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FEBRUARY 2026



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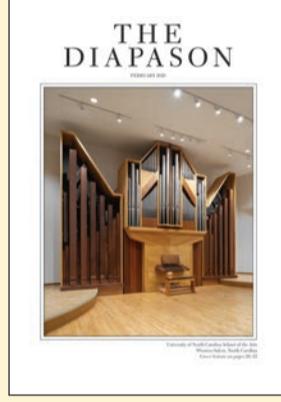
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Editor's Notebook

Summer events

Is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send all the particulars for inclusion in the Calendar section.

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Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines are posted there. One can find an ever-increasing collection of videos, as well. Finally, remember that every issue of THE DIAPASON since December 1909 is available in PDF format; that's nearly 1,400 issues! Visit thediapason.com frequently.

In this issue

Thomas Chase introduces readers to the Mercury label LP recordings of Marcel Dupré made in the United States and France in the late 1950s. The recordings have been recently

Here & There

Events



Hook & Hastings Opus 1487, St. Joseph's on Capitol Hill Catholic Church, Washington, D.C.

St. Joseph's on Capitol Hill Catholic Church, Washington, D.C., announces concerts celebrating the restoration of the church's **Hook & Hastings Opus 1487** by **David E. Wallace & Co. LLC Pipe Organs**, with all programs beginning at 4:00 p.m.: February 8, Ben LaPrairie; March 8, Richard Spotts; April 12, Ronald Stolk; May 3, annual Marian concert with Maria Balducci, organist, and St. Joseph's Choir;

June 14, Todd Fickley; July 12, Kevin Birch; August 9, Paul Hardy; September 13, Adam Chlebek; October 11, Samuel F. Rowe; November 8, Daniel Sáñez; December 13, Lessons & Carols. The restoration project will be detailed in a future issue. For information: stjosephsdc.org.

Carillon News

The Perpignan Sacred Music Festival and the **Friends of the Carillon of Saint-Jean-Baptiste Cathedral** announce results of the **Seventh Perpignan Carillon Composition Competition**. By unanimous choice of the jury, the winner is **Roland Besson**



Roland Besson

for his work *Sound Our Joys* for carillon and trumpet in C. The jury consisted of Christine Laugé-Vanhoutte, chair, *maitre-carillonneur* and professor at Pamiers Regional Municipal Conservatory; Jean-Marie Oriol, trumpeter and professor at the Montserrat Caballé Conservatory of Perpignan; and Brunston Poon, resident carillonneur of Castelnau-d'Endre and assistant carillonneur at the University of Berkeley, California.

The premiere of this winning composition will take place March 21 during the opening concert of the 40th Perpignan Sacred Music Festival, performed by **Jean-Marie Oriol**, trumpeter, and **Elizabeth Vitu** and **Laurent Pie**, the two resident carillonneurs of Perpignan Cathedral's Amédée Bollée Carillon, a listed historical monument. Besson's prize is €500, and his composition will be published by Beiaardcentrum Nederland and will be available for purchase after its premiere.

Sound Our Joys will also be featured in the opening concert for the Perpignan International Carillon Festival in August 2027, along with other compositions not selected by the jury during the competition. For information: jvitu@wanadoo.fr.

The Guild of Carillonneurs in North America (GCNA) announces its **2026 Ronald Barnes Memorial**

remastered and released in DVD/CD format by Association des Amis de l'Art de Marcel Dupré. John Bishop, in "In the Wind . . ." reviews the work of the Friends of the Kotzschmar Organ at Merrill Auditorium in Portland, Maine, where he has served in various capacities on its board of directors. A new pipe organ by Levens Organ Company that includes much of the former M. P. Möller Opus 10944, recently completed for Notre Dame Catholic Church, Chippewa Falls, Wisconsin, is featured in "New Organs." One will read reviews of recent recordings and new choral music in "Reviews."

This month's cover feature details the recent restoration of C. B. Fisk, Inc., Opus 75 by the builder for the University of North Carolina School of the Arts at Winston-Salem, North Carolina. Construction for Opus 75 was completed in 1977, and the organ served as a teaching instrument for generations of students as well as an important concert instrument for the region. This notable instrument is ready to continue its mission for generations to come. ■



Stephen Schnurr

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www.Thediapason.com

Grant. Grants of up to \$14,254 are available. Applicants must be a resident of North America; propose to study carillon performance, composition, music history, or instrument design in North America; and may not request to commission music, sponsor recitals, or support commercial ventures. Membership in the GCNA is not required.

The jury consists of Hunter Chase, Dave Johnson, Sue Bergren, Austin Ferguson, and Lynnette Geary, with Andrée-Anne Doane and Michelle S. Lam as alternates. Application deadline is March 1. For information: gcna.org/grants/barnes.

The Lier Carillon Association, Lier, Belgium, announces results of its carillon composition competition. The jury received twenty anonymized entries. The winning composition was *Parthenope*, by **Geert D'hollander** (United States); second prize was awarded for *Echoes of Old Summer Palace*, by **Joseph Fong** (United States); third prize was presented for *The Small Print*, by **Artur Samul** (Poland). The three winning pieces will be published in one PDF bundle by the association on February 15.

The winning and fourth place works will be performed in the separate performance competition in 2026 organized by the Dutch and Flemish carillon guilds. The fourth place piece, *Signum*, by **Oisín Dilger** (Ireland), will be the compulsory piece for the preselection stage, and the first place piece, *Parthenope*, by D'hollander, will be the compulsory piece in the final stage. For information: beiaardlier.be.

Nunc Dimittis

Kristin Gronning Farmer, 78, of Winston-Salem, North Carolina, died December 8, 2025, after a brief illness with cancer. She grew up in Elkton, Virginia. Married there in 1966, she

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issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Kristin Gronning Farmer

studied from then until 1968 at Madison College (now James Madison University) before moving to Columbia, South Carolina, where she continued her studies at the University of South Carolina, earning her bachelor's degree in 1972 and master's degree in music in 1973, studying under conductor Arpad Darazs and Columbia organist John B. Haney. She went on to have a career as a church organist and recitalist, including performances at the Spoleto Festival in Charleston, South Carolina, and on the Skinner organ at The Biltmore House, Asheville, North Carolina.

Farmer's musical vocation spanned more than five decades. She served as organist at Centennial Associate Reformed Presbyterian Church, Columbia, South Carolina (1979–1982); as organist/choirmaster at St. Timothy's Episcopal Church, Winston-Salem, North Carolina (1989–2009); and later as organist/choirmaster at St. Thomas Episcopal Church, Reidsville, North Carolina (2012–2022).

An active member of the Organ Historical Society, Farmer served two terms as vice president and then two terms as president, as well as serving in other leadership roles, including multiple councilor positions and two years as convention coordinator. She was also an active member of the American Guild of Organists.

Her second marriage in 1986 in Winston-Salem to organbuilder John Farmer began a forty-year partnership devoted to the repair, restoration, and construction of pipe organs throughout the South-

eastern United States, forming J. Allen Farmer, Inc. Kristin's artistic talents, particularly her mastery of historic pipe stenciling, woodgraining, and the application of 24-karat gold leaf, became central to the couple's work. As her reputation grew, other organbuilders frequently sought her expertise on polychrome pipe decoration.

Kristin Gronning Farmer is survived by her spouse, John Farmer; her daughters from her first marriage, Eliza Johnson (Beth DePass) and Miranda Johnson; daughter from her second marriage, Kathleen Hammond (Warren Hammond); and her two grandchildren. A memorial service will be held in early February at St. Timothy's Episcopal Church, Winston-Salem. The calendar at the church website (sttimothysws.org) will include this date and time. Memorial donations may be sent to the music ministry of St. Timothy's Episcopal Church, 2575 Parkway Drive, Winston-Salem, North Carolina 27103, and/or the American Cancer Society (cancer.org).



J. David Hart

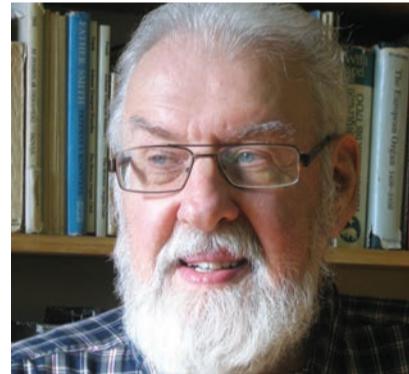
J. David Hart, 67, of Winter Haven, Florida, formerly of Pittsburgh, Pennsylvania, died December 9, 2025. At age 12, he presented his first public concert and in 1989 made his Carnegie Hall debut. He was featured as an organ soloist with American symphony orchestras and concertized throughout the United States, Europe, and Australia. He was a national treasurer and regional councilor of the American Guild of Organists and a Fellow of that organization. Hart led workshops and taught masterclasses for conventions and chapters of the AGO, the Presbyterian Association

of Musicians, and other denominational organizations. For 19 years he served Shadyside Presbyterian Church of Pittsburgh. His final position was as organist and choirmaster of St. Paul's Episcopal Church, Winter Haven.

J. David Hart is survived by his mother Eleanore Hays Hart; his daughter, Elizabeth Parker Davis of New Port Richey Florida; and sister Lynne June Perich of Trinity, Florida. A memorial service was scheduled for January at St. Paul's Episcopal Church, Winter Haven.

Reverend Culver "Cullie" Lun Mowers, 83, died October 20, 2025, in Fresno, California. A graduate of Syracuse University and the Episcopal Theological Seminary, he provided forty years of ordained ministry to St. Thomas Episcopal Church, Slaterville Springs, New York, and other small churches in the Episcopal Diocese of Central New York. He is survived by his wife of nearly 22 years, Pauline "Polly" Cass Foster Mowers, and her children, David Bergstone and Ellen Bergstone Wasil.

Reverend Mowers was a pipe organ maintenance technician and restorer, and he was a long-term supporter of the Organ Historical Society, including serving as its president from 1979 until 1983. He also was active as a part of local arts organizations such as the Ithaca Community Chorus and the Cayuga Chamber Orchestra. In retirement he relocated to Mariposa, California. Memorial contributions may be made to St. Thomas Episcopal Church, Post Office Box 51, Brooktondale, New York 14817 (stthomasslaterville.org), or the Organ Historical Society, 330 North Spring Mill Road, Villanova, Pennsylvania 19085 (organhistoricalsociety.org).



Robert Clarke ("Bob") Newton

Robert Clarke ("Bob") Newton, 85, who restored many historic American organs during his 53½ years at Andover Organ Company, died May 6, 2025. He was born July 9, 1939, and grew up in Stowe, Vermont, a short distance from Stowe Community Church, where he first encountered and became fascinated with the church's 1864 Wm. B. D. Simmons organ. At this church Newton sang in the children's choir and later joined the adult choir. His love of music continued at the University of Vermont, where he took piano lessons while majoring in mathematics. Having learned trombone in high school, Bob played second chair trombone for two years in the Vermont Symphony. Between 1975 and 1980 he sang bass in the choir of men and boys at the Episcopal Cathedral of St. Paul in Boston, directed by Thomas Murray.

On January 3, 1963, Newton started working at Andover Organ Company. His earliest tuning trips were as a key holder with Edgar A. ("Ed") Boadway. He purchased shares in the company in 1975 and later served as treasurer and vice-president of the old organ department. He tuned and worked on hundreds of old organs and oversaw Andover's restorations of many instruments. He was widely regarded as an authority on nineteenth-century Boston organs, especially those built by Elias and George Greenleaf Hook.

Newton bought and stored several Hook organs to save them from destruction until new homes could be found. The surviving pipes and windchests of Hook Opus 472 (1869), which he acquired in the 1990s, are now in their fifth home at Christ Episcopal Church in Charlottesville, Virginia, where they form the core of Andover Opus R-345. He also owned Hook Opus 69 (1842), one of the earliest surviving two-manual Hook organs. Instead of calling out to his key holders for middle E, F-sharp, G-sharp, A-sharp for example, Newton asked for "middle Elias please, Francis-sharp, George-sharp, Appleton-sharp."

Newton attended his first Organ Historical Society convention in 1963 in Maine, where he renovated the 1863 E. & G. G. Hook Opus 328 in the Elm Street Congregational Church in Bucksport for a convention recital. He subsequently repaired and tuned numerous organs for OHS conventions in the Northeast, often volunteering his time. He served on the OHS national council and on three OHS convention committees: 1972 (Central Vermont, which he chaired), 1974 (Lowell, Massachusetts), and 2013 (Northern Vermont). Upon his retirement in July 2016 Newton was named an OHS Honorary Member.

Starting in 1973 he assumed annual summer tuning and repairs of the historic 1847 Davis & Ferris organ at the auditorium in Round Lake, New York. Over the years, he provided period replacements for missing original ranks and pipes and made major restorative repairs to the key actions. In 2017 the organ was officially designated a National Historic Landmark by the United States Secretary of the Interior, the only organ so recognized.

The most significant project Bob Newton oversaw was Andover's tonal restoration of the former "Centennial Organ," E. & G. G. Hook & Hastings Opus 828, at St. Joseph Catholic Cathedral, Buffalo, New York. The organ had been mechanically and tonally altered by Tellers-Kent and Schlicker. Andover's 1999–2001 rebuilding sought to retain and restore as much of the original materials as possible. Newton located and acquired the surviving mixtures from Hook Opus 869, built in 1877 for the Cincinnati Music Hall, and used those ranks to replace missing principal chorus pipes.

Robert Newton is survived by his nephews Jason and Newton Wells, and Jason's children, Rachael and Nathaniel Wells. On May 13, 2025, he was buried in Riverbank Cemetery, Stowe, Vermont. A memorial concert will be held Saturday, May 9, 2:00 p.m., at First (Old South) Presbyterian Church, 29 Federal Street, Newburyport, Massachusetts,

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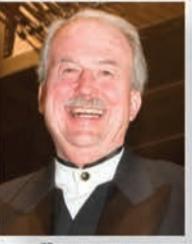
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an event featuring the 1866 E. & G. G. Hook Opus 396, which Newton painstakingly restored in 1974.



John Lawrence "Larry" Robinson

John Lawrence "Larry" Robinson, 91, died September 7, 2025. A native of Columbia, South Carolina, he studied organ at the University of Michigan, Ann Arbor. He was a music professor, teaching organ and keyboard at Virginia Commonwealth University, Richmond, Virginia, where he remained on staff for fifty years. Robinson was the city carillonneur for the Virginia War Memorial Carillon in Richmond, and he served as organist and choir director for over twenty years at Leigh Street Baptist Church, also in Richmond. Robinson was also an active member of the Richmond chapter of the American Guild of Organists.

John Lawrence "Larry" Robinson is survived by his wife Susan, his daughters Grace and Nancy, and two grandsons.

Organbuilders

Fratelli Ruffatti, Padua, Italy, is working on multiple projects in the United States. The construction of the three-manual, 39-rank organ for **Sacred Heart of Jesus Catholic Church**, Grand Rapids, Michigan, is complete, with tonal finishing having started in January. The instrument features a partially enclosed Great division with dedicated sub, super, and unison off couplers. This division is separated from the unenclosed Great and can be combined with or independently coupled to the Swell or the Pedal. The Antiphonal division with



Ruffatti gallery organ case, Sacred Heart of Jesus Catholic Church, Grand Rapids, Michigan

its own Pedal is located at the front of the church. It is structured as a Positif division to stand on its own and play in dialogue with the organ at the back.

For the **Cathedral of St. Augustine**, Tucson, Arizona, Ruffatti is rebuilding an existing instrument, retaining the pipework with new mechanisms to be housed in a case situated in the rear gallery of the nave. Pipework will be removed from the cathedral in early 2026 for shipment to Italy. For information: ruffatti.com.



1986 Holtkamp organ, St. Philip's in the Hills Episcopal Church, Tucson, Arizona

St. Philip's in the Hills Episcopal Church, Tucson, Arizona, has received a \$250,000 grant from the **Hampson Albert Sisler Foundation, Inc.**, to support the restoration of its 1986 Holtkamp organ of three manuals, 47 ranks. The work by **Quimby Pipe Organs**, Warrensburg, Missouri, will

include revoicing pipes with the addition and rearrangement of several ranks. Removal of the organ is scheduled for spring 2026, with the restoration work to begin by 2027.

The Hampson Albert Sisler Foundation is a private organization established in 2015 by Hampson A. Sisler, assisting religious and cultural institutions and other nonprofit organizations to preserve, restore, and study the pipe organ. Its grants have helped cultural and religious organizations across the United States. For further information: thehasfoundation.org, quimbypipeorgans.com, stphilipstucson.org.



Schmidt-Viscount organ console, Winona Gospel Church, Stoney Creek, Ontario, Canada

Schmidt Piano and Organ, Kitchener, Ontario, Canada, has completed its Schmidt Classique Organ System and custom Viscount Opera 250 organ console in an English cathedral specification for **Winona Gospel Church**, Stoney Creek (Winona), Ontario.

The church for years engaged a predominantly contemporary worship program. Over time, it was decided to move toward a balanced traditional and contemporary music and worship model. The existing instrument had served the church for over thirty years and was no longer up to supporting congregational singing, organ solos, piano duets, and instrumental support. The Viscount organ has multiple specifications including French and Baroque, as well as orchestral voices. The onboard computer has over 300 stops and voices.

The Schmidt Classique Organ System engages pipes and tone cabinets with more than 24 speakers. There are two pipe chests in the nave and additional support in the gallery. For information: schmidtpianoandorgan.com.

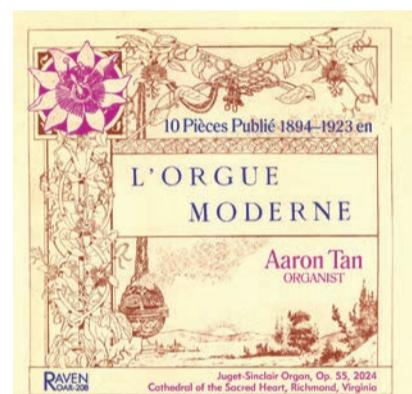
Recordings

Aeolus announces a new organ recording, *Colours and Shadows*, Volume 2 (AE-11501, €25.20), features **Zuzana Ferjencíková** performing works of **Jean Guillou**. The instruments used in the recording have special connections with the composer: the Detlef Kleuker organ at the Church of Notre-Dame de Grâce du Chant d'Oiseau in Brussels was designed in 1980 by Jean



Colours and Shadows, Volume 2

Guillou; and the 1966 Danion-Gonzalez organ at the Cathedral of Notre-Dame de la Treille in Lille, northern France, which served until 2007 as a radio organ in Studio 104 (now Salle Olivier Messiaen) of the Maison de la Radio in Paris, where Guillou often played. After the instrument was relocated to Lille by Klais of Bonn, Guillou played the inaugural recital in 2008. Several of the works are presented as world premiere recordings, items which were previously existing only as manuscripts and are currently being prepared for publication. Two works of Wolfgang Amadeus Mozart are also included. A review is forthcoming. For information: aeolus-music.com.



10 Pièces Publié 1894-1923 en L'Orgue Moderne

Raven announces new organ recordings. *10 Pièces Publié 1894-1923 en L'Orgue Moderne* (OAR-208), features **Aaron Tan** performing on Juget-Sinclair Opus 55 (2024) in the Cathedral of the Sacred Heart, Richmond, Virginia (three manuals, 83 ranks). Included are works by ten composers whose music was printed in the French periodical *L'Orgue Moderne*, published in Paris between 1894 and 1930 by Leduc, with Charles-Marie Widor and Alexandre Guilmant as editors. Most of the works in *L'Orgue Moderne* are by Widor's and Guilmant's students, former students, or associates, though others are also included among the 70 works published during the periodical's existence. Many are little-known composers, but some are well known, such as Charles Tournemire and Louis Vierne, published in *L'Orgue Moderne* before their fame arose. Others

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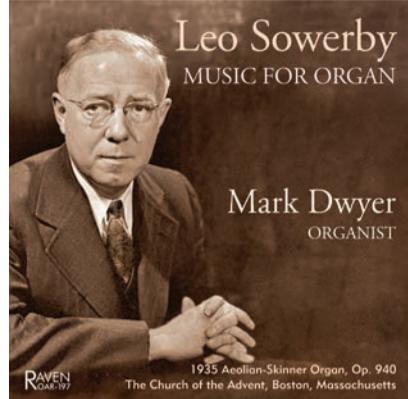
When an ambitious dream
is entrusted to
skilled hands,
a great organ results.



