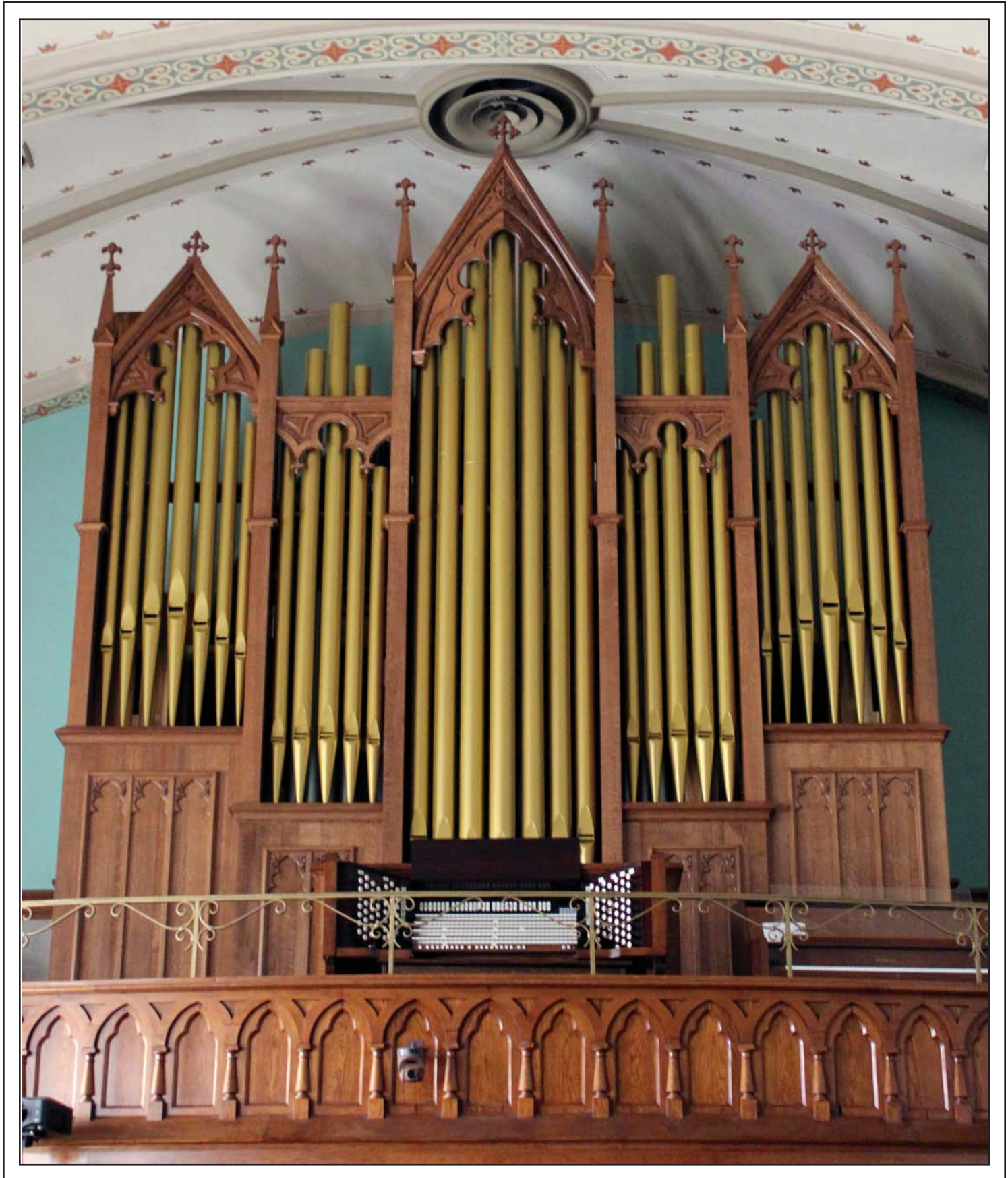


# THE DIAPASON

FEBRUARY 2018



Zion Lutheran Church  
Appleton, Wisconsin  
Cover feature on pages 26–27



# PHILLIP TRUCKENBROD CONCERT ARTISTS

www.concertartists.com 860-560-7800 email@concertartists.com  
PO Box 6507, Detroit, MI 48206-6507

CHARLES MILLER, President charlesmiller@concertartists.com

PHILLIP TRUCKENBROD, Founder phil@concertartists.com



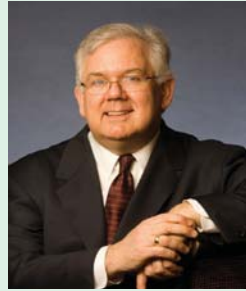
ANTHONY & BEARD



ADAM BRAKEL



THE CHENAULTS



JAMES DAVID CHRISTIE



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



CHRISTOPHER HOULIHAN



DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



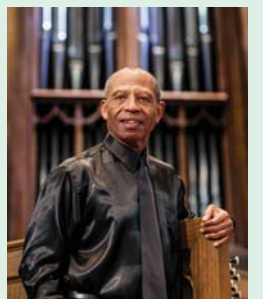
RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



HERNDON SPILLMAN



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



JOSHUA STAFFORD  
2016  
LONGWOOD GARDENS  
WINNER



THOMAS GAYNOR  
2017  
ST. ALBANS  
WINNER

❖ 50th Anniversary Season ❖



# THE DIAPASON

Scranton Gillette Communications

One Hundred Ninth Year: No. 2,  
Whole No. 1299  
FEBRUARY 2018  
Established in 1909  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- Early Organ Composer Anniversaries in 2018  
by John Collins 20
- Hinners & Albertsen on the Mississippi  
Bluffs, Part 1  
by Allison Alcorn 22
- Pipe Organs of La Grange, Illinois, and the  
Architectural Edifices That House Them,  
Part 4, Convent of the Sisters of St. Joseph  
by Stephen Schnurr 25

### NEWS & DEPARTMENTS

- Editor's Notebook 3
- Meet the Editor-at-Large 3
- Here & There 3
- Appointments 6
- Nunc Dimittis 10
- Harpsichord Notes by Larry Palmer 11
- In the wind . . . by John Bishop 16
- On Teaching by Gavin Black 18

### REVIEWS

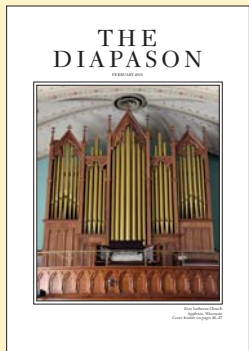
- Choral Music 12
- Book Reviews 12
- New Organ Music 13
- New Recordings 14
- New Handbell Music 15

### ORGAN PROJECTS 28

### CALENDAR 29

### RECITAL PROGRAMS 33

### CLASSIFIED ADVERTISING 34



### COVER

Russell & Co. Organ Builders, Chester,  
Vermont; Zion Lutheran Church, Appleton,  
Wisconsin 26

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

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

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

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

Circulation/  
Subscriptions **EBONY FENDLEY**  
efendley@sgcmail.com  
847/391-1028

Designer **KIMBERLY PELLIKAN**  
kpellikan@sgcmail.com  
847/391-1024

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Anne Krentz Organ**  
**Stephen Schnurr**  
**Jeffrey Schlegg**  
**Jay Zoller**  
**John L. Speller**  
**Leon Nelson**

## Editor's Notebook

### 2018: Here we go!

As I write this note to you, it is just after New Year's Day, and most of the United States is experiencing a definite "deep freeze" effect, which is a bit early in the winter season. However, as I think about how this note will arrive to you in a month or so, many of us will be preparing for the beginning of Lent and the following Easter seasons. So, it seems as if we have barely finished Christmas and Epiphany, and here comes Lent and Easter! (I don't know about you, but I'm usually pleased to have an early Easter, at least, after it's over. . . .)

In these last few weeks before another busy season begins for church musicians, do take some time to refresh yourself: attend a recital or evensong; meet with fellow church musicians to better understand each other's situations; and read **THE DIAPASON!**

### In this issue

We are pleased to bring you the first of a two-part series by Allison Alcorn on an early pipe organ built by Hinners & Albertsen for St. Paul Norwegian Lutheran Church, Red Wing, Minnesota. Alcorn presents a history and documentation of this modest organ in the context of the history of its builder, one of many examples by this Pekin, Illinois, firm. As has become a tradition for our early issues of each year, John Collins outlines the lives and works of composers of early music whose anniversaries (birth or death) fall in 2018. The fourth installment of my series on pipe organs of La Grange, Illinois, continues with descriptions of the organs of the Convent of the

### Meet the Editor-at-Large



Andrew Schaeffer

Allow me to introduce myself! As of December 1, I am the editor-at-large of **THE DIAPASON**. It is indeed an honor to work alongside Stephen Schnurr to ensure that this venerable journal not only upholds the high standards readers have come to expect from it, but also to oversee its growth and continued relevance in the years to come.

It is hard to pinpoint when my fascination with both the pipe organ and church music began. As a child, I grew up at Edison Park Lutheran Church in Chicago, where David Christiansen was

then director of music and organist. He agreed to take me on as a student as soon as my feet could reach the pedals. Luckily, I was an exceptionally tall child, and my organ studies commenced when I began the third grade. My parents further kindled my fascination by regularly taking me to observe Paul Manz in action at the Evangelical Lutheran Church of Saint Luke, also in Chicago.

I hold a Bachelor of Church Music degree from St. Olaf College in Northfield, Minnesota, where I was one of John Ferguson's last organ students prior to his retirement. Following my years in Minnesota, I matriculated at the Yale Institute of Sacred Music where I earned a Master of Music degree studying organ performance with Thomas Murray and organ improvisation with Jeffrey Brillhart. While there, I also served as the organist for the University Church in Yale.

I am currently a Doctor of Musical Arts degree candidate at the University of Oklahoma under the tutelage of John

Schwandt. My dissertation: "The Scottish Rite Pipe Organ in the United States from 1900-1930" will examine the role of the pipe organ in American Freemasonry in the context of the pipe organ boom of the early twentieth century. In addition to my academic work, I serve as the full-time director of music and organist at the First United Methodist Church of Edmond, Oklahoma. There, I direct two adult choirs, three children's choirs, a small chamber orchestra, and play organ for three Sunday morning services. I'm also currently serving a term as the dean of the Oklahoma City Chapter of the American Guild of Organists.

My wife Jenny is a registered nurse, and we make our home in Oklahoma City. I am excited and humbled by this new position, and I am appreciative of your support during this transition. I look forward to serving you!

—Andrew Schaeffer  
Editor-at-Large

diapasoneditoratlarge@gmail.com

### Here & There

#### Events

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series events: February 2, With the Sound of Trumpets, Ambassador Brass Quintet and Frederick Teardo, organ; April 13, Joel Bacon; 4/19, Highland Consort; 4/29, Choral Evensong.

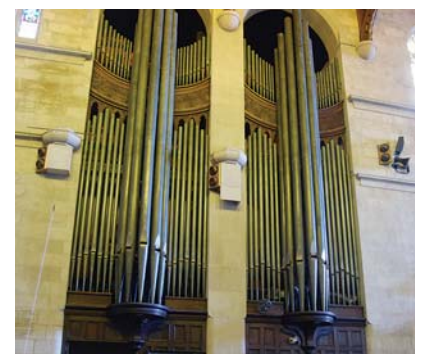
The cathedral's Mid-Day Music Series, Fridays at 12:30 p.m., continues April 27, with Samford University A Cappella Choir. The cathedral organ was built in 1988 by M. P. Möller and consists of four manuals and 6,056 pipes. For information: [www.adventbirmingham.org](http://www.adventbirmingham.org).

**First Presbyterian Church**, Evansville, Indiana, continues its 2017-2018 season of musical events. The First Friday Recital Series, featuring C. B.



Fisk Opus 98, First Presbyterian Church, Evansville, Indiana

Fisk, Inc., Opus 98, begins at 7:00 p.m.: February 2, Stephen Smith; March 2, Brendan Conner; April 6, Leah Martin; May 4, Collin Miller; June 1, Katie Burk; July 6, Yumiko Tatsuda. April 29, *Messiah*, Parts Two and Three, with the Choir School. For information: <http://firstpreevansville.com>.



St. Luke's Episcopal Church, Evanston, Illinois, Skinner organ

**Opus 327 NFP**, a not-for-profit organization founded by St. Luke's Episcopal Church, Evanston, Illinois,

► page 4

**THE DIAPASON** (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).  
Subscriptions: 1 yr. \$42; 2 yr. \$75; 3 yr. \$100 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$42 + \$10 shipping; 2 yr. \$75 + \$15 shipping; 3 yr. \$100 + \$18 shipping. Other foreign subscriptions: 1 yr. \$42 + 30 shipping; 2 yr. \$75 + \$40 shipping; 3 yr. \$100 + \$48 shipping. Single copies \$6 (U.S.A.); \$8 (foreign). Digital subscription (no printed copy): 1 yr. \$35. Student (digital only): \$20.  
Periodical postage paid at Pontiac, Illinois, and at additional mailing offices.  
POSTMASTER: Send address changes to **THE DIAPASON**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025.  
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 ©2018. 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.





► page 3

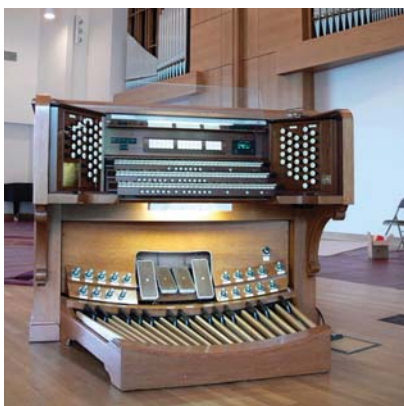
for the preservation of the church's 1922 Skinner Organ Company pipe organ, continues its 2017–2018 concert series: February 2, 7:30 p.m., Alexander Frey; 2/24, 7:00 p.m., Bach organ works and cantatas; March 14, 7:00 p.m., Stephen Tharp; February 21, 2/28, March 7, and 3/21, 11:30 a.m., Lenten organ recitals with Christine Kraemer; April 22, 3:30 p.m., Messiaen *Diptyque* and *Quartet for the End of Time*. For information: [www.opus327.org](http://www.opus327.org).

**Blue Heron**, Scott Metcalf, artistic director, continues its 2017–2018 season, with concerts at First Church, Congregational, Cambridge, Massachusetts: February 3, Music from the Peterhouse Partbooks; March 3, *Missa Fors seulent* and other music based on songs; April 14, The Iberian Songbook: Spanish songs and dances, 1450–1600. For information: [www.blueheron.org](http://www.blueheron.org).



**St. James Episcopal Cathedral, Chicago, Illinois**

**St. James Episcopal Cathedral**, Chicago, Illinois, continues special choral services for 2017–2018: February 4, Candlemas Evensong; March 4, Evensong; 3/25, Evensong; May 6, Evensong featuring music of Leo Sowerby, who served as organist and choirmaster of St. James, 1927–1962; June 3, Evensong. For information: [www.saintjamescathedral.org](http://www.saintjamescathedral.org).

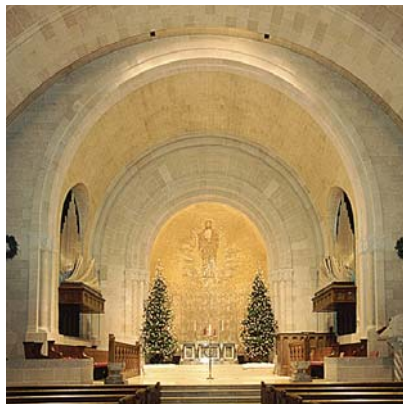


**Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky**

**Campbellsville University**, Campbellsville, Kentucky, continues its 10th Annual Noon Concert Series with

organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic Church: February 6, James Sperry; March 6, John A. Deaver; April 10, Wesley Roberts. In addition, a recital is offered at 8:00 p.m. in Ransdell Chapel, February 27, by Kevin Vaughn. For information: [www.campbellsville.edu](http://www.campbellsville.edu).

**The Evangelical Lutheran Church of the Holy Trinity**, New York, New York, continues its 2017–2018 Bach Vespers series, its fiftieth anniversary: February 11, Bach, Cantata 1; 2/18, Music of Schütz, 3/25, Weckmann, *Wie liegt die Stadt so wüste*; March 4, Schein, *Israelsbrünnlein*; 3/11, Charpentier, *Leçons de ténèbres*; 3/18, Bach, Cantata 131; 3/25, Buxtehude, *Membra Jesu Nostri*; April 1, Bach, *Easter Oratorio*; 4/8, Bach, Cantata 4; 4/25, Bach, *Mass in B Minor*. For information: [www.bachvespersnyc.org](http://www.bachvespersnyc.org).

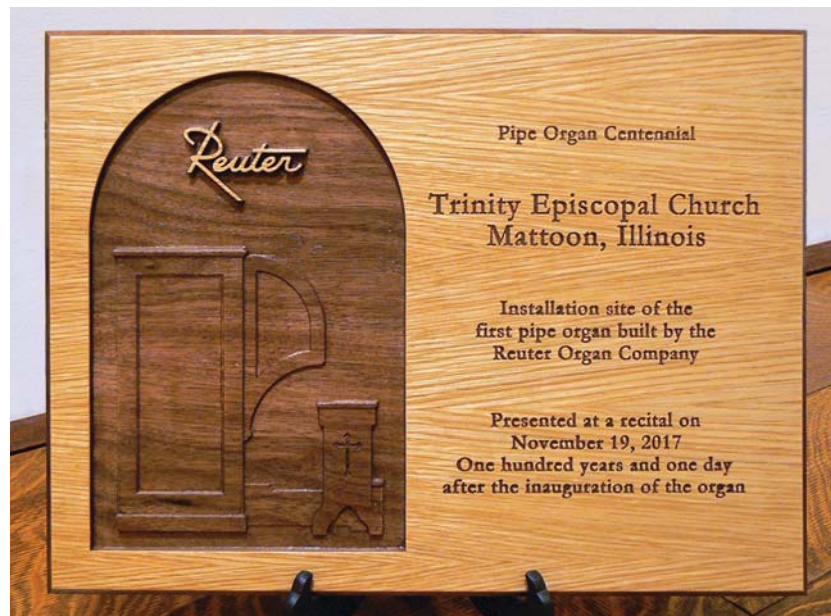


**Shadyside Presbyterian Church**

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its 2017–2018 Music in a Great Space Concert Series, Sundays at 3:00 p.m.: February 11, Heaven to Earth: Earth to Heaven, with Pittsburgh Camerata and Pittsburgh Girls Choir; March 11, pianist Abigail Eagleson, flutist Anna Cooper, and oboist Natalie Beckenbaugh; April 15, Katelyn Emerson, organist.

Additional music events at the church include Candlelight Vespers featuring the Shadyside Strings, Chatham Baroque, and Pittsburgh Girls Choir, Wednesdays at 7:00 p.m. in Lent (February 14, 2/21, 2/28, March 7, 3/14, and 3/21).

Music for Midsummer Nights takes place Wednesdays at 7:00 p.m.: June 6, *How Can I Keep from Singing?*: An Evening of American Music, with Pittsburgh Camerata; 6/13, Happy Birthday, Irving Berlin, with mezzo-soprano Suzanne DuPlantis, baritone Randall Scarlatta, and pianist Harold Evans; 6/20, pianist James W. Iman; 6/27, organist Justin Wallace. For information: [www.shadysidepres.org](http://www.shadysidepres.org).



**The plaque celebrating the centennial of the first Reuter organ installation in Trinity Episcopal Church, Mattoon, Illinois (above), and the console of the organ (below)**



The centennial of the first organ installed by the **Reuter Organ Company** was celebrated at **Trinity Episcopal Church**, Mattoon, Illinois, on November 19, 2017, with a recital by **Ron Krebs**, vice-president of Reuter. The program was scheduled 100 years and one day after the instrument's inauguration, November 18, 1917. The recital program included works by Pelz, Buxtehude, Bach, Mendelssohn, and Shaw on the two-manual, eight-rank instrument, a product of Reuter's first shop in Trenton, Illinois. As a part of the celebration, a plaque commemorating the anniversary was presented to **Allen Webnar**, Trinity Church music director. The event concluded a year long series of five programs. For information: <http://reuterorgan.com>.



**Washington National Cathedral**

**Washington National Cathedral**, Washington, D.C., continues Sunday afternoon organ recitals: February 11, George Fergus and Benjamin Straley; 2/18, Ryan Hebert; March 11, Anthony Williams; 3/18, Jeremy Filsell; April 1, Easter Day organ recital; 4/8, James Kealey; 4/15, Axel Flierl; 4/22, Jamila Javadova-Spitzberg; 4/29, Joseph Ripka; May 6, Aaron Goen; 5/13, Jeremy Filsell; 5/27, Mark Thewes and Chad Pittman; June 3, Chuck Seipp and Randall Sheets, trumpet and organ; 6/10, Robert Knupp; 6/17, Michal Markuszewski; 6/24, Tyler Boehmer; July 4, Independence Day Concert. For information: <https://cathedral.org/music/organ/>.

**Duke University Chapel**, Durham, North Carolina, continues special musical events for 2017–2018. Organ recitals: February 11, Dongho Lee and Andrew Pester; March 25, Robert Parkins; April 22, David Briggs.



**Duke Chapel, Duke University, Durham, North Carolina, Aeolian organ**

Choral and instrumental programs include: Bach Cantata Series, February 25; February 4, Evensong Singers Winter Concert; March 4, Mendelssohn, *Elijah*; March 30, Tenebrae; April 8, J. Samuel Hammond, carillon; 4/8, John Ferguson, hymn festival; May 6, Ascension Evensong with Messiaen, *L'Ascension*. For information: <https://chapel.duke.edu>.

**Second Presbyterian Church**, St. Louis, Missouri, continues its 2017–2018 concert season: February 11, Courtney Loveless jazz concert; March 4, W. Mark Akin, guitar; April 22, Earth Day concert with soloists and orchestra conducted by Andrew Peters. For information: [www.secondchurch.net](http://www.secondchurch.net).

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





**Colin Andrews**  
Organist/Lecturer  
Recording Artist



**Cristina Garcia Banegas**  
Organist/Conductor/Lecturer  
Montevideo, Uruguay



**R. Monty Bennett**  
Organist/Presenter  
Charlotte, North Carolina



**Shin-Ae Chun**  
Organist/Harpsichordist  
Ann Arbor, Michigan



**Leon W. Couch III**  
Organist/Lecturer  
Birmingham, Alabama



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



**Faythe Freese**  
Professor of Organ  
University of Alabama



**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**James D. Hicks**  
Organist  
Califon, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



**Angela Kraft Cross**  
Organist/Pianist/Composer  
San Mateo, California



**David K. Lamb**  
Organist/Conductor  
Clarksville, Indiana



**Mark Laubach**  
Organist/Presenter  
Wilkes-Barre, Pennsylvania



**Yoon-Mi Lim**  
Assoc. Prof. of Organ  
SWBTS, Fort Worth, TX



**Wynford S. Lyddane**  
Pianist/Instructor  
Washington, D.C.



**Colin Lynch**  
Organist/Conductor  
Boston, Massachusetts



**Philip Manwell**  
Organist  
Reno, Nevada



**Christopher Marks**  
Organist/Professor of Music  
U of Nebraska-Lincoln



**Katherine Meloan**  
Organist/Faculty  
Manhattan School of Music



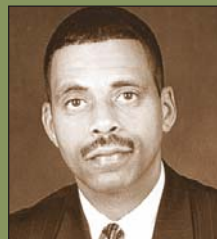
**Scott Montgomery**  
Organist/Presenter  
Fayetteville, Arkansas



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**Anna Myeong**  
Organist/Lecturer  
Madison, Wisconsin



**David F. Oliver**  
Organist  
Morehouse College



**Brenda Portman**  
Organist/Presenter/Composer  
Cincinnati, Ohio



**Ann Marie Rigler**  
Organist/Presenter  
William Jewell College



**Edward Taylor**  
Organist/Choral Conductor  
Carlisle Cathedral, UK



**Tom Winpenny**  
Organist/Choral Conductor  
St Albans Cathedral, UK



**Clarion Duo**  
Keith Benjamin, trumpet  
University of Missouri-Kansas City  
Melody Steed, organ, Bethany College



**Duo Majoya**  
Organ and Piano  
Marnie Giesbrecht, Joachim Segger  
U of Alberta, King's U, Canada



**Rodland Duo**  
Viola and Organ  
Eastman School of Music/  
St. Olaf College



**Christine Westhoff  
& Timothy Allen**  
Soprano and Organ  
Little Rock, Arkansas

*www.ConcertArtistCooperative.com*

R. Monty Bennett, Director (rmb10@aol.com) • Beth Zucchini, Founder & Director Emerita (bethzucchini@aol.com)  
730 Hawthorne Lane, Rock Hill, SC 29730 PH: 803-448-1484 FX: 704-362-1098  
*a non-traditional representation celebrating its 30th year of operation*



► page 4

**First Baptist Church**, Ann Arbor, Michigan, continues its 2017–2018 Coffee Break Concert Series, its seventh season, Thursdays at 12:15 p.m.: February 15, Andrew Jennings, violin, and Gail Jennings, piano; March 15, HyoJin Moon and Dean Robinson, organ; May 10, Shin-Ae Chun, harpsichord. For information: [www.fbca2.org](http://www.fbca2.org).

**St. Margaret's Episcopal Church**, Palm Desert, California, continues its 2017–2018 Desert Friends of Music events, featuring 1998 Quimby Pipe Organs, Inc., Opus 50 of four manuals, 71 ranks: February 16, John Wright; 2/23, Los Angeles Harptette; March 2, Philip Hoch; 3/9, Amy Rooney, piano; 3/16, John Bayless, piano; 3/23, Fred Swann. For information: [www.stmargarets.org](http://www.stmargarets.org).



**St. Ignatius Loyola Catholic Church**, New York, New York, Mander organ

**Sacred Music in a Sacred Space** continues its 2017–2018 season of concerts at St. Ignatius Loyola Catholic Church, New York, New York, which celebrates the 25th anniversary of the church's N. P. Mander organ of four manuals, 68 stops. The organ was featured in the November 2017 issue. Organ recitals include performances by Renée Anne Louprette, February 18, and David Higgs, April 15.

Additional programs with organ include: March 21, chorales, motets, and arias of Johann Sebastian Bach, with Andrew Henderson; May 23, Poulenc, *Concerto for Organ, Strings, and Timpani*, with Renée Anne Louprette. Guest choral group Chanticleer performs April 26. For information: [www.smsscconcerts.org](http://www.smsscconcerts.org).

**Musica Sacra San Antonio**, San Antonio, Texas, Owen Duggan, music director, announces its 2017–2018 series, the organization's eighth: February 18, Solemn Evensong for Lent, works by Purcell, Willan, and Vaughan Williams, Our Lady of the Atonement Catholic Church; April 8, Encounters, Music of John Taverner and John Tavener, with the Viols of Austin Baroque, Little Flower Basilica. For information: [musicasacrasa@gmail.com](mailto:musicasacrasa@gmail.com).

