

THE DIAPASON

FEBRUARY 2021



Quimby Pipe Organs, Inc.
50th Anniversary
Cover feature on pages 18–20

PHILLIP TRUCKENBROD CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



MARTIN JEAN



BÁLINT KAROSI



JEAN-WILLY KUNZ



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



HERNDON SPILLMAN



JOSHUA STAFFORD



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



SEBASTIAN HEINDL
2019 LONG WOOD GARDENS
INTERNATIONAL ORGAN
COMPETITION WINNER



INSPIRATIONS ENSEMBLE

P.O. Box 432
Dearborn Heights, MI 48127

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

Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Twelfth Year: No. 2,
Whole No. 1335
FEBRUARY 2021
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

Organs, Organbuilders, and Organists in the Holy Land
by Gunther Martin Göttsche, translation from German by Valerie E. Hess 12

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Appointments 4
Nunc Dimittis 4
Carillon Profile by Kimberly Schafer 8
In the wind . . . by John Bishop 10
Carillon News 20

REVIEWS

Book Reviews 21
New Organ Music 21
New Recordings 21
New Handbell Music 23

CALENDAR

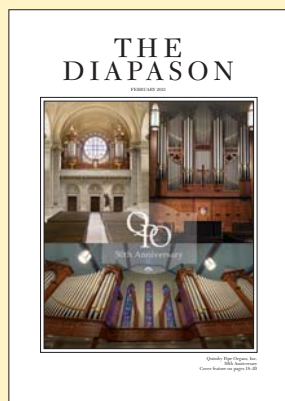
24

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Quimby Pipe Organs, Inc.,
Warrensburg, Missouri
Fifty Years and Counting 18

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

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

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

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

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

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

Contributing Editors **LARRY PALMER**
Harpsichord

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Stephen Schnurr**
Jay Zoller
Joyce Johnson Robinson
John L. Speller
Leon Nelson

Editor's Notebook

20 Under 30

We thank the many people who submitted nominations for our 20 Under 30 Class of 2021. Nominations closed on February 1. We will reveal our awardees in the May issue, with biographical information and photographs!

A gift subscription is always appropriate.

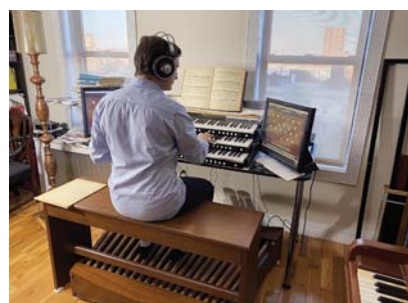
Remember, a gift subscription of THE DIAPASON for a friend, colleague, or student is a gift that is remembered each month. (And our student subscription rate cannot be beat at \$20/year!) Subscriptions can be ordered by calling our subscription service at 800/501-7540 or visiting thediapason.com and clicking on Subscribe.

Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines can be found there. Visit thediapason.com frequently.

Here & There

Events



Raymond Nagem at his home setup for Tuesdays at 6 concerts

The Cathedral Church of St. John the Divine, New York, New York, continues organ recitals, Tuesdays at 6:00 p.m., except where noted: February 2, Raymond Nagem; 2/9, David Briggs; 2/16, to be announced; 2/23, 7:00 p.m., David Briggs. All recitals will be streamed at facebook.com/StJohnDivineNYC and youtube.com/CathedralSaintJohn. For information: stjohndivine.org.



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

The Cathedral of St. Mary of the Assumption, San Francisco, California, resumes recitals, Sundays at 4:00 p.m.: February 7, Christoph Tietze, organ; 2/14, organ recital of Instituto de Organos Historicos de Oaxaca; 2/28, Jin Kyung Lim, organ, with Kathy McKee, mezzo-soprano, and Colby Roberts, tenor; March 7, Federico Andreoni, organ; 3/14, David Hatt, organ; 3/21, Hans Uwe Hielscher, organ; 3/28, Diana Stork and Cheryl Fulton, harps.

April 4, Gail Archer, organ; 4/11, Norm Paskowsky, organ; 4/18, St. Mary's Cathedral Choir. On April 25, celebrating 50 years of the present cathedral and its organ, Olivier Latry will perform.

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.

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



In this issue

Gunther Göttsche surveys organs and organbuilding in the Holy Land. There are approximately sixty pipe organs in this region of the world. John Bishop, in "In the Wind . . .," writes about the groundbreaking work of Nannette Streicher, the early-nineteenth-century pianoforte builder of Vienna, Austria. In Here & There, Kimberly Shafer presents her bi-monthly Carillon Profile, featuring the new instrument at North Carolina State University, Raleigh.

Our cover feature celebrates the fiftieth anniversary of Quimby Pipe Organs, Inc., of Warrensburg, Missouri. The firm has not only an august history, but also a promising future with exciting projects.

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

Washington National Cathedral, Washington, D.C., announces its Sacred Choral Music Online Festival, February 26-28, featuring the King's Singers and the cathedral choirs. The King's Singers New Music Prize will be presented, and the Wayne Dirksen Centenary Celebration will be featured. Dirksen was a longtime director of music for the cathedral. For information: cathedral.org/sacredmusic.

The Richmond (Virginia) Chapter of the American Guild of Organists announces 2021 recitals in its 57th Organ Repertoire Recital Series, Fridays at 7:30 p.m.: February 26, Amanda Mole, Ginter Park Presbyterian Church; April 30, Alcée Chriss, Grace Covenant Presbyterian Church. For information: richmondago.org.

Educational programs



Duke University Chapel, Durham, North Carolina

Duke University Chapel, Durham, North Carolina, has become the new administrative home for the **Royal School of Church Music in America**

(RSCM). RSCM America will share office space and support staff with the chapel's music program. The arrangement gives RSCM America a base of operations at a major research university with a vibrant sacred music program, and connects Duke Chapel more closely to RSCM America's national training programs and network of church musicians. The arrangement provides a foundation for nurturing church music, particularly choral singing, at Duke University and around the country. **Zebulon Highben** is Duke Chapel director of music. **Joseph Causby** is president of RSCM America and director of music and organist at the Episcopal Church of The Chapel of the Cross, Chapel Hill, North Carolina.

Duke Chapel's music program dates back to the chapel's founding in the 1930s and includes multiple choirs, weekly worship services, regular organ and carillon recitals, an annual concert series, recording projects, training for singers and organists, and a diverse catalogue of choral compositions published in the "Music from Duke Chapel Series" with ECS Publishing Group. Duke Chapel is a member of RSCM America and has been hosting its summertime Carolina Course for more than a decade. For information: chapel.duke.edu and rscmamerica.org.

Workshops

Princeton Early Keyboard Center, Princeton, New Jersey, announces one-day workshops for fall 2021 with PEKC director and THE DIAPASON contributing editor **Gavin Black**. Subjects will include: *The Art of the Fugue*: an introduction; Johann Jacob Froberger: his life and music; and An introduction to the harpsichord for organists and pianists. Exact dates and specific locations within the Princeton area will be announced in the coming months. For information: [http://pekc.org](https://pekc.org).

People

The Ivors Academy has awarded composer **Cecilia McDowall** the **Ivor Novello Award for Outstanding** ► page 4

► page 3



Cecilia McDowell with her Ivor Novello Award for Outstanding Works Collection

Works Collection. Presented at the Ivors Composer Awards 2020 on December 1, the awards were broadcast on BBC Radio 3. Since 1956, the Ivor Novello Award has been a peer-recognition award in songwriting and composition, established to recognize exceptional UK composers across classical, jazz, and sound arts.

Cecilia McDowell's choral works include *St. Martin's Canticles*, *Missa Brevis* (Tongues of Fire), and *I Know that My Redeemer Liveth*. Organ works include *Celebration*, *Sacred and Hallowed Fire*, and *Wo Gott der Herr nicht bei uns hält*. For information: oup.com and ivorsacademy.com/awards/the-ivors-composer-awards and ceciliamcdowell.co.uk.

Appointments

Jennifer Kluge is appointed executive director of the National Association of Pastoral Musicians, headquartered in Silver Spring, Maryland. A resident of Silver Spring, she was most recently chief of staff for the office of the dean of research at Georgetown University, Washington, D.C., where she managed administrative functions of the office, worked with the dean to develop strategies for increasing investigator resources at Georgetown University Medical Center, and coordinated communications, development activities, strategic

planning, and relationships with internal and external constituents. She earned her Bachelor of Arts degree in international affairs from George Washington University, Washington, D.C., a Master of Science degree in management from Emmanuel College, Boston, Massachusetts, and is completing her thesis for a Doctorate in Liberal Studies at Georgetown. For information: npm.org.



Nathan Laube (photo credit: Joseph Routon)

Nathan Laube is appointed to the organ faculty at the Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, Germany, succeeding his mentor, Ludger Lohmann, at his alma mater. There he takes part in leading an international center for organ study. Prior to his move to Europe, he served on the organ faculty of the Eastman School of Music, Rochester, New York, from 2013 until 2020. Since 2018 Laube additionally holds the post of international consultant in organ studies at the Royal Birmingham Conservatoire, UK. He will serve on the juries for the Albert Schweitzer Organ Festival (United States) and the Silbermann Competition (Freiburg, Germany), both in 2021, as well as the International Martini Organ Competition (Groningen, Netherlands) in 2022.

In addition to his new duties in Stuttgart, Laube will continue to perform in the United States and elsewhere. Recent inaugural recitals include the new William Drake organ at Chelsea Old Church in London, the Mühleisen organ at Moscow's new Zaryadye Concert Hall, the restored Lundén organ at the Vasa Church in Göteborg, Sweden, and in October 2020, the first solo recital on Austria's largest pipe organ at St. Stephen's Cathedral in Vienna, built by



Laura Schlappa (photo credit: Matthias Kilmanek)

Laura Schlappa of Cuxhaven, Germany, won the 10th Northern Ireland International Organ Competition (NIIOC), which took place virtually at the end of November 2020, with an online results ceremony taking place via Zoom on December 9. Second place went to **Jonas Schauer**, and third place to **Josua Velten**, both also from Germany. **Joshua Simoes** from the UK and **Hannes von Barga** from Germany were both highly commended. The Dame Gillian Weir Medal for an outstanding performance of one piece not by Bach went to **Ilaria Centorrino** from Italy, and the Bach Prize went to another competitor from Germany, **Johannes Güdelhöfer**.

Fifteen young performers from five countries reached the final round of NIIOC 2020. When it became clear that the challenges presented by Covid-19 restrictions meant the organists could not travel to Northern Ireland to perform in person, they were asked to submit video recordings of themselves playing their planned programs on an organ in a church, concert hall, or other venue of their choice.

Laura Schlappa, winner of the competition, studies church music at the University of Music in Detmold with Martin Sander. In 2018 she won first place in the intermediate competition of NIIOC and in 2019 she won the London Organ Competition. For NIIOC 2020, her program was recorded in the Cathedral of the Assumption of the Blessed Virgin Mary, Hildesheim, Germany. In addition to her prize of £1,500, she will present recitals at St. Paul's Cathedral and Westminster Abbey, London, St. Thomas Fifth Avenue, New York City, Liverpool Anglican Cathedral, Trinity College, Cambridge, and St. Anne's Cathedral, Belfast.

Second Prize winner Jonas Schauer is a student of Martin Schmeding and Daniel Beilschmidt at the Felix Mendelssohn-Bartholdy University of Music and Theatre, Leipzig. He performed on the Schulze organ of St. Bartholomew's Church, Armley, in Leeds. He wins £500 and recitals at Stockholm Cathedral, Southwark Cathedral, London, and Christ Church Cathedral, Dublin. Third Prize winner Josua Velten, from Gießen, played in St. Nicholas Church, Leipzig. He wins £200 and recitals at Glasgow Cathedral and the Kaiser Wilhelm Memorial Church, Berlin.

Ilaria Centorrino, from Messina, won the Dame Gillian Weir Medal for her performance of Liszt's *Fantasy and Fugue on the name of BACH*, transcribed for organ by Jean Guillou, played in the Cathedral of Sts. Cosmas and Damian in Vairano, Italy. She receives prize recitals at St. Michael's Cornhill, London, and for the Organ Society of the Parish Church of St. Lawrence, Alton, Hampshire. Johannes Güdelhöfer, from Cologne, won the Bach Prize for his performance of "Vivace" from J. S. Bach's *Sonata No. 2*, recorded in St. Nicholas Church, Cologne-Stülz, Germany.

The jury consisted of David Titterton, David Hill, and Simon Harden. For information: niic.com.

the Rieger firm. Laube is represented by Karen McFarlane Artists, Inc. For information: concertorganists.com.

Nunc Dimittis

Raymond James Brunner, 71, organbuilder and organ historian, died November 17, 2020, in East Petersburg, Pennsylvania. Born June 19, 1949, in Lancaster, Pennsylvania, he was the author of a comprehensive study of 18th- and 19th-century Pennsylvania German organbuilders and their instruments, *That Ingenious Business*, published in 1990 by the Pennsylvania German Society. He was a member of the Organ Historical Society and the American Institute of Organbuilders.

In February 1981, Mr. Brunner founded the organbuilding firm Brunner & Heller in Marietta, Pennsylvania, with Alan E. Heller (1952–2008), becoming sole proprietor of R. J. Brunner & Co. of Silver Spring, Pennsylvania, in October 1984. Both had worked as organbuilders at James R. McFarland & Co., Millersville, Pennsylvania. The Brunner firm reorganized in 2016 as Brunner & Associates, LLC, with partners Hans Herr and Thomas Becker.

Organ restorations performed by Brunner and his firm include the organ built in 1770 by David Tannenberg at Zion Moselem Lutheran Church, Kutztown, Pennsylvania, and partial restoration of the 1804 Tannenberg

► page 6

A SLAVIC CELEBRATION

NYC 2021

GAIL ARCHER, ORGANIST

<p>POLAND FEBRUARY 7 — 2:30 ST. FRANCIS XAVIER 55 WEST 15TH ST</p>	<p>UKRAINE MARCH 16 — 7:00 ST. JEAN BAPTISTE 184 EAST 76TH ST</p>	<p>RUSSIA APRIL 10 — 3:00 ST. JOHN NEPOMUCENE 411 EAST 66TH ST</p>
---	--	---

CO-SPONSORED BY: **The Harriman Institute, Columbia University**
 MORE INFORMATION: www.gailarcher.com

ORGANMASTER SHOES

"I can find the pedals so easily now."

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

info@organmastershoes.com 888.773.0066 USA

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

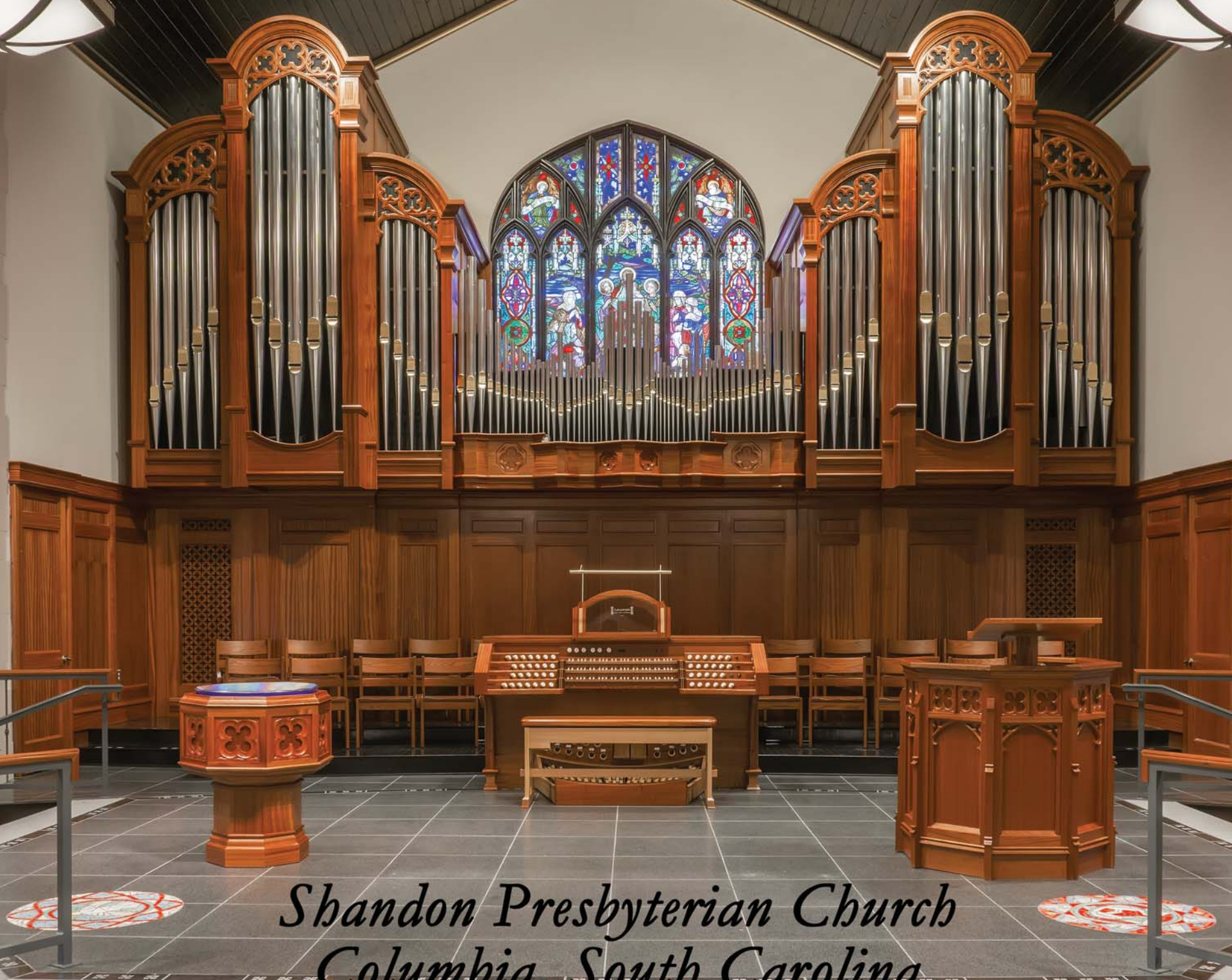
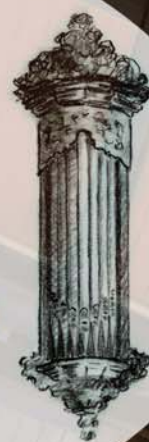
Email: qpo1@earthlink.net
www.quimbypipeorgans.com

BUILDING • RESTORATION
REBUILDING • TUNING



LEWTAK

PIPE ORGAN BUILDERS



*Shandon Presbyterian Church
Columbia, South Carolina
Three manuals, 47 stops, 59 ranks*

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



Raymond James Brunner

at the York County Historical Society, York, Pennsylvania. Other restorations and restorative repairs include 18th- and 19th-century organs built by Krauss, Doll, Jardine, Felgemaker, E. W. Lane, Bohler, Pilcher, M. P. Möller, Hook & Hastings, Hall & Labagh, and others. As well, the firm has restored and rebuilt organs of later periods and actions and built new organs of mechanical and electro-pneumatic actions.