Here & There

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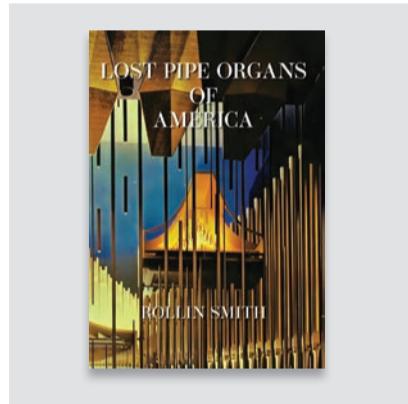
include Pierre Kunc, Marcel Lanquetuit, René Vierne, and Henri Mulet.



Leo Sowerby: Music for Organ

Leo Sowerby: Music for Organ (OAR-197) features **Mark Dwyer** performing on the 1935 Aeolian-Skinner Opus 940 at the Church of the Advent, Boston, Massachusetts, where Dwyer has been organist and choirmaster since 2007. Works include *Pageant of Autumn*, *Bright, Blithe and Brisk*, *Arioso*, *Prelude on "The King's Majesty"*, and *Sonatina*. For information: ravencd.com.

Publishers

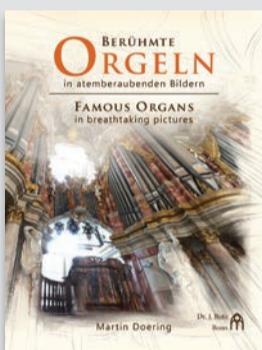


Lost Pipe Organs of America

The Organ Historical Society, Villanova Pennsylvania, is accepting subscriptions for an upcoming book publication by **Rollin Smith**, *Lost Pipe Organs of America*. The book

chronicles an era when the organ was frequently found in concert halls, auditoriums, universities, hotels, world's fairs, and expositions. Organbuilders spotlighted include the Hooks, Jardine, Roosevelt, Skinner, Farrand & Votey, Aeolian, Möller, Austin, Estey, Kilgen, Barton, Wurlitzer, and Aeolian-Skinner. Venues include New York's Metropolitan Opera House, Chickering, Mendelssohn, and Carnegie halls; Hotel Astor and Waldorf-Astoria; Louisville's Southern Exposition of 1883; Boston's National Peace Jubilee of 1869; Chicago's Steinway Hall, Auditorium Theater, and stadium; Detroit's Ford Auditorium; and auditoriums in Denver and Washington.

Thirty-three chapters with hundreds of illustrations and supplementary material complete this survey. Subscriptions may be made at organhistoricalsociety.org. Each subscriber's name will be printed in the book.



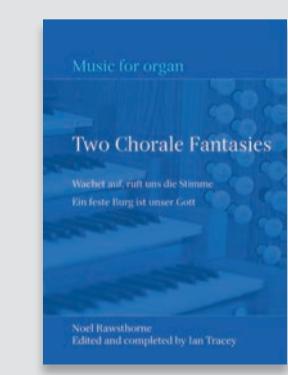
Berühmte Orgeln in atemberaubenden Bildern/Famous Organs in Breathtaking Images

Dr. J. Butz Musikverlag announces a new book, *Berühmte Orgeln in atemberaubenden Bildern/Famous Organs in Breathtaking Images* (BuB 36, €44), by **Martin Doering**, features 460 colorful photographs of 49 significant pipe organs in the European Union and the United States. Each instrument is provided a brief history and description with specifications. Text is fully in German and English.

Butz announces new choral releases. *Messe in F* (BU 3165, €18, full score;

€2.30, choral score; €5, organ; €14, instrumental parts), by Heinrich Walder (born in 1955), is for SATB, organ, and optional brass quintet; *Mein Jesus lebt—The strife is o'er* (BU 3162, €2.30), by George Rathbone (1874–1951), is for SATB and organ; *Laetatus sum* (BU 3167, €12 full score; €2, choral/soloist score; €3, organ; €12, instrumental parts) is the first edition of a work by Antonio Caldara (1670–1736), edited by Friedrich Hägle; *Zeige uns den Weg* (Show us the way) (BU 3168, €2), by Marion Oswald (born in 1966), is for SAB and piano or organ; *Mass in C* (BU 3161, €14, full score; €2, choral score), by Lambert Kleesattel (born in 1959), is for SA and organ; *Missa brevis* (BU 3163, €15), by Richard Terry (1865–1938), is for medium voice and organ.

There are also new organ publications: *Tanz-Album* (BU 3164, €16), by Lambert Kleesattel, includes twelve dances; *Fünf Orgeltranskriptionen* (BU 3166, €14), by Oskar Merikanto (1868–1924), includes five transcriptions for organ: "Sommerabendidyll," "An die Zugvögel im Süden," "Improvisation," "Scherzo," and "Romance." For information: butz-verlag.de.

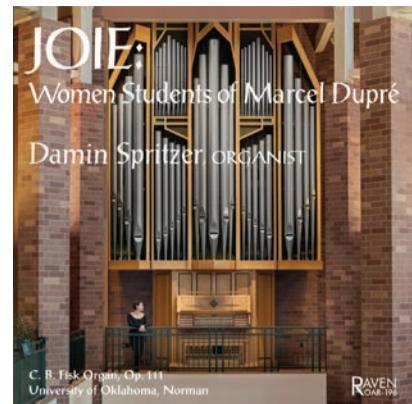


Two Chorale Fantasies

Church Organ World announces a new organ publication: *Two Chorale Fantasies* (COW-2025-21, £25.00), by Noel Rawsthorne, edited and completed by Ian Tracey. Included are works based on *WACHET AUF, RUFT UNS DIE STIMME* and *EIN FESTE BURG IST UNSER GOTT*. For more information: churchorganworld.co.uk.

Reviews

New Recordings



Joie: Women Students of Marcel Dupré

Joie: Women Students of Marcel Dupré. Damin Spritzer, organist, plays the C. B. Fisk, Inc., Opus 111, University of Oklahoma, Norman. **Raven OAR-196**, \$15.98. Available from ravencd.com, [Amazon](http://Amazon.com), and [eBay](http://eBay.com).

Deux Prières pour Grand Orgue: "Prière pour un jour de douleur 'Dies Irae,'" "Prière pour un jour de joie 'Sub tuum praesidium,'" Henriette Puig-Roget; *Prélude à l'Introit pour la fête des Rameaux "Hosanna Filio David,"* Jeanne Joulain; *Élégation pour le Saint jour de Pâques "Victimae paschalis,"* Joulain; *Prélude, Choral, et Fantaisie: Triptyque sur l'Hymne "Sacris Solemnis,"* "Prélude—Modéré," "Choral," "Fantaisie," Marie-Louise Henriette Girod-Parrot; *Fugue (et Choral) sur un thème de Psaume de Claude Le Jeune,* Girod-Parrot; *Triptyque: "Méditation," "Extase," "Joie,"* Germaine Labole; *Symphonie en si mineur: "Prélude," "Fugue," "Aria,"* Labole.

Mildred Andrews Boggess (1915–1987), "Oklahoma's First Lady of the Organ" and teacher of "First Lady of the Organ" Diane Bish, was one of Marcel Dupré's keenest American students. Apart from some exercises in *Church Organ Method* (Carl Fisher, 1973), which she co-authored with her student and colleague Pauline Riddle, and perhaps an improvisation or two on shellac or vinyl in some forgotten church or college archive, Mildred Andrews Boggess left no compositions of her own. She did, however, leave a massive legacy in her numerous pupils, and she also left the money that, together with generous donations from her students, enabled the building of the Mildred Andrews Boggess Memorial Organ at the University of Oklahoma in Norman, where she taught for thirty-eight years. For much of this time she was also organist and choir director of Saint John's Episcopal Church, Norman, where she played a two-manual organ by Austin Organs, Inc., Opus 1387 of 1934. The Mildred Andrews Boggess Memorial Organ is the work of C. B. Fisk, Inc., and is their Opus 111, completed in 1999. The mechanical-action instrument has three manuals with forty-five ranks, thirty-three independent voices, and 2,466 pipes. The four-and-a-half seconds of reverberation in the hall enhance the sound of the organ.

Damin Spritzer is chair of the organ department and associate professor of organ at the University of Oklahoma. She holds a Bachelor of Music degree from the Oberlin Conservatory, a Master of Music degree from the Eastman School of Music, and a Doctor of Musical Arts degree from the University of North Texas. Among her recordings, she has previously produced three compact discs (Raven OAR-925, OAR-945, and OAR-999) of the organ music

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of Alsatian-American composer, René Louis Becker (1882–1956), who was the subject of her doctoral dissertation, and she has been working on a critical edition of Becker's works. She was also the first woman organist to produce a compact disc on the famous Father Willis organ at Hereford Cathedral (Raven OAR-156). Spritzer has produced the present compact disc as a memorial to Mildred Andrews Boggess, and it features some of the works of women composers who, like Professor Boggess, were students of Marcel Dupré. It reflects Spritzer's interest in little-known compositions as well as the work of women composers. The immediate impulse for the repertoire on this album was coming across Germaine Laboile's *Symphonie en si mineur* for organ. Delving into the obscurity of its

composer prompted further research. Jeanne Demessieux (1921–1968) was of course Marcel Dupré's most famous female pupil, and there are numerous excellent recordings of her compositions. Some of Dupré's other women students, however, were also very fine composers, but few recordings of their works exist. It is this omission that Damian Spritzer attempts to set right on the current compact disc.

Henriette Marie Eulalie Puig-Roget (1910–1992) entered the Paris Conservatory at the tender age nine in 1919, where she became a student of Marcel Dupré in 1926 and received prizes in piano, harmony, music history, piano accompaniment, counterpoint, fugue, and organ. She was *titulaire* of the Oratoire du Louvre (1933–1979) and the

Paris Synagogue (1933–1952) and was also conductor of the Paris Opera and professor of accompaniment at the Paris Conservatory. She published more than twenty works for organ.

Deux Prières pour Grand Orgue are two of the three *prières* that she published: "Prière d'action de grâce (1928)," "Prière pour un jour de douleur sur le 'Dies irae,'" in *memoriam Jean Roget et Henry Roget* (1934), and "Prière pour un jour de joie sur le 'Sub tuum praesidium,'" à ma mère (1934). "Prière pour un jour de douleur" memorializes the death of Henriette's only brother, Jean, and of her father, Henry. It consists of massive and dramatic chords on the Gregorian melody of the *Dies Irae*. "Prière pour un jour de joie" expresses a joy that is quiet and introspective rather than outward

and exuberant. It includes a solo on the Fisk organ's lovely Cromorne as well as passages on the flutes and strings.

Jeanne Angèle Desirée Yvonne Joulain (1920–2010) is the only composer on this compact disc whose work I had previously come across. Jeanne Joulain, though she initially trained at Amiens Conservatory, later took private lessons with Marcel Dupré and eventually proceeded to study under him at the Paris Conservatory. She was successively *titulaire* of Sainte-Jeanne-d'Arc of Amiens, Saint-Pierre of Douai, and Saint-Maurice of Lille. She served as a professor at the Douai and Lille conservatories. Her corpus for the organ was substantial, although quite a few of her compositions have never been published. She also transcribed several

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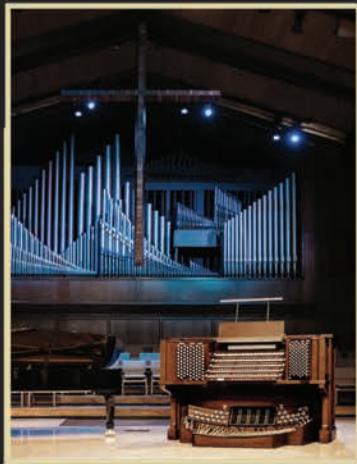
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In the wind...

Cover art

Wendy and I live in Stockbridge, Massachusetts, where the great American illustrator Norman Rockwell (1894–1978) lived, worked, and lives on as a vital part of the town's heritage. The Norman Rockwell Museum is here, and his studio was moved from its original location on South Street to the museum grounds. His grave is in the cemetery behind our house, frequently visited by admiring artists and fans who leave tubes of oil paint and other artistic mementos on the headstone in tribute to his contribution to American illustrative art. One of our granddaughters makes a point of running out to say hi to Norman during each visit. "Let's go see Norman. . . ."

Rockwell first submitted a painting to *The Saturday Evening Post* in 1916, and it was published on the magazine's cover on May 20 of that year. Over the next forty-seven years, 323 of Rockwell's paintings were published on the covers of the magazine. The museum includes a gallery that displays them all.

The Saturday Evening Post was founded and published by Cyrus H. K. Curtis, a Philadelphia publishing magnate whose empire included the similarly fabulously successful *Ladies' Home Journal*, *Philadelphia Public Ledger*, *The Philadelphia Enquirer*, and the *New York Evening Post*. Curtis's devotion to the arts kindled the tradition that the famous weekly magazine would feature commissioned original art on its covers.

Cyrus H. K. Curtis was born in Portland, Maine, where his father, Cyrus Libby Curtis, was an interior decorator and enthusiastic member of the choir at First Parish in Portland. The elder Curtis recruited a brilliant young German organist who had settled in Boston, Hermann Kotzschmar (1829–1908), to move to Portland to join the musical community there. Kotzschmar became the music director at First Parish and conductor of Portland's Haydn Association, a choral society that was founded with a performance of Franz Joseph Haydn's *Creation*.

After his arrival in Portland, Kotzschmar lived with the Curtis family for a year. Cyrus Libby Curtis was so devoted to Kotzschmar that he named his son Cyrus Hermann Kotzschmar Curtis, hence the middle initials "H. K." Kotzschmar was organ teacher for both father and son Curtis, as well as an early teacher of John Knowles Paine, who became America's first professor of music and first composer of full-scale orchestral works.

An alarming fire

In January 1908 a newfangled electric fire alarm system located in the office of the city electrician caused a fire that destroyed Portland's city hall. The architectural firm of Carrière & Hastings, designers of the New York Public Library on Fifth Avenue in Manhattan, was engaged to design the new city hall, and Cyrus H. K. Curtis donated a large pipe organ built by the Austin Organ Company of Hartford, Connecticut, to be installed in the city hall auditorium. The new building and organ were dedicated on August 22, 1912, and Cyrus Curtis addressed the crowd:



The Kotzschmar Organ and James Kennerley, municipal organist of Portland, Maine (photo courtesy Friends of the Kotzschmar Organ)

Mr. Mayor,

I present to the City of Portland through you, this memorial to Hermann Kotzschmar, who for more than fifty years was pre-eminent in this city as organist, composer, and teacher, a man who was loved by all classes for his kindly spirit, his high ideals, and his devotion to music.

He cared little or nothing for material things or fame—he never sought them—but here is his monument—a monument to one who did something to make us better men and women and to appreciate that indefinable something that is an expression of the soul.

In addition to his gift of the Kotzschmar Organ, Curtis was a founder and benefactor of the Philadelphia Orchestra and major donor to the Franklin Institute, the Drexel Institute of Technology, and the University of Pennsylvania. He purchased the huge Austin organ that had been on display at the Philadelphia Sesquicentennial Exhibition of 1926 and donated it to the University of Pennsylvania for installation in the newly built Irvine Auditorium. His daughter Mary Louise Curtis Bok founded the Curtis Institute of Music in Philadelphia in memory and honor of her father.

The Friends of the Kotzschmar Organ

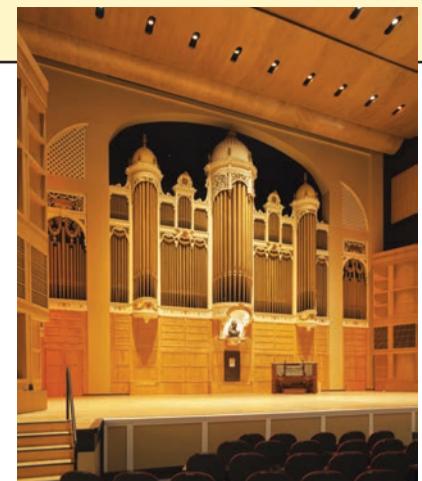
With the dedication of the Kotzschmar Organ (colloquially known as "KO" or "TKO," a knock-out of an instrument), the Portland City Council founded the City Music Commission, which engaged William C. Macfarlane as the first municipal organist. Macfarlane served from 1912 until 1918 and again from 1932 to 1934. The legendary organist Edwin H. Lemare was municipal organist of Portland from 1921 until 1923.

The City of Portland continued presenting concerts for over sixty years, but after years of diminishing budgets, the city council voted to discontinue funding the organ in 1980. In 1981 a group of interested citizens founded the Friends of the Kotzschmar Organ (FOKO), dedicated to maintaining the organ and presenting it in concert, and the regular annual concert series were continued.

Originally known as the Portland City Hall Auditorium, the hall was rebuilt and renamed Merrill Auditorium in 1997. The organ was removed before the start of the renovation and placed in storage. Although there was a faction



1871 E. & G. G. Hook Opus 576, Saint Mary Catholic Church, New Haven, Connecticut (photo credit: William T. Van Pelt)



The Kotzschmar Organ, originally 1912 Austin Organ Company Opus 323 (photo credit: Len Levasseur; courtesy the Organ Historical Society)

in the city that did not prioritize the return of the organ, FOKO was able to raise funds to make major repairs and arrange for its installation in the newly opened hall. David Wallace, curator of the Kotzschmar Organ, gave a herculean effort with limited funding to bring the organ back to Merrill and make it playable again.

The Centennial Renovation

In 2001 Wendy and I moved into a house in Newcastle, Maine, about an hour up the coast from Portland. (In Maine the north-south orientation of the coast is actually east-west, hence the expression "down-east Maine," which means far up the coast. As you drive along the coast on U.S. Route 1, you drive into sunrise and sunset.) As we settled in, I was eager to visit and hear the Kotzschmar Organ, and we started attending concerts. Portland's Municipal Organist Ray Cornils and I had been pals twenty-five years earlier when we were both organ performance majors at Oberlin, and it was fun to reunite with him. Ray had settled comfortably into his post as one of the most prominent musicians in Maine and was widely admired by a large following, serving as the organ's ambassador to audiences from Portland and beyond.

As we attended concerts, we learned about the work of the Friends of Kotzschmar Organ and responded to their fundraising appeals by making modest donations. It was obvious to me that the organ was not in great condition, but I admired Ray's ability to present it to the public in its best light, deftly avoiding the crevasses and canyons of mechanical disrepair. He knew and avoided the nooks and crannies where ciphers lurked, and the audience went away enriched each time.

I suppose I saw it coming. Ray called asking if I could meet with him and a member of the FOKO board, who was also a choir member at the church where Ray was organist; it would be a nice chat over a cup of coffee. I was nominated and elected to the board of directors of the Friends of the Kotzschmar Organ in 2003.

When I started attending meetings, I was amazed at the reverence and enthusiasm board members had for the organ. I was made chair of the organ committee, which is responsible for the condition of the instrument. Several years after I joined the board, one of FOKO's patrons offered to make a gift for the addition of a couple stops, including a 4' Clarion for the Swell and a 32' pedal reed. I invited a premier "organ reed guy" to visit the organ and make a proposal. He brought along two colleagues who were experts in Austin organs to help with the assessment, and when they were finished, they told me they felt that the organ's condition was bad enough that it might not survive such invasive work.

I shared that observation at the next board meeting, and there was a stunned response, absolute silence in a room with twenty people. I think they were hardly breathing, until one person broke the spell, saying, "I thought we restored the organ in 1997," which was less than ten years earlier. Later, I read contemporary headlines in the *Portland Press Herald* that bugled, "Merrill Auditorium Organ Restored."

