

THE DIAPASON

DECEMBER 2025



Saint Andrew's Episcopal Church
Houston, Texas
Cover feature on pages 18–19

PHILLIP TRUCKENBROD

CONCERT ARTISTS



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



CHRISTOPHER HOULIHAN



DAVID HURD



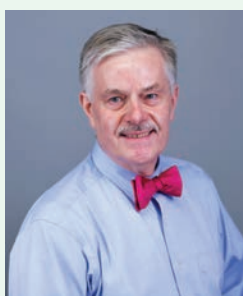
MARTIN JEAN



BÁLINT KAROSI



NICOLE KELLER



HUW LEWIS



CHASE LOOMER



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



JACK MITCHENER



BRUCE NESWICK



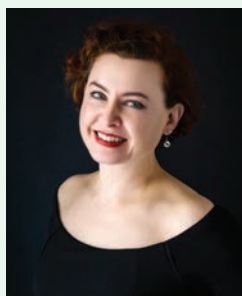
RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



DAMIN SPRITZER



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH

BRYAN ANDERSON
2023
Longwood Gardens
International
Organ Competition
Pierre S. du Pont
First Prize Winner



10 Abbott Lane
Dearborn, MI 48120
email@concertartists.com
www.concertartists.com
860-560-7800
Charles Miller, President
Phillip Truckenbrod, Founder

THE DIAPASON

Organ Legacy Media, LLC

One Hundred Sixteenth Year: No. 12,
Whole No. 1393
DECEMBER 2025
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- The Mystery of the Disappearing Pipe
Organs
by Darren K. Hinesley 14

NEWS & DEPARTMENTS

- Editor's Notebook 3
Here & There 3
Appointments 6
Carillon News 6
Harpsichord Notes by Michael Delfin 11
In the wind . . . by John Bishop 12
Choral and Organ Music Received 23

REVIEWS

- Book Reviews 8
New Recordings 8, 20
New Choral Music 22

NEW ORGANS

10

CALENDAR

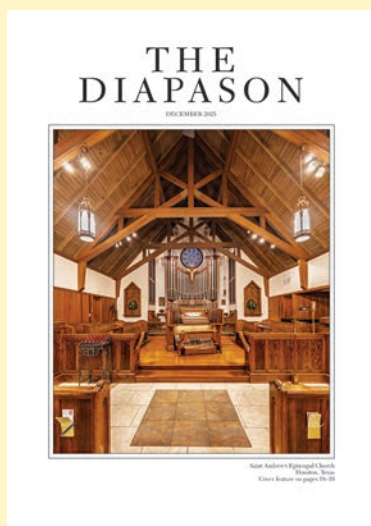
24

RECITAL PROGRAMS

25

CLASSIFIED ADVERTISING

26



COVER

Kegg Pipe Organ Builders, Hartville, Ohio;
Saint Andrew's Episcopal Church,
Houston, Texas 18

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

Assistant Editor **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

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

Circulation/
Subscriptions **THE DIAPASON**
6212 US Highway 6, Suite 200
Portage, IN 46368
subscriptions@thediapason.com
847/954-7989

Designer **ROBIN MCCARTNEY**

Contributing Editors **MICHAEL DELFÍN**
CURTIS PAVEY
Harpsichord

GRACE JACKSON
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Karen Schneider Kirner**
Joyce Johnson Robinson
John L. Speller

Editor's Notebook

Another year, another milestone

The current issue, our 1,393rd, marks the conclusion of 116 years of quality publishing of news of all matters related to the organ, church music, harpsichord, and carillon. We could not put this issue together without you—your subscription, your advertisement, your articles and news items, your support. The staff of THE DIAPASON is grateful for your part in making this possible, and we look forward to many more years of serving you.

That perfect gift for a friend

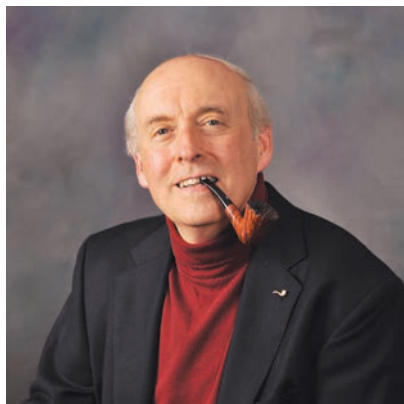
In this season of giving, a gift subscription to THE DIAPASON makes the perfect remembrance for a friend who enjoys reading about the organ, harpsichord, carillon, and church music. It is a gift that is remembered month after month. Keep in mind that our student subscription rate of \$20 for one year (digital edition) is simply unbeatable. Visit www.thediapason.com/subscribe, or call 847/954-7989.

In this issue

Darren K. Hinesley traces an interesting story regarding two Reuter Organ Company instruments from the 1920s installed in Kansas City, Missouri—one in a residence, the other in a museum. In "Harpsichord Notes," Michael Delfin reviews a recent recording of works by Johann Sebastian Bach performed on a lautenwerk by Charlotte Mattax Moersch. John Bishop, in "In the Wind. . .," concludes his series of columns on his travels this year to see historic organs in the Netherlands. A new

Here & There

People



Dan Locklair

Dan Locklair has been awarded the 2025 American Prize Ernst Bacon Memorial Award for the Performance of American Music in the Professional Composers Category for his *Requiem* for SATB chorus (divisi), soloists (SATB), organ, and string orchestra. The American Prize in Composition recognizes and rewards composers in America of works for orchestra, chorus, concert band, chamber ensemble, theater, opera, dance, or film that have been publicly performed or read and recorded.

The nine-movement, 45-minute *Requiem* set in English uses elements of the Latin Requiem Mass, along with non-traditional solo movements featuring additional Biblical texts. It is published by Subito Music. For further information: locklair.com.

Richard Spotts, author of *Charles Tournemire's L'Orgue Mystique: La Haute Mission*, will perform the complete 253 movements of *L'Orgue Mystique* by Charles Tournemire across seventeen evenings in Lent 2026 at St. Paul's Episcopal Church, Chestnut Hill, Philadelphia, Pennsylvania, featuring the church's recently renovated Aeolian-Skinner organ, a project undertaken by



Richard Spotts

Russell & Co. Organ Builders. Performances are Mondays, Tuesdays, and Wednesdays at 7:30 p.m.: February 23, 24, 25, March 2, 3, 4, 9, 10, 11, 16, 17, 18, 23, 24, 25, 30, and 31. Programs will be livestreamed and recorded. For information: richspotts.com and stpaulschestnuthill.org.



Paul Jacobs at the Brombaugh organ, Central Lutheran Church, Eugene, Oregon (photo credit: Athena Delene)

Paul Jacobs performed from memory Johann Sebastian Bach's *Art of Fugue*, BWV 1080, on three occasions: July 7 at Central Lutheran Church, Eugene, Oregon, presented by the

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



three-manual practice organ by Schoenstein & Co., Opus 186, for Brigham Young University–Idaho is featured in New Organs.

This month's cover feature spotlights the new organ by Kegg Pipe Organ Builders of Hartville, Ohio, for Saint Andrew's Episcopal Church, Houston, Texas. The three-manual, 32-rank instrument demonstrates great flexibility within its specification.

Gruenstein Award

Nominations for THE DIAPASON's fourth Gruenstein Award, recognizing the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2026, are being accepted through January 31. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of the August 2025 issue. All materials are to be submitted to Stephen Schnurr at sschnurr@thediapason.com. ■

Oregon Bach Festival; September 9 at St. Peter's Lutheran Church in New York City; and October 12 at Walt Disney Concert Hall, presented by the Los Angeles Philharmonic. For information: pauljacobsorgan.com.



Dennis Janzer

Dennis Janzer has retired after ten years as director of music and organist at St. Mary's Episcopal Cathedral, Memphis, Tennessee. On October 5 during his final service, he was honored with the title "Organist Emeritus" and presented with an original artwork of the cathedral, created by the Reverend Jerry Harber, which was used to adorn the bulletin covers. Richard Townley, former assistant musician at the cathedral, will now lead the cathedral's music program. He was commissioned to compose and perform a new work for the occasion, *Fantasia on Rendez à Dieu*. Furthermore, Janzer's original compositions were used throughout the service.

Janzer will continue his work as a house composer for Wayne Leupold Editions. His organ transcription of Maurice Ravel's *Boléro* is the latest addition to Leupold's transcription catalogue. Janzer resides in the Memphis area and will continue performing and substituting during retirement.

► page 4

The Diapason (ISSN 0012-2378) is published monthly by Organ Legacy Media, LLC, 6212 US Highway 6, Suite 200, Portage, IN 46368. Phone 847/954-7989. E-mail: sschnurr@thediapason.com.

Print subscriptions: 1 yr. \$59; 2 yr. \$104; 3 yr. \$149 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$79; 2 yr. \$129; 3 yr. \$179. Other foreign subscriptions: 1 yr. \$119; 2 yr. \$179; 3 yr. \$239. Digital subscription (no print copy): 1 yr. \$49; 2 yr. \$74; 3 yr. \$99. Student (digital only): \$20. Single copies \$10 (United States); \$15 (Canada and Mexico); \$20 (other foreign).

Periodical postage paid at Portage, Indiana, and at additional mailing offices. POSTMASTER: Send address changes to The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368; subscriptions@thediapason.com.

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

Copyright ©2025. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

The Diapason accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

ORGAN
LEGACY MEDIA™

► page 3



James Russell Brown

James Russell Brown celebrated forty years as director of music and organist for St. Giles Episcopal Church, Northbrook, Illinois, on Sunday, October 5. The morning Eucharist concluded with a reception, and in the afternoon Brown performed a recital of works by Scheidt, Buxtehude, Raison, Bach, Franck, and Dupré to an audience of parishioners, friends, colleagues, and former students. The organ was built in 1993 by Hellmuth Wolff et Associés, Opus 37. For information: saint-giles.org.



Philip Crozier

Philip Crozier, one of the last organ students of the late André Marchal (1894–1980), is in the process of releasing recordings of his lessons with the teacher on YouTube. Crozier took private lessons with Marchal from 1978 to 1980,

initially in London, and then at his home in Paris from February 1979 to July 1980. The Paris lessons were recorded on cassette tapes. The first recording has been released, focusing on “Choral in E Major” from César Franck’s *Trois Chorals*. To view: organsofparis.eu/marchal.htm.



James Kibbie

James Kibbie continues his annual tradition offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an “audio holiday card.” For this year’s recording, the 24th in the series, he commissioned Brenda Portman to compose *Variations on “Patapan,”* available in MP3 format at <https://public.websites.umich.edu/~jkibbie/kibbie-holiday.html>.



Matthew W. Noonan

Matthew W. Noonan was awarded the Absolute First Prize in the 2025 Beethoven International Music Competition UK. For this virtual competition,



Competitors and judges for Baylor University competition: Ahreum Han Congdon, Thomas Nicholson, Aidan Yau, Amir Sahay, Benedict Saylor, Jens Korndörfer (photo credit: Julia Doktor)

Baylor University, Waco, Texas, announces results of its Third National High School Competition, held October 25 with eight finalists from across the United States performing on the three-manual Létourneau organ in Truett Seminary. The required repertoire consisted of one piece by Johann Sebastian Bach and a contrasting work, both chosen by each finalist, and an optional hymn. The jury consisted of Ahreum Han Congdon and Jens Korndörfer. The Grand Prize in memory of Joyce Jones (\$1,000) was presented to **Aidan Yau**; second prize (\$500, sponsored by Jack Martin) was given to **Thomas Nicholson**; the young organist prize (\$500, sponsored by Orgues Létourneau) went to **Amir Sahay**; and the hymn prize (\$250, sponsored by Wolf Pipe Organs) was given to **Benedict Saylor**. Each prize winner also received a \$100 gift-certificate from The Leupold Foundation.

The next competition will take place in fall 2026, the date to be announced early in 2026. For information, contact Jens Korndörfer: Jens_Korndorfer@baylor.edu.

Noonan played J. S. Bach’s *Prelude and Fugue in B Minor*, BWV 544. An Arthur Poister award winner and the winner of several American Guild of Organists competitions in his youth, Noonan competed to inspire his own young music students to excel in the arts. He continues to teach music at The Math and Science Academy of Charlotte, North Carolina, and he plays for two Lutheran churches each Sunday morning, as well as maintaining a recital schedule. For information: mwnoonan.com.

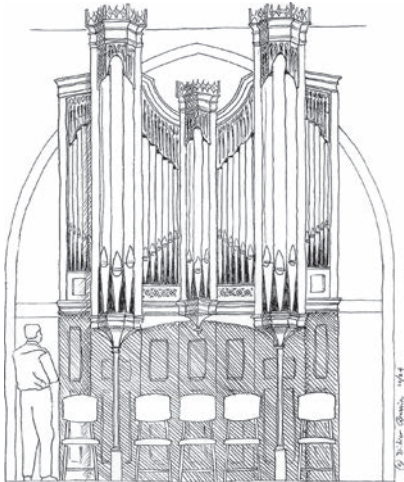
coupler rail, pistons, toe studs, expression and crescendo shoes, drawknobs, rocker tablets, re-finished pedal keys, and new LED music rack and pedal lights. The project was completed during September 2025. **Valerie Blair** is music director/organist of the church. For information: fabryinc.com.

Organbuilders



The console of the organ of Second First Church, Rockford, Illinois

Fabry, Inc., has completed its “Opus One” from the new shop in Kenosha, Wisconsin. The console of the four-manual, 68-rank Skinner/Wicks/Lindsey-Scott organ from **Second First Church** (Second Congregational and First Presbyterian), Rockford, Illinois, was removed to be converted to solid state using the Peterson ICS-4000 System, which also included a new chamber relay. New console items included wood drawknob banks, an inter-manual



Sketch of Schoenstein & Co. organ, Church of St. Michael & St. George, St. Louis, Missouri

Schoenstein & Co., Benicia, California, is building a three-manual, forty-rank organ for the **Church of St. Michael & St. George**, St. Louis, Missouri. This project addresses the demands of an Anglican music program, musicians who will use all of the organ, a beautiful church, a rather dry acoustic, and small organ chambers.

Of note on the specification are the contrasting chorus reeds: a dark Tromba, an Anglo-American Trumpet, and a Harmonic Trumpet. Also included are several special color voices in the Choir division: Fern Flute (open, wood), Silver Flute (slotted, metal), Flute Celeste pair.

► page 6



Builders of Fine Pipe Organs to the World

Celebrating 55 years of building fine pipe organs in the United States

www.ruffatti.com

Via Facciolati, 166 • 35127 Padova Italy

[ruffattiorgans](https://www.youtube.com/ruffattiorgans) organs@ruffatti.com

Organ CD Clearance \$5.99 Each!

After 27 years, JAV Recordings is clearing its CD inventory while supplies last!

Don't miss this chance to expand your collection at a fraction of the cost.

Visit pipe-organ-recordings.com for details.

BACH AT NOON

Grace Church in New York

www.gracechurchnyc.org



ELISA
BICKERS



JACKSON
BORGES



TYLER
CANONICO-DILLEY



SHIN-AE
CHUN



CLARION
DUO



CARSON
COOMAN



ANGELA
KRAFT CROSS



THEO S.
DAVIS



MATTHEW
DION



LAURA
ELLIS



FAYTHE
FREESE



SAMUEL
GASKIN



SIMONE
GHELLER



WESLEY
HALL



MARGARET
HARPER



SARAH
HAWBECKER



JACOB
HOFELING



HYUNJU
HWANG



JAN
KRAYBILL



MARGARET MARTIN
KVAMME



JASON
KLEIN-MENDOZA



PETER
KRASINSKI



MARK
LAUBACH



JIN KYUNG
LIM



ALISON
LUEDECKE



S. ANDREW
LLOYD



COLIN
LYNCH



SCOTT
MONTGOMERY



SHELLY
MOORMAN-STAHLMAN



MANUEL
PIAZZA



BRENDA
PORTMAN



RODLAND DUO
ORGAN & VIOLA



VICKI
SCHAEFFER



PATRICK A.
SCOTT



THOMAS
SHEEHAN



VICTORIA
SHIELDS



DAVID
VON BEHREN



RICHARD
WEBB



BETH
ZUCCHINO

WWW.CONCERTARTISTCOOPERATIVE.COM

512.470.7782
CONCERTARTISTCOOPERATIVE@GMAIL.COM



FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita

Appointments



Robert McCormick

Robert McCormick is appointed director of music for St. Stephen's Episcopal Church, Richmond, Virginia, beginning January 2026, after a decade in the Philadelphia region. At St. Stephen's, he will lead a program comprising multiple choirs of professional singers, volunteer adults, and children choristers, as well as playing the 1951/1968 Aeolian-Skinner organ. He leaves a similar position at the Church of the Good Shepherd, Rosemont, Pennsylvania, previously having served at St. Mark's Episcopal Church, Locust Street, Philadelphia. He continues to concertize and lead workshops under the management of Philip Truckenbrod Concert Artists. Other prior positions include the Church of St. Mary the Virgin, New York City, and St. Paul's, K Street, Washington, D.C. His contributions to THE DIAPASON include interviews with a focus on improvisation (May 2022, pages 20–21; September 2022, pages 12–13; July 2023, pages 16–17; December 2023, pages 12–14; and October 2024, pages 14–15).

His musician colleagues at St. Stephen's include Diana Chou, Chris Edwards, and Paul Honaker. For information: ststephensrva.org and concertartists.com.

► page 4

and the Viole d'Orchestre. The latter can be used as an ensemble or solo voice in combination with nearly any other registration. Installation is planned for late 2026. The parish organist and director of music is **Joseph Arndt**. For information: schoenstein.com and csmg.org.

Carillon News

The **Arthur Satz Department of Music** on the University of Rochester River Campus, Rochester, New York, announces its **2026 Rochester Carillon Composition Competition**. Submissions are sought for the Hopeman Carillon, a fifty-bell instrument atop Rush Rhees Library. Prizes of up to \$2,000 are available, and only University of Rochester students and alumni are eligible. Deadline for submission is March 15, 2026. For information: sas.rochester.edu/mur/hopeman-memorial-carillon/award.html; carson.landry@rochester.edu.

Competitions

The **Third Feith International Organ Competition** will take place August 14–16, 2026, in the Schlosskirche of Blieskastel, Germany, on the three-manual 1919 Johannes Klais organ. The competition is open to organists under the age of thirty. First prize is €6,000; second prize, €3,000; third prize, €1,500. The jury consists of Claudia Rode (chair, Frankfurt), Jörg Abbing (Saarbrücken), Christian von Blohn (St. Ingbert), Jean-Baptiste Monnot (Rouen, France), and Isabelle Demers (Montréal, Canada). Deadline for application is February 28. For further information: feith-orgelwettbewerb.org.

The **Friends of the “Klingende Kirche” Saarlouis-Lisdorf Association** in cooperation with the district town of Saarlouis and the Diocese of Trier announce the **Eleventh International Organ Composition Competition** as part of the Saarlouis Organ Festival 2026. The competition is for a composition for organ and voice, organ and solo instrument, or organ and one voice and one solo instrument, lasting eight to ten minutes, written for the



Fortieth anniversary celebration of Fritts-Richards Opus 4 at St. Alphonsus Catholic Church, Seattle, Washington. Front row: Michiko Sakai, Carole Terry, Tyleen Stults; back row: Stephen Price, Paul Fritts, David Dahl, Kyle Hanks, Frederick Frahm, Andrew Koch (photo credit: Thomas David Nichols)

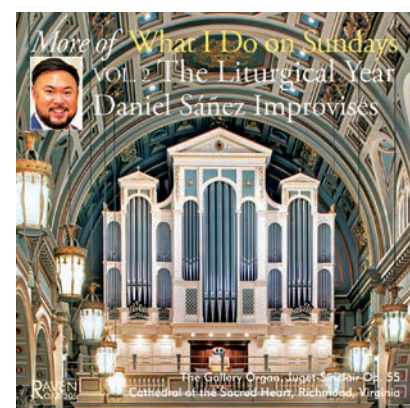
The **Seattle Chapter of the American Guild of Organists** joined with the **University of Washington School of Music** and **St. Alphonsus Catholic Church** to celebrate the fortieth anniversary of Fritts-Richards Opus 4 on October 18. After welcoming remarks by **Andrew Koch** and **Stephen Price**, **Carole Terry** outlined the history of the instrument, including her performance of the dedication recital. **Tyleen Stults** and **Kyle Hanks** demonstrated the instrument's support for music of the 17th and early 20th centuries. Price then played music of Bach and an improvisation on “P-A-U-L-B-F-R-I-T-T-S.” **Frederick Frahm** was present for the premiere of his composition, *Voluntary in Red*. Other honored guests included organbuilder **Paul Fritts** and **David Dahl**, who played the Mass at the dedication of the organ. The reception following included food prepared by **Michiko Sakai**. For information: seattleago.com.

specification of the Mayer organ in the Catholic Church in Saarlouis-Lisdorf. The composition may not have been published or premiered before the competition ends.