A 1971 graduate of Lehigh University, Bethlehem, Pennsylvania, with a degree in civil engineering, Brunner worked eight years with the Pennsylvania Department of Transportation in the Research and Development Department, becoming licensed as a professional engineer. He then switched careers to pursue organbuilding and his lifelong interests in precision wood-working and cabinetmaking, antiques, and Pennsylvania German history and culture. He was largely influenced by his grandmother, the late Hattie Klapp Brunner (1889–1982), who was a well-known researcher and dealer in Pennsylvania German antiques, becoming a celebrated folk-art painter at age 67 with her grandson's encouragement.

Brunner attended Holy Spirit Lutheran Church for 35 years. He enjoyed classic cars, trains, and was a member of the Studebaker Drivers Club of America and the Studebaker Drivers Club-Keystone Region. Other pastimes included reading, especially early American history and genealogy, as well

as world travel with his wife, Martha, and boating, camping, and swimming with his family on his family's island in the Susquehanna River.

Raymond Brunner is survived by his wife, Martha Sweigart Brunner, and by his children with his first wife, organ-builder Ruth E. Rissmiller Brunner (1958–2003): Owen J. Brunner (Jaimie) of Bel Air, Maryland; Amy E. Moore (Jeffrey) of Columbia, Pennsylvania; and Amelia R. Brunner (fiancée of Nicholas), Rochester, New York. A public memorial service will be planned for a later date.



Charles Hendrickson

Charles George Hendrickson, 85, died in St. Peter, Minnesota, December 17, 2020. Born June 10, 1935, in Willmar, Minnesota, he graduated from Willmar High School in 1953, Gustavus Adolphus College, St. Peter, Minnesota, in 1957, and University of Arkansas-Fayetteville in 1963 with a master's degree in physics after building his own furnace from salvage parts based on his calculations to grow a single crystal of aluminum. He had started his graduate studies at the University of Minnesota, but then taught physics at the University of Wisconsin-Superior. While there, his interest in astronomy led him to restore the telescope tracking in their observatory to operating condition. He also built his own six-inch reflecting telescope, grinding and silvering the mirrors himself. After graduate school at the University of Arkansas, he also taught at Union University, Jackson, Tennessee, and Northeast State University, Tahlequah, Oklahoma.

After meeting his future wife Birgitta Gillberg, he taught physics at Mankato State College, now Mankato State University, Mankato, Minnesota. They

were married in Sweden in 1964. That same year he was approached by family friend Rev. Lambert Engwall to build a pipe organ for First Lutheran Church, Winthrop, Minnesota. Having been his passion since helping with the installation of the organ at his home church during high school, this was the start of the business he would lead until his retirement. Hendrickson Organ Co. began in the Hendrickson garage in St. Peter and soon moved to a new building on the north end of town. His sons, Eric and Andreas, eventually succeeded him in the business.

Charles's wife, Birgitta, died in 2018. Charles George Hendrickson is survived by his sons Eric and Andreas (Eva) Hendrickson, along with grandchildren Roy and Vivian.

See the article, "Charles Hendrickson: Profile of a Minnesota Organbuilder," by David Fienen, in the June 2017 issue of *THE DIAPASON* (pages 20–22).

Michael Jarvis of Victoria, British Columbia, Canada, 62, died December 25, 2020. A harpsichordist, chamber organist, and fortepianist, he also served as a soloist, arranger, and choir director. Born in Quebec, he worked in Nova Scotia and Ontario, focusing on rarely heard early chamber music repertoire.

Jarvis taught at University of British Columbia, University of Toronto, and Wilfrid Laurier University, Waterloo, Ontario, among other institutions, before moving to Victoria five years ago with his wife, Carolyn Sinclair. He continued to perform in ensembles and choirs in recent years around British Columbia, Alberta, Washington State, and Oregon.

Jarvis was a regular performer at Victoria's Pacific Baroque Festival and often arranged concerts on his own with Paul Luchkow, his most frequent collaborator, at Christ Church Cathedral. Jarvis was also artistic director of Bach on the Rock Music Society, the umbrella organization for Salt Spring Chamber Choir and Salt Spring Chamber Orchestra, and music director for St. Barnabas Anglican Church, Victoria.

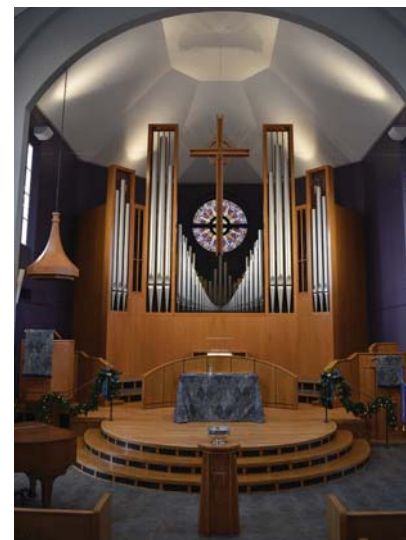
Luchkow and Jarvis performed together as a duo and with British viola da gambist Sam Stadlen in LSJ Trio, which released its debut CD last year. Only three of the five albums Luchkow and Jarvis recorded together have been released thus far.

Organbuilders

Austin Organs, Inc., Hartford Connecticut, announces new projects. For **Connelly Chapel**, DeSales University, Centerville, Pennsylvania, a new three-manual, 35-rank organ with a drawknob console is Opus 2800. For the **Congregational Church**, South Glastonbury, Connecticut, a new 11-rank organ will be Opus 2801.

At **St. Stephen's Church**, Sewickley, Pennsylvania, the project will include a new four-manual console, pipe cleaning, repairs, and voicing for Austin Opus 531.

For Opus 2754, at **First Presbyterian Church**, Lakeland, Florida, a new four-manual console is being built. For information: austinorgans.com.



First Presbyterian Church, Franklin, Tennessee (photo credit: Michael Snoddy)



First Congregational Church, Chatham, Massachusetts (photo credit: Joseph Marchio)

Casavant Frères, Limitée, Saint-Hyacinthe, Québec, Canada, has recently completed several projects. A two-manual, 23-stop, 25-rank instrument has been installed at **First Presbyterian Church**, Franklin, Tennessee. The Swell division is divided into two separate expressive enclosures. Twelve stops were used from a 1910 Casavant organ.

At **First Congregational Church**, Chatham, Massachusetts, celebrating its 300th anniversary, a new three-manual, 22-stop, 26-rank organ has been installed (with preparation for the addition of a seven-stop Choir division). For information: casavant.ca.

Parsons Pipe Organ Builders, Canandaigua, New York, will build a new three-manual, 49-voice, 57-rank organ for at **St. Benedict Catholic Cathedral**, Evansville, Indiana. Delivery of the organ is expected in 2023.

The new gallery organ incorporates electric slider and electro-pneumatic actions and will be situated across the back wall of the expanded musicians' gallery. The organ will include unenclosed Great and Pedal divisions as well as expressive Swell and Choir divisions. Some of the color stops of the Great division will be located within the

► page 8

Proud builders
of the OrgelkidsCAN
pipe organ kit



Photo courtesy of Eric Harrison



ORGUES
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA
T 800 625-7473 mail@letourneauorgans.com
Visit our website at www.letourneauorgans.com

The Sound of Pipe Organs

M. McNeil
191 pages hardbound
now on sale at Amazon books
\$29.95

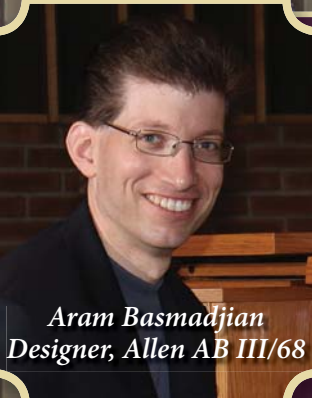
Milnar Organ Company

Excellent used pipes

Very clean, like new

1/4 cost of new pipes

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



Aram Basmadjian
Designer, Allen AB III/68

ALLEN AB III/68

68 Stops / Three-Manuals

An Allen Designer Series Organ

This 68 Stop Aram Basmadjian design can effectively and convincingly play music of all styles and eras with equal facility. Employing Allen's state-of-the-art GENISYS™ technology, the organ is equally at home in a church sanctuary or the concert hall.

"The design emphasizes the apotheosis of American organ building as conceived by legendary organ designer, G. Donald Harrison, during the mid-twentieth century. Rich foundation tones with brilliant mixtures, colorful flutes, imitative solo reeds and warm string-toned stops indulge the organist with great musical versatility."

The organ incorporates a 34-channel audio system. The unique audio design employs specialized speaker cabinets for upper-range voices allowing this expansive audio system to produce sound with impressive clarity and spaciousness, yet fit comfortably into chambers of moderate size."

Aram Basmadjian



Allen organs®

— 1971-2021 —

50 YEARS IN DIGITAL MUSIC
SOUND | TECHNOLOGY | SUSTAINABILITY

www.allenorgan.com

Carillon Profile
**North Carolina State University,
Raleigh, North Carolina**

The new carillon in the hallowed Memorial Belltower of North Carolina State University, Raleigh, constitutes the second university carillon of the area's Research Triangle and the first complete carillon cast by B. A. Sunderlin Bellfoundry of Ruther Glen, Virginia. B. A. Sunderlin Bellfoundry is a new, full-service bell foundry in the Richmond area, with other recent projects including the bell renovation of the Leaning Tower of Niles, Illinois; restoration and enlargement of the Indiana University Jacobs School of Music carillon; and expansion of the B. M. C. Durfee High School carillon in Fall River, Massachusetts.

The 55-bell NCSU carillon was cast in 2019 and 2020 and installed August through November 2020. The bourdon bell is pitched at F and weighs 1,800 lbs. The traditional baton keyboard, built to World Carillon standard specifications, ranges from C³ to G⁷ (absent C-sharp³), transposing up five semitones. The baton keyboard is also outfitted with a pneumatic tube system to allow the bells to be played from a smaller keyboard located in the adjacent Holladay Hall. Inscriptions honor the Henry family as donors, fallen alumni from World War I, and NCSU school spirit. At this time, the new carillonists for the instrument are unknown, as is the performance schedule.

The NCSU carillon is the culmination of efforts that began one hundred years ago. In 1920, the project was imagined as a tower complete with bells to memorialize the 34 university alumni who had fallen in World War I. William Henry Deacy of New York City was hired as the architect, while Carroll Mann, an engineering professor, led the building committee. Work on the tower began shortly thereafter, with the Works Project Administration continuing construction through the 1930s. Since the tower was nearly finished by the 1940s, but few donations came in from the mostly agricultural alumni, the project team settled on a more economical electronic carillon system that was installed in the late 1940s. The speakers were positioned at the top of Memorial Belltower, while the finger-played keyboard was set up in nearby Holladay Hall; the current



North Carolina State University Memorial Belltower, Raleigh



Installing bells in the tower

installation maintains this performance capability along with the new baton keyboard. The electronic carillon system was updated two more times, with the last update occurring in 1986 with the installation of a Maas-Rowe digital carillon. By 1989, however, the system was inoperable, although the hourly chimes and occasional tape recordings have played since then.

Over ten years ago, then-student Matthew Robbins and other students spearheaded the Finish the Belltower campaign. To Robbins and other advocates, the iconic tower was simply incomplete without the planned bronze bells gracing its belfry. The campaign raised enough funds to purchase five large bells to play Westminster Chimes, while the NCSU Class of



The carillon clavier from the front



The clavier from the back

2010 gave the largest 2,000 pound bell, meant to serve as the bourdon for an eventual installation. The bells were cast by Meeks, Watson & Company and stored, awaiting tuning and its companion bells. The bells could not be tuned to match the sonic profile of Sunderlin's bell design, however, so Sunderlin Bellfoundry melted them down and used the bronze to cast the full, matched set of 55 bells. The linchpin gift for the carillon arrived in 2017 from Bill (Class of 1981) and Frances Henry. In honor of their generous donation to the Think and Do the Extraordinary Campaign, the tower location will be rededicated as the Memorial Belltower at Henry Square in spring 2021.

—Kimberly Schafer, PhD



Some of the large bells of the carillon



Kate Sunderlin works on a bell



Josh Gardner (left, background) and Eli Carter (right, foreground) finishing bells

*Founder and Partner,
Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com*

All photos provided by B. A. Sunderlin Bellfoundry

► **page 6**
Choir expression chamber to expand the instrument's versatility.

In addition to the gallery organ, a nave organ, to be installed in a chamber located above the west side of the

sanctuary platform, is planned so that antiphonal cantor and modest congregational accompaniment will be possible.

Two identical, moveable consoles are planned. Gallery casework will be designed to conform to the cathedral's Lombard-basilica style architecture and will incorporate images of the Cross of St. Benedict. Portions of the organ will flank the centrally located stained-glass

windows. The cathedral's rectangular shape, combined with its plaster walls, 65-foot ceilings, and new porcelain and hardwood floors result in an acoustical environment that is favorable for the organ. The Very Rev. Godfrey Mullen, OSB, is cathedral rector; Jeremy Korba is director of music and organist; and Jennifer Korba is director of choirs. For information: parsonsorgans.com.

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

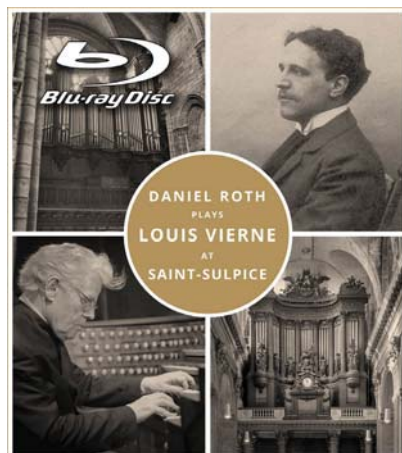
CLAYTON ACOUSTICS GROUP
2 Wykagyl Road Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

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

BACH AT NOON
Grace Church in New York
www.gracechurchnyc.org

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

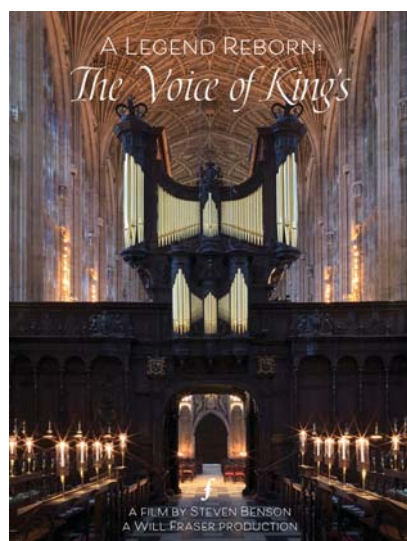
Recordings



Daniel Roth plays Louis Vierne at Saint-Sulpice

Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice, Paris, France, has released a Blu-ray disc, *Daniel Roth plays Louis Vierne at Saint-Sulpice* (€30), consisting of ten of Vierne's organ works on the occasion of the 150th anniversary of the birth of the composer. Each piece is introduced by Roth. Selections are drawn from *Symphonies I, II, and IV*, *24 Pièces de fantaisie*, and *24 Pièces en style libre*. For information: aross.fr.

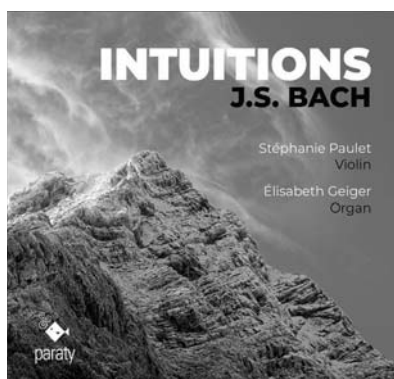
Fugue State Films announces a new 2-DVD and 2-CD boxed set: *A Legend Reborn: The Voice of King's* (£38.50), featuring an extensive documentary film detailing the restoration of the 1934 Harrison & Harrison organ of King's College, Cambridge, UK, filmed over more than a year at stages of the restoration and presented and narrated by David Briggs.



A Legend Reborn: The Voice of King's

In addition, the set includes filmed performances, duplicated over the two CDs, by organ scholars past and present. David Briggs improvises, and Robert Quinney, Ashley Grote, Tom Wimpenny, Richard Gowers, Henry Websdale, and Donal McCann play works by Bach, Mendelssohn, Reger, Vaughan-Williams, Bridge, Howells, Vierne, Dupré, Alain, Messiaen, and Bingham. For information: fuguestatefilms.co.uk.

Paraty Productions announces a new CD: *Intuitions*, featuring Elizabeth Geiger, organ, with Stéphanie Paulet, Baroque violin. The disc features the Blumenroeder organ of Église du Sacré-Cœur, Charolles, France, inaugurated in 2016. Transcriptions of works of Bach are included, particularly works for solo organ and solo violin reworked for organ and violin duet, including *Sonata in*



Intuitions

E Minor, BWV 528, *Wachet auf, ruft uns die Stimme*, BWV 645, and *Violin Partita in B Minor*, BWV 1002. For information: paraty.fr.

Publishers

Banks Music Publications announces new organ publications: *Réjouissance: A Tuba Tune* (14094, £3.50, £2.99 download) and *A Trumpet Minuet* (14101, £3.95, £2.99 download), by Vernon Hoyle; *Festival Fanfare* (14100, £4.50, £2.99 download), by Jennifer Bate; *Lacrimae* (14086, £3.95, £2.99 download), *Fanfare Joyeuse* (14107, £3.50, £2.99 download), and *Three Variants on Eriskay Love Lilt* (14106, £3.95, £2.99 download), by Andrew Carter; and *An Organist's Scottish Collection* (14104, £6.95), with national melodies arranged by Antony Baldwin. For information: banksmusicpublications.co.uk.

Breitkopf & Härtel announces new choral publications: *Chorbibliothek* (Choir Library: Sacred Repertoire for Mixed Choir) is now available in fourth

and fifth volumes. Volume 4: Motet and Sacred Song (ChB 5333, €26.90) includes works that are not classified according to the liturgical year by Monteverdi, Bach, Brahms, Mendelssohn, Reger, Palestrina, and others. Volume 5: Mass and Liturgy (ChB 5334, €24.90) features liturgical works by Palestrina, Haßler, Mendelssohn, Distler, Reger, and others. For information: www.breitkopf.com.



Complete Organ Sonatas, Camillo Schumann

Breitkopf & Härtel announces a new organ publication: *Complete Organ Sonatas* (EB8979, 172 pages, €44.90), by Camillo Schumann (1872–1946). This urtext edition is edited by Antje Wissemann. The collection includes: *Sonata No. 1 in D Minor*, op. 12; *Sonata No. 2 in B-flat Major*, op. 16; *Sonata No. 3 in C Minor*, op. 29; *Sonata No. 4 in F Major*, op. 67; *Sonata No. 5 in G Minor*, op. 40; *Sonata No. 6 in A Minor*, op. 110. For information: breitkopf.com.

