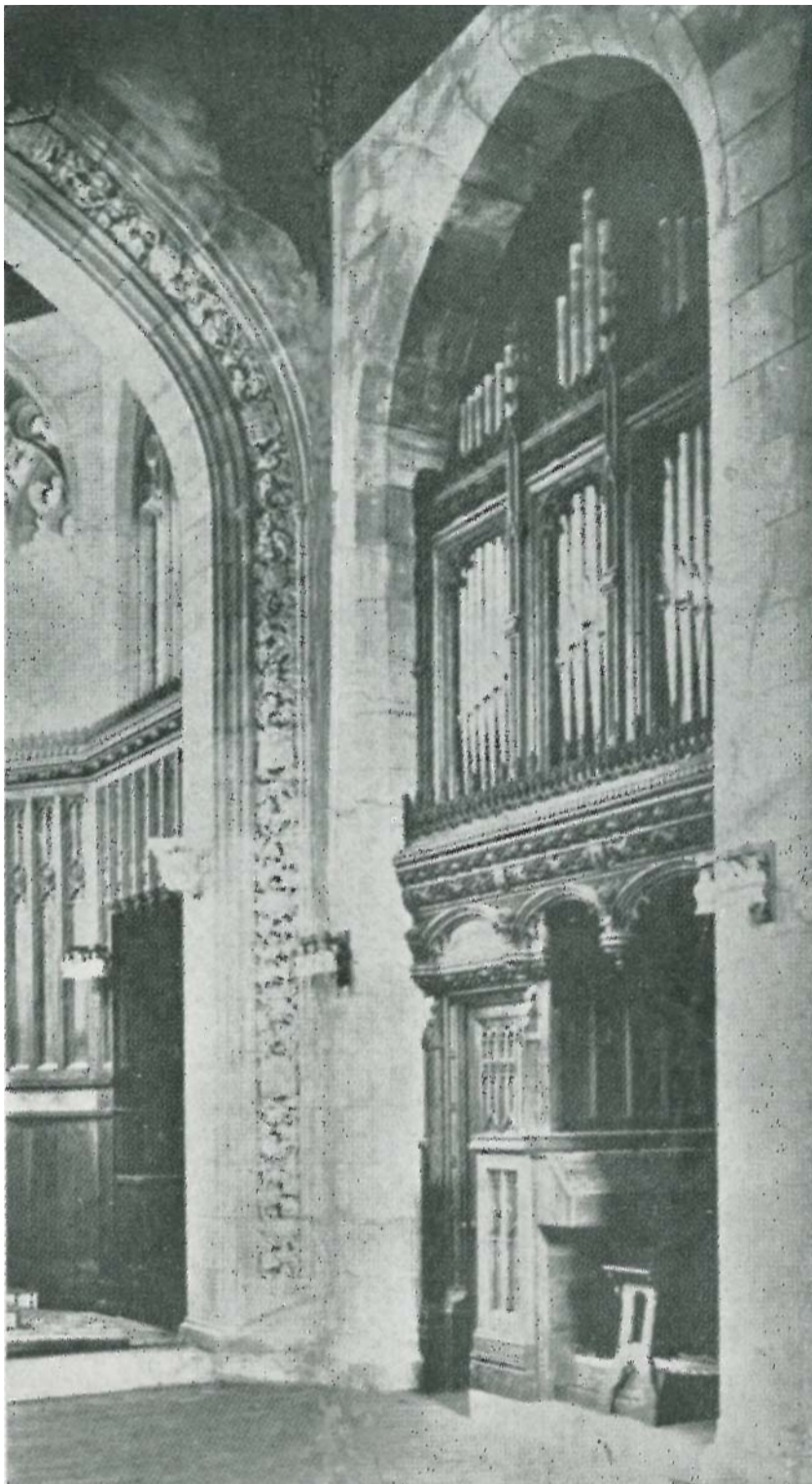
Call or email today for APOBA's free 84+ page color prospectus!



Please watch and share our short video at: apoba.com/video

CONTACT US

apoba.com // 800.473.5270
11804 Martin Road // Waterford, PA 16441



A rare vintage view of the Lady Chapel organ façade and console

The arrival of the Skinner organ

The blower arrived at the church December 9, 1921, well ahead of the rest of the instrument. It was clear in a letter from Zeuch on December 21, 1921, that the organ was behind schedule:

The organ is in the works and making good progress, tho I am sorry to say it is not yet sufficiently advanced to leave the factory. A few weeks more will suffice for that so that you will soon have tangible evidence of a new organ. Your suggestion to put more men on the work is interesting, if not practical. If you know of any skilled and experienced organ builders that would like a job with us send on as many as you care to. There is plenty of work for them.

As far as being late with our contracts is concerned, we are not the only ones. I don't know of an organ concern in the country that meets their deliveries as called for. It isn't possible in the nature of the business. Besides there is another side to the story. Last year we had six organs in storage all completed and ready for installation but held up because the buildings were not ready to receive them. At present moment we have two such cases. If we had the gift of prophecy it would indeed be helpful.

On Christmas Eve, Slaughter wrote to the Skinner firm as to when to expect the organ to be shipped:

Since it takes several weeks to install the organ, and as you may know the Ecclesiastical kalendar is strictly observed, and Lent arrives on the first of March, you will realize our anxiety lest any continued delay might make it impossible for us to open the new organ with an appropriate series of recitals.

The first railcar of the organ was not shipped until April 7, 1922. (Easter Sunday occurred April 16.) In all, a total of twelve railroad freight cars were dispatched to Evanston's Main Street station, two blocks from the church. The organ was announced on the front page of *THE DIAPASON*'s March 1, 1921, issue, along with a specification and a picture of Herbert Hyde.

When the Skinner organ was installed in the nave, the action of the Casavant organ in the Lady Chapel was electrified, and this instrument was made playable from the main organ console as an Echo division. Skinner added an 8' Vox Humana to the Echo. The Skinner main console of four manuals was movable within a radius of twelve feet, situated in the choir stalls of the chancel. The chapel organ had a new console installed for use in that space. In the main organ chamber, the Choir and Pedal divisions



The high altar of the nave of Saint Luke's Church

were installed at the bottom, with the Great and Solo above, and the Swell at the top.

Installation of the organ was supervised by William S. Collins. Regulating, tuning, and "delicate voicing" was accomplished by Gust Bergkvist. Simplified casework was installed, with the more complex casework designed by the architect Thomas Tallmadge of Chicago's Tallmadge & Watson created later. As eventually completed, the main façade facing the chancel includes some eighty-six speaking pipes from the Great and Pedal diapasons. A smaller façade in the south aisle is composed of non-speaking pipes.

The instrument was dedicated on Sunday, October 15, 1922, in a service presided over by the Right Reverend Sheldon Munson Griswold, Suffragan Bishop of Chicago, with Hyde at the console. The choir sang Hyde's composition for the occasion, "O Praise the Lord of Heaven." In the afternoon, assistant organist Mack Evans gave a brief program. That evening, Hyde presented a recital to the public, which was a capacity crowd.

Mr. Evans's program was as follows:

Grand Choeur, Guilmant
Prayer and Cradle Song, Guilmant
Prelude and Fugue in D Minor, Bach
Variations on "Saviour, Breathe" and "Evening Blessings," Thompson
Processional March, Rogers

Mr. Hyde's program was as follows:

Caprice Heroique [*sic*], Bonnet
Reverie, Bonnet
Romance sans Paroles, Bonnet
Toccata and Fugue in D Minor, Bach
The Guardian Angel, Pierre [*sic*]
Slumber Song, Seely

Menuet à l'Antico, Seeboeck-Hyde
To a Wild Rose, MacDowell
Chromatic Fantasia, Thiele
Vision, Rheinberger
Cradle Song, Grieg
Le Bonheur, Hyde

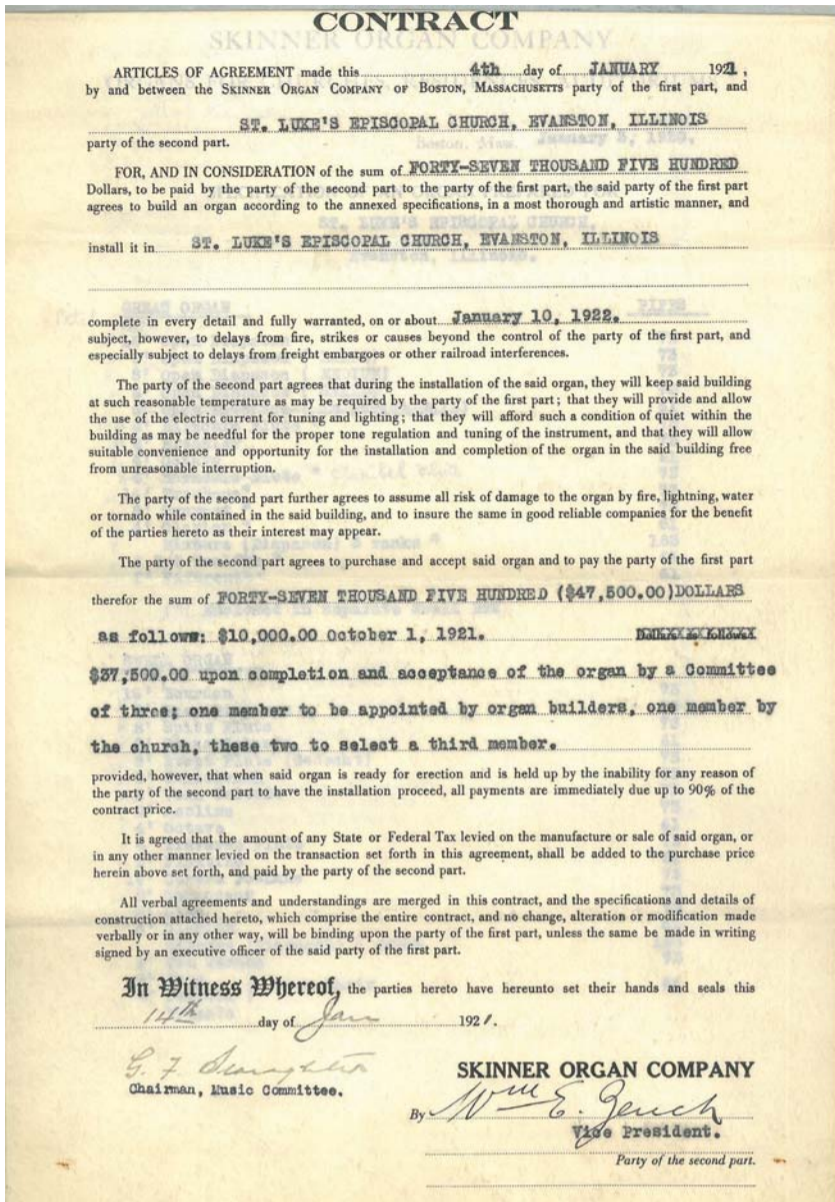
This was the first day in a series of four that included programs that more than filled the church. *THE DIAPASON* of November 1, 1922, stated:

The new Skinner organ in Saint Luke's Church at Evanston, rated as the largest organ in any church in Chicago or vicinity, was inducted into service in a manner befitting the size and quality of the instrument None of the recitals was attended by fewer than 1,000 people and the night of the services under the auspices of the Illinois chapter, A. G. O., hundreds stood in the aisles throughout the performance.

The front-page article included a picture of the console.³

The six other recitalists heard in this series were Eric DeLamarer of Fourth Presbyterian Church, Chicago; Palmer Christian, then of Northwestern University and Fourth Presbyterian Church, formerly of Kenwood Evangelical Church, Chicago, and shortly thereafter at University of Michigan, Ann Arbor; Tina Mae Haines of Saint James Methodist Episcopal Church, Chicago; Stanley Martin of Saint Mark's Episcopal Church, Evanston; William Lester of First Baptist Church, Evanston; and Mrs. Wilhelm Middelschulte of First Presbyterian Church, Evanston.

Monday, October 16, was "Evanston Organists" recital night, with appearances by Martin, Middelschulte, and Lester. Peter C. Lutkin of Northwestern University, Evanston, delivered an address, "The Education of the Soul," as noted in *THE DIAPASON*, "in which



The first page of the contract for Skinner Organ Company Opus 327

he dwelt on the need of cultivating the soul through music and art as being as essential to humanity as the training of the mind."

Mr. Martin's program:

Suite in F, Corelli-Noble
Contrasts, J. Lewis Browne
Scherzo, Fifth Sonata, Guilmant

Mrs. Middelschulte's program:

Prelude and Nocturne, Bairstow
Tocatta, Grison

Mr. Lester's program:

Invocation (dedicated to Herbert Hyde),
Lester
In Indian Summer, Lester
Venetian Idyl, Andrews
Andante con moto, Bridge
Heroic Overture, Ware

Tuesday, October 17, featured a "Recital by Chicago Organists Under the Auspices of the Illinois Chapter of the American Guild of Organists." DeLamararter, Haines, and Christian were the featured performers.

Mr. DeLamararter's program:

Chant de Printemps, Bonnet
Intermezzo, DeLamararter
Legende, Zimmerman
Finale, Sixth Symphony, Widor

Miss Haines's offerings:

Matin Provencale [sic], Bonnet
Dance of the Sugar-Plum Fairy (Nut-Cracker Suite), Tschakowsky [sic]
Meditation at Ste. Clotilde, James
Fantasie on Spanish Themes, Gigout

Mr. Christian's appearance included:

Dreams, Strauss
Rhapsodie, Rossetter G. Cole
A Cloister Scene, Mason
Scherzo Caprice, Ward

The series closed on Wednesday evening, October 18, Saint Luke's Day, with a program by Hyde, assisted by the church choir:

Sonata 1, Borowski
Meditation, Klein
Bourée, Bach
Suite Gothique, Boëllmann
O Praise the Lord of Heaven, Hyde (with the choir)
Berceuse, Dickinson
Caprice (manuscript), Seely
Tocatta, Fifth Symphony, Widor

For many years, the organ was the venue of many important recital events. It was featured during the 1925 national convention of the American Guild of Organists and the 1933 national convention of the National Association of Organists. It was also a demonstration instrument for the builder, especially as Hyde became the western representative for Skinner.

