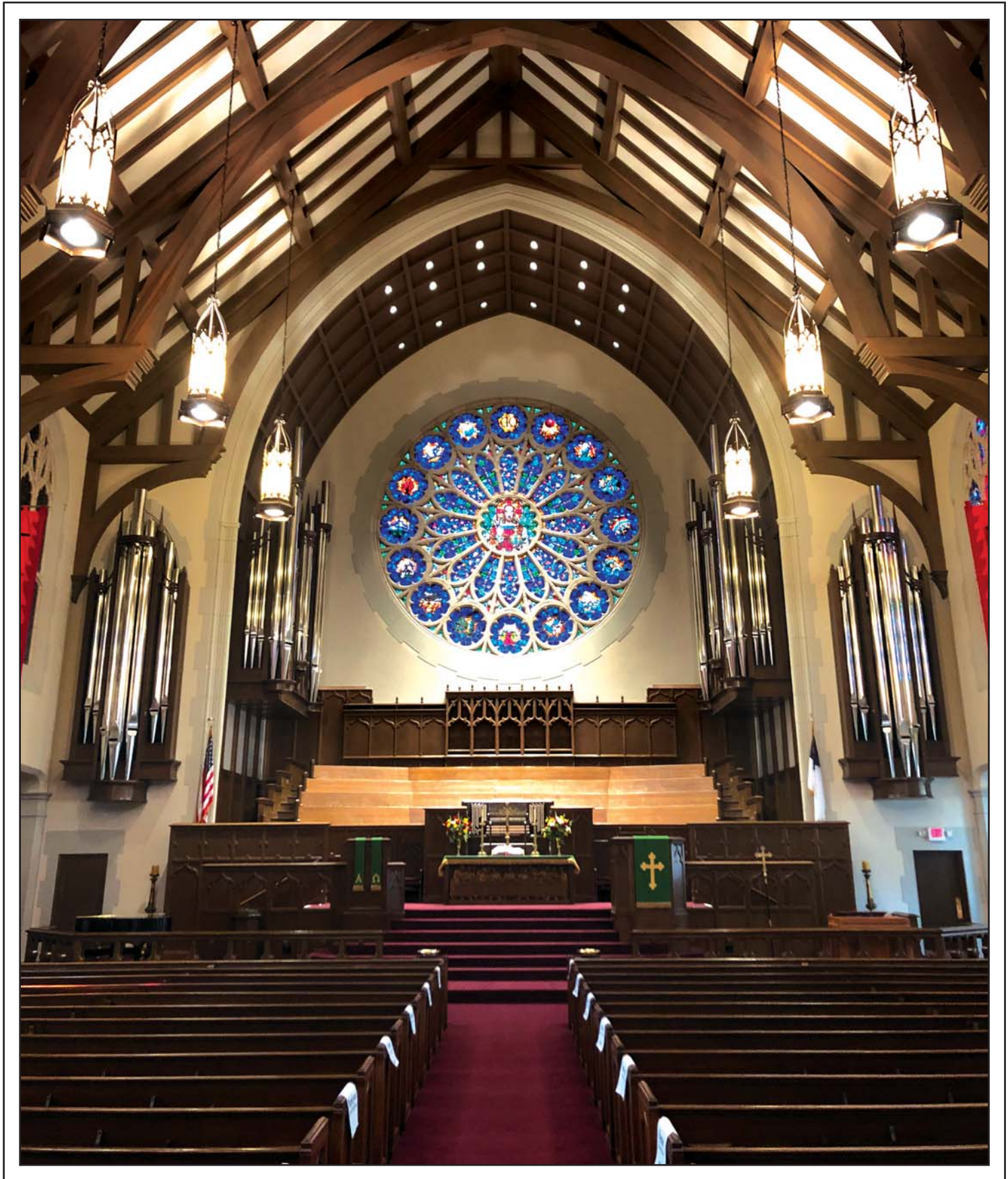


THE DIAPASON

JUNE 2021



First United Methodist Church
Lubbock, Texas
Cover feature on pages 22–24

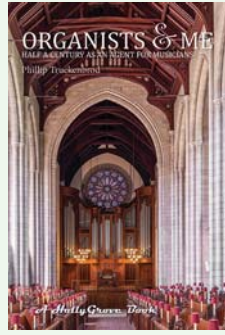
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THE DIAPASON

Scranton Gillette Communications

One Hundred Twelfth Year: No. 6,
Whole No. 1339
JUNE 2021
Established in 1909
ISSN 0012-2378

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

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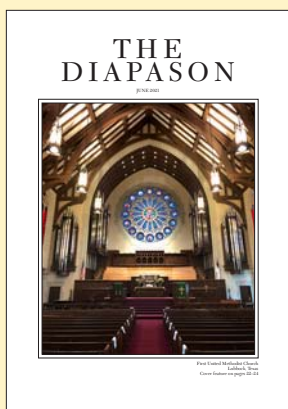
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Subscriptions **THE DIAPASON**
P.O. Box 300
Lincolnshire, IL. 60069-0300
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Local: 847/763-4933

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On Teaching

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Editor's Notebook

Digital edition promotion

As a reminder, through the end of June, those buying a new or renewal one-year subscription receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber. For information and to subscribe: toll free, 877/501-7540; local, 847/763-4933; for new subscriptions: https://sgc.dragonforms.com/DPP_newfriend; for renewals: https://sgc.dragonforms.com/DPP_renewfriend.

Calendar of events

The Calendar section of this issue is the largest listing of events in over a year, an encouraging example of a gradual return of the arts in daily life. Next month's issue will include a summer carillon concert calendar.

If you will be hosting summer organ and carillon recitals and choral events at your church, university, or other venue, be sure to let me know. It would be a pleasure to announce as many events as possible, in the print issue and at the website.

The Gruenstein Award is returning!

The second Gruenstein Award, a biennial competition honoring S. E. Gruenstein, founder and first editor of THE DIAPASON, will recognize the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2022.

Submissions of article-length essays will be accepted from September 1 through January 31, 2022, and the winning article

Here & There

Correction

In "Ernest M. Skinner in Chicago: The first contracts," April 2021, pages 14-20, the article by Stephen Schnurr erroneously states that Mary Baker Eddy was present at the 1893 World's Fair in Chicago. Rather, a paper on Christian Science by Mrs. Eddy was read at the World Parliament of Religions during the exposition by Judge Septimus J. Hanna, editor of *The Christian Science Journal*, on September 22, 1893. Mrs. Eddy did visit Chicago in 1884 and 1888. The author regrets the error.

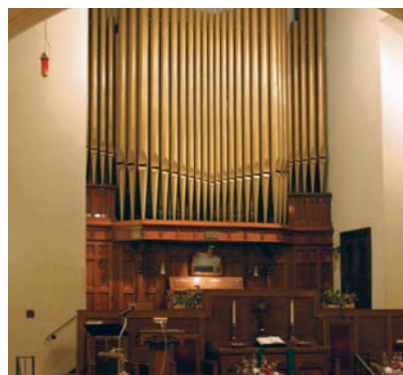
Events



St. Paul's Episcopal Church, Greenville, North Carolina, C. B. Fisk Opus 126

East Carolina Musical Arts Education Foundation announces its summer concert series, originally planned for 2020 in honor of the 15th anniversary of the installation of the Perkins and Wells Memorial Organ, C. B. Fisk, Inc., Opus 126, at St. Paul's Episcopal Church, Greenville, North Carolina. Events are Wednesdays at 7:00 p.m.: June 2, Kris Rizzotto; 6/9, Pei-Yi Ho; 6/16, Filippa Duke; 6/23, Mark Pacoe; 6/30, Garret Law. For information: opus126.com.

The Roosevelt Organ Summer Recital Series announces recitals for 2021, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: June 9, Stephen Schnurr; 6/16,



Christ Church, Michigan City, Indiana, Roosevelt organ

Derek Nickels; 6/23, Matt Gerhard; 6/30, Carey Scheck;

July 7, Kent Jager; 7/14, Carol Garrett; 7/21, Mark Sudeith; 7/28, Bill Halliar; August 4, Lee Meyer; 8/11, George Karst; 8/18, Oliver Rzycki. Roosevelt Opus 506 is an instrument of three manuals, 28 ranks. For information: annlouise39@yahoo.com.



Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, Noack organ

The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin,

announces summer organ recitals, Sundays at 3:30 p.m.: June 13, Brent Nolte; July 18, James Brian Smith; August 8, Stephen Price. The cathedral houses a four-manual, 70-rank organ built in 2010 by Noack Organ Company, Opus 152. For information: cathedralsjworkman.org.



St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces organ recitals featuring the cathedral's 1962 Beckerath organ (four manuals, 67 stops, 97 ranks), Sundays at 3:30 p.m.: June 13, Don Fellows; July 11, Alan Lewis; 7/18, Larry Allen; 7/25, Mark Anderson with Charlene Canty, soprano;

August 1, Russell Weismann; 8/8, John Paul Cappa; 8/15, Christine Clewell; 8/22, Jillian Gardner; September 19, Kenneth Danchik. For information: stpaulpgh.org.

The Centralia Carillon, Centralia, Illinois, announces its 2021 summer
► page 4



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

will be published in the May 2022 issue. Further details will appear in Editor's Notebook in an upcoming issue. In the meantime, direct questions to Stephen Schnurr, Editorial Director: sschnurr@sgcmail.com.

In this issue

David Engen offers remembrances of Minnesota organ-builder Charles Hendrickson, who died December 17, 2020, at the age of 85. Hendrickson and his firm built over 100 instruments by the time of his retirement. Michael Gailit explores the musical motives of J. S. Bach's *Tocatta in D Minor*, BWV 565i, the first installment of his series. John Bishop, in "In the Wind . . .," explores the importance of π in the world of organbuilding.

Our cover feature this month spotlights the new Orgues Létourneau Opus 135 in First United Methodist Church of Lubbock, Texas, a four-manual, 75-rank organ, the first completed under the direction of Dudley Oakes. "New Organs" features Juget-Sinclair's Opus 51, built for Christ Church, Episcopal, Pelham, New York, a two-manual, 33-stop instrument. ■

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com. Subscriptions: 1 yr. \$45; 2 yr. \$83; 3 yr. \$115 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$45 + \$11 shipping; 2 yr. \$83 + \$16 shipping; 3 yr. \$115 + \$19 shipping. Other foreign subscriptions: 1 yr. \$45 + \$31 shipping; 2 yr. \$83 + \$42 shipping; 3 yr. \$115 + \$50 shipping. Digital subscription (no print copy): 1 yr. \$35. 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 ©2021. Printed in the U.S.A.

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Here & There

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recital series: June 4, Steven Ball; 6/12, Kaskaskia College Choir, Lynda Marshall, conductor; 6/19, Lynnl Wang; 6/26, Karel Keldermans;

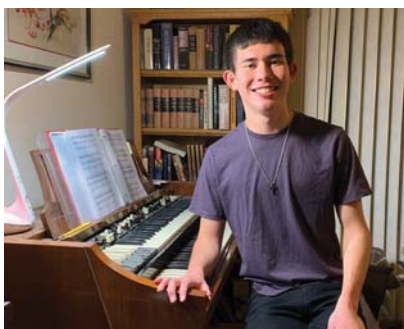
July 3, Elijah Buerk, carillon, with Caden Cole, tenor; 7/10, Wylie Crawford; 7/17, Roy Kroezen. For information: centraliacarillon.org.

Competitions

The Guild of Carillonneurs in North America announces the results of its 2021 Franco Composition Competition. With a record 58 submissions, the following prizes are awarded: Geert D'hollander, *Moto Perpetuo*, first prize (\$1,500); Joseph Fong, *Nine Vignettes for Carillon*, second prize (\$750); Mary Beth Bennett, *Valse Triste*, performance award (\$100); Jose Antonio C. Bruencamino, *Hinugot sa Hangin*, performance award (\$100); David Maker, *Tocsin*, performance award (\$100); Tom Gurin, *At Rain-Starred Windows*, performance award (\$100); Michael Gancz, *Four Preludes for Carillon*, performance award (\$100); Elizaveta Panchenko, *Festive Chime*, performance award (\$100).

There were six members of the jury: Margaret Angelini, Wesley Arai, Joey Brink, Dave Johnson, Alex Johnson, and Tiffany Ng. For information: gcna.org.

Engaging the next generation



Declan Bohley

Recently the **Spreckels Organ Society** received the donation of a Hammond organ, and the organization decided it would match the instrument with a young organist in the San Diego

area who would benefit from having the instrument in their home, thus beginning the Spreckels Organ Society's Organ Loaner Program.

The instrument was matched with 17-year-old **Declan Bohley**, a high school senior from Escondido studying organ, piano, and music in general. He has been studying organ for six years and piano for twelve, and the loaner instrument in his home has inspired him to explore the organ in ways he has not been able to before.

Bohley will begin college this fall, and while he is not planning on pursuing a degree in organ performance, he intends to apply what he has learned as an organist as he pursues his goal of composing contemporary music.

When Bohley is no longer using the instrument, it will be returned to the society to be made available to another student. For information: spreckelsorgan.org.

People



John Fenstermaker

John Fenstermaker accompanied the 1924 silent film "Sherlock, Jr.," starring Buster Keaton on April 18 at Trinity-by-the-Cove, Naples, Florida. His score was compiled from works by Lefébure-Wély, Boëllmann, Chopin, Eilenberg, Gautier, Zamecnik, Lemare, Grieg, Andino, Langey, T. T. Noble, Minot, Johann Strauss, Vierne, Brahms, Savino, Stiehl, Clokey, and Nevin. The performance is

available for viewing at www.trinitybythecove.com; click on "Concerts."



Mark Steinbach

Mark Steinbach has been promoted to distinguished senior lecturer in music at Brown University, Providence, Rhode Island, where he also serves as university organist and curator of instruments. His new album, *Glass-Bach-Dresden*, on Philip Glass's label, Orange Mountain Music, was recently released. For further information: Mark_Steinbach@brown.edu.



Harold Stover

Harold Stover announces new music published by Universal Edition: *Feria* (UES100331-420, €15.95) for organ; *Nocturnes*, Book 3 (UES100291-000, €15.95, full score) for trumpet, organ, and percussion; *Rag, Pastorale, and Carillon* (UES100287-000, €18.95) for two pianos; *Celtic Invocations* (UES100308-000, €18.95) for mezzo-soprano and piano; and *Trio for Violin, Cello, and Piano* (UES100332-000, €15.95, full score). For information: universaledition.com.

The Friends of Music Series of First Presbyterian Church, Caro, Michigan, is sponsoring a new multi-movement composition for organ by **Benjamin Teague**. *Pedal Variations on "Home on the Range"* is based on an American folk melody. Based in Cardiff, Teague is a graduate of the Royal Welsh College of Music and Drama, having studied composition with Michael McCartney and the late Peter Reynolds. Teague's recent works include preludes for organ, preludes for piano, and cantatas on *VENI EMMANUEL* and *O SACRED HEAD*. He studied organ at



Benjamin Teague

Llandaff Cathedral with David Geoffrey Thomas and presently studies with Jeremiah Stephenson in All Saints' Church, Margaret Street, London. Teague is the dean of the Guild of St. Teilo, the director of music for the Archive Ensemble, principal accompanist for Canton Chorus, principal accompanist for Côr Meibion De Cymru (Caerdydd), and director of the Cardiff Mendelssohn Festival. The new work will be premiered as part of the music series by **Nicholas Schmelter**, the congregation's director of worship and congregational life.

Schmelter has been commissioned by **Brian Cash** to compose an organ work celebrating the 200th anniversary of St. Patrick Catholic Church, Fayetteville, North Carolina. *Entrata* has a flexible form, designed to accompany a variety of liturgical processions. The initial trumpet tune theme (A1) inspires later refrains (A2, A3, and A4), which may repeat as needed. Other sections (B1, B2, and C1) introduce secondary motives and provide opportunities to highlight St. Patrick Church's four-manual Zimmer organ's tonal resources. For information: benjateague.bandcamp.com and schmeltermusic.com.

Concert management

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



Theodore S. (Ted) Davis

Theodore S. (Ted) Davis located to Baltimore, Maryland, in 2003 following a nearly twenty-year career including positions in Richmond, Virginia, and Cambridge, Massachusetts. He holds music degrees in organ performance from Birmingham-Southern College (Bachelor of Music), choral conducting from Northwestern University (Master of Music), harpsichord from the Longy School of Music (Doctor of Arts), and organ performance from the Peabody Conservatory (Doctor of Musical Arts).

Davis is an active organ and harpsichord recitalist as well as a chamber music performer and conductor. As a

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► page 4

soloist he has performed around the mid-Atlantic region, New England, and the Southeast regions. He has achieved recognition in organ-playing competitions and is an active composer with works printed by two publishers. Other musical interests have led to studies in a cappella vocal music with the Western Wind of New York as well as studies in vocal and instrumental music with the medieval and renaissance consort Sirinu of England and Baroque ensembles The Parley of Instruments, also of England, and Tafelmusik of Toronto, Canada. He has served as assistant to the music directors in Baroque opera productions at the Boston Early Music Festival and the Amherst Early Music Festival.

Davis has been organist and choir-master at St. Bartholomew's Episcopal Church in Baltimore since 2005. As part of the music series Davis has established, he conducts the church choir in choral evensong services, presents an annual "Bach at St. Bartholomew's" series (music of J. S. Bach for organ and harpsichord), and conducts choral concerts. In the latter, the church choir is joined by additional singers from the community and an orchestra, performing works that have recently included Brahms's *Ein Deutsches Requiem*, Haydn's *Theresienmesse*, Handel's *Messiah*, cantatas and *St. John Passion* of J. S. Bach, and Purcell *Ode for St. Cecilia's Day* (with period instruments).

Joy-Leilani Garbutt is director of music at St. Luke's Episcopal Church, San Francisco, California. She is a recipient of a Fulbright Scholarship and spent 2018–2019 in France where she pursued research on early twentieth-century French organ music by female composers, particularly Joséphine Boulay, Mel Bonis, Nadia Boulanger, Lili Boulanger, and Jeanne Demessieux. She is a doctoral degree candidate in musicology and has most recently studied with Jeremy Filsell and Sophie-Veronique Cauchefer-Choplin. In spring 2018 Joy-Leilani co-founded the Boulanger Initiative, a non-profit organization dedicated to promoting music composed by women through performance, education, and commissions.



Joy-Leilani Garbutt

She holds a Master of Education degree from Harvard Graduate School of Education and a Master of Music in organ performance from Northwestern University, where she served as organ scholar at Alice Millar Chapel. In addition to solo recitals in the United States and France, Joy-Leilani has performed with the New England Youth Ensemble in England, South Africa, New Zealand, Australia, and Mexico.

Margaret "Meg" Harper is a young organist about whom the Croatian newspaper *Glas Slavonije* writes, "The freezing cold of a January evening dominated the cathedral in Djakovo, but it could not diminish the richness and warmth of sound brought out of the cathedral organ by Margaret Harper." She has performed across the United States, Europe, and Asia, including solo recitals at such venues as Harvard University, Cathedral of St. John the Divine, New York City, and St. Paul Cathedral, Pittsburgh, and at national conferences of the Organ Historical Society and the Association of Anglican Musicians.

In addition to her schedule of concertizing, Harper serves as associate director of music and organist at St. Michael and All Angels Episcopal Church, Dallas, Texas. At St. Michael, Margaret has helped to build the chorister program and pioneered a series of music courses for adult parishioners. Before coming to the church, Harper served as director of music and liturgy at St. John's Episcopal Church, Portsmouth, New Hampshire.

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Appointments

Thomas Gaynor is appointed associate director of music and organist at St. John Vianney Catholic Church, Houston, Texas. He leaves his position as associate director of music at Christ Episcopal Church, Pittsford, New York, where he has served since 2014. In his new role he will direct the Vesper Choir, co-direct the two chorister programs, and share organist duties for eight weekend Masses and numerous weekly liturgies.

A native of Wellington, New Zealand, Gaynor earned his undergraduate degree from the New Zealand School of Music while holding organ scholarships at Wellington Anglican Cathedral of St. Paul and St. Mary of the Angels Catholic Church. In 2012 he moved to Rochester, New York, to study with David Higgs at the Eastman School of Music. He recently graduated with a Doctor of Musical Arts degree and Eastman's highest honor, the Artist's Certificate.

In 2017 Gaynor was presented with the Gold Medal and Audience Prize at the St. Albans International Organ Competition. This followed first prizes at the Bach-Liszt Internationaler Orgelwettbewerb Erfurt/Weimar, the Sydney International Organ Competition, and the Fort Wayne National Organ Playing Competition. He also holds second prizes from the Tokyo-Musashino International Organ Competition, the Miami International Organ Competition, and the Arthur Poister Scholarship Competition. He has concertized across North America, Europe, Oceania, and in Japan and Colombia. In 2018, Gaynor presented the North American premiere of Jean-Baptiste Robin's organ concerto, *Fantaisie Mécanique*. He is a member of THE DIAPASON's 20 Under 30 Class of 2016. For information: thomasgaynor.com.