CanticaNOVA Publications announces new choral publications: *O Bread of Life from Heaven* (5078, \$1.95), by Robert Benson, for SATB and organ; *Five Treble Motets* (5047,

► page 20

IMAGINE
SERIES 351

NEW IMAGINE SERIES 351

DISCOVER A WORLD OF POSSIBILITIES

EXPERIENCE UNMATCHED TONAL VERSATILITY

The new Imagine Series 351D & 351T captivate the audience and organist with magnificent true-to-life pipe organ samples. Both organs feature 51 main pipe organ stops, including Chimes and Zimbelstern. Each drawknob or stoptab represents four selectable stops, resulting in a total of 198 Voice Palette™ stops spread across 4 unique organ styles: American Eclectic, English Cathedral, French Romantic and German Baroque.

In addition to the 198 Voice Palette™ stops, the customizable Organ Stop Library provides another 88 pipe organ stops and ensembles, while the Orchestral Library offers 37 premium orchestral voices. With a total of 323 choices at their fingertips, organists can create personalized registrations for any style and period of organ literature.

The Imagine Series have been equipped with a high-resolution color LCD screen which offers you crisp, easy-to-read letters and images, and vivid colors. Its user-friendly controls allow for effortless navigation.



RODGERS®
EXPERIENCE ELEVATED

rodgersinstruments.com

A MEMBER OF THE
Global Organ Group

"All the news that's fit to print"

In 1897, Adolph Ochs, owner of *The New York Times*, created the slogan that still appears on the masthead of the newspaper. As I write, we are steaming toward the mid-December deadline for submissions for the February issue of *THE DIAPASON*, nearing the end of the wildest of all news years. It has been a year during which it was important to print a lot of news that was barely fit to print, and I have had my nose, by way of touchscreen, in the NYT pretty much every morning. Along with the daily horrors of the Covid epidemic and political turmoil, I have been grateful to the NYT for keeping the true wonders of the world in our minds. On November 6, 2020, the NYT published an article by Patricia Morrisroe under the headline, "The Woman Who Built Beethoven's Pianos." Nannette Streicher was a hands-on craftswoman, an engineer, and a musician who helped transform the piano from its original delicate form as virtuoso techniques were developed, and her prominence in a male-dominated trade in a male-dominated society is a striking story. You can find the article at [nytimes.com/2020/11/06/arts/music/beethoven-piano.html](https://www.nytimes.com/2020/11/06/arts/music/beethoven-piano.html).

Innovators: the chicken . . .

Pipe organ builders have always been innovators. Aristide Cavaillé-Coll and Ernest Skinner are two examples of builders whose mechanical and tonal innovations were so dramatic and wide-reaching that they inspired generations of musicians. Without Cavaillé-Coll, we would not have the music of Franck, Vierne, Widor, and Dupré, and countless of their contemporaries. Without Skinner, Lynnwood Farnam would have been limited to a few mechanical composition pedals, and his ingenious development of symphonic playing and orchestral transcriptions might never have happened.

. . . or the egg?

The piano was invented around 1720, and in its early years it was a gentle instrument, comparable in power to the harpsichord from which it evolved. Part of Mozart's genius was to define the soul of the piano barely fifty years after its invention, exploiting the instrument's fluid and expressive qualities. And fifty years after the invention of the piano, Beethoven was born. His progressive, even aggressive approach to the piano ushered in a new tradition of virtuosity, and the piano would never be the same. While organbuilders provided challenges and inspiration to musicians, it was composers and pianists who made demands of the instrument, challenging the builders to keep up.

Nannette Streicher (1769–1833) was the exact contemporary of Beethoven (1770–1827). Her father, Johann Andreas Stein, was a piano maker in Augsburg, Germany, and she took to the piano as a young girl. "At the age of eight, Nannette played in front of Mozart, who criticized her posture and grimacing, but admitted she had 'genius.' Two years later, she had mastered many of her father's piano-building techniques, earning a reputation as a mechanical *wunderkind*."¹

In an age when it was unusual for a woman to succeed professionally, Nannette Streicher was one of the most

important figures in the development of piano making. After her father's death in 1792, when she was twenty-three years old, she moved the company to Vienna where the musical action was. Her new husband Andreas assumed the role of managing the correspondence and finances of the business, and Nannette took her younger brother Matthäus as a partner, changing the name of the firm to *Geschwister (siblings) Stein*.² Nannette and her brother had a falling out and formed separate firms. While Matthäus claimed the family name for his nascent business, Nannette cleverly named her company *Streicher neé Stein*. Comparatively little was heard of Matthäus Stein after that.

Nannette had met Beethoven in Augsburg, and after she arrived in Vienna, they began a collegial relationship when Beethoven used her pianos for his concerts. After one concert, Beethoven commented to Andreas that the piano "was too good for him, because he wanted the freedom to 'create his own tone.' In a follow-up letter, he complained that the piano was still the least developed of all the instruments and that it sounded too much like a harp. Taking an obvious swipe at the composer, Andreas Streicher wrote an essay describing an unnamed pianist as a brutal murderer at the keyboard, 'bent on revenge.'"³ Ouch.

Beethoven's comments must not have been lost on Nannette. She was not only a brilliant craftswoman, but a creative innovator as well. She added an octave and a half to the keyboard range of her father's pianos, which illustrates her prowess with the scaling and tension of strings and the other minutia of piano engineering. In the first decade of the nineteenth century, pianists were taking their performances out of salons and performing in concert halls that sat hundreds of people. Her father had invented what became known as the "Viennese Action," in which the hammer head pointed towards, rather than away from the player, allowing the advance of an escapement action (a sort of slingshot device that allows the hammer to fling toward the string). Nannette refined the action, changed the dimensions and thickness of the soundboards, and increased the heft of the instruments' frame and case, working assiduously to create instruments that were up to the demands of advancing keyboard technique and the size of concert venues. Now when Beethoven wanted to summon up a roar, the piano could deliver it.

Meanwhile, another performer, Friedrich Kalkbrenner (1785–1849), introduced lightning-fast passages of octaves in both hands. Mere mortal keyboard players marvel at the spectacle and sonorities of modern artists playing on a modern piano as they thunder in octaves to the climax of a concerto by Saint-Saëns or Rachmaninoff. As an instrument builder, I can imagine the bewilderment of an early eighteenth-century piano-maker witnessing someone doing that for the first time, the force of the entire body poured into the piano. "Whoa, whoa, you're going to bust it!"

Nannette Streicher was the pioneer in transforming Mozart's silvery and light-touched piano toward the versatile powerhouse we know today, capable



Replica of 1816 Streicher piano, started by Margaret Hood, completed by Anne Acker (2019) (photo credit Anne Acker)



Ink drawing of Nannette Streicher by Ludwig Krones, 1836

of taking just about anything a human body can exert, the sonic equal to modern decibel-rich symphony orchestras. Pianists of the early nineteenth century were demanding more of their instruments, often to the point of damaging them as they played. This recalls the legend about Franz Liszt (1811–1886), the demon musician of the following generation, who beat his pianos so hard that he kept a second piano backstage for the second half of the concert. In 1812, Streicher built a 300-seat concert hall adjacent to her workshop, a long jump from the intimate salons that Mozart knew, and as the capacity of concert halls expanded toward a thousand seats in the ensuing years, she tweaked and strengthened the designs of her pianos, producing over fifty instruments a year and earning the reputation among some of the most admired musicians as the best piano maker of her time.

Innovation by replication

During the twentieth century, composers like Debussy, Stravinsky, Schoenberg, and Stockhausen were inventing new musical languages at a rapid rate. As the century progressed, many musicians delved deeply into the study of early music and how the progression of



Anne Acker (photo credit: Elizabeth Raley)

musical styles related to the development of the instruments.

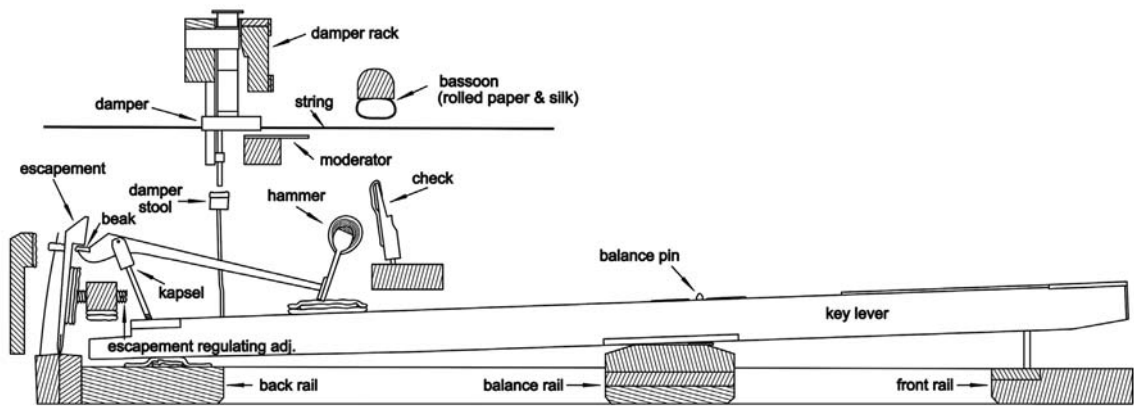
Wanda Landowska (1879–1959) was one of the first twentieth-century musicians to advocate the performance of early music. She recorded Bach's *Goldberg Variations* in 1933, playing a harpsichord built by the French piano maker Pleyel, an instrument similar to that displayed by Pleyel at the Paris Exposition in 1889. Pleyel harpsichords were built with steel frames and sturdy cases more like a modern piano than a harpsichord, but Landowska's energetic playing enthralled musicians and led to the modern active industry of harpsichord making.

Alfred Deller was the first modern countertenor and a champion of early vocal music, especially that of Purcell. As a boy, he sang in a church choir in his hometown of Margate, England, and musically defied puberty by simply continuing to sing in the treble range after his voice changed. He formed the Deller Consort in 1948, gathering singers and instrumentalists to perform music from as early as the thirteenth century. His distinctive vocal tone was a revelation, and his interest in early music inspired generations of musicians.

Goulding & Wood

PIPE ORGAN BUILDERS

MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204



Drawing showing "section at f" by John Watson of Nannette Streicher's Grand Piano No. 1550 (1820), in the collection of the Schubert Club, St. Paul, Minnesota (reprinted by permission of John R. Watson)

Nikolaus and Alice Harnoncourt founded Concentus Musicus Wien in 1953. This was an ensemble of musicians playing on period instruments backed by extensive research into the methods of performing in earlier centuries.

E. Power Biggs played a weekly radio program from the Busch-Reisinger Museum (now Busch Hall) between 1942 and 1948, performing on an experimental "classic" organ built by Aeolian-Skinner. He brought the now iconic Flentrop organ to the same hall in 1958 and by 1961 was flooding the market with multiple volumes of *Bach Organ Favorites* recorded there, still regarded as the best-selling series of solo classical albums in recording history. His recording *The Golden Age of the Organ* celebrating the organs built by Arp Schnitger (1648–1719) was released in 1963 and was followed by another multiple-volume series of historic organs of various European countries.

As musicians dug into the study of early music, a parallel study of period instruments was essential. Organbuilders like Charles Fisk, Fritz Noack, and John Brombaugh started building organs according to ancient ideals and principles. They traveled Europe to study and measure the important organs and applied their new knowledge to the instruments they were building. Harpsichord makers like Eric Herz, William Dowd, and Frank Hubbard brought the modern revival of the harpsichord from the battle-ready Pleyels to respectful copies of the lively and delicate instruments played by Renaissance and Baroque musicians.

Philip Belt was the first to commit to building replicas of early fortepianos. He apprenticed building harpsichords with William Dowd and Frank Hubbard while feeding his fascination with early pianos in a basement workshop. He started a pianoforte workshop on a farmstead in Center Conway, New Hampshire, and purchased a hearse for transporting pianos. His instruments were first used in concert at Harvard University in the mid 1960s, and in 1969 Belt loaned his copy of an instrument by Dulcken for use in a concert at Cornell University played by Malcolm Bilson, who immediately ordered one for himself and became an energetic champion of Belt's work and the revival of the fortepiano. In 1987, John Eliot Gardiner and the English Baroque Soloists recorded a complete cycle of Mozart's piano concertos with Malcolm Bilson, Robert Levin, and Melvyn Tan dividing the keyboard duties on a piano built by Philip Belt. Christopher Clarke (British, living in France), William Jurgenson (American, living in Germany), and Rod

Regier of Maine are among those following Philip Belt by building replicas of early pianos today.

Generations of women

Nannette Streicher became a sort of personal caretaker for Beethoven, managing the details of his household and enabling his later great compositions. The organization she brought to his personal life and the ever more powerful pianos she built enabled the composition of his blockbuster *Hammerklavier Sonata* in 1818 and the *Diabelli Variations*, written between 1819 and 1823, a bewildering hour-long set of thirty-three variations. Nannette Streicher died in 1833, and the firm "continued to thrive under her son, Johann Baptiste, and then her grandson, Emil, who built pianos for Brahms. When Emil retired in 1896, the company closed."³

§

After reading Morrisroe's article, I wrote to my friend Laurence Libin, retired curator of musical instruments for the Metropolitan Museum of Art in New York City. I knew that the Met's collection included at least one piano built by Nannette Streicher, and I thought I would get some goodies from him. And so I did, in the form of an introduction to Anne Acker, the harpsichord and piano maker featured toward the end of the article as having completed a replica of an 1816 Streicher six-and-a-half-octave grand piano started by Margaret Hood, which was pictured in the article. (See Anne Acker's article, "The 2014 Ivory Trade and Movement Restrictions: New regulations and their effects," *THE DIAPASON*, September 2014, pages 28–30.)

Margaret Hood (1937–2008) grew up in Greenwich, Connecticut, and was an accomplished painter and prodigious equestrian. She became interested in instrument building in the early 1960s, building harpsichords from kits, first for herself, and then to be sold to others. Her interest expanded to fortepianos as she studied historic instruments in museums in Europe and the United States, and she founded her company to build fortepianos in Platteville, Wisconsin, in 1976. Within ten years she was renowned for building copies of instruments built by Nannette Streicher in 1803 and 1816. Margaret Hood was also a prolific researcher, and at the time of her death was working with the more than sixty letters written by Beethoven to Streicher regarding the details of running his household.

Anne Acker studied the piano from the age of four, and by the time she was a teenager playing the music of Scarlatti and Bach, she felt frustrated by

the instrument and had the sense that something was missing. While in high school, she was learning Bach's *Italian Concerto* and happened to pick up a recording of the piece played by Igor Kipnis on a harpsichord. As she put it in our lengthy phone interview, "That was my first 'a-ha,' someday I will have a harpsichord."

When her children were little, she joined a group of amateur musicians that gathered monthly to play for each other. One of the guys had a Zuckermann harpsichord, and at one of the meetings, Anne played the *Italian Concerto* on it. When she finished, he said, "Take it home, Anne." "Oh Jack, don't be silly." She ran into Jack at a bookstore a month later, and he asked when she would come to get the harpsichord. The second time she ran into him, she relented. It needed some work, so she made some phone calls, got her hands on some materials, and did the work. Anne spoke of her father with gratitude and admiration, saying that he had instilled in her a love and understanding of tools and things mechanical, and that she had been able to draw on his lessons to make the little harpsichord sing better.

Trevor Stephenson, a student of Malcolm Bilson, came to town to play a recital on his copy of a Stein piano built by Tom Ciul. Anne fell in love with the instrument, and through him met



(photo credit: Félix Müller)

Margaret Hood a few months thereafter. Later she and Stephenson debuted one of Hood's Streicher copies at a Schubertiade at Edgewood College in Madison, Wisconsin, playing Schubert's *F-Minor Fantasie*. Under Hood's influence, Anne became fascinated by the work of Nannette Streicher, and she continued her career, building, restoring, and repairing harpsichords and antique pianos. When Margaret Hood passed away, she had been working on a copy of an 1816 Stein piano. Anne approached Hood's husband and acquired the unfinished instrument. As she wrote on her website, "After all, it is a design by a woman, Nannette Streicher, daughter of the famous piano Viennese maker Andreas Stein, the replica was begun by a woman, so, as I told Margaret's husband after her too early passing, a woman needs to finish it."

Patricia Morrisroe is not a musician—in fact, one of her recent books is a biography of Robert Maplethorpe—but she was inspired by the work of Nannette Streicher when doing research for her recently published novel, *The Woman in the Moonlight* (Little A, 2020), about the dramatic passion behind Beethoven's composition of his iconic *Moonlight Sonata*. I guess I'll read that next.

That's all the news that's fit to print, today. ■

Notes

1. Patricia Morrisroe, "The Woman Who Built Beethoven's Pianos," *The New York Times*, November 6, 2020.
2. Patricia Morrisroe, *The New York Times*.
3. Ibid.

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.
Build V-manual console with new windchests and more

St Andrew Episcopal Church · Fort Pierce, Fla.
New III/31 pipe organ

St Simons Island Presbyterian Church · St Simons Island, Ga.
New III/38 pipe organ

Plus more projects for new consoles, new facades, rebuilding and restoration of vintage instruments.

How can we help you?

www.pipe-organ.com · 800-836-2726

Organs, Organbuilders, and Organists in the Holy Land

By Gunther Martin Götsche,
translation from German by Valerie E. Hess

On the shelves in our music room in Sinntal, Hessen State, Germany, there is a very special relic near the grand piano and the house organ: a heavy 30 cm (nearly 12 inches) long, squared timber cut from the trunk of an ancient olive tree that once stood in the lower part of the garden of Gethsemane. When the new, small Golgotha organ for the Church of the Holy Sepulchre was built in 2016, the keyboards were made from this wood. Not all of the wood was needed, and so Brother Peter, at that time still vice-bursar for the Franciscans, led me a few days after the dedication of the organ to a plastic sack with the sacred wood remnants, and I was allowed to choose the most beautiful piece of wood! The Gethsemane wood traveled with us back to Germany in 2018, reminding me time and again of my five years in the Holy Land and, of course, of the extremely interesting organ world that I was gradually able to get to know.

The fact that there are organs in Israel and Palestine, in the center of the Middle East, astonishes many people. If I then tell them that the number of instruments is about sixty, their astonishment grows even larger. Where are these many organs, and who uses them?

Some people think of Jewish worship first. In fact, since the nineteenth century in Germany and the United States, the synagogues of Reform Judaism have been home to the “synagogue organs.” In Germany, most of them were destroyed in the *Reichs-Kristallnacht* (November 9–10, 1938); today only a few of them are left. There are around fifty such instruments in the United States. In Israel, however, where Orthodox Judaism prevails, there are no synagogue organs. Rather, the vast majority of organs in the Holy Land are in Christian churches, especially in the Jerusalem and Bethlehem region, but also in the north (Nazareth). However, not all Christian churches have organs. For example, the Eastern Orthodox churches do not have organs because they have unaccompanied musical traditions, such as the magnificent polyphonic male choirs of the Armenian Orthodox Church, which can be heard in Saint James Cathedral in Jerusalem.