Mr. Skinner exhibited great pride in the instrument over decades. In *The Composition of the Organ*, co-authored with his son Richmond H. Skinner, he wrote of Opus 327:

The Diapasons of the Great division of the organ in St. Luke's Church, Evanston, Illinois, are most satisfactory to me and are of ideal Diapason character. There are three of eight foot pitch; First Diapason, scale 41 [sic], second 43 [sic], third 45. Later judgment suggests that the smallest be scale 48.



The front page of the November 1, 1922 issue of THE DIAPASON

The church has fine acoustics and, in their locations, these Diapasons have an indescribable glow and richness, making them exceptionally churchly. All have a 1/2 inch mouth, cut up 5/12 their width. This is reduced in the trebles. All are tuned with sliding sleeves. The first, and I believe the second, has a thickened upper lip and structurally is of good weight of metal, including 22% tin. There is a pronounced octave harmonic and no flavor of thickness, nor have they any of the string quality char-

acteristic of the German Diapason. The[y] differ again from the English types, which to me suggest the American Melodia, having little foundation and few harmonics and which M. Dupré calls "Gemshorns."⁴

As the years passed . . .

Dr. Thomas Matthews became organist and choirmaster of Saint Luke's Church in May 1946. Shortly thereafter, and in cooperation with William H.

Gail Archer
POLISH ORGAN MUSIC

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

Twentieth-century organbuilding



The Kirchmayer hanging rod and the finished façade of Skinner Organ Company Opus 327

Barnes, organ consultant and author of the many editions of *The Contemporary American Organ*, some alterations were made to the Skinner organ. The Solo 8' Philomela was replaced by an 8' Doppel Flute from the 1889 Roosevelt organ removed from the Auditorium Theater of Chicago in 1942. Barnes ordered an 8' Trompette from Gieseke in Germany

to replace the Swell 8' Cornopean. (The Cornopean was placed in safe storage at the church.)⁵

On December 18, 1956, Matthews wrote to Zeuch at the Aeolian-Skinner Organ Company about the possibility of addition of a horizontal trumpet to Opus 327. Joseph S. Whiteford, then tonal director for Aeolian-Skinner, replied in



The south aisle façade of non-speaking pipes

acknowledgment on January 3, 1957. On March 15, 1957, Thomas V. Potter, Midwest representative for Aeolian-Skinner, wrote to Matthews proposing a "Fanfare Trumpet" with several options. The preferred option was installation at the rear of the nave, above the entry door and below a window, for \$4,000, including a blowing plant. A second option was installation behind the main altar reredos, which would cost \$2,250 without a second blower, or \$2,500 with blower. Delivery would be within one to two years.

It was agreed to install the trumpet at the rear of the nave, and a contract was sent to the church in the amount of \$4,000, for completion by March 1, 1959. A down payment of \$400 was due on signing, \$1,080 when construction began, \$1,080 when the trumpet arrived at the church, and the balance due upon completion. The reed pipes were harmonic from middle C, and the wind pressure was between 7½ and 8 inches.

Materials were finished for shipping to Evanston in April 1958, but a strike by truckers stalled shipment until May 19 as noted in the church's newsletter, *The Parish Visitor*, June 1958.⁶ The stop was first used on June 15 for the arrival of the Most Reverend Joost de Blank, Archbishop of Cape Town, South Africa, for his visit to Saint Luke's Church. Final payment was received by Aeolian-Skinner on July 7 of that year. Saint Luke's possessed the first Aeolian-Skinner fanfare trumpet in the Midwest, the fourth created by the builder. (Earlier examples were the Cathedral of St. John the Divine and Saint Thomas Church, New York City, and First Presbyterian Church, Kilgore, Texas.)

The trumpet stop was dedicated September 28, 1958, during a Eucharist service that featured a newly composed choir anthem by Thomas Matthews, "The Trumpeters and Singers Were As One." The trumpet was named in memory of Joseph G. Hubbell. It is played from the Choir manual, its drawknob replacing the original 8' Harp knob.

In November 1959, *The Parish Visitor* announced that William H. Barnes of Evanston, "a non-Episcopalian but a great admirer of St. Luke's organ and music," donated a new Chorus Mixture in memory of the late Herbert Hyde, who had died August 25, 1954, at the age of 67.⁷ The article stated:

Dr. Barnes is a nationally known organ architect and author of the book, "The Contemporary American Organ." The new stop was built to his special specifications in Holland at an approximate cost, including installation, of \$2,000. . . . Through the years, he has done much to keep our organ in good repair, and several years ago he gave a new Doppel Flute to replace an old one in the organ.

The addition of the new Chorus Mixture stop is the first step in modernizing the main organ. The next step will be the installation of three new sets of French reed pipes in the swell division as soon as the necessary funds become available.

The original Skinner III Mixture on the Great division was disconnected and the stop action reconnected to the new Chorus Mixture. The Skinner mixture pipework was removed, and it eventually disappeared.

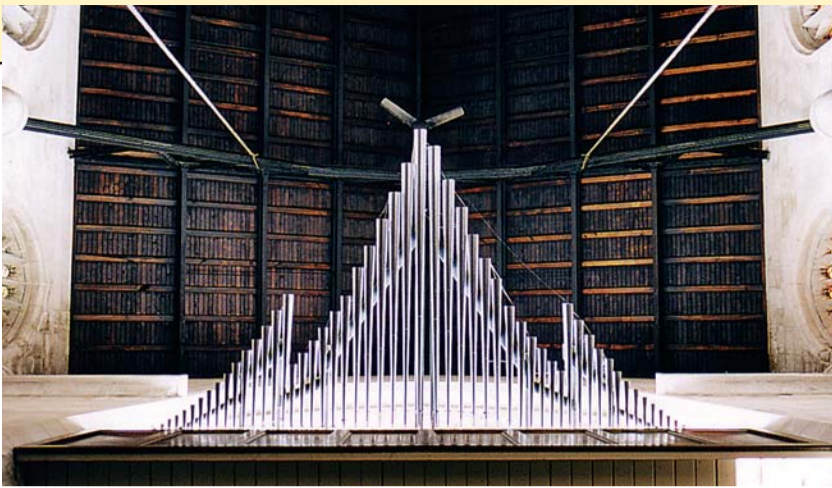
The 1910 Casavant Lady Chapel organ was discarded in favor of an M. P. Möller organ of two-manuals,

A. E. Schlueter
PIPE ORGAN COMPANY

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

How Can We Help You?

www.pipe-organ.com • 800-836-2726



A view of the Fanfare Trumpet from the floor of the nave

fourteen-ranks, playable from the Skinner console as well as a new two-manual console of tilting-tablet control in the chapel. The contract for Möller Opus 9244 was dated May 16, 1958, with completion set for August 1, 1959, at a cost of \$16,950. Henry Beard was the builder's legendary representative for the Chicago region. Wind pressures were three inches for the Great and Pedal divisions and 3½ inches for the Swell. The Casavant organ became the property of Möller, but was apparently discarded. (The Möller organ was sold in 1986 to Our Lady of Hope Catholic Church, Rosemont, Illinois.) Funds for the new chapel organ were given in memory of Gabriel and Jessie Slaughter. Mr. Slaughter had served as chair of the parish music committee when the Skinner organ was procured and was a longtime vestryman.⁸

1959 M. P. Möller Opus 9244

GREAT (Manual I, unenclosed)

- 8' Rohrlöte 73 pipes
(scale 54, halve on 20th, 12 zinc basses, remainder spotted metal)^o
- 8' Gemshorn (Sw)
- 8' Unda Maris (Sw)
- 4' Principal 73 pipes
(scale 60, halve on 18th, spotted metal)^o

III Rks. Mixture 183 pipes
("Spec. Formula 'A,'" halve on 17th, spotted metal)^o

SWELL (Manual II, enclosed)

- 16' Gedeckt 73 pipes
(scale 44, halve on 20th, 24 zinc basses, remainder spotted metal)
 - 8' Gedeckt (ext 16')^o
 - 8' Gemshorn 61 pipes
(scale 52, ½ taper, halve on 17th, 12 zinc basses, remainder spotted metal)^o
 - 8' Unda Maris 54 pipes
(GG, scale 56, ¾ taper, halve on 17th, 5 zinc basses, remainder spotted metal)^o
 - 4' Nachthorn 61 pipes
(scale 60, halve on 20th, spotted metal)^o
 - 2' Prinzipal 61 pipes
(scale 72, halve on 18th, spotted metal)^o
- II Rks. Cymbale 122 pipes
(26–29, Spec. Formula "B," halve on 17th, spotted metal)^o
- 8' Trompette 61 pipes
(2¼" scale, halve on 42nd)^o
 - Tremolo

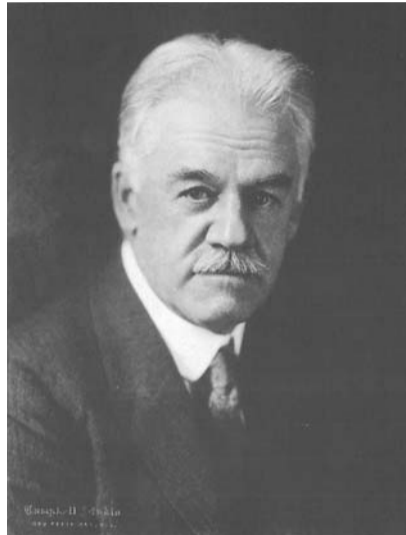
PEDAL

- 16' Bourdon 12 pipes
(CCC scale 40, CC scale 54, halve on 20th, 12 pipes, ext Gt 8')^o
- 16' Gedeckt (Sw)
- 8' Geigen 44 pipes
(scale 46, halve on 18th, 17 zinc basses, remainder spotted metal)^o
- 8' Gedeckt (Sw)
- 4' Octave (ext 8')
- 2' Gedeckt (Sw)

^o stops available at the Skinner console

Couplers

- Great to Pedal
- Great to Pedal 4
- Swell to Pedal
- Swell to Pedal 4
- Great 4
- Swell to Great 16
- Swell to Great



Ernest Martin Skinner

Swell to Great 4
Swell 16
Swell Unison Off
Swell 4

Accessories

- 3 General pistons
- 3 Great and Pedal pistons
- 3 Swell and Pedal pistons
- Great to Pedal reversible
- Balanced Swell expression shoe
- Balanced Crescendo shoe with indicator light

Great Mixture "Formula 'A'"

1–30	15	19	22
31–42	12	15	19
43–61	8	12	15

Unison scale 48 at 8' CC, ¼ mouth
Quint scale 49 at 8' CC, ¾ mouth

Swell Cymbal "Formula 'B'"

1–12	26	29
13–24	22	26
25–36	19	22
37–48	15	19
49–61	12	15

Unison scale 50 at 8' CC, ¼ mouth
Quint scale 51 at 8' CC, ¾ mouth

Around 1960, in the Choir division of the Skinner organ, the 8' Melodia was replaced by an 8' Gedeckt, the 4' Flute d'Amour replaced by a 4' Rohr Flute, and the two-rank 8' Dulcet replaced by a II Cymbal. This work was supplied by the Tellers Organ Company. A Cymbala or cymbelstern of four bells was installed in memory of Eliza C. Akeley. In the 1970s, Frank J. Sauter & Sons of the Chicago region repitched the Choir 8' Diapason to 4' and reinstalled the Swell 8' Cornopean.⁹ At some point, the Swell Mixture was recomposed, and the 2' stops in the Swell and Choir divisions were swapped. The organ was honored with the Organ Historical Society's Historic Organ Citation #161.

In 1986 a restoration of the historic building and its nave was carried out. The project included removal of four-inch-thick horsehair and burlap padding from the wooden ceiling, installed in 1914. The result was a remarkable nearly four seconds of reverberation.



A contemporary view of the nave of Saint Luke's Episcopal Church



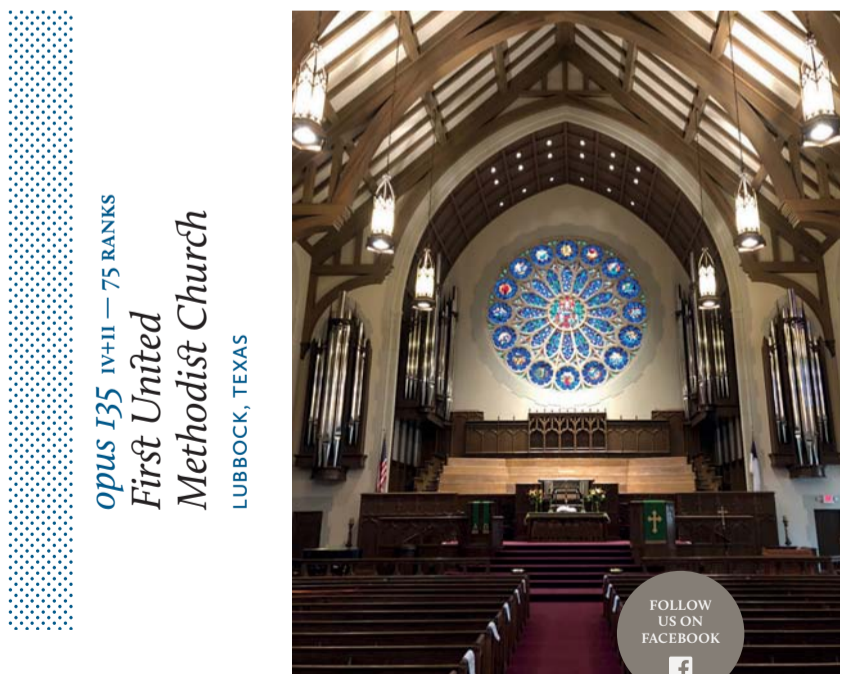
The Lady Chapel

Around the same time, the church acquired a one-manual, four-stop, portable, mechanical-action pipe organ from Karl Wilhelm.