**Westminster United Church**, Winnipeg, Manitoba, Canada, continues organ recitals, Sundays at 2:30 p.m.: February 18, Raúl Prieto Ramírez; April 8, Rachel Mahon. For information: <http://westminsterchurch.org>.



**Peachtree Road United Methodist Church**, Atlanta, Georgia, Mander organ

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its events: February 22, Nicole Marane, with John Lemley, narrator, and John Lawless, percussion, Prokofiev, *Peter & the Wolf*; 2/17, Georgia Boy Choir Festival; 2/27, Ivan Bosnar and Jacob Taylor; March 18, Passion of the Christ: The Musical Stations of the Cross, Scott Atchison, Zachary Fritsch-Hemenway, and Schola; April 5, Three Choirs Festival; 4/22, Coro Vocati; June 3, Pilgrimage to England Preview Concert, with the Chancel Choir. For information: [www.prumc.org](http://www.prumc.org).

**St. Paul's Episcopal Church**, Greenville, North Carolina, announces musical events: February 23, John Cummins and Michael Messina; March 16, Katherine Johnson; April 11, Canterbury Cathedral Choir of Men and Boys. For information: [www.stpaulsepiscopal.com](http://www.stpaulsepiscopal.com).

**Spivey Hall**, Clayton State University, Morrow, Georgia, continues events for its 2017–2018 series featuring the Albert Schweitzer Memorial Organ, built by Fratelli Ruffatti: February 24, Alan Morrison; April 14, Alcee Chriss. For information: [www.spiveyhall.org](http://www.spiveyhall.org).

## Appointments



**Raúl Prieto Ramírez**

**Raúl Prieto Ramírez** was appointed civic organist and artistic director of the Spreckels Organ Society by the City of San Diego, San Diego Park and Recreation Department, and the Spreckels Organ Society in December 2017. He is the eighth person to hold the position of civic organist for San Diego, California. Ramírez is artistic director and founder of the Barcelona Summer Organ Festival and Academy. From September 2013 through November 2017, he was organist-in-residence at Sursa Concert Hall and professor of organ at Ball State University, Muncie, Indiana. Ramírez has served as a jury member at international organ competitions and has recorded for the Brilliant Classics label. He has taught masterclasses at universities throughout the United States and abroad. He founded the Sursa American Organ Competition in partnership with the Moscow Conservatory.

His first concert as civic organist was January 7; a formal inaugural concert will be presented April 14 at 7:30 p.m. on the Austin Organ Company instrument in Spreckels Organ Pavilion, Balboa Park. For information: [www.spreckelsorgan.org](http://www.spreckelsorgan.org) and [www.raulprietoramirez.net](http://www.raulprietoramirez.net).

Raúl Prieto Ramírez is represented by Phillip Truckenbrod Concert Artists. For information: [www.concertartists.com](http://www.concertartists.com).



**Jay White** (photo credit: Amber Bowers)

**Jay White** is appointed artistic director of Quire Cleveland, Cleveland, Ohio, effective July 2018. He succeeds Ross W. Duffin. White holds a Master of Music degree in historical performance practice from the Early Music Institute of the Jacobs School of Music, Indiana University, Bloomington, and a Doctor of Musical Arts degree from the University of Maryland, College Park. He sang for eight seasons with the San Francisco-based *a cappella* group, Chanticleer. He has sung with Quire Cleveland since 2012. White has held choral positions with Washington National Cathedral Choir of Men and Boys, Grace Cathedral, San Francisco, Maryland Handel Festival, Washington Bach Consort, Folger Consort, Spire, Carmel Bach Festival Chorale, and Apollo's Fire Singers, among others. He has served on the faculties of University of Maryland, University of Delaware, and DePauw University. White is currently professor of voice at the Kent State University Hugh A. Glauser School of Music, Kent, Ohio. For information: [www.quirecleveland.org](http://www.quirecleveland.org).

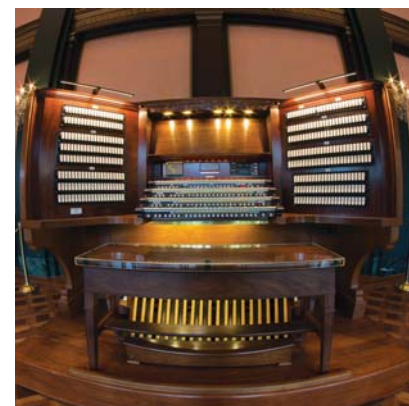
**Trinity Lutheran Church**, Worcester, Massachusetts, continues its 2017–2018 season, Reformation: Past, Present, Future: February 25, Clara Gerdes; March 24, Bach, *St. Mark Passion*; April 29, Bay State Winds. For information: <http://trinityworc.org>.

**Advent Lutheran Church**, Melbourne, Florida, continues its 2017–2018 concert series, Sundays at 3:00 p.m.: February 25, Monica Czausz; May 6, Kathrine Handford. For information: [www.adventlutheranbrevard.org](http://www.adventlutheranbrevard.org).



**Finney Chapel**, Oberlin, Ohio, Fisk organ

**Oberlin Conservatory**, Oberlin, Ohio, announces its **Summer Organ Academy** for high school organists, June 24–30. The intensive week schedule includes daily lessons and masterclasses in performance, sacred music skills, beginning improvisation, introduction to harpsichord, and preparations for collegiate auditions and competitions. Faculty includes James David Christie, Jonathan Moyer, and Oberlin alumni. Application deadline is June 1. For information: [oberlin.edu/summer](http://oberlin.edu/summer).



**Longwood Gardens Aeolian organ console** (photo credit: Duane Erdmann)

**Longwood Gardens**, Kennett Square, Pennsylvania, is accepting applications for its **Summer Organ Academy**, a weeklong residential summer intensive program for college students pursuing degrees in organ performance, to be held July 23–28. Events will include instruction on organ transcriptions, lectures, and performances on Longwood's 10,010-pipe Aeolian organ. Instructors include Peter Richard Conte, Alan Morrison, Ken Cowan, and John Schwandt. Application deadline is March 5. For further information: [longwoodgardens.org/organ-academy](http://longwoodgardens.org/organ-academy).

**Historic Organ Study Tours (HOST)** announces its summer 2018 tour to Switzerland: From Geneva to Zürich and Beyond, August 23–September 1. This 25th anniversary tour includes stops in Lausanne, Geneva, Vevey, Fribourg, Bern, Basel, Olten, and Zürich, visiting organs from the 17th through the 20th centuries, including the Alain family

► page 8

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



- Men's & Women's Organ Shoes with suede soles and heels
- Whole & Half Sizes in 3 Widths
- Quick & Easy Returns



OrganMasterShoes.com  
44 Montague City Rd  
Greenfield, MA 01301

TOLL FREE: 1 (888) 773-0066 ET  
Email: [service@organmastershoes.com](mailto:service@organmastershoes.com)  
facebook: <https://www.facebook.com/OrganShoes>





# Inspiring Innovation

The variety of churches, sounds, and techniques we come across on our journey as the world's largest organ builder is astounding. As you might expect from a leader in our field, we aim to keep changing the organ world and help it to evolve and innovate. It's only by embracing innovation that we can continue to deliver on our promise of providing a sound performance that's nothing short of excellent.

**JOHANNUS**

The sound of excellence



LIVE III AGO

Johannus US has dealers throughout the United States. Visit [johannus-us.com](http://johannus-us.com) to find a dealer near you. If you have any questions or would like more information about any of our organs, you can contact a US representative at [info@johannus-us.com](mailto:info@johannus-us.com).



► page 6



Stadtkirche, Winterthur, Switzerland, 1888 E. F. Walcker organ restored in 1984 by Th. Kuhn (photo credit: William T. Van Pelt)

residence organ. Organ visits will be led by Christophe Mantoux. Tour directors are Bruce Stevens and William T. Van Pelt. For information: bbstevens@erols.com or 804/355-5876.

People



David Hatt

David Hatt will present Joerg Abbing's transcription of Max Reger's *Variations and Fugue on a Theme of Mozart*, op. 132, February 21, at the Cathedral of Our Lady of the Angels, Los Angeles, California. The recital follows the 12:10 p.m. Mass. Hatt is assistant organist at the Cathedral of St. Mary of the Assumption, San Francisco, California. During the first half of 2017 he also served as interim organist of Grace Episcopal Cathedral, San Francisco. For information: 415/640-6815.



Jeannine Jordan and Betty Jo Couch, minister of music, Advent Lutheran Church, Melbourne, Florida

Jeannine Jordan presented a workshop on American organ music on November 11, 2017, at Advent Lutheran Church, Melbourne, Florida. The event was sponsored by the Space Coast Chapter of the American Guild of Organists. The following day, Jordan and media-artist David Jordan performed their organ and multi-media concert, "From Sea to Shining Sea" as part of the Advent Lutheran Church concert series. For information: www.fromseatoshiningsea.net.

Joy Briggs and Randall Dyer at All Saints' Episcopal Church, Norton, Virginia

Joy Briggs presented a recital of Advent meditations at All Saints' Episcopal Church, Norton, Virginia, on December 10. Briggs is organist at Central Presbyterian Church, Bristol, Virginia, and recent past dean of the Northeast Tennessee/Southwest Virginia Chapter of the American Guild of Organists. The organ at All Saints' was built by Randall Dyer & Associates in 1972. Norton is a small coal mining community of about 4,000 in the southwestern Virginia.



Nicholas Welch at Casavant organ, Central Presbyterian Church, Hamilton, Ontario, Canada

Nicholas Welch performed a recital at Central Presbyterian Church, Hamilton, Ontario, Canada, on November 24, 2017. This is the fourth recital Welch has given in Canada since he began his two-year volunteer service as a missionary for The Church of Jesus Christ of Latter-day Saints. Previous recitals in Ontario have been presented at Yorkminster Park Baptist Church, Toronto, George Street United Church, Peterborough, and The Church of Jesus Christ of Latter-day Saints, Oakville.

The Hamilton program was given on the church's 83-rank Casavant, including organ works by Christopher Pardini, J. S. Bach, João de Sousa Carvalho, C. H. H. Parry, John Rutter, Jean Langlais, Léon Boëllmann, John Longhurst, Dale Wood, and Charles-Marie Widor, as well as a work for piano by Frédéric Chopin. Welch will return to California in the summer of 2018, where he will enter Stanford University as a freshman.

Competitions

The 13th International Organ Competition organized jointly by the **Academie André Marchal** and the **Association Gaston Litaize** was held October 24-27 in the Ile de France and in Paris. There were 26 candidates from 12 nations participating. The jury was chaired by Louis Robilliard (France), and included Elzbieta Karolak (Poland), Shin Young Lee (South Korea), Liesbeth Schlumberger (France), and Pascal Marsault (France). The Grand Prix Marchal-Litaize in improvisation was awarded to **Gabriele Agrimonti** (Italy), with special mention with distinction to **Geerten Liefjing** (the Netherlands). The Grand Prix André Marchal in interpretation was awarded to **Lucile Dollat** (France). The Giuseppe Englert Memorial Prize for best interpretation of a work composed since 2000 was presented to **Hina Ikawa** (Japan) with special mention to **Mayu Harada** (Japan). The audience prize was presented to **Lucile Dollat** (France). The second prize for interpretation was presented to **Thomas Kientz** (France). The special prize for interpretation of Bach and French music was awarded to **Raphael Oliver** (France). The Gaston Litaize Prize, which includes the recording of a CD, went to **Raphael Oliver**. For information: www.academieandremarchal.org.

Publishers

**Advent Press** announces the publication of *The Georgetown Collection*, seven Christmas and seven Easter hymns arranged by **Richard Webster** for two trumpets, organ, and congregation. The collection was commissioned by Christ Church, Georgetown, Washington, D.C. Published in two volumes, each consists of a full score and trumpet parts. Price is \$150 each, \$250 for both volumes. Each order includes a complimentary recording of the arrangements, on compact disc or by digital download. For information: http://advent-press.com.

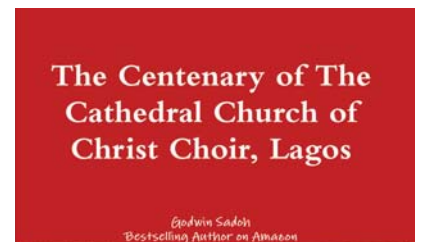
**Crescendo Music Publications** announces publication of Charles-Marie Widor's *Bach's Memento and Handel's Célèbre Largo*, edited by John R. Near. This is the first critical edition of *Bach's Memento* (1925), the collection of arrangements by Widor of six of J. S. Bach's works: *Pastorale*, BWV 590 (third movement), *Miserere Mei Domine (Praeludium No. 6)*, BWV 851, *Aria in E Minor (Praeludium No. 10)*, BWV 855), *Marche du Veilleur de Nuit (Wachet auf ruft uns die Stimme*, BWV 140, fourth movement), *Sicilienne (Sonata No. 2 for Flute and Keyboard*, BWV 1031, second movement), *Mattheus-Final (Saint Matthew Passion*, BWV 244, double-chorus final movement). Also included in the publication is G. F. Handel's *Célèbre*



Bach's Memento

*Largo* ("Ombra mai fù," from Serse), transcribed by F. Linden and "reviewed and corrected" by Widor. For information: www.crescendomusicpubs.com.au.

**Editions Walhall** announces new publications: *11 Lyrische Stücke*, by Edvard Grieg (EW1024, €19.80), is a collection of works arranged by Reinhard Ardtel for cello and organ. *Six Songs for Lent* (FEM122, €13.80), op. 123a and op. 161a, by Klaus Miehling, is a collection of six standard chorales arranged for tenor recorder and basso continuo. For information: www.edition-walhall.de.



The Centenary of the Cathedral Church of Christ Choir, Lagos

**Godwin Sadoh** has published his book, *The Centenary of the Cathedral Church of Christ Choir, Lagos*. The 420-page paperback book covers the history of the oldest choral group in Nigeria, housed in the nation's oldest Anglican cathedral. A history of the cathedral, its organs, and its chief musicians is included. Price is \$135.02. For information: www.lulu.com.

**Michael's Sheet Music Service** announces sheet music restorations: *Petite Marche Champêtre de Noël*, by Robert Leech Bedell, was composed in 1942 and carries the English subtitle "Rustic March of the Villagers at Christmas;" *In Bethlehem's Town*, by Carl Mueller, is

**A. E. Schlueter Pipe Organ Co.**

- New Instruments
- Rebuilding
- New Consoles
- Tonal Additions
- Maintenance
- Tuning

How can we help you?  
 800-836-2726  
 www.pipe-organ.com

**Bond**  
 ORGAN BUILDERS, INC.

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

**CLAYTON ACOUSTICS GROUP**

2 Wykagyl Road Carmel, NY 10512  
 845-225-7515 mail@claytonacoustics.com  
 www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM  
 CONSULTING FOR HOUSES OF WORSHIP

**Duchon's Organ Pipes**

New Reeds & New Flues  
 Additions & Repairs

330/257-0491  
 tduchonpipes@gmail.com



**ARE YOU THE FIRST  
TO BE INSPIRED?**

**COMING  
MARCH 2018**

**inSpire**  
SERIES

[RODGERSINSTRUMENTS.COM](http://RODGERSINSTRUMENTS.COM)



**Nunc Dimittis**



Robert Malcolm Speed in 1967

**Robert Malcolm Speed**, 87, died June 18, 2017, in Des Moines, Iowa. Born in Knoxville, Iowa, he played piano and harmonized tunes before starting school. By age 15, he was accompanying musical events in Knoxville. Soon thereafter, he began playing for church services and played in a local band. By high school graduation in 1948, he was organist for First Methodist Church of Knoxville.

Speed earned his Bachelor and Master of Music degrees from Drake University, Des Moines, where he studied with Dean Jordan. In 1952, at what is now Grand View University, Des Moines, he began teaching

music theory, music appreciation, piano, organ, and English literature, in addition to directing the 60-member choir. For two summers, he studied organ with Marilyn Mason at Columbia University. He also spent two summers studying English literature at the University of London.

For 48 years he served as organist of Central Presbyterian Church, Des Moines, where he was instrumental in the design and acquisition of a 39-rank Aeolian-Skinner organ. As a recitalist, he presented many programs, notably one at the cathedral of Copenhagen, Denmark.

On October 8, Robert Malcolm Speed was remembered in a concert presented by the Central Iowa Chapter of the American Guild of Organists at West Des Moines United Methodist Church. Performers included Ruth Harris, Sawyer Shiffler, Linda Bryant, Deanna Snyder with flutist Joni Kinnan, Carl Gravander, the Grand View University Choir under the direction of Kathryn Duffy, Mark Babcock, David Raymond, and William Ness. The program included five compositions by Speed. ■



**The Casavant organs in Christ Church, Washington Park, Washington, DC and First Lutheran Church, Bemidji, Minnesota** (photo credit, Christ Church photo: David Storey)



**Organist Juan Paradell-Solé at Allen Organ in St. Peter's Basilica, Vatican City**

Detroit, Michigan. Monsignor Massimo Palombella, maestro of the Sistine Chapel Choir, was pleased with the organ, and the Sistine Chapel Choir commenced contact with the Allen firm.

The new three-manual Allen GeniSys organ and its audio system include special adaptations to enable the instrument to be moved throughout the Vatican and other locations. While in St. Peter's Basilica, the organ's speaker cabinets are located behind the choir with its sound also being amplified through the Basilica's PA system to allow the organ to be heard by as many as 12,000 people attending Mass. During the first week of December, Allen president Steven Markowitz and vice president Barry Holben traveled to the Vatican to install the organ and introduce it to Juan Paradell-Solé, organist of the Vatican, and Monsignor Palombella. The Allen organ was tested and approved for use in St. Peter's Basilica. Allen is the exclusive organ of the Sistine Chapel Choir for all papal celebrations in St. Peter's Square. In addition, the organ will be used in St. Peter's Basilica to support the Basilica's music ministry. For information: [www.allenorgan.com](http://www.allenorgan.com).

as Bemidji is the central hub of multiple Indian reservations. On November 1, All Saints' Day, **Christ Church**, Washington Parish, on Capitol Hill, Washington, D.C., dedicated its new two-manual, 17-rank Casavant organ. For information: [www.casavantfreres.com](http://www.casavantfreres.com).



**St. Paul's Chapel, New York, New York, Noack Organ Company Opus 111**

**St. Paul's Chapel**, New York, New York, part of Trinity Parish, Wall Street, will inaugurate its new organ on February 19, as part of the New York City Chapter of the American Guild of Organists Presidents' Day conference. The instrument is **Noack Organ Company Opus 111**, built in 1989 for Church of the Redeemer in Boston's Chestnut Hill neighborhood. In its new installation, the organ is fitted in the church's 1802 Geib/England case. Opus 111 received extensive modifications for its new home, including a new Swell enclosure and new Swell reeds. The keydesk is now attached to the case. The instrument, now Noack's Opus 161, comprises three manuals, 35 stops. For information: [www.noackorgan.com](http://www.noackorgan.com).

**Allen Organ Company**, Macungie, Pennsylvania, has installed an organ in St. Peter's Basilica, Vatican City. In September 2017, during a visit by the Sistine Chapel Choir to the United States, an Allen organ was rented for a concert in

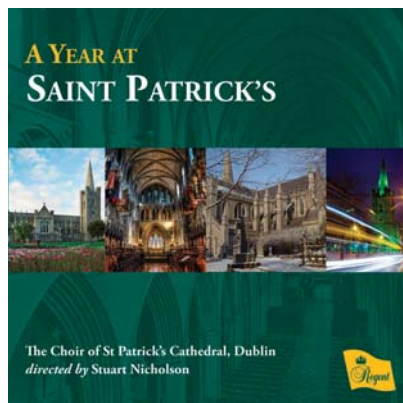


**New Apostolic Church, Burlington, Ontario, Canada**

**Schmidt Piano and Organ Service**, Kitchener, Ontario, Canada, has completed installation of a custom three-manual Viscount Sonus 359 American Classic organ console with Viscount's patented Pipe Modeling technology and custom-built Schmidt Classique Organ System for the New Apostolic Church, Burlington, Ontario. This new church building houses the amalgamation of three congregations in the Halton region. The building was designed to consider favorable acoustic qualities for the sanctuary. The organ features four standard specifications: American, Baroque, Romantic, and English, and four user specifications from a library of 300 organ stops and orchestral voices for traditional and contemporary music. The console has custom solid wood organ keyboards. The system has 21 speakers in two chambers. For information: <http://schmidtpianoandorgan.com>. ■

► page 8

based on "O Little Town of Bethlehem" and "Fairest Lord Jesus," *Grand Choeur No. 2*, by Alfred Hollins, is a moderately difficult work that was apparently dedicated to the composer's friend and colleague, Roger Ascham; *Toccata on "How Brightly Shines,"* by Garth Edmundson, was written in 1955 in a similar style to the composer's earlier work on "Vom Himmel hoch." For information: [www.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com).



**A Year at St. Patrick's**

**Regent Recordings** announces new releases: *A Year at St. Patrick's* (REGCD418), featuring the choir of St. Patrick's Cathedral, Dublin, Ireland, directed by Stuart Nicholson, David Leigh, organist. Considered the national cathedral of Ireland, St. Patrick's is home to the country's only choir school, founded in 1432. The recording includes music selected from throughout the liturgical year, with works by Stanford, David Briggs, Philip Moore, Stuart Nicholson, and more. *In My Father's House: Choral Music by Philip Stopford* (REGCD422) features the Truro Cathedral Choir and the BBC National Orchestra of Wales, conducted by Christopher Gray. This marks the second disc by the Truro choir singing works of this composer. For information: [www.regentrecords.com](http://www.regentrecords.com).

**Organbuilders**

**Casavant Frères**, Limitée, Saint-Hyacinthe, Québec, Canada, completed a new organ for **First Lutheran Church**, Bemidji, Minnesota, in time for celebration of the 500th anniversary of the Reformation in October 2017. The two-manual, 25-rank organ included a flute stop especially developed to mimic the sound of the traditional Native American Bibigwan,

**Recordings**



**Dongho Lee recording**

**Raven** announces a new CD featuring **Dongho Lee** performing on the Aeolian-Skinner organ formerly in the Kennedy Center, Washington, D.C., and relocated and rebuilt by Parkey Organ-Builders in 2015 for Providence United Methodist Church, Charlotte, North Carolina, where Lee is artist-in-residence. Lee is also organist and director of music ministries for First Presbyterian Church, Belmont, North Carolina. The disc features works by Elgar, Stanford, Rheinberger, Thalben-Ball, Dudley Buck, Dupré, and Petr Eben. The CD is available as Raven OAR-143. For information: [www.ravencd.com](http://www.ravencd.com).

**BACH AT NOON**  
Grace Church in New York  
[www.gracechurchnyc.org](http://www.gracechurchnyc.org)

**JL WEILER, INC.**  
Museum-Quality Restoration of Historic Pipe Organs  
[jlweiler.com](http://jlweiler.com)



## The Art of the Harpichord: Two Texas Treasures

In mid-June 2017 the Dallas Chapter of the American Guild of Organists hosted its most recent regional convention, an event that attracted a record number of registrants. In addition to programs featuring the plethora of recent organ installations in the metroplex, the area's most unusual harpichord also made a stellar impression. I had not been aware that the *Magnum Opus* instrument was now at home in Texas, but its current owner, Jason Alden, graciously loaned it for a recital by Elizabeth Farr, whose choice of works by Elisabeth-Claude Jacquet de la Guerre, J. S. Bach, and Claude-Bénigne Balbastre proved to be the right vehicles for her skillful demonstration of the varied registrational possibilities made possible by this unique instrument.

The harpichord's builder wrote the following description of the 12-foot long instrument for publication in the convention program book:

The harpichord was built in 1983 by Keith Hill and Philip Tyre. It is the largest harpichord in existence having three keyboards, each of which has its own sweet-sounding 8-foot set of strings, plus a vocal 4-foot played on the middle manual and a robust-sounding 16-foot set of strings played only on the lowest manual. Called 'Magnum Opus,' this harpichord was recently rebuilt by Keith Hill for the purpose of upgrading the acoustics, which involved replacing both soundboards. This harpichord also has three buff stops (called 'lute' stops) in which pads of soft leather are brought into contact with the strings to dampen the bright harmonics of the plucked strings. Additionally, there are three pedals: one activates the 4-foot register for suddenly increasing the brilliance of the sound, another engages the 16-foot register for suddenly increasing the depth, breadth, and power of the sound, and a third pedal makes possible the coupling of all the three registers to be playable from the lowest manual for creating the loudest, strongest, richest sound of which any harpichord is capable.

Owner Jason Alden is himself quite an addition to the metroplex's musical scene: a Renaissance man who keeps busy with his Alden Organ Service Company and is also a top-notch organist whom I heard for the first time in concert as he played a superb recital at the most recent East Texas Pipe Organ Festival, thrilling us with a demanding program that culminated in the entire *Vierne Symphonie IV*. I subsequently invited Jason to relate the history of his involvement with the *Magnum Opus* harpichord. He responded:

My association with the instrument was really a result of familiarity with Edvard Parmentier's studio instrument at the University of Michigan. I really still love that instrument because it sounds so colorful, warm, and transparent all at once. Also, it seemed well suited to a very wide variety of literature. You can imagine I heard just about everything played on it during Parmentier's studio classes.

Once I was 'out in the world' I really longed for that kind of sound in my own instrument (a Hubbard double that had been built from a kit by my first harpichord teacher, Bill Eifrig at Valparaiso University). The Hubbard ended up with a number of problems related to case stress and the collapsing of the gap spacers (which I had already replaced on my own some years before). So I decided to sell it even though I didn't have another specific instrument in mind.

After looking at Keith's website and having a couple of phone conversations with him, I quite resigned myself to the idea that I'd never be able to afford one of his instruments. I planned a trip to his shop anyway, hoping he'd take pity on my poor soul! So, I had a nice evening with him in Nashville, and played a couple of instruments he had recently finished. We got to talking about many things that night, and he mentioned that the *Magnum Opus* was 'available.' I was curious, but doubtful



*Magnum Opus* harpichord (photo credit: Jason Alden)



*Magnum Opus* keyboards (photo credit: Jason Alden)

that it would work for my budget. After some lengthy discussions, I decided that it would, in fact, work as a home instrument.

*Magnum Opus* had been neglected for years, and Keith reported to me that when the instrument entered his shop the original soundboard had 17 cracks in it! It was irreparable! So, he began by replacing both soundboards. We decided that there should be decoration [on the soundboard] since the original was decorated. From there it required re-stringing and re-quilling. The result is as good as I could ever hope for as regards my preference for harpichord sound. I find it not just thrilling to play (it is rather a harpsichord version of the Cavallé-Coll organ at Rouen Cathedral), but the harpichord remains intimate and inspires me each time I sit down to play it.

### An Exception to "Everything is Bigger in Texas"

A favorite trick question for visitors to our spacious music room is "How many harpichords do you see here?" The most obvious answer is "four." The usual complement of instruments on display comprises a William Dowd single, plus two-keyboard instruments by Yves Beaupré, Richard Kingston, and Willard Martin. A few inquisitive guests may have noticed an additional canvass-covered wing-shaped instrument stored behind the pipe organ: an Italian single by Tom and Barbara Wolf. But only a few very observant viewers give the exact correct total, which would be "six." The omission of the usually overlooked harpichord is not surprising, for it is only eight inches long and three inches wide: a handcrafted mini-harpichord made for a dollhouse by Arthur Bell of Arlington, Texas.