It is mainly the Lutheran, Roman Catholic, and Anglican churches that, as in their homelands or countries of origin, use an organ in worship, and so the organ landscape in Israel and Palestine offers a very interesting variety. Because each church does not want to miss the familiar organ style of its homeland and the instruments are usually imported, the organ scene of the Holy Land is a reflection of the world's pipe organs from several

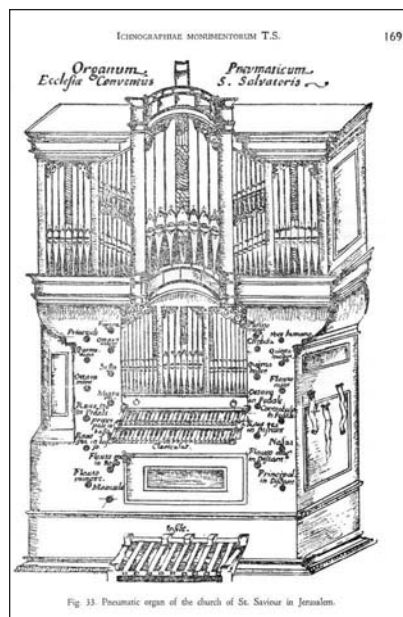


Figure 1: Drawing of the organ in Saint Salvatore from Elzear Horn's *Ichnographiae monumentarum terrae sanctae*, 1724–1744



Figure 2: The organ workshop of the Franciscans, 1882

centuries. We find German, American, French, and Danish organs from more recent times as well as historical organs from France, Austria, and Italy.

When did organs first come to the Holy Land? The earliest known instrument is only documented from the remaining 221 organ pipes that were found in 1906 during excavations next to Saint Catherine's Church in Bethlehem. The pipes date back to the fourteenth century, a time when the organ was established as a church instrument in many European countries, but they may be even older. After being exhibited for a long time in



Figure 3: The oldest playable organ of Israel, built by Agati, 1847

the Museum of Biblical Studies at the Church of the Flagellation in Jerusalem, these pipes will soon find a new place in the museum section of Custodia Terrae Sanctae (The Custody in the Holy Land) on the site of the Monastery of Saint Salvatore. Proof for the presence of organs can only be firmly established from the seventeenth century as documents from the archives of the Franciscans' Custodia Terrae Sanctae list instruments from about 1630 for Saint Salvatore in Jerusalem and 1640 for Bethlehem.

In the first half of the eighteenth century (1724–1744), the German Franciscan P. Elzear Horn wrote his *Ichnographiae monumentarum terrae sanctae* (Iconographic Monument to the Holy Land), a kind of “atlas” in which he (in Latin) minutely described the Franciscan churches of the Holy Land and their inventory. Among other things, he preserved a wonderful drawing of the organ of Saint Salvatore Church in Jerusalem at that time, obviously an instrument in the Italian style. The meticulous drawing (Figure 1) reveals many details, such as the range of the two manuals (with the so-called “short octave” in the bass typical of the time), the pedal that has only a one octave range, some register names such as “Principals” or “Contrabasso in Pedals” divided into bass and treble registers, and three leather straps on the right side panel to raise the bellows.

At the beginning of the second half of the eighteenth century, a permanent organbuilding workshop was established in the convent of Saint Salvatore. Delfin Fernandez, OFM, reports in a 2002 essay that two Franciscan organbuilders from Spain came with the order in 1754 to build a new organ for the Church of the Holy Sepulchre.

But when the work was completed and the organ was to be installed in the choir of the Church of the Holy Sepulchre, the

Greek Orthodox strongly opposed the installation.¹ In view of this difficult situation, it was decided to set up the organ in the church of St. Salvatore. But given the small size of this church, the instrument had to be downsized and only a part was installed.

In a document from 1793, the organbuilding workshop of the Franciscans was called “Officina sacris exstruendis organis” (workshop for the construction of sacred organs) (Figure 2).

An impressive photograph, published in 1882 in the *Palestino-Seraphicum Album* by the Custodia Terrae Sanctae, shows the organbuilding workshop toward the end of the nineteenth century. We see a small organ with two registers (or is it a voicing windchest needed in the workshop?). In front of it stands a bearded religious, the director of the Officina Constructorio Organorum, who shows the viewer a large pipe grid. An Arab aide holds something on the right side of the image that could be the bellows lever for pumping the wind. Two Arab apprentices sit in front of the picture, one has a reed pipe in his hands. Also on the windchest of the small instrument are reed pipes.

Of all the organs mentioned so far, apart from the archival documents, there is nothing physically remaining. It was only in the nineteenth century that an instrument was created that we can still see, touch, and hear. It is a small Italian organ from 1847 built by the brothers Agati (Nicomede and Giovanni) of Pistoia (Figure 3). It has nine stops and a small “appended” pedal and belonged to the Franciscan monastery in Tyros, Lebanon. At some point, it was moved to the Christian Information Center at Jerusalem's Jaffa Gate. (The instrument was there in 2001, but may have moved there even earlier.) In June 2014, the organ found a new home in Saint Peter's Church in the picturesque old town of



Figure 4: Builder's nameplate on the console of the organ of Ein Kerem

Tel Aviv-Jaffa, high above the beach of the Mediterranean.

1847 Agati organ, Saint Peter's Church, Tel Aviv-Jaffa

- 8' Principale Bassi
- 8' Principale Soprani
- 8' Voce Angelica
- 4' Ottava
- 4' Flauto a Fuso
- 2 2/4' Nazardo
- 2' Decimaquinta
- 1 1/2' Decimanona
- 1' Flagioletto (or 1/2'?)
- 1' Vigesimaesecunda
- Timpani (pedal at far right)

Manual compass (C, D, E, F, G, A-f3) 50 notes, short octave
Pull-down pedal (8 notes from the first octave)

Ripieno lever, adds 4' Ottave, 2' Decimaquinta, 1 1/2' Decimanona, and 1' Vigesimaesecunda.

By the late nineteenth and early twentieth centuries, Christian churches, monasteries, and branches of the most important European religious orders were found almost everywhere in the Holy Land. From this time period, a number of extraordinary historical organs are dated, playable to some extent today or preserved only in part. Each has its own story. In 1893, an organ was obtained for the church of Saint John the Baptist, located in the picturesque Jerusalem suburb of Ein Kerem (Figure 4). It had two manuals and 14 stops and was built by Matthäus Mauracher of Austria. The organ remains and, despite numerous shortcomings, was still playable until recently. Currently, it is in storage due to renovation work in the church, and a restoration is planned.

1893 Matthäus Mauracher organ, Church of Saint John the Baptist, Ein Kerem

MANUAL I (C-f3)

- 8' Principal
- 8' Gedackt
- 8' Gemshorn
- 4' Octav
- 4' Spitzflöte
- 2' Flautino (originally 8' Gamba)
- 2 2/4' Mixture
- 8' Trompete

MANUAL II (C-f3)

- 8' Geigen-Principal
- 8' Philomela (open wood flute)
- 8' Dolce
- 4' Salicet

PEDAL (C-d1)

- 16' Subbass
- 8' Octav-Bass

Couplers

Manual Coppel
Pedal-Coppel z. I. Manual
Pedal-Coppel z. II. Manual

Piston presets: Fortissimo, Mezzoforte, Piano

"Como Vi piace" (draws 8' Philomela, 4' Spitzflöte, 16' Subbass)

Mechanical key action
Pneumatic stop action

In 1893, the organbuilder François Mader from Marseille, France, built an organ with two manuals and sixteen stops in the Church (Convent of the Sisters of

Zion) on the Via Dolorosa in Jerusalem (Figure 5). Even after a modification by Rieger in 1935, the organ retained its extraordinary French-symphonic character, but today, despite a 1998 overhaul by the Canadian builder, Dubai, Ltd., it is in poor condition and barely playable.

1893 Mader organ, Ecce Homo Church, Jerusalem

GRAND-ORGUE (Manual I, C-g3)

- 16' Bourdon
- 8' Montre
- 8' Flûte harmonique



Figure 5: Detail from the façade of the organ, Ecce Homo Church, Jerusalem

- 4' Prestant
- 2 2/4' Quinte (originally 8' Violoncello)
- 2' Doublette
- Plein jeu

RÉCIT (Manual II, enclosed, C-g3)

- 8' Bourdon
- 8' Salicional
- 4' Flûte à cheminée (originally 8' Voix humaine)
- 2' Quarte de nasard (originally 8' Voix céleste)
- 8' Trompette
- 8' Basson-Hautbois

PÉDALE (C-d1)

- 16' Soubasse
- 8' Basse ouverte

Tremulant

Couplers

Coupler II-I
Coupler I-Pédale
Coupler II-Pédale

Mechanical key and stop action

In 1893 the organ firm of Dinse from Berlin, Germany, built an organ with two manuals and eight stops in Christmas Lutheran Church in Bethlehem. This was the first organ by a German organbuilder in Palestine. In 2000, the organ was still intact and more or less playable. It was then completely rebuilt by the American organbuilder Roland Rutz of Morristown, Minnesota. Although the beautiful design was kept and some pipes were used again, the character and the entire sound and technical system were rebuilt. Now, the organ has electric action, multiplex windchests, and a MIDI device.

A · P · O · B · A

Associated Pipe Organ Builders of America



WHY CHOOSE AN APOBA FIRM?

For most people, purchasing a pipe organ is a once in a lifetime experience. It's hard to know what questions to ask, let alone how to get the answers. APOBA provides a simple way for people to take advantage of the expertise of the top people in the field, many of whom bring the experience of the several generations who preceded them. APOBA has developed publications to help organ committees make informed decisions and manage their pipe organ projects effectively, whether purchasing an organ or planning a program for renovation or service.



OUR VISION

Our vision is focused on the organ effectively serving the musical and liturgical needs of each congregation for generations to come.

Whether building a new organ or ensuring the longevity of your existing instrument, APOBA firms are at your service.

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



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

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

OUR MEMBERS

BUILDER MEMBERS:

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

SUPPLIER MEMBERS:

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

CONTACT US

APOBA.com

800.473.5270

11804 Martin Road
Waterford, PA 16441



Figure 6: The old Dinse organ of the Church of the Redeemer

Of the few pipe organs in Tel Aviv, the oldest is the organ built in 1896 by Rieger. Located in the Franciscan Church of Saint Anthony, Tel Aviv-Jaffa, it is still standing, but after various modifications, it is no longer in original condition.

In 1898, the Weigle organbuilding firm from Stuttgart, Germany, constructed a two-manual organ with twelve stops for the German-operated Syrian orphanage in Jerusalem. It was damaged in a fire in 1910 and subsequently rebuilt by the builders. After World War II, the orphanage became part of the State of Israel. The organ was removed at some point, its whereabouts unknown since the 1960s.

In 1898, the newly built Church of the Redeemer of Jerusalem received an organ from the Berlin company Dinse. It stood at ground level north of the main aisle, where the baptismal font stands today (Figure 6). In 1938 it was rebuilt by Weigle, of Stuttgart, in the style of the Organ Reform Movement (*Orgelbewegung*). In 1970, when the Schuke organ firm from Berlin installed a new instrument, the organ case and façade were not reused.²

In 1899, a Walcker organ with seven stops was built for the church hall of the German Templars in the Refaim plain just outside the walls of the Old City of Jerusalem. Today this is the street corner that marks the beginning of the "German Colony" in the Jerusalem suburbs. The pretty garden around the church is now wedged between huge hotel buildings. In the small church, which after World War II first fell to the State of Israel and was then passed on to the Armenian community, the sad ruins of the Walcker organ still stand in the gallery (Figure 7). In the aftermath of the war, all usable wood and metal parts were appropriated. The Armenians do not need the organ in worship, but they honor its remains.

A parallel instrument to the organ in the Ecce Homo Church is the organ

built in 1900 by the same organbuilder (F. Mader) for the Church of Saint Peter of Zion, part of the Ratisbonne Abbey in West Jerusalem. It has ten stops and was completely overhauled in 2007.

Also in 1900, the organ of the Dominican Church of Saint Stephen, which is outside the city wall in the immediate vicinity of the Damascus Gate, was installed. With fourteen stops on two manuals, it was built by Matthäus Mauracher of Austria. Since 2005, the organ has been thoroughly rebuilt and has an electric console from which the modernized pipework is operated on a new windchest. The old Mauracher console is still held in honor and is in the entrance hall of the church.

In 1904, Bevington & Sons of London, England, built a new organ for the Anglican Saint George's Cathedral in Jerusalem. It was replaced by a new Rieger installation in 1984, but its wonderful façade (including pipes) was moved elsewhere in the church.³

Another English late-Romantic organ from 1904, built by the British organbuilder Thomas Casson, stood until 2001 in Willington, England, and was moved the following year at the instigation of the Israeli organbuilder Gideon Shamir to the church of the Trappist monastery Latrun (near Highway 1, about halfway between Jerusalem and Tel Aviv). It seems unplayable for now, as during my last visit to the church (2017) an electronic organ had been put in front of the Casson console.

Around 1910, the Austrian Hospice Chapel in Jerusalem received an organ from Rieger of Jägerndorf (formerly in Austrian Silesia, now the Czech Republic), with seven stops on one manual and pedal. It is untouched—only the front pipes had to be renewed in 1999 as some were damaged by missiles.⁴ With its late-Romantic, warm sound, based almost entirely on 8' registers, it is similar to its



Figure 7: Ruin of the console in the former Templar Church, Jerusalem



Figure 8: Sauer organ of the Church of the Ascension, Jerusalem

"big sister" instrument at Church of the Ascension (Figure 8), the latter being an important organ in the Holy Land.

Also in 1910, an organ by Wilhelm Sauer was erected in the newly built Church of the Ascension of the Augusta-Victoria Foundation, a German hospital complex on the Mount of Olives. With twenty-four stops on two manuals and pedal, including five 16' registers, it is a perfectly harmonized synthesis of space and sound. It may certainly be considered the most beautiful among the historical organs of Israel, because it is completely preserved to the last pipe. It has never undergone any change apart from the installation of an electric blower and repair work, but remains in the same tonal state and appearance as it did in its year of construction.

This organ, as well as the organ of the Church of the Redeemer, has been looked after and maintained for decades by the organbuilder Rainer Nass (formerly with Schuke, Berlin) and is in very good condition. This is one reason it is regularly used for concerts.

1910 Wilhelm Sauer organ, Church of the Ascension, Jerusalem

MANUAL I (C-F)

- 16' Bordun
- 8' Prinzipal
- 8' Gemshorn
- 8' Flöte
- 8' Gedeckt
- 4' Oktave
- 4' Rorhflöte
- 2 2/3' Cornet III-IV
- 8' Schalmey
- Koppel II-I

MANUAL II (C-F)

- 16' Gedeckt
- 8' Principal
- 8' Lieblich Gedeckt



Figure 9: Gideon Shamir

- 8' Fernflöte
- 8' Aeoline
- 8' Voix Céleste
- 4' Fugara
- 4' Flauto dolce
- 2' Flautino

PEDAL (C-d¹)

- 16' Prinzipal
- 16' Violon
- 16' Subbaß
- 8' Oktave
- 8' Cello
- 8' Gedacktfloete
- Koppel II-Ped.
- Koppel I-Ped.

Mezzoforte-Forte-Tutti

The third instrument built in 1910 is the organ of Saint Salvatore's Church, Jerusalem. The organbuilder Vegessi-Bossi of Turin, Italy, built a large instrument with forty-four stops in the Italian style. This organ was rebuilt in 1977 by Delfino Taboada. It remained intact until 2008 before being rebuilt by the Rieger organ company. Only the case of 1910 remains.

This is a summary of how more than a dozen new organs were built in just seventeen years! After this prolific period of organbuilding came the years of the two world wars, the time between them, and the time after that until the founding of the State of Israel in 1948. In all these years with one exception (the YMCA organ, discussed below), no significant new organs were installed in the Holy Land.

In addition, there were some major alterations to Jerusalem organs in the 1930s:

- the reconstruction of the organ in the church of the Latin Patriarchate in 1933 by Gebrüder Späth from Mengen-Ennetach;
- the reconstruction of the organ of



Figure 10: Shamir organ in the concert hall of the University of Haifa

the Church of the Redeemer in 1938 by Weigle of Stuttgart;

- the reconstruction of the organ in the Ecce Homo Church in 1935 (see above) by Rieger of Jägerndorf;
- the reconstruction of the Mauracher organ of Saint Stephan (by Rieger?) in 1933.

The only major organ to be built in this politically troubled time was a concert hall organ. For the YMCA building, one of the most striking buildings in West Jerusalem, in the immediate vicinity of the King David Hotel, the American Austin Organ Company built in 1932 a large instrument with forty-eight stops, the only organ with four manuals ever in Israel!

Because of the limited space available on the stage of the concert hall, the pipework was distributed to several small chambers adjacent to the hall, creating numerous acoustic problems and tonal issues. Nevertheless, the organ has been heard in many concerts and recordings for Israeli radio over the years. Most of these were played by the Israeli organist Max Lampel (1900–1987), who was also an organ teacher at the Jerusalem Music Academy. The instrument was disassembled in 2000, originally with the aim of rebuilding it elsewhere, but this did not happen for financial reasons. The location of the organ is currently unknown.

In the twentieth and early twenty-first centuries, the activity of two organbuilders based in the Holy Land made a commendable contribution to the preservation and care of many organs in Israel and the Palestinian Territories. Given the limited technical capabilities of their workshops and the tight budgets provided by their clients, the indefatigable activity of these two pioneers of organbuilding cannot be overestimated.

Brother Delfino Fernandez Taboada, OFM, 1924–2002, of Spanish descent, had been the director of the organbuilding workshop of the Franciscans in Jerusalem since the 1950s. In his approximately fifty years of activity for the Custodia Terrae Sanctae, he built, repaired, and restored numerous organs.

His organ workshop also served as a supply house for organ pipes and other parts that were left over when dismantling other organs, some of which were then reused in other projects. For example, when the organ of the Church of the Redeemer was rebuilt in 1971, the Franciscans purchased from the German community all usable parts of the old organ for 15,000 shekels.⁵ Br. Delfino Fernandez mostly built electric key and stop actions. Most of the instruments that he built or converted were replaced by new instruments by the end of the century. For example, he had dedicated many years of his life to the

organ of the Church of Saint Catherine in Bethlehem, but he had to disassemble it in 2000 to make room for a new organ that he was not selected to build.

Gideon Shamir (Figure 9), born in 1939, is to date the only Israeli organbuilder. Trained as a pianist and organist, he came to Israel in 1963 and, during a stay with the German organbuilder Walcker, had his first contact with organbuilding. He first worked as a director of a music school, but then in 1977 founded a workshop in which he initially built positivist organs. After a masterclass at the vocational school in Ludwigsburg, Germany, he has devoted himself exclusively since 1990 to organbuilding in his workshop in Asseret (northern Israel).

He has built a number of home and practice organs (including for the conservatories in Jerusalem and Tel Aviv) and carried out numerous repairs, maintenance, rebuilding, and expansions of existing organs. Like the Franciscan organbuilder Br. Delfino, Gideon Shamir repeatedly used parts of older organs for new instruments. His greatest work is the organ with thirty-three stops in the hall of the University of Haifa (Figure 10). He worked on the project for a total of seven years, completing it in 1998, using parts of three different historical organs, namely the Bevington organ of Saint George's Cathedral, Jerusalem, from 1904, an Italian organ from 1868, and the old organ of the Church of the Redeemer, Jerusalem, from 1898/1934. The dedication concert was played by the Russian-Israeli organist, Roman Krasnovsky. Today, recitals on this organ are an integral part of the concert series of the Israel Organ Association and are enthusiastically received by audiences.