Bringing the Skinner organ back to its origins

Most of the alterations to the Skinner organ were reversed in a restoration project by the A. Thompson-Allen Company of New Haven, Connecticut,

beginning in 1994 and completed in 1998. The first phase of the project included removal of the Swell division for restoration, the remainder of the instrument completed in time for Christmas 1998. Several of the ranks that were removed from the organ and stored in the church in previous decades were reinstated in the organ, namely, the three Choir division stops noted above. The Swell and Great mixture stops were recreated



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

FOLLOW
US ON
FACEBOOK



ORGUES
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1
T 450 774-2698 info@letourneauorgans.com

VISIT OUR WEBSITE AT
LETOURNEAUORGANS.COM

Twentieth-century organbuilding



The 1922 Skinner console

with new pipework.¹⁰ All of the original Skinner reed ranks were restored by Broome & Company of East Granby, Connecticut. Thompson-Allen added a General Cancel piston, as the console never had one.

The organ was rededicated on September 12, 1999. A series of recitals occurred in the 1999–2000 year; featured performers included Marilyn Keiser, Gillian Weir, Karel Paukert (a former organist and choirmaster of Saint Luke's Church), and Richard Webster, organist and choirmaster of Saint Luke's.

In 2013, the original blower for the organ was replaced. The parish

completed a \$1.8 million restoration of the church nave in 2016.

In anticipation of the organ's centennial year and celebrations in 2022, the Thompson-Allen firm returned to Evanston in May and October 2021 for minor repairs. Centennial celebrations began February 25 of this year, with Jackson Borges accompanying the silent film feature of Buster Keaton's *Sherlock Jr.* Friday through Sunday, October 14–16 will see a weekend of events, including a hymn festival with Richard Webster and a newly composed work by Malcolm Archer, both of whom will be present for the festivities. ■



The main organ façade and choir stalls

1922 Skinner Organ Company Opus 327, as restored by A. Thompson-Allen Company¹¹

GREAT (Manual II, 7½" wind pressure)

16'	Diapason	73 pipes
	(scale 32, 1–29 zinc, 30–73 common metal)	
8'	First Diapason	73 pipes
	(scale 40, 1–17 zinc, 18–73 linen lead, 1/5 mouth, leathered lips)	
8'	Second Diapason	73 pipes
	(scale 42, 1–17 zinc, 18–73 linen lead, ½ mouth, leathered lips)	
8'	Third Diapason	73 pipes
	(scale 45, 1–17 zinc, 18–73 spotted metal, ½ mouth)	
8'	Claribel Flute*	73 pipes
	(1–12 stopped wood, 13–36 open wood, 37–73 open metal)	
8'	Erzähler	73 pipes
	(1–12 zinc, 13–73 spotted metal, ¼ taper)	
4'	Octave	61 pipes
	(scale 58, 1–5 zinc, 6–61 spotted metal, ¾ mouth)	
4'	Harmonic Flute*	61 pipes
	(1–5 zinc, 6–61 common metal, harmonic 25–49)	
2½'	Twelfth*	61 pipes
	(scale 69, spotted metal)	
2'	Fifteenth*	61 pipes
	(scale 70, spotted metal)	
	Chorus Mixture IV	244 pipes
	(added 1959, voiced by A. Thompson-Allen in 1998)	
	Mixture III (A-9)*	183 pipes
	(original removed; replicated by A. Thompson-Allen in 1998)	
16'	Trombone*	73 pipes
	(4½" @ 8' C, 1–6 wood resonators, 6–61 zinc and Hoyt metal, 43–61 harmonic, 62–73 open spotted metal flues)	
8'	Trumpet*	73 pipes
	(4½", 1–56 reeds, zinc and Hoyt metal, 31–56 harmonic, 57–73 spotted metal flues)	
4'	Clarion*	61 pipes
	(¾", 1–44 reeds, zinc and Hoyt metal, 19–44 harmonic, 45–61 spotted metal flues)	
	Chimes (from Solo)	

* enclosed

SWELL (Manual III, enclosed, 7½" wind pressure)

16'	Bourdon	73 pipes
	(1–61 stopped wood, 62–73 open common metal)	

8'	Diapason	73 pipes
	(scale 45, 1–17 zinc, 18–73 common metal, ¾ mouth)	
8'	Salicional	73 pipes
	(scale 64, 1–12 zinc, 13–71 spotted metal)	
8'	Voix Celeste	73 pipes
	(draws 8' Salicional, scale 64, 1–12 zinc, 13–73 spotted metal)	
8'	Gedeckt	73 pipes
	(1–43 stopped wood, 44–73 open common metal)	
8'	Spitz Flute	73 pipes
	(1–17 zinc, 18–61 tapered common metal, 62–73 cylindrical common metal)	
8'	Flute Celeste (TC)	61 pipes
	(13–17 zinc, 18–61 tapered common metal, 62–73 cylindrical common metal)	
8'	Aeoline	73 pipes
	(scale 60, 1–12 zinc, 13–73 spotted metal)	
4'	Octave	61 pipes
	(scale 60, 1–5 zinc, 6–61 common metal)	
4'	Traverse Flute	61 pipes
	(1–5 zinc, 6–61 common metal, 25–49 harmonic)	
2'	Flautino	61 pipes
	(scale 70, spotted metal)	
III	Mixture III	183 pipes
	(original A-9 mixture removed; replicated to a slightly later C-15 Skinner formula by Austin/A. Thompson-Allen, 1998)	
16'	Contra Posaune	73 pipes
	(4½" @ 8' C, 1–6 wood resonators, 7–61 zinc and Hoyt metal, 55–61 harmonic, 62–73 open spotted metal flues)	
8'	Cornopean	73 pipes
	(4½", 1–32 zinc and Hoyt metal, 33–56 Hoyt metal, 43–56 harmonic, 57–73 spotted metal flues)	
8'	Oboe	73 pipes
	(zinc, common metal, spotted metal, 1–56 reeds, 57–73 spotted metal flues)	
8'	Vox Humana	73 pipes
	(zinc and Hoyt metal, 1–56 reeds, 57–73 spotted metal flues)	
4'	Clarion	61 pipes
	(¾", 1–44 reeds, 31–44 harmonic, 45–61 spotted metal flues)	
	Tremolo	
	Harp (Ch)	
	Celesta (Ch)	



Fratelli Ruffatti

www.ruffatti.com

- CHOIR (Manual I, enclosed, 6" wind pressure)**
- 8' Diapason 73 pipes (scale 44, 1-17 zinc, 18-73 linen lead)
 - 8' Melodia 73 pipes (1-12 stopped wood, 13-43 open wood, 44-73 common metal)
 - 8' Dulcet II 146 pipes (scale 75, 1-12 zinc, 13-73 spotted metal)
 - 8' Kleine Erzähler 134 pipes (celeste TC, 1-31 stopped wood, 32-73 open common metal)
 - 4' Flute d'Amour 61 pipes ("#2," 1-5 zinc, 6-73 common metal, 25-49 harmonic)
 - 2 1/2' Twelfth 61 pipes (slotted spotted metal, 1-49 tapered, 50-61 cylindrical)
 - 2' Piccolo 61 pipes (common metal, 13-49 harmonic)
 - 1 1/2' [sic] Tierce 61 pipes (slotted spotted metal, 1-41 tapered, 42-61 cylindrical)
 - 8' Clarinet 73 pipes (1-56 common metal, 57-73 open spotted metal flues)
 - 8' Orchestral Oboe 73 pipes (1-56 zinc and Hoyt metal, 57-73 open spotted metal flues)
 - Tremolo Harp (61 bars, first octave repeats)
 - 8' Fanfare Trumpet 61 pipes (7 1/2" wind pressure, 1-12 zinc, 13-56 spotted metal, 25-56 harmonic, 57-61 flues)

- SOLO (Manual IV, enclosed, 10" wind pressure)**
- 8' Diapason 73 pipes (scale 40, leathered lips, 1-17 zinc, 18-73 linen lead)
 - 8' Philomela 73 pipes
 - 8' Gross Gamba 73 pipes (scale 50, flared 4 notes, 1-12 zinc, 13-73 spotted metal)
 - 8' Gamba Celeste 73 pipes (scale 50, flared 4 notes, 1-12 zinc, 13-73 spotted metal)
 - 8' French Horn 73 pipes (7", large scale, 1-49 zinc and common metal, capped, 50-73 open spotted metal flues)
 - 8' English Horn 73 pipes (single bell-type, 1-49 zinc and common metal, double-conical capped, 50-56 lidded conical resonators, 57-73 open spotted metal flues)
 - 4' Tuba Clarion 61 pipes (1-49 zinc and Hoyt metal, 7-49 harmonic, 50-61 open spotted metal flues)
 - Tremolo
 - 8' Tuba Mirabilis 73 pipes (20" wind pressure, 1-61 zinc and Hoyt metal, 19-61 harmonic, 62-73 open spotted metal flues)
 - Chimes (25 tubes)

- PEDAL (6" wind pressure)**
- 32' Diapason (open wood) 68 pipes
 - 16' First Diapason (ext 32' Diapason)
 - 16' Second Diapason 32 pipes (1-29 zinc, 30-32 linen lead)
 - 16' Violine 44 pipes (1-12 bearded open wood, 13-32 spotted metal with rollers)
 - 16' Bourdon (stopped wood) 56 pipes
 - 16' Echo Bourdon (Sw 16' Bourdon)
 - 8' Octave (ext 32' Diapason)
 - 8' Cello (ext 16' Violine)
 - 8' Gedeckt (ext 16' Bourdon)
 - 8' Still Gedeckt (Sw 16' Bourdon)
 - 4' Super Octave (ext 32' Diapason)
 - 4' Flute (extension, 16' Bourdon)
 - 32' Bombarde 68 pipes (15" wind pressure, 16" x 16" @ low C, 1-24 wood resonators, remainder zinc and Hoyt metal)
 - 16' Trombone (ext 32' Bombarde)
 - 8' Tromba (ext 32' Bombarde)
 - 4' Clarion (ext 32' Bombarde)

Couplers

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Solo to Pedal 8
- Solo to Pedal 4

- Swell to Great 8
- Choir to Great 8
- Solo to Great 8
- Swell to Choir 8
- Great to Solo 8
- Swell to Solo 8

- Great to Great 16
- Great to Great 4

- Swell to Great 16
- Swell to Great 4
- Choir to Great 16
- Choir to Great 4
- Solo to Great 16
- Solo to Great 4
- Choir to Choir 16
- Choir to Choir 4
- Swell to Choir 16
- Swell to Choir 4
- Swell to Swell 16
- Swell to Swell 4
- Solo to Solo 16
- Solo to Solo 4
- Great to Solo 16
- Great to Solo 4

Accessories

- 5 General pistons (thumb and toe)
- 9 Great pistons (1-9 thumb, 1-4 toe)
- 9 Swell pistons (1-9 thumb, 1-4 toe)
- 7 Choir pistons (1-7 thumb, 1-4 toe)
- 7 Solo pistons (1-9 thumb, 1-4 toe)
- 4 Pedal pistons (toe)
- General Cancel (thumb, added by A. Thompson-Allen, 1998)
- Couplers Off (thumb)
- Combination setter button (thumb)
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb)
- Choir to Pedal reversible (thumb)
- Solo to Pedal reversible (thumb and toe)
- Solo to Great reversible (thumb and toe)
- 3 buttons: Chapel, Off, Both on Great
- 3 buttons: Chapel, Off, Both on Swell
- 3 buttons: Great Box to Solo, Off, Great Box to Choir
- 2 buttons: all Swells to Swell shoe, Off
- Balanced Swell expression shoe
- Balanced Choir (and Great) expression shoe
- Balanced Solo (and Great) expression shoe
- Balanced Crescendo shoe (with indicator light)
- Sforzando reversible (toe, with indicator light)
- Cymbala (knob in Swell stop jamb)

Great IV Chorus Mixture

1-17	15	19	22	26
18-24	12	15	19	22
25-49	8	12	15	19
50-61	8	8	12	15

Great III Mixture

1-18	15	19	22
19-30	12	15	19
31-61	8	12	15

Swell III Mixture

1-22	15	19	22
23-42	12	15	19
43-61	8	12	15

Church website: stlukeevanston.org
Organ website: opus327.org

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

Notes

1. Newton Bateman and Paul Selby, ed., *Historical Encyclopedia of Illinois and History of Evanston*, Volume II (Chicago, Illinois: Munsell Publishing Company, 1906), 374-375.
2. David McCain, "St. Luke's Episcopal Church, Evanston, Illinois: A History of the Organs," *The Stopt Diapason*, Chicago-Midwest Chapter Organ Historical Society, volume 3, number 3, whole number 15 (June 1982): 26-32.
3. "Great Feast of Music Ushers in Huge Organ: Busy Week for Evanston, Recitals Draw Upward of Thousand People Every Evening—Hyde and Other Organists heard on Skinner Instrument," THE DIAPASON, November 1, 1922: 1-2.
4. Ernest M. Skinner and Richmond H. Skinner, *The Composition of the Organ*, ed. by Leslie A. Olsen (Ann Arbor, Michigan: Melvin J. Light, 1980), 26.
5. McCain, "St. Luke's," 26-32.
6. "Delivery of Fanfare Trumpets delayed by truck strike," *The Parish Visitor*, St. Luke's Episcopal Church, volume 2, number 2 (June 1958): 5.
7. "Dr. Barnes donates organ stop," *The Parish Visitor*, St. Luke's Episcopal Church, volume 2, number 12 (November 1959): 80.
8. "St. Luke's to be given new chapel organ in memory of Gabriel & Jessie Slaughter," *The Parish Visitor*, St. Luke's Episcopal Church, volume 2, number 7 (June 1958): 3.
9. McCain, "St. Luke's," 26-32.
10. "St. Luke's Organ Rededication: September 12, 1999, Evanston, Illinois," pamphlet published by St. Luke's Episcopal Church, 1999.



The left stopjamb of the console, featuring the Swell and Pedal divisions



The right stopjamb, with the Choir, Great, and Solo divisions

phlet published by St. Luke's Episcopal Church, 1999.

