

THE DIAPASON

JUNE 2026



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New Orleans, Louisiana
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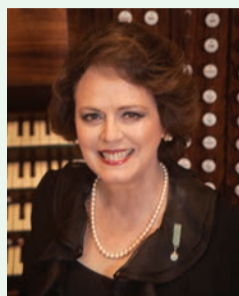
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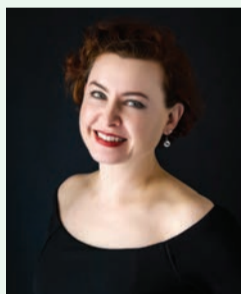
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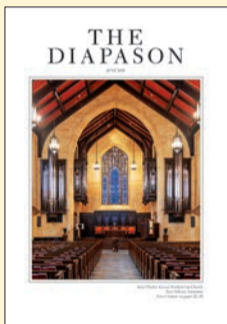
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Editor's Notebook

Future cover features

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

Cover features for the 2027 year can be reserved today. Please contact Jerome Butera to reserve a cover feature and to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or jbutera@thediapason.com.

In this issue

Gail Rodgers McCormick and Paul R. Marchesano have traced the life and organbuilding work of John Roberts, who built the first "Carnegie" organ, which is still extant. A native of England, Roberts spent most of his adult life in the United States, building organs in particular in Frankford, Philadelphia. The few remaining examples of the work of Roberts are presented here, found in Urbana, Ohio, and Seabrook, New Hampshire.

Here & There

People



Philip Crozier

Philip Crozier performs recitals in Europe and the United Kingdom: June 22, Cathedral, Coventry; 6/24, Cathedral, Bradford; 6/25, Cathedral, Worcester; 6/26, Holy Trinity Church, Kendal; 6/29, Town Hall, Ayr, Scotland;

July 4, St. Lambertus Church, Erkelenz, Germany; 7/5, Kloster, Steinfeld, Germany; 7/12, Parish Church, Lillehammer, Norway.



Jacob Friedman at Calvary Presbyterian Church, Newburgh, New York

Jacob Friedman, organist and choir-master of St. James Episcopal Church, Goshen, New York, performed a concert with the Choir of St. James at Calvary Presbyterian Church, Newburgh, New York, on April 19. The program included

organ and choral works by Friedman, as well as improvisations. For information: calvarypresbychurch.org and saintjamesgoshen.org.



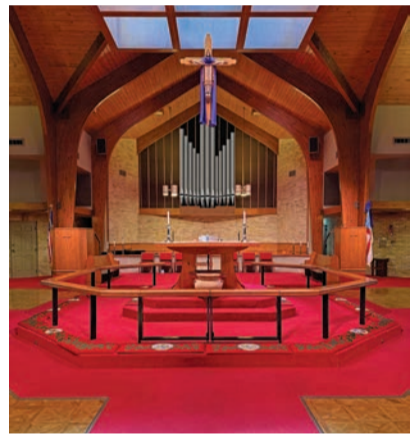
Paul Jacobs and Daniele Rustioni (photo credit: Yevhen Gulenko)

Paul Jacobs was the organist for April 2–4 performances of Francis Poulenc's *Concerto for Organ, Timpani, and Strings*, FP 93, with the **Cleveland Orchestra** conducted by **Daniele Rustioni** at Severance Hall. Jacobs played the hall's historic four-manual Skinner Organ Company Opus 816 that was renovated by the Schantz Organ Company in 2000 and 2001. For information: www.pauljacobsorgan.com.

Organbuilders

Kegg Pipe Organ Builders, Hartsville, Ohio, has been commissioned to build a new pipe organ for **St. Thomas Episcopal Church**, San Antonio, Texas, using pipes from 1960 Aeolian-Skinner Opus 1408. Jefferson Community Church, San Antonio, the original home church of the organ, closed in 2024, and the instrument was acquired by St. Thomas Church.

Kegg has removed the organ and will be building an all-new chassis while making some additions and rescaling of some pipework. The new organ of three manuals, 26 ranks with its 1960 scales will better fit the new space, which is smaller than the original home. This



Kegg organ, St. Thomas Episcopal Church, San Antonio, Texas

project will be completed in 2028. St. Thomas Church music director is **Ryan Becker**. For information: keggorgan.com/blog/st-thomas-episcopal-church.



Arthur E. Schlueter III and Arthur E. Schlueter, Jr.

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia, founded in 1973, announces its leadership transition. **Arthur E. Schlueter III** has completed the purchase of the firm from his father and founder, **Arthur E. Schlueter, Jr.**, assuming the role of president. Arthur III grew up holding notes during tunings. After earning a Bachelor of Arts degree in marketing from Mercer University, he returned to the family business to work in every facet from manufacturing and rebuilding to serving as vice president of artistic and tonal direction.

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

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Here & There

This past year the company has accomplished: Our Lady of Assumption Catholic Church, Brookhaven, Georgia, new four-manual organ; Peachtree Christian Church, Atlanta, Georgia, new organ chassis for 40-rank 1930 Henry Pilcher's Sons organ; St. Paul's Episcopal, Savannah, Georgia, revoicing pipework; Fox Theater, Atlanta, Georgia, rebuilding of much of the instrument; First Baptist Church, Griffin, Georgia, four-manual console, repairs, and additions; Most Holy Trinity Catholic Church (West Point Military Academy), West Point, New York, new three-manual, 24-rank organ; St. James Episcopal Church, James Island, South Carolina, new ornamental wood chamber grilles; First United Methodist Church, Dothan, Alabama, cleaning and reed restoration; Holy Spirit Lutheran Church, Charleston, South Carolina, removal of the organ from the gallery for rebuilding; St. Patrick Catholic Church, Baton Rouge, Louisiana, restoration of Zimmer organ and stenciling of façade.

The company has added two new tuning teams, increased manufacturing staff, and appointed a new voicer. Arthur Schlueter, Jr., will continue in an emeritus advisory role. For information: pipe-organ.com.



Rodgers Inspire 352 console, St. James Episcopal Church, Las Cruces, New Mexico

Rodgers Instruments, in partnership with Church Organs of Colorado, has completed a new organ installation at St. James Episcopal Church, Las Cruces, New Mexico. Established in 1901, St. James holds the distinction of

being the first Episcopal congregation in the state. The Rodgers Inspire 352 model replaced a 40-year-old instrument that had become increasingly unreliable. The inclusion of the Rodgers Play feature offers musical support for services when an organist is not available. A dedication recital is planned for later this year. For information: rogersinstruments.com and sites.google.com/view/stjlc.

Organ academies



1744 Hinsz organ, Bovenkerk, Kampen, the Netherlands (photo credit: Gerrit Veldman)

The Kampen International Organ Academy Foundation was established in May by Henco de Berg and Jolanda Zwoferink to educate professional and semi-professional organists and students in the art of organ playing, particularly in the works of Johann Sebastian Bach and in concert and liturgical improvisation. The 1744 Hinsz organ of the Bovenkerk in Kampen, the Netherlands, serves as the principal artistic medium.

An organ festival, held annually in autumn, will consist of masterclasses, lectures, and recitals with a focus on a specific annual theme. Participants can take part in the masterclasses actively or as auditors. Occasionally, a masterclass will also be given on the 1999 Reil organ, located in the choir of the Bovenkerk.

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Jury and prizewinners of the 2026 International César Franck Competition: Marcel Verheggen, Ignace Michiels, Vincent Dubois, Aaron Triebler, Haru Shionoya, and Jakub Moneta

The 17th International César Franck Competition featuring the Willibrordus organ in the Cathedral Basilica of St. Bavo, Haarlem, the Netherlands, took place April 14–18. Ten candidates selected for the first preliminary round were drawn from seven nationalities. The repertoire for this competition consisted of works by César Franck and Louis Vierne.

The jury consisted of Vincent Dubois (France), Ignace Michiels (Belgium), and Marcel Verheggen (Netherlands). The competition winner was **Jakub Moneta** (Poland), with an award of €2,500; second prize of €1,500 was presented to **Aaron Triebler** (Germany); third prize of €1,000 was awarded to **Haru Shionoya** (Japan/France). Each prizewinner has been invited to present a recital on the Willibrordus organ in the coming years. For information: willibrordusorgel.nl.

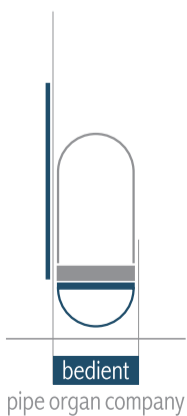


Easter instrumentalists at All Saints Episcopal Church, Winter Park, Florida

On April 5 Phoon Yu's *Sonatina for Easter* received its premiere at All Saints Episcopal Church, Winter Park, Florida, performed by instrumentalists from the Orlando Philharmonic Orchestra and conducted by Andrew Minear, director of music at All Saints. Written for organ, two trumpets, trombone, horn, and timpani, the work was adapted from a previous composition commissioned from Phoon by the Chinese flute group Dicapella Dizi Ensemble in 2016, with the addition of a section featuring the *Victimae Paschali Laudes* chant in honor of the occasion. For information: phoonyu.com.

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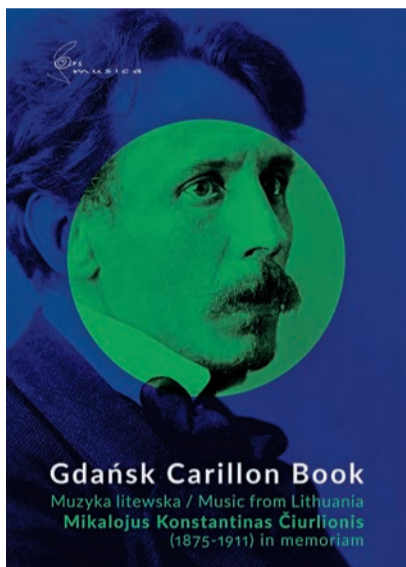


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Here & There

The 2026 festival takes place from October 19–23. The theme centers on the organ works of Louis-Nicolas Clérambault, who was born 350 years ago in 1676. **Luc Ponet**, principal organ teacher at the Lemmens Institute in Leuven and organist of the Basilica of Our Lady, Tongeren, will give a masterclass on the suites by Clérambault and the organ works of Louis and François Couperin. **Jolanda Zwoferink** will present a masterclass on Bach's organ works. De Berg and **Gerben Mourik** will give a masterclass on improvisation. Zwoferink will also lecture on the organ works of Bach in relation to the Hinsz organ of the Bovenkerk. On the last evening, an organ recital will be given by participants. For information: kampen-int-organacademy.eu.

Carillon News



Gdańsk Carillon Book: Music from Lithuania

Muzeum Gdańska announces two new editions of the *Gdańsk Carillon Book* series. *Gdańsk Carillon Book: Music from Lithuania* is dedicated to the music of Mikalojus Konstantinas Čiurlionis (1875–1911), whose 150th anniversary was widely celebrated there in 2025. The edition of 150 pages contains carillon arrangements and original

music. The project is under the honorary patronage of the Embassy of the Republic of Lithuania in Poland.

There is also *Gdańsk Carillon Book: Music from Poland*. It contains arrangements of music by such composers as Frédéric Chopin, Maria Szymanowska, Witold Lutosławski, Grażyna Bacewicz, and others. Arrangements were made by Malgosia Fiebig, Witold Maciak, Wojciech Lauer, Anna Kasprzycka, Katarzyna Piastowska, Toru Takao, Magdalena Cynk, and Monika Kaźmierczak. These and other publications are available for free download: carillongdansk.pl/publications.

Recordings



Songs of Angels

Orchid Classics announces a new choral recording, *Songs of Angels* (ORC100423, \$11.51), featuring the **ORA Singers** directed by **Suzi Digby** performing new choral works inspired by selected works of Orlando Gibbons. Marco Galvani's *Hosanna to the Son of David* is inspired by the work of the same title of Gibbons. Cecilia McDowall's *O clap your hands Re-imagined* recasts Gibbons's six-voice anthem in a contemporary rhythmic idiom. Nicola LeFanu's *Be still, my soul* is inspired by Gibbons's *O Lord, in thy wrath rebuke me not*. *Veni Creator Spiritus* of Gibbons is reflected in the work of the same title by Will Todd. The recording celebrates the organization's tenth anniversary and its one hundredth composition commission. For information: orchidclassics.com.

Appointments

Richard Gray is appointed director of music ministry for Grace and St. Stephen's Episcopal Church, Colorado Springs, Colorado. He will lead the sacred music program in directing the Taylor Choir, St. Nicholas RSCM Choristers, and will oversee the Taylor Memorial Concert Series.

Gray previously served as director of music and organist for St. John the Evangelist Episcopal Church, St. Paul, Minnesota, a position he held since 2018. He was the 2017–2018 organ scholar at St. George's Episcopal Church, Nashville, Tennessee, and holds degrees in organ from Southern Methodist University and Oberlin Conservatory of Music. For information: gssepiscopal.org.



Richard Gray

Jeremiah Stephenson is appointed associate organist at St. Thomas Church, Fifth Avenue, New York, New York. There he will collaborate closely on all aspects of the music program with Richard Tanner, organist and director of music. Stephenson comes to St. Thomas after nine years as associate director of music at All Saints Church, Margaret Street, London, UK. He is also currently the organ education lead at St. Paul's Cathedral, London, where he has expanded their program of events and workshops for children to include both middle and lower school students as well as "inspiration days" for aspiring players.

Stephenson was recently made an Associate of the Royal Academy of Music (ARAM) in recognition of his contribution to the field of organ performance and pedagogy. His playing has been broadcast on television and radio in the UK, France, and the Czech Republic, where in 2016 he won first prize in the Petr Eben International Organ Competition. He recently completed the certificate program in injury preventative keyboard technique at Salem College, Winston-Salem, North Carolina, studying piano literature and pedagogy with Barbara Lister-Sink, and incorporates this particular interest in the biomechanical fundamentals of technique into his performing and teaching practice.

Before this Stephenson studied natural sciences at the University of Cambridge, graduated from the Master of Music degree program at the Royal Academy of Music with distinction, and completed further study at Toulouse Conservatoire supported by the Nicholas Danby Trust. He has coached competition and exam entrants and taught wider performance and career related skills. For information: saintthomaschurch.org and jeremiahstephenson.com. ■



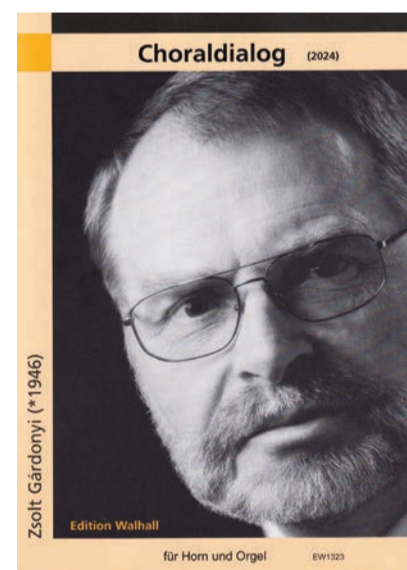
Jeremiah Stephenson
(photo credit: Andrew Prior)



Lionel Rogg Organ Works

Regent Records announces a new organ recording. *Lionel Rogg Organ Works* (REGCD 598, £14.50) features Australian native **Anne Page** performing on the 1987 Rieger Orgelbau Opus 205 of four-manuals, 52-stops in St. Marylebone Church, London, UK. The recording celebrates Rogg's 90th birthday with his compositions, including *Toccata ritmica*, *Pange lingua*, *Neuf pièces brèves*, *Fantasia sur Felix namque*, *Yorokobi—Pièce Joyeuse*, *Hommage à Takemitsu*, and *Toccata capricciosa*. For further information: regent-records.co.uk.

Publishers



Choral Dialogue

Edition Walhall announces a new publication for organ and French horn, *Choral Dialogue* (EW1323, €12.80) by **Zsolt Gárdonyi**, composed and premiered in 2024 and lasting about four minutes. For information: edition-walhall.de.

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Here & There

Theatre Organs

The American Theatre Organ Society (ATOS) announces that **Shanklin Music Hall**, Groton, Massachusetts, will become the permanent headquarters for the ATOS, providing a venue for education, concerts, workshops, and a home to the ATOS archives. Over the next few years, the Shanklin Music Hall Foundation will be working with the ATOS to facilitate this transition.

Garrett and Sarah Shanklin's mission led to the development and construction of Shanklin Music Hall. In 1996 Garrett designed the hall, where he had installed a restored four-manual, 34-rank Wurlitzer organ, controlled by the console from the Boston Metropolitan Theater. The instrument has been featured through concerts, silent motion pictures, celebrations, and special events. Molly and Norm Shanklin continue the work of Garrett and Sarah Shanklin. For information: atos.org and shanklinmusicall.org.

Nunc Dimittis



David Aprahamian Liddle

David Aprahamian Liddle died March 28. Born in 1960 and blind since the age of twelve, he served as organist of St. Barnabas Church, Pimlico, UK, since 1985. The youngest English pupil of André Marchal, he also had lessons with H. A. Bate, David Sanger, Marie-Madeleine Duruflé, and Daniel Roth. He was educated at Worcester College for the Blind and St. John's College, Cambridge, and was assisting organ scholar at King's College. He studied compo-

sition with Robin Holloway. An FRCO Limpus Prize winner, he was awarded the Worshipful Company of Musicians' W. T. Best Memorial Scholarship.

In 1990 Liddle gave the inaugural recital at Alexandra Palace at the completion of the first phase of that organ's restoration. The following year he broadcast from there, becoming honorary resident organist in 1992. Between 1991 and 1993 he arranged a series of Sunday afternoon concerts there with guest performers, and he presented concerts there regularly from 2011.

Liddle performed at the Royal Festival Hall as well as many town halls and most of the British cathedrals, including Westminster Abbey and Westminster and St. Paul's cathedrals. In his tours of the United States he was invited to Yale and other universities and played at Trinity Church, St. Ignatius Loyola Church, and St. Thomas Church, all in New York City. In Paris he performed at Notre-Dame Cathedral, La Madeleine, and Saint-Sulpice.

Liddle's appearances with orchestra included the Saint-Saëns *Symphonic III*, the second-ever performance of the *Organ Concerto* by Basil Harwood, and concertos by Handel, Stanley, and Arne with The Handel Collection at St. Stephen Walbrook. In 2011 Liddle gave the celebrity recital for the tenth birthday celebrations of Philip Norman's *Organists Online* at Bloomsbury Central Baptist Church, London. The following year his *Missa brevis* was sung by the choir of Gonville & Caius College, Cambridge.

Liddle released CDs of organ music on the Priory and Guild Music labels. He also recorded his compositions and other repertoire, available on his YouTube channel. For information: davidliddle.org.

Walter Luther Pelz, 99, died April 10. He was born December 30, 1926, in Chicago, Illinois. From a young age, he showed an interest in playing the piano. He attended Jehovah Lutheran School (LCMS) where he received instruction, opportunities, encouragement, and support from different leaders that fueled his interest in church music. He graduated from Kelvyn Park High School, Chicago, attended Concordia Teachers College (now Concordia University Chi-



Walter Luther Pelz

cago, CUC), River Forest, Illinois, and graduated with a Bachelor of Science in Education degree in 1948. While there, he continued his musical pursuits through piano and organ lessons, singing in the college choir, serving as an accompanist on the organ and piano, and taking additional organ lessons at the American Conservatory of Music in Chicago. After graduation, he accepted his first call to Immanuel Lutheran Church (LCMS), Seymour, Indiana, where he taught fifth grade, directed the children's choir and adult choir, and did most of the organ playing. He enrolled at Northwestern University, Evanston, Illinois, where he received the Master of Music degree in organ and church music in 1951.

On June 10, 1950, Pelz married Dolores Anita Streger at Jehovah Lutheran Church, Chicago. Their first daughter, Susan, was born during their time in Seymour, Indiana. The family's next move was to St. Joseph, Michigan, where he served as a teacher and choir director for nine years at Trinity Lutheran Church and School (LCMS). The congregation had over 3,700 members, and Pelz saw the potential to expand the music ministry there beyond the adult choir to include two girls choirs, a boys choir, and a high school choir. He directed all of these groups in addition to playing 243 services a year as well as weddings and funerals. During their time in St. Joseph, the Pelzes welcomed two more daughters, Nancy and Cheryl. Walter then accepted a call to Christ Church Lutheran (formerly

LCMS) in Minneapolis, Minnesota, to be minister of music and education. He enrolled at the University of Minnesota, earning his Ph.D. degree in theory and composition in 1970.