First prize is €2,500, with premiere and recording during the 2026 festival; second prize, €1,500; third prize, €750. The jury consists of Thomas Daniel Schlee (chair, Vienna), Violeta Dinescu (Oldenburg/Bucharest), Vincent Dubois (Paris/Saarbrücken), Thierry Escaich (Paris), Daniel Glaus (Bern), Roland Kunz (Saarlouis), Pier Damiano Peretti (Vienna), and Markus Schaubel (Trier/Saarlouis). Deadline for submission is March 31, 2026. For information: klingende-kirche.de.

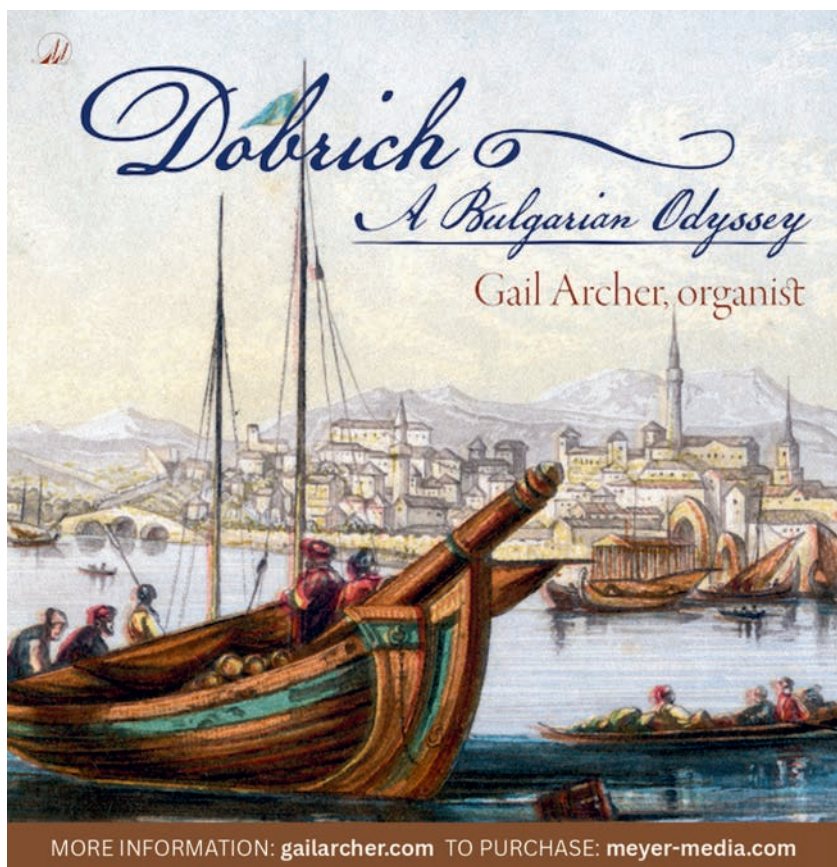
The **Mader Fund** announces its **Fourteenth National Organ-Playing Competition**, November 7, 2026, for organists under the age of 35 as of November 7, 2026. The final round takes place at Claremont United Church of Christ, Claremont, California, on the church's 1988 Glatter-Götz/Rosales three-manual organ. First prize is \$8,000 and a domestic concert tour package, sponsored by Lewtak Pipe Organ Builders. Second prize is \$5,000; third prize, \$3,000; audience prize, \$1,500. The required works by Clarence Mader in both the preliminary and final rounds will be *A Passiointide Fantasy* and *A Lenten Impromptu*, available from Selah Publishing. Other solo organ works may be chosen without restriction. Applications for the preliminary recorded round open January 1 and close July 1. For information: maderscholarshipfund.org.

Recordings



More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sañez Improvises

Raven announces new organ recordings. *More of What I Do on Sundays, Volume 2, The Liturgical Year: Daniel Sañez Improvises* (OAR-205), features Sañez improvising on the 2024 Juget-Sinclair Opus 55 in Sacred Heart Catholic Cathedral, Richmond, Virginia, with 67 stops, 87 ranks, the first album recorded on this instrument. The improvisations are on chant melodies associated with dates and seasons of the liturgical year, such as Advent, Christmas, Easter, etc., on ten tracks of the album. The first track, “Entrada,” is a highly spirited procession improvisation realized on an original theme and uses the Spanish characteristics of the organ, especially the horizontal trumpet stops as well as a drum effect and a flock of birds. For a review of Sañez's



MORE INFORMATION: gailarcher.com TO PURCHASE: meyer-media.com

The Sound of Pipe Organs

M. McNeil
191 pages hardbound
now available **only at**
OHS
organhistoricalsociety.org



What are you waiting for?
Confident pedal work comes with practice
and the right shoes on the pedals!
info@organmastershoes.com 888.773.0066

Volume 1, see the December 2024 issue, pages 11–12.

Sparkling Intensity (OAR-204) features **Stephen Price** performing on the four-manual, 79-rank Flentrop/Paul Fritts organ in St. Mark's Episcopal Cathedral, Seattle, Washington, in a program of 20th- and 21st-century works. The five-movement *Organ Symphony No. 2* by Swedish composer Erland Hildén is featured as well as his *Sparkling Intensity*, for which the album is named. Price also plays *Collage for Organ: Passacaglia and Fugue in the Style of Bach* by Eurydice Osterman; *Three Impressions on KINGSFOLD* by Rachel Laurin; and *Sonata*, op. 18, no. 2, by Hugo Distler. Reviews of both recordings are forthcoming. For information: ravened.com.

Publishers

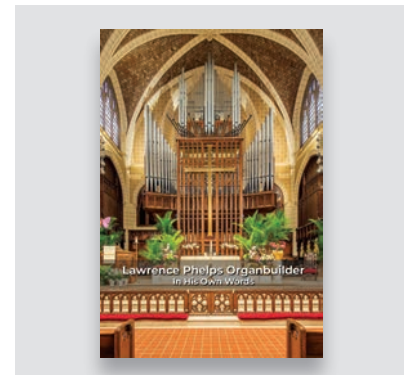


Orgelkalender Deutschland 2026

Butz-Musikverlag announces its *Orgelkalender Deutschland 2026*

(978-3-928412-83-4, €9.90), featuring photography by **Jenny Setchell** of New Zealand. The calendar showcases thirteen organs from various historical periods and regions across Germany, including examples in Trier, Regensburg, Hamburg, Munich, and Speyer. For information: butz-verlag.de.

The Organ Historical Society announces a new book, *Lawrence Phelps Organbuilder: In His Own Words*, edited and annotated by **Bynum Petty** (\$44.95). The hardbound book includes selected correspondence, essays, and lectures of Lawrence I. Phelps—all in chronological order, in which the reader observes first-hand the development of a tonal philosophy that would dominate conventional design and tonal



Lawrence Phelps Organbuilder: In His Own Words

techniques of pipe organs for decades into the future. A review is forthcoming. For information: ohscatalog.org.

CUSTOM ORGANS

Experience the unmatched versatility of a custom Allen Organ, handcrafted to meet the needs of the most demanding organists.

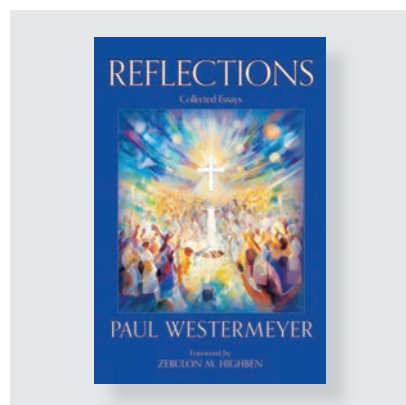
Engineered from the ground up for exceptional performance and musical precision, these custom instruments set the benchmark for digital and hybrid organ technology.

Proudly building our organs in the U.S.A. since 1939, Allen Organ offers unprecedented security by providing sustainable parts and service for your current Allen.

Trust the name.
Secure your future with Allen.

Allen organs
SOUND | TECHNOLOGY | SUSTAINABILITY
allenorgan.com

Book Reviews



Reflections: Collected Essays

Reflections: Collected Essays, by Paul Westermeyer, foreword by Zebulon M. Highben, edited by Robert Buckley Farlee. MorningStar Music Publishers, MSM-90-68, ISBN 978-0-944529-85-0, paperback, 305 pages, \$29.00. Available from morningstarmusic.com.

Paul Westermeyer, Emeritus Professor of Church Music at Luther Seminary in Saint Paul, Minnesota, has had a multifaceted career in church music. An ordained pastor in the Evangelical Lutheran Church in America, he has also served as church musician, scholar, teacher (including twenty-two years at Elmhurst College in Illinois), and president of the Hymn Society in the United States and Canada. His numerous books deal with the roles of the church musician and of music—congregational song in particular—within liturgy. They include *The Church Musician*; *Te Deum: The Church and Music*; *Hymnal Companion to Evangelical Lutheran Worship*; *Let Justice Sing*; *Let the People Sing*; and *With Tongues of Fire: Profiles in Twentieth-Century Hymn Writing*.

This volume, *Reflections: Collected Essays*, thoughts about the church's music and where it leads (2024), offers selected writings from additional titles, plus new essays, some written at the height of the covid pandemic. The essays are collected into four groupings, each addressing different facets of church music and arising from Westermeyer's above-mentioned background as church musician, scholar, and teacher.

The first grouping, "Rise O Church: Reflections on the Church, Its Ministry, and Empire" (published in 2008), deconstructs the late Susan Palo Chervien's 1997 hymn text, "Rise, O Church, like Christ Arisen." These essays focus on the centrality of Alleluia (Praise the Lord) even as it is paired with Kyrie eleison (Lord, have mercy), highlighting service, courage, and mercy ("God's mercy to us, and our mercy to others"), and notes that texts and tunes need to be singable yet "have enough musical heft to bear repetition." The second group, "Church Musicians: Reflections on Their Call, Craft, History, and Challenges" (published in 2015), discusses vocation (not only musical vocation) and the centrality of song in the worshiping community. Throughout the essays of this volume, Westermeyer repeatedly emphasizes that music is "for the glory of God and the good of the neighbor," a point made long ago by Bach himself and still most relevant today. He explains the roles of clergy, church musician, congregation, and choir and discusses specific responsibilities. There is welcome discussion of relations between clergy and church musicians as well as on hymnody, various denominational practices, and today's challenges, not the least music's intent and building a culture of trust.

The third section, "A High and Holy Calling: Essays of Encouragement for the Church and Its Musicians" (published in 2018), presents twenty-one short discussions on various topics, including the role of beauty, hospitality, and compassion in our "culture of distraction, greed, and cruelty." Much practical advice and wisdom is contained herein, with fine commentary on the nature of hymn singing, the pacing of hymnody and the service itself, and on breath, especially the breath of a congregation. These essays also discuss injustices against organists and offer explicit thanks to them for not only their work but also for working with and helping one another. "Reflections" encompasses the final group, twenty-four essays encompassing a wide variety of topics. Despite their brevity they offer much in the way of commentary and practical advice, touching on everything from current political woes to the challenges of aging. The reflection "To Be Human Is to

Sing" is a lovely explication of how "the song pours forth from the body of the baptized and cannot be stopped."

Thoroughly annotated and eminently readable, these accessible essays are important and rewarding reading for any church musician, seminarian, clergy, or interested laity.

—Joyce Johnson Robinson
Niles, Illinois

New Recordings



Maestros in the Mirror

Maestros in the Mirror: J. G. Walther, J. S. Bach, Organ Works. Federico Terzi plays the Felsberg organ of the Temple Reformé, Boudry, Switzerland. Da Vinci Classics, C00941, €13.55. Available from davincedition.com

Toccata con Fuga in C Major, LV 122, Johann Gottfried Walther; *Das alte Jahr vergangen ist*, LV 21, Walther; *Das alte Jahr vergangen ist*, BWV 614, Johann Sebastian Bach; *Fuge über ein Thema von Corelli*, BWV 579, Bach; *Alcune Variationi sopr' un Basso Continuo del Signr. Corelli*, LV 129, Walther; *Pièce d'orgue (Fantasia in G Major)*, BWV 572, Bach; *Concerto in B Minor* (after Vivaldi's *Concerto in E Minor*, RV 275), LV 133, Walther; *Jesu, meine Freude*, BWV 610, Bach; *Jesu, meine Freude*, Walther; *Concerto in D Major*, BWV 972 (after Vivaldi's *Violin Concerto in D Major*, RV 230), Bach.

The organ of the Temple Reformé, alias Église réformée évangélique, in Boudry, Switzerland, is a very special instrument.

The firm of Orgelbau Felsberg of Felsberg, Germany, created it in 1994 as a replica of the famous organ of 1741 built by Gottfried Silbermann (1683–1753) in Grosshartmannsdorf, Saxony. Both the Silbermann and Felsberg organs have three divisions—Grand-orgue (Hauptwerk), Positif (Oberwerk), and Pédale. The Silbermann organ has twenty-one stops, including a four-rank Mixtur, three-rank Cornett, and two-rank Cymbel, making a total of twenty-seven ranks. The Felsberg organ has one additional stop, an 8' pedal reed, a register that performs a very useful function in strengthening the pedal line, and I might add that I think Gottfried Silbermann was often a little on the stingy side in his provision of reed stops.

Orgelbau Felsberg has done an excellent job of replicating the pipework, voicing, and casework of the Grosshartmannsdorf organ, but the Boudry instrument quite rightly makes several concessions to modernity. The Silbermann organ, in common with many instruments of its period, has a shove coupler for coupling the manuals and a ventil for coupling Manual I to the Pedal. The Felsberg organ has the normal three unison couplers found on most mechanical-action organs today. The Silbermann organ has no low C-sharp, with manuals to c³, 48 notes, and Pedal to c¹, 24 notes. The Felsberg organ includes low C-sharp and has manuals from C to f³, 54 notes, and a 30-note pedalboard, C to f¹, making the instrument much more versatile. Another factor is the location of the organs. The Grosshartmannsdorf organ is placed high in a gallery close to a flat plaster ceiling, while the Boudry organ is on a rather more open gallery under a wooden barrel-vaulted roof. I would expect this to give the Boudry organ a slight advantage, but in fact, at least from recordings, I cannot tell the difference. It is a tribute to both Silbermann and Orgelbau Felsberg that their instruments sound fabulous in environments that are acoustically rather dry, with at most half a second of reverberation.

The organist Federico Terzi (born in 1994) obtained his bachelor's degree in music at the Conservatory of Como in the class of Enrico Viccardi. He went on to study ancient music under Lorenzo Ghielmi at the Civica Scuola di Musica in Milan, before moving to Geneva to study with Alessio Corti at the Haute École de Musique, where he obtained his Master of Music degree in 2020. He also obtained a master's degree in modern philology from the Catholic University of Milan. From 2018 to 2020 he was organ scholar at Holy Trinity Anglican Church in Geneva. Since 2020 he has been organist of the Basilica Notre-Dame in Geneva and teaches musicology at the University of Lausanne. This is Federico Terzi's second compact disc. His first, *Brahms: Intégrale des œuvres pour orgue*, recorded on the organ of the Basilica Notre-Dame in Geneva, was published in 2021 by VDE-Gallo (Gallo CD 1562).

Johann Gottfried Walther (1684–1748), his distant cousin Johann Sebastian Bach (1685–1750), and the organbuilder Gottfried Silbermann (1683–1753) were almost exact contemporaries. It is very instructive, therefore, to compare the music of Walther and Bach using Felsberg's replica Silbermann organ, as Federico Terzi does on this compact disc. The opening track is Walther's *Toccata and Fugue in C Major*, LV 122. The paired work is relatively short, and Walther wrote it in rather a conservative style. I find the toccata not unlike





ORGAN CLEARING HOUSE

SPECIALISTS IN PIPE ORGAN LOGISTICS

- Rigging and Hoisting
- Special Commodities Trucking
- Dismantling and Installation
- Extra experienced hands in your workshop

Recent clients include Schoenstein & Company, Patrick J. Murphy & Associates, the Noack Organ Company, Richards, Fowkes & Company, Paul Fritts and Company, Orloff Organ Company, and Emery Brothers

Hoisting Bourdon 32, Holy Trinity Church, Rittenhouse Square, Philadelphia

john@organclearinghouse.com • www.organclearinghouse.com • (617) 688 - 9290

Johann Pachelbel's *Toccata in E Minor*, P 469, while the fugue shows a kinship with the one from Bruhns's *Praeludium in G Major*. In the toccata, we hear the silvery sound of the Silbermann-style Grand-organ chorus ("Silber in name and *silber* in tone," as Bach once said), supported by the pedal flues, with the pedal reeds added at the end. The fugue begins on the 8' and 4' principals, with light upperwork gradually being brought on throughout the piece.

The next two pieces, two chorale preludes on *Das alte Jahr vergangen ist*, are erroneously listed in reverse order in the leaflet and on the back of the jewel case. In fact, Walther's Choralvorspiel, *Das alte Jahr vergangen ist*, LV 21, comes first, and Bach's well-known BWV 614 from *Orgelbüchlein* comes second. In both these chorale preludes Terzi makes use of the only manual reed stop on the Felsberg organ, the lovely Grand-organ Vox Humana, for the chorale theme, with a suitably gentle accompaniment on the Positif. The Walther chorale prelude is manualiter, with the 16' Subbass being added to provide the pedal part in the Bach. Though in other ways, such as the arrangement of the parts, they are quite different, the two chorale preludes are remarkably similar in their plaintive, melancholy mood.

The next two pieces both incorporate themes by Arcangelo Corelli (1653–1713). Bach's *Fuge über ein Thema von Corelli*, BWV 579, makes use of a theme from the prelude of Corelli's *Sonata IV*, opus 3. Otherwise known as *Fuge in B Minor*, the sprightly selection is a fine example of Bach's contrapuntal writing. The Walther composition, *Alcune Variationi sopr' un Basso Continuo del Signr. Corelli*, LV 129, features a theme from the prelude of Corelli's *Sonata XI*, opus 5. Somewhat demurer than the Bach fugue, Walther's suite of four variations reminds me of some of the works of another of Bach's contemporaries, viz., Handel's organ concertos, themselves, of course, much influenced by Corelli.

We then hear Bach's *Pièce d'orgue*, otherwise known as *Fantasia in G Major*, BWV 572. Here Terzi has prepared his own edition from the manuscript copied by J. G. Walther and preserved as MS P.801 in the Berlin State Library. Walther's copy differs from other manuscripts that appear to reflect later revisions by Bach, and thus it apparently represents an earlier version of the composition. In particular, the central section is marked *gayement* rather than *gravement* and omits the obligato pedal part, aligning it more with a typical French *Plein jeu*, resembling those produced by such composers as André Raison and Nicolas de Grigny. The silvery sounds of the choruses are again apparent in this piece, including a gentle but brilliant ringing sound in the first section, which I take to be the Positif Cymbel, and the full sound of the Grand-organ chorus in the central and final sections, reinforced in the latter by full pedal, including reeds.

Bach and Walther were, of course, famous for their organ transcriptions of the violin concerti of Vivaldi, and the next composition we hear is Walther's transcription of *Concerto in B Minor* (after Vivaldi's *Concerto in E minor*, RV 275), LV 133, which Walther originally titled *Concerto del Sigr. Meck, appropriato all'organo*, under the mistaken impression that it was the work of the Italian-trained German composer Joseph Meck (1690–1758). There are three movements—"Allegro," "Adagio," and "Allegro"—with the middle movement for manuals only. The flutes with tremulant sound very

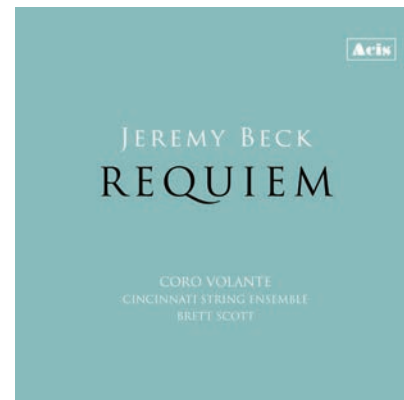
beautiful in "Adagio," and Terzi makes effective use of the contrasts between the *tutti* and *ripieno* sections of the last movement.

We come then to another contrast of chorale preludes, this time on the German chorale *Jesu, meine Freude*. First there is more from Bach's *Orgelbüchlein*, the Choralvorspiel, *Jesu, meine Freude*, BWV 610. Federico Terzi plays this on the Grand-organ Principal alone, with the Subbass in the pedal. Here we have a little more confusion, since what follows is not another Bach chorale prelude on the same chorale, as stated in the leaflet and on the back of the jewel case, but rather J. G. Walther's *Choralvorspiel, Jesu, meine Freude*. This is not the famous *Choral Partita on "Jesu meine Freude,"* LV 2, but a short, stand-alone, manual-only chorale prelude in fugal style, which Terzi plays on the 8' Principal plus 4' Octave.