Bibliography

- Bateman, Newton, and Paul Selby, ed. *Historical Encyclopedia of Illinois and History of Evanston*, Volume II. Chicago, Munsell Publishing Company, 1906: 374-375.
- "Delivery of Fanfare Trumpets delayed by truck strike," *The Parish Visitor*, St. Luke's Church, Evanston, Illinois, June 1958, volume 2, number 2: 5.
- "Dr. Barnes donates organ stop," *The Parish Visitor*, November 1959, volume 2, number 12: 8.
- "Great Feast of Music Ushers in Huge Organ: Busy Week for Evanston, Recitals Draw Upward of Thousand People Every Evening—Hyde and Other Organists heard on Skinner Instrument," THE DIAPASON, November 1, 1922: 1-2.

NEW! Jeremy Filsell Plays the Dobson Organ, St. Thomas, NYC



Michel Boulnois Organ Music Jeremy Filsell plays rarely heard organ works of Michel Boulnois (1907-2008), a Parisian organist and contemporary of Jehan Alain and Jean-Jacques Grunenwald, all members of Marcel Dupré's 1937 organ class at the Conservatoire. Filsell plays the 2018 Dobson organ at St. Thomas Church, New York (first solo recording of the organ).
Raven OAR-175 \$15.98 free shipping in USA

- Symphonie (in 4 mvt., 1944)
- Paraphrase de l'Antienne O Quam suavis
- Paraphrase de l'Alleluia
- Variations sur l'hymne Sacris Solemnis
- Prélude et Fugue sur le Veni Creator
- Prélude à l'Introuit pour la fête de l'Annonciation
- Pièce terminale pour la Messe de la fête de l'Annonciation
- Berceuse du Petit Nègre

NEW! Liszt Piano Works Transcribed

Christoph Kuhlmann plays transcriptions of Liszt piano works on the 1925 Steinmeyer organ of 71 stops at Corpus Christi, Berlin. **Ambiente ACD-2041 \$16.98 imported by Raven free shipping in USA**

From *Années de Pèlerinage* (1838):
Vallee d'Obermann, trans. Joh. Geffert
Spasializio, trans. Edwin Lemare
Il Penseroso, trans. Istvan Koloss
Angelus! Prière aux anges gardiens, trans. Fritz Volbach

Consolations (1849-50):
Consolations I & II, trans. Istvan Koloss
Consolations IV & V, trans. Gottschalg
Bénédiction de Dieu dans la Solitude from Harmonies poétiques et religieuses (1853), trans. Joh. Geffert

Harmonies du soir from Etudes d'exécution transcendant (1851), trans. John David Peterson



NEW! Hindemith Organ Works



Roman Summereder, organ professor at the Musikhochschule in Vienna, plays all of the solo organ works of Paul Hindemith (1895-1963) on the 1925-27 Mahrenholz-Furtwängler organ of 49 ranks in St. Mary's Church in Göttingen, Germany. **Ambiente ACD-2024 \$16.98 imported by Raven free shipping in USA**

Hindemith Organ Works:
First Sonata for Organ (1937) in 2 mvts
Second Sonata for Organ (1938) in 3 mvts
Third Sonata für Orgel nach alten Volksliedern (1940) in 3 mvts

Two Pieces for Organ (1918):
I. Präludium sehr lebhaft, Durchweg sehr leise
II. (without title) Mässig schnelle Halbe
Pastorale, Fuge und Postludium aus dem Ludus tonalis (1942) in 3 mvts., trans. for organ in 1955 by Helmut Bornefeld



Hugo Distler Organ Works Johannes Hämmerle plays all of the organ music by Hugo Distler (1908-1942) on the 1976 Metzler 3m at Feldkirch, Austria, Cathedral. The 28-page booklet includes notes on the music. **Ambiente 2 CDs for the Price of One ACD-2033 \$16.98 free shipping in USA**

Fugue State Films Organ DVD/CD sets

Free Shipping in USA

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



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

**Orgues Létourneau,
St-Hyacinthe, Québec, Canada
Market Square
Presbyterian Church,
Harrisburg, Pennsylvania**

From the builder

Market Square Presbyterian Church has long been a landmark in Pennsylvania's capital city. The congregation was founded in 1794 and has occupied its current sanctuary since 1860. The church today is simultaneously traditional and modern, with worship services that balance thought-provoking sermons and inspiring music. Market Square Church also puts an emphasis on service, with ministries to support homeless and transient persons in downtown Harrisburg, as well as refugees and immigrants. The congregation is actively involved in a variety of social justice endeavors, supports environmental initiatives, provides hospitality to local groups, and offers a broad embrace to the LGBTQ+ community. It has been our experience that *all* are admirably welcome at Market Square Church.

Our first of many visits to Market Square Church was at the invitation of the church's new minister of music, the tireless Tyler Canonico. Our broad mandate was to survey the church's pipe organ and to present options on what could be done.

M. P. Möller's Opus 11805 of three manuals and 83 ranks was completed in 1991, incorporating much of the church's previous Aeolian-Skinner pipe organ from 1947 (Opus 1048). The Aeolian-Skinner had been hidden within chambers, but the Möller displayed



Létourneau's Opus 136 at Market Square Presbyterian Church, Harrisburg, Pennsylvania

zinc and spotted metal façade pipes in a case housing its Grand Orgue division across the back of the loft. A new Positif division was divided between two cases on the gallery rail. The organ additionally had two sizable and independently expressive Récit divisions in opposing chambers; both Récits played awkwardly from the upper manual at the console.

During that first visit, we concluded a top-to-bottom reconstruction of the organ was needed. In addition to desirable tonal improvements, the

three-manual console was worn beyond redemption, and the instrument's switching system was obsolete. The crude casework needed to be replaced with something more appropriate, but more pressing, the two organ chambers' flimsy hardboard walls and ceilings required substantial improvement.

Our subsequent proposal recommended reusing the Möller and Aeolian-Skinner materials where possible as a measure of good stewardship. This included most of the pipework, the

electro-pneumatic windchests, and some wind reservoirs. From a tonal perspective, we wanted to consolidate the instrument within the limits of what the windchests could accommodate. While a new Great and part of the Pedal would reside in a central organ case, the Möller's Récit divisions could be brought together into a proper Swell in the east chamber. A tertiary Choir division would offer complementary colors in the west chamber, and through refashioning one of the Aeolian-Skinner windchests,

Orgues Létourneau Opus 136

GREAT – Manual II – 95 mm pressure

16'	Violoncello	12 pipes	extension of 8' Violoncello
8'	Open Diapason	61 pipes	new, 70% tin
8'	Harmonic Flute	61 pipes	Möller and new pipework
8'	Violoncello	61 pipes	Möller pipework
8'	Chimney Flute	61 pipes	1–12 Möller, 13–61 Aeolian-Skinner pipework
4'	Principal	61 pipes	Möller pipework
4'	Open Flute	61 pipes	Möller pipework
2'	Fifteenth	61 pipes	Möller pipework
2'	Mixture V	305 pipes	Möller and new pipework
1'	Sharp Mixture IV	244 pipes	Möller and new pipework
8'	Grand Cornet V	220 pipes	c13 through g56, rescaled Möller pipework
16'	Double Trumpet	61 pipes	1–12 Möller, 13–61 Aeolian-Skinner pipework
8'	Trumpet	61 pipes	Möller pipework
4'	Clarion	61 pipes	Möller pipework
	Great 16'		
	Great Unison Off		
	Great 4'		
8'	Trompette en chamade	66 pipes	new, 70% tin (140 mm pressure)
	Zimbelstern I	6 bells	
	Zimbelstern II	8 bells	
	Nachtigal		
	Chimes		from Choir

SWELL (enclosed) – Manual III – 125 mm pressure

8'	Open Diapason	61 pipes	Aeolian-Skinner pipework
8'	Flûte traversière	61 pipes	Aeolian-Skinner pipework
8'	Viola de gambe	61 pipes	rescaled Möller pipework
8'	Voix Celeste	61 pipes	rescaled Möller pipework with new bass
8'	Lieblich Gedackt	61 pipes	Möller pipework
4'	Principal	61 pipes	Aeolian-Skinner pipework
4'	Flûte octaviante	61 pipes	Möller pipework
2'	Octavin	61 pipes	Möller pipework
2'	Mixture III–V	259 pipes	Möller pipework with new
16'	Fagotto	61 pipes	1–24 Aeolian-Skinner, 25–61 Möller pipework
8'	Trumpet	66 pipes	new, 56% tin
8'	Oboe	61 pipes	Aeolian-Skinner pipework
8'	Vox Humana	61 pipes	Aeolian-Skinner pipework
4'	Clarion	78 pipes	new, 56% tin
	Tremulant		
	Swell 16'		
	Swell Unison Off		
	Swell 4'		
16'	Trompette en chamade (TC)		from Great
8'	Trompette en chamade		from Great

STRING (enclosed) – floating – 285 mm pressure

16'	Contre Violle	61 pipes	new, zinc and 56% tin
8'	Viola d'orchestre	61 pipes	new, zinc and 56% tin
8'	Viola Celeste	61 pipes	new, zinc and 56% tin
8'	Dulciana	61 pipes	Aeolian-Skinner pipework
8'	Unda maris	61 pipes	Aeolian-Skinner pipework
4'	Viola octaviante	61 pipes	new, zinc and 56% tin
4'	Dulcet	61 pipes	new, zinc and 56% tin
3 3/4'	Chœur des violes III	183 pipes	new, 56% tin
	Tremulant		
	Echo Chimes		from Positive
	Harp		from Choir

CHOIR (enclosed) – Manual I – 110 mm pressure

16'	Bourdon	12 pipes	extension of 8' Bourdon (Möller pipework)
8'	Geigen Diapason	61 pipes	Möller pipework
8'	Bourdon	61 pipes	Aeolian-Skinner pipework
4'	Gemshorn	61 pipes	Möller pipework
2 3/4'	Nazard	61 pipes	Möller pipework
2'	Flageolet	61 pipes	Möller pipework
1 1/2'	Tierce	61 pipes	Möller pipework
8'	Clarinet	61 pipes	Möller pipework
	Tremulant		
8'	Tuba	61 pipes	Möller pipework (350 mm pressure)
	Choir 16'		
	Choir Unison Off		
	Choir 4'		
8'	Trompette en chamade		from Great
	Chimes	digital	Walker Technical Co.
	Harp	digital	Walker Technical Co.
	Glockenspiel	digital	Walker Technical Co.

POSITIVE – Manual IV – 85 mm pressure

8'	Stopped Diapason	61 pipes	Möller pipework
4'	Koppelflöte	61 pipes	Möller pipework
2'	Fifteenth	61 pipes	Möller pipework
1 1/2'	Larigot	61 pipes	Möller pipework
1 1/2'	Tierce Mixture V	305 pipes	Möller and new pipework
8'	Cremona	61 pipes	new, 56% tin
	Tremulant		
	Positive 16'		
	Positive Unison Off		
	Positive 4'		
16'	Tuba (TC)		from Choir
8'	Tuba		from Choir
16'	Trompette en chamade (TC)		from Great
8'	Trompette en chamade		from Great
	Echo Chimes	digital	Walker Technical Co.
	Glockenspiel		from Choir

a new ten-rank String division could reside under the Choir division. A small Positive division would reuse one of the chests previously on the gallery rail but would sit in front of the Choir behind the loft's west ceiling grille.

The project we proposed was significant but at no time did we get the sense that our far-reaching ideas were unsettling to the organ study committee. The committee seemed ready for a challenge, as did the broader church in later meetings. Indeed, our discussions about renewing the pipe organ grew into a broader review of the church's sanctuary and its acoustic, as well as the organ loft and the limitations it presented for the choir. Acoustician Dan Clayton soon joined the team, ensuring the acoustic would be improved for music without harming the spoken word. This global project at Market Square Church was spearheaded by David and Gwen Lehman over a two-year period. Their assiduous work resulted in new hardwood flooring for the sanctuary, comfortable new pews, a reconfigured choir loft, and refurbished organ chambers. Throughout the project, the organ study committee's and the Lehmans' efforts were supported time and time again by the church's director of music emerita, Ellen Hunt, and the church's senior pastor, the Reverend Tom Sweet.

The Möller pipe organ was removed and packed for shipment to our workshops in January 2020 by a team from Létourneau, along with John Carmichael of Patrick J. Murphy & Associates. Once in our workshop, our pipe makers took a complete inventory of the Möller and Aeolian-Skinner pipework, making



The Trompette en chamade

repairs as necessary. Fellow organbuilder Randall Dyer had also helpfully provided valuable scaling information and related documentation on Opus 11805 from his M. P. Möller archive.

Several stops were rescaled as part of the project, including the Great 8' Harmonic Flute, the Great five-rank Cornet, the Swell 8' Voile de gambe, and the Swell 8' Voix Celeste to better obtain these stops' characteristic colors. Other ranks were repurposed: a Möller 8' Flûte céleste rank now serves as the Pedal 5½' Quint while the 1½' Tierce from the Möller Positif is now the Pedal 2' Open Flute with the addition of new



The upper Great chest, with the Mixture V, the 4' Clarion and 8' Trumpet in the foreground

bass pipes. Of the new organ's 83 ranks, some 21 ranks came from Aeolian-Skinner's Boston workshops and another 46 ranks were made in Hagerstown, with the final 16 ranks having been built in St-Hyacinthe.

The Aeolian-Skinner and Möller electro-pneumatic windchests were restored to like-new condition in our workshops, with new unit chests built as needed. Designed by Claude Demers, the new organ case was built by our cabinetmakers

Market Square Presbyterian Church, Harrisburg, Pennsylvania

PEDAL – 142 mm and 120 mm pressure

32' Contra Geigen	digital	Walker Technical Co.
32' Contra Bourdon	digital	Walker Technical Co.
16' Contrabass	32 pipes	1–12 Aeolian-Skinner, 13–32 Möller pipework
16' Violoncello		
16' Subbass	32 pipes	Aeolian-Skinner pipework
16' Voile d'orchestre		from String
16' Bourdon		from Choir
8' Principal	32 pipes	new, 70% tin
8' Spitzflöte	32 pipes	Aeolian-Skinner pipework
8' Violoncello		from Great
8' Bourdon		from Choir
5½' Quint	32 pipes	Möller pipework
4' Choral Bass	32 pipes	rescaled Möller pipework
4' Spitzflöte	12 pipes	extension of 8' Spitzflöte
2' Open Flute	32 pipes	rescaled Möller pipework
2½' Mixture IV	128 pipes	Möller pipework
32' Contra Bombarde	digital	Walker Technical Co.
32' Contra Fagotto	12 pipes	extension of Swell 16' Fagotto
16' Bombarde	32 pipes	Aeolian-Skinner pipework (150 mm w.p.)
16' Fagotto		from Swell
8' Bombarde	12 pipes	extension of 16' Bombarde
4' Bombarde	12 pipes	extension of 8' Bombarde
8' Tuba		from Choir
8' Trompette en chamade		from Great
Chimes		from Choir
Echo Chimes		from Positive
Orage		Walker Technical Co.