The Pelzes made their final move to Lindsborg, Kansas, in 1969 where Walter served as Bethany College professor of music and college organist, retiring in 1989. He also served area congregations as church organist and was a longtime member of Bethany Lutheran Church where he began conducting "Bach at Bethany" concerts. Pelz had a Martin Ott pipe organ installed in the basement of his home where he practiced and composed for forty years. In 2023 he donated the organ to CUC.

Pelz composed music for many special occasions including his daughters' and grandchildren's weddings. Throughout his life, he garnered many awards and honors for his musical work. In 2001 he was presented an honorary Doctor of Letters degree from CUC. He was presented the Faithful Servant Award bestowed on him by the Association of Lutheran Church Musicians.

Walter Luther Pelz is survived by his wife of 75 years, Dolores; his three daughters Sue (Ron) Revelle, Nancy Bateman, and Cheryl (Gary) Graves; eleven grandchildren, 39 great-grandchildren, and one great-great-grandson. A memorial service was held April 23 at Bethany Lutheran Church, Lindsborg, Kansas, with interment following at Elmwood Cemetery. Memorial contributions may be made to Bethany Lutheran Church organ maintenance fund; Concordia University Chicago to be designated for pipe organ maintenance or the Center for Church Music; or Bethany College sent in care of Crick-Christians Funeral Home, 103 North Washington Street, Lindsborg, Kansas 67456.

Kurt Egenolf Roderer, 90, of Evanston, Illinois, died April 1. Born in Germany in 1935, his early years were shaped by the hardships of World War II. As a boy, he was selected to assist a local organ tuner, an experience that sparked a lifelong calling. At 14 Roderer left home to pursue organbuilding, beginning an apprenticeship in Ennetach-Mengen from 1949 to 1953. He continued his training with D. A. Flentrop in Zaandam, the Netherlands, before immigrating to the United States in 1956 to work with Otto Hoffman in Austin, Texas. He later joined the Schlicker Organ Company in Buffalo, New York, where he served as a voicer and tonal finisher.

From 1966 to 1999, Roderer was organbuilder-in-residence at Northwestern University School of Music, Evanston, Illinois. There he maintained organs, taught organbuilding and maintenance, and continued developing his own business, the Roderer Organ Company.

Kurt Egenolf Roderer is survived by his children Lioba Moreno, Edeltraud Baum, Patricia Roderer, Helga Kennedy, Connie Bachel (Steve), Kurt William Roderer, Gabbie Roderer, Kym Caird, Kristina Pierce, Karoline Falcone (Anthony), and Kelly Campos (Aaron). He was preceded in death by his wife Kathy and son Kurt William. A funeral service was held May 2 at Immanuel Lutheran Church, Evanston, Illinois. ■





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Paris Milieu

Paris Milieu. Ryan Chan, organist. Juget-Sinclair Opus 55, Cathedral of the Sacred Heart, Richmond, Virginia. Pro Organo, CD 7310, \$17.98. Available from proorgano.com. Digital streaming and download available through Naxos.

Les Hymnes: Veni Creator (“Veni Creator en taille à 5,” “Fugue à 5,” “Duo,” “Récit de Cromorne,” and “Dialogue sur les Grands Jeux”), Nicolas de Grigny; *Elevation in A Major*, Louis-James-Alfred Lefébure-Wély; *Carmen Fantasy*, Georges Bizet, transcribed by Edwin H. Lemare; *Danse Macabre*, Camille Saint-Saëns, transcribed by Lemare; *Deuxième Fantaisie*, JA 117, Jehan Alain; “Fantasmagorie,” from *Quatre Œuvres pour Orgue*, Alain; *Suite*, opus 5 (“Prélude,” “Sicilienne,” “Toccata”), Maurice Duruflé; “In paradisum,” from *Requiem*, Gabriel Fauré, transcribed by Marcel Dupré.

Ryan Chan was born and grew up in Hong Kong, where he received piano lessons as a child and began playing the organ at the age of fourteen or fifteen. At college, however, he obtained a Bachelor of Science degree in food science before deciding to switch to music at postgraduate level. On moving to the United States, he obtained a Master of Music degree in harpsichord performance under Lisa Goode Crawford at the Eastman School of Music in Rochester, New York, and is now pursuing a Doctor of Musical Arts degree in organ performance under David Higgs at the same institution. He is currently organist and adult choir director at Rochester Christian Reformed Church in Penfield, New York, where he presides over a two-manual, twenty-six-rank Dutch Baroque-style mechanical-action organ by Pels & Van Leeuwen, Opus 884, of 1984. Among his many accomplishments he won the 2024 American Guild of Organists National Young Artists Competition in Organ Performance, was awarded the second prize in the 2023 International Gottfried Silbermann Organ Competition, and won the 2018 Arthur Poister Organ Scholarship Competition.

Opus 55 of 2024, a three-manual instrument of sixty-seven stops, is the largest of three new organs that Juget-Sinclair Organbuilders of Montréal, Québec, Canada, have built for the Catholic Cathedral of the Sacred Heart in Richmond. The design incorporates Classical French and North German Baroque elements, which means that the organ can handle many different genres of music with a degree of authenticity in which French symphonic instruments often fall short. From the colossal 32' Principal Bass to its many brilliant ranks of upperwork the organ produces an amazing effect in the building's superb acoustics. Daniel Sáñez, the director of music and liturgy, principal organist,

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In the wind...

Out and about

It is a few days before Easter. Since I stopped leading church music when I joined the Organ Clearing House twenty-five years ago and retired from the “real work” of organbuilding such as climbing, lifting, and crawling, I am enriched by the many social media posts of friends and colleagues as they publish ambitious music lists for Holy Week. Those who have driven hither and yon tuning and repairing organs have my admiration, reminding me of the days when I did the same, carrying tools in and out of two or three churches a day, then racing to my church for a pizza-shop supper before leading a marathon choir rehearsal.

As an old-timer, I chuckle thinking that you guys today have it easy. Imagine arranging a hectic schedule of service calls, checking ahead to be sure the heat is set, and rescheduling when something goes wrong in the days before mobile phones. I knew all the useful phone booths on my route, those where you would not have to wait and where the surroundings were quiet. I remember leaning on the little triangular steel shelves making notes while holding the telephone receiver to my ear with my shoulder and freezing during snowy tuning days.

My workshop/office is about forty-five minutes from home, and while its hot water radiator heating system is comfortable and quiet, the heat comes up slowly. I installed a thermostat that I control from my phone. I turn it up as I leave the house, and the building is warm when I get there. How about requiring tuning clients to install a gizmo so the tuner could take responsibility for turning up the heat in the churches before a service call?

§

While all of you were off tuning, planning, filling choir folders, and leading rehearsals, I went a-visiting. On Saturday, March 21, two weeks before Holy Week, there was an open house at the Ortloff Organ Company in Needham, Massachusetts, a western suburb of Boston, about ten miles out. Founded in 2014 by Jonathan Ortloff, their Opus 6 was on display. The organ is built for Saint Mark's School in Philadelphia and has two manuals and about twenty stops. Several organists were present to showcase the superb flexibility of the organ. Many of my old pals and colleagues were present, and it was simply a blast to celebrate the fine work of this young company. There was beer on tap along with soft beverages, and lots of great snacks including a hotdog roller with favorite condiments. You can read more about Ortloff Opus 6 at ortlofforgan.com/blogs/news/opus-6-st-james-the-less-episcopal-church-philadelphia-pa-2026.

A few days later, Wendy and I drove to Montreal, four hours north of our home in Stockbridge, Massachusetts, where she planned to visit an artisan, and I had invited myself to visit the two prominent organ companies in Saint-Hyacinthe, a town with population of about 58,000 that is forty minutes northeast of Montréal.

Casavant Frères

My first stop was the legendary workshop of Casavant Frères, Ltée. As I left the highway and turned on to Rue Girouard Est, I thought of the thousands of organs that have passed along that road on the



Michael Barone and Dolly in the garage at MPR (photo credit: John Bishop)

way to churches, schools, and concert halls around the world. The most recent contract signed is for Opus 3962. My friends there tell me that in the early days there were many organs that were not counted, so they are sure the actual number is well over 4,000. The company was founded in 1879 by Claver (1855–1933) and Samuel (1859–1929) Casavant—the 150th anniversary is three years away. Tonal director Alain Goneau and project manager Jens Petersen led me on a comprehensive tour of the 100,000+ square-foot facility. We entered the building through a brick structure that is closest to the road, the original Casavant homestead, connected to the first of a suite of large industrial buildings. They led me through building after building, a novel way to get in 10,000 steps. The huge facility once supported as many as 250 workers building between fifty and seventy organs a year; 1958 was their zenith. The largest Casavant organ was built for Broadway Baptist Church, Fort Worth, Texas, in 1996 and has 191 ranks and 10,615 pipes.

If we guess that an average pipe organ has about 1,750 pipes and you were building seventy organs a year, you would need 122,500 pipes that year. The pipe-making facilities at Casavant are extraordinary. There is a huge furnace for melting metal, several casting tables, dozens of workbenches, and hundreds of jigs and patterns hanging on the walls. Large windows provide plenty of sunlight, and high ceilings ventilate the soldering fumes.

Casavant had a furniture department that was active between 1938 and 1981, so the woodworking capacity is immense. Their most prestigious furniture project was for the main chamber of the Supreme Court of Canada. There were also many projects where they delivered an organ along with a church full of pews. Vast rooms house carefully placed machines all connected to central vacuum systems to collect sawdust. Despite high capacity, the workshops are notably dust-free.

I was excited to see the massive Kilgen organ from Saint Patrick's Cathedral in New York City in the workshop where it is being treated to a much-needed extensive renovation. Built in 1930 under the direction of cathedral organist Pietro Yon, composer of the beloved Christmas anthem “Gesu Bambino,” the heroic organ has 116 ranks. It was in poor condition, frustrating the wonderful musicians who play for daily Masses and countless festivals in that busiest of churches. Alain Goneau described the voluminous research he has done as he planned the tonal restoration of the organ. The two massive five-manual consoles are standing back-to-back while they are being packed with new innards. Dozens of pipe trays are stacked on specially constructed dollies. Parts of the organ are distributed throughout the specialty workshops for electrical work, leather work, voicing, and the dozens of other tasks involved in renovating a massive organ for what must



Windchest construction at Casavant (photo credit: John Bishop)

be one of the most important churches in the world.

After our shop tour, Jens, Alain, and I met Simon Couture for lunch, continuing the rich conversation for a couple hours. My thanks to them for the fine lunch and stimulating, fascinating morning.

Orgues Létourneau

Fernand Létourneau founded his eponymous company in 1979 after working as a voicer at Casavant Frères for about fifteen years. By the time he retired in 2019, the company had produced more than 120 organs, a terrific life's work over a forty-year career. Andrew Forrest is president of Létourneau.¹ He and I have been friends for years, and he shared his afternoon with me, touring through the many rooms of the bustling workshop. He showed me the Swell division of the new organ for Marvin Methodist Church in Tyler, Texas, that is currently in the erecting room, which can be seen both at floor level and from a high balcony at the back of the room. He showed me the furnace for melting metal to make organ pipes and the rotary planer that smooths the metal and produces accurate thickness. We saw rooms equipped for voicing, leather, electrical work, and, of course, woodworking equipment. The console department was busy with the four-manual console for the Tyler, Texas, organ.

Orgues Létourneau builds organs with tracker action, with electric-slider windchests, and with electro-pneumatic actions. The opus list published at letourneauorgans.com shows organs throughout Canada and the United States, Austria, the United Kingdom, New Zealand, and many in Australia.

Montréal is a great restaurant destination. After our separate excursions, Wendy and I met up for the second marvelous meal of our short trip with lodging provided by some of my many Bonvoy Marriott points, a lovely perk from continuous business travel.

The Twin Cities

During Holy Week, when my organist pals were hard at work and my tuner pals were scurrying about the countryside, I flew to Minneapolis for a consultation appointment. My schedule there left an afternoon free, and Michael Barone, founder and host of *Pipedreams* on Minnesota Public Radio, picked me up at my hotel to give me a generous tour of some of the city's finest organs. Before I tell you about the organs, let's talk about the car. Michael is a notorious collector of classic Citroën cars, and as I was waiting on the sidewalk for him to arrive, I saw this adorable white and red car with bug-eye headlights buzzing down the street. My first thought was that it was the car that Pink Panther's Inspector Clouseau drove into a swimming pool.

It is a 1986 2CV model “Dolly.” Dolly refers to the Art Deco two-color paint scheme. The 2CV was introduced by the



Woodworking at Casavant (photo credit: John Bishop)

French auto maker Citroën in 1948 as France's answer to the Volkswagen Bug, created to bring cars to rural French peasants who farmed in regions where there were few roads. Citroën manufactured the car until 1990. Michael's Dolly is from 1986 with a twenty-nine-horsepower, front-mounted, air-cooled engine that drives the front wheels, and a four-on-the-dash transmission. I squeezed into the tiny car next to Michael, managed to compress myself enough to get the door closed, and off we went. My shoulders neatly filled the gap between the passenger window and Michael's right shoulder. I drive a Chevy Suburban, the big SUV that United States presidents ride in, so I am used to a spacious interior and lots of luxury appointments. Riding in Dolly was like rolling down a hill in a telephone booth. What a treat.

Northrop Auditorium, Minneapolis, Minnesota

Our first stop was Northrop Auditorium of the University of Minnesota in Minneapolis, home to a stupendous 108-rank Aeolian-Skinner organ built in 1936. Northrop Auditorium was opened in 1929. Starting in 2011, the building was radically renovated, reducing the size of the main auditorium and forming smaller performance spaces, and office, technical, and storage spaces. The revised auditorium has 2,700 seats and sophisticated back-stage equipment to support complex theatrical performances. The massive organ was located above the proscenium in a lofty but remote space. The reconstruction of the hall allowed a new platform above the stage made of a heavy steel grate, with the various divisions of the organ arranged in a row of looming black expression boxes, the exposed Great, and the massive pedal stops including a 32' Double Open Wood of huge scale located on a lower floor level at each side of the stage, standing straight up without mitering. The movable console is at stage level, easily rolled out of the way when not needed, connected to the organ's control system with a Cat 5 cable. I count five 8' diapasons, seven pairs of Celestes, nineteen ranks of reeds, and seven open 16' ranks.

The renovation of the organ was performed by Foley-Baker, Inc., of Tolland, Connecticut, who famously renovated organs at Boston Symphony Hall, Duke University Chapel, Merrill Auditorium in Portland, Maine, and The First Church of Christ, Scientist (The Mother Church) in Boston. Northrop Auditorium is not the largest on this list (the Aeolian-Skinner at The Mother Church has 240 ranks), but because of the new structure on which the renovated organ is placed and the extreme height of the chamber (we climbed more than a hundred stairs to get to the organ), it may have been the heaviest and most difficult.

The organ's tone is varied, rich, and refined. With full combinations drawn it





Létourneau, the Swell division for Marvin Methodist Church, Tyler, Texas. The wood structure in the back left of the box is a two-stage Swell-within-a-Swell for 8' Vox Humana. 16' Contra Fagotto is behind the shutters; an 8' Trumpet is standing on the floor in upper right corner; 16' Bourdon in the back corner of the Swell box. (photo credit: John Bishop)

is a powerhouse, and the huge bass stops are especially impressive. What a joy to see such an important instrument cared for so beautifully. You can see photos and specifications of the Northrop organ at pipeorgandatabase.org/instruments/24656.

House of Hope Presbyterian Church, Saint Paul, Minnesota

Michael and I climbed back into Dolly to drive fifteen minutes east to House of Hope Presbyterian Church in Saint Paul, Minnesota, home of C. B. Fisk's Opus 78 built in 1979, one of the builder's largest organs with nearly 100 ranks on four manuals. The high number of ranks is largely due to the presence of ten compound stops, mixtures, sesquialters, and cornets, including a Mixture VIII–XII on the Great—there is a job for an expert tuner. The Great, Swell, and Brustwerk are all housed in the tall but surprisingly sleek main case with the keydesk built in. The Rückpositiv is in the usual location on the balcony rail, and the Pedal is in two separate cases, also mounted on the balcony rail as in the Schnitger organ in St. Jacobi, Hamburg, Germany. I'm guessing that this is the first organ built in the United States with that classic layout.

I have known about this organ since it was dedicated, but this was the first time I saw it, and I was overwhelmed by its majesty and beauty. It is an exceedingly important instrument—perhaps the largest free-standing classic-style tracker organ built in this country, especially before 1980 or even later. It is approaching fifty years old, and it is a statement of refined elegance and North European brilliance. It is also beautifully equipped and voiced for the rich language of the French Classic literature—there are five tierces including those in compound stops.

This majestic organ is testimony to Charles Fisk's genius. It is a stand-out monument from the exciting days of the twentieth-century renaissance in American organbuilding and has influenced countless organs that followed it.

The chancel of House of Hope is home to an organ built by Joseph Merklin (1819–1905), who was born in Germany, established his organ shop in Belgium in 1843, in 1855 bought the firm of Ducroquet in Paris, and finished his career working there. Although Merklin spent his career in the shadow of Aristide Cavallé-Coll, his organs were widely appreciated. The large organ he built in 1867 for the basilica in Nancy won a gold medal at the Exposition Universelle in Paris, which secured for Merklin the title of Chevalier of the Légion d'Honneur.

The Merklin organ was brought to House of Hope by C. B. Fisk in 1987, eight years after the completion of the famous gallery organ. You can see photos and specifications of both organs at pipeorgandatabase.org/instruments?location=House+of+Hope&ort=-year&limit=15.

Maternity of Mary Catholic Church, Saint Paul, Minnesota

The last organ of the day was Casavant Opus 3302, built in 1977. Remembering that Casavant has signed a contract for Opus 3962, I did the math. That is an average of over thirteen organs a year for forty-nine years. After visiting a couple of hundred-rank jobs, it was refreshing to see this twenty-two-rank beauty that has a strong principal chorus with an 8' Trumpet on the Great and a gentle Brustwerk nestled underneath. It is a lovely organ with a brilliant voice in a large room, exquisitely voiced and intimately musical with a delicate mechanical action. The visit was a reminder of the breadth of the world of the pipe organ, that one can experience a thirty-ton

monument and a gentle, songful beauty by driving about ten miles in Dolly. You can see photos and specifications of this organ at pipeorganlist.org/OrganList/data_mn/MN-StPaulMaternityOfMary-CASAVANT-3002.html.

Minnesota Public Radio

To cap off the afternoon, Michael gave me a cook's tour of Minnesota Public Radio (MPR), founded in 1967, where he was hired as the first music director in 1968. Michael has been at MPR over fifty-seven years through the establishment of forty-five network stations across Minnesota, the construction of impressive headquarters buildings in downtown Saint Paul, and the accumulation of more than a thousand awards for MPR News. And through it all, he has brought *Pipedreams* to an admiring throng of organ enthusiasts since 1982, establishing him as a leading advocate for the organ. There is a link on the *Pipedreams* website that lists the more than two hundred stations that broadcast the show each week. What a heritage. Thank you, Michael, for all you do for



the organ, and for the swell adventure we shared last week—and thank you for introducing me to Dolly. We three survived to tell the story. ■

Notes

1. Since this writing, we have learned that Andrew Forrest has been appointed executive director of the Canadian International Organ Competition and has left Létourneau. I thank Andrew for the many collaborations we have shared and wish him the very best as he moves into his new role.

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Organ Projects

**Michael Proscia Organbuilder,
Bowdon, Georgia
Saint John's Episcopal Church,
College Park, Georgia**

In the beginning

The first instrument in the newly built Saint John's Episcopal Church (mid-1950s, now listed on the National Register of Historic Places), a garden variety five-rank M. P. Möller, was relocated from the wooden structure that was built across the street from the present location. A few years after installation in the new reverberant church, plans for enlargement were considered and continued for about ten years. Mr. Keith Huffstetter, a member of the church, mechanical engineer, and organ hobbyist/aficionado, began to seek from various sources additional pipework to

enlarge the organ. From the mid-1960s until the decision to rebuild the organ was approved by the vestry in April 2023, Mr. Huffstetter added ranks, bringing the total to twenty-seven, along with a three-manual Möller electro-pneumatic drawknob console.