The board was quick to accept the challenge. The next few years were exhilarating as we shifted into high gear and rallied around the renovation of the organ. (We deliberately chose the word "renovation" because we decided early on that we would not return the organ to its original condition.) In August of 2007 we hosted a symposium, inviting Yale University organ curators Joe Dzeda and Nick Thompson-Allen, Yale University organist Thomas Murray, Wanamaker organist and organ curator Peter Richard Conte and Curt Mangold, theatre organist Walt Strony, and organ historian and consultant Jonathan Ambrosino to participate. Craig Whitney, *New York Times* reporter, international bureau chief, managing editor, and author of *All the Stops* (Public Affairs, 2003), served as scribe, writing a report and prospectus following the event.

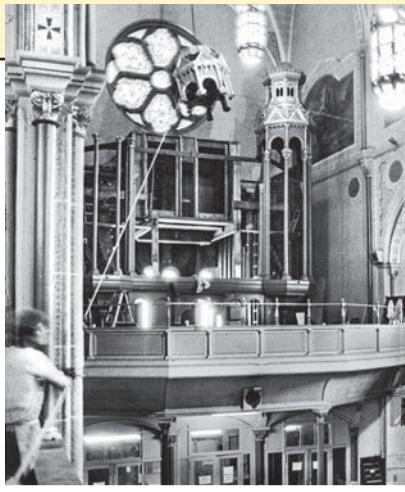
Our group of experts came to Portland for a weekend to familiarize themselves with the organ, climbing through the instrument, playing, and listening. We shared meals together, discussed observations, objectives, and possibilities, and I moderated a public roundtable discussion in a hotel meeting room that was attended by members of the staff of the city manager, Merrill Auditorium, and the public. The panel of experts offered compelling reasons in favor of the renovation of the organ, and as the organ's centennial was coming up, we should get cracking. This was followed by an intense process of developing a request for proposals and evaluating and comparing those proposals leading to our choice of Foley-Baker, Inc., of Tolland, Connecticut, to accomplish the renovation as an effective and successful fundraising effort made the project possible.

On August 22, 2012, FOKO presented a centennial organ concert that featured an array of prominent organists playing the Kotzschmar Organ to a sold-out auditorium. At the close of the concert, Peter Richard Conte and Ray Cornils shared the bench for a four-hands, four-feet arrangement of "Auld Lang Syne." As the audience sang, the organ's interior lights were turned on, and the staff of Foley-Baker came on stage with hardhats and stepladders and started removing façade pipes. It was a thrilling and emotional moment to begin the landmark project.

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1871 E. & G. G. Hook Opus 576 being dismantled at Saint Alphonsus Catholic Church, New York, New York in 1982
(photo credit: William T. Van Pelt)

The renovated organ was dedicated on September 24, 2017, a little over twenty-five months after the centennial concert. You can read a more detailed essay about the centennial renovation at [FOKO.org](https://foko.org/about/history/a-brief-history-of-the-centennial-renovation/); <https://foko.org/about/history/a-brief-history-of-the-centennial-renovation/>. Craig Whitney wrote the cover feature for the organ in the August 2014 issue of *THE DIAPASON*. You can read my essay, "A Brief History of the Centennial Renovation," on the FOKO website at <https://foko.org/about/history/a-brief-history-of-the-centennial-renovation/>.

Shortly after the completion of the organ renovation, Municipal Organist Ray Cornils announced his retirement after more than twenty-five years. Ray was admired by Maine's musical community for his brilliant playing and quiet, dignified demeanor. He played his final recital to another full house in Merrill Auditorium, during which Portland Mayor Ethan Strimling presented Ray with a key to the city.

The FOKO board formed a search committee that received scores of applications from across the organ world. After narrowing the search to five finalists who were invited to Portland for auditions and interviews, the committee unanimously chose James Kennerley to be Portland's eleventh municipal organist. James arrived in Portland in 2017, and his winning stage presence, audience appeal, and stunning virtuosity quickly established him as a leader of Maine's musical community.

James had hardly settled into his new role before the pandemic struck in the spring of 2020, challenging performance organizations around the world. FOKO responded by offering concerts streamed online, managing to build a new virtual audience, moving carefully to mask-wearing, double-spaced live audiences, ultimately returning to fully attended concerts as before the outbreak.

Because Wendy and I now live primarily in western Massachusetts, three-and-a-half hours from Portland, I am leaving the FOKO board at the end of 2025 with gratitude for the rich experiences and deep friendships over more than two decades. Portland, Maine (population 68,000), and San Diego, California (population 1,370,000), are the only two cities in the United States that can boast municipal organists. That vast spread in population and the related availability of funding for the arts emphasizes the achievement of Portland and FOKO in maintaining, renovating, and advocating that great organ. Visit [FOKO.org](https://foko.org) to see upcoming programming, buy tickets, and plan your trip to Maine's largest city, which boasts wonderful dining and lodging and gets you to Maine's iconic rocky coast. Here's a teaser: dynamic organist and social media phenomenon Anna Lapwood will play a recital in Merrill Auditorium on May 10.

Word is that more than half the tickets in the 1,900-seat hall have been sold as of this writing in mid-December. You know you want to be there.

Remembering an old friend

Culver (Cullie) Lunn Mowers died in Fresno, California, on October 20, 2025. He was eighty-three years old. A life-long resident of Central New York, he had relocated to the Fresno area to be near family after his retirement. He was a graduate of Syracuse University and the Episcopal Theological School in Cambridge, Massachusetts. For over forty years, Cullie served as rector to several Episcopal churches in the Diocese of Central New York, most notably at Saint Thomas Episcopal Church in Slatersville.

Cullie was also devoted to the pipe organ. He was a skillful tuner, technician, and restorer, and served as president of the Organ Historical Society from 1979 until 1983. I knew Cullie as cheerful, knowledgeable, and diligent. He was a great friend of Organ Clearing House founder Alan Laufman and participated

in many of Alan's schemes in the early days of the company when like-minded people gathered to rescue noble organs as labors of love. Those projects were worthy of legend—hard, heavy, and dirty work with little or no remuneration and crews camping on neighboring living room floors.

One of Alan's most ambitious projects was the relocation of E. & G. G. Hook Opus 576, built in 1871, an organ with forty-five stops and fifty-five ranks, a very large organ for the 1870s, built for Saint Alphonsus Catholic Church in lower Manhattan, New York. The church building was to be razed to make way for a parking garage in the age of indiscriminate urban renewal. A band of organ technicians and companies gathered in 1982 to dismantle the organ and move it to Saint Mary Catholic Church in New Haven, Connecticut. The group included, among others, Alan Laufman, David Storey, Larry Trupiano, Ed Broadway, Tony Meloni, and my OCH colleague Amory Atkins, who was around eighteen years old at the time. It was a huge undertaking, the largest



to date for the Organ Clearing House, and Cullie Mowers was part of that ambitious group.

Cullie told me that he transported the two seven-foot angels from the tops of the organ's largest towers in the back of his beach wagon. (How many of us remember calling them beach wagons?) A highway toll booth attendant noticed them lying in the back of the car and asked Cullie, "Where are you taking them?" ■

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“One of Music’s True Immortals”: Notes on Marcel Dupré and the Legendary Mercury Recordings of 1957 and 1959

By Thomas Chase

Editor’s note: this article was created for the Association des Amis de l’Art de Marcel Dupré and is reprinted here with kind permission of that organization.

He was, in the words of critic and musicologist Rollin Smith, “one of music’s true immortals,”¹ exerting profound influence across the organ world for much of the twentieth century. Yet today, a half-century after his death, Marcel Dupré is a remote figure, his remarkable career unknown to many, and his impact on teaching, composition, performance, and interpretation shrouded by the passage of time.

His legacy of more than 2,100 concert performances, countless broadcasts, and dozens of recordings testifies to his electrifying effect on audiences. From the early 1920s to the day of his death in 1971, Dupré was recorded, broadcast, photographed, filmed, and interviewed in France, the United Kingdom, North America, Australia, the Netherlands, Belgium, Germany, Switzerland, and elsewhere.

Many of these documents are lost. Others, such as the Mercury recordings from the late 1950s that occasioned this essay, have been reissued, in the present case by Decca with the support of Association des Amis de l’Art de Marcel Dupré in Paris.

Still others, such as his 1948 recording on the Hammond Castle Museum instrument and his English-language interview the same year with radio station WCAL at Saint Olaf College in Minnesota, have resurfaced on platforms such as YouTube and Spotify. In coming years, as they are recovered from archives, more will certainly emerge.

The Mercury recordings of 1957 and 1959 allow us to hear late vestiges of the mastery that from 1912 onward brought Dupré unparalleled plaudits from critics, colleagues, students, and concert audiences around the world. To his teacher Louis Vierne, Dupré was “an artist with absolutely exceptional powers of interpretation, gifted with unrivaled execution.” To his student Olivier Messiaen, he was “the modern Liszt,” “the greatest organ virtuoso ever to exist,” and “a very great composer.”²

Throughout his career, superlatives abounded. The Sorbonne’s Henri de Rohan-Csermak wrote of the “emperor-like image he had gained from his almost half-century reign over the field of the organ.”³ Ely Cathedral organist Arthur Wills declared Dupré “the foremost virtuoso and organist-composer of his time.”⁴ Rollin Smith argued that “[m]any considered him, as did Widor, the greatest improviser since Bach.”⁵ And more recently in *The New Criterion*, critic Nathan Stewart described

Dupré as “a genius performer, scholar, and teacher, as well as a composer who bridged the gap between the Romantic and Modern eras.”⁶

But the truism “time waits for no man” is inescapable. Though Dupré’s Mercury recordings—both those made in America and those made in Paris—together constitute the most substantial range of repertoire he committed to disc, they inevitably reflect his advanced age and most directly the state of his hands. Despite retakes and many edits, slips, split notes, and occasional rhythmic unsteadiness can be heard.

Biographer Michael Murray tells us that in the early 1950s Dupré received devastating medical news. His doctor identified the onset of ankylosis, a hereditary disease of the joints that would cripple his hands just as, decades earlier, it had crippled his cellist mother’s.⁷ Photographs from late in his life show its effects. By the mid-1950s, his fingers increasingly stiff and gnarled, the peerless virtuosity of his earlier years was constrained. “Through physical incapacity,” wrote Arthur Wills, “the performances of his last years gave little idea of his consummate technique or the superb musicianship so evident throughout most of his career.”⁸

At the same time, however, the Mercury recordings, comprising more than thirty works by Bach, Franck, Saint-Saëns, Widor, Messiaen, and Dupré himself, affirm that despite his struggles with his hands, Dupré’s interpretive intellect and sheer force of will remained undimmed, as did his rhythmic drive and imperious command of musical line. Above all, Dupré’s performances as captured on these recordings are imbued with a grandeur and nobility that remain uniquely his. Even in his final years, his interpretations and improvisations bore witness to the dictum of his mentor Charles-Marie Widor: “Organ playing is the manifestation of a will filled with the vision of eternity.”⁹ For today’s readers and listeners, therefore, the following pages offer a biographical overview as essential context for Dupré’s eight Mercury discs from Detroit, New York, and Paris.

1912–1920: *Trois Préludes et Fugues*, opus 7, the Bach *intégrale*, and an international debut

In 1912, at the age of 26, Dupré composed his opus 7, *Trois Préludes et Fugues*. Over the following decades he recorded the third, in G minor, several times, including a 1957 “take” for Mercury at Saint Thomas Church in New York City, forty-five years after he composed it. Though Widor deemed these student works so difficult as to be unplayable, they gave new life to organ composition and performance.



Marcel Dupré in 1939



Marcel Dupré and Charles-Marie Widor and others in front of the Trocadéro, Paris, March 20, 1926

Now prominent in the canon of organ literature, they are studied, performed, broadcast, and recorded around the world by organists who possess the technique and musicianship they demand.

In 1914 Dupré won the Premier Grand Prix de Rome in composition for his cantata *Psyché* on a text by Eugène Roussel and Alfred Coupel. Prevented by the outbreak of war from taking up residence at the Villa Medici in Rome, he remained in France and built up a catalogue of works not only for organ, but also for piano, orchestra, solo voices, and chorus.

Substituting at Notre-Dame de Paris from 1916 onward for his ailing teacher and friend Louis Vierne, Dupré dazzled congregants and visitors with improvisations unlike anything previously heard. (His *Scherzo*, published as opus 16 in 1920, hints at the dynamism of his improvised works during the Notre-Dame years.) His years at Notre-Dame included many significant occasions, among them the national *Te Deum* marking the 1918 Armistice. None, however, had the life-altering effect of a momentous encounter the next year, following a cathedral liturgy for which he provided musical responses.

On a mild late-summer afternoon in mid-August 1919, with Vierne still

absent from his post as he sought treatment in Switzerland for his eyes, Dupré played the Notre-Dame organ for the service of vespers on the Feast of the Assumption. Dupré’s music for the service was improvised. In the Notre-Dame nave that afternoon was Claude Johnson, managing director of Rolls-Royce. Galvanized by the sounds cascading down the length of the ancient building, the visiting Englishman set in motion a series of events that helped to launch Dupré’s international career. In a January 1921 letter to his brother Douglas, Johnson recalled:

On my first visit to Notre-Dame after the war, it seemed to me that the playing on the big organ was very much better than anything I had ever heard before. . . . On my next visit to Paris, . . . I found seated [at the console] Dupré, whose photographs you have seen. . . .

He was surrounded by some twenty disciples, male and female, mostly pupils, who regarded this young man of 34 years with undisguised awe and admiration. . . . The music flows from his agile hands and feet, which move over the keys and pedals without any apparent effort, like the rippling of a stream overwater around round stones.¹⁰

Astonished by the richness and color of Dupré’s improvisations, Johnson resolved



Title page of program, 1920 Bach recitals in Paris

to promote the young virtuoso. According to Rolls-Royce historian Tom Clarke, from 1919 onward Johnson "placed company cars at Dupré's disposal as well as fitting the organ of Notre-Dame (and later Saint-Sulpice) with electric blowers at Rolls-Royce's expense."¹¹

Johnson commissioned the London publisher Novello to issue a volume of compositions based on the vespers improvisations. He then arranged Dupré's international debut. At 8:00 p.m. on Thursday, December 9, 1920, in London's Royal Albert Hall, before an audience of nearly ten thousand including members of the royal family, Dupré took his bow and sat down at the console. His performance that evening of the commissioned work, *Vêpres du Commun des Fêtes de la Sainte Vierge*, opus 18, launched a half-century's touring, performing, broadcasting, and teaching around the world.

As if that were not enough, earlier in 1920 Dupré had astonished the musical establishment with a historic achievement—the first performance of the entire organ *œuvre* of Johann Sebastian Bach, some two hundred works played from memory in ten weekly concerts. For Vierne, it was "the greatest artistic feat accomplished by a virtuoso since the King of Instruments was first played." In London, *The Musical Times* reported:

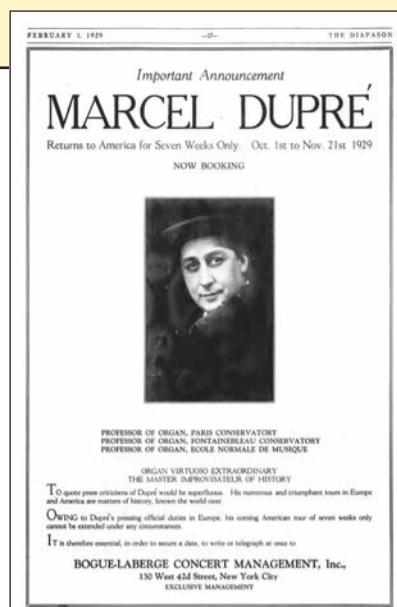
At the last of these recitals, given before an audience which included members of the Institut de France, many distinguished French musicians and the professors of the Conservatoire, M. Widor addressed the company, concluding with these words: "We must all regret, my dear Dupré, the absence from our midst of the person whose name is foremost in our thoughts today—the great Johann Sebastian himself. Rest assured that if he had been here he would have embraced you, and pressed you to his heart."¹²

In subsequent years Dupré repeated the memorized *intégrale* several times. His concert programs almost invariably featured one or more major Bach works, always played from memory.

1920-1939: "The Modern Liszt"

For Dupré, the 1920s were a decade of intense activity and travel—and enormous accomplishments in performance, composition, and teaching. Extensive tours of Europe and especially of North America earned him both a global reputation and substantial wealth.

With scheduled airline service in its infancy, his tours of the United States and Canada in the 1920s relied on rail travel. A single tour could involve



Tour advertisement in the February 1929 issue of THE DIAPASON

journeys to as many as 110 concert venues spread across the continent. For Dupré, this meant arriving overnight on a sleeper car, preparing and performing a memorized program on an unfamiliar



Marcel Dupré at the console in his *salle d'orgue* in Meudon, 1930s

instrument, accepting themes from local musicians for the improvisation of a symphony or other major form, participating with French *politesse* in a post-concert reception, and then departing for the next city on his tour.

Meeting these challenges required unusual reserves of patience, energy, and intense focus. The reward was fame and



Pierre Cochereau and Marcel Dupré, Paris, 1950s

fortune unlike anything previously experienced by an organ virtuoso and composer.

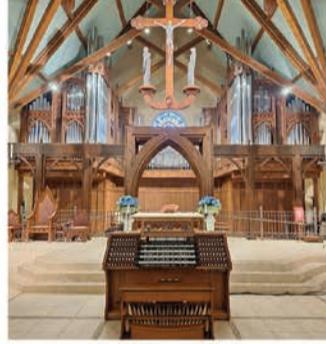
His newfound wealth enabled the purchase of a large villa in the Parisian suburb of Meudon. To it he added a 200-seat concert hall or *salle d'orgue* housing his teacher Guilmant's Cavaillé-Coll organ, which he later expanded to four manuals and to which he added



2025-2027 Projects

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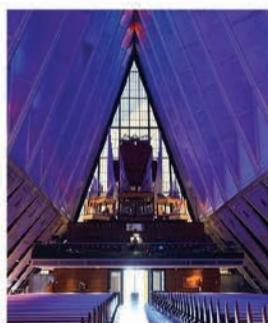
- Our Lady of the Assumption, Brookhaven, Ga.
- IV-manual console, 62 pipe ranks
- First Baptist Church, Valdosta, Ga.
- III-manual console, 38 pipe ranks
- West Point Military Academy Chapel, West Point, NY
- III-manual console, 24 pipe ranks
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- III-manual console, 36 pipe ranks
- Peachtree Christian Church, Atlanta, Ga.
- 1928 Pilcher, 36 pipe ranks
- Fox Theatre, Atlanta, Ga.
- Phased rebuilding of "Mighty Mo" theatre organ
- St Patrick's Catholic Church, Baton Rouge, La.
- 9-rank Zimmer organ



Air Force Academy

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- First Baptist Church, Griffin, Ga.
- IV-manual English style console
- St Peter's Catholic Church, New Iberia, La.
- IV-manual terraced console
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Charles-Marie Widor and Marcel Dupré in Paris, France, 1920s

numerous registration aids. (These devices were several decades ahead of their time, including sostenutos reintroduced by organbuilders only in the last few decades. Another was the *pédale coupure*, a device permitting the player to “divide” the pedalboard and assign different registrations to the left and right feet. A generation later, Dupré’s student Pierre Cochereau adopted the *coupure* in the new console for the Notre-Dame Cathedral organ, where the musical textures it made possible quickly became a key feature of his remarkable liturgical improvisations.)

Supported by Widor, Ravel, and Dukas, in 1926 Dupré succeeded to the professorship of organ at the Paris Conservatoire, assuming the chair earlier held by César Franck and Widor. For the next three decades he taught an unparalleled succession of virtuosi and composers ranging from Olivier Messiaen and Jean Langlais to Marie-Madeleine Duruflé, Jehan and Marie-Claire Alain, Jeanne Demessieux, Françoise Renet, Rolande Falcinelli, Jean Guillou, and Pierre Cochereau. Simultaneous teaching appointments at the École Normale and the American Conservatory at Fontainebleau extended the reach of Dupré’s pedagogy far beyond the borders of France.

Despite the demands of teaching and months-long concert tours, in the 1920s and 1930s Dupré composed works that remain staples of organ pedagogy and concert programs around the world. Among them are *Cortège et Litania* (opus 19, number 2) of 1922, *Variations sur un Noël* (opus 20) of 1923, *Symphonie-Passion* (opus 23) of 1924, the groundbreaking *Deuxième Symphonie* (opus 26) of 1929, and in 1939 the magisterial second set of preludes and fugues (opus 36). Like the opus 7 *Trois Préludes et Fugues* from his student years at the Conservatoire, these works open new vistas of sound for the organ,

while advancing keyboard and pedal technique—and making unprecedented demands on performing artists.