Art Bell was a meticulous observer and connoisseur of miniature models, and his very rare specialty was the creation of exact scale replicas of historical keyboard instruments. My University of Texas at Arlington colleague Linton Powell was



Miniature harpichord by Art Bell (photo credit: Clyde Putman)

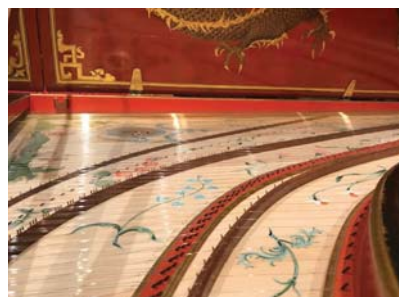
forth ensued, his with pictures of several completed instruments that were available, and I opted for a French double with a decorated soundboard. Then came the biggest surprise of all: it was a gift! What a generous and thoughtful person!

Several years later when I learned that my first harpichord mentor Isolde Ahlgrimm, now in an assisted-living apartment, had donated her David Rubio harpichord to the Gesellschaft der Musikfreunde in Vienna, I turned again to Art Bell and requested another miniature instrument that could be sent to help her overcome the terrible sense of loss that not having her instrument any longer had engendered. For the second time Bell refused payment. However, we were both deeply touched and amply rewarded by Frau Ahlgrimm's heartfelt response in the last typewritten letter I received from her, dated July 22, 1992. I have kept her idiomatic spelling and syntax in the following excerpts:

... you should have seen me, the packing was put aside, I started to cry! Having my harpichord back means so much to me. It was the worst moment of my moving . . . As it is now, [the model] has a place of honour in my bookshelf and I feel as if it would have come back, telling me that I should not be unhappy, it always will keep me in memory . . . I do still hope to get a place on the side of my harpichord, somewhere on a nice cloude, the little one holding in my hand as a little baby. Mr. Bell did a wonderful work . . .

He did indeed! I only wish that these minute instruments were playable; an 8-by-3-inch model would be a dream instrument to transport, but its key span assuredly would be too narrow for human fingers. Might there be a viable solution? ■

*Comments and questions are welcome. Address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.*



Detail of *Magnum Opus* harpichord (photo credit: William Leazer)

the proud owner of one of Bell's model instruments. I first met the modeler himself at one of Linton's annual faculty recitals, told Bell how much I admired his painstaking work in producing these scale miniatures, and asked him if I might commission one. A few letters back and

www.pekc.org

## Princeton Early Keyboard Center

Gavin Black, *Director*

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



## Reviews

### Choral Music

#### Ten Anthems for SAB Choir

The following are ten anthems that work throughout the liturgical church year. Consider these as good options for a teen-age youth choir, or as an alternative for your SATB choir. All are well written and satisfying to sing.

#### Thanksgiving

**O Praise the Lord**, by Adam Gumpelzhaimer (1559–1625), ed. Richard Proulx. SAB a cappella, GIA Publications, G-2294, \$1.80.

This arrangement, based on Psalm 67, sounds harder than it is. A fairly short piece, it is good for teaching how three independent lines add up to more than the sum of their parts. There is considerable repetition, which allows the singers to gain confidence quickly when learning the piece.

#### Christmas

**In Dulci Jubilo** (Now Sing We, Now Rejoice), by Dietrich Buxtehude. SAB, continuo, and two violins, Concordia Publishing House, available either as print on demand or as a downloadable file. It is cheaper to purchase the downloadable scores: choral part \$1.75 (#981501pdf), full score \$2.50 (#981500pdf).

There are four stanzas to this piece; the first and second stanzas use identical music, and the third stanza is quite similar, which cuts down on rehearsal time needed to learn the notes. The instruments have sparkling interludes that add to the joyful nature of the piece. Great for a Lessons and Carols service, as part of an extended prelude for Christmas Eve or Day, or during distribution of Holy Communion.

#### Transfiguration

**Coram Deo** (In the Presence of God), by Roger Emerson. Three-part mixed and piano, Hal Leonard Corporation, HL 8551096, \$1.70.

This contemporary-sounding piece begins with the repetition of a phrase using the Latin words, "Coram Deo." It changes from cut time to 6/8 meter, and from F major to A-flat major for the English text, "I will stand in the presence of God!" The piece switches back to F

major for a syncopated middle section building to a climax before returning to the Latin phrases as at the beginning. This selection would also be appropriate for All Saints Sunday or perhaps even a funeral service.

#### Easter Season

**I'm So Glad Jesus Lifted Me**, by John Helgen. SAB and piano, Kjos Music Company, Ed. 5771, \$1.95.

Helgen has arranged this African-American spiritual in a lively, jubilant setting. That said, the piece begins quite slowly with a solo line (sung either by a soloist or a section) setting the stage for the rest of the piece. The piano accompaniment is fun to play and includes a few jazz chords that add just the right flavor. The final verse transitions up a step, from F major to G major, and ends with a terrific coda including a bluesy solo line over the three-part harmony "ooh."

#### Pentecost

**Come, O Source of Joy and Gladness**, by Michael Larkin. SAB and organ with optional trumpet and optional congregational refrain, Alfred Publishing, #5866, \$1.25.

This piece is based on Franz Joseph Haydn's AUSTRIAN HYMN. The text for verses one and four is from Paul Gerhardt's "Holy Ghost, Dispel Our Sadness;" verses two and three come from Charles Wesley's "Love Divine, All Loves Excelling." The back page provides a bulletin insert for optional congregational singing of verses one and four, with the choir only singing verses two and three. The trumpet part, also included, adds a majestic, glorious element. Appropriate at any time during the worship service, but especially effective when used as a choral prelude.

#### Baptism

**Washed Anew**, by Thomas Kee-secker. SA(T)B, keyboard, optional handbells (2 octaves) and optional congregation, Augsburg Fortress, ISBN #9786000001353, \$1.75.

There is a reproducible page for the congregation, should you want to include them in singing the refrain, "Washed anew with life-giving water, bathed and cleansed, Kyrie eleison!" The handbell part, although optional, adds a

shimmering timbre to the flowing piano accompaniment. May be sung as SAB or SATB, as it works well either way.

#### General

**Hope of the World**, by Taylor Davis. SAB and piano, Augsburg Fortress, ISBN #9781451401004, \$1.75.

Georgia Harkness (1891–1974) was the first woman to teach theology in an American seminary. Her hymn, "The Hope of the World," was chosen by the Hymn Society of America (now the Hymn Society in the United States and Canada) for the second global meeting of the World Council of Churches, which was held in Evanston, Illinois, in 1954 and had as its theme, "Christ, the Hope of the World." Taylor Davis has set Harkness's text in a fresh harmonic setting, using the interval of a fourth quite extensively.

**Praise the Lord, God's Glories Show**, by David Schelat. SAB and conga drums, Oxford University Press, ISBN #9780193865518, \$2.80.

While listed as SAB, this piece is primarily two-part mixed, with only six measures (out of 76) breaking into S/A. The text, by Henry Francis Lyte (1834), is punctuated frequently with "Alleluia, gloria!" The piece is written in 6/8 time, with a middle section that relies heavily on hemiolas. The conga drums add rhythmic interest and complexity.

**Thy Perfect Love**, by K. Lee Scott. SAB or SATB and keyboard, Chorister's Guild, CGA704, \$1.95.

K. Lee Scott is a master of melodic writing. This flowing, triple-meter setting is a mixture of two- and three-part vocal writing, with the occasional option for four-part harmony. Written for a youth choir festival, for the Houston Chapter of the Choristers Guild, the men's part tends to be more in the tenor/baritone range than the low bass range, yet is still easily sung by all.

**Sing Forever**, by Franz Schubert, adapted and arranged by Patrick Liebergen. Three-part mixed, keyboard, with optional B-flat trumpet, Alfred Publishing, SV9339, \$1.40.

This piece is appropriate any time a cheerful, music-themed anthem is called for: "Sing forever, sing together, raise

your voice in joyful song. Join to celebrate with singing." It is simple enough to pull together quickly at the beginning of the choir season or to fill in the schedule when working up a more difficult anthem for a subsequent week. The trumpet part adds brilliance and energy.

—Anne Krentz Organ  
St. Luke's Lutheran Church  
Park Ridge, Illinois

### Book Reviews

**An American Organ Omnibus**, James Lewis. 2017, James Lewis. 145 pp., 47 illustrations, softbound. \$30.00 for Organ Historical Society members; \$34.00 for non-members, available from OHS catalogue, [www.ohscatalog.org](http://www.ohscatalog.org).

James Lewis is the author of numerous books and articles on American pipe organ history, several of these books self-published. Each item contributes in a noteworthy fashion to our contemporary knowledge of organbuilding of the past. (See the March 2017 issue, page 14, for a review of another of Lewis's books, *Archer Gibson: A Life in Letters and Articles*. See also Lewis's article in the October 2009 issue, "Organs in the Land of Sunshine: A look at secular organs in Los Angeles, 1906–1930.") The present book is another welcome addition to the treasury of volumes about American organs.

The Introduction states the book's purpose:

*An American Organ Omnibus* gathers many of the historic newspaper and magazine articles I have collected for more years than I care to remember, weaving them into a series of essays about American organs and organ building. Included with many of the essays are historic photographs.

The subject matter ranges from church organs and concert organs, to residence and theatre organs, organs in cities across America, organs on steamships, in automobile showrooms, and much more.

This book is ideal for the armchair reader who enjoys perusing a collection of short entries of a page or a few pages regarding various organs, most of which were built in the nineteenth and early twentieth centuries. The articles present the reader with an interesting image of how organbuilding was perceived at that time: the novelties and development of organ actions (tubular-pneumatic and electric) as well as new accessories recently developed (such as combination actions, crescendo shoes, etc.). The choice of articles is excellently balanced, featuring instruments in large and well-known cities and venues (such as New York City, Chicago, Washington, and San Francisco), but also shining a spotlight on communities and instruments for which we do not know much from other sources (such as Louisville, Kentucky; Charleston, South Carolina; Newport, Rhode Island; and Topeka, Kansas).

As an omnibus, a book containing reprints of a number of works (one of the definitions of omnibus presented by Merriam-Webster), this item lives up to its title and its purpose. However, the book would be even more valuable, especially to the researcher, if it included page numbers, a table of contents, and/or an index. (Endnotes are provided, which list the source for each reprinted item.) If these helpful additions had been made, the reader would be able to navigate the book much more easily and to return to these historical vignettes repeatedly for other research work or simply to savor a favorite entry once more.

Still, the lack of these aids does not distract from enjoyment of the book's contents. It is remarkable to read of the days when a Cadillac motorcar

## PENNY LORENZ ARTIST MANAGEMENT PRESENTS



CRAIG CRAMER



KATHRINE HANDFORD



BALINT KAROSI



CHRISTOPHE MANTOUX



AARON DAVID MILLER



JACK MITCHENER

FOR ORGAN RECITALS & WORKSHOPS,  
PLEASE CONTACT:

**PENNY LORENZ**

425.745.1316

[PENNY@ORGANISTS.NET](mailto:PENNY@ORGANISTS.NET)

[WWW.ORGANISTS.NET](http://WWW.ORGANISTS.NET)



dealership showroom featured an organ for its clients' enjoyment. The story of Clarence Eddy's arrival to play the dedicatory recital on a W. W. Kimball organ at the civic auditorium of Topeka, Kansas, is memorable, particularly when a reporter "remarked that the manufacturer tried to persuade the city not to put in the 32-foot stop and [Eddy] replied, 'You will never regret that he did not succeed.'" For all of this reviewer's work and writing about Chicago organ history, it was a revelation to read about Chicago's Central Music Hall Johnson & Son organ of 1880.

All of the book's illustrations are in black and white, which is expected in a book of this period of history. The volume is softbound, though the binding seems durable for regular use. The size of the pages and type font used make

the book easy to read for aging eyes. The number of typographical errors is somewhat above normal, but this does not distract from the value of the information provided. *Omnibus* has something for every reader in the organ community.

—Stephen Schnurr  
Gary, Indiana

**New Organ Music**  
*Treasures Old And New: Hymn Preludes for Organ, Robert Buckley Farlee. Augsburg Fortress, ISBN 978-1-4514-9909-4, \$20.00.*

All My Hope on God is Founded (MICHAEL); Around You, O Lord Jesus (O JESU, AN DE DINA); Before the Ancient One, Christ Stands (CHRIST CHURCH, MINNEAPOLIS); The Day of Resurrection! (ANASTASEOS HIMERA);

Glorious Things of You Are Spoken/Love Divine, All Loves Excelling (BLAENWERN); Lift Up Your Heads (WEST LEESTAD); Lord Our God, with Praise We Come (ROMEDAL); The Only Son from Heaven (HERR CHRIST, DER EINIG GOTT[E]S SOHN); There in God's Garden (SHADES MOUNTAIN); To Christ Belong, in Christ Behold (WONDERS); You Servants of God (LYONS).

Robert Buckley Farlee writes, "This collection includes preludes on hymn tunes both old and new—hence the title. For the four tunes not yet published in hymnals, harmonizations are provided in this volume . . ." Farlee is associate pastor and director of music at Christ Lutheran Church in Minneapolis, Minnesota. He is a graduate of Christ Seminary-Seminex, St. Louis, Missouri. He also serves on the worship editorial staff

at Augsburg Fortress Publishers and was very much involved in the publication of *Evangelical Lutheran Worship*, the latest book of worship for the Evangelical Lutheran Church in America.

There is magic in this volume. Among the older musical treasures, Farlee seizes upon the majesty of the hymn tunes of others, from the heart and pen of the likes of Herbert Howells (MICHAEL), H. Thomisson (O JESU, AN DE DINA), William Penfro Rowlands (BLAENWERN), Zebulon M. Highben (WEST LEESTAD), Petter Daas (ROMEDAL), K. Lee Scott (SHADES MOUNTAIN), and Johann Michael Haydn (LYONS), as well as HERR CHRIST, DER EINIG GOTTS SOHN from the ancient treasure, the *Enchiridion* of 1524, the little Erfurt hymn book of 26 hymns. Using the tunes and texts as inspiration, Farlee

## Rich Sounds!

After 55 years of worship in a temporary gym/church, St. George Catholic Church in Baton Rouge, LA made a commitment to build a new permanent church. The old church had a modest pipe organ which was not large enough for the new worship space. A committee of dedicated musicians led by the Director of Liturgy/Music and the Parish Director of Administration explored every possible option, which included carefully auditioning different organs within churches throughout the south.



Interior Photographs by Teri Cangelosi

Upon hearing several Allen digital organs, a custom-made Allen Organ was considered. Several committee members made a trip to Allen Organ headquarters in Macungie, PA, and after touring the factory and witnessing first-hand Allen's extraordinary commitment to excellence in the development of digital organ technology, a decision was made. A Three-Manual, 80 stop, digital organ with OST™ (Optical Sensor Technology) Keying, Allen Vista Navigator™, and an Antiphonal speaker system was constructed.

The end result was a fabulous, rich sound that filled the new worship space with warm and full tones. The expert installation and voicing by Allen Organ representatives provided an organ perfectly tuned to the acoustical space.

Rev. Michael Schatzle, pastor commented; "The new Allen Organ was a worthy addition to our magnificent new church. Its rich sounds greatly enhance our worship and encourages active and full participation among our congregation." Director of Liturgy and Music, Blake Bruchhaus, lauds the flexibility and quality of sound of the new Allen Organ; "I am convinced that Allen Organ produces the best in digital organs. We are very pleased with our new Allen Organ."

Allen offers organs for worship spaces of every size, shape and acoustics.

Bring us your dreams!



BUILT TO INSPIRE GENERATIONS

Allen Organ Company LLC, 150 Locust Street, Macungie, PA 18062 USA  
610-966-2202 • aosales@allenorgan.com • www.allenorgan.com



weaves attractive and engaging settings that, in this reviewer's opinion, are second to none.

An endless stream of simple and basic major and minor chords is eschewed. In its place, Farlee uses harmonies that contribute to a grandeur that urges the singer and listener forward at every turn. Throughout this volume, Farlee uses added notes that create dissonances akin to the judicious seasoning in a master chef's recipes. High church and large cathedrals are pictured in one's mind throughout these settings, creating a sound both traditional English and Lutheran all at once.

Among Farlee's hymn preludes based on the hymn tunes attached to old[er] treasured hymns are "All My Hope on God Is Founded," "Around You, O Lord Jesus," "Glorious Things of You Are Spoken" ("Love Divine, All Loves Excelling"), "Lord, Our God, with Praise We Come," "The Only Son from Heaven," "There in God's Garden," and "You Servants of God." Some hymn tunes, such as MICHAEL, are found in hymnals used in a wide variety of denominations. Others are found in a more limited number of hymnals, such as "There in God's Garden" (*Evangelical Lutheran Worship*, *Lutheran Service Book*, and *Glory to God*). Still others are found only in Lutheran hymnals, or only in *Evangelical Lutheran Worship* (ELW).

Played "with majesty and breadth," the prelude on "Before the Ancient One, Christ Stands" effectively utilizes a recommended solo Trumpet stop for the chorale melody preceded and followed by plenum passages that do more than ample justice to the attractive hymn tune by Howells. The slightly shorter prelude on "The Day of Resurrection!" follows similar construction with the solo 8' Trumpet presented in the tenor voice. In the lush and meditative prelude on "Lift Up Your Heads," the composer suggests a registration featuring a softer reed (8' Clarinet or Krummhorn) set against quieter string and pedal stops. Preceded by legato chord clusters on string stops, the hymn tune is presented first in the tenor and later in the soprano voice. After controlled but growing intensity courtesy of constant eighth-note movement, the piece ends as quietly as it began.

"The Only Son from Heaven" is a personal favorite, written in a graceful 12/8 meter with the hymn tune presented in the pedal part. Farlee's more recent prelude on SHADE MOUNTAIN (see his earlier setting in *Many and Great: Hymn Settings for Organ*, Augsburg Fortress, 2000, ISBN 0-80065894-0 and in *Augsburg Organ Library: Lent*, Augsburg Fortress, 2000, ISBN 0-8006-5897-3) is also in 12/8 meter, with a predominance

of legato eighth-note groupings mildly reminiscent of Bach's "Jesu, Joy of Man's Desiring." While this prelude is devoid of solo chorale material, it utilizes an effective two-tiered dynamic scheme that has life and buoyancy. After extended and "flowing" four-part writing for flute stops, the prelude on "To Christ Belong, in Christ Behold" shifts to a three-voice texture when the chorale theme is introduced first in the upper manual voice and then in the lower keyboard voice. The collection concludes with a short but blazing setting of LYONS, complete with reeds and plenum choruses.

As the title suggests, this collection also includes new hymn preludes based on three new[er] hymn tunes written by Farlee himself and a setting of one hymn tune by Zebulon M. Highben (b. 1979). Farlee includes the verses of each new hymn and his harmonization to support congregational singing, followed by a prelude on each respective hymn tune. These new hymn tunes and preludes are based on the following unpublished hymns: "Before the Ancient One, Christ Stands" with text by Susan Palo Cherwien (b. 1953), "The Day of Resurrection!" with text by John of Damascus (c. 696–c.754) and translation by John Mason Neale (1818–1866), and "Lift Up Your Heads" and "To Christ Belong, in Christ Behold," with texts by Susan R. Briehl (b. 1952).

Susan Cherwien's text is matched by a most inventive hymn tune by Farlee, utilizing five broad phrases, each with an 8+8 metrical scheme. The opening motive of this C-major melody immediately reveals that this is no ordinary melody. The first phrase commences with an essential quarter-note rest followed by sturdy rising quarter-note pitches of middle C, E, G, B(!), and C before a mostly stepwise consequent gesture ending the opening phrase. The arresting arpeggiated melodic contour is repeated at the onset of the second long phrase, followed by a similar consequent stepwise melodic gesture settling on the dominant tone, ushering in the roving third and fourth phrases. The final fifth phrase reintroduces the hymn tune's opening motive leading to an unexpected leap to the hymn's highest pitch before resolution in the consequent portion of the phrase. With Farlee's captivating harmonic language and use of added tones to conventional major and minor triads, the marriage of Cherwien's hymn and Farlee's hymn tune, CHRIST CHURCH, MINNEAPOLIS, was up to the challenge of celebrating the 100th anniversary of Christ Lutheran Church.

*Treasures Old and New* is a unique and outstanding addition to the ever-burgeoning body of contemporary

church music. Capably played, this special collection could serve as the core material for a most moving hymn festival. It is likely the contents of this volume will inspire you and others. Without a doubt, Robert Buckley Farlee's treasury of hymns and hymn preludes serves the purpose of elevating the value of quality church music in our 21st century.

—Jeffrey Schreff  
Grand Prairie, Texas

**Concert Samba for Organ, Joe Utterback. Jazzmuze, 2016-412, \$15. Available from [www.jazzmuze.com](http://www.jazzmuze.com).**

This delightful piece was commissioned by Michael Britt in honor of John Walker and composed in the summer of 2016. Joe Utterback is a master at composing in a jazz-inspired style. This captivating music is established around a Brazilian dance styled with earlier roots in African music. Utterback's interpretation is authentic. Jazz inspired chords are derived over a rapid rhythm of 1–2–3; 1–2–3; 1–2/1–2–3; 1–2–3; 1–2. After 20 measures a bright solo enters in the soprano with this same hypnotic rhythm. The piece is broken up in the center by a 12-measure pedal solo, before the solo melody re-enters.

It begins to build until a "full organ sound" is reached. However, one will need to save a little in reserve as Utterback then calls for an even brighter stop setting, which brings the piece to a crashing conclusion.

As a bit of a warning, if you decide to perform this rollicking piece, do not be surprised to see people jumping up and dancing in the aisles! The momentum and motion make it almost impossible to sit still.

A remarkable photo graces the cover. In bright colors, it at first appears to be an abstract painting. On closer examination, it is a dancer swirling in so much color that it practically moves across the cover by itself. It is a delightful photo, hinting at the music inside. The volume is spiral bound and has large enough print that it is easy to turn and to read. Utterback has outdone himself with this new piece.

—Jay Zoller  
Newcastle, Maine

## New Recordings

**Maestoso: David Ratnanayagam plays the organ of St. George's Church, Gateshead. Broadwater Studios, DR010716. Available from [www.amazon.com](http://www.amazon.com).**

*Prelude and Fugue in G Minor*, Brahms; *Chorale Prelude on St. CROSS*, Parry; *Chorale Prelude on DUNDEE*, Parry; *Scherzo in A-flat*, Baird; *Stow*;

*Cantabile*, Franck; *Processional*, Mathias; *Dances*, Ronald Watson; *Arabesque*, op. 31, no. 15, Vierne; *Introduction and Passacaglia in D Minor*, Reger; *Andante in F*, Wesley; *Sonata in A Major*, op. 65, no. 3, Mendelssohn; *Grand Choeur in D Major*, op. 18, Guilmant.

The firm of Henry Willis & Sons, based in England at London and Liverpool, was famous for instruments such as St. George's Hall, Liverpool; St. Paul's Cathedral and Royal Albert Hall, London; and Salisbury Cathedral, all built by "Father" Henry Willis I (1821–1901), and for instruments like Westminster Cathedral, London, and Liverpool Cathedral, built by Henry Willis III (1889–1966). Henry Willis II (1852–1927) ran the firm from his father's death in 1901 until 1915 when he was forced into an early retirement. He built comparatively few organs, which is a great shame since many think the Willis II organs were the best of the lot. The Henry Willis II organ at St. George's Church in Gateshead near Newcastle, England, which has three manuals and pedal with 30 stops and tubular-pneumatic action, is all the more remarkable for being in completely original condition. It was ordered in July 1901, a mere five months after the death of Henry Willis I, and completed in December of the same year. It is in very good condition following restoration by Harrison & Harrison of Durham in 2003. The neo-Gothic Victorian church, designed by architect Stephen Piper of Newcastle and completed in 1897, provides an excellent acoustical environment for the Willis organ.

David Ratnanayagam was born in Sri Lanka and received his musical education in Sri Lanka, Australia, and England. Formerly assistant organist at Melbourne Cathedral in Australia and later at Durham Cathedral in England, he is currently organist and choirmaster of St. Cuthbert's Church in Darlington, home of a fine three-manual Binns organ. As well as being a church organist, Ratnanayagam is well known as a recitalist and for his work promoting organ playing among young musicians.

The opening work is Brahms's *Prelude and Fugue in G Minor*, an early composition that represents Brahms in his most classical mood. Ratnanayagam's performance is both virtuosic and clear, and every note can be heard distinctly and in its proper place. The clarity of the organ's choruses is also apparent and gives the lie to the assumption that Edwardian organs are dull, though there is a richness in the diapasons that was sometimes lacking in the organs of the builder's father. This is followed by Parry's *Chorale Prelude on St. CROSS*. The tune written by J. B. Dykes for Fr. Faber's Good Friday text,

**MANDER ORGANS**

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square - London E2 7AF - England  
 (t) +44 (0) 20 7739 4747 - (f) +44 (0) 20 7729 4718  
 (e) ManderUK@mander-organs.com  
[www.mander-organs.com](http://www.mander-organs.com)

**The right organ at the right price**

We'll help you choose from the hundreds of vintage organs available through our website. We can deliver it to the organ builder of your choice or refurbish, revoice, and install it ourselves.

**"In choosing OCH, I know that the work has been done with the utmost knowledge, enthusiasm, care and integrity."**  
David Enlow, Sub-Dean, NYCAGO

**Organ Clearing House**  
[www.organclearinghouse.com](http://www.organclearinghouse.com) or call John Bishop at 617-688-9290

ORGAN CLEARING HOUSE



"O come and mourn with me awhile," is now largely forgotten, but there is both warmth and pathos in Parry's treatment of it, and the performer enters well into its gentle, plaintive character, as well as giving us an opportunity to listen to some of the quieter voices of the Willis organ. By contrast in his chorale prelude on the much-better-known hymn tune DUNDEE, from the *CL Psalms of David* (1615), Parry gives the hymn a more solid and upbeat treatment. Its Germanic harmonies reflect Parry's time as a student of Pierson in Stuttgart, reminiscent in some ways of the organ music of Rheinberger, and not particularly characteristic of Parry himself. Again rather uncharacteristic of its composer is the little-known and playful *Scherzo* by Edward Bairstow, a composer whose work is generally much more austere and august. Ratnanayagam's performance enters very much into the playful character of the piece.

The performer then turns to nineteenth-century France for Franck's *Cantabile*, one of the *Trois Pièces* that he wrote for the inauguration of the Cavaillé-Coll organ at the Palais du Trocadéro in Paris in 1878. Here good use of the Willis reed stops produces a very effective imitation of a Cavaillé-Coll organ. David Ratnanayagam also makes good use of the reed stops in the piece that follows, William Mathias's *Processional*, probably the best known of Mathias's organ compositions. Mathias, who was the leading Welsh composer of the second half of the twentieth century, was for many years professor of music at my grandfather's alma mater, University College, Bangor.

