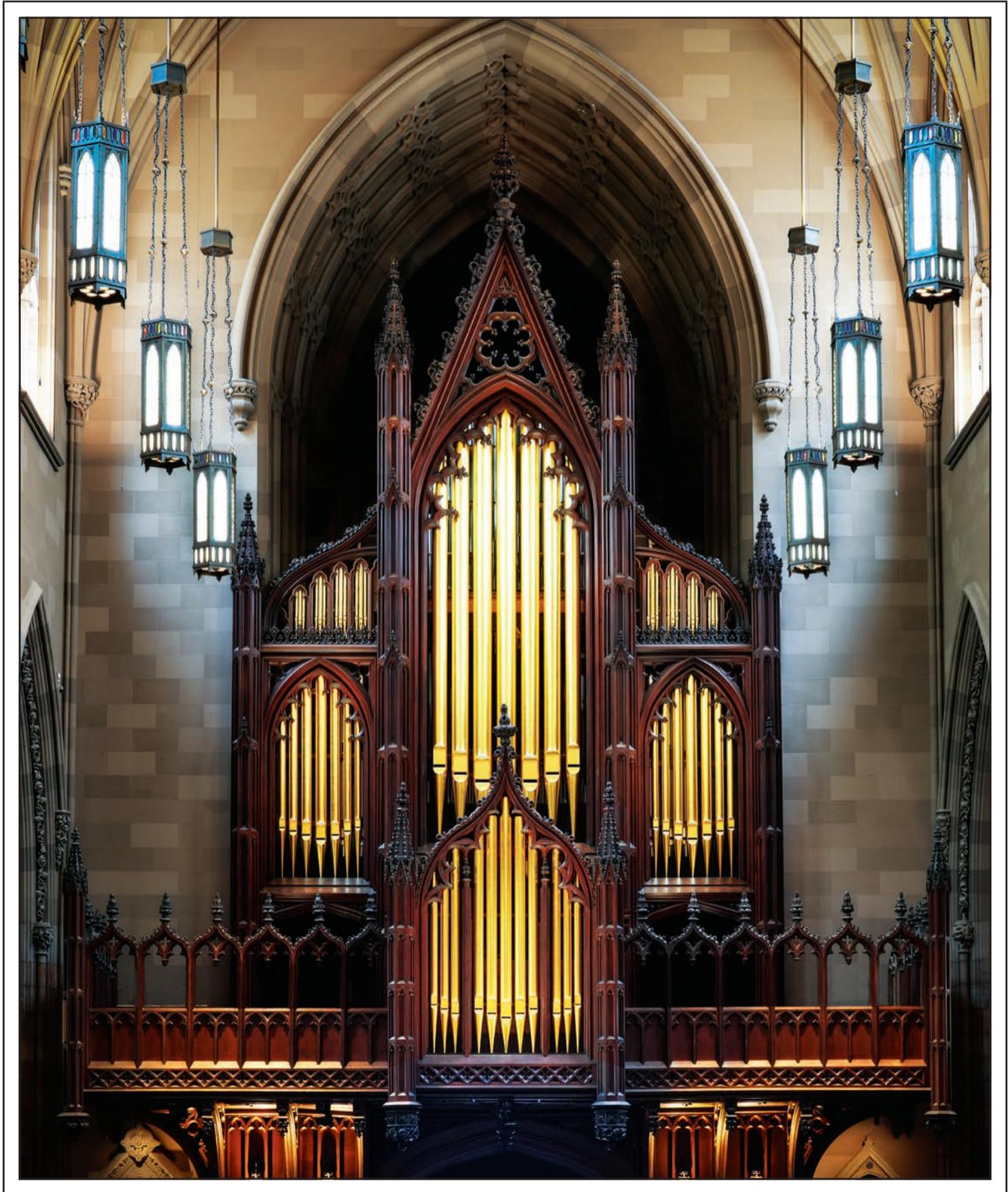


THE DIAPASON

APRIL 2026



Trinity Church
New York City
Cover feature on pages 14–17

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THE DIAPASON

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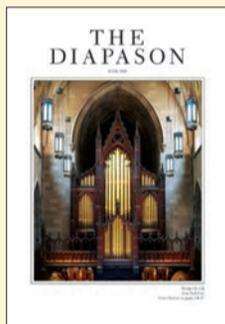
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GAVIN BLACK On Teaching

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Editor's Notebook

The 2026 Gruenstein Award

THE DIAPASON received an impressive number of worthy entries for its fourth Gruenstein Award, a process that ended January 31. The award recognizes excellence in scholarship and writing by a young person who has not reached their 35th birthday. This year's winning essay is by Stephen Wurst. "A Belgian in the American Southwest: The Musical Legacy of Camil Van Hulse" will be featured in next month's issue.

Summer events

Is your church, educational institution, or municipal organization sponsoring summer organ, choral, and/or carillon events? Be sure to let our readers know by including these offerings in the calendar. Please send me the information, as our June issue will be in process by the time you read this.

Engaging the next generation

Is your organization hosting a summer event geared especially toward the next generation of organists and church musicians? We would be pleased to send complimentary copies of THE DIAPASON, whether a print or a digital issue, for distribution to students. Remember—our student rate is unbeatable at \$20 per year (for digital issue). Simply send me the particulars: sschnurr@thediapason.com.

Letters to the Editor

Mercury Living Presence recordings of Marcel Dupré

During the early 1960s, with perfect hearing but a meagre wallet, I bought several original Dupré "Living Presence" recordings as first issued by Mercury in stereo LP format. I still treasure those recordings, maintaining they are gold standards of both performance and recording arts. After reading the Thomas Chase article, "One of Music's True Immortals" (THE DIAPASON, February 2026, pages 12–19), then boring into fine details, I went to the internet to locate the "boxed set" as described in notes following the article. Result: "Sold Out" is telling, for it reinforces my long-held opinion as both valid and also shared.

As an exception to the above, I was not impressed by the Detroit recording of Saint-Saëns' "Organ" Symphony. For me it lacked the grip on attention and rapture that the Saint-Saëns work deserves. Among possible causes for my opinion, I learned the Ford Auditorium acoustics, including measures to correct them, were by ultimate consensus of general and expert opinions, both terrible and irreparable.

I thought also of a possibly inadequate organ contributing to an imperfect

recording. That organ was Aeolian-Skinner Opus 1324, installed in 1956. Curiously, specifications for Opus 1324 (THE DIAPASON, September 1, 1956, page 5) actually referred to two separate instruments, one a complete and moveable Portativ of two manuals and pedal at stage level. The other was the three-manual main organ with 47 stops, 48 ranks. According to a review of the inaugural Dupré concert (THE DIAPASON, November 1, 1957) its console would rise to the stage from a pit, but that organ's speaking pipes were permanently "located in ceiling chambers above the proscenium," their sound being directed into the auditorium by reflection. I need not say what I think of that whole idea.

It is possible that Paul Paray, having been an organist himself and close friend of Dupré, might have actually suggested the sudden move to New York for the solo organ recording sessions. Regardless, greeting the recording effort at St. Thomas, Fifth Avenue, was Aeolian-Skinner Opus 205-A, an organ originally built by Skinner in 1913, early in the pursuit of his "Symphonic Organ" ideal. By 1955 it bore evidence of G. Donald Harrison's striving for the "American

Classic Organ" goal. According to Aeolian-Skinner archives, Opus 205-A (1955) had 126 stops, 169 ranks over four manuals. Early in the twentieth century the acoustics of St. Thomas had been treated by applying Guastavino sound absorbing tiles. However, during attendance at a recital there during the 1960s, I found the overall sound to be quite good.

Bob Fine once told that some of the microphones he preferred had a positive bump in their response that he felt was actually an advantage to him because the bump preserves "presence" at those sound frequencies that are quickly lost during propagation from source to audience. Is it possible that Fine's remark is the origin of the "Living Presence" series title in the Mercury catalog? But to the point here, Chase mentions a contribution by Thomas Fine to the legacy of Dupré. I would add that without Thomas Fine's collecting and remembering the written and oral history of recording experiences of Robert and Wilma Cozart Fine generally, a great deal of still practical knowledge would be lost and require relearning. I think Bob and Wilma would agree.

—Paul M Janiczek
Rocky Point, North Carolina

Here & There

Carillon News

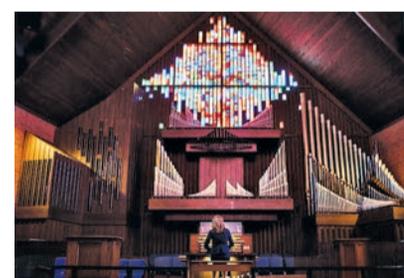
The Guild of Carillonneurs in North America (GCNA) announces results of its 2026 Sally Slade Warner Arrangements and Transcriptions Competition. First prize for a three-octave arrangement is awarded for "It Had to Be You," by Isham Jones, arranged by Julia Littleton; first prize for a four-octave arrangement, "Three Irish Harp Tunes," by Turlough O'Carolan and William Connellan, arranged by Wade FitzGerald. Second prize is presented for "Ragtime Nightingale," by Joseph Lamb, arranged by Vinson Lam. A performance prize was given for "I See the Light," for carillon duet, by Alan

Menken and Glenn Slater, arranged by Arush Chhatrapati.

The jury consisted of Michael Dixon, Austin Ferguson, Lisa Lonie, Jesse Ratcliffe, Michael Soltke, and Lynnli Wang (alternate). Prizes totaled \$2,500. For information: gena.org.

Carl Van Eyndhoven has gathered fourteen carillon arrangements he has created since 1987, published together as *Tilburgs Beiaardboek I* (Tilburg Carillon Book I). The arrangements cover five centuries of the work of composers from Palestrina to Bartók. The book is available as a free download. For information: carll.be.

Scholarships



Oklahoma City University chapel

Oklahoma City University and the Cathedral of Our Lady of Perpetual Help, Oklahoma City, Oklahoma,

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Routine items for publication must be received six weeks in advance of the month of

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

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ORGAN LEGACY MEDIA™



Baylor University discussion with speakers Christopher Jacobson, Stephen Carrell, Carey Cannon, Jonathan Malm, and host Jens Korndörfer

Baylor University's first Career Development Symposium for Church Musicians and Organists was held in Waco, Texas, January 30–31, providing an opportunity for students and guests to learn about soft skills for a career from three directors of music in churches and a social media coach. The weekend opened with a concert by **Jens Korndörfer**, associate professor of organ, and concluded with a hymn sing with **Baylor University's Concert Choir** under the direction of **Will McLean**. For information: music.baylor.edu/organ.



Participants in American Association Pueri Cantores festival at Cathedral of the Holy Name, Chicago, Illinois

The American Association Pueri Cantores held one of its eighteen youth choir festivals across the country for the year 2026 on February 28 at the **Cathedral of the Holy Name**, Chicago, Illinois. Approximately 225 singers from grades four through twelve drawn from twenty choirs in Illinois, Indiana, and Iowa spent the day in rehearsals with guest conductor **Melanie Malinka**. Cathedral director of music and organist **David Jonies** served as organist. The day culminated with the choir singing for Mass celebrated by the **Most Reverend Timothy J. O'Malley**, auxiliary bishop of Chicago. For information: pchoirs.org.

Dobrich
A Bulgarian Odyssey
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MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

Appointments

Susanna Phillips is appointed a three-year artist-in-residence for the Cathedral of St. John the Divine, New York, New York, with Kent Tritle, director of cathedral music and organist. The cathedral's artist residency program was founded in the 1970s. As a soprano, Phillips's career highlights include performing with the Metropolitan Opera in more than eleven roles, Lyric Opera of Chicago, Cincinnati Opera, Gran Teatre del Liceu, and more. Dedicated to symphonic works, she has performed with orchestras such as the Royal Stockholm Philharmonic, Chicago Symphony Orchestra, San Francisco Symphony, Philadelphia Orchestra, and others. Phillips will be a featured soloist in Johannes Brahms's *Ein deutsches Requiem* on March 7 at the cathedral. For information: stjohndivine.org.



Susanna Phillips

► page 3

announce a new organ scholar position, with concurrent study in the Master of Music degree in organ performance. Applications are accepted until the position is filled.

The qualified candidate will serve as organ scholar at the cathedral under the supervision of **Nolan Reilly**, director of music and organist, with an annual salary of \$30,000. **Melissa Plamann** will oversee completion of the Master of Music degree at Oklahoma City University, for which the qualified candidate will receive a full-tuition scholarship for four semesters of graduate study. For more information, including application details and audition scheduling: mmplamann@okcu.edu and nreilly@cathedralokc.org.

People



Paul Jacobs and Ken-David Masur (photo credit: Jonathan Kirn)

Paul Jacobs performed as soloist with the **Milwaukee Symphony Orchestra** conducted by music director **Ken-David Masur** in concerts at the Bradley Symphony Center, Milwaukee, Wisconsin, February 6–7, featuring Samuel Barber's *Toccata Festiva* and Camille Saint-Saëns' *Symphony III in C Minor*, opus 78. For further information: pauljacobsorgan.com.

Engaging the next generation



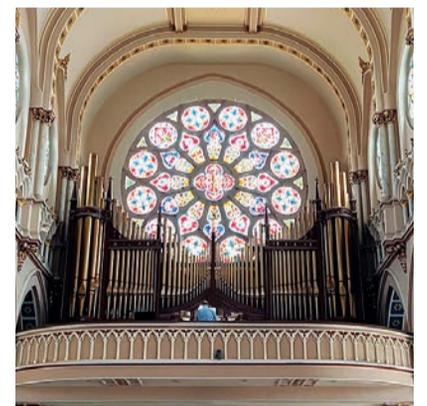
Stephen Price

The University of Washington School of Music announces its 2026 summer organ academy, July 27–30, in Seattle, Washington. The course offers daily private lessons, masterclasses, workshops, and a closing recital with participants. Instructors include **Stephen Price** and **Carole Terry**. The week includes experiences with organs by Fritts-Richards, Flentrop, Hutchings-Votey/Rosales, Fisk, and others. For information: sprice87@uw.edu.

Publishers

Breitkopf & Härtel announces a new choral publication: *Oster-Oratorium* (Easter Oratorio), BWV 249, by Johann Sebastian Bach, edited by David Erler, for mixed chorus, soloists, and orchestra (PB 5767, €65, full score; PB 5767D, €65, digital full score; EB 9503, €18.90, piano vocal score; EB 9503D, €18.99 digital piano vocal score; ChB 5393, €6.90, choral score; ChB 5393D, €6.90 digital choral score; instrumental parts available individually). For further information: breitkopf.com.

Organbuilders



St. Joseph Catholic Church, Macon, Georgia

Lewtak Pipe Organ Builders, Mocksville, North Carolina, is rebuilding the organ of **St. Joseph Catholic Church**, Macon, Georgia. The three-manual instrument was built by Henry Pilcher's Sons of Louisville, Kentucky, in 1903 as Opus 440 and rebuilt by Pilcher in 1937 as Opus 1829 with 43 ranks of pipes. In 1985 the Schlicker Organ Company of Buffalo, New York, installed an organ, retaining portions of the Pilcher façade, console, and pipework. The Lewtak project is to be completed by Christmas 2026. **Gregory Hamilton** is parish music director. For more information: lewtak.com and stjosephmacon.org.

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A great organ begins as a daring idea,

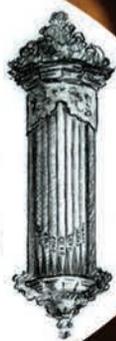
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PIPE ORGAN BUILDERS





Top row: John K. Flaherty; Reverend Richard Fragomeni; M. Roger Holland II; bottom row: Rudolfo and Estela García-López; Steven R. Janco; Peter Latona

The National Association of Pastoral Musicians (NPM) announces its 2026 awardees as part of the organization's fiftieth anniversary. **Reverend Father Richard Fragomeni**, chair of the Department of Word and Worship at Catholic Theological Union, Chicago, Illinois, and a member of the union's faculty since 1990, is awarded the **Forever I Will Sing Award**.

M. Roger Holland II, **Peter Latona**, and **Rudolfo and Estela García-López** are presented the **Pastoral Musician of the Year Award**. Holland is a teaching associate professor in music and religion and director of The Spirituals Project at the Lamont School of Music, University of Denver. Latona is director of music for the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C. López and García-López are pastoral musicians, composers, and event presenters originally from Los Angeles, California, and from Portland, Oregon, for the last 26 years.

The **Jubilate Deo Award** is awarded to **John K. Flaherty** and **Steven R. Janco**. Flaherty is founding director of the Pastoral Liturgy and Pastoral Music Certification programs at Loyola Marymount University's Center for Religion and Spirituality. Janco has served as a parish minister, composer, educator, and clinician for more than forty years. From 2006 until 2017 he led the Rensselaer Program of Church Music and Liturgy at St. Joseph's College, Rensselaer, Indiana. After the college's closure, he joined Alverno College in Milwaukee, where he launched and directed the Master of Arts in Music and Liturgy program.

NPM has also posthumously awarded the **NPM Service Award** to **Valerie Lee Jeter-McKenzie** for her dedication to NPM and pastoral ministry in the Church. She was music director at St. Vincent de Paul Parish in Philadelphia, Pennsylvania, for more than thirty years. For information: npm.org.

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New Schoenstein & Co. website

Schoenstein & Co., Benicia, California, announces the launch of its new website, designed to work equally well on computers and smart phones. This comes after months of work by the firm's in-house web design team. Visitors to the site can learn about past projects, Schoenstein's Expansion Cell™ chest, and their tonal design approach. Also included is information about upcoming new organs, the staff, plus selected articles and videos. Visit: schoenstein.com.

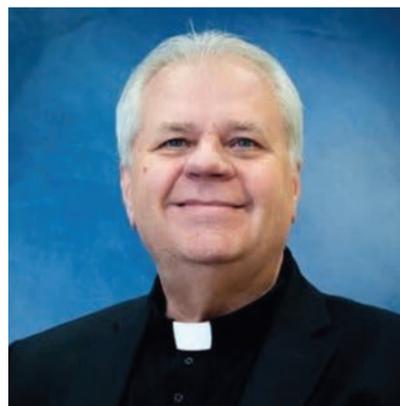
Nunc Dimittis



John Bertalot

John Bertalot, 94, died February 21. Born September 15, 1931, in Maidstone, Kent, UK, he studied organ at the Royal College of Music and was an organ scholar of Corpus Christi College, Cambridge, from 1955 to 1958. He served as organist of St. Matthew's Church, Northampton, from 1958 to 1964 and of Blackburn Cathedral from 1964 to 1983 before moving to the United States, to be organist for Trinity Episcopal Church, Princeton, New Jersey, from 1983 to 1998. Blackburn Cathedral named him Organist Emeritus in 1998. Bertalot was the author of *John Bertalot's Immediately Practical Tips for Choral Directors*, *Five Wheels to Successful Sight-Singing*, and *How to be a Successful Choir Director*.

The funeral for John Bertalot took place March 14 at Blackburn Cathedral. For information: bertalot.org.



Reverend Father James J. "Chip" Chepponis

The Reverend Father James J. "Chip" Chepponis, 69, Catholic priest,

organist, and liturgical composer, died February 18. He received his bachelor's degree in music from St. Fidelis College/Slippery Rock University with a major in organ and a minor in voice, and he earned his Master of Divinity degree and Master of Arts degree in systematic theology at Mount St. Mary's Seminary, Emmitsburg, Maryland. His first published composition, "Magnificat," was released prior to his ordination to the priesthood in 1985. The piece he wrote for that Pittsburgh ordination Mass, "Go Up to the Altar of God," is used across the United States and internationally. Another of his well-known compositions, "Festival Alleluia," was commissioned for a 1999 Mass of Pope Saint John Paul II in St. Louis, Missouri.

Fr. Chepponis served the Diocese of Pittsburgh by providing music for diocesan liturgies, directing the Diocesan Choir, coordinating the Pittsburgh chapter of the National Association of Pastoral Musicians, leading the NPM's Director of Music Ministries Division, and serving as a music resource for parishes throughout the diocese. At the same time, he continued in parish ministry, serving as parochial vicar at St. Albert the Great Parish, St. Paul Cathedral Parish, St. Catherine of Sweden Parish, and St. Malachy Parish. In 1996 he was named the director of the Diocesan Office for Music, a position he held until his death. In 2003 he was named pastor of St. John Capistran Parish. In 2018 he became senior parochial vicar at St. John Capistran and St. Thomas More parishes. Following their merger in 2021, he was named senior parochial vicar of the newly created Resurrection Parish, a position he held until his death.

A Mass of Christian Burial was held at St. Thomas More Church (Resurrection Parish), Pittsburgh, on February 23, with Bishop Mark A. Eckman, D.D., officiating. Burial followed in Calvary Cemetery.

Memorial gifts may be made to the Father James J. Chepponis Fund for Music Ministry, an endowment that perpetuates the role of liturgical music throughout the Catholic Diocese of Pittsburgh. Contributions may be mailed to Julie Seavy, The Catholic Foundation of Greater Pittsburgh, 2900 Noblestown Road, Pittsburgh, Pennsylvania 15205.



George Keith Taylor

George Keith Taylor, 83, died February 13 in Fishersville, Virginia. He was born April 26, 1942, in Richmond, Virginia, and completed his secondary education at Woodberry Forest School, Woodberry Forest, Virginia, in 1960, where he was first introduced to playing the organ and the study of pipe organs and organbuilding. He graduated from Washington and Lee University, Lexington, Virginia, in 1964. Upon graduation, he was awarded a Ford Foundation grant to serve an apprenticeship with Rudolf von Beckerath in Hamburg, Germany, where he learned aspects of design, construction, installation,

and maintenance of mechanical-action organs in the style of those from the period of Johann Sebastian Bach. At the completion of his four-year apprenticeship, Taylor accepted a position with John Brombaugh & Co. in Germantown, Ohio, where he worked with his future business partner, John Boody. In 1977 Brombaugh decided to move his organ-building company to the west coast, but Taylor and John Boody opted to found their own business, Taylor & Boody Organbuilders, in the Shenandoah Valley near Staunton, Virginia.

Taylor & Boody opened its doors in 1979 in a renovated elementary school building, creating organs that have been installed throughout the United States and in England, Japan, and Hong Kong. Taylor was asked to contribute a chapter on organ design and pedagogy for an upcoming book from Oxford University Press, a project he nearly completed prior to his death. In 1988 George married Carol A. Harris, who moved to Staunton from Canada. During their 38-year marriage, they transformed their parcel of land into a wildlife preserve, reintroducing native trees, plants, and vernal pools as they determined to be ecologically sound stewards of the land entrusted to them. George Taylor's love of and concern for nature was evidenced in his support of the Jane Goodall Institute, The Nature Conservancy, and other organizations devoted to care of the environment. He enjoyed volunteering for the Blue Ridge Area Food Bank. He also loved to sing and was a choir member at Trinity Episcopal Church, Staunton, where his wife served as organist and choirmaster.