The Israel Organ Association, founded in 2003 by Gerard Levi in collaboration with Gideon Shamir, strives to make the organ popular as a concert instrument in Israel. This is primarily done by organizing concerts with international artists, many of whom are not Israeli. Concert attendees come from all over Israel to Jerusalem or Haifa for these events.

Gerard Levi (1936–2020), an Israeli with French roots, was a retired businessman and organ lover. In addition to his work with the Israel Organ Association, he wrote a book in English in 2005 about all the organs of Israel (*Organ Culture in Israel and Palestine*; see bibliography at the end of this article) that contains information on and photos of the organs. It is an important source for the organ scene throughout the Holy Land. In addition, the Israel Organ Association operates the website www.organ.org.il, which publishes not only the current concert dates of the association and other organizers, but also provides continual updates to the above-mentioned



Figure 11: Rainer Nass and Heidi Berens work on the organ of the University of Bethlehem

book by Levi by listing the current status with photos of all the organs in the country. The website is trilingual: English, Russian, and Hebrew. Yuval Rabin (b. 1973 in Haifa) is now musical director of the Israel International Organ Festival.

The construction of the sixteen-stop organ for Bethlehem University by the Alsatian organbuilder Max Roethinger in 1961 (Figure 11) marked the beginning of a new construction period in the Holy Land after years of organbuilding stagnation due to the political situation. This organ shows the style of the Organ Reform Movement, whose return to Baroque ideals at that time shaped almost every new organ, especially in Germany. The Roethinger organ has electric action and includes bright mixtures and mutation stops. The instrument has been preserved unchanged and was cleaned and overhauled in 2014 by the organbuilder Rainer Nass of Berlin. The organist is the music teacher at the university, Sister Patricia Crockford.

1961 Max Roethinger organ, Bethlehem University

GRAND-ORGUE (Manual I, C–g³)

- 8' Montre
- 8' Bourdon
- 4' Prestant
- 2' Doublette
- Fourniture VI
- 8' Cromorne
- Coupler II–I
- Coupler II–I 4'

RÉCIT (Manual II, enclosed, C–g³)

- 8' Principal
- 8' Cor de nuit

- 8' Voix céleste
- 4' Flûte conique
- 2' Quarte de nasard
- Sesquialtera II
- Cymbale III
- 8' Trompette
- Tremulant

PÉDALE (C–d¹)

- 16' Soubasse
- 8' Principal
- Coupler I–Ped.
- Coupler II–Ped.
- Coupler II–Ped. 4'

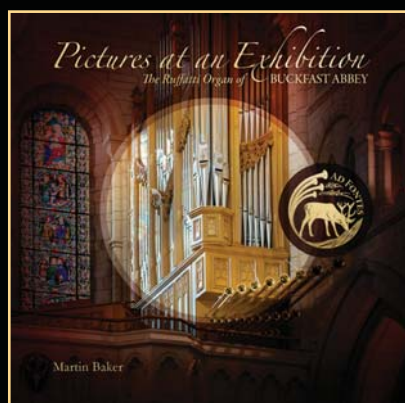
Pistons: *pp*, *p*, *mf*, Tutti
Electric key and stop action

This was followed by a series of other new instruments, mostly constructed by organbuilders from the respective home countries of the commissioning churches. In 1971, the Berlin organ workshop Karl Schuke GmbH built the new organ for the Church of the Redeemer in Jerusalem. It was expanded by three stops in 1984, bringing it to twenty-one stops on two manuals and pedal. Not without reason it is considered one of the best-preserved organs of Israel and is often heard in concerts.

The history of the Church of the Redeemer organ is inextricably linked to the person of its longtime organist Elisabeth Roloff (1937–2008), who played there from 1982 until her death. The organbuilder Rainer Nass of Berlin has been associated with this organ and the German Lutheran community since 1984. He comes to Israel every year to look after the organs of the Church of the Redeemer and the Church of the Ascension. In addition, he has worked on many other organs in the country, such as Immanuel Church

Pictures at an Exhibition

Martin Baker, organist



To order, visit www.adfontes.org.uk.

A handsomely-packaged compact disc of the music from the April 2018 dedication of the 100-rank twin-console Ruffatti organ at Buckfast Abbey in Devon, recorded in April of 2019.

Martin Baker's excellent playing of music by Wolff, J. S. Bach, de Grigny, Jongen, and Widor, in addition to his transcription of the Mussorgsky, will be a welcome addition to your audio library.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

[ruffattiorgans](https://www.facebook.com/ruffattiorgans)



Figure 12: Paul Ott organ of the Immanuel Church in Jaffa

in Jaffa (**Figure 12**), the University of Bethlehem, the Arab-Lutheran Church in Jaffa, and others. On the website of the Israel Organ Association, he has been honored as the “Santa Claus of the Israeli organs.”

As early as 1960, the Church of the Redeemer received an additional small organ built by the Führer company of Wilhelmshaven, Germany. It has five stops and pedal and was originally in the gallery of Saint John's Chapel. In 2015, it was moved to the sanctuary of the Church of the Redeemer and made portable, serving now as a choir organ (**Figure 13**).

In 1977, Paul Ott built a two-manual organ with seventeen stops for Immanuel Church (formerly German, now managed by the Norwegian Church) in Tel Aviv. Under the direction of the organist Arin Maisky, there is a well-established concert series in which organ concerts are an integral part. Arin is the successor of her father, Valery Maisky (1942–1981), a well-known organist in Israel and Europe.

Continuing in the series of new instruments, a three-manual organ by Oberlinger of Windesheim, Germany, was built in 1980 for the German Benedictine Dormition Abbey on Mount Zion next to the Old City of Jerusalem (**Figure 14**). This instrument was very often played in concerts, but will now be replaced by a new instrument at some future time. The Oberlinger organ was bought by a Russian investor in 2020 and is to be used as a concert organ in a former Orthodox church near Jekaterinburg, Russia. P. Ralph Greis, who had been active as organist of the Dormition Abbey for a long time, left Jerusalem in 2017; his successor is Brother Simeon Gloger. The Dormition Abbey as well as the Church of the Redeemer and the Church of the Ascension play an important role in the international organ concerts organized regularly by the Israel Organ Association.

In 1984, the Austrian company Rieger built a new organ with thirty-one registers for the Anglican Saint George's Cathedral in Jerusalem (**Figure 15**). The organist is Inna Dudakova.

In 1987, the Concert Hall of the Mormon-built Brigham Young University on the Mount of Olives received a three-manual organ with thirty-nine stops, built by the Danish company Marcussen & Søn (**Figure 16**). The organ is maintained and heard on weekly tours and in regular concerts. Various American organists carry out yearly residencies here.

In 1994, in the Franciscan church “Emmaus” in Qbeibeh, between Jerusalem and Ramallah, a new organ from Inzoli, Crema (North Italy), was built in the Italian-historical style with six stops and a short pedal (**Figure 17**).



Figure 13: The small organ of the Church of the Redeemer moves to the main sanctuary

In 2002, a large concert hall organ with three manuals by Eule of Bautzen, Germany, was built for the campus of the Music Academy in Tel Aviv. Alexander Gorin supervises organ students there.

The aforementioned Austrian company Rieger, which had already built a new main organ (two manuals, thirty-nine registers) in 1982 in the gallery of the rotunda in the Jerusalem Church of the Holy Sepulchre, became the exclusive organ supplier for the churches of the Franciscan Custodia Terrae Sanctae and built a number of organs of outstanding quality in the ensuing decades. In 2002 in the Church of Saint Catherine in Bethlehem, a new organ was built by Rieger that gained notoriety, because during the final phase of the construction fighting took place between Israelis and Palestinians. As a result of fire damage, many of the pipes became unusable, so the organ could not be finished until 2003. The organist is Fr. Jago Soce.

In 2008 in Saint Salvatore's Church in Jerusalem, an instrument with forty-four stops on three manuals and pedal was installed by Rieger. It can be played by a mechanical-action main console as well as an additional electric-action console behind the altar. The design of this organ, as well as most of the other organs of the Custodia Terrae Sanctae, was the responsibility of P. Armando Pierucci. Born in 1935, he was the long-time organist of the Church of the Holy Sepulchre and of the Church of Saint Salvatore. He is now retired.

2008 Rieger Orgelbau organ, Franciscan Church of Saint Salvatore, Old City, Jerusalem

Grand Organo (Manual I, C–a³)

- 16' Bordone
- 8' Principale
- 8' Flauto armonico
- 8' Voce humana
- 8' Bordone camino
- 4' Ottava
- 4' Flauto
- 2½' Duodecima
- 2' Decimaquinta
- 2' Ripieno grave IV
- 1' Ripieno acuto
- 16' Tromba
- 8' Tromba
- Coupler II–I
- Coupler III–I

Positivo (Manual II, C–a³)

- 8' Principalino
- 8' Bordone
- 4' Ottava
- 4' Flauto camino
- 2' Flauto
- 1½' Decimanona
- 1' Piccolo
- 2½' Sesquialtera
- 1' Cimbalo III–IV
- 8' Cromorne
- Tremolo
- Coupler III–II

Recitativo (Manual III, enclosed, C–a³)

- 16' Quintatön
- 8' Flauto
- 8' Bordone

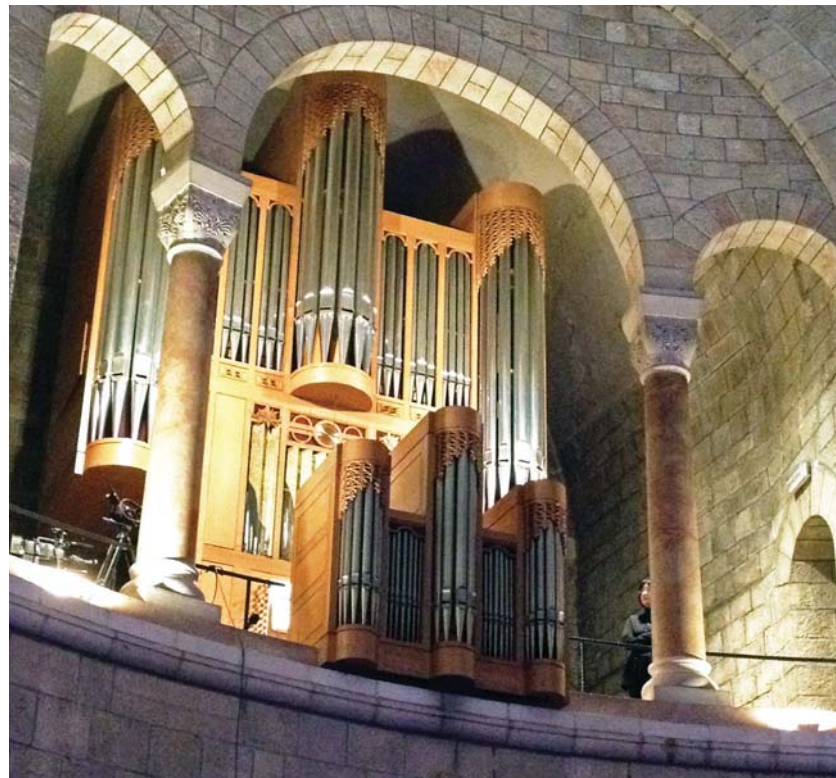


Figure 14: The Oberlinger organ of Dormition Abbey



Figure 15: Inna Dudakova at the Rieger organ of the Saint George's Cathedral, Jerusalem

- 8' Viola da Gamba
- 8' Viola Celeste
- 4' Ottavina
- 4' Flauto traverso
- 2½' Nazardo
- 2' Flauto ottava
- 1½' Terza
- 2' Pienino III–IV
- 16' Bassone
- 8' Tromba
- 8' Oboe
- 4' Clarino
- Tremolo

Pedale (C–f¹)

- 16' Principale
- 16' Subbasso
- 8' Ottava
- 8' Violoncello
- 8' Bordone
- 4' Flauto concerto
- 16' Bombarda
- 8' Trombone
- Coupler I–P
- Coupler II–P
- Coupler III–P

Consoles: main console, mechanical; remote console, electric
Roller crescendo shoe
Rieger Tuning System/Rieger Replay System
Select accessories: Rieger Combination System (10 users with 1,000 combinations with 3 inserts each); archive for 250 tracks with 250 combinations each; Sequencer; Copy functions; Repeat functions

In 2012 in Nazareth, three instruments were installed. Two were in the Church of the Annunciation. In the upper church, a three-manual instrument with



Figure 16: The Marcussen organ in the Mormon concert hall on the Mount of Olives, Jerusalem

forty-nine stops was installed, and in the crypt of the lower church an instrument with sixteen stops. The nearby Church of Saint Joseph received a small organ with ten stops. The organist in Nazareth is Fr. George Lewett, an American.

In 2014 in the Church of All Nations, at the foot of the Mount of Olives, an instrument with two manuals, twelve stops was installed.

In 2015 in the Church of the Holy Sepulchre, there is the new Magdalene organ (two manuals, fifteen stops) near Christ's grave (the Edicule), which is connected to the main organ and its electric console from the gallery above. The following year, again in the Church of the Holy Sepulchre near the Golgotha Rock (**Figure 18**), there was installed a very small organ with two manuals and



Figure 17: The author performs on the Inzoli organ, Emmaus Church, Qbeibeh

five stops. It is completely enclosed in a cabinet.

2016 Rieger organ near the Golgotha Rock, Church of the Holy Sepulchre, Jerusalem

Manual I (C–d3)
8' Principale
4' Ottava
2' Quintadecima

Manual II (C–d3)
8' Bordone
4' Flauto
Koppel

No pedal

As a tireless promoter, sponsor, and organizer of the Franciscan organ constructions, Br. Peter Schüler, OFM (now editor-in-chief of the Franciscan magazine *In the Land of the Bible* located in Munich, Germany) also helped out as an organist at the Church of the Holy Sepulchre when he worked in Jerusalem.

The organs of the Custodia Terrae Sanctae have also been featured in a new series of concerts for several years, namely the “Terra Sancta Organ Festival,” which also takes place in Lebanon, Jordan, Cyprus, and Greece (www.tsorganfestival.org). The festival is a very well organized and widely promoted concert series in which organists from all over the world perform. The artistic director is Fr. Riccardo Ceriani.

Another current organ installation in Israel is in the north, not in a church, but in a concert hall. The Elma Arts Center is a spacious, architecturally interesting hotel and conference center in Zichron Ya'akov. It offers a rich cultural program of events in a concert hall seating 450 people. In 2014, the organbuilder Klais of Bonn, Germany, built an organ with twenty-four stops on two manuals and pedal for this center.

The status of organs in the churches of the Arab Lutheran Churches of the “ELCJHL” (Evangelical Lutheran Church in Jordan and the Holy Land)

should not go unmentioned. Not all of their churches have pipe organs, but Arab Lutherans also have a tradition of organ-accompanied congregational singing. The organ in the Christmas Church in Bethlehem has already been mentioned. Next to the organ of the Church of the Redeemer, Jerusalem, which is also used by the Arab Lutheran congregation that meets there, it is the largest instrument the ELCJHL has. There are also small pipe organs in the Arab-Lutheran churches in Ramallah and Beit Sahour. The ELCJHL also includes the pilgrimage center Bethany-beyond-the-Jordan in Jordan, whose church in 2013 received a large electronic organ by the Content company with three manuals, numerous stops, and a pipe façade.

Finally, in Israel there are many small organs, including a number of private house organs. The largest, with seventeen stops, belongs to Gerard Levi, former chairman of the Israel Organ Association, and is located in his home in Youvalim in northern Israel (Figure 19). The instrument was built in 1992 by Gideon Shamir and contains a number of pipes from historic organs. In addition, some orchestras, private families, churches, and other associations have house organs, positiv organs, and/or portable chest organs. On the campus of the Tel Aviv Music Academy, there is the above-mentioned concert hall organ as well as a smaller practice instrument with seventeen stops, built by Gideon Shamir in 1996.⁶ In the Jerusalem music school of the Franciscans, called Magnificat, stands a small, older practice organ by the German company Walcker.

Thus, all in all, the Holy Land offers a very multifaceted, colorful picture with organs of various stylistic characteristics, different ages, different qualities, and in different states of preservation. It would be worthwhile, though not the subject of this article, to report on the current status of organ playing in Israel. The number of organists is easy to tally. For the approximately sixty instruments,



Figure 18: The new Golgotha organ of the Church of the Holy Sepulchre



Figure 19: Gerard Levi (1936–2020) at his house organ

there are (in my estimation) at most thirty organists, of which only about half have a qualified education. Many of the organs mentioned in this article are not played regularly, some only occasionally in concerts, some not at all anymore.

Moreover, it would be desirable for a young organbuilder to settle permanently in Israel in order to continue the commendable work of Gideon Shamir. Enough work would be available! During my five years in Israel, despite my rudimentary organbuilding skills, I was called repeatedly to fix minor problems or to adjust individual registers, and my successor in office, Hartmut Rohmeyer, has as well.

I hope that the network of organs in the Holy Land, across all denominations, in the next few years and decades remains a fascination for all who are involved, whether they listen to the organs, sing with them, play them, or even build or repair them. And in the spirit of Psalm 122 (“Wish Jerusalem happiness”), I join in the Psalmist’s prayer, but expand it to include the entire Holy Land: “May there be peace in your walls!” ■

Notes

1. Translator’s note: the Church of the Holy Sepulchre in Jerusalem is administered by six Christian traditions under rules known as “The Status Quo.” Some carry more weight than others in the decision making process.

2. Parts of the Weigle organ were incorporated into the newly built organ of the concert hall of the University of Haifa by Gideon Shamir (see Figure 13).

3. In the same manner, parts of the old Bevington organ were reused in Haifa.

4. When that was is unclear, possibly during the Six Days War of 1967.

5. Translator’s note: approximately \$4,200.

6. A similar instrument, also built by Gideon Shamir, standing in the Jerusalem Music Academy, was dismantled there a few years ago. The parts are in Gideon Shamir’s workshop in Assemet; whether it is to be rebuilt in the academy is uncertain. Currently there are no organ students.

Bibliography

Fernandez, Delfin, OFM. “Eine kleine Geschichte der Orgeln im Heiligen Land,” *Im Lande des Herrn*, Jg. 2002, No. 1.
Jauch, Robert, OFM. “Lauda Sion Salvatorem” (Bericht über die Orgeleinweihung der Rieger-Organ der Kirche St. Salvator Jerusalem), *Im Lande des Herrn*, Jg. 2008, No. 2.

Leach, Brenda Lynn. “Organs of Israel,” *The American Organist*, April 1991, 62–64.

Levi, Gerard. *Organ Culture in Israel and Palestine*, 2005, published by BookSurge, LLC, ISBN 1-4196-1034-1, available at www.amazon.de.

Orgel International, issue 1/2001 with emphasis “Israel.” In it are interviews with Elisabeth Roloff and the Israeli organist Yuval Rabin as well as articles by Oskar Gottlieb Blarr, Achim Seip, and others, besides a detailed description of some organs and an overview of the entire organ inventory of Israel (Gerard Levi).