Intermanual Couplers

Great to Pedal	Great 4' to Pedal
Swell to Pedal	Swell 4' to Pedal
Choir to Pedal	Choir 4' to Pedal
Positive to Pedal	Positive 4' to Pedal
String to Pedal	String 4' to Pedal
Swell 16' to Great	Swell to Great
Choir 16' to Great	Choir to Great
Positive 16' to Great	Positive to Great
String 16' to Great	String to Great
Swell 16' to Choir	Swell to Choir
Positive 16' to Choir	Positive to Choir
String 16' to Choir	String to Choir
String 16' to Swell	String to Swell
Positive 16' to Swell	Positive to Swell
	Choir to Swell
	Great to Positive
	Swell to Positive
	Choir to Positive
	String to Positive

Mixture Compositions

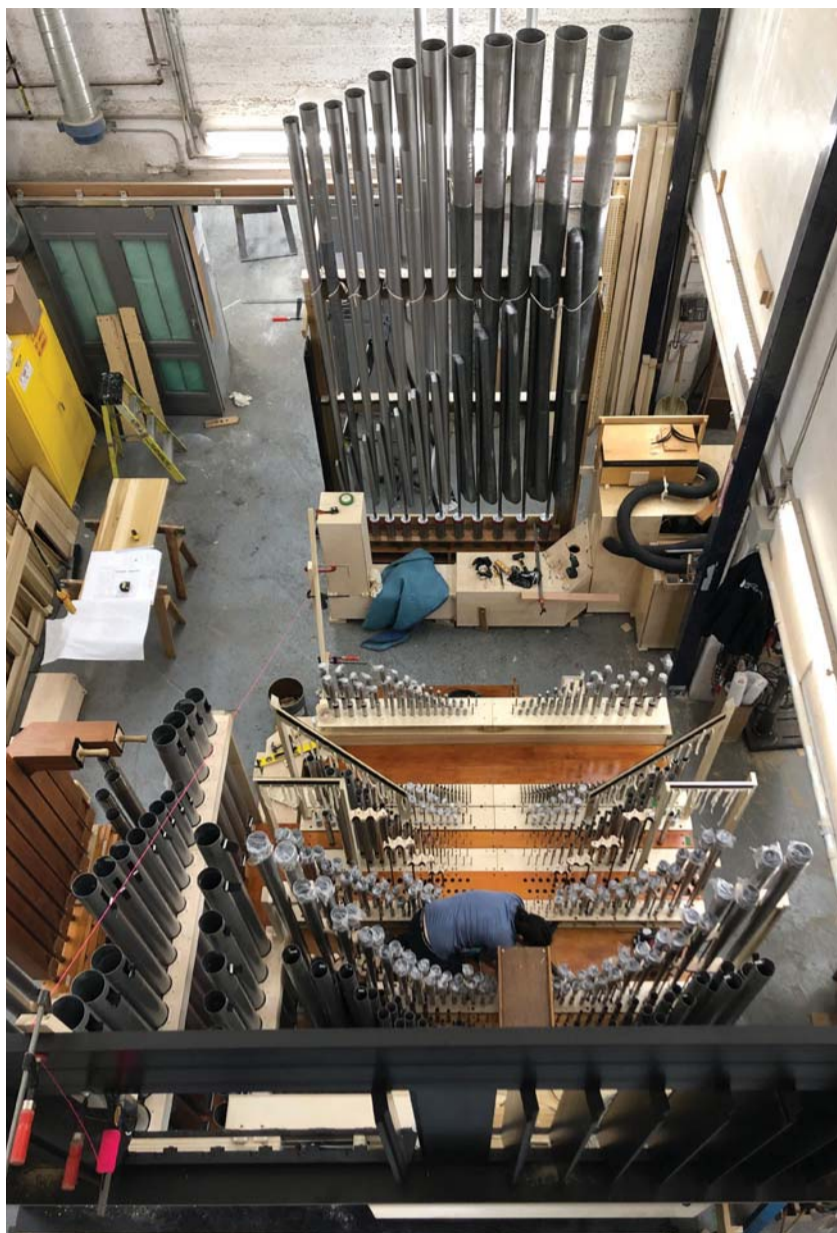
Great Mixture V					
c1 to b12	15	19	22	26	29
c13 to b24	12	15	19	22	26
c25 to b36	8	12	15	19	22
c37 to g44	1	8	12	15	19
g#44 to c61	1	5	8	12	15
Great Sharp Mixture IV					
c1 to b12	22	26	29	33	
c13 to a22	19	22	26	29	
a#23 to g#33	15	19	22	26	
a34 to f42	12	15	19	22	
f#43 to d#52	8	12	15	19	
e53 to c61	1	8	12	15	
Swell Mixture III–IV					
c1 to e17	15	19	22		
f18 to e29	12	15	19	22	
f30 to e41	8	12	15	19	22
f42 to c49	1	8	12	15	19
c#50 to c61	1	5	8	12	15
Positive Tierce Mixture V					
c1 to c#14	19	22	24	26	29
d15 to e29	15	19	22	24	26
f30 to g44	12	15	17	19	22
g#44 to d51	8	12	15	17	19
d#52 to c61	1	8	10	12	15
String Choeur des violes III					
c1 to c49	10	12	15		
c#50 to f54	8	10	12		
f#55 to g#57	5	8	10		
a58 to c61	3	5	8		
Pedal Mixture IV					
c1 to g32	19	22	26	29	

83 total stops, 83 ranks, 4,683 pipes

Builder's website: www.letourneauorgans.com

Church's website: www.marketsquarechurch.org

Photo credits:
Cover and page 22: Ollie Silver
Trompette-en-chamade and console: Don Giles
Remaining photos: Orgues Létourneau



The Swell division erected in the Létourneau workshop with the full-length 32' octave of the Contra Fagotto in the background



The four-manual console

from solid maple with walnut accents. The façade displays tin pipework from the Great 8' Open Diapason, the Pedal 8' Principal, and most prominently, the 8' Trompette en chamade. The pipe shades were designed in a greatly simplified Gothic style and were machined on our CNC machine.

One of the project's surprises occurred while examining the bass of the Pedal 16' Contrabass in our woodshop. These twelve pipes were built in pine by Aeolian-Skinner to a lean scale and voiced with large beards. Without an organ built around them, their full length was revealed to show the pipe bodies were not quite true. The pipes had been deliberately built with "bellies," meaning the middle of the pipe body is fractionally larger than the ends. Seen more frequently in metal string pipes, the theory is the bellied construction encourages prompt speech. This discovery presented an opportunity to document these pipes and how they were constructed.

The new organ—Létourneau's Opus 136—made its way to Harrisburg in the spring of 2021, with the installation by our team continuing into the summer. The onsite flue voicing was fully underway by September, and the work was painstakingly executed by Samantha Koch and Christopher Bono, with help at various points from Megan Farrell (of Patrick J. Murphy & Associates) and John Johnson. The final phase of the voicing, Opus 136's twelve ranks of reeds were voiced by Michel Godbout. The voicing process was assisted by a remote keyboard placed in the center of the sanctuary's third pew. Connected

wirelessly to the Solid State Organ Systems' switching network, the keyboard allowed us to carefully evaluate sounds from another reference point beyond the console, usefully confirming or correcting voicing decisions made from the loft.

Though completed in late October 2021, Opus 136's first solo concert took place on February 25, 2022, with virtuoso Ken Cowan at the console. In response to works by Widor, Litaize, and Bach—as well as transcriptions of works by Saint-Saëns and Wagner—the capacity crowd's responses were nothing short of ecstatic. Mr. Cowan also brilliantly introduced a work commissioned for the evening, the *Michelangelo Fantasy* by Dr. Scott H. Eggert.

—Orgues Létourneau

From the minister of music

Blessed by but not captive to a rich history, Market Square Presbyterian Church continues to serve its congregants and its community through worship and music. The major renovations of our pipe organ and sanctuary reaffirm our congregation's commitment to the present and future of this church as a beacon of hope on the square.

When I interviewed for the post of minister of music, the Rev. Thomas Sweet told me of the church's need to launch an organ project. After my arrival in July 2017, I soon found myself presenting to various committees the many failings of the church's M. P. Möller organ. Co-chaired by Ellen Hunt (minister of music emerita) and me, our organ study committee interviewed several organbuilders, and we concluded

that Létourneau was the best company for our project. After working with Létourneau to refine their proposal, the contract for the instrument was unanimously approved by the church's board of trustees and session in January of 2018.

Létourneau Opus 136 reuses the best of the Aeolian-Skinner and Möller pipework to reorient the organ towards accompanying duties, leading hymn singing, and the performance of solo repertoire. Each stop was reworked and revoiced by Létourneau for remarkably cohesive choruses while assuring each stop's musicality. On Létourneau's recommendation, Market Square Church rebuilt the organ chambers with harder, denser surfaces to better reflect sound. Now, the full spectrum from the organ's expressive divisions is projected into the sanctuary, especially in the bass and middle registers. With the old Positif cases removed from the loft rail, the rail itself was reconstructed to resemble the original from 1860, with minor differences to accommodate acoustical considerations and building codes.

The sanctuary renovation was occasioned by a desire to improve its acoustic for choral singing, hymnody, and the pipe organ while preserving the fine acoustic for the spoken word. This was achieved by installing a hardwood floor, with minimal carpeting in the aisles. The church took advantage of this opportunity to refresh the sanctuary with a new color scheme for the walls and ceiling, new pews with acoustically neutral cushions, and a new sound system.

Market Square Church has, from its earliest days, been located in the heart of Harrisburg, and it serves its members'



Market Square Church's previous organ: M. P. Möller Opus 11805 (1991)

needs as well as those of the surrounding community. The church's music ministry has been integral in this effort as a means of making God, beauty, and our shared humanity accessible to everyone, member or not. Generously underwritten by the Nedra J. Schilling Foundation, the organ project was conceived and approved under this principle as a gift to members and the community at large, now and for the future.

The members of Market Square Church as well as Harrisburg's broader musical community have been delighted as we continue to explore the capabilities of our Létourneau pipe organ. I remain thankful to all who gave generously—especially during the pandemic—and I am grateful to the amazing team at Létourneau who delivered such an astonishing musical instrument!

—Tyler A. Canonico
Minister of Music

Here & There

► page 11

in twin oak cases flanking the gallery stained glass window, will be spread over four divisions—Great, Swell, Solo, and Pedal—and include five sets of pipes retained from the 1920 Henry Pilcher's Sons instrument. Goulding & Wood plans to deliver the instrument in spring 2023. For information: gouldingandwood.com.

Carillon News

The Guild of Carillonneurs in North America has announced the results of its 2022 Sally Slade Warner Arrangements and Transcriptions Competition. Matthew Tran-Adams is the winner (\$750) with his arrangement, *Lunar New Year Fantasy*, of Chinese traditional melodies. Second prize (\$500) was presented to Mary Jo Disler for her arrangement of *La fille aux cheveux de lin* by Claude Debussy. Five performance awards of \$150 each were presented: Peter Olejar for an arrangement of LACQUIPARLE, a traditional Dakota melody; Mary Jo Disler for an arrangement of "Gamelan" from *Java Suite* by Leopold Godowsky; Paul Stelben for an arrangement of *Remember Me* by Kristen Anderson-Lopez and Robert Lopez; Carlos Colon-Ortiz for an arrangement of *El Coqui* by Jose Ignacio Quinton; and Wesley Arai for an arrangement of *Organ Concerto in B-flat Major*, HWV 294, by G. F. Handel. For information: gna.org.

Competitions

The Albert Schweitzer Organ Festival Hartford announces its 2022 young professional division competition with more than \$28,000 of prizes to be awarded. The competition takes place at Trinity College, Hartford, Connecticut, on October 22. Jurors for the final round are Alcée Chriss III, Isabelle Demers, and Thomas Murray. Deadline for application is August 15.

The festival concludes with a concert in Hartford's Bushnell Center for the Performing Arts featuring Paul Jacobs

and the Hartford Symphony Orchestra, Carolyn Kuan, music director. The program also includes the 2019 winner of the young professional division of the competition, Alexander Pattavina.

In residence at Trinity College since 2016, the Albert Schweitzer Organ Festival was founded in 1997 and presents an annual competition for young organists. In 2022, Christopher Houlihan was appointed the festival's third artistic director. For information: asofhartford.org.

Festivals



Roy Perry in downtown Kilgore, Texas

Performances from the 2021 East Texas Pipe Organ Festival in New Orleans, Louisiana, and Laurel, Mississippi, are now available for access through the festival website. Performers included David Baskeyfield, Ken Cowan, Clive Driskill-Smith, Clark Wilson, Clara Gerdes, Jan Kraybill, and Rosalind Mohnsen performing on organs by Aeolian-Skinner, Goulding & Wood, Holtkamp, Skinner, Hook & Hastings, and Simmons & Wilcox.

The 2022 festival will take place November 6–10 in Kilgore, Texas, featuring the newly restored 1949 Aeolian-Skinner Opus 1173 at First Presbyterian Church, Kilgore. For information: easttexaspipeorganfestival.com. ■

Reviews

New Recordings



Longing for Home: The American Hymn Tradition

Longing for Home: The American Hymn Tradition. The Choir of Saint Peter's Church, Saint Louis, Missouri; David Sinden, director. Regent Records compact disc, REGCD509, £10.64. Available from regentrecords.com.