Thomas Gaynor

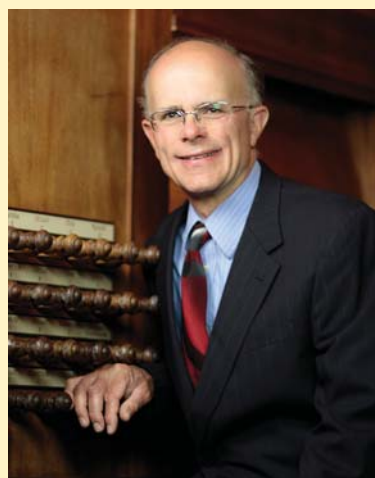


Hillary Guttman

Hillary Guttman is appointed associate acoustician for Scott R. Riedel & Associates, Ltd., Milwaukee, Wisconsin. Guttman is a 2002 graduate of the Peabody Conservatory of Johns Hopkins University, Baltimore, Maryland, where she received her master's degree in acoustics and audio. She assists lead acoustician Craig Schaefer with data compilation, analysis, and report writing. She has experience performing on-site acoustical testing, as well as acoustical calculations and computer aided modeling.

The Riedel portfolio includes the acoustic design of over 1,000 sacred worship spaces and organs, as well as consultation on auditorium, music rehearsal room, and studio acoustics.

Non-religious related projects also include sound quality and noise control design for residential, commercial, and manufacturing facilities. For information: riedelassociates.com.



Todd Wilson (photo credit: Sam Hubish)

Todd Wilson is appointed as visiting professor in the University of Michigan organ department for the 2021–2022 academic year, joining Joseph Gascho, James Kibbie (chair), and Tiffany Ng. He continues as director of music at Trinity Episcopal Cathedral, Cleveland, Ohio, where he is also head of the organ department at the Cleveland Institute of Music. Wilson holds degrees from the College-Conservatory of Music at the University of Cincinnati and did further coaching with Russell Saunders. An active member of the American Guild of Organists, he holds the Fellow and Choirmaster certificates and has been a featured performer at five national conventions of the Guild, most recently in

2018 when he performed the St. Cecilia Recital in Kansas City.

Wilson has played in major cities throughout the United States, Europe, and Japan, and orchestral appearances include concerts with the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Nashville Symphony, the City of London Sinfonia, and others. He has served on the juries of competitions, most recently as chair of the jury for the Longwood Gardens International Organ Competition in 2019. Todd Wilson is represented by Karen McFarlane Artists, Inc. For information: concertorganists.com and smtd.umich.edu.



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Margaret "Meg" Harper

In her time at St. John's, she oversaw a dramatic expansion of all aspects of the church's music program.

Harper is the founding co-director of the RSCM-America's Dallas Boys Course, which will launch in summer 2022. In addition, she has also served as artist faculty in organ at the University of Southern Maine, on the faculty and board of directors of the Young Organist Collaborative, and as a secondary instructor of organ at Eastman School of Music. She has presented papers at national and regional conferences of organizations including the American Bach Society and the American Guild of Organists.

Harper holds a Doctor of Musical Arts degree and a performer's certificate from Eastman School of Music. Her primary teachers include William Porter, David Higgs, Michel Bouvard, Edoardo Bellotti, and Edward Zimmerman. She is active in the Association of Anglican Musicians and currently serves as co-chair for that organization's 2023 national conference.

Originally from Arizona, **Jacob Hofeling** has a Bachelor of Music degree in organ performance from Arizona State University, where he studied under Kimberly Marshall. Hofeling earned his Master of Music and Doctor of Musical Arts degrees in organ from University of Kansas where he studied under James



Jacob Hofeling

Higdon and Michael Bauer. He is currently pursuing a Master of Music degree in music theory at Kansas. Recently, Hofeling returned from study abroad in Bremen, Germany, at the Hochschule für Künste under Professor Edoardo Bellotti.

Hofeling holds a position as director of music at St. Luke's Episcopal Church, Kansas City, Missouri, and was recently interim professor of organ at Washburn University, Topeka, Kansas. As a solo recitalist, he has performed concerts in Tampa, Florida; Wichita, Lawrence, and Topeka, Kansas; Kansas City, Missouri; and Worpswede, Germany. Additionally, he performs frequently at the Community of Christ Temple in Independence, Missouri, where he is staff organist. The Kansas City *Metropolis* wrote that Hofeling's playing "had a wonderful variety of registers and colors and displayed a secure sense of control." As a continuo player he performed with the Kansas City Symphony in December 2018. Hofeling was a semifinalist in the Mikhael Tariverdiev International Organ Competition in Kaliningrad, Russia, and was awarded second prize in the Fort Wayne, Indiana, national organ playing competition. His performances have been heard on radio at KBAQ in Phoenix, Arizona, and KPR in Kansas.

Duke University chapel organist and organist at Duke Divinity School, **Christopher Jacobson**, FRCO, is active as a concert organist, conductor, accompanist, guest clinician, and teacher. At Duke Chapel he founded and directs the Duke Evensong Singers in services and concerts, oversees the training of the



Christopher Jacobson

chapel's organ scholars, and plays organ for over 150 services each year.

As a soloist, Jacobson has presented organ recitals across North America, Europe, and Australia. His recordings appear on the Dutch record label Pentatone Classics both as an organ soloist and accompanist. He has won prizes in numerous organ competitions, including the National Young Artist Competition of the American Guild of Organists, the Miami International Organ Competition, and the John R. Rodland Competition in sacred music. In addition to maintaining an active recital schedule, he has presented performances of the complete organ works of J. S. Bach across the United States.

An ensemble performer, Jacobson is in demand as an accompanist and continuo player. He is a 2017 Grammy-nominated organist for his work with conductor Brian A. Schmidt and the South Dakota Chorale in the world premiere recording of Marcel Tyberg's two Masses. His work as an accompanist has seen him appear regularly with choirs and orchestras in the United States, United Kingdom, France, and Germany. Before moving to North Carolina, Jacobson was associate organist and choirmaster at Trinity Episcopal Cathedral, Columbia, South Carolina, and assistant organist and assistant director of music at Washington National Cathedral.

Jacobson earned a Master of Music degree in organ performance and a sacred music diploma at Eastman School of Music. He graduated with a Bachelor of Music degree with highest distinction in organ performance from St. Olaf College. His teachers and mentors have included David Higgs and William Porter at Eastman, and John Ferguson at St. Olaf. Jacobson is a graduate of Woodberry Forest School and the American Boychoir School where he was a treble chorister under James Litton.

Jason Klein-Mendoza is a Los Angeles-based organist, conductor, and teacher. He currently serves as organist at St. James Episcopal Church in South Pasadena and has served parishes in Chicago, New Jersey, and California. Most recently, he served as associate director of music at All Saints' Parish, Beverly



Jason Klein-Mendoza

Hills, California. He was the featured organist on the All Saints' Choir's most recent recording, *For All The Saints: Anthems, Hymns and Motets*, released on the Gothic label.

Klein-Mendoza has performed throughout the United States and Canada, notably at Orchestra Hall in Chicago and Segerstrom Hall in Costa Mesa, California. Additionally, he has played at Canterbury, Salisbury, St. Paul's, and Wells cathedrals in the UK. From a family of educators, he is committed to the development of young musicians and has served as a faculty member for two Pipe Organ Encounters of the American Guild of Organists.

He studied organ, church music, and conducting at Concordia University, River Forest, Illinois, at Northwestern University, and at Thornton School of Music of University of Southern California. His organ teachers include David Christiansen, Margaret McElwain Kemper, David Craighead, and Ladd Thomas, and his earliest organ teacher was Fred Becker of Crystal Lake, Illinois. In addition to the standard organ repertoire, he has a keen interest in forgotten gems for the organ and is an avid supporter of new music for the instrument.

For bookings and information: concertartistcooperative.com.

Recordings

Signum Classics announces a new CD: *The Music of Gerre Hancock* (SIGCD631), featuring the St. Thomas Choir of Men and Boys. The performances on the new recording are led by **Jeremy Filsell**, the present organist and director of music, with accompaniment from **Benjamin Sheen** (associate organist), **Nicholas Quardokus** (assistant organist), and the St. Thomas Brass ensemble. Works include Hancock's *A Song to the Lamb*, *Jubilate Deo*, *Infant Holy*, *To Serve*, *The Saint Thomas Service*, *Air for Organ*, *Missa Resurrectionis*, *The Lord Will Surely Come*, *You Are One in Christ Jesus*, *How Dear to Me*, *Come Ye Lofty*, *Kindle the Gift of Love*,
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A. E. Schlueter

2020-2022 Projects

US Air Force Academy Protestant Cadet Chapel · Colorado Springs, Co.
Rebuild III/83 Moller/Holtkamp

US Air Force Academy Catholic Cadet Chapel · Colorado Springs, Co.
Rebuild III/33 Moller/Holtkamp

The Fox Theatre · Atlanta, Ga.
Rebuild "Mighty Mo" Moller theater organ console

Broad Street Presbyterian Church · Columbus, Oh.
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St Andrew Episcopal Church · Fort Pierce, Fla.
New III/31 pipe organ

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Allen Organ's first digital organ resides within The Smithsonian Institution, Washington, D.C.

Carillon Profile Trinity College, Hartford, Connecticut

Trinity College of Hartford, Connecticut, will host the joint 20th World Carillon Federation Congress and 78th Guild of Carillonneurs in North America Congress in June 2021. All proceedings will take place virtually and are scheduled throughout the entire month. The theme of the congress is "Broadening our Repertoire: Carillon Music for Everyone," and will feature premieres of several dozen new pieces, including diverse compositions and arrangements. Trinity College has commissioned six new works for the congress by composers Geert D'hollander, Ellen Dickinson, Liesbeth Janssens, Pamela Ruiter-Feenstra, Naoko Tsujita, and Brandee Younger.

Trinity College boasts a Taylor carillon in their centrally located Trinity College Chapel. The English neo-Gothic chapel was consecrated in the Episcopal tradition in June 1932, although the tower was not completed until December of the same year. The original carillon was cast in 1932 with thirty bells, of which 22 remain. It was expanded with 27 bells by Taylor in 1978, creating a standard four-octave instrument of 49 bells, absent two bass semitones. The carillon's pitch begins on B, and it transposes up one semitone. The Plumb Memorial Carillon was donated by alumni John F. Plumb and his wife in memory of their son, John Plumb, who died while a student at Trinity College.

Trinity College is reprising its role as an assembly place for North American carillonneurs. In 1934, Trinity College President Remsen B. Ogilby invited a small group of North American carillonneurs to a gathering at the institution. The president, it so happened, was also the carillonneur at Trinity College. This meeting was the first of its kind on the continent and served as the model for the subsequent congresses of the Guild of Carillonneurs in North America.

Trinity College also claims early roots in carillon concert series. The recital series, held for five to six Wednesdays in July through August, has been an annual tradition since 1949. The series is also one of the best attended carillon series on the continent.

The current college carillonneur is Ellen Dickinson, who performs at major college occasions and chapel services. She is also the director of the Trinity College Summer Music Series, which includes the carillon series, and she teaches carillon performance to Trinity undergraduates.

—Kimberly Schafer, PhD
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College website: trincoll.edu

All photos credit: Trinity College



Trinity College, Hartford, Connecticut

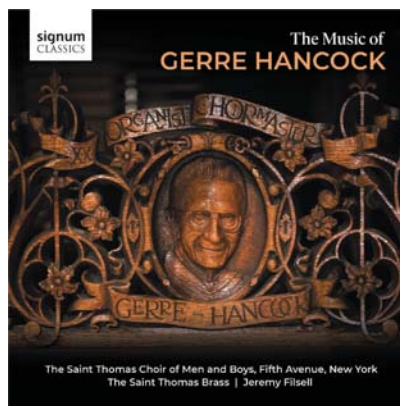


Trinity College Chapel



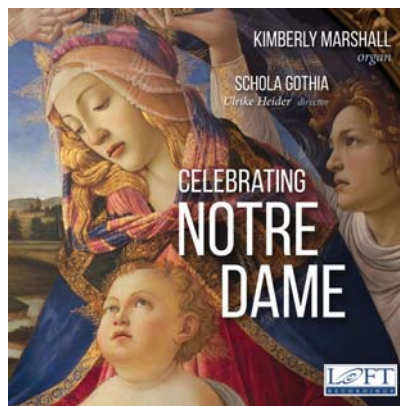
The carillon clavier

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The Music of Gerre Hancock

Judge Eternal, Psalm 8, Ora Labora, Variations on Ora Labora, and Deep River. For information: signumrecords.com.

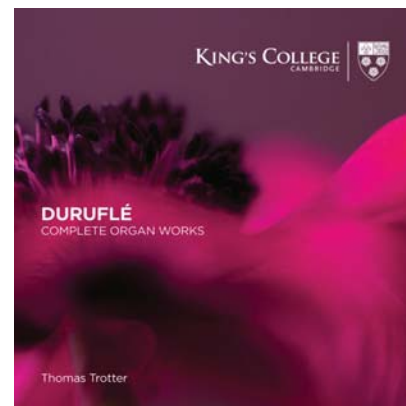


Celebrating Notre Dame

The Gothic Catalog announces a new recording: *Celebrating Notre Dame* (LRCD-1168-DA, digital album \$12.98, individual tracks available for download), featuring **Kimberly Marshall**, organist, with **Schola Gothia**, **Ulrike Heider**, directing. The album is a musical celebration of Notre Dame Cathedral, Paris, France, and Marian music.

Recorded on the North German Baroque organ of Örgryte Nya Kyrka, Gothenburg, Sweden, the largest meantone organ in the world, based on Arp Schnitger's design and philosophy, the disc features works by Arnolt Schlick, Buxtehude, Scheidemann, Correa, and Bach, including settings of *Salve Regina*, *Maria Zart*, and *Magnificat*. For information: gothic-catalog.com.

King's College, Cambridge, UK, announces release of a new CD: *Duruflé: Complete Organ Works*, featuring **Thomas Trotter** performing works of Maurice Duruflé on the college chapel's recently restored Harrison & Harrison organ. Tracks are also available via streaming and download. Trotter was awarded the 2020 Queen's Medal for Music; his connection with the college commenced in 1976, when he was named the college's fourteenth organ scholar. He is represented in the United States by Karen McFarlane Artists, Inc.



Duruflé: Complete Organ Works

For information: kingscollegerecordings.com and concertorganists.com.

Publishers

MorningStar Music Publishers announces a new organ publication: *10 Transcriptions & Arrangements for Organ, Volume 2* (10-187, \$22 for print copy of PDF download), by **J. Michael Case**, containing selections arranged from works by Bach, Franck, Widor, Gerald Near, Case, and others. For information: morningstarmusic.com.

Organbuilders



Christ Chapel, Hillsdale College, Hillsdale, Michigan, Paul Fritts & Company Opus 44 (photo credit: Emily Davis)

Hillsdale College, Hillsdale, Michigan, dedicated its Mary Waterman Memorial Organ in Christ Chapel with a recital by Nathan Laube on April 15. The program included works by Bach, Vivaldi, Mozart, and others. Christ Chapel is modeled after London's St. Martin-in-the-Fields and has won several architectural awards.

The chancel organ was designed and built by **Paul Fritts & Company Organ Builders** of Tacoma, Washington, as its Opus 44, of two manuals, thirty stops. The company is also building the chapel's three-manual, 57-stop gallery organ, which will be installed in 2022. For information: hillsdale.edu and frittsorgan.com.



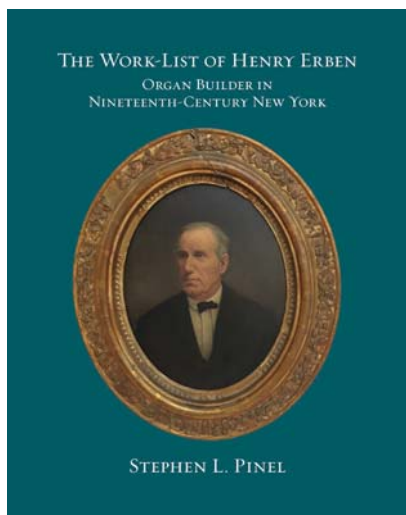
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Reviews

Book Reviews



The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York

The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York, by Stephen L. Pinel, with photography by Len Levasseur and William T. Van Pelt. OHS Monographs in American Organ History No. 16, OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2021, 624 + xlviii pages, 295 black and white illustrations, plus one color on each of front and back covers, \$150. Available from ohscatalog.org and ravencd.com.

The publisher notes about the book, "The culmination of 35 years of research, this hardbound, limited edition book of more than 600 pages tracks Erben's work with copious annotations, documentation, and stoplists, accompanied with photography by Len Levasseur and



Erben organ, Grace Episcopal Church, Sheldon, Vermont (photo credit: Len Levasseur)

William T. Van Pelt." Only a publication with the dedication of this much effort and thoroughness would be worth more than a generation's wait. If there is a book purchase to be made in 2021, this is the one. Fear not the hefty price, for it is well worth the investment. (Each copy is signed and numbered.) And, one may wish to procure a copy soon, as it is reported that more than half of the 350 copies have already been claimed.

Stephen L. Pinel is perhaps best known to the organ world for more than quarter century's work as archivist to the Organ Historical Society. He is also known as an organist and church musician, recitalist, recording artist, and scholar whose books and articles are widely respected around the globe, including his essays for this journal. Len Levasseur and William T.

Van Pelt are similarly regarded for their photographic skills.

In his foreword to the book, James L. Wallmann writes, "Henry Erben belongs on the list of great nineteenth century organ builders. His place is not with the 'second tier' builders of national significance . . . , but next to Cavaillé-Coll, Walcker, and Willis, all of whom were figures of international status and influence." Pinel's book defines the otherwise little known importance of Henry Erben.

Pinel provides a lineage of the Erben family beginning with Henry's grandfather, Johann Adam Erben, a native of what is now Germany who emigrated to the United States. "An Erben Annuary" provides key dates important to Erben's life and work, through even to the present time. Chapter 1, "Erben's Work-Lists and Trade Catalogs in Historical Perspective," demonstrates how these publications assist today with documenting the builder's work and even his life and business practices.

The book continues by tracing every known client with a connection to the Erben firm, by state, beginning with New York. When Erben built a new organ for a church, one will find it here by location. If an organ was rebuilt or resold when taken in trade, it is traced. Each entry is as complete as possible, many with quotes from newspapers at the time of installation or dedication, some entries featuring stoplists. If the fate of the organ is known when replaced, it is provided. For completeness, pipe organs later owned by a congregation are noted, even if the fate of the Erben organ is not known. The amount of information is staggering, to say the least; one must marvel at the level of data compiled. For readers who simply flip through pages, picking at

selected entries to read more thoroughly, one cannot help but be amazed at how a nineteenth-century manufacturer could install instruments in thirty-five states, the District of Columbia, as well as several foreign countries.

Appendices include facsimiles of newspaper clippings, lists, and catalogs, followed by a compendium of fine black and white photographs, vintage and contemporary, of many instruments. The photographs by Levasseur and Van Pelt prove that black and white pictures can still be just as beautiful as those in color. Erben and his workmen were ingenious in providing a wide variety of case styles, all with harmonious proportions and decorations. As the owner of a small Jardine organ from the mid-1850s, also made in New York City, this reviewer was very impressed with the variety of architectural styles of cases, all of which demonstrated the builder was very talented in almost any style imaginable.

As expected with any compendium as this, the documentation provided is thorough and plenteous. The organizational skills needed to track down all these sources of information, keep track of them, and order them into a book for the reader are exceptional and praiseworthy. The index at the end of the volume eases the reader's need to find specific references.

Measuring 8¾ inches by 11½ inches and nearly 2 inches thick (!), this hardbound book is rather heavy and, thankfully, sturdily bound with high-quality paper. This publication is printed to last for years.

The bar upon which books about organbuilders are compared has now been raised several notches. As a collector

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The life of π

If you have maintained bird feeders, you know what squirrels can do. They are powerful, lithe acrobats, and they can outsmart almost any attempt to deter them. I recognize several individual male gray squirrels in our yard that are strong and agile enough to leap three or four feet from the ground on to the cone-shaped baffles. They shinny up the steel poles, over the tops of the feeders, hang upside down, and gorge themselves.

Some days I think it is okay to feed the squirrels as well as the birds, letting them take turns, but one day last week as I watched them dominate, it occurred to me that I could make a new baffle of different design, a two- or three-foot disc of plywood with flashing around the edge. If they jumped on it, it would surely flip and dump them off. I took a quick measurement and set off to the lumber yard for a sheet of half-inch exterior plywood and some flashing. How much flashing? It comes in ten-, twenty-, and thirty-foot rolls. I told the kid behind the sales desk (he's younger than my kids) that I planned either a twenty-four- or thirty-inch circle. Let's see. Twenty-four inches is two feet. Two times π is about six-and-a-quarter feet. Thirty inches times π is a little less than eight feet. Easy. Ten feet will do it.