Finally comes Bach's *Concerto in D Major* (after Vivaldi's *Violin Concerto in D Major*, RV 230), BWV 972. As I mentioned above, Bach is famous for his organ transcriptions of Vivaldi's violin

concertos. Well, this isn't one of them! It is, in fact, Federico Terzi's realization on the organ of Bach's transcription of Vivaldi's *Violin Concerto in D Major* for the harpsichord. I think, however, that it works rather better on the organ than on the harpsichord, because the contrasts between *tutti* and *ripieno* in the second and third movements are much more effective when registered on the organ, and the sustained bass notes are steadier. Bach did not intend the transcription to have a pedal part, so the concerto is played *manualiter* throughout. There are three movements, "Allegro," "Larghetto," and "Allegro." Terzi's playing in the final movement displays great virtuosic skill and provides an apt conclusion to the compact disc.

The idea of comparing the organ works of Bach and Walther in the way this album does is a very interesting concept, and there is much to be learned from it. Furthermore, Federico Terzi has produced a fascinating recording of Felsberg's very interesting replica Silbermann organ, and I am therefore pleased to recommend this compact disc.



Jeremy Beck: Requiem

Jeremy Beck: Requiem. Coro Volante, Cincinnati String Ensemble, directed by Brett Scott. Acis, APL54131, CD \$18.99, MP3 \$9.00, AAC \$9.00, ALAC \$15.00, FLAC \$15.00. Available from acisproductions.com; also streaming on Apple, Amazon and Spotify.

Requiem—"Requiem and Kyrie"; "Dies irae"; "Tuba mirum"; "Liber" ➤ page 20

A. E. Schlueter PIPE ORGAN COMPANY

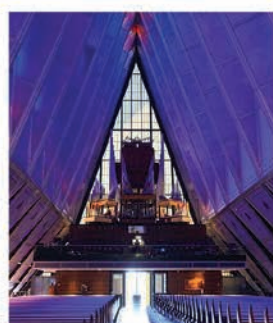
2025-2027 Projects

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



Griffin First Baptist

**New Organs • Rebuilding • Maintenance and Tuning
How can we help you?**

www.pipe-organ.com • art3@pipe-organ.com • 800-836-2726
2843 Stone Mountain Lithonia Rd • Lithonia GA 30058



Console

Schoenstein & Co.,
Benicia, California
Brigham Young University–
Idaho, Rexburg, Idaho

The color machine

I have been fascinated with practice organ design since my early days as a student. Practice organs carry some of the biggest burden in our profession: they are played constantly, render a huge span of the repertoire, and promote lifelong habits (good or bad) for the student—all in the smallest spaces imaginable! These challenges force builder and client to maximum creativity, resulting in totally different yet successful examples of practice organs. When Brigham Young University–Idaho (BYU) asked us to propose a new teaching studio organ, we were excited to take on the challenge.

A successful practice organ must possess these essential traits:

- All elements fit the priorities of the organ program;
- Every voice is colorful and additive;
- Every voice is pleasing to the ear for hours at a time;
- No combination of voices is painful to the ear;
- The console is comfortable and practical;
- Mechanical components of the organ are visible for teaching purposes.

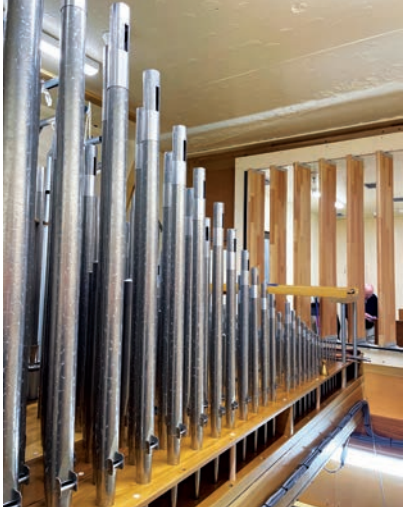
If all the above points are met, the practice organ will serve students and faculty not just by playing the notes, but by encouraging musicianship. For if students are expected to be musical in performance, they must inject musicianship into every minute of their practice.



Choir-Solo



Studio (with Great in background)



Viole Sourdine

Schoenstein & Co. Opus 186

Brigham Young University–Idaho, Rexburg, Idaho

| | | |
|-------------------------------------|-------------------------------|----------|
| GREAT (Manual II) | | |
| 16' | Viole Sourdine (TC, fr Choir) | |
| 8' | Diapason | 61 pipes |
| 4' | Gemshorn | 61 pipes |
| SWELL (Manual III, enclosed) | | |
| 8' | Violin Diapason | 61 pipes |
| 4' | Spire Flute | 61 pipes |
| 8' | Oboe | 61 pipes |
| CHOIR (Manual I, enclosed) | | |
| 8' | Lieblich Gedeckt | 61 pipes |
| 8' | Viole Sourdine | 61 pipes |
| 8' | Viole Celeste (TC) | 49 pipes |
| 4' | Viole Sourdine (ext 8') | 12 pipes |
| 2 2/3' | Nazard (fr Lieblich Gedeckt) | |
| SOLO (Manual IV, enclosed) | | |
| 8' | Viol d'Orchestre | 61 pipes |
| 8' | Clarinet | 61 pipes |
| PEDAL | | |
| 16' | Bourdon (ext Choir 8') | 12 pipes |
| 8' | Salicional | 32 pipes |
| 8' | Lieblich Gedeckt (Choir) | |
| 4' | Choral Bass (Great Diapason) | |
| 2' | Flute (Swell) | |
| 4' | Oboe (Swell) | |

Couplers

Great to Pedal 8'
Swell to Pedal 8'
Choir to Pedal 8'
Solo to Pedal 8'
Swell to Great 8'

- Choir to Great 8'
Choir to Great 4'
Solo to Great 8'
Swell to Choir 8'
Solo to Choir 8'
Choir to Swell 8'
Solo to Swell 8'
- Console**
- Four manual and pedal console built to match the proportions of the organ in Barrus Concert Hall
 - Adjustable music rack and bench
 - Keyboards, pistons (91 total, 16 with LEDs), and toe studs (35) to match the Ruffatti organ in Barrus Concert Hall
 - Four balanced expression pedals: Choir, Swell, and two "spares"
 - Crescendo Pedal
 - Manual I/II Reverse
 - Solid State combination action with 5,000 assignable, lockable memory levels with backup and level indicator
 - Programmable piston range for each memory folder
 - Piston Sequencer
 - Combination action on/off selector with audible pistons
 - Record/Playback system
 - Pedal light

11 voices, 11 ranks, 654 pipes

We began the project by surveying the students and faculty of BYU, asking about their practice habits, other organs on campus, and more. The charge from them was clear: build a practice organ that sounds like a Schoenstein with a console that feels like the Ruffatti organ in Barrus Concert Hall. Thus, we designed the console to copy exactly the keyboards, pistons, toe studs, and expression shoes of the Ruffatti (Rodgers) console.

A four-manual concert hall console paired with eleven voices could easily become burdensome in everyday practice. To combat this, we fitted the console with our Audible Pistons feature and a switch to turn off the combination action. This allows the student to walk into the studio, flip a switch, draw some stops, begin practicing, and hear the pistons "thump" when pressed. (As opposed to having to set myriad pistons of the same registration just to practice pistons changes.)

Tonally, the organ is designed to be a color machine, for both musical interest and to be sure the player can hear (not just feel) when they play on a different manual or registration. The Great, Swell, and Pedal divisions are voiced on three inches wind pressure for an effortless, singing tone. These divisions have two contrasting foundation pairs and an

Oboe. In the Choir and Solo, voiced on four inches, the organist finds a pair of muted strings, Willis-style Lieblich Gedeckt, Viol d'Orchestre (VDO), and Clarinet. The VDO has a tone that is very energized but not harsh; we are constantly amazed at the ways this stop can be used as solo and ensemble voice.

Upon completion of the organ, the most gratifying experience for all of us was hearing how every stop—without exception—can be heard easily in combination with any and all other stops. We hope this will train the student's ear to prefer organs that are beautiful and useful, with no wasted energy. And at the risk of metaphorical overextension, we hope the same principle will guide them throughout all their musical endeavors.

We wish to thank Daniel Kerr, director of organ studies; Jeorgette Requiron, sourcing agent; and Kyler Hokanson, architecture project manager. This was one of the smoothest running jobs in recent memory, and these people and their teams are due credit for a successful outcome.

—Bryan Dunnewald
President and Tonal Director
Schoenstein & Co.

Builder's website: schoenstein.com
University website: byui.edu



Bach and the Lautenwerk

***Bach and the Lautenwerk*, Charlotte Mattax Moersch. Centaur, CRC4127, 2025. Available from amazon.com and other resources in CD and other digital formats.**

Sonata in D Minor, after *Violin Sonata in G Minor*, BWV 1001: Adagio, Fuga allegro, Siciliana, Presto; *Sonata in G Major*, after *Violin Sonata in C Major*, BWV 1005: Adagio, Fuga, Largo, Allegro assai; *Sonata in D Minor*, BWV 964, after *Violin Sonata in A Minor*, BWV 1003: Adagio, Fuga, Andante, Allegro; *Lute Suite No. 1 in E Minor*, BWV 996: Praeludio: Passagio-Presto, Allemande, Courante, Sarabande, Bourrée, Gigue, Johann Sebastian Bach.

The lautenwerk gently arrests the listener as few instruments can. At first glance, it looks like any other single- or double-manual harpsichord, but the familiar timbre of the harpsichord is replaced by the mellower yet equally resonant and warmly rich tone of plucked gut strings. Jakob Adlung described it in the eighteenth century as “the most beautiful of all keyboard instruments after the

organ. . . because it imitates the lute, not only in tone quality, but also in compass and delicacy.” Johann Sebastian Bach himself acquired one around 1740, and he likely owned two at the time of his death. No original lautenwerk has survived from the eighteenth century, but enough evidence of designs has survived to inform builders such as Anden Houben and Willard Martin in their craftsmanship.

Charlotte Mattax Moersch’s recent album *Bach and the Lautenwerk*, released by Centaur Records, explores the singular relationship between the great German composer and this unusual yet captivating instrument. Moersch programs the *Violin Sonata in G Minor*, BWV 1001, and the *Violin Sonata in C Major*, BWV 1005 (both transcribed for harpsichord by Gustav Leonhardt, in D minor and G major), the *Violin Sonata in A Minor*, BWV 1003, transcribed by Bach as BWV 964 in D minor, as well as one of the only compositions for lautenwerk in existence, *Suite in E Minor*, BWV 996. Moersch’s approach to the lautenwerk warmly invites the listener into total immersion in this unique instrumental sound. Her sense of rhetoric, pacing, breath, and flow serve these masterworks of repertoire well, as does her choice of a magnificent lautenwerk specimen. The particularly elegant instrument in this recording was built by Anden Houben in 1997.

The complexity of Bach’s fugal writing becomes a canvas for Moersch’s beautifully etched and graceful rhetoric. This feature comes across most vividly in fugue subjects, especially BWV 1001’s fugue. The structure of the fugue movements is crystal clear, and each new idea is treated with a deep expression that brings out its own unique figural and rhetorical qualities. The largest fugue movement of the

album, BWV 1005ii, is successfully held together through a masterful handling of narrative. This same treatment of rhetoric in the larger, perhaps more wandering movements comes across most satisfyingly in BWV 1005i as well. A linear flow with sensitive timing easily bypasses the danger of richer registers becoming unwieldy and muddy with this instrument’s greater sustaining power.

In fugal movements and beyond, Moersch shows every twist and turn of moving lines (BWV 1001i), highlights dissonant moments (BWV 1003iii), and draws out the character and expression in each line (BWV 1003iv) without ever becoming pedantic in her delivery. Her greatest interpretive feature in fast movements is her ability to combine energy with elegance (BWV 1005iv). Simultaneously, she conveys a lyricism in the singing movements of BWV 1005iii and BWV 1003iii that contrast tenderly with the sculpted fugues and zestier fast movements. Her tasteful register changes on this two-manual instrument (BWV 1005ii, BWV 1001iii) accentuate the underlying masterful handling of the polyphonic writing and give the listener the impression of a collective ensemble at work (BWV 1003ii). As if this stunning performance were not enough, the listener gets to enjoy a warmer resonance that might not be found on a typical harpsichord album. The resonance and ringing quality of this lautenwerk might be best captured on high-quality speakers, especially in movements such as BWV 1005i, BWV 1003iii, and BWV 1003iv, which contain very rich writing.

The crown jewel of this album is the *Suite in E Minor*, BWV 996, the only work on this album composed specifically for the lautenwerk. Because of this

blend of creation and medium, the work perfectly captures the acoustic potential of the lautenwerk. Moersch’s performance demonstrates masterful rhythmic vitality and articulation of gestures. The musical intent of “Praeludio” is crystal clear, both in “Passagio” and the fugal “Presto,” and the subsequent dance movements’ distinct characters are beautifully communicated. “Allemande” is stately, and even though it may meander, it is deeply elegant.

Performances on the lautenwerk run the contrasting dangers of excessive speed or dense polyphony such that material becomes garbled, and lethargic tempi such that the musical line is lost. With this suite in particular, Moersch strikes the perfect balance between vigorous dance and haunting expressivity, and “Courante” best exemplifies this blend in the suite. The majesty of “Sarabande” is combined with some whimsy, a creative touch in a movement with a restricted range of notes. “Bourrée,” a movement most frequently borrowed by keyboardists, is treated with both vigor and more whimsy, as well as an interesting choice of timbre. The grandiosity of “Gigue” is met with an attention to detail that captivates the listener unlike in any other robust dance on this album. Moersch continues to etch every musical gesture while sweeping the listener off their feet. The final bars are a fitting conclusion to the earthiness and elegance of this suite.

Historical keyboardists frequently face the multi-dimensional challenge of performing specific music by specific composers on one specific instrument. Much to the delight of the listener, Moersch easily exceeds all expectations. A finer combination of repertoire and instrument one would be hard pressed to find. ■

Where *dreams* take shape in *sound* and *artistry*

Johannus Monarke custom-built church organs are designed to bring your unique vision to life. From console design to tonal character, every detail is tailored to your church, your music, and your congregation. Backed by world-class craftsmanship and cutting-edge technology, Monarke delivers an instrument as inspiring to play as it is to hear.



Custom-built Monarke Church Organ at All Saints-by-the-Sea Episcopal Church in Santa Barbara

A MEMBER OF THE
Global Organ Group

JOHANNUS

Sound
of excellence

In the wind...

My week in the Netherlands, part 4

This will be the last in my series of four essays about my trip to the Netherlands in June of this year. In the September issue I wrote about the conception and beginning of the trip, time spent in Barcelona and Besalú, Spain, with Wendy, taking the train with her to Paris where I went on to Amsterdam alone as I wanted to visit some iconic historic organs at my own speed, and my visit to the Schnitger organ in the Martinikerk in Groningen. In the October issue, I wrote about visits to ancient organs in Oosthuizen (1521) and Alkmaar (1511), and the grand Van Hagarbeer (1646)/Schnitger (1725) organ that shares space in the Grote Kerk of Alkmaar with the 1511 organ. And in the November issue I wrote about a day spent touring the workshops of Flentrop Orgelbouw with Erik Winkel, managing director. I wind up this travelogue with visits to two organs that I believe are the largest and most widely admired of the fleet.

Zwolle

In the beginning of my essay in the September issue, I wrote about hearing E. Power Biggs's recordings of the great Schnitger organs when I was first taking organ lessons around 1968. I was especially thrilled by the magnificent four-manual Schnitger organ built in 1721 for Sint-Michaëlskerk, the Grote Kerk in Zwolle. With sixty-four stops and ninety-four ranks, it is the largest of the monumental eighteenth-century organs across the north of Holland and Germany, and it is currently under restoration by Flentrop. I saw many parts and components of the organ during my visit to the workshop in the hands and on the workbenches of the artisans there—keyboards, pedalboard, windchests, tracker action parts, and many boxes of pipes. Restoration of the Rugwerk had been completed and dedicated in March 2025, and I was thrilled with the idea of climbing through the organ free of all those pesky pipes that can be in the way.

Erik picked me up at my hotel in Haarlem for the seventy-five-minute drive to Zwolle, east-by-northeast of Amsterdam. We parked in a municipal garage and had a five-minute walk on pedestrian streets to the central square that surrounds the Grote Kerk. The jacket of Biggs's 1958 recording, *Bach at Zwolle*, shows a historic map of the center of Zwolle, surrounded by a circular canal, with the church looming in the center. (A modern map shows that the canal is actually a jagged circle.) The church dominates the center of the square, surrounded by open-air café tables, and I had a strange sense of *déjà vu*, as if listening to that recording and handling the jacket when I was twelve years old implied that I had been there before.

Like the Grote Kerk in Alkmaar, the church in Zwolle is sunny and airy inside. There is a delicate stained-glass pattern in one of the tall Gothic windows, but almost all the leaded panes are clear. There is an ornate dark wood pulpit capped with a heavy lid adorned with minarets and a towering turret. Since the building is no longer used for regular worship, the floor of the nave and transepts is open, magnifying the simple elegance of the vast interior space.



Organ by Arp Schnitger, 1721 (photo credit: John Bishop)

And there is the extravagantly ornate organ, dazzling in the sunlight with its newly applied gold leaf. The Rugwerk is supported by a buxom angel surrounded by a gaggle of *putti*, some sporting brilliant gold-leafed trumpets and violins. The main case is festooned with ten-foot-tall trumpet-wielding angels, the round bases of the pedal towers are supported by brutish angels, and the facial expressions of the convocation belie a sense of duty and purpose. The carved pipe shades are as ornate as I have seen, especially as they gleam in their fresh goldness.

We climbed the endless, worn, narrow, spiral stone stairway to the balcony, a narrow space between the keydesk and the Rugwerk case. I thought of the Flentrop organ in Warner Hall in Oberlin that I knew so well, realizing how authentic is the design of that new (well, fifty years old) organ—the organist who played the Zwolle organ in the 1720s would feel right at home in Oberlin. As I mentioned earlier, the restoration of the Rugwerk is complete, and the four-manual keydesk is missing the top three—I saw them in the workshop two days earlier. We inspected the interior of the Rugwerk, where I could see repairs to pipes with new metal soldered on the tops. Erik explained the unusual composition of the Cimbels III. Instead of comprising a selection of fifths and octaves for the various ranks like most mixtures I know, the Cimbels has fourths and octaves, producing a unique brilliance. It is reminiscent of a Tertscimbel (as found in the Bovenwerk of the Oberlin Flentrop) with thirds, fifths, and octaves, but produces a distinct spicy effect that I had never heard before.

We climbed ladders to the Onderpositief (Manual III) and stood on temporary

plywood platforms as the windchests had been removed. The side panels of the case were replaced by temporary panels so pipes, windchests, and other parts could be removed for restoration without disturbing the façade pipes.

The Hoofdwerk (Manual II) is at the very top of the case, maximizing the distance between its choruses and those of the Rugwerk. Again we were standing on temporary platforms so we could examine the façade pipes in detail. It is amazing to note that while the Hoofdwerk is an unusually large division with fourteen stops, including three sixteen-footers, the case is just over fifty-five inches deep. I could stretch out my arms and easily touch both the façade and the rear wall.

Erik pointed out holes drilled through the inside of the crowns of the huge pedal towers for use as hoisting points. I wrote earlier that shipbuilders were engaged to do the heavy woodworking building these huge organ cases and the timber ceilings of the church buildings. It is fun to imagine a troupe of them hauling on the rope of a block-and-tackle sailor-fashion, hoisting that heavy, intricate piece of woodworking into place.

The wind supply for the organ is in the tower of the church, above and behind the organ. The original pumping station with twelve large wedge bellows enclosed in a little house is restored and operable. There is a raised bar to stand on, a row of twelve six-inch by six-inch pedals that raise the bellows, and a long handrail for the pumpers to hang on to. A family named Bur Bach had a monopoly on the organ pumping. "Peter Bur Bach 1784" is carved in that handrail in three-inch letters, inscribed when the organ was sixty-three years old. Of course, there is an electric blower that allows the family Bur Bach some time off. You can see more photos and the specifications of the organ at arpschnitger.nl/szwolle.html.