"How firm a foundation," FOUNDATION, arr. James Erb; "Steal away to Jesus," Spiritual, arr. Dave Adelman; "Morning glory, starlit sky," Craig Phillips; "King of glory, King of peace," Harold Friedell; "Amazing grace," NEW

BRITAIN, arr. David Ashley White; "Jesus paid it all," John T. Grape, arr. David Sinden; "Shall we gather at the river," HANSON PLACE, Robert Lowry, arr. John Ferguson; "O love of God, how strong and true," DE TAR, Calvin Hampton; "Ye who claim the faith of Jesus," JULION, David Hurd; "Longing for home," Shape-note tune; *Variations on an Old American tune*, Zachary Wadsworth, organ; "God is ascended," Gerre Hancock; "King of Peace," Florence Price, arr. Martha Shaffer; "Watchman, tell us of the night," Alan Hovhaness; "This little light of mine," Spiritual, arr. William Bradley Roberts; "Wondrous love" (*The Southern Harmony*), arr. Robert Lehman; "Come, thou fount of every blessing," NETTLETON, arr. Frank W. Boles.

Saint Peter's Church began as a mission of Christ Church Cathedral, Saint Louis, in 1868 and achieved parish status in 1872. The first building opened in 1873, but in 1893 the parish constructed a large new gothic church a short distance away. In 1948 the parish moved from downtown Saint Louis to a new neo-colonial building in the affluent suburb of Ladue. They brought with them the altar and marble work from the old church but left behind the finest collection of Tiffany stained-glass windows in the state, alas destroyed when the old church burned

Bert Adams, FAGO

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

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

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

Keith Bigger



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

GAVIN BLACK

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

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa—Iowa City

STEVEN EGLER

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

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

PATRICK ALLEN

GRACE CHURCH
NEW YORK

Your artist spotlight can appear
on THE DIAPASON website for
as little as \$18 per month

Contact Jerome Butera,
jbutera@sgcmail.com

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

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

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

Your professional card
could appear here!

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

Faythe Freese

Concert Organist
(512) 470-7782
ffreese@ua.edu

Norberto Guinaldo

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

It's not too early to think about your nomination for
THE DIAPASON'S
20 Under 30 Class of 2023!

View the growing number of videos
on THE DIAPASON'S YouTube channel:

youtube.com/channel/UCRK6pwzMIWnFbE_xTNGU-aw

Gail Archer

organist
www.gailarcher.com

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

Promotion
SOZO Media
rika@sozomedia.com

VALPARAISO
UNIVERSITY

Sunghee Kim, DM

Professor of Music
University Organist

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

Check out
Artist Spotlights

www.thediapason.com/artists

RICHARD BARRICK HOSKINS

Director of Music & Organist

St. Chrysostom's Church
Chicago
richard@saintc.org

KIM R. KASLING

D.M.A.

St. John's University
Collegeville, MN 56321

Karen Schneider Kirner

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

David Lowry

DMA, HonRSCM

1829 Senate Street, 14-C
Columbia, South Carolina 29201



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

PHILIP CROZIER

CONCERT ORGANIST

ACCOMPANIST

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

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY

www.andrewhenderson.net

A Professional Card in
THE DIAPASON

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

JAMES KIBBIE

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

GALE KRAMER

organist emeritus

Metropolitan Methodist Church
Detroit
gkramer@provide.net

COLIN LYNCH

Concert Organist
www.colinlynchorgan.com

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

LARRY PALMER

Harpsichord - Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals - Lectures - Consultancies

lpalmer@smu.edu + 214.350-3628

The staff of THE DIAPASON congratulates
Colin MacKnight as the winner of
the second Gruenstein Award.



A gift subscription to
THE DIAPASON

The perfect gift for

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

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

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

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

Reviews

down shortly afterwards. The current church has plain glass windows.

The current three-manual, fifty-seven-rank, mechanical-action organ by Mander Organs is housed in matching but slightly different cases on either side of the chancel with the trackers running under the floor. It is a very fine instrument indeed, although the acoustics suffer somewhat from the presence of carpet and pew cushions, which does not help the singing either. The director of music, David Sinden, obtained a Bachelor of Music degree in organ performance from Oberlin Conservatory of Music, followed by a Master of Music degree in organ performance at Indiana University. He began his career as assistant organist and choirmaster of Christ Church Cathedral, Indianapolis, followed by a stint as director of music at Saint Paul's Episcopal Church, Richmond, Virginia, before moving to Saint Peter's. He has maintained the consistently high standard of church music for which Saint Peter's has always been famous.

That is particularly evident from the current compact disc where the choir is put through its paces singing hymns in a wide variety of different styles. My only criticism is one of personal taste. King's College, Cambridge, is famous for the way its choir sings a straight tone with virtually no vibrato. My personal preference is for the style of singing introduced at Saint John's College, Cambridge, by the late George Guest, which involves a tasteful degree of vibrato. The Saint Peter's choir seems to have a little more vibrato than this, about which I was not entirely happy. This compact disc features, as I have already said, a remarkable collection of hymns in disparate styles, making it of especial interest. It is a fine example of Anglican choral music at its best, and I have no hesitancy in recommending it.

This compact disc was an eye-opener for me. Like pretty much everyone else I am familiar with and a lover of Julius Reubke's *Sonata on the 94th Psalm*. I had no idea, however, that there was a whole school of composers in nineteenth-century Germany who were also influenced by Liszt and wrote in very much the same style.

Friedrich Kühmstedt (1809–1858), who worked as an organist in Eisenach, left several works for organ, including some quite substantial organ sonatas. His *Fantasie (ein Concertstück)*, opus 47, was one of his later compositions, dating from 1856, and he wrote it after visiting the new Schulze organ at the Marienkirche in Lübeck, dedicating the composition to the organist of the church, Hermann Jimmerthal. Kühmstedt's second composition on this compact disc is also a later work, the *Grosse Sonate*, opus 49, and as in some of Liszt's compositions uses the same theme in all four movements.

Jan Albert van Eyken (1823–1868) hailed originally from the Netherlands and studied at the Leipzig Conservatory, where his teachers included Felix Mendelssohn and Niels Gade. He wrote his *Sonate Nr. 2 in D Moll* in 1854. The first movement is heavily influenced by Mendelssohn's *Prelude in C Minor*, opus 37, number 1.

Finally, we come to Julius Reubke (1834–1858) and his *Sonata on the 94th Psalm*. Notwithstanding that the works of Kühmstedt and van Eyken are impressive, I still think Reubke comes out on top. Perhaps this is because, of the three composers, Reubke was the only one who was a student of Liszt, and one indeed whom Liszt greatly admired.

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



Kühmstedt, Van Eyken, Reubke for Organ

Symfonisk Orgelmusikk Tysland Pa 1800-Tallet/Symphonic Organ Music in Germany in the Nineteenth Century. Halgeir Schiager plays the Eule organ of Sofienberg Kirke, Oslo, Norway. Lawo compact disc, LAWC1205, 189 Norwegian kroner. Available from lawostore.no.

Fantasie (ein Concertstück), opus 47 Friedrich Kühmstedt; *Grosse Sonate*, opus 49: "Introduction" (Maestoso), "Allegro Maestoso" (Fugue), "Andante Quasi Adagio," "Allegro Maestoso" (on B-A-C-H), Friedrich Kühmstedt; *Sonate Nr. 2 für die Orgel*, opus 15: "Allegro con brio et fuoco," "Adagio," "Allegro con brio," Jan Albert van Eyken; *Orgelsonate "Der 94 Psalm"*: "Grave," "Larghetto," "Allegro con fuoco," "Grave," "Adagio," "Allegro," Julius Reubke.

Halgeir Schiager is an organist in Oslo who was a student of Daniel Roth. The organ of the Sofienberg Kirke in Oslo is the work of the German organbuilding firm Eule, Opus 677 from 2013, and has three manuals and forty-four stops. It is a replica of the 1877 Ladegast organ in Kmov in the Czech Republic.

Choral Music Reviews

This concludes a set of choral reviews by Karen Schneider Kirner, with earlier selections in the April 2022 issue, page 22, and the May 2022 issue, pages 25–26. All of these pieces can be used throughout the year.

Walk Humbly with Your God, Fred Gramann. SATB and organ, E. C. Schirmer, No. 8942, \$3.15. Duration 3:37. Available from morningstarmusic.com.

The organ accompaniment reminds one of Louis Vierne's "Naiades." The piece was commissioned by Madison Avenue Presbyterian Church, New York City, featuring a text by Albert Bayly (1901–1984). This work is a most effective setting of this text based on Micah 6:1–8. The piece begins and ends with a single melody played on an 8' solo stop. It unfolds gently with increasing vocal complexity. Gramann has been the music director at the American Church in Paris since 1976, and you can definitely hear the French influence in this piece. Highly recommended for advanced organists and medium to advanced choirs.

Fred Gramann began organ studies with Edward Hansen of Seattle, later earning organ performance degrees from Syracuse University and University of Michigan before moving to Paris in 1972 for organ study with Marie-Claire Alain and Maurice Duruflé. Since 1976, he has been director of music at the American Church in Paris.

—Karen Schneider Kirner
South Bend, Indiana

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 JUNE
James Kealey; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
David Higgs; Peachtree Road United Methodist, Atlanta, GA 7 pm
Stephen Schnurr; Christ Church, Michigan City, IN 12:10 pm
Del Kahlstorf, harpsichord; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Mark Babcock; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

16 JUNE
Karl Moyer; St. Anthony Catholic Church, Lancaster, PA 7 pm

22 JUNE
Robert Parkins; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
James Grzadzinski, with trumpet; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
David Jonies; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

23 JUNE
Nathan Laube, masterclass; Longwood Gardens, Kennett Square, PA 9 am

24 JUNE
Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

26 JUNE
Choir festival; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm
Nathan Laube; Grace United Methodist, Hagerstown, MD 4 pm
Stephanie Gurga; St. Laurence Catholic Church, Elgin, IL 3 pm

28 JUNE
Nathan Laube; Cathedral of the Assumption, Louisville, KY 7:30 pm

29 JUNE
Leo Abbott, Richard Clark, Mark Dwyer & Ross Wood; Methuen Memorial Music Hall, Methuen, MA 7:30 pm

Cherry Rhodes; Cathedral of St. Philip, Atlanta, GA 7:30 pm
James Brian Smith; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Andrew Schaeffer; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

6 JULY
Sarah Johnson; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
Bradley Hunter Welch; St. Luke's Episcopal, Atlanta, GA 7:30 pm
Bruce Bengtson; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

12 JULY
Peter Richard Conte; Riverside Church, New York, NY 7 pm

13 JULY
Carolyn Craig; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
Joby Bell; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

16 JULY
James Kennerley; Merrill Auditorium, Portland, ME 7 pm

17 JULY
Choir concert; Peachtree Road United Methodist, Atlanta, GA 1 pm

20 JULY
Clara Gerdes Bartz; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
Jonathan Gregoire; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

27 JULY
Stefan Donner; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
Ann Marie Rigler; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

UNITED STATES West of the Mississippi

19 JUNE
Jeffery Daehn; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Roland Voit; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 JUNE
Chelsea Chen; Cathedral Church of St. John, Albuquerque, NM 7 pm

24 JUNE
Katelyn Emerson; Cathedral Church of St. John, Albuquerque, NM 6 pm

26 JUNE
Ethan Haman; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

DEREK E. NICKELS, DMA
Church of the Holy Comforter
Kenilworth, IL 60043
(847) 251-6120 • denickels@holyccomforter.org

ANDREW PETERS
Organ Recitals – Silent Movies – Hymn Festivals
www.AndrewJPeters.com

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

ANDREW SCHAEFFER
Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.org
Recitals — Hymn Festivals

Jeffrey Schleff, Ed.D.
Organist/Director of Music
First Presbyterian Church
Gainesville, Texas
jschleff55@gmail.com

STEPHEN SCHNURR
Saint Paul Catholic Church
Valparaiso, Indiana

JOHN SCHWANDT
Organogenesis Artists LLC
organogenesisartists@gmail.com

ROBERT L. SIMPSON
Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

MARK STEINBACH
BROWN UNIVERSITY

Joe Utterback
www.jazzmuze.com
203 386 9992

DAVID WAGNER
DMA
www.davewagner.net

KEVIN WALTERS
M.A., F.A.G.O.
Rye, New York

KARL WATSON
FIRST PRESBYTERIAN CHURCH
WOODBRIDGE, NJ

J. CLARK WILSON
SILENT FILM SCORING
clark7050@yahoo.com

Alan G Woolley PhD
Musical Instrument Research
Edinburgh
awoolley@ph.ed.ac.uk

RONALD WYATT
Trinity Church
Galveston

KELLI DIRKS PHOTO
www.kellidirks.com
kellidirksphoto@gmail.com

A two-inch Professional Card in **THE DIAPASON**
For information on rates and specifications, contact Jerome Butera:
jbutera@sgcmail.com 608/634-6253

AMERICAN PUBLIC MEDIA

Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

- J** 2223 - A New Liszt List . . . some extraordinarily effective transcriptions and original works by the Romantic era's foremost virtuoso, **Franz Liszt**.
- U** 2224 - Whole Weitz . . . a survey of the remarkable and rarely-heard music of Belgian-English composer **Guy Weitz** (1883-1970)
- N** 2225 - Getting Theatrical . . . from vintage recordings and live performances, a selection of entertaining popular tunes.
- E** 2226 - All Around America . . . a sampler of composers, performers and instruments from the north, south, east, and west.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Artist Spotlights

Artist Spotlights are available on THE DIAPASON website and e-mail newsletter. Contact Jerome Butera for rates and specifications.
608/634-6253
jbutera@sgcmail.com



Your professional card could appear here!