The kid asked, "What's π ?" I told him it is a number discovered by a Greek mathematician named Archimedes who lived around 250 B.C. that defines all the properties of a circle. Π = roughly 3.14. Multiply π by the diameter of a circle and you get the circumference ($c = \pi d$), or multiply π by the radius squared to calculate the area of the circle ($a = \pi r^2$). I added that Archimedes came up with other really useful ideas like the continuous inclined plane (the thread of a screw), and the properties of levers. "So a carpenter can use math," he observed. I told him he could also use π to figure out the difference between a twelve- and sixteen-inch pizza. $3.14 \times 12 = 37.68$ square inches. $3.14 \times 16 = 50.24$ square inches. (I used the calculator in my iPhone.) Adding four inches to the diameter makes the pizza a lot bigger. If a bite of pizza is two square inches, the bigger pie has twenty-five more bites.

I took the ten-foot roll of flashing, drove into Building 3 to pick up the plywood, and went home to cut my circle. I decided on thirty inches and tied a Sharpie and an awl to a piece of string fifteen inches apart to make a rough compass. I marked and cut the circle, used little screws to attach the flashing to the sombrero-like gizmo, and mounted it on the pole under the bird feeder. It took the squirrels less than two days to get to the feeder.

Simple Simon met a π -man . . .

Carpenters work automatically with increments of sixteen inches, the standard distance between studs, joists, and rafters. To make things easy, most metal tape measures have clear markings every sixteen inches. A good carpenter knows sixteen inches perfectly. A baker makes a twenty- or thirty-pound batch of bread dough and cuts it into one-pound pieces. Maybe he checks each one with a scale, but he develops a knack for the heft of a pound. Our butcher does the same. I ask for a pound of ground beef, he grabs at the bowl, and puts 15.77 ounces on the scale. "You've done this before." Experienced organ tuners develop a similar knack for the length of a pipe relative to the pitch. You hear the pitch and reach for the pipe of the correct length.

I worked in an organ shop that used twenty millimeters as the standard

thickness for milling lumber for organ cases. We bought 4/4 (one-inch thick) rough-sawn wood from a lumber yard. Planing it flat and then to thickness, we could reliably get twenty millimeters from it. I had twenty-millimeter wood in my hands so much that I could tell if a stick was nineteen or twenty-one millimeters. Likewise, we set the "key-dip" on a keyboard, the distance of travel for the natural keys. It is usually something like ten or twelve millimeters. If you have spent three or four days leveling keyboards and adjusting key-dip, you can tell a millimeter difference in a heartbeat.

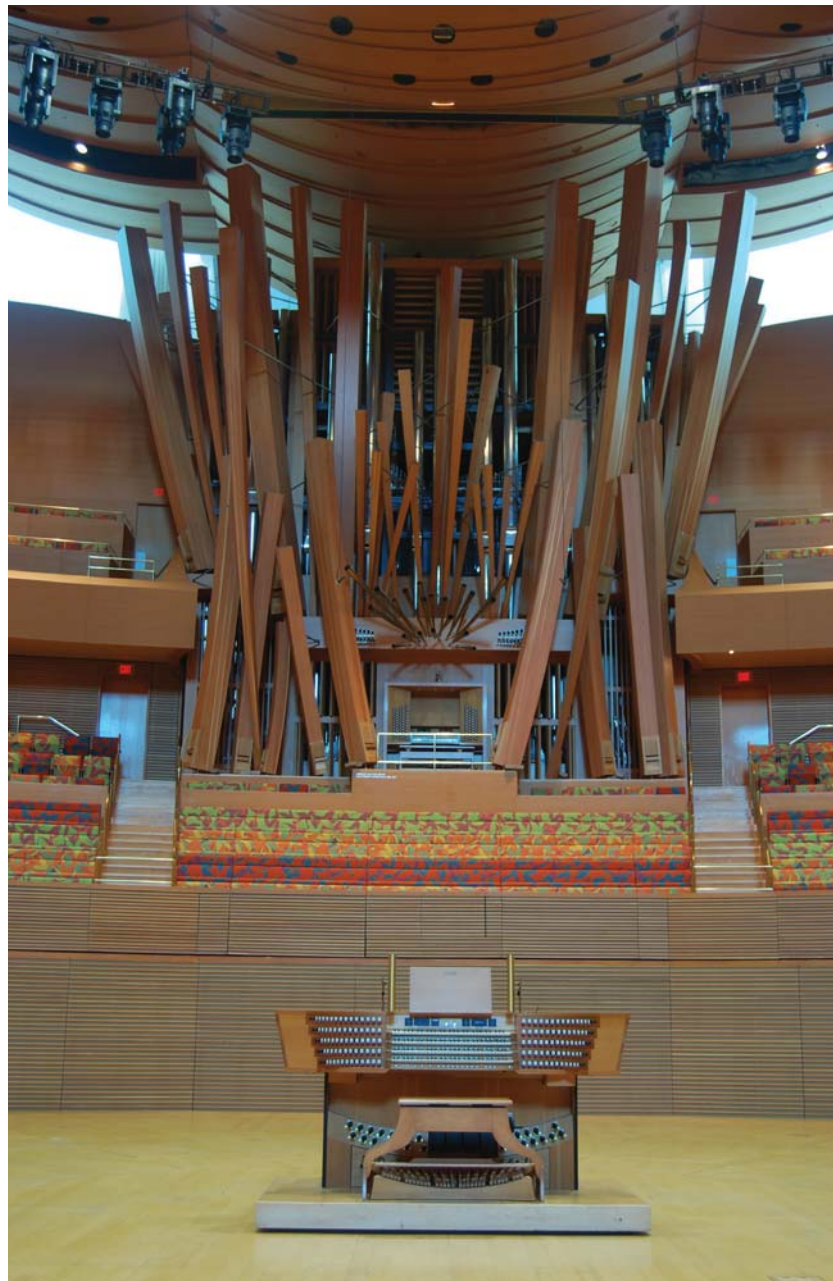
Π is special. It is approximately 3.14, more accurately 3.14159265359 There is apparently no limit to the number of digits—as of now, it has been calculated to 31.4 trillion digits and counting. I have no concept of how those digits are calculated, so I accept 3.14. That is a lot fussier than sixteen-inch studs, and it is a great example of a concept that is all around us that we do not necessarily think about. When I was a kid on school field trips, I was interested in an exhibit at the Museum of Science in Boston that showed a perfect sphere and a perfect cone on a scale. Each shape had the same radius, and radius and height were equal. They balanced. My old-guy memory of my young-guy thinking had me wondering, "Who figured that out?" You can prove it by using π to calculate the volume of each shape.

The simple circle equations, $a = \pi r^2$ and $c = \pi d$, are pretty familiar. I will take it a step further. The volume of a cylinder is πr^2 (the area of the circle) times the height ($v = \pi r^2 h$). The volume of a cone is $v = \pi r^2 h / 3$. The volume of a cone is one-third the volume of a cylinder of the same dimensions. The volume of a sphere is $v = 4/3 \pi r^3$. I suppose you can guess I was pleased with myself for the little math lesson I gave the kid in the lumber yard. But what do bird feeders have to do with pipe organs?

The organ pipe maker is the π -man. People who make organ pipes live and breathe π . To make an organ pipe, you cut out three pieces of metal, a pie-shape (no relation to π) for the foot, a rectangle for the resonator, and a little circle for the languid (the horizontal piece at the joint between the foot and the resonator). The width of the rectangle and the length of the curved top of the cone both equal the circumference of the pipe. The circumference of the languid equals the width of the rectangle.

I wish that every organist could witness the making of organ pipes, the soul of our instrument. The metal is blended in a melting pot (just the right amount of lead, tin, eye of newt, and toe of frog) and cast into sheets on a long table. A few seconds after the sheet is cast, there is a magic moment when the liquid metal becomes solid. You can see it happen. The metal is planed to exact thickness, and some organbuilders hammer softer metals (those with higher lead content) to make the metal denser.

Thick and strong metal sheets are cast for larger pipes. Low C of an 8' Diapason is typically about ten feet long, including the foot and sometimes some extra length for tuning. (The speaking length of any organ pipe is measured from the lower lip of the mouth to the tuning point.) The highest note of that Diapason is a couple inches long from mouth to tuner, but take a look at some little mixture pipes, or the top octave of 1 1/2' or 1 3/4' ranks. The speaking length is a half inch or quarter inch and the diameter is a quarter inch or less. I will play with π a little to estimate that the rectangle of metal is 78/100 by 25/100 (1/4) of an inch,



Glatter-Götz Orgelbau/Rosales Organ Builders organ, Walt Disney Concert Hall

smaller than a chiclet. That's a fussy little piece of metal to cut, much different from the carpenters' sixteen-inch centers. The pipe maker forms that chiclet into a cylinder around a steel mandril, then solders the seams. Careful not to burn your fingers.

The pipe maker cuts sixty-one pieces of pie (toes), sixty-one rectangles (resonators), and sixty-one circles (languids), one of each for every note on the keyboard. Each is a different size. While the length of the pipes halve at every octave, the diameters of the pipes halve every seventeen notes or so. It is that halving that keeps scales (diameters) of the treble pipes large enough to speak, and it is that halving at seventeen that forms the beautiful parabola of the tops of the pipes as they sit on a windchest. When all those pieces are laid out in order on a table, they show the image of a rank of pipes. As I can tell the difference between eighteen and twenty millimeters in my fingers, so the pipe maker can pick up one of those rectangles and know what the diameter of the pipe will be.

I wonder how Archimedes came across π . What induced him to think so intently about a circle? Did the formula appear to him in a dream? Did he use trial and error? How did he check himself? Did he draw a grid on a circle and count the squares?

Radical radii

I spent a couple weeks in Germany in September of 2019. I wrote about organs I visited on that trip in the December 2019 issue of THE DIAPASON, pages 14–15. I spent about a week in Überlingen, on

the shore of the Bodensee, visiting my friend and colleague Stefan Stürzer, director of the respected organbuilding firm Glatter-Götz in nearby Pfullendorf, perhaps best known in the United States as builders, with Manuel Rosales, of the iconic "Disney Organ." I sat one afternoon with Heinz Kremnitzer, the designer and engineer for the company, who told me about the process of designing and making the huge, curved pipes that have given the organ the sobriquet, "A Large Order of Fries." Frank Gehry, architect of Walt Disney Concert Hall and creator of the organ's visual design, called for the curves.

The first question was whether such an organ pipe would speak, so Glatter-Götz built low DDDD of the 32' Violon as a prototype. The curves were marked on the huge boards that would be the sides of the pipes and cut using a hand-held circular saw. Big deal. We all have "Skil-saws" in our shops. But remember, that pipe was almost twenty-eight feet long, the length of an average living room. To assemble the pipe, the flat board that would be the back of the pipe was placed on sawhorses spaced far enough apart that the board sagged to approximate the correct curve. Glue was applied, the pipe assembled, and as anyone who has heard the Disney organ knows, the pipe spoke. Stefan told me that they borrowed dozens of extra clamps from neighboring organ companies to accomplish that complex job.

Each curve is a segment of a circle with a huge radius. Twenty-seven pipes of the 32' Violon and ten pipes of the 32' Basson are curved. Four different radii



It at work: cones for pipe toes, rectangles for resonators (photo credit: John Bishop)



There is a red mark every sixteen inches (photo credit: John Bishop)



(photo credit: Félix Müller)

were used: 51.545 meters, 32.102 meters, 20.586 meters, and 13.027 meters. How much is 51.454 meters in feet? 169.11 feet. Double the radius to picture a 338.22-foot circle. That is more than the length of a football field, including both end zones. The length of the segments of those circles would be the speaking length of each pipe. With today's sophisticated Computer Aided Design (CAD), that would be simple enough to draw. But turning that digital arc into a pencil line on a board is quite a process.

But wait, there is more. Remember there are ten curved reed pipes, the longest of which is over thirty-one feet and remember that reed pipes are tapered. How do you curve a tapered pipe? Easy, there are two different radii for each pipe.

Heinz spent weeks in the Los Angeles offices of Gehry Partners, LLP, designing the complicated supports for the curved pipes. The supports would have universal joints on each end to achieve the multiplicity of angles, and each pipe would have two supports to achieve rigidity. Heinz drew the supports into the CAD drawings, weaving each between the complex shapes and layout of the pipes. Take a look at a photo of the organ and imagine the task. Heinz's last word on those big, curved pipes, "It was a challenge I really enjoyed." Great thanks to Stefan Stürzer and Heinz Kremnitzer of Glatter-Götz for giving me permission to publish this fascinating information. I am not going to ask how Gehry arrived at a radius of 51.545 meters as the perfect curve.

A penny for your thoughts?

Our system of telling time has been derived from the movements of celestial bodies. The earth rotates in twenty-four hours. The moon orbits the earth in twenty-seven days. The earth orbits the sun in 365 days. There are anomalies in the way those cycles have been divided. Our months have different numbers of days, and there is a corrective "leap day" every four years allowing us to catch up. The exact measurement of time is a complex science, one that I do not have to worry about because my iPhone is the most accurate clock I have ever had. When I cross into a different time zone (which I will do "full-vax" in two weeks for the first time in almost fifteen months), Steve Jobs gives me a nudge with the exact local time.

Mechanical clocks are marvelous machines, and it takes meticulous attention to achieve really accurate timekeeping. Ian Westworth, the clock mechanic for the Houses of Parliament in Great Britain, is leading a team in the restoration of the Great Clock built in 1859 and installed in the Elizabeth Tower of the Palace of Westminster. While many people think "Big Ben" is the name of the clock, in fact, "Big Ben" is the name of the largest of the five bells, the solemn boom that tolls the hour.

On Tuesday, April 13, 2021, *The New York Times* published a story by Susanne Fowler under the headline, "What Does It Take to Hear Big Ben Again? 500 Workers and a Hiding Place." The hiding place is the secret and secure location of the workshop where the clock is being restored. Many of the 500 workers are involved in the restoration of the tower and the four twenty-three-foot glass faces of

the clock. An amazing 1,296 pieces of mouth-blown pot opal glass have been made, and the fourteen- and nine-foot hands of the clock are being restored to their original condition.

Mr. Westworth explained how they regulate the speed of the clock to keep accurate time. When the clock is operational, its speed varies by plus or minus two seconds in twenty-four hours. The weight of the pendulum controls the

speed of the clock. They have calculated that adding or subtracting the weight of a penny (3.56 grams) changes the speed of the five-ton clock by two-fifths of a second over twenty-four hours. The clock is wound each Monday, Wednesday, and Friday. The clock mechanics keep careful track of the time of striking and adjust the speed at each winding by adding or subtracting a penny or two. That might be the only way you can actually buy time. ■

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Memories of Charles Hendrickson

By David Engen

Editor's note: many of the organs mentioned in this article can be found with stoplists and pictures at the website of the Twin Cities Chapter of the American Guild of Organists: pipeorganlist.com/OrganList/index.html.

Charles George Hendrickson, 85, died at his home in Saint Peter, Minnesota, on December 17, 2020. He was born June 10, 1935, in Willmar, Minnesota, to Roy and Frances (Eklund) Hendrickson. Roy Hendrickson was an attorney and member of the board of directors at Gustavus Adolphus College in Saint Peter, from which Charles graduated in 1957. His intent was to continue in nuclear physics, but he once admitted to me that during his time of graduate study at the University of Minnesota, aspects of nuclear physics were "beyond me." He taught physics at the University of Wisconsin-Superior, Union University in Jackson, Tennessee, and Northeast State University, Tahlequah, Oklahoma.

I believe it was after his father's death that his mother became secretary to the president of Gustavus Adolphus. It was she who introduced Charles to the woman he would marry, Birgitta Gillberg, a language teacher at Gustavus Adolphus and later at nearby Mankato State University. He taught physics at Mankato State, and he and Birgitta were

married in Sweden in 1964. They had two sons: Eric and Andreas. Birgitta preceded him in death by two years.

In 1964 he started building his first organ in rented space in an old canning plant in Winthrop, an instrument for nearby First Lutheran Church. The three-manual organ of thirty-four ranks, which has since been enlarged, had the first Rückpositiv division in Minnesota. David N. Johnson, then of Saint Olaf College, played the dedication recital.

Philosophy

I first met Charles at about the time the Winthrop organ was completed in 1966. He was measuring pipes in the new Holtkamp organ (Job Number 1778) at my home church in Minneapolis, Westwood Lutheran Church, Saint Louis Park. He told me of the upcoming David Johnson recital at Winthrop, which I attended. I started working for him in 1970 and continued for much of the time until 1984.

Charles was a fan of the architect Mies van der Rohe and ascribed to his "less is more" philosophy (although in the shop we often changed it to "more is more"). Most of his designs with casework are simple boxes. He also much admired the work of the organbuilder Robert Noehren, whose unit organs on all-electric action were a big influence.



Charles Hendrickson and his Opus 45, First Lutheran Church, Saint Peter, Minnesota (photo credit: Kris Kathmann/Connect Business Magazine)

More than one hundred organs came from the Hendrickson shop, ranging in size from a one-stop, one-rank portable "organetto" (Opus 19) to his "magnum" Opus 92 of four manuals and seventy ranks for Wayzata Community Church in Wayzata, Minnesota. Most of his organs were built for churches, but many were built for colleges (both concert halls and practice rooms), and several were built for individuals. There was a series of three three-stop portativ organs built for touring groups, the first for the Saint Olaf Choir, designed to fit through the door of a Greyhound bus.

Many organs had mechanical action, and in general the smaller organs were unit organs on all-electric action. These followed the Noehren philosophy of unification, where octave unification was avoided if possible.

One of Charles's notable innovations was the use of plywood Subbass pipes. Built in the shop, they were made of three-quarter-inch plywood. In the ravages of Minnesota's wild seasonal humidity swings, almost every old organ we encountered had splits in the big pedal pipes. Plywood avoids this, and these pipes were used in virtually every organ. He also exclusively used aluminum for the façade pipes above 4', made by Justin Matters of South Dakota.

Another unique feature of the small unit organs has to do with celeste and tierce stops. In a very small organ it is difficult to justify the expense of either of these. Both are typically the softest stops, and both can be either string or flute scale. We found that if the tierce is borrowed from the celeste (tuned flat instead of sharp), you can have both in a single stop by adding just a few more pipes. One tunes the tierce perfectly from middle C up, then tunes from there down for a pleasant flat celeste (beats tend to get too wild in that range if tuned to the perfect tierce). It is an inexpensive compromise that is of great benefit to a tiny organ.

Friends and collaborations

Some of the best organs to come from the shop during my time were designed in conjunction with friends who acted as consultants. Among those were Merrill N. ("Jeff") Davis, III, of Rochester, Minnesota, and William B. Kuhlman of Luther College, Decorah, Iowa.

Both pushed Charles to some of his most inspired designs, visually and tonally. Opus 4 was a pair of positiv divisions added to a Wicks organ in memory of



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Jeff Davis's first wife at the Congregational Church in LaCrosse, Wisconsin. In an acoustically dry room, these positifs pulled the sound of the enclosed Wicks into the church. This was but the first collaboration. Many other projects resulted in very unique and unusual instruments over the years.

Bill Kuhlman was behind what was to become the first mechanical-action organ constructed in Minnesota in the late twentieth century. This was a thirty-six-rank teaching organ for Luther College (Opus 10) in Decorah, Iowa. As a successful teacher, Bill had many students study on that organ who went on to careers in music.

Other consultants included Robert Kendall and Robert Thompson of Saint Olaf College and Kim Kasling, then of Mankato State University.

Significant instruments

I had personal experience and/or input in almost all of the organs from Opus 1 through Opus 70, and it would be tempting to tell stories of each one. Except for the three portatives, no two were alike. (Fritz Noack once told me that when you mass-produce organs, you have an opportunity to replicate your mistakes!)

One overriding memory I have is that every time we built a mechanical-action organ, the shop looked forward to building electric action. When we were lost in the wiring of electric-action instruments, we would long to build another tracker.

Luther College, Decorah, Iowa, Opus 10, two manuals, 36 ranks

pipeorganlist.com/OrganList/data/IA-DecorahLutherColl-HENDRICKSON.html

After the Winthrop organ had launched the company (we cleaned and added to it some years later after a Christmas Eve fire), all organs through Opus 9 were built in the Hendrickson garage and backyard. Starting with the Luther College organ (Opus 10) the operation moved to the current shop location at the north end of Saint Peter in an industrial park. The shop was built during the winter of 1970–1971. During the first rainstorm in 1971 the skylights leaked, and several of us frantically covered the Luther windchests in the middle of the night to prevent damage.

There was a lot of overcompensation in design. The pallets were large, we had complex bleed holes in the channels, and we used foam slider seals. Having a heavy coupled action, it had optional electric couplers. The horizontal trumpet was on electric action and played at 16', 8', and 4' on the Great and at 8', 4', and 2' on the Pedal to create maximum "blast." There were prepared stops in each division. Perhaps the most unusual feature was that the whole organ could be moved around Koren Chapel at Luther with an air flotation system by one person! Gerald Near wrote his *Second Fantasy* for the dedication concert.