I thank Erik Winkel for being so generous with his time, sharing this organ and the Flentrop workshops with me on Tuesday and Thursday of my week in Holland. He had other business in



Zwolle wind supply, twelve bellows (photo credit: John Bishop)



Erik Winkel and the Zwolle Rugwerk, Arp Schnitger, 1721 (photo credit: John Bishop)



Keydesk, Haarlem, Saint Bavo Kerk (photo credit: John Bishop)

Zwolle, so he dropped me at the train station there for my ride back to Haarlem.

And then there's Haarlem.

I visited five other marvelous organs that week, but that built by Christian Müller in 1738 is alone in its class, and it is the newest organ I saw. I have seen hundreds of photos of the singular organ case, but as we say about the Grand Canyon, nothing can prepare you for seeing it in real time. Like the churches in Alkmaar and Zwolle, Saint Bavo in Haarlem is a lofty Gothic structure with clear glass windows, and the high clerestory windows illuminate the magnificent organ, bringing every curve, angle, gilded surface, and carved detail to life. I have seen other organs that are as tall, I suppose the Flentrop in Saint Mark's Cathedral in Seattle is pretty close, but somehow the Haarlem organ manages to be both massive and effortlessly vertical in a way that is hard to explain. The perfect proportions defy the weight of the case.

Goulding & Wood

PIPE ORGAN BUILDERS

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



Haarlem, Saint Bavo Kerk, 1738 organ by Christiaan Müller (photo credit: John Bishop)

To judge the fantastic height of the case, remember that the large tin pipes in the pedal towers are thirty-two footers—adding the height of the pipe feet brings the physical height of the largest pipe to almost forty feet. Measure the length of your living room and compare.

Like the Schnitger in Zwolle, this flamboyant case is alive with colorful angels and *putti*. Twelve-footers hang off the sides of the main case, and a pair sitting atop the pedal towers are playing a harp (C-side) and a viol (C-sharp-side). The only full-sized angels I can find that are not playing instruments is the pair of bare-breasted six-footers sitting on the Rugwerk case, and there are two heroic lions at the very top holding up the seal of the City of Haarlem, adding an extra story to the height of the organ.

I heard Matthias Havinga, organist of the Oude Kerk in Amsterdam and professor of organ at the Conservatory of Amsterdam, play a recital on Tuesday evening, after my day at the Flentrop shop. Havinga played music of Buxtehude and Bach, Benoit Mernier (born in 1964), and Bert Matter (born in 1937), and ended with Vierne's *Symphony III* to show the extraordinary versatility of that stupendous organ.

Anton Pauw has been city organist in Haarlem since 1991, so he knows the Müller organ better than anyone. He met me at the church at dusk to show me the instrument, and night fell as we played and listened. Standing in the narrow loft, the round bases of the massive pedal towers are at head level. Stand under them and look straight for a seemingly infinite sense of height. As I write remembering that evening, I am still dazzled by the accomplishment of the eighteenth-century artisans who conceived, designed, and built it. It is also a thrill to say that it is not a lost art. Organs of that size, beauty, and scale are being built today.

I can hardly imagine how many times Anton has demonstrated the organ throughout his thirty-four-year tenure. If he has done so twenty times a year, it would be nearly 700 demonstrations, but I bet it is a lot more than that. He presented and compared individual voices, small ensembles, and big choruses, and built crescendos to climaxes on different families of stops and with the full organ.

Building a pipe organ requires a sophisticated understanding of what I think is a magical balance between pipe scales, wind pressures, metal composition, and acoustics. It is especially difficult to attain with a large organ in a large room. The Haarlem organ was built about three-hundred years after the inception of north European organbuilding, and the people who built it understood that balance.



1738 Müller organ, Haarlem (photo credit: John Bishop)

§

In the series of essays about my Dutch organ crawl, I have not included much technical detail. There is plenty of documentation about them available online that includes specifications

and histories, especially about the two Schnitger organs I have described. You can read about city council actions on organ contracts and reactions to completed projects. Arp Schnitger was the darling of many city councils.

I am grateful to have finally seen these organs and appreciate their standing as monuments of human achievement. Their tonal structures are so sophisticated, and their sounds are timeless, as proved by the varied program played by Matthias Havinga. It is an interesting study to trace the development of organbuilding through the centuries, the Baroque splendor I have been describing, the Romantic instruments of Ladegast in Germany, Cavaillé-Coll in France, and Hook in the United States. The introduction of electricity to organbuilding in the early twentieth-century allowed the spatial expansion of monumental organs and new tonal styles based on the availability of limitless high wind pressure, with a nod to the family Bur Bach in Zwolle. Mr. Biggs's landmark recordings in the 1950s and 1960s dazzled American audiences and played



(photo credit: Félix Müller)

an important role in sparking the resurgence of that style of organbuilding.

I thank my Dutch hosts for their hospitality and generosity, sharing the deep heritage of organbuilding in their country, and thanks to Wendy for supporting me in my solo adventure. While I was negotiating scary staircases, she was touring Paris with an old friend. It sure was fun to get home and compare adventures. ■

SETTING THE BAR

APOBA represents the very best in the industry; as such, membership in the organization is by invitation only. Our purpose is to foster high standards of integrity and quality in pipe organ building and preservation activities.

OUR MESSAGE

The pipe organ industry remains very strong and pipe organs remain a vital part of traditional worship. APOBA is committed to providing answers and solutions to any situation; we are "All things Pipe Organ".

Whether you are preserving a quality instrument or building new, APOBA members can provide solutions to meet any need including space planning, acoustical analysis, technical design and tonal specifications. In all of this, we will work with budgets suited to your specific goals.

SUPPORTING SCIENCE AND ART

APOBA partners with groups like the American Guild of Organists (AGO) and the Organ Historical Society to further the common goals of each group.

APOBA is a major sponsor of Pipe Organ Encounter (POE), the flagship program of the AGO introducing young people to the majesty of the pipe organ, both in terms of the instrument and its music, as well as the technical aspects of building and preserving pipe organs.

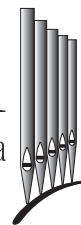
*APOBA is a major sponsor of the American Public Media radio program *Pipedreams*, by host Michael Barone, enjoyed by a worldwide audience each week.*

APOBA has authored a series of publications for use by churches and institutions who are looking to install or rebuild a pipe organ. These are part of our Prospectus and free to the public.

AS A TRADE ORGANIZATION

- 1 APOBA tracks industry regulatory issues, both in America and with the European Union, such as the responsible use of lead (essential to our trade) and the use of sustainably harvested and renewable raw materials.*
- 2 APOBA tracks industry activity within our membership to develop marketing activity benefitting all aspects of the trade from the instrument to the music they render.*
- 3 APOBA works closely with the National Fire Protection Association in the development of the National Electric Code (NEC) for pipe organs. We work diligently to ensure our instruments are safe and reliable. This includes proper fusing, cable sizing and types, grounding and safe techniques; all ensuring quality that will stand the test of time.*

A · P · O · B · A
Associated Pipe Organ Builders of America



DISCOVER
21ST CENTURY
ORGAN BUILDING
IN NORTH AMERICA

Contact us today for APOBA's free
80+ page color prospectus!



BUILDER MEMBERS:

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

SUPPLIER MEMBERS:

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

APOBA.COM



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

The Mystery of the Disappearing Pipe Organs

By Darren K. Hinesley

As a youngster, I convinced my parents to let me learn to play the organ rather than the piano. I began taking lessons from a private teacher in Independence, Missouri, learning with large electronic organs, the next best thing to pipe organs. I was later enrolled in the Conservatory of Music at the University of Missouri–Kansas City as a keyboard major. It was there that I became obsessed with two pipe organs that I never had the chance to see or play—two grand organs that have seemingly disappeared.

In the 1980s the University of Missouri–Kansas City's Conservatory of Music was located in a large Gothic-style mansion on the campus originally called Hawthorn Hall, later better known as Epperson House. The house had an organ loft built on the western end of its Great Hall. The loft remains to this day, but the organ that was once there was removed decades ago.

Strangely, another pipe organ, also connected to Epperson House, was designed to be part of Epperson Memorial Hall at the Kansas City Art Institute, installed in the 1930s. Like the Epperson House organ, this instrument also disappeared.

Uriah Spray Epperson (1861–1927) was a wealthy insurance underwriter and banker who was influential in the rise of Kansas City. His father, William, founded one of the first meat-packing plants in the region, not long after the end of the Civil War. Uriah, who preferred to be called “U. S.,” used his father's wealth to begin a succession of lucrative businesses and became a beloved benefactor to the arts and the society of early Kansas City. Ultimately, U. S. envisioned and had constructed a mansion based on old English manor houses, situated in the countryside that was just on the southeastern edge of what was then Kansas City. It was a fifty-four-room mansion, replete with every modern convenience such as elevators, a swimming pool, a great hall for private concerts and theatrical plays, and a pipe organ.

In 1919, just as work was beginning on the Epperson's mansion, the two-year-old Reuter Organ Company moved to Lawrence, Kansas, from Trenton, Illinois. Up until then, the company had mainly designed pipe organs for churches. After building an organ for the Masonic Temple in Lawrence, local business leaders persuaded the company to relocate to Kansas. By May 1921 the company had built seventy-three organs. Opus 74 was the one designed for Hawthorn Hall, a two-manual, twenty-rank instrument of stopkey control with electro-pneumatic action. The contract was dated May 1922 with a purchase price of

\$9,800 “cash.” Curiously, the projected date of completion was left blank. The organ was shipped May 22, 1923.

“Compared to a church or theater organ, Opus 74 was a modest instrument,” said Albert Neutel, Jr., president, chief executive officer, and co-proprietor of the Reuter Organ Company in my correspondence with him. He added, “For a private residence it was very special. The tonal specification of the organ, or the stops that it contained, were quite stunning—16' Violone in the manual, French horn, and Echo division, to name but a few things that made it unique.” An eighty-eight-note “standard” player mechanism was supplied.

Mr. Epperson and his wife Mary Elizabeth (1855–1939) were eager supporters of the art, music, and cultural activities of Kansas City, especially in the early years of the Kansas City Art Institute. From these associations, they formed a close friendship with Harriet Barse (1871–1922), an organ student at the Kansas City Conservatory of Music. Because of the close bond that Harriet had with the Eppersons, some newspaper articles of the day curiously refer to Miss Barse as having been “adopted” by the Eppersons. Harriet was only ten years younger than Mr. Epperson and sixteen years younger than his wife. There was never any formal adoption, and the newspaper accounts referring to that may have been a politely coded way to refer to the closeness they attained. After the death of her mother in 1921, Harriet moved into the Epperson's residence, and it was her proficiency as an organist that apparently prompted the desire for an organ to be installed in their new mansion. Miss Barse was already well-known throughout the area for her musical accomplishments with the piano and organ. She traveled to the Reuter Organ Company in Lawrence on multiple occasions, working closely on the design of an organ tailored to her specifications.

Although an organ loft was already built into the Epperson's home, installation of the instrument made for a lengthy undertaking. Sadly, Miss Barse would never get the chance to play the organ, as she died December 20, 1922, of a perforated gallbladder at the age of forty-seven, before the it was completed. It would remain unplayed and silent as the Eppersons mourned the loss of their dear friend. The oak console and ivory keyboards were shrouded by an antique ornate tapestry. It was not until November 29, 1925, that a special program was held to dedicate the organ. Powell Weaver, Harriet's friend and mentor, played for a gathering of her other friends and admirers.



Uriah Spray Epperson (1861–1927)



Harriet Evelyn Barse (1871–1922)



Hawthorn Hall (Epperson House), circa 1925

Hawthorn Hall

Mr. and Mrs. U. S. Epperson
invite you
to a Dedication Organ Recital
to the memory of
Miss Harriet E. Barse
on Sunday, November the twenty-ninth
at three o'clock in the afternoon

The favor of a reply is requested

Invitation card to the "Dedication Organ Recital" at Hawthorn Hall

Reuter Organ Company Opus 74 (1923)

GREAT DIVISION (Manual I, enclosed)

| | | |
|-----|--|----------|
| 16' | Violone (scale 44, ¾ mouth, metal) | 85 pipes |
| 8' | Diapason (scale 42, ¾ mouth, metal) | 73 pipes |
| 8' | Concert Flute ("reg.," wood and metal) | 85 pipes |
| 8' | Dulciana (scale 56, metal) | 73 pipes |
| 8' | Violoncello (ext 16') | |
| 8' | Viol Atheria [sic] (scale 64, metal) | 73 pipes |
| 4' | Traverse Flute (ext 8' Concert Flute) | |
| 8' | French Horn ("Reed") | 73 pipes |
| | Tremolo | |
| | Cathedral Chimes (Echo) | |
| | Great to Great 16 | |
| | Great Unison Off | |
| | Great to Great 4 | |
| | Swell to Great 16 | |
| | Swell Unison Off | |
| | Swell to Great 4 | |

SWELL DIVISION (Manual II, enclosed)

| | | |
|-----|----------------------------|----------|
| 16' | Bourdon ("St. Dia.," wood) | 97 pipes |
| 8' | Diapason (scale 44, metal) | 73 pipes |
| 8' | Gedackt [sic] (ext 16') | |
| 8' | Aeoline (scale 62, metal) | 73 pipes |

| | | |
|-------|--|----------|
| 8' | Viol [sic] d'Orchestre (scale 64, metal) | 85 pipes |
| 8' | Viole Celeste (scale 62, metal) | 59 pipes |
| 4' | Harmonic Flute ("#1," wood and metal) | 73 pipes |
| 4' | Violin (ext 8' Viol d'Orchestre) | |
| 3 rk. | String Mixture ("12-15-17," scale 79, 84, 88, from 8' Viol d'Orchestre and two ranks, metal) | 98 pipes |
| 2 | Piccolo (ext 16') | |
| 8 | Oboe ("Reed") | 73 pipes |
| 8 | Clarinet ("Reed") | 73 pipes |
| | Tremolo | |
| | Orchestral Harp ("Single Stroke," Deagan) | 49 bars |
| | Orchestral Harp ("Reiterating Stroke") | |
| | Swell to Swell 16 | |
| | Swell Unison Off | |
| | Swell to Swell 4 | |

ORCHESTRAL DIVISION ("Playable from either Manual and is effected [sic] by the couplers of the manual on which it is played.")

| | | |
|----|-----------------------------------|----------|
| 8' | Echo Salicional (scale 62, metal) | 73 pipes |
| 8' | Quintadena (scale 60, metal) | 73 pipes |



The Eppersons in their Great Room

| | | |
|----|---------------------------------------|----------|
| 4' | Fern Flute ("reg.," wood) | 73 pipes |
| 8' | Vox Humana ("reg., Reed") | 73 pipes |
| 8' | Cathedral Chimes ("Deagan's Class A") | 25 tubes |
| | Vibrato | |
| | Echo On Great Off | |
| | Echo On Swell Off | |

PEDAL DIVISION ("Augmented," enclosed)

| | | |
|-----|-----------------------------------|----------|
| 16' | Contra Violon (fr Great) | |
| 16' | Bourdon ("X large," wood) | 32 pipes |
| 16' | Lieblich Gedeckt [sic] (fr Swell) | |
| 8' | Cello (fr Great 16') | |
| 8' | Flute Dolce (fr Swell 16') | |
| | Great to Pedal 8 | |
| | Great to Pedal 4 | |
| | Swell to Pedal 8 | |

Accessories

| | | |
|---|---------------------------------|--|
| 6 | General pistons (thumb) | |
| 6 | Great and Pedal pistons (thumb) | |
| 6 | Swell and Pedal pistons (thumb) | |
| 2 | Echo and Pedal pistons (thumb) | |
| | Great to Pedal reversible | |
| | Balanced Great expression shoe | |

Balanced Swell expression shoe
Balanced Echo expression shoe
All Swells to Swell shoe (thumb)
Balanced Crescendo shoe with indicator
Sforzando reversible (toe) with indicator
3 horsepower blower

The following excerpt is from an article in the society pages of *The Kansas City Times*, November 30, 1925:

IN MEMORY OF HARRIET BARSE

Mr. and Mrs. Epperson dedicated a Pipe Organ at Hawthorn Hall.

There was an organ dedication of unusual interest, yesterday afternoon at Hawthorn Hall, 5200 Cherry Street, the home of Mr. and Mrs. U. S. Epperson. The dedication was in memory of the late Harriet Barse, adopted daughter of Mr. and Mrs. Epperson, who died nearly three years ago. Miss Barse was an organist of fine gifts and established position. She had been organist

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.

The
HOLT KAMP
ORGAN COMPANY
Six Generations. 169 years. One mission.



2909 Meyer Avenue
Cleveland, Ohio 44109
t [216] 741-5180 f [216] 741-0678
chris@holtkamporgan.com
www.holtkamporgan.com

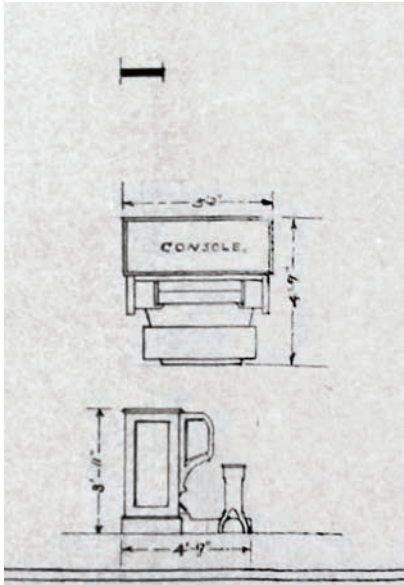
Twentieth-century American organbuilding



The Great Room in Epperson House. The organ in its loft is indicated by the white arrow, upper right. The organ console appears to be covered with an ornamental tapestry or rug.



Mary Elizabeth (Weaver) Epperson



Concept drawing of Opus 335's console, February 1929

in several of the leading churches of Kansas City, including the First Church of Christ, Scientist, where she presided for eight years. Her love of the organ was almost devotional, and because of it and because of their own interest in organ music, Mr. and Mrs. Epperson provided her with a splendid instrument in their home.

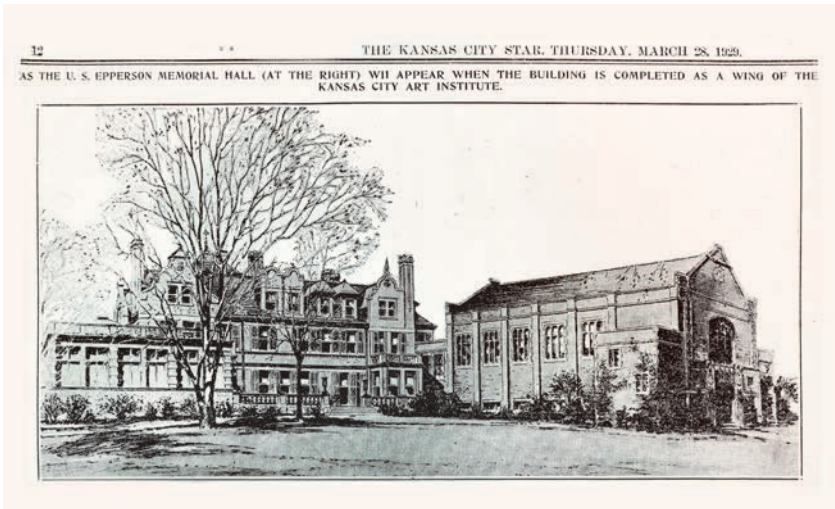
The organ was built by the Reuter Organ Company of Lawrence, Kas., extensive builders for churches, but less known for instruments adapted to homes. Miss Barse went to Lawrence, selected the equipment and made the specifications best suited to Hawthorn Hall, and later superintended the installation. Although she watched the organ grow to completion, it was not her privilege to play it.

Because of their bereavement, Mr. and Mrs. Epperson had not used the organ until yesterday, when their friends and those of Miss Barse were invited to hear a program by Powell Weaver, assisted by Mrs. Winifrede Repp Bailey, soprano. Among the friends were Miss Barse's many associates in the musical life of Kansas City.

The organ, a 2-manual, proved to be an instrument of fine quality. It is built under an extensive grill set in the great living room, with an echo organ and chimes placed on the third floor. The program served to show the scope of the main instrument at its auxiliaries, and revealed a particularly sweet tone of the lighter passages. Its admirable fitness as an addition to the spacious and beautiful house must have impressed everyone.

U. S. Epperson became acutely ill and died in his mansion on June 3, 1927. Ownership of Hawthorn Hall was willed to Mr. Epperson's friend and business partner, James Jesse Lynn, with a stipulation that Mrs. Epperson be allowed to remain in the residence with a generous income for the rest of her life.