We then proceed to a composer whose works I had not previously experienced. Ronald Watson (b. 1936) was a student of Conrad Eden, the distinguished

organist of Durham Cathedral back in the middle of the twentieth century. *Dances* is structurally very interesting. There are three basic dances, a gigue (somewhat reminiscent of C. S. Lang's *Tuba Tune*), a minuet, and a sarabande. The gigue is followed by the minuet, and then repeated. After this comes the sarabande, followed by a shortened version of the gigue—leading back into the minuet. Then follows a final section based on the gigue—altogether a charming and vivacious piece. The next piece, the *Arabesque* from the *24 Pièces en style libre* of Louis Vierne, has a poignant quality, and its numinous tonalities are prophetic of later twentieth-century composers such as Alain, Messiaen, and Langlais. Ratnanayagam here again makes effective use of the quieter voices of the Willis organ, particularly the strings and harmonic flute.

The last part of David Ratnanayagam's compact disc consists of four contrasting works from the nineteenth century. The first of these is Reger's monumental *Introduction and Passacaglia in D Minor*. Here the performer shows his skill as a virtuoso, at the same time as demonstrating the massive effect of the Willis organ and its inexhaustible wind supply despite its relatively modest size of 30 stops. In the *Passacaglia*, the Willis organ's almost seamless build-up from a mere whisper to a *fortissimo* is worthy of a large Cavaillé-Coll organ. Following this, in contrast with the seriousness of the Reger piece, is S. S. Wesley's cheerful *Andante in F*, where once again effective use is made of some of the softer voices of the organ.

Next follows the third of Mendelssohn's organ sonatas. In the first movement, Ratnanayagam commences by demonstrating the majesty of the Willis

organ, as we have heard it before in the Reger piece, but the sound becomes more and more brilliant and virtuosic as the movement proceeds. I couldn't quite work out what registration he was using in the second movement, *Andante tranquillo*, but whatever it is it is very attractive. Finally we hear Guilman's *Grand Choeur in D Major*. This is a work that seems to be played less frequently today than it was half a century ago, which is rather a shame. It is certainly the sort of thing that would have been played on the Willis organ when it was first built, and I think it makes a very fitting conclusion to David Ratnanayagam's excellent compact disc, which I thoroughly recommend.

—John L. Speller  
Port Huron, Michigan

#### New Handbell Music

**Four Reproducible Processionals, for 4 octaves of handbells and 2 octaves of handchimes, by Michael Burkhardt. MorningStar Music Publishers, MSM-30-855, \$15.00, Level 1+ (E+).**

Although these pieces could be used alone as handbell solo material, they were specifically intended for players processing down the middle, left, and right isles of a church or concert venue. The actual music is laid out in five staves indicating bell/handchime use. They are creatively written, and titles include "Ding, Dong, Merrily on High," "Holy, Holy, Holy," "Hymn to Joy," and "Tempus adest floridum." These selections are reproducible.

**Pathways to Musical Ringing, Volume 2: Rhythms, by Sandra Eithun and Michael W. Joy. Choristers Guild, CGB1016 (2–3 octaves). CGB1017, (3–5 octaves), \$39.95, Levels 1-, 1, 2, 2+ (E–M).**

The newest installment in the useful *Pathway to Ringing* series, this book offers music that teaches mastery of rhythms. Pieces have been carefully written and/or selected from folk, classical, and sacred repertoire in order to approach the teaching of rhythms in a manner easy to comprehend. As an additional benefit for developing ensembles, there are no page turns for any of the selections. The selections are reproducible.

**All Hail the Power of Jesus' Name, arranged for 3, 4, 5, or 6 octaves of handbells, by Joshua Evanovich. GIA Publications, Inc., G-8078, \$4.95, Level 2+ (M).**

The hymn tunes CORONATION and DIADEM are combined in this jubilant setting for handbells alone; however, this piece is compatible with G-8077, an arrangement of these tunes by the same composer, featuring organ, brass quartet, and timpani, making it a wonderful selection for a hymn festival or for any festive occasion, as well as worship.

**Easy to Ring Praise & Worship VIII, for 2–3 octaves of handbells, arranged by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2791, \$14.95, Level 1–2 (E+).**

Ten popular praise songs are included in this latest volume in this series. Each is a complete performance or worship composition. Eighth notes are used sparingly, and the difficulty levels range from 1 to 2. Titles include "At the Cross," "Cornerstone," "Oceans," "10,000 Reasons," "Your Love Never Fails," and more. 3–5 octave score is also available, Code No. 2763.

—Leon Nelson  
Vernon Hills, Illinois

## Johann Sebastian Bach

# Complete Organ Works in 10 Volumes

EB 8801 Vol. 1  
Preludes and Fugues I

EB 8802 Vol. 2  
Preludes and Fugues II

EB 8803 NEW Vol. 3  
Fantasias | Fugues

EB 8804 Vol. 4  
Toccatas and Fugues  
Individual Works

EB 8805 Vol. 5  
Sonatas | Trios | Concertos



EB 8806 Vol. 6  
Clavierübung III | Schübler-  
Choräle | Canonic Variations  
on "Vom Himmel hoch"

EB 8807 Vol. 7  
Orgelbüchlein

EB 8808 Vol. 8  
Organ Chorales of the  
Leipzig Manuscript  
("Great Eighteen Chorales")

EB 8809 IN PREP. Vol. 9  
Chorale Partitas | Individually  
Transmitted Choral Settings I

EB 8810 IN PREP. Vol. 10  
Individually Transmitted  
Choral Settings II

### New BreitkopfUrtext Edition

- Musical text reflecting the current status of Bach research
- Features comprehensive introductions, extensive source descriptions (supplementary material on CD-ROM)
- Large format (32 x 25 cm), compact music engraving, convenient page turns

Editors: Pieter Dirksen, Matthias Schneider, David Schulenberg,  
Jean-Claude Zehnder et al.

www.breitkopf.com  
f breitkopfundhaertel



Breitkopf  
& Härtel



### We're working on it.

This is a lovely moment to be writing. It's about 7:00 on a Tuesday morning, and I'm sitting at the dining table in our house in Maine, with a nice view down the river. It's 19 degrees and snowing, with wind from the northeast at eight-to-ten. Wendy left here yesterday for an important engagement in Providence, bugging out a day early to beat the bad weather. I'd say I'm alone in the house, except Farley the Goldendoodle is here with me. A half hour ago, I lit the dining room woodstove, so it's nice and cozy. To complete the lovely scene, there's a boat coming up the river. Did I mention that it's snowing?

The Damariscotta River is a tidal estuary, 12 miles from the Gulf of Maine to the bridge between the villages of Newcastle (where we live) and Damariscotta. We're about eight miles up from the ocean. The river is fully tidal—the water rises and falls an average of about ten and a half feet, twice a day—and it's renowned for aquaculture. Farmers raise mussels and oysters in large waterborne plots that they rent from the towns. Mussels grow underwater hanging from ropes, and oysters grow in half-submerged flat baskets that float on the surface, and the farmers tend them using 20 to 25 foot skiffs with outboard motors.

One summer, our daughter, Meg, worked for an oyster farmer. It was back breaking work, leaning out of boats to turn those baskets, and digging in the mud for the natural oysters. The farm was just down the road, so she could come home for lunch, muddy and tired, but happy with the dozen oysters she'd share with her mother. She tanned dark brown and went back to school strong and slim. But catch my key word there. Summer. If you're going to work on the water, you might as well be out on a boat in the sunshine. The magic ends when that little boat is churning upriver against a bitter wind during a snowstorm, whitecaps breaking over the bow, covering the farmers in freezing salt spray. It's much nicer work to be sitting by the fire, writing.

In 1993, the poet Donald Hall wrote *Life Work*, a slim book of musing about what it means to work at what matters to you.<sup>1</sup> Early in his career, Hall was on the faculty at the University of Michigan, living a suburban life of cocktail parties and dealing with the mechanics and minutia that are the workings of a large institution. His marriage failed, and he took a lifetime risk, leaving the security of tenure and pension and moving onto the rural New Hampshire farm where his grandparents had lived to focus on writing. He supported himself writing reviews, magazine articles, and several books, while working endlessly on his poetry. He describes how a brief poem would travel through scores, even hundreds of drafts. He also describes the repetitive annual routine of his grandfather's farming—how the changing seasons drove the succession of work days through plowing, planting, harvesting, milking, haying. His grandfather's unflinching work ethic was inspiration to a lifetime of writing.

In *Life Work*, Hall wrote about his friendship with the British sculptor Henry Moore (1898–1986). Moore is best known for monumental bronze sculptures located across the world. He worked in the abstract, creating small-scale clay models as he explored shapes, and increasing the scale as he passed through multiple “drafts” of each work before committing them to the eternity of bronze. Hall reflected on artists' passion, as they devote their lives to their work. Creating monumental sculpture

in bronze requires immense dedication, and handling the materials involved is heavy physical work. Is that harder work than the dogged pursuit of a poet, demanding of himself hundreds of drafts of an 80-word poem?

The other day, I stacked this year's cord of firewood in the usual place along the north wall of the garage. It had been delivered by a dump truck and was in a knee-high pile near the stack site. It took me two hours to move two tons of wood from below knee level on to a stack with more than half of it above waist level.<sup>2</sup> That work was like Donald Hall's grandfather's chore of tossing forkfuls of hay into the loft of the barn, a necessary seasonal chore. Some of that wood is burning in the stove now.

Henry Moore moved tons of clay from table height to the extremes of height of his largest pieces. I suppose he carried clay in buckets up ladders. His hands would have been iron-hard like those of the hay-pitching farmer.

### Back to work

Michelangelo's famous marble statue, *David*, is about 17 feet tall and weighs nearly 12,500 pounds. I love the (perhaps) apocryphal quote from Michelangelo when he was asked how he accomplished such a masterpiece: “All I did was chip away the stone that didn't look like David.” That leads me to wonder what the original stone weighed. Was it twice as much, three times as much as the finished statue? Let's say it was 30,000 pounds—fifteen tons. First, that rascal was cut from a hillside in Carrara near Italy's Ligurian coast, then moved almost 90 miles to Florence. That would be enough of a challenge today with heavy trucks, hydraulic lifting equipment, and modern highways. Imagine it with ox-drawn carts, levers, and muddy, rutted hilly roads.

And once that mighty stone was in place, Michelangelo had to remove 17,500 pounds of marble chips. Popeye had nothing on him for hands and forearms. He would have had stone chips in his eyes and fierce aches and pains at the end of the day. It's meaningful to appreciate this work of art from that point of view, that the result of such extreme physical labor would be the emergence of the monumental, elegant, sensual figure taking life under the tools of the master. Just how did he know which chip was part of David and which wasn't? There are some pretty sensitive areas there that would be a shame to whack with a chisel.<sup>3</sup>

I wonder if he knew that the immense toil of quarrying and transporting that stone and chipping away almost nine tons of marble to reveal that image would leave five centuries of viewers in awe, moved to tears by the beauty, majesty, and humanity of that image.

### The work of life

When you visit the Noack Organ Company in Georgetown, Massachusetts, you're greeted by a display of photographs of all the instruments built by the firm. They're currently working on Opus 162 for St. Peter's Church in Washington, D.C. Fritz Noack retired in 2015, and Didier Grassin is the active leader of the company. Didier reports that he has been responsible for the last three Noack organs, and that the first “real organ” built by Fritz Noack was Opus 9, so Fritz's career spans 149 organs. What a remarkable achievement. Think of that in terms of tons of tin and lead, hundreds of thousands of board feet of lumber, perhaps tens of thousands of sheets of sandpaper. You know why you need



Flentrop organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

more sheets of sandpaper? Because you wear it out with elbow grease.

In a 50-week year of 40-hour weeks, a worker produces 2,000 person-hours. If there was an average of seven people in the Noack shop over the years, that would make 14,000 person hours each year. Opus 9 was built in 1962, so Fritz's career spanned 53 years during which he produced 149 organs in 742,000 person hours. Let's guess that a quarter of those hours (185,500) were spent on service, maintenance, tuning, rebuilding, and other work not related to the numbered organs. That would mean that 556,500 hours were spent building 149 organs—an average of 3,735 hours per organ. I suppose that some took fewer than 2,000 hours, and a few probably took 10,000 or more.

That's a staggering amount of work and a splendid heritage. The display of photos on the workshop stairway shows the development and maturation of an artist as well as the progression of styles of expression in American organ building. Nice going, Fritz.

### Stop to think.

Have you ever been in the presence of a new monumental organ? Have you touched one, played one, or just sat alone in the room gazing at it? Every surface is made smooth by the hands of a craftsman. Hand-turned drawknobs gleam. Maybe there's an exquisite bit of marquetry on the music rack, and snazzy carvings on the key-cheeks. Tilt back and look up at the tower crowns. They might be 30 feet off the floor, but every one of

the myriad miter joints is perfect, ready for close-up inspection.

Have you been inside such an organ? Row upon row of gleaming pipes, each row a unique voice waiting to be called on. Precise matrices of mechanical parts, some massive and powerful for stop actions, some feathery and light for keyboard actions. Or if the organ uses electricity in its actions, you'll find neat bundles of wires, carefully obscured, carrying the complex signals that are the music.

I spend a lot of time around pipe organs. Some are ordinary, unremarkable, and some are downright awful. But those instruments add to my appreciation, my awe of an organ produced by true craftspeople. The Organ Clearing House is frequently engaged by other firms to assist in the installation of new instruments. We always regard that as a special statement of trust, as we are allowed an intimate look into the ways and work of the individual firm. Often the paperwork and specifications that precede a job are beautifully crafted, forming a prelude to our relationship with the instrument itself.

As thrilling as it is to see a finished organ, working with an instrument in pieces is the best way to appreciate what goes into it. Once when we were delivering a new instrument to a church, unloading thousands of components from a truck and laying them out on blankets across the backs of the pews, a parishioner commented to me, “Watching this for three minutes has told me more about why the organ is





Noack Opus 98 (1982), built for Cathedral of St. John, Wilmington, Delaware, now in Hertz Hall, University of California, Berkeley. (photo credit: Kathleen Kam)



Fritz Noack (photo credit: John Burke)

so expensive than hundreds of hours of committee meetings.”

We select organ parts in the correct order, carry or hoist them to their spot in the loft, lay them out and screw them together. Perfect. Just like it was made that way! After the many thousands of hours spent making all that stuff, it's a touch of magic to put it all together in its final location. In 1977, I had the privilege of helping install the new Flentrop organ at Trinity Episcopal Cathedral in Cleveland, Ohio, a three-manual organ with Rückpositiv and a tall mahogany case perched on a beautiful loft. In those days, I was the 21-year-old brute who did some of the heaviest lifting, so I was in the thick of it as we installed the gleaming polished façade pipes. That's a special kind of work, handling 700-pound polished pipes, 30 feet off the marble floor. Leaving the church at the end of that grueling day, we turned to look back at the instrument. The façade pipes were bathed in the deep tones of blue and red as the afternoon sun poured through the stained-glass windows, and I burst into tears. Some tough guy.

The philosophy of that organ was grounded in the heritage of eighteenth-century northern European instruments. Careful planning was involved in determining pipe scales, case dimensions, wind conveyance, and mechanical action. But don't forget for a moment that the splash of sunlight sparkling on the polished tin and gold leaf was part of the plan. It was making music before the blower was hooked up.

Flentrop Orgelbouw was founded in 1903 by Hendrik Flentrop (1866–1950). His son, Dirk (1910–2003), grew up working for the family firm and assumed leadership control in 1940. During his tenure, the firm produced around 250 organs and restored more than 100 instruments, another wonderful example of a life's work devoted to the organ.

### Somebody play.

Once an organ is built, we need someone to play it. In the last several years, the editors of THE DIAPASON have been recognizing rising young stars through the program “20 Under 30.” These brilliant young artists are chosen from fields of more than 100 nominations, all of which reflects the extraordinary level of musicianship and artistry from the younger generations of organists. It seems to me a thrilling upswing in this noble art, which is essential to ensuring the future of the fabulously expensive art of building organs.

Recently, Stephen Tharp posted a tidbit informing us that he had played his 1,500th organ recital. Now in his mid-40s, Stephen is a consummate artist, dazzling audiences with rich and thrilling performances. He serves as artist-in-residence at St. James's Episcopal Church in Manhattan, where his full-time job is to practice many hours every day, always working on music to feature in the next tour. That work is comparable to Donald Hall's multiple drafts of each poem—hundreds

of hours of intellectual and artistic toil, always developing new pedagogic skills to further the freedom of artistic expression. It takes countless repetitions and hundreds of hours of knuckle busting nit picking to absorb and express a complex score. It takes motivation, diligence, fervor, and devotion to take a program of music from the printed page and pass it through an organ, turning it into audible art. It's a life's work to build a repertory and to nourish a creative soul capable of such sophisticated expression.

Recently, I watched the BBC documentary, *Simon Rattle: The Making of a Maestro*, an hour-long look into the development and career of that brilliant musician. (You can find this easily on YouTube: just search “Simon Rattle Documentary.”) His love and ability as a musician was the force behind the rejuvenation of an entire city. Under his leadership, the City of Birmingham Symphony Orchestra was established in a terrific new performing arts center, transforming the town and its population. What an eloquent example of the power of music.

### That leaves the rest of us.

I'm no Simon Rattle. The fate of the city doesn't hang on my success. I'm also not the old-time farmer, doggedly moving from one chore to the next at the behest of the seasons. I'm fortunate to work in a field that I care about. And I value the examples of geniuses around me, and the geniuses that came before who helped define all the expressions of humanity—the Humanities. Writers, painters, sculptors, philosophers—artists in general have collaborated to form the human condition.



Sometimes the organ seems to us to be the center of the universe, and for many of us, it is the center of our universe. But in reality, it's an eloquent part of a much larger whole, perhaps using its noble voice to speak for other artists. We are not living in normal times, and we are not the first society to have that experience. In response, we are called to “hold fast to that which is good,” to proclaim the necessity of the arts in our lives. We do that by living artistic lives in whatever capacity we can.

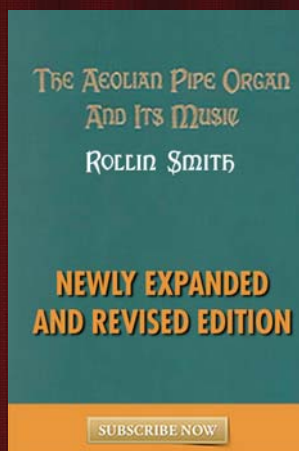
Leonard Bernstein famously said, “This will be our response to violence: to make music more intensely, more beautifully, more devotedly than ever before.” Substitute strife, confusion, injustice, or anger for the word “violence,” and follow the great artists who have paved the way for us. And be sure you're paving the way for those who follow in any way you can. ■

### Notes

1. Published by Beacon Press.
2. I know it was two tons because I guessed three, Wendy doubted it, and I googled it!
3. [https://en.wikipedia.org/wiki/David\\_\(Michelangelo\)](https://en.wikipedia.org/wiki/David_(Michelangelo)).

# THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH



IT WILL SOON BE 20 YEARS since **THE AEOLIAN PIPE ORGAN AND ITS MUSIC** was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

**THE AEOLIAN PIPE ORGAN AND ITS MUSIC** is the story of America's oldest, largest, and longest-lived residence organ company, whose instruments provided music in the home in the era before the wide-spread use of the phonograph and radio. A

list of Aeolian patrons is a veritable Who's Who in American business, industry, and finance.

This book not only documents the organs, but also the music they were programmed to reproduce, Aeolian's commissions from Saint-Saëns, Stravinsky, Stokowski, and Humpardinck, and their reproduction of performances of renowned artists. A special section features a wealth of unpublished photographs of Aeolian installations. In addition to a study of the 48 recording organists, dozens of stoplists are included and complete catalogues of Aeolian organ rolls.

As a companion volume to Rollin Smith's **PIPE ORGANS OF THE RICH AND FAMOUS**, this notable publication makes for reading as fascinating as it is entertaining.

**RESERVE YOUR COPY ON-LINE TODAY!**  
[www.OrganHistoricalSociety.org](http://www.OrganHistoricalSociety.org)



## Performance

Something that has been on my mind for a while now is the relationship between being a player and being a performer. This has been on my mind in one way or another for most of my adult life, but it has recently come to the fore and presented itself as an interesting subject for this column.

There are a few reasons for this. I have been playing more concerts over the last five years or so than at any other period of my life. As a result, I have been focusing directly and intensely on my own experience of being a performer and my feelings about that experience. I have had a larger than usual influx of new students over the last several months, and whenever that happens I have to focus as consciously as possible on my own thinking about the goals and needs of those students. Over the last five or six years, I have also been a more frequent audience member both at concerts and at other sorts of artistic endeavors— theater, dance, and so on—than I had been over the preceding couple of decades. In this I have looked for (not totally) offbeat, non-traditional, semi-improvisatory, sometimes mixed-media, or otherwise somewhat avant-garde sorts of performance. This has been partly for practical reasons (a lot of such things take place near where I live, tickets are usually easy to get, and much of this sort of work is not costly to attend) and partly because this is an area—or a set of overlapping areas—that I had previously neglected. This has given me an interesting look at new aspects on performance as a phenomenon.

By and large this column has dealt with two sorts of things over the years: the really practical, such as a protocol for learning pedal playing, suggestions for solving hand distribution difficulties, general practice strategies, or exercises for trills; and the tangential but relevant, such as tuning and temperament, an introduction to the clavichord, or my thoughts on the ways in which trying to learn golf has informed my playing and teaching of music. What I have not dealt with very much is the whole set of questions that bridge the gap between playing and performance. Some of these perhaps boil down to what might be called the fundamental question of musical performance: how do I know

that what I am doing is valuable to those who are hearing it?

But this in turn expands to a host of specific questions and things to think about. This includes everything that we call interpretation. Interpretation as a part of actual performance includes not just interpretive choices that we know we are making (tempo, registration, articulation, approaches to rhythm, etc.), but also all sorts of intangibles that make the worked-out and describable interpretation seem compelling and convincing. This “compelling and convincing” phenomenon is probably one reason that a given listener can like so many different interpretations of the same piece. The describable interpretive choices are by no means all of what makes a performance effective: you can make a case that they are often only a small part, or that they essentially just set the stage for effectiveness rather than create it.

The relevant questions might well include things about presentation. Is the way I look while playing important? Is it important that a written program be presented a certain way? Shall I talk to the audience? Looking at it from another point of view, is it better to pay as little attention as possible to those trappings and think only about how the music sounds?

The strongest reason that I have not dealt very much with the question of “Is what I am doing valuable to the audience?” in these columns is that I feel I don’t want to dictate anything to my students about interpretive choices. I do not want to say, “This is right, and that is wrong,” or even “These could be right, but all of those are wrong.” Nor do I want to say, “This is how I do it. Why don’t you try that out?”

Helping a student to become a competent, eventually exceptionally accomplished, player or to become a well-educated, well-rounded musician, artist, and person, can all be addressed without prejudice as to interpretive stance. Can that also be said of helping students to deal directly with the question, “Will what I do be valuable to the listeners?” I think that it can. But I also feel that this is one of the most elusive aspects of teaching and among the most difficult to describe. I think that I have deliberately (or let’s say subconsciously deliberately) shied away from trying



Teacher and student (photo credit: Stuart Rich)



Student in performance (photo credit: Stuart Rich)

to address it over the years. Indeed I am not going to answer it in this or any future column. However, in raising and considering all sorts of questions about what performance is and what it is to be a performer, I will perhaps approach some ways of answering it over time.

The other big matter about performing is nervousness. There are all sorts of ways to help students deal with that. To start with, helping a student to be highly competent at all of the practical dimensions of playing, and to know and to trust that, is a major part of that picture. Perhaps other aspects of understanding performance as such can also be helpful.

## Thoughts about performance and being a performer

So here are various questions and thoughts about performance and being a performer. I will address more of them in future columns. And we will see how many of them wind their way to answers.

Should students be expected or required to perform? When I was very young and taking piano lessons, I used all of my wiles to avoid playing in any of my teachers’ studio classes or recitals. I am pretty sure that from the moment of my first piano lesson in the fall of 1965 when I was eight years old, no member of any public ever heard me perform so much as a note at a keyboard instrument until mid February 1974. I was then 16.

My debut that month involved my playing one organ piece at a Valentine’s Day-themed service at United Church on the Green in New Haven, Connecticut. Do I think that my avoiding performing for all those years was good? Did it do any harm to my development as a musician? How do I square that history with the fact that I am now a more-than-average comfortable performer? (That is, regardless of whether a given listener likes my approach or doesn’t, I greet concert performance with very little nervousness these days, 40 years and more after the events described above.)

Why did I not want to play for people in those days? It wasn’t for lack of interest in music or for lack of identifying myself as a musician. Both of those things were present in abundance. I spent a lot of time at the piano, not necessarily practicing what I was “supposed” to practice, but playing. I listened a lot to LP’s and to concerts. I even composed a bit. I think that I was influenced by a feeling that if I played for someone, it had to be *perfect*. The only thing I would have meant by that at the time was *note perfect*. This is an attitude that is very easy to pick up from our society and culture.

There is a billboard that I often pass on the highway near where I live that says, “You don’t get medals for trying, you only get medals for results.” This may be literally true as to “medals,” but it strikes me as a harmful attitude to try to instill in people in general and certainly in aspiring musicians. To put it more neutrally, it is at

least an attitude that has consequences. One way to frame how I felt when I was young and trying to play piano is that, in effect, if I would only get a medal for (perfect) results, then I might as well not try. That’s only about performing, not about engaging with music, which I did with great energy in private.

I don’t believe that my early piano teachers (or other teachers or any adults in my circle) directly conveyed this fear of making mistakes in public to me. I imagine that many of them felt about the whole subject more or less the way I do now. But this is a reminder that being afraid of doing something wrong is a powerful force and one that we have to think about how to counter. One tremendous benefit to me from my memories of my own early refusal to perform is that I can tell the story to my students. Those who are more or less beginners and who are nervous about performing—and about whether they can ever learn to be comfortable performing—take a good deal of comfort from my history.

When I was a student at Westminster Choir College, the organ department was very systematic in introducing us to performance. With pieces that we were working on there were levels of performing that were pretty carefully stepped up. First there were two informal ones: the awareness that everything that went on in any practice room could be heard pretty easily by anyone who walked by, and the customary practice of students playing informally for their friends. The next step was studio class, where the atmosphere was relaxed, where all of the other people in the room were in exactly the same boat, and where you could play a given piece more than once as the weeks went by and get more comfortable with it. Then some pieces would be brought to performance class, the same sort of thing, but department-wide, with the ever-present possibility that some people from outside the department might be there. Then on to various recitals, shorter or longer, with or without memorization, depending on the student and his or her program. I credit this systematic and humane approach with a significant proportion of my evolution into a comfortable performer.