Mix and match

Relying on word of mouth and reading material from trade journals, Keith embarked on the project with the best of intentions, gathering chests, reservoirs, relays, and many ranks of pipes, installing them over ensuing years as time and finances permitted, per his abilities and expertise. However, with little or no consideration to re-leathering, serviceability, proper scale, and wind pressures, among other issues, the organ was little more than a hodge-podge. His ultimate goal



Saint John's Episcopal Church, College Park, Georgia



Console



One of the two cantilevered Great chests

(eight-bell lower pitch and six-bell higher pitch), independent principal chorus in the Swell, and complete chorus in the Great. The 32' Contra Bourdon in the Pedal is *not* a resultant! Because the Swell chamber is an "L" configuration with the long side facing the chancel, there was room for the bottom five pipes to be mounted horizontally, suspended from the ceiling, and the remaining seven pipes installed normally on the short side along with the remainder of the rank. Fortunately, the chamber has a fourteen-foot ceiling. The instrument was rebuilt along American Classic lines, utilizing ranks from the previous rebuild worthy of retention, has a three-manual all-electric drawknob console mounted on a moveable platform to permit relocation to concert position in the center of the chancel for recital performance, and a twenty-five-tube set of Deagan chimes on new action. The dedication program was uploaded to YouTube and can be seen at: Huffstetter Organ Dedication. The church's intentions are to have performances at least once quarterly as an adjunct to its children's and adult choirs.

was to provide for Saint John, a room that seats about 300 people with no balcony, an instrument that would approach the scale and grandeur of the organ in the Cathedral of Saint John the Divine, New York City, which much later he admitted was a pipe dream, biting off more than he could chew.

The great divide

From the beginning of the first enlargement project, there was never a clear, distinct Choir division, notwithstanding the console. The so-called Choir division pipework and chests were located along with the Swell, Great, and Pedal, all in one chamber without individual expression between divisions. The second rebuild project corrected all the deficiencies by providing a new Choir chamber with appropriate Choir stops, removing from the Swell chamber the Great division, and exposing the Great on new cantilevered chests on either side of the chancel, installing new expression control, correcting all the wind pressures, scale errors, and providing a new console and organ control system, which eliminated the "bowl of spaghetti" wiring throughout.

Where do we go from here?

The new total rank count is forty, which includes ten mixture ranks—Swell III Plein Jeu, Great IV Fourniture, and Choir III Zimbel—along with a hooded Trumpet on the Great, with resonators facing down the nave, two cymbalsterns

Credit where credit is due

With grateful appreciation we acknowledge those companies that provided quality products and services along with people directly involved with the second project rebuild, without whose time, talent, and financial assistance the original vision of Mr. Huffstetter would not be completed.

Keith Huffstetter, donor
Russel Meyer, president, Meyers Pipe Organ Company, consultant
Schantz Organ Company, Great principal chorus, relocated
Wicks Organ Company, console
Opus II Organ Control Systems, console and organ control
Peterson Electro-Musical Products, 16' Pedal Principal, 12 notes
Organ Supply Industries, Bryan Timm, vice-president, expression control
Thomas L. McCook, president, Widener & McCook Co., consultant
Charles Owings, assistant/consultant
Corley Easterling, apprentice
David M. McCain, mentor, advisor
Drew DeMann, carpenter, new Great chest casework

The faithful congregation and friends of Saint John's Episcopal Church

—Michael Proscia, president,
Michael Proscia Organbuilder,
Bowdon, Georgia

Michael Proscia Organbuilder

Saint John's Episcopal Church, College Park, Georgia

Great (Manual II)

16'	Gemshorn (Choir)	
8'	Principal	61 pipes
8'	Gemshorn (Choir)	
8'	Rohr Floete	61 pipes
4'	Octave	61 pipes
4'	Holz Gedackt	61 pipes
4'	Wald Floete	61 pipes
2'	Fifteenth	61 pipes
1½'	Fourniture IV	244 pipes
8'	Herald Trumpet	61 pipes
	Great to Great 4	
	Swell to Great 16, 8, 4	
	Choir to Great 16, 8, 4	
	Chimes	25 tubes

Swell (Manual III, enclosed)

16'	Lieblich Gedeckt (ext)	12 pipes
8'	Geigen Diapason	61 pipes
8'	Chimney Flute	61 pipes
8'	Salicional	61 pipes
8'	Celeste	61 pipes
4'	Principal	61 pipes
4'	Harmonic Flute	61 pipes
2½'	Nazard	61 pipes
2'	Octavin	61 pipes
2'	Harmonic Piccolo (ext)	12 pipes
1½'	Tierce	61 pipes
1½'	Plein Jeu III	183 pipes
8'	Trompette	73 pipes
8'	Hautbois	73 pipes
4'	Clarion (ext)	12 pipes
	Tremulant	
	Swell to Swell 16, 4	

Choir (Manual I, enclosed)

8'	Copula	61 pipes
8'	Concert Flute	61 pipes
8'	Gemshorn	73 pipes
8'	Unda Maris	61 pipes
4'	Spitz Principal	61 pipes
4'	Koppel Floete	61 pipes
2'	Block Floete	61 pipes
1½'	Larigot	61 pipes
1'	Super Octave	61 pipes

1½'	Zimbel III	183 pipes
8'	Trompette (Swell)	
8'	Clarinet	61 pipes
8'	Herald Trumpet (Great)	
	Tremulant	
	Choir to Choir 16, 4	
	Swell to Choir 16, 8, 4	

Pedal

32'	Contra Bourdon (ext)	12 pipes
16'	Principal (ext)	12 pipes
16'	Subbass (ext)	12 pipes
16'	Gemshorn (Choir)	12 pipes
16'	Lieblich Gedeckt (Swell)	
8'	Octave	32 pipes
8'	Bourdon	32 pipes
4'	Choral Bass	32 pipes
4'	Holz Gedackt (Great)	
16'	Contra Trompette (Swell)	
16'	Bassoon Hautbois (Swell)	
8'	Trompette (Swell)	
4'	Clarion (Swell)	
	Great to Pedal	
	Swell to Pedal	
	Choir to Pedal	

Accessories

Cymbalstern, 14 bells (Swell keyslip)
10 General pistons (thumb and toe)
7 Great pistons (thumb)
7 Swell pistons (thumb)
7 Choir pistons (thumb)
7 Pedal pistons (toe)
General Cancel
Great to Pedal reversible
Swell to Pedal reversible
Choir to Pedal reversible
Balanced Swell expression shoe
Balanced Choir expression shoe
Sforzando reversible (thumb and toe)
Opus II control system/combination action with transposer, playback, 999 memory levels, and next/previous functions

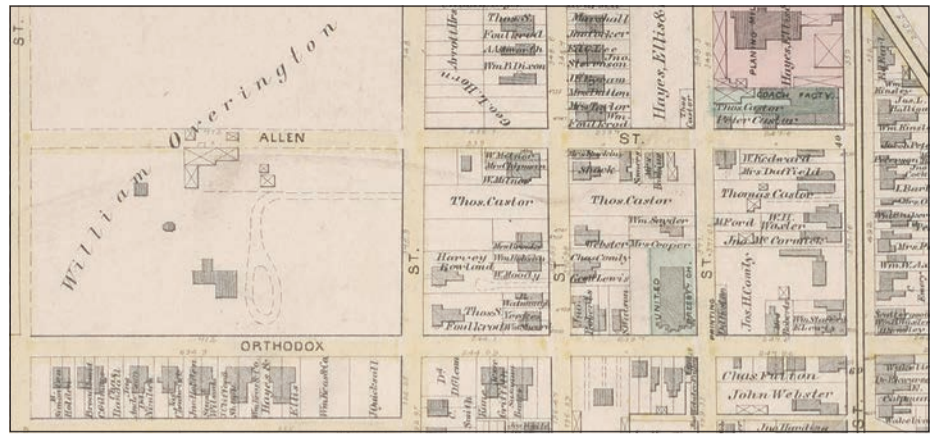
John Roberts (1829–1877): Builder of the First Carnegie Pipe Organ

By Gail Rodgers McCormick and Paul R. Marchesano

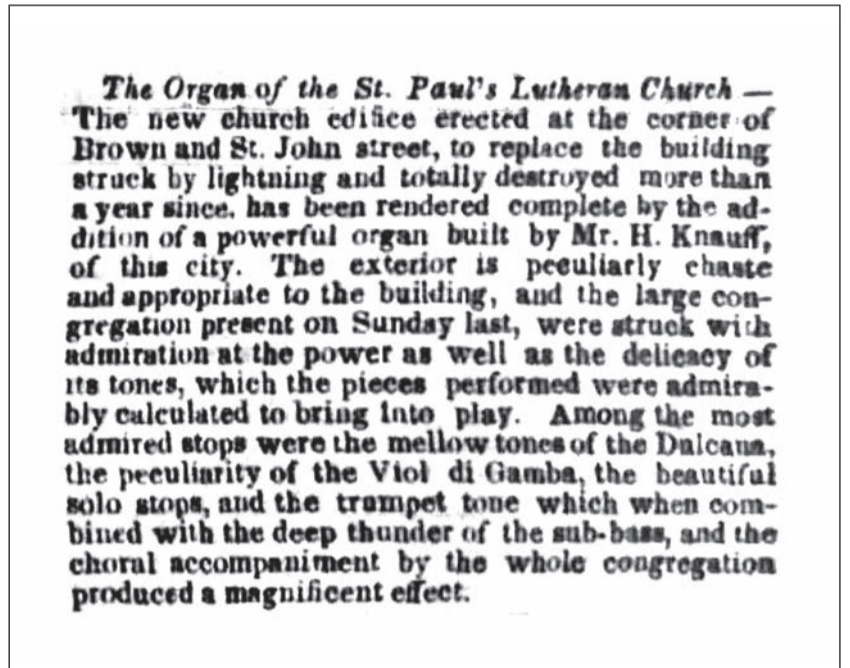
On Sunday, November 3, 1974, Robert Sutherland Lord, associate professor and organist at the University of Pittsburgh, presented an organ recital at the New Jerusalem Christian Church (Swedenborgian) at Sandusky and Parkhurst streets in Pittsburgh's North Side. The special service was a celebration of the centennial of the church's pipe organ, the first in philanthropist Andrew Carnegie's long legacy of donating funds for church organs. Originally the First New Jerusalem Society of Pittsburgh, the congregation had built a new church at Isabella and Sandusky streets in what was then Allegheny City in 1873. The following year, Carnegie, who attended the church as a child with his father and

attributed his love of music to its influence, anonymously donated \$2,000 to purchase a pipe organ. The Society commissioned a small two-manual, mechanical-action organ from John Roberts of Frankford, Philadelphia, Pennsylvania, which is confirmed on this still-extant instrument's nameplate. In 1906 the organ was moved to the New Jerusalem Society's new building at Sandusky and Pearl (later Parkhurst) streets, about a mile further inland from the frequently flooding Allegheny River.¹

Robert Lord was impressed by the "wonderful, old instrument," particularly its durability, "warm" sound, and intriguing connection to Andrew Carnegie. He also became interested in the career



Map image of John Roberts's home and factory



An announcement of the Henry Knauff organ for Saint Paul's Lutheran Church

ORGAN HISTORICAL SOCIETY CEO SEARCH

THE ORGAN HISTORICAL SOCIETY (founded 1956) seeks a Chief Executive Officer to assume office on or about September 1, 2026. The OHS is the premier national organization dedicated to the pipe organ and under a new CEO's leadership, the organization aspires to bring transformational change to the pipe organ community through new programs, events, and educational offerings.

Interested persons should send a confidential resume, a list of references, salary expectations, and a letter of interest that responds to the leadership statement and job description found on the site below to:

CHRISTA RAKICH CEO SEARCH COMMITTEE CHAIR

- ceosearch@organhistoricalsociety.org
- 860.614.4549

CEOSEARCH.ORGANHISTORICALSOCIETY.ORG

Those interested in the Progress of Philadelphia city, will be pleased with the testimonials just awarded to Mr. John Roberts, organ builder, of Frankford, Philadelphia:—

SALEM, Mass., March 11, 1869.—Mr. John Roberts, Organ Builder:—Dear Sir:—The Committee of the First Baptist Society, in this place, take pleasure in expressing their entire satisfaction with the faithful and skilful manner in which you have re-located, remodeled, enlarged and improved their organ. The successful accomplishment of all that you undertook to perform, is conceded by all, including the original builder of the organ, Mr. Thomas Appleton, of Boston, Mass., and the same is hereby cheerfully acknowledged by the committee.

JAMES UPTON,
Chairman of Music Committee.

SALEM, Mass., March 10, 1869.—I do hereby certify to the full and entire ability of Mr. John Roberts, now of Frankford, Philadelphia, in the capacity of either organ builder, repairer, tuner or voicer of church organs.

Signed by THOMAS APPLETON,
The Father Organ Builder of Boston, Mass.
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Testimonials on behalf of John Roberts, including one by Thomas Appleton

of the virtually unknown John Roberts and began scouring “street directories, old newspapers, and dusty journals” to discover the elusive organbuilder’s role in nineteenth-century American organbuilding. In 1979 the Organ Historical Society’s journal *The Tracker* published Lord’s biographical article, “John Roberts: Philadelphia and Cambridgeport Organ Builder (1850–1877).” At that time—and presently—only two complete Roberts organs are known to remain in existence. One is the Pittsburgh Carnegie organ, preserved at the Swedenborgian church in Urbana, Ohio, since 1986. The other, which Roberts built in Frankford in 1853, is in the sanctuary of Trinity United Church in Seabrook, New Hampshire.²

Based on his research, Lord provided a brief biography of Roberts and details on some of the organs he was known to have constructed, noting that a few of them had been built for New Jerusalem societies. In addition to the Pittsburgh organ, Roberts made organs for Swedenborgian churches in Brookline, Massachusetts (High and Irving streets, 1861), Chicago (Adams Street near State Street, 1863), and Philadelphia (Broad and Brandywine streets, circa 1866).³

In considering these organs, Robert Lord noted that he had tried unsuccessfully to determine if John Roberts was personally connected to a Swedenborgian society in Frankford, Philadelphia, or Boston. Lord’s speculation merged with research Gail Rodgers McCormick had been conducting for decades on the New Jerusalem Society of Frankford (f. 1823), where John Roberts and his family were members for three generations. Lord was able to construct a good overview of Roberts’s biography through the records available to him in the late 1970s, but the increased availability of original primary sources and digitized versions has made it possible to enhance the organbuilder’s story. His lifelong association with Swedenborgian societies is a significant part of his personal narrative.⁴

Digitized church registers for the New Jerusalem Temple, Bolton Street, Salford (now Greater Manchester), Lancashire, England, show that John Roberts was born November 12, 1829, and

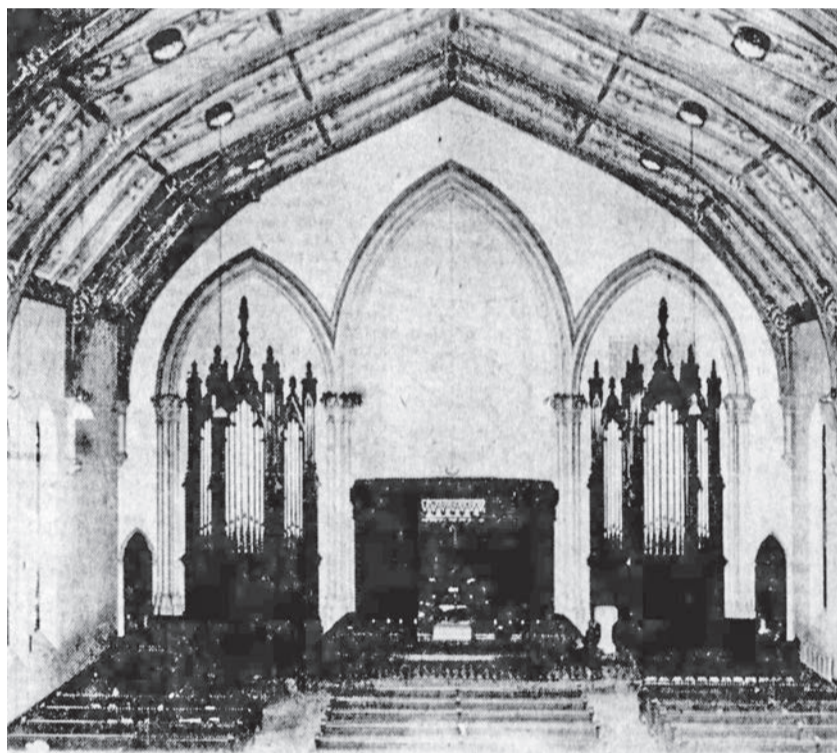
baptized on December 13. Nonconformist sects—Protestant dissenters from the Church of England—were gaining ground in Britain’s industrializing urban centers, promoting social reform and education among the working classes. Two months before John’s birth, the *Manchester Courier* reported the rise of “Dissenters in Salford,” including three hundred members of the New Jerusalem church, about a third of the membership in the two popular Wesleyan Methodist chapels. John’s father Edward, a native of Wales working as a plasterer, painter, and glazier, had been baptized at the temple at the age of eighteen. As was required by English law, Edward married Sarah Ellis in the Anglican church of Saint John’s Deansgate on February 15, 1829. John Roberts and his three younger siblings were baptized at the New Jerusalem Temple between 1829 and 1835.⁵

Like many Nonconformist churches, the New Jerusalem Society on Bolton Street conducted both a Sunday school and a day school. Edward Roberts served for many years as a teacher in the Sunday school. In 1840 James Boys, superintendent of the day school, was sent to Pilkington Township, Prestwich parish, about five miles north of Salford, to minister to the small society on Stand Lane and start a day school. James Boys may have requested Edward’s help with the new school. The Roberts family, now numbering seven, was living on Stand Lane near the Boys family when the English census was taken in the spring of 1841.⁶

Soon after John’s twelfth birthday in November 1841, they returned to Manchester, where Roberts later recalled that he served a “seven years apprenticeship to one of the best [organ] builders in England.” He did not name the company, but the family’s addresses in 1840s Manchester city directories would have been within a mile radius of the few “Organ Builders” identified in those directories.⁷ His apprenticeship may have been with the firm of Samuel Renn at 43 Dickinson Street. Samuel Renn built many organs for churches in Manchester, Salford, and surrounding parishes between 1823 and his death in 1845. In 1839 Renn



Grace Methodist Church, Wilmington, Delaware, John Roberts original case, circa 1868



Grace Methodist Episcopal Church, John Roberts organ case and 1916 C. S. Haskell case at the right

built an organ for the Bolton Street New Jerusalem Temple, the Robertses’ home church. Renn’s work may have inspired ten-year-old John Roberts to consider organbuilding as a trade. In 1843 Renn constructed an organ for the Peter Street New Jerusalem Chapel in Manchester, which was situated about halfway between the Roberts home on Quay Street and the Renn workshop. Roberts may have apprenticed for that project. After Renn’s death, his widow Sarah continued to lead the business until about 1847, when James Kirtland and Frederick Jardine purchased it. Kirtland & Jardine’s descendant firm Jardine Church Organs remains in business in Manchester.⁸

By the late 1840s, Manchester’s working-class population was exploding, exacerbating the social issues engendered by poverty and overcrowding. During the Great Famine, Manchester was a popular destination for Irish immigrants looking for work in the textile trades. The Roberts family chose to improve their own lot through emigration. On Wednesday, August 30, 1848, Edward, Sarah, and their six surviving children, including nineteen-year-old “engineer” John, embarked on the packet ship *Yorktown* in Liverpool. A month later, on Wednesday, September 28, 1848, they disembarked at the port of New York with four hundred fellow passengers.⁹

The family immediately made their way to Philadelphia, perhaps through

connections with Swedenborgians in the city or because of opportunities in the organ trade for John. The Reverend James Seddon, pastor of the New Jerusalem Society of Frankford, was a native of Prestwich parish and had visited his former home in the summer and fall of 1840. On March 21, 1849, twenty-year-old entrepreneur John Roberts, “Organ Builder,” took out an ad in the Philadelphia *Public Ledger*, promoting his “services to the Musical Public, in Repairing and Tuning organs in a superior manner.” He noted working with prominent Philadelphia organbuilder Henry Knauff “for a few months past,” perhaps on Knauff’s organ for Saint Paul’s German Lutheran Church at Brown and Saint John’s streets in Northern Liberties, consolidated into the city of Philadelphia in 1854. Roberts was ready to accept work requests at his new residence on Fair Hill Row, at or near his family’s home at Sixth Street and Germantown Road. In the 1850 United States census, Edward, a “grainer” and painter, and Sarah Roberts were enumerated in the Northern Liberties with their six youngest children, including one-year-old Louisa, born in Philadelphia. John likely was boarding in various places related to his organbuilding projects and was not captured in the census.¹⁰

Within a few years, John Roberts began to establish his organbuilding workshop in Frankford, which was an independent borough in Philadelphia



Grace United Methodist Church, John Roberts case with 1962 Casavant organ

County at the time. On July 23, 1853, he promoted his new enterprise in *The Frankford Herald*, requesting that the "Musical community" submit requests for his services at the Main Street (now Frankford Avenue) dry goods store of Charles C. Oram, a fellow member of the New Jerusalem Society of Frankford. One of John Roberts's earliest organs was built in this year and installed in the Smithtown Methodist Church, now Trinity United Church, in Seabrook, New Hampshire, where it remains today.