Jensen-Noble Hall of Music was opened in late 1982 on the Luther campus, so the Hendrickson company was engaged to move the organ into a teaching studio in the spring and summer prior to the opening. Being the only employee left who had helped build it, I wound up in charge of disassembly and reinstallation. We were able to take what we had learned from building about a dozen tracker organs in the intervening years and apply those lessons to what became a successful renovation. Since there was no need for the flotation system in a studio, we removed it and built a new and more reliable pedal action in that space. Pallet openings and



Charles Hendrickson

pallets were reduced in size, resulting in a lighter action that no longer needed electric couplers. The blast from the horizontal trumpet at multiple pitches was not needed in the smaller space, so the trumpet was placed on mechanical action and lower wind pressure, speaking from the Great channels. Three of the five prepared stops were added. It continues to function, fifty years after construction, as a teaching and practice organ under Bill Kuhlman's successor, Gregory Peterson.

Saint John Lutheran Church, Owatonna, Minnesota, Opus 34, three manuals, 51 ranks

pipeorganlist.com/OrganList/datamn/MNOwatonnaStJohnsLutheran.html

Saint John Lutheran Church is a huge A-frame building, but the typical front transepts are in the back balcony. Floor to ceiling windows in the balcony provide wonderful light, but the acoustic issues for a gallery organ are significant since glass does not reflect bass. Charles's solution was to cantilever the main organ as far into the room as possible and to provide a very large Rückpositiv as well as a prominent horizontal trumpet.

Since there was virtually no unification on the manuals, I talked Charles into building slider windchests. We opted to try the Holtkamp slider chest design with all-electric magnets on the channels rather than pallets with pull-downs. Forty-five years later the organ continues to serve the church—as does Shirley Erickson, who was organist when the organ was installed!

Saints Peter and Paul Catholic Church, Mankato, Minnesota, Opus 35, three manuals, 59 ranks

pipeorganlist.com/OrganList/datamn/MNMankatoPeterPaul.html

Following right behind the 51-rank Owatonna organ, we tackled what would briefly become the largest mechanical-action organ in Minnesota. (The Fisk organ at House of Hope Presbyterian Church, Saint Paul, followed very soon thereafter.) Kim Kasling was consultant, and Jim Dorn was organist. An original plan for a high, stacked organ in the right front of the nave eventually became a balcony installation. Again, a large Rückpositiv was in the design, but the ancient church balcony could not hold its weight if placed in the normal location on the rail. It sits instead on the floor, right behind the keydesk, with new steel beams under the floor to hold the weight.

A huge Great division with two mixtures sits above a relatively small Swell, with Pedal split and across the back inside the organ. There are many pipes from the previous organ spread throughout, as well as a 32' Bourdon from the old Soul's Harbor organ in Minneapolis and a 16' open wood diapason discarded from the Sipe rebuild of the organ at Christ United Methodist Church in



Hendrickson Opus 1, First Lutheran Church, Winthrop, Minnesota (photo credit: David Fienen)

Rochester, Minnesota. The church interior has been tastefully remodeled since the organ went in, and there is now less carpet than there had been.

First Lutheran Church, Saint Peter, Minnesota, Opus 45, two manuals (with a third coupler manual), 44 ranks

pipeorganlist.com/OrganList/datamn/MNStPeterFLC.html

First Lutheran Church in Saint Peter was the Hendrickson family church. Founded in 1857 by Swedish immigrants, 164 years later it retains its Swedish roots, although services have been held in English for 100 years. It has always been closely connected with Gustavus Adolphus College, which is

just a mile away. On Mother's Day, May 13, 1962, the old church was struck by lightning and burned to the ground. Charles was already involved in organ renovations, and there was an existing organ fund.

The firm of Harold Spitznagel and Associates of Sioux Falls, South Dakota, designed the new church to replace the old one on land purchased on the edge of town. The first service was held in the new edifice on September 5, 1965. The sanctuary was half a cube, 76 feet on each side and 40 feet high topped with clerestory windows. The congregation did not want to suffer another fire, so this building is made of concrete and brick. As a result, the sanctuary has incredible acoustics for music.



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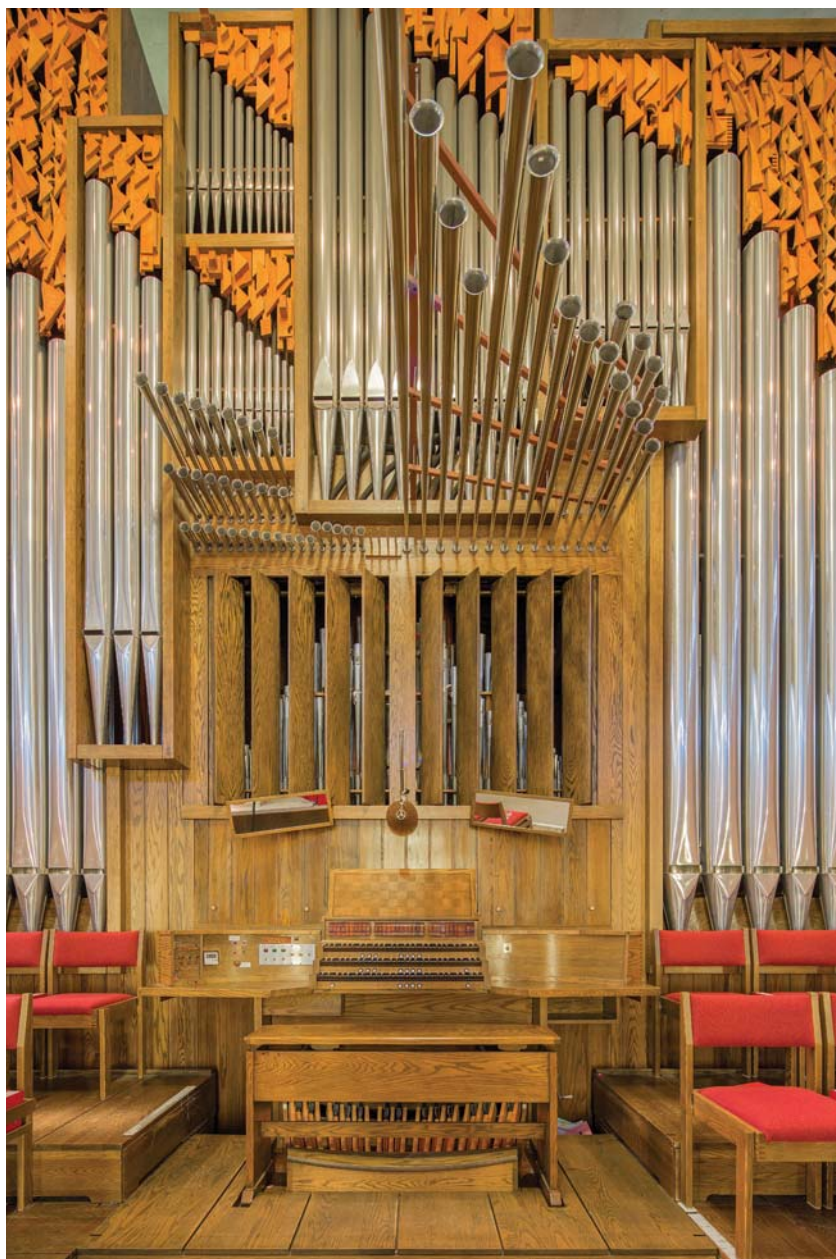
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Hendrickson Opus 45, First Lutheran Church, Saint Peter, Minnesota (photo credit: Len Levasseur)

To avoid having a temporary electronic organ, Charles assembled parts he had on hand into an eight-rank exposed organ that he leased temporarily to the church. The four-second reverberation made this mongrel organ surprisingly successful. It was later rebuilt for another institution.

In 1975 plans began in earnest for a new organ. The original concept had four manuals with a Rückpositiv division. Fundraising and unrelated issues delayed the project, and in a period of high inflation the organ shrank by the month. We finally decided to start over

and took the tonal design of the Luther College organ as a starting point. The entire Luther organ can be found within the specification of the First Lutheran organ. One major difference is inclusion of a coupler manual.

This became the flagship demonstration organ for the company, being located just a mile from the shop and in a room with incredible acoustics. What many do not realize is that the asymmetrical design of the organ case is inspired by the brick sculpture on the front wall of the church (the story of Creation). The pipe shades are inspired by the bird figures in that sculpture. The asymmetrical "Family of Man" and the birds are at the top.

Saint Wenceslaus Catholic Church, New Prague, Minnesota, Opus 47, three manuals, 43 ranks

pipeorganlist.com/OrganList/datamn/MNNewPragueStWenceslaus.html

Robert Thompson of nearby Saint Olaf College was consultant for this organ and gave the organ a decidedly French accent, although this is a congregation of Czech descendents. This was the only organ built during my time at the shop with supply house chests, ordered from Laukhuff. Robert Sperling always voiced in a Germanic style. Initially, the Recit 8' flute sounded like a quintadena. After reworking it with higher cutups and nicks, it was the stop that elicited the most comments from visitors. Sperling thought he had ruined it. The whole time he was revoicing he grumbled that he was turning it into a 1920 Möller Melodia!

First Unitarian Church, Rochester, Minnesota, Opus 49, two manuals (with third coupler manual), 24 ranks

pipeorganlist.com/OrganList/datamn/MNRochesterFirstUU-HENDRICK-SON49.html

Merrill N. Davis, III, of Rochester was the consultant for this project. Fondly called "The Bell Organ," the 2' on the Ripieno division is a Glockenspiel; there is a wind-driven Zimbelstern; the Continuo mixture is a Glockenzimbel, which starts at $\frac{3}{2}$ ' pitch and includes a tierce on every note. The unison on the F above

middle C is the F above high C of a 2' and had to be voiced with a magnifying glass. Like First Lutheran Church, it has a third coupler manual. The casework is walnut, and the Continuo division in Rückpositiv position has no façade.

Saint John's Lutheran Church, Kasson, Minnesota, Opus 57, two manuals, 29 ranks

pipeorganlist.com/OrganList/datamn/MNKassonStJohnLutheran.html

Merrill N. Davis, III, was again consultant. Kasson is not far from Rochester. This organ was conceived with a big blockwerk on the Great based on a 16' Principal with a big mixture. There are two cornets on the Great—a four-rank mounted cornet of flute scale, and a three-rank Sesquialtera of principal scale, along with a dark trumpet. Originally the Swell did not couple to either the Great or Pedal. These couplers have since been added. What started as an unsuccessful 1' Principal on the Great was changed to $\frac{3}{2}$ ' to add spice to the ensemble and to the two cornets. The organ was originally tuned to Chaumont temperament.

Saint John's Lutheran Church, Minneapolis, Minnesota, Opus 63, three manuals, 47 ranks

pipeorganlist.com/OrganList/datamn/MNmplsStJohnLutheranHendrickson.html

Saint John's Lutheran Church in south Minneapolis is one of the biggest rebuild projects we undertook. Hillgreen-Lane had rebuilt the previous organ (perhaps a Hall) in 1959 at 32 ranks. Our 1983 rebuild significantly enlarged the organ and made access for tuning and servicing much easier than it had been in the Hillgreen-Lane organ. Many ranks were retained. Much of the Pedal is recycled from the Hillgreen-Lane. A string had been converted into an 8' Gelind Gedackt by Hillgreen-Lane, but the scale was very small and the caps did not seal. We rescaled it again. We presume it had been Hillgreen-Lane that had soldered two diapasons together end-to-end to make a 16' Salicional, which was retained. This organ had one of the early multiplex relay systems, this one donated by Dirk Moibroek of Cincinnati (ICMI).

Union Presbyterian Church, Saint Peter, Minnesota, Opus 64, two manuals, 11 ranks

pipeorganlist.com/OrganList/datamn/MNStPeterUnion-HENDRICK-SON-64.html

Though far from a significant organ, Union Presbyterian Church is an example of the smaller all-electric unit organs that were quite successful. Union Church's acoustics were horribly dry when the organ was designed, but when the chancel was modified for the new organ we discovered a small space with a very warm acoustic. When the organ was first played the room amplified it too much! We dropped the pressure and revoiced everything. For many years this was the location of a well-attended hymn festival, and the organ has often been used with various instruments. A small-scale trumpet was added in later years, and the relay and combination action were recently replaced with current technology. The 4' Octave, mixture, and trumpet are on the right side near the console. The Bourdon/Rohrflute and 8' Principal trebles are on the left side behind the choir. The Swell is in the middle behind the grill, with the largest 16' Subbass pipes (plywood) on its roof. Organist at the time, Charles Eggert, was consultant.

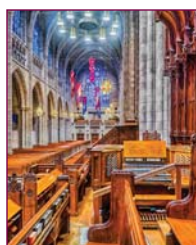
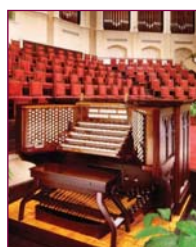
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Hendrickson Opus 92, Wayzata Community Church, Wayzata, Minnesota (photo credit: Charles Hendrickson)

Saint Joseph's Catholic Cathedral, Sioux Falls, South Dakota, Opus 78, three manuals, 62 ranks

pipeorganlist.com/OrganList/datasd/SDSiouxFallsStJosephsCathedralRCHendrickson.html

The two largest organs were built after I left, and I have never seen the Sioux Falls organ. Nonetheless, it is a significant instrument in a large and very reverberant space.

Wayzata Community Church, Wayzata, Minnesota, Opus 92, four manuals, 70 ranks

pipeorganlist.com/OrganList/datamn/MNWayzataWCC-HENDRICKSON-92.html

The company's magnum opus is in a suburb west of Minneapolis. C. Charles Jackson gave funds for it, and Charles Hendrickson's long friendship with sculptor Paul Granlund at Gustavus Adolphus was the genesis of the sculpture ("Aeneas Aegis") in the middle of the organ case. For many years this was home to an extensive organ concert series under staff organist, Diana Lee Lucker. Charles attended most of these concerts. Following Diana Lee's retirement, this series ceased.

Trinity Episcopal Church, Excelsior, Minnesota, Opus 111, two manual, 29 ranks

pipeorganlist.com/OrganList/datamn/MNExcelsiorTrinityHendrickson.html

Trinity Episcopal Church had been home to a five-rank Möller organ (Opus 8026). The new organ was impetus for a complete church remodel project, which is quite successful with movable chairs and hard surfaces. The Hendrickson organ includes pipes from the Möller as well as pipes from a practice organ (Opus 20) built for the University of Wisconsin in Eau Claire that was repurchased. Andreas Hendrickson designed the unusual façade.

Shop stories

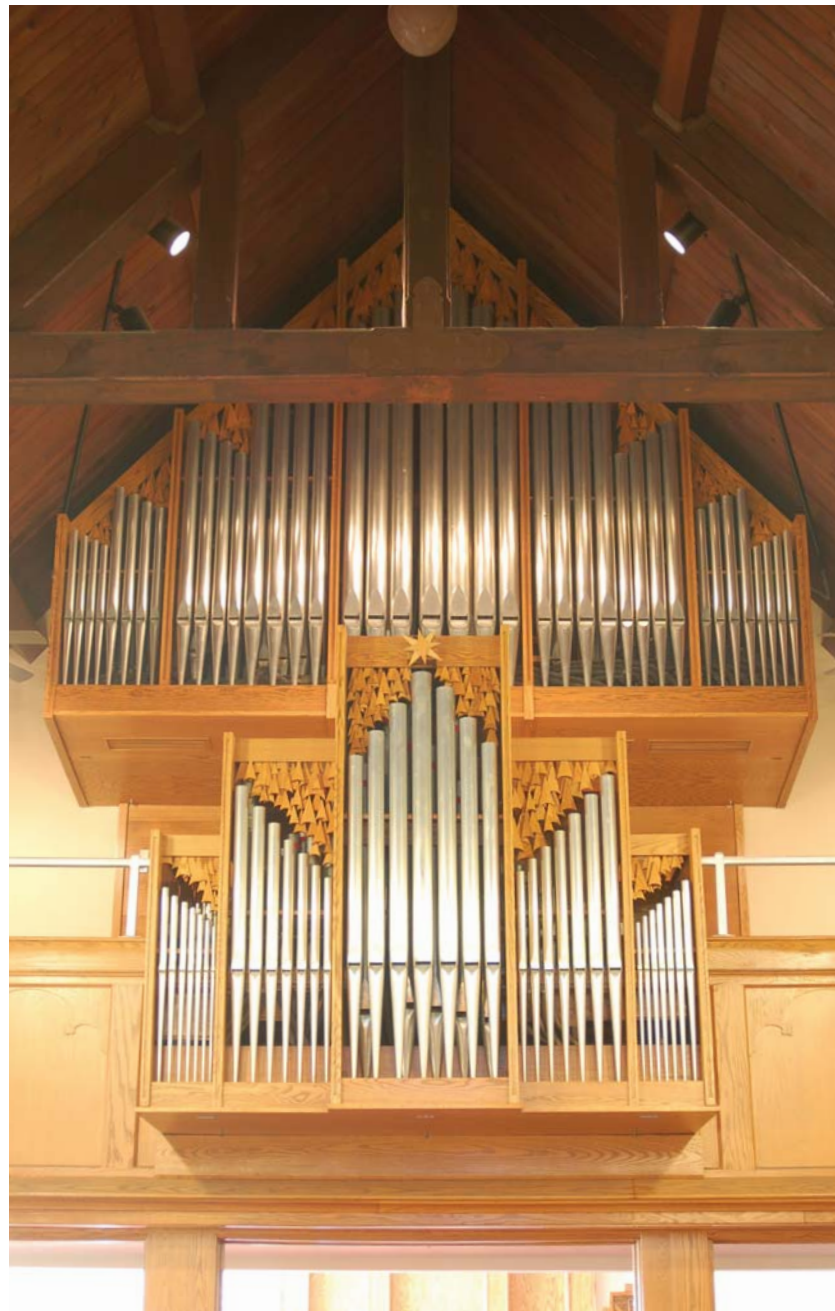
The Luther College organ had a flotation system, which Charles developed the summer of 1971. Each iteration of his design resulted in the call to everyone in the shop to come and stand on a piece of plywood to see if it would float with the added weight. We eventually had a winner that was installed on the organ.

The Rochester Unitarian organ was playing in the shop when Jeff Davis came to see it. He did not like the relationship between the 4' and 2' of the Continuo division, so a new rank was ordered and the ranks affected were re-racked.

There was a fire at the shop on November 15, 2013, that originated in one of the light fixtures. Even though the majority of the building was left intact, insurance deemed the structure a loss, and a new building was put up in its place. Amazingly, only one wood pipe rank was in the shop at the time. The remainder of that particular project was stored down the hill in the nearby shop warehouse.

Children of the shop

Most organ shops have spinoffs, and Hendrickson's shop was no exception. Notable among the "children" of the shop is Lynn Dobson, of Dobson Pipe Organ Builders, Ltd., of Lake City, Iowa, founded in 1974. I succeeded Robert Sperling as voicer in 1979 and remained until 1984. My company, Grandall and Engen, LLC, of Maple Grove, Minnesota, has been operating since 1984 and does tuning and enhancements for many clients in the Twin Cities area and western Wisconsin, including a number of universities. The third offshoot is Rob Hoppe, of Robert D. Hoppe & Associates of Algoma, Wisconsin, founded in 1986. He often builds new organs with digital enhancements. Charles's two sons, Eric and Andreas, took over the



Hendrickson Opus 48, Trinity Lutheran Church, Valparaiso, Indiana

business when Charles retired in 2015 and continue today.

David Engen holds degrees in organ from St. Olaf College and the University of Iowa, and a master's degree in

software engineering from the University of St. Thomas. He has been in the organ business since 1970. He is currently president of Grandall & Engen, LLC, in Minneapolis where he shares duties with vice-president David Grandall.

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Exploring the unknown of BWV 565

Part 1

By Michael Gailit

Much has been written about Johann Sebastian Bach's *Tocatta and Fugue in D Minor*, BWV 565, and it seems that everything has been said. The work is considered an outstanding example of *stylus phantasticus*, a style of composition that encourages rhythmic and harmonic freedom. Effects play a greater role than contrapuntal substance, and in this respect BWV 565 has always been admired. Observations regarding its compositional quality, however, accumulated to such an extent that many have questioned whether it was actually composed by Johann Sebastian Bach.

In 1998, Rolf Dietrich Claus¹ examined in detail the problem of authorship. From the discussion of plausible answers to the questions raised, it was possible to distill a list of compositional features that exacerbated the questions of authenticity and quality. In turn, Christoph Wolff² in 2006 and Martin Blindow³ in 2019 showed that certain skillful structures and motivic relationships render doubts about quality or authorship obsolete. Moreover, the hurdle of finding an alternative composer could not be overcome.

Recently in 2020, Andreas Weil⁴ applied his historical-theoretical method and drew a comprehensive picture of the music theory of the time based on historic sources. After compiling a timeline from the gained information, features of BWV 565 were assigned to this timeline with the final conclusion that the piece was composed in 1702.