I have had students who start out thinking that they don’t want to perform. Their interests in music or in playing organ or harpsichord are inner ones, and expecting to play for other people would only add a layer of tension to an experience that they want to be serene. I have a lot of respect for that sort of feeling. However, I can report that almost everyone who starts out saying something of this sort and whose inner-directed interest is strong enough to cause them to stick with their studies for a while ends up actually wanting to play for others, if only in an informal studio class, and getting a lot of satisfaction out of doing so.

opus 130 II — 19 BANKS  
The Village at Orchard Ridge  
WINCHESTER, VIRGINIA



www.letourneauorgans.com  
FOLLOW US ON FACEBOOK!

ORGUES  
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA  
T 450 774-2698 mail@letourneauorgans.com





I am fairly certain that there is a different or competing reason that some people feel reluctant to perform or to be identified or to self-identify as performers rather than just as people who play music. In a way it's the opposite of the fear of making mistakes or playing badly, but it also stems from a set of societal biases about performing. It is a fear of seeming arrogant, vain, or self-indulgent by putting oneself forward as a performer. This stems at least in part from the awareness that we tend to elevate performers to the rank of "celebrities." It gives rise to such inhibiting questions as "Who am I to play this great piece?" or "Who would want to listen to me when they could be listening to X or Y?" Such thoughts probably exist and function mostly at a subconscious level. But I believe that for a lot of people they are present. The great, famous touring and recording virtuosos are doing things that many of our students are not going to do, and indeed that you and I might not do either.

The truth is that most of those things that are inevitably different are about circumstances. My experience is that almost any student can play at least as many pieces as effectively, with as much benefit to the listener, as any experienced or famous performer might play them. The chief difference is that the famous performer probably has a larger repertoire and performs more. There may be individual pieces that are too difficult for us to learn comfortably, at least given realistic limits on our practice time. But this knocks out only some of the repertoire and has no bearing whatsoever on the effectiveness (or lack thereof) of the performance of any other piece. The most beautiful and moving performance I have ever heard of Variation 25 from the *Goldberg Variations* of J. S. Bach was given recently by a student of mine at a studio class. That reaction of mine as a listener did not come about because the performance reflected my specific interpretive ideas. It aligned with them in part, but not in full. And I mention this example only because it is the most recent. It is one of many from over the years, on organ, harpsichord, and clavichord.

At any given moment in history, there are many listeners for whom the performances of certain pieces by well-known touring and recording artists are indeed the finest performances out there. Those performers are not excluded from the community of those who might give great or even transcendent readings of great music. But no one who gains some level of competence at an instrument is excluded from that community either. It can be liberating to students to be reminded of this. The answer to the question "Why is that performer so famous and successful?" is not always or exclusively because he or she does things on a piece by piece basis that the rest of us can only dream of—not at all.

**Performance as improvisation**

I feel that a version of this dynamic has been at play in my own life in the area of improvisation. If it comes up in conversation, I always say that I am not someone who can improvise. This is true of me as I stand now. But why is it? Some time very early in my engagement with music I decided that I couldn't become someone who could improvise. This was in spite of my being a developing organist, and the organ's being one of the corners of the "classical" music world where improvisation is most likely to be found. Looking back, I am pretty sure that I never chose to *study* improvisation and thereby find out what I could and couldn't do in that field (which would

have been the logical approach) because of two inhibiting assumptions: I couldn't learn to improvise music of the quality of the greatest pieces in the repertoire, and I couldn't learn to improvise as well as the great and famous improvisers. Were these assumptions correct? I have no idea. But I know that they cut me off from trying.

I close with a stray idea about performance, though as you will see, a logical segue from the above, which came into my head at some point over the last year or so. It stems in part from my experience watching certain theater and dance performances that included an element of improvisation. It is in a way an effort to counter the notion that as performers we must always be humble and self-effacing with respect to the composer. Such an idea is not without merit: it makes a lot of sense, especially, for me, as a kind of specific practical point. The composer probably knew a lot about the essence of the piece, and it might very well turn out that that knowledge can be of use to us in figuring out how we want to play it. (How we tap into that knowledge is a complex subject.) But I also think that too much reverence for the composer, especially

when it is specifically expressed as humility, can be inhibiting.

This is not utterly unlike the ways in which too much reverence for other, more famous performers can be. So here's my thought: one of the ways to conceptualize a partial goal of live performance of repertoire is that the pieces should seem improvised. They should have a kind of spontaneity and ability to surprise performer as well as listener—that we would ideally associate with something that was being brand new. This notion, though paradoxical when applied to a piece that we have leaned through hours of practicing, can be a strong antidote to staleness. But if I play a piece that was actually written by Bach or Franck or Sweelinck or Messiaen and I feel like I am improvising it, then I am embracing at that moment the idea that I am someone who could be improvising that extraordinary musical content.

I am in fact not such a person. Even a fine improviser would, here and now, be improvising that piece. In a way, I am playing the role of that person, in a way that is perhaps not the same as but also not completely alien to the way

that an actor plays a role. This is just a concept. But it feels to me like one that can bridge the gap between respect for the composer and the fortitude necessary to perform. ■

*More to come . . .*

*Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is [gavinblack-baroque.com](http://gavinblack-baroque.com), and he can be reached by email at [gavinblack@mail.com](mailto:gavinblack@mail.com).*

**DEFINING AFFORDABILITY FOR THE NEXT GENERATION**

**INVEST ONCE... THINK APOBA.**

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

<p><b>BUILDER MEMBERS</b></p> <ul style="list-style-type: none"> <li>A. Thompson-Allen Company</li> <li>Andover Organ Company</li> <li>Bedient Pipe Organ Company</li> <li>Berghaus Pipe Organ Builders, Inc.</li> <li>Bond Organ Builders, Inc.</li> <li>Buzard Pipe Organ Builders, LLC</li> <li>C. B. Fisk, Inc.</li> <li>Casavant Frères</li> <li>Dobson Pipe Organ Builders</li> <li>Foley-Baker, Inc.</li> <li>Garland Pipe Organs, Inc.</li> </ul>	<ul style="list-style-type: none"> <li>Goulding &amp; Wood, Inc.</li> <li>Holtkamp Organ Company</li> <li>Kegg Pipe Organ Builders</li> <li>Léfourneau Pipe Organs</li> <li>Muller Pipe Organ Company</li> <li>Parkey Organ Builders</li> <li>Parsons Pipe Organ Builders</li> <li>Pasi Organbuilders, Inc.</li> <li>Patrick J. Murphy &amp; Associates</li> <li>Paul Fritts &amp; Co. Organ</li> <li>Quimby Pipe Organs, Inc.</li> </ul>	<ul style="list-style-type: none"> <li>Randall Dyer &amp; Associates, Inc.</li> <li>Schoenstein &amp; Co.</li> <li>Taylor &amp; Boody Organbuilders</li> </ul>
---	---	--

**SUPPLIER MEMBERS**

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

Call today for APOBA's *Pipe Organ Resource Guide and Member Prospectus*

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

APOBA.COM 1-800-473-5270

Please watch and share our short video at: [www.apoba.com/video](http://www.apoba.com/video)



# Early Organ Composer Anniversaries in 2018

By John Collins

In 2018 there are several composers whose anniversaries can be commemorated, albeit some of the precise birth and death dates are not known for certain. Several names below need no introduction, but there are also quite a few lesser-known names listed here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition is readily available and in print—there may well also be editions by other publishers.

An increasing number of pieces, ranging from complete, original publications or manuscripts (which present the usual problems of multiple clefs as well as original printer's errors) to modern versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP/Petrucci Music Library (<http://imslp.org>); however, the accuracy of some modern typesetting is highly questionable, and all should be treated with caution before use.

**Jacob Arcadelt** (ca. 1505–1568) was a Franco-Flemish composer who wrote both sacred and secular vocal music. He is perhaps best known for his motet setting of *Ave, Maria*. His principal legacy is

his collection of madrigals. Three intabulations for keyboard, perhaps made by Claudio Veggio, have survived in the manuscripts at Castell' Arquato, tentatively dated as mid-sixteenth century (although possibly earlier), and have been edited by H. Colin Slim in *Keyboard Music at Castell' Arquato* (American Institute of Musicology, CEKM 37-3). In addition to an organ Mass, this volume contains some excellent ricercars and other intabulations.

**Caspar Hässler** (1562–1618) was the elder brother of Hans Leo Hassler and worked in Nuremberg. Only one piece by him has survived, a *Fantasia a 4 in C* in three repeated sections. Originally edited by Ernst von Werra in 1903, it is included as no. 14 in *German Organ and Keyboard Music of the 17th Century II*, edited by Siegbert Rampe (Bärenreiter BA8427). The two volumes in this series contain much little known music and are well worth investigating.

**Adriano Banchieri** (1568–1634) was an Italian theorist and composer from Bologna. He composed much vocal music, but his main achievements were in the field of providing instructions and pieces

for organ. The theoretical treatise *Conclusioni del suono dell'organo* published in 1609 is available in facsimile from Arnaldo Forni. His most useful work for today's player, *L'Organo suonaro*, which gives vast amounts of useful information as well as short pieces suited to the non-professional player, has gone through several editions. The first, in 1605 (op. 13), contained 19 pieces (13 Sonatas, four *Capricci*, and two *Ripieni*); the second edition of 1611, op. 25, contained a further 18 pieces of various genres. The third edition (of 1622 and 1638) contained a further five new pieces including four Sonatas and a Gloria, resulting in 42 pieces in total in the three editions. A facsimile with introduction by Giulio Cattin has been published by Frits Knuf, Amsterdam. The 1605 edition has been edited by Edoardo Bellotti for Il Levante Libreria (TA31). Thirty-nine pieces have been edited by Raimund Schächer (Cornetto Verlag, CP128). A volume of *Canzone alla Francese Libro Segundo* of 1596 contained 14 pieces, of which the 11 in four parts have been intabulated for keyboard by Alessandro Bares (Musedita, BA 1 20). The *Moderna Harmonia*, op. 26, contained 15 Canzonas in 2 parts, 2 Fantasias in 4 parts, and a Magnificat in *concerto à 4 voci*, of which the Canzonas and Fantasias have been edited in open score by Alessandro Bares (Musedita, BA 1 OR). Banchieri also contributed two Ricercars to the second part of Diruta's 1609 *Il Transilvano*; they are included in the modern edition of the pieces from the two parts, edited by Tamás Zászkaliczky (Editio Musica Z8608, Budapest). One further *Ricercar Tertii Tono* is in manuscript from 1581, Munich, and has been edited by Clare Rayner as no. 69 in München, Bayerische Staatsbibliothek Ms. Mus 1581 for American Institute of Musicology, *Corpus of Early Keyboard Music*, volume 40, part III. This piece was printed originally as "Fantasia Decima Nona" in *Fantasia ovvero canzone alla francese per suonare all'organo et altri stromenti musicali, a Quattro voci*, in 1603, which collection was edited by André Vierendeels for Schott's Söhne, Mainz (ANT12). Twenty-two pieces have been edited by Enrico Capaccioli in *22 Composizioni per organo* (Edizioni Carrara, EC3187).

**Abraham van den Kerckhoven** (ca. 1618–1702) served organist of St. Catherine's Church, Brussels, from ca. 1632, and also chamber and court organist to Archduke Leopold Wilhelm. His surviving keyboard pieces are contained in a large manuscript now at the Bibliothèque Royale Albert I in Brussels; this manuscript is dated 1741 and was signed by Jacobus Cocquiel. It contains some 364 pieces, comprising a large number of versets on the eight tones, settings of *Salve Regina* and an organ Mass along with Fantasias and separate Fugas. Many pieces were left unascrbed, and a few were ascribed to other composers, some from the same circle or later. A partial edition with selected items was edited by Jos Watelet as *Monumenta musicae Belgicae II* which has been reprinted and published by B-Note Musikverlag (BM14876). A

facsimile edition of the complete manuscript has been produced by Godelieve Spiessens. A selection of 5 Fantasias, *Versus 1 Toni*, and 2 Fugas has been edited by Ewald Kooiman for Harmonia in the series *Incognita Organo*, no. 32 (HU3699). The complete contents of the manuscript have been made available on IMSLP with tables of analysis and an introduction.

**Albertus Bryne** (ca. 1621–1668) was organist of both St. Paul's Cathedral and Westminster Abbey, London. Some 30 keyboard pieces attributed to Bryne, all but one Voluntary being dance movements, have survived in ten manuscripts. The modern edition edited by Terence Charlston for Norsk Musikforlag contains invaluable information about performance practice of the period including fingering, ornamentation, rhythm, tempo, and ties which can be applied to Bryne's successors Blow and Purcell, as well as the anonymous pieces by the post-Restoration composers. The edition includes an audio CD with exemplary recordings of the pieces by Terence Charlston and an interactive CD-ROM containing the full edited text, transcripts, and images of all ten manuscripts and printed sources.

**François Couperin** "Le Grand" (1668–1733) is best known for his four books of harpsichord works published between 1713 and 1730 and his treatise, *L'Art de toucher le clavecin*. He also published two organ Masses in 1690, *Pièces d'orgue consistantes en deux messes, l'une à l'usage des Paroisses pour les Festes Solennelles, L'autre propres pour les Couvents des Religieux et Religieuses*. They contain verses for the Kyrie, Gloria, Offertoire, Sanctus, Benedictus, Agnus Dei, and Deo Gracias. The volume has been edited by Paul Brunold, Kenneth Gilbert, and Davitt Moroney for Oiseau Lyre as *Oeuvres complètes* (two volumes). A facsimile has been published by Anne Fuzeau.

**José de Nebra** (1702–1768) was born in Calatayud and worked in Madrid. He left operas, zarzuelas, and dramas as well as Masses and vocal music. Like many of the Spanish composers of the eighteenth century, a complete edition of his keyboard music is much needed. Modern editions include the following three volumes in the series *Tecla Aragonesa* published by the Institución Fernando el Católico Zaragoza. Volume I (*Joseph Nebra Tocatas y Sonata para órgano ó clave*) edited by Roman Escalas includes three *Tocatas*, a Sonata, and a Grave; volume III (*Joseph Nebra Obras inéditas para tecla*) edited by María-Salud Álvarez includes three Sonatas, three *Tocatas*, and an *Obra para órgano*. In Volume VII (*Músicos Aragoneses en Valencia en el siglo XVIII*) edited by Vicente Ros, there is a *Pange Lingua* setting.

**Friedrich Wilhelm Marpurg** (1718–1795) was a German composer, theorist, and critic. He published several

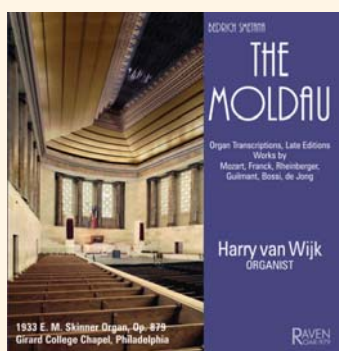
## NEW! 1933 E. M. Skinner Op. 879, Girard College

### THE MOLDAU

The Moldau Dutch organist Harry van Wijk uses Ernest Skinner's great and famous organ at Girard College, Philadelphia, for a program of wondrously sonorous transcriptions and original works for organ.

Raven OAR-979 \$15.98 free delivery worldwide

Bedrich Smetana: The Moldau, transcribed by Barbara Bannasch\*  
 Josef Rheinberger: Sonata No. 4, edition by Edwin H. Lemare\*  
 Alexandre Guilmant: Cantilène Pastorale  
 Mozart: Fantasia in F Minor, K. 608  
 Marco Enrico Bossi: Scherzo in G Minor  
 César Franck: Pièce Héroïque  
 Margreeth C. DeJong: Tango & Fandango from 7 Dances, Op. 60\*



\* First release on CD

### Rheinberger Organ Sonatas

Bruce Stevens continues an acclaimed series played on historic American organs.

#### NEW! Rheinberger Organ Sonatas, Vol. 5

Sonata No. 7 in F Minor, op. 127; Sonata No. 9 in B Minor, op. 142; Sonata No. 13 in E-flat, op. 161

Bruce Stevens plays the 1860 Hook 3m at St. John RC, Bangor, Maine; 1868 Hook 3m relocated by Andover to Christ Episcopal, Charlottesville, Va.; 1898 Jardine/Carlton Michell at St. Peter RC, Haverstraw, NY, restored by Andover.

Raven OAR-993 \$15.98 free delivery worldwide

#### Rheinberger Organ Sonatas, Vol. 1

Sonatas 3 in G, op. 88; 11 in D Minor, op. 148; 12 in D-flat, op. 154; Improvisation, op. 174/6

Bruce Stevens plays the 1888 Miller 3m at Salem Luth., Lebanon, Pa.; the 1892 Johnson 3m at the Monson, Mass., Congregational; and the 1871 Hook 3m at St. Mary's, New Haven, Conn.

Raven OAR-140 \$15.98 free delivery

#### Rheinberger Organ Sonatas, Vol. 2

Sonata 2 in A-flat, *Fantasia-Sonata*, op. 65; Sonata 6 in E-flat Minor, op. 119; Sonata No. 8 in E Minor, op. 132

Bruce Stevens plays the 1891 Barckhoff at St. Joseph's, Lancaster, Pa.; the 1871 Hook 3m, St. Mary's, New Haven, Conn.; and the 1900 Hook & Hastings at the Basilica near Hanover, Pa.

Raven OAR-180 \$15.98 free delivery

#### Rheinberger Organ Sonatas, Vol. 3

Sonatas 16 in G-sharp Minor, op. 175; 17 in B *Fantasia-Sonata*, op. 181; 20 in F *Zur Friedensfeier*, op. 196

Bruce Stevens plays the 1913 Wirsching 3m, Queen of All Saints, Brooklyn, NY; the 1889 Odell, Corpus Christi, Baltimore; and the 1860 Hook 3m at the Congregational Church, Woburn, Mass.

Raven OAR-220 \$15.98 free delivery

#### Rheinberger Organ Sonatas, Vol. 4

Sonatas 5 in F-sharp, op. 111; 4 in A Minor, op. 98; 19 in G Minor, op. 193

Bruce Stevens plays the 1879 Hook, St. John's RC, Orange, NJ; the 1868 Hook, St. Joseph's University, Phila.; and the 1861/1902 Hook and Hastings, Immaculate Conception, Boston.

Raven OAR-530 \$15.98 free delivery

**RAVEN**®

www.RavenCD.com  
 BOX 25111 RICHMOND VA 23261 804-355-6386



important treatises including *Abhandlung von der Fuge*, and *Die Kunst das Klavier zu spielen*. His numerous compositions for keyboard include *Sei Sonate per Cembalo*, 1755, edited by Raimund Schächer for Carus Verlag (CV18.002/00) and by Laura Cerutti for Armelin, Padua (AMM10). Being very similar to C. P. E. Bach's organ sonatas, they would also sound well on the organ. The *Fughe e Capricci*, 1777, which contains a prelude, 2 *Capricci*, and 7 *Fughe*, has been edited by Martin Weyer (Forberg, F25048) and is available as a facsimile from Anne Fuzeau and from Broude Brothers, New York (PF142). The *Versuch in figurirten Choräle sowohl für die Orgel als für das Clavichord I*, which contains 21 pieces, and the *Zweiter Versuch in Figurirte Choräle . . .*, Part II, ca. 1792, which contains a further 15 pieces, are available as facsimiles from Broude Brothers, New York (PF136 and 137). Other works best suited to stringed keyboard instruments appeared in prints and anthologies, several of which are also available in modern editions.

**Joseph Aloys Schmittbaur** (1718–1809), born in Bamberg, Germany, worked in Rastatt and Karlsruhe. He composed operas, symphonies, concertos, vocal music, and some 50 pieces for keyboard. His *Vierundzwanzig Vor- und Nachspiele—Für Orgel* have been edited by Rudolph Walter (Carus Verlag, CV91.088/00).

**Fedele Fenaroli** (1730–1818), a pupil of Francesco Durante, became *Maestro di Cappella* of the Santa Maria in Loreto conservatory in Naples in 1762. He wrote mainly sacred vocal music, but a few organ pieces have survived and have been edited in four volumes by Maurizio Machella, published

by Armelin, Padua (AMM 2, 3, 56, and 60). Volume I contains six short one-movement sonatas, a two-movement sonata, and a one-movement sonata which may be connected to the following Fuga, which has been completed by the editor. Volume II contains 14 *Versetti* in various unconnected keys. Volume III contains an *Apertura per Órgano* and six three-movement sonatas, of which the central movement is in the tonic minor. The fourth volume is unnumbered and contains a *Trattenimento* and a Pastorale.

**Carlos Baguer** (1768–1808) was organist of the cathedral of Barcelona, Spain, and composed symphonies, concerti, flute duets, and much religious vocal music. Although he left many keyboard works in manuscripts, very few are available in modern editions. Those available are *Siete Sonatas* edited by Maria Ester Sala (Union Musical Española, 22055) and *Tres Sinfonías para Tecla*, possibly arrangements for keyboard of symphonies composed by Baguer himself rather than Haydn to whom they are attributed in the manuscript (edited by Maria Ester Sala for Instituto Español de Musicología, Consejo Superior de Investigaciones Científicas).

**Benjamin Carr** (1768–1831) was born in London and studied organ with Samuel Wesley and composition with Samuel Arnold. In 1793 he moved to the United States, working in Philadelphia as a singer, teacher, organist, and composer. He published pieces for piano, songs and works for the stage, but only one voluntary has been listed. It has been edited by J. Bunker Clark in *Anthology of Early American Keyboard Music 1787–1830, Part 1* for AR Editions (A001), which volume contains a further three pieces

by Carr and 14 more pieces by nine other composers.

**Francisco Cabo** (1768–1832) was born in Naquera (province of Valencia, Spain) and worked in the cathedrals of Orihuela and Valencia from 1796 onward, succeeding Rafael Anglés in 1816. He composed vocal music and left 19 organ works in manuscripts comprising *Versos*, *Pasos*, and sonatas for specific feasts in the liturgical year, the majority of which are annotated with the year of composition. These pieces, which demonstrate a pronounced Romantic approach, have been edited by José Climent for the Sociedad Española de Musicología, Madrid.

**Bartolomeo Franzosini** (1768–1853) was an architect and composer in northern Italy. He left a *Pastorale in A*, which has been edited by Maurizio Machella for Armelin (AMM75) and is also included in *Itinerari Italiani volume X, L'Organi in Piemonte tra '700 e '800*, edited by M. Rossi and G. Vessia for Edizioni Carrara (EC4583) and in *Organum Italicum Volume III* edited by A. Macinanti and F. Tasini for Edizioni Carrara (EC4654). His *Nove Danze per Organo* have been edited by Riccardo Zoja for Armelin (AMM278). ■

#### Publishers' websites:

**A-R Editions:** www.areditions.com

**American Institute of Musicology—CEKM series:** www.corpusmusicae.com/cekm.htm

**Anne Fuzeau facsimiles:** www.editions-classique.com

**Armelin (and Zanibon):** www.armelin.it

**B-Note Musikverlag:** www.bnote.de

**Bärenreiter:** www.baerenreiter.com

**Breitkopf & Hartel:** www.breitkopf.com

**Broude Bros:** www.broude.us

**Butz Verlag:** www.butz-verlag.de

**Carus Verlag:** www.carus-verlag.com

**Consejo Superior de Investigaciones Científicas, Barcelona:** www.csic.es

**Cornetto Verlag:** www.cornetto-music.de

**Doblinger:**

www.doblinger-musikverlag.at

**Edition Walhall:** www.edition-walhall.de

**Edizione Carrara:**

www.edizionicarrara.it

**Forni Editore:** www.fornieditore.com

**Il Levante Libreria:**

www.illevante-libreria.it

**Musedita:** www.musedita.it

**Norsk Musikforlag:**

https://musikkforlagene.no/

**Oiseau Lyre:** http://vca-mcm.

unimelb.edu.au/about/publications/lyrebird-press-australia

**Schott Music:** www.schott-music.com

**Scola Cantorum:**

www.schola-editions.com

**Sociedad Española de Musicología:**

www.sedem.es

**Stainer & Bell:** www.stainer.co.uk

**Union Musical Española:** www.

musicsalesclassical.com/companies/

unionmusicalediciones

**Ut Orpheus:** www.utorpheus.com

*John Collins has been playing and researching early keyboard music for over 35 years, with special research interests in the English, Italian, and Iberian repertoires. He has contributed many reviews and articles on repertoire and performance practice, including translations and commentaries on treatises in German, Spanish, and Portuguese, to European and American journals, including THE DIAPASON. After serving as organist at St. George's Church, Worthing, UK, for 33 years, in June 2017 he began service for Christ Church, Worthing.*

## International Organ Recital Series

### Maxine Thévenot Canadian Organ Virtuoso

Saturday, February 24, 11 a.m.

Young Peoples' Program:  
"Meet Mr. Harrison"

Two mini-dramas for organ and narrator, by Carson Cooman and George Akerly

Free admission



Sunday, February 25, 4 p.m.

Celebrity Organ Recital

Music of Barrie Cabena, Denis Bédard, Cabezon, Vierne and J.S. Bach

\$15 general admission

\$8 students and seniors

Tickets available through EventBrite.

**WINTHROP**  
UNIVERSITY

Rock Hill, SC

Four-manual 1955 Aeolian-Skinner,  
Signature G. Donald Harrison organ

**Byrnes Auditorium**

Presented by the Friends of the  
D. B. Johnson Organ Fund.

For more information, call Winthrop University Department of Music (Donald Rogers, Chair) at **803/323-2255**.



# Hinners & Albertsen on the Mississippi Bluffs

## Part 1: the Genesis

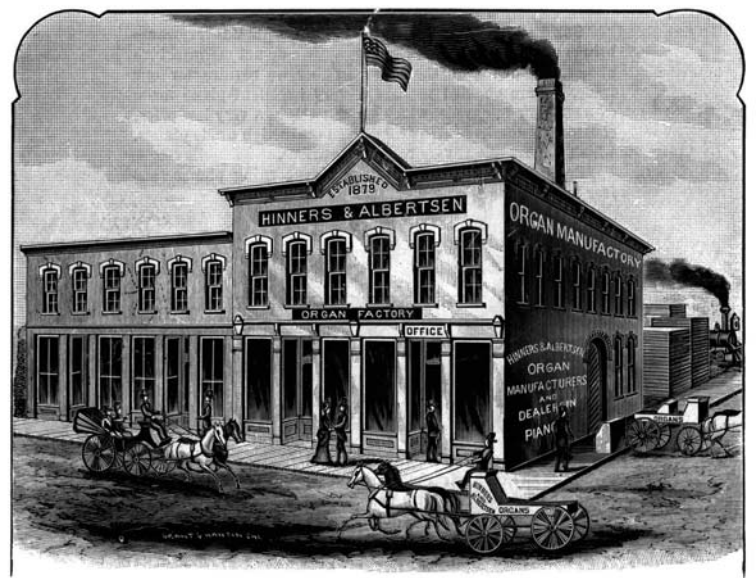
By Allison Alcorn

A unique figure in the story of the American organ is John Leonard Hinners (1846–1906), who perhaps epitomizes the late nineteenth-century entrepreneurial spirit in the face of the closing frontier (Figure 1). He is something of a musical amalgam of Henry Ford and Montgomery Ward: Ford brought the passenger car to the common man and Hinners brought the pipe organ, and just as Montgomery Ward successfully reached the isolated Midwestern farm house with its mail order merchandise, Hinners reached out to the isolated Midwestern country church with his mail order pipe organ business. Although Hinners was not the only company to use the mail order idea, he seems to have been at least among the most successful with it. In fact, the Hinners Organ Company never extensively employed outside salesmen. All preliminary business was conducted by catalog and letter, the organ was crated up and shipped by rail, and the first time the buyer had any real contact with the company was when an employee, whose expenses were included in the contract, arrived to direct the parishioners in installing the new instrument. John Leonard's entrepreneurial ambition was clearly shaped by the experiences of his entire life, combining to formulate his

ideas about meeting the musical, religious, and social needs of rural churches.