On April 1, 1854, John's father Edward purchased property at the corner of Main and Orthodox streets, next door to the colonial-era Jolly Post Inn. The family home and a "shop," surely the organ workshop of John Roberts, are shown on the property on an 1861 map of Frankford.¹¹

On March 20, 1855, John Roberts and Susan Faunce, daughter of Frankford hotelier Daniel Faunce, were married by the Reverend Isaac C. Worrell at the New Jerusalem church at Hedge



John Roberts organ, Trinity United Church, Seabrook, New Hampshire (photo courtesy of Trinity United Church)

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John Roberts "Carnegie" organ in its original home, Pittsburgh (photo courtesy of Archives of New Jerusalem Christian Church of Pittsburgh, circa 1900, pre-1906)

and Bowser streets in Frankford. Three months later, they were enumerated in the Massachusetts State Census in the second ward of the city of Cambridge. John's reasons for moving his family to Cambridge are unknown. They may have left because of the late 1854 schism in the New Jerusalem Society of Frankford, which splintered friends and families. Possibly, the 1853 Roberts organ for the Seabrook, New Hampshire, church attracted New Englanders to his work. Robert Lord speculated that Roberts may have been attracted to the work of "prominent East Cambridge organ builders, George and William Stevens." The schism and Roberts's departure may have been in reaction to the Act of Consolidation of February 2, 1854, in which all of the independent boroughs and towns in Philadelphia County were absorbed into the city.¹² In the 1855 state census of the city of Cambridge, John Roberts was living on Jennings Street in the Harvard Square neighborhood, about two miles west of George Stevens's workshop in East Cambridge. George Stevens served as Cambridge mayor from April 1851 to April 1853. John and Sarah Roberts may have attended the small Swedenborgian gatherings led by Harvard Professor of Law Theophilus Parsons while in Cambridge, but their daughter Clara Novella (born 1856) and son Edward Alfred Bernard Roberts (born 1858) were baptized by the Reverend James Seddon at the New Jerusalem Church in Frankford. On December 27, 1858, Reverend Seddon performed the funeral service for John Roberts's father Edward, who died from injuries suffered in a tragic fall from a thirty-foot scaffold at a work site in Frankford.¹³

By 1859 John Roberts appears to have established his own shop on Main Street in the old Cambridgeport neighborhood, where he and his family were enumerated in the 1860 census. In 1861 he constructed an organ for the Brookline New Jerusalem Society, about three miles south of Cambridge on the outskirts of Boston, which dedicated its new stone "Gothic style" church on February 22, 1862. Composer George J. Webb, a professor in the Boston Academy of Music and organist and member of the Boston Society of the New Jerusalem, reportedly praised the Roberts organ as "a very superior instrument." In his 1979 essay on Roberts, Robert Lord identified the Brookline organ as the "only known

example of a Roberts organ from his Cambridgeport period."¹⁴

In early 1863 Roberts returned to his Main Street shop in Frankford. Over the next several months, he built an organ for the New Jerusalem Society of Chicago, whose new church building on Adams Street near Michigan Avenue was nearing completion. On September 24 the *Philadelphia Inquirer* published Roberts's invitation "To Church Committees and Organists" to come to his shop to examine the new organ. Visitors were encouraged to travel to Frankford on one of the convenient "Fifth street cars," as they would "pass the manufactory every 20 minutes during the day and evening." The Chicago society's new church was dedicated on Sunday, November 16, 1862, and Roberts's \$2,000, two-manual organ with "28 stops" and "a 16-foot [sic] pedal, of Bach's range" was installed soon after. The organ was placed in a special recess on one side of the chancel, "faced by an ornamental screen, consisting of a combination of columns, and quatre-foils, the whole surmounted by an o-g arch terminating in a carved finial." Composer George F. Root, best known for his popular Civil War anthem "Battle Cry of Freedom," was serving as the Chicago society's music director and organist at the time.¹⁵

Roberts used the positive testimonials of Webb, Root, and other prominent organists to promote his business, which was thriving despite the war. On April 8, 1865, the day before Lee's surrender at Appomattox Court House, the Church of the Covenant on Filbert Street above Seventeenth Street announced the "opening festival" concert for John Roberts's "Great Organ," described as "one of the largest and most powerful" in Philadelphia. The celebration was originally scheduled for Easter Monday, April 17, but the tragedy of Lincoln's assassination altered those plans. Yet, the Roberts organ would have added to the grand solemnity of the funeral service held at Covenant, and at most of the city's churches, at noon on April 19, "being the time of the obsequies in Washington of [the] late lamented president."¹⁶

On November 2, 1865, Roberts's new organ for Spring Garden Street Methodist Church opened "with appropriate exercises." The *Inquirer* provided details on the organ's specifications and praised the quality of its sound: "In tone it is clear, sweet, and powerful, and it is



John Roberts organ in Urbana, Ohio (photo courtesy of Urbana Swedenborgian Church and Wedding Chapel)

unsurpassed for completeness and finish." Recent successes prompted Roberts to expand his organbuilding business. On December 14, 1865, he purchased property at the corner of Penn and Orthodox streets in Frankford, three blocks from his former shop on Frankford Avenue, to build a residence and enlarged "Manufactory."¹⁷ On Thursday, February 1, 1866, his new organ for Union Methodist Episcopal Church at Fourth and Arch streets opened with a "grand concert." In early May the choir committee of Saint Michael's Episcopal Church in Trenton, New Jersey, contracted for an organ at a cost of \$2,250. By the early summer of 1866, "the ladies" of Walnut Street Presbyterian Church in West Philadelphia had raised the \$3,000 they needed to purchase a new organ, and John Roberts eventually received that contract. On December 31, 1866, he purchased additional property at Penn and Orthodox streets. His daughter Bertha was born a month later.¹⁸

John Roberts appears to have established a solid reputation and possible working connection with respected organbuilders as well as churches rather quickly. The major organists of mid-nineteenth-century Philadelphia often played dedications or demonstrations of his organs, including David D. Wood, renowned blind organist and composer of Saint Stephen's Episcopal Church, 1864–1910 (his death), and Michael H. Cross, organist at the Cathedral of Saints Peter and Paul, 1864–1877. Although publication of "testimonials" was a common publicity practice at the time, it does indicate that Roberts built organs of high quality, deserving of the rhetorical praise they often received. On March 17, 1869, the *Inquirer* published the following testimonials to John Roberts:

THOSE interested in the Progress of Philadelphia city, will be pleased with the testimonials just awarded to Mr.

John Roberts, organ builder, of Frankford, Philadelphia:

SALEM, Mass., March 11, 1869. —Mr. John Roberts, Organ —Dear Sir: —The Committee of the First Baptist Society, in this place, take pleasure in expressing their entire satisfaction with the faithful and skillful manner in which you have relocated, remodeled, enlarged and improved their organ. The successful accomplishment of all that you undertook to perform is conceded by all, including the original builder of the organ, Mr. Thomas Appleton, of Boston, Mass., and the same is hereby cheerfully acknowledged by the committee.

JAMES UPTON,
Chairman of Music Committee.

Salem, Mass., March 10, 1869.—I do hereby certify to the full and entire ability of Mr. John Roberts, now of Frankford, Philadelphia, in the capacity of either organ builder, repairer, tuner or voicer of church organs.

Signed by THOMAS APPLETON, The Father Organ Builder of Boston, Mass. Facilities for the building of first-class organs, in every department, unsurpassed. Orders respectfully solicited.

We have been able thus far to identify twenty-three organs built by John Roberts, twenty of which have supporting evidence and are documented in the Organ Historical Society Pipe Organ Database (pipeorgandatabase.org). Only two instruments are extant, and an additional one, Grace United Methodist Church, Wilmington, Delaware, having been significantly altered several times since its installation, retains its original Roberts façade and possibly a pedal rank. We are fortunate that several stoplists were published, allowing a better understanding of Roberts's tonal ideas and building style. From the available evidence, it seems Roberts was a typical builder of his time, implementing a conservative tonal scheme with some progressive elements. Rather than harkening back to the gentle, quieter organs



Roberts nameplate, Urbana, Ohio (photo credit: J. A. Hefner)

of the second quarter of the century, he appears to have embraced sweetness of tone in some stops while employing powerfully voiced stops as well, seeming to have one foot firmly in “tradition” and one in “progressive” ideas.

Additionally, Roberts appears to have made variations to his stoplists according to the type of installation. He adopts relatively early a generally full chorus on the Great division, including mixtures on larger organs. He was not a builder of “fearsome foursome” organs of 8’ and 4’ pitches. Smaller organs frequently had choruses of stops up to 2’ pitch while some larger organs contained multiple mixtures.

Mechanically, John Roberts was apparently advanced to some degree. For the 1874 organ he built for Gethsemane Baptist Church in Philadelphia,

the *Philadelphia Inquirer* on November 21, 1874, reported some insightful detail about the mechanical action:

The new organ built for this church has two full banks of manual keys, extending in compass from CC to A in alto, and one bank of pedal keys, extending from CCC to D. The number of sounding stops are 24, with 1304 speaking pipes attached thereto. The number of mechanical stops are 4, making in all 28 actual draw stops.

The manuals and pedals are placed in a separate case, distinct from the organ case, some four feet in front of the latter. The organist, thus seated, has his eye upon every member of the choir, and vice versa. Some portions of the movements of this instrument extend a distance of twenty-six feet, while the slowest movements are no less than ten feet. The bulk of these movements approximate more to the higher than the lesser figures; though such is the condition



Left stopjamb showing newer Pedal coupler drawknobs (photo credit: J. A. Hefner)

of these movements, the pressure required to push down the keys is on the average less than that required on best make of pianos, which is directly performed with the keys, and this has been accomplished without the aid of pneumatics in any form. The organ is a remarkably sweet-toned instrument, and the concert was in every respect a success.¹⁹

John Roberts cases varied with church architecture, although they seemed to follow general stylistic patterns: a basic three-tier center display of speaking or non-speaking pipes banked on either side by narrower displays, succeeding an earlier English pattern, often with a triangular pediment atop a simple case front design with well-executed decorative elements or carving; a more elaborate (when the architecture or project

budget allowed), often Gothic case front with an attached keydesk; and at least in one instance we know that he built identical paired cases separated by some distance with a detached keydesk. In Wilmington, Delaware, the original 1868 Gothic case front is still extant. In 1916 the C. S. Haskell firm of Philadelphia enlarged the Roberts organ and added a second case front (no chamber or speaking pipes) matching the original. Both case fronts are still extant, now housing a Casavant organ with some original pipework. Also in 1868 Roberts built a pair of case fronts in the Gothic style for the First Baptist Church of Dayton, Ohio, both containing an instrument behind them, one of few documented detached consoles. From the newspaper description the façade design is very similar to the Wilmington organ.²⁰

The organ for Grace Methodist Episcopal Church, now Grace United Methodist Church, in Wilmington, Delaware, was an ambitious project in 1868 worth examining. Considering the economics of post-Civil War America, such a large instrument (forty-one ranks) was surely something of a statement of success for both the church and the organbuilder.²¹ The stoplist reflects some progressive ideas, reflecting potentially some New England influences. Notable are the presence of mixture stops in the Great, Swell, and Pedal divisions, as well as a “new” stop, the Cor Anglaise [*sic*]. The Pedal division is a full thirty notes, rather than Roberts’s “usual” twenty or twenty-five notes.

GREAT (Manual II)

16’ Bourdon	56 pipes
8’ Open Diapason	56 pipes
8’ Viola	56 pipes
8’ Stopped Diapason bass	12 pipes

Restore Renew

Photo by
Clifford Norton Studio,
Cleveland, Ohio, 1925

Votteler-Holtkamp-Sparling Job #1454 was built in 1926 for St. John Cantius Church, Cleveland, OH, a neo-Gothic Catholic parish of Polish heritage in Cleveland’s Tremont neighborhood. It was designed by Heinrich “Henry” Holtkamp, and its construction was overseen by Alan Gordon Sparling. The restoration of this fine instrument was completed by The Holtkamp Organ Company in 2023.

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Early American organbuilding

CITY	CHURCH	MANUALS	YEAR	COST
DELAWARE				
Wilmington	Grace Church, Methodist Episcopal	3	1868	
ILLINOIS				
Chicago	New Jerusalem Church (Swedenborgian)	2	1863	\$2,000
MARYLAND				
North East	St. Mary Anne Church, Protestant Episcopal	1	1870	
MASSACHUSETTS				
Brookline	New Jerusalem Church (Swedenborgian)	2	1862	
Salem	Crombie Street Congregational Church	2	1860	
Salem	First Baptist Church (rebuild, 1833 Appleton)	2	1869	
NEW HAMPSHIRE				
Seabrook	Smithtown Methodist Episcopal Church			
	Trinity United Church	1	1853	
NEW JERSEY				
Camden	Centenary Methodist Episcopal	2	1870	
Trenton	St. Michael's Church, Protestant Episcopal	2	1866	\$2,800
OHIO				
Dayton	First Baptist Church	2	1868	\$6,500
Urbana*	Swedenborgian Church	2	1986*	
PENNSYLVANIA				
Chester**	First Presbyterian Church			
Cohocksink	Cohocksink Presbyterian Church	2?	1868	
Germantown	St. Luke's Church, Protestant Episcopal	2	1876	
Philadelphia	Church of the Covenant, Protestant Episcopal	3	1865	\$6,000
Philadelphia	Christ United Evangelical Church	2?		
Philadelphia	Falls of the Schuylkill Baptist Church	2?	1869	
Philadelphia	Gethsemane Baptist Church	2	1874	
Philadelphia	Grace Protestant Episcopal (rebuild, 1835 Erben)	3	1876	
Philadelphia	New Jerusalem Church (Swedenborgian)	1?	1860	
Philadelphia	Spring Garden Street Methodist Episcopal	2	1865	\$4,000
Philadelphia	Union Methodist Episcopal	2	1866	\$2,000
Pittsburgh	New Jerusalem Church (Swedenborgian)	2	1874	\$2,000
W. Philadelphia	West Walnut Street Presbyterian Church	2	1867	\$3,000
WISCONSIN				
La Crosse***	Christ Church, P. Episcopal			

*This is the Pittsburgh Swedenborgian organ relocated by Harry J. Ebert in 1986

**Records of the Kinetic Engineering Company held in the OHS Archives & Library reference a blower installed on a Roberts organ, no date information for original organ. Another record misidentified an organ by Andrews of New York as being by Roberts. No further documentation for this organ has been found.

***Identified as "La Crosse" with no further details. May not have been built. No documentation found to support the installation.

8' Stopped Diapason treble 44 pipes
 8' & 4' Flute Harmonique [sic] 44 pipes
 4' Principal 56 pipes
 3' Twelfth 56 pipes
 2' Fifteenth 56 pipes
 1½' Full Mixture IV 224 pipes
 8' Trumpet 56 pipes
 4' Clarion 56 pipes
 Great Organ to Swell Organ [Swell to Great]

SWELL (Manual III, enclosed)

16' Bourdon 56 pipes
 8' Open Diapason 56 pipes
 8' Violin Gamba 44 pipes
 8' Vox Celestus 44 pipes
 8' Stopped Diapason bass 12 pipes
 8' Stopped Diapason treble 44 pipes
 4' Principal 56 pipes
 4' Clarabella Flute 44 pipes
 3' Twelfth 56 pipes
 2' Fifteenth 56 pipes
 1½' [sic] Clear Mixture III 168 pipes
 8' Cor Anglaise [sic] 56 pipes
 8' Bassoon & Oboe 56 pipes

CHOIR (Manual I)

8' Keraulophon 56 pipes
 8' Dulciana 44 pipes
 8' Stopped Diapason bass 12 pipes
 8' Stopped Diapason treble 44 pipes
 4' Gemshorn 56 pipes
 4' Clear Flute 44 pipes
 2' Fifteenth 56 pipes
 8' Clarionett 44 pipes
 Choir Organ to Swell Organ [Swell to Choir]

PEDAL

16' Open Diapason 30 pipes
 16' Dulciana 30 pipes
 8' Violin Principal 30 pipes
 8' Flute Bass 30 pipes
 6' & 4' Rausch Fife [sic] 60 pipes
 Pedal Organ to Great Organ [Great to Pedal]
 Pedal Organ to Swell Organ [Swell to Pedal]
 Pedal Organ to Choir Organ [Choir to Pedal]

Pedal Check
 Bellows Signal

This organ survived until 1916 when C. S. Haskell rebuilt it, reused the older case, duplicated a façade on the right side of the chancel, enlarged the organ, added Solo and Echo divisions with Chimes, and a detached console at a cost of \$12,500. Casavant Frères, Limitée, installed its Opus 2696 of 1962 behind the Roberts façade and retained the Haskell Echo division.

Extraordinarily, one of the two complete extant organs by John Roberts appears to be his oldest, built in 1853, now in Trinity United Church in Seabrook, New Hampshire. There are unanswered questions as to the organ's history as well as the intrusion of several alterations since its original manufacture. Previous theories have attempted to attribute the organ to Henry Berger, claiming that Roberts was working for Berger at the time. We have uncovered no evidence to suggest John Roberts ever lived in Baltimore or worked with Henry Berger. This hypothetical connection may arise from a lengthy debate in 1852 concerning Henry Erben and Henry Berger in the *Baltimore Sun*, in which the author, J. Horner, states that Roberts's statement, "the mystery revealed," is as "clear as mud." The article continues the entertaining argument about materials, attributing to John Roberts:

He then tells us that Henry Erben's organs contain no more mahogany and walnut than is useful in Organ building. We know that it is sufficient if we use as much as is required. He says that "the man of the 19th century is impelled by different motives to what our fore fathers were. They used to make every thing of oak, and by so doing exhibited the greatest folly, for the oak corroded the pipes, and caused them to Fail; and for fear the public should not swallow 'the elephant,' he adds, 'as any chemist knows.' . . .

J. Roberts, in speaking of the number of pipes in the Philadelphia Organ [by Berger], states the number at 1,600, while Mr. Berger makes the number 1,944. What is the difference, and what, is the real number? He says that it is plain I don't know what the Organ contains.

The Seabrook organ does, however, suggest a potential connection to Knauff since the stoplist comprises some older German elements.

MANUAL

8' Open Diapason (TF)
 8' Stop'd Diapason Treble (TF)
 8' Stop'd Diapason Bafs
 8' Claribella [sic] (MC)
 4' Principal Treble (MC)
 4' Principal Bafs
 4' Flute Treble (MC)
 4' Flute Bafs
 2' Fifteenth Treble (MC)
 2' Fifteenth Bafs
 Silena (perhaps a dummy stopknob for visual balance at the keydesk)

PEDAL

Copula

Pedal Movements

Withdraws 4' Principal Treble and Bafs and 2' Fifteenth Treble and Bafs

The other extant organ was built in 1874 for the New Jerusalem Swedenborgian Church in Pittsburgh, referenced earlier as the "first Carnegie organ," and was moved to the Swedenborgian Church of Urbana, Ohio, in 1986 by Harry J. Ebert, subsequently restored to playing condition circa 2004 by Dana Hull (1927–2024), of Ann Arbor, Michigan, who also served as consultant on the restoration of the S. S. Hamill organ located in the front corner of the church. Photos of the Roberts keydesk indicate that it is virtually unaltered, the only obvious change being newer drawknobs for couplers, the Pedal Sub-bass stop, and the Tremolo and Bellows Signal drawknobs. It retains the original twenty-note pedalboard, footrests, foot trundles, and expression shoe. The escutcheon of the original water motor valve handle is also present, although the handle and coupling are not extant. Tuning slides were added to the metal pipework at some point in its history. The wooden pipes are clearly original, with apparently hand-shaped stopper handles. The tops of some zinc pipes show some past slitting and trimming, suggesting that the pitch may have been raised at some point in the organ's history. While modern flexible paper tubing replaces the original zinc, the swell box, case, and façade are original. The façade pipes have been painted with a solid bronze metallic coating; historic photos suggest they were always finished thus, as no earlier stenciling is visible. For unknown reasons the original nameplate was removed and a photocopy framed.²²

An entertaining aside about this organ is recounted in an article for the 140th anniversary of the Pittsburgh Society by Henrietta Zehner.