“Pipework,” *The American Organist*, February 2015, 26, 28. Report on the new organs in the Church of the Holy Sepulchre and the Church of All Nations.

Schüler Petrus, “Orgeln in der Grabeskirche,” *Im Lande des Herrn*, Jg. 2017, No. 1.

Schulten, Klaus. *Die Sauerorgel in der Himmelfahrtkirche und andere deutsche Orgeln in Jerusalem*, Series Edition Auguste Victoria, Volume 2, Jerusalem, 2010.

For detailed, up-to-date information on all organs in Israel, visit the website of the Israel Organ Association, www.organ.org.il.

All photos were taken by the author, Gunther Martin Götsche, except Figure 20 (© Petrus Schüler, OFM).

Gunther Martin Götsche is a German composer and organist. After completing master’s degrees in Mannheim and Berlin he worked as organist and choir conductor in Aalen/Württemberg and Braunschweig. From 1992 until 2013 he was director of the Church Music Academy in Schlüchtern, Germany (near Frankfurt). From 2008 until 2013 he also worked as a teacher of organ improvisation at the Hochschule für Kirchenmusik Heidelberg. From 2013 until 2018 he lived in Israel, serving as organist and choir director of the German Lutheran Church in the Old City of Jerusalem.

Götsche is known as a composer, especially in sacred music, and has published numerous works. Visit: www.gunther-goetsche.com.

This article was first published in Jerusalem-Gemeindebrief-Stiftungsjournal 2/2019 (quarterly magazine of the German Lutheran Church in Jerusalem) and is reprinted here with permission.



Quimby Pipe Organs, Inc. Warrensburg, Missouri Fifty Years and Counting

Fate, luck, and surprising interactions with others fascinated with the pipe organ were the impetus for the founding of Quimby Pipe Organs, Incorporated, in August 1970. The same scenarios have continued over the years until the company reached its fiftieth birthday this past August 2020.

I was exposed to pipe organs when I was a fourth grader, while my father was accomplishing his residence work on his doctorate in agriculture economics at Oklahoma State University, Stillwater, Oklahoma. I was encouraged by my mother to join the boys' choir at First United Methodist Church, Stillwater, where Mrs. Ben W. Martin was minister of music. One trip looking into the pipe organ chambers of the 1929 Hillgreen, Lane & Company Opus 959 was all that was necessary to start a dream. This experience paved the way or caused the orange shellac to start to flow as is often quoted. It is said that everyone who is an organbuilder and who passionately loves the pipe organ has orange shellac flowing in their veins.

To me it seemed obvious that an organbuilder should know how to play the instrument and have an understanding of the repertoire. I studied organ under Professors Dr. Frederick W. Homan and Dr. William E. McCandless at the University of Central Missouri, Warrensburg, where I completed bachelor's and master's degrees in music.

Today I play the instrument for my own enjoyment and occasionally substitute. I did play for the First United Methodist Church, Warrensburg, for forty years, thankfully with a readily available substitute when I was required to be out of town working on pipe organ projects.

Early influences

My formative years in pipe organ building were significantly influenced by Colin A. Campbell, a service representative for M. P. Möller, and Charles McManis, the legendary pipe organ builder in Kansas City, Kansas.

I started my adventures in organbuilding as a key holder with Mr. Campbell and subsequently was taught to tune before the age of fancy digital tuning devices. Of interest to pipe organ historians, I still have Mr. Campbell's Peterson tuner, with tubes and only two pitch selections—he modified this function himself for fine tuning the pitch adjustment. Additionally, I learned to leather pouches and primary actions, restore reservoirs, loom cables for windchests and console connections, and to accomplish basic voicing techniques to correct speech problems, basic reed cleaning and regulation, and the basics of cutting up flue pipes, adjusting languids, and the proper use of toe cones. Considerable time was spent in learning how to quickly ascertain technical issues with tuning or on an emergency visit. Mr. Campbell was extremely fastidious regarding the quality of the work accomplished. Since cleanliness and precise order were virtuous in his eyes, he had no patience for instruments that were designed in such a way as to make tuning and maintenance difficult.

In the way that Mr. Campbell influenced my mind as a service technician, Charles McManis also influenced my mind regarding tonal design and flue voicing. He never abandoned voicing techniques such as nicking that were considered an abomination by builders of the Organ Reform Movement. He was never an advocate of voicing flue pipes

resulting in a fluty timbre especially in principal chorus ranks. See his book, *Wanted: One Crate of Lions—The Life and Legacy of Charles W. McManis, Organbuilder*, OHS Press, 2008. In the course of completing my degrees I became intimately acquainted with his Opus 60, 1959, a two-manual electro-pneumatic instrument located in Hart Recital Hall, University of Central Missouri, Warrensburg, Missouri. Two other instruments of his design left a lasting impression on me as well—his two-manual organ installed in South Street Christian Church, Springfield, Missouri, and his three-manual organ installed in Saint John's United Methodist Church, Kansas City, Missouri.

1970s

This decade was a time of steady growth for QPO with one employee and the active participation of my wife Nancy Elizabeth, since deceased. In 1972, First Christian Church, Warrensburg—upon the recommendation of the UCM organ faculty and Dr. Conan Castle, director of choral activities at UCM and director of music at First Christian—selected QPO to build its Opus 1, a two-manual, 21-rank instrument, on which Charles McManis provided input. Opus 1 retained four ranks from their 13-rank Kilgen (1919), along with the case. The instrument was dedicated in September 1973. Coming up in 2023, Ken Cowan will perform the fiftieth anniversary recital.

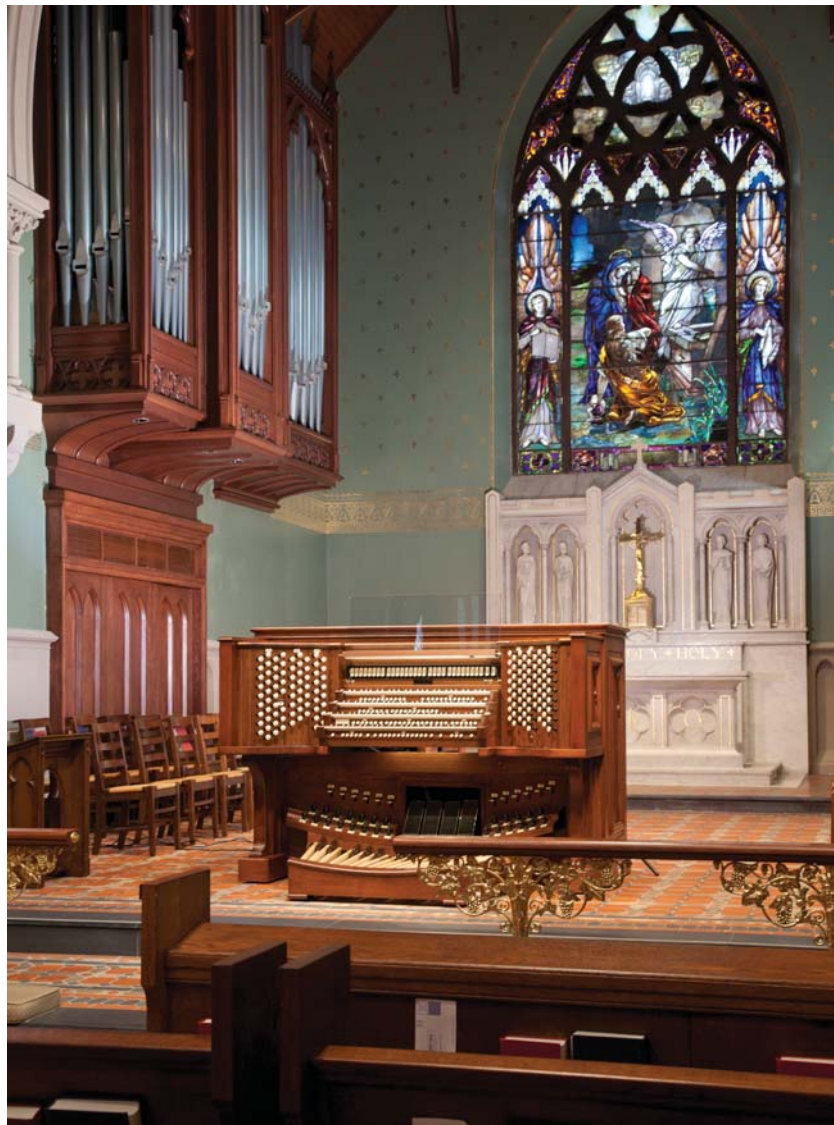
Additional work accomplished in the 1970s included the restoration of a splendid two-manual, 14-rank mechanical-action (tracker) instrument by an unknown builder; the relocation of a two-manual, 15-rank Pfeffer tracker; the restoration of a one-manual, 10-rank Kilgen tracker; and the relocation of Möller Opus 5818. Two other two-manual instruments were also built during this decade.

1980s

The 1980s proved to be quite beneficial to the growth of QPO. In 1982 we were appointed curators of the Auditorium Organ, the four-manual, 110-rank Aeolian-Skinner Opus 1309, located in Independence, Missouri, where Dr. John Obetz was the principal organist. This appointment was the launching pad for future work because of the credibility that it gave to a young firm.

From 1985 to 1987 the Auditorium Organ went through an extensive rebuild where the leather throughout the instrument had prematurely failed. The console was also failing due to the extraordinary amount of use that it endured. At this time, it was decided to completely revoice the instrument. The revoicing work was accomplished by John Hendriksen, former head voicer of Aeolian-Skinner, and Thomas H. Anderson, former head of the Aeolian-Skinner pipe shop, who built four new ranks. This project resulted in a long-standing relationship with both John and Tommy. John was not only an excellent flue voicer but was also an artist at knowing the potential of vintage pipework. He was able to change their character by scale changes, changing cut ups, or adding nicking. Through Tommy's guidance, old pipework could take on a completely new purpose and look.

One of our most pivotal occurrences was being selected as the builder at First United Methodist Church, Fort Smith, Arkansas. Ms. Nancy Vernon, chair of the organ committee, after extensively researching our work, believed in QPO and felt that our young firm would provide them with the best instrument.



Saint John's Episcopal Church, Roanoke, Virginia

In addition to these, fifteen new instruments along with six rebuilds were completed during this decade.

1990s

The 1990s proved to be a pivotal decade. In 1991, I convinced Eric Johnson, who apprenticed with L. W. Blackinton and Associates, to join QPO. Eric brought with him the Blackinton slider chest design, which incorporated a different pallet design, along with other features that eliminated the need for slider seals. These windchests exceeded my expectations and allowed our pipe-work to be voiced to its full potential by eliminating the explosive attack experienced when using individual pipe valves.

In 1997, Eric, Michael Brittenback, organist of St. Margaret's Church, Thomas Brown, and myself, embarked on a journey to Europe, led by Jonathan Ambrosino, to study notable English organs of the nineteenth and early twentieth centuries, along with the works of Aristide Cavaillé-Coll. This fact-finding mission was in advance of building our Opus 50 (IV/71) at Saint Margaret's Episcopal Church, Palm Desert, California, which was designed by Mr. Ambrosino. Also, on that same trip we were fortunate to have Stephen Bicknell and Jean-Louis Coignet offer their expertise. Todd Wilson recorded his CD *Frank Bridge and Friends* on the instrument at Saint Margaret's (available on the web).

Ever since that trip, whenever possible, our instruments have an 8' Diapason in each manual division with developed diapason and reed choruses. This was a radical shift in tonal design from the terraced diapason choruses of McManis. Our thoughts about solo and chorus reeds also evolved significantly. During this trip, Eric and I confirmed the significance of appropriate metal thicknesses for flues and reeds also. Years before I had

noticed, quite by accident, how foundational timbre and balance in the overtone series was affected just by holding the body of the pipe. The English and French organs that we studied confirmed the need for heavier metal thicknesses. When I examined a spotted metal 8' Diapason pipe built by T. C. Lewis, which showed no evidence of collapse, it prompted me to have the metal analyzed, which confirmed the addition of antimony and other trace elements in the metal.

During the 1990s we completed four four-manual, five three-manual, and thirteen two-manual instruments, along with over thirty rebuilds.

2000s

The first decade of the twenty-first century opened with the decision to expand our pipe shop and make and voice our own reeds whenever possible. This change made it possible to differentiate our reeds from that of other builders. Our head reed voicer, Eric Johnson, developed the chorus and solo reeds that we have become noted for their timbre and excellent tuning stability. The first instrument built with our new tonal philosophy was the three-manual, 55-rank organ located in Gano Chapel of William Jewell College, Liberty, Missouri. This organ was especially important to me as I was allowed complete freedom in the design of the instrument to express my own thoughts and creativity. This instrument still holds a special place in my mind, even with the passage of time.

In 2005, QPO was entrusted with the rebuild of the four-manual, 143-rank Aeolian Skinner Opus 150A located in the Cathedral of Saint John the Divine, New York City, following the fire of 2001. The instrument was removed in 2005 and then returned in the early summer of 2008. Its first public use following the fire was on November 30 of the same



The Episcopal Church of Saints Andrew and Matthew, Wilmington, Delaware

year. The work was primarily a restoration except for a new replica four-manual console built to AGO standards, solid-state conversion, and the addition of two ranks. All Ernest Skinner windchests from his 1910 Opus 150 remain, with the exception of two unit chests. This job remains the single most demanding and rewarding job to date.

Other notable new instruments include: First Baptist Church, Jackson, Mississippi (V/155); Dauphin Way United Methodist Church, Mobile, Alabama (IV/71); Canyon Creek Presbyterian Church, Richardson, Texas (III/58); Kirkwood Baptist Church, Kirkwood, Missouri (III/43); and First Christian Church, Jefferson City, Missouri (III/46).

2010s

All of the instruments built in the 2010s have proven to be emotionally satisfying to their owners and consultants, when involved. The most challenging projects in this decade were Fourth Presbyterian Church, Chicago, Illinois (V/143), and Dunwoody United Methodist Church, Dunwoody, Georgia (IV/100).

When Eric Johnson and I first visited Fourth Presbyterian, we were astonished that the 1970 Aeolian-Skinner Opus 1516 was not able to effectively accompany congregational singing, even with a substantial Antiphonal division. Not much was heard past the fourth pew other than mixtures and the 32' reed. The same issues accompanied its predecessor, the 1913 Ernest M. Skinner Opus 210. Leo Sowerby described the E. M. Skinner as a fantastic instrument for accompanying and softer effects, but devoid of a satisfactory ensemble.

We were fortunate to develop a specification, with the assistance of Dr. John Sherer, that could lead congregational singing without being offensive, and, at



William Jewell College, Liberty, Missouri

the same time, perform the vast majority of pipe organ repertoire. The existing tone openings included one that spoke directly into the chancel and another, added by Goulding & Wood Pipe Organ Builders in their 1994 rebuild of the instrument, that spoke directly into the nave. The nave opening proved to be inadequate for optimal tonal egress, so we were able to create a larger opening by removing the solid decorative panels at the top of the case and replacing them with acoustically porous panels on which the original artwork was duplicated. We also designed and built a Positive division in a matching case in the balcony,

opposite the main organ. By doing this, we achieved the satisfactory results we had hoped for. Dr. Sherer used the organ of Woolsey Hall, Yale University, as the demarcation point. Dr. Jan Kravbill's recording, *Live in Concert—The Quimby Pipe Organ of Fourth Presbyterian Church, Chicago* (found at <https://quimbypipeorgans.com/quimby-sound/>) provides an excellent presentation.

Dunwoody United Methodist Church did not want a new instrument, but the merger of two instruments from the past. Their desire was to create a new Romantic pipe organ. The instruments selected were 1912 Ernest M. Skinner

Opus 195 and 1938 Casavant Opus 1600. The results exceeded my fondest expectations: that no one would be able to determine where repurposed original ranks were assigned in the new tonal specification. The hard surface chancel was a superb sounding board along with the high vaulted ceiling, making the acoustics of the room the best stop on the organ.

Other new instruments from this timeframe include the following: The Church of Saints Andrew and Matthew, Wilmington, Delaware (III/45); Central United Methodist Church, Concord, North Carolina (III/38); All Saints



First United Methodist Church, Athens, Georgia

Episcopal Church, Southern Shores, North Carolina (II/18); Saint John's Episcopal Church, Lafayette, Indiana (III/29); and First United Methodist Church, Athens, Georgia (IV/68).

Looking ahead

Despite Covid-19, the sixth decade for QPO looks to be very exciting. Work in progress includes the rebuild of Skinner Organ Company Opus 323 for Church of the Messiah, Rhinebeck, New York; tonal rebuild of the Schantz organ located in

Trinity Episcopal Church, Indianapolis, Indiana; relocation and rebuilding of the IV/50 Skinner Opus 265, with Pedal 32' Open Wood and Bombarde for Saint Bernard's Catholic Parish, Madison, Wisconsin; a new IV/55 organ for First Presbyterian Church, Charlotte, North Carolina; and rebuild and enlargement of Austin Opus 1162 located in Hendricks Hall, University of Central Missouri, Warrensburg, Missouri.

To ensure our work continuing well into the future, we have instituted a



Dauphin Way United Methodist Church, Mobile, Alabama

succession plan, prepared for us by Stinson Attorneys of Kansas City, Missouri. Present associates of QPO are as follows: Melody Burns, Nancy Dyer, Chris Emerson, Charles Ford, Eric Johnson, Kevin Kissinger, Bryce Munson, Michael Quimby, Brian Seever, Dan Sliger, Anthony Soun, Mahoney Soun, Chirt Touch, and Bailey Tucker.

—Michael Quimby

The photos on the cover page, left to right, top to bottom:

The Cathedral of Saint Paul, Saint Paul, Minnesota

Saint John's Episcopal Church, Lafayette, Indiana

Saint Paul's Episcopal Cathedral, San Diego, California

► page 9: Here & There

\$2.50), by Genevieve Rose Kwasniewski, for SSA; *Deus in Adjutorium* (5128, \$1.50), by Colin Brumby, for SATB unaccompanied.

In addition: *A Trumpet Celebration* (6047, \$3.25), by Grimoaldo Macchia, for organ; and *Four Advent Chorales for Flute and Harpsichord or Organ* (6023, \$5.95), by Stephen McManus. For information: canticanova.com.

Daniel E. Gawthrop announces new organ publications: *24 Microhudes for Organ*, Volume 2 (Advent and Christmas) and Volume 3 (Advent, Christmas, and Epiphany). The books contain hymn-based and freely composed pieces ranging from 30 seconds to two minutes in length. Information: danielgawthrop.com.

Editions Walhall announces a new publication for Lent: *Stabat Mater*, by Giovanni Battista Pergolesi (PG3205, €19.80), for soprano, alto, and organ, arranged by Jan Devlieger. For information: edition-walhall.de.

MorningStar Music Publishers announces new publications for vocal solo and accompaniment, particularly geared for use during the current pandemic: . . . *still all my song shall be: a collection of heartsongs* (40-525, \$25), by

Tom Trenney, a collection of 11 works; *Sing Praise: Sacred Vocal Solos* (40-550, \$25), a collection of works by seven composers; *Bread of the World: Songs for Worship* (40-751, \$16), by Wayne Wold, works for use throughout the liturgical year; and *Great Is Thy Faithfulness* (40-700, \$8), by Duane Funderburk. For information: morningstarmusic.com.