In addition to his wife Carol, George Keith Taylor is survived by his sister Martha Finley Taylor Sutton (David) of Norwood, North Carolina; sister Jennie Taylor Shirey (David) of Lexington, Kentucky; three nephews, two nieces, and eight great nieces and nephews. A private burial service was held in Lexington, Virginia. Memorial contributions may be made to the Jane Goodall Institute (janegoodall.org) or the Blue Ridge Area Food Bank (brafb.org).



Helmut Rilling (photo credit: Christliches Medienmagazin pro, licensed under Creative Commons Attribution 2.0 Generic)

Helmut Rilling, 92, choral conductor and teacher, died February 11 in Leonberg, Germany. Born May 29, 1933, in Stuttgart, Germany, he began studies at the Protestant Seminaries in Württemberg. From 1952 to 1955 he studied organ, composition, and choral conducting at the Stuttgart College of Music, with further studies with Fernando Germani in Rome, at the Accademia Musicale Chigiana in Siena, and later with Leonard Bernstein in New York City.

While still a student in 1954, he founded Gächinger Kantorei. In 1957 he was appointed organist and choir-master at the Stuttgart Gedächtniskirche, conducting Figuralchor der



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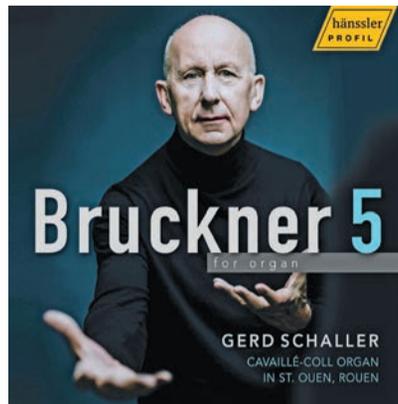
Gedächtniskirche Stuttgart. Between 1963 and 1966 he taught organ and choral conducting at the Spandauer Kirchenmusikschule, working with Spandauer Kantorei. He conducted Bach-Collegium Stuttgart beginning in 1965, which often performed with Gächinger Kantorei, and he toured with both ensembles. In 1969 Rilling was appointed choral conducting professor at the Frankfurt University of Music and Performing Arts, remaining until 1985. In 1969 he became conductor of the Frankfurter Kantorei until 1982.

Rilling became best known for the interpretation and performance of the music of Johann Sebastian Bach, the first to prepare and record on modern instruments the complete choral works of that composer. Other recordings included works of Classical and Romantic music,

particularly the works of Johannes Brahms. He was the founder of the Oregon Bach Festival in 1970, the Internationale Bachakademie Stuttgart in 1981, and other Bach academies around the globe, as well as Festival Ensemble Stuttgart in 2001 and Junges Stuttgarter Bach Ensemble in 2011. He taught choral conducting at the Frankfurt Musikhochschule from 1965 to 1989. He retired from conducting in 2018.

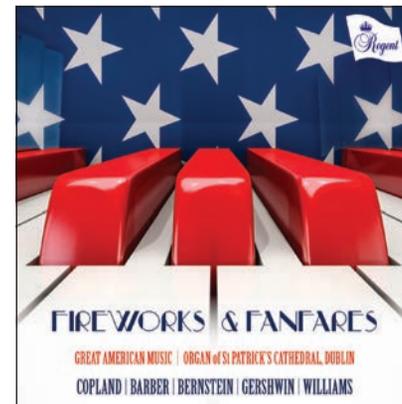
Recordings

Hänssler Profil announces a new organ recording: *Bruckner 5 for Organ* (PH25051, €17), featuring **Gerd Schaller** performing his transcription of Anton Bruckner's *Fifth Symphony* on the Cavaillé-Coll organ of St. Ouen, Rouen, France. Bruckner is noted to



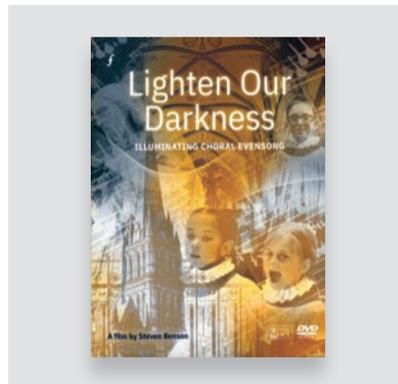
Bruckner 5 for Organ

have been impressed with the instruments of Cavaillé-Coll. For information: haensslerprofil.de.



Fireworks & Fanfares: Great American Organ Music

alto saxophone/flute; **Áine Balfe**, flute/piccolo; **Richard O'Donnell**, **Bernard Reilly**, and **Dylan Quinn**, percussion.

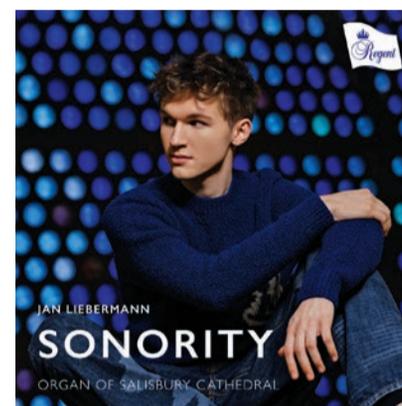


Lighten Our Darkness: Illuminating Choral Evensong

Raven announces a new two-DVD recording from Fugue State Films, *Lighten Our Darkness: Illuminating Choral Evensong* (FSFDVD-019, \$39.95), a nearly five-hour documentary exploring choral Evensong. Locations include St. Mark's School of Texas, Dallas; the cathedrals of Salisbury, Winchester, Truro, St. Patrick's (Dublin), Guildford, Chester, and Blackburn; New College, Oxford; Trinity and St. John's, Cambridge; Birmingham University; Rugby School; Methodist College, Belfast; as well as establishments in Grantham, Bath, Sheffield, Lincoln, Bolton Abbey, the Netherlands, and elsewhere.

Music in the film includes works by Tallis, Byrd, Gibbons, Purcell, Stainer, Parry, Stanford, Noble, Howells, Britten, Rutter, Chilcott, Sietze de Vries, Hugh Morris, Philip Stopford, Joanna Forbes L'Estrange, Alexander L'Estrange, and others. Comments and interviews include John Rutter, Katherine Dienes-Williams, Bob Chilcott, David Hill, Jeremy Begbie, Joanna Forbes L'Estrange, Andrew Nethsingha, Elizabeth Stratford, and Christopher Gray. Host of the BBC weekday evening classical music program, *Relaxing Evenings*, Zeb Soanes, narrates. For information: ravencd.com.

Regent Records announces new organ recordings. *Fireworks & Fanfares: Great American Organ Music* (REGCD 600), features **Stuart Nicholson** performing works of Aaron Copland, Samuel Barber, George Gershwin, John Williams, and others on the 1902 Henry Willis & Sons organ (rebuilt in 1963) of St. Patrick's Cathedral, Dublin, Ireland. Nicholson is joined by **Victoria Green**,



Sonority

Sonority (REGCD 601) features **Jan Liebermann** performing on the 1877 Henry Willis organ, rebuilt by Willis in 1934, 1978, and 1993 by Harrison & Harrison, restored by the latter firm in 2020 in the cathedral of Salisbury, UK. Works of Alfred Hollins, Marcel Dupré, Petr Eben, and Maurice Duruflé are featured. For information: regentrecords.com.

Choral Music Received

MorningStar Music Publishers announces new choral publications: **Bairstow, Edward C.:** *Sing Ye to the Lord* (MSM-50-7211, \$2.85), arranged by Michael Pearson, for SATB, organ, with optional brass quartet and timpani
Bankson, Jeremy J.: *I Heard the Voice of Jesus Say* (MSM-50-6155, \$2.65), for SATB and keyboard with optional flute and oboe
Behnke, John A.: *Psalm 47* (MSM-50-1178, \$2.25), for two-part mixed voices, keyboard, and handclaps
Edwards, Mark: *Be Still My Soul* (MSM-50-0106, \$2.25), for SATB and piano
Keesecker, Thomas: *Alleluia* (MSM-50-5312, \$2.25), for unison voices or SATB and piano
Larkin, Michael: *Rejoice, the Lord Is King* (MWM-50-5826, \$2.25), SATB and piano
Lau, Robert: *For the Beauty of the Earth* (MSM-50-5923, \$2.65), for SATB and keyboard
Marrolli, Karen: *Begin Anew* (MSM-50-5183, \$2.65), for two-part mixed voices and piano
— *Love, Come Down* (MSM-50-6224, \$2.65), for SSA and piano; Information: morningstarmusic.com. ■

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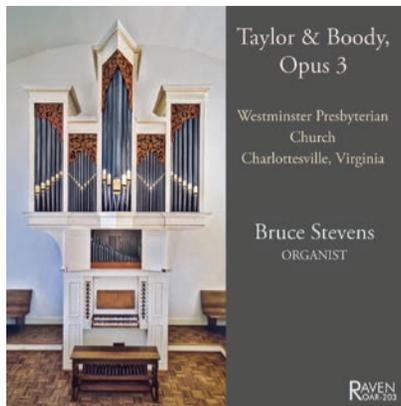
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New Recordings



Taylor & Boody,
Opus 3

Westminster Presbyterian
Church
Charlottesville, Virginia

Bruce Stevens
ORGANIST

RAVEN
OAR-203

Taylor & Boody, Opus 3: Westminster Presbyterian Church, Charlottesville, Virginia

Taylor & Boody, Opus 3: Westminster Presbyterian Church, Charlottesville, Virginia. Bruce Stevens, organist. Raven, OAR-203, \$15.98. Available from ravened.com and via Amazon and eBay.

Prelude and Fugue in D Minor, Georg Böhm; *Nun bitten wir den heiligen Geist*, BuxWV 209, Dieterich Buxtehude; *Allein Gott in der Höh sei Ehr'*, BWV 664, Johann Sebastian Bach; *Passacaglia in D Minor*, Johann Kaspar Kerll; *Prelude and Fugue in C Major*, BWV 566, Bach; *Chorale Partita on Was Gott tut, das ist wohlgetan*, Johann Pachelbel; *Unter der Linden grüne*, Jan Pieterszoon Sweelinck; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Deux danses à Agni Yavishta*, Jehan Alain; *Sonata No. 1 in F Minor*, opus 65, number 1: "Allegro,"

"Adagio," "Andante recitativo," "Allegro assai vivace," Felix Mendelssohn.

The first six tracks were recorded on February 1, 1981, and released on vinyl as a long-playing phonograph record. The remainder of the album was recorded at the inaugural organ recital on October 25, 1980.

George K. Taylor (1942–2026) and John H. Boody (born in 1946) founded Taylor & Boody Organbuilders in Middletown, Ohio, in 1977. A graduate of Washington & Lee University in Lexington, Virginia, George Taylor apprenticed with Rudolf von Beckerath and later worked in partnership with John Brombough. (For more information on Taylor, see "Nunc dimittis," page 7.) John Boody attended the University of Maine in Orono and apprenticed with Fritz

Noack, following which he also worked in partnership with John Brombough before he and George Taylor formed their own company. In 1979 George and John moved their company to its present location, a renovated school building three miles west of Staunton, Virginia. Taylor & Boody specializes in designing and building mechanical-action organs of high quality, firmly grounded in historical tradition. Virtually all parts of the organs are made in the Virginia workshop, including the metal pipes and reed stops. The team of twelve workers has extensive experience constructing organ components from the finest materials.

Opus 1 was a one-manual instrument at Amelia Presbyterian Church in the town of Amelia Court House, Amelia County, Virginia, and incorporated

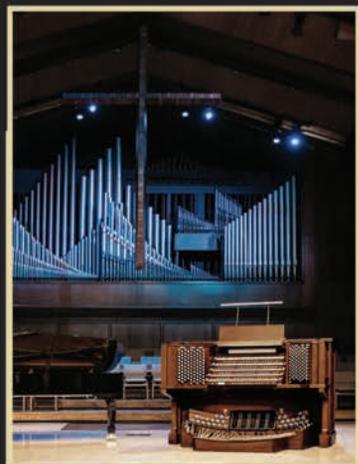
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parts from a previous Moline organ. Opus 2 and Opus 3 were both two-manual organs of eighteen stops, located respectively in the Presbyterian Church, Coshockton, Ohio, and Westminster Presbyterian Church, Charlottesville, Virginia. Both have Kimberger III temperament. The Charlottesville organ has twenty-one ranks and comprises a total of 1,061 pipes made of hammered lead except for the Brustwerk Gedackt, which is oak. The stoplist is given in the leaflet accompanying the compact disc.

Bruce Borden Stevens grew up in Richmond, Virginia, where he graduated from Douglas Southall Freeman High School before obtaining music degrees from the University of Richmond and the University of Illinois at Urbana-Champaign. Following this he moved to Europe for organ study in Copenhagen with Finn Viderø and Grethe Krogh and then with Anton Heiller in Vienna at the Universität für Musik und darstellende Kunst Wien (MKW). He is the instructor of organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded in 1994 to further the study of historic organs throughout Europe. From 1978 to 1982 he was organist and choir director of Westminster Presbyterian Church in Charlottesville, where he oversaw the installation of Taylor & Boody Opus 3. He later served for twelve years at Saint James Episcopal Church in Richmond and then for sixteen years at Richmond's Second Presbyterian Church before retiring. He continues to have an active career as a recitalist. Of particular interest was his 2022 dedicatory recital on the Juget-Sinclair choir organ, Opus 54, at the Cathedral of the Sacred Heart in Richmond, of which there is a recording on YouTube, [youtube.com/watch?v=Aa9p-YDwWIQ](https://www.youtube.com/watch?v=Aa9p-YDwWIQ).

Georg Böhm (1671–1733) was cantor-organist of the Johanniskirche in Lüneburg from 1698 until his death, where he presided over the church's famous organ, parts of which date back to 1553, and of which Arp Schnitger's pupil Matthias Dropa carried out a major enlargement between 1712 and 1715 under Böhm's instructions. Johann Sebastian Bach appears to have become acquainted

with both the organ and Böhm while a student at the Michaelisschule in Lüneburg between 1700 and 1702. Böhm's *Prelude and Fugue in D Minor*, more properly his five-sectional North German *Praeludium in D Minor*, is a work in the *stylus phantasticus* consisting of an opening pedal solo, a fugue, a passage of rapid descending scales, a second fugue based on an amended version of the first fugue, and a final toccata-like coda.

The celebrated Danish organist Dieterich Buxtehude (circa 1637–1707) wrote two chorale preludes on *Nun bitten wir den heiligen Geist*, BuxWV 208 and 209, and Bruce Stevens plays the second of these on this compact disc. It is a short setting in four voices in which the augmented melody of the chorale is in the soprano voice. BuxWV 208 is somewhat similar but has a rather more complex pedal part.

Johann Sebastian Bach (1685–1750) composed no fewer than ten chorale preludes on *Allein Gott in der Höh sei Ehr'*. The trio setting featured here, BWV 664, is from *Eighteen Chorale Preludes*. These preludes are interesting in that they display the influence of the Italian concerto tradition as well as the Germanic influences of such composers as Buxtehude, Böhm, and Pachelbel. Bach begins by treating only parts of the chorale melody, never fully stating it until the end, where it appears in the pedal.

Johann Kaspar Kerll (1627–1693) grew up in southern Saxony, but moved to Vienna to study with Giovanni Valentini, the court organist, and he subsequently served under Archduke Leopold Wilhelm in Vienna and as organist of the new gubernatorial palace in Brussels. He then studied under Giacomo Casparini in Italy, at the same time becoming acquainted with Frescobaldi. In 1656 he became Vice-Kappelmeister to the court in Munich, but in 1674 moved back to Vienna, where Emperor Joseph II granted him a pension and he served as a court organist. In Vienna he survived both the plague and the Turkish invasion, but in 1792 he returned to Munich, dying a few months later. His *Passacaglia Variata in D Minor* comes from his *Toccate, Canzoni, et altre Sonate, per sonare sopra il Cembalo o Organo* (Munich, 1676). Bruce Stevens plays the heavily

ornamented work on varied registrations ranging from *piano* to *tutti*.

The *Prelude and Fugue in C Major*, BWV 566a, is a transposed version of the E-major "Preludio ou Fantasia. con Pedal. dell' Sigre Joh: Seb: Bach," as the original manuscript has it, or the *Toccatà and Fugue in E Major*, BWV 566, as it is popularly known. I particularly like the E-major version since the work takes on an interesting color in unequal temperaments such as the Kimberger III well-tempered tuning of Opus 3. It is a very early work of Bach dating from the early 1700s and resembles a Buxtehude *praeludium* in the *stylus phantasticus*, being in five sections consisting of a prelude, a fugue, a rhapsodic interlude, and a second fugue. Bruce Stevens plays it in the C-major version.

Aside from the infamous *Canon in D Major*, the chorale partita *Was Gott tut, das ist wohlgetan* is perhaps the best-known composition of Johann Pachelbel (1753–1706). It consists of the chorale and nine variations. Pachelbel's fourth variation is particularly striking because of its gentle chromaticism. Bruce Stevens here makes effective use of the Brustwerk Regal stop. Otherwise, he mostly uses *mezzo piano* flute and principal registrations, occasionally adding some soft upperwork to provide a bit of sparkle. He plays the ninth variation on the clear and brilliant principal chorus of the Hauptwerk. At the end he repeats the chorale in its fully harmonized version making use of the organ's foundation stops.

We come then to the recording of Bruce Stevens's Opus 3 inaugural recital on October 25, 1980. Jan Pieterszoon Sweelinck (1562–1621) was perhaps the most memorable musician ever to live in Amsterdam. His variations *Unter der Linden grüne* more usually known as *Onder een linde groen*, SwWV 325, make use of a secular folk song melody, and this suggests that he probably intended them for the harpsichord, clavichord, or virginal, rather than for the organ, although the piece is commonly played on the organ today. There are four variations. Bruce Stevens brings out the delightful dance-like quality of the folk song melody very well, and I almost wonder if Sweelinck intended people to dance to it. He registers the first three variations on soft combinations of flute and principal stops and again uses the Hauptwerk chorus for the final variation.

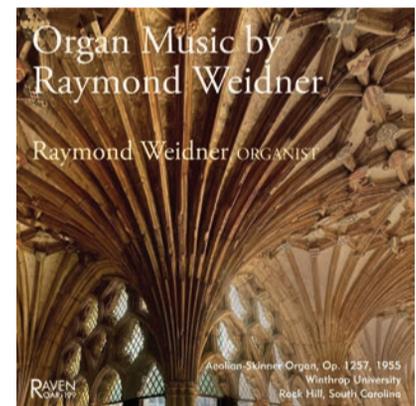
Next comes another of Bach's *Eighteen Chorale Preludes*. This time Bruce Stevens plays *Schmücke dich, o liebe Seele*, BWV 654, which treats the augmented chorale melody in the soprano. Once again, he uses the Brustwerk Regal for the solo against an accompaniment of flute stops on the Hauptwerk and Pedal.

We then turn away from the Baroque era, and Bruce Stevens plays *Deux danses à Agni Yavishta*, JA 77–78/AWV 61 by Jehan Alain (1911–1940), whose date of death the leaflet erroneously gives as 1949. These are among Alain's

earlier compositions and date from 1932. They are quite technically demanding, requiring frequent changes of registration, tempo, and rhythm. Despite Alain having written them with a very different instrument from Opus 3 in mind, they come off surprisingly well on the Westminster Presbyterian Church organ.

The final work from the inaugural recital is *Sonata No. 1 in F Minor*, opus 65, number 1, by Felix Mendelssohn (1809–1847). Like E major, F minor is a key to which the Kimberger III temperament gives a very interesting nuance. Despite Mendelssohn's preference for equal temperament, many of the instruments on which his works were performed during his lifetime had unequal temperaments— $\frac{1}{6}$ -comma temperaments being particularly common—so Bruce Stevens's iteration is by no means inauthentic, and indeed I find it rather refreshing. If the instrument shows any shortcomings so far as Mendelssohn's first sonata is concerned, they are the lack of an adequate swellbox, the lack of strings at the beginning of the second movement, and the absence of an 8' manual Trompette and a 16' Pedal Posaune in the final movement. Nevertheless, Stevens gives a convincing performance of the piece to round off the compact disc.

Tempus fugit! It is hard to believe that Taylor & Boody's Opus 3 at Westminster Presbyterian Church in Charlottesville, Virginia, is now forty-five years old. Bruce Stevens's performances on this instrument represented quite a radical departure at the time, though it would seem much more commonplace today. The sound comes over well on the remastered recordings, and I therefore commend this compact disc as a very interesting voice from the past.



Organ Music by Raymond Weidner

Organ Music by Raymond Weidner. Raymond Weidner, organist, plays the 1955 Aeolian-Skinner Opus 1257, Winthrop University, Rock Hill, South Carolina. Raven, OAR-199, \$15.98. Available from ravened.com and via Amazon and eBay.

Scherzo, opus 2; *Frescoes*, opus 66: "Prelude," "Meditation," "Chant," "Sortie"; *Divertimento in the French Style*, opus 36; *Biblical Sketches* (Fantasies on

► page 25

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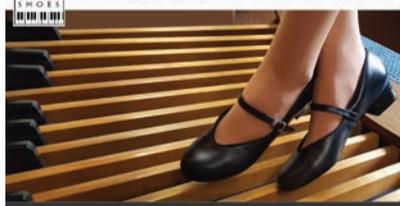
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Barbara A. Black

I am writing this in early February about two weeks after my mother died at the age of ninety-two. Various aspects of my mother's journey over the last few months have preoccupied me as well as the rest of my family. She seemed well, though in need of significant changes in her life situation. But then various serious health challenges, all of which had been around for a long time, caught up with her. In the end, her death at that particular time was sudden and unexpected, though on a longer arc it wasn't surprising.

This whole story explains why I have not published a column in a while, and why I won't for a little while longer. In theory, I am able to write the next couple of "Introduction to Harpsichord" columns more or less standing on my head. However, I want to treat them with the respect that they and the readers deserve. That means coming back in a couple months with a clear head and more relaxed spirit.

This column has always been written from a personal point of view and reflects my feeling that pedagogy is a phenomenon that encompasses essentially everything. This includes technical specifics of pedaling, fingering, or registration, as well as any thoughts and experiences that any teacher, prospective teacher, or student encounters along the way. Therefore, I feel free to write a few words about my mother, even though she was not a musician and did not teach me anything directly about music or about teaching music.