### Family background

John Leonard Hinners was the son of German immigrants who set out from Hanover, Germany, with a group of Pietists seeking religious freedom. In 1849, Peter Hinners (1824–1887), John Leonard's father, was accepted as a missionary of the German Methodist Episcopal Church. Peter and his family left Wheeling, West Virginia, to work a circuit in the Midwest, locating variously in Iowa, Wisconsin, Illinois, and Indiana for the next number of years. Unlike the English-speaking Methodist circuit riders, the German missionaries tended to use river transportation, traversing north on the Mississippi to visit German settlements scattered across the Midwest, particularly along the line of St. Louis-Chicago-Milwaukee, each of which was home to more than 10,000 Germans in 1860. Peter's particular skill was constructing churches, and many of his assignments involved mission sites in which he erected a church before moving to the next site. With Pekin located as a major port on the Illinois River, the decision to move the John L. Hinners family to Pekin in 1879 may have been related to the work of the Methodist missionaries, among several other factors.



The Hinners & Albertsen factory in Pekin, Illinois

John Leonard, therefore, spent his childhood in any number of small, rural congregations throughout the Midwest, shaping his future in profound ways. As a musician deeply involved with these churches, he certainly would have felt the limitations of the typical church reed organ from both a musical and an aesthetic/cultural point of view. Moreover, he would have been intimately familiar with the frustration of these rural congregations who struggled to pay their ministers, much less find additional cash for a pipe organ. Peter, known for his skills as a church builder, must have provided John Leonard's basic woodworking skills, since one might reasonably expect that Peter's sons would have assisted him with his building projects. Music occupied a central position in the Peter Hinners household as well and so, as Peter's son, John Leonard was reared with his hands on a hammer and his feet on the pedals, learning skills of building and music that he would later combine into a business that produced nearly 3,000 pipe organs and approximately 20,000 reed organs in its five and a half decades of existence.<sup>1</sup>

### Marketing and sales models

John Leonard accepted a position with Mason & Hamlin in Chicago in the 1870s, a time when reed organs were rapidly gaining popularity throughout America. Music was seen as a worthy pastime, one that was integral to a happy home. Further, owning a reed organ signified a measure of prestige that was second only to the piano, the latter more of a "cited" instrument and the former more of a status symbol in rural areas. Reed organs were such a desirable commodity that in the mid-1880s, a small reed organ was offered by the *Ladies' Home Journal* as a premium for submitting 350 one-year subscriptions at .50 each (Figure 2).

The sales techniques of reed organ companies are particularly important, because it appears that John L. Hinners modeled his pipe organ enterprise, both target audience and sales approach, directly on that of the reed organ business. Advertisements in periodical literature were ubiquitous. Everything from popular magazines and newspapers to church journals ran the advertisements of dealers or manufacturers hawking their particular brand of organ. Some ads were a full page, but many were no larger than an inch square, squeezed in among advertisements for women's shirtwaists and Calumet Baking Powder.

A common technique of these ads was to include an "inquiry address" to which one could write for a free catalog. Often



Figure 1: John Leonard Hinners

these catalogs—such as the Hinners catalog from 1895 in Figure 3—were not much more than testimonials from satisfied customers, and occasionally the accounts were somewhat improved in the editing process, and some were probably entirely fabricated. Catalog houses such as Montgomery Ward and Sears carried entire lines of musical instruments, including reed organs. The catalog houses' sales philosophies were followed almost to the letter by John L. Hinners in his pipe organ business.

### The move to Pekin

Why John Leonard chose to move his family to Pekin, Illinois, in 1879 is a subject for speculation. Pekin is located on the banks of the Illinois River about 50 miles due north of present-day Springfield and was organized under a city charter dated August 20, 1849. It is said that the town was named after Peking, China, when Ann Eliza Cromwell, wife of one of the original town title-holders, pushed a hat pin through "Townsite" on a globe and it came out on the opposite side at Peking, China.<sup>2</sup> Because of the town's prime location on the river and its status as a terminal railroad station, numerous industries developed in Pekin. More than that, however, if one conjectures that John Leonard had the rural church market in mind right from the start, a Midwestern location was desirable as an effort to gain the trust of an Eastern-ward rural Midwestern clientele. Because the first settlers in Pekin were primarily native-born Americans, the earliest churches in each denomination were English-speaking, but when the Germans began to arrive in large

*A Precious Gift  
from the Past  
for the Present  
and the Future*

Supremely beautiful and blendable tonal color – a Gift from the Venetian School of organbuilding, a monumental part of our great heritage. The result: a versatile and flexible palette to make possible your finest work.

Intriguing? Let us build your dream.

**Fratelli Ruffatti**

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370



18 THE LADIES' HOME JOURNAL MARCH, 1907.

**FREE!** A SPECIAL OFFER TO OUR SUBSCRIBERS ONLY!  
**\$1.00 Worth of Flower Seeds Free**  
 TO ANY PERSON SENDING US ONLY TWO SUBSCRIBERS AT 50 CENTS EACH PER YEAR.

By a special arrangement with one of the largest and best seed growers in New York State, we have secured especially for the **LADIES' HOME JOURNAL**, the best dollar's worth of flower seeds ever grown, which we propose to **GIVE AS A FREE PRESENT** to every person who will secure for us only 2 subscribers for one year at 50 cents each, or 4 subscribers for 6 months, at 25 cents each. A full dollar's worth free.

**COMPRISING THE FOLLOWING VARIETIES:**

Parisian, all colors, mixed.	French Marigold, all colors, mixed.
Amsterdam, all colors, mixed.	Queen Victoria, all colors, mixed.
Parisian, all colors, mixed.	Queen Victoria, all colors, mixed.
Parisian, all colors, mixed.	Queen Victoria, all colors, mixed.
Parisian, all colors, mixed.	Queen Victoria, all colors, mixed.

These flower seeds are put up in well-filled packets, and wrapped in bundles, each containing the sixteen varieties they are guaranteed to be identical in every respect; the same that seedsmen sell for more than \$1.00. On the whole they exceed a careful selection of the very best varieties for ordinary garden culture, and will make a superb and brilliant display from June until long after October. With but little attention you can produce the 1500 SEEDS you desire, during the Spring, Summer and Autumn months. They are what our countrymen and experience tells us will result most acceptably to all. Last season we sent out thousands of packets, which have given the greatest and most unqualified satisfaction, which we can prove by innumerable testimonials at present on file in our office.

Does your subscription expire this month? If so you can easily induce your neighbors to subscribe and thus secure these seeds free for the two subscribers named at once. Remember that two 6 mos. subscriptions always count the same as one yearly one.

Address: CURTIS PUBLISHING COMPANY, PHILADELPHIA, PA.

**A Splendid Parlor Organ Free!**

TO ANY ONE WHO WILL SEND US 350 SUBSCRIBERS AT 50 CENTS PER YEAR EACH, OR TO ANY WHO WILL SEND US 300 SUBSCRIBERS and \$4 EXTRA IN CASH, OR FOR 200 SUBSCRIBERS and \$10 EXTRA IN CASH, or for 200 SUBSCRIBERS and \$15 EXTRA, or for 50 SUBSCRIBERS and \$30 EXTRA, or for 100 SUBSCRIBERS and \$25 EXTRA, or for 50 SUBSCRIBERS and \$30 EXTRA.

Remember that 2 six months subscriptions count the same as one yearly subscription.

**Eastern Cottage Style.**

This Handsome Parlor Organ, Containing Four Sets of Reeds, Nine Stops, Two Knee Swells.

New Style 800, Five Octaves, Containing Four Sets of One DIAPASON of 8 Octaves, a D. Tone; one DELICIANA of 8 Octaves, a D. Tone; one PENCYAN of 8 Octaves, a D. Tone; and one CELESTE of 8 Octaves, a D. Tone. A useful Range as follows: Diapason, 8 Octaves; Deliciana, 8 Octaves; Pencyan, 8 Octaves; Celeste, 8 Octaves. Grand Organ, Improved Knee Swell, and every modern improvement, made in the perfectly finished cabinet, and decorated with the most artistic and beautiful designs, and will adorn the home of the wealthy as well as the modest. The organ is made in the factory of the Hinnert, Geiger & Thompson Co., and is guaranteed to be the best of its kind. It is a very smart time by following our instructions. First, send us on the enclosed order for the Ladies' Home Journal to distribute among your neighbors and friends. We will supply you with as many as you can, and will send you a sample copy free. We will send you a sample copy free. We will send you a sample copy free.

A First-Class Parlor Organ.

Dimensions: Height, 73 in; Depth, 23 in; Length, 42 in.

OTHER PREMIUMS WILL BE FOUND DESCRIBED IN BACK NOS. OF THE JOURNAL. SEE NOVEMBER, DECEMBER AND FEBRUARY NUMBERS.

ESTABLISHED 1879 HINNERS & ALBERTSEN

CATALOGUE

**PARLOR ORGAN**

DEED ORGAN

Manufactory, Warerooms and Office at PEKIN, ILLINOIS, U. S. A.

DESCRIPTIONS AND SPECIFICATIONS OF ACTIONS

The Action is the entire Musical and Mechanical Part of an Organ

Two Treble for Action in each (16 each) in order to be played in either direction.

**ACTION E** MANUAL & OCTAVE, 8 SCALE TO DRAW STOPS

Reeds and Stops	One full set DIAPASON	CELESTE	8 ft. pitch, 61 reeds
	One full set TREBLE	DELICIANA	8 ft. pitch, 61 reeds
	One full set BASS	CELESTE	8 ft. pitch, 61 reeds
	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
Mechanical Accessories	Octave Coupler, Vox Humana, 1 Forte, 2 Forte, 3 Forte		Total, 125 reeds

**ACTION G** MANUAL & OCTAVE, 8 SCALE TO DRAW STOPS

Reeds and Stops	One full set DIAPASON	CELESTE	8 ft. pitch, 61 reeds
	One full set TREBLE	DELICIANA	8 ft. pitch, 61 reeds
	One full set BASS	CELESTE	8 ft. pitch, 61 reeds
	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
Mechanical Accessories	Octave Coupler, Vox Humana, 1 Forte, 2 Forte, 3 Forte		Total, 125 reeds

**ACTION J** MANUAL & OCTAVE, 8 SCALE TO DRAW STOPS

Reeds and Stops	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
	One full set BASS	CELESTE	8 ft. pitch, 61 reeds
	One full set TREBLE	DELICIANA	8 ft. pitch, 61 reeds
	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
Mechanical Accessories	Octave Coupler, Vox Humana, 1 Forte, 2 Forte, 3 Forte		Total, 125 reeds

**ACTION L** MANUAL & OCTAVE, 8 SCALE TO DRAW STOPS

Reeds and Stops	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
	One full set BASS	CELESTE	8 ft. pitch, 61 reeds
	One full set TREBLE	DELICIANA	8 ft. pitch, 61 reeds
	One full set DELICIANA	CELESTE	8 ft. pitch, 61 reeds
Mechanical Accessories	Octave Coupler, Vox Humana, 1 Forte, 2 Forte, 3 Forte		Total, 125 reeds

Figure 3. 1895 Hinnert & Albertsen reed organ catalog

The city did offer a small amount of competition for the Hinnert organs. In an 1878 Pekin newspaper, Geiger & Thompson's Sewing Machine Exchange also advertised "the Matchless Burdett Organ" (Figure 5).

After Chicago, however, the competition in Pekin offered little intimidation or resistance for the ambitions of John Leonard, though some even continued to offer Mason & Hamlin organs, like the local musical merchandise dealer in this advertisement in Figure 6. Another competitor, however, succumbed to the offer of employment by the Hinnert firm, as is documented in the 25th anniversary booklet listing Gilbert Skaggs as a 14-year employee. Skaggs is cited in the 1905 Pekin City Directory as an independent organ-builder and may have been one of the men recruited to help get the pipe organ enterprise underway, as his tenure coincides with the beginning of pipe organ production.

then apply to the manufacture of pipe organs. Specifically, in addition to the marketing and sales acumen modeled on the reed organ trade, John Leonard brought to his pipe organs an understanding of compactness, mechanical reliability, and superb carpentry that he had learned in reed organ construction.<sup>3</sup> Perhaps the most important entrepreneurial application, later seen as a defining characteristic of the pipe organs, was his standardization of the reed organ. In an 1895 Hinnert Reed Organ catalog (in English and German) he lays out just five action types and ten cabinet styles. By strictly controlling variations, he was able to produce them literally by the dozens. When he turned this idea to pipe organs, such standardization permitted him to offer quality instruments at significantly lower prices.

**Hinnert & Albertsen**

Schaefer sold his instrument manufactory and musical merchandise business in early 1881. John Leonard took the opportunity to cash in on the reputation he had built for himself in the previous year and recruited a group of local investors to back the Perfection Organ Works as a private reed organ factory. Ubbo J. Albertsen (Figure 7) purchased the interest of the original

**A RUSSIAN JOURNEY**

ORGANIST Gail Archer

"dazzling ... a deftly balanced presentation of strikingly contrasting essays, Miss Archer offers beautifully turned, reflective and buoyant readings"

— WORLD MUSIC REPORT —

MORE INFORMATION: [gailarcher.com](http://gailarcher.com) TO PURCHASE: [meyer-media.com](http://meyer-media.com)

Figure 2, Ladies' Home Journal, vol. IV/4 (March 1887): 18

FRED. SCHAEFER, Bookseller and Stationer, and DEALER IN NEWSPAPERS, PERIODICALS, Magazines, Toys, Notions, Fancy Goods, —AND— Musical Merchandise Of All Description. PIANOS AND ORGANS FORRENT. Orders for Tuning and Repairing promptly attended to By an experienced hand, in the finest style In his new building Court Street, OPPOSITE COURT HOUSE, PEKIN . . . . ILLINOIS, Oct24/81.

numbers in the 1850s (attracted initially by the T. & H. Smith Wagon Company), German-speaking congregations were established. The first German congregation in Pekin was the Methodist Episcopal, building a small frame structure in 1850 and becoming a leading congregation in the St. Louis Methodist Conference.

Undoubtedly, the Hinnert family had contact with that congregation through their strong involvement with the national German Methodist Episcopal denomination. After his years as a circuit rider, Peter Hinnert, John Leonard's father, functioned as a financial agent for the denomination and traveled frequently to the regional German Methodist Episcopal churches, surely visiting Pekin on a regular basis. Pekin's congregation even hosted the 1875 Conference of the German Methodist Episcopal, which John Leonard may well have attended, probably then meeting Fred Schaefer, for whom he initially manufactured his reed organs. Schaefer was a member of the church, and as a musical instrument dealer, he certainly would have spoken with an employee of Mason & Hamlin who happened to be visiting his church. In the course of conversations, it would have been quite natural for John Leonard to voice his frustrations with hopes of advancing within the Mason & Hamlin operation as well as his desire to build his own organs. The scope of Schaefer's businesses shows him to be nothing if not enterprising (Figure 4), and it is easy to picture the wheels turning in his mind at the idea of enticing a young organbuilder to manufacture reed organs for him right there in Pekin.

Figure 4. Fred Schaefer advertisement, The Pekin Weekly Times, April 26, 1878



**GEIGER & THOMPSON'S**



**Sewing Machine**  
**EXCHANGE,**  
**PEKIN, - ILLINOIS.**  
 Office 316 Court Street.

A large stock of the best Standard Sewing Machines always on hand; also the Matchless



**Burdett Organ!**  
 All kinds of Sewing Machine and Organ Repairing done promptly, and Good Work Guaranteed

Figure 5. Geiger & Thompson advertisement, *The Pekin Weekly Times*, April 26, 1878

investors in 1885, and the company became Hinners & Albertsen.<sup>4</sup> With the infusion of Albertsen's capital, the firm expanded once again and reed organ sales soared. The turn to pipe organ production was announced in a special catalog that was written in German and English—with a sketch of the Boston Music Hall organ on the cover. These Hinners & Albertsen organs had one manual and pedals, available in three ranks for \$375, four ranks for \$485, five ranks for \$575, and six ranks for the bargain price of \$635. The 1890 catalog introduced "Our New No. 5 Pipe Organ" for \$485 with economical specifications:

- 8' Open Diapason (metal, 61 pipes)
- 8' Melodia (wood 61 pipes, enclosed)
- 8' Gamba (metal, 61 pipes, enclosed)
- 4' Principal (metal, 61 pipes)
- 16' Pedal Bourdon (wood, 15 pipes)

Super Coupler  
 Manual to Pedal Coupler  
 Swell Pedal

The three-rank organ included two 8' ranks and one 4' rank; for the five-rank instrument, they added a 2' rank to the No. 5 specifications, and the six-rank

**EMIL BERR!**  
 Of Pekin, Ill., Dealer in  
**PIANOS! ORGANS!**  
 Musical Merchandise and Stationery!  
 Is Agent for the  
**MASON & HAMLIN**  
Goods for Tax well, Mason and Peoria Counties  
 Send for Catalogue and Prices  
decbda.wtf

Figure 6. Berr advertisement. *The Pekin Weekly Times*, April 20, 1889



Figure 7. Ubbo J. Albertsen

organ added two 2' ranks to the No. 5 specifications. Churches close to Pekin could reduce the cost by sending members of its congregation to the factory with their own wagons, handling drayage and set-up themselves. In this case, the organ would cost only \$75 a rank, which amounts to a significant savings for budget-minded congregations.

If shipped, the swell box served as the shipping crate, and many of these still have the shipping labels nailed to what is now the inside of the box (Figure 8, nailed on the far back side). In the early years, all of the non-local organs were shipped via the railway. The pipes and components, all numbered, were placed in numbered crates and loaded into the boxcars. When the organ arrived at its destination, church members retrieved the crates from the depot along with the company representative who directed the organ's installation. The numbering system (cf. Figure 9) made installation quick and easy, usually requiring only one company man to oversee the operation, though larger organs sometimes required teams of two or, rarely, three. The Hinners representative's signature and the installation date is often found penciled somewhere inside the instrument, frequently somewhere on or in the swell box. Trucks eventually replaced the horse-drawn wagons, and organs within an eleven-state radius of Illinois were delivered by truck, which drove at a top speed of 25 miles



Figure 8. Swell box interior

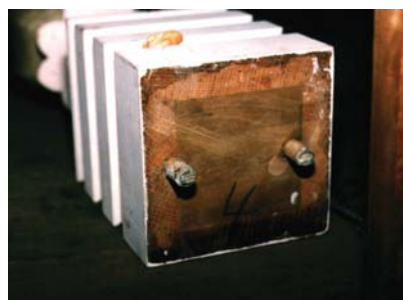


Figure 9. Installation numbering system

per hour. The Hinners firm managed to keep even the switch to motorized drayage within the family—or at least within the extended organ family—when Philip Kriegsman, a 13-year tuner for Hinners, purchased the drayage company that had been handling organ shipping and became the contractor who moved the organ business from horse-drawn wagons to motorized vehicles.

The 1898 Hinners & Albertsen organ built for the St. Peter Norwegian Evangelical Lutheran Church in Red Wing, Minnesota, exemplifies the typical smaller two-manual organ (Figure 10). Like the reed organs, the one-manual pipe organs had a keyboard divided at middle C, each half controlled by a treble and bass knob. Most often, the Hinners & Albertsen pedal ranks encompassed only the lower octave, and the second octave was supplied as a pull-down. The catalogs claimed that the notes above the lower octave were only very rarely used for church services, and so they were omitted "as a needless expenditure."

*To be continued.*



Figure 10. Hinners & Albertsen (1898), made for St. Peter Lutheran Church, Red Wing, Minnesota

Allison A. Alcorn received her PhD from the University of North Texas, Denton, in 1997 and is now professor of musicology at Illinois State University, where she is active in the Honors Program, Study Abroad, and Faculty Development and mentoring. Alcorn served as editor of the *Journal of the American Musical Instrument Society* from 2012–2017 and joined the AMIS Board of Governors in 2017. She has previously served as councilor for research for the *Organ Historical Society* and on the governing board of the *American Organ Archives*. Publications include articles for the *Grove Dictionary of American Music* and the *Grove Dictionary of Musical Instruments* as well as articles in a variety of national and international journals.

**Notes**

1. Cf. Allison Alcorn, "A History of the Hinners Organ Company of Pekin, Illinois," *The Tracker*, vol. 44, no. 3 (2000): 13–25. *The Tracker* article provides a more detailed account of the complete company history, though much in the present article's overview is indebted to that work. This article provides a simple company overview up to the date of the Red Wing organ and then a focus on the story of that Red Wing, Minnesota, instrument.

2. Louella Dirksen, *The Honorable Mr. Marigold* (New York: Doubleday, 1972), 1. Mrs. Cromwell must have had a rather crooked pin, actually, because the direct antipode of Pekin is in the Indian Ocean off the far southwestern tip of Australia.

3. Unfortunately, the only Hinners organ remaining in Pekin is at St. John Lutheran Church. In 2014 it was rebuilt by the Buzard Organ Company of Champaign, Illinois. The original console was gone, so they used a 1927 console from the Hinners built for Hope Reformed Church in Chicago plus a number of other console materials from the Hinners that had been built for the Pekin Elks Club Lodge (the last Hinners pipe organ built before the company closed). Some odds and ends were used in the interior from the 1913 organ built for the Hinners' family church, which assumed the non-Germanic name of Grace Methodist Episcopal Church when it rebuilt in 1914 after a devastating 1911 fire. That organ is now completely dismantled, with only the façade pipes remaining as visual display to house an Allen electronic organ.

4. An unfortunate typographical error in the 2000 *Tracker* article (op. cit., 15) cites "Uddo" J. Albertsen as John Leonard's partner. Some confusion had already existed about Albertsen, as early sources sometimes incorrectly reference Urban J. Albertsen as the partner in the organ business. Urban, however, was not born until 1887, and it was his father, Ubbo J. Albertsen (1845–1926), who bought into the Hinners organ enterprise.

**The Sound of Pipe Organs**

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.

**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**



# Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

## Part 4, Convent of the Sisters of St. Joseph

By Stephen Schnurr

*This article is a continuation of a feature in the August 2015, June 2016, and July 2017 issues of THE DIAPASON. This essay was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.*

The Convent of the Sisters of St. Joseph in La Grange Park, Illinois, is the home of the Sisters of St. Joseph, established on this site on October 9, 1899, by Mother Stanislaus Leary. Mother Leary had been superior of her order in Kansas and came to Chicago to seek medical help as her health was failing. She was accompanied by others of the order. The pastor of nearby St. Francis Xavier Church, La Grange, invited the sisters to settle in the relatively new suburb.

The sisters opened a school for girls in September 1900. Some of the students were boarders. Soon, the sisters would open another school for boys. Nazareth Academy, now co-educational, is still located on the La Grange Park motherhouse campus.

On July 14, 1900, the cornerstone of a motherhouse and chapel was laid. The chapel contained an organ built in 1929 by M. P. Möller of Hagerstown, Maryland, Opus 5555, a two-manual, eight-rank instrument. The contract was dated March 20 of that year, with a projected completion date of June 1. Cost was \$3,200.00, with one-third due upon completion, one-third in two equal payments at four and eight months thereafter, without interest. The electro-pneumatic action organ had a detached console of walnut, with "Gold Bronze" façade pipes and grille. Stop control was by tablets above the upper manual. Wind pressure was 5 inches. Pitch was specified at A=440 Hz. The Chicago agent for Möller, and the installer of the organ, was Ford & Reynolds.

### 1929 M. P. Möller Opus 5555

#### GREAT (Manual I)

- 8' Open Diapason (scale 44, wood basses, 73 pipes)
- 8' Dulciana (scale 56, metal, 73 pipes)
- 8' Melodia (wood, 73 pipes)
- 4' Flute (ext, 8' Melodia)
- Chimes (prepared)

#### SWELL (Manual II, enclosed)

- 16' Bourdon (wood and metal, 97 pipes)
- 8' Stopped Diapason (ext, 16' Bourdon)
- 8' Salicional (scale 60, metal, 73 pipes)
- 8' Dolce (fr Great, 8' Dulciana)
- 8' Voix Celeste (TC, scale 62, metal, 61 pipes)

- 4' Flute d'Amour (ext, 16' Bourdon)
- 2 $\frac{2}{3}$ ' Nazard (ext, 16' Bourdon)
- 2' Flautino (ext, 16' Bourdon)
- 8' Oboe Horn (metal, 73 pipes)
- 1 blank tablet

#### PEDAL

- 16' Sub Bass ("big scale", stopped wood, 32 pipes)
- 16' Lieblich Gedeckt (fr Swell, 16' Bourdon)

#### Couplers

- Great to Pedal
- Swell to Pedal
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

#### Mechanicals

- Tremulant
- Crescendo Indicator by light

#### Adjustable combinations

- 3 Great and Pedal
- 3 Swell and Pedal

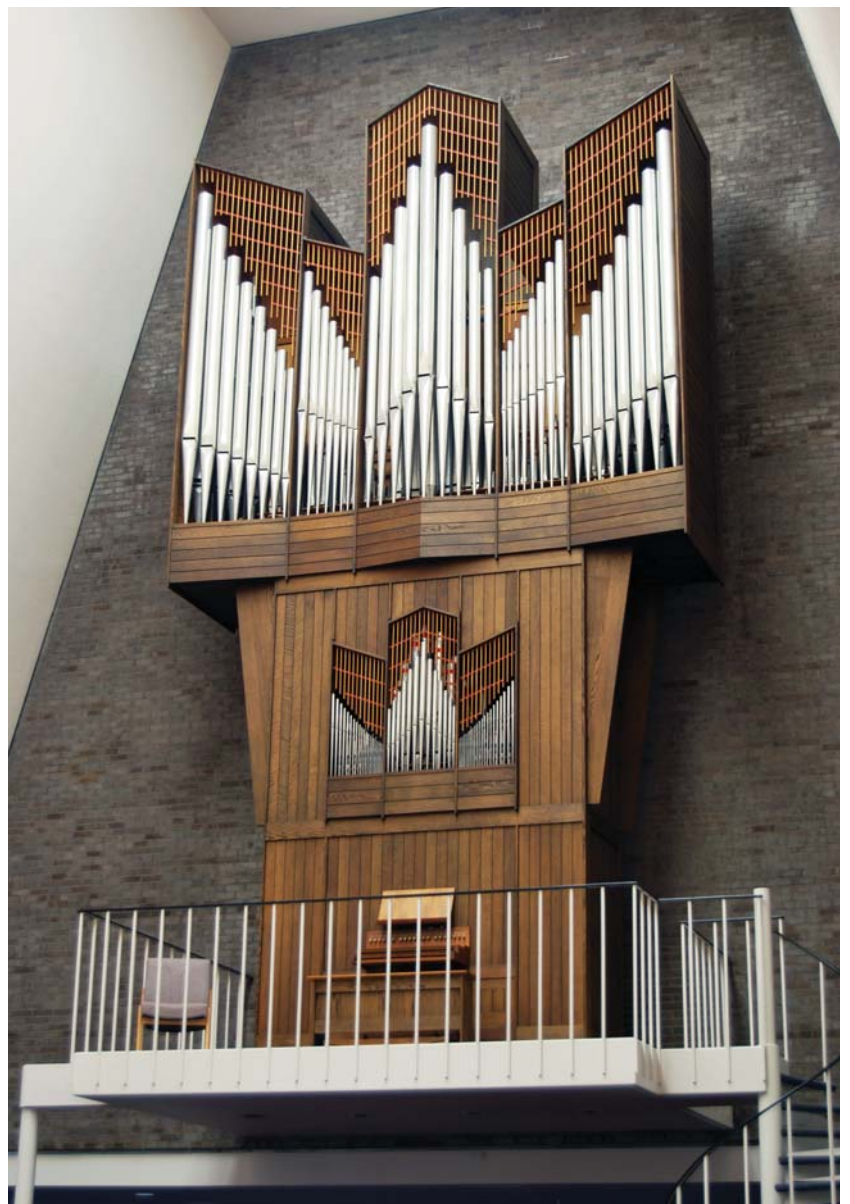
#### Pedal movements

- Great to Pedal Reversible
- Balanced Swell Pedal
- Grand Crescendo Pedal

The present chapel of strikingly modern design was built in 1967 and 1968 to the designs of John Voosen of Chicago. The motherhouse and chapel were dedicated on Sunday, September 29, 1968. Sister Mary Victoria Rokos, SSJ (later known as Sister Emily), convent organist, was charged with developing plans for a new organ. She sought the advice of persons at Northwestern University of Evanston. The Möller organ was sold and removed.