Mary Elizabeth Epperson became a key benefactor for the arts and society of Kansas City, providing for the Kansas City Philharmonic and donations to the city's Music Hall. But her most extravagant support went to the Kansas City Art Institute, where she funded the building of a memorial hall for her husband on the campus. When it was dedicated in 1928,



Vanderslice Hall (left), U. S. Epperson Memorial Hall (right) at the Kansas City Art Institute, 1930

the U. S. Epperson Memorial Hall cost nearly \$80,000, which was the equivalent of approximately \$1.475 million today. The Gothic-style hall featured an auditorium that could seat four hundred people. There was a stage for lectures and musical performances and a lower floor for art exhibitions. The following year Mrs. Epperson gave an additional \$20,000 (\$370,000 today) for a pipe organ to be built by the Reuter Organ Company.

The contract for Reuter Opus 335 was dated February 15, 1929, with completion set for September 15 of that year. The contract price was \$5,463.00 (compare this with Mrs. Epperson's express donation above), with ten percent due upon execution of the contract, "within 20 days after complete installation, proper examination of the organ is to be made by Mr. Powell Weaver, and if organ is satisfactory of contract price to be paid." Mr. Weaver was then the conductor of the Kansas City Philharmonic.

Like the organ built for Hawthorn Hall, Reuter Opus 335 was a two-manual, electro-pneumatic-action instrument with stopkey control. The keyboards were ivory-faced, with the stops capped in both light and dark woods. The console

was detached and portable so it could be moved within twenty-six feet, allowing for added versatility within the hall. It had an ebony finish instead of the usual mahogany, giving it an almost black yet elegant appearance. The façade pipes were mostly zinc and decorated with gold bronze. The wood pipes and woodwork were described in detail within the original contract to have been made of "well-seasoned clear lumber of various kinds of wood" and "protected from dampness or moisture by two coats of nitro-cellulose lacquer applied with an airbrush." The original contract details many aspects of the organ to be built, with extensive notes of additional features and customizations that show it was intended to be visually and musically a very impressive instrument. Oddly, just like its sister organ, Opus 74, there are no known photographs of Opus 335 to accompany the newspaper articles of the day that announced them.

Reuter Organ Company Opus 335 (1929)

GREAT ORGAN (Manual I, enclosed)

- | | |
|-------------------|----------|
| 8' Open Diapason | 73 pipes |
| (scale 42, metal) | |

- | | |
|------------------------------|----------|
| 8' Clarabella (wood) | 73 pipes |
| 8' Dulciana (metal) | 73 pipes |
| 8' Flute Harmonic | 73 pipes |
| Tremolo | |
| Chimes (prepared at console) | |
| Great to Great 16 | |
| Great Unison Off | |
| Great to Great 4 | |
| Swell to Great 16 | |
| Swell to Great 8 | |
| Swell to Great 4 | |

SWELL ORGAN (Manual II, enclosed)

- | | |
|-------------------------------|----------|
| 16' Lieblisch Bourdon | 97 pipes |
| (wood and metal) | |
| 8' Open Diapason | 73 pipes |
| (scale 46, metal) | |
| 8' Stopped Diapason (ext 16') | |
| 8' Salicional (metal) | 73 pipes |
| 8' Vox Celeste (TC, metal) | 73 pipes |
| 4' Flute d'Amour (ext 16') | |
| 2 3/4' Nazard (ext 16') | |
| 8' Oboe Bassoon ("Reed") | 73 pipes |
| 8' Vox Humana ("Reed") | 73 pipes |
| Tremolo | |
| Swell to Swell 16 | |
| Swell Unison Off | |
| Swell to Swell 4 | |

PEDAL ORGAN

- | | |
|--------------------------|----------|
| 16' Grand Bourdon | 32 pipes |
| 16' Echo Bourdon (Swell) | |
| 8' Flute Dolce (Swell) | |
| Great to Pedal 8 | |
| Swell to Pedal 8 | |
| Swell to Pedal 4 | |

Accessories

- 4 General pistons (thumb)
- 4 Great and Pedal pistons (thumb)
- 4 Swell and Pedal pistons (thumb)
- Balanced Great expression shoe
- Balanced Swell expression shoe
- Balanced Crescendo shoe (with indicator)
- Great to Pedal reversible
- 1 1/2 horsepower Orgoblo blower

An "Estimate Sheet" in the organ's files at the Organ Historical Society Library and Archives provides interesting data on how the contract price was calculated:



1928 console of Reuter Opus 293, El Morro Theatre, Gallup, New Mexico, a close semblance to what Opus 335 would have looked like



Uriah S. Epperson and Harriet E. Barse standing on the porch of the Epperson House (photo courtesy University of Missouri–Kansas City Library, Dr. Kenneth J. LaBudde Special Collections)



A contemporary view of the Epperson mansion

Great Diapason \$361
Clarabella \$275
Dulciana \$257
Harmonic Flute \$232
Tremolo \$40
Chimes preparation \$10

Great total \$1,175

Swell Bourdon unit \$770
Diapason \$309
Salicional \$260
Vox Celeste \$213
Oboe \$279
Vox Humana \$329

Swell total \$2,160

Pedal Bourdon "Lge." \$416

"Base" \$1,075
Extra Swell Frames, Motors \$200
Drayage \$50
Blower \$415
Unspecified charge \$43
"Less 1 borrow" \$18

When Mrs. Epperson became ill and homebound, the Kansas City Philharmonic came to her home to perform a concert in gratitude for the years of her and her husband's generous support. She died in her palatial home on October 22, 1939, at the age of 84.

Mrs. Epperson's death would not portend well for Epperson House and specifically for its pipe organ. J. J. Lynn took ownership of the home and its inventory of furnishings. Already living in his own estate, Lynn first considered moving the offices of the U. S. Epperson Underwriting Company, which he had been president of upon Mr. Epperson's passing, to the Epperson home. However, neighboring residents objected to a business being operated from the home. Since it was near the University of Missouri–Kansas City, Lynn decided to give it to the school for its use.

At the time there was concern about the outbreak of a global war. The university decided to convert Epperson House into a men's dormitory to house Navy flyer cadets, meaning many alterations would be made to the house. According to Randal J. Loy, historian of Grace and Holy Trinity Cathedral of the Episcopal Diocese of West Missouri, Kansas City, it was Walmer August Heinrich Brummer (1905–1995) who purchased the Epperson House organ in 1943. Brummer was an organist himself, but also repaired and sold refurbished pipe organs throughout the Midwest. Because of the war effort at the time, there were many shortages of materials, especially when it came to

parts for pipe organs. Opus 74 was disassembled, and its parts were scattered. It was noted that some of the instrument ended up in the organ at Trinity United Methodist Church in Granite City, Illinois. While this was a solid lead, as I unfortunately discovered Trinity Church recently closed, and my attempts to contact its former clergy and congregants have been unsuccessful.

A July 19, 1966, inspection report of the organ by Reuter indicated extensive water damage to the instrument, though much of it was still playable. At some point, a twenty-note set of Deagan Chimes had been installed. An estimate for repair had been requested by the museum; however, a Mrs. Hughes, comptroller of the museum, had indicated the museum "would really like to sell" the instrument.

In the early morning of April 24, 1967, the residence director of the institute saw the orange glow of flames illuminating the hall's lancet windows from inside. Firefighters arrived just after 4:00 a.m. to find the fire raging. By the time it could be brought under control, the damage inside was extensive. The heavy red velvet stage curtain had been engulfed along with most of the seating and an extensive amount of audio and visual equipment. The building was not structurally damaged but the same could not be said for the organ. The console was heavily charred and severely water damaged. The overall damage to the instrument and its workings was devastating. A representative of the Reuter company inspected the damage and determined that it would cost over \$22,000, more than \$200,000 today, to repair the instrument. That was the last record of Opus 335. Like its older sister organ from Epperson House, it simply disappeared. Perhaps it was sold off and hopefully repaired by another caretaker, but no record has been found. Perhaps some parts of the organ survived and were repurposed, but that has also not been recorded.

Chances are it was all dismantled, removed, and discarded.

The Epperson pipe organs must have impressed and entertained those who experienced them. The organ loft in Epperson House has been empty for over eighty years. But the legacy of the organ that was once there lives on in the countless ghost stories about the mansion. Along with stories about a spectral woman in white, screams heard in the night, and the mysterious scent of cigar smoke, reports of organ music coming from the empty mansion have been reported for decades. Like many classic horror movies, a Gothic mansion's pipe organ has gone from being a great and special instrument to the stuff of eerie legend. Having never heard a note from the wind in their pipes, I have still been moved and frankly haunted by those incredible instruments that are no more. The author welcomes contact regarding any information about the whereabouts or pictures of the Reuter pipe organs Opus 75 and Opus 335.

I would like to thank the following people for their assistance in writing this article: Sean Cureton, associate archivist and librarian, Organ Historical Society, Villanova, Pennsylvania; Jan Kraybill; Randal J. Loy, historian; Grace and Holy Trinity Cathedral of the Episcopal Diocese of West Missouri; Zachary Neuman, archivist, Kansas City Art Institute; Albert Neutel, Jr., president, chief executive officer, and co-proprietor of the Reuter Organ Company; and Simone and Tabitha Smith, local historians, researchers, and dearest of friends. ■

Darren K. Hinesley combines his experience as a former police detective and crime lab technician with his passion for local history, genealogy, and research. Currently working at a living history museum near Kansas City, Missouri, he is the author of numerous short stories and articles and is currently working on a book telling the true story of a local haunting.

Kegg Pipe Organ Builders,
Hartville, Ohio
Saint Andrew's Episcopal
Church, Houston, Texas

From the builder

A knowledgeable and fortunate pipe organ builder grows and evolves throughout their career. I have consistently aimed to design organs that will perform all music with passion, particularly excelling in American church music by accompanying timeless choral and liturgical pieces while further graciously leading hymns. When I established my company in the 1980s, I believed that the organ style most suited to this objective would be warmer and more romantic than what was typically prevalent at that time. I further developed concepts to best cater to my clients regarding stoplists and the type of action that would fulfill my aim. I endeavored to create musical organs that were engaging to play and listen to, utilizing the most suitable technology available, whether it be modern or historical. Our new organ at Saint Andrew's Episcopal Church exemplifies the evolution of the Kegg style and incorporates all elements I consider essential in a modest instrument for a complex and varied music program.

When we initially started our discussions with the parish, the intention was to position the organ beside the chancel. I came to the realization that the organ the committee envisioned would not be suitable for that location. Furthermore, I thought it was unfortunate that the beautiful rose window above the altar was nearly obscured by the roof trusses. There were minor indications of organ chambers at the sides of the altar that were being utilized as closets. Considering all these factors, we formulated a proposal to expand the side chambers to a functional size, lower the rose window, and move the altar in order to accommodate a new organ case. I presented this idea with some apprehension, as one might expect. Such proposals can lead to removal from the premises. However, after considering the exquisite window and how essential elements of the altar were reimagined in the new organ case, the committee recognized that this was a favorable direction, and we continued to pursue this course. The central case incorporates a tabernacle and shelves for candles, elements found in the former altar. This new case also features the Christus Rex from the previous altar as its focal point. The revisions appear as if they always belonged in that space.

The organ musically encompasses all the essential components required for the American Episcopal choral tradition, appropriately scaled to the size of the

building, while also delivering the necessary choruses and structure to render most organ literature in an engaging manner. Several aspects are particularly noteworthy. The 16' Tuba draws inspiration from an Ernest M. Skinner model, characterized by its richness, power, and smoothness, serving as a *mezzo-piano* solo voice as it is placed behind the Choir shades. The Flute Celeste elevates the listener's experience akin to aural incense. The Solo Diapason mimics the effect of a First Open Diapason by incorporating three principal stops, all at 8' pitch. The stops employed for this purpose are the Great Principal, Octave, and Pedal Principal, creating a truly enchanting atmosphere in this context.

We aspire that this organ will benefit this joyful congregation for many generations ahead. I express my gratitude to Music Director John Kirk, whose friendship and enthusiasm have been apparent in all our discussions from the outset.

—Charles Kegg

Kegg Pipe Organ Builders

Spencer Bean
Philip Brown
Michael Carden
Justin Dana
Joyce Harper
Bruce Schuttrum
Philip Laakso
Paul Watkins

From the director of music

Saint Andrew's Episcopal Church, established in 1911, is situated in the historic tree-lined area of The Heights in Houston. Upon my arrival a decade ago, I was pleased to discover a welcoming congregation that appreciates high-quality liturgy (without being overly particular) and enthusiastically sung hymns, service music, and psalms. The parish had been saving for a pipe organ for many years, and in the 1990s they installed a 1909 Pilcher organ, enhanced with several ranks of vintage pipework. Due to limitations in space, the 13-rank instrument was completely enclosed and situated in the gallery above the narthex, yet the choir and console were positioned in the chancel. Despite having good pipework and excellent voicing, the distance between the choir, organist, and the instrument posed a continuous challenge in balancing the organ with the choir and congregation.

After the instrument incurred significant and expensive maintenance projects in 2019, we began to investigate the option of either rebuilding or replacing the instrument and moving it to the chancel, where it could more effectively support the liturgy. When the parish opted to initiate a capital campaign in 2022 entitled "Our Vision, Our Hope,



Kegg organ, Saint Andrew's Episcopal Church, Houston, Texas



Choir 16' pipes being installed

Our Legacy," the organ project emerged as a capstone of that initiative.

My initial discussions revolved around acquiring a mechanical-action instrument for Saint Andrew's. I "matured" by hand-registering Episcopal liturgy on a stunning 24-rank tracker within a spacious

acoustic environment and dedicated my graduate studies to playing on remarkable mechanical-action instruments. Consequently, I was entirely convinced of the advantages of mechanical action (and continue to be, in numerous respects) when I started engaging with builders.

Kegg Pipe Organ Builders

GREAT (manual II)

- 16' Geigen Diapason (ext Ch)
- 8' Solo Diapason III (collective)
- 8' Principal
- 8' Concert Flute (Ch)
- 4' Octave
- 4' Rohrflute (Ch)
- 2' Fifteenth
- IV Mixture (draws 2')
- 8' Tuba (Ch)
- 8' Trumpet (Sw)
- 8' Clarinet (Ch)
- Zimbelstern
- Chimes (console preparation only)
- Great 16
- Great Unison Off
- Great 4

SWELL (manual III, enclosed)

- 16' Gedeckt
- 8' Geigen Diapason (Ch)
- 8' Rohrflute (ext Gedeckt)
- 8' Salicional
- 8' Voix Celeste GG
- 4' Principal
- 4' Spitzflute
- 2 1/4' Nazard TC
- 2' Octave (ext Principal)
- 2' Flute (ext Spitzflute)
- 1 1/4' Tierce TC
- IV Mixture
- 16' Trumpet
- 8' Trumpet (ext Trumpet)
- 8' Oboe *
- 4' Clarion (ext Trumpet)
- Tremulant
- Swell 16
- Swell Unison Off
- Swell 4

CHOIR (manual I, enclosed)

- 8' Geigen Diapason
- 8' Concert Flute
- 8' Flauto Dolce
- 8' Flute Celeste TC
- 4' Rohrflute
- 2' Flute (ext Rohrflute)
- V Cornet (Sw)
- 8' Clarinet
- Tremulant
- 8' Tuba (high pressure)
- Choir 16
- Choir Unison Off
- Choir 4

ANTIPHONAL

- 8' Open Diapason
- 8' Gedeckt *
- 4' Octave *
- 4' Flute *
- Tremulant

Antiphonal on Great
Antiphonal on Choir
* pipes retained from previous instrument

PEDAL

- 32' Resultant
- 16' Subbass
- 16' Geigen Diapason (ext Ch)
- 16' Gedeckt (Sw)
- 16' Antiphonal Bourdon (ext Gedeckt)
- 8' Principal
- 8' Bass Flute (ext Subbass)
- 8' Gedeckt (Sw)
- 4' Octave (ext Principal)
- 4' Flute (Ch Concert Flute)
- 32' Harmonics
- 16' Tuba (ext Ch)
- 16' Trumpet (Sw)
- 8' Trumpet (Sw)
- 4' Clarinet (Ch)



Choir pipes with Tuba on the left



Great case under construction

Considering the spatial and financial constraints of Saint Andrew's, I quickly understood that mechanical action would result in a restricted specification and suboptimal positioning in a dry acoustic environment. Most importantly, I aspired for Saint Andrew's to possess

an instrument that would enhance its liturgies, which led me to engage with a broader array of builders. Following the receipt of outstanding proposals from three top-tier builders, the organ committee and I reached a unanimous decision to choose Kegg Pipe Organ Builders.



Console in the Kegg shop



Console detail

I had the opportunity to experience several Kegg instruments, ranging from twelve ranks in a dry environment to 76 ranks in a highly resonant space, and each organ exhibited meticulous and exquisite voicing, liturgy-focused stoplists, and thoughtful borrowing techniques. The organ committee was similarly impressed with his instrument at the Church of the Little Flower in Saint Louis, although I did advise them to attempt to overlook the opulent acoustics found there. Additionally, Kegg's approach to the severely constrained area at Saint Andrew's offered a design that made it appear as though the 1946 structure had been specifically designed with an organ in consideration.

Our newly acquired organ features a range of foundational tones and is capable of supporting congregational singing across various dynamics, while effectively accompanying the choir, from the voice of an individual child to the collective sound of the choirs. It boasts a diverse assortment of reeds that enhance the color of the organ's ensembles, can deliver a powerful solo line, or render a soft melody.

I take great pride in the fact that this organ project has enabled Saint Andrew's to reclaim a triptych of stained-glass windows that honor the twelve apostles, which had been hidden by the former instrument. Additionally, the magnificent rose window situated above the altar was

relocated to a more prominent position above the unenclosed Great façade.

The enclosed Antiphonal division is situated within a newly constructed chamber adjacent to the narthex stained-glass triptych and is designed to enhance the sound projection of the chancel instrument into the space. In addition to an 8' Diapason, it incorporates pipework from the earlier Pilcher instrument. This organ project was fully financed by the parishioners of Saint Andrew's; however, two families graciously contributed extra funds for the Antiphonal division, Zimbelstern, and the custom-designed tracery on the organ console, which is consistent with elements found throughout the church.

Without the foresight, effort, and commitment of our rector, the organ committee, and the whole parish, this project would not have come to fruition. Thanks to the parish's vision and Charles Kegg's creativity, insight, and expertise, Saint Andrew's will persist as an inviting parish that aims to express praise and gratitude to God through art and music.

—John Kirk
Director of Music and Organist

Builder's website: www.keggorgan.com

Church website: saecheights.org

Cover photo by G. Lyon Photography, Inc. All other photos by Charles Kegg.

Saint Andrew's Episcopal Church, Houston, Texas

Couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4

Great/Choir Transfer
Crescendo ON

Virtuoso control system

14 General pistons
8 pistons per division
40 memories per user
Unlimited users
6 reversibles
High resolution record/play
Piston sequencer
Full Organ
Range

Clear
Undo

Swell expression pedal
Choir expression pedal
Antiphonal expression pedal / 2 memory
adjustable Crescendo pedal
Bone/rosewood key tops
Tracker touch manuals
Wood stop knobs
Concave and radiating pedal clavier
Adjustable bench
Transposer
Pencil drawer
Cup holder

32 ranks, 28 stops, 1,952 pipes

► page 9

scriptus”; “Quid sum miser–Rex tremendae”; “Recordare–Ingemisco–Confutatis”; “Lacrimosa”; “Domine Jesu”; “Sanctus–Benedictus”; “Agnus Dei”; “Lux aeterna.”

Jeremy Beck was born in Painesville, Ohio, in 1960 and is now based in Louisville, Kentucky, where he practices both as a musician and a lawyer, focused on arts and intellectual property law. He studied at Mannes College of Music in New York City (Bachelor of Science, 1984), at the Yale School of Music (Master of Musical Arts, 1992, and Doctor of Musical Arts, 1995), and at the University of Louisville (Juris Doctor, 2007). In 2021 Beck’s choral work *Invitation to Love* was one of four first-prize winners in The King’s Singers New Music Prize competition. That work premiered on February 28, 2021, as a part of the Washington National Cathedral’s Sacred Choral Music Online Festival. He was awarded third prize in the 2018 Musica per Archi International Composition Competition, Lviv, Ukraine; he was a finalist in the 2016 Bruno Maderna Competition; and he has twice been a finalist in the Utah Arts Festival commission competition (2006 and 2013). In addition, Beck received second prize in the Boston Chamber Orchestra’s 2011–2012 Commission Competition, and his one-act comic opera *Review*—one of three finalists in the 2010 National Opera Association’s Chamber Opera Competition—received lively productions by Oberlin Opera Theater and Peabody Opera. Beck’s *String Quartet No. 2* (“Fathers & Sons”) was a finalist in the 2011 New England String Quartet International Composition Competition.