My mother was indeed a teacher. She was a legal historian and taught classes in that field and also in contract law for many decades, mostly at Columbia



Barbara Ann Aronstein Black (May 6, 1933–January 20, 2026), seen here at the London Zoo, April 2024

Law School, where she also served a term as dean. Not surprisingly, I never experienced her work in the classroom. But I know that she was devoted to teaching and had a reputation as a great classroom teacher. I think that some of my own deep respect for and love of teaching came from her by osmosis and example.

I have mentioned here from time to time that I was a late bloomer as a musician. Leaving aside the exact details of that scenario as it played out for me, that is also a description that fits my mother with her professional work. In her case, the reasons were societal. As a young woman in college and in law school in the early 1950s, she had it drummed into her repeatedly that she should not expect to have a career at all, but rather to be a homemaker. (There were professors around in those days who explicitly believed that places in universities were wasted on women, since they would not use their learning or their degrees to pursue careers.) Indeed my mother married and had three children. And in those days—more so than now, though there

are still difficulties now—that lead to her staying home for a number of years. She was in her thirties when she went back to school to explore her love of history and added a PhD in history to her law degree. She began her teaching career past the age of forty.

This gave her a certain perspective on the concept of a career and what the possibilities might be. There is a quote from my mother from a commencement speech that she gave at her alma mater Brooklyn College in 1988 that a number of people have been coming back to and talking about in the time since her death: "Don't be discouraged when you find that the process of self discovery takes a long, long time. Don't even be surprised if at fifty you are still wondering what you are going to be when you grow up." This philosophy has helped me to be patient with my own career. But more importantly, it has informed my attitude toward teaching. There is no such thing as someone being too old or in the wrong place in their life to study and learn if they want to do so.

I mentioned that my mother was not a musician. There is a bittersweet story about that. When she was a child or perhaps her early teens, she wanted to take piano lessons. But her father told her that she did not need lessons; if she had any talent she would just be able to sit down and play. I do not mention this to condemn my grandfather. Of course he was wrong about this, and it was tragic that he ended up squelching her interest in playing piano. But like all of us, he understood only that which he had a chance to learn about. And of course he was not the only person who has believed that musical or any artistic talent is something that is bestowed on



a chosen few by some sort of magic. (There may be hidden layers to the story. Was he worried about affording the lessons or a piano? Was he consciously or otherwise trying to save face?)

But this story has always prodded me further toward believing the exact opposite: that anyone who is interested can get something real and valuable from studying and engaging with music, regardless of anyone else's thoughts about their talent. This is probably my single strongest belief and principle about teaching and learning.

I should add that in her seventies my mother did indeed take piano lessons for a little while, and she got a lot out of it, though arthritis intervened before long. My mother was someone who valued honesty, accuracy, kindness, and patience. She took people as she found them and treated people well. She did not want to suffer a long decline and would say that if she ever "dropped dead" we should all rejoice. It is difficult to rejoice, but I am very glad that the end came the way she wanted it to. ■

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And to Think that I Saw It on Mulberry Street.

That's the title of Theodor Geisel's (a.k.a. Dr. Seuss) first children's book, an imaginary romp of a parade of animals. A little boy named Marco thinks it would be fun to tell his father of all the wonderful things he had seen, but sitting on the sidewalk, he had only seen an old horse pulling a cart. He spun for himself a magical tale of a procession that included zebras, elephants, circus wagons, the whole shooting match, but Marco could not muster the courage to tell such a tale, so he dutifully reported the horse cart. Geisel's book was rejected by twenty-seven publishers before it was finally published in 1937, starting Dr. Seuss's legendary career writing books for children that included *Horton Hears a Who!*, *Green Eggs and Ham*, *The Cat in the Hat*, *How the Grinch Stole Christmas*, and *The Butter Battle Book*, among many others.

Geisel was born on Mulberry Street in Springfield, Massachusetts, and later lived in New York's Greenwich Village. Several years ago, the New York Public Library exhibited a collection of the hats from Dr. Seuss's characters, inspired by the seventy-fifth anniversary of the publication of *The 500 Hats of Bartholomew Cubbins*. Remember, Bartholomew was the star of another of Dr. Seuss's classics, *Bartholomew and the Oobleck*. Mulberry Street in New York is in the Manhattan neighborhood of Nolita (North of Little Italy) and is near the site of Geisel's grandfather's bakery.

Dr. Seuss popped into my mind when I placed a large order in January for rental scaffolding to be delivered to 263 Mulberry Street in New York, the location of the Basilica of Saint Patrick's Old Cathedral, familiarly known as Old Saint Patrick's. Saint Patrick's Cathedral was built in the Gothic Revival style between 1809 and 1815 and served as the seat of the Archdiocese of New York until the "new" Saint Patrick's Cathedral was opened on Fifth Avenue in 1879. The basilica is home to a breathtaking forty-stop organ built in 1868 by Henry Erben. You can read the specifications of the organ at <https://www.nycago.org/Organs/NYC/html/StPatrickOldCath.html>.

This was the second time I have placed an order for scaffolding on Mulberry Street. During the winter of 2023, the Organ Clearing House removed the Erben organ from the building for restoration. That work is complete, and now, during a blizzard and zero-degree windy cold, we are returning the restored organ to its original home. The scaffolding is used to construct towers on which we mount hoisting equipment for raising and lowering heavy organ components from nave floor over balcony rail with safety for the workers and the instrument. Dr. Seuss's lyrical verse rattled through my head as I shivered my way to the church.¹

Henry Erben's (1800–1884) organ-building workshop was located on Wooster Street near Canal Street in the Manhattan neighborhood known now as SoHo (South of Houston—the New York pronunciation is HOW-stun), perhaps a twenty-minute walk from Old Saint Patrick's. I imagine that the sixty-eight-year-old organbuilder walked between his shop and Saint Patrick's Cathedral many times while the organ was being installed and later to show the instrument to potential new clients. It is reminiscent of Frank Hastings of Hook & Hastings walking between his workshop and the E. & G. G. Hook & Hastings hundred-rank beauty at Boston's Cathedral of the Holy Cross (Opus 801, 1875).



Scaffolding and hoisting equipment at the Basilica of Old Saint Patrick's Cathedral, New York, New York. Organ by Henry Erben (1868) (photo credit: John Bishop)

A round-trip ticket

Two years ago, the Organ Clearing House dismantled Saint Patrick's Erben organ and delivered it to the Lancaster, Pennsylvania, workshop of Brunner & Associates, the firm chosen for its restoration. As that work was nearing completion, we visited a couple times to plan for its return to New York, and the Organ Clearing House crew went to the workshop in mid-January 2026 to help dismantle the organ and pack it for transportation. It was handy to be able to dismantle the organ a second time in preparation for returning the thousands of parts to the church in the right order, and it was great to see the organ in its restored condition.

Every organist should witness the delivery of a pipe organ to a church at least once to get an idea of what goes on inside the instrument. Organ parts are spread across the backs of the pews in the vast church in a mind-numbing variety, from heavy and bulky to small and delicate. They are wrapped in foam and blankets to protect them during transit and labelled as to where in the organ they belong—swell rollerboard, manual couplers, C-sharp side Pedal Gamba 16' racks, Choir rackboards, etc.

Twenty years ago, we delivered a three-manual Casavant organ to a church in Midlothian, Virginia. The parish had organized a party around the arrival of the truck, and members of the congregation helped unload the organ under the supervision of our crew. As the church filled up with fancy, obscure, and complicated parts, a member of the board of trustees told me that until that moment he had no idea why pipe organs had to be so expensive. A glance across the array made it obvious.

It's all about wind.

In nineteenth-century American organs, the bellows are typically on the floor of the organ. This is true for a ten-stop organ as well as those much larger. The most common arrangement is a large "double-rise" reservoir with two opposing rounds of ribs and two or three "feeder bellows" underneath. The feeders are like huge fireplace bellows that are operated by a pumping handle or other mechanism, filling the reservoir with pressurized air. The air pressure is established by weights (usually bricks or stones) on top of the reservoir. Of course, most older organs have been retrofitted with electric blowers, and the feeders are left dormant.

When the organ is being played quietly with just a few stops, it does not take much effort on the part of the pumper to keep up with the demand, but if the organist wants to use a lot of stops, the pumper has to work hard. During my tenure with John Leek in Oberlin during the 1970s, we restored an organ by



Super-long drawknobs of the Erben organ, Basilica of Old Saint Patrick's Cathedral (photo credit: John Bishop)



Great keyboard action showing square rail, vertical trackers, and rollerboard. End of Choir rollerboard is barely visible at upper left. Erben organ, Basilica of Old Saint Patrick's Cathedral. View is from back of organ, nave columns and chandeliers are visible in the distance (photo credit: John Bishop)

William H. Clarke for a church in Bethlehem, Ohio, a project that included the restoration of the original hand-pumping system. I was to pump the organ for the closing hymn of the dedication concert played by Oberlin organ professor Garth Peacock. Garth and I could see each other around the corner of the organ case as he played and I pumped, and I knew from the glint in his eye that he was intentionally using as much wind as he could, delighting in watching me flail that pump handle to keep the wind pressure up.

In the Old Saint Patrick's organ, there are two reservoirs in the bottom of the organ. One has three feeders, which in turn feeds directly into the second. The feeders are connected by a heavy steel shaft that is rotated by a large steel wheel, and that has forged cams that are connected to the feeders with heavy wood levers. The shaft is turned by a heavy steel wheel outside the organ case to operate the feeders. This is a sizable organ with lots of large-scale stops like Double Open Wood Diapason, that (beautiful) 16' Bell Gamba, and plenty of manual 8' stops. The feeder system was defunct before restoration, so I have not experienced pumping the organ by spinning that wheel with full organ playing. However, I did pump the organ in the workshop before it was shipped. The pedal stops were not installed, but I can imagine that it will be very heavy work to pump for full organ.

Mounting the reservoir and bellows on the floor of the organ is logical enough as windlines can be run easily to the various windchests, but there are two big disadvantages. One is that the pedal key action is typically under the reservoir. That is not a problem if the pedal windchest is at the back of the organ because it is easy enough to reach



Looking diagonally across the interior of the organ from the rear showing double-rise reservoir with feeder bellows underneath and second reservoir in the background. The iron shaft with cams and pumping arms are visible in foreground. The wheel with crank for pumping is outside the case to the right of the photo. Erben organ, Basilica of Saint Patrick's Old Cathedral (photo credit: John Bishop)

both ends of the trackers for repair and adjustment. But if the pedal is divided on both sides of the organ, there is usually a "pedal cross" directly under the bellows with leather nuts holding trackers to upright rollers that splits the action into C and C-sharp sides and sends it laterally to both sides. When installing such a rig, the pedal action gets assembled on the floor first and the reservoir placed on top, so the mechanical action can no longer be reached for adjustment or repair.

I have modified pedal cross actions by connecting the trackers permanently so there is no adjustment point under the bellows. Still, you say a little prayer when you put the bellows in place, hoping that nothing ever goes wrong with it. In a worst-case scenario, you would have to dismantle most of the organ to fix a broken tracker.

The other disadvantage shows up when it is time to re-leather the reservoir. In a few instances over the years, I have been able to open the lower case on one side of the organ, dismantle lots of action and windlines, make a temporary leg to support the upper case on the front or back corner, and slide the reservoir out the side of the organ. If there is not enough space beside the organ to accept the long side of the reservoir as it slips out, the organ must come down to get the bellows out.

In the organ at Old Saint Patrick's, the people in the Erben shop built a complicated pedal key action that goes from the pedalboard to left and right along the front of the case and makes a spidery turn toward the back of the organ. It works fine, and there are no action parts under the reservoirs, but you would still

face a big dismantling job to get them out for re-leathering.

Where the action is

You can stand in a narrow passageway behind this organ and look across the inside at ground level. The massive Pedal division—16' Double Open Wood Diapason, 16' Bourdon, 16' Contra Gamba (with flared bells), 8' Violin Cello (also with flared bells), 4' Claribel Flute, and 16' Trombone—is divided on each end of the case, with bass ends at the back of the organ and extra-wide walkboards that accompany each windchest. The tracker key action for each pedal chest runs handily along the walkboards.

The center of the organ at ground level above the reservoirs is dedicated to the manual key and stop actions. The keydesk extends a few feet away from the front of the organ case—add that to the immense depth of the organ, and you find that the stopknobs of the Swell are over twelve feet long. You would hardly imagine that when pulling out stops to register a piece. Those knobs connect to iron squares that turn the action ninety degrees to connect to massive trundles that pivot to move the sliders.

The thirteen-stop Great division is in the usual position behind the façade pipes, and the nine-stop unenclosed Choir is directly behind the Great. The eleven-stop enclosed Swell is above the Choir. Each division has a large rollerboard that transfers the action from chromatic keyboard order to the diatonic windchests with whole tones starting on CC on one side of the windchest and whole tones starting on CC-sharp on the other.

It is all pretty simple. There are five big windchests mounted on strong frames. The three manual windchests have fifty-eight notes each. The two pedal windchests that are nearly as large as the manual chests have fifteen notes each—each is half of the thirty-note compass of the pedal. Fifteen notes for six stops means that each pedal chest supports just ninety pipes. Wood windlines conduct the wind pressure from the reservoirs to each windchest, and each windchest is connected to its keyboard (I count the pedalboard as a keyboard). The stop action starts with those twelve-foot drawknobs, connecting each knob to its designated slider, and that's it. That's the organ. Tens of thousands of pounds of wood and metal built in lower Manhattan in 1868.

In that year United States President Andrew Johnson was impeached by the House of Representatives and later acquitted by the Senate, the fourteenth amendment to the United States Constitution was ratified granting African Americans full citizenship, Christopher Latham Sholes patented the typewriter, and George Westinghouse invented the air brake for railroad cars. Tchaikovsky's *Symphony Number 1*, Brahms's *Ein deutsches Requiem*, Wagner's *Die Meistersinger*, and Grieg's *Piano Concerto in A Minor* were premiered in 1868. The great Cavaillé-Coll organ at the Cathedral of Notre-Dame in Paris was dedicated.

I wonder what news items were in Henry Erben's mind as he walked back and forth from his workshop to Saint Patrick's. Contemporary photos of the neighborhood show horse-drawn carts on the streets. Maybe Mr. Erben rode in one; maybe he had a driver? As I walked from the Bleeker Street subway station along Houston to Mulberry Street, I imagined that I was retracing Henry Erben's footsteps.

Henry Erben's son, also named Henry Erben (1832-1909), was an officer in the United States Navy. He was promoted

to Commander in 1868, the same year his father finished the organ at Saint Patrick's, and retired as a rear admiral. I wonder if he walked with his father to visit the organ. It's fun to remember that pipe organs and sailing ships were among the most complex machines created by humans at that time. Maybe the younger Henry gained mechanical ability by helping in his father's workshop when he was young.

Life work

Henry Erben's career spanned about fifty-seven years. His company suffered several workshop fires and was reorganized more than once, so there are gaps in the firm's record keeping, but it is safe to say that the firm produced more than thirteen hundred organs. Henry was not alone. George Jardine & Son, Hilborne and Frank Roosevelt, Reuben Midmer & Son, and J. H. and C. S. Odell were prolific organbuilders in New York along with smaller firms like Richard Ferris (later Ferris and Stuart), and Hall & Labagh (later Hall, Labagh, and Kemp), among others.

Besides New York, Boston was the other great center of American organbuilding during the nineteenth century, with firms like Thomas Appleton, William Goodrich, E. & G. G. Hook (later E. & G. G. Hook & Hastings, still later Hook & Hastings), George Stevens, and George Hutchings. Ernest Skinner was first an employee at the Hutchings workshop and founded his eponymous company in 1903, starting a storied career that continued through Opus 872, built in 1931 for Girard College in Philadelphia. The first Aeolian-Skinner was Opus 873, built in the same year for Saint Mark's Episcopal Church, Hoosick, New York.

The OCH crew is spending more than five weeks assembling the great Erben organ. They will be followed by the good folks at Brunner & Associates, who will accomplish voicing, tuning, and fine adjustments. I was there for less than a week and was in and out as I had meetings and appointments elsewhere in the city. It was a thrill to see the organ coming together and to imagine a connection, even a conversation with Henry



Erben as I walked the streets that were familiar to him. I am looking forward to returning to hear the finished organ. I'll be sure to report.

Notes

1. On March 2, 2021, *And to Think That I Saw It on Mulberry Street* was withdrawn from publication along with six other Dr. Seuss titles by Dr. Seuss Enterprises because of images they deemed "hurtful and wrong" that easily passed under the social radar of 1937.

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Glatter-Götz Orgelbau, Pful-lendorf/Aach-Linz, Germany
Rosales Organ Builders, Whittier, California
Trinity Church, New York City

From the church

To commission a new organ for Trinity Church, New York City, currently in its 329th year, is to first contend with a considerable history. While little is known about instruments in Trinity's earliest buildings, the iconic Richard Upjohn church of 1846—now a mere 180 years old—has contained an array of new and rebuilt instruments, whose story reads like a condensed version of American organ history. What began in 1846 with Henry Erben, both innovative and anachronistic, later settled into a more staid pattern: instruments that kept up with prevailing trends but rarely set them.

Such a characterization hardly applies to music at Trinity. Organ buffs may know the parish's long-standing reputation for quality and quantity of both organ and choral music, but even cognoscenti may not appreciate just how far back that tradition runs. In 1864 Trinity was one of the first parishes to establish a choir of men and boys, instituting a standard of tone and repertoire, and beyond that, elevating the role of music as something integral to worship, not an incidental adornment.

Today's worship music at Trinity is far broader in scope and style. In addition to the range of canonical repertoire performed by Trinity organists and sung by Trinity's professional, parish, and youth choirs at Sunday services, the organ is heard at all 12:05 p.m. weekday services; Compline by Candlelight features improvised choral music; Evensong services feature both choral and organ music; and special services including Jazz Vespers, Taizé, and Celtic Healing Prayer further expand the breadth of repertoire and quality of experience.

Music outside of worship has an equally vibrant and lengthy history. In the 1920s, Organist and Choirmaster Channing Lefebvre began a noontime



The 1901 Hook-Hastings south chancel case, modified in this project and now housing the Positive (photo credit: Leo Sorel)

recital series that would continue for decades. Under his assistant and later successor, George Mead, concert music programming expanded further. Mead enjoyed a long and unsung tenure, from 1923 to 1966, with many illustrious assistants along the way. From 1968, Larry King broadened the programs to feature professional ensembles and diverse musical genres, renaming the series Noontime Concerts and showcasing avant garde works, his own among them. In recent years, that series has expanded still further, becoming today's Concerts at One series, ranging from preeminent artists in jazz and early music with Trinity Baroque Orchestra and Trinity Choir to commissioned works and world premieres with NOVUS, Trinity's contemporary music ensemble.

Trinity Church remains at the forefront of commissioning new music, ensuring that the voices of today resonate for generations to come. In recent years, Trinity's commissioning efforts have amplified underrepresented voices; explored pressing social issues; and contributed to the expansion of sacred and secular choral, orchestral, and chamber music repertory. Through its acclaimed ensembles including Trinity Choir, Downtown Voices, and NOVUS, Trinity has championed myriad living composers, leading to performances of works that have garnered Pulitzer prizes and Grammy nominations.

Finally, Trinity has long recognized the importance of music education and outreach in a culture sorely in need of it. Trinity's music education program

sends teaching artists to more than 900 students in schools and after-school programs across all five boroughs. Currently, more than 400 students come to Trinity for free instruction and programming. These opportunities include the Trinity Youth Chorus (ages 5–18) and our JAZZ HOUSE KiDS partnership, which provides lessons and classes to more than 100 students, who then participate in ensembles at Trinity.

The new Glatter-Götz/Rosales is the centerpiece of a campus-wide initiative to bring distinguished pipe organs to all of Trinity's worship spaces. That process began in 2017 at St. Paul's Chapel (a historic Trinity property five blocks north on Broadway), with the installation of a revitalized 1989 Noack organ placed within the Johannes Geib case

Glatter-Götz / Rosales Opus 40

1. 32' Violone (CC-AA duophonic, 5 pipes) 56 pipes	2. 16' Principal (bass in façade) 16' Violone (ext 32') 61 pipes 12 pipes	3. 16' Bourdon (1–12 Pedal Boudon) 49 pipes	4. 8' Principal 61 pipes	5. 8' Bell Diapason 61 pipes	6. 8' Salicional (1–12 Violone) 49 pipes	7. 8' Flûte harmonique 61 pipes	8. 8' Rohrflöte 61 pipes	8' Bourdon (ext 16') 12 pipes	9. 5½' Gros Nasard 61 pipes	10. 4' Octave 61 pipes	11. 4' Spitzflöte 61 pipes	12. 3½' Grosse Tierce 61 pipes	13. 2½' Octave Quint 61 pipes	14. 2' Super Octave 61 pipes	15. 2' Waldflöte 61 pipes	16. Corneta V (tenor F) 215 pipes	17. Fourniture IV 244 pipes	18. Mixture VIII 336 pipes	19. 8' Trumpet 61 pipes	20. 16' Contra Tromba 61 pipes	21. 8' Tromba 61 pipes	22. 4' Tromba Clarion 61 pipes	23. 8' Trompette-en-chamade 61 pipes	24. 8' Prestant (in façade) 61 pipes	25. 8' Voce umana (tenor F) 44 pipes	26. 8' Hohlflöte 61 pipes	27. 4' Octave douce 61 pipes	28. 2½' Nasard 61 pipes	29. 2' Waldflöte 61 pipes	30. 1½' Tierce 61 pipes	31. 1½' Larigot 61 pipes	32. 8' Dulzaína 61 pipes	Tremolo Chaire Unison Off (mobile console only) Birds Bells	33. 16' Lieblich Gedeckt 61 pipes	34. 8' Diapason 61 pipes	35. 8' Viole de gambe 61 pipes	36. 8' Voix céleste 61 pipes	37. 8' Flûte traversière (1–12 Bourdon) 49 pipes	38. 8' Bourdon 61 pipes	39. 4' Principal 61 pipes	40. 4' Flûte octaviante 61 pipes	41. 2½' Nasard 61 pipes	42. 2' Octavin 61 pipes	43. 1½' Tierce 61 pipes	44. Plein jeu III–V 269 pipes	45. 8' Trumpet 61 pipes	46. 8' Hautbois 61 pipes	47. 8' Voix humaine 61 pipes	48. 16' Waldhorn 61 pipes	49. 8' Cornopean 61 pipes	50. 4' Clarion 61 pipes	51. 16' Corno dolce 61 pipes	52. 8' Geigen Principal 61 pipes	53. 8' Stopped Diapason 61 pipes	54. 8' Dulciana 61 pipes	55. 8' Vox angelica 61 pipes	56. 4' Principal 61 pipes	57. 4' Flute 61 pipes	58. 2½' Nasard 61 pipes	59. 2' Doublet 61 pipes	60. 1½' Tierce 61 pipes	61. 1½' Septième 61 pipes	62. 1' Piccolo 61 pipes	63. ¾' Neuvième 61 pipes	64. Mixture IV–V 250 pipes	65. 16' Contra Fagotto 61 pipes	66. 8' Clarinet 61 pipes	67. 8' Flügel Horn 61 pipes	68. 8' Tuba Minor 61 pipes	8' Tuba Magna (Solo) 8' Trompette-en-chamade (Great) Gallery Choir 16 Gallery Choir Unison Off Gallery Choir 4 Great Trombas on Choir	69. 8' Violoncello 73 pipes	70. 8' Gamba Celeste 73 pipes	71. 8' Doppelflöte 73 pipes	72. 4' Orchestral Flute 73 pipes	16' Corno di bassetto (ext 8') 12 pipes	73. 8' Corno di bassetto 61 pipes	74. 8' French Horn 61 pipes	75. 8' English Horn 61 pipes	76. 8' Tuba 61 pipes	16' Tuba Magna (ext 8') 12 pipes	77. 8' Tuba Magna (unenclosed) 61 pipes	4' Tuba Magna (ext 8') 12 pipes	78. 32' Open Wood 27 pipes	32' Violone (Great) (CC-AA duophonic, 5 pipes) 32' Resultant 16' Open Wood (ext 32') 16' Principal (Great) 16' Violone (Great) 12 pipes	79. 16' Bourdon 32 pipes	16' Corno Dolce (Choir) 16' Lieblich Gedeckt (Swell) 10½' Quint (self-adjusting)	80. 8' Octave 32 pipes	8' Open Wood (ext 32') 12 pipes	8' Violone (Great) 8' Bourdon (ext 16') 8' Lieblich Gedeckt (Swell) 12 pipes	81. 4' Super Octave 12 pipes	4' Flûte (ext 32' Open) 12 pipes	4' Bourdon (ext 16') 12 pipes	82. 32' Contra Trombone 32 pipes	16' Trombone (ext 32') 12 pipes	83. 16' Posaune 32 pipes	16' Tuba (Solo) 16' Tromba (Great) 16' Waldhorn (Swell) 16' Fagotto (Choir) 16' Corno di Bassetto (Solo) 8' Tromba (ext 32') 12 pipes	8' Tromba (Great 16') 8' Trumpet (ext 16' Posaune) 12 pipes	84. 4' Clairon 32 pipes	4' Octave Tromba (ext 32') 12 pipes	Gallery Pedal Unison Off 8' Trompette-en-chamade (Great) 8' Tuba Magna (Solo)
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The gallery organ in the 1846 Erben case with the recreated Chaire division (photo credit: Mary Kang)

of 1802. In the Chapel of All Saints, a beautiful, contemplative sanctuary within Trinity Church dating from 1912, Richards, Fowkes & Co. completed their Opus 26: a two-manual organ in quarter-comma meantone. This jewel has enriched worship in the chapel and provided New York a unique setting for Renaissance and early Baroque music.