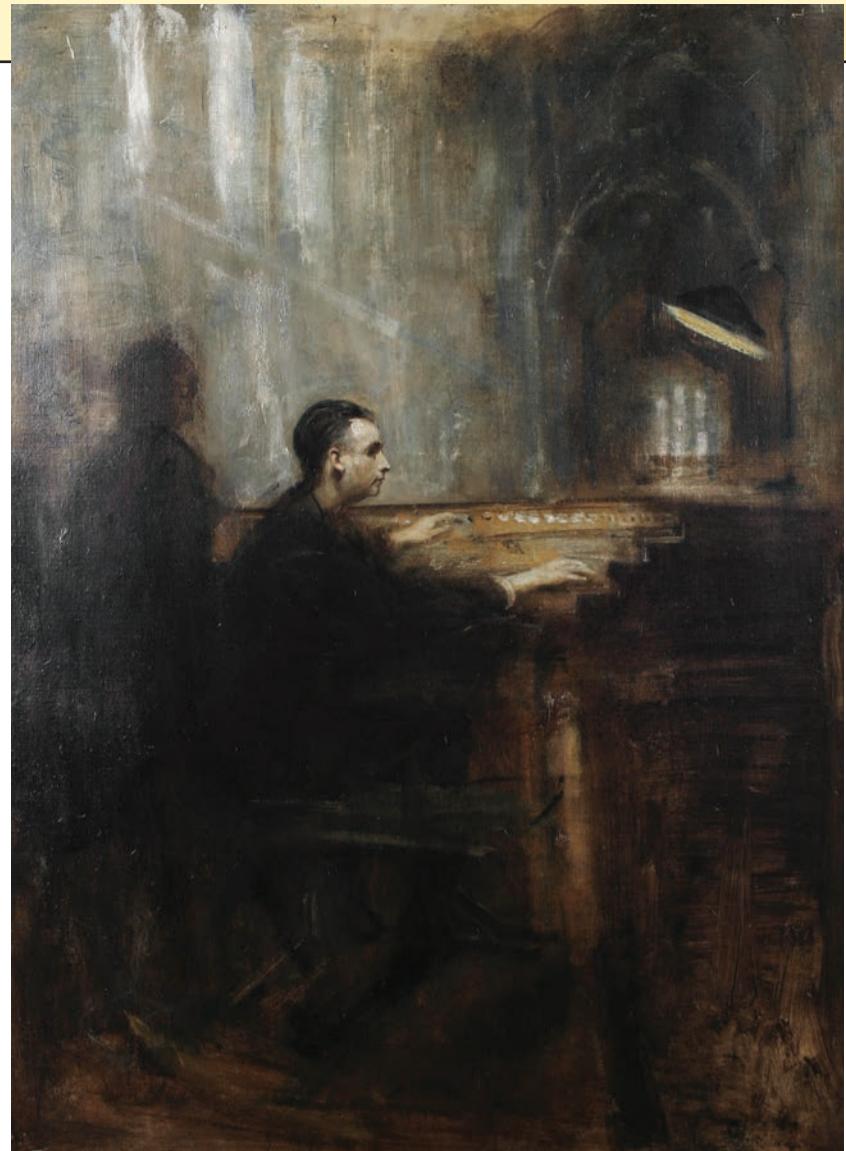
1940–1956: World War II, directorship of the Conservatoire, retirement

The German occupation prevented Dupré from touring outside France. He continued to play concerts, compose, and teach at the Conservatoire. On Sundays, together with his wife Jeanne, he walked the five miles from their Meudon home to play services at Saint-Sulpice. His intensive wartime mentorship of the prodigy Jeanne Demessieux deserves (and has received) lengthier discussion elsewhere. Indeed, readers who seek a broader understanding of Dupré’s playing, teaching, and aesthetic are urged to read Demessieux’s diaries in their entirety. They cast a singularly vivid light not just on Dupré, his aesthetic, and his compositions, but also on the bitter rivalries roiling the French organ world in the 1940s.

The following diary entry from Sunday, August 13, 1944, less than two weeks before French and American troops liberated Paris from the Nazis, captures the febrile atmosphere in the city and the effect Dupré’s playing had on audiences. Demessieux writes:

Dupré’s concert at Notre-Dame. Unforgettable . . . 6,500 estimated in attendance. . . . Following the last note, the crowd seemed electrified. . . . The enormous mass of people, leaving the cathedral as a single bloc . . . rushed toward the gate from which Dupré calmly exited. . . . Police officers pushed their way into the middle of the crowd . . . [but] this insatiable crowd would not give him up!¹¹³

The war years also saw Dupré write a succession of major works, including the monumental symphonic poem *Évocation* (opus 37) in 1941, the elegant and approachable *Le Tombeau de Titelouze* (opus 38) of 1942, and



Marcel Dupré at the Notre-Dame organ console, 1920. Painting by Ambrose McEvoy

the transcendental *Suite* (opus 39) of 1944 and *Deux Esquisses* (opus 41) of 1945.

After the war ended, Dupré resumed touring abroad. Just weeks after the German surrender, in July 1945 Dupré gave two concerts in London—at the Royal Albert Hall on July 24, and at Saint Mark’s Church, North Audley Street, three days later. The latter concert was broadcast live by the BBC. That his overwhelming impact on audiences remained undiminished can be judged from the following transcript of a verbal account by London-based impresario and critic Felix Aprahamian:

It was at that period that I heard Dupré give possibly the greatest improvisation I ever heard from anyone. The BBC had engaged him to do a broadcast recital on the organ of St. Mark’s, North Audley Street. I remember the organ distinctly, because it had a clock . . . let into the music desk of the console. This was useful for broadcasts because the timing had to be absolutely exact, and Dupré had, I think, until exactly two minutes to eight in which to give his recital. It had to terminate then. And the recital was to end with an improvisation. . . . I’d had Benjamin Britten supply a theme for a prelude and fugue. And it was quite masterly. . . .

When the time came for the improvisation Dupré was handed the theme—two lines—and he looked at them, then he played the theme for the prelude over and then the theme for the fugue. . . . I was particularly interested in what would happen in the fugue because, if I remember aright, it was in C minor and somewhere or other during the course of the subject there was an interval from middle C to the perfect 4th of the F above it, and then down to F sharp in the tenor, followed by A flat.

I mean it really needed a master to instantly light on a counter-subject that would make sense. And he did it. I knew from that moment that this was going to be an absolutely terrific improvisation.

Dupré not only found the counter-subject but this thing unfolded so wonderfully until right at the end—the clock with about thirty seconds to go—a long dominant pedal; we’d had inversions, you name it, every kind of polyphonic contrapuntal device, finally a long *stretto maestrale* and a glorious C major chord to finish with.¹⁴

To Aprahamian’s London account, we add another from Paris by Dupré’s student Bernard Gavoty, music critic of *Le Figaro*:

One day, in Saint-Sulpice, he improvised “for fun” a *ricercare* for six voices, with a canon for the middle two—and trained musicians will know what an achievement that represents. Nothing in his face betrayed the effort of an operation which is comparable only with the solution of certain problems in transcendental mathematics.

At the last chord he smiled broadly and, pushing in his registers, said simply, “There! If that is not what one can call genius!” I gasped, astounded and overwhelmed.

Dupré, his face serious again, said suddenly, “Come along!” and, taking me behind the organ to the little room which he uses as a study, he spoke firmly: “Do you know what genius is? I will tell you. Genius is the inimitable find, the harmonic or melodic discovery. It is, for instance, the adagietto in *L’Arlésienne*, or the first bars of Fauré’s *Secret*. What I have just given you is an example of a contrapuntal combination, quite difficult to pull off, I grant you, but requiring only a clear head and care in following your voices. . . . I beg of you, stop using big words, and leave genius to the masters!”

His voice as he uttered the words was almost severe, and I went away, determined indeed to leave genius to the masters, on condition that I included in their ranks Marcel Dupré.¹⁵

Dupré continued to teach his organ class until 1954, when he assumed the directorship of the Paris Conservatoire prior to retirement at the age of seventy in 1956. The 1950s brought him many



classe d'interprétation de l'École Normale de Musique
à Meudon 1934 - salle d'orgue de l'École Supérieure

Marcel Dupré (center front) in his salle d'orgue at Meudon with students of the École Normale, 1934

accolades including election to the Institut de France, appointment to the rank of Commandeur de l'Ordre des Arts et des Lettres, and an honorary doctorate from the Pontifical Gregorian Institute in Rome.

In addition, he found delight in helping his students assume major posts. Among them was the uniquely gifted improviser Pierre Cochereau, appointed titular organist of Notre-Dame early in 1955. In Dupré's words, Cochereau was a "phenomenon without equivalent in the contemporary organ world,"¹⁶ a

status that Dupré himself had enjoyed for decades. In his recent book on Cochereau as improviser, Michel Robert writes:

Barely a month after his appointment, Cochereau was already attracting favourable comment. Among the crowd attending the [February 27, 1955] funeral of poet Paul Claudel in Notre-Dame was composer Arthur Honegger. Listening to the cascades of improvised music pouring down from the organ tribune, Honegger turned to critic and Dupré disciple Bernard Gavoty, and whispered: "But who is capable of improvising like that? It has to be Dupré."¹⁷

1957: A return to the United States: Detroit, New York City, and the Mercury LPs

The year following Dupré's retirement, his childhood friend Paul Paray reached out from America. Paray, who conducted the Detroit Symphony Orchestra, invited Dupré to play the October 1957 opening concert on the Aeolian-Skinner organ in Ford Auditorium.

Dupré accepted his friend's invitation, and with the Detroit Symphony recorded Saint-Saëns' *Symphony in C Minor* (the "Organ" Symphony) for the



Felix Aprahamian (1914–2005), secretary to the Organ Music Society, 1935–1970, deputy music critic of *The Sunday Times*, 1948–1989

Mercury label, helping to launch the era of stereo LP recording. Thomas Fine, who remastered the original Mercury recordings for transfer to CD, is the son of Robert Fine and Wilma Cozart Fine, both of whom were central to the production of the original tape recordings.

During this visit to the United States, he also recorded works by Widor and Franck as well his own *Prélude et Fugue en sol mineur* (opus 7, number 3) and his *Triptyque* (opus 51), newly composed for the Detroit visit. To take advantage of a more suitable instrument and acoustic, the solo recording sessions originally planned for the Ford Auditorium were moved at the last moment to Saint Thomas Church in New York City.

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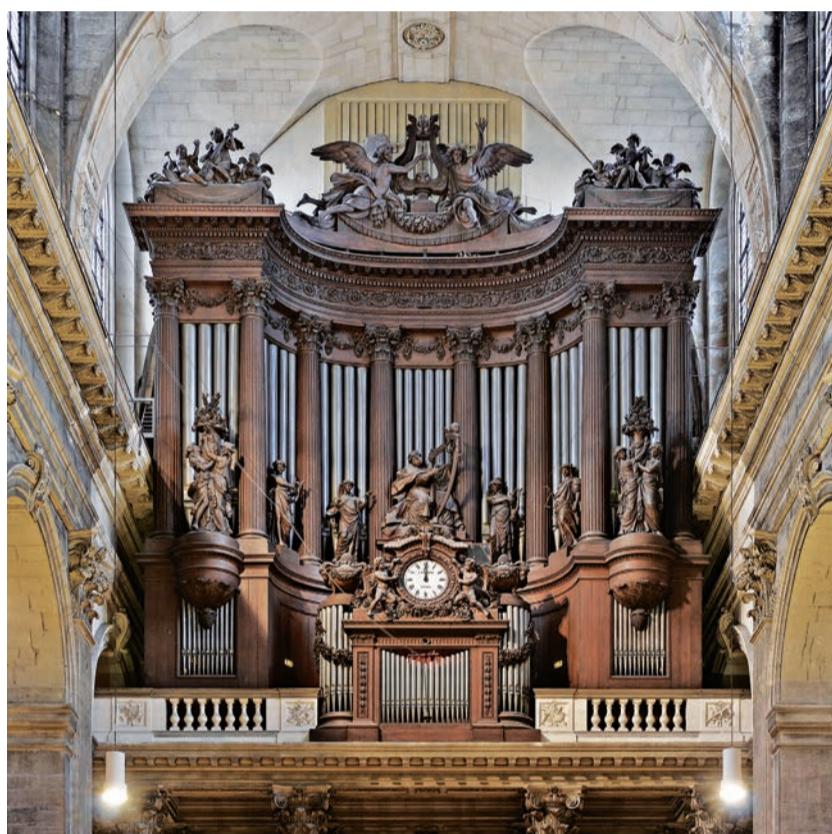


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Marcel Dupré at the console of Saint-Sulpice, Paris, France, 1960s



The Clicquot/Cavaillé-Coll organ, Saint-Sulpice, Paris, France (photo credit: Shelbymay, licensed by Wikimedia Commons under the Creative Commons Attribution-Share Alike 3.0 Unported license: creativecommons.org/licenses/by-sa/3.0/deed.en)

On the evening of Monday, October 14, 1957, the Saint Thomas recording sessions began. In her diary, Dupré's wife Jeanne related that taping was "interrupted every 3 minutes: the microphones pick up a low rumble each time the metro passes under the church. After each recorded fragment, we went to a nearby room to listen . . . allowing us to note anything we were not satisfied with and then resume with a different registration. The process demands a lot of patience."¹⁸

Three days later, early in the morning of Thursday, October 17, the New York recording sessions ended with works by Widor and Dupré. Jeanne Dupré wrote, "We finished just after 2:30 am—with a break for ice cream. Phew! What a relief for Marcel, and what an undertaking!"¹⁹

For the seventy-one-year-old artist, it was indeed a major undertaking. During his United States visit, Dupré completed the Saint-Saëns symphony recording, a Detroit solo concert and concert with orchestra, and travel to New York. Then, to fulfil his commitment to Mercury, he undertook three intensive nighttime recording sessions constantly interrupted by the sound of subway trains running under the church in midtown Manhattan.

Listeners will be immediately struck by the imperiousness of Dupré's readings of his predecessor Widor on the 1957 New York LPs. Before settling into its restrained final bars, the "Salve Regina" movement from Widor's *Symphonie pour orgue No. 2*, in particular, reaches a truly disturbing intensity, displaying the "elemental force" so often noted in Dupré's playing and drawing on the full resources of the Aeolian-Skinner instrument—all captured with dramatic clarity and realism by the Mercury recording team. Of Dupré's account of "Allegro" from Widor's *Symphonie pour orgue No. 6*, Rollin Smith accurately observes that "there has never been a more magisterial performance." Given the acute problems Dupré was then experiencing with his hands, it is difficult to understand how he remained physically capable of recording his *Prélude et Fugue en sol mineur*, opus 7, number 3, at a tempo that challenges young virtuosi even today.

A few hours after the final Mercury recording session ended at 2:30 a.m., Dupré and his wife returned to the church to prepare for his evening concert. After a full day of rehearsal on the Aeolian-Skinner instrument, the Duprés left for dinner. "At 8 pm," Jeanne Dupré wrote, "we returned to St. Thomas, a stone's



Paul Paray with Marcel Dupré at Ford Auditorium, Detroit, Michigan, 1957



Dupré at Meudon in the 1960s (photo credit: Aubert/Philips)

throw from the restaurant. The concert was due to begin at 8:30, but already the vast church was full: on the ground, in the galleries, in the choir section.²⁰

In his own memoirs, the organist of Saint Thomas Church, William Self, wrote, "Dupré walked to the console as if he had never a care nor a worry, sat down, and started to play—a magnificent recital, fully justifying the expectations of his audience."²¹ Jeanne Dupré concluded her diary entry for October 17, 1957 thus: "Words cannot express the grandeur and beauty of this concert. I have never heard Marcel more dazzling."²²

1959: The Mercury recording team travels to Paris

So successful were the New York and Detroit recordings that Mercury signed Dupré to record another five LPs on the instrument that he had played for more than a half-century, the monumental five-manual Clicquot/Cavaillé-Coll organ in the Church of Saint-Sulpice. In late June 1959, Mercury shipped its recording van across the Atlantic. The repertoire by Bach, Franck, Dupré, and Messiaen were recorded in nighttime sessions between July 3 and 12 that warm summer.

Notes taken by the Mercury engineers relate that late in the night of July 9, Dupré finished recording his opus 36 *Trois Préludes et Fugues*. Earlier that day, the temperature in Paris reached 35.6 degrees Celsius, the highest recorded

that year. One can only speculate on conditions inside the recording van, parked outside the church and packed with pre-digital-era recording equipment. Despite the heat outside, the mechanism of the huge instrument and the tuning of its 6,600 pipes remained stable for opus 36, certainly more so than the organ was several days earlier for the Franck and Messiaen recordings. The shepherds' pipings in Franck's *Pastorale* and Messiaen's *Les Bergers*, their pitch slightly soured by the oppressive heat, produce an authentically rustic sound!

Less familiar than the 1912 opus 7 *Trois Préludes et Fugues*, the 1939 opus 36 set makes even greater demands on organists and requires repeated hearings to reveal its riches. Indeed, it is fair to identify these works as an inflection point in twentieth-century writing for the organ. By turns, the three preludes and fugues are gossamer, ethereal, abstruse, playful, sardonic, beguiling, glowing, disquieting, intimidating, and overwhelming.

And as with *Suite* (opus 39) from 1944 and the *Deux Esquisses* (opus 41) from 1945, we encounter in opus 36 textures and sounds never before heard in the organ repertoire. Recording these works in the 1980s, Swedish organist Torvald Torén characterized the A-flat prelude and double fugue, opus 36, number 2, as "counterpoint on the level of Bach."²³ Indeed, for many listeners the final pages of the A-flat double fugue are among the finest moments in organ recording, a monument of learned and intricate counterpoint moving inexorably toward a blazing conclusion.

For maximum impact Opus 36 requires not only a large instrument in a resonant acoustic, but a focused effort—physical, interpretive, and intellectual—from the interpreter. Dupré's July 1959 recording fulfills these requirements with an authenticity that six decades later remains unequalled.

Among the other works Dupré recorded from his œuvre at Saint-Sulpice, especially noteworthy are "Carillon" and "Final" from *Sept Pièces*, opus 27 (1931). As earlier noted, slips and smudges are evident, Dupré clearly hampered by Saint-Sulpice's heavy keyboard action during the late-night recording sessions.

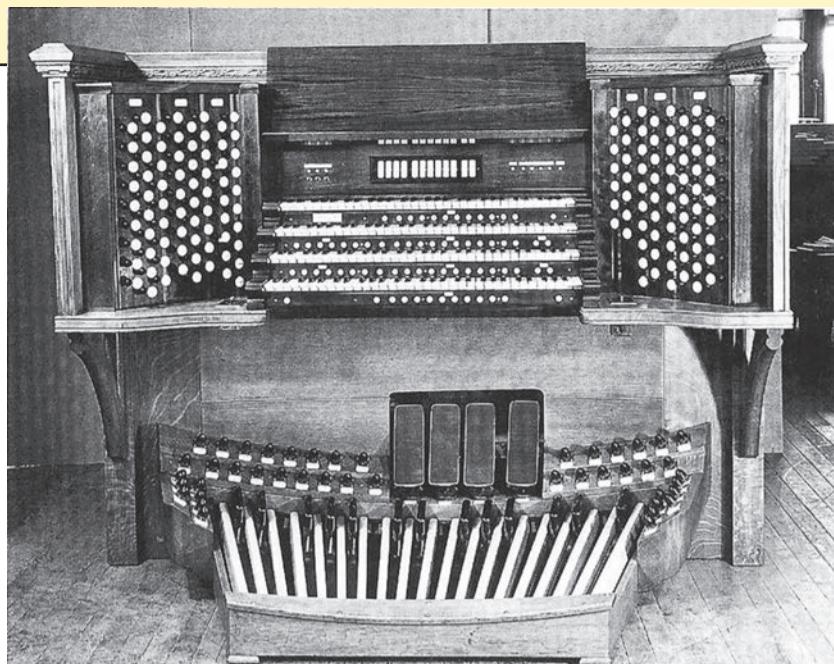


Wilma Cozart Fine, director for Marcel Dupré's Mercury recordings (photo courtesy Thomas Fine)

But, in both tracks, what moments of magic are to be heard! The “something elemental” in his playing Stuart Archer identified a half-century earlier is very much in evidence here, both in the disturbingly dark underside of the tintinnabulating “Carillon” and the imperious agogic thrust of “Final,” constructed on the B-A-C-H motif.