Beck completed his *Requiem* in Louisville in 2024 and says that it was particularly influenced by the choral music of Arvo Pärt and Alfred Schnittke’s *Concerto for Choir*. I found a recording on YouTube of *Concerto for Choir* by Alfred Schnittke (1994–1998) and can confirm Beck’s opinions both that this is a masterpiece of choral composition and that Schnittke seems to have exercised a considerable influence on Beck’s music. The “minimalist” tendencies of Beck’s music, doubtless one of the influences of Arvo Pärt’s choral music, make *Requiem* particularly accessible to the average listener. The recording of *Requiem* took place in Cincinnati at the Episcopal Church of the Redeemer, home of a three-manual, sixty-three-rank Casavant organ, Opus 2806 of 1963, although we do not get to hear this instrument since it is customary not to use the organ in a Requiem Mass.

Coro Volante, co-founded in 2017 by Brett Scott and his wife Krista Cornish Scott, is made up of sixteen professional singers whose primary function is to perform and record music by contemporary composers throughout the world. Brett Scott was born in Canada and received his Bachelor of Music degree from Canadian Bible College, Regina, Saskatchewan; his Master of Music degree from University of Regina, Regina, Saskatchewan, and his Doctor of Musical Arts degree from University of Cincinnati College-Conservatory of Music (CCM), where he is professor of ensembles and conducting, and where he conducts the CCM Chorale, teaches conducting and literature at the graduate and undergraduate level, and is music director of Opera d’Arte, CCM’s undergraduate opera company.

Soprano and choral director Krista Cornish Scott, also born in Canada, earned her Master of Music degree in performance and literature from the University of Western Ontario. A past prize-winner at Canada’s national Eckhardt-Gramatté contemporary music competition, she continues to support and seek out new music as a singer, conductor, and as co-artistic director of the contemporary music ensemble Coro Volante. In 2020 she launched Heri et Hodie, an intimate women’s ensemble exploring medieval and modern music. Coro Volante is joined on this recording by the Cincinnati String Quartet, a group specially formed for this recording project.

Requiem begins with the Introitus, comprising “Requiem and Kyrie.” The opening of “Requiem and Kyrie” with its soaring treble line reminds me of the beginning of Arvo Pärt’s *Stabat Mater* and to some extent of Francis Poulenc’s motets, notably “Timor et tremor” from *Quatre Motets Pour un Temps de Pénitence*. Following the opening of “Requiem,” the basses lead off on “et lux perpetua luceat eis,” followed by the other parts in ascending order and increasing volume, leading directly into “Kyrie” that begins with a fugal passage and ends with a repetition of the word “Requiem,” followed by the “Amen.”

Beck divides the nineteen stanzas of the hymn for the Sequentia, *Dies irae*, into seven sections. The first section consists of the first two stanzas and reminds me of “Dies irae” from Verdi’s *Requiem* in its sense of drama and excitement. There is of course no brass section in the accompaniment of this *Requiem*, and Beck portrays the trumpet of “Tuba mirum spargans sonum” by a return to the soaring sound of the sopranos as in the Introitus. The fifth section forms an interesting contrast with its plaintive, mournful beginning on “Quid sum miser

tunc dicturus,” followed by a return at “Rex tremendae majestatis” to the excitement and drama of the opening section. The sixth segment is the longest, comprising no fewer than nine of the nineteen stanzas of *Dies irae*. It has a consistent calmness, reinforced by the warm harmonies of its texture. The final section, “Lacrimosa dies illa,” again returns to the liveliness of beginning before reducing to a quiet end with “Pie Jesu Domine.”

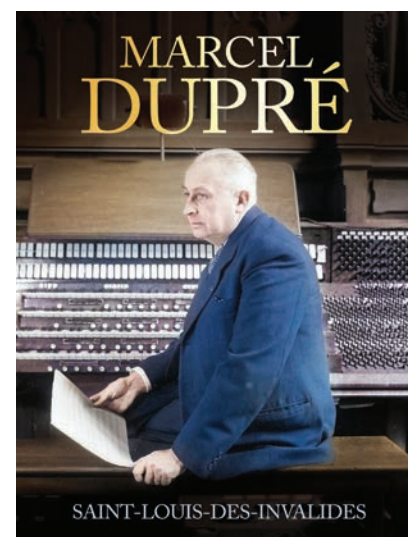
The antiphon at the Offertorium, “Domine Jesu Christe, Rex gloriae,” is bright and vigorous and represents in its complex contrapuntal structure the furthest that Beck strays from the minimalism of Arvo Pärt. Apart from a brief calm in the middle, it maintains a forceful dynamism throughout.

I always think of the Sanctus and Benedictus as being the heart of the Mass, and this one is no exception. “Sanctus” begins with a series of detached chords on the strings, the ambient harmonies of which hearken back to the Introitus, as does the soaring entry of the sopranos, gentle at first, but building up to a climax on “Gloria” as the other parts enter, followed by a quasi-fugal “Hosanna in excelsis,” in which the soloists as well as the full choir participate. “Benedictus” follows without a break although at a dynamically more restrained level, followed by a reprise of the rousing “Hosanna in excelsis.”

As many will know, the text of the Agnus Dei used in Requiem Masses replaces “miserere nobis” and “dona nobis pacem” with “dona eis requiem” and “dona eis requiem sempiternam.” Here Beck uses a particularly beautiful melody together with suitably warm harmonies to produce a wistful sense of calm. I am again reminded of a motet by Francis Poulenc, this time “Vinea mea electa” from *Quatre Motets Pour un Temps de Pénitence*.

“Lux aeterna” serves as the Communion, and since he does not repeat the “Pie Jesu Domine,” last stanza of *Dies irae*, nor include setting of “Liberate me Domine” or “In Paradisum,” Beck ends his Requiem here. The brilliant sound and vigor of “Lux aeterna” paint a musical picture of heavenly light, before a calmness as the words “Requiem aeternam” reappear, followed by another quasi-fugal section that subsides into silence with the final “Amen,” rather after the fashion of the Introitus.

This is a first-class recording produced by first-class musicians, and Beck’s very accessible music is both moving and graceful. The choir and strings sound beautiful, and *Requiem* is a wonderful addition to the choral repertoire, so I thoroughly recommend this recording.



Marcel Dupré: Saint-Louis-des-Invalides

Marcel Dupré: Saint-Louis-des-Invalides. Association des Amis de l’Art de Marcel Dupré, DVD + CD AAAMD 358302. Price: AAAMD members, €35.00; non-members, €45.00. Available from marceldupre.com.

CD: Inauguration des grandes orgues de Saint-Louis-des-Invalides by Bernard Gavoty and Marcel Dupré; interview about the new organ of Saint-Louis-des-Invalides; presentation by the Almoner of Les Invalides; eleven improvisations to inaugurate the organ of Saint-Louis-des-Invalides, Marcel Dupré; inaugural concert of the new organ of Saint-Louis-des-Invalides.

DVD: Marcel Dupré à Saint-Louis-des-Invalides, Saint-Sulpice, AVRO, Troyes, Bordeaux et Meudon: Présentation des grandes orgues de Saint-Louis-des-Invalides; *Les Quartiers de Paris*; *Bach à Troyes*; *Le Chant de l’Église—Le Monde de la Musique*; *Mémoires* magazine; *Le Grand Échiquier*; Marcel Dupré à AVRO; *L’Ordination*; Marcel Dupré à Meudon; *Orgues de France*.

King Louis XIV founded Église Saint-Louis-des-Invalides, Paris, France, in 1676 as a military church serving the veterans residing in the nearby Parc des Invalides, and it now serves as the cathedral for the bishop of the French Armed Services. Alexandre Thiery built the original organ of 1686, the case of which, made by Germain Pilon, houses the current organ. The Thiery organ had the Positif division in the Brustwerk position, making it unique among organs built before 1789. The present instrument, though it contains some pipework from the original Thiery organ and some from the very unsatisfactory Charles Gadault rebuild of the 1850s, is mostly the work of the Bouchet-Debierre firm

Quality Pipe Organ Building and Service

since 1969

bedient

pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska

Experience precision, heritage, and sound that lasts a lifetime

www.LEWTAK.com

Reviews

of Nantes. It was opened in 1957 by Marcel Dupré assisted by the *titulaire* of the church, Bernard Gavoty. At the time of the organ's inauguration it had three manuals and pedals with sixty-one speaking stops (it now has sixty-seven), and Bouchet-Debierre supplied an attached stopkey console in the gallery. However, the same firm has subsequently provided a detached drawknob console with terraced stop jambs, which is placed at pavement level downstairs.

Marcel Dupré (1886–1971) is too well known to need much introduction, but here is a quick sketch of his life. He was born in Rouen where his father Albert Dupré (1860–1940) was an organist, later *titulaire* of the Abbey Church of Saint-Ouen, Rouen, where he presided over the famous Cavaillé-Coll organ from 1911 until his death. Marcel Dupré studied at the Paris Conservatoire under Louis Diémer, Lazare Lévy, Alexandre Guilmant, Louis Vierne, and Charles-Marie Widor. In 1926 he succeeded Eugène Gigout as professor of organ at the Paris Conservatoire. There he trained many famous organists including Jeanne Demessieux, Rolande Falcinelli, Marie-Madeleine Duruflé, Pierre Cochereau, Olivier Messiaen, Jehan Alain, and Jean Guillou. Upon his retirement Widor requested that Dupré should succeed him as organist of Saint-Sulpice, which he did from January 1, 1934, remaining there until his death. As a concert organist it is hardly an exaggeration to say that he was the outstanding recitalist of his day.

Bernard Gavoty (1908–1981) came from Paris and studied organ with Louis Vierne, following which he became a student at the Paris Conservatoire under Marcel Dupré. In 1940 he became *titulaire* of Église Saint-Louis-des-Invalides, where at the time the organ was hardly functional, and he began a long and frustrating journey, involving many setbacks to raise the funds and find a suitable builder for a worthy reconstruction of the organ. It was no fewer than seventeen years later that his efforts culminated in the reopening of the organ on Sunday, December 8, 1957. The celebrant of the dedicatory Mass was the Aumônier (almoner, military chaplain) of Église-Saint-Louis-des-Invalides, Canon Thorel, who is also interviewed in these recordings.

Although these are French recordings, the publishers have taken great care to ensure that English speakers can understand them. The dialog on the CD is transcribed in the booklet, and there are English subtitles on the DVD. The first section of the CD consists of an interview of Marcel Dupré and Bernard Gavoty broadcast by Radiodiffusion Télévision Française on the morning of the dedication. This includes Marcel Dupré improvising what promises to be a very fine fugue on *Veni Creator Spiritus* to demonstrate the organ, although we unfortunately only hear the first few bars of this before it is faded out. Next comes what one might describe as the “nitty gritty.” Many of us will have watched the media coverage of an event that curiously also took place on the eighth day of December: the “awakening” of the newly restored organ in Notre-Dame-de-Paris in 2024. The “awakening” of the Église-Saint-Louis-des-Invalides organ took place in a similar manner. The archbishop of Paris, Cardinal Maurice Feltin (1883–1975), who presided at the ceremony, chanted each subject and Marcel Dupré played a series of eleven organ improvisations. The second shows off the Cromorne nicely, accompanied by the flutes, in the Classical style. The third is a fugue on *Veni Creator Spiritus*, rather like the one featured on the

earlier broadcast, though with a more Romantic flavor. The fourth, based on *De Profundis*, features the *fonds* of the Grand-orgue. The tenth improvisation, based on *Adoro te*, is a march-like paeon of praise to the power and majesty of the Holy Trinity, played on the full organ interspersed with echo passages on the *fonds* and a light principal chorus. Finally, the archbishop chants a prayer for the organ, based on the Psalm 150, and Dupré interprets this in an improvised toccata that shows obvious and probably intentional affinities with the one from Widor's *Fifth Symphony*.

The dedication concert, parts of which follow, was jointly performed by Bernard Gavoty and Marcel Dupré. It began with Johann Sebastian Bach's chorale prelude on *Aus tiefer Not schrei ich zu dir*, arranged for organ and orchestra and performed by Bernard Gavoty, organist, with the melody reinforced by the trombones and orchestra of the Republican Guard. Marcel Dupré had previously premiered his *Poème héroïque* at the rededication, following severe damage in 1916 and 1917 from the hostilities of World War I, of the cathedral in Verdun on November 10, 1935. It is scored for organ, trumpet, trombones, and percussion. At Église-Saint-Louis-des-Invalides Marcel Dupré played the organ with the Republican Guard again supplying the orchestral parts. Dupré then played “Crucifixion,” for solo organ, drawn from his *Symphonie-Passion*, opus 21, which he based on an improvisation he had performed on the Wanamaker organ in Philadelphia in 1921, coincidentally once again on December 8. The final work at the dedication concert was an improvisation by Marcel Dupré on a theme submitted by the archbishop, who chose the plainsong chant of the *Te Deum*. In total contrast to many compositions using the *Te Deum*, such as the one by Dupré's pupil Jeanne Demessieux, the first section of Dupré's improvisation is a warm, Romantic piece in the tradition of Guilmant that only gradually builds up to full organ. The second section is a vigorous fugue that again builds up to the *plenum*. Omitted from this recording of the inaugural concert are Bach's *Passacaglia* and *Fugue in C Minor*, BWV 582, Dupré's organ transcription of Liszt's *Légende de Saint François de Paule marchant sur les flots*, S. 175, number 2, and Franck's *Pastorale*. The omission of the Liszt is particularly unfortunate. Max Reger and Lionel Rogg both also made transcriptions, and it would be interesting to compare these with Marcel Dupré's, but I am unable to find any reference to the score of this, and no recordings seem to be available.

The DVD begins with a recording played by Bernard Gavoty and Marcel Dupré for broadcast on Radiodiffusion Télévision Française a few days before its inauguration, recorded on the organ of Église-Saint-Louis-des-Invalides and titled, *Les Grands Interprètes*. Gavoty introduces the program and then plays short extracts from works by several composers including d'Aquin (whose ornaments he plays with curiously long fermatas), Bach, Franck, Widor, and Vierne to demonstrate the multi-faceted instrument. Dupré plays d'Aquin's *Noël in G* followed by a rather murky-sounding rendition of Bach's chorale prelude *In dir is Freude*, BWV 615. His performance of Widor's “Tocatta” from *Symphony V* is much clearer and indeed finer than most. Finally, Dupré plays an extended *Improvisation sur un thème d'Amable Massis*. For those like me, unfamiliar with the name, Amable

► page 22

A one-inch professional card in THE DIAPASON, as low as \$25 per month.

Contact Jerome Butera,
jbutera@thediapason.com

Christopher Babcock

Church of the Good Shepherd
Kips Bay, New York City

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

Keith Bigger

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



GAVIN BLACK

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

STEVEN EGLER

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

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

PATRICK ALLEN

GRACE CHURCH
NEW YORK

**Check out
Artist Spotlights**

thediapason.com/artists

Dean W. Billmeyer

Professor Emeritus
University of Minnesota
dwb@umn.edu

THOMAS BROWN

CHAPEL HILL, NORTH
CAROLINA
ThomasBrownMusic.com

Faythe Freese

Concert Organist
(512) 470-7782
ffreese@ua.edu

ANDREW HENDERSON, DMA

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

Your professional card could appear here!

jbutera@thediapason.com / 608-634-6253

Frederick Hohman
.net

James Kennerley

Friends of the
Kotzschmar Organ
www.foko.org

RICHARD BARRICK HOSKINS

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

James Kibbie

Professor Emeritus
The University of Michigan
jkibbie@umich.edu

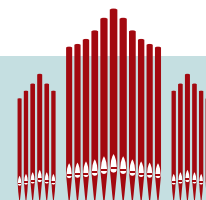
Gail Archer

organist
www.gailarcher.com

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

Promotion
SOZO Media
rika@sozomedia.com

**Download The Diapason's
2026 Media Kit at
thediapason.com/advertising**



Promote your organ, church
music, harpsichord, and/or
carillon degree program to
potential students worldwide!

Contact Jerome Butera for the
many options in print and digital
advertising available to you
through The Diapason.

jbutera@thediapason.com
608-634-6253

Karen Schneider Kirner

Organ, Harpsichord, Choral Composer,
Accompanist, karen.kirner@nd.edu

GALE KRAMER

organist emeritus
Metropolitan Methodist Church
Detroit
gkramer@provide.net

COLIN LYNCH

Concert Organist
www.colinlynchorgan.com

KIMBERLY MARSHALL

Imaginative Programming
Acclaimed Artistry
windwerkartists.com kimberlymarshall.com

ANDREW PAUL MOORE

CHRIST CHURCH
SHORT HILLS

DEREK E. NICKELS, DMA

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

Matthew W. Noonan

Organist & Educator
www.mwnoonan.com

ANDREW PETERS

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

GREGORY PETERSON

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

STEPHEN PRICE, D.MUS.

University of Washington, Seattle
www.sevencartists.com/price

ANDREW SCHAEFFER

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

Kathleen Scheide

www.kathleenscheide.com
www.youtube.com/@kathleenscheide
kathleenscheide@gmail.com

GET A TWO-INCH PROFESSIONAL CARD IN THE DIAPASON!

For information on rates and specifications, Contact Jerome Butera
608-634-6253 / jbutera@thediapason.com

Reviews**► page 21**

Massis (1893–1980) was a composer and viola player from Cambrai, France.

We next hear extracts from *Les Quartiers de Paris*, a later Radiodiffusion Télévision Française interview with Marcel Dupré dating from 1970, a few months before his death. It features Dupré describing and performing on the Cavaillé-Coll organ of Saint-Sulpice, where he plays part of Bach's chorale prelude on *Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650, and of "Les bergers" from Messiaen's *La Nativité du Seigneur*. For the next segment we move from Paris to Troyes, where Dupré plays the 1731–1736 Jacques Cochu/1964–1969 Danion-Gonzalez neo-Classical cathedral organ in an extract from another recording, *Bach à Troyes*, made in September 1970. Dupré seems to have thought that the neo-Classical organs of the 1960s were the best thing since sliced bread for playing Bach and gives a strenuous rendition of the *Toccata in D Minor*.

We then move to Meudon, and to the organ in Marcel Dupré's own *salle d'orgue*, a four-manual Charles Mutin instrument originally built for Alexandre Guilmant. Here Dupré demonstrates the art of improvising on Gregorian chants. After this, we hear a few more musical extracts on various instruments including further renditions of Bach's *Toccata in D Minor* at Meudon in 1934 and at Saint-Sulpice in 1942. Perhaps the most interesting is an extract from Bach's *Fugue in G Minor*, played by Dupré on the Dom Bédos organ at Saint Andrew's Cathedral in Bordeaux at the invitation of Canon André Lacaze, who presided over it as titular organist from 1934 until his death in 1964. There are also extracts from the music improvised by Marcel Dupré on the organ of Saint-Sulpice for the 1964 film *L'Ordination*.

This CD/DVD set is a valuable pairing of recordings for organists and musicologists interested in studying Marcel Dupré's performance technique and manner of improvisation. It is also a useful resource for those interested in examining the history of organbuilding in twentieth-century France. I much enjoyed it.

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

New Choral Music

These choral reviews concentrate on new releases for choir with organ primarily, often with other instruments, suitable for throughout the liturgical year, and music composed from a variety of faith traditions, by both well-known and lesser-known composers. It is inspiring to see the degree of craftsmanship and creativity in setting both time-tested texts as well as newer hymn texts that speak to the challenges of the day.

Word of God, Come Down On Earth, by Thomas Keesecker. SATB, organ, optional assembly, Augsburg Fortress, 978-1-5064-8661-1, 2022, \$2.50. Duration: 4:48. Available from augsburgfortress.org.

This anthem was commissioned in honor of F. Thomas Snyder III for his more than thirty-five years of music ministry at Saint John's Lutheran Church, Phoenixville, Pennsylvania. The text by James Quinn, SJ (1919–2010), is set to the tune LIEBSTER JESU by Johann R. Ahle (1625–1673). The organ plays the well-known tune in the introduction.

The first verse is intended to be a *cappella*, but the organ can cover the three-part writing in the women's voices plus the men's solo melody if necessary, then it opens into four-part choral writing. Verse two is largely two-part writing. In the third verse, the organ doubles four-part choral writing with the melody in the soprano and adds a descant. The key areas move from G major to E-flat major, then back to G major.

The Journey, by Karen Marroli, SATB, solo or small group, and piano with optional descant, assembly, and organ. MorningStar Music Publishers, MSM-50-6532, 2025, \$3.00. Duration: 3 minutes. Available from morningstarmusic.com.

Based on the popular NETTLETON, this is an energetic piece definitely written with piano in mind—it would need to be adapted a bit for organ accompaniment. Each verse begins, "Come and join us on the journey. . . ." This is especially appropriate if one's church has a Sunday with a focus on reaching out to prospective members or kicking off a membership drive. The choir echoes the last phrase of the assembly, "As we journey toward the future, let us shine as from above, For the footsteps left behind us are our legacy of love." This is a great reminder of what Christian communities are all about.