Two of Andrew Carnegie's Scottish aunts had been among the founders of the church in 1841. Andrew Carnegie attended the Sunday school as a boy, was a choir boy and librarian as he grew older, and also served as a trustee. When the original church building was built in 1874 he donated \$2,000.00 for the purchase of a pipe organ. At this time he remarked, "I can vouch for what the organ will say, but I cannot vouch for what the minister will say." This was the first of several thousand organs donated to churches by Mr. Carnegie. The organ came from Philadelphia and when installed at the opposite end of the sanctuary from the pulpit in an elevated organ loft required some change in the roof.

This prompted a joke around town to the effect that “Carnegie’s organ blew the roof off the church and then put it back on.”²³

The stoplist of the organ is rather traditional and typical of its original manufacture date:

GREAT (Manual I)		
8’	Open Diapason	58 pipes
8’	Dulciana	46 pipes
8’	Stopped Diapason Bass	12 pipes
8’	Melodia	46 pipes
4’	Principal	58 pipes
4’	Flute Harmonique	58 pipes
2’	Fifteenth	58 pipes
	Swell to Great	
SWELL (Manual II, enclosed)		
16’ [?]	Bourdon	58 pipes
8’	Violin Diapason	46 pipes
8’	Salicional	46 pipes
8’	Stopped Diapason Bass	12 pipes
8’	Stopped Diapason Treble	46 pipes
8’	Spitzflute	58 pipes
8’	Celeste	46 pipes
	Tremolo	
PEDAL		
16’	Subbass	25 pipes
	Great to Pedal	
	Swell to Pedal	

Bellows Signal
Two combination trundles, unmarked.
Pitches not marked on stop knobs, those given are according to knob order and standard use. Couplers and Pedal stops unoriginal engraving and knobs: appear to be reed organ style black knobs with *sans serif* block type.

Robert Lord states, “The last decade of the life of John Roberts was probably the most active, and his early death at forty-eight [*sic*] may have occurred at the high point of his career.”²⁴ The article “City Intelligence: Religious Matters,” *Philadelphia Inquirer*, March 26, 1870, includes several organs that were not mentioned in the Lord essay:

Cohocksink Presbyterian Church—Articles noting church construction, 1866–1867; “The new organ was built by Mr. John Roberts, of Frankford, and is a superior instrument.”²⁵ First identified notice of an organ concert, December 1868.

First Baptist Church, Dayton, Ohio—split case with detached keydesk/console and cost \$6,500. Identified from an announcement in the *Inquirer*, October 26, 1868.

Falls of the Schuylkill Baptist Church—we have been unable to find any other confirmation of this organ. There is a history of the congregation at the Historical Society of Pennsylvania: *Jubilee Book of the Baptist Church of Christ at Falls of Schuylkill, Philadelphia, Pennsylvania* (1890).

Church of [the] New Jerusalem, Broad and Brandywine—thus far unable to find additional confirmation, but Roberts and other Frankford New Jerusalem Society members were involved with members of this church.

“La Crosse”—No references identified other than this article. They may have been New Jerusalem societies, but not possible to confirm at the time of writing.

John Roberts’s business thrived at Penn and Orthodox for about a decade before tragedy struck. About 8:30 p.m. on Sunday evening, September 26, 1875, Roberts and his nineteen-year-old daughter Clara were traveling from Philadelphia to Frankford on a crowded Fifth and Sixth Street rail car. At the same time, a “Sunday excursion train” from Jersey City was returning to Philadelphia on the Pennsylvania Railroad’s connecting railway. The trains collided head-on at the intersection of the two rail lines above Harrowgate Lane in the Twenty-fifth Ward. According to the *Philadelphia Inquirer*, the streetcar was

“cut in twain diagonally and completely wrecked.” A *Philadelphia Times* reporter interviewed some of the victims, including John Roberts, who had a broken thigh. Roberts recalled the moment he knew the collision was imminent, when he realized that he, Clara, and their fellow passengers were hurtling “into the very jaws of death.” He recalled exclaiming, “For God’s sake, stop the car! Stop the car! Oh, Clara, we’re gone!” Roberts and the other victims and their families brought multiple lawsuits against the Fifth and Sixth Street Passenger Railway Company, which was ultimately liable for about \$200,000 in damages—more than \$5,250,000 in present currency.²⁶

The financial settlement could not ameliorate the physical and emotional damage that John and Clara Roberts experienced on that fateful evening. The *Inquirer* reported that Clara’s face was “disfigured for life” and John suffered spinal injuries that eventually manifested as spinal meningitis. No evidence has been found of new organs that Roberts created after the accident, although he did rebuild the organ at Grace Episcopal

Church at Twelfth Street above Arch Street, Philadelphia, in the spring of 1876. In addition, changing tastes in organs would have affected his business. Organ tuning and repair, even used organ sales, likely became a larger part of the services he provided. In March 1877 he advertised the sale of the former organ of Saint Luke’s Protestant Episcopal Church in Germantown.²⁷

On August 12, 1877, John Roberts, age forty-seven, died of complications from the spinal meningitis precipitated by the injuries he suffered in the Harrowgate accident. His son Edward attempted to maintain the organ business for a few years. In May 1879 the “Roberts & Co.” organ factory at Orthodox and Penn streets suffered a fire that resulted in a \$2,000 loss in building and stock assets, equivalent to about \$64,300 in present currency. The consequences of that loss were reflected in the census taken a year later, in early June 1880. The census taker recorded that Edward had been unemployed for seven months of the previous year, making his description of Edward’s occupation, “works at organ making,”

unintentionally poignant. By 1885 he appears to have taken up his grandfather Edward’s trade as a painter. In late December that year his mother Susan sold their home and organ workshop at Penn and Orthodox. Susan died of chronic bronchitis and asthma in 1893, at the age of fifty-seven. Clara, who had been so severely injured during the Harrowgate crash, lived with various family members for the rest of her life, sometimes working as a dressmaker or private nurse. She died of pneumonia at the height of the influenza epidemic in October 1918. John and Susan Roberts, their three children, and John’s parents Edward and Sarah Roberts are all buried in Frankford’s historic Cedar Hill Cemetery, which was established in 1849, just a year after the Robertses arrived in Philadelphia.²⁸

In 1879 an inventory of home and shop contents carried out in conjunction with executing his will of 1877 presents a snapshot of John Roberts’s financial condition at his death. The contents of his shop amounted to \$5,375 (while not relatively substantial, it is not insignificant!), and home contents valued at

A. E. Schlueter PIPE ORGAN COMPANY

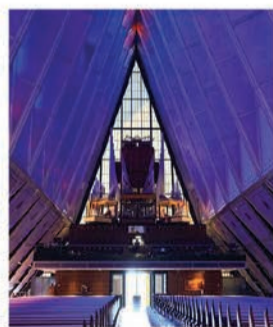
2025-2027 Projects

New Organs and Additions:

- Our Lady of the Assumption, Brookhaven, Ga.
IV-manual console, 62 pipe ranks
- First Baptist Church, Valdosta, Ga.
III-manual console, 38 pipe ranks
- West Point Military Academy Chapel, West Point, NY
III-manual console, 24 pipe ranks
- St Peter’s Anglican Church, Tallahassee, Fla.
23 ranks in new Great division and new Gallery case with Trompette en Chamade
- Northpoint Methodist Church, Hong Kong
New organ division and facade



Our Lady of the Assumption



Air Force Academy

Rebuild/Restorations:

- Air Force Academy Protestant Chapel, Colorado Springs, Co., III-manual console, 83 pipe ranks
- Air Force Academy Catholic Chapel, Colorado Springs, Co.
III-manual console, 36 pipe ranks
- Peachtree Christian Church, Atlanta, Ga.
1928 Pilcher, 36 pipe ranks
- Fox Theatre, Atlanta, Ga.
Phased rebuilding of “Mighty Mo” theatre organ
- St Patrick’s Catholic Church, Baton Rouge, La.
9-rank Zimmer organ

New Consoles:

- First Baptist Church, Griffin, Ga.
IV-manual English style console
- St Peter’s Catholic Church, New Iberia, La.
IV-manual terraced console
- Holy Spirit Evangelical Lutheran Church, Charleston, SC
III-manual console
- St Paul’s by the Sea Episcopal Church, Jacksonville, Fla.
II-manual English style console



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Early American organbuilding



This is the stone marking the graves of John Roberts, his wife Susan, and all three of his children at North Cedar Hill Cemetery in Frankford. Clara and Edward never married, but Bertha Roberts Rowland (died 1931) is buried here as well with son Clinton, who died by accidental drowning as a teenager. Her husband died in 1948 and is buried in the Rowland family grave in Cheltenham. John Roberts's parents are buried in an older part of the cemetery. (photo credit: Gail Rodgers McCormick)

\$1,300–\$3,300. (There is an old taped patch over two items, obscuring their exact value, but each appears to have four digits.) One of the appraisers, Samuel P. Faunce, was the younger brother of Susan Faunce Roberts. From 1879 until 1882, the city directories list her son Edward Roberts as an “organ maker” at 4709 Penn [Penn & Orthodox], where she is listed as well.

In his 1979 essay, Robert Lord admitted that John Roberts was “probably not one of the foremost builders of his time,” but acknowledged that he “certainly contributed to the growing organ industry during the third quarter of the nineteenth century.” His family also contributed to the growth of their industrializing Philadelphia neighborhood of Frankford and to the diversity of its religious traditions as members of the Swedenborgian church. Many of the Robertses’ fellow congregants in the New Jerusalem Society of Frankford also hailed from Greater Manchester, bringing with them the textile skills that would help make Frankford a powerhouse in that industry. But John Roberts brought the skills that supported the society’s long tradition of using instrumental and choral music in worship. That tradition continued through his familial and spiritual descendants long after his instruments disappeared. Roberts would be pleased that his famous “Carnegie” organ, which inspired the first look into his life and career nearly fifty years ago, is still preserved within the Swedenborgian community. ■

Notes

1. Robert Sutherland Lord, “First Carnegie Pipe Organ,” *The Bicentennial Tracker, In Commemoration of the Bicentennial of the United States of America 1776–1976 and the Twentieth Anniversary of the Organ Historical Society, Inc. 1956–1976* (Organ Historical Society), pages 138–40; “Carnegie Organ 100 Years Old,” *Pittsburgh Press*, November 2, 1974, page 4; “Report of the Pennsylvania Association,” *Journal of the Fifty-Fifth Annual Session of the General Convention* (1875), pages 109–110; Andrew Carnegie, *Autobiog-*

raphy of Andrew Carnegie (Houghton Mifflin Co., 1920), pages 51–52; “Religious and Charitable” (new church at Pearl and Sandusky, Allegheny City), *Pittsburgh Press*, February 2, 1907, page 2. Pearl Street was renamed Parkhurst Street in 1909; “Making a Joke of Street Names,” *Pittsburgh Post-Gazette*, July 28, 1909, page 2. Lord’s 1976 article was updated and reprinted; see “The First Carnegie Organ,” in *Organ Atlas*, Organ Historical Society (OHS Press, 2010), pages 62–67.

2. Robert Sutherland Lord, “John Roberts: Philadelphia and Cambridgeport Organ Builder (1850–1877),” *The Tracker* 23, no. 3 (Spring 1979), pages 3–7 (quotes, 3); “Organ Update,” *The Tracker* 31, no. 1 (1987), page 18 (transfer of Pittsburgh organ to Urbana).

3. Lord, “John Roberts,” pages 3–4; “Dedication of a New House of Worship in Brookline,” *New Jerusalem Magazine* 34 (March 1862), page 378; “City Intelligence: Religious Matters,” *Philadelphia Inquirer*, March 26, 1870, page 2 (only identified reference to the First Philadelphia Society organ); “The New Jerusalem Church Organ,” *Chicago Tribune*, November 14, 1863, page 4.

4. Original records related to the New Jerusalem Society of Frankford are available at the Historical Society of Pennsylvania, Historical Society of Frankford, Academy Archives (Bryn Athyn, Pennsylvania), and Center for Swedenborgian Studies (Berkeley, California). Many church publications and secular newspapers are now readily accessible in digital format.

5. New Jerusalem Temple (Salford) baptisms, 1811–1837, and burials, 1813–1837, are indexed on the Lancashire OnLine Parish Clerks website, lan-opc.org.uk. The original document showing the Roberts/Ellis marriage at Saint John’s, Deansgate, is available online through the FamilySearch.org database England, Manchester, Parish Registers, 1603–1954. Both churches have been demolished. “Dissenters in Salford,” *Manchester Courier*, September 5, 1829.

6. “Obituary” for Edward Roberts, *Intellectual Repository and New Jerusalem Magazine* 6 (July 1859), page 334; 1851 UK census, Prestwich cum Oldham, Lancashire, ED 3, folio 45, page 16, line 6, GSU roll 306932.

7. *Pigot & Slater’s General and Classified Directory of Manchester and Salford* (1841), 88, page 213; Edward T. Freedley, *Philadelphia and its Manufactures; A Hand-book of the Great Manufactories and Representative Mercantile Houses of Philadelphia, in 1867*

Contents of Shop		
No 1	Water Cooler	4 50
" 2	Work Bench & Contents	1 00
" 3	Table & Contents	1 50
" 4	Organ	2 00
" 5	Stove	2 00
" 6	Organ Pipes	3 00
" 7	Table & Contents	75
" 8	Tool Chest	1 00
" 9	Work Bench	1 00
" 10	Tool Chest	2 00
" 11	Organ	25 00
" 12	Work Bench & Contents	7 50
" 13	Chairs & Contents	2 00
		<u>53 75</u>

Contents of House		
Room no 1	Contents	7 00
" no 2	"	6 00
		<u>13 00</u>

84 75

We the undersigned have appraised
Contents of the house & Shop

Samuel P. Faunce
Robert Shaw
John McCormick

John Roberts's last will, with contents of shop

(E. Young & Co., 1867), pages 549–550, 553 (quote about Roberts apprenticeship); “Organ Builders;” “Painters, Plasterers, & Gilders” (Edward Roberts, 12 Quay St, Deansgate), in *Slater’s Classified Directories of the Following Important English Towns* (Manchester, 1847), pages 48–49. In 1847 Sarah Renn is listed as the owner of the Dickinson Street workshop.

8. For Samuel Renn, see Michael Sayer, “James Davis and the Lancashire Organ Builders,” *Musical Times* 111, no. 1528 (1970), pages 645–649. The church of Saint Paul’s, Halliwell, Bolton, Greater Manchester, maintains an unrestored organ with Sarah Renn’s plate, dated 1848, which likely was built in partnership with Kirtland & Jardine; see British Institute of Organ Studies’ (bios.org.uk) National Pipe Organ database, npor.org.uk/survey/N10666. A brief history of Kirtland & Jardine is given on the Jardine Church Organs website: organbuilders.co.uk/history.

9. *Ship Yorktown*, Liverpool to New York (manifest signed September 28, 1848); Passenger List 1113, pages 2–3; NARA microfilm M237, roll 75; “Arrived Yesterday,” *Evening Post* (New York, New York), September 28, 1848, page 3.

10. “John Roberts, Organ Builder,” *Public Ledger*, March 21, 1849, page 2; “The Organ of St. Paul’s Lutheran Church,” *Public Ledger*, December 21, 1848, page 3; *McElroy’s Philadelphia Directory for 1849* (Philadelphia: Biddle, 1848), page 317 (Edward Roberts, painter; John Roberts does not appear in the directory); 1850 U.S. census: Edward Roberts, head, family #1269, Northern Liberties, Ward 7, Philadelphia, PA; NARA microfilm M432, roll 811, page 523B.

11. “J. Roberts, Organ Builder,” *Frankford Herald*, July 23, 1853 (The county and city were consolidated by law, February 2, 1854.); Lord, “John Roberts: Philadelphia and Cambridgeport Organ Builder (1850–1877),” page 4. The Seabrook organ plate reads, “John Roberts, Frankford near Philadelphia, 1853.” For the Roberts home and “shop,” see D. J. Lake and S. N. Beers, *Map of the Vicinity of Philadelphia from Actual Surveys*, Plate 3-A (Philadelphia: J. E. Gillette & Co., 1861).

12. “The Consolidation Act of 1854 extended Philadelphia’s territory from the two-square-mile ‘city proper’ founded by William Penn to nearly 130 square miles, making the

municipal borders coterminous with Philadelphia County and turning the metropolis into the largest in extent in the nation, a position it held until Chicago leapt ahead in 1889.” “Consolidation Act of 1854,” *The Encyclopedia of Greater Philadelphia*, Andrew Heath, website accessed April 29, 2025.

13. Lord, “John Roberts,” page 3; Massachusetts State Census: John Roberts, family #1011, 2nd Ward, Cambridge; George Stevens, family #888, 3rd Ward, Cambridge; John Ford, *Cambridge Directory and Almanac for 1856* (Cambridge, Chronicle Office, 1856); John Roberts (h Jennings St, 157); George Stevens (h 51 Thorndike St, 165). Stevens’s home was near his shop at Fifth and Otis streets in East Cambridge. Roberts’s baptisms and deaths recorded in the original register books held by the Historical Society of Frankford. Edward Roberts’s obit, *Intellectual Repository* . . . (July 1859), page 334.

14. In the Cambridge directories for 1859 (page 142), 1860 (page 168), and 1861 (page 140), John Roberts was listed as having a shop on Main Street. In 1860–1861 his residence was given as Front Street Court in the Cambridgeport neighborhood (Cambridgeport was consolidated into the city of Cambridge in 1846); 1860 U.S. census: John Roberts, family #3028, 4th Ward, Cambridge City (Cambridgeport post office), NARA microfilm M653, roll 508, page 390; “Dedication of a New House of Worship in Brookline, Mass.,” *New Jerusalem Magazine* 34, no. 9 (March 1862), page 378; Lord, “John Roberts,” page 4. Lord states that the nameplate for the lost Brookline organ read, “John Roberts, Cambridgeport, Mass., Hoc Fecit A.D. 1861.” The former Brookline New Jerusalem Church, 58 Irving Street, is now the home of the “Boston Latvians.”

15. Freedley, *Philadelphia and its Manufactures* (1867), page 553. The Philadelphia city directory in 1864 (page 628) and 1865 (page 586) give this address as “208 Frankford av.” His widowed mother and siblings still lived in the family home on Orthodox above Frankford. “To Church Committees and Organists,” *Philadelphia Inquirer*, Philadelphia, Pennsylvania, September 24, 1863, page 3; “Chicago Society of the New Jerusalem: Dedication of the New Temple,” *Chicago Tribune*, November 17, 1862, page 4 (the recess was

described, but the organ had not yet been installed); Rudolph Williams, *The New Church and Chicago: A History* (Chicago: W. B. Conkey Co., 1906), pages 147, 174. (The Chicago church and organ were destroyed in the great fire of October 8–10, 1871.) The Chicago organ may have had an ornamental screen like the one on the Brookline organ pictured in Lord, “John Roberts,” page 4. That organ is also pictured in David H. Fox, “Some Observations on ‘Pipeless’ Pipe Organs,” *The Tracker* 33, no. 1 (1989), page 20.

16. “Opening of the Great Organ in the Church of the Covenant,” *Philadelphia Inquirer*, April 8, 1865, page 5. On April 15 the church announced the postponement of the concert to April 18, because of the “illumination” scheduled for Easter Monday, but Lincoln’s death canceled that event; “Festival Postponed,” April 15, 1865, page 5. The organ may have first been heard at the funeral service, noted in the *Inquirer*, April 19, 1865, page 4.

17. G. M. Hopkins, C. E.—Publisher. *City Atlas of Philadelphia*, 23rd Ward, 1876, Plate A [Property Atlases/Maps]. Retrieved from libwww.freelibrary.org/digital/item/46145.