The result was a recommendation of the Noack Organ Company of Georgetown, Massachusetts, to build a new two-manual, 20-stop, 31-rank organ of mechanical key and stop action in a free-standing case in an elevated balcony at the rear of the nave. A landmark design for the neo-classical organ revival movement in the Chicago metropolitan area, the organ was to cost what was then a large sum of money, \$40,000.

The convent purchased a smaller Noack organ as a temporary instrument until the larger organ was completed, at which time the smaller organ was removed to the Academy on the campus. This organ has since been relocated elsewhere. Opus 42 was inaugurated in recital by James Leland on July 14, 1968. The one-manual, mechanical-action organ was provided with a pull-down pedal.



Convent of the Sisters of St. Joseph, La Grange Park, Illinois, 1969 Noack Organ Company Opus 44

### 1968 Noack Organ Company Opus 42

#### MANUAL

- 8' Gedackt (4 stopped wood basses, remainder metal, 56 pipes)
- 4' Stopped Flute (12 open trebles, metal, 56 pipes)
- 2' Principal (metal, 56 pipes)

In the summer of 1969, Noack installed its Opus 44, blessed on August 15. The Positive is in Brustwerk position, with Great above and Pedal to the sides. A dedication recital was presented by Benn Gibson on November 9.

### 1969 Noack Organ Company Opus 44

#### GREAT (Manual I)

- 8' Principal (in façade, 56 pipes)
- 8' Chimney Flute (56 pipes)
- 4' Octave (56 pipes)
- 4' Spielflöte (56 pipes)
- 2' Nachthorn (56 pipes)
- V-VI Mixture (1 $\frac{1}{2}$ ', 312 pipes)
- 8' Trumpet (56 pipes)

#### POSITIVE (Manual II)

- 8' Gedackt (56 pipes)
- 4' Koppelflöte (56 pipes)
- 2' Principal (in façade, 56 pipes)
- 1 $\frac{1}{2}$ ' Quinte (56 pipes)
- II Sesquialtera (122 pipes)
- III Cymbal (1 $\frac{1}{2}$ ', 168 pipes)
- 8' Krummhorn (56 pipes)

#### PEDAL

- 16' Subbass (32 pipes)
- 8' Principal (in façade, 32 pipes)
- 8' Gedackt (32 pipes)
- 4' Choral Bass (32 pipes)
- IV Mixture (2 $\frac{2}{3}$ ', 128 pipes)
- 16' Bassoon (32 pipes)

#### Couplers (toe lever, hitch-down)

- Great to Pedal
- Positive to Pedal
- Positive to Great



Keydesk, Noack Opus 44

#### Accessory

- Tremulant (toe lever, hitch-down)

Opus 44 was the first permanent installation of a modern tracker organ in a Catholic institution in the Archdiocese of Chicago. In its early years, it was a frequently used recital instrument. Performers have included Marie-Claire Alain, Christa Rakich, David Hurd, and Gustav Leonhardt. ■

*Stephen Schnurr is editor and publisher of THE DIAPASON and director of music for St. Paul Catholic Church, Valparaiso, Indiana. His most recent book, Organs of Oberlin, was published in 2013 by Chauncey Park Press (www.organsofoberlin.com). He has authored several other books and journal articles, principally on pipe organ history in the Great Lakes region.*



## Cover feature

### Russell & Co. Organ Builders, Chester, Vermont Zion Lutheran Church, Appleton, Wisconsin

#### From the Builder

The organ that preceded the new instrument began its life in 1903: a two-manual, 19-rank tubular-pneumatic instrument built by John H. Sole of Fremont, Ohio. The tonal scheme was typical of many late-nineteenth and early-twentieth century instruments, with broad foundations, a well-developed Principal chorus on the Great, colorful flutes, and reeds of the period. Overall quality of the pipework was quite good. It is speculated that the physical layout was also well engineered and provided adequate tonal egress based on other Sole instruments of the period. Sadly, the tubular mechanism was not as robust and was failing by mid-century.

In 1946 J. H. McGaw, a former employee of W. W. Kimball of Chicago who relocated to Green Bay, Wisconsin, after Kimball ceased its pipe organ production in 1942, completed a rebuild of the instrument, enlarging it by one rank, but redistributing the resources over three manuals, 36 stops. The physical layout of the organ was changed to accommodate the new supply house electro-pneumatic windchests that occupied considerably more room. A supply house console was also provided. The entire instrument, save one Pedal rank, was enclosed in long narrow expression chambers to regulate the volume, with minimal tone openings at their front. This necessitated very loud and forced voicing of the pipework to create enough sonic energy to escape the confines of its enclosure, adequate in the sanctuary, but unpleasantly loud for the choir singers sitting directly in front of the organ. Much of the Sole pipework was retained, though in some cases repurposed for the new specification. Several ranks were changed to add softer string and celeste sounds to the organ.

The organ was repaired, revoiced, and modified in 1980 by J. C. Taylor & Co. with the addition of higher-pitched pipes to add brilliance to the ensemble, ultimately resulting in an instrument of 22 ranks. The organ was further repaired and modified in the mid 1990s.

By the turn of the twenty-first century it was evident that the organ's mechanism was worn out and that a major mechanical and electrical rebuilding would be required. The issues with tonal egress also needed to be addressed.

The organ committee of Zion Lutheran Church in conjunction with their consultant, John Schwandt, was determined to do something special for both the church and the community at large. In 2006 proposals were sought from several



Zion Lutheran Church, Appleton, Wisconsin, Russell & Co. organ

builders. It was acknowledged that funds for such a project were limited, but their sights were set high. Russell & Co. was selected to build a new organ for the church with the intent of utilizing as much as possible of the best pipework from the old organ. This was both in the spirit of valuing, honoring, and building on the past and recycling for the future. In other words, it was a "green" solution compatible with the faith and tradition of Zion Lutheran Church.

During discussions on design and cost in 2007 and 2008, a rare, substantial symphonic organ built by M. P. Möller in 1931 (Opus 6007) located in Elmira, New York, became available. The availability of this instrument changed the direction of the project, leading to a final proposal for a grand instrument founded on the symphonic tradition for Zion Lutheran Church and the Fox Valley.

The symphonic organ is all about warmth, color, and blend, with a smoothness and luxury of tone not appreciated for many years. While powerful, the tone lacks harshness, unlike far too many organs built in recent times. At the same time this instrument goes beyond the confines of a purely symphonic instrument and can perform a wide variety of both liturgical and concert music from all periods of history.



Console

The Great and Swell divisions have well-developed and blended choruses with an emphasis on foundation tone. In the Great, the original Sole chorus of Principals (8', 4', 2½', and 2') was reinstated to its rightful place. The pipes of the 8' and 4' stops were rebuilt for a cleaner tone. The other ranks were revoiced to the power and tone as they might have been in the early twentieth century. A new Mixture stop of four ranks was added to complete the chorus and add a crowning brilliance to the organ, well suited to the music of Bach and the Lutheran liturgy. The Choir and Solo divisions are more orchestral in nature, full of colorful reed and string ranks. An organ Harp, a percussion stop similar to a vibraphone, crowns the instrument at the top of the upper Solo



Right stop jamb

division. The Pedal division is rich and smooth, providing a solid underpinning for the instrument.

Installation of the organ commenced in March 2013 with the first sounds heard in October of that year. As the instrument neared completion at the end of 2015, Zion was able to commission a design for a new gothic-inspired

## Russell & Co. Organ Builders

### GREAT – unenclosed

16'	Contra-Diapason (ext Pedal 4' Choralbass)	24 pipes
8'	Principal	61 pipes
8'	Rohrflöete	61 pipes
4'	Octave	61 pipes
4'	Nachthorn	61 pipes
2½'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1½'	Seventeenth	61 pipes
1½'	Mixture IV	244 pipes

### SWELL – expressive

16'	Lieblich Gedeckt (ext Koppelflöete)	24 pipes
8'	Open Diapason	61 pipes
8'	Bourdon	61 pipes
8'	Viola Pomposa	61 pipes
8'	Viola Celeste	61 pipes
4'	Principal	61 pipes
4'	Koppelflöete	61 pipes

2½'	Nazard	61 pipes
2'	Flautino	61 pipes
1½'	Tierce	61 pipes
2'	Plein Jeu IV-V	296 pipes
16'	Contra-Oboe	73 pipes
8'	Trumpet	73 pipes
8'	Oboe (ext 16')	
4'	Clarion (ext 8')	
	Tremulant	
8'	Vox Humana	61 pipes
	Vox Tremulant	
	Swell 16	
	Unison Off	
	Swell 4	

### CHOIR – expressive

16'	Gemshorn	85 pipes
8'	English Diapason	61 pipes
8'	Harmonic Flute (1-12 fr Gemshorn)	49 pipes
8'	Quintadena	61 pipes

8'	Gemshorn (ext 16')	
8'	Gemshorn Celeste	61 pipes
4'	Gemshorn (ext 16')	
16'	Bass Clarinet	73 pipes
8'	Tromba	61 pipes
8'	Clarinet (ext 16')	
	Tremulant	
8'	Tuba (Solo)	
	Harp (Solo)	
	Chimes (prepared for)	
	Choir 16	
	Unison Off	
	Choir 4	

### SOLO – expressive

8'	Diapason (unenclosed)	61 pipes
8'	Flauto Mirabilis (1-12 Pedal Open)	49 pipes
8'	Gamba	61 pipes
8'	Gamba Celeste	61 pipes
4'	Hohlpfeife	61 pipes

16'	Tuba Profunda	85 pipes
8'	Tuba Mirabilis (ext 16')	
8'	French Horn	61 pipes
4'	Tuba-Clarion (ext 16')	
	Tremulant	
	Solo 16	
	Unison Off	
	Solo 4	

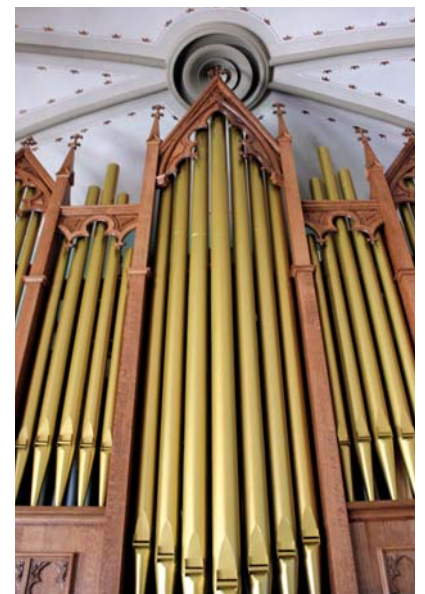
### SOLO II

16'	Gemshorns II (Ch)	
8'	Koppelflöete (Sw)	
8'	Gemshorns II (Ch)	
4'	Gemshorns II (Ch)	
4'	Rohrflöete (Gt)	
2'	Gemshorn (Ch)	
16'	Vox Humana (TC) (Sw)	
8'	Tromba (Ch)	
8'	Trumpet (Sw)	
8'	Oboe (Sw)	
8'	Clarinet (Ch)	





The console from the organist's viewpoint



Façade pipes



The casework and façade pipes



Sunlight through stained glass on the case



16' Open Wood Diapason pipes

this historic church sanctuary. We expect it to bring much joy to the congregation, community, and musicians alike.

—Stephen J. Russell  
Russell & Co. Organ Builders  
Chester, Vermont

#### From the Music Minister

Preserving the past to move forward into the future has been a goal of both Zion Lutheran Church and this organ project. The worship space at Zion dates from 1903 and is a beautiful, classic sanctuary with large stained-glass windows and a glorious main altar. It is fitting that the organ committee and organbuilder created an instrument that harmonizes visually and aurally with its grand surroundings.

Zion has long been the congregation that breaks with tradition and strives for something different. This was evident when they installed the Sole organ in 1903, and they continued this tradition with the installation Russell & Co. Opus 57.

Since starting my work at Zion in early 2014, I have been able to hear the organ at all stages of the process. From its very early sounds to what graces the sanctuary today, the organ has been a joy to play each week. Stephen Russell has worked so that the organ at its softest sings beautifully, and when the organ is roaring at full capacity, it isn't screaming at the listener,

but rather warmly enveloping the listener in the breadth of sound the organ creates.

It has been an honor and privilege to step into such a momentous organ project. Working with the organ committee upon my arrival, it was clear that this was going to be an instrument unlike the Fox Valley of Wisconsin has ever seen. The vision, dedication, and artistry of our organ consultant, John Schwandt, and organbuilder, Stephen Russell, has helped Zion to ready themselves for a long, continuing, future of music. This instrument is, using Dr. Schwandt's words, "a blessed gift." To God Alone be the Glory.

—Matthew Walsh, Music Minister  
Zion Lutheran Church  
Appleton, Wisconsin

Photo credit: Tricia Kasten

organ case and solicit bids for its construction. Local craftsman Dwayne "Doc" Sultzbaugh was commissioned by Zion to construct the case according to plans developed by Charles Ford of Quimby Pipe Organ Builders (QPO) in conjunction with Stephen Russell. QPO donated the largest façade pipes

for the project as well as pipes from the bottom octave of the 32' Tuba. The smaller façade pipes at the outer two sections are from the original Sole organ façade. The case and final pipework was installed in the fall of 2016.

It has been a privilege to see this fine organ unfold from its original conception in our shop drawings to its completion in

#### Zion Lutheran Church, Appleton, Wisconsin

8' Vox Humana (draws Trem) (Sw)	2 1/2' Mixture V	48 pipes	Solo to Pedal 8
Harp	(draws 4' Choralbass)		Solo to Pedal 4
Chimes (prepared for)	32' Contra Tuba (ext 16')	12 pipes	
Zimbelstern	32' Fagotto (Harmonics)		Swell to Great 16
Solo II is unaffected by couplers	16' Tuba Profunda (Solo)		Swell to Great 8
<b>PEDAL</b>	16' Contra-Oboe (Sw)		Swell to Great 4
32' Contrabass (resultant)	16' Bass Clarinet (Ch)		Choir to Great 16
32' Contra-Bourdon (resultant)	8' Tromba (Ch)		Choir to Great 8
16' Open Wood Diapason (25–32 Solo	8' Trumpet (Sw)		Choir to Great 4
Flauto Mirabilis)	4' Tromba-Clarion (Ch)		Solo to Great 16
24 pipes	4' Clarinet (Ch)		Solo to Great 8
16' Contra-Diapason (Gt)	Chimes (prepared for)		Solo to Great 4
16' Subbass	Pedal Divide		
32 pipes	Pedal Silent		Swell to Choir 16
16' Lieblich Gedeckt (Sw)	<b>COUPLERS</b>		Swell to Choir 8
16' Gemshorn (Ch)	Great to Pedal 8		Swell to Choir 4
8' Diapason (Solo)	Swell to Pedal 8		Solo to Choir 16
8' Bourdon	Swell to Pedal 4		Solo to Choir 8
32 pipes	Choir to Pedal 8		Solo to Choir 4
8' Lieblich Gedeckt (Sw)	Choir to Pedal 4		
8' Gemshorn (Ch)			
4' Choralbass			
32 pipes			
4' Nachthorn			
32 pipes			

Swell to Solo 16  
Swell to Solo 8  
Swell to Solo 4  
Great to Solo 8

#### SELECTED ACCESSORIES

All Swells to Swell  
Hidden MIDI control panel with lighted pistons  
MIDI on Solo 1, 2, 3  
MIDI on Swell 1, 2, 3  
MIDI on Great 1, 2, 3  
MIDI on Choir 1, 2, 3  
MIDI on Pedal 1, 2, 3

49 ranks, 2,825 pipes

Builder's website: [www.russellorgans.com](http://www.russellorgans.com)  
Church website: [www.zionappleton.com](http://www.zionappleton.com)



# Organ Projects

## Trinity Lutheran Seminary, Columbus, Ohio Bigelow & Co., Inc., Organ Builders, American Fork, Utah

Bigelow & Co., with significant assistance from Oyster Pipe Works, Ltd. (Louisville, Ohio), has completed an extensive rebuild of the 1983 Steiner-Reck organ at Trinity Lutheran Seminary in Columbus, Ohio. Issues addressed include the following:

1. Metal pipes were collapsing.
2. Tracker action, though innovative, had proven to be unserviceable.
3. Stop action (slider solenoids) had become unreliable.
4. Manual keyboards were badly worn.
5. Swell pedal was very difficult to operate, and swell effect was poor.
6. Tuning access was difficult.
7. Sound was top-heavy and deficient in fundamental.

Two factors contributed to the collapsing and sagging of metal pipes: soft metal and insufficient racking. All pipe repairs were sub-contracted to Oyster Pipeworks, who removed the nearly 2,000 pipes to their shop in nearby Louisville, Ohio. All pipes were washed and straightened, and miters were repaired and reinforced. Three awkwardly mitered pipes were cut short and fitted with Haskell tubes. Pipes as short as 1' had their toes reshaped, while heavy-duty cast toes were soldered onto over 300 of the largest pipes, including some in the 4' range. Racking was improved by reinforcing existing rack boards, adding upper supports to many pipes, and adding bracing to existing upper supports.

The mechanical key action was completely redesigned, incorporating carbon fiber trackers, conventional roller boards, and top-quality wooden tracker squares. A notable feature of the original action was the use of ultra-fine aircraft cable for trackers, which was not a bad idea in itself, but interfacing it with other components turned out to be problematic. Further, the layout of the original action involved multiple angles and layers, which made servicing the action, and other parts of the organ behind it, difficult if not impossible.

All 30 slider solenoids were replaced with new ones, which are less prone to sluggishness from exposure to dust. Power controls, which had previously been mounted to each solenoid, making



Pipework

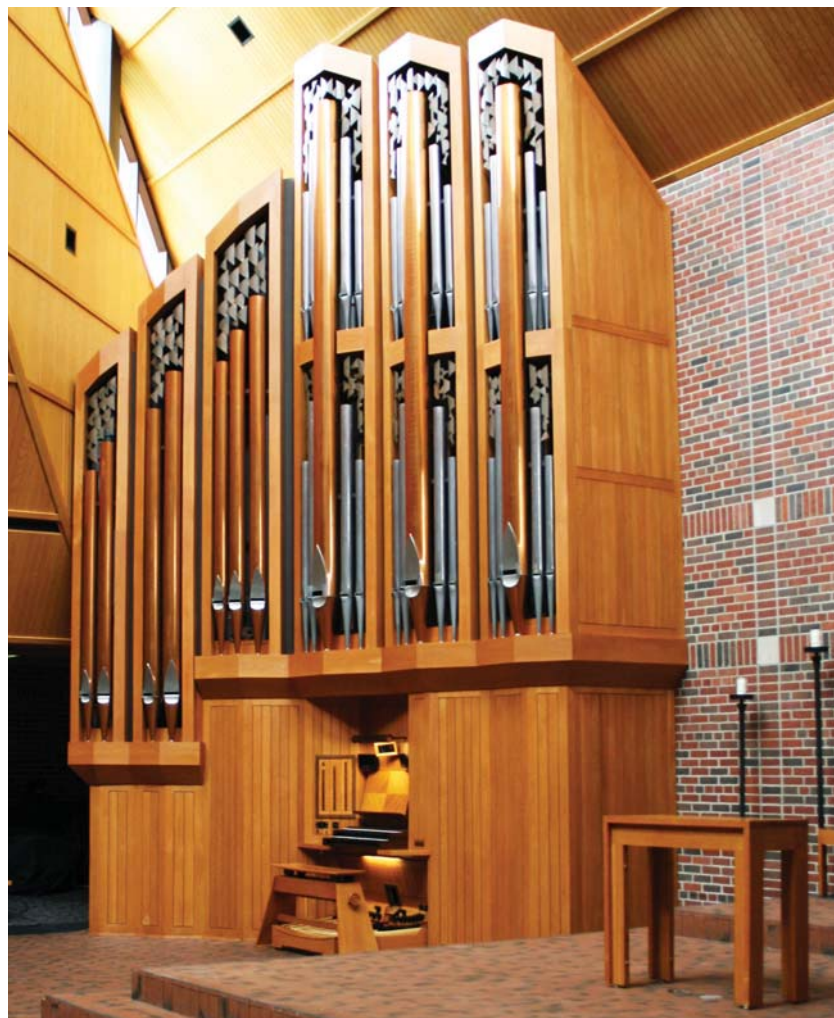


Keyboards

some of them quite inaccessible, were centralized. Dust covers, which also offer protection from falling objects, were added.

The original natural keys were plated with padouk. They must have been visually stunning when new, but they did not withstand the test of time: middle C of the Hauptwerk manual was nearly worn through! New custom keyboards with ebony naturals and bone-plated ebony sharps were supplied by Heuss. Thumb pistons, also by Heuss, are black with white engraving—a marked improvement over the original ones, which were blank, identified only by illegible, adjacent labels.

Excessive friction in the swell shade action had been caused by a rack and pinion that had transferred the motion of the swell pedal to a cable connected to the swell shades. Because a simpler mechanical connection was not possible, an electric swell motor (Peterson) was connected to the cable. The new swell pedal operates smoothly and easily.



Trinity Lutheran Seminary, Columbus, Ohio, Bigelow & Co., Inc., rebuild of Steiner-Reck organ

Swell shades were carefully trimmed and felted to improve closure.

Tuning access in the Hauptwerk had been severely hampered by an elevated toeboard for the Scharfzimbels, which had stood between the back of the chest and all the other pipes except the reeds. Tonal revisions (see below) permitted the middle section of that toeboard to be removed, much to the relief of the local technicians. Tuning access in the Pedal division was improved simply by cutting a small door in the side of the case.

Tonal changes included:

1. Replacing the Scharfzimbels with a 2' Super Octave, to make a complete principal chorus in the Hauptwerk
2. Replacing the quarter-length 16' Englischhorn in the Schwellwerk with a new half-length 16' Dulzian
3. Replacing the half-length resonators in the low octave of the Pedal 16' Posaune with full-length resonators
4. Raising the wind pressure in the Schwellwerk
5. Raising cut-ups and opening toes of foundation ranks in all divisions
6. In the Schwellwerk, revoicing the original 4' Viola as a Principal and the original 2' Italian Principal as a Waldflöte. (Even before revoicing, both of these stops, in the majority of their compass, sounded more like their new names than their old ones.)

Additionally:

- The original dual memory combination action was replaced with a new 128-level system that included a piston sequencer and "stick drive" (USB port for backup and portable memory).
- Video cameras and monitors were added, and keydesk lighting was improved.
- Service lighting inside the case was improved.
- The blower was enclosed to reduce noise.
- Wiring was neatened and confined to raceways where practical.
- Case surfaces were cleaned, and



Façade detail

damaged wood was repaired, especially in the keydesk area.

- Stop jamb was refinished and laser-engraved, replacing original dry transfer lettering.
- Pipe shades were repaired.
- Stoppers of all 82 wooden pipes were refurbished.
- The motor-driven tremulant was replaced with a new, simpler solenoid-driven system.

Special thanks are due Fred Oyster of Oyster Pipe Works, Ltd., and his team. In addition to the items mentioned above, Fred regulated all the existing reed ranks, mitered the new reed rank, assisted with on-site reed voicing, and that still is not an exhaustive list. Lastly, we are grateful for the friendly support of Peebles-Herzog, Inc., local caretakers of this organ. Their willingness to loan us tools and equipment—often for lengthy periods of time—was extremely helpful and much appreciated. The job turned out to be much more involved than originally planned, and everyone at Bigelow is grateful for the extra patience and support of Prof. May Schwarz and everyone at Trinity. James Bobb, professor of organ and church music at St. Olaf College, played the first recital on the rebuilt instrument on June 6, 2017, to an enthusiastic audience.

—David Chamberlin  
Vice-president/Tonal director  
Bigelow & Co., Inc.