Carillon News

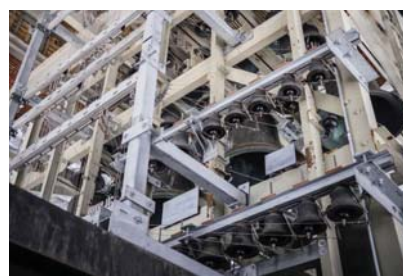


Mayo Clinic carillon tower (photo credit: Austin Ferguson)

The Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine, Rochester, Minnesota, announces its first carillon composition competition, "The People's Instrument." The competition aims to expand the repertoire available to the Rochester Carillon, support



Mayo Clinic carillon keydesk (photo credit: Austin Ferguson)



Mayo Clinic carillon bells (photo credit: Austin Ferguson)

Mayo Clinic's mission in the creation of new art beneficial to the patient experience, and illustrate the carillon's role as the "People's Instrument" in the Rochester community.

Compositions selected will be premiered on the Mayo Clinic Rochester Carillon in a recital during the 2021

Humanities in Medicine Symposium. Following the performance, PDF copies of the winning scores will be made available via the Mayo Clinic Humanities Connect webpage. Composers of prize-winning works will receive a hard copy of the scores, printed and bound in a collection by Mayo Clinic. Deadline for submissions is April 16. For information: <https://mayocl.in/2SPkbmc>.

The National Association for Olmsted Parks announces a carillon composition competition, "Inspired by Olmsted," for its "Olmsted 200" celebration of the bicentennial of the birthday of Frederick Law Olmsted, the groundbreaking American landscape architect, in 2022. Carillonneurs around the United States will be encouraged to play the winning compositions throughout 2022, especially in cities with parks and other areas of Olmsted's design.

Original compositions (not arrangements or transcriptions) of 5–10 minutes in length are sought. Compositions should be inspired by and/or address the life and legacy of Olmsted. Deadline for submissions is July 1, 2021. Prize-winning compositions will be announced January 1, 2022, and will be premiered at Bok Tower Gardens, Florida, Washington National Cathedral, and the University of Chicago. For information, contact Dede Petri: petridede@naop.org. ■

Reviews

Book Reviews

Work List of the Farrand & Votey and Votey Organ Companies, by Rollin Smith and James Lewis. OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2020, 69 + xiv pages, 33 black and white and 1 color illustrations, paperback, 978-0-913499-82-5, \$29.95. Available from ohscatalog.org.

Most readers of THE DIAPASON have driven by any number of churches and other buildings wondering what organs may have graced the interiors of these edifices. Occasionally one might find the front doors open, walk in, and discover an instrument that has not been known to many.

Two weeks before writing this review, I visited a friend (and subscriber to this journal) who drove me about his small town. (We were wearing masks, of course.) As we passed an impressive Richardsonian Romanesque Baptist church, I inquired as to what the building may have had for an organ. I was informed that no present member of the church was aware that there had ever been a pipe organ in the building. Books like these are important for various reasons, and one of the reasons this book became important to me is that it identified a pipe organ that was installed in this very Baptist church in 1895, an instrument completely forgotten at some point in the last 125 years.

This slim volume is the fifteenth in the series, "OHS Monographs in American Organ History." It is an annotated list of 225 organs by the Farrand & Votey and the Votey organ companies between October 1889 and December 1899, compiled from materials in the OHS archives and contemporary accounts in online digitized newspapers. It also contains a list of organs built by Granville Wood & Sons, the firm having been bought by Farrand & Votey in 1889. In 1893, the Detroit builder would purchase the Frank Roosevelt organ firm of New York City, Philadelphia, and Baltimore, a transaction including the firm's patents.

In 1897, William Farrand would return to building reed organs, and Edmond Votey formed the Votey Organ Company to continue building pipe organs. In 1901, the Votey Organ Company joined the George S. Hutchings firm in Boston, Massachusetts, to continue as the Hutchings-Votey Organ Company, while Votey went to the Aeolian Company. (Farrand & Votey and the Votey Organ Company had been building pipe organs for Aeolian.) A timeline is found at the front of the book, which is most helpful in keeping track of the lineage of these companies.

Thus this book traces the output of an important pipe organ building tradition in Detroit, Michigan. Instruments are identified chronologically (as best possible), often without opus numbers assigned, with location of installation and, when known, size by number of ranks or stops and manuals. Stoplists and illustrations of seventeen instruments are found near the back of the book, along with alphabetical and geographical indices of instruments.

This book is an appropriate companion to Smith's recent publications—*The Aeolian Pipe Organ and Its Music*, second edition, and *Pipe Organs of the Rich and Famous*, both available from the OHS catalog. These books discuss the Detroit builders' involvement in supplying the early pipe organs for Aeolian, and this *Work List* book provides another dimension to this friendly arrangement in the business world.

This volume is also important in its focus on a Midwest organbuilder. More

studies like these are sorely needed, for builders such as Kimball, Votteler-Holtkamp-Sparling, and Kilgen, to name only a few.

—Stephen Schnurr
Gary, Indiana

New Organ Music

St. Francis Organbook, by Carson Cooman. Zimbel Press, #80101411, \$17.95. Available from Subito Music Corporation: www.subitomusic.com.

Carson Cooman is a friend of Andreas Willscher, who is the organist of Saint Francis of Assisi Catholic Church in Barmbek, Germany. It may be this connection that inspired Cooman to write this organbook on the life and legends of Saint Francis. I found it inspiring to receive a publication of Willscher's at about the same time that is also based on Saint Francis, but that was written after Cooman's collection.

I utilized the two volumes to play three Sundays of music about Saint Francis, letting the music explain his importance for our country today. I wrote extensive program notes that were printed in the weekly church newsletter and were printed on an insert in the bulletin as well. In general, the music is not too difficult, but I was amazed with the musical symbolism when I read, listened, and thought about the titles.

The pieces are 1. "Brother Sun who brings the Day;" 2. "Toccata" (He is beautiful and radiant in all his splendor!); 3. "Saint Francis, poor and humble, enters heaven rich;" 4. "The Cloak with the Stars;" 5. "Saint Francis Divests Himself of All Worldly Wealth;" 6. "Saint Francis and the Sermon to the Birds;" 7. "Saint Francis and the Wolf of Gubbio."

The "Sermon to the Birds" was one of my favorite pieces; it is a passacaglia with calm chordal-like passages representing Saint Francis sermonizing, featuring sounds of the chattering birds responding to his sermon, asking for his blessing. Finally, after receiving the blessing, the birds fly off into the sky.

The "Wolf of Gubbio" is also very dramatic. The snarling wolf terrorizing the little town is represented on an 8' Trumpet and 4' Principal, and again Saint Francis speaks calmly (and bravely, I would say) to the wolf until a compromise is reached.

Since I wrote about the pieces each week in the church newsletter, folks knew they would hear birds fluttering around the sanctuary and that they should try not to be scared when they hear the wolf growling. I had very positive comments after each service!

Willscher wrote music about some of the same legends as Cooman, and I found it fun to compare how each composer interpreted the legend. The music is of medium difficulty and, to me, very inspiring. In addition, the pieces could be used in a service without the titles, if desired. I recommend this collection most highly.

—Jay Zoller
Newcastle, Maine

New Recordings

Nights Bright Days. Chicago Gargoyle Brass and Organ Ensemble; Heike Burghart Rice, Jared Stellmacher, and Mark Sudeith, organists; Oriana Singers and City Voices of Chicago, William Chin, conductor; Kevin Gudahl, narration; Mark Sudeith, pianist; Stephen Squires, conductor. MSR Classics, MS1704, \$12.95. Available from: msrcd.com.

Bert Adams, FAGO

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

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

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

Keith Bigger

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



GAVIN BLACK

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

THOMAS BROWN

CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa—Iowa City

STEVEN EGLER

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

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

A Professional Card in THE DIAPASON

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

PATRICK ALLEN

GRACE CHURCH
NEW YORK

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

Contact Jerome Butera,
jbutera@sgcmail.com

Dean W. Billmeyer

University of Minnesota
Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore

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

Carson Cooman

Composer and Concert Organist
Harvard University
www.carsoncooman.com

Your professional card
could appear here!

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

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

Norberto

Guinaldo

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

STEPHEN HAMILTON

recitalist—clinician—educator
www.stephenjonhamilton.com

David Herman

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

Gail Archer

organist
www.gailarcher.com

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

Promotion
SOZO Media
rika@sozomedia.com



VALPARAISO
UNIVERSITY

Sunghee Kim, DM

Professor of Music
University Organist

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

WILL HEADLEE

In memoriam
1930–2020

RICHARD BARRICK HOSKINS

Director of Music & Organist
St. Chrysostom's Church
Chicago
richard@sainte.org

KIM R. KASLING

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

Karen Schneider Kirner

Director, Notre Dame Handbell Choir
Assistant Director, Notre Dame Folk Choir
University of Notre Dame

David Lowry

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

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

PHILIP CROZIER

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

ANDREW HENDERSON, DMA

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

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

DAVID K. LAMB, D.MUS.

Director of Music
Trinity United Methodist Church
New Albany, Indiana
812/944-2229



Sue Mitchell-Wallace

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

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

LEON NELSON

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

LARRY PALMER

Harpsichord – Organ

Professor of Music, Emeritus

SMU, Dallas, Texas

Recitals – Lectures – Consultancies

lpalmer@smu.edu + 214.350-3628

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



A gift subscription to THE DIAPASON

The perfect gift for

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

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

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

\$45 one year USA; \$35 one year digital; \$20 one year student

Reviews

Come Ye Sons of Arts, Purcell, arr. Craig Garner; *Love Songs*, Peter Meechan; *Song without Words "I Love My Love"*, Holst, arr. Garner; Four Sea Interludes, Passacaglia, from *Peter Grimes*, Britten, arr. Garner.

The Chicago Gargoyle Brass and Organ Ensemble, originally founded nearly three decades ago as a brass-only group by H. Rodney Holmes (its artistic director), here presents a novel program of Peter Meechan's *Love Songs* along with arrangements by Craig Garner. Certainly these works give the brass quintet pride of place, but the organ is a worthy compatriot here, and this recording, free of the trite and garden variety, can be savored by fans of the brass-and-organ combination.

The recording begins with the familiar *Come Ye Sons of Arts* ("Arts" being the spelling in Purcell's autograph), arranged by Craig Garner, and featuring organist Jared Stellmacher. Next is the recording's central work, *Love Songs* (2016), by Peter Meechan, a Canada-based British composer who has written dozens of works for brass and concert band. *Love Songs*, a setting of four Shakespearean sonnets, provides the recording's title, from Sonnet 43: "All days are nights to see till I see thee/And nights bright days when dreams do show thee me." Set for brass quintet, organ (Mark Sudeith, organist), narrator, and choir, *Love Songs* features narrator Kevin Gudahl (a noted actor with a long tenure at the Chicago Shakespeare Theater) plus the Oriana Singers and City Voices of Chicago, conducted by William Chin.

The work deals with life and love through Sonnets 71 (Lost Love: "No longer mourn for me when I am dead"), which features the choral groups; 147 (Love's Betrayal: "My love is as a fever, longing still"), whose organ part is on more equal footing with the brass, and in which the narrator delivers the text over a choral background; 43 (Love's Dream: "When most I wink, then do mine eyes best see"); and 116 (Love's Ideal: "Let me not to the marriage of true minds"). The different moods of the sonnets are expressed through varied approaches to rhythm (as in the incessant pattern in "Love's Betrayal"), resources and textures (the choir in "Lost Love," and choir and narrator in "Love's Dream"), and repetition (as in "Love's Ideal"). This is a thoughtful and sensitive work that should find a place on many brass and organ recital programs.

Two more settings by veteran arranger Craig Garner round out the program. Gustav Holst's plaintive *Song without Words "I Love My Love"* gives the second iteration of the tune to the organ, highlighting the lovely principal stops, accompanied by a trumpet descant. Mark Sudeith is organist on this and pianist on the concluding pieces, expert arrangements of the "Four Sea Interludes" and "Passacaglia," from Benjamin Britten's opera *Peter Grimes* (for which Heike Burghart Rice is organist). The arrangements are faithful to the original scoring design and offer a way for brass, organ, piano, and percussion to perform these pieces.

These engaging works will appeal to all devotees of brass and organ combinations. Recommended.

—Joyce Johnson Robinson
Niles, Illinois

Pax Britannica: Organ Music by Victorian and Edwardian Composers. Robert James Stove plays the organ of Trinity College Chapel, University of Melbourne, Australia. Ars

Organi Recordings, AOR002, \$A20. Available from: arsorgani.com, and streaming from: Spotify, Apple Music, Google Play, Idagio.

God Bless the Prince of Wales, Brinley Richards; *Voluntary in E-flat*, William Sterndale Bennett; *Vesper Voluntary*, op. 14, no. 3, Edward Elgar; *Impromptu in E Minor*, John Stainer; *Moderato grazioso*, Henry Alexander John Campbell; *Andante con moto*, op. 101, no. 6, Charles Villiers Stanford; *Communion*, William Wolstenholme; *Melody in D Major*, Samuel Coleridge-Taylor; *Burial*, op. 27, no. 3, Alexander Mackenzie; *Sonata in G Minor*: (i) Introduction, (ii) Allegretto pastorale, (iii) Finale, Charles John Grey; *Elegy in A-flat*, Hubert Parry; *Adagio non troppo in F Minor*, Charles Edward Stephens; *Meditation in a Village Churchyard*, Charles William Pearce; *Allegro con spirato*, Alfred Rawlings; *Chorale Prelude on "Du, O schönes Weltgebäude"*, Ethel Smyth; *Christmas Prelude* ("Sit laus plena, sit sonora"), William Thomas Best.

Born in 1961 in Sydney, Australia, Robert James Stove is something of a musical entrepreneur as an organist, musicologist, and composer. Holding a Bachelor of Music degree from Monash University, he is currently pursuing a doctoral degree with a focus on the organ music of Charles Villiers Stanford at the Sydney Conservatorium of Music. He is the author of books on Giovanni Pierluigi da Palestrina and César Franck and has published a number of compositions for organ. A convert to Catholicism, he has played the organ regularly in church for many years. He is also the founder of the recording company, Ars Organi. On this compact disc he plays the 1997 Kenneth Jones & Associates three-manual, 39-rank, mechanical-action organ in the Chapel of Trinity College at the University of Melbourne.

The compact disc begins with Stove's own transcription of the Welsh national anthem, *God Bless the Prince of Wales*. Caernarfon organist Brinley Richards wrote this for the Caernarfon Eisteddfod of 1862, and a reprise took place at the wedding of the Prince of Wales and Princess Alexandra the following year. Apart from *God Bless the Prince of Wales*, I have not come across much of the repertoire on this compact disc, and indeed eleven of the eighteen tracks comprise music that has never been recorded before. The sheet music of most of these compositions can be found on the ismlp.org website.

There are a couple of well-known pieces, such as Stanford's *Andante con moto*, number six of the *Six Preludes and Postludes*, op. 101, based on the Irish hymn ST. COLUMBA. Also familiar is number three of Elgar's *Vesper Voluntaries*, from a long-obscure anthology of organ music published by Orsborn & Tuckworth, rediscovered by the Elgar Society and made popular in recent years by the Organ Historical Society. Also enjoying a revival at present is the once-popular music of blind English organists William Wolstenholme and Alfred Rawlings, represented here by Wolstenholme's *Communion* and Rawlings's *Allegro con spirato*. Samuel Taylor-Coleridge, another composer who is increasingly popular today after long neglect, is represented by his warm and heartfelt *Melody in D major*. Charles William Pearce, who was better known in his day as a pedagogue and the author of a series of seminal articles on historic pipe organs, is the composer of *Meditation in a Village Churchyard*, a touching evocation of how it feels to be surrounded by the graves of the dead.

Reviews

Perhaps the most interesting composer included on this recording is Charles John Grey, who spent almost the whole of his life living with his parents in Diss, Norfolk, and later in Bexley, Kent, where his father was successively organist. Grey himself spent his life teaching at the London College of Music and composing quite a substantial body of organ pieces, many of which are extremely fine. In particular, the *Organ Sonata in G Minor* on this compact disc is an outstanding example of early twentieth-century organ music.

The formidable Ethel Smyth's *Chorale Prelude on "Du, O schönes Weltgebäude"* is based on Johann Franck's hymn contrasting the transitory nature of human artifices with the eternity of Christ, also found as one of the themes of J. S. Bach's *Cantata 56*. Ethel Smyth treats it in a way that suggests that she had in mind Bach's chorale prelude on *Ich ruf zu dir, Herr Jesu Christ*, BWV 639. W. T. Best, who inaugurated the famous Thomas Hill organ in Sydney Town Hall, rather curiously wrote his sprightly *Christmas Postlude* not on a Christmas hymn but on a hymn for the festival of Corpus Christi, "Sit laus plena, sit sonora." So far as the works of Bennett, Stainer, Campbell, Mackenzie, and Stephens are concerned, I would suggest there is good reason why some compositions for the organ have fallen into obscurity.

Taken overall this compact disc is a thoughtful and representative selection of lesser-known nineteenth- and early twentieth-century British organ music. Robert James Stove makes no pretensions to be an international recitalist, but his playing nevertheless displays a sound and accurate technique.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Cathedral Windows, arranged for 3–5 octaves of handbells, with optional 3–5 octaves of handchimes and wind chimes, by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2873, Level 3 (M-), \$5.25.

Inspired by a collection of paintings by Claude Monet in Rouen Cathedral,

France, this impressionistic composition is reflective and musically colorful, depicting the varying light coming through the cathedral windows. The chords are thick and luscious and mostly in quarter-note patterns.

Hymn Stanzas for Handbells, Set 1, arranged for 4 octaves of handbells, by Jonathan R. Mueller. Concordia Publishing House, #977804, Level 2 (E+), \$4.50.

This series was composed to make it easy for congregations to sing hymns when only handbells are used. There is a second set also, #997805. Each set contains eight titles; they are simple and straightforward and easily learned.

Praise to the Lord, the Almighty, arranged for 3–5 octaves of handbells or 3–5 octaves of handchimes, by Cathy Moglebust. Concordia Publishing House, #977854, Level 3 (M+), \$4.50.

Commissioned by Pine Shores Presbyterian Church, Sarasota, Florida, celebrating fifty years of handbell ministry, this energetic arrangement of LOBE DEN HERREN is an exciting addition to the handbell repertoire. Rhythms alternate between 6/8 and 3/4, accompanied by a driving, electric LV eighth-note pattern that moves into a middle section with a more reflective variation on the melody. With a modulation up a step, the piece returns to the original material and ends in a brilliant climax.

Ring & Sing Hymns, arranged for 2 and 3 octaves of handbell or handchime choirs, by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), Code No. 2762, Level 1–2 (E – M-), \$49.95.