With a seating capacity of just 65, the Chapel of All Saints and the new organ make for a dramatically intimate musical experience.

For Trinity itself, history had to be our teacher. Most organs in this space had failed to reach their ultimate potential on account of environmental conditions. The chancel chamber was

cramped; the gallery, though expansive, was inefficient. The organ project was fortunate to coincide with a major renovation of church and chapel, allowing longstanding limitations to be addressed alongside broader acoustic concerns. The chancel organ space (as Mr. Rosales describes later) is now an ideal of its kind, giving surprising clarity

while affording a hushed mystery and magic only a chamber can provide. The gallery loft, now with a concrete wall at the back and excellent surfaces, has dramatically improved bass response, projection, and clarity. Various alterations to the room itself have transformed a good-enough acoustic into something truly special.

Trinity Church, New York City

Chancel Great (enclosed with Chancel Swell)		
85.	8'	Diapason (façade, unenclosed) 61 pipes
86.	4'	Octave (unenclosed) 61 pipes
87.	16'	Bourdon 61 pipes
	8'	Chimney Flute (ext 16') 12 pipes
	8'	Salicional (Swell)
	8'	Celeste (Swell)
88.	4'	Spire Flute 61 pipes
89.	2'	Fifteenth 61 pipes
90.		Mixture IV 244 pipes
91.	8'	Bell Clarinet 61 pipes
		Tremolo (Swell)
		Chancel Great Unison Off
Chancel Positive (unenclosed, south case)		
92.	8'	Principal (façade) 61 pipes
93.	8'	Gedeckt 61 pipes
94.	4'	Hohlflöte 61 pipes
95.	2'	Doublet 61 pipes
		Chancel Positive Unison Off
Chancel Swell (enclosed, north chamber)		
96.	8'	Geigen Principal 61 pipes
97.	8'	Harmonic Flute 49 pipes
		(1–12 from Geigen)
98.	8'	Salicional 61 pipes
99.	8'	Celeste 61 pipes
100.	4'	Fugara 61 pipes
101.	4'	Flute 61 pipes
102.	2 3/4'	Nasard 61 pipes
103.	2'	Piccolo 61 pipes
104.	1 3/4'	Tierce 61 pipes
	16'	Contra Oboe (ext 8') 12 pipes
105.	8'	Trompette 61 pipes
106.	8'	Oboe 61 pipes
		Tremolo
		Chancel Swell 16
		Chancel Swell Unison Off
		Chancel Swell 4

Chancel Solo (doubly enclosed within Chancel Swell)		
107.	8'	Aeoline 61 pipes
108.	8'	Unda Maris 61 pipes
109.	8'	Vox Humana 61 pipes
		Tremolo
110.	16'	Trombone (hooded) 61 pipes
111.	8'	Trumpet (hooded) 61 pipes
112.	4'	Clarion (hooded) 61 pipes
		Chancel Solo 16
		Chancel Solo Unison Off
		Chancel Solo 4
Chancel Pedal (north chamber)		
113.	16'	Open Bass 32 pipes
	16'	Bourdon (Great)
	8'	Octave Bass (ext 16') 12 pipes
	8'	Diapason (Great)
	8'	Chimney Flute (Great)
	8'	Salicional (Swell)
	4'	Octave (Great)
	4'	Chimney Flute (Great)
	16'	Trombone (Solo)
	16'	Contra Oboe (Swell)
	8'	Trumpet (Solo)
	4'	Clarion (Solo)
		Chancel Pedal Unison Off

Balanced Expression Pedals	
Choir	
Swells (both)	
Solos (both)	
Register Crescendo	

Expression Couplers	
Solo on Choir	
Choir on Crescendo	
Gallery Swell on Crescendo	
Chancel Swell on Solo	
Chancel Solo on Crescendo	
All Swells to Swell	

Combinations (both consoles)	
Generals 1–25 / 1–10 (thumb/toe)	
Greats 1–10 (thumb)	
Swells 1–10 (thumb)	
Choir/Rückpositiv/Positive 1–10 (thumb)	
Solo 1–8 (thumb)	
Pedals 1–8 (toe)	
Great to Pedal reversible (thumb/toe)	
Chancel Great to Pedal reversible (thumb/toe)	
Swell to Pedal reversible (thumb/toe)	
Chancel Swell to Pedal reversible (thumb/toe)	
Choir to Pedal reversible (thumb)	
Chancel Positive to Pedal reversible (thumb)	
Solo to Pedal reversible (thumb)	
Chancel Solo to Pedal reversible (thumb)	
Antiphonal Swells reversible (thumb)	
All Swells to Swell reversible (thumb)	
Pedal Stops on Great Divisionals knob	
Pedal Stops on Swell Divisionals knob	
Sostenuto (each manual, with indicator, thumb)	
Additive Sostenuto knob	
All Divisionals Next–All Generals Next	
Library–Scope–Set–Cancel	
Next and Previous (multiple)	
Solid State Organ Systems Organist Palette	

Couplers	
<i>Gallery Organ</i>	
Great to Pedal	
Swell to Pedal	
Choir to Pedal	
Chaire to Pedal	
Solo to Pedal	
Swell to Pedal 4	
Choir to Pedal 4	
Solo to Pedal 4	
Swell to Great	
Choir to Great	
Chaire to Great	
Solo to Great	

Swell to Choir	
Solo to Choir	
Pedal to Choir	
Solo to Swell	
Choir to Swell	
Swell to Great 16	
Choir to Great 16	
Solo to Great 16	
Swell to Great 4	
Choir to Great 4	
Solo to Great 4	

Both Organs	
Pedal Divide	
Manual II–I Transfer (mobile console only)	
Gallery Organ Off–Chancel Organ Off	

Chancel Organ	
Great to Pedal	
Swell to Pedal	
Positive to Pedal	
Solo to Pedal	
Swell to Great	
Positive to Great	
Solo to Great	
Swell to Choir	
Solo to Choir	
Pedal to Choir	
Swell to Great 16	
Swell to Great 4	

113 independent stops, 138 ranks, 8,029 pipes

Builders' websites:
www.gg-organs.com
www.rosales.com

Church website:
trinitychurchnyc.org

Cover feature

The conception of the organ was shaped by a two-year research period involving the music team, clergy, and members of the congregation. Instruments of all types and varied settings were examined, and larger questions debated. Should Trinity have two entirely separate organs? How important was choral accompaniment in each location? How would the instrument(s) interact with ensembles and orchestra? Initial design work envisioned two separate organs, but gradually an evolution of thinking arrived at the present scheme. The choir has moved around the building a great deal over the past 60 years, and its travels are sure to continue. It seemed essential, therefore, that choral accompaniment be seriously accommodated front and back. That realization caused the mobile console to be ordered, as the initial plans had included only the gallery console.

While the organ as a whole seems more a summation than anything truly innovative, certain features deserve mention. The low-profile amphitheater mobile console has not merely a height-adjustable bench; the entire console itself moves up and down, to accommodate in true comfort the dimensions of any player. In the gallery organ, the largest wood pipes are duophonic, saving considerable room. All organ spaces are fully climate-controlled and humidified, to maintain tuning stability independently and together. Special controls allow flexibility for expression and arrangements of the eleven divisions over the four manuals, while avoiding excessive controls and keeping octave coupling to a minimum.

Of the dozens of people who have made this project possible, certain people deserve special mention. Even for an institution with significant resources the organ project at Trinity required considerable persuasion to come to life. The arguments were made eloquently and with great conviction by Vestryman William H. A. Wright and consultant Jonathan Ambrosino, augmented by the Reverend Phillip A. Jackson, who was then vicar and is now rector. After contract-signing, Jonathan has remained on to help with the many administrative and logistic aspects such a project entails. The Reverend Michael Bird, having shepherded a new organ project at his former parish, was thankfully no stranger to the disruption and coordination that installation, voicing, and tuning requires. But no one has worked more tirelessly than Organist and Chorusmaster Avi Stein, who has seemingly severed a piece of his heart and devoted it to this effort. In micro, he has managed a thousand small details. But in macro, he has had the consistency of vision, and a parent's patience, in seeing it all come to fruition.

From the tonal designer

Designing an organ on a monumental scale is a rare chance for an organbuilder. However, even such an opportunity is not without obstacles for success. The adage that "the church is the sounding board" was of concern when designing the specification and pipe construction details for Trinity's instrument. Therefore, it is gratifying to review the many changes and improvements made to the spaces containing the organ, which now project and enhance the new organ's sound as never before.

When I was asked to consider participating, my memory recalled a youthful visit to Trinity Church, in 1965, to hear the Aeolian-Skinner. That recollection tempered my enthusiasm, as it was one of the more disappointing experiences



The mobile console on the nave floor (photo credit Edwin J. Torres)

with the many famous instruments of Manhattan. The sound lacked energy, as it did not have an acoustical environment that could project and enhance it. The willingness to participate in the creation of a new instrument would require assurance that the acoustics and the spaces where the instrument's various divisions reside would be improved significantly.

Installing an organ in front of a large stained-glass window is not uncommon. When the window is floor to ceiling as a major reflective surface, however, typically there is a lack of projection of bass frequencies and an emphasis of the higher pitches. Acoustical testing with our portable pipe array and an abandoned 32' Violone in the rear gallery confirmed the need for major improvement to the organ's space. Bass tones were lost in the nave, while high frequencies, which should add clarity without harshness, were exaggerated. A new wall was needed behind the organ to provide a solid reflecting surface as well as isolation from seasonal temperature changes.

Also to be considered was the existing Henry Erben façade casework. Most of the church's other decorative elements—altar, chancel furnishings—are newer, while the Erben façade survives from 1846, when the current building was constructed. Designed for an idiosyncratic instrument of its time, the case needed much restoration of woodwork, redesign, and replacement of its pipe array. Except for its mute façade pipes, the original Chaire Organ had been removed to make more room for a free-standing console and choristers. It was decided early on that re-creation of this division was essential to restore an acoustical presence close to those seated in the nave.

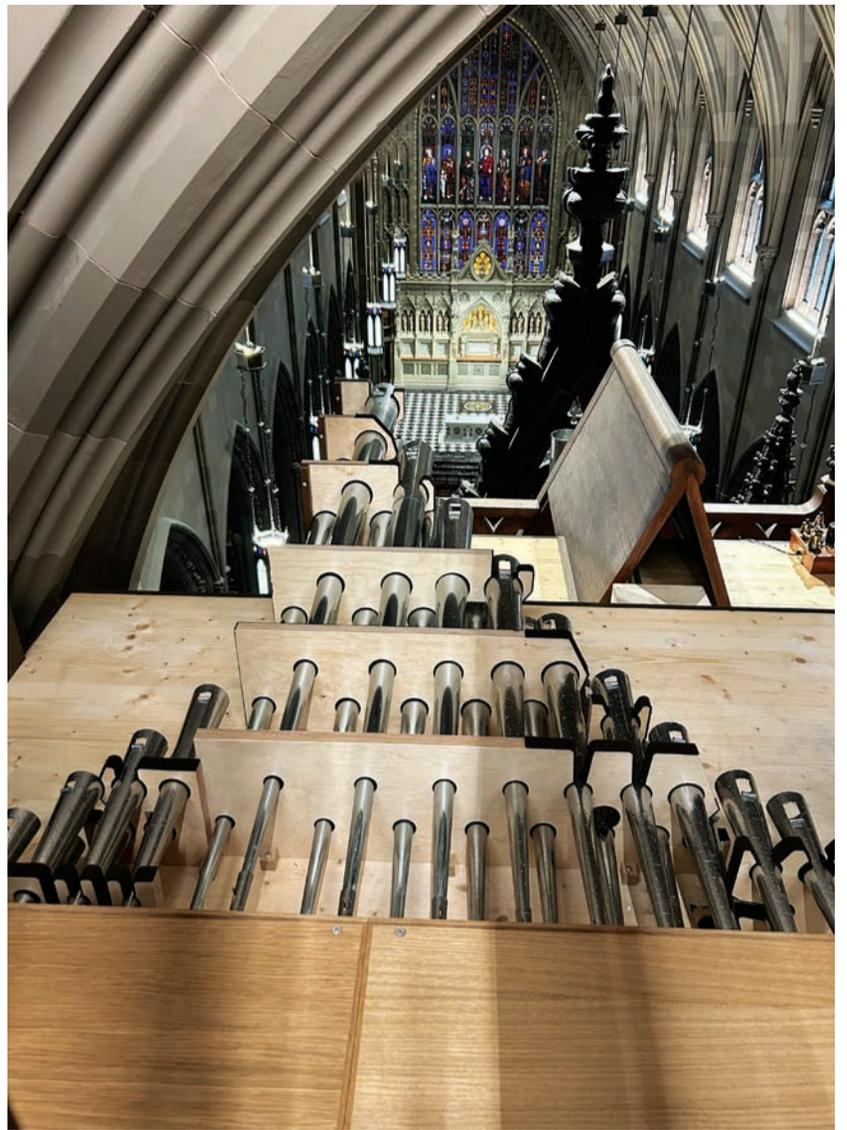
The chancel organ (north chamber) presented a different challenge altogether, as its construction is solid stone and brick, while its proportions are deep—almost tunnel-like. Its physical redesign, windchest placement, pipework, expression shutters, and specification followed advice from project acoustician Dana Kirkegaard and were executed by the craftsmen of Glatter-Götz Orgelbau. The result is unimaginable clarity and projection.



A gilded 16' Principal pipe being hoisted into the gallery façade by Sapsis Rigging (photo credit: Avi Stein)



The gallery console being hoisted into the gallery (photo credit: Avi Stein)



The gallery Trompette-en-chamade sits atop the Swell box and in front of the shutters of the Solo, the gallery organ's physically highest department. (photo credit: Avi Stein)



Florian Bannach and Bettina Pfersich guild a 16' Principal pipe in the central flat of the gallery façade (photo credit: Avi Stein)



The Great V Corneta, mounted behind the façade (photo credit: Avi Stein)

To take advantage of the organ's depth, I specified two sets of shutters, with an inner enclosure containing both the most powerful reed chorus and the softest voices under double expression. 16', 8', and 4' Trumpets with hooded resonators on 15 inches wind pressure provide a powerful, room-filling chorus that can be quieted to an Echo organ level dynamic. The sound of the Aeoline, Celeste, and Vox Humana can be smoothly hushed to pianissimo.

Two ranks are unenclosed, the Great Diapason and Octave, while the remainder of the Great, Swell, and Pedal are under expression in the forward part of the chamber. On the opposite side of the chancel, a shallow chamber has been rethought as a four-rank continuo division, called Positive.

The gallery organ's tonal design considered a broad range of musical choices

and the usual concerns of congregational singing and choral accompaniment. With three divisions under expression, a generous array of foundation stops, three principal choruses, and chorus and color reeds of differing dynamic levels, accompaniments of any type can be accommodated.

Except for the Chaire, each section offers at least two levels of chorus reed tone. Those stops on five inches wind pressure complement the foundations and lighter registrations. Those on seven inches wind provide added color and power to enhance the choruses without dominating them.

On a more heroic level are three Tuba ranks of differing colors and dynamic levels. The Tuba Minor offers a unique forte color with a distant echo-like placement at the rear of the Choir enclosure. The Solo Tuba Mirabilis offers the next dynamic level in a particularly bright format. The Tuba Major is the crowning stop of the ensemble, as both a solo voice and the full-organ's final addition.

The Pedal has two 32' open wood sets, a dark-toned Diapason and a rich-toned Violone. The other Pedal stops include, with borrows, eight 16' flues and nine 16' reeds. The powerful Trombone unit provides this 8,000-pipe instrument with its final full-organ grandeur.

It has been an honor to be entrusted with the tonal design, voicing, and tonal finishing of this organ; to work for a client with vision, commitment to excellence, and a supportive clergy and musicians who clearly communicated their requirements. And thanks to my coworkers, collaborators, suppliers, and voicers, without whom a project of this magnitude would not be possible.

—Manuel Rosales

Cover photo courtesy of Trinity Church

The Sound of Samuel Green

By Michael McNeil

Editor's note: THE DIAPASON offers here a feature at our digital edition—two soundclips. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each <soundclip> in the text.

Prologue

On July 4, 1841, the new railroad from Boston pushed westward across the Connecticut River to West Springfield, Massachusetts, and a new station was built about a mile from the center of nearby Westfield, opening up the region to heavy freight from Boston.¹ In the spring of 1843 a twenty-seven-year-old carpenter and bricklayer named William A. Johnson was finishing the work on the new Methodist church in Westfield when crates of organ parts for E. & G. G. Hook's Opus 50 began to arrive.² He helped the Hooks install this organ, and the experience sparked Johnson's passion for pipe organs and his future career as a famous American organbuilder. Johnson's sound is very different from the sound of the Hooks. Who was Johnson's tonal muse?

A surprising answer might be found in Dominic Gwynn's documentation of an organ built by Samuel Green in 1787 for a London residence. This remarkably complete documentation is published on the website of Martin Goetze & Dominic Gwynn Ltd., Organ Builders and Restorers.³ With this data we can take a deep dive into the sound of Samuel Green and explore some of the striking parallels to the work of Johnson. How could Johnson have been exposed to the work of the English organbuilder Samuel Green? The careful research of the late Barbara Owen gives us a vital clue.

§

It is extremely rare to find documentation that allows us to fully understand the sound of a pipe organ, but in the work of the organbuilders Goetze & Gwynn we find such documentation for many early English pipe organs. Samuel Green's one-manual organ of 1787, originally built for a London residence, was later moved to the Church of Saint Mary the Virgin in Edith Weston, Rutland. The English organs of Green's time did not have a pedal, but they achieved bass

gravity by extending the bass octave in the manual to GG. Bass GG-sharp was deleted with the use of meantone tuning, which was prevalent in England well into the nineteenth century.

In this article we will compare the work of Samuel Green (1740–1796) to the American organbuilders William Allen Johnson (1816–1901) and Elias (1805–1881) and George Greenleaf (1807–1880) Hook. Readers will find descriptions and illustrations of Johnson's Opus 161, built in 1864, in a series of articles in *THE DIAPASON*.⁴ Readers who want more information on the Hooks will find documentation of their Opus 322, built in 1863 for the former Church of the Immaculate Conception in Boston, in a similar series of articles.⁵ In 1870 Johnson was contracted to build and voice an eight-rank, third-sounding Cymbal on the Great division of the Hooks' Opus 322.⁶ The articles on the Hook show how Johnson and the Hooks scaled and voiced mixtures in the same acoustical setting.

Our brains have not evolved to easily grasp relationships from raw numbers. We will visually compare the work of Green, Johnson, and the Hooks with graphs based on Normal Scales. The basis for the graphs and the numerical values they represent can be found in Part 1 of the articles on the Hooks' Opus 322.

Temperament: a revelation from Dominic Gwynn

The current pitch of the Green organ is A=434 Hz at 15 degrees Celsius, and Gwynn notes that this is consistent with original pipework in other Green organs. In Gwynn's analysis of Green's meantone in the middle of **Figure 1** we see deviations from purity that are noted in cents between the intervals. The major third intervals here with 0 cents are pure with no beats, and they generate significant bass gravity with their deep subtones.⁷

Green used a modified form of $\frac{1}{4}$ -syntonic comma meantone. Some modern sources, citing no data, attribute Green's temperament to $\frac{1}{5}$ - or $\frac{1}{6}$ -syntonic comma meantone, but those later forms of meantone have no pure major thirds. Green's meantone in his organ of 1787 has purity in six of its major thirds, sacrificing only two of the eight pure thirds, E to G-sharp and E-flat to G, to cleverly distribute the dissonance of the wolf fifth



Samuel Green organ, 1787. Built for a London residence, Green's organ was moved by rail in 1842 to the Church of Saint Mary the Virgin in Edith Weston, Rutland. The original wind pressure of about 55 millimeters was raised at Edith Weston to 65 millimeters with higher cutups. The image is used by permission from Martin Goetze & Dominic Gwynn Ltd., Organ Builders and Restorers, who restored the organ between 1981 and 1984 and published complete documentation in 1990 on their website, *Technical Report No. 6*, courtesy of The Harley Foundation.

on three equally wide fifths, C-sharp to G-sharp to D-sharp to A-sharp. In **Figure 2** we see the beats rates calculated from Gwynn's data.