18. “Opening of the New Organ” (Spring Garden), and “New Organ,” *Philadelphia Inquirer*, November 2 (page 5) and 4 (page 2), 1865; Deed, Giles L. Shallcross to John Roberts, Philadelphia Deed Book JTO 40, pages 511–513; “Grand Organ Concert” (Union Methodist), *Philadelphia Inquirer*, February 1, 1866, page 3; Hamilton Schuyler, *A History of St. Michael’s Church Trenton, from the Year of Our Lord 1703 to 1926* (Princeton, New Jersey: Princeton University Press, 1926), page 230 (During renovations at Saint Michael’s in 1871, the organ was “thoroughly rebuilt,” page 236); “Presbyterian Church Fair” (Walnut Street), *Philadelphia Inquirer*, June 19, 1866, page 3. The article “City Intelligence: Religious Matters,” *Philadelphia Inquirer*, March 26, 1870, confirms that Roberts built organs for West Walnut Street Presbyterian Church and for an unidentified church in Trenton. The December 1866 purchase is recorded in Deed, George W. Buzby to John Roberts, Philadelphia Deed Book JTO 9, pages 92–94.

19. “Grand Organ Concert,” *Philadelphia Inquirer*, November 21, 1874, page 2.

20. “A Magnificent Organ.—An organ of novel construction has been completed by Mr. John Roberts, of Frankford, for the First Baptist Church of Dayton, Ohio, and costing \$6500, and which in its first exhibition and trial has given great satisfaction. It is constructed in two separate and distinct cases, separated by a distance of 22 feet opening, to admit light from an immense window in the west end of the gallery of the church in which the instrument is to be placed. Between the two organs, at a distance of about 11 feet from each, and all the necessary appliances of key and pedal rounds, stops, composition and swell pedal, in neat walnut case, at which the organist is seated, and enabled to play upon either or both the organs at the one time.” *Philadelphia Inquirer*, October 26, 1868, page 2.

21. “One of the prominent features of the interior is THE ORGAN. This splendid instrument stands in an arch recess on the south side of the chancel. Its front extends some distance beyond the recess. It is 28 feet high, 10 feet 4 inches deep, and 16 feet wide. Its case is 30 feet high, 12½ feet wide, and composed of dark walnut and bay wood, handsomely carved and ornamented. There are in it of various kinds of lumber some 15,000 feet, and of material 2 tons. It was built by John Roberts of Frankford, Philadelphia. It contains four separate and independent organs, three of which are played by the hands and one by the feet. The pedal organ is unusually complete and forms a desirable appendage to any organ of merit.” *Delaware Tribune and Delaware State Journal*, January 30, 1868, page 4.

22. Robbin Ferriman of the Urbana church communicated in an email on June 20, 2025: “The story about the name plates is that they were removed because people were stealing them and trying to pass off other organs as these, when they weren’t. I think it sounds fishy, but what do I know?”

23. 140th Anniversary of the Pittsburgh Society, “This Has Been a Living Church Since 1841,” Henrietta Zehner, *The Messenger*, September 1981, page 12.

24. Lord, op. cit., page 6.

25. “A New Organ,” *Philadelphia Inquirer*, May 6, 1868, page 3.

26. “The Railroad Catastrophe,” *Philadelphia Inquirer*, September 28, 1875, page 3; “The Harrowgate Slaughter,” *Times* (Philadelphia), September 28, 1875, page 1; “\$200,000 in Damages,” *Philadelphia Inquirer*, October 4, 1875, page 2.

27. “\$200,000 in Damages,” *Philadelphia Inquirer*, October 4, 1875, page 2; “Obituary—John Roberts,” *Philadelphia Inquirer*, August 15, 1877, page 5; “Mr. John Roberts” (sale of Saint Luke’s organ), *Philadelphia Inquirer*, March 17, 1877, page 3 (also notes his recent return “from Europe”). A brief history of the organs at Saint Luke’s Germantown is available at the church’s website, see stlukesgermantown.com/theorgan.

28. “Miscellaneous,” *Philadelphia*, May 10, 1879, page 3 (fire); 1880 U.S. census, Philadelphia, PA, ED 473, NARA microfilm T9, roll 1182, page 181d; Deed, Susan B. Roberts [John Roberts’s executrix] to Harriet J. Lewis, recorded December 28, 1885, in Philadelphia Deed Book GGP 109, pages 36–39. Edward A. B. Roberts is listed in Philadelphia city directories as an organ maker at 4709 Penn from 1881 until 1883. He is likely the painter Edward Roberts identified in Mechanicsville in

1885. He appears variably as Edward and Edward A. B. Roberts in city directories and the census, identifying himself as a house painter and decorator in the 1910 and 1920 U.S. censuses. He died March 20, 1922, at age 63. Edward A. B. Roberts is noted in Eugene M. McCracken, “Pennsylvania, The Keystone State,” *The Tracker* 4, no. 2 (January 1960), page 4.

Gail Rodgers McCormick, historian, archivist, and author, has recently published a new two-volume history, Charity, Change, and Community: Frankford’s Swedenborgians and their Circle, 1817–1971, which features John Roberts and his family, who were longtime members of the New Jerusalem Society of Frankford. She is a board member of The Historical Society of Frankford.

§

Paul Marchesano is a professional pipe organ restorer and skilled voicer, and he consults nationally. While working for Columbia Organ Works, Inc., Columbia, Pennsylvania, he oversaw the restoration of the famous Steinmeyer organ at

the Cathedral of the Blessed Sacrament in Altoona, Pennsylvania, and was instrumental in advising the University of Pennsylvania on its restoration of the Curtis Sesquicentennial Exhibition Organ, built by Austin Organ Company in 1926. Paul founded and is president of a nonprofit organization supporting programming and promotion of the organ, Fans of the Curtis Sesquicentennial Exposition Organ.

Marchesano is a regular member of the American Institute of Organbuilders; served the Organ Historical Society as its Councilor for Education from 1999 until 2007, during which period numerous committees were revitalized; served as OHS Convention Registrar for several years; and oversaw the implementation and launch of the OHS Pipe Organ Database and has been its committee chairman since it relaunched in 2020. He has served multiple terms for the Philadelphia Chapter of the American Guild of Organists on its executive committee and served as registrar for its annual one-day workshop, “January JumpStart” from 2009 until 2016.



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Létourneau Pipe Organs, Saint-Hyacinthe, Québec, Canada Saint Charles Avenue Presbyterian Church, New Orleans, Louisiana

From the builder

When the sanctuary at Saint Charles Avenue Presbyterian Church opened on February 2, 1930, it was filled with the sounds of a 16-rank, three-manual Austin pipe organ from two shallow chambers in the chancel. That instrument was replaced in 1980 with another Austin offering 27 ranks from a functional case in the church gallery and a further six ranks enclosed in a chancel division in the gospel-side chamber. Each instrument served its era, though their sizes and dispositions were, each in their own way, limiting.

We were invited, among others, to put forward initial ideas for a new pipe organ in 2002. Hurricane Katrina brought that conversation to a halt, but in the years of rebuilding that followed, continuing discussions made clear that Létourneau was the congregation's chosen organ-builder. Even so, it was not until 2021 that a contract was signed—nearly two decades after those first visits. The gallery divisions of the organ were the first to arrive onsite and were installed in the early summer of 2025, with the chancel divisions following that October. Onsite voicing began in early 2026 and continued for nearly two months.

Létourneau's Opus 138 resides in the four corners of the sanctuary. The Great, Swell, Solo, and Pedal divisions completely fill the chancel chambers, with new tone openings created between the chambers and the nave. These have been filled with symmetrical casework in oak and 16' tin pipes, replacing *faux* plaster pipes that had occupied these wall surfaces since 1930; the casework is complemented by two new cantilevered cases displaying 8' façade pipes facing each other in the chancel. At the other end of the room, two cases in the gallery each cantilever 16' façades over the choir risers. These cases contain the Positiv, Choir, and Gallery Pedal divisions, with bass pipes from the Positiv



The Great, Swell, Solo, and Pedal comprise the chancel divisions of Opus 138

8' Open Diapason, the Pedal 16' Contrebasse, and the Pedal 8' Violoncello on display. With the organ disposed around the sanctuary, an extraordinary range of effects—intimate to overwhelming, antiphonal and blended—becomes available to suit any need.

Between those first visits to Saint Charles Avenue Presbyterian Church and the signing of a contract, Létourneau was privileged to restore the Aeolian-Skinner pipe organ at Winthrop University in Rock Hill, South Carolina, in 2010. Winthrop University is the alma mater of Steven Blackmon, the church's longtime director of music, and as it turned out, shared an abiding admiration for Aeolian-Skinner's Opus 1257. Its tonal influence on Opus 138 is, as Steven himself might say, not insignificant.

The two instruments address very different acoustical situations. Opus 1257 resides in Winthrop's Byrnes Auditorium, a 3,000-seat hall built during the Great Depression. Despite recent physical and acoustical changes to the auditorium, this 65-rank organ still impresses with its elegance and effectiveness in so vast a space. Saint Charles Avenue Presbyterian Church is, by contrast, of moderate proportions with seating for perhaps 600 on the main floor. The sanctuary's acoustics were improved during post-Katrina renovations, but the space's cubic volume remains the limiting factor.

Years ago, we described the Winthrop organ in this journal (July 2009, pages 24–25) as having a relatively placid Great division without chorus reeds; a good variety of mixture stops throughout; a

delicate six-stop Positiv; a largely independent Pedal with 32' stops extended from manual 16's; and a superbly flexible Swell driven by a French-inspired reed chorus. Most elements of Opus 1257's stoplist can be found in Opus 138 in one form or another, with some redistribution across the seven divisions as space permitted.

Opus 138's Great, Swell, and Solo divisions in the chancel relate to one another in traditional fashion, with the Solo providing the organ's most intimate and most extroverted voices. The expressive Positiv in the gallery occupies a role somewhere between a secondary Great and a secondary Swell—offering a complete principal chorus, broad string stops, and chorus reeds at 16' and 8'—while the expressive Choir's softer voices make it a

Létourneau Pipe Organs Opus 138

GREAT (Manual II, 85 mm pressure)			
16'	Contra Geigen	12 pipes	extension of 8' Geigen, zinc
8'	Open Diapason	61 pipes	70% tin (façade)
8'	Geigen	61 pipes	zinc and 55% tin
8'	Flûte harmonique	61 pipes	zinc and 55% tin
8'	Holzflöte	61 pipes	wood and 33% tin
4'	Octave	61 pipes	70% tin (façade)
4'	Rohrflöte	61 pipes	33% tin
2½'	Quint	61 pipes	55% tin
2'	Super Octave	61 pipes	55% tin
1½'	Fourniture IV	244 pipes	19-22-26-29, 55% tin
2'	Cornet III-V	239 pipes	15-17-19, 55% tin
8'	Trompette	66 pipes	55% tin, Bertounèche/Aeolian-Skinner shallots
	Great 16'		
	Great Unison Off		
	Great 4'		
8'	Tuba (Solo)		
8'	Touchstone Trumpet		from Solo
4'	Touchstone Trumpet		from Solo
	Chimes		from Solo
	Zimbelstern	5 bells	
	Nachtgal		
SWELL (Manual III, enclosed, 125mm pressure)			
16'	Quintaton	61 pipes	wood and 33% tin
16'	Flauto Dolce		from Solo
8'	Geigen Diapason	61 pipes	55% tin
8'	Viole de gambe	61 pipes	zinc and 70% tin
8'	Voix Celeste	54 pipes	from G8, zinc and 70% tin
8'	Stopped Diapason	61 pipes	wood and 33% tin
8'	Flauto Dolce		from Solo
4'	Prestant	61 pipes	55% tin
4'	Flauto traverso	61 pipes	33% tin
2'	Fifteenth	61 pipes	55% tin
1½'	Plein jeu III	183 pipes	19-22-26, 55% tin
16'	Fagotto	61 pipes	55% tin, tapered English shallots
8'	Trumpet	66 pipes	55% tin, tapered English shallots
8'	Hautbois	61 pipes	55% tin, tapered English shallots
8'	Vox Humana	61 pipes	55% tin, tapered English shallots
4'	Clarion	78 pipes	55% tin, tapered English shallots
	Swell Tremulant		
	Swell 16'		
	Swell Unison Off		
	Swell 4'		
SOLO (Manual IV, enclosed except *, 210mm pressure)			
16'	Flauto Dolce	12 pipes	extension of 8' Flauto Dolce, zinc
8'	Doppelflöte	61 pipes	wood and 33% tin
8'	Flauto Dolce	61 pipes	zinc and 33% tin
8'	Flute Celeste	54 pipes	from G8, zinc and 33% tin
4'	Flûte harmonique	61 pipes	stopped construction, 33% tin
4'	Flauto Dolce (ext)	12 pipes	extension of 8' Flauto Dolce, 33% tin
8'	Clarinet	61 pipes	55% tin, tapered English shallots
	Solo Tremulant		
8'	Tuba	66 pipes	380mm wind, 55% tin, tapered English shallots
8'	Touchstone Trumpet *	90 pipes	165mm wind, 55% tin, Bertounèche/A-S shallots
	Solo 16'		
	Solo Unison Off		
	Solo 4'		
	Chimes	37 notes	Walker digital
	Harp	49 notes	Walker digital
	Glockenspiel	37 notes	Walker digital
PEDAL (125mm pressure)			
32'	Contra Geigen	32 notes	Walker digital
32'	Contra Bourdon	32 notes	Walker digital
16'	Open Diapason	32 pipes	70% tin (façade)
16'	Geigen		from Great
16'	Bourdon	32 pipes	wood
16'	Quintaton		from Swell
16'	Flauto Dolce		from Solo
8'	Principal	32 pipes	55% tin
8'	Geigen		from Great
8'	Stopped Flute	32 pipes	wood and 33% tin
4'	Choral Bass	32 pipes	55% tin
4'	Nachthorn	32 pipes	33% tin



The gallery organ has the Choir within the left case and the Positiv on the right, with the Gallery Pedal divided between the two

natural choice for accompaniment. The two Pedal divisions—front and back, as it were—offer considerable independence: The chancel Pedal is grounded in a 16' Open Diapason of strong fundamental and warm harmonic development, providing a natural foundation for the 8' Principal, 4' Choral Bass, and four-rank mixture above it. The Gallery Pedal's 16' Contrebasse and 8' Violoncello are comparatively more restrained. Back in the chancel, the pedal flutes have been carefully balanced, with independent 8' and 4' ranks to enrich trio textures.

Far from a copy, the acoustical differences between the two rooms informed many specific tonal decisions with Opus 138. Wind pressures are lower than at Winthrop, and scalings have been reduced in varying degrees to achieve

the right timbre at a reduced output level. The mixtures follow Aeolian-Skinner's characteristically generous progressions, adapted through smaller scales and, in select bass octaves, lower pitches. The reed stops have been shaped by the same influence: the Great 8' Trompette, the Positiv 8' Trompette, and the Solo 8' Touchstone Trumpet all employ Aeolian-Skinner's distinctive French domed shallots with the faces cut at a very slight angle. The Swell trumpets, in contrast, feature English tapered shallots, as do the Pedal reed and the high-pressure 8' Tuba, for a rounder, warmer tone.

Apart from the Tuba, the entire organ plays from Létourneau's proven pallet-and-slider windchests. Refined over decades of production, these stoutly

built chests are valued for their longevity and ease of maintenance. The end-to-end tone channels of slider chest design allow flue pipes to be voiced naturally for warmth and responsive speech, while *trennschiede* within the channels ensure that the reed stops are isolated and respond with equal promptness. The chests' pulldown magnets and slider solenoids are wired to output panels by Solid State Organ Systems, and the entire organ is managed by their MultiSystem II platform. Three processors—Gallery, Swell, and Solo—are linked by fiber optic cable for reliable data transmission and a degree of lightning protection, while the console connects to the gallery organ by a single CAT-6 cable.

The large four-manual console features traditional drawknobs in

angled jambs, as well as a row of tilting tablets above the fourth manual. It offers an extensive array of divisional pistons alongside twelve generals and 999 levels of memory. Also available is SSOS's Organist's Palette, which is an iPad interface enabling wireless record-playback from anywhere in the sanctuary. This is an especially valuable aid for assessing registrations and balance with such a spatially complex instrument. The Palette additionally offers a transposer function and a stopwatch, along with controls to finetune the General piston sequencer, the Sostenuito functions, and the Pedal Divide. The console further features a programmable expression matrix—a concept developed by the late Richard Houghten—through which the four expressive divisions may be assigned as desired to any one (or more) of the four expression pedals.

Létourneau's Opus 138 is, in several respects, an act of homage: to the Aeolian-Skinner tradition that so vitally shaped its tonal character; to the memory of Dudley Oakes, a dear friend and former colleague whose vision for this project never wavered; and to a congregation whose faith outlasted a hurricane and a pandemic. Building the 79-rank instrument occupied our team of twenty-five for the better part of a year in our Québec workshop, with further months of installation and onsite voicing following. We are enormously grateful to Saint Charles Avenue Presbyterian Church for their trust, as well as for the remarkable forbearance they showed across the instrument's long gestation. It is our hope that this extraordinary instrument, our Opus 138, will serve both this congregation's worship and the musical life of New Orleans for many generations to come.

—Létourneau Pipe Organs

From the organist

After nearly forty years as music director and organist here at Saint Charles Avenue Presbyterian Church, I have learned a few things: how to pace a hymn so that it neither drags nor sprints, how to conduct and accompany the

Saint Charles Avenue Presbyterian Church, New Orleans, Louisiana

2 3/4'	Mixture IV	128 pipes	19-22-26-29, 55% tin
32'	Contra Bombarde	32 notes	Walker digital
32'	Contra Fagotto	32 notes	enclosed with Swell, Walker digital
16'	Bombarde	32 pipes	165mm wind, 55% tin
16'	Fagotto		from Swell
8'	Trompette	12 pipes	extension of 16' Bombarde, 55% tin
4'	Clairon	12 pipes	extension of 8' Trompette, 55% tin
8'	Tuba		from Solo
8'	Touchstone Trumpet		from Solo
4'	Touchstone Trumpet		from Solo
	Chimes		from Solo
	Octave Chimes		from Solo
	Pedal Divide		

GALLERY POSITIV (Manual I, enclosed except *, 85mm pressure)

16'	Bourdon	61 pipes	wood and 33% tin
8'	Open Diapason °	61 pipes	70% tin (façade)
8'	Chimney Flute	61 pipes	wood and 33% tin
8'	Viola	61 pipes	zinc and 55% tin
8'	Viola Celeste	54 pipes	from G8, zinc and 55% tin
4'	Principal	61 pipes	55% tin
4'	Koppelflöte	61 pipes	33% tin
2'	Fifteenth	61 pipes	55% tin
1 1/2'	Harmonic Mixture II-IV	208 pipes	19-22, 55% tin
16'	Fagotto	61 pipes	55% tin
8'	Trompette	66 pipes	55% tin
	Positiv Tremulant		
	Positiv 16'		
	Positiv Unison Off		
	Positiv 4'		
16'	Tuba		from C13, from Solo
8'	Tuba		from Solo
8'	Touchstone Trumpet		from Solo
4'	Touchstone Trumpet		from Solo
	Glockenstern	5 bells	
	Echo Chimes	37 notes	Walker digital
	Chrysoglott	61 notes	Walker digital
	Orchestral Harp	61 notes	Walker digital

GALLERY CHOIR (Manual III, enclosed, 85mm pressure)

8'	Geigen Principal	61 pipes	55% tin
8'	Lieblich Gedackt	61 pipes	wood and 33% tin
8'	Erzähler	61 pipes	zinc and 55% tin
8'	Erzähler Celeste	54 pipes	from G8, zinc and 55% tin
4'	Flauto Traverso	61 pipes	33% tin
2 3/4'	Nazard	61 pipes	33% tin
2'	Piccolo	61 pipes	33% tin
1 3/4'	Tierce	61 pipes	33% tin
16'	English Horn	61 pipes	C1 to B12 half-length, 55% tin
8'	Oboe	61 pipes	55% tin
	Choir Tremulant		
	Choir 16'		
	Choir Unison Off		
	Choir 4'		

GALLERY PEDAL (105mm pressure)

32'	Flûte conique	32 notes	Walker digital
16'	Contrebasse	32 pipes	70% tin (façade)
16'	Bourdon		from Positiv
16'	Lieblich Gedackt	12 pipes	extension of Choir 8' Lieblich Gedackt, wood
8'	Violoncello	32 pipes	70% tin (façade)
8'	Lieblich Gedackt		from Choir
16'	Posaune	32 pipes	55% tin
8'	Octave Posaune	12 pipes	extension of 16' Posaune, 55% tin

° = unenclosed

All usual sub octave, unison, and octave intermanual couplers.

93 stops, 79 ranks, 4,433 pipes



The two chancel cases contain Opus 138's Great division



Positiv division includes 16' Contra Fagotto and 8' Trompette (photo credit: Andrew Forrest)

fun family that is our Chancel Choir, and—perhaps most importantly—how to dream patiently. That patience has at last been rewarded with the dedication of this new pipe organ: an instrument that might be fairly described as a long-anticipated “final draft,” after decades of thoughtful revisions.