This is a collection of full-chord settings of nineteen well-known hymns that are intended to be rung and sung. The melody must be supplied by group singing, a vocal or instrumental soloist, or by the ringers themselves. These hymns can be used alone or together with piano or organ accompaniment. Music and texts are reproducible, which could facilitate group "sing-alongs" just about anywhere.

—Leon Nelson
Vernon Hills, Illinois

© AMERICAN PUBLIC MEDIA™

Pipedreams®

CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

- FEBRUARY**
- 2105 - Shining a Light** . . . in celebration of African-American History Month, performances and compositions by Black musicians.
 - 2106 - Imagining Color** . . . with inspired improvisations and standard repertoire, spiritual tunes and jazz favorites.
 - 2107 - More Than Just Black and White** . . . another colorful collection of music featuring Black composers, performers, and themes.
 - 2108 - A Diversity of Riches** . . . further exploration of intriguing repertoire and inspired performances.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

A Professional Card in THE DIAPASON

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

ANDREW PETERS

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

ANDREW SCHAEFFER

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

STEPHEN SCHNURR

Saint Paul Catholic Church
Valparaiso, Indiana

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

THOMAS R. THOMAS

Organist/Choirmaster
St. Luke's Episcopal Church
Live Oak, Florida 32064
thomcat85@aol.com

DAVID WAGNER

DMA
www.davewagner.net

KARL WATSON

FIRST PRESBYTERIAN CHURCH
WOODBIDGE, NJ

RONALD WYATT

Trinity Church
Galveston

DEREK E. NICKELS, DMA

Church of the Holy Comforter
Kenilworth, IL 60043
(847) 251-6120 • denickels@holycorforter.org

GREGORY PETERSON

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

Jeffrey Schleff, Ed.D.

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

JOHN SCHWANDT

Organogenesis Artists LLC
organogenesisartists@gmail.com

MARK STEINBACH
BROWN UNIVERSITY

Joe Utterback

www.jazzmuze.com
203 386 9992

KEVIN WALTERS

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

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

DIAPASON Student Rate

WOW!
\$20 one year
847/954-7989
sschnurr@sgcmail.com

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:
jbutera@sgcmail.com 608/634-6253

Artist Spotlights

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



**Your professional card
could appear here!**

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

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 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

17 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

18 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

19 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

20 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

21 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

23 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)
David Briggs; Cathedral of St. John the Divine, New York, NY 7 pm (livestream)

24 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

25 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

26 FEBRUARY
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)
• **Amanda Mole;** Ginter Park Presbyterian, Richmond, VA 7:30 pm

27 FEBRUARY
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

28 FEBRUARY
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

2 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

3 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

4 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

5 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

6 MARCH
David Hurd; St. John's Episcopal, West Hartford, CT 3 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

7 MARCH
Carolyn Craig; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)
Monica Czausz; Evangelical Lutheran Church, Frederick, MD 3 pm
Todd Wilson; Covenant-First Presbyterian, Cincinnati, OH 4 pm

8 MARCH
Todd Wilson, masterclass; Covenant-First Presbyterian, Cincinnati, OH 10 am

9 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

10 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

11 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

12 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

13 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

14 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

16 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)
Gail Archer; St. Jean Baptiste Catholic Church, New York, NY 7 pm

17 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

18 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

19 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

20 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

21 MARCH
Raymond Hawkins; St. Michael Episcopal, Marblehead, MA 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

23 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)
Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

24 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

25 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

26 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

27 MARCH
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

28 MARCH
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)
Weekend Organ Meditation; Grace Episcopal Church, New York, NY 4 pm (livestream)

30 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

31 MARCH
Bach at Noon; Grace Episcopal Church, New York, NY 12:20 pm (livestream)

UNITED STATES West of the Mississippi

21 FEBRUARY
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 FEBRUARY
Jin Kyung Lim, with mezzo-soprano & tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

3 MARCH
Lynne Davis; Wichita State University, Wichita, KS 5:15 pm (livestream)

7 MARCH
Federico Andreoni; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

14 MARCH
Michael Hey; St. Francis de Sales Oratory, St. Louis, MO 2 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

21 MARCH
Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

28 MARCH
Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 2 pm

INTERNATIONAL

3 MARCH
Stephan Pollhammer; Katholischen Pfarrkirche, Kolbermoor, Germany 7:45 pm

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

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

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

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

The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

CORNEL ZIMMER ORGAN BUILDERS
FOURTH GENERATION BUILDER
A NEW GENERATION IN
EXCEPTIONAL QUALITY
CREATIVITY, AND INTEGRITY
731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 704-483-4560
WWW.ZIMMERORGANS.COM ADMINISTRATION@ZIMMERORGANS.COM

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

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

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.
Concerts, education, silent film, preservation, fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

Visit The Diapason website: www.TheDiapason.com



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

THEO. S. DAVIS, National City Christian Church, Washington, DC, October 2: *Organ Sonata No. 1*, Price; Nef, Rosace, Tu es petra (*Esquisses Byzantines*), Mulet.

JOHN FENSTERMAKER, with Emerson Millar, violin, & Susan Bergeron, cello, Trinity-by-the-Cove Episcopal Church, Naples, FL, October 4: Allegro maestoso (*Water Music*), Larghetto, Allegro (*Sonata in D*), Handel; *Ein feste Burg*, Pachelbel; *Méditation (Thaïs)*, Massenet; *Oblivion*, Piazzolla; *Boléro de Concert*, Lefébure-Wély; *The Swan (Carnival of Animals)*, Saint-Saëns; *The Stars and Stripes Forever*, Sousa.

ANDREW PAUL FREDEL, Cathedral of St. John the Evangelist, Milwaukee, WI, October 7: *Paeon*, Hurford; *Tranquillo ma con moto*, Aria (*Six Short Pieces*, nos. 1, 3), Howells; *Rockingham*, Christe Redemptor omnium (*Chorale Preludes*, set 1, nos. 2, 6), Parry; *Intermezzo* Founded upon an Irish Air (*Four Intermezzi*, op. 189, no. 4), Postlude in d (*Six Short Preludes and Postludes*, op. 105, no. 6), Stanford.

MICHAEL GAGNE, Fourth Presbyterian Church, Chicago, IL, October 16: *Fanfare*, Gagne; *Toccata*, Erismann, arr. Tall; *Toccata on Christ the Lord*, Bish; *Nimrod (Enigma Variations)*, Elgar, transcr. Ridout; *Variations on Amazing Grace*, Bédard; *Aria*, Nelson; *This Little Light of Mine*, Behnke; *Cortège et Litanie (Quatre Pièces*, op. 19, no. 2), Dupré; *Main Theme (Star Wars)*, Williams, transcr. Baker; *Sonata in d*, op. 42, Guilman.

JOY-LEILANI GARBUT, St. Thomas Church Fifth Avenue, New York, NY, October 3: *Tu es Petrus (12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 11), Demessieux; *Élevation*, Barraine; *Andante, Prélude et Fugue*, Boulay; *Prélude et Fugue*, Barraine; *Prélude*

et Fugue in C, op. 13, Demessieux; *Prélude*, Boulanger; *Prélude* (op. 78), Chamade; *Sonate pour Orgue*, Maixandau; *Te Deum*, op. 11, Demessieux.

SEBASTIAN HEINDL, virtual recital from Leipzig and Berlin, Germany, October 11: *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 7, no. 1), Dupré; *Passacaglia and Fugue in c*, BWV 582, Bach; *Allegretto (Symphony VII)*, Beethoven, transcr. Heindl; *Prelude and Fugue on B-A-C-H*, Liszt; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces d'orgue*, no. 3), Franck; *Toccata (Suite*, op. 5), Duruflé.

MICHAEL HEY, St. Patrick's Cathedral, New York, NY, October 19: *Toccata and Fugue in d*, BWV 565, Bach; *Cortège et Litanie (Quatre Pièces*, op. 19, no. 2), Dupré; *Pageant*, Sowerby; *Solitude, Empty Rituals*, Sol; *Pavane pour une infante défunte*, *Toccata (Le Tombeau de Couperin)*, Ravel; *Pictures at an Exhibition*, Mussorgsky, transcr. Hey.

RICHARD HOSKINS & TOM COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, October 23: *Pièce d'orgue, Kyrie, Gott Vater in Ewigkeit, Christe, aller Welt Trost, Kyrie, Gott heiliger Geist, Wie soll ich fliehen hin, Vater unser im Himmelreich, Allein Gott in der Höh' sei Ehr'*, *Passacaglia in c*, Bach.

CHRISTOPHER HOULIHAN, Trinity College, Hartford, CT, October 8: *Carillon de Westminster*, Naïades, Clair de lune, *Toccata (24 Pièces de fantaisie, Troisième suite*, op. 54, no. 6; *Quatrième suite*, op. 55, no. 4; *Deuxième suite*, op. 53, nos. 5-6), *Symphonie IV in g*, op. 32, Vierne.

BÁLINT KAROSI, St. John's Lutheran Church, Stamford, CT, October 25: *Prelude and Fugue in c*, BWV 549, O Gott, du frommer Gott, BWV 767,

Allein zu dir, Herr Jesu Christ, BWV 1100, *Erhalt uns Herr, bei deinem Wort*, BWV 1103, *Was Gott tut das ist wohlgetan*, BWV 1116, *Werde munter, mein Gemüte*, BWV 1118, *Concerto in C*, BWV 595, *Sonata in E-flat*, BWV 525, *Schmücke dich, o liebe Seele*, BWV 654, *Passacaglia and Fugue in c*, BWV 582, Bach.

ROBERT McCORMICK, St. Bridget Catholic Church, Richmond, VA, October 2: *A Trumpet Minuet*, Hollins; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Pastorale (Suite for Organ)*, Martinson; *Prelude and Fugue in B-flat*, op. 16, no. 2, C. Schumann, transcr. Harbach; *Voluntary on Engelberg*, Hampton; *Evening Song*, Hurd; *Ave Maris Stella (Vêpres du commun des fêtes de la Sainte Vierge*, op. 18), Dupré; Improvisation on submitted themes.

JOHN J. MILLER, Cathedral Basilica of the Sacred Heart, Newark, NJ, October 18: *Fête*, Langlais; *Wenn wir in höchsten Nöten sein*, Bach; *Adagio*, Barber; *Choral in E*, Franck; *Impromptu (24 Pièces de fantaisie, Troisième Suite*, op. 54, no. 2), Vierne; *Toccata (Symphonie V in f*, op. 42, no. 1), Widor.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, October 22: *Introduction and Passacaglia in d*, Reger; *Allegretto Grazioso*, Bridge; *Scherzo*, Hollins; *Prelude and Fugue in G*, BWV 541, Bach; *Méditation*, Massenet; *Marche sur Lift Up Your Heads*, op. 15, Guilman.

RAYMOND NAGEM, Cathedral of St. John the Divine, New York, NY, October 6: *Symphonie II in e*, op. 20, Vierne.

Cathedral of St. John the Divine, New York, NY, October 20: *Fanfare*, Cook; *Allein Gott in der Höh' sei Ehr'*, BWV 662, BWV 664, BWV 715, Bach; *Passacaglia on a Theme of Dunstable*, Weaver.

Cathedral of St. John the Divine, New York, NY, October 27, *Veni Creator*, de Grigny; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; *Andante in F*, K. 616, Mozart; *Improvisation on We Shall Overcome*, Haywood.

NICHOLAS QUARDOKUS, St. Thomas Church Fifth Avenue, New York, NY, October 17: *Partite diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Partita: Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Fantasia über den Choral Straf mich nicht in deinem Zorn*, op. 40, no. 2, Reger.

CHRISTA RAKICH, Holy Trinity Lutheran Church, Akron, OH, October 4: *Variations on Besançon*, Arcus; *Canonic Variations on Vom Himmel hoch*, BWV 769a, Bach; *Vom Himmel hoch, In dulci jubilo, Puer natus in Bethlehem*, Senfter; *Trois Pièces*, Boulanger; *Hommage à Gershwin*, Rakich; *Fantasia on Salve Regina*, de Jong; *Sonata in Sea: Cape Cod*, Woodman.

NAOMI ROWLEY, Holmstad Auditorium, Batavia, IL, October 23: *Marche Triomphale: Now Thank We All Our God*, Karg-Elert; *Air (Orchestral Suite No. 3)*, Bach; *Andante (Organ Concerto*, op. 4, no. 1), Handel; *Prélude, Variation (Prélude, Fugue, et Variation*, op. 18, *Six Pièces d'orgue*, no. 3), Franck; *Variations on Amazing Grace*, Bédard; *Gabriel's Oboe (The Mission)*, Morricone; *El Flautista Alegre*, Noble; *Toccata: Now Thank We All Our God*, Hovland.

ANDREW SCHAEFFER, Luther Memorial Church, Madison, WI, November 4: *Requiem æternam (24 Pièces de fantaisie, Première suite*, op. 51, no. 5), Vierne; *Jerusalem, My Happy Home (Sacred Sounds)*, Shearing; *Joie et clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen.

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

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

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

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

Experience the new website
for THE DIAPASON!

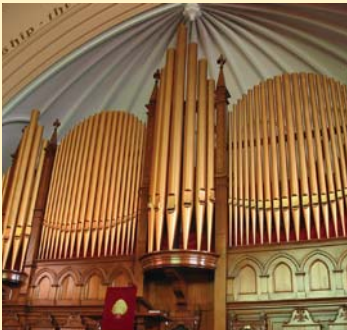
www.thediapason.com

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

Parkey
ORGAN BUILDERS
PHIL PARKEY
President
5619 Honeytree Drive
Brazelton, Georgia 30517
(770) 368-3216
Cell (678) 296-6693
philparkey@parkeyorgans.com

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

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

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

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

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

Classified Advertising

PUBLICATIONS / RECORDINGS

Raven, in collaboration with the Friends of the Wanamaker Organ, has released a video DVD and audio CD in a 2-disc set, *Symphonic Splendor: Masterworks for Organ and Orchestra*, with Peter Richard Conte at The Wanamaker Organ and the orchestra known as Symphony in C conducted by Rossen Milanov. Filmed and recorded at a live concert in 2014 at the Philadelphia Macy's department store, the concert includes Saint-Saëns, *Symphony No. 3 (Organ)*; Poulenc, *Concerto in G Minor for Organ, Stings, & Timpani*; Elgar, *Cockaigne Overture*; Elgar, *Pomp & Circumstance March No. 4*. Raven OAR-159 DVD/CD \$29.95 postpaid in the U.S. from RavenCD.com 804/355-6386 or \$26.95 plus postage and handling from Friends of the Wanamaker Organ, also from Amazon, E-Bay, etc.

Fruhauf Music Publications is pleased to offer a lighthearted setting of two hymn tunes, *Marion* and *The Ashgrove*; the former is drawn from British hymnody, and the latter is a traditional Welsh folk lilt. Loosely fashioned in a classical sonata format, the score has been prepared for performance on carillon, either as a solo or duet, but it is also suitable for youthful keyboard students and will prove instructive in its form and content. Please visit www.frumuspub.net's home page bulletin board to access the download page and PDF booklet.

PUBLICATIONS / RECORDINGS

The Organ Historical Society e-shoppe offers a DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moul. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be ordered for \$98. For information: <https://ohscatalog.org>.

Raven has released a 2-CD set, Jehan Alain: Trois Danses and Other Organ Works, played by Christophe Mantoux on the 1890 Cavaillé-Coll 4-manual organ at St-Ouen in Rouen, France. The recording received the French Grand Prix du Disque in its initial release as a single CD in 1992 on a small French label, Studio SM, with fewer of Alain's works included, and was reissued in 2009 on the Motette label. The Raven 2-CD release includes additional works recorded in the same sessions but never released, with new editing by Mantoux and new mastering. Raven OAR-163 2-CDs for the price of one \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: slporganist@gmail.com.

Going Green with Organ Music for St. Patrick's Day! Celtic Melody by Geoffrey O'Connor-Morris, *Irish Air from County Derry (Danny Boy)* by Lemare, *An Irish Legend* by Diggle, *Paraphrase on Robin Adair* (Irish folk song) by Flagler. Get Lucky with these pieces at michaelsmusicsservice.com (704) 567-1066.

The Organ Historical Society offers is *Travel-Orgue 2021 Calendar*. This calendar features never before published convention instrument photos from Connecticut, Massachusetts, Ohio, Pennsylvania, and Washington, D.C. Photography by Len Levasseur. Instruments by Geo. S. Hutchings, Farrand & Votey, William Schuelke Organ Co., Stevens & Jewett, Henry Erben, Rudolf von Beckerath, Hilborne L. Roosevelt, Casavant Frères, Wirsching Organ Co., W. W. Kimball Co., and E. & G. G. Hook & Hastings. \$25 non members, \$21 members. www.organ-historicalsociety.org.

PUBLICATIONS / RECORDINGS

From the Piano Bench to the Organ Bench, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/442-1358, www.giamusic.com.

PIPE ORGANS FOR SALE

1905 Hook & Hastings, Opus 2082, 3 manual & pedal, 38 stops, 38 ranks. Slider windchests with pneumatic key & stop action. Massive expression boxes for the Swell and Choir. Unique curved drawknob console. Currently in storage. Generous-scaled pipework, voiced for a large space—a rare opportunity to obtain a magnificent historic American organ. Contact: john@FarmerPipeOrgan.com

1954 Walcker, 2 manuals and pedal, 8 stops, tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. \$18,000 or best offer. Contact: Julio Blanco-Eccleston: jublec18@earthlink.net, 703/582-8308.



TOTAL PIPE ORGAN RESOURCES

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



A gift subscription to
THE DIAPASON

The perfect gift for

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

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

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

\$45 one year USA; \$35 one year digital; \$20 one year student

For Sale: This Space

For advertising information contact:

THE DIAPASON

608/634-6253 voice

jbutera@sgcmail.com e-mail

Attention Organbuilders

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

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






Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com



Tremolos
Swell Shoes
Custom Engraving
and more!

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



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


MULLER
PIPE ORGAN COMPANY

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

PEEBLES-HERZOG, INC.

50 Hayden Ave.
Columbus, Ohio 43222

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



Roy Redman
Redman Pipe Organs LLC

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

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



785.843.2622 reuterorgan.com



JL WEILER, INC.

Museum-Quality Restoration
of Historic Pipe Organs jlweiler.com

THE DIAPASON

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

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

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



David Baskeyfield



Diane Meredith Belcher



Stephen Buzard



Chelsea Chen



Aaron Tan
 2018 AGO National
 Competition Winner
 Available 2018-2022



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois*



Katelyn Emerson



Alcee Chriss
 Canadian International
 Organ Competition Winner
 Available 2018-2022



Stefan Engels*



Thierry Escaich*



Janette Fishell



David Goode*



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Colin MacKnight



Amanda Mole

Choirs Available

Saint Thomas Church
 Fifth Avenue, New York City
 (October 2021)

New College
 Oxford, United Kingdom
 (Spring 2022)

Trinity College Cambridge
 United Kingdom
 (September 2022)



Alan Morrison



James O'Donnell*



Thomas Ospital*



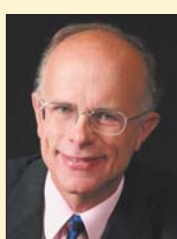
Daryl Robinson



Daniel Roth*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating
 Our 100th
 Season!**

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