Gwynn's data is incredibly important because it runs counter to the argument that all of the pure thirds in meantone were sacrificed early in the eighteenth century, with a gradual $\frac{1}{5}$ - to $\frac{1}{6}$ -comma dilution of purity before succumbing to equal temperament. Claudio Di Veroli convincingly shows that this was common in continental Europe, but Gwynn's data shows that this was not the case with Green in England, who built organs for cathedrals at the very end of the eighteenth century and preserved meantone's $\frac{1}{4}$ -syntonic comma purity.⁸ The reason for this is obvious: large English organs needed the deep bass subtones of meantone's pure thirds to generate bass gravity in the absence of an independent pedal. Continental organs, with the powerful deep bass of their independent pedals, could afford to sacrifice meantone's pure thirds. We should also remember that Dom Bédos utterly demolishes the modern notion that dissonant intervals in $\frac{1}{4}$ -syntonic-comma meantone were avoided in practice—their dissonance was very effectively used to enhance emotional impact, and they were the source of key color.⁹

An archaic spelling

Green and Johnson used third-sounding ranks in their mixtures, and they both used the archaic nomenclature of *Sesquialtra* for this stop. Scot Huntington

observed that the Hooks used both forms of spelling, with *Sesquialtera* at New Haven in 1852 and Woburn in 1860, and *Sesquialtra* at Bangor in 1860. Hook stops of that name sometimes did not include a third-sounding rank, and the Hook mixture stops of this time might sometimes include a third-sounding rank. This is perhaps just a reflection of a chaotic transition in nomenclature in response to the transition to equal temperament, which Huntington notes occurred in about 1850. The historical connection between Green and Johnson in the unusual spelling of their mixtures with third-sounding ranks is tenuous but interesting.¹⁰

A third-sounding rank blends seamlessly in a temperament with pure thirds. Equal temperament has a very dissonant major third, and as a result we rarely hear boldly-voiced, third-sounding chorus mixtures in modern organs. To illustrate this point, the Green organ was re-tuned in equal temperament in 1932, and the third-sounding rank was removed from the *Sesquialtra*. Goetze & Gwynn restored Green's meantone temperament and the third-sounding rank in 1982.

Pipe diameters: power and timbre

I began to suspect that the Hooks were not Johnson's tonal muse when I looked at their scaling. Pipe scaling is the adjustment of pipe diameters to control power and timbre. Wider pipes will have more fundamental power, and narrower pipes will have a brighter timbre. Johnson

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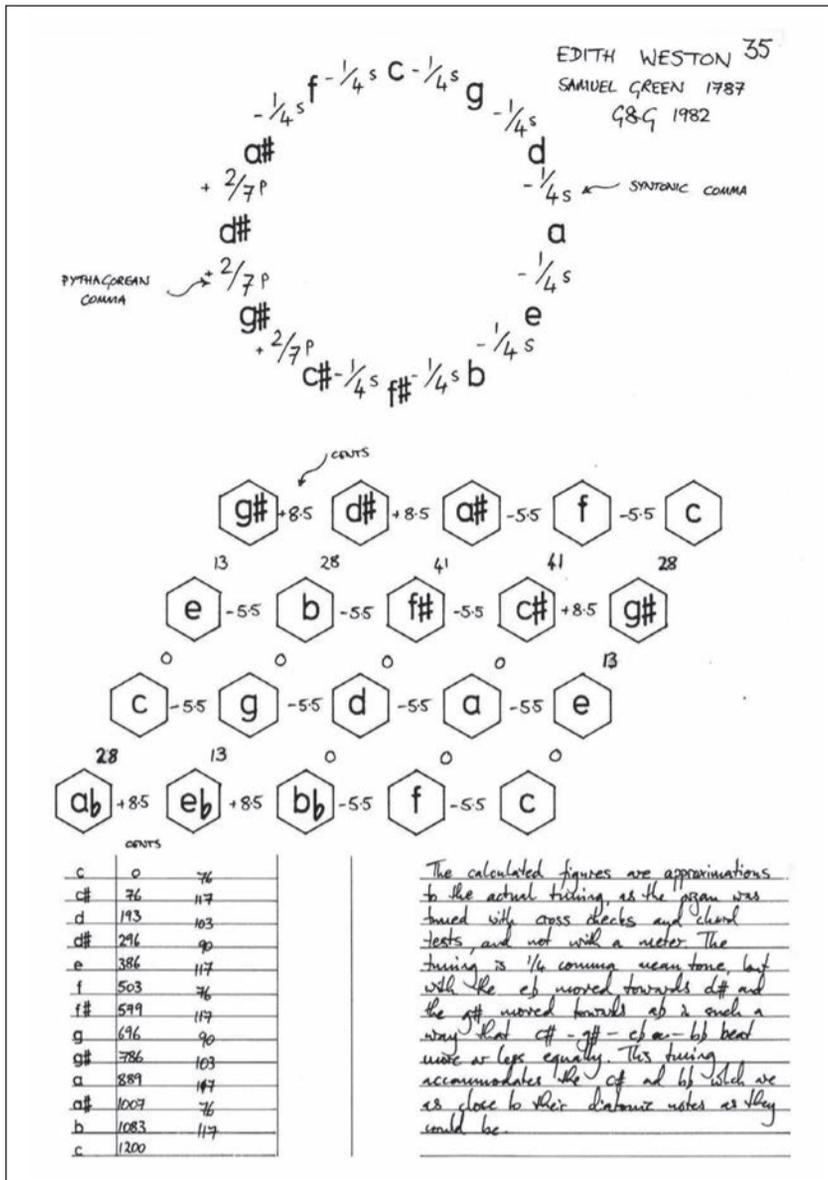


Figure 1 (left): This careful analysis shows Samuel Green's meantone as reconstructed by Dominic Gwynn. The cents between the intervals of the fifths and thirds in the middle of Figure 1 are deviations from pure intervals. Note the six pure major thirds with "0" cents and no beats, identifying Green's temperament as a modified 1/4-syntonic comma meantone, which sacrifices only two of eight pure thirds to distribute the dissonance of the meantone wolf among three wide fifths. The remaining six pure thirds are an essential element of Green's sound. There are no pure thirds in the later 1/5- or 1/6-syntonic comma forms of meantone, which are sometimes attributed to Green but cite no data. Gwynn notes that "... only a variant of 1/4 comma meantone was possible without further shortening of the pipes. The C-sharp pipes were all as long, and the A-sharp pipes were as short as they could be." (Image courtesy of Martin Goetze & Dominic Gwynn Ltd., Organ Builders & Restorers)

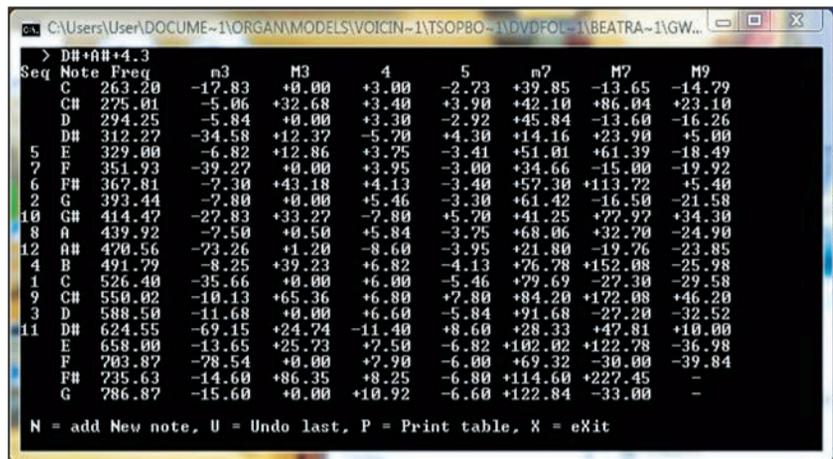


Figure 2 (above): The beat rates of Green's meantone are here calculated for a tuning reference of A = 440 Hz. Subtle and cumulative rounding errors resulted in a tuning reference of A = 439.92 Hz, an inaudible difference. Here we see the taming of the wolf fifth, which is now distributed on C-sharp to G-sharp to D-sharp to A-sharp. Beats on the middle G-sharp wolf have dropped from 26 beats per second in the original meantone to 5.7 beats per second, a stunning achievement. Two pure major thirds on D-sharp and E were sacrificed and now beat at about the rate of equal temperament major thirds. Minor thirds on C and G-sharp are now worse but beat at about equal temperament rates. Three minor thirds are now much worse on D-sharp, F, and A-sharp. Green preserves six pure meantone thirds in this elegant evolution of meantone. Conversion of cents to frequencies may be quickly done at sengpielaudio.com/calculator-centsratio.

Restore Renew

Photo by Clifford Norton Studio, Cleveland, Ohio, 1925

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HEAR·SEE·FEEL

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and Green were clearly using similar scaling methods.

The most noteworthy feature of Green's scaling is the reduction of diameters and power in his upperwork, a practice also seen in the work of Andreas Silbermann and the Isnards. In **Figure 3**, Green's 8' Open Diapason has the widest scaling, and the scaling decreases in smooth progression to a very narrow -11 HT in the Sesquialtra. Another feature is the increase in scaling in the bass and treble *within* each stop, widening from a minimum scale at about 1' to ½' pitch. The widest scales are seen in the bass, and Green uses a powerful manual bass to achieve a full sound in the absence of an independent pedal. As Stephen Bicknell has noted, Green had to be careful to prevent the bass from overwhelming the treble.¹¹ Green's need for gravity in a powerful manual bass prevented an ascending treble, and Bicknell notes that Green's sound worked well with dense treble chords of many notes. Both Gwynn and Bicknell observed that Green made on-site scaling adjustments during installation to achieve power balances.

The Hooks used what we would call a *constant scale*, where all of the pipes in the principal chorus at the same pitch have the same scale. We find versions of this scaling method in the work of Gottfried Silbermann and D. A. Flen-trop. For example, the diameter of the 2' stop at low C would be the same as the diameters of the 4' stop at tenor C and the 8' stop at middle C (all of which have the same 2' pitch). **Figure 3** shows the Hooks' constant scale in the red data points for the 16' Open Diapason and orange data points for the III Mixture. Note that the Mixture is scaled as widely as the Open Diapason. The Hooks' constant scale is mostly a flat line from 4' to ½' at 0 halftones, but a constant scale can vary from the Normal Scale as long as all of the pipes at the same pitch are the same scale.

If you want strong evidence that Johnson did not look to the Hooks for tonal guidance, look no further than Johnson's scaling in **Figure 3**, which imitates Green's reduction of scale in the upperwork. Johnson's range of scaling

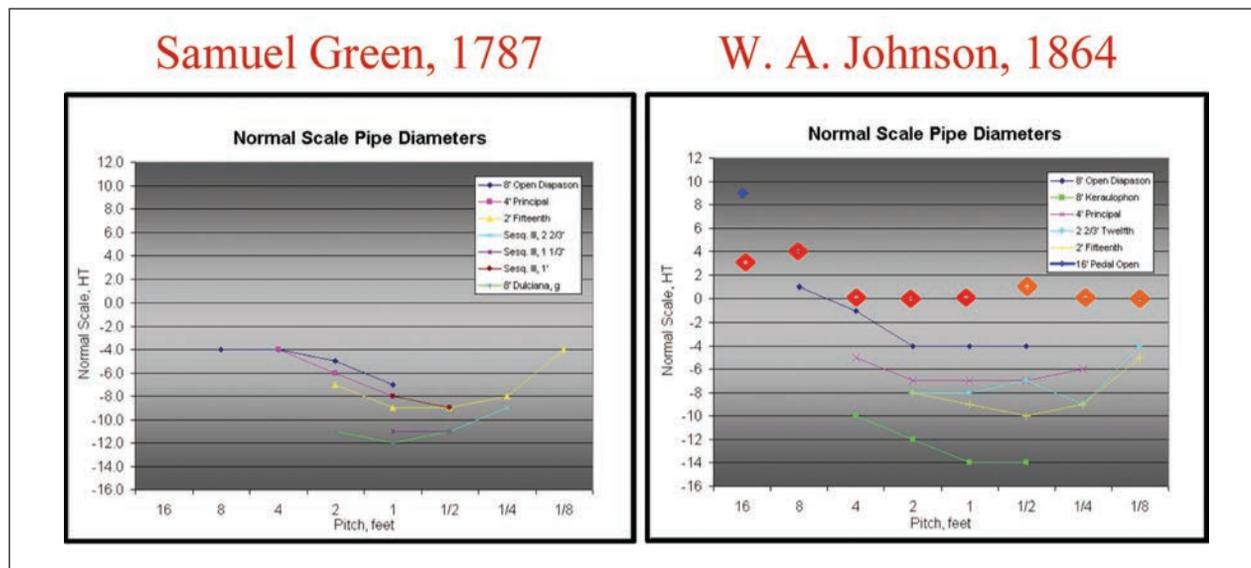


Figure 3: As the *name* of a stop gets higher in pitch, the more narrowly that stop is scaled in the work of both Green and Johnson. This reduces the power of the fundamental in the upperwork, making those stops less powerful and brighter. The narrowest scale *within* a stop is seen at about 1' to ½' pitch. In Johnson's scaling we see a greater range between the scales of the 8' Open Diapason and the upperwork. The Green chorus was scaled for a residence, while Johnson's wider 8' Open Diapason was scaled for a church. In stark contrast, the scaling of the Hooks' Opus 322 uses a wide and constant (same) scale for nearly all of the stops in its principal chorus. We see the Hook scales in red data points for the 16' Open Diapason and orange data points for the III Mixture. The sound of the Hooks is much brighter and more powerful than the sound of Johnson, and the scaling method of the Hooks is a very different tonal aesthetic. The power of a pipe increases by 0.5 dB for each wider halftone of scaling.

between his 8' Open Diapason and his 2' Fifteenth is more pronounced than Green's, but they both use the same scaling method. Johnson employed larger foundation scales and a higher pressure for the larger acoustic of a church, while maintaining Green's very narrow scales in the upperwork.

Key observation: The Hooks' constant scale is very close to Töpfer's Normal Scale, which was widely adopted in the nineteenth century, and we use it today for the normalization of scaling (and the graphs in this article). Compared to either Green or Johnson, the scaling method of the Hooks is a very different tonal aesthetic.

The toe constant: visualizing power balances

The next strong clue that Johnson was not imitating the Hooks was found in his treatment of pipe toes. The diameter of a toe controls the wind pressure in the pipe foot, and once the wind pressure in the bellows has been set, the toe is the primary means of controlling power for

a voicer. The concept of a toe constant allows us to compare the relative flow of wind in a pipe of any scale diameter, and we can use the toe constant to compare power balances.

A toe constant of "1" is simply the square root of a pipe's diameter. This is not an "open toe," which would represent a toe constant of "4" or more. Toe constants reflect areas, not diameters, and the areas are proportional, e.g., an open toe with a constant of "4" has four times the area of a toe with a constant of "1" and will flow four times as much wind. Virtually all organbuilders close the toe to some degree to control power, and "open toe" constants of "4" or more are extremely rare in any pipes but the highest pitches of mixtures and the lowest of wind pressures. Green's pressure is very low, and his bass is powerful. The wind flow from the generous toe constants of the lower-pitched, offset pipes in the higher-pressure Hook and Johnson in **Figure 4** was reduced by restrictions at other locations. The Hooks reduced the flow of wind by placing a small slider

under each offset pipe toe. Johnson reduced the flow of wind by placing a lead washer in the topboards where the offset tubing was inserted.

A toe constant also compensates for the flow of wind required by wider or narrower mouths on pipes of the same diameter. A wider mouth will need more wind to feed the larger area of its flue-way. You can calculate the diameter of a toe from its toe constant t_c , its pipe diameter $pipe_{dia}$, and its mouth width fraction $mw_{fraction}$ (the mouth width divided by the pipe's circumference) with this simple equation:

$$toe_{dia} = \sqrt{toe_c \times pipe_{dia} \times 4 \times mw_{fraction}}$$

In this article I do not show Normal Scale mouth widths because all three builders used a mouth width in the principal chorus that is very close to a ¼ fraction of the pipe circumference, and this normalizes to "1" in the equation: $4 \times \frac{1}{4} = 1$. Normal Scale mouth widths are a better indication of power balances than pipe diameters when the mouth widths vary from a ¼ fraction, but Normal Scale diameters and mouth widths are identical for pipes with a ¼ fraction.

"Open toe" and "closed toe" voicing

The toe constants of Green and Johnson in **Figure 4** get smaller in stops of higher pitch. These very restricted toes further decrease the power of the more narrowly-scaled upperwork. Taken together, the scaling and toe constants show why Johnson has some of the most refined upperwork of the organs of his time.

Johnson's toe constants are restrained like Green's in the upperwork, but his 8' Open Diapason has much larger toe constants for more wind and more power in the larger acoustic of the church for which this organ was built.

The toe constants of the Hooks are seen in **Figure 4** in the red data points for the 8' Open Diapason and orange data points for the III Mixture. The power implied by these very large toe constants is further amplified by the much wider scaling of the Hook upperwork.

Key observation: For all three builders we see toe constants that *descend* from bass to treble. In the case of Green, this is due to his need for bass power in the manual to compensate for the

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absence of an independent pedal. For Johnson and the Hooks, this is a feature of the bass gravity and warmth of Romantic voicing.

But within that Romantic style, the voicing of the Hooks and Johnson are worlds apart. The voicing of the Hooks is essentially *open toe*, and the voicing of Green and Johnson is essentially *closed toe*. The toe constants do not prove that Johnson imitated Green, but they clearly show that Johnson did not imitate the Hooks.

Mouth height ("cutup"): timbre

Mouth height, or what is more commonly called "cutup," controls timbre. Lower cutups create brighter timbres, and cutups will rise with higher foot pressures to maintain the same timbre. Green's cutups were raised at the time its pressure was raised from 55 to 65 millimeters.¹² This was carefully done, and we see the results in **Figure 5** (see page 22), where most of Green's cutups fall within a narrow range of -8 to -4 HT. With a modest wind pressure and the restraint of wind flow in Green's low toe constants we should expect very low cutups, and that is exactly what we see. The cutups of the Johnson organ exhibit a much wider range from about -7 to +2 HT, and this reflects both the wider range of its toe constants and its slightly higher 76 millimeters of wind pressure.

The very generous mouth heights of the Hooks' 16' Open Diapason and III Mixture are seen in the red and the orange data points in Figure 5, and they reflect the large toe constants and great power of the Hook chorus.

Key observation: The wind pressure of Johnson's Opus 161 is identical to the Hooks' Opus 322, but Johnson follows the work of Green in the lower cutups of his upperwork, a direct result of Johnson's restricted upperwork toes and his much more restrained upperwork power.

Flueway depths: power and warmth

Green's flueway depths in **Figure 6** (see page 22) are shallow and unusually consistent. Johnson's much deeper flueways more closely resemble the red and orange data points of the Hooks' flueways. Johnson's flueway depths are much less consistent than those of Green, but they are consistent with his toe constants, and we will explore what that means in the next voicing parameter.

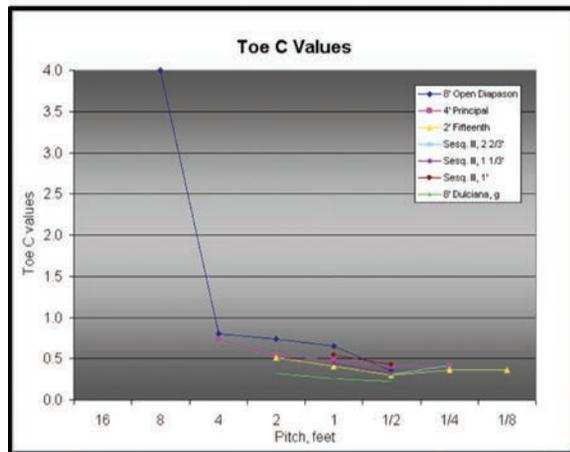
Key observation: While Johnson's flueways are much deeper than Green's in general, they do not add power because they receive very little wind from the restricted toes. Opening the flueway of a pipe whose toe area is smaller than the flueway it feeds will produce a warmer sound, not more power, and this warmth is a characteristic of Johnson's Romantic voicing.¹³ In contrast, the Hooks' deep flueways produce great power and brightness from the great volume of wind supplied to them by their very large toe constants.

Johnson and the Hooks have similar and very generous flueway depths, but much of the difference in their sound is produced by the differences in the toes that feed those flueways, and this leads us to the last voicing parameter, the ratio of the area of a toe to the area of the flueway it feeds.

Toe and flueway area ratios: speech onset

The toe constant shows us the amount of wind flowing through a toe relative to its pipe diameter, and in large part this determines the potential power of a pipe. A deeper flueway can increase the

Samuel Green, 1787



W. A. Johnson, 1864

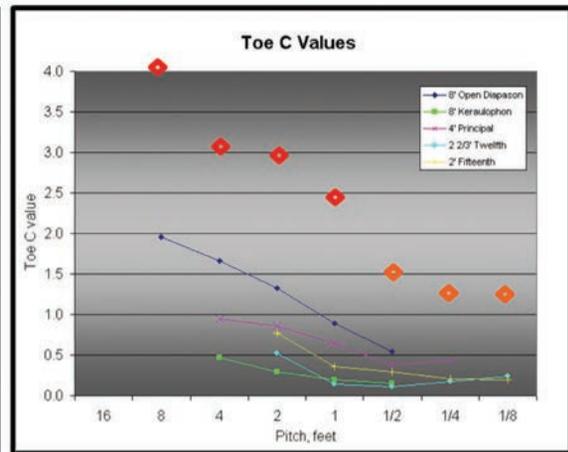


Figure 4: A fully open toe has a constant of about "4." Both Green and Johnson regulated the power of their upperwork by vigorously closing the toes, further reducing the power of the narrower scales. Johnson uses much larger toes in his 8' Open Diapason for more foundation power in a larger acoustic. The large toe constant of Green's Open Diapason at 8' pitch is a reflection of Green's desire for power in the manual bass to compensate for the absence of a pedal in the English organs of his time. As Gwynn noted in his report, "the pipes are . . . fairly quiet in the tenor, compared to the booming bass." We see Hook toe constants in the red data points for the 8' Open Diapason and orange data points for the III Mixture, flowing from two to five times as much wind as Johnson's toes. The Hooks' Opus 322 and Johnson's Opus 161 are both winded on 76 millimeters (3 inches) of pressure.