Finally, there is now this present study. Focusing solely on the musical text of BWV 565, it investigates the motivic structures and their development. What the notes can tell leads us into the unknown of BWV 565.

The nucleus idea

The opening phrase does not give the impression of a theme or a regular structure (Example 1). It sounds and looks like a nucleus idea ready for variation. When we disregard the note values, an astonishing proportion emerges. A total of nine notes fall into three groups of three

notes each. The example in pitch notation (Example 2) shows their a-b-a' form. Two mordent motives frame a trichord. The intervals of the melody progress from major seconds to minor seconds.

Nothing more than a coincidence is the relation to the number 9 when applying the Latin natural-order alphabet to the letters of the notes. The opening mordent notes A-G-A result in $1 + 7 + 1 = 9$, the trichord notes G-F-E result in $7 + 6 + 5 = 18 = 2 \times 9$, both motives therefore together 3×9 .

The motives

The following list gives an overview of the motivic substance of BWV 565. All motives can be derived from the opening mordent (Example 3).

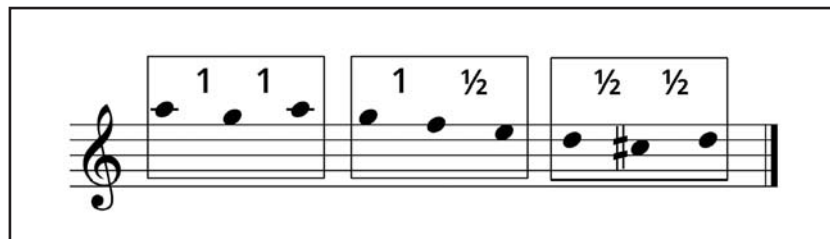
- The term mordent designates the ornament, but it is here also used for the motive with the same melodic shape.
- The trichord is created when the second step of the mordent does not return to the principle note, but proceeds in the direction taken.
- The tetrachord adds another note proceeding into the same direction.
- The cross motive reverses two notes each of the tetrachord.
- The turn motive gets its shape when the last note of the tetrachord changes direction. It also contains the trichord and the mordent.
- What we call the "kink" motive stretches the second step of the mordent.
- The *figura messanza*, generally taking many variants, shifts the mordent to the upbeat section in this case.
- The tetrachord becomes a *figura suspirans* when the last note falls on a downbeat.

All motives comprise three or four notes. The numbers 3 and 4 play a dominant role in the entire work. Further variations include mirrored versions or the tetrachord being split in two groups of two notes each, with the second group taking another position.

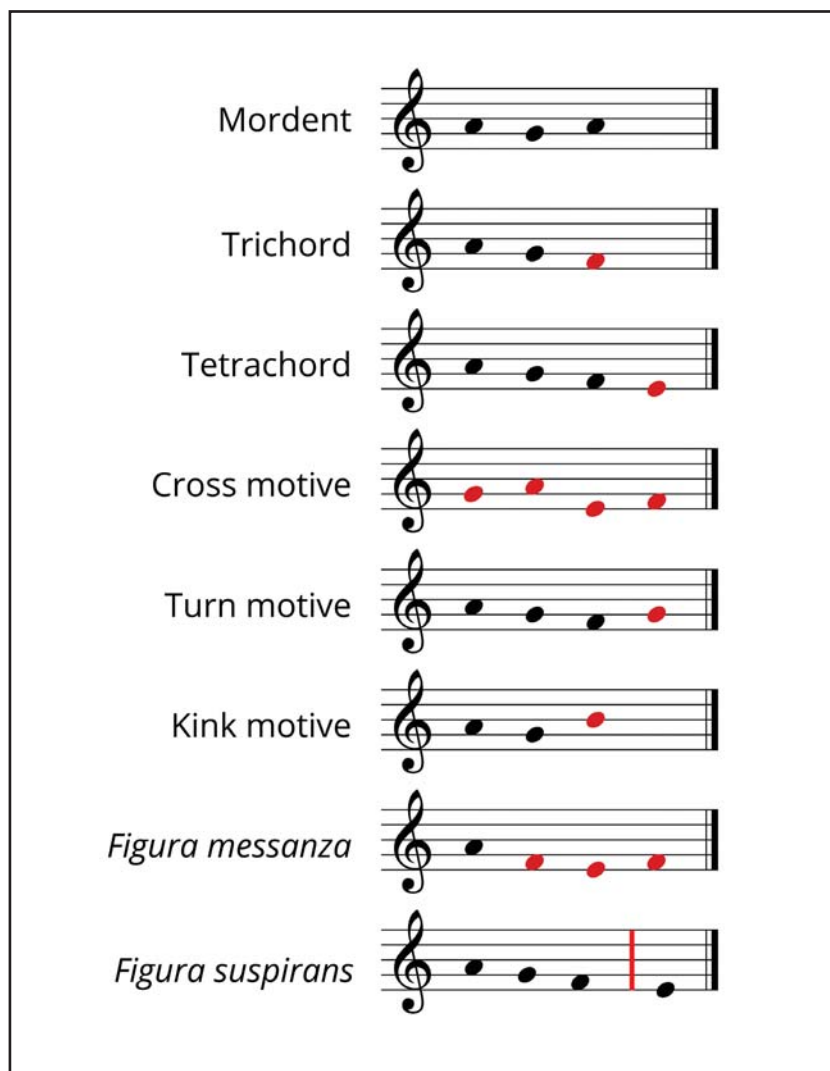
The second phrase varies the nucleus. The mordent opens, followed by a tetrachord whose four descending notes are



Example 1



Example 2



Example 3

interchanged forming the cross motive. The third phrase repeats the nucleus two octaves lower. The three phrases in A-B-A' form reflect the a-b-a' form of the nucleus notes, with both a-b-a' and A-B-A' arranged in descending order (Example 4).

Developments

The last four downbeat notes G-E-C-sharp-D in the first half of measure 2 are immediately repeated in reverse order in the second half of measure 2, followed by the transposition of the diminished triad to B-flat-C-sharp-E (Example 5). The B-flat completes the appearance of the main tone material (Example 6).

The next section, measures 4-7, develops the trichord—fittingly with triplets—in the complete range of the main tone material (Example 7). The motive is rhythmically shifted so that the second note becomes the downbeat note. This creates the "kink" motive that

we find well prepared by the suspension figure at the end of the preceding section (Example 8). The fourfold repetition of the motive is repeated three times moving upward along the frame notes D-F-A of the tonic triad (Example 9).

For the figuration of the next section, measures 8-10, the intervals of the kink motive are stretched by a factor of two, the second becoming a third, the third becoming a diminished fifth (Example 10). The preceding section, measures 4-7, had

- a motive of stepwise note progression
 - moving upward
 - along the frame notes of a triad.
- The present section, measures 8-10, switches everything and has
- a motive of triadic note progression
 - moving downward
 - along frame notes proceeding in stepwise motion.

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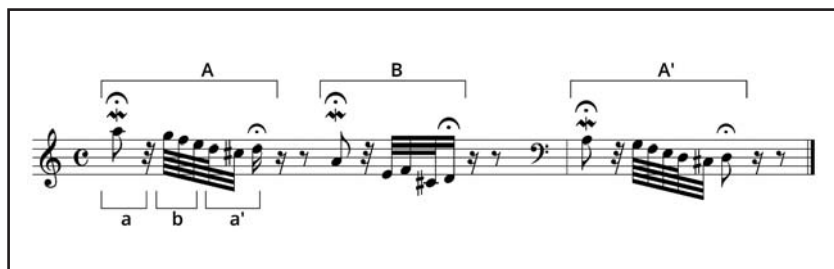
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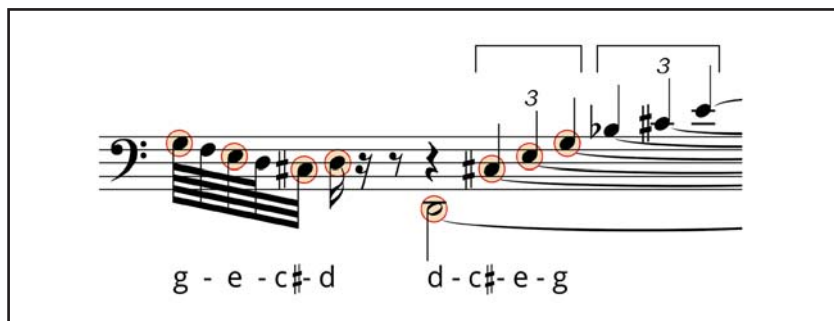
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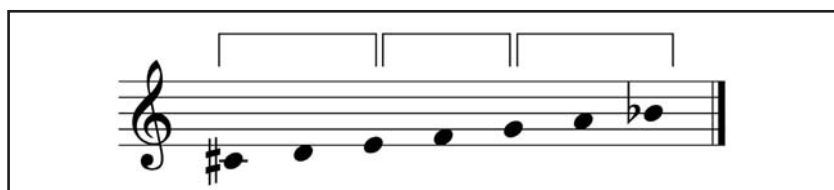
Example 4



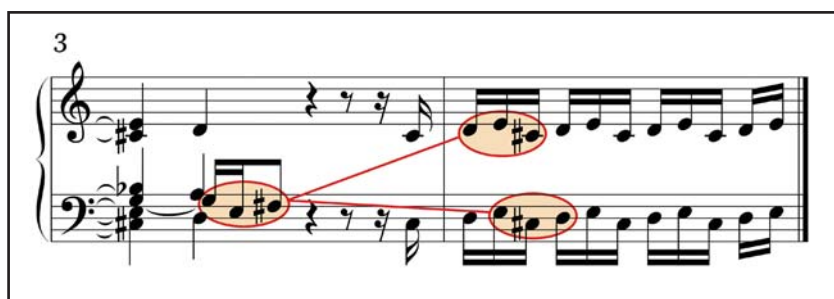
Example 5



Example 6



Example 7



Example 8

The triad figures form three descending parallel scales until the leading tone C-sharp is reached to prepare the second pedal entry on D (Example 11).

The nucleus idea (measure 1) started on A5,⁵ running down a fifth to D5. The closing part of the first section, measures 10–12, is a variation of the beginning, measures 1–2: a long note, followed by a descending run, a closing mordent, a rising arpeggio, and another closing mordent. Compared to the beginning, the first note is extended upward a minor second to B4. The descending run quotes the complete main tone material, then extends downward a minor second to a mordent on C4-sharp. B-natural appears for the first time, preparing the raising arpeggio of the dominant seventh chord. It can be regarded as the resolution connected to the raising arpeggio of the diminished seventh chord earlier. The top two notes D4–F4 of the final chord in measure 12 are the delayed resolution of the last two triplet notes G4–C4-sharp in measure 10 (Example 12).

Lack of quality? The opposite—BWV 565 is an unparalleled example of motivic development. A mordent starts the piece, a mordent closes the first section (measures 11–12), and a mordent closes the second section and the whole part preceding the fugue (measure 30). The first mordent appears on the beat, the second mordent before the beat,

and the third mordent after the beat (Example 13).

The first section, based on three-note motives, assigns to the pedal three isolated Ds. The piece starts with an A, the second part starts with an A as well (measure 12), as does then the fugue (measure 30). Every note appears to be placed on purpose. ■

To be continued.

Notes

1. Rolf Dietrich Claus, *Zur Echtheit von Toccata und Fuge d-Moll BWV 565*, 2nd ed. (Köln-Rheinkassel: Dohr, 1998).

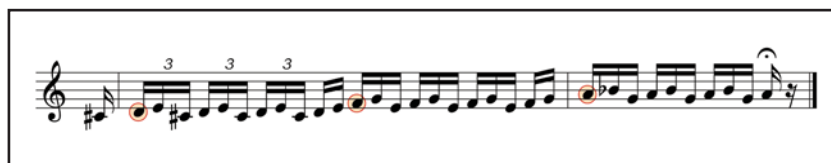
2. Christoph Wolff, "Zum norddeutschen Kontext der Orgelmusik des jugendlichen Bach: Das Scheinproblem der Toccata d-Moll BWV 565," in *Bach, Lübeck und die norddeutsche Musiktradition*, ed. Wolfgang Sandberger, 2nd ed. (Kassel: Bärenreiter, 2006), 220–230.

3. Martin Blindow, "Zur Diskussion über die d-Moll-Toccata BWV 565," in *Acta organologica*, vol. 36, ed. Alfred Reichling (Kassel: Merseburger, 2019), 401–429.

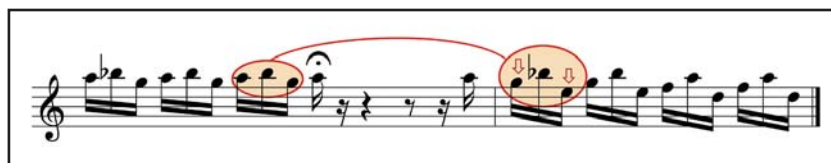
4. Andreas Weil, *Der komponierende Organist um 1700: Studien zu Toccata und Fuge d-Moll BWV 565 von Johann Sebastian Bach* (Köln: Dohr, 2020).

5. Note designations in scientific orthography: C2–C3–C4–C5–C6 (= traditionally C–c°–c¹–c²–c³).

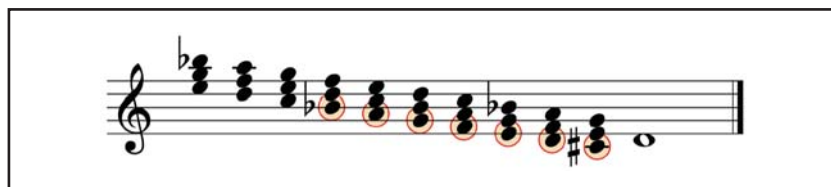
Michael Gailit graduated from the University of Music and Performing



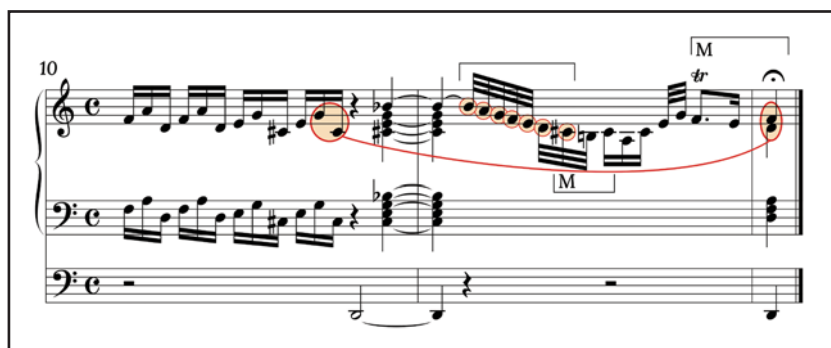
Example 9



Example 10



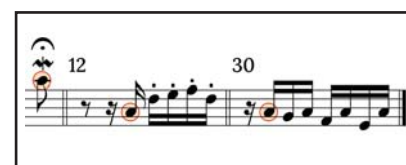
Example 11



Example 12 (M stands for mordent)



Example 13



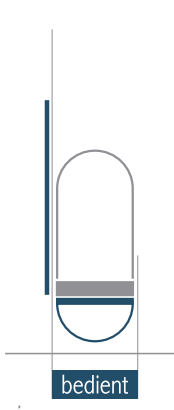
Example 14

Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at St. Augustine's Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the base of their individual performance practices. He toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, masterclasses, invitations to juries, musicological publications, editing sheet

music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy, and the organ symphonies of Louis Vierne. Currently Gailit is working on a book *The Enigma BWV 565*, a study elucidating new answers and new questions.



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New Organs

Juget-Sinclair Organbuilders,
Montréal, Québec, Canada
Christ Church, Episcopal,
Pelham, New York

The making of Opus 51

Designing pipe organs has always been a big challenge. The large organs can only be the result of teamwork and are, in a way, a collective work. The point is also that church organs are among the only instruments not to be for private use, but for community use. The process of acquiring an organ is also far from the ordinary procedure of buying a good or a service, it is rather a human experience dotted with twists and turns that ultimately has a positive impact on an entire community.

It is with this in mind that we approached the project for Christ Church, Pelham. Although the beginnings of the project go back more than ten years, the winning conditions were met in 2017, and we consider ourselves privileged to have been given the mission of designing and manufacturing this instrument. As soon as we visited, we received the request to design a casework façade inspired by the motifs present in the church and to respect the Gothic Revival style, typical of the churches of this time, to create a symbiosis between the organ and the church.

The visual and technical concept

The main challenge in the visual design of the instrument was to emphasize verticality. This is why the five main pipes of the Pédale 16' Principal (7–11) form the backbone of the concept. On each side, the subdivision of the pipe flats arouses visual excitement, as much by the use of small pipes as by the density of decorations and molding. The lateral pipe flats, whose starting point is lower, reinforce the central element, thus creating verticality within the whole. The zimbelstern star, gilded with 23-karat gold leaf, illuminates the façade by referring to the stained-glass window by William Jay Bolton, *The Adoration of the Magi* (1843). Although the space allocated to the organ is rather limited considering the requested stoplist, we were able to position the divisions without compromising access to the various components of the organ.



Juget-Sinclair Opus 51, Christ Church, Episcopal, Pelham, New York

Choral music is very important in Pelham, and one of the mandates was to leave space for more than twenty singers between the console and the casework. The detached console has been positioned to leave as much space as possible for the singers while allowing the organist to conduct while accompanying. Finally, the constraints of depth

and height guided the positioning of the windchests: The Pédale is on the ground, the Grand-Orgue on the first level aligned with the impost of the casework, and the Récit expressif on the second level, centered above the Grand-Orgue.

At ground level, the electric windchests of the large Pédale 16' pipes (Principals 16'-8', Soubasse 16'-8', Trombone 16'-8', and the first octave of the 8' Violoncelle) are placed at the back and occupy the entire width of the church, the large pipes passing on each side of the swell box. The mechanical windchest, which includes the trebles of all the stops and the entire 4' Flûte, is located under the Grand-Orgue, sharing the space with the three wedge bellows. On the first level, the Grand-Orgue is divided into two windchests, and the basses of the 8' stops also stand on each side of the swell box. The five-rank Cornet is mounted over the Grand-Orgue pipes, just behind the façade. The Récit expressif occupies the second level above the Grand-Orgue



Grand-Orgue pipework



Grand-Orgue mounted Cornet V

and the Pédale. It is divided into two windchests, and the ceiling of the swell box follows the design of the façade to make it invisible.

The casework and console are in quarter-sawn white oak, stained and oiled. The music rack is made with myrtle veneer enhanced with ebony inlays. The keyboards are covered with bone, and the sharps are in solid ebony. The stop knobs are turned in black walnut, and the stop labels are in porcelain. According to our practice, the large wooden pipes, the frames, bellows, and windchests are mostly made of poplar and white oak. The 16' and 8' stopped pipes and the 4' Pédale Flûte are made of white pine and cherry. Most of the mechanical parts are in beech, and the trackers are in carbon fiber. The metal pipes are made using three different alloys: the stopped pipes and flute mutations are 98% lead; all the reeds and the Récit principals are 52% tin; while the front pipes, the Grand-Orgue plenum, the gambas, and salicionals are 82% tin.

Juget-Sinclair Organbuilders Opus 51

Christ Church, Episcopal, Pelham, New York

GRAND-ORGUE (Manual I)

- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Salicional
- 8' Flûte harmonique (1–17 fr 8' Bdn)
- 4' Prestant
- 4' Flûte douce
- 2' Doublette
- Fourniture V (V with 16')
- Cornet V (fr tenor F)
- 8' Trompette
- 8' Cromorne
- Tremblant
- II/I

RÉCIT EXPRESSIF (Manual II)

- 8' Principal Amabile
- 8' Bourdon
- 8' Viole de gambe
- 8' Voix-céleste
- 4' Principal
- 4' Flûte octavante
- 2 1/2' Nazard
- 2' Piccolo
- 1 1/2' Tierce
- 2' Plein-jeu IV
- 16' Basson
- 8' Trompette
- 8' Basson-Hautbois
- 4' Clairon
- Tremblant

PÉDALE

- 16' Principal
- 16' Soubasse
- 8' Principal (ext 16' Principal)
- 8' Bourdon (ext 16' Soubasse)
- 8' Violoncelle
- 4' Prestant (ext 16' Principal)
- 4' Flûte
- 16' Trombone
- 8' Trompette (ext 16' Trombone)
- I/P
- II/P

General specification

- 61-note keyboards
- 32-note AGO pedalboard
- Equal temperament
- Multi-level electronic combination action
- 400 memory levels
- 10 general pistons
- 6 divisional pistons per division
- Sequencer

Builder's website:
<http://www.juget-sinclair.com>
Church website:
<https://christchurchpelham.org>

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The console

The tonal concept

From the beginning of the project, the committee's choice centered on a French aesthetic, adapted to the North American context. Though this choice may seem unusual to support a liturgy inherited from the British tradition, the diversity of color and power of the foundations, the variety in mutations and reeds, combined with the efficiency of the swell box make it a very effective and versatile accompaniment instrument for the Episcopal liturgy.