Mass of St. John Henry Newman, by Paul M. French. Assembly, cantor, SATB, descant, organ with optional two C instruments and brass quartet, MorningStar Music Publishers, MSM-80-314, 2025, \$5.00. Available from morningstarmusic.com.

Paul French is a well-known Catholic Church musician in the Chicago area, and indeed across the United States, for his dedication to the Pueri Cantores choir festivals, which introduce young students in grades four through twelve to quality music for the liturgy. The impetus for this setting was the merging of two parishes in the Chicago area as a way to unify the new parish. This is a very complete Mass setting. French's familiarity with the Mass and with training choirs is evident. The range is very easily singable, and there are memorable melodies that tie the work together. It seems that French is walking in the footsteps here of another well-known Chicago composer, Richard Proulx. This would not be guitar-friendly for churches who need Mass settings that work with both folk and traditional organ-based choirs.

We Will Be Merry, Far and Wide, arranged by Davide Mutti. SAB, organ, optional assembly, Augsburg Fortress, 979-8-8898-3526-4, 2024, \$2.25. Duration: 3:30. Available from augsburgfortress.org.

This piece has the feeling of a German Christmas carol, but it is composed for the Easter season. The text is from the fourteenth century, translated by George R. Woodward (1848–1934), and the music features the hymntune WIR WOLLEN ALLE FRÖHLICH SEIN. The SAB setting could work for most choirs, and the choir needs only to learn one harmonization for the hymn. An alternate accompaniment for the refrain is included for the organist, and a choral descant is present for the final refrain. Verses can either be sung with accompaniment or a cappella. This could be easily learned for a festive Sunday during the Easter season.

—Karen Schneider Kirner
South Bend, Indiana

The staff of
THE DIAPASON
wishes everyone
the best of this
Holiday season,
as well as good
health and happiness
in the New Year!

Choral and Organ Music Received

Augsburg Fortress announces new choral publications:
Bankson, Jeremy J.: *Rise, O Church, Like Christ Arisen* (979-8-8898-3750-3, \$2.50), for SATB and organ
Black, Jantz: *Lo, How a Rose E'er Blooming* (979-8-8898-3747-3, \$2.50), for SATB and organ
Christiansen, F. Melius: *The Christmas Symbol* (979-8-8898-3752-7, \$2.25), for SATB a cappella
Today There Is Ringing (979-8-8898-3758-9, \$2.50), for SATB a cappella
Farlee, Robert Buckley: *Before the Ancient One, Christ Stands* (979-8-8898-3742-8, \$2.50), for SATB and organ, with optional assembly
Hampton, Keith: *You Are Holy* (979-8-8898-3755-8, \$2.50), for SATB, soloist, and piano
Highben, Zebulon M.: *Prepare the Royal Highway* (979-8-8898-3749-7, \$2.50), for SATB, flute/piccolo, and drum
Johnson, Ralph M.: *The Pilgrim's Aiding* (979-8-8898-3753-4, \$2.50), for SATB and piano
Keesecker, Thomas: *Again We Find Our Way* (979-8-8898-3741-1, \$2.50), for two-part mixed choir and piano
Kraybill, Jan: *I Heard the Voice of Jesus Say* (979-8-8898-3746-6, \$2.50), for SATB and keyboard
Larter, Evelyn: *How Can I Keep from Singing?* (979-8-8898-3744-2, \$2.50), for SATB and piano
McConnell, Doug: *Come, Beloved of the Maker* (979-8-8898-3743-5, \$2.75), for SATB and organ
Moore, Undine Smith: *Glory to God* (979-8-8898-3757-2, \$2.50), for SATB a cappella
Walk Through the Streets of the City (979-8-8898-3754-1, \$2.75), for SATB a cappella
Raabe, Nancy M.: *I Dream a World* (979-8-8898-3249-2, \$2.75), for unison choir, piano, and optional violin
Lullaby, Sing Lullaby (979-8-8898-3748-0, \$2.25), for two-part choir, piano, finger cymbals, and optional descant
Robison, Jennaya: *Jesus Loves Me* (979-8-8898-3751-0, \$2.50), for SATB, piano, optional children's choir, assembly, and handbells
Shields, Valerie: *I Can Do All Things through God* (979-8-8898-3745-9, \$2.25), for unison or two-part choir and piano
Sirett, Mark: *A Star Is Dancing* (979-8-8898-3740-4, \$2.75), for SAB and piano
For information: augsbουργfortress.org.

MorningStar Music Publishers announces new choral publications:
Behnke, John A.: *When Morning Gilds the Skies* (60-4300, \$2.25), for SATB and organ with optional congregation, brass quintet, timpani, and handbells
Birkhead-Flight, Angela: *A Steady Flame to Light the Dark* (50-4075, \$2.65), for SATB and organ or SATB, violin, and piano
Burrows, Mark: *Yours Are the Hands* (50-0167, \$2.65), for SATB a cappella and drums, with optional soprano solo and body percussion
DeAlmeida, Craig: *The Beatitudes* (50-0098, \$2.25), for SATB a cappella or with organ
Ferko, Frank: *Angelus Domini* (9267, \$2.25), for SATB and harp
Gibbs, Stacey V.: *Climbin' Up the Mountain* (1.3719, \$2.65), for SATB a cappella
Hagen, Jocelyn: *Lord of All Hopefulness* (50-0210, \$2.65), for soprano solo, SATB, and piano, with optional string quartet
Howell, Maureen: *Great Is Thy Faithfulness* (50-5179, \$2.65), for SATB and keyboard with optional congregation

Keesecker, Thomas: *Love Divine, All Loves Excelling* (50-1170, \$2.65), for SATB and piano with optional violin or flute
Latona, Peter: *Servants of God, Bless the Lord* (Priests of God, Bless the Lord) (80-729, \$3.20), for SATB, cantor, organ, assembly, with optional brass quintet and timpani
Lehman, Robert: *The Cranbrook Mass* (80-313, \$2.65), for congregation and organ with optional brass quintet and timpani
Marolli, Karen: *For All Who Craft Their Words With Skill* (50-5113, \$2.85), for SATB and piano with optional flute/C instrument
Near, Gerald: *A Hymn of St. Francis: Canticle of the Sun* (50-3111, \$2.25), for SAB or two-part choir and organ
Nelson, Eric: *Grant us Wisdom, Grant Us Courage* (50-0083, \$2.65), for SATB divisi and organ
Portman, Brenda: *A Celtic Psalm: The King of Love My Shepherd Is* (50-0104, \$2.65), for SATB and piano
Potter, Kenney: *Peace Between* (1.3716, \$2.25), for three-part mixed chorus, oboe, and piano
Sheffer, Jonathan: *Y'did Nefesh* (9268, \$2.65), for SATB divisi a cappella
Tibbetts, Ryan J.: *If Ye Love Me* (50-1235, \$2.25), for SATB a cappella
Trenney, Tom: *The Church's One Foundation* (50-1246, \$2.65), for SATB and piano
Walker, Gwyneth: *On Wings of Song* (50-0168, \$2.85), for SATB and piano
The Ends of the Earth (50-2876, \$2.85), for alto solo, SATB divisi, and piano
Williams, Chris: *Endless Reliance* (50-0105, \$2.25), for SATB a cappella
For information: morningstarmusic.com.

Augsburg Fortress announces new organ publications:
Childs, Edwin T.: *Hymns of Praise and Glory: Eleven Settings for Organ* (979-8-8898-3795-4, \$23), includes settings of CORONATION, HOLY MANNA, AZMON, ITALIAN HYMN, WE'LL WALK IN THE LIGHT, WON- DROUS LOVE, DIADEMATA, MCKEE, BRYN CALFARIA, DEO GRACIAS, and AURELIA
Kovarik, Chris: *Love and Rejoicing: Ten Settings for Organ* (979-8-8898-3790-9, \$28), includes settings of COPELAND, GREEN TYLER, HALELUYA! PELO TSA RONA, HENDON, ITALIAN HYMN, MIT FREUDEN ZART, MUNICH, ORIENTIS PARTIBUS, SALLEY GARDENS, and THE ASH GROVE
Rizzotto, Kristina: *Praise for the Sing- ing: Organ Settings for Worship* (979-8-8898-3789-3, \$26), includes settings of GLORIA, BUNESSAN, BEVERLY, JEF- FERSON, REPTON, HERE I AM, LORD, WOODWORTH, LES PETITES SOEURS, WAS FRAG NACH DER WELT, PUER NOBIS, HAF TRONES LAMPA FÄRDIG, and HUNGRY FEAST
Sims, David: *Joining in Glad Adoration: Hymn Introductions and Accompani- ments, Volume 2* (979-8-8898-3798-5, \$28), features an introduction and one or two reharmonizations of 25 hymntunes
Wold, Wayne L.: *Resounding Alleluias: Eight Organ Settings for Eastertide* (979-8-8898-3792-3, \$23), includes settings of GELOBT SEI GOTT, JUDAS MACCABAEUS, LLANFAIR, MFURAHINI, HALELUYA, NOËL NOUVELET, PUER NOBIS, VICTORY, and VRUECHTEN
Various composers: *Augsburg Organ Library, Series II: Epiphany* (978-1-5064-4809-1, \$50), includes 31 hymn- tune settings by 25 composers.
For information: augsbουργfortress.org.

JOHN SCHWANDT
Organogenesis Artists LLC
organogenesisartists@gmail.com

ROBERT L. SIMPSON
Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

MARK STEINBACH
BROWN UNIVERSITY

Walt Strony
Theatre Organist | ATOS Hall of Fame
Cross-over Concerts - Silent Films
concerts@waltstrony.com

DAVID WAGNER
DMA
www.davewagner.net

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

RONALD WYATT
Organist Emeritus
Trinity Church
Galveston

KENT TRITLE
Director of Cathedral Music and Organist, Cathedral of St John the Divine
Organist, New York Philharmonic
Music Director, Oratorio Society of NY and Musica Sacra (NY)
ORGAN RECITALS - GUEST CONDUCTING - CHORAL RESIDENCIES
KENTTRITLE.COM

Experience The Diapason website!

www.TheDiapason.com

AMERICAN PUBLIC MEDIA®

Pipedreams® CELEBRATING 40 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

DECEMBER 2025

- 2548 - Just Around the Corner . . .** as a kind of liturgical warm-up act, we highlight music for the season of Advent.
- 2549 - AGO San Francisco 2024 (IV) - Some Rising Stars . . .** winners of the American Guild of Organists Regional Competitions for Young Organists perform in concert.
- 2550 - Portraits for the Nativity . . .** a collection of choral and solo organ works that inspire imaginative images for the Christmas festival.
- 2551 - Holiday Treats . . .** a bounty of splendid musical gifts for organs and choirs to enhance the season of Good Tidings.
- 2552 - An Organist's Yearbook . . .** the annual summing up of the preceding twelve months' happenings, celebrating success and lamenting losses.

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

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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. * = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

ALABAMA

Britten, *A Ceremony of Carols*, & Lessons & Carols; Cathedral Church of the Advent, Birmingham, 12/18, 5:30 pm
Isabelle Demers; St. Paul Catholic Cathedral, Birmingham, 1/6, 7 pm
Epiphany Lessons & Carols; Cathedral Church of the Advent, Birmingham, 1/15, 5:30 pm

ARIZONA

Nathan Laube; St. Alban's Episcopal, Tucson, 1/25, 3 pm

CALIFORNIA

Nathaniel Gumbs; Grace Episcopal Cathedral, San Francisco, 1/4, 3 pm
Katelyn Emerson; Fresno State University, Fresno, 1/11, 3 pm
Damin Spritzer; Christ Episcopal, Eureka, 1/11, 4 pm
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, 1/18, 4 pm

COLORADO

Colorado Symphony, Handel, *Messiah*; Boettcher Concert Hall, Denver, 12/19, 7:30 pm; 12/20, 7:30 pm; 12/21, 1 pm
Kenrick Mervine; St. Luke's United Methodist, Highlands Ranch, 1/18, 3 pm

CONNECTICUT

Philip Tummescheit; St. John's Episcopal, West Hartford, 1/4, 12:30 pm

DELAWARE

The Chenault Duo (Elizabeth & Raymond Chenault); Westminster Presbyterian, Wilmington, 1/18, 3 pm

FLORIDA

Choral Evensong; All Saints Episcopal, Winter Park, 1/4, 5:30 pm
Colin MacKnight; St. John's Episcopal Cathedral, Jacksonville, 1/11, 4 pm

Jeremy Filsell; Chapel by the Sea Community Church, Clearwater Beach, 1/25, 5 pm

GEORGIA

Adam J. Brakel; Reid Memorial Presbyterian, Augusta, 1/11, 4 pm
Nathaniel Gumbs; Lutheran Church of the Redeemer, Atlanta, 1/30, 7:30 pm

ILLINOIS

Christmas Lessons & Carols; St. James Episcopal Cathedral, Chicago, 12/21, 4 pm
Ralph Holtzhauser; Loyola University, Chicago, 1/18, 3 pm

MAINE

James Kennerley, Christmas concert; Merrill Auditorium, Portland, 12/23, 7 pm

MASSACHUSETTS

Rosalind Mohnsen; Melrose Highlands Congregational, Melrose, 12/20, 7:30 pm
Chelsea Chen; Groton Hill Music Center, Groton, 1/11, 3 pm

MICHIGAN

Todd Wilson; Central Reformed, Grand Rapids, 12/31, 7:30 pm
David Stultz; Cathedral of St. Paul, Detroit, 1/9, 12:30 pm
Mary Zelinski; Cathedral of St. Paul, Detroit, 1/23, 12:30 pm

MINNESOTA

Greg Zelek; Northrop Auditorium, Minneapolis, 12/20, 3 pm
James D. Hicks; St. Louis King of France Catholic Church, St. Paul, 1/13, 12:35 pm
John Rutter, with VocalEssence; Cathedral of St. Paul, St. Paul, 1/16, 7:30 pm

NEBRASKA

Diane Meredith Belcher, works for organ and brass; First-Plymouth Congregational, Lincoln, 12/31, 7 pm
Jens Korndörfer; First Presbyterian, Hastings, 1/24, 3 pm recital; 1/25, 10:30 am worship service

NEW JERSEY

Scott Breiner; Main Arena, Boardwalk Hall, Atlantic City, 12/15, 12 noon
Damin Spritzer; Princeton Theological Seminary, Princeton, 1/30, 7:30 pm

NEW MEXICO

Bradley Hunter Welch; St. John Episcopal Cathedral, Albuquerque, 1/11, 3 pm

NEW YORK

Musica Sacra; Cathedral of St. John the Divine, New York, 12/17, 7:30 pm
Peter DuBois; Memorial Art Gallery, Rochester, 12/18, 7 pm
Christmas concert; St. Ignatius Loyola Catholic Church, New York, 12/21, 3 pm
Choral Evensong; Cathedral of St. John the Divine, New York, 12/21, 4 pm
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, 12/22, 7 pm
Christmas Lessons & Carols; Cathedral of St. John the Divine, New York, 12/24, 4 pm
New Year's Eve concert, Beethoven, *Symphony No. 9*; Cathedral of St. John the Divine, New York, 12/31, 7 pm
Chelsea Chen; Brick Presbyterian, New York, 1/15, 7 pm
Poulenc, *Organ Concerto*, Brahms, *Symphony No. 1*; Christ Episcopal, Pelham Manor, 1/28, 7 pm

OHIO

Richard K. Fitzgerald, with H. Lee Rose, tenor; St. Joseph Catholic Cathedral, Columbus, 1/18, 3 pm
Fior Angelico; St. Joseph Catholic Cathedral, Columbus, 1/30, 7:30 pm

OREGON

Gail Archer, Messiaen, *Méditations sur le Mystère de la Sainte Trinité*; Mount Angel Abbey, Portland, 1/11, 3 pm recital; Messiaen workshop, 1/16, 6:30 pm

PENNSYLVANIA

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, 12/17, 7 pm
Lessons & Carols; Shadyside Presbyterian, Pittsburgh, 12/21, 11 am
Christmas Lessons & Carols; Nativity Cathedral, Bethlehem, 12/21, 5 pm
James Kealey, works of British composers; Bryn Mawr Presbyterian, Bryn Mawr, 1/17, 12 noon
Choral Evensong; Nativity Cathedral, Bethlehem, 1/17, 5 pm
Gabe Benton; Longwood Gardens, Kennett Square, 1/18, 1 pm & 3 pm
Aaron Patterson; Longwood Gardens, Kennett Square, 1/25, 1 pm & 3 pm

TEXAS

Jaebon Hwang; St. Thomas Aquinas Catholic Church, Dallas, 1/9 7:30 pm
Jens Korndörfer; Preston Hollow Presbyterian, Dallas, 1/11, 11 am worship service

Monica Berney; First United Methodist, Lubbock, 1/19, 5 pm

David Higgs; Winspear Hall, University of North Texas, Denton, 1/22, 7:30 pm recital; 1/23, 9 am masterclass

Chelsea Chen; Edythe Bates Old Recital Hall, Rice University, Houston, 1/23, 7:30 pm

Monica Berney; Texas Christian University, Fort Worth, 1/23, 7 pm

Ken Cowan; St. Andrew's Episcopal, Houston, 1/31, 5 pm

VIRGINIA

Nathan Laube; St. Andrew's Chapel, Woodberry Forest, 1/12, 7 pm

WASHINGTON

Wyatt Smith; St. Luke's Memorial Episcopal, Tacoma, 1/6, 7 pm
Justin Murphy-Mancini; St. Luke's Memorial Episcopal, Tacoma, 1/11, 7 pm
Wyatt Smith; St. Mark's Episcopal Cathedral, Seattle, 1/18, 10 pm
Wyatt Smith; University of Puget Sound, Tacoma, 1/30, 12:05 pm

GERMANY

Martin Nyqvist; Pfarrkirche Wiederkunft Christi, Kolbermoor, 1/7, 5:45 pm
Karol Mossakowski, with oboe; Berliner Philharmoniker, Berlin, 1/25, 11 am

LUXEMBOURG

Julie Pinsonneault; Notre-Dame Cathedral, Luxembourg City, 12/21, 11 am

SWITZERLAND

Edmond Voeffray; Cathedral, Sion, 12/18, 7:30 pm
Henri-François Vellut, with ensemble; Village Church, Aubonne, 12/21, 5 pm
Simon Peguiron; Collegiate Church, Neuchâtel, 1/1, 5 pm

UNITED KINGDOM

Lessons & Carols; St. Michael's Church, Cornhill, London, 12/15, 1 pm
Thomas Trotter; Town Hall, Birmingham, 12/15, 1 pm
Richard Gowers; St. George's, Hanover Square, London, 12/16, 1:10 pm
Robert Jones; Welsh Church, London, 12/17, 1:05 pm
Tim Selman; St. John's Church, Rammoor, 1/8, 8 pm
Mark Bradfield; Town Hall, Reading, 1/26, 1 pm
Daniel Hyde; Royal Festival Hall, London, 1/27, 7 pm



CORNEL ZIMMER ORGAN BUILDERS

A Tradition of Excellence

WWW.ZIMMERORGANS.COM

Milnar Organ Company

**Excellent used pipes
Like new condition
Built by top builders
1/3 the cost of new pipes!**

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



Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

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

**BUILDING-RESTORATION
REBUILDING-TUNING**

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet!

Hourolong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org



BIGELOW & Co.

ORGAN BUILDERS

801-473-5700
www.bigeloworgans.com



CLAYTON ACOUSTICS GROUP

57 Granite Dr Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP



PIPE ORGAN BUILDERS - EST. 1877

SCHOENSTEIN

SAN FRANCISCO

www.schoenstein.com - (707) 747-5858

CHECK OUT ARTIST SPOTLIGHTS >>>

www.thediapason.com/artists

EXPAND YOUR REACH

ADVERTISING IN THE DIAPASON IS EASY AND AFFORDABLE

For information on ad rates and specifications, contact Jerome Butera

608-634-6253 / jbutera@thediapason.com

CHARLES BARLAND, St. Matthew Lutheran Church, Iron Ridge, WI, August 8: *Voluntary in G*, Heron; *O Lamm Gottes unschuldig*, BWV 1095, Bach; Prelude and Fugue in G (*Three Preludes and Fugues*, op. 37, no. 2), Mendelssohn; *Lobe den Herren, den mächtigen König der Ehren*, Drischner; *Andante Grazioso*, Boundy; *We Shall Overcome*, Hailstork; Song (*Organbook I*), Rorem; *Hornpipe in D*, Dixon.