A. E. Schlueter

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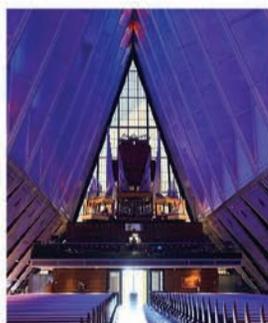
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power, but only if the toe area is larger than the flueway it feeds. If we compare the areas of toes and flueways, we can begin to understand how they interact to affect chiffing and the promptness of speech. In **Figure 7** we see these area ratios for Green, Johnson, and the Hooks. Chiff depends on a fast rise in pressure at the flueway, and if we close the toe, we slow the buildup of pressure in the foot, and we hear less chiff. We can eliminate chiffing with more closed toes and bolder nicking on the languid edge. The sound of the Hooks' has no chiff, and to achieve this with their very large area ratios they used many bold and deep nicks on all of their languids.

It should come as no surprise that some voicers would focus on area ratios to control the promptness of speech and the degree of chiffing. A remarkable area ratio of "1" appears in the work of Samuel Green, Gottfried Silbermann, and the Isnards in pipes from 4' to 1' pitch. An area ratio of "1" still supports faster speech but with a more restrained chiff. If we compare the sounds of these voicers we see aggressive nicking by Green with virtually no chiffing, very fine and few nicks by Silbermann with subtle chiffing, and no nicks by the Isnards with relaxed speech and clear chiffing.

We see something else remarkable in this area ratio of "1"—it is independent of power. Larger toe constants with more power can be combined with deeper flueways to produce equal area ratios of "1". Similarly, small toe constants with less power will also produce equal area ratios of "1" if the flueway depths are reduced.

- Green's low-power toe constants start at **0.8** in the tenor and *descend* with lower power to **0.3** in the treble on 65 millimeters of pressure, while maintaining area ratios very close to "1" with shallow flueways.

- The Isnards' moderate-power toe constants start at **0.6** in the tenor and moderately *ascend* with more power to **0.8** in the treble on 83 millimeters of pressure, while maintaining area ratios of exactly "1" with moderate flueways.

- Gottfried Silbermann's high-power toe constants start at **1.0** in the tenor and strongly *ascend* with much more power to **1.4** in the treble on 90 millimeters of pressure, while maintaining area ratios of "1" with very deep flueways.

What we see in this data is a wide range of power from Green to Silbermann with an area ratio of "1" for a similar promptness of pipe speech. This ratio appears to be a common thread in many successful sounds with different degrees of power and chiffing. Although Green appears to have intuitively approached an average area ratio of "1," an analysis

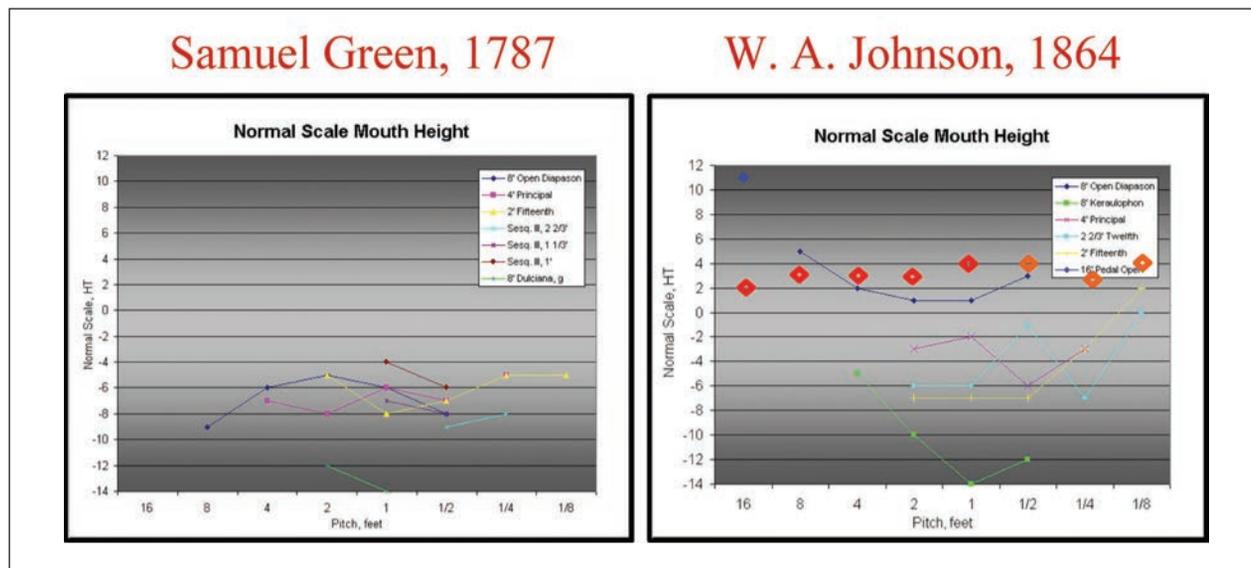


Figure 5: Samuel Green's low cutups reflect his low wind pressure and very closed toes. Johnson's higher cutups reflect a slightly higher pressure and the much more open toes of his 8' Open Diapason and 4' Principal in Figure 3. Note the mouth height at 16' pitch of Johnson's copiously winded Pedal 16' Open Diapason (the blue data point in the upper left corner) and its enormous scale in Figure 3. This stop has tactile power, much in the manner of Green's "booming bass." Green's Dulciana and Johnson's Keraulophon have the lowest cutups, reflecting the brightness in the voicing of these string stops. The very generous mouth heights of the Hook 16' Open Diapason and the III Mixture are seen in the red and orange data points, a reflection of their open toes and significant power.

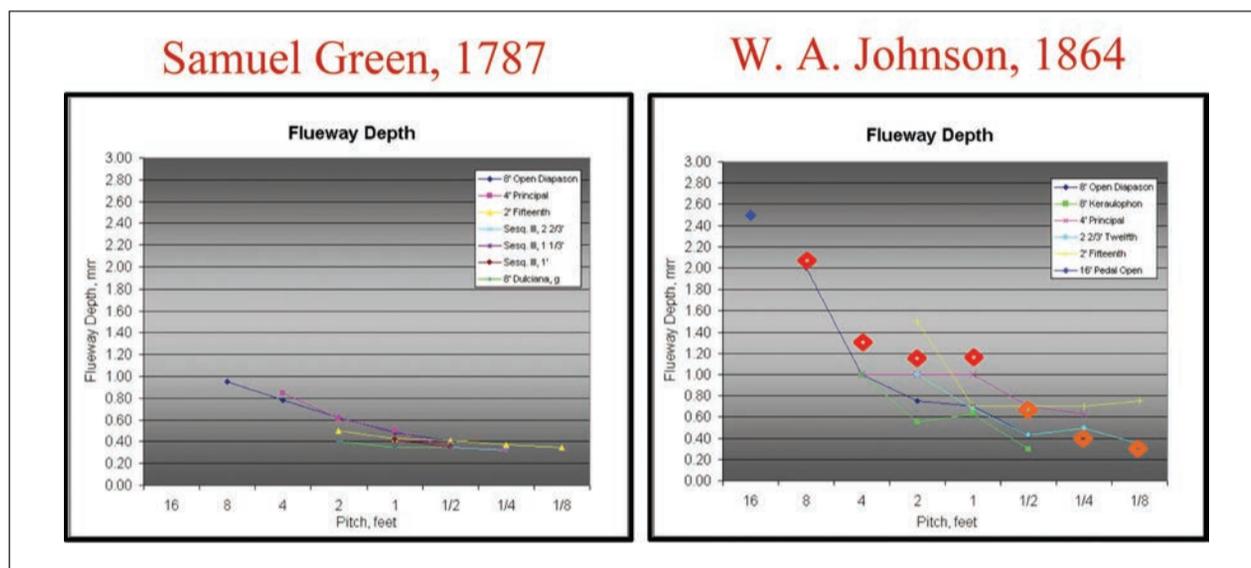


Figure 6: Green's flueway depths are shallow and unusually uniform. Johnson's flueways are considerably deeper than Green's and closely resemble the deep flueways of the Hooks. With the closed toes in his upperwork, Johnson's deep flueways produce warmth in his sound but do not add power. The flueway depth at 16' for Johnson's Pedal 16' Open Diapason is consistent with the tactile power of this stop and the unimpeded flow of wind in its open toes. Hook flueway depths are seen in red data points for the 8' Open Diapason and orange data points for the III Mixture. These deep flueways add significant power because the toes that feed them are larger in area, and we see this relationship in Figure 7.

of the area ratios of the Isnards and Gottfried Silbermann strongly suggests that they were actually calculating toe and flueway areas.¹⁴

Johnson's toe constants, like Green's, are very small in the upperwork, but his flueways are much deeper than Green's, and in Johnson's upperwork we see very small area ratios well below **0.5**. As a result, the wind pressure rises more

slowly in Johnson's pipe feet, and we hear a slower onset of speech in these pipes (not to be confused with slower voicing). The much larger area ratios of Johnson's 8' Open Diapason produce more prompt speech than his upperwork, and his bold nicking eliminates chiffing with the Open Diapason's larger toe constants.

In stark contrast to either Green or Johnson, observe the area ratios of the Hooks in Figure 7, which rise from well over "2" to an astounding "4" at 1/8' pitch. The speech of the Hooks' voicing is unusually prompt for a Romantic organ. Later Romantic organs of the early-twentieth century had much higher pressures, deep flueways, excessively-closed toes, and a sluggish speech that ultimately produced the neo-Baroque backlash of voicing with excessively open toes.

Key observation: Green's area ratios are very regular and are close to "1." Johnson's upperwork ratios are smaller as a consequence of his deeper flueways, and his upperwork speech is slower. The Hooks' voicing with its virtually open toes, deep flueways, and large area ratios produces very fast speech and great power. The area ratios of Green, Johnson, and the Hooks show clearly divergent styles, but we might speculate that Johnson's work evolved from Green's area ratio of "1," using deeper

flueways to achieve a warmer, more Romantic sound.

Languids: an unsolved mystery

In **Figure 8** we see a perspective drawing of Johnson's languid that is cut away to show its cross-section. The red arrow in this drawing points to an unusually large counterface with a very rare negative angle. I have only observed languids like this in the 1774 work of the Isnards at Saint Maximin. Gwynn notes a small "flattening of the languid edge" in the work of Green, and that with Green's ears "the [angled] nicking must have been put in before the pipe was assembled." I found evidence for this in Johnson's work as well, where very long, deep nicks were cut into the inside surface of the lower lip; this would be very difficult to accomplish after the pipe was soldered up. I noticed the length of these nicks on the inside of the lower lip when looking up through the toe of a Johnson pipe. From this view I also noticed the large counterface on the languid with its negative angle. Gwynn had the opportunity to observe Green's languids when he cut off the feet of some pipes to make repairs. Green's languids do not have a counterface, and it is unknown how Johnson came to use a counterface with a very rare negative angle.



Gwynn notes that Green used low languids and pulled-out upper lips. This results in faster voicing, which means that the pipe will more quickly overblow to the octave as the pressure is raised. We see this in Johnson's work as well. Note the low position of the languid in the pipe at left in **Figure 9** (see page 24).

Key observation: Hook languids have many deep nicks and no counterface. The evidence shows that in 1864 Johnson did not imitate the languids of the Hooks or Green, and the mystery of Johnson's negatively angled counterface is unsolved.

A powerful clue in an aesthetic detail

In the center and right images in **Figure 9** we see that Green went to the trouble to make two extra cuts on the ears of the pipes in his principal chorus, one at about 45 degrees at the bottom, and another at about 60 degrees at the top. The shape of these ears appears to be an aesthetic preference. Although it is difficult to see in the image of Johnson's pipe at the left in **Figure 9**, Johnson's ears in his principal chorus have the same two cuts at the same two angles, and this ear shape appears to be unique to Johnson in American organbuilding. The extra cuts on Johnson's ears and the extra work required to shape them as an aesthetic detail are compelling evidence that Green was a model for much of Johnson's work.

Green's ears are very narrow, projecting a small distance from the mouth, and this preference has a tonal effect. Note in the center and right images of **Figure 9** that the relative projection reduces as the pitch rises, and the ears disappear above 1' pitch. This is exactly what I observed in Johnson's Opus 161. In nearly all American work of the nineteenth century, including the Hooks, we see normal rectangular ears with a strong projection from the mouth. Large ears can increase the power of the fundamental by 2 dB, which is substantial and equivalent to about 4 halftones of wider scaling. But they also increase the power of a few, random higher harmonics that protrude above the smooth roll-off in power of normal harmonics, impairing the timbre and chorus blend. This is why you see no ears on the principal chorus pipes of the Isnards, Gottfried Silbermann, or the façade pipes of any Cavaillé-Coll organ. Green may have attempted a compromise by reducing the power of the unblending harmonics while preserving some additional fundamental power in the bass.

In his documentation of Green's organ, Dominic Gwynn includes many photographs of Green's pipe construction details and aesthetic preferences that bear striking resemblances to the photographs of Johnson's pipework in the description of his Opus 161. Of

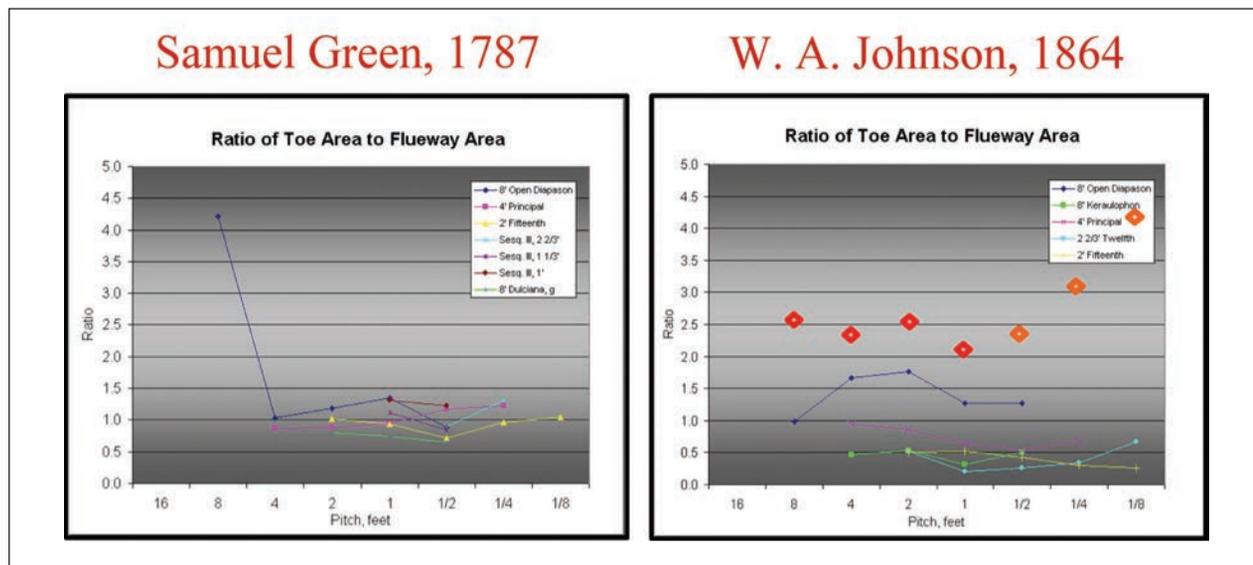


Figure 7: The ratio of the area of a toe and the area of the flueway it feeds is a crucial voicing parameter. Here we see that the areas of Green's flueways are, on average, equal to the areas of the toes, flowing the same amount of wind with an area ratio of 1. This remarkable balance of areas is also found in the 1774 Isnard organ at Saint Maximin and in the higher pressure organs of Gottfried Silbermann. Most of the area ratios of Johnson's upperwork are well below 0.5, the result of toe areas that are less than half the area of the flueways they feed, and this results in slower speech. Green's very large ratio at 8' pitch is the result of the very large toe area at this pitch in **Figure 4**. The soaring area ratios of the Hooks are seen in the red data points for the 8' Open Diapason and orange data points for the III Mixture. This is "open toe" voicing with very fast speech, which would normally produce strong chiff, but the Hooks completely eliminated chiffing with many bold and deep nicks on all of the languids.

special note are the similarities in the construction details and voicing of the wood pipes.¹⁵

The sound of Samuel Green

No recordings of Green's organ at Edith Weston could be found, but the sound of Green can be heard in the groundbreaking recording of Simon Preston and the English Concert under the direction of Trevor Pinnock in their 1984 compact disc, *5 Organ Concertos, George Frideric Handel*. The organ in this recording was built by Green for Lichfield Cathedral in 1790 and later moved to the Church of Saint John the Baptist in Armitage, Staffordshire. In **<Soundclip 1>** we hear Green's principal chorus, whose third-sounding ranks seamlessly blend in 1/2-syntonic comma meantone.¹⁶ The use of Sony MDR 7506 headphones is strongly recommended as earbuds cannot reproduce the bass sound in the recording. This is a much brighter sound than we might expect from Green, but as others have noted, this organ was scaled and voiced for a cathedral and now resides in a much smaller acoustical setting. In **<Soundclip 2>** we hear Green's 8' Trumpet, a stop with very strong affinities to the sound of Johnson's 8' Trumpet in his Opus 161.¹⁷

The interpretation of music by Handel (1685-1759) by Pinnock and Preston is a revelation. The popularity of Green's sound in his time and its suitability to the work of Handel is demonstrated in Bicknell's illustration of an organ newly built by Green for Canterbury Cathedral, which was temporarily erected in Westminster Abbey for the Handel Commemoration Festival of 1784 and the twenty-fifth anniversary of Handel's death.¹⁸

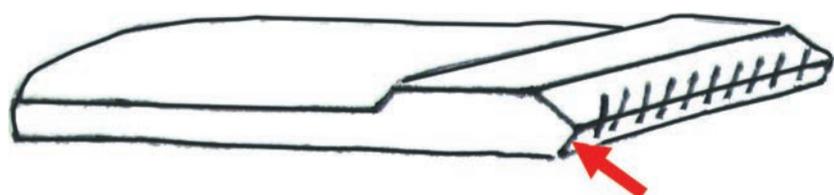


Figure 8: This is a perspective drawing of Johnson's languid, cut away to show its cross section. Note the angle of the nicking in the manner of Green. The arrow points to an unusually large counterface with a very rare negative angle. This languid design is also seen in the 1774 work of the Isnards at Saint Maximin, but without nicking. A languid counterface is not seen in the work of Green or the Hooks, and Johnson's source for this is a mystery. Johnson was creative, and the negatively-angled counterface may have been independently invented by Johnson or his pipemaker, Edwin Hedges, Sr.

Key observation: The modern use of small continuo organs based on delicate, stopped foundations and tuned in equal temperament or any of the well-temperaments does not reproduce the grand sound envisioned by either Handel or Green. The authentic model for the rendition of Handel's organ concertos is the sonority and gravity of meantone's pure major thirds, mixtures with third-sounding ranks, and the "booming" power of Green's manual bass.

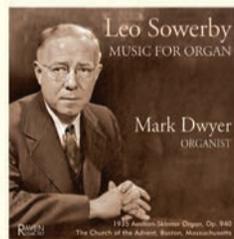
After assisting the Hooks with the installation of their Opus 50 in the spring of 1843, Johnson wasted no time in building his first organ during the following winter.¹⁹ Did the newly inspired Johnson make a trip on the new railroad to see the organs of Boston, perhaps with the Hooks as they returned to their shop? The evidence presented in this article suggests that Johnson fell under the spell of the sound of Samuel Green. America won independence from England in 1783, but still looked to England at this time for many of its pipe organs.

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NEW! Mark Dwyer Plays Leo Sowerby

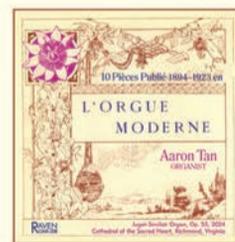
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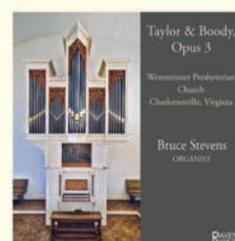
- Pierre Kunc: Sortie Fuguée
 Henri Dallier: Offertoire *In Deo Caritas*
 René Vierne: Méditation
 Marcel Langueit: Intermezzo
 Henri Mulet: Prière
- Charles Tourenemire: Sortie
 Paul Combes: Toccatina pour Grand Orgue
 Yvonne Hédox: Prélude et Fugue en Mi Mineur (E Minor)
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 Émile Bourdon: Choral varié sur l'Hymne *Ave Maris Stella*



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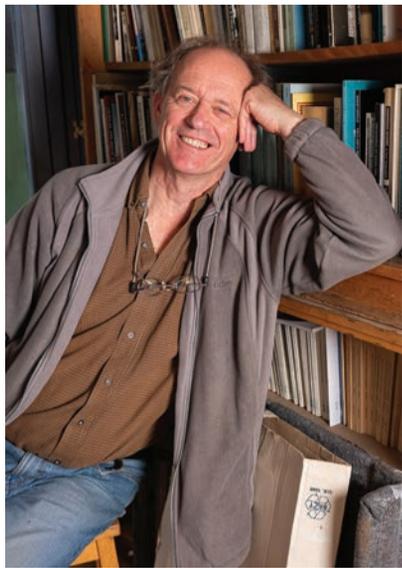
Bruce Stevens was organist at Westminster Presbyterian Church, Charlottesville, Virginia, when Taylor & Boody Op. 3 arrived in 1980. Bruce played the dedication recital in 1980 and, in 1981, he made an LP phonograph record on it. From the master tapes, this new CD includes the LP program and pieces from the dedication concert. Op. 3 is T&B's first organ with all pipes made by the firm. **OAR-203 \$15.98 free shipping in USA**

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 Buxtehude: Nun bitten wir... BuxWV 209
 Bach: Trio Allein Gott in der Höh sei Ehr', BWV 664
 Kerll: Passacaglia in D Minor
 Bach: Prelude & Fugue in C, BWV 566
- Pachelbel: Partita Was Gott tut...
 From the *Inaugural Concert, Oct. 25, 1980:*
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 Bach: Schmäücke dich... BWV 654
 Jehan Alain: Deux danses à Agni Yavishita



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Eighteenth-century British organbuilding



The depth of research by Dominic Gwynn is rarely encountered in the field of organbuilding. Nearly all published material on the temperaments used in England in the late nineteenth century cite the very impure 1/5- or 1/6-syntonic comma versions of meantone (no pure thirds), which would have been consistent with the practice in continental Europe. None of the previously published material cite data, but in the work of Gwynn (see Figure 1) we have solid data, which clearly demonstrates that a form of 1/4-comma meantone survived in England right to the end of the nineteenth century. (photo courtesy of Goetze & Gwynn, Ltd.)