Generally speaking, as voicers we are looking for refinement in sound colors and balance between each stop rather than power. At Christ Church, we used the progressive *entailles de timbre* (tuning slots) for the bass, tenor, and alto and cut-to-length trebles for the principals. The gambas are voiced with tuning slots only, while the harmonic flutes are cut to length. The windpressures are 90 mm for Grand-Orgue and Récit and 105 mm for the Pédale. The organ is tuned in equal temperament.

The Grand-Orgue division

The Grand-Orgue division is built on a 16' Plein-jeu. If an 8' plenum is registered, the low rank of the Fourniture V ($2\frac{2}{3}$ – $5\frac{1}{2}$ ') will be automatically removed. The breaks in the Fourniture are on the C's to favor clarity in polyphonic music. The Grand-Orgue has the four typical 8' foundation stops of the French symphonic organ. These four stops are complementary in strength and timbre and can blend with each other. The Montre is rich and generous, and the trebles do not lose their intensity. The Flûte harmonique is the most ascending stop of the organ; it

is a self-accompanying stop. The delicate Salicional brings richness when mixed with other 8' stops while the Bourdon brings depth. The 16' and 8' Bourdons and the 4' Flûte douce have chimneys. The Cornet V has two main roles: it can be considered a solo stop, and in the tutti, it compensates for the natural loss of power of the reed stops in the trebles. The Grand-Orgue 8' Trompette is uninhibited without being vulgar and brings power to the whole organ. The Cromorne is in the French tradition, but in the fashion of the nineteenth century; it is rounder and warmer than its eighteenth-century predecessor. This therefore makes it a fairly versatile stop that can be used in Baroque, Romantic, and contemporary music. The Trompette is constructed with Bertounèche-type shallots and the Cromorne with slightly conical shallots in the bass and cylindrical shallots in the trebles.

The Récit expressif division

The Récit expressif is a great 16' symphonic swell and has some of the most colorful stops of the organ. A secondary 8' plenum is present to be able to dialogue with the Grand-Orgue. The breaks of the swell Plein-jeu are on the second, third, and fourth F so as not to coincide with those of the Grand-Orgue. The gambas have the narrowest scales of the organ. They bring clarity to the foundations of the whole organ and allow the Voix-céleste to be sparkling. The mutations are cylindrical and fluty according to French tradition. The Trompette and Clairon have harmonic trebles, which favors their presence in the church. Bertounèche reeds were used for Trompette and Clairon and tear-drop shallots for



Detail of the console

Bassons. The swell shades system we use allows the box to be opened completely, giving the most presence to the sound. This opening system also provides greater control and a better dynamic range between open and closed box. The full swell can literally disappear completely behind the Grand-Orgue foundations when the box is closed.

The Pédale division

Based on a 16' Principal, the Pédale division has a variety of foundations covering the principal, flute, and gamba families. The 8' Violoncelle is a chameleon stop that blends with the Principal as well as with the Bourdon. The 4' Flûte is strong enough to allow it to be played solo. German-style plated shallots have been used for the 16' Trombone and 8' Trompette to allow these stops to be more versatile than typical French reeds. Although the Trombone is powerful enough to support the whole organ, it is much rounder than a Bombarde, and it is balanced with the large plenum and full swell to support the accompaniment of large hymns. The 8' Trompette can be easily included in a Germanic plenum to reinforce the contrapuntal lines.

Project completion

The instrument-making process required nearly 18,000 man-hours of

work from summer 2018 to fall 2019. Installation of the instrument was from October to November 2019, and the end of the voicing coincided with American Thanksgiving. The assembly of the case-work and the mechanical action took place over two weeks, and voicing over seven weeks. During this period, we were able to establish close relationships with the community of Pelham, in particular with the main actors of the project, without whom all of this would not have been possible. We warmly thank the members of the organ committee who put trust in us: Martin A. Nash, Margaret Young (chairman), Jeffrey Hoffman, Father Matthew Mead, Kari Black, Jeff Bodenmann, and Kim De Beaumont, as well as all our hosts and collaborators in this project.

Robin Côté, President
Juget-Sinclair Organbuilders

The team of Juget-Sinclair organbuilders

Robin Côté
François Couture
Dean Eckmann
Jean-Dominique Felx
Denis Juget
Michal Michalik
Alexander Ross
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Orgues Létourneau,
St-Hyacinthe, Québec, Canada
First United Methodist Church,
Lubbock, Texas

Even when measured by expansive Texan standards, First United Methodist Church in Lubbock is extraordinary in scale. The church's Gothic bell tower is visible from just about anywhere in downtown Lubbock. The church campus sprawls over two city blocks and includes spacious wings for music, Christian education, youth, and even physical fitness. Completed in 1955, the sanctuary seats over 1,800 people, and its spectacular rose window is reportedly among the eight largest in the world. Confronted with such a voluminous space, organ enthusiasts and builders alike would be forgiven if their thoughts gravitated towards grand schemes. Nonetheless, First Methodist's sanctuary opened its doors in March of 1955 with M. P. Möller's Opus 8530, a positively ascetic instrument of 38 ranks spread over seven divisions and located in all four corners of the sanctuary. The organ was played by a three-manual console. Having studied the original pipework and seen the original wind pressure markings as part of this project, the Forrest Memorial Organ was surely understated in its effect.

Möller added a new Great division to the instrument in 1980, introducing visible pipework set on cantilevered chests bracketing the rose window. The original Great was repurposed as a Positiv division, and the other divisions were revised in the fashion of the day, largely replacing foundation tone with new mixtures, cornets, and mutations. Towards the end of the same decade, Möller replaced the 1954 console with a new four-manual console, which allowed the addition of several digital voices by Walker Technical Company.

Möller's Opus 8530 arrived at its final form a few years later when two new stops built by A. R. Schopp's & Sons were added to the Swell division, a 4' Blockflöte and an 8' Tuba. Now at 54 ranks and supplemented by nearly



Létourneau Opus 135 at First United Methodist Church, Lubbock, Texas

a dozen digital voices, the instrument could fill the church with sound. The Möller pipework was nonetheless uniformly under-scaled for the space and sounded forced as it was inevitably "pushed" for maximum output. For such a large room, the Pedal division was also curiously limited to two dedicated ranks, a skinny wooden Contrabass and a generous Bourdon.

By the mid 2010s, parts of the instrument were failing. Some of the organ's larger reed pipes were collapsing, wind reservoirs were audibly leaking, expression mechanisms were unreliable, and the instrument's electro-pneumatic

windchests were ciphering with regularity. The church's organ committee, ably led by Mr. Danny Johnston, explored options to replace the obsolete Möller mechanisms while retaining as much of the pipework as was practical. The committee travelled to listen to various instruments in Texas, and four companies were invited to submit proposals. Two instruments convinced the committee that Létourneau was the right choice: our Opus 88 at Saint Andrew United Methodist Church in Plano (four manuals, 77 ranks) and our Opus 127 at Saint Mark's School of Texas in Dallas (three manuals, 61 ranks).

After listening to the church's aspirations for the project, studying the situation carefully, and surveying the Möller organ's pipework, we developed a proposal for First United Methodist in several phases that retained nearly thirty ranks from the previous instrument. The project kicked off in the spring of 2019 with the replacement of the Antiphonal Great and Antiphonal Swell organs on either side of the gallery with new Antiphonal and Echo divisions totalling eleven ranks; the voicing was completed later that summer. Independently expressive, these two divisions served as a small but capable

Orgues Létourneau Opus 135

GREAT – Manual II – 95mm pressure			
16'	Double Diapason	12 pipes	new, extension of Open Diapason No. 2
16'	Liebllich Gedackt	—	from Choir
8'	Open Diapason No. 1	61 pipes	new, 70% tin
8'	Open Diapason No. 2	61 pipes	new, 70% tin
8'	Harmonic Flute	61 pipes	new, 56% tin
8'	Salicional	61 pipes	new, zinc and 56% tin
8'	Chimney Flute	61 pipes	new, wood and 40% tin
4'	Principal	61 pipes	rescaled Möller pipes
4'	Open Flute	61 pipes	Schopp's pipes
2 3/4'	Twelfth	61 pipes	new, 56% tin
2'	Fifteenth	61 pipes	new, 56% tin
1 1/2'	Mixture IV–VI	306 pipes	new, 56% tin
16'	Double Trumpet	—	from Swell
8'	Trompette	66 pipes	new, 56% tin
4'	Clairon	78 pipes	new, 56% tin
8'	Tuba	—	from Solo
	Great Sub Octave		
	Great Unison Off		
	Great Octave		
	Chimes (from Solo)		
	Zimbelstern		
ANTIPHONAL (enclosed) – Manual II – 115mm pressure			
16'	Contra Geigen	12 pipes	new, extension of 8' Geigen
8'	Open Diapason	61 pipes	rescaled Möller pipes
8'	Chimney Flute	61 pipes	Möller pipes with new wood bass
8'	Geigen	61 pipes	new, zinc and 56% tin
4'	Principal	61 pipes	rescaled Möller pipes
4'	Traverse Flute	61 pipes	rescaled Möller pipes
2'	Fifteenth	61 pipes	Möller pipes
	Tremulant		
	Antiphonal Sub Octave		
	Antiphonal Unison Off		
	Antiphonal Octave		
8'	Trompette en chamade	—	prepared for future addition
SWELL (enclosed) – Manual III – 115mm pressure			
16'	Contra Gamba	12 pipes	new, extension of 8' Gamba
8'	Open Diapason	61 pipes	rescaled Möller pipes
8'	Gamba	61 pipes	Möller pipes
8'	Voix Celeste	54 pipes	from g8, Möller pipes with new zinc bass
8'	Bourdon	61 pipes	Möller pipes
4'	Principal	61 pipes	Möller pipes
4'	Harmonic Flute	61 pipes	new, 40% tin
2'	Piccolo	61 pipes	new, 40% tin
2'	Mixture III–V	247 pipes	new, 56% tin
16'	Double Trumpet	61 pipes	new, 56% tin, harmonic at c49
8'	Trumpet	66 pipes	new, 56% tin, harmonic at c37
8'	Oboe	61 pipes	new, 56% tin, capped resonators
8'	Vox Humana	61 pipes	new, 56% tin
4'	Clarion	78 pipes	new, 56% tin, harmonic at c25
	Tremulant		
	Swell Sub Octave		
	Swell Unison Off		
	Swell Octave		
ECHO (enclosed) – Manual III – 115mm pressure			
16'	Bourdon	12 pipes	Möller pipes, extension of 8' Bourdon
8'	Viole de gambe	61 pipes	Möller pipes
8'	Voix Celeste	54 pipes	from g8, Möller pipes with new zinc bass
8'	Bourdon	61 pipes	Möller pipes
4'	Violon	61 pipes	new, 56% tin
8'	Cor d'amour	61 pipes	Möller pipes, capped resonators
	Tremulant		
	Echo Sub Octave		
	Echo Unison Off		
	Echo Octave		
CHOIR (enclosed) – Manual I – 110mm pressure			
16'	Liebllich Gedackt	12 pipes	new, extension of 8' Liebllich Gedackt
8'	Geigen Diapason	61 pipes	Möller pipes
8'	Concert Flute	61 pipes	Casavant pipes with new treble
8'	Erzähler	61 pipes	Möller pipes
8'	Erzähler Celeste	54 pipes	from g8, new, zinc and 56% tin
8'	Liebllich Gedackt	61 pipes	Möller pipes with new wood bass
4'	Geigen Principal	61 pipes	new, 56% tin
4'	Koppelflöte	61 pipes	Möller pipes
2 3/4'	Nazard	61 pipes	rescaled Möller pipes
2'	Flageolet	61 pipes	rescaled Möller pipes
1 3/4'	Tierce	61 pipes	rescaled Möller pipes
1'	Fife	61 pipes	rescaled Möller pipes



The four-manual drawknob console in the chancel



The Solo division: flared violas and wood Doppelflöte in the foreground, French Horn and Tuba behind

instrument for over a year, proving their ability to accompany the church's adult choir of over seventy voices. With the completion of the chancel organ, these

divisions draw sound from the chancel through the long nave, surrounding the congregation with sound without drawing attention to themselves.

As soon as the gallery organ and its two-manual console were ready for service, the dismantling of the chancel organ began. In all parts of the organ, pipes slated for reuse were repaired, cleaned, and in the case of the Möller pipework, liberally rescaled for the new instrument. For example, the scales of the Swell and Antiphonal 8' Open Diapason stops were enlarged by three and four pipes, respectively. Two of the Möller's narrow stopped basses were replaced with new wooden pipes for a fuller sound in the 8' octave. After the addition of seven new pipes at various points in the tenor through soprano octaves, the Möller 8' Harmonic Flute was completely transformed into the present Antiphonal 4' Traverse Flute.

The first portion of the chancel organ arrived in Lubbock towards the end of 2019, and a second shipment arrived in early 2020. As the full extent of Covid-19 made itself known, how to continue the



The south chancel façade, displaying pipes made from 70% tin representing the bass of the Great 16' Double Diapason

organ's installation became a preoccupation as lockdowns and international travel restrictions sidelined our company's Québec-based organbuilders. After some logistical reshuffling, we engaged a crack team led by Samantha Koch and Daniel Hancock to continue the installation in Lubbock that included the talents of Ryan Boyle, Brian Seever, and Jon Lester. (Daniel and Samantha subsequently joined our team in Québec at the end of 2020.) This last phase of the installation included the Great division and the four 16' tin façades with their oak casework around the church's chancel area.

Our Opus 135 is playable from two new consoles. There is a large and traditional four-manual stopknob console in

the chancel, and a two-manual console in the gallery with touchscreen controls. The gallery console offers the same stop controls as its larger brother at the other end of the sanctuary, giving organists complete control of the instrument in real time. Both consoles also share the same capture system, allowing the organist to move from one end of the building to the other without concern for registrations. The system boasts 999 levels of memory, as well as an independent sixteen levels of memory for the divisional pistons. Using Solid State Organ System's powerful MultiSystem II platform, the switching system in all four organ chambers is linked by fiber optic cable for effortlessly rapid communication.

First United Methodist Church, Lubbock, Texas

8' English Horn	61 pipes	Möller pipes
8' Clarinet	61 pipes	new, 56% tin
Tremulant		
Choir Sub Octave		
Choir Unison Off		
Choir Octave		
8' French Horn	—	from Solo
16' Ophicleide	—	from Solo and Pedal
8' Tuba	—	from Solo
4' Tuba	—	from Solo
8' Trompette en chamade	—	from Antiphonal
Harp	—	from Solo
SOLO (enclosed) – Manual IV – 255mm pressure		
8' Doppelflöte	61 pipes	new, wood and 40% tin
8' Viola	61 pipes	new, zinc and 56% tin
8' Viola Celeste	54 pipes	from g8, new, zinc and 56% tin
Tremulant		
8' French Horn	49 pipes	from c13, new, 56% tin, 425mm pressure
8' Tuba	85 pipes	Schopp's pipes, 425mm pressure
Solo Sub Octave		
Solo Unison Off		
Solo Octave		
8' Trompette en chamade	—	from Antiphonal
Chimes	digital	Walker Technical Co.
Harp	digital	Walker Technical Co.
Glockenspiel	digital	Walker Technical Co.
PEDAL – 105mm pressure		
32' Contra Bass	digital	Walker Technical Co.
32' Contra Bourdon	digital	Walker Technical Co.
16' Open Wood	32 pipes	new, wood
16' Open Diapason No. 1	32 pipes	new, 70% tin
16' Open Diapason No. 2	—	from Great
16' Subbass	32 pipes	Möller pipes
16' Gamba	—	from Swell
16' Lieblich Gedackt	—	from Choir
8' Open Wood	12 pipes	new, extension of 16' Open Wood
8' Principal	32 pipes	new, 56% tin
8' Subbass	12 pipes	Möller pipes, extension of 16' Subbass
8' Gamba	—	from Swell

8' Lieblich Gedackt	—	from Choir
4' Choral Bass	32 pipes	new, 56% tin
3 1/2' Mixture V	160 pipes	new, 56% tin
32' Contra Bombarde	digital	Walker Technical Co.
32' Contra Fagotto	digital	enclosed with Swell, Walker Technical Co.
16' Ophicleide	12 pipes	new, zinc and 56% tin, ext. of Solo 8' Tuba
16' Trombone	32 pipes	new, 145mm pressure
16' Trumpet	—	from Swell
8' Tuba	—	from Solo
8' Trumpet	32 pipes	new, 145mm pressure
4' Tuba	—	from Solo
8' Trompette en chamade	—	from Antiphonal
Chimes (from Solo)	—	
ANTIPHONAL PEDAL		
16' Geigen	—	from Antiphonal
16' Bourdon	—	from Echo
8' Geigen	—	from Antiphonal
8' Bourdon	—	from Echo

97 total stops; 75 ranks; 4,233 pipes

Great Mixture IV–VI					
c1 to b12	19	22	26	29	
c13 to b24	15	19	22	26	
c25 to f#31	12	15	19	22	26
g32 to b36	8	12	15	19	22
c37 to f#43	1	8	12	15	19
g44 to e53	1	5	8	12	15
f54 to c61	1	5	8	8	12
Swell Mixture III–V					
c1 to e17	15	19	22		
f18 to b36	12	15	19	22	
c37 to e41	8	12	15	19	
f42 to b48	1	8	12	15	19
c49 to c61	1	8	8	12	15
Pedal Mixture V					
c1 to g32	17	19	22	26	29



The two-manual console in the gallery with touchscreen controls

Further, the organ has SSOS's Organist Palette, an iPad interface allowing wireless record-playback throughout the sanctuary, a transposer, and a clock with stopwatch. The Organist Palette offers controls to adjust the General piston sequencer, the various Sostenuito functions, and the point of division for the Pedal Divide feature. Both consoles also use a programmable expression matrix, a concept we borrowed from Richard Houghten, which allows all five of the organ's expressive divisions to be interchanged between any of the consoles' three expression pedals.

The new organ's tonal design took shape in a comfortably English mold, based on a large and noble Great division. Split between the two chancel façades, the Great offers colorful foundation stops, an elegant 16' principal chorus topped with a six-rank mixture, and large-scale trumpets at 8' and 4' pitches. The 16' Double Diapason is extended to play as the 8' Open Diapason No. 2; the rank's slotted pipes are voiced for a harmonically richer timbre to contrast with the larger, more foundational Open Diapason No. 1.

The Swell offers all the dynamic and tonal range one would expect for choral works or organ repertoire. Its specification is disciplined, containing the organ's secondary principal chorus, a richly colored string and celeste, and a light-hearted chorus of flutes. The Swell foundations smooth the buildup between the Choir and Great divisions but equally reinforce the Great in orchestrally minded registrations. The Swell's battery of trumpets with English shallots dominates the division without stretching above their station; they enrich the Great ensemble with nuance and color.

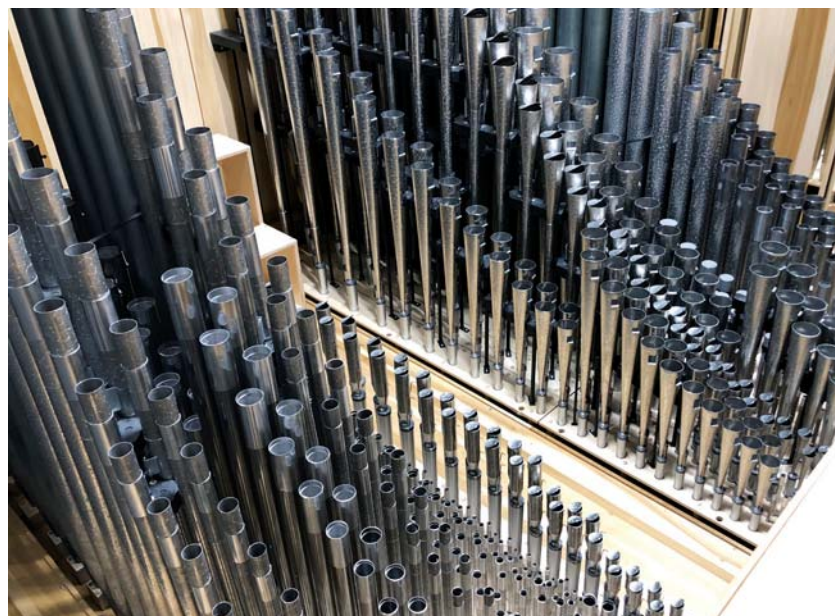
The Choir is the tertiary division, with a range of mezzo foundations, from its slotted principals to the open Concert Flute to the delicate Lieblich Gedackt rank. The organ's softest stops, the Erzähler and Erzähler Celeste, possess more character than a typical Flute Celeste. When used in tandem with the Echo division, the effect is an ethereal shroud over the sanctuary, ideally proportioned to introduce solo colors from the Great, Swell, or Solo. With all the harmonic vibrancy and carrying power of a solo stop, the Choir's *cornet décomposé* is still controlled in power such that its mutations can reinforce the principals for smaller contrapuntal works or in *alternatim* passages with other divisions. Möller's 8' English Horn from 1954 was thoroughly revoiced, and its hollow, peaky timbre contrasts beautifully with the Swell's warm 8' Oboe. The new

Clarinet was fitted with teardrop shallots for a slightly bolder timbre than a prototypical English example without limiting its utility. Both reeds are balanced for use in dialogue with each other against the Swell, but they too can also be strengthened with elements from the cornet.