Turning to Dupré’s 1959 recordings of Bach and Franck, we begin with a necessary understatement. There are many approaches to organ performance, especially when the works of major figures such as these are at issue. The literature is voluminous, the competing pedagogies strongly at odds, and the interpretive factions bitterly and sometimes personally contentious.

Indeed, over the centuries we often witness a new generation reject the aesthetic of its teachers, striking out in new directions. But as history shows, those



The Aeolian-Skinner console in the 1950s, Saint Thomas Church, New York City

new directions will in turn be rejected and replaced—not infrequently by a return to the aesthetic of a more distant past.

This essay is therefore not the place to debate the “authenticity” of the seventy-three-year-old Dupré’s performance of Bach and Franck, nor to evaluate competing claims of a “true” tradition of playing Bach or Franck passed down through the generations from teacher to pupil. Neither Bach nor Franck, needless to say, left us recordings that would enable us to verify these claims.

Both, however, taught students who claimed in good faith to have inherited the masters’ manner of playing. Alas, the interpretive approaches of even these first-generation students are often at odds, to say nothing of second- and third-generation successors. Compare,

for example, the 1975 recording of Dupré’s works on the FY label by his student Pierre Cochereau to one by Dupré’s grand-student (via Éliane Lejeune-Bonnier) Yves Castagnet on the Sony label in 1993.²⁴ Castagnet provides extremely restrained, literal readings, staying very close to Dupré’s scores and achieving reference-level performances worthy of careful study.

Cochereau’s 1975 recording, on the other hand, makes substantial changes to the score’s indications of tempo, registration, and even rhythm. In his liner notes, Cochereau indicates that Dupré personally gave him approval to make these interpretive changes. Indeed, we know that over the decades even Dupré’s recordings of his own works departed, at times in dramatic ways, from his



Mercury album cover

published scores. Compare, for example, in the Saint Thomas recording his treatment of the closing bars of the *Fugue en sol mineur*, opus 7, number 3. Dupré shortens the final chords dramatically from the values in the published score—using the Aeolian-Skinner organ’s cohesive attack and the church’s acoustic to generate greater impact, even ferocity.

Harsh things have been said about Dupré’s 1959 Bach and Franck recordings. His critics—among them a number of grand- and great-grand-students of Dupré and his successor Rolande Falconi—criticize an aesthetic they hear as dry, metronomic, and anachronistic. These critics also condemn what they see as not only the folly of recording Bach’s masterworks on an instrument far removed from the sound-world of the instruments Bach knew, but also of doing so when playing accurately had become a constant and painful struggle for Dupré.

Today we can leave these conflicts to the dusty corners of organ lofts. Open to Dupré’s aesthetic, a new generation has begun to rediscover musical riches in the

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Historic organ recordings



Marcel Dupré at the Royal Albert Hall console, London, April 1971 (photo credit: John D. Sharp)

Mercury recordings' emotional restraint, nobility, and deep roots in Dupré's Conservatoire training with Guilmant, Widor, and Vierne at the dawn of the twentieth century.

We will therefore focus our attention on moments of magic preserved by the Mercury recordings. As listeners will discover, they are both numerous and arresting. Space permits mention of only a few.

Among the Bach works, the *Fantasia in G Major*, BWV 572, remains to this day a recording milestone. Dupré's reading of the score turns on its head most, if not all interpretive orthodoxy. Despite a slight unsteadiness in articulation, the flutes of the opening section float serenely out into Saint-Sulpice's acoustic, garlanding a middle section of five-part harmony that builds—again, contrary to contemporary performance practice—from a gentle opening on the foundation stops through increasingly rich registrations to a massive diminished-seventh chord employing the fiery *tutti* of the organ's 102 stops.

As that unstable chord rolls down the nave, the fantasia's final section begins with serene restraint on a light registration and in a startlingly slow tempo. Together, Dupré's interpretive gestures magnify rather than diminish both Bach's musical architecture and the compelling power of this historic recording.

Among the Franck works Dupré recorded at Saint-Sulpice during the July 1959 sessions, *Grande Pièce Symphonique* and the *Fantaisie in A* are especially recommended. Here it is appropriate to acknowledge that, for many, the high point of mid-twentieth-century Franck interpretations is the *intégrale*

by Dupré's student Jeanne Demessieux, recorded for Decca that same month, July 1959, just a few miles away at the Église de la Madeleine.

Indeed, Demessieux's recording of Franck's *Prière*, opus 20 (1862), remains, for many, unequalled in its emotional intensity and sheer poetic beauty. Yet seventeen years prior to the Decca sessions, Demessieux wrote in her diary entry for Friday, June 19, 1942:

Lesson at Dupré's. I completed all of Franck and the Alkan études today; two sets of scales at maximum speed, after which Dupré said: "That's unrivaled. . . . What a joy to see you ascend! No one has ever seen something like this."²⁵

The entry for the following Monday continues:

Morning spent at Meudon to continue the lesson interrupted on Friday. Franck's 1st and 2nd Chorals. . . . Here is what Dupré said to me today: "Last Friday was staggering for me. . . . Ah! That's grand, noble; it's wonderful."²⁶

We can therefore be sure that Demessieux studied Franck's works in detail with Dupré. Though remaining at a distance from his prize student's rhythmic freedom and emotional depth, Dupré's recordings provide context for her interpretations while presenting listeners with complementary delights. Among these are the adamantine rhythm and at times overwhelming grandeur of *Fantaisie*, as well as his magisterial traversal of the musical topography of *Grande Pièce* (which, though differing from Demessieux's in its musical "feel," is less than a minute longer—26' 02" versus 25' 11").



Dupré at Rouen Cathedral on April 11, 1969, improvising on submitted themes, with (L-R) his student Marcel Lanquetit (organist of the cathedral), Lanquetit's successor Marie-Thérèse Dutoit, Marthe Brasseur, and M. Godart (by permission of the AAAMD)

Both tracks draw not only on Dupré's half-century performing Franck in concert on hundreds of instruments worldwide, but also on his experience using Saint-Sulpice's opulent acoustic to magnify Franck's musical rhetoric. The result is timeless and irreplaceable accounts of these scores.

In conclusion

When the present decade ends, Dupré's Mercury recordings from Detroit, New York, and Paris will themselves be more than seventy years old. Yet, now digitized, they will endure well into the future.

Over the years Dupré has inspired countless virtuoso interpreters, composers, teachers, and scholars. They include Graham Barber, Michael Barone, James Biery, David Briggs, Yves Castagnet, Susanne Chaisemartin, Pierre Cochereau, Robert Delcamp, Jesse Eschbach, Rolande Falcinelli, Lynnwood Farnam, Jeremy Filsell, Jean Guillou, Wayne Marshall, Marilyn Mason, Michael Murray, Flor Peters, Francoise Renet, Daniel Roth, John Scott, Rollin Smith, Graham Steed, Stephen Tharp, Torvald Torén, D'Arcy Trinkwon, Ben van Oosten, Clarence Watters, Gillian Weir, Benjamin van Wye, and many more. Their performances and writings are widely available online and via various streaming services.

Now, characterized by a truly impressive interpretive and aesthetic reach, a new generation has engaged with Dupré. Among this diverse international group are the performers, scholars, and teachers David Baskeyfield, Ben Bloor, Katelyn Emerson, Tobias Frank, Pär Fridberg, Vincent Genvrin, Sebastian Heindl, Christopher Jacobson, Jan Liebermann, Angela Metzger, Jean-Baptiste Monnot, Ulf Norberg, Alessandro Perin, Robert Quinney, Jean-Baptiste Robin, and still others. Their performances and writings, many of them available online, are now attracting new audiences to Dupré's music and aesthetic.

At the same time, moreover, the artistry of this new generation inspires us to revisit a recorded legacy that remains without peer and that will always have much to teach, delight, and move us. The Mercury recordings of 1957 and 1959 form an essential part of that legacy. ■

Notes

1. Rollin Smith, "Feature Review: Legendary Recordings of Marcel Dupré," *The Tracker*, Summer 2017, volume 61, number 3, pages 18–20.

2. Marcel Dupré, *Marcel Dupré raconte* (Paris: Bornemann, 1972). English translation by Ralph Kneerem, *Recollections* (Melville, New York: Belwin-Mills, 1975).

3. Yves Castagnet, *Marcel Dupré: Symphonies pour Orgue*. Sony CD SK 57485, 1993, liner notes.

4. Arthur Wills, "Marcel Dupré" [obituary], *The Musical Times*, July 1971, page 693.

5. Rollin Smith, "Reviews," *The Tracker*, July 2025, volume 69, number 3, pages 43–44.

6. Nathan C. Stewart, "Surpassing Beauty: On the Composer Marcel Dupré and an Organ Concert by Jeremy Filsell," *The New Criterion* 44 (September 2025), page 1. new-criterion.com/dispatch/surpassing-beauty/

7. Michael Murray, *Marcel Dupré: The Work of a Master Organist*. Second ed. (Paris: Association des Amis de l'Art de Marcel Dupré, 2020), page 192.

8. Wills, page 693.

9. Charles R. Joy, *Music in the Life of Albert Schweitzer* (New York: Harper and Brothers, 1951), page 168.

10. Unpublished typescript of Claude Johnson's January 1921 letter from the Ritz-Carlton Hotel, New York City, to his brother Douglas at Manchester Cathedral, page 2, supplied to author by Thomas Murray, who discovered it in the Rolls-Royce archives at Derby, UK.

11. Tom Clark, "Holst in an Unusual Circle," *British Association of Friends of Museums Journal* 115 (Winter 2015–2016), page 14.

12. "B," "Marcel Dupré: The Man and his Music," *The Musical Times* 61:934, December 1920.

13. Lynn Cavanagh and Stacey Brown, *The Diaries and Selected Letters of Jeanne Demessieux*. saskoer.ca/jeannedemessieux/ (cf. also L'Orgue 287–288, 2009).

14. Lewis and Susan Forman (eds.), *Felix Aprahamian: Diaries and Selected Writings on Music* (Rochester: Boydell and Brewer, 2015). Aprahamian speaks about Dupré: https://www.youtube.com/watch?v=qu_M0LeQjRo (see 33' 07"–37' 37")

15. Bernard Gavoty, *Marcel Dupré* (Geneva: Editions René Kister, 1957), page 12.

16. Michel Robert, *Pierre Cochereau and Improvisation: A Composer in the Moment*. English translation by David Briggs and Thomas Chase (Paris: Delatour France, 2026), page 16.

17. Robert, page 16.

18. Jeanne Dupré, "Trip to America in 1957: Extracts from the Diary of Mme Jeanne Dupré." Reproduced in *Marcel Dupré: the Mercury Living Presence Recordings* (Paris: l'Association des Amis de l'Art de Marcel Dupré and Decca Music Group, 2025), page 83.

19. Jeanne Dupré, page 84.

20. Jeanne Dupré, page 84.

21. William Self, *For Mine Eyes Have Seen*. The Worcester [Massachusetts] Chapter of the American Guild of Organists, 1990, page 175.

22. Jeanne Dupré, page 84.

23. Torvald Torén, *Dupré: Symphonie-Passion, Trois Préludes et Fugues Opus 36, Evocation*. Proprius PRCD 9003, 1989, liner notes.

24. Pierre Cochereau, *Dupré: Organ Works*. Solstice CD FYCD 820, 1975; Yves Castagnet, *Marcel Dupré: Symphonies pour Orgue*. Sony CD SK 57485, 1993.

25. Cavanagh and Brown, page 164.

26. Cavanagh and Brown, page 164. Further confirmation of Demessieux's study of Franck with Dupré can be found on page 167: "I played all of César Franck, from memory, for the master."

For suggesting references as well as providing comments on earlier drafts, the author thanks David Briggs, Bruno Chaumet, Thomas Fine, Paul Hale, G. B. Henderson, Mark McDonald, Thomas Murray, and Brenda Righetti. Remaining inaccuracies are his responsibility.

The Mercury CDs discussed in this essay are available from the Association des Amis de l'Art de Marcel Dupré in Paris, marceldupre.com, order codes 350140-350147. François-Michel Rignol's CD of Dupré's piano works is also available from AAAMD. For information on the recent boxed set including DVD, CD, and booklet, see the second entry below.

Further reading, listening, and viewing

Readers new to Dupré and the Mercury recordings are encouraged to begin their researches with four principal sources: Michael Barone's invaluable *Pipedreams* programs on National Public Radio; Tobias Frank's twelve-part *Dupré Digital* series on YouTube; Bruno Chaumet's essay on Dupré; and the second edition of Michael Murray's biography, available from the AAAMD and the Organ Historical Society (ohscatalog.org).

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Association des Amis de l'Art de Marcel Dupré and Decca Music Group. *Marcel Dupré: Saint-Louis-des-Invalides*. Boxed set including DVD, CD, and 72-page booklet. Available from marceldupre.com, order code 350302. Also available from Organ Historical Society, ohscatalog.org.

B." "Marcel Dupré: The Man and his Music." *The Musical Times* 61 (December 1920), page 934.

Barone, Michael. *Pipedreams* (American Public Radio). pipedreams.org. An archive of concert programs and commentary, with numerous episodes on Dupré. Of particular note is program #1618, May 1, 2016. In that episode, Barone converses with Bruno Chaumet, president of AAAMD; audio engineer Thomas Fine, whose parents Robert and Wilma were responsible for the sound of the original 1957 and 1959 recordings; and project consultant Adam Freeman.

Between 1986 and 1999, Barone and his *Pipedreams* colleagues produced a remarkable eight-part series, "The Dupré Legacy." It includes programs #8617 (April 27, 1986) with Dupré biographer Michael Murray; #8618 (May 4, 1986); #8633 (August 17, 1986); #8651 (December 21, 1986); #8713 (March 29, 1987); #8718 (May 3, 1987); #9917 (April 25, 1999); and #8819 (May 8, 1988). There is also a "Homage to Dupré" in program #9420 (May 15, 1994) and a complete performance, with plainchant, of the *Vêpres du Commun*, opus 18, the work that Dupré premiered at London's Albert Hall in 1920.

Readers will also wish to listen to program #0118 (April 29, 2001), and #1418, (May 4, 2014). In both, Jeremy Filsell, who recorded Dupré's complete œuvre for Guild, plays and discusses the music.

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Now retired, Thomas Chase pursued a dual career as organist and university administrator. In the former role he coordinated the rebuilding of the 1930 Casavant instrument in Holy Rosary Cathedral, Regina, Saskatchewan, Canada, and in 2004 was named Fellow, honoris causa, of the Royal Canadian College of Organists.

With a longstanding interest in Marcel Dupré and his circle, Chase continues to research and write on French organ literature. Together with his wife Niken Indra Dhamayanti, he divides his time between Vancouver and Jakarta.



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Cover feature

C. B. Fisk Opus 75 University of North Carolina School of the Arts, Winston-Salem, North Carolina

A little history

C. B. Fisk Opus 75 was originally built in 1976, concurrent with the extensive renovation of Crawford Hall at what was then the North Carolina School of the Arts. Letters and notes in our “completed work” files and architectural drawings in the shop archives show that thoughtful consideration of many aspects of the hall had taken place, especially regarding acoustics, the shape of the stage, and the type of seating.

Originally, a two-manual specification was approved, but in February of 1976 the contract was enlarged and a third manual added. These were the days of rather high inflation in the United States, and in March the NCSA Foundation made payment in full in order to avoid the typical inflationary increases specified in the contract.

Once contracted, there were a few changes. The Great 4' flute was removed from the specification, and a 4' principal was added to the Choir. Charles Fisk's notes show that there were extensive discussions about the type of pedalboard, the spacing of the keyboards and pedalboards in relation to each other, and the tremulant. Other letters show the desire, on the part of School of the Arts organist John Mueller, for a Voix humaine. In May 1976 this was to be a “prepared-for” stop—room being reserved on the Great chest, but the pipes and racking not being made until some later point after the organ was installed. However, the stop was made and paid for separately before the installation.

On November 9–12 of the same year (1976), Thomas S. Kenan III, a very prominent North Carolina philanthropist—the donor of Opus 75—visited the Fisk shop to see the completed model and various parts of the organ under construction. Charles Fisk then went to Durham, North Carolina, on the weekend of December 12 to speak at “Fenner's symposium” for the dedication of the Flentrop organ at Duke University.

Opus 75 was installed in May of the following year (1977) and finish-voiced that summer. Installation crew was Dave Waddell, Steve Dieck, David Pike, Jill Faulds, and Steve Bartlett. They stayed in the dormitories, and in researching for this article, I found the postcards that each of them sent home to the shop. On-site voicing was done by Charles Fisk and Barbara Owen with assistance from the youngsters of the time, Stephen Paul Kowalyshyn and David Pike, both of



C. B. Fisk Opus 75, University of North Carolina School of the Arts (photo credit: Tim Buchman)

whom are still working at Fisk fifty years later! The new organ was announced on page 18 of the December 1977 issue of *THE DIAPASON*:

Charles B. Fisk, Gloucester, Mass.; built for North Carolina School of the Arts, Winston-Salem, NC. 3 manual and pedal, 50 ranks; suspended mechanical key and stop action. In remodeled school auditorium, with case of red oak and oiled red Honduras mahogany; Swell placed behind Choir, with shades in slanted angles of upper case. Installation of trackers at 10 degree angle permits keyboards to be placed as far outward from case as possible. Manual compass 56 notes, pedal 30. Flexible winding system patterned after Gottfried Silbermann; large winker-type reservoir may be engaged for more immediate wind supply by drawing wind stabilizer stopknob. Dedication recital December 3 by John Mueller, organ teacher at the school, who worked with builder in drawing up design.

The dedication events took place over the weekend of December 2–4, with an organ and orchestra concert on Friday night, a solo recital by John Mueller on Saturday night, and another recital on Sunday night, shared by alumni Harry Huff and Jane Graham Ryan.

The Zeitgeist of the time

Aside from these basic facts, what was in the air in the organ world in the 1970s? One could observe that the connection

between various academic institutions and the Fisk firm was strong, and there was serious academic interest in the acquisition of instruments built according to classical European principles. The Fisk shop—then and now—had a philosophy of exploration, of research into historical methods, and a desire to “translate” and recreate the sounds of old European instruments. Charles Fisk took two study trips to France and Germany during the 1970s, seeing many old organs, taking extensive notes, making sketches, measurements, and tracings. He was entranced and heavily influenced by what he observed, especially by the work of Gottfried Silbermann and Louis-Alexandre Clicquot. (Fisk, *Travel Notes*, pp. 3–12, 14–16, 17–27, 65–68.)

At the time that Opus 75 was built, the concept of instruments that could do one thing well was at the leading edge of organbuilding. Fenner Douglass and Charles Fisk were both striving to create organs that were works of art in their own right. They were not interested in anything pusillanimous or half-hearted. The goal was to build organs that had as much artistic and historic integrity as they could practically (and sometimes *impractically*) produce, and to create sounds that would make people sit up and pay attention. These were the days when classical case design, mechanical key and stop action, as well as

flexible-wind, low-pressure, and a tree-like wind system were still relatively new concepts in American organbuilding.

But Fisk, though he was absolutely running along the path of research into classical organbuilding techniques and had a close personal friendship with Fenner Douglass, could never resist trying to make the organ capable of doing a little bit “more.” At the Greensboro College Organ and Church Music Conference in 1980, when he was asked for “Some final thoughts on copying old organs and eclecticism,” he said:

[To Fenner Douglass:] I think really, you and I . . . agree . . . you talk about organs which are not true (I mean, I've heard you for years) and the thing that worries you is organs (if I may be so bold) . . . which don't cleave to any particular idea of what an organ is—that are just reaching out in all directions at once. And . . . when I say that people who build organs are laboring under illusions of what was really done in any . . . classical or romantic time in the way of good organ building, I think . . . those are saying the same thing.