Barbara Owen's research discovered that Samuel Green built an organ in 1792 for the Brattle Square Church in Boston, and she noted that it survived until 1873.²⁰ After I read Bicknell's descriptions of Green, Owen's clue suggested that Johnson may have had access to Green's organ in Boston, which was fifty-one years of age in 1843, and at that ripe age perhaps more available for detailed inspection. There is no doubt that the Hooks inspired Johnson's passion for pipe organs, but when we listen to the warm bass and refined chorus of a William A. Johnson organ, we may be hearing the distant echo of Samuel Green. ■

Notes and references

Uncredited images reside in the collection of the author.

1. www.en.wikipedia.org/wiki/Boston_and_Albany_Railroad, accessed June 11, 2024.
2. John Van Varick Ellsworth, *The Johnson Organs* (Harrisville, New Hampshire, The Boston Organ Club, 1984), pages 16–18.
3. Dominic Gwynn, *St. Mary, Edith Weston, The Samuel Green Organ 1786, Historical and Technical Report No. 6* (The Harley Foundation, 1990). www.goetzegwynn.co.uk/reports/, accessed June 9, 2024. In his



Figure 9: The pipe on the left inscribed with "G" on the upper lip is from the bass octave of Johnson's 4' Principal. The resonator is zinc, and the soldered-in upper lip and pipe foot are of a planed, lower-percentage tin alloy similar to Green's (the Hooks' Opus 322 uses a spotted metal alloy with more tin). Although the resolution of the photograph on the left is poor, note the spacing, angle, and depth of the nicking. This is typical Johnson voicing, and like Green, there are roughly the same number of nicks at all pitches. The pipe in the middle is Green's 4' Principal at C, and the three pipes at the right are Green's 2' Fifteenth at C, c°, and c'. Powerful evidence of Green's influence on Johnson is the size and shape of the ears on the pipes of Johnson's principal chorus. Although it is difficult to see in the image at left, Johnson's ears have two extra cuts exactly like Green's—one at about 45 degrees at the bottom and one at about 60 degrees at the top. This very unusual shape is probably unique to Johnson in American organbuilding, where the most common shape of ear is a simple rectangle. Like Green, Johnson's ears do not extend far from the mouth and they disappear above 1' pitch. Johnson knew how to use rectangular ears, and we see very large, rectangular, soft lead ears on his stopped 4' Flute, which served as the only method for tuning these pipes with their soldered tops. The extra cuts on the corners of the ears of the principal chorus have a very specific shape that appears to be an aesthetic preference of Green, which was imitated by Johnson. The ears on the principal chorus of the Hooks' Opus 322 are of common rectangular shape and extend far from the mouth. (Images at center and right used by permission from Martin Goetze & Dominic Gwynn Ltd., Organ Builders and Restorers)

email of June 24, 2024, Goetze & Gwynn Ltd. director Robert Balfour Rowley noted that Dominic Gwynn had passed away in May, and that Gwynn would have "enjoyed corresponding with you on this subject." I am deeply grateful to Blair Batty for directing me to the website of Goetze & Gwynn with Green's data.

4. Michael McNeil, "The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California," *THE DIAPASON*, Part 1, volume 109, number 8 (August 2018), pages 16–20; Part 2, volume 109, number 9 (September 2018), pages 20–25; Part 3, volume 109, number 10 (October 2018), pages 26–28; Part 4, volume 109, number 11 (November 2018), pages 20–24.

5. Michael McNeil, "1863 E. & G. G. Hook, Opus 322, Church of the Immaculate Conception, Boston, Massachusetts," *THE DIAPASON*, Part 1, volume 108, number 7 (July 2017), pages 17–19; Part 2, volume 108, number 8 (August 2017), pages 18–21; Part 3, volume 109, number 9 (September 2017), pages 20–22. See Part 1 for tables of the numerical values of Normal Scale diameters, mouth widths, and cutups.

6. Scot L. Huntington, Barbara Owen, Stephen L. Pinel, Martin R. Walsh, *Johnson Organs, 1844–1898* (Cranbury, New Jersey, The Princeton Academy of the Arts, Culture, and Society, 2015), page 17.

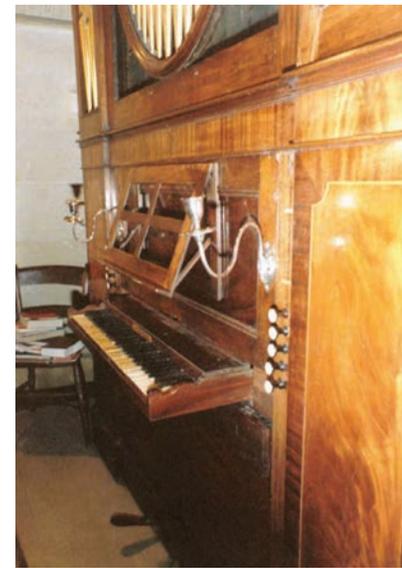
7. Michael McNeil, "The Art of Mis-Tuning: Its Perception and Emotional Power," *THE DIAPASON*, volume 116, number 10 (October 2025), pages 16–21.

8. Claudio Di Veroli, *Unequal Temperaments, Theory, History and Practice*, fourth edition (Bray Baroque, 2017). Di Veroli's research is very deep, and he has made an excellent case that meantone quickly lost all of its pure major thirds in continental Europe early in the eighteenth century, and its dilution of purity increased with time. Green's temperament of 1787 with its six pure major thirds demonstrates that a very different aesthetic was prevalent in England.

9. François Bédos de Celles, O.S.B., *The Organ-Builders* [an English translation by Charles Ferguson of the original *L'Art du facteur d'orgues, 1766–1778*] (Raleigh, North Carolina, Sunbury Press, 1977), pages 230–231, §1135.

10. Scot L. Huntington, personal communication of December 21, 2024, on the nomenclature of the Hooks. Goetze & Gwynn document Green's mixtures as a *Sesquialtra*. According to a document supplied by Bill Van Pelt on the 1785 Green organ at Bruton Parish Church, Williamsburg, Virginia, that organ had a *Sesquialtra* bass mixture (*Samuel Green Organ of 1785*, John R. Watson and David Blanchfield, Colonial Williamsburg Foundation, 2005, page 2). Nearly all stoplists of Green's organs in the literature spell this stop as a *Sesquialtera*, an apparent modern revision of the nomenclature. We see revisions like this in the transcribed stoplists of Johnson organs where the mixtures are spelled as *Sesquialtera* in virtually all of the resources on Johnson available to me, but Johnson seems to have consistently used the spelling of *Sesquialtra* in his original documents, which are imaged by Scot Huntington, et al., on pages 217, 219, 221, 225, 227, and 229 in the reference cited in note 6. Preservation of original nomenclature is important for making historical connections.

11. Stephen Bicknell, *The History of the English Organ* (Cambridge, Cambridge University Press, 1998), pages 185–187.



Samuel Green console, 1787. Note the absence of a pedalboard, a feature of English organs of this time. Bass gravity was supplied by the pure thirds of meantone temperament and an extended manual bass compass from GG, AA to f''' (58 notes). A pedal is seen at the center of the console to enable the organist to pump wind to the bellows, and an additional lever at the side of the console allows an assistant to pump the wind. The pedal at the bottom presumably controls the swell. (Image used by permission from Martin Goetze & Dominic Gwynn Ltd., Organ Builders and Restorers)

12. Gwynn, page 3.

13. When toe areas are smaller than the flueway areas they feed, further deepening of the flueway will cause the pressure to drop in the flueway and the timbre will have less brightness.

14. Michael McNeil, "The Sound of Gottfried Silbermann," *THE DIAPASON*, Part 1, volume 113, number 12 (December 2022), pages 12–17; Part 2, volume 114, number 1 (January 2023), pages 13–19. Michael McNeil, *The Sound of Pipe Organs* (Mead, Colorado, CC&A, 2012), see page 166 for the Isnard Grand Orgue area ratios.

15. See the documentation referenced in notes 3 and 4.

16. <Soundclip 1> [00:51] *George Frideric Handel: 5 Organ Concertos*, The English Concert, Trevor Pinnock and Simon Preston, ARCHIV Production, D 150066, 1984, *Concerto in D Minor*, opus 7, number 4, track 5. A source for this recording was found in this link: <https://www.discogs.com/release/4830229-George-Frideric-Handel-Simon-Preston-English-Concert-Trevor-Pinnock-Organ-Concertos-Op-7-Organ-Concerto-in-D-Minor> (release/4830229-George-Frideric-Handel-Simon-Preston-English-Concert-Trevor-Pinnock-Organ-Concertos-Op-7-Organ-Concerto-in-D-Minor). (release/4830229-George-Frideric-Handel-Simon-Preston-English-Concert-Trevor-Pinnock-Organ-Concertos-Op-7-Organ-Concerto-in-D-Minor)

17. <Soundclip 2> [00:36] *George Frideric Handel: 5 Organ Concertos*, The English Concert, Trevor Pinnock and Simon Preston, ARCHIV Production, D 150066, 1984, *Concerto in B-flat Major*, opus 7, number 3, track 15. Scales of the resonators, blocks, shallots, tongues, and boots of Johnson's 8' Trumpet in his Opus 161 can be found in Part 2 of the articles referenced in note 4.

18. Bicknell, page 173.

19. Ellsworth, page 18.

20. Barbara Owen, *The Organ in New England* (Raleigh, Sunbury Press, 1979), pages 18–19 and 422. Owen died just weeks before this article was finished, and I regret that she did not have the opportunity to make comments. I met her when she played a recital on Johnson's Opus 161 on November 8, 1987. The depth of her research is her lasting legacy.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his Opus 5, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. Opus 5 includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone. Stay tuned.

Reviews

► page 10

scenes from the life of Christ), opus 63: “Gabriel’s annunciation,” “God with us,” “The transfiguration of Christ,” “Ecce homo,” “The entombment of Christ,” “Alleluia”; “Larghetto,” from *Sonata Brillante*, opus 62, number 2; *Carillon*, opus 19, number 3; *Toccata*, opus 67.

Raymond Weidner (born in 1947) grew up in Philadelphia, Pennsylvania, and began studying the piano at the age of six. At thirteen, he began organ studies with David Ulrich in Philadelphia and later with Reginald Lunt in Lancaster, Pennsylvania. He attended Westminster Choir College in Princeton, New Jersey, studying under George Markey and Donald McDonald, and undertook further studies including a Master of Music degree in organ performance at Western Michigan University in Kalamazoo, and a Ph.D. degree from Michigan State University under the tutelage of Corliss Arnold. His doctoral thesis focused on the improvisational techniques of French organist and composer Charles Tournemire. He also holds a master’s degree from Chesapeake Theological Seminary. Since the age of sixteen, he has been active as a choir director and organist throughout Pennsylvania, Maryland, Michigan, Oklahoma, Mississippi, and Virginia. As a choral director, he developed professional and semi-professional choruses in Michigan and Oklahoma. While he was in Mississippi he became artistic director of the Metropolitan Chamber Music Society. His compositional activities began in 1993 with the publication of three organ works solicited under the auspices of Westminster Choir College and published through Carl Fischer, Inc. Since 2003 Paraclete Press has been publishing his organ and choral works on a regular basis. There are additional works in the catalogs of MorningStar Music Publishers, St. James Music Press, Wayne Leupold Editions, and Zimbel Press.

The works on this recording not only pay homage to the great Romantic tradition of organ composition but are especially suited to the tonal design of G. Donald Harrison’s final large American Classic organ, Aeolian-Skinner Opus 1257, the David Bancroft Johnson Memorial Organ in the Byrnes Auditorium at Winthrop University, Rock Hill, South Carolina, completed in 1955. Orgues Létoirneau restored the instrument in 2009, and Lincoln Pipe Organs, Lincoln, North Carolina, conducted further renovations in 2024–2025 following a fire. The organ has fifty stops, drawn from sixty-seven ranks, with a total of 3,830 pipes spread over four manuals and pedal. The leaflet includes the stoplist, which is also available at the Raven website.

The striking photograph on the front of the leaflet shows the fan-vaulted cloister at Canterbury Cathedral, a venue where several of Dr. Weidner’s choral compositions received their premier performances. The first track on the compact disc features an organ composition that also received its premier performance in an English cathedral, *Scherzo*, opus 2, subtitled “Alleluia,” which had its debut at Salisbury in 1998. As the subtitle suggests, it is a joyful work; written in ternary form it incorporates every meter from 3/8 to 15/8, producing a syncopated effect. *Scherzo* concludes with a short pedal cadenza. This track features the Aeolian-Skinner organ’s clear principal choruses.

Next comes a suite for organ, *Frescoes*, which introduces the idea of how wall paintings in Medieval churches presented to the people, especially in preliterate communities, an embodiment of the timeless truths of the Gospel. The

four movements are a series of transcriptions of improvisations and make use of motifs and textures evocative of Medieval music. In the first “Prelude” movement the choruses again appear, beginning with an inverted mordant that evokes Bach’s D-minor *Toccata*, BWV 565, although with harmonies that are Medieval in feeling, and then leading to a more Romantic *mezzo forte* passage, which in turn leads to a chromatic fugue building up to a climax, whereafter another inverted mordant announces a recapitulation of the opening section. The second movement, a mysterious-sounding “Meditation,” features the Swell strings with solos on a soft flute and reed. The beginning of the third movement, “Chant,” is more Classical in feeling. It begins in the form of a fugue on a unison principal stop but then takes on something of a Medieval plainsong feeling as it builds up toward the end. The fourth movement, “Sortie,” again features sections beginning with inverted mordants, before morphing into a vigorous fugue, which builds up to a final climactic passage heralded by yet another inverted mordant.

“Divertimento in the French Style” is the first of Raymond Weidner’s *Four Organ Solos in Various Styles*, opus 36. It is a short, modified rondeau written in the style of Widor and Vierne. It reminds me particularly of “Intermezzo” from Vierne’s *Third Symphony*, and the “Divertissement” from the same composer’s *24 Pièces en style libre*. It possesses a very modest pedal part and makes use of the organ’s 8’ and 4’ flute stops.

The next six tracks on the album are programmatic “Fantasies on Scenes from the Life of Christ,” *Biblical Sketches*, opus 63. Except for the fourth, “Ecce Homo,” which is a passacaglia, they are all free-form compositions of moderate difficulty. Dr. Weidner intends organists either to play the entire suite or to use individual movements at the appropriate liturgical seasons. “Gabriel’s Annunciation” begins, as might be expected, with a fanfare on the trumpet, followed by a contemplative passage reminiscent of some of the music of Herbert Howells, whereupon the trumpet fanfare repeats, and there is a moment of uneasiness as Mary seems to hesitate before she finally accepts God’s will with a brilliant D-major chord. “God with us” combines an accompaniment on the strings with a gently descending flute solo, symbolic of Christ’s deigning to enter human existence. It reminds me of the contrary, ascending solo in “Prière du Christ montant vers son Père” in Messiaen’s *L’Ascension*. “The Transfiguration of Christ” begins after the fashion of Vierne’s *First Symphony* with a fanfare-like passage suggesting that something exciting is about to happen. There follows a toccata-like passage not unlike the same symphony’s “Final.” This leads to a massive diminished-seventh chord, followed by a sequence of brilliant chords expressing the astonishment of the disciples at what they have seen.

The fourth, passacaglia movement, “Ecce Homo,” features a somber theme and builds up from foundation stops to a massive climax on full organ as Jesus approaches Calvary. “The entombment of Christ” begins with a series of atonal clusters on soft foundation stops, portraying Christ’s desolation as he breathes his last on the Cross. This leads to two solos, the first on the Swell Hautbois symbolizing Christ’s descent into Hell, after which more clusters follow on the strings with the second solo appearing on a flute stop and symbolizing the loneliness of the tomb. The final movement of *Biblical Sketches*, which Dr. Weidner entitled “Alleluia,” represents

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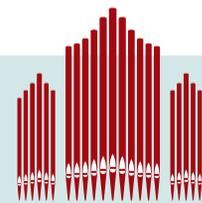
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Reviews

Christ's Resurrection. In character one might consider it a modern-day version of "Alleluia" from Théodore Dubois's *Douze Nouvelles Pièces*.

Raymond Weidner's *Sonata Brillante*, opus 62, consists of three movements, "Maestoso," "Larghetto," and "Gioviale con moto—Maestoso." On this album we hear "Larghetto." Once again there is a feeling of foreboding as the movement begins with lush chords on the strings, but something of a feeling of hope appears when the solo line enters. I listened in vain for the scherzo that the leaflet mentions as concluding the piece.

There are four compositions in Dr. Weidner's *French Sketches*, opus 19: "Pageant," "Fête," "Carillon," and "Sortie," of which we hear the third on this compact disc. Once again, it is French in flavor, reminding me very much of "Carillon" from Georges Bizet's *L'Arlésienne*.

The final work on this album is *Toccatà*, opus 67, a newly published stand-alone work. French influences are once again apparent in a piece that opens with a series of trills on the manuals followed by the introduction of the main ascending theme in the pedal. Following a long pedal point on full organ the composition culminates in a short pedal cadenza.

This album makes easy and agreeable listening. Its purpose is partly educational as Dr. Weidner clearly intends it to be didactic. The compact disc displays improvisational techniques in a variety of styles and will thus prove useful to those wishing to hone their creative skills on the organ. Listen and enjoy!

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

New Choral Music

Angels from the Realms of Glory, arranged by René Clausen. SATB and organ with optional brass quintet and timpani, Birnamwood Publications, a division of MorningStar Music Publishers, MSM-50-6159. 2025, \$2.90. Duration: 3 minutes. Available from morningstarmusic.com.

This is a joyful setting of the well-loved hymntune, REGENT SQUARE, with the text by James Montgomery (1771–1854). Three stanzas are used in this setting, the first three in B-flat major, the last in C major. If used for a hymn festival, the last verse is best left to the choir alone since the melody rises to F5. There is nice variety in the part writing, and interludes allow the singers to get a good breath in between verses. Each verse also has its unique harmonization, and it is great to have the optional brass and timpani parts if you can use them.

Good Is the Flesh That the Word Has Become, arranged by Maureen Howell. SATB, organ, and optional assembly, Augsburg Fortress, 979-8-3419-0169-8, 2025, \$2.50. Duration: 4:15 minutes. Available from augsburgfortress.org.

Based on the hymntune GOOD by Maureen Howell and a text by Brian Wren, this is set in four verses—first women in unison, then men in unison, four-part a cappella, and the final verse in unison with optional assembly and a descant that could be sung by sopranos and/or tenors. This is appropriate for the Christmas season or whenever the incarnation theme is used. The descant touches up to a high A. The range of the main melody is from middle C to D a ninth above.

—Karen Schneider Kirner
South Bend, Indiana

Calendar

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

Vincent Dubois, with orchestra, works of Dupré & Liszt; Independent Presbyterian, Birmingham, 4/28, 7 pm

CALIFORNIA

Vincent Dubois; St. Andrew's Episcopal, Saratoga, 4/23, 7:30 pm

Monica Berney; Claremont United Church of Christ, Claremont, 4/26, 3 pm

Jeremy Filsell; La Jolla Presbyterian, La Jolla, 4/26, 4 pm

Adán Alejandro Fernández; California Lutheran University, Thousand Oaks, 5/8, 12:30 pm

David Higgs; University of Redlands, Redlands, 5/23, 11 am master class; 5/24, 6 pm recital

CONNECTICUT

Martin Jean, with Yale Consort, organ Vespers; Marquand Chapel, Yale University, 4/15, 5:30 pm

Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, 4/16, 5 pm

Hartford Chorale; Immanuel Congregational, Hartford, 4/18, 4 pm

Yale Consort, choral Evensong; Trinity Church-on-the-Green, New Haven, 4/21, 5:30 pm

Katrina Liao; Woolsey Hall, Yale University, New Haven, 4/21, 7:30 pm

Jacob Gruss; Woolsey Hall, Yale University, New Haven, 4/22, 12:30 pm

Katherine Johnson; Marquand Chapel, Yale University, New Haven, 4/25, 5:30 pm

Nataly Pak; Marquand Chapel, Yale University, New Haven, 4/25, 6:15 pm

JoEllen West; Marquand Chapel, Yale University, New Haven, 4/25, 7 pm

Melissa Brassard; Woolsey Hall, Yale University, 4/27, 7:30 pm

Yale Consort, choral Evensong; Christ Episcopal, New Haven, 4/28, 5:30 pm

Forrest, *Requiem for the Living*; St. John's Episcopal, West Hartford, 5/1, 7 pm

Nicholas Stigall; Dwight Chapel, Yale University, New Haven, 5/2, 2 pm

David Rice; Dwight Chapel, Yale University, New Haven, 5/2, 3 pm

Haniel Neves; Marquand Chapel, Yale University, New Haven, 5/2, 5:30 pm

Yale Schola Cantorum & Juilliard 415, Haydn, *Creation*; Woolsey Hall, Yale University, New Haven, 5/2, 7:30 pm

Elijah Morris; St. John's Episcopal, West Hartford, 5/3, 12:30 pm

Joseph O'Brien; Woolsey Hall, Yale University, New Haven, 5/3, 4 pm

Craig Williams, with Chuck Seipp, trumpet; Church of the Assumption, Ansonia, 5/25, 5 pm

DISTRICT OF COLUMBIA

Craig Williams; National City Christian, Washington, 4/17, 12:15 pm

Choir of Westminster Abbey; St. John's Episcopal, Lafayette Square, Washington, 5/1, 7 pm

Maria Balducci, with St. Joseph's Choir; St. Joseph's on Capitol Hill, Washington, 5/3, 4 pm

+ **Nathan Laube**; St. Dominic Catholic Church, Washington, 5/8, 7:30 pm

FLORIDA

Richard Elliott; First United Methodist, Orlando, 4/17, 7:30 pm

Choir of Westminster Abbey; Church of Bethesda-by-the-Sea, Palm Beach, 4/21, 7 pm; 4/22, 7 pm

Raphael Attila Vogl; All Saints Episcopal, Winter Park, 5/3, 5 pm

Choral Evensong; All Saints Episcopal, Winter Park, 5/3, 5:30 pm

James Kealey; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, 5/24, 3:30 pm recital & choral Evensong