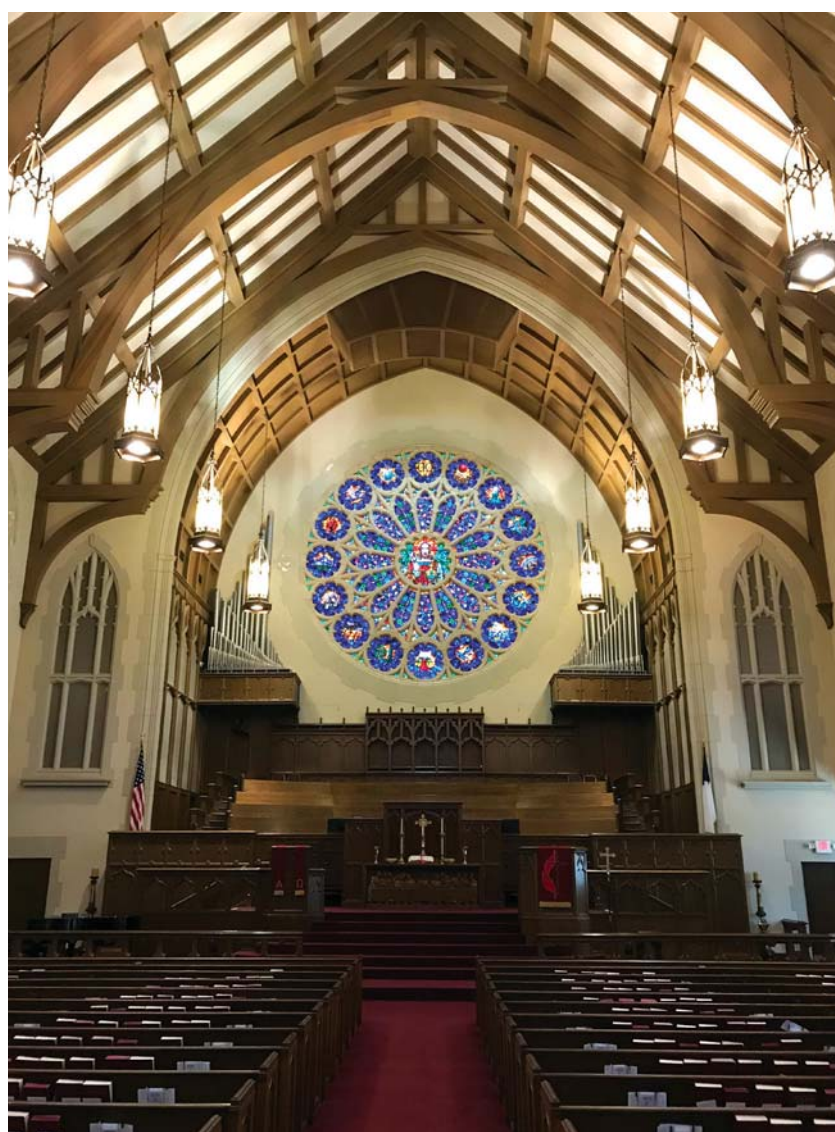
The Solo division stands out with a strong Doppelflöte and a pair of warm reverse-tapered gambas. The 8' Tuba pipes by A. R. Schopp's & Sons merit special mention for their resonators' enormous scale, as well as their early jump to harmonic length at 4' C. The Tuba rank was revoiced on nearly seventeen inches pressure with a round, fundamental tone that works beautifully as a solo voice—especially when employed in octaves—but can also buttress the whole ensemble. It will contrast magnificently as the darker foil to the future Trompette en chamade to be installed above the rear gallery. We also added a new 16' octave to the Tuba using shallots and heavy zinc sheets supplied by Schopp's for seamless cohesion. Intended to give the pedals the last word in extraordinary circumstances, the 16' Ophicleide's effect is especially astonishing from the chancel console!

The organ's twelve-rank Pedal division features independent metal principals at 16', 8', and 4'. A five-rank mixture completes the Pedal chorus, with the mixture incorporating a soft tierce rank for a subtly distinctive timbre. The pedals are reinforced by a large 16'–8' Open Wood rank and the restored Möller 16'–8' Subbass, as well as a 16' Trombone and 8' Trumpet on nearly six inches pressure. The Pedal is also augmented by four digital 32' stops provided by Walker, including a penetrating Contra Bass, a subtle Bourdon, a vibrant Contra Trombone, and a milder Contra Fagotto, with this last voice usefully enclosed within the Swell division.

As with any Létourneau instrument, a great deal of reflection went into how Opus 135 could best serve a host of musical needs, whether it is supporting a modern worship service, accompanying a grand choral anthem, or serving as the vehicle to present the organ's repertoire. We believe the specification bears this out. With 75 ranks and five expressive divisions, there are endless possibilities for creative registration without having to turn the instrument on its head. Each of the main divisions is based on foundations appropriate to the space, with incisive 16' ranks that enhance their respective choruses without opacity. At the other end of the spectrum, great attention was paid to the role of upperwork with the happy result that the mixtures and



A view of the 17-rank Swell division. The jumps to harmonic-length resonators in the 8' Trumpet and 4' Clarion stops can be seen on the far right.



M. P. Möller Opus 8530 (1955/1980/1988) in its ultimate form, circa 2018

higher pitches add presence and texture without overwhelming the balance of the chorus. The overall effect is one of grandeur, cohesion, and warmth.

We have thoroughly enjoyed working with so many fine people at First United Methodist Church during the course of this thrilling project, despite some unexpected twists and turns. Our work has been greatly helped at various points along the way by Danny Johnston, Dr. Seung-Won Cho, David Warren, Keith Bell, and the Reverend Todd Salzwedel. We are also grateful to Mrs. Mary Frances Baucum and the church's Board of Trustees who were so supportive of the organ committee's work and recommendations.

In the broader context of the Létourneau company, our Opus 135 for First United Methodist Church is the first instrument completed under the

proprietorship of Dudley Oakes (see the September 2020 issue of *THE DIAPASON* for more information). This pipe organ is simultaneously the logical continuation of the artistic evolution that the company was already on and a first expression of our renewed pursuit of tonal excellence. Within the company, there is a growing sense of being in a strong position. The second generation of leadership has many lessons from the past to guide us into the future while still having the freedom to advance in new and exciting directions. With several exciting projects in the years ahead, we invite you to watch this space!

—Orgues Létourneau

Builder's website:
letourneauorgans.com
Church's website: www.fumc.com/

Reviews

► page 11

of these sorts of publications in English, this reviewer cannot find another that measures up to *The Work-List of Henry Erben*. This is now the study against which future books will be measured.

—Stephen Schnurr
Gary, Indiana

New Recordings

From Palaces to Pleasure Gardens: 1735 Richard Bridge Organ of Christ Church, Spitalfields. Thomas Trotter, organ. Regent Records, Ltd., REGCD526, £8.33. Available from regentrecords.com.

Concerto Grosso in F Major, op. 6, no. 9, Archangelo Corelli, arr. Thomas Billington, Thomas Trotter; *Voluntary No. 2 in D Major*, James Hook; *Voluntary No. 5 in D Minor*, Hook; *Voluntary in C Major*, Johann Christoph Pepusch; *Concerto in D Minor*, op. 7, no. 4, Handel, arr. Trotter; *Voluntary in F Major*, op. 7, no. 6, John Stanley; *Concerto in D Major*, op. 1, no. 6, Johann Christian Bach; *Voluntary No. 10 in G Major*, William Russell.

Perhaps the first place one thinks of when talking about palaces is Buckingham Palace in London (affectionately known, especially by the Royal Family, as “Buck House”), which was built for the Duke of Buckingham in 1703 and has been a royal residence since 1761. The 1735 Richard Bridge organ at Christ Church, Spitalfields, London, was restored by William Drake (1943–2014) of Buckfastleigh in South Devon. This connection with Buckingham Palace especially comes to my mind because the last time I visited Bill Drake in his workshop he was working on the 1818 Lincoln organ from the ballroom in Buckingham Palace. Queen Elizabeth and Prince Philip had been to visit a few days previously, and I afterwards wondered if Bill had taken them to the same extremely nice pub that he took me to for lunch. Perhaps I should have asked. Bill had not yet started on the restoration of the Christ Church, Spitalfields, organ, but he showed me some of the pipework he had in storage at his workshop, ready to start work as soon as the Buckingham Palace ballroom organ was completed. I have not seen the Spitalfields organ since its restoration, but judging by this recording Bill Drake and his associates have done a fabulous job with the project.

Christ Church, Spitalfields, was designed by the renowned architect Nicholas Hawksmoor and built between 1714 and 1729. The three-manual organ, built by Richard Bridge in 1735, was for over a century the largest organ in Britain. It seems almost miraculous that the instrument has survived into the twenty-first century substantially intact. A competition was held to select an organist for the church in 1736, and the honor of being the first organist went to Peter Praelleur (1705–1741), with the eleven-year-old child prodigy John Worgan, who a decade or two later would be the famous organist of Vauxhall Gardens, as the runner-up. Peter Praelleur left a number of organ voluntaries, several of which have been published, and as he was also the musician at Goodman's Fields Theatre he would have been a good candidate for this compact disc, which features musicians who also performed at theaters and pleasure gardens, or whose music was popular there.

But, alas, no. Pleasure gardens were privately owned parks where for a small fee the public could enjoy various

amusements including music. Spitalfields, at the east end of London (near the present Liverpool Street Railway Station), had traditionally been a center of the weaving industry, but this was in decline by the end of the eighteenth century. Things got much worse in the nineteenth century, and Spitalfields became a dreadful slum that was the scene of some of Jack the Ripper's most notorious murders. In the twenty-first century it has been undergoing gentrification and now sustains a flourishing community of artists.

The performer on this compact disc is Thomas Trotter (b. 1957), who was educated at Malvern College, an independent school in Worcestershire, and at King's College, Cambridge, where he was an organ scholar under David Willcocks. He undertook further study in Paris with Marie-Claire Alain. In 1983 he became the Birmingham City Organist in succession to George Thalben-Ball. Another palace connection is that Thomas Trotter is also the organist of Saint Margaret's Church, Westminster, the parish church of the House of Commons in the Palace of Westminster. He holds honorary doctorates from Birmingham City University and the University of Birmingham and has given numerous concert tours all over the world. It is probably naughty of me to say so, but something I especially like about Thomas Trotter is his transcription of Leroy Anderson's *Sleigh Ride*!

Arcangelo Corelli was an immensely popular composer in eighteenth-century England, and his works were widely performed for the rich and famous in palaces, stately homes, and for the general public in pleasure gardens. *Concerto Grosso in F Major*, op. 6, no. 9, is in six movements. To make the works of Corelli more accessible Thomas Billington produced the transcription, *Corelli's celebrated twelve Concertos, Adapted for the organ, harpsichord, or piano forte, Opera IX* (London: published by Mr. Billington, [1795]). Thomas Trotter modified this edition for the current recording, and it shows the kind of thing that might have been played on the organs of pleasure gardens by such figures as William Russell and James Hook during the Napoleonic Wars. The bright, airy character of the Spitalfields organ is well suited to this arrangement.

The son of a Norwich knife-grinder, James Hook, like John Worgan, was a child prodigy. Best known today for his song, *The Lass of Richmond Hill*, Hook came to London to seek his fortune and initially worked at the White Conduit House, a tea garden in Pentonville. He subsequently became organist of Saint Pancras Old Church. He later also became organist of Saint John's, Horsleydown, Bermondsey, and of Marylebone and Vauxhall Gardens. He was a prolific composer and wrote many works for theaters and pleasure gardens including two operas. The two voluntaries on this compact disc come from his *Ten Voluntaries for the Organ*, op. 146 (1815), which have been republished by Oxford Music in an edition edited by David Patrick. *Voluntary No. 2 in D Major* is a Cornet voluntary of two movements, “Introduction (Adagio) for the Diapasons and Oboe,” and “Cornet Movement” (Vivace). It would have been played after the psalms at Morning or Evening Prayer to give the clergyman time to find his place in the Bible. *Voluntary No. 5 in D Minor* is more of a recital piece consisting of an “Introduction (Adagio) for the Diapasons” and a “Moderato” for full organ in a style not unlike some of Handel's concerti. It is conceivable that this could have been

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Reviews

played both in church and in the pleasure gardens.

Johann Christoph Pepusch was born in Berlin but came to London around 1700. He founded the Academy of Ancient Music, was a noted proponent of Corelli, and published an edition of Corelli's works. Pepusch was organist of the Charterhouse, a retirement home for male pensioners and a boys' school, the latter of which is still operating today as one of England's leading independent schools. In addition to this he was also on the music staff of James Brydges, First Duke of Chandos, in his establishment at Cannons, where Handel was composer-in-residence. Pepusch was heavily involved in London's theater life, and this makes him a good candidate for this compact disc. His *Concerto in C Major*, besides being his only surviving solo organ work, is remarkable if not unique in having no fewer than twelve movements, including sections for Squaltera, Cornet, Cremona, Bassoon, Twelfth, and Trumpet, besides some softer movements, and culminating in a fugue. The very adequate supply of varied eighteenth-century voices on the Spitalfields organ makes it an ideal instrument for performing this piece. I had never heard of a Twelfth movement before and wondered how it ought to be registered. I note from the leaflet that Thomas Trotter just used Stopped Diapason and Twelfth. I wonder, however, if it was intended to be the English equivalent of the French *Jeu de nazard*, in which case one might add a 4' Principal as well. Who knows?

Returning to the Duke of Chandos's composer-in-residence, George Frideric Handel, the next composition to feature on the compact disc is *Organ Concerto in D Minor*, op. 7, no. 4. Handel wrote two sets of organ concerti—op. 4 and op. 7—the first set of which was first published in a keyboard reduction, possibly the work of Handel himself, by John Walsh in 1738. Walsh published the second set in 1761, two years after the death of Handel, although several movements appear to have been lost. It is thought that op. 7, no. 4 was used at the premiere of the *Occasional Oratorio* in 1746. Numerous keyboard reductions have been made over the centuries. Thomas Trotter transcribed the version used in this recording himself. It is again a very good example of the kind of music that was used in the London theaters, opera houses, and pleasure gardens in the middle of the eighteenth century. Thomas Trotter achieves a particularly pretty effect on the sparkling choruses of the Spitalfields organ in the second, "Allegro," movement.

John Stanley was yet another child prodigy on the eighteenth-century London music scene. Left almost blind by a childhood accident, he became an organ student of Maurice Greene and obtained his first church organ post at the age of eleven. At the age seventeen he became the youngest person ever to obtain the degree of Bachelor of Music at Oxford University. He was best known as the celebrated organist of the Temple Church, one of the centers of the legal profession in London. (For more on Temple Church and its organs, see "A history of the Temple Church organs" by Roger Sayer, November 2019 issue, pages 19–21.) Handel frequently left his own church, Saint George's, Hanover Square, before the end of the service so that he could rush over to the Temple Church to hear Stanley's voluntary. One wonders what John Keeble, the organist of Saint George's, thought about this. It

must have been very intimidating for an organist to have Handel in his congregation, anyway. Stanley later became Handel's literary executor. Stanley's involvement in London life went much further even than this. He succeeded William Boyce as the Master of the King's Music, was a frequent performer at Vauxhall Gardens, and both promoted and participated in the performances of the Covent Garden Opera and the Drury Lane Theatre. *Voluntary in F Major*, op. 7, no. 6, is from the third set of ten voluntaries Stanley published for organ or harpsichord. It is a rare example of a French Horn voluntary—only a handful of organs including those of the Temple Church and Christ Church, Spitalfields, possessed a French Horn stop—and consists of an "Andante for the Diapasons" and a "Vivace for French Horn." It would again have been used in the morning or evening service after the psalms.

The palace music tradition continues with Johann Christian Bach, youngest son of Johann Sebastian Bach, who came to London in 1762 and became Music Master to Queen Charlotte. He performed opera at the King's Theatre and symphonies and concerti at the Hanover Square Rooms. He also published a collection of four *Vauxhall Songs* [W.H 28–31] circa 1769, presumably for performance at Vauxhall Gardens. Johann Christian Bach's *Keyboard Concerto in D Major*, op. 1, no. 6 [W.C 54], first published in 1763, consists of three movements—"Allegro Assai," "Andante," and "Allegro Moderato"—and is a fine example of the Galant style at its best. Thomas Trotter plays it in his own organ reduction.

William Russell, Jr., was the son of a London organist and organbuilder, William Russell, Sr., and the brother of another organbuilder, Timothy Russell. William Russell, Jr., became organist of Saint Anne's, Limehouse, in 1798. In 1801 he secured the extremely important post of organist of the Foundling Hospital, a large orphanage whose fashionable musical life, earlier supported by Handel, raised large amounts of money for charity. In 1807 Russell applied for the vacant post of organist at Christ Church, Spitalfields, but was the runner-up in a field of eleven candidates. He obtained his Bachelor of Music degree from Oxford University in 1808. Russell also worked in theaters and opera houses, including Sadler's Wells Opera Company, Covent Garden Theatre, and a theater that delighted in the unlikely name of the Royal Circus and Equestrian Philharmonic Academy. This was part of a popular genre of the time known as hippodrama, combining equestrian shows with dramatic productions and performed in theaters called hippodromes. Russell published two sets of *Twelve Voluntaries for the Organ* in 1804 and 1812. Both sets have a *Voluntary No. 10 in G Major*, but this is the one from the second set, consisting of a "Largo Maestoso" followed by a "Fugue" based on a theme of Haydn. Russell was among the earliest English organists to include a rudimentary pedal part in his voluntaries, as he does towards the end of this fugue.

More than 285 years later, the Richard Bridge organ of Christ Church, Spitalfields, remains a superb instrument. Thomas Trotter's compact disc is a very interesting illustration of the musical milieu in which organists were working at the time the instrument was built, and I thoroughly recommend it.