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

Calendar

30 JUNE
Martin Baker; St. Patrick's Seminary, Menlo Park, CA 3 pm panel discussion, 5 pm Mass

1 JULY
Martin Baker, choral concert; St. Patrick's Seminary, Menlo Park, CA 6 pm

3 JULY
Martin Baker; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 JULY
 • **Katelyn Emerson**; Christ Church, Tacoma, WA 1 & 2:30 pm

5 JULY
 • **Caroline Robinson**, lecture; Plymouth UCC, Seattle, WA 8 am
 • **Isabelle Demers**; St. Mark's Episcopal Cathedral, Seattle, WA 8:30 pm
 • **Stefan Engels**; St. James Catholic Cathedral, Seattle, WA 8:30 pm

6 JULY
 • **Bruce Neswick**, workshop; Gethsemane Lutheran, Seattle, WA 9 am
 • **Amanda Mole**; University Presbyterian, Seattle, WA 1:30 & 3 pm
 • **Isabelle Demers**; St. Mark's Episcopal Cathedral, Seattle, WA 8:30 pm
 • **Stefan Engels**; St. James Catholic Cathedral, Seattle, WA 8:30 pm

7 JULY
 • **Bruce Neswick**, workshop; Hyatt Regency, Seattle, WA 9 am
 • **Katelyn Emerson**, workshop; Hyatt Regency, Seattle, WA 10 am
 • **Alcee Chriss**; Plymouth UCC, Seattle, WA 1:30 & 3 pm
 • **Renée Anne Louprette, Amanda Mole, Caroline Robinson**, organ concert; Benaroya Concert Hall, Seattle, WA 7:30 pm

10 JULY
Robin Dinda; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA June 19, 4 pm
Wolff von Roos; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 JULY
Kai Krakenberg; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 JULY
Cherry Rhodes; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

24 JULY
Christopher Houlihan; Aspen Community Church, Aspen, CO 7 pm
Christoph Hintermueller; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 JULY
Bruce Neswick; Mount Angel Abbey, St. Benedict, OR 6 pm

31 JULY
Don Pearson; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 JUNE
Tom Daggett; Welsh Church of Central London, London, UK 1:05 pm

23 JUNE
Norman Harper; St. John the Evangelist, London, UK 7:30 pm

25 JUNE
Gerard Brooks, David Gammie, Adrian Gunning, Eleni Keventsidou, Ourania Gassiou, Marjorie Bruce, D'Arcy Trinkwon; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

29 JUNE
Sophie-Véronique Cauchefer-Choplin; Timothy Eaton Memorial Church, Toronto, ON, Canada 7:30 pm

2 JULY
James Paget; St. Alphage, Edgware, UK 7:30 pm

4 JULY
 Eton College students; Reading Town Hall, Reading, UK 1 pm

6 JULY
Janós Krostofi; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

10 JULY
Stephen Hamilton; La Madeleine, Paris, France 4 pm

13 JULY
Stephen Hamilton; St. Peter Cathedral, Trier, Germany 7 pm

16 JULY
Stephen Hamilton; Abbey, Ottobeuren, Germany 7:30 pm

20 JULY
Oliver MacFarlane; Welsh Church of Central London, London, UK 1:05 pm

25 JULY
Stephen Hamilton; Cathedral, Magdeburg, Germany 7:30 pm

28 JULY
Olivier Latry; Saint-Francois-Xavier Cathedral, Chicoutimi, QC 8 pm

29 JULY
Stephen Hamilton; St. Matthäus Lutheran, Munich, Germany 7 pm
Philip Crozier; St. James United Church, Montreal, QC, Canada 2 pm

30 JULY
Peter Wright; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

Carillon Calendar

By Brian Swager

Bloomfield Hills, Michigan
 Kirk in the Hills Presbyterian Church
 Sundays at 10 am & noon
 June 26, Richard Giszczak
 July 3, Dennis Curry
 July 10, Eva Albalghiti
 July 17, Joanna Stroz
 July 24, Annie Gao
 July 31, HyoJin Jenna Moon
 August 7, Ellen Dickinson
 August 15 (Monday), Jonathan Lehrer
 August 21, Dennis Curry

Chicago, Illinois
 St. Chrysostom's Episcopal Church
 Sundays at 3 pm
 June 5, Carson Landry
 June 12, Tatiana Lukyanova
 June 19, Elisa Tersigni

Denver, Colorado
 University of Denver, Williams Carillon
 Sundays at 7 pm
 July 3, Carol Jickling Lens & Carolyn Bolden
 July 17, Hunter Chase
 July 31, Carlo Van Ulft
 August 14, Jeremy Chesman
 August 28, Carol Jickling Lens

Fort Washington, Pennsylvania
 St. Thomas Church, Whitemarsh
 Tuesdays at 7 pm
 July 5, Geert D'hollander
 July 12, Wade FitzGerald
 July 19, Cast in Bronze, DellaPenna & Lonie
 July 26, Anna Kasprzycka

Holland, Pennsylvania
 Trinity United Church of Christ
 Thursdays at 7:30 pm
 July 7, Wade FitzGerald
 July 21, Paul Stelben
 August 4, Claire Janezic

Kennett Square, Pennsylvania
 Longwood Gardens
 Sundays at 2 pm
 June 12, Paul Stelben
 July 10, Wade FitzGerald
 July 24, Anna Kasprzycka

July 31, Claire Janezic
 August 7, Hunter Chase
 August 21, Jim Brinson
 September 11, Lisa Lonie
 September 24 (Saturday), Geert D'hollander & Ellen Dickinson
 September 25, Geert D'hollander & Ellen Dickinson

Morristown, New Jersey
 St. Peter's Church
 Sundays at 5 pm
 July 3, Geert D'hollander
 July 10, Paul Stelben
 July 17, Wade FitzGerald
 July 24, Hunter Chase
 July 31, Anna Kasprzycka
 August 7, Claire Janezic

New York, New York
 The Riverside Church
 Tuesdays at 6:30 pm
 June 28, Tatiana Lukyanova
 July 12, George Matthew, Jr.
 July 19, Austin Ferguson
 July 26, Carla Staffaroni
 August 2, Charles Semowich

Princeton, New Jersey
 Princeton University,
 Grover Cleveland Tower
 Sundays at 1 pm
 July 3, Geert D'hollander
 July 10, Paul Stelben
 July 17, Wade FitzGerald
 July 24, Hunter Chase
 July 31, Anna Kasprzycka
 August 7, Claire Janezic
 August 14, Lisa Lonie & Janet Tebbel
 August 21, Cast in Bronze, DellaPenna & Lonie
 August 28, Princeton Carillon Studio
 September 4, Robin Austin

Rochester Hills, Michigan
 Oakland University, Elliott Tower
 Fridays at 6 pm
 July 8, Kieran Cantilina
 July 15, Joanna Stroz
 July 22, Anna Kasprzycka
 July 29, Annie Gao
 August 5, Dennis Curry
 August 12, Jonathan Lehrer

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 6, Wade FitzGerald
 July 13, Geert D'hollander
 July 20, Lisa Lonie
 July 27, Anna Kasprzycka
 August 3, Claire Janezic
 August 10, Hunter Chase
 August 17, Doug Gefvert, Irish Thunder Pipes & Drums
 August 24, John Widmann
 August 31, Doug Gefvert



BIGELOW & Co.
 ORGAN BUILDERS
 801-473-5700
 www.bigeloworgans.com

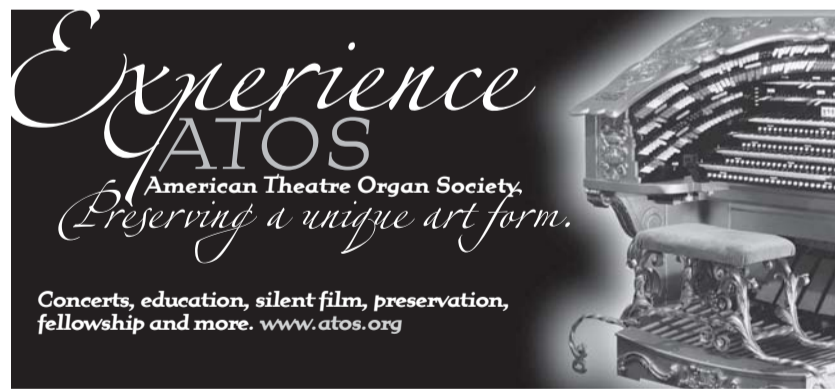
Lewis & Hitchcock, Inc.
 Pipe Organ Builders Since 1915
 11561 Edmonston Rd.
 Beltsville, MD 20705
 800/952-PIPE



RANDALL DYER & ASSOCIATES, INC.
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539
 randalldyer@bellsouth.net • www.rdyerorgans.com



Michael Proscia Organbuilder, Inc.
 Box 547 Bowdon, GA. 30108
 770-258-3388
 Prosciaorgans.com
 Pipe Organs - Reed Organs



Experience ATOS
 American Theatre Organ Society,
 Preserving a unique art form.
 Concerts, education, silent film, preservation, fellowship and more. www.atos.org

Subscribers can view the digital version of this issue (as well as selected past issues) at our website.
 Visit www.TheDiapason.com to experience this!



PIPE ORGAN BUILDERS - EST. 1877
SCHOENSTEIN
 SAN FRANCISCO
 www.schoenstein.com - (707) 747-5858



Kegg
 pipe organ builders
 www.keggorgan.com

Visit The Diapason website: www.TheDiapason.com
 Like The Diapason on Facebook:
www.Facebook.com/TheDiapason

DEAN BILLMEYER, St. Louis King of France Catholic Church, St. Paul, MN, February 22: *Praeludium in E*, BuxWV 141, Buxtehude; Pastorale, op. 19 (*Six Pièces d'Orgue*, no. 4), Franck; Toccata (*Trois Pièces*, op. 7, no. 3), Barié.

RAYMOND CHENAULT, Cathedral of St. Philip, Atlanta, GA, January 23: *Toccata No. 1*, Monnikendam; Adagio (*Sonata III in c*, op. 56), Guilman; Salve Regina (*Symphonie II in D*, op. 13, no. 2), Widor; Ave Maria, Ave Maris Stella (*Trois Paraphrases Grégoriennes*, op. 5, no. 2), Langlais; *Premier Choral*, Andriessen.

RAYMOND and ELIZABETH CHENAULT, Cathedral of St. Philip, Atlanta, GA, January 30: *Rhapsody*, Hakim; Saint Anthony in Meditation (*The Triumph of the Saint*), Paulus; *Fantaisie à Deux*, op. 88, Laurin.

ADAM DETZNER, Cathedral of St. Philip, Atlanta, GA, January 2: *Puer nobis nascitur*, SwWV 315, Sweelinck; *Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Magnificat Tertii Toni*, Scheide-mann; Dieu parmi nous (*La Nativité du Seigneur*), Messaien.

NATHANIEL GUMBS, Cathedral of St. Philip, Atlanta, GA, January 16: *Concert Overture in c*, Hollins; *Triumphal March of Heritage*, Brown; *Retrospection*, Price; *Spirit Fantasy*, Haywood; Andantino, Finale (*First Sonata for Organ*), Price.

CHRISTOPHER HOULIHAN, St. James Episcopal Church, Los Angeles, CA, February 13: *Sonata I in f*, op. 65, no. 1, Mendelssohn; Andantino (*String Quartet in g*, op. 10), Debussy, transcr. Guilman; Houlihan; *Deux Esquisses*, op. 41, Dupré; Air, Toccata (*Suite No. 1*), Price; Naiades (*24 Pièces de fantaisie*, Quatrième suite, op. 55, no. 4), Vierne; Pièce heroïque, FWV 37 (*Trois Pièces pour Grand Orgue*, no. 3), Franck.

JEREMY PAUL JELINEK, Church of St. Mary the Virgin, New York, NY, February 9: *Toccata in F*, BuxWV 156, Buxtehude; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Souvenir*, Cage; *Phantasie und Fuge über B-A-C-H*, op. 46, Reger.

CALVERT JOHNSON, Cathedral of St. Philip, Atlanta, GA, February 27: *Sacred Idioms of the Negro*, Sowande; *Swing Low, Sweet Chariot*, op. 2, Diton; *Lotus Blossom*, Strayhorn; *Pools of Living Water*, Weston; *Suite No. 1 for Organ*, Price.

DAVID JONIES, with Chicago Brass Quintet, Holy Name Cathedral, Chicago, IL, January 11: *Deus In Adjuvium*, Monteverdi, transcr. Squires; *Pavane*, Proulx; *Marche Triomphale on Now Thank We All Our God*, Karg-Elert, transcr. Olson; Carillon (*Sept Pièces*, op. 27, no. 4), Dupré; *Prelude and Fugue in D*, BWV 532, Bach; *Sonata Breve*, Mat-tern; *O Salutaris Hostia*, Saint-Saëns; Lo, How a Rose E'er Blooming (*Eleven Chorale Preludes*, op. 122, no. 8), Brahms; *Salve Regina*, op. 39, Piechler; Final, *Symphonie I in D*, op. 14, Vierne.

JAMES KEALEY, Cathedral of St. Philip, Atlanta, GA, February 13: Allegro maestoso (*Sonata in G*, op. 28), Elgar; *Church bells beyond the stars*, McDow-all; *Humoresque*, op. 77, Laurin; Choral (*Symphonie Romane*, op. 73), Widor; Final (*Symphonie VI in b*, op. 59), Vierne.

ALAN MORRISON, First Presbyterian Church, Fort Worth, TX, January 21: *Toccata*, Wilson; *Fantaisie in A*, FWV 35 (*Trois Pièces pour Grand Orgue*, no. 1), Franck; *Passacaglia and Fugue*, Price; *The Dancing Pipes*, Dove; *Elegy*, Still; Pageant, Sowerby.

RAÚL PRIETO RAMÍREZ, Trinity Episcopal Cathedral, Phoenix, AZ, January 16: *Prelude and Fugue in D*,

BWV 532, Bach; *Danse Macabre*, op. 40, Saint-Saëns, transcr. Lemare; *Prometheus*, S. 99, Liszt, transcr. Guillou; *Bohemian Rhapsody*, Mercury, transcr. Ramírez; *Five Variations on the English Song "Fortune My Foe,"* Scheidt; *The Stars and Stripes Forever*, Sousa, transcr. Ramírez; *Consolation*, S. 172, no. 3, Liszt, transcr. Ramírez; Baba-Yaga, The Great Gate of Kiev (*Pictures at an Exhibition*), Mussorgsky, transcr. Ramírez.