The Austin organ it replaces served faithfully and mostly without complaint for many years. It did what was asked of it and, occasionally, even what was not. Yet as it was entering its fifth decade, it became clear that no amount of necessary restoration could persuade it to become something it was not. We could invest generously in its upkeep, but it would remain, at heart, a well-meaning but limited neo-Baroque companion. Faced with that reality, we chose the more adventurous path: instead of renovating the past, we would build for the future.

As it happens, our nearly hundred-year-old sanctuary itself had been quietly waiting for just such an ambition. Tucked away in corners up and behind the lectern and pulpit were organ chambers, long inhabited by an even older instrument that had, shall we say, retired without fully vacating the premises. These spaces, ripe for reclamation, offered a remarkable and irresistible opportunity. Rather than being confined to a single location, the Centennial Organ now speaks from every corner of the room. The result is an effect that might be described, with only slight exaggeration, as “Surround Sound for the Soul.” One no longer simply hears the organ; one is, at times, gently (or even not so gently!) embraced by it.

This spatial/acoustical design is matched by opportunity for musical breadth. This new instrument has been conceived as a comprehensive resource, capable of doing justice to repertoire

from across the centuries. Whether the clean lines of early music, the sweeping gestures of the Romantic era, or the more adventurous colors of modern works, this organ is equipped to respond with marvelous flexibility. It can lead a congregational hymn, support the choir, or step forward on its own in concert mode—and in so doing, reminding us that it has quite a lot to say.

Of course, instruments of this scope do not just magically appear. They are the result of vision, persistence, and—perhaps most crucially—trust. The congregation of this church has, over the course of forty years, demonstrated all three in abundance. To allow an organist to design his “dream instrument” from the ground up is no small act of faith. It suggests a community that not only values music but is willing to invest in it with not only seriousness, but with patience and good humor as well.

And speaking of good humor, it would be remiss of me not to invoke the myriad memories I have of the planning of this organ with the indefatigable and indomitable Dudley Oakes. Dudley and I began imagining the possibilities for a new instrument here at Saint Charles Avenue Presbyterian Church as early as 2002. At that time, he was vice-president in charge of sales at Létourneau and full of good-natured enthusiasm for the possibilities. Unfortunately, Hurricane Katrina put a literal twenty-year damper on our plans to replace the old Austin, but Dudley helped me to never lose hope. During many subsequent visits over the following years, we continued to plan, reimagine, and revise our plans, with the blueprint for the final project ever growing in the process. The church finally signed the contract in 2021 for a new-from-the-ground-up 79-rank Létourneau with Dudley as the proud owner of the company. That he



The four-manual console

would not live long enough to see our mutual dream come to fruition will always be a source of sorrow for me; he would have loved this organ and would have beamed with pride over this long-deferred achievement.

Over my nearly four decades of association with this church, Saint Charles Avenue Presbyterian has provided its music director not just employment, but encouragement, collaboration, and occasional gentle tolerance when musical ambitions grew . . . shall we say ambitious. This beautiful instrument stands as a shared achievement: the product of a long-held vision, certainly, but also of a congregation willing to say, “Yes, let’s see where this goes.”

This is not merely an amalgamation of pipes, processors, and mechanisms, but it is a new and living voice within a beautiful acoustical environment. Opus 138

will continue to shape worship, inspire artistry, and, from time to time, remind us of the joys of a well-placed chord, even if we’re not quite sure which corner of the room it sprang from.

With sincere gratitude—and just a hint of satisfaction—this instrument is offered to the glory of God and to the life of this church. May it serve faithfully for many years to come, and may it always keep us listening . . . from all the directions.

—Steven Blackmon
Director of Music/Organist

Photo credits: Steven Blackmon, except as noted

Builder’s website:
www.letourneauorgans.com

Church website: www.scapc.org

► page 9

and choirmaster for the Cathedral of the Sacred Heart, has previously made two recordings of improvisations on the three Juget-Sinclair organs on the Raven label—*What I Do on Sundays* (OAR-188, reviewed in the December 2024 issue, pages 11–12) and *More of What I Do on Sundays* (OAR-205, reviewed in the May 2026 issue, pages 20–21). On this Pro Organo compact disc Ryan Chan displays his interest in both historical and contemporary musical styles by playing a variety of repertoire consisting of both solo works and transcriptions for the organ.

Nicholas de Grigny (1672–1703), organist successively of the Abbey Church of Saint-Denis, Paris, and of the Cathedral of Notre-Dame de Reims, left a single extant organ collection, his *Premier livre d'orgue*, first published in 1699. This consists of an organ Mass and five hymns for the principal feasts of the church year, totaling forty-two versets. Ryan Chan plays the hymn intended for Pentecost, which comprises five versets—“Veni Creator en taille à 5,” “Fugue à 5,” “Duo,” “Récit de Cromorne,” and “Dialogue sur les Grands Jeux.” The first of these uses the *Plein Jeu* with the hymn melody on the pedal in the tenor. Ryan Chan registers the treble voice of the fugue on the *Cornet séparé*, i.e., separated from and on a keyboard other than the Grand-orgue—in this case on the Récit, and composed of five individually drawn stops. He uses the Positif Cromorne for the tenor voice and the lovely Grand-Orgue Flûte ouverte for the bass. A lyrical “Récit de Cromorne” follows the sprightly “Duo,” and the overture-like “Dialogue sur les Grands Jeux” concludes the suite of versets, giving us an opportunity to hear some of the more majestic sounds of the organ.

Louis-James-Alfred Lefébure-Wély (1817–1879), a leading proponent of the organbuilder Aristide Cavaillé-Coll, served as organist successively at Saint-Roch, La Roche, and Saint-Sulpice in Paris. His flamboyant symphonic style incorporates influences from opera. The piece on this compact disc, *Élévation ou Communion en la mineur*, is the first piece of volume two from Lefébure-Wély's *L'organiste moderne: Collection des morceaux d'Orgue en tous les Genres*. *Ces Morceaux ont été écrits sur des Motifs improvisés aux Offices de St. Sulpice* (1867). Chan plays it on the Récit 8' Basson-Hautbois against gentle string and flute stops on the other two manuals. The piece has a lilting character that reminds me quite a bit of “Prélude” from César Franck's *Prélude, Fugue, et Variation*.

Georges Bizet (1838–1875) wrote a good deal of opera music, but his most popular work proved to be his last, *Carmen*, WD31, which was premiered in Paris by the Opéra Comique in 1875, a few weeks before Bizet's death. Edwin H. Lemare (1865–1934) brought together a *potpourri* of themes from the overture to *Carmen* in an arrangement made in 1921 and titled *Carmen Fantasy*. This is unrelated to Pablo de Sarasate's work of the same name, notwithstanding that the latter may have had similar intentions. Lemare's arrangement is a fine piece of work, though rather more of a paraphrase than a straight transcription. It gives us an opportunity to hear a wide selection of the sounds and moods of the Juget-Sinclair organ. I particularly like the snarling reeds, modeled after Cavaillé-Coll.

The piece that follows on the compact disc very much belongs alongside it as another example of symphonic writing in the 1870s. Charles-Camille Saint-Saëns (1835–1921) was in his day an outstanding organist, professor, composer, and

conductor. His symphonic poem, *Danse Macabre*, opus 40, based on an earlier composition for voice and piano, premiered in 1875 like Bizet's *Carmen*. The transcription, again by Lemare, was published in 1919 and is quite close to the original. This version of *Danse Macabre* is particularly popular among the devotees of the symphonic organ, and there are dozens if not hundreds of recordings of it.

We then return to music specifically composed for solo organ with two compositions by Jehan-Ariste Paul Alain (1911–1940), the French organist and composer who died tragically while fighting for his country in World War II. He was a student of Marcel Dupré, Paul Dukas, and Jean Roger-Ducasse, and he won the *Prix des amis de l'orgue* in 1936 for his *Suite for Organo*. His friend Olivier Messiaen exercised considerable influence on his compositions, and he shared Messiaen's interest in eastern mysticism. Alain's *Deuxième Fantaisie*, JA 117, composed in 1936, represents the zenith of his compositional career. Written in an octatonic scale, it combines the Latin burial chant *Exsultabunt Domino* with a theme resulting from his experience as a synagogue organist, a traditional Jewish melody, which appears as a Cromorne en Taille. The effect on the Juget-Sinclair organ is both enchanting and thrilling. The influence of Messiaen is very apparent. Alain's *Quatre Œuvres pour Orgue* were written in the early 1930s but were only discovered and published in 1980. They consist of “De Jules Lemaître,” AWW 72a, circa 1935; “Chant domné,” JA 37, AWW 33, 1932; “Andante,” AWW 65-2a, 1934; and “Fantasmagorie,” AWW 73, 1935. We hear the fourth of these on Ryan Chan's compact disc. It is, as its title suggests, an ever-changing succession of phantasms, illusions, or deceptions, a work created by the imagination, drawn from a dreamlike state. It is noteworthy that the three staves are in three different key signatures—three sharps for the right hand, five flats for the left hand, and three flats for the pedal. Alain later developed it into his celebrated composition *Litanies*, and echoes of this work are apparent in the repetitious nature of the piece as well as the melodies. Ryan Chan's performance is very exciting.

A student of Eugène Gigout and for many years Louis Vierne's assistant at Notre-Dame de Paris, Maurice Duruflé (1902–1968) was professor of harmony at the Paris Conservatoire, where Marie-Claire Alain, Pierre Cochereau, and Jean Guillou were among his students. His best-known organ work is probably his *Prélude et fugue sur le nom d'Alain*, opus 7 (1942). His second most well-known work is perhaps the *Suite*, opus 5 (1932), which we hear on this album. The three movements are “Prélude,” “Sicilienne,” and “Toccata.” “Prélude” begins as a dark, brooding piece, involving some skillful manipulation of the swell pedal, before growing to a brilliant march-like passage that the leaflet likens to Chopin's *Funeral March*. This in turn leads to a soft contemplative conclusion where the performer makes good use of the strings. “Sicilienne” is an entrancing work, somewhat in the style of some of the *Vingt-quatre pièces en style libre*, and Duruflé doubtless intended it as a tribute to his colleague and friend, Louis Vierne. Chan's virtuosic display in “Toccata” is for me the high point of this compact disc, providing a brilliant and exhilarating performance of Duruflé's work. The massive pedal reeds of Opus 55 come over very well.

We return to the nineteenth century for the last track on the compact disc.

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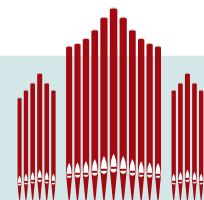
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Reviews

Gabriel Fauré (1845–1924) was organist of the Église de la Madeleine in Paris, and his improvisations on the organ are said to have been the finest of any organist of his day. Sadly, not a single organ composition of his survives. His *Requiem*, opus 48, first performed in 1888, was not written for any specific occasion but, as Fauré himself put it, “for the pleasure of it,” a phrase that Archbishop Michael Ramsey would have interpreted as meaning “to the glory of God.” Regarding “In Paradisum,” the last movement of *Requiem*, Fauré’s interpretation is surprisingly gentle and has been described as a “Lullaby of Death.” I have been unable to discover the precise occasion and date of Marcel Dupré’s lovely organ transcription, which is perhaps less well known than it deserves to be. This captivating work gives us a last chance to experience the beauty of the Juget-Sinclair organ’s flutes and strings.

Opus 55 is a magnificent organ, and it is hardly surprising that organists have been flocking to it like bees to a honeypot! Ryan Chan stands out among these as one of America’s most promising young virtuosos on the organ, and I believe he is destined to go a very long way. He has a clear understanding of the symphonic organ and of the type of music that suits it, both in terms of pieces written for solo organ and transcriptions for the instrument. I gladly endorse this compact disc as one that readers of THE DIAPASON will 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

O Gracious Light (Phos Hilaron), by Robert Benson. SATB and organ, Birnamwood Publications, a division of MorningStar Music Publishers, MSM-50-4368, 2025, \$2.90. Duration: 4 minutes. Available from morningstarmusic.com.

The text’s origin is Greek, from the third century, and this is the translation from *The Book of Common Prayer*. Benson has served both Catholic and Episcopal parishes in Michigan and Ohio and is Professor Emeritus at Miami University, Oxford, Ohio. The opening statement of this moderately difficult work is like watching a sunrise with the entry of voices staggered from low to high. The organ writing well supports the voices and does not distract from the text. Benson writes with an awareness of the English choral tradition, evident in this score.

When We Are Tested, arranged by Robert Benson. SATB and organ, Augsburg Fortress, 979-8-8898-3527-1, 2024, \$2.50. Duration: 3:30 minutes. Available from augsburgfortress.com.

The text about Jesus’s temptation in the desert is often used for the first Sunday of Lent. There are four stanzas of the hymn with interludes in this selection. The first three stanzas have unison singing with variations in the accompaniment for each verse. The choir only has individual parts on the final stanza with augmentation of the rhythm in the final sung phrase and coda, an ending by the organist. This could be quickly learned by your choir, and the familiar hymntune SLANE lets the listener focus on the text, which helps us realize that all are tested and sifting through how we can use our faith to best work through life’s challenges.

—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.

CALIFORNIA

Adán Alejandro Fernández; California Lutheran University, Thousand Oaks, 6/17, 12:30 pm

Gail Archer, Messiaen, *Méditations sur le Mystère de la Sainte Trinité*; Cathedral of Christ the Light, Oakland, 6/20, 3 pm

Emma Whitten; First United Methodist, Glendale, 6/22, 7 pm

Olivier Latry, with San Francisco Symphony, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Davies Symphony Hall, San Francisco, 6/25, 2 pm; 6/26, 7:30 pm; 6/27, 7:30 pm

Olivier Latry, masterclass; Cathedral of St. Mary of the Assumption, San Francisco, 6/27, 9:30 am

Maxim Dzul; Cathedral of St. Mary of the Assumption, San Francisco, 7/5, 4 pm

Stefan Donner; Cathedral of St. Mary of the Assumption, San Francisco, 7/12, 4 pm

Lauma Akmene; Cathedral of St. Mary of the Assumption, San Francisco, 7/19, 4 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 7/26, 4 pm

COLORADO

David Higgs; Aspen Community Church, Aspen, 7/19, 7 pm

DISTRICT OF COLUMBIA

Kevin Birch; St. Joseph’s on Capitol Hill, Washington, 7/12, 4 pm

GEORGIA

Aaron Tan; Cathedral of Christ the King, Atlanta, 6/17, 7:30 pm

Jeremy Filsell; Peachtree Road United Methodist, Atlanta, 6/24, 7:30 pm

Lynne Davis; St. Luke’s Episcopal, Atlanta, 7/1, 7:30 pm

Ken Cowan; All Saints Episcopal, Atlanta, 7/15, 7:30 pm

Nathaniel Gumbs; Cathedral of St. Philip, Atlanta, 7/22, 7:30 pm

ILLINOIS

Douglas Cleveland; Fourth Presbyterian, Chicago, 6/26, 12:10 pm

• **Damin Spritzer**; Cathedral of St. Peter, Belleville, 7/8, 2:45 pm

• **Emma Whitten**; Cathedral of St. Peter, Belleville, 7/8, 4 pm

INDIANA

Stephen Schnurr; St. Paul Lutheran, Michigan City, 6/17, 12:15 pm

MAINE

Jillian Gardner; Sunset Congregational, Deer Isle, 6/28, 7 pm

MASSACHUSETTS

Elisa Bickers; Methuen Memorial Music Hall, Methuen, 6/17, 7:30 pm

Jerrick Cavagnero; Methuen Memorial Music Hall, Methuen, 6/24, 7:30 pm

Stefan Donner; Methuen Memorial Music Hall, Methuen, 7/1, 7:30 pm

Ray Nagem; Methuen Memorial Music Hall, Methuen, 7/5, 3 pm

Raphael Attila Vogl; Methuen Memorial Music Hall, Methuen, 7/8, 7:30 pm; 7/9, 2 pm

Leo Abbott; Methuen Memorial Music Hall, Methuen, 7/15, 7:30 pm
Meg Harper; Methuen Memorial Music Hall, Methuen, 7/22, 7:30 pm
Augustine Sobeng; Methuen Memorial Music Hall, Methuen, 7/29, 7:30 pm

MICHIGAN

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 6/26, 12:30 pm

MINNESOTA

Catherine Rodland; Boe Chapel, St. Olaf College, Northfield, 6/24, 12:15 pm

Nathan Proctor; St. John Lutheran, Northfield, 7/8, 12:15 pm
 Lutheran Summer Music Academy students; Christiansen Music Hall, St. Olaf College, Northfield, 7/15, 12:15 pm

Noah Klein; First United Church of Christ, Northfield, 7/22, 12:15 pm

Richard Collman; St. Peter Lutheran, Northfield, 7/29, 12:15 pm

MISSOURI

Ryan Chan; Grace United Methodist, St. Louis, 7/6, 12:30 pm

Bryan Anderson; Third Baptist, St. Louis, 7/6, 3 pm; 7/7, 3 pm

Christopher Houlihan, with soprano; First Presbyterian, Kirkwood, 7/8, 6:45 pm & 8:15 pm

Chelsea Chen; Manchester United Methodist, Manchester, 7/9, 8 pm

NEW YORK

Brett Valliant; Clemens Performing Arts Center, Elmira, 7/6, 10 am

Christopher Houlihan; Riverside Church, New York City, 7/14, 7 pm

Renée Anne Louprette; Riverside Church, New York City, 7/21, 7 pm

PENNSYLVANIA

Pittsburgh Girls Choir; Shadyside Presbyterian, Pittsburgh, 6/16, 2 pm

Longwood Organ Academy students; Longwood Gardens, Kennett Square, 7/16, 1:30 pm

Carol Anne Taylor-Procter, carillon; Longwood Gardens, Kennett Square, 7/31, 6 pm

UTAH

Isabelle Demers; Brigham Young University, Provo, 7/23, 7:30 pm

VIRGINIA

Nathan Laube; Cathedral of the Sacred Heart, Richmond, 6/26, 7:30 pm

Chase Loomer; St. James Episcopal, Richmond, 7/31, 7 pm

WISCONSIN

Benjamin Stone; Lawrence University, Appleton, 6/17, 12:15 pm

Derek Nickels; Holy Cross Catholic Church, Kaukauna, 6/24, 12:15 pm

James Casey; Holy Spirit Catholic Church, Stevens Point, 6/25, 6:15 pm

Christopher Ganza; Shrine of Our Lady of Guadalupe, La Crosse, 6/28, 3 pm

Ethan Mellema; Memorial Presbyterian, Appleton, 7/1, 12:12 pm

Don Verkuijen; First Presbyterian, Neenah, 7/8, 12:15 pm

James Gerber; Holy Spirit Catholic Church, Stevens Point, WI, 7/16, 6:15 pm

Jeffrey Verkuilen; All Saints Episcopal, Appleton, 7/22, 12:15 pm

Andrew Scanlon; Shrine of Our Lady of Guadalupe, La Crosse, 7/26, 3 pm

Erich Knapp; First English Lutheran, Appleton, 7/29, 12:15 pm

Rowen Erickson; Holy Spirit Catholic Church, Stevens Point, WI, 7/30, 6:15 pm

FRANCE

Students of Poitiers Conservatory; Église Notre-Dame-de-l'Assomption, Vouvant, 6/21, 4 pm

Charel Breisch; Église réformée Saint-Paul, Strasbourg, 7/4, 7:30 pm

Erik Latour, with alpenhorn; Basilica of St. Francis de Sales, Thonon-les-Bains, 7/8, 6:30 pm

Jonathan Scott, with Tom Scott, piano; Église Notre-Dame-de-l'Assomption, Vouvant, 7/9, 7 pm