KAREN BEAUMONT, St. Christopher's Episcopal Church, River Hills, WI, August 4: Curanta, Padoana, Tantz, Neuer Danz, Neuer Pickhlharing, Französisch Tannz, Fortuna weil unmöglich ist, Dantz (*Linzer Orgeltabulatur*); *Tonus primus verses*, Fuga, de Silva; *Two menuets*, Gavotta, *Two menuets*, Muffat; *Capriccio quinti toni*, de Silva; *Fuga sexti toni*, *Praeludium septimi toni*, *Praeludium*, *Versus septimi toni*, Walther; *Fantasia*, de Silva; *Menuet*, Muffat; Variation, Aria Anglica, Aria Pro Elevatione, Menuet, da Silva (*Ein barockes Orgelbuch*).

BRUCE BENGTSON, First Presbyterian Church, Waunakee, WI, August 6: Intrada in F, Fanfare in B-flat (*Eight Fanfares and Intradas*), Ore; *Fugue in c*, BWV 575, Bach; *Miniatyrer*, Olsson; Gelobt sei Gott im Höchsten Thron (*Korralpartita*, op. 90, no. 6), Hovland.

DAVID BOHN, Ozaukee Congregational Church, Ozaukee, WI, August 8: *Intonazione*, Andric; *Touch Piece*, Schmidt; *Aria devocional*, Cocchetti; *Estampie*, Jones; *Minute Chorale*, Vial; *Veni Creator*, Kovell; *Prayer*, K. Johnson; *Azul esverdeado*, Nascimento; *Ahimsa*, Shirangi; *Deprecatio Imperatori: Maledictionem Organi*, Snow; *Sarabande Laconique*, Furse; *A Conversation*, Ayres; *Out of the Woebegone Pyre*, Burnell; *Minimalist Miniature*, Tricker; *Tarantella Blues*, Ferrari.

GERARD BROOKS, with Junior Nascimento & Giles Fowler, trumpets,

Christchurch, Spitalfields, London, UK, July 7: *Deo Gratias*, Fowler; *Stünde der Freude*, Bossi; *Concerto for Two Trumpets*, Vivaldi; *Les Cloches d'Orléans*, Moyreau; *Trumpet Tune*, Stanley; *Judex Crederis*, Boëly; *Concerto for Two Trumpets*, Molter; *Rhapsodie sur des Airs Catalans*, Gigout; *Three Chorals for Trumpet*, Langlais; *Nunc Dimittis*, Burgon; *Medley*, Williams.

EMILY CHRISTMAN, CARL MARUCCI, ANNE PATTERSON, JOHN RENFROE, WOJCIECH WOJTASIEWICZ, with Jonathan Birner, chimes, John Fenstermaker, harmonium, Betty Pursley, piano, Artis—Naples, Naples, FL, June 15: *Fantasia and Fugue in g*, BWV 542, Bach; *Prélude, Fugue et Variation*, op. 18, Franck; *Litanies*, JA 119, Alain; *De Profundis*, *Fantasia "Bach in Ireland"*, Stamm; Adagio (*Symphonie VI in g*, op. 42, no. 2), Widor; *Earth and All Stars Suite*, Christman.

PHILIP CROZIER, Cathedral, Carlisle, UK, July 2: *Partite diverse sopra De Lofzang van Maria*, Post; *All' Offertorio*, Zipoli; *Fugue in G*, BWV 577, Bach; *Epigrams*, Kodály; Conradus, (Chorea) Ferdinandi, Proportio Ferdinandi Uterius (*Tablature of Jan z Lublina*); Sonata II in c (*Six Sonatas*, op. 65, no. 2), Mendelssohn; *Hommage*, Bédard; Fantasia Choral in f-sharp (*Three Fantasia Chorals*, no. 2), Whitlock.

Domkirke, Bodø, Norway, June 18: *Partite diverse sopra De Lofzang van Maria*, Post; *Epigrams*, Kodály; *All' Offertorio*, Zipoli; *Hommage*, Bédard; *Fête*, Langlais.

Basilique Sainte-Clotilde, Paris, France, July 12: *Partite diverse sopra De Lofzang van Maria*, Post; *Air*, Gavotte, Wesley; Kyrie, Tierce en Taille en D (Messe Double, *Livre d'Orgue de Montréal*), anonymous; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; Epiphania Domini, (*L'Orgue Mystique*, op. 55, no. 7), Tournemire; *Hommage*, Bédard; *Fête*, Langlais.

RHONDA SIDER EDGINGTON, Trinity Episcopal Church, Michigan City, IN, July 2: *March on The Old Hundredth Psalm Tune*, Portman; *Canzonetta*, op. 25, Ockleston-Lippa; *Te Deum*, Vasks; Elms, Sunday Night (*Views from the Oldest House*), Rorem; *Finale*, op. 78, Laurin.

JILLIAN GARDNER, Methuen Memorial Music Hall, Methuen, MA, July 16: *Toccata Festiva*, Purvis; *Chaconne*, Buxtehude, orch. Chavez, transcr. Ennis; Intermezzo, Adagio (*Symphonie VI in g*, op. 42, no. 2), Widor; *The Hands of Time*, Robin; *Prelude and Fugue in e*, BWV 548, Bach; Rhapsody in E-flat (*Three Rhapsodies*, op. 17, no. 2), Howells; Toccata (*Symphony No. 1*, op. 36), Laurin.

ELENI KEVENTSIDOU, St. Michael's Church, Cornhill, London, UK, July 21: *Toccata Quinta*, Muffat; *Preludio*, op. 56, Rheinberger; *Jesus Christus, unser Heiland*, BWV 665, *Vor deinen Thron tret ich hiermit*, BWV 668, Bach; Syrtos, Grand Sousta (*For a Little White Seashell*, op. 1, nos. 2, 10), Hadjidakis; *Zorbas Syrtaki*, Theodorakis; *Funérailles in f*, Liszt, transcr. Kynaston; Toccata, Fugue (*Zwölf Stücke*, op. 65, nos. 5, 6), Reger.

JAMES KIBBIE, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, July 20: *Pièce d'Orgue*, BWV 572, *Meine Seele erhebt den Herren*, BWV 648, *Jesus, meine Zuversicht*, BWV 728, *Meine Seele erhebt den Herren*, BWV 733, Bach; *Fantasia in f*, K. 608, Mozart; *The Hour Glass*, Retrospection, Price; *Go Down Moses*, Sowande; Adagio, Finale (*Symphonie VI in g*, op. 42, no. 2), Widor.

ETHAN MELLEMA, Zion Lutheran Church, Appleton, WI, July 16: Cortège et Litanie (*Quatre Pièces*, op. 19, no. 2), Dupré; Andante sostenuto (*Symphonie gothique*, op. 70), Widor; Le cygne (*Le Carnaval des animaux*), Saint-Saëns, transcr. Guilmant; *Sonata in d*, Price.

JULIE PINSONNEAULT, Westminster Abbey, London, UK, August 10: *Prélude (Symphonie I*, op. 36), Chant vespéral (*Douze Courtes Pièces*, op. 112, no. 2), Aria, Toccata (*Symphonie I*, op. 36), Laurin.

KATHLEEN SCHEIDE & HILARY NORRIS, organ and virginals, St. Leonard's Chapel, St. Andrew's, UK, July 30: *A Fancy for Two to Play*, Tomkins; *Fitzkosmos*, Walsingham; *Fifths*, *Changing Meters*, Scheide; *Pavan in the Second Tone*, Bull; *Pavana and Galiarda*, Morley; *Voluntary in A*, Selby; *Bryn Maur Voluntary*, Cooman; *Variations to the Sicilian Hymn*, Carr; Four Images of "Charlstown" (*Hymn Jumpstarts*), Fejko; *Christe Redemptor*, Bull; *The Carman's Whistle*, Byrd; No. 11, Thro' the Wood Laddie (*Peter Pelham Manuscript*); The Irish March, The Bagpipes (*Elizabeth Rogers Hir Virginal Booke*); *Bells of Edinburgh on Caller Herrin'*, Larsen.

ALEXANDER STRAUS-FAUSTO, Basilica of Our Lady, Guelph, ON, Canada, July 10: Overture (*Tannhäuser*), Wagner, transcr. Lemare; Allegretto (*Symphony in d*), Franck; *Variations on Tetris Theme*, Måjer; *Sonata on the 94th Psalm*, Reubke.

FLORIAN WILKES, St. Hedwig Catholic Cathedral, Berlin, Germany, July 2: *Pièce d'orgue*, BWV 572, *Schmücke dich, o liebe Seele*, BWV 654, *Fantasia in c*, BWV 562, *O Mensch, beweine dein Sünde groß*, BWV 622, *Fantasia and Fugue in c*, BWV 537, Nun komm, der Heiden Heiland, BWV 659, *Fantasia and Fugue in g*, BWV 542, Bach.

TOM WINPENNY, St. Michael's Church, Cornhill, London, UK, July 14: *Toccata*, Frances-Hoad; *Prelude and Fugue in a*, BWV 543, Bach; *Mountain Music*, Bingham; Sonata V (*Six Sonatas*, op. 65, no. 5), Mendelssohn; *Offertoire*, Bonis; *Cantique*, op. 3, no. 1, Elgar; *Lied*, Litaize; *Prelude and Fugue*, Martin.

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

ORGUES LÉTOURNEAU
16355, av. Savoie, St-Hyacinthe, QC, Canada J2T 3N1
T 450 774-2698 INFO@LETOURNEAUORGANS.COM
WWW.LETOURNEAUORGANS.COM

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

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

CASAVANT
www.casavant.ca
450 773-5001

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

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

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

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

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

HAVE A FRIEND WHO WOULD LIKE TO BECOME A SUBSCRIBER?
Request a free digital or print copy: subscriptions@thediapason.com

Kegg
pipe organ builders
www.keggorgan.com

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

Classified Advertising

POSITIONS AVAILABLE

Foley-Baker, Inc. of Tolland, CT is seeking an apprentice to work in our console shop. Experience is preferred, but we will train the right person. Candidates must have a strong interest or background in electronics, familiarity with shop tools, a strong work ethic, the ability to work independently, and the desire to learn. Some overnight travel is required. We offer excellent pay and full medical/dental/vision insurance and 401(k) matching. Send resume to Michael Sutcliffe at sutcliffe@foley-baker.com.

PUBLICATIONS / RECORDINGS

Huge Organ CD Clearance Sale! After twenty-seven years of business, **JAV Recordings** must clear its physical inventory. All CDs remaining in the label's back-catalog are now offered at the deeply discounted price of \$5.99 each! If you enjoy the easy access and intimate physicality that a CD album with its associated informational booklet offers, now is the time to take action. Visit our website pipe-organ-recordings.com for details. Do note that JAV will continue to distribute its recordings through AppleMusic.

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusic-service.com, 704/567-1066

PUBLICATIONS / RECORDINGS

Raven announces a new recording. *A Blaze of Song* (OAR-202, \$15.98) features the choirs of the Episcopal Cathedral of St. John, Albuquerque, New Mexico, **Maxine Thévenot**, director of cathedral music and organist, and **Edmund Connolly**, assistant organist. The program features works by Jessica French, David Hurd, Cecilia McDowall, Amy Beach, Rachel Laurin, Samuel Coleridge-Taylor, and others. For information: ravencd.com.

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

PUBLICATIONS / RECORDINGS

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

Raven announces a new organ recording: *Organ Music by Raymond Weinder* (OAR-199), featuring the composer performing his own works on the 1955 Aeolian-Skinner Opus 1257 at Winthrop University, Rock Hill, South Carolina. The four-manual, 63-rank instrument was the last large opus to be finished by G. Donald Harrison before his death ten months later. Works include *Scherzo*, op. 2; *Biblical Sketches*, op. 63; *Toccata*, op. 67; and *Frescoes*, op. 66. For information: ravencd.com.

PUBLICATIONS / RECORDINGS

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

PIPE ORGANS FOR SALE

FREE to a "good home." A complete pipe organ—II-manual console, reservoirs, blowers, shades and motors, chests: 7-stop Great, 6-stop Swell, many 16' offsets, and over 16 ranks of pipes from major builders (A-S, Casavant, Kilgen, Möller, etc.)—all in trays in dry storage with easy access to loading. For more information on specs, pictures, questions email Jim at chattaorgue@gmail.com

Moller opus 6999, 1941, two manual, 3 ranks, 20 stops. Includes Schulerich Chimatron, Maas-Rowe Harp and Decatur Bells. Entire organ on wheels. \$7,500. See picture on THE DIAPASON website. More pictures available. Call 215/946-1854 or kgd19054@yahoo.com.



TOTAL PIPE ORGAN RESOURCES

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



A GIFT SUBSCRIPTION TO
THE DIAPASON

THE PERFECT GIFT FOR
ORGANIST COLLEAGUES / STUDENTS / TEACHERS
CHOIR DIRECTORS / ORGAN BUILDERS / CLERGY

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

For information, THE DIAPASON, 6212 US Highway 6, Suite 200, Portage, IN 46383; subscriptions@thediapason.com; 847/954-7989. Or visit www.thediapason.com and click "Subscribe" and then "Give a Gift."

\$49 ONE YEAR USA; \$39 ONE YEAR DIGITAL; \$20 ONE YEAR STUDENT

**FOR SALE:
THIS SPACE**

For advertising info contact:
THE DIAPASON
608-634-6253
jbutera@thediapason.com

**SEND A COPY OF THE
DIAPASON TO A FRIEND!**

Contact The Diapason
608-634-6253 / jbutera@thediapason.com



Andover
Fine Mechanical Action Organs


Telephone 888-ORGAN CO
www.andoverorgan.com



NEW Magnetic Hall Sensors
available on Arndt Swell Shoes,
Custom Engraving, Tremolos,
and more products in the
CD-Catalog

Since 1966

Arndt Organ Supply Company
www.amdtorgansupply.com
1-877-964-1274



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

MULLER

PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013
740.893.1700 | www.MULLERPIPEORGAN.COM

PEEBLES-HERZOG, INC.

50 Hayden Ave.
Columbus, Ohio 43222

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



Roy Redman
Redman Pipe Organs LLC

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

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



THE DIAPASON
100th Anniversary Issue

Subscribers can view every issue
from December 1909 through
the present at our website!
TheDiapason.com/archive



JL WEILER, INC.

Museum-Quality Restoration
of Historic Pipe Organs
jlweiler.com

ATTENTION ORGANBUILDERS!

For information on sponsoring a color cover for
The Diapason, contact Jerome Butera
608-634-6253 / jbutera@thediapason.com

PIPE ORGANS FOR SALE

Reuter Opus 564, 2/7, 1939. Recently removed from church and stored in garage. Pipes have original voicing, with many wood pipes, with mitered Oboe. Have photos and sound clips. Five chests, reservoir, newer Laukhuff blower, 6' x 6' shades, pneumatic shade motor and tremolo, 2 non-solid-state rectifiers, structure to support main chests (modern Reuter). Original oak mechanical console. Deagan Organ Chimes, no chime mechanism but originally equipped. Wiring outside console is pvc insulated, inside console is cotton insulated. A few notes have been re-leathered and some new magnets. Pedalboard rebuilt by Reuter. Tom Birkett, Bartlesville, OK okc3228@gmail.com

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com

PIPE ORGANS FOR SALE

Koehnken & Grimm, Pfeffer, Hill-green-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

MISCELLANEOUS FOR SALE

Approximately 100 ranks of organ pipes mostly metal from 16' to 4' pitch, fair to good condition. FREE. Pickup only. Contact Keith Huffstetter at 404/761-6371 or Tim Smith at 404/274-4402. Location: East Point Georgia 30344.

MISCELLANEOUS FOR SALE

Cymbelsterns by Ingram. American handcrafting since 1970 with 8 cast bells, adjustable ringing patterns, DC/AC current, variable speed, and made of solid oak finished natural satin. Customization is available. Visit cymbelsterns.com for details or call 803/359-6352.

New Pipe Stock, low wind pressure, high tin content, articulate voicing, excellent prices. Specifications and photos provided. 615/274-6400, www.milnarorgan.com

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 717/684-2108, www.columbiaorgan.com.

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.

SERVICES / SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 717/684-2108. www.columbiaorgan.com/col.

ANNOUNCEMENTS

TheDiapason.com has PDFs of more than nearly 1,400 searchable issues from December 1909 to today! The website is a phenomenal research tool, providing incredible histories of the organ, church music, harpsichord, and carillon. Check out the website frequently for news and video updates, as well. There is plenty to experience, learn, and enjoy while you are visiting!

The Diapason has new email addresses. **Stephen Schnurr:** sschnurr@thediapason.com; **Jerome Butera:** jbutera@thediapason.com. Our new mailing address: 6212 US Highway 6, Suite 200, Portage, Indiana 46368.

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 6212 US Highway 6, Suite 200, Portage, IN 46368

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



VIEW THE DIAPASON'S EVER-INCREASING COLLECTION OF VIDEOS AT:
www.TheDiapason.com/videos
www.youtube.com/@thediapasonmagazine92



LIKE US ON FACEBOOK!
[Facebook.com/TheDiapason](https://www.facebook.com/TheDiapason)

Berghaus
Pipe Organ Builders
2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: info@berghausorgan.com
60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN
ORGAN COMPANY
Phone: 1(800)397-1242
Email: LevsenOrg@AOL.com
www.levsenorg.com
Full Service Organ Builder
Opus #123 and counting

J.F. NORDLIE COMPANY
ORGAN BUILDERS
TRACKER / ELECTRIC ACTION
605-335-3336 john@jfnordlie.com

ROSALES
PIPE ORGAN SERVICES, INC.
7047 COMSTOCK AVENUE
WHITTIER, CALIFORNIA 90602
213-747-3674

Taylor & Boody Organbuilders
Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com

WICKS
ORGAN LLC
www.wicksorgan.com
618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word \$ 1.00
Regular Classified minimum 41.00
Display Classified, per word 1.40
Display Classified minimum 50.00

Additional to above charges:
Website placement (includes photo) 34.00
(\$50 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$10.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON

6212 US Highway 6, Suite 200, Portage, IN 46368
608-634-6253 / jbutera@thediapason.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of *The Diapason* for the following issue(s):

☐ January ☐ February ☐ March ☐ April ☐ May ☐ June ☐ July ☐ August ☐ September ☐ October ☐ November ☐ December

Category _____ ☐ Regular ☐ Boldface

Place on website ☐

Ad Copy _____

PAYMENT MUST ACCOMPANY ORDER

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ E-mail _____

Karen McFarlane Artists

*Representing the world's premiere organists
& choirs for a century*



MARTIN BAKER



DAVID BASKEYFIELD



DIANE MEREDITH BELCHER



MONICA BERNEY



STEPHEN BUZARD



RYAN CHAN*



CHELSEA CHEN



ALCEE CHRISS III



DOUGLAS CLEVELAND



KEN COWAN



SCOTT DETTRA



VINCENT DUBOIS



KATELYN EMERSON



THIERRY ESCAICH



JANETTE FISHELL



NATHANIEL GUMBS



THOMAS HEYWOOD



DAVID HIGGS



JAMES KEALEY



JENS KORNDÖRFER



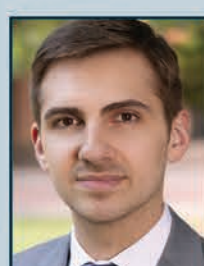
CHRISTIAN LANE



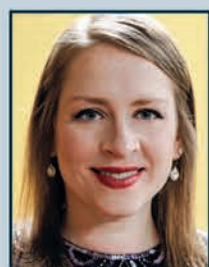
OLIVIER LATRY



NATHAN LAUBE



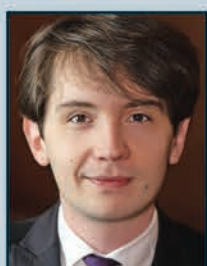
COLIN MACKNIGHT



AMANDA MOLE



ALAN MORRISON



KAROL MOSSAKOWSKI



JAMES O'DONNELL



THOMAS OSPITAL



CAROLINE ROBINSON



DARYL ROBINSON



DANIEL ROTH



JONATHAN RYAN



JOHANNES SKOOG**



AARON TAN



TODD WILSON

John McElliott, *president*

email
john@
concertorganists.com

website
concertorganists.com

tel 440-542-1882
fax 440-542-1890

33563 Seneca Drive
Cleveland, OH 44139
USA

CHOIRS

**Westminster
Cathedral**
UK
March–April 2025

Polyphony
UK
October 2025

**Westminster
Abbey**
UK
April 2026

Trinity College
Cambridge, UK
September 2026

New College
Oxford, UK

**Saint Thomas
Church**
New York, NY

*COMPETITION WINNERS

*Ryan Chan — AGO National Young Artist Competition in Organ Performance

**Johannes Skoog — Canadian International Organ Competition