JACOB REED, Fourth Presbyterian Church, Chicago, IL, January 14: *Festal March, Allegretto in G, Retrospection*, Price; *Variations on a Theme of Joseph Haydn*, op. 56a, Brahms, transcr. Ludwig.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, February 11: *Paeon, Knight*; Cantabile, FWV 36 (*Trois Pièces pour Grand Orgue*, no. 2), Franck; *Toccata and Fugue in F*, BWV 540, Bach; *Symphonie No. 1*, op. 36, Laurin; *Sonata No. 2 in B-flat*, op. 87a, Elgar.

JONATHAN RYAN, St. Michael and All Angels Episcopal Church, Dallas, TX, January 30: Fanfare (*Five Pieces for Organ*), Willan; Sinfonia (*Wir danken dir, Gott*, BWV 29), Bach, transcr. Dupré; *Concerto in d*, RV 565, BWV 596, Vivaldi, transcr. Bach; *Retrospection, The Goblin and the Mosquito, Adoration*, Price; *Ride on a High Speed Train*, Wammes; *Symphonie-Passion*, op. 23, Dupré.

NICHOLAS SCHMELTER, Park Hotel Vitznau, Luzern, Switzerland, December 4: *Toccata*, Mushel; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; In dulci júbilo (*Advent to Whitsuntide*, no. 2), Sowerby; *The Christmas Song, Christmastime is Here, O Tannenbaum*, Guaraldi, transcr. Schmelter; *Partita über Freu dich sehr, o meine Seele*, Böhm; Venez, Divin Messie, Retentis-sez, musique angelique (*Six Grands Of-fertoires*), Courtonne; *Variations on Ad-este Fideles*, Dupré.

NICHOLAS SCHMELTER, Kapelle Villa St. Charles Hall, Luzern, Switzer-land, December 5: *Toccata*, Mushel; *The Christmas Song, Christmastime is Here, O Tannenbaum*, Guaraldi, transcr. Schmelter; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; *Partita über Freu dich sehr, o meine Seele*, Böhm; *Méditation (Trois Improvisations)*, Vierne; Divin Messie, Retentis-sez, musique angelique (*Six Grands Offer-toires*), Courtonne; Veni, veni, Emman-uel, In dulci júbilo (*Advent to Whitsun-tide*, nos. 1, 2), Sowerby.

DANIEL SCHROEDER, Armerd-ing Concert Hall and Edman Memo-rial Chapel, Wheaton College, Wheaton, IL, February 8: *Praeludium in E*, BuxWV 141, Buxtehude; Récit de Tierce en taille (*Messe pour Orgue*), de Grigny; *Sonata in c*, BWV 526, Bach; Alléluias sereins d'une âme qui désire le ciel, Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messaien; Choral in E, FWV 38 (*Trois Chorals pour Grand Orgue*, no. 1), Franck.

DAMIN SPRITZER, Cathedral of St. Philip, Atlanta, GA, February 20: *Marche Triomphale: Ite missa est*, Beck-er; *Pièce Funèbre*, Kunc; Meditation (*Ten Compositions for Organ*), *Fantasia alla Marcia*, Grace.

JOHN W. W. SHERER, Fourth Pres-byterian Church, Chicago, IL, January 28: *Toccata, Adagio, and Fugue*, BWV 564, Bach; *Deep River*, arr. Hielscher; Choral in b, FWV 39 (*Trois Chorals pour Grand Orgue*, no. 2), Franck; *Méditation and Toccata on HYFRYDOL*, Pardini.

GRANT WAREHAM, St. Patrick's Cathedral, New York, NY, January 30: *Étude Héroïque*, op. 30, Laurin; Can-tilène (*Suite Brève*), Langlais; Wie schön leuchtet der Morgenstern (*Tuo Chorale Fantasias*, op. 40, no. 1), Reger.

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

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

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

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

Experience the new website
for THE DIAPASON!
www.thediapason.com

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

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

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

Don't just tell people what you have for sale. **Show them!**
Include pictures with your classified ads on our website.
WWW.THEDIAPASON.COM
Contact Jerome Butera for details.
608/634-6253; jbutera@sgcmail.com

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

Building websites for tomorrow
MEDIAPRESS STUDIOS
An affiliate of Scranton Gillette Communications
Content Strategy Custom Coding
E-Commerce SEO Training
Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

Classified Advertising

POSITIONS AVAILABLE

Organ Technician Wanted! The Historic Organ Restoration Committee in Atlantic City, NJ, is seeking a full-time employee to join in the restoration efforts of the 449-rank Midmer Losh and the 55-rank Kimball organs located inside Boardwalk Hall. The successful applicant will join the five existing employees in furthering the restorations. Tuning and electrical/wiring knowledge are desirable as is experience with high pressure instruments. A minimum of 3–5 years of experience is preferred and salary will be commensurate with experience. Resumes, references or questions can be sent to employment@boardwalkorgans.org.

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

POSITIONS AVAILABLE

Full-time Organist/Director of Music Ministry, St. Stephen's Lutheran Church (ELCA), Lexington, South Carolina. Starting annual salary is \$60,000 with benefits. Detailed job description available upon request via email to organist@SSLC.org. Organ history and specification link download is on the Ministries/Music page at <https://www.sslc.org/>.

PUBLICATIONS / RECORDINGS

A Funny Thing Happened on the Way to Communion (Finding Subtle Humor in the Bible). Dale Stanton explores some of the hidden nuggets of humor in the Bible, inspired by his many years as a church organist and former pastor. Visit <http://covenantbooks.com/books/?book=funnything>.

Fruhauf Music Publications is pleased to offer a new complimentary edition of Georg Frideric Handel's *Concerto in B-flat Major* (opus 4, number 6) for organ (or harp) and strings, in an arrangement for organ solo. These delightful works were originally intended as entr'actes to be performed during the intermissions of his oratorios and staged works, and served as secular entertainment for the audiences. Please visit www.frumuspub.net to access a listing of this and all other gratis PDF issues from past seasons and upcoming months.

PUBLICATIONS / RECORDINGS

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

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

Jeremy Thompson celebrates the 25th anniversary of the 1995 Casavant Op. 3738 at First Presbyterian Church, Charlottesville, Virginia, where he is director of music, with the release of a CD on the Raven label, *Masterworks for Organ*. The 59-rank Casavant includes five ranks from the organ built for the congregation by Adam Stein in 1902 and which have survived through a previous replacement instrument and its rebuilding. Works include Bach: *Fantasia super Komm, Heiliger Geist*, BWV 651, and *Chorale Prelude Allein Gott in der Höh' sei Ehr*, BWV 662; Franck: *Prière*; Howells: *Psalm-Prelude No. 1*; Duruflé: *Prélude, Adagio et Choral varié sur le thème du Veni Creator*, op. 4; and Reger: *Introduktion und Passacaglia F-moll*, op. 63, nos. 5/6. Raven OAR-169, \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386.

PUBLICATIONS / RECORDINGS

The Tracker—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ and its history, organ builders, exemplary organs, and regional surveys of instruments. European and Canadian instruments and other topics are explored. Most issues are 40 pages. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, the Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music and recordings (www.OHSCatalog.org), and an unsurpassed Library and Archives. 484/488-PIPE or toll-free 1-833-POSITIF (767-4843).

ELECTRONIC ORGANS FOR SALE

Used Rodgers Model 579. A unique opportunity for a used Rodgers Artist Series, model 579 two-manual organ with Fr1 speakers, tracker-touch keyboards, 29 basic organ stops, four sets of voicings, 92 additional library stops, and 32 orchestral voices with Chimes. Purchased in 2017, this instrument is currently installed in a private residence and is in excellent condition. Asking price: \$29,900.00 or open to best offer. Contact Dewey Kuhn, Church Music Support at dkuhnmusic@gmail.com for more details.



TOTAL PIPE ORGAN RESOURCES

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



A gift subscription to THE DIAPASON

The perfect gift for

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

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right. For information, THE DIAPASON, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP@omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit www.thediapason.com and click "subscribe."

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

For Sale: This Space
For advertising information contact:
THE DIAPASON
608/634-6253 voice
jbutera@sgcmail.com e-mail

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



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



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com



Tremolos Swell Shoes
Custom Engraving and more!
Arndt Organ Supply Co., LLC
www.arndtorgansupply.com



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

MULLER
PIPE ORGAN COMPANY
P.O. Box 353 | CROTON, OHIO 43013
800.543.0167 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Roy Redman
Redman Pipe Organs LLC
816 E. Vickery Blvd.
Fort Worth, TX 76104
817.332.2953 • Cell: 817.996.3085
Fellow, American Institute of Organ Builders
Member, International Society of Organ Builders
e-mail: royredman@redmanpipeorgans.com



785.843.2622 reuterorgan.com



JL WEILER, INC.
Museum-Quality Restoration of Historic Pipe Organs
jlweiler.com

THE DIAPASON 220 N. Smith Street Suite 440 Palatine, IL 60067 ph 847/954-7989 fax 847/390-0408 e-mail sschnurr@sgcmail.com web www.TheDiapason.com

PIPE ORGANS FOR SALE

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com

Bedient Opus 77 for sale in Seattle. Mechanical key, electric stop and combination action. 2 manuals/pedal 58/30. 12 stops, 11 ranks. Main case, external pipes, pedalboard: 100"D x 87"W x 115"H. Blower: 30"D x 22"W x 24"H. \$197K. Full details from May 2022 at www.bedient77forsale.org

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

PIPE ORGANS FOR SALE

1979 Moller practice organ. Three extended stops. Organ on a moveable platform. Console cable plug-in. Asking \$9,000. Please contact us at 615/274-6400 or dennis@milnarorgan.com

1998 Schantz, opus 2143, three manuals, Solid-State system, all leather in excellent condition, 5-year warranty. Call or e-mail for stoplist: 615/274-6400, dennis@milnarorgan.com

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

Schoenstein residence organ, 1989. Two manuals, 8 ranks, 19 stops. \$75,000. Contact John Bishop, john@organclearinghouse.com. For more information: https://www.organclearinghouse.com/organs-for-sale#/3036-schoenstein-residence-organ-pough-keepsie-ny.

PIPE ORGANS FOR SALE

Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$10,000 or best offer, buyer to remove, located New-castle, Maine. 207/563-5679.

Visser-Rowland, 1990. Two manuals, eight ranks. Excellent condition. Tracker action. Two ranks are duplicated on the second manual. Contact John Bishop at john@organclearinghouse.com

PIANOS FOR SALE

Kawai KG-6C 7'4" semi-concert grand piano for sale. CPT appraisal in like-new condition. \$17,500.00. Email dem2105@aol.com.

MISCELLANEOUS FOR SALE

Excellent used pipes, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 615/274-6400, dennis@milnarorgan.com, www.milnarorgan.com

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

ANNOUNCEMENTS

THE DIAPASON E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter.

A gift subscription to THE DIAPASON is the perfect gift. Call 877/501-7540 to give a gift remembered monthly!

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 220 N. Smith Street, Suite 440, Palatine, IL 60067.

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

Advertise in THE DIAPASON
 For information on rates and digital specifications contact Jerome Butera
 608/634-6253, jbutera@sgcmail.com

Like THE DIAPASON on Facebook:

 www.Facebook.com/TheDiapason

Berghaus
 Pipe Organ Builders
 2151 Madison St. www.berghausorgan.com
 Bellwood, IL EMAIL: info@berghausorgan.com
 60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN ORGAN COMPANY
 Phone: 1(800)397-1242
 Email: LevsenOrg@AOL.com
 https://www.levsengroup.com
 Memberships: AIO AGO OHS ISO
 114 Opus and Counting

J.F. NORDLIE COMPANY
 ORGAN BUILDERS
 605-335-3336 www.jfnordlie.com

ROSALES
 PIPE ORGAN SERVICES, INC.
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

Taylor & Boody Organbuilders
 Staunton, VA
 www.taylorandboody.com
 540-886-3583
 inquiries@taylorandboody.com


WICKS ORGAN LLC
 www.wicksorgan.com
 618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	36.00
Display Classified, per word	1.40
Display Classified minimum	42.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 30.00
 (\$40 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 220 N. Smith Street, Suite 440, Palatine, IL 60067
 608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

Karen McFarlane Artists

Celebrating our 100th season, since 1921



GEORGE BAKER



MARTIN BAKER



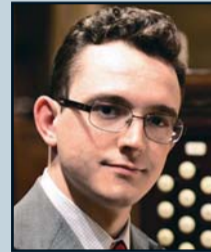
DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA CZAUSZ BERNEY



STEPHEN BUZARD



CHELSEA CHEN



ALCEE CHRISS**



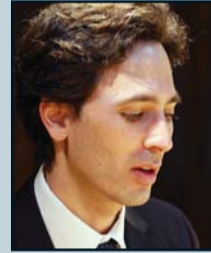
DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



STEFAN ENGELS



THIERRY ESCAICH



JANETTE FISHELL



DAVID GOODE



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



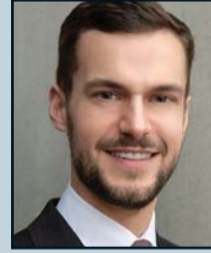
JENS KORNDÖRFER



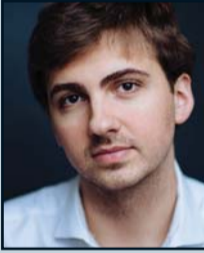
CHRISTIAN LANE



OLIVIER LATRY



NATHAN LAUBE



COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



AARON TAN*



TODD WILSON



CHRISTOPHER YOUNG

John McElliott
president

email
john@
concertorganists.com

website
concertorganists.com

tel 440-542-1882
fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA

CHOIRS

New College
Oxford, UK
March/April 2023

Trinity College
Cambridge, UK
September 2024

Saint Thomas Church, NYC

Christ Church Cathedral
Oxford, UK

Westminster Abbey, UK

Winchester Cathedral, UK

***COMPETITION WINNERS** available 2018–2022

*Aaron Tan — AGO National Young Artist Competition in Organ Performance

**Alcee Chriss — Canadian International Organ Competition