I will probably never really give up the idea of trying to . . . add a little wing [to an organ] that will produce something else that I like; I am that American . . . we won't do this to the Wellesley organ, but . . . I don't think . . . I will ever get out of the habit of thinking, “My, wouldn't it be nice if . . .” I'd say, “Fenner won't like this, but wouldn't it . . .” [Transcription of recorded conversation, quoted by Barbara Owen in *Charles Brenton Fisk Organ Builder*, vol. 2, pp. 160–161].

Barbara Owen summarized the apparent dichotomy thus:

Charles Fisk acknowledged what many could not accept in the 1950s—if an organ is to be really good, if it is to soar above mere functionalism and be a work of art, it simply cannot be all things to all people. But he also believed that if an organ was truly well-designed and beautifully voiced, if it brought music of any kind to a high level, then it would always be capable of more than it might appear to be able to do. (Owen, in Preface to *CBF*, vol. 2)

The way this author puts it: formulaic organbuilding produces mundane and unremarkable instruments. Excellence and intellectual honesty require not merely careful work, but also educated

C. B. Fisk Opus 75

University of North Carolina School of the Arts, Winston-Salem, North Carolina

GREAT (manual I)

16'	Bourdon (W, HL)	56 pipes
8'	Prestant (SM)	56 pipes
8'	Spire Flute (HL)	56 pipes
4'	Open Flute [2025]	56 pipes
4'	Octave (HL)	56 pipes
2'	Superoctave (HL)	56 pipes
	Blockflöte (SM)	56 pipes
	Cornet II (HL)	112 pipes
	Mixture IV–VI (Tin)	254 pipes
8'	Trumpet (HL, HT, SM)	56 pipes
8'	Voix humaine (SM)	56 pipes

CHOIR (manual II)

8'	Gedackt (HL)	56 pipes
4'	Prestant (SM)	56 pipes
4'	Chimney Flute (HL)	56 pipes
2½'	Nazard (SM)	56 pipes
	Sesquialtera III (SM)	112 pipes
2'	Doublet (Tin)	56 pipes
	Sharp IV (Tin)	224 pipes
8'	Cromorne (HL)	56 pipes

SWELL (manual III, enclosed)

8'	Violin Diapason (HL)	56 pipes
8'	Stopt Diapason (HL)	56 pipes
4'	Spitzflute (SM)	56 pipes
2'	Fifteenth (Tin)	56 pipes
1½'	Fourniture III (SM)	112 pipes
	Larigot (HL)	56 pipes
	Cornet III–IV (HL)	144 pipes
8'	Trumpet (SM)	56 pipes
8'	Hautbois (SM)	56 pipes

PEDAL

16'	Prestant (W)	30 pipes
8'	Octave (HL)	30 pipes
4'	Superoctave (HL)	30 pipes
	Mixture IV (HL)	90 pipes
16'	Bassoon [2025]	30 pipes
8'	Trumpet (HL)	30 pipes
4'	Shawm (HL)	30 pipes

Couplers

Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Choir to Pedal
Swell to Pedal

Accessories

Tremulant fort (affects whole organ)
Wind Stabilizer

indicates double-draw, some of which are either/or, some of which are additive

W = wood; HL = hammered lead; SM = spotted metal; HT = hammered tin

35 independent voices/2,460 pipes
Suspended mechanical action
Keyboards 56 notes/pedalboard 30 notes



Original Fisk nameplate (photo credit: Tim Buchman)



Right stopjamb (photo credit: Tim Buchman)



Keydesk (photo credit: Tim Buchman)

good taste, open-minded experimentation, and a bit of artistic risk.

Another major influence—still a major influence even today—was Charles Ferguson's translation of Dom Bédos de Celles' *L'art du facteur l'orgues* into English. The translation was published in 1979, but Ferguson and Fisk were in correspondence about this work at least as early as 1973. Fisk was one of the five to whom Ferguson sent his handwritten manuscript installments for technical advice on nomenclature, tools, measuring conventions, and compositional coherence. (The others were George Becker, Jr., M.D., Fenner Douglass, Charles Krigbaum [at Yale], and Bruce Spiegelberg, an expert on early tools.) We also know that Fisk discussed Dom Bédos with Frank Taylor (heir of Melville Smith's teaching on French Classical repertoire, and who translated a section for the publication). (Photo in Cornell, *Charles Fisk, Revolution or Evolution?????: Speculative Meanderings*.) The Fisk shop reed maker at that time, Roland Dumas, also participated, translating the section on reeds and copying

proportions from some of the plates onto a roll of adding-machine paper, from an original printing of the Dom Bédos at the Boston Public Library. (Phone interview with Robert Cornell)

The purpose of all the study and research was to reclaim some measure of historical authenticity in the construction of new organs. Fenner Douglass summed up the idea rather well in a letter to William Metcalf at the University of Vermont (home of Fisk Opus 68) in 1974:

The least satisfactory approach to successful or authentic registrations in organ music lies in the notion that musical effect emerges from simple lists of stops, applied to any instrument equipped with stops bearing those names. Equally fallacious is the notion that an all-purpose organ can be devised at all, suitable for the needs of the entire literature. Organ building of the seventies tends to rely increasingly upon inspiration derived from distinct historical traditions rather than a fusion of various stylistic patterns.

David Fuller (University of Buffalo, home of Fisk Opus 95) (in the January



Left stopjamb (photo credit: Tim Buchman)

1973 issue of *THE DIAPASON*) put it another way:

Now it is time to begin sorting out the sub-species and give our organists and audiences the experience of old French and Italian music, as well as the different schools of German music, on the proper kinds of instruments. This means copying—an encouraging start on Classical French organs has already been made—and of course we already have two or three early English organs. If we are lucky, the future may see essays on big European romantic organs. . . . In any case, it is not a matter of satisfying curiosity, but of broadening our musical experience, of bringing whole segments of the literature for our instrument back to life.

We must start by going all the way. This means that some instruments need to be built in this country with all the limitations as well as all the positive qualities of specific types of historical organs.

The Fisk firm has indeed explored many historic styles over the intervening years. Examples are the North German Opus 72 at Wellesley College; extensive Silbermann explorations in Opus 87 at the University of Michigan; early Italian forays at Mount Holyoke College (Opus 84), the Episcopal Cathedral in Cincinnati (Opus 148), and Christ Church, Christiana Hundred (Opus 164), as well as numerous French Romantic instruments à la Cavaille-Coll: Rice University (Opus 109), Oberlin College (Opus 116), Plymouth Congregational Church, Seattle (Opus 140), and Church of the Little Flower, Coral Gables, Florida (Opus 166), currently under construction, with three Barker machines inspired by those of the Eugène Puget organ at Notre-Dame de la Dalbade, Toulouse.

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Timeline of the 1970s at the Fisk shop

1967: Memorial Church, Appleton Chapel, Harvard University, Cambridge, Massachusetts (Opus 46) (Dedication concert: Anton Heiller) "consciously eclectic" (Owen: CBF v. 2, p. 17) but NOT in the 1950s way

1969: Restoration of Snetzler chamber organ for the Smithsonian Institute (J28)

1970: John Fesperman: *A Snetzler Chamber Organ of 1761* (Smithsonian Institute Press)

1970: Old West, Boston (Opus 55) (Dedication concert: Max Miller). Great Trumpet was first set of reeds made in the Fisk shop

1971: First Church of Christ (Center Church), New Haven, Connecticut (Opus 54). Hautboy according to Dom Bédos (Dedication concert: Charles Krigbaum)

1972: St. Paul's, Willimantic, Connecticut (Opus 57) (Dedication concert: eventually George Becker). First opus to employ double draws; Trumpet and Cremona direct copies of François-Henri Clicquot at Poitiers

1973: Charles Ferguson and Fisk correspondence re: Dom Bédos translation

1973: David Fuller, "Historical Purism in Organ Design," *THE DIAPASON*, January 1973

1974: Charles Fisk takes study trip to Europe: April—on his own with help from Dirk Flentrop; May—with Harald Vogel. Visits (among others) the Silbermann organs at Grosshartmannsdorf and Rötha

1974: Ascension Memorial, Ipswich, Massachusetts (Opus 62) (Dedication concert: André Isoir). First use of hammered tin in the United States (F-H Clicquot trumpets)

1974: Frank Taylor records DuMage and D'Andrieu at Old West (Opus 55)

1975: John Fesperman, *Two Essays on Organ Design* (Smithsonian)

1975: Mireille Lagace records Buxtehude at Old West (Opus 55)

1975: Saint Michael's, Marblehead, Massachusetts (Opus 69)

1976: Fisk pipe shop established; casting and hammering of lead begins

1976: University of Vermont (Opus 68) (Dedication concert: Fenner Douglas). Frank Taylor review in July 1976 issue of *THE DIAPASON*

1976: First Presbyterian, Cazenovia, New York (Opus 70) (Dedication concert: Robert Noehren)

1977: Charles Fisk takes another study trip to Europe: with Frank Taylor and Owen Jander, guided by Klaas Bolt and Harald Vogel. Visits Houdan—Louis Alexandre Clicquot 1734 (CBF p. 65). Voix humaine copied for Opus 75

1977: First Congregational, Westfield, Massachusetts (Opus 71). Like Opus 75, heavily influenced by the Silbermann at Grosshartmannsdorf (Dedication concert: Joan Lippincott)

1977: Saint Peter's & Saint Andrew's, Providence, Rhode Island (Opus 74) (Dedication concert: George Kent, Frank Taylor)

1977: (University of) North Carolina School of the Arts (Opus 75) (Dedication concert: John Mueller)

1981: Wellesley College (Opus 72) (Dedication concert: Harald Vogel)

Cover feature

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Specific historical precedents in Opus 75

After his visits to Europe in 1974 and 1977, Fisk set about using the acquired knowledge in as many ways as he could accomplish. From the Silbermanns at Rötha and Grosshartmannsdorf, he copied the wind system, the *tremblant doux*, and the position of the “Choir” division in relation to the Great, the way the key action goes through the Great to get to the Choir, and the angle and thickness of the flue pipe languids in various stops. He had read all of Charles Ferguson’s Dom Bédos translation, and started his own pipe shop in earnest in 1976; Opus 75 is the first to use hammered lead cast and hammered in the Fisk pipe shop for some of its ranks.

From the 1734 Louis-Alexandre Clicquot at Houdan, he copied the Voix humaine and very likely the mixture composition for the Choir (having a 5 1/3' come in at G#2!). He definitely had the sound of Clicquot reeds in his mind for the Great and Pedal divisions, and in his voicing he was working to achieve those sounds, but, of course, in radically different acoustical situations. Influenced again by Fenner Douglass and by the 1898/9 Mutin-Cavaillé-Coll at Saint-Esprit, Paris (Fisk, Travel Journal, pp. 69–70), he made the Swell reeds capable of some French Romantic literature.

Goals of the present project

There were three overall desires for the project: ensuring continued mechanical fitness; expanding the tonal possibilities by replacing two ranks; improving the balance and blend of the Great chorus and selected other ranks.

This project was numbered “75I” (the major maintenance and additions) and “75J” (stopknob refurbishment)—there had already been projects 75A through 75H over the years since 1977. Maintenance is crucial to any instrument, especially one that is heavily used every day by generations of students, and this school has done a good job of caring for the instrument. Would that all organs were maintained as well as this!

In approaching work on an instrument that is, at least to some degree, recognized as historically significant, one should rather carefully consider what to do. Some of that caution is rightfully engendered by considering the builder’s original intent.

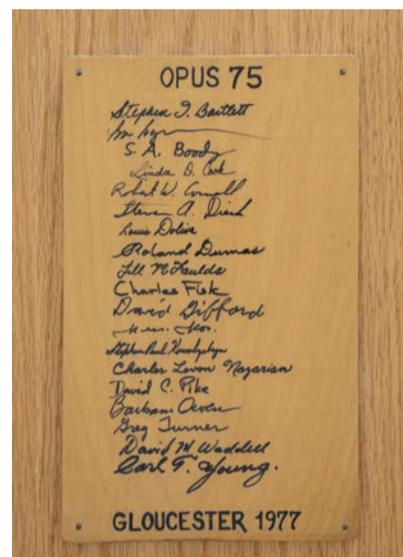
One of our oft-repeated sayings at Fisk is, “Why go half-way when you can go too far?” It has a logical corollary: “You never know that you have gone too far until you do,” sometimes phrased as, “You can’t find the middle until you know where the edges are.” The concept also applies in the microcosm of voicing. The type of sound that Charles Fisk was trying to achieve in the Opus 75 Great principal chorus was that of Gottfried Silbermann, and that meant that he wanted to cutup the pipes perhaps higher than some voicers would consider “safe.” He was not naïve, he knew that “just right” is just shy of “too far.” Those who knew him well testify that he was constantly pushing the limit of possibility in the quest for his concept of excellence. When the crew for this project had the façade pipes down, cutting them apart to lower their cutups, we found one that had clearly been cut up too high, and then had had a piece of metal soldered onto the upper lip, and the cutup process started again. We think that this was Charlie’s “mea culpa” and a clear indication that he was aware that he had gone just a bit too far. We



New concave, straight pedalboard with radiused sharps (photo credit: Tim Buchman)



High cut-up lowered (photo credit: C. B. Fisk)



Fisk organbuilders circa 1977 (photo credit: Tim Buchman)



Work in progress (photo credit: C. B. Fisk)

Details of the work—“What we did last summer”

- Releathered the manual and (two) pedal bellows of the organ. (Tricky removal, but thankfully we didn’t have to cut any structural supports.)
- Solidified and reduced noise in the mechanical stop action (involved removing pipework on the Great and Positif, sometimes several times, to mitigate slider vibration issues).
- Made and installed new Swell shades and frames (in the upward-facing diagonal sections of the swell). Originally, there were only swell shutters on these side diagonals of the upper case, facing up to the ceiling. The old shades were of the very light “airplane wing” variety and did not hold the sound in—tight Swells were not considered terribly crucial in the 1970s. An older version of solid shades with interlocking edge profiles had already been added to the front of the Swell at some point in the past.
- Modified Pedal key action and installed new Fisk-style concave-parallel pedalboard (30-note, flat/parallel, but with the tops of the naturals and sharps concave, and the front of the sharps radiating).
- Installed and voiced a new full-length, conical Pedal Basson 16' (a French stop) to replace the original cylindrical Bassoon 16' (a Germanic stop).
- Installed and voiced a new Great Open Flute 4' to replace the original Clarion 4'.
- Lowered cutups on the Great Prestant 8' (façade pipes)
- Adjusted voicing of Great fluework as necessary on Great 8', 4', 2', and Mixture.
- Regulated the existing reeds of the organ.

Musical priorities and perspectives change over the years. French Classical and German Baroque literature are very much still with us of course, but not quite so exclusively in the foreground. The rejuvenation was celebrated in October with a weekend of events commemorating the legacy of beloved organ teachers John and Margaret Mueller, including a masterclass with Jack Mitchener, a lecture by Russell Stinson, and a fabulous solo recital by Timothy Olsen, who heads the Organ Department at UNSCA, and was a most valuable collaborator on the project. Opus 75 was always a combination of French Classical reeds (in Great and Pedal), Silberman-inspired flue work, and Cavaillé-Coll reeds in the Swell. The two new stops are conducive to further forays into French Romantic literature, and all of the work should keep this instrument in great shape for the next several generations of students.

—Carl Klein, DMA
Director Special Projects & Maintenance, Reed Maker, Voicer
C. B. Fisk, Inc.

Builder’s website: cbfisk.com/
University website: www.unsca.edu/music/organ/index.aspx

Cover photo: Tim Buchman

**Levens Organ Company,
Buffalo, Iowa**
**Notre Dame Catholic Church,
Our Lady of the Falls Catholic
Community, Chippewa Falls,
Wisconsin**

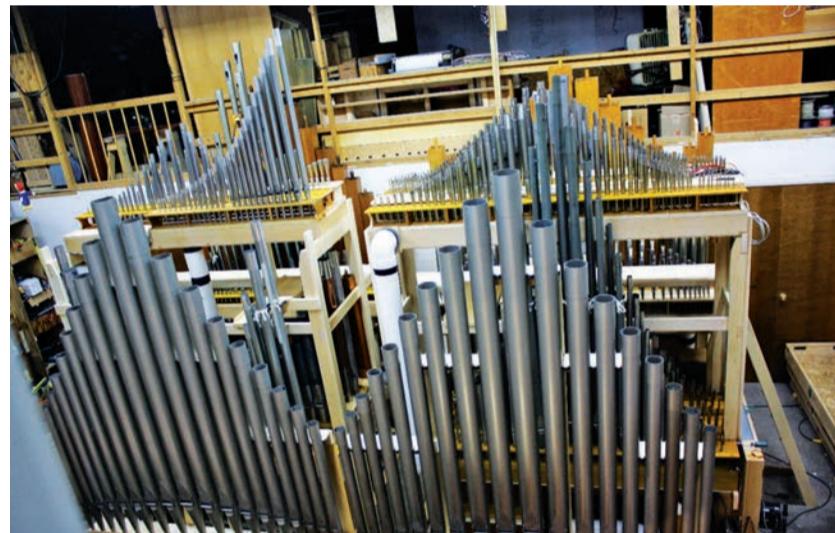
The merging of old and new

The 1974 M. P. Möller Opus 10944 of two manuals, nineteen ranks, came out of the First United Methodist Church in Monmouth, Illinois. That church was demolished, and a new edifice was built. Unfortunately, the new facility did not include space for a pipe organ in its architectural plans. In an effort to save the pipe organ, in 2020 Levens Organ Company removed the organ from the church, put it in storage, and proceeded to advertise the organ for sale.

In January 2023 our Wisconsin representative Daniel Newman spoke with Notre Dame Catholic Church of Our Lady of the Falls Catholic Community in Chippewa Falls about the Möller, how it might work perfectly for their church, and how Levens Organ Company could collaborate with them to improve it. It was agreed



All new digital relay system



Levens Organ Company pipes and chests assembled at the shop

Levens Organ Company

Notre Dame Catholic Church, Our Lady of the Falls Catholic Community,
Chippewa Falls, Wisconsin

GREAT (Manual I)

8'	Principal	61 pipes
8'	Bourdon	61 pipes
8'	Gemshorn	61 pipes
4'	Octave	61 pipes
4'	Koppelflöte *	61 pipes
2'	Fifteenth *	61 pipes
2'	Hohlflöte	61 pipes
	Fourniture III	183 pipes
	Sharf II *	122 pipes
8'	Trompette En Chamade *	56 pipes
	Chimes	21 tubes
Great to Great 4		
Swell to Great 16		
Swell to Great		
Swell to Great 4		
MIDI to Great		

PEDAL

32'	Resultant	
16'	Bourdon	32 pipes
16'	Gedeckt (Swell) *	
8'	Principal	32 pipes
8'	Waldfföte (Swell 16') *	
4'	Choral Bass	32 pipes
III	Pedal Mixture *	96 pipes
16'	Fagotto (Swell)	
8'	Trumpet	32 pipes
4'	Hautbois (Swell) *	
	Great to Pedal	
	Swell to Pedal	
	Swell to Pedal 4	
	MIDI to Pedal	

Reversibles

Sforzando (thumb and toe)
Swell to Pedal (thumb and toe)
Great to Pedal (thumb and toe)

Combination action

8 General, thumb and toe
Swell, 4 thumb pistons and cancel
Great, 4 thumb pistons and cancel
Pedal, 3 toe pistons
99-level memory, automatic player, transposer, MIDI interface, Pause/play, Fortissimo/Crescendo indicators, Pedal to Manual reversible, Fortissimo reversible, 16-stage Crescendo shoe, Flash drive
USB Port

* New ranks

SWELL (Manual II, enclosed)

16'	Gedeckt *	61 pipes
8'	Rohrflöte	61 pipes
8'	Salicional	61 pipes
8'	Voix Celeste (TC)	49 pipes
4'	Geigen Octave *	61 pipes
4'	Flachflöte	61 pipes
2'	Principal	61 pipes
1 1/2'	Larigot	61 pipes
16'	Fagotto	61 pipes
8'	Trompette	61 pipes
4'	Hautbois *	29 pipes
	Tremolo	
	Swell to Swell 16	
	Swell Unison Off	
	Swell to Swell 4	
	MIDI to Swell	



New Levens organ, with façade pipes and Trompette En Chamade, Notre Dame Catholic Church, Chippewa Falls, Wisconsin



1974 Möller console, new Matters digital operating system, new stops and optical key switches, stained to match church woodwork



Console and façade pipes in shop

The leather pouches of the Möller chests were replaced with electric action valves, new digitally controlled electric shade motors were installed, and all-new electric-action chests were built for the new ranks including the Trompette En Chamade. The existing organ possessed a very stable winding system so the Möller bellows were all releathered and retained in the Notre Dame installation.