GEORGIA

Choir of Westminster Abbey; Cathedral of St. Philip, Atlanta, 4/24, 7:30 pm

Nathaniel Gumbs; Reid Memorial Presbyterian, Augusta, 5/1, 7 pm

Vincent Dubois; Spivey Hall, Morrow, 5/3, 3 pm

Chase Loomer; Peachtree Road United Methodist, Atlanta, 5/6, 1 pm

Nick Joslin; Peachtree Road United Methodist, Atlanta, 5/13, 1 pm

Oak Martin; Peachtree Road United Methodist, Atlanta, 5/20, 1 pm

Tom Bara; Peachtree Road United Methodist, Atlanta, 5/27, 1 pm

ILLINOIS

Vincent Dubois; Immanuel Lutheran, Evanston, 4/25, 3 pm

Christopher Urban, with piano; First Presbyterian, Arlington Heights, 5/6, 12:10 pm

Alcee Chriss; First Congregational, Elgin, 5/8, 7:30 pm

James Kibbie; Fourth Presbyterian, Chicago, 5/15, 12:10 pm

James Mellichamp; Fourth Presbyterian, Chicago, 5/29, 12:10 pm

INDIANA

Karen Schneider Kirner, with clarinet; Church of Our Lady of Loretto, South Bend, 4/19, 3:30 pm

Caroline Robinson; Trinity Episcopal, Indianapolis, 4/19, 4 pm

KANSAS

Bradley Hunter Welch; First United Methodist, Manhattan, 4/19, 3 pm

KENTUCKY

James O'Donnell; St. Francis in the Fields Episcopal, Harrods Creek, 5/8, 7 pm recital; 5/10, 5 pm choral Evensong

LOUISIANA

Ken Cowan; St. Charles Avenue Presbyterian, New Orleans, 4/17, 7:30 pm recital; 4/18, 10 am masterclass; 4/19, 10:30 am worship service, 3 pm recital

MAINE

Anna Lapwood; Merrill Auditorium, Portland, 5/10, 4 pm

MARYLAND

+ **Chelsea Chen**; St. John the Evangelist Catholic Church, Frederick, 5/17, 4 pm

MASSACHUSETTS

Christopher Houlihan; South Congregational, Amherst, 4/19, 3 pm

Isabelle Demers; Trinity Church, Copley Square, Boston, 4/24, 7:30 pm

James Kennerley, with North Shore Philharmonic Orchestra; Methuen Memorial Music Hall, Methuen, 4/25, 7:30 pm; 4/26, 3 pm

Rosalind Mohnsen; Trinity Church, Copley Square, Boston, 5/1, 12:15 pm

Ken Cowan; Church of the Transfiguration, Orleans, 5/10, 3:30 pm

Rosalind Mohnsen; First Congregational, Fall River, 5/15, 12 noon Young Artists Showcase; Methuen Memorial Music Hall, Methuen, 5/20, 7:30 pm

Renée Anne Louprette; Methuen Memorial Music Hall, Methuen, 5/27, 7:30 pm

MICHIGAN

Timothy Huth; Cathedral of St. Paul, Detroit, 4/24, 12:30 pm

Frederick Hohman; Cathedral of the Most Blessed Sacrament, Detroit, 4/26, 4 pm

Choir of Westminster Abbey; Christ Church Cranbrook, Bloomfield Hills, 4/28, 7 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 5/8, 12:30 pm

Damin Spritzer; LaGrave Avenue Christian Reformed, Grand Rapids, 5/8, 7 pm

Nicole Keller; Cathedral of the Most Blessed Sacrament, Detroit, 5/11, 7 pm

David Poston; Cathedral of St. Paul, Detroit, 5/22, 12:30 pm

MINNESOTA

Southwest Minnesota State University Chorale, Lauridsen, *Lux Aeterna*; First Lutheran, Marshall, 4/25, 2 pm

Southwest Minnesota State University Chorale, Lauridsen, *Lux Aeterna*; Olivet Congregational, St. Paul, 4/26, 3 pm

Greg Zelek, with University Singers; Northrup Auditorium, University of Minneapolis, 4/29, 7 pm

Jacob Benda; University of St. Thomas, St. Paul, 5/2, 7 pm

Nathan Laube; First Lutheran, Duluth, 5/3, 3 pm

MISSISSIPPI

Ken Cowan; First Presbyterian, Greenwood, 5/14, 7 pm

NEW HAMPSHIRE

Nicole Keller; St. John's Episcopal, Portsmouth, 5/17, 4 pm

NEW JERSEY

James Kealey; Princeton University Chapel, Princeton, 4/24, 7:30 pm

Damin Spritzer; St. Stephen's Episcopal, Millburn, 4/26, 4 pm

Anna Lapwood; Boardwalk Hall, Atlantic City, 5/1, 7 pm

Chelsea Chen; Christ Church in Short Hills, Short Hills, 5/3, 4 pm

NEW YORK

Barnard-Columbia Chorus & Chamber Singers; St. Paul's Chapel, Columbia University, 4/18, 7:30 pm

Bruce Neswick; Third Presbyterian, Rochester, 4/19, 3 pm

Raymond Nagem & Melissa Brassard, with flute, viola, works of Durufle; Brick Presbyterian, New York, 4/21, 7 pm

Katelyn Emerson; St. Thomas Church, Fifth Avenue, New York, 4/25, 3 pm

Adam Brakel; Cadet Chapel, West Point, 4/26, 2 pm

+ **Kent Tritle**; Church of the Epiphany, New York, 4/26, 5 pm

Andrew H. Yeargin, with choir; Holy Trinity Catholic Church, New York, 4/28, 7 pm

Yale Schola Cantorum & Juilliard415, Haydn, *Creation*; Alice Tully Hall, New York, 5/1, 7:30 pm

Craig Williams, with Chuck Seipp, trumpet; First United Methodist, Schenectady, 5/3, 4 pm

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Choir of Westminster Abbey; St. Thomas Church, Fifth Avenue, New York, 5/3, 6 pm

Oratorio Society of New York; Carnegie Hall, New York, 5/5, 7 pm

Ken Cowan; Christ Episcopal, Pelham Manor, 5/6, 7 pm

Oratorio Society of New York, Handel, *Alexander's Feast*; Carnegie Hall, 5/11, 8 pm

NORTH CAROLINA

Nathan Laube; St. James Episcopal, Hendersonville, 5/14, 7 pm

Nathaniel Gumbs; Christ Episcopal, New Bern, 5/15, 7 pm

OHIO

Todd Wilson, with Toledo Symphony Orchestra, Jongen, *Symphonie Concertante*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 4/17, 7:30 pm

Isabelle Demers; Cincinnati Museum Center, Cincinnati, 4/22, 7:30 pm

Tiburtina; St. Joseph Catholic Cathedral, Columbus, 4/24, 7:30 pm

Maurice Clerc; St. Joseph Catholic Cathedral, Columbus, 4/26, 3 pm

Choir of Westminster Abbey; St. Paul's Episcopal, Cleveland Heights, 4/29, 7:30 pm

Bradley Hunter Welch; Presbyterian Church, Coshocton, 5/3, 3 pm

OKLAHOMA

Vincent Dubois; Cathedral of Our Lady of Perpetual Help, Oklahoma City, 4/30, 7 pm

OREGON

Nathaniel Gumbs; Trinity Episcopal Cathedral, Portland, 4/24, 7 pm

PENNSYLVANIA

Choral Evensong; Nativity Cathedral, Bethlehem, 4/18, 5 pm

Lynne Davis; Market Square Presbyterian, Harrisburg, 4/19, 4 pm

Damin Spritzer; Longwood Gardens, Kennett Square, 4/23, 7:30 pm

Isabelle Demers; Market Square Presbyterian, Harrisburg, 5/3, 4 pm

Katelyn Emerson; St. John's United Church of Christ, Lansdale, 5/3, 4 pm

Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 5/9, 2 pm

Nicholas Halbert, Liszt, *Ad nos*; Nativity Cathedral, Bethlehem, 5/9, 5:45 pm

Choral Evensong; Nativity Cathedral, Bethlehem, 5/16, 5 pm

Christopher Houlihan; First Presbyterian, York, 5/30, 4 pm

SOUTH DAKOTA

Isabelle Demers; Cathedral of St. Joseph, Sioux Falls, 5/1, 7 pm

TENNESSEE

Choir of Westminster Abbey; St. George's Episcopal, Nashville, 4/26, 6 pm

James Kealey; West End United Methodist, Nashville, 5/4, 7 pm

Alcee Chriss; First Presbyterian, Franklin, 5/17, 3 pm

TEXAS

Damin Spritzer; St. Theresa Catholic Church, Austin, 4/19, 3 pm

Katherine Meloan; First United Methodist, Wichita Falls, 4/30, 7 pm

Gail Archer; St. Luke Episcopal, San Antonio, 5/3, 3 pm

Ken Cowan; First Unitarian, Dallas, 5/24, 9:30 am & 11 am worship services

Ken Cowan, with Lisa Shihoten, violin; First Unitarian, Dallas, 5/24, 1:30 pm

UTAH

Isabelle Demers; The Temple at Tabernacle Square, Salt Lake City, 5/15, 7:30 pm

VIRGINIA

Cheryl Van Ornam; St. Paul's Episcopal, King George, 4/26, 4 pm

Damin Spritzer; St. Paul Episcopal, Lynchburg, 5/1, 5 pm

James Kealey; Christ and St. Luke's Episcopal, Norfolk, 5/10, 4 pm

Amanda Mole; St. Alban's Episcopal, Annandale, 5/17, 4 pm

WASHINGTON

Stephen Price; Pacific Lutheran University, Tacoma, 4/19, 3 pm

Nathan Laube; First Lutheran Church of West Seattle, Seattle, 4/19, 7 pm

Wyatt Smith; St. Dunstan's Episcopal, Shoreline, 4/26, 3 pm

University of Washington organ studio; University Presbyterian, Seattle, 4/28, 7:30 pm

Wyatt Smith; St. Luke's Memorial Episcopal, Tacoma, 5/10, 5:15 pm

Renée Anne Louprette; St. Mark's Episcopal Cathedral, Seattle, 5/15, 7:30 pm recital; 5/16, 10 am masterclass

Tylen Stults; Plymouth United Church of Christ, Seattle, 5/31, 5 pm

WEST VIRGINIA

Janette Fishell; Christ Church United Methodist, Charleston, 5/10, 2 pm

WISCONSIN

• **Jerrick Cavagnaro;** All Saints' Episcopal Cathedral, Milwaukee, 5/8, 7:30 pm

FRANCE

James Kibbie; Cathedral of Notre-Dame, Paris, 5/3, 4 pm

GERMANY

Niklas Jahn; Kreuzkirche, Dresden, 4/15, 8 pm

Johannes Lang; Frauenkirche, Dresden, 4/22, 8 pm

Xavier Schult; Kathedrale, Dresden, 4/29, 8 pm

Benedikt Meurers; Pfarrkirche Wiederkunft Christi, Kolbermoor, 5/6, 5:45 pm

Holger Gehring; Kreuzkirche, Dresden, 5/6, 8 pm

Lukas Euler; Frauenkirche, Dresden, 5/13, 8 pm

Sebastian Freitag; Kathedrale, Dresden, 5/20, 8 pm

Arno Hartmann; Kreuzkirche, Dresden, 5/27, 8 pm

SWITZERLAND

Alejandro Consolacion; Protestant Church, Serrières, 4/19, 5 pm

Olga Grigorieva; Protestant Church, Aubonne, 4/19, 6 pm

Sara Gerber & Jean-Luc Thellin; Collegiate Church, Neuchâtel, 4/24, 6:45 pm

Tommazo Mazzoletti; Cathedral, Sion, 4/25, 8 pm

Vincent Thévenaz, with saxophone; Protestant Church, Crans/Céligny, 5/3, 5 pm

Jean-Pierre Hartmann, with dancers; Protestant Church, Cossonay, 5/7, 8 pm

Emile Sécheret; Protestant Church, St.-Martin, 5/10, 5 pm

Maurizio Croci; Basilique Notre-Dame, Neuchâtel, 5/17, 4 pm

Henri-François Vellut, with violins; Protestant Church, Aubonne, 5/24, 6 pm

Vincent Thévenaz; Cathedral, Geneva, 5/29, 8 pm

Damien Savoy, with Ensemble Utopie; Basilique Notre-Dame, Neuchâtel, 5/30, 7 pm

Thomas Ospital; Cathedral, Geneva, 5/31, 5 pm

UNITED KINGDOM

Thomas Howell; Welsh Church, London, 4/15, 1:05 pm

Jeffrey Gray; All Saints, Woodham, 4/18, 4 pm

Jean-Baptist Dupont; Cathedral, Liverpool, 4/18, 6 pm

Stephen Banfield; Methodist Central Hall, London, 4/19, 3 pm

James McVinnie, organ and piano; Queen Elizabeth Hall, London, 4/19, 7 pm

David Goode; St. Michael's Cornhill, London, 4/20, 1 pm

Augustus Cox; St. George's, Hanover Square, London, 4/21, 1:10 pm

Claudia Grinnell; Bloomsbury Central Baptist, London, 4/25, 4 pm

Benjamin Markovic; St. Michael's Cornhill, London, 4/27, 1 pm

Francesca Massey; Town Hall, Birmingham, 4/27, 1 pm

James Johnstone; Grosvenor Chapel, London, 4/28, 1:10 pm

Darren Hogg; Emmanuel Church, Sutton Coldfield, 5/1, 1 pm

Jillian Gardner; St. Paul's Cathedral, London, 5/4, 4:30 pm

Derek Grover; St. John's Church, Rammoor, 5/7, 8 pm

Jeremiah Stephenson; Town Hall, Reading, 5/11, 1 pm

Ian Church; All Saints, Woodham, 5/16, 4 pm

Adrian Gunning; Methodist Central Hall, London, 5/17, 3 pm

Relf Clark; Welsh Church, London, 5/20, 1:05 pm

Nathan Laube; St. John the Evangelist Catholic Church, Islington, 5/30, 7:30 pm



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JAMES RUSSELL BROWN, St. Giles Episcopal Church, Northbrook, IL, October 5: *Modus ludendi pleno organo pedaliter à 6*, SSWV 157, Scheidt; *Passacaglia in d*, BuxWV 161, Buxtehude; *Christe: Trio en passacaille (Messe du Deuxième ton)*, Raison; *Passacaglia in c*, BWV 582, Andante (*Sonata in e*, BWV 528), Bach; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 7, no. 1), Dupré.

MICHAEL DELFÏN, harpsichord, University of North Alabama, Florence, AL, October 7: *Fantasia in C*, FVB 103, Byrd; *Pièces de clavecin*, D'Anglebert; *Chromatic Fantasy and Fugue*, BWV 903, Bach; *Variations*, Rannap; *Passacaille*, Couperin; *Le Marche des Scythes*, Royer; *Sonata in d*, K. 120, Scarlatti; *Toccata on Lobe den Herren*, Delfin.

JEREMY FILSELL, Christ Church Episcopal, Glendale, OH, October 17: *Trumpets (Ceremonial Music)*, Hampton; *Passacaglia in c*, BWV 582, Bach; *Variations sur un Noël*, op. 20, Dupré; *Scherzo*, op. 2, Duruflé; *Kairos*, Decker; *Aria, Toccata (In Mystery And Wonder)*, Locklair.

JANETTE FISHELL, Woolsey Hall, Yale University, New Haven, CT, October 19: *Rhapsody in c-sharp (Three Rhapsodies)*, op. 17, no. 3, Howells; *Fantaisie-improvisée sur l'Ave maris stella (Cinq improvisations)*, no. 4, Tourneville, transcr. Duruflé; *Passion, Dankpsalm (Sieben Stücke)*, op. 145, nos. 4, 2), Reger; *Deuxième Prélude et Fugue*, Barraine; *Neděni Hudba*, Eben.

KEITH HEARNshaw, Victoria Hall, Stoke-on-Trent, UK, October 18: *All through the night*, Welsh, arr. Curly; *Grand Choeur in D*, Guilment; *Salut d'Amour*, Elgar; *Fantasia and Fugue in g*, BWV 542, Bach; *Concert Variations*

on the Star-Spangled Banner, op. 23, Buck; *Adagio for Strings*, Barber; *Final (Symphonie VI in g)*, op. 42, no. 2), Widor.

RALPH HOLTZHAUSER, Cathedral of St. Matthew the Apostle, Washington, DC, October 19: *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2), Dupré; *Sonata in e*, BWV 528, Bach; *His Genuflections Musicks*, Dean; *Meditation on Picardy*, Holtzhauser; *Allegro appassionato, Recitativo, Choral et Fugue (Sonata V in c)*, op. 80), Guilment.

JAEBON HWANG, with Gillian Westerman, soprano, Westminster Presbyterian Church Anacortes, WA, October 24: *Concerto in F*, RV 293, Vivaldi; *Après un Rêve, Berceuse*, Fauré; *Humoreske*, Dvorák, transcr. Lemare; *Prelude and Fugue in G*, Mendelssohn; *Cat Suite*, Bédard; *Berceuse (Dolly Suite)*, Fauré; *A Song of Sunshine*, Hollins; *Fiat Lux (Douze pièces nouvelles)*, no. 8), Dubois.

DEXTER KENNEDY, Florida International University, Miami, FL, October 26: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Schmücke dich, o liebe Seele, Jesu, meine Zuversicht, Sei lob und ehr dem höchsten Gut*, Homilius; *Choral (Symphonie Romane)*, op. 73), Widor; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Prélude and Fugue No. 1 in g*, Barraine; *Te Deum*, op. 11, Demessieux.

JAMES KIBBIE, Cherry Hill Presbyterian Church, Dearborn, MI, October 11: *Pièce d'Orgue*, BWV 572, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Prelude, Largo, and Fugue in C*, BWV 545, *Ein feste Burg ist unser Gott*, BWV 720, *Vor deinen Thron tret ich hiermit*, BWV 668, *Toccata and Fugue in d*, BWV 565, Bach.

PETER LATONA, Holy Spirit Catholic Church, Louisville, KY, October

3: *Toccata VI (Il Second libro di toccate)*, Frescobaldi; *Sonata Seconda*, Galuppi; *Cantique (Folkloric Suite)*, Langlais; *Chorale Prelude on Llanfair*, Robinson; *Le jardin suspendu*, JA 71, Alain; *Hymne d'Actions de grâces Te Deum (Trois Paraphrases Grégoriennes)*, Langlais; *Improvisation-Fanfare*, Latona; *Ave Maria (Five Pieces)*, op. 104, no. 2), Bossi; *Deux Chorals à Notre Dame*, Reveyron; *Improvisation on the Proper Texts of the Solemnity of Pentecost*, Latona.

RENÉE ANNE LOUPRETTE, Furman University, Greenville, SC, October 16: *Prelude and Fugue in G*, BWV 541, *Dies sind die heiligen zehn Gebot*, BWV 678, Bach; *Suite from Céphale et Procris*, de la Guerre, transcr. Louprette; *Litanies*, JA 119, *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Intermezzo, Moto perpetuo, Fugue Triangulaire (Douzes Courtes Pièces)*, op. 43, vol. 1, nos. 3, 5, 12), Laurin; *Prélude (Trois Pièces pour Orgue ou Harmonium)*, Boulanger; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; *Prélude Salve Regina*, Baker; *Pièce Héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, October 23: *Pomp and Circumstance March No. 4*, Elgar; *Ciaccona in e*, BuxWV 160, Buxtehude; *Fugue in G*, BWV 577, Bach; *Andante (Sonata in E-flat)*, op. 65), Parker; *Amazing Grace (Lay My Burden Down)*, Farrington; *Toccata (Dix Pièces)*, no. 4), Gigout.

DEREK E. NICKELS, St. Joseph Catholic Church, Chicago, IL, October 19: *Variations de Concert*, op. 1, Bonnet; *Concerto del Sig. Torelli appropriato all'Organo*, LV 140, Walther; *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648,

Fuga sopra il Magnificat, BWV 733, Bach; *Cantabile*, FWV 36 (*Trois Pièces*, no. 2), Franck; *Allegro (Symphonie I in d)*, op. 14), Vierne.

JOEL STOPPENHAGEN, Church of the Covenant, Cleveland, OH, October 7: *Praeludium in g*, BuxWV 149, Buxtehude; *Cantio Sacra: Wir glauben all an einen Gott (Tabulatura Nova I)*, Scheidt; *Canzone Francese Seconda, del Nono Tuono Naturale*, Salvatore; *Toccata super In te Domine speravi (Tabulatura Nova II)*, Scheidt.

ALEXANDER STRAUS-FAUSTO, Église Saint-François d'Assise, Ottawa, Ontario, CA, October 19: *Prelude and Fugue in D*, BWV 532, *Nun komm der heiden Heiland*, BWV 660, Bach; *Un Gai Berger*, Bertoldo; *Prière*, op. 20 (*Six Pièces*, no. 5), Franck; *Cinq Versets sur le Victimae Paschali Laudes*, Escaich; *Air (Suite)*, Price.

St. Philip's Episcopal Cathedral, Atlanta, GA, October 5: *Overture (Candide)*, Bernstein; *Deux Esquisses*, Dupré; *Ave Maria (Cathedral Windows)*, op. 106, no. 2), Karg-Elert; *Overture (Tannhäuser)*, Wagner, transcr. Lemare.

JAMES TODD, St. Michael's Church, Cornhill, London, UK, October 6: *Prelude and Fugue in b*, BWV 544, Bach; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Scherzo (Sonata V)*, op. 80), Guilment; *Symphony I*, Weitz.

DAVID TROIANO, Calvary United Church, London, Ontario, Canada, October 24: *Toccata*, Diemer; *Elegy*, Thalben-Ball; *Fanfare, Reflection, Dance*, Fedak; *Offertorio*, Jiménez; *Scottish Rhapsody*, Hielscher; *Cantilena*, Foote; *Boléro de concert*, op. 166, Lefebvre-Wély; *The Prayer*, Sager, Foster, transcr. Holstein; *Fugue in g*, Bach; *Voluntary in a*, Herron; *Toccata on Amazing Grace*, Pardini.

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

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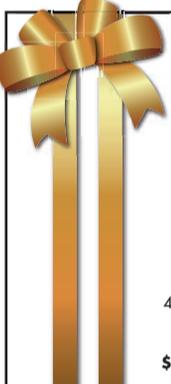
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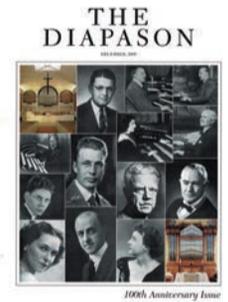
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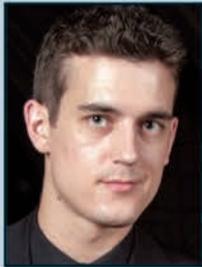
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