—John L. Speller
Port Huron, Michigan

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

16 JUNE
Jeremy Bruns; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Filippa Duke; St. Paul's Episcopal, Greenville, NC 7 pm
Derek Nickels; Christ Church, Michigan City, IN 12:15 pm

19 JUNE
Lynni Wang, carillon; Centralia Carillon, Centralia, IL 6:30 pm

23 JUNE
Cathy Meyer; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Mark Pacoe; St. Paul's Episcopal, Greenville, NC 7 pm
Todd Wilson; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Matt Gerhard; Christ Church, Michigan City, IN 12:15 pm

26 JUNE
Karel Keldermans, carillon; Centralia Carillon, Centralia, IL 6:30 pm

30 JUNE
Christopher Houlihan; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Garret Law; St. Paul's Episcopal, Greenville, NC 7 pm
Carey Scheck; Christ Church, Michigan City, IN 12:15 pm

3 JULY
Elijah Buerk, carillon, with tenor; Centralia Carillon, Centralia, IL 6:30 pm

7 JULY
Rhonda Sider Edgington; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Kent Jager; Christ Church, Michigan City, IN 12:15 pm
Wayne Marshall; Northrop Auditorium, Minneapolis, MN 7:30 pm

10 JULY
Janette Fishell, masterclass; Lutheran Church of the Incarnation, Columbia, SC 10 am
Wylie Crawford, carillon; Centralia Carillon, Centralia, IL 6:30 pm

11 JULY
Alan Lewis; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
+ **Janette Fishell**; Lutheran Church of the Incarnation, Columbia, SC 5 pm

13 JULY
Janette Fishell; All Saints Episcopal, Hilton Head Island, SC 7 pm

14 JULY
Stephan Griffin; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Nathan Laube; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Carol Garrett; Christ Church, Michigan City, IN 12:15 pm

17 JULY
Roy Kroezen, carillon; Centralia Carillon, Centralia, IL 6:30 pm

18 JULY
Larry Allen, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
James Brian Smith; Cathedral of St. Joseph the Workman, La Crosse, WI 3:30 pm

21 JULY
Mark Pacoe; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Mark Sudeith; Christ Church, Michigan City, IN 12:15 pm

22 JULY
Katherine Meloan; St. John's Lutheran, Sayville, NY 7 pm

25 JULY
Mark Anderson with soprano; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

28 JULY
Stefan Donner; Methuen Memorial Music Hall, Methuen, MA 8 pm (livestream)
Bill Halliar; Christ Church, Michigan City, IN 12:15 pm

UNITED STATES West of the Mississippi

15 JUNE
Chad Winterfeldt; Grace Lutheran, Mankato, MN 12:10 pm

20 JUNE
Hyunju Hwang; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

22 JUNE
David Fienen; Grace Lutheran, Mankato, MN 12:10 pm

27 JUNE
Etienne Walhain; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm (livestream)

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Calendar

29 JUNE

Garrett Steinberg; Christ the King Lutheran, Mankato, MN 12:30 pm

4 JULY

National Lutheran Choir; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

5 JULY

Isabelle Demers; Basilica of St. Mary, Minneapolis, MN 7:30 pm

Karen Beaumont; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

12 JULY

Michael Bower; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 JULY

Sheila Bristow, with trumpet; Christ Episcopal, Tacoma, WA 12:10 pm

19 JULY

Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 JULY

Jordan Prescott, Vienne, *Symphonie V*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

INTERNATIONAL

15 JUNE

Berner Kantorei; Münster, Bern, Switzerland 8 pm

16 JUNE

Andreas Meisner; Kreuzkirche, Dresden, Germany 8 pm

17 JUNE

Marcel van Westen; St. Kazimierz, Nowy Sacz, Poland 7 pm

19 JUNE

Kseniya Pogorelaja, with VivaVox Ottobeuren; Pfarrzentrum, Ottobeuren, Germany 4 pm

Sophie-Véronique Cauchefeur-Choplin; Saint-Sulpice, Paris, France 4 pm

Nathan Laube; St. John the Evangelist, Islington, UK 7:30 pm

20 JUNE

Anne Horsch; Dom, Magdeburg, Germany 4 pm

Jean-Paul Imbert; Dom St. Martin, Rottenburg, Germany 5 pm

Ansgar Schlei, with chamber orchestra; Willibrordi-Dom, Wesel, Germany 6 pm

21 JUNE

Johannes Lang, children's program; Friedenskirche, Potsdam, Germany 8:30 am, 9:30 am, & 10:30 am

22 JUNE

Vincent Thévenaz, with saxophone; Münster, Bern, Switzerland 8 pm

23 JUNE

Sten Sandell, with Designing Voices; Nikolaikirche, Potsdam, Germany 7:30 pm

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

25 JUNE

Barry Jordan; Dom, Magdeburg, Germany 7:30 pm

26 JUNE

Timo Rinke; St. Michaelis, Hamburg, Germany 12 noon

27 JUNE

Angela Amodio; Dom, Magdeburg, Germany 4 pm

Daniel Beckmann; Liebfrauenkirche, Hamm, Germany 5 pm

Ludger Lohmann; Aureliuskirche, Calw-Hirsau, Germany 7 pm

Bart Jacobs, with instrumentalists and vocalists, works of Bach; Klosterkirche, Muri, Switzerland 5 pm

29 JUNE

Daniel Glaus, with cello; Münster, Bern, Switzerland 8 pm

30 JUNE

Jörg Endebrook; St. Michaelis, Hamburg, Germany 7 pm

Mario Cifferi; Nikolaikirche, Potsdam, Germany 7:30 pm

Jean-Baptiste Monnot; Kathedrale, Dresden, Germany 8 pm

1 JULY

Johan Hermans; St. Margaret's Basilica, Nowy Sacz, Poland 7 pm

Martin Kaleschke; Dom St. Petri, Bremen, Germany 7 pm

2 JULY

Roland Dopfer; St. Cyprian und Cornelius, Ganderkesee, Germany 4 pm

Martin Setchell; Dom, Magdeburg, Germany 7:30 pm

3 JULY

Jörg Endebrook; St. Michaelis, Hamburg, Germany 12 noon

Marcus Strümpe; Willibrordi-Dom, Wesel, Germany 12 noon

Gillian Blythman; St. Alphage, Edgeware, UK 7:30 pm

4 JULY

Miryam Haiawi; Dom, Magdeburg, Germany 4 pm

6 JULY

Silvius von Kessel; St. Jacobi Hamburg, Germany 8 pm

Bernhard Haas; Münster, Bern, Switzerland 8 pm

7 JULY

Susanne Rohn; St. Michaelis, Hamburg, Germany 7 pm

Johannes Lang, with percussion; Friedenskirche, Potsdam, Germany 7:30 pm

Anthony Burns-Cox; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

Daniel Roth; Kreuzkirche, Dresden, Germany 8 pm

8 JULY

Arvid Gast; Dom St. Petri, Bremen, Germany 7 pm

9 JULY

Michael Ging; Dom, Magdeburg, Germany 7:30 pm

10 JULY

Sybille Groß; St. Michaelis, Hamburg, Germany 12 noon

Roman Perucki, with violin; Pfarrzentrum, Ottobeuren, Germany 4 pm

11 JULY

Matthias Mück, with brass; Dom, Magdeburg, Germany 4 pm

Roman Perucki, with violin; Pfarrkirche St. Martin, Ottobeuren, Germany 4 pm

David Briggs; Dom, Merseburg, Germany 8 pm

Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

13 JULY

Barry Jordan; St. Jacobi Hamburg, Germany 8 pm

Heinz Balli; Münster, Bern, Switzerland 8 pm

14 JULY

Sebastian Küchler-Blessing; St. Michaelis, Hamburg, Germany 7 pm

Giulio Tosti; Erlöserkirche, Potsdam, Germany 7:30 pm

Edoardo Bellotti; Frauenkirche, Dresden, Germany 8 pm

15 JULY

Martin Schmeding; Dom St. Petri, Bremen, Germany 7 pm

Ludger Lohmann; Dom, Altenberg, Germany 8 pm

Letizia Romiti; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

16 JULY

Giampaolo di Rosa; Dom, Magdeburg, Germany 7:30 pm

17 JULY

Jörg Endebrook; St. Michaelis, Hamburg, Germany 12 noon

18 JULY

Klaus Sonnleitner; Klosterkirche, St. Florian, Austria 5 pm

Roman Hauser & Peter Frisé; Dom, Magdeburg, Germany 4 pm

Dietmar Hiller; Evangelische Kirche, Kollnau, Germany 7 pm

Sarah Kim; Stadtkirche, Karlsruhe, Germany 8:30 pm

20 JULY

Stefan Schmidt; Stiftsbasilika, Aschaffenburg, Germany 8 pm

Elisabeth Ullmann; St. Jacobi Hamburg, Germany 8 pm

Daniel Glaus, with violin; Münster, Bern, Switzerland 8 pm

21 JULY

Johannes Zeinler; St. Michaelis, Hamburg, Germany 7 pm

Johannes Lamprecht; Friedenskirche, Potsdam, Germany 7:30 pm

Björn O. Wiede; Nikolaikirche, Potsdam, Germany 7:30 pm

22 JULY

Barry Jordan; Dom St. Petri, Bremen, Germany 7 pm

Balthasar Baumgartner; Dom, Altenberg, Germany 8 pm

Sara Musumeci; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

23 JULY

Peter Kofler; Dom, Magdeburg, Germany 7:30 pm

24 JULY

Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon

Etienne Walhain; Dom, Merseburg, Germany 12 noon

Margaretha Christina de Jong, with dancers; Pfarrzentrum, Ottobeuren, Germany 4 pm

Isabelle Demers; Marktkirche, Hannover, Germany 6 pm

Wolfgang Karius; St. Cyprian und Cornelius, Ganderkesee, Germany 7:30 pm

25 JULY

Hans Leitner; Klosterkirche, St. Florian, Austria 5 pm

Ka Young Lee; Dom, Magdeburg, Germany 4 pm

Andrew Forbes; Stadtkirche, Karlsruhe, Germany 8:30 pm

Johannes Strobl, works of Bach; Klosterkirche, Muri, Switzerland 3 pm & 5 pm

27 JULY

Gerhard Löffler; St. Jacobi Hamburg, Germany 8 pm

Martin Ennis; Münster, Bern, Switzerland 8 pm

28 JULY

Henry Fairs; St. Michaelis, Hamburg, Germany 7 pm

Sebastian Heindl; Dom, Merseburg, Germany 7 pm

Björn O. Wiede; Nikolaikirche, Potsdam, Germany 7:30 pm

Stephen Hamilton; Kreuzkirche, Dresden, Germany 8 pm

29 JULY

Angela Metzger; Dom St. Petri, Bremen, Germany 7 pm

Jean-Christophe Geiser; Dom, Altenberg, Germany 8 pm

30 JULY

Isabele Demers; Dom, Magdeburg, Germany 7:30 pm

Dieter Hubov, with trumpet; Münster, Konstanz, Germany 8 pm

31 JULY

Juli Enrico Langer; Dom, Merseburg, Germany 12 noon

Katelyn Emerson; St. John the Evangelist, Islington, UK 7:30 pm

Jonathan Hope; All Saints, Cheltenham, UK 7:30 pm



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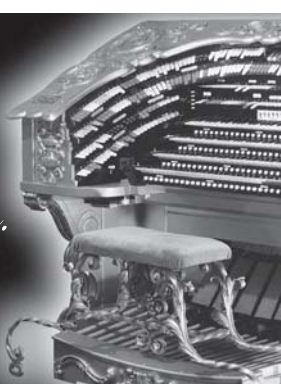
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Recital Programs

GAIL ARCHER, St. Francis Xavier Catholic Church, New York, NY, February 7: *Improvisation on a Polish Hymn*, Surzynski; *Pastorale in f-sharp*, Rychling; *Meditation-Elegy*, Borowski; *Triptych*, Lukaszewski; *Kantata for Organ*, Gorecki; *Symphony No. VIII*, Nowowiejski; *Esquise*, Bacewicz; *Trip-tychon*, Paciorekiewicz.

JACKSON BORGES, Princeton University Chapel, Princeton, NJ, February 4: *Concert Overture in c*, Hollins; *Night-song*, Elmore; *Allegro (Symphonie VI in g, op. 42, no. 2)*, Widor.

DAVID BRIGGS, Cathedral of St. John the Divine, New York, NY, February 9: *Trumpet Tune*, Purcell, transcr. Briggs; *Prélude, Fugue, et Variation*, op. 18 (*Six pièces pour grand orgue*, no. 3), Franck; *Symphonie improvisée en quatre mouvements*, Briggs.

Cathedral of St. John the Divine, New York, NY, February 23: *Prelude (Die Meistersinger von Nürnberg)*, Wagner, transcr. Westbrook; *Prelude, Liebestod (Tristan und Isolde)*, Wagner, transcr. Lemare; *Prometheus*, Liszt, transcr. Guillou; *Tod und Verklärung*, Strauss, transcr. Briggs.

TIGRAN BUNIATYAN, First Presbyterian Church, Huron, OH, February 14: *Balletto del Granduca*, Malle Sijmen, Sweelinck; *Chorale Partita on Von Gott will ich nicht lassen*, Leyding; *Prelude and Fugue in f*, BWV 534, *Chorale Partita on O Gott du frommer Gott*, BWV 767, *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in C*, BWV 545, Bach.

STEPHEN BUZARD, St. Luke's Episcopal Church, Evanston, IL, February 28: *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Schmücke dich, O liebe Seele*, BWV 645, Bach; *Lacrimae*, Carter; *Andante cantabile (Symphony 5)*, Tchaikovsky, transcr. Lemare;

Air, Price; *Final (Symphonie VI in b, op. 59)*, Vierné.

JOHN COBLE, Cathedral of St. Philip, Atlanta, GA, February 28: *Prelude and Fugue in g*, BWV 535, *Wer nur den lieben Gott läßt walten*, BWV 647, Bach; *In Memory—H.H.L.*, Locklair; Choral No. 3 in a (*Trois Chorals pour Grand Orgue*, no. 3), Franck.

LYNNE DAVIS, Wichita State University, Wichita, KS, February 3: *Chorale Partita on Ach wie nichtig, ach wie flüchtig*, Böhm; *Fantasy and Fugue in g*, BWV 542, Bach.

JILLIAN GARDNER, St. James Episcopal Church, Fairhope, AL, March 19: *Sinfonia (Wir danken dir, Gott)*, BWV 29, Bach; *Pas de quatre*, La Fée-Argent, Cendrillon et Fortuné, Loiseau Bleu et le loup, Apotheose (*Sleeping Beauty*, op. 66), Tchaikovsky, transcr. Gardner; *Improvisation on Nearer, My God, to Thee!*, Karg-Elert; *Sinfonietta*, Gjeilo; *Festival Toccata*, Fletcher; *Toccata in F*, BWV 540, Bach; *Prélude, Final (Symphonie I in d, op. 14)*, Vierné.

GREGORY HAMILTON, harpsichord, Irving, TX, February 7: *Suite in F*, La Roux; *Chaconne*, F. Couperin; *Suite in c*, Geoffrey; *Le Caron*, A. L. Couperin.

Harpsichord, Irving, TX, February 14: *Suite in C*, Purcell; *Suite in g*, Chamont; *Suite*, Dumont; 8 *Préludes*, Couperin.

Harpsichord, Irving, TX, February 21: *Suite in G*, Bustijn; *Prelude, Fugue, and Postlude*, Böhm; *Suite in c*, Froberger; *Suite in e*, Handel.

RICHARD HOSKINS & THOMAS COLAO, St. Chrysostom Episcopal Church, Chicago, IL, February 14: *Prelude and Fugue in C*, BWV 545, *Herr Christ, der einge Gottes-Sohn*, BWV 601, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *In dir ist Freude*, BWV 615,

Prelude and Fugue in e, BWV 548, *Adagio (Sonata in d, BWV 527)*, *Prelude and Fugue in G*, BWV 541, Bach.

CHRISTOPHER HOULIHAN, St. Bartholomew's Episcopal Church, New York, NY, February 15: *Pièce Héroïque*, FWW 37 (*Trois Pièces*, no. 3), Franck; *Deus Esquisses*, op. 41, Dupré; *Andantino (String Quartet in G)*, Debussy, transcr. Guilmant, Houlihan; *Naïades (24 Pièces de fantaisie, Quatrième suite, op. 55, no. 4)*, *Final (Symphonie I in d, op. 14)*, Vierné.

NICOLE KELLER, Trinity Lutheran Church, Worcester, MA, February 14: *Fantasy: Torah Song (Yisrael Voraita)*, Phillips; *Suite No. 1*, Price; *A Secret Power*, The World of Silence, There Is a Spirit That Delights to Do No Evil (*A Quaker Reader*), Rorem; *So Fades the Lovely Blooming Flower*, There Is a Happy Land, I Love Thee, My Lord (*Sacred Sounds*), Shearing; *The Primitives*, At the Ballet, Those Americans (*Five Dances*), Hampton; *Toccata*, Wilson.

SAMUEL KUFFUOR-AFRIYIE, Cathedral of St. John the Divine, New York, NY, February 16: *Joshua Fit the Battle*, Sowande; *Adoration*, Price; *Wonya amane*, Mafro Patahunu, Nketia; *Yoruba Lament*, Sowande; *Ebenezer*, *Prelude on Sansaakroma*, *Tatale*, Kuffuor-Afriyie.

SCOTT LAMLEIN, St. John's Episcopal Church, West Hartford, CT, February 7: *Fantasia and Fugue in g*, BWV 542, Bach; *Alborada*, Cooman; *Great Day*, Hailstork; *Quodlibet on Slane*, Rakich; *Allegro vivace (Symphonie V in f, op. 42, no. 1)*, Widor.

MALCOLM MATTHEWS, Christ Church Cathedral, Nashville, TN, February 21: *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Prélude, fugue, et varia-*

tion, op. 18 (*Six pièces d'orgue*, no. 3), Franck; *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach.

JOHN J. MITCHELL, University of Houston, Houston, TX, February 23: *Praeludium in g*, BuxWV 149, Buxtehude; *Partita on Ach wie flüchtig, ach wie nichtig*, Böhm; *Tierce en taille (Livre d'orgue)*, DuMage; *Paraphrase on St. Patrick's Breastplate/Dierde/Gartan*, te Velde; *Passacaglia in c*, BWV 582, Bach; *Ts'mindao Ghmerto*, arr. Mitchell.

JONATHAN W. MOYER, Centennial Chapel, Christ Church Cathedral, Cincinnati, OH, February 14: *Estampie*, Danksagmüller; *Gagliarda "L'herba fresca"*, Gagliarda "Gamba," Gagliarda "Comadrina" (*Intabulatura Nova di Balli*); *Recercar con obbligo di cantare la quinta parte senza toccarla (Fiori musicali)*, Frescobaldi; *Tiento por A la mi re*, Cabanilles; *Psalmus: O Lorde turne not away*, anonymous; *Felix namque II (Fitzwilliam Virginal Book)*, Tallis; *Ich ruf zu dir, Herr Jesu Christ*, anonymous; *Ricercar in D*, Steigleder; *Chaconne "Oculi mei semper ad Dominum"*, Moyer.

RAYMOND NAGEM, Cathedral of St. John the Divine, New York, NY, February 2: *Prelude and Fugue in C*, BWV 545, Bach; *St. Bride, Assisted by Angels*, Bingham; *Symphony No. 1 in b*, Andrée.

Cathedral of St. John the Divine, New York, NY, March 2: *Prelude and Fugue in d*, BWV 539, Bach; *Suite Acadiana*, op. 3, no. 2, Beaulieu; *Sonata VI in e-flat*, op. 119, Rheinberger.

ANDREW SCHAEFFER, Church of St. Louis, King of France, St. Paul, MN, February 10: *Les cloches de Hinckley (24 Pièces de fantaisie, Quatrième suite, op. 55, no. 6)*, Vierné; *Partita on Herr Jesu Christ, dich zu uns wend*, Böhm; At the Ballet (*Five Dances*), Hampton; *Marche (Sept pièces, op. 27, no. 2)*, Dupré.

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POSITIONS AVAILABLE

Organist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning service. If interested please send résumé and cover letter to the Director of Music at mikenelson71@comcast.net.

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PUBLICATIONS / RECORDINGS

Celebrate the Summer "outside" your comfort zone! Imagine your "Summer Fancies," "By the Brook" out in the "Sunshine and Shadow," "In Summer," while listening to "Bells Across the Meadows." These and other such "Caprice[s]" and "Cantilene[s]" are located at michaelmusic.com, 704/567-1066.

PUBLICATIONS / RECORDINGS

Raven imports videos and CDs produced by Fugue State Films. Released in December, 2020, is *A Legend Reborn: The Voice of King's* in a set of 2 DVDs and 2 CDs featuring a 2-hour documentary video detailing restoration of the 1934 Harrison & Harrison organ of King's College, Cambridge, with video shot over longer than a year, at all stages of the restoration, and presented by David Briggs. The set includes filmed performances on the DVDs, duplicated on the two CDs, by organ scholars past and present. David Briggs improvises; Robert Quinney, Ashley Grote, Tom Wimpenny, Richard Gowers, Henry Websdale and Donal McCann play music by Bach, Mendelssohn, Reger, Vaughan-Williams, Bridge, Howells, Vierne, Dupré, Alain, Messiaen and Bingham. FSFDVD-013, \$39.95 postpaid in the U.S. from RavenCD.com, 804/355-6386.

New from Fruhauf Music Publications: a transcription for organ drawn from the keyboard music of J. K. F. Fischer's *Blumen-Büschlein*, Opus II; this detailed edition of Praeludium VIII includes a full realization of the arpeggiated introductory movement. Please consult www.fruhaufpub.net's home page announcements and bulletin board, as well as the Downloads Page, to access this and other complimentary letter sized PDF booklets that continue to be available for download.

PUBLICATIONS / RECORDINGS

The Organ Historical Society announces its 2021 virtual convention, to take place on five Sunday evenings, August 1, 8, 15, 22, and 29. "Kaleidoscope of Colors" will feature a wide range of instruments spanning three centuries of construction, from one-manual to five-manual organs, with a diversity of repertoire and performers. The focus is on promoting the pipe organ, its storied history, and its relevance in the 21st century. Five more instruments will be featured playing a hymn for viewers to sing, as well as a newly commissioned piece from American Kurt Knecht, a set of variations on the hymntune Nettleton. For information: organhistoricalsociety.org.

Raven has released "Prairie Sounds," with Maxine Thévenot playing the 1930 Casavant of 57 ranks at Holy Rosary Cathedral in Regina, Saskatchewan, Canada. Works on the CD include several *first recordings: David L. McIntyre: Joyfully*; Guillaime: Récit de tierce en taille; Basse de trompette; Denis Bédard: Variations on Sine Nomine; Gilles Leclerc: Récit de tierce en taille*; Philip Moore: Laudate Dominum*; Ruth Watson Henderson: Celebration*; Dupré: Angélus; Frank Bridge: Adagio in E; César Franck: Prélude, Fugue et Variation, op. 18; Clara Schumann: Prelude & Fugue in D Minor, op. 16, no. 3; César Franck: Pièce Héroïque. Raven OAR-162, \$15.98 postpaid in the U.S. from RavenCD.com, 804/355-6386.

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 pavelmadhzarov.com@gmail.com.

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and GIA Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/442-1358, www.giamusic.com.

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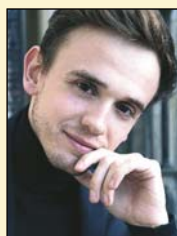
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