Notre Dame Church used this opportunity when removing their Kilgen organ to make repairs and improvements to their organ chambers. The exterior walls

of the organ chambers were insulated to promote temperature stability, new drywall was installed, the walls, ceiling, and floors were repainted, and LED lighting was added as the finishing touch. The church's project coordinator, Dave Van de Loo, was extremely helpful in providing the timeline and coordination of many church volunteers for this project.

Hundreds of work hours were compiled in refurbishing this organ to fit the needs of Notre Dame. This project could not have been completed without the skills of Rodney Levensen, Jr., project manager, general design, programming, and woodworking; Gregory Levensen, wiring, assembly, and programming; Matthew Levensen, wiring and assembly; Rodney Levensen, Sr., and Dustin Levensen on finishing; Ron Schnack,

wiring and assembly; Doug Barkalow, wiring, AutoCad, and programming; Nathan York, woodworking and assembly; and Lukas Levensen, general helper and assistant in all areas. Vivian Moore, office manager, worked along with Dr. Dan Newman, Dave Van de Loo, and the entire Levensen team in coordinating orders, schedules, emails, and phone calls for the project. An organ dedication concert featuring Professor Emeritus Dr. Paul Kosower was presented on Sunday, October 19, 2023.

—Rodney Levensen, Sr.

Reviews

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of Pierre Cochereau's recordings for organ. I think that of the four composers whose works are included on this album, Joulain's are those that show the most influence of Marcel Dupré. This influence is particularly apparent in a work not included on this compact disc, her *Final sur "Ave Maris Stella" pour une Messe en l'honneur de la Sainte Vierge* (1959), which draws heavily on the "Final" (Toccata) on "Ave Maris Stella" from Marcel Dupré's *Vépères du commun des fêtes de la Sainte Vierge*, opus 18 (1920). Her majestic *Prélude à l'Introit pour la fête des Rameaux "Hosanna Filio David"* was published in the periodical *Orgue et Liturgie* (1959). By contrast, her *Élévation pour le Saint jour de Pâques "Victimae paschalis"* is a gentle, mysterious piece.

Marie-Louise Henriette Girod-Parrot (1915–2014) began her organ studies with Henriette Puig-Roget and later enrolled at the Conservatoire de Paris where she studied organ and improvisation with Marcel Dupré, and where Jeanne Demesieux was a fellow student. Her first organ pupil was Pierre Cochereau (1924–1984). A Protestant by religion, she was organist of the Reformed Church of the Oratoire du Louvre, as well as serving the Orthodox Jewish Synagogue du Nazareth of Paris, so named because of its location on the Rue Notre-Dame-de-Nazareth. Her output of works for the organ was relatively small, though she produced a fair quantity of other instrumental and choral compositions, including several *Petite cantates*. *Prélude, Choral, et Fantaisie: Triptyque sur l'Hymne "Sacris Solemnis"* uses as its basis the Gregorian chant of Saint Thomas Aquinas's hymn for the feast of Corpus Christi. The influence of Marcel Dupré is apparent throughout. The harmonies and

rhythms of *Prélude* remind me of Dupré's *Variations sur un Noël*, opus 20, while the *Choral* conjures up his *Esquisse en si bémol mineur*, opus 41, number 2, and the boisterous *Fantaisie* connotes with the "Prélude" from *Prélude et Fugue en si majeur*, opus 7, number 1. *Fugue (et Choral) sur un thème de Psalme de Claude Le Jeune* (1954) is based on one of the twelve psalm settings that Huguenot Claude Le Jeune (circa 1528–1600) published in his *Dodécacorde* (1598). It begins somewhat mournfully but builds up to a joyful climax at the end.

Nothing is known of Germaine Labole (1896–1942) apart from that she was at some time a student of Marcel Dupré, and that she was organist of Église Saint-Martial in Bordeaux, where she presided over a three-manual organ of thirty stops built by Jean-Baptiste Henry in 1841. Though the *Triptyque*—“Méditation,” “Extase,” and “Joie”—was probably written in the 1930s, it was not until 1966, partly at the instigation of Marcel Dupré and more than two decades after Germaine Labole's death, that it was published. Germaine Labole published her *magnum opus*, the *Symphonie en si mineur*, dedicated to Marcel Dupré, in 1940. Its four movements are “Prélude,” “Fugue,” “Aria,” and “Final.” I am not aware of her having composed anything else. Her music is perfect for a compact disc entitled *Joie*, since her music is always bright and upbeat and ranges from the quiet inner delight of “Méditation,” “Prélude,” and “Aria” through the jollity of “Extase” to the warmth and euphoric joyfulness of “Final.”

This is a very interesting and enjoyable compact disc, and I thoroughly recommend it to readers of THE DIAPASON. One thing I have discovered in

researching its background, however, is that this album is barely the tip of the iceberg. There is a large corpus of interesting organ music by these and other female students of Marcel Dupré that is metaphorically crying out to be recorded and brought to public attention. I hope that Damian Spritzer will bring out further albums along the lines of this one. William T. Van Pelt III of Raven has been thoughtful enough to reproduce the entire CD leaflet on the Raven website, and those interested in this album would do well to consult the website as a supplement to my review.



Duo: Familiar Operatic & Symphonic Works, The Wanamaker Organ & Flugelhorn, Organ Four Hands

Duo: Familiar Operatic & Symphonic Works, The Wanamaker Organ & Flugelhorn, Organ Four Hands. Peter Richard Conte, organ; Andrew Ennis, flugelhorn and organ. Raven OAR-193, \$16.98. Available from ravencd.com, [Amazon](http://Amazon.com), and eBay.

“Quando m'en vo,” from *La Bohème*, Giacomo Puccini, arranged by Andrew Ennis, flugelhorn and organ; “September,” from *Four Last Songs*, Richard Strauss, adapted by Peter Richard Conte, flugelhorn and organ; “Vilja Lied,” from *The Merry Widow*, Franz Lehár, arranged by Andrew Ennis, flugelhorn and organ; “Lascia ch'io pianga,” from *Rinaldo*, George Frederick Handel, arranged by Andrew Ennis and Peter Richard Conte, flugelhorn and organ; “Flower Duet,” from *Lakmé*, Léo Delibes, arranged by Andrew Ennis, flugelhorn and organ; *A Midsummer Night's Dream*, opus 61, number 7, *Nocturne*, Felix Mendelssohn, arranged by Andrew Ennis, flugelhorn and organ; *Scheherazade*, opus 35, movement 1, “The Sea and Sinbad's Ship,” Nikolai Rimsky-Korsakov, arranged by Andrew Ennis, organ four hands; “O mio babbino caro,” from *Gianni Schicchi*, Puccini, arranged by Peter Richard Conte and Andrew Ennis, flugelhorn and organ;

“Gabriel's Oboe,” theme music for the film, *The Mission*, Ennio Morricone, adapted for flugelhorn and organ by Peter Richard Conte from an arrangement by Mark McGuire and Wilma Jensen; “Regina Coeli,” from *Cavalleria Rusticana*, Pietro Mascagni, arranged by Peter Richard Conte, flugelhorn and organ; *Pines of Rome*, movement 2, “Pines Near a Catacomb,” Ottorino Respighi, arranged by Andrew Ennis, off-stage trumpet and organ four hands; *Pines of Rome*, movement 4, “Pines of the Appian Way,” Respighi, arranged by Andrew Ennis, organ four hands; *Carnival of the Animals*, movement 13, “The Swan,” Camille Saint-Saëns, arranged by Andrew Ennis, flugelhorn and organ.

The Wanamaker Organ was set up by the Los Angeles Art Organ Company at the Saint Louis World's Fair in 1904, where Alexandre Guilmant and other famous organists gave daily recitals on it. John Wanamaker later purchased it for the Grand Court of his Philadelphia department store, and it first played in its new home in 1911. Over the years Wanamaker and his son Rodman had numerous additions made to the Grand Court organ, culminating in a six-manual instrument of 728 stops and 28,750 pipes, the stoplist of which is printed in the leaflet accompanying the compact disc. The Wanamaker store became successively Lord & Taylor and Macy's and is currently being redeveloped for commercial and residential use by the firm of TF Cornerstone. The organ is being retained and will hopefully continue to be maintained and used in the future.

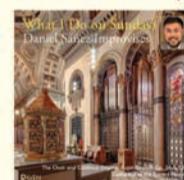
The flugelhorn is a brass instrument that is related to the trumpet but has a wider, more conical bore. It thus produces a more mellow, darker tone than the trumpet or cornet. Its tone is sometimes described as being halfway between that of a trumpet and a French horn. Flugelhorns come in various pitches, and I think that the one on this compact disc is probably in B-flat.

Peter Richard Conte was appointed Wanamaker Grand Court Organist in 1989 and is the fourth person to hold that title since the organ first played in 1911. He is also principal organist of Longwood Gardens in Kennett Square, Pennsylvania, and, since 1991, choirmaster and organist of Saint Clement's Church, Philadelphia, where he directs a professional choir in an extensive music program in the Anglo-Catholic tradition. He is highly regarded as a skillful performer and arranger of organ transcriptions, several of which appear on this compact disc. He regularly performs with the Philadelphia Orchestra and the Philly Pops and has appeared

NEW! Juget-Sinclair Magnum Opus

Daniel Sáñez Improvises, Vol. 2: 11 tracks for the Liturgical Year on the 67-stop, 87-rank, mechanical key action, Juget-Sinclair Op. 55, the firm's largest organ, completed in 2024 at Sacred Heart Cathedral, Richmond, Virginia. Stellar reviews met Daniel's earlier improv CD recorded on the other two organs J-S built for the Cathedral, completed in 2022 (below).

Raven OAR-205 \$15.95 free shipping in USA



Daniel Sáñez Improvises, Vol. 1: Sáñez celebrates two Juget-Sinclair organs built in 2022. Writes Robert Delcamp in *American Record Guide Oct 2024*: ...I was completely absorbed by and engaged with Sáñez's colorful, inventive, virtuosic, and stunning creations.... The variety of color and sheer beauty of the stops is astonishing... A gorgeous recording. **Raven OAR-188 \$15.98 free shipping in USA**

NEW! Stephen Price at St. Mark's, Seattle

Sparkling Intensity Stephen Price plays the 4m, 79rk, 1965 Flentrop rebuilt by Paul Fritts 1992–95 & 2011. Composer Erland Hildén is Swedish and associated with the Göteborg organ scene; Eurydice Osterman is professor emeritus of Oakwood University, Huntsville, Alabama, Price is head of organ studies at the University of Washington, Seattle, and the first Paul B. Fritts Faculty Fellow and Artist-in-Residence. **Raven OAR-204 \$15.98 free shipping in USA**

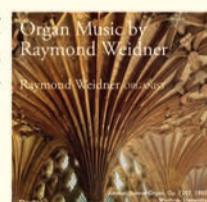
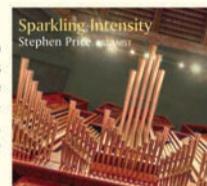
Erland Hildén b. 1963: Symphony No. 2 (2024) 5 mvt., 31 minutes

Erland Hildén b. 1963: Sparkling Intensity (2023) 4½ minutes

Rachel Laurin 1961–2023: Three Impressions on *Kingsfold* (2018), Op. 75

Eurydice Osterman b. 1950: Passacaglia and Fugue in the Style of Bach (1987)

Hugo Distler 1908–1942: Orgelsonate (Trio), op. 18, no. 2 (1939)



NEW! Organ Music by Raymond Weidner

Raymond Weidner plays his own fine compositions (published by Paraclete and MorningStar) on the 1955 Aeolian-Skinner Op. 1257 (4m, 63 ranks) at Winthrop University, Rock Hill, South Carolina, the last large organ entirely finished by G. Donald Harrison before his death 10 months later while finishing the organ at St. Thomas Church, New York. **OAR-199 \$15.98 free shipping in USA**

Scherzo, op. 2

Carillon, op. 19, no. 3

Toccata, op. 67

Larghetto from Sonata Brillante, op. 62/2

Divertimento in the French Style, op. 36

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Princeton Early Keyboard Center Gavin Black, Director

The Princeton Early Keyboard Center, with its principal studios on Walnut Lane in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.

Reviews

with numerous other orchestras around the country. He has served as an adjunct assistant professor of organ at Westminster Choir College, where he taught organ improvisation. He was the 2008 recipient of the Distinguished Alumni Award from the Indiana University Jacobs School of Music, Bloomington. In 2013 the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts Walk of Fame. His numerous recordings have appeared on the Raven, Gothic, JAV, Pro Organo, Dorian, and DTR labels. His recent CD/DVD set *Fire and Fantasy* (Raven OAR-195), released in 2024, features music for organ and orchestra, with Peter Conte on the Wanamaker Organ and the New Jersey based "Symphony in C" orchestra conducted by Stilian Kirov.

Andrew Ennis began studying the trumpet at the age of eight and is a graduate of Rowan University in Glassboro, New Jersey, where he received his Bachelor of Music degree in instrumental music education, specializing in trumpet. He subsequently took up the flugelhorn and became an expert player. He is the instrumental music director and tennis coach at Bishop Eustace Preparatory School in Pennsauken, New Jersey, and has served since 2016 as director of music and organist at the Cathedral of the Immaculate Conception in Camden, New Jersey. His first performance on the flugelhorn in the Wanamaker Grand Court was in 2013, and his first performance on the organ there was in 2016. The duo of Peter Conte and Andrew Ennis released their first CD, *My Heart at Thy Sweet Voice*, on the Gothic label (G-49294) in 2015. This was the first commercial album devoted exclusively to music for flugelhorn and organ.

It almost goes without saying that the famous Wanamaker string division features as a lush background to the wistful sound of the flugelhorn in many of these arrangements. For example, repeated notes on the Pedal Violone effectively underpin the string accompaniment of the flugelhorn in "Flower Duet" from Léo Delibes's opera *Lakmé*, set in British India, whose plot owes quite a bit to Shakespeare's *Romeo and Juliet*. We then hear more of the organ's resources as there is a slow buildup in which the melody plays over and over on the flugelhorn and is repeated each time on the organ with different registrations of soft reeds and chorus work before dropping back to just the strings at the end.

The first of the arrangements for organ four hands is "The Sea and Sinbad's Ship" from Rimsky-Korsakov's *Scheherazade*. In the softer passages the organists produce a magical effect by making use of the Harp/Celesta together with strings, and I think I also hear George Till's famous *Clear Flute*. In the louder passages we hear some of the heavier reeds and chorus work building up at times to full organ. The Harp/Celesta makes another brief appearance at the conclusion of "O mio babbino caro" from Puccini's *Gianni Schicchi*.

The 1986 movie *The Mission* is generally considered one of the finest religious films of all time. It made a great impression on me when it first came out. In it the natives of eastern Paraguay are entranced and converted to Christianity by the beauty of the oboe playing of the Jesuit Father Gabriel, who is subsequently slaughtered by Portuguese invaders. The main theme, Ennio Morricone's "Gabriel's Oboe," has proven to be as popular as the movie itself. On this album we have an arrangement of an arrangement of an arrangement of this theme! Mark McGurty originally published an arrangement of "Gabriel's

Oboe" for orchestra and oboe based on the film score, while Wilma Jensen in turn arranged this for organ and oboe in 1997. On the compact disc Peter Conte has taken Wilma Jensen's version and arranged it for organ and flugelhorn. I think the melancholy sound of the flugelhorn suits the mood of the piece even more than the oboe.

At the beginning of "Regina Coeli" from Mascagni's *Cavalleria Rusticana* the strings and flugelhorn are introduced by the chimes from the Percussion division in imitation of the tolling of a bell. The piece builds to full organ and the pedal reeds are very effective at its conclusion.

The leaflet unfortunately does not have any program notes on the two of the four movements of Ottorino Respighi's *The Pines of Rome* that are included on the album. The first of these, "Pines Near a Catacomb," has an off-stage trumpet solo, as called for by Respighi in the original orchestral version of 1924. I am a little puzzled as to how Andrew Ennis could play the trumpet off-stage at the same time as playing an organ duet; perhaps the missing program notes would have solved this mystery. In "Pines Near a Catacomb" brooding pedal notes introduce the strings and the very soft off-stage trumpet solo, which blends so well that it seems to be a part of the organ itself. The piece builds up to full organ before dropping back and ending as it began on the pedal. Respighi's original version does indeed include an obligato organ part and calls for the use of 16' and 32' pedal stops for this movement. The theme is a plainsong Kyrie chant. The other movement, "Pines of the Appian Way," evokes a Roman legion marching along the Appian Way at dawn. Respighi again calls for the use of 16' and 32' pedal stops, also specifying six Roman buccinas, ancient circular brazen trumpets, which are normally replaced by six flugelhorns in modern performances. There is, of course, but a single flugelhorn on this compact disc. The movement builds up to a triumphant paean on full organ and ends with the sound of the Chinese Gong from the Percussion division.

Camille Saint-Saëns originally scored "Le cygne" for two pianos and cello. Alexandre Guilmant arranged it for solo organ, and Jonathan Scott has even written an organ arrangement for pedals only. Over the years it has been arranged for many different instrumental ensembles, but I do not think any are more effective than Andrew Ennis's for organ strings and flugelhorn. This forms the final track, the swansong, of the album.

To sum up, this recording showcases the mellow beauty of the flugelhorn as a solo instrument. Along with this we hear the multi-faceted qualities of the Wanamaker organ, especially its wonderful strings. I enjoyed this Raven compact disc a great deal and am therefore very happy to recommend it to readers of THE DIAPASON.

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



Reviews

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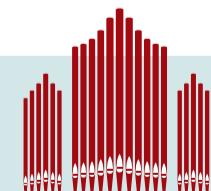
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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=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.