Damien Savoy; Basilica of St. Francis de Sales, Thonon-les-Bains, 7/15, 6:30 pm

Jan Liebermann; Église Notre-Dame-de-l'Assomption, Vouvant, 7/16, 7 pm

Louis Guilleux; Église réformée St.-Paul, Strasbourg, 7/18, 7:30 pm

Thomas Kientz; Basilica of St. Francis de Sales, Thonon-les-Bains, 7/22, 6:30 pm

Michel Bourcier; Église Notre-Dame-de-l'Assomption, Vouvant, 7/23, 7 pm

Sophie Nakonechna; Église réformée St.-Paul, Strasbourg, 7/25, 7:30 pm

Véronique Le Guen; Église Notre-Dame-de-l'Assomption, Vouvant, 7/30, 7 pm

GERMANY

Sebastian Heindl; Kulturpalast, Dresden, 6/17, 8 pm

Jürgen Sonnentheil; Kathedrale, Dresden, 6/24, 8 pm

Anneke Brose; Pfarrkirche Wiederkunft Christi, Kolbermoor, 7/1, 5:45 pm

Gabriele Agrimonti; Frauenkirche, Dresden, 7/1, 8 pm

Philip Crozier; St. Lambertus, Erkelenz, 7/4, 11:30 am

Philip Crozier; Kloster, Steinfeld, 7/5, 4 pm

Konstantin Reymaier; Kreuzkirche, Dresden, 7/8, 8 pm

Holger Gehring; Kathedrale, Dresden, 7/15, 8 pm

Vincent Dubois; Frauenkirche, Dresden, 7/22, 8 pm

Michal Markuszewski; Kreuzkirche, Dresden, 7/29, 8 pm

NETHERLANDS

Aart Bergwerff & Ben Van Oosten; Grote Kerk, Den Haag, 6/19, 8 pm

NORWAY

James D. Hicks; Parish Church, Lillehammer, 6/28, 7 pm

Philip Crozier; Parish Church, Lillehammer, 7/12, 7 pm

Philip Crozier; Lutheran Church, Sarpsborg, 7/14, 12:30 pm

Philip Crozier; Parish Church, Arendal, 7/17, 12 noon

SWEDEN

Philip Crozier; S. Petri Kyrka, Malmö, 7/22, 12:10 pm

Philip Crozier; Fredrikskyrkan, Karlskrona, 7/25, 12 noon

SWITZERLAND

Humberto Salvagnin; Cathedral, Geneva, 6/19, 7:15 pm

Quentin Guérillot; Cathedral, Geneva, 6/20, 6 pm; 6/21, 6 pm

Henri-François Vellut; Protestant Church, Aubonne, 6/21, 6 pm

Guy Bovet, with guitar; Grange de la Dîme, Romainmôtier, 6/27, 4:30 pm

Arthur Saunier; Madeleine, Geneva, 6/27, 5 pm

Zeltzin Perez, with sackbut, cornett; Musée de l'orgue, Roche, 6/27, 5:15 pm

Diego Innocenzi; Cathedral, Geneva, 6/27, 6 pm

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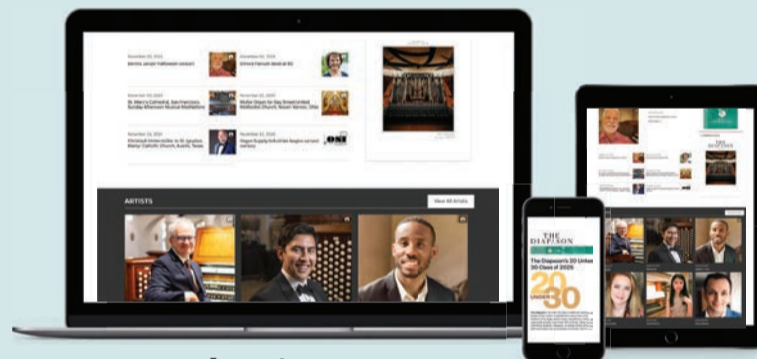
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Jean-Louis Feiertag; Cathedral, Fribourg, 7/1, 12:15 pm
Georgy Terekhov; Musée de l'orgue, Roche, 7/4, 5:15 pm
Silvius von Kessel; Basilika St.-Ulrich, Kreuzlingen, 7/5, 5 pm
Olga Grigorieva; Musée de l'orgue, Roche, 7/11, 5:15 pm
Marcin Fleszar, with violin; Musée de l'orgue, Roche, 7/18, 5:15 pm
Francesco Alessandrini; Musée de l'orgue, Roche, 7/25, 5:15 pm

UNITED KINGDOM

James Kibbie; St. Michael's, Cornhill, London, 6/15, 1 pm
Thomas Trotter; Town Hall, Birmingham, 6/15, 1 pm
Zsombor Tóth-Vajna; St George's, Hanover Square, London, 6/16, 1:10 pm
Sebastian Moreau; Cathedral, Hereford, 6/16, 1:15 pm
Benjamin Chewter; Welsh Church, London, 6/17, 1:05 pm
Nathan Laube; Cathedral, Liverpool, 6/18, 6 pm
Norman Harper; St. George's, Beckenham, London, 6/20, 11 am
 Royal College of Music students; Methodist Central Hall, London, 6/21, 3 pm
Philip Crozier; Cathedral, Coventry, 6/22, 12:30 pm
Christopher Herrick; St. Michael's, Cornhill, London, 6/22, 1 pm
Alexander Ffinch; Grosvenor Chapel, London, 6/23, 1:10 pm
Anthony Gritten; Cathedral, Hereford, 6/23, 1:15 pm
Philip Crozier; Cathedral, Bradford, 6/24, 1 pm
Philip Crozier; Cathedral, Worcester, 6/25, 12:15 pm
Philip Crozier; Holy Trinity Church, Kendal, 6/26, 12:30 pm
Edward Wilmouth; All Saints, Woodham, 6/27, 4 pm
Ophelia Amar; St. John the Evangelist Catholic Church, Islington, 6/27, 7:30 pm
Philip Crozier; Town Hall, Ayr, 6/29, 12 noon
 Eton College students; Town Hall, Reading, 6/29, 1 pm
Thomas Trotter; Town Hall, Birmingham, 6/29, 1 pm
Gordon Stewart; St. Michael's, Cornhill, London, 6/29, 1 pm
Jason Tang; St. George's, Hanover Square, London, 6/30, 1:10 pm
Andrew Reid; Cathedral, Hereford, 6/30, 1:15 pm
Adrian Marple; Cathedral, Inverness, 7/3, 1:15 pm
Darren Williams; Emmanuel Church, Sutton Coldfield, 7/4, 1 pm

Ewan Murray; Cathedral, Hereford, 7/7, 1:15 pm
Tiffany Vong; Cathedral, Inverness, 7/10, 1:15 pm
Anthony Halliday; St. Alphage, Edgware, 7/11, 3 pm
John Kitchen; Christ Church Spitalfields, London, 7/13, 7:30 pm
Alessandro Bianchi; Cathedral, Hereford, 7/14, 1:15 pm
Jonathan Melling; Welsh Church, London, 7/15, 1:05 pm
Gordon Tocher; Cathedral, Inverness, 7/17, 1:15 pm
Johannes Geffert; Methodist Central Hall, London, 7/19, 3 pm
Jonathan Hope; Cathedral, Hereford, 7/21, 1:15 pm
 Young organists recital; Cathedral, Inverness, 7/24, 1:15 pm
Jan Liebermann; St. John the Evangelist Catholic Church, Islington, 7/25, 7:30 pm
Hilary Norris; Cathedral, Hereford, 7/28, 1:15 pm
Philip Berg; Cathedral, Inverness, 7/31, 1:15 pm

Summer Carillon Calendar

Ann Arbor, Michigan
 University of Michigan, Ann & Robert H. Lurie Carillon, Mondays at 7 pm
 July 13, Jeremy Chesman
 July 20, Ellen Dickinson
 July 27, Margaret Pan

Dayton, Ohio
 Deeds Carillon
 June 14, 3 pm, Alan Bowman
 June 27, 3 pm, Alan Bowman
 June 28, 3 pm, Alan Bowman
 June 30, 7 pm Alan Bowman, with Carillon Park Concert Band
 July 4, 1 pm, Alan Bowman
 July 12, 3 pm, Alan Bowman
 July 19, 3 pm, Alan Bowman
 July 26, 3 pm, Alan Bowman
 August 9, 3 pm, Alan Bowman
 August 23, 3 pm, Alan Bowman
 September 5, 12 noon, Alan Bowman
 September 11, 10 am, Alan Bowman
 September 13, 3 pm, Alan Bowman
 September 20, 11 am & 2 pm, Alan Bowman
 October 4, 3 pm, Alan Bowman
 October 18, 3 pm, Alan Bowman
 October 25, 3 pm, Alan Bowman
 November 21, 5 pm, Alan Bowman
 November 24, 5 pm, Alan Bowman
 December 7, 10 am, Alan Bowman

Fort Washington, Pennsylvania
 St. Thomas Church, Whitmarsh,
 Tuesdays at 7 pm
 July 7, Lisa Lonie

July 14, Keiran Cantilina
 July 21, Michelle Lam
 July 28, Carol Anne Taylor

Glencoe, Illinois

Chicago Botanic Garden,
 Tuesdays at 10 am
 June 9, Elien Van den Broeck
 June 16, Kieran Cantilina
 June 23, Mark Lee
 June 30, Austin Ferguson
 July 7, Erika Anderson
 July 14, Mitchell Stecker
 July 21, Michael Dixon
 July 28, Carlo van Ulft
 August, 4, Jess Ip
 August 11, The Treblemakers
 August 18, Alex Johnson & Kayla Gunderson
 August 25, Wylie Crawford

Hartford, Connecticut

Trinity College, Wednesdays at 7 pm
 June 24, Lynnli Wang
 July 1, Paul Stelben
 July 8, Ellen Dickinson
 July 15, Jeremy Ng
 July 22, Margaret Pan

Kennett Square, Pennsylvania

Longwood Gardens, Fridays at 6 pm
 June 5, Hunter Chase
 June 26, Amy Hamburg-Mead
 July 31, Carol Anne Taylor
 August 7, Keiran Cantilina
 August 21, Michael Gancz
 September 4, John Widmann
 September 11, Michelle Lam
 September 25, Julie Zhu

Minneapolis, Minnesota

Central Lutheran Church, Sundays at 11:45 am
 June 14, Timothy Short
 July 5, Timothy Short
 July 12, Amy Hamburg-Mead
 July 19, John Gouwens
 July 25 (Saturday), Margaret Pan

Owings Mills, Maryland

McDonogh School, Fridays at 7 pm
 July 3, Buck Lyon-Vaiden
 July 10, Gerald Martindale
 July 17, Keiran Cantilina
 July 24, Michelle Lam
 July 31, John Gouwens

Princeton, New Jersey

Princeton University Chapel,
 Sundays at 1 pm
 July 5, Amy Hamburg-Mead
 July 12, Keiran Cantilina
 July 19, Michelle Lam
 July 26, Carol Anne Taylor
 August 2, John Gouwens
 August 9, Joseph Min

August 16, Lisa Lonie
 August 23, Princeton carillon studio
 August 30, The Treblemakers
 September 6, Anton Fleissner

Rochester, Minnesota

Mayo Clinic, Saturdays at 4 pm
 July 4, Austin Ferguson
 July 11, Cao Linh Pham
 July 18, Linda Dzuris
 July 25, Margaret Pan
 August 1, Vinson Lam
 August 8, Amy Hamburg-Mead
 August 15, Keiran Cantilina

Rochester, New York

University of Rochester, Hopeman Carillon, Mondays at 6:30 pm
 July 20, Andrée-Anne Doane
 July 27, Sheryl Modlin
 August 3, Julie Zhu
 August 10, Michael Gancz

St. Paul, Minnesota

House of Hope Presbyterian Church
 Sundays at 4 pm
 July 4 (Saturday), Timothy Short
 July 12, Amy Hamburg-Mead
 July 19, John Gouwens
 July 26, Margaret Pan



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CORRADO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, December 13: Noël Polonais (*Livre de Noël's*, op. 60, Livraison 2, no. 1), Guilmant; *Pastorale*, BWV 590, Bach; Offertoire pour la Messe de Minuit (*Pièces posthumes*, no. 39), Franck; *Variations sur un Noël Provençal*, J. Bouvard.

ANTHONY GRITTEN, St. Michael's Church Cornhill, London, UK, December 1: *Dix Pièces*, Gigout.

BENJAMIN MARKOVIC, St. Michael's Church Cornhill, London, UK, November 17: *Prelude and Fugue in c*, BWV 546, Bach; *A Fancy*, Byrd; *Trois Impressions*, op. 72, Karg-Elert; *Serenade*, Bourgeois; *Three Pieces*, H. 63, Bridge; *Sortie in E-flat*, Lefébure-Wély.

DANIEL MOULT, Bloomsbury Central Baptist Church, London, UK, November 29: *War March of the Priests*, Mendelssohn, transcr. Best; *Nicht zu schnell (Sechs Studien in kanonischer Form*, op. 56, no. 1), Schumann; *Passacaglia in c*, BWV 582, Bach; *Andante in G*, S. S. Wesley; *Variations on a Theme of Paganini*, Thalben-Ball; *Fantaisie No. 1 in E-flat*, Le Cygne, Saint-Saëns; *Prelude and Fugue in B (Trois préludes et fugues*, op. 7, no. 1), Dupré.

JAMES O'DONNELL, Woolsey Hall, Yale University, New Haven, CT, December 7: *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Suite*, op. 5, Duruflé; *Évocation*, op. 37, Dupré.

SHARON PETERSON, Fourth Presbyterian Church, Chicago, IL, December 19: *Nun Komm, der Heiden Heiland*, BWV 661a, Bach; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes*, op. 122, no. 8), Brahms; *Es ist ein Ros' entsprungen*, Drischner; *The Sussex Mimmers' Christmas Carol*, Grainger, transcr. Perna; *Chant a' l'alto*, Basse

de Cromorne ou de Trompette, Où les tons sont mêlés, Maestoso molto (*Noël Basque*), Benoit; *The Snow Lay on the Ground*, Sowerby; *Silent Night (Die Natati*, op. 37), Barber; *Què li darem a n'el Noi de la Mare*, El Desembre Congelat (*Five Spanish Carols*), Guinaldo.

JULIE PINSONNEAULT, Cathedral Notre-Dame, Luxembourg City, Luxembourg, December 20: *La Vierge et l'Enfant*, Les Enfants de Dieu, Les Anges, Jésus accepte la souffrance, Dieu parmi nous (*La Nativité du Seigneur*, nos. 1, 5, 6, 7, 9), Messiaen.

STEPHEN PRICE, with Daniel Strawser, cello, Choir of the North Women's Ensemble, UAF String Ensemble, Jaunelle Claire, conductor, University of Alaska Fairbanks, Fairbanks, AK, November 9: *Variations on America*, Ives; *Retrospection*, Price; *Allegro (Improvvised Symphony in c)*, Dupré, transcr. Stech; *Prière*, op. 158, Saint-Saëns; *Ave Maria*, Brahms; *Allegro (Concerto in F*, op. 4, no. 4), Handel; *Allegro, Allegro molto (Symphony No. 2)*, Hildén.

DARYL ROBINSON, First Presbyterian Church, Kilgore, TX, November 11: *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 7, no. 1), Dupré; *Adagio in E*, Bridge; *Rhapsody in c-sharp (Three Rhapsodies*, op. 17, no. 3), Howells; *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Two Scherzos*, Roberts; *Requiescat in Pace*, Sowerby; *Fantasia on a Theme of Gustav Holst*, Miller.

JOHN SCHWANDT, St. Mark's Episcopal Cathedral, Shreveport, LA, November 13: *Präludium in C*, Böhm; *Adagio (Symphonie III in f-sharp*, op. 28), Vierne; *Prelude in F*, Fanny Mendelssohn; *Variations on The Gift of Love*, Damp; *Oh, Let Your Soul Now Be Filled*

with Gladness (*Three Swedish Folk Hymn Preludes*), Ferguson; *My Song Is Love Unknown*, Manz, transcr. Schwandt; *Passacaglia in c*, BWV 582, Bach; *Adoration*, Price; *Rhumba*, Elmore; *Improvisation* on submitted themes.

JAKE SCICINSKI, St. Michael's Church, Cornhill, London, UK, January 19: *Choral Fantasia on the Old Hundredth*, Parry; *Rhapsody in E*, op. 4, Darke; *Prelude in E-flat*, BWV 552i, *Allein Gott in der Höh' sei Ehr'*, BWV 663, Bach; *Benedictus*, Rowley; *Sonata V in D (Six Sonatas*, op. 65, no. 5, MWV W 60), Mendelssohn.

SHERYL SEBO, with Richard Lepert, viola, St. Luke's Methodist Church, Kilgore, TX, November 10: *Fanfare on Psalm 150*, Hwang; *Fantasy and Fugue in g*, BWV 542, Bach; *Air (Suite No. 1)*, Price; *Voluntary on Engelberg, The King of Love My Shepherd Is*, Callahan; *Lobet den Herren, denn er ist sehr freundlich*, Scheidemann; *Toccata: Lobe den Herren, den mächtigen König der Ehern*, Micheelsen; *Saluto Angelico (Cathedral Windows*, op. 106, no. 5), Karg-Elert; *Twilight at Fiesole (Harmonies of Florence)*, Bingham; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines*, no. 10), Mulet.

DONG-ILL SHIN, Woolsey Hall, Yale University, New Haven, CT, November 23: *Allegro maestoso (Sonata in G*, op. 28), Elgar; *Passacaglia in c*, BWV 582, Bach; *Trois pièces*, op. 29, Pierné; *Sportive Fauns*, d'Antalfy; *Fantaisie in A*, FWV 35 (*Trois pièces*, no. 1), Franck; *Moto ostinato (Sunday Music)*, Eben.

VICTORIA SHOROKHOVA, Loyola University, Chicago, IL, November 16: *Prelude and Fugue in D*, BWV 532, Bach; *Two preludes (Ten Chorale Preludes Imitating the Old Masters*, op. 103, nos. 2, 3), Bass Ostinato (*Concerto*

No. 2), Tariverdiev; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Tanz-Toccata*, Heiller; *Lullaby (Suite No. 2)*, Hampton; *Scherzo*, op. 2, Duruflé; *Carillon de Westminster (24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

WYATT SMITH, University of Puget Sound, Tacoma, WA, November 16: *Toccata, Chorale, and Fugue*, Jackson; *Psalm Preludes*, set 1, no. 3, Howells; *Three Impromptus*, op. 78, Coleridge-Taylor; *Fugue, Siciliano, and Toccata*, MacDonald; *Fantasia and Toccata in d*, op. 57, Stanford.

EMMA WHITTEN, with DAVID BALL, organ, and Lauren McCaul, soprano, Cathedral of Our Lady of the Angels, Los Angeles, CA, November 5: *Te Deum*, op. 11, Demessieux; *Pie Jesu (Requiem)*, Fauré; *A Fancy for Two to Play*, Hancock; *Duo, Dialogue sur les grands Jeux (Ave Maris Stella, Livre d'Orgue)*, de Grigny; *Transformations: Fantasia on Pange Lingua*, French.

EMMA WHITTEN, Cathedral of the Madeleine, Salt Lake City, UT, November 9: *Te Deum*, op. 11, Demessieux; *Fantasia on Salve Regina*, op. 73, de Jong; *Ave Maris Stella (Livre d'Orgue)*, de Grigny; *Lucis Creator*, Papadakos; *Transformations: Fantasia on Pange Lingua*, French; *Choral in b*, FWV 39 (*Trois Chorals*, no. 2), Franck; *Sicilienne (Suite*, op. 5), Duruflé; *Prelude and Fugue in e*, BWV 548, Bach.

CRAIG WILLIAMS, Basilica San Gaudenzio, Novara, Italy, November 2: *Sonata III in A (Six Sonatas*, op. 65, no. 3), Mendelssohn; *Jubelt Intrada*, Macchia; *Prayer, Consolacion; Toccata in d*, Mailly; *An Waßerfließen Babylon*, BWV 653, Bach; *Phantasie und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

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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 48+ 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 the Pipe Organ Database (www.PipeOrgan-Database.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-POSITIF (767-4843).

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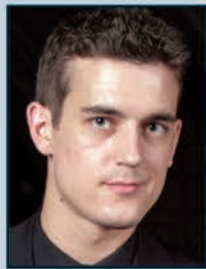
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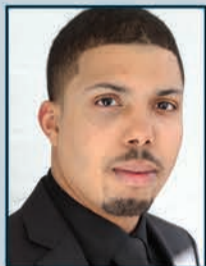
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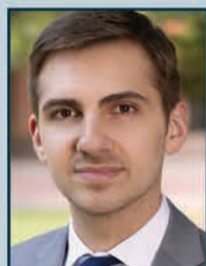
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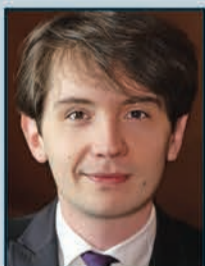
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