ALABAMA

Isabelle Demers; First Presbyterian, Tuscaloosa, 2/15, 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 3/5, 5:30 pm

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Church of the Ascension, Birmingham, 3/13, 7:30 pm

Frederick Teardo, Moore, *Via Crucis*; Cathedral Church of the Advent, Birmingham, 3/29, 3 pm

ARIZONA

Nathaniel Gumbs; Catalina United Methodist, Tucson, 2/20, 7 pm

CALIFORNIA

Nathaniel Gumbs; St. Paul's Lutheran, San Diego, 3/1, 2 pm

Alcee Chriss; Walt Disney Concert Hall, Los Angeles, 3/15, 7:30 pm

COLORADO

Gail Archer; Cathedral Basilica of the Immaculate Conception, Denver, 3/15, 3 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal, West Hartford, 2/15, 5 pm

Katherine Johnson; Battell Chapel, Yale University, New Haven, 2/15, 5 pm
Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 2/17, 5:30 pm

JoEllen West; Dwight Chapel, Yale University, New Haven, 2/22, 7:30 pm

Yale Consort, Latin Vespers; Old St. Mary's Catholic Church, New Haven, 2/24, 5:30 pm

Jennifer Hsiao; St. John's Episcopal, West Hartford, 3/1, 12:30 pm

Yale Consort, Choral Evensong; Christ Episcopal, New Haven, 3/3, 5:30 pm

Nicholas Stigall; Woolsey Hall, Yale University, New Haven, 3/3, 7:30 pm

Yale Schola Cantorum; Woolsey Hall, Yale University, New Haven, 3/5, 7:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 3/15, 5 pm

Kimberly Marshall; Marquand Chapel, Yale Divinity School, New Haven, 3/22, 7:30 pm

Clayton Farmer; Woolsey Hall, Yale University, New Haven, 3/24, 7:30 pm

Yale Consort, Tenebrae; Dwight Chapel, Yale University, New Haven, 3/31, 5:30 pm

DISTRICT OF COLUMBIA

Richard Spotts; St. Joseph's on Capitol Hill, Washington, 3/8, 4 pm

Jordan Prescott; National City Christian, Washington, 3/20, 12:15 pm

FLORIDA

James Kibbie; Stetson University, DeLand, 2/15, 3 pm

Thomas Ingui; Community Church, Vero Beach, 3/1, 4 pm

Olivier Latry; St. Armands Key Lutheran, Sarasota, 3/3, 7 pm

Olivier Latry; Moorings Presbyterian, Naples, 3/6, 7 pm

Adam J. Brakel; Vanderbilt Presbyterian, Naples, 3/15, 4 pm

David Jones; Royal Poinciana Chapel, Palm Beach, 3/24, 7 pm

GEORGIA

Jerrick Cavagnaro; Peachtree Road United Methodist, Atlanta, 2/27, 7 pm

Fauré, *Requiem*; All Saints' Episcopal, Atlanta, 3/21, 2 pm

Jack Mitchener, works of Bach & Handel organ concerto; Schwartz Center for Performing Arts, Emory University, Decatur, 3/21, 7:30 pm

Peter DuBois; Cathedral of St. Philip, Atlanta, 3/22, 3:15 pm

Scott Atchison & Zach Hemeway; Peachtree Road United Methodist, Atlanta, 3/22, 7 pm

Choral Concert; Peachtree Road United Methodist, Atlanta, 3/26, 7 pm

ILLINOIS

Lynne Davis; Bond Chapel, University of Chicago, Chicago, 2/15, 3 pm

Lenten Choral Evensong; Church of the Holy Comforter, Kenilworth, 3/1, 5 pm

Paul Fey; First Presbyterian, Arlington Heights, 3/15, 4 pm

INDIANA

David Jones; Basilica of the Sacred Heart, Notre Dame University, South Bend, 2/15, 8 pm

Gail Archer; St. Meinrad Archabbey, St. Meinrad, 3/1, 3 pm

Ken Cowan; St. Benedict Catholic Cathedral, Evansville, 3/6, 7 pm

Gail Archer; First Presbyterian, Muncie, 3/13, 4 pm

Gail Archer; Messiaen workshop; Ball State University, Muncie, 3/14, 10 am

IOWA

Anne Laver; Luther College, Decorah, 2/22, 4 pm

KENTUCKY

How Lewis; Christ Church Cathedral (Episcopal), Lexington, 2/15, 4 pm

Daryl Robinson; Broadway Baptist, Louisville, 3/22, 3 pm

MAINE

Gail Archer; First Congregational, Camden, 3/8, 4 pm

James Kennerley, works of Bach; Merrill Auditorium, Portland, 3/22, 2:30 pm

MARYLAND

Douglas Cleveland; St. Joseph Catholic Church, Cockeysville, 2/22, 4 pm

Peter DuBois; Calvary United Methodist, Frederick, 3/15, 3 pm

MASSACHUSETTS

Christopher Houlihan; Trinity United Methodist, Springfield, 2/17, 10:30 am

Rosalind Mohnsen; Cathedral of the Holy Cross, Boston, 2/23, 7 pm

Renée Anne Loupette; College of the Holy Cross, Worcester, 3/10, 7 pm

MICHIGAN

James Kibbie; St. Paul's Episcopal, Flint, 2/22, 4 pm

MINNESOTA

Daniel Schwandt; Mount Olive Lutheran, Minneapolis, 2/22, 4 pm

VocalEssence; Northrup Auditorium, Minneapolis, 2/22, 4 pm

Johannes Skoog; Augustana Lutheran, West St. Paul, 2/27, 7 pm

Damin Spritzer; St. John's Abbey, Collegeville, MN, 3/1, 3 pm

Jacob Benda, with violin; University of St. Thomas, St. Paul, 3/19, 7 pm

Calendar

Jacob Benda, with University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, 3/22, 2:30 pm
Stephen Hamilton, with **Michael Barone**, narrator, and dancers, Du-pré, *Le Chemin de la Croix*; Hamline United Methodist, St. Paul, 3/29, 4 pm

MISSOURI
Jens Korndörfer; Missouri Memorial United Methodist, Columbia, 2/20, 7 pm workshop; 2/21, 7 pm recital; 2/22, 11 am worship service

MONTANA
Douglas Cleveland; First Congregational, Billings, 3/12, 7 pm

NEVADA
Damin Spritzer; University of Nevada, Las Vegas, 2/20, 7 pm

NEW JERSEY
Olivier Latry; Cathedral Basilica of the Sacred Heart, Newark, 3/2, 3 pm
Christopher Houlihan; Cathedral Basilica of the Sacred Heart, Newark, 3/15, 3 pm

NEW YORK
Victoria Shorokhova; Cathedral of St. John the Divine, New York, 2/15, 5 pm
Aurélien Fillion; St. Thomas Church Fifth Avenue, New York, 2/15, 5:15 pm
Bradley Hunter Welch; Church of St. Mary the Virgin, New York, 2/16, 12 pm
Damin Spritzer; Church of St. Mary the Virgin, New York, 2/16, 4 pm

Alcee Chriss; Skinner Hall & Vassar Chapel, Vassar College, Poughkeepsie, 2/21, 7:30 pm
Cecily DeMarco; Cathedral of St. John the Divine, New York, 2/22, 5 pm
Bálint Karosi; Cathedral of St. John the Divine, New York, 3/1, 5 pm

Brahms, *Ein Deutsches Requiem*; Cathedral of St. John the Divine, New York, 3/7, 7 pm

Felix Hell; St. Ignatius Loyola Catholic Church, New York, 3/8, 4 pm

Musica Sacra; St. Bartholomew's Episcopal, New York, 3/11, 7 pm

Isabelle Demers; Christ Episcopal, Pelham Manor, 3/11, 7 pm

U. S. Naval Academy Glee Club; St. Ignatius Loyola Catholic Church, New York, 3/12, 8 pm

Skylark Vocal Ensemble; St. Ignatius Loyola Catholic Church, New York, 3/15, 4 pm

Amanda Mole; St. Luke Lutheran, Ithaca, 3/15, 4 pm

Paul Griffiths; Cathedral of St. John the Divine, New York, 3/15, 5 pm

David Briggs; Cathedral of St. John the Divine, New York, 3/22, 5 pm

New York Philharmonic, Elgar, *Enigma Variations*; David Geffen Hall, New York, 3/27, 7:30 pm; 3/28, 7:30 pm; 3/29, 2 pm

Bach, *St. Matthew Passion*; St. Ignatius Loyola Catholic Church, New York, 3/29, 3 pm

James Wetzel; Cathedral of St. John the Divine, New York, 3/29, 5 pm

NORTH CAROLINA
Ryan Chan; St. Paul's Episcopal, Greenville, 2/20, 7 pm recital; 2/21, 10 am masterclass

Alcee Chriss; Covenant Presbyterian, Charlotte, 2/28, 10 am masterclass; 3/1, 4 pm recital

David Baskeyfield; Christ Episcopal, New Bern, 3/1, 4 pm

Olivier Latry; Haymount United Methodist, Fayetteville, 3/1, 4 pm

David Baskeyfield, silent film accompaniment, *Phantom of the Opera*; First Presbyterian, Goldsboro, 3/13, 7 pm

OHIO

Nova Ensemble; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 2/15, 3 pm

Karol Mossakowski; Hyde Park Community United Methodist, Cincinnati, 2/22, 4 pm

Johannes Skoog; Cincinnati Museum Center, Cincinnati, 2/25, 7:30 pm

Nicole Keller; First Lutheran, Lorain, 3/8, 3 pm

James O'Donnell; Finney Chapel, Oberlin College, Oberlin, 3/7, 10 am masterclass; 3/8, 4:30 pm recital

Todd Wilson; St. Paul's Episcopal, Cleveland Heights, 3/8, 4 pm

Bryan Anderson; Christ Presbyterian, Canton, 3/20, 7:30 pm

Richard K. Fitzgerald, improvised Stations of the Cross; St. Joseph Catholic Cathedral, Columbus, 3/22, 8 pm

OKLAHOMA

David Higgs; University of Oklahoma, Norman, 3/22, 6 pm recital; 3/23, 10 am masterclass

OREGON

Victoria Shorokhova; Trinity Episcopal Cathedral, Portland, 3/1, 4 pm

Jaebon Hwang; Good Samaritan Episcopal, Corvallis, 3/29, 3 pm

PENNSYLVANIA

Gesualdo Six; Shadyside Presbyterian, Pittsburgh, 2/15, 3 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 2/18, 7 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 2/21, 5 pm

Alan Morrison; Ursinus College, Collegeville, 2/22, 4 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/23, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/24, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 2/25, 7 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 2/25, 7:30 pm

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, 3/1, 3 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/2, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/4, 7 pm

Chelsea Chen; Longwood Gardens, Kennett Square, 3/4, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/4, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/4, 7 pm

Kathleen Scheide; Ursinus College, Collegeville, 3/8, 4 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/9, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/10, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/11, 7:30 pm

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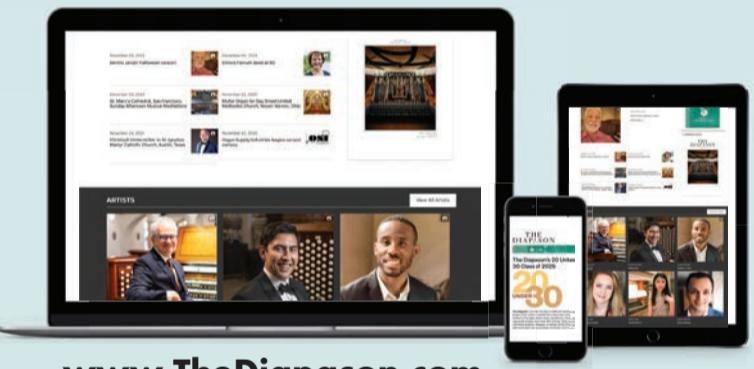
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Calendar

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/11, 7 pm

Charter Arts High School Touring Choir; Nativity Cathedral, Bethlehem, 3/15, 4 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/16, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/17, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/18, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/18, 7 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 3/21, 5 pm

Emily Ballentine Erb; Longwood Gardens, Kennett Square, 3/22, 1 pm & 3 pm

Craig Williams, with trumpet; Trinity Lutheran, Camp Hill, 3/22, 3 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/23, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/24, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/25, 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 3/25, 7 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/30, 7:30 pm

Richard Spotts, Tournemire, *L'Orgue Mystique*; St. Paul's Church, Chestnut Hill, Philadelphia, 3/31, 7:30 pm

SOUTH CAROLINA

The Chenault Duo (Elizabeth & Raymond Chenault); St. Martin-in-the-Fields Episcopal, Columbia, 2/22, 3 pm

TENNESSEE

Stephen Hamilton; Munsey Memorial United Methodist, Johnson City, 2/15, 4 pm

• **Corrado Cavalli**; Grace Lutheran, Clarksville, 3/1, 4 pm

TEXAS

Malcolm Matthews, with University of North Texas Wind Symphony; Winspear Hall, University of North Texas, Denton, 2/27, 7:30 pm

Johannes Skoog; Main Auditorium, University of North Texas, Denton, 3/1, 7 pm masterclass

Bradley Welch, with Wichita Falls Symphony Orchestra; First United Methodist, Wichita Falls, 3/7, 7 pm

Olivier Latry; Christ the King Catholic Church, Dallas, 3/8, 4 pm

Amanda Mole; Meyerson Symphony Center, Dallas, 3/29, 2 pm

VIRGINIA

James O'Donnell, Bach, *Clavierübung III*; St. George's Episcopal, Arlington, 2/27, 7 pm

Monica Berney; University of Richmond, Richmond, 3/13, 7:30 pm

Ryan Chan; St. John's Episcopal, Lynchburg, 3/15, 4 pm

Katelyn Emerson; Abingdon Episcopal, White Marsh, 3/28, 4 pm

WASHINGTON

Wyatt Smith; University of Puget Sound, Tacoma, 2/27, 12:05 pm

Stephen Price, with soprano; Blessed Sacrament Catholic Church, Seattle, 3/14, 7:30 pm

Stephen Price; St. Mark's Episcopal Cathedral, Seattle, 3/22, 3 pm

Justin Murphy-Mancini; Trinity Lutheran, Lynnwood, 3/29, 3 pm

WEST VIRGINIA

Peter DuBois; Christ Church United Methodist, Charleston, 2/22, 2 pm

WISCONSIN

• **Catherine Rodland**; Concordia University Wisconsin, Mequon, 2/21, 10:30 am masterclass; 2/22, 3:30 pm recital

CANADA

Karol Mossakowski; Francis Winspear Centre for Music, Edmonton, AB, 2/17, 7:30 pm

GERMANY

Andreas Bick; Pfarrkirche Wiederkunft Christi, Kolbermoor, 3/4, 5:45 pm

Lukas Hasler, with countertenor; Berliner Philharmoniker, Berlin, 3/22, 11 am

SPAIN

Gail Archer; Church of St. Mary, Palma Majorca, 2/15, 9 pm

SWITZERLAND

Simon Peguiron; Collegiate Church, Neuchâtel, 2/15, 11:15 am

Guy-Baptiste Jaccottet, with flute; Village Church, Aubonne, 2/15, 5 pm

Damien Savoy; Basilique Notre-Dame, Neuchâtel, 2/15, 5 pm

Vincent Thévenaz, silent film accompaniment; St-Christophe, Condon, 2/21, 6 pm

Constance Taillard; Cathedral, Geneva, 2/28, 5:30 pm

Thilo Muster; Cathedral, Geneva, 3/7, 5:30 pm

Nenad Djukic, with mandolin; Protestant Church, Le Locle, 3/8, 5 pm

Guy-Baptiste Jaccottet, with cello; Cathedral, Geneva, 3/14, 5:30 pm

Humberto Salvagnin, with trombone; Village Church, Aubonne, 3/15, 5 pm

Anne Chasseur; Collegiate Church, Neuchâtel, 3/20, 6:45 pm

Nicolas Hafner, with dancers; Collège Claparède, Geneva, 3/20, 8 pm

Vincent Thévenaz, with percussion; Collège Claparède, Geneva, 3/21, 5 pm

Lucille Dollat & Thibault Duret, theatre organ duets; Collège Claparède, Geneva, 3/21, 8 pm

Grégoire Rolland; Protestant Church, Auvernier, 3/22, 5 pm

Vincent Thévenaz, with Fanfare du Loup, cartoons; Collège Claparède, Geneva, 3/26, 8 pm

Aaron Hawthorne, silent film accompaniment, *Phantom of the Opera*; Collège Claparède, Geneva, 3/27, 8 pm

David Cassan & Serge Bromberg; Collège Claparède, Geneva, 3/28, 8 pm

UNITED KINGDOM

Darius Battiwalla; Methodist Central Hall, London, 2/15, 3 pm

Douglas Tang; St. Michael's, Cornhill, London, 2/16, 1 pm

Philip Berg; Grosvenor Chapel, London, 2/17, 1:10 pm

Christopher Maxim; Welsh Church, London, 2/18, 1:05 pm

Carolyn Craig; Christchurch Priory, Christchurch, 2/19, 12:30 pm

Darius Battiwalla; Bloomsbury Central Baptist, London, 2/22, 4 pm

Simon Hogan; Westminster Abbey, London, 2/22, 5 pm

Makoto James; St. Michael's, Cornhill, London, 2/23, 1 pm

Thomas Trotter; Town Hall, Birmingham, 2/23, 1 pm

Callum Knox; Grosvenor Chapel, London, 2/24 1:10 pm

Anthony Gritten; Christchurch Priory, Christchurch, 2/26, 12:30 pm

Norman Harper; St. Bride's Fleet Street, London, 2/27, 1:15 pm

Tom Bell; All Saints, Woodham, 2/28, 4 pm

Matilda Johnston; St. Michael's, Cornhill, London, 3/2, 1 pm

Andrew Prior; Town Hall, Reading, 3/2, 1 pm

David Ponsford; Grosvenor Chapel, London, 3/3, 1:10 pm

Carol Williams; St. Lawrence Church, Alton, 3/3, 8 pm

Julian Gunn; St. John's Church, Ranmoor, 3/5, 8 pm

Paul Greatly; Methodist Central Hall, London, 3/15, 3 pm

James Gough; Welsh Church, London, 3/18, 1:05 pm



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PUBLICATIONS / RECORDINGS

The Organ Historical Society announces the 2026 Pipe Organ Calendar, featuring instruments in and around Philadelphia, Pennsylvania. In 2026, the society will celebrate its Platinum Jubilee—70 years since its founding in 1956. The society has grown, and currently all of its extensive Library and Archives and operations are in Villanova, Pennsylvania. The celebration, August 11–14, includes interesting organs and venues, and fabulous artists, including a gala concert and reception at the Kimmel Center for the Performing Arts in Philadelphia, an optional extra day (with concert) at Longwood Gardens, Girard College in Philadelphia, and much more. The calendar features all of the places in the convention. \$30.00, free shipping in the USA. www.OHSCatalog.org, or call 484/488-7473 to order.

PUBLICATIONS / RECORDINGS

The *Nordic Journey* series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks, on the Pro Organo label. *Nordic Journey, Volume XVIII: Echoes of the Baltic Sea* (7319, \$24.98), features James Hicks performing works by composers in nations that border the Baltic Sea. Several of the new works in the program were commissioned by Hicks, including compositions by Grimoaldo Macchia, Malle Maltis, Toomas Tuulse, Dace Aperane, Claes Holmgren, Fredrik Sixten, Vidas Pinkevicius, Peeter Vähi, and Andreas Willscher. The 2007 Paschen Kiel organ in Central Pori Church, in the southwestern Finnish city of Pori, is the featured instrument. The recording is distributed by Pro Organo and Naxos. Hicks is represented by Seven Eight Artists. For information: proorgano.com and seveneightartists.com.

The OHS Press of the Organ Historical Society announces a new book, *Organ Building in Brooklyn and on Long Island: Reuben Midmer & Son, 1860–1920* (\$65), by Stephen L. Pinel. The 360-page hardbound book surveys the work of Reuben Midmer & Son from the firm's founding in 1860 to its acquisition by Seibert and George Losh in 1920, with many photographs, an annotated work list, and extensive biographical details on the principals and employees of the firm. For information: ohscatalog.org.

PUBLICATIONS / RECORDINGS

Stephen Price, head of organ studies at the University of Washington, Seattle, and the first Paul B. Fritts Faculty Fellow and Artist-in-Residence in organ performance there, has recorded as an album of 20th- and 21st-century organ works on CD and in digital release for the **Raven** label, OAR-204, *Sparkling Intensity*. The five-movement *Organ Symphony No. 2* by Swedish composer Erland Hildén (b. 1963) is featured as well as his “Sparkling Intensity,” for which the album is named. Price also plays *Collage for Organ: Passacaglia and Fugue in the Style of Bach* by Eurydice Osterman (b. 1950), retired professor of music at Oakwood University, Huntsville, Alabama; *Three Impressions on KINGSFOLD* by Rachel Laurin (1961–2023); and *Sonata (Trio)*, op. 18, no. 2, by Hugo Distler (1908–1942). The works were recorded in June 2025 at St. Mark's Episcopal Cathedral, Seattle, on the 1965 Flentrop organ rebuilt by Paul Fritts in 1992–95 and 2011, of four manuals and 79 ranks. For information: ravencd.com.

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. The Catalog also offers new works by women composers and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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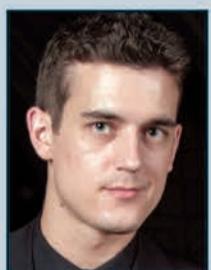
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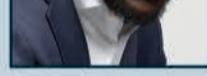
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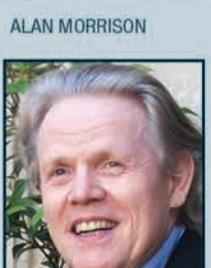
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