Photo credit: Katherine Bigelow and David Chamberlin

## Steiner-Reck/Bigelow & Co., Inc.

Trinity Lutheran Seminary, Columbus, Ohio

HAUPTWERK	PEDAL
16' Quintadena (electro-mechanical action, 1–12)	16' Principal (electro-mechanical action)
8' Principal (1–8 fr Pedal 16')	16' Subbass (wood, electro-mechanical action)
8' Rohrflöte	8' Octave
4' Octave	8' Bordun (metal)
4' Spitzflöte	4' Choralbass
2 3/4' Nasat	IV Mixtur
2' Super Octave (new)	16' Posaune (1–12 new full-length copper resonators)
2' Flächflöte	8' Trompete
1 3/8' Terz	4' Rohrschalmei (formerly "Schalmei")
IV-VI Mixtur	Hauptwerk to Pedal
8' Trompete	Schwellwerk to Pedal
8' Krummhorn	Zimbelstern
Schwellwerk to Hauptwerk	
<b>SCHWELLWERK (enclosed)</b>	58/32 notes—AGO pedalboard.
8' Holzgedackt (1–8 fr Gemshorn)	Manual keys: ebony naturals, bone-plated ebony sharps.
8' Gemshorn (1–8 capped metal, cone-shaped caps)	Self-regulating mechanical key action, except as noted.
8' Gemshorn Celeste (TC)	Slider chests with electric stop action.
4' Principal (formerly "Viola")	128-level combination action with piston sequencer and USB port for backup and portable memory.
4' Traversflöte (formerly "Flöte")	Electrically operated swell shades.
2' Waldflöte (formerly "Ital. Principal")	2 manuals, 45 ranks.
III Aliquot (2 3/4', 1 3/8', 1 1/4')	
1 1/8' Quint	
III-IV Scharff	
16' Dulzian (new)	
8' Oboe	
Tremulant	



# Calendar

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

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

## UNITED STATES East of the Mississippi

### 15 FEBRUARY

**James Guyer**; Christ Church, Bradenton, FL 12:15 pm

### 16 FEBRUARY

**Jacob Reed**; Marquand Chapel, Yale Divinity School, New Haven, CT 2 pm  
Champaign Centennial High School Choir; St. Patrick's Cathedral, New York, NY 4 pm

**Sarah Stender**, harpsichord; St. John's Episcopal, Savannah, GA 11 am

**Stephen Tharp**; Rollins College, Winter Park, FL 7:30 pm

### 17 FEBRUARY

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

**Greg Zelek**, hymn sing; Overture Hall, Madison, WI 11 am

### 18 FEBRUARY

**Renée Anne Louprete**; St. Ignatius Loyola Catholic Church, New York, NY 3 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Christopher Houlihan**; St. Stephen's Episcopal, Millburn, NJ 4 pm

Mercersburg Academy Chorale; St. John's Episcopal, Hagerstown, MD 7 pm

**Ryan Hebert**; Washington National Cathedral, Washington, DC 5:15 pm

**Gail Archer**; Trinity Episcopal, Staunton, VA 5 pm

Clayton State Collegium Vocale; Cathedral of St. Philip, Atlanta, GA 3:15 pm concert; 4 pm Choral Evensong

**Monica Czausz**; Moorings Presbyterian, Naples, FL 4 pm

**Stephen Tharp**; St. John's Church, Tampa, FL 5 pm

**Todd Wilson**; Wabash College, Crawfordsville, IN 3 pm

**Christa Miller**; Loyola University, Chicago, IL 3 pm

Lenten Lessons & Carols; Mount Olive Lutheran, Minneapolis, MN 4 pm

**David Jenkins**; Como Park Lutheran, St. Paul, MN 4 pm

### 20 FEBRUARY

Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Kathrine Handford**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 21 FEBRUARY

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

**Michael Petrosh**; Morrison United Methodist, Leesburg, FL 12 noon

**Glenna Metcalf**; Calvary Episcopal, Louisville, KY 12:05 pm

**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 22 FEBRUARY

**Nicole Marane**, with narrator and percussion, Prokofiev, *Peter & the Wolf*; Peachtree Road United Methodist, Atlanta, GA 10 am

**Robert Edwards**; Christ Church, Bradenton, FL 12:15 pm

### 23 FEBRUARY

**Peter Richard Conte**, with flugelhorn; Longwood Gardens, Kennett Square, PA 8 pm

**Dexter Kennedy**; Emmanuel Episcopal, Chestertown, MD 7:30 pm

**Jack Mitchener**; St. Paul's Episcopal, Wilmington, NC 7:30 pm

**John Cummins & Michael Messina**; St. Paul's Episcopal, Greenville, NC 7:30 pm

Bach, *St. John Passion*; Cathedral of St. Philip, Atlanta, GA 7:30 pm

### 24 FEBRUARY

Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, CT 7:30 pm

**David Briggs**, silent film accompaniment; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Alan Morrison**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

Bach, *St. John Passion*; Roswell Presbyterian, Roswell, GA 4 pm

Bach organ works & Reformation cantatas; St. Luke's Episcopal, Evanston, IL 7 pm

**Gail Archer**; St. Procopius Abbey, Lisle, IL 7:30 pm

### 25 FEBRUARY

**Clara Gerdes**; Trinity Lutheran, Worcester, MA 4 pm

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm

**Christopher Lynch**; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

**Monica Czausz**; Advent Lutheran, Melbourne, FL 3 pm

**Craig Cramer**; Church of the Covenant, Cleveland, OH 4 pm

**Wesley Roberts**; St. Paul United Methodist, Louisville, KY 3 pm

Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

North Shore Choral Society; Regina Dominican High School, Wilmette, IL 3 pm

Lenten Evensong; Church of the Holy Comforter, Kenilworth, IL 5 pm

**Gregory Peterson**; Como Park Lutheran, St. Paul, MN 4 pm

### 26 FEBRUARY

**Stephen Tharp**, Dupré, *Stations of the Cross*; St. James's Church Madison Avenue, New York, NY 7 pm

**Andrea Handley**; Presbyterian Homes, Evanston, IL 1:30 pm

### 27 FEBRUARY

Students from the University of Alabama; Central Synagogue, New York, NY 12:30 pm

**Ivan Bosnar & Jacob Taylor**; Peachtree Road United Methodist, Atlanta, GA 7 pm

**Kevin Vaughn**; Campbellsville University, Campbellsville, KY 8 pm

**Timothy Strand**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 28 FEBRUARY

**David von Behren**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

**Cecily DeMarco**; The Pink Church, Pompano Beach, FL 12 noon

**David Bellows**; Morrison United Methodist, Leesburg, FL 12 noon

**Daniel Martin**; Calvary Episcopal, Louisville, KY 12:05 pm

**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 1 MARCH

**James Culver**; Christ Church, Bradenton, FL 12:15 pm

### 2 MARCH

TENET; St. Luke in the Fields Church, New York, NY 7 pm

**Greg Zelek**; Metropolitan Museum of Art, New York, NY 8 pm

**Joshua Stafford**; SUNY Buffalo, Buffalo, NY 7:30 pm

**The Chenaults**; The Pink Church, Pampano Beach, Florida 7:30 pm

## Bert Adams, FAGO

Park Ridge Presbyterian Church  
Park Ridge, IL

Pickle Piano / Johannus Midwest  
Bloomingdale, IL

## Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port

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

*Keith Bigger*



Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

## GAVIN BLACK

Princeton Early Keyboard Center

732/599-0392

www.pekc.org

## THOMAS BROWN

UNIVERSITY  
PRESBYTERIAN CHURCH

CHAPEL HILL, NORTH CAROLINA

ThomasBrownMusic.com

## DELBERT DISSELHORST

Professor Emeritus

University of Iowa-Iowa City

## STEVEN EGLER

Central Michigan University

School of Music

Mt. Pleasant, MI 48859

egler1s@cmich.edu

## Susan Goodson

Emanuel United Church of Christ  
Manchester, Michigan

A Professional Card in

## THE DIAPASON

For rates and digital specifications,

contact Jerome Butera

847/391-1045; jbutera@sgcmail.com

*Gail Archer*

**J.S. Bach – The Transcendent Genius**,  
the new CD from  
meyer-media.com



"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." –Lucid Culture

www.gailarcher.com

## PATRICK ALLEN

GRACE CHURCH

NEW YORK

## Michael J. Batcho

*Director of Music*

CATHEDRAL OF ST. JOHN

MILWAUKEE

## Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

## Byron L. Blackmore

Crown of Life Lutheran Church

Sun City West, Arizona

623/214-4903

## Carson Cooman

Composer and Concert Organist

Harvard University

www.carsoncooman.com

## Your professional card could appear here!

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

## JOHN FENSTERMAKER

TRINITY-BY-THE-COVE

NAPLES, FLORIDA

Norberto

## Guinaldo

His Music

See – Listen – Buy

www.GuinaldoPublications.com

## STEPHEN HAMILTON

recitalist–clinician–educator

www.stephenjonhamilton.com

## David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist

The University of Delaware ■ herman@udel.edu



VALPARAISO  
UNIVERSITY

## Lorraine Brugh, Ph.D.

*Professor of Music  
University Organist*

Valparaiso, Ind.

valpo.edu

219.464.5084

lorraine.brugh@valpo.edu



## WILL HEADLEE

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

## ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church  
New York, NY  
[www.andrewhenderson.net](http://www.andrewhenderson.net)

## RICHARD BARRICK HOSKINS

Director of Music & Organist  
St. Chrysostom's Church  
Chicago  
[richard@saintc.org](mailto:richard@saintc.org)

## KIM R. KASLING

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

## Gabriel Kney

ORGAN CONSULTANT  
[www.gabrielkney.com](http://www.gabrielkney.com)

## David Lowry

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

## Brian Jones

Director of Music Emeritus  
TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

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

## DAVID K. LAMB, D.MUS.

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



## Sue Mitchell-Wallace

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

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



## Marilyn Mason

Professor Emeritus - University of Michigan - Ann Arbor  
Professor of Organ for 67 years  
The University's longest-serving faculty member

## A two-inch Professional Card in THE DIAPASON

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

## PHILIP CROZIER

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

## LARRY PALMER

Harpichord - Organ  
Professor of Music, Emeritus  
SMU, Dallas, Texas  
Recitals - Lectures - Consultancies  
[lpalmer@smu.edu](mailto:lpalmer@smu.edu) + 214.350-3628

## Calendar

**Brendan Conner**; First Presbyterian, Evansville, IN 7 pm

### 3 MARCH

Polyhymnia; Church of St. Ignatius of Antioch, New York, NY 8 pm

### 4 MARCH

**Gail Archer**; St. Anthony of Padua Catholic Church, New Bedford, RI 4 pm

**Jacob Street**; St. John's Episcopal, West Hartford, CT 12:30 pm

**David Briggs**; Cathedral of St. John the Divine, New York, NY 5 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Adam Pearl**, harpsichord, Bach, *Goldberg Variations*; Princeton Seminary Chapel, Princeton, NJ 3 pm

**Bryan Holten**; Longwood Gardens, Kennett Square, PA 3 pm

**Scott Dettra**, with Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm

Mendelssohn, *Elijah*; Duke University, Durham, NC 4 pm

**Mark Paoe**; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

**Katelyn Emerson**; RiverCenter, Columbus, GA 4 pm

**Ahreum Han**; Christ Church, Bradenton, FL 4 pm

**Adam Brakel**; First Presbyterian, Naples, FL 4 pm

**Brenda Portman**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

**Richard Gray**; St. George's Episcopal, Nashville, TN 4:30 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

**Dean Billmeyer**, with orchestra, Guilman, *Symphonie I*; Bethel University, Arden Hills, MN 3 pm

### 5 MARCH

**Dale Krider**, masterclass; St. Mark's United Methodist, Easton, MD 7 pm

### 6 MARCH

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

**James Deaver**; Campbellsville University, Campbellsville, KY 12:20 pm

**Thomas Hamilton**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 7 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Hymn Festival; Christ Church, Easton, MD 4 pm

**Josiah Armes**; Morrison United Methodist, Leesburg, FL 12 noon

**Wesley Roberts**; Christ Church Cathedral, Bowling Green, KY 12 noon

**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

### 8 MARCH

Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm

**Glen Olsen**; Christ Church, Bradenton, FL 12:15 pm

### 9 MARCH

**David Hurd**; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

**Benjamin Sheen**; Calvary Episcopal, Pittsburgh, PA 7:30 pm

**Katelyn Emerson**; River Road Church, Baptist, Richmond, VA 7:30 pm

**Todd Wilson**, with Naples Philharmonic, Saint-Saëns, *Symphonie III*; Artis Naples, Naples, FL 8 pm

### 10 MARCH

Fauré, *Requiem*; St. John's Episcopal, West Hartford, CT 4 pm

**Isabelle Demers**; Abingdon Episcopal, White Marsh, VA 5 pm

**Todd Wilson**, with Naples Philharmonic, Saint-Saëns, *Symphonie III*; Artis Naples, Naples, FL 8 pm

Bella Voce Camerata; St. Luke's Episcopal, Evanston, IL 7:30 pm

**Rachel Kresha & Brian Kapp**; Sacred Heart Music Center, Duluth, MN 2 pm

### 11 MARCH

**Mark Steinbach**; Brown University, Providence, RI 4 pm

Fauré, *Requiem*; St. Paul's on-the-Green Episcopal, Norwalk, CT 4 pm

Dessoff Choirs; Basilica of St. Patrick's Old Cathedral, New York, NY 4 pm

**Joseph Ripka**; Cathedral of St. John the Divine, New York, NY 5 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

**Anthony Williams**; Washington National Cathedral, Washington, DC 5:15 pm

**Michael Hey**; Kennedy Center, Washington, DC 7:30 pm

**Christopher Young**; Trinity Lutheran, Newport News, VA 4 pm

**Jeremy McElroy**; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

**Greg Zelek**; Prince of Peace Lutheran, Largo, FL 4 pm

**Simon Thomas Jacobs**; Episcopal Church of the Good Shepherd, Lexington, KY 4:30 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

**Kola Owolabi**; Cathedral Church of St. Paul, Detroit, MI 5:30 pm

### 13 MARCH

**Rhonda Sider Edgington**; Central Synagogue, New York, NY 12:30 pm

**Jonathan Ryan**; Moorings Park, Naples, FL 7:30 pm

**Paul Barte**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

### 14 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

**Steven Williams**; The Pink Church, Pampano Beach, Florida 12 noon

**Shaw Dawson**; Calvary Episcopal, Louisville, KY 12:05 pm

**Stephen Tharp**; St. Luke's Episcopal, Evanston, IL 7 pm

### 15 MARCH

**Nancy Siebecker**; Christ Church, Bradenton, FL 12:15 pm

**HyoJin Moon & Dean Robinson**; First Baptist, Ann Arbor, MI 12:15 pm

### 16 MARCH

Erwin High School Chorus; St. Patrick's Cathedral, New York, NY 4 pm

**Maxine Thévenot**; Emmanuel Episcopal, Chestertown, MD 7:30 pm

**Katherine Johnson**; St. Paul's Episcopal, Greenville, NC 7:30 pm

### 17 MARCH

**Simon Thomas Jacobs**, masterclass; Bower Chapel, Naples, FL 4 pm

### 18 MARCH

**Renée Anne Louprette**; College of the Holy Cross, Worcester, MA 3 pm

**Paolo Bougeat**; Brown University, Providence, RI 4 pm

**Benjamin Sheen**; Cathedral of St. John the Divine, New York, NY 5 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Chelsea Chen**; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

**Neil Harmon**; Longwood Gardens, Kennett Square, PA 1 pm

**Alan Morrison**; Ursinus College, Collegeville, PA 4 pm


**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm

**Scott Atchison & Zachary Fritsch-Hemenway**; Peachtree Road United Methodist, Atlanta, GA 7 pm

**Michael Bahmann & Paul Cienniwa**, harpsichord, Bach, *Art of the Fugue*; St. Paul's Episcopal, Delray Beach, FL 3 pm

**Simon Thomas Jacobs**; First Presbyterian, Naples, FL 4 pm

**Joshua Stafford**; Holy Trinity Episcopal, Gainesville, FL 4 pm



**A gift subscription to**  
**THE DIAPASON**

The perfect gift for

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

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

For information, contact Ebony Fendley, 847/391-1028; [efendley@sgcmail.com](mailto:efendley@sgcmail.com). Or visit [www.thediapason.com](http://www.thediapason.com) and click "subscribe."

\$42 one year USA; \$35 one year digital; \$20 one year student



## Calendar

**Henry Glass**; St. Michael & All Angels Episcopal, Sanibel, FL 6 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

**Jonathan Oblander**; Loyola University, Chicago, IL 3 pm

Music Institute of Chicago Choral, Mozart, *Mass in c*; Nichols Concert Hall, Evanston, IL 3 pm

**Karen Beaumont**; St. John's Lutheran, Milwaukee, WI 2 pm

19 MARCH

**David Schrader**; Presbyterian Homes, Evanston, IL 1:30 pm

20 MARCH

Choir concert; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Stephen Tharp**; First Presbyterian, Waynesboro, VA 7 pm

**Bryan Dunnewald**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

21 MARCH

Choir concert, works of Bach; St. Ignatius Loyola Catholic Church, New York, NY 8 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Bellarmino University Schola Cantorum; Calvary Episcopal, Louisville, KY 12:05 pm

**Wolfgang Rüksam**; Valparaiso University, Valparaiso, IN 7:30 pm

**Christine Kraemer**; St. Luke's Episcopal, Evanston, IL 11:30 am

22 MARCH

Brahms, *German Requiem*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

Manhattan School of Music choirs and orchestra; Riverside Church, New York, NY 7:30 pm

**James Walton**; Christ Church, Bradenton, FL 12:15 pm

23 MARCH

Herndon High School Choir; St. Patrick's Cathedral, New York, NY 1:30 pm

Hopkins High School Choir; St. Patrick's Cathedral, New York, NY 4 pm

**David Higgs**; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

**Monty Bennett**; Holy Trinity Lutheran, Kingsport, TN 7 pm

**Martin Jean**; Second Presbyterian, Indianapolis, IN 7:30 pm

24 MARCH

Bach, *St. Mark Passion*; Trinity Lutheran, Worcester, MA 7:30 pm

TENET; St. Vincent Ferrer Catholic Church, New York, NY 8 pm

25 MARCH

CONCORA, Bach, *St. Matthew Passion*; Immanuel Congregational, Hartford, CT 4 pm

Bach, *St. Matthew Passion*; Madison Avenue Presbyterian, New York, NY 3 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

**Nathan Laube**; First Presbyterian, Allentown, PA 3 pm

**Robert Parkins**; Duke University Chapel, Durham, NC 5 pm

Choir concert; Cathedral Church of St. Paul, Detroit, MI 4 pm

Bach, *St. John Passion*; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

26 MARCH

**Benjamin Sheen**; St. Thomas Church, Fifth Avenue, New York, NY 7 pm

27 MARCH

Students of St. Olaf College; Central Synagogue, New York, NY 12:30 pm

**Daniel Hyde**; St. Thomas Church, Fifth Avenue, New York, NY 7 pm

30 MARCH

Tenebrae; Duke University Chapel, Durham, NC 7:30 pm

UNITED STATES

West of the Mississippi

16 FEBRUARY

**Isabelle Demers**; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

**Mark Brombaugh**; Christ Episcopal, Tacoma, WA 12:10 pm

**John Wright**; St. Margaret's Episcopal, Palm Desert, CA 12 noon

18 FEBRUARY

Lenten Lessons & Carols; Mount Olive Lutheran, Minneapolis, MN 4 pm

**Jeannine Jordan**, with media artist; Woodburn United Methodist, Woodburn, OR 3 pm

**Randal Harlow**; First Congregational, Los Angeles, CA 4 pm

**Caroline Robinson**; St. James's Episcopal, Los Angeles, CA 6 pm

**Peter Richard Conte & Andrew Ennis**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

20 FEBRUARY

**Stefan Engels**; Southern Methodist University, Dallas, TX 7:30 pm

**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

**STEPHEN G. SCHAEFFER**

Recitals – Consultations

Director of Music Emeritus  
Cathedral Church of the Advent  
Birmingham, Alabama

**Jeffrey Schreff, Ed.D.**

Organist – Teacher – Consultant

Sulphur Public Schools, Sulphur, OK  
First Presbyterian Church, Grand Prairie, Texas  
jeffreyschreff@att.net

**ROBERT L. SIMPSON**

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

**Joe Utterback**

www.jazzmuze.com  
203 386 9992

**KEVIN WALTERS**

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

**Alan G Woolley PhD**  
Musical Instrument Research  
Edinburgh  
awoolley@ph.ed.ac.uk

**DIAPASON Student Rate**

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

**A two-inch Professional Card in THE DIAPASON**

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

**Artist Spotlights**

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



**LEON NELSON**

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

**ANDREW SCHAEFFER, M.MUS**

First United Methodist Church  
Edmond, Oklahoma

andrew@fumedmond.org  
Recitals — Hymn Festivals

**A one-inch Professional Card in THE DIAPASON**

For information on rates and specifications,

contact Jerome Butera:  
jbutera@sgcmail.com 608/634-6253

**STEPHEN SCHNURR**

Saint Paul Catholic Church  
Valparaiso, Indiana

**MARK STEINBACH**  
BROWN UNIVERSITY

**DAVID WAGNER**

DMA  
www.davidwagnerorganist.com

**KARL WATSON**

SAINT LUKE'S  
METUCHEN

**RONALD WYATT**

Trinity Church  
Galveston

**A one-inch Professional Card in THE DIAPASON**

For information on rates and specifications,

contact Jerome Butera:  
jbutera@sgcmail.com 608/634-6253

**Your professional card could appear here!**

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

AMERICAN PUBLIC MEDIA

**Pipedreams** CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

**FEBRUARY 2018**

**1806 - The Eastman Kids at Sacred Heart Cathedral** . . . more exceptional student performances from a Pipedreams Live! weekend at the Eastman School in Rochester, New York.

**1807 - Longwood Laurels** . . . prizewinners perform during the 2016 Longwood International Organ Competition.

**1808 - Houston AGO 2016 (I)** . . . performances from the 2016 national convention of the American Guild of Organists in Houston, TX.

**1809 - Organ And** . . . a program of repertoire in which the pipe organ engages diverse instrumental colleagues in conversation.

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](http://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](http://apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO



# Calendar

21 FEBRUARY

**Jeffrey Daehn**; First Presbyterian, Rochester, MN 12:15 pm  
**David Hatt**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:50 pm

23 FEBRUARY

**Erik Goldstrom**; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm

25 FEBRUARY

Hymnus Angelicus Choir; Gethsemane Lutheran, Hopkins, MN 4 pm  
 Choral Evensong; Trinity Episcopal Cathedral, Phoenix, AZ 4 pm  
**Frederick Burgomaster**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Isabelle Demers**; Neighborhood Church, Palos Verdes Estates, CA 4 pm  
 Choral Compline; St. James's Episcopal, Los Angeles, CA 7:30 pm

28 FEBRUARY

**Sebastian Modarelli**; First Presbyterian, Rochester, MN 12:15 pm

2 MARCH

**Jillian Gardner**; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm  
**Philip Hoch**; St. Margaret's Episcopal, Palm Desert, CA 12 noon

4 MARCH

**Jeannine Jordan**, with media artist; St. Paul's Lutheran, Des Peres, MO 7 pm  
**Isabelle Demers**; Gold Canyon United Methodist, Phoenix, AZ 2 pm  
**Iain Quinn**; Pacific Lutheran University, Tacoma, WA 3 pm  
**Jillian Gardner**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

7 MARCH

**Lois Marsh**; First Presbyterian, Rochester, MN 12:15 pm

8 MARCH

**Geoff Olson**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

9 MARCH

**Herndon Spillman**; University of Iowa, Iowa City, IA 7:30 pm  
**Douglas Leightenheimer**; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm

11 MARCH

**Lola Wolf**; St. Benedict Monastery, St. Joseph, MN 2 pm  
 Dupré, *Stations of the Cross*; Trinity Episcopal Cathedral, Phoenix, AZ 4 pm  
**Chelsea Chen**; La Jolla Presbyterian, La Jolla, CA 4 pm  
**Gail Archer**; Anchorage Lutheran Church, Anchorage, AK 4 pm

14 MARCH

**Cheri Benson**; First Presbyterian, Rochester, MN 12:15 pm

16 MARCH

**Guy Whatley**; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm  
**Brett Oliver**; Christ Episcopal, Tacoma, WA 12:10 pm

18 MARCH

**Ryan Mueller**; Our Lady of Good Counsel Chapel, Mankato, MN 2 pm  
 Stainer, *The Crucifixion*; Church of the Holy Family, St. Louis Park, MN 3 pm  
**Angela Kraft Cross**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 MARCH

**Paul Kosower**; First Presbyterian, Rochester, MN 12:15 pm

23 MARCH

**Karen Taylor**; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm

**Fred Swann**; St. Margaret's Episcopal, Palm Desert, CA 12 noon

**John Walker**; Campbell United Methodist, Campbell, CA 7:30 pm

24 MARCH

**John Walker**, workshop; First United Methodist, Palo Alto, CA 4:30 pm

25 MARCH

Choral Vespers; Gethsemane Lutheran, Hopkins, MN 4 pm  
**Philip Manwell**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

## INTERNATIONAL

15 FEBRUARY

**Andrés Cea Galán**; Cathedral, Oaxaca, Mexico 8 pm

16 FEBRUARY

**Jan Willem Jansen**; San Matías Jalatlaco, Oaxaca, Mexico 8 pm

17 FEBRUARY

**Darius Battiwalla**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

18 FEBRUARY

**Andrew Furniss**; Methodist Central Hall, London, UK 3 pm  
**Paul Carr**; St. Paul's Cathedral, London, UK 4:45 pm  
**Peter Holder**; Westminster Abbey, London, UK 5:45 pm  
**Raúl Prieto Ramírez**; Westminster United Church, Winnipeg, Manitoba, Canada 2:30 pm  
**Edward Norman**, with oboe; Ryerson United Church, Vancouver, BC, Canada 3 pm  
**Jan Willem Jansen**; San Jerónimo, Tlacoahuaya, Mexico 11 am  
**Andrés Cea Galán**; Santa María Tlacolula, Tlacoahuaya, Mexico 6 pm

20 FEBRUARY

**Greg Morris**; St. George's, Hanover Square, London, UK 1:10 pm

21 FEBRUARY

**Johannes Trümpler**; Kathedrale, Dresden, Germany 8 pm

24 FEBRUARY

**Sarah Kim**; Bloomsbury Central Baptist, London, UK 4 pm  
**Peter Holder & Simon Johnson**; St. Albans Cathedral, St. Albans, UK 5:30 pm

25 FEBRUARY

**Benjamin Sheen**; Westminster Abbey, London, UK 5:45 pm

27 FEBRUARY

**Simon Williams**; Grosvenor Chapel, London, UK 1:10 pm

28 FEBRUARY

**Thomas Lennartz**; Frauenkirche, Dresden, Germany 8 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm

4 MARCH

**Greg Morris**; Marylebone Parish Church, London, UK 4 pm

7 MARCH

**Jens Wollenschäger**; Kreuzkirche, Dresden, Germany 8 pm

10 MARCH

**Christophe Mantoux**; St. Gervais, Paris, France 4 pm  
 Ex Cathedra; Cathedral, Birmingham, UK 5 pm

11 MARCH

**Nathan Laube**; Maison Symphonique de Montreal, Montreal, QC, Canada 2:30 pm

14 MARCH

**David Franke**; Kathedrale, Dresden, Germany 8 pm

17 MARCH

**Thomas Trotter**; Bloomsbury Central Baptist, London, UK 4 pm

18 MARCH

**Gail Archer**; Basilica of Santa Maria, Igualada, Spain 8 pm

21 MARCH

**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm

24 MARCH

**James Johnstone**; St. Albans Cathedral, St. Albans, UK 5:30 pm

28 MARCH

**Johannes Trümpler**; Kulturpalast, Dresden, Germany 8 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm

30 MARCH

Ex Cathedra, Bach, *St. Matthew Passion*; Symphony Hall, Birmingham, UK 2 pm

**AB PIPE ORGAN SERVICE**  
 QUALITY - INTEGRITY - EXPERIENCE  
 Complete Pipe Organ Service, Restoration, Additions, and Custom Instruments  
[www.abpipes.com](http://www.abpipes.com)  
 (844) 722-7473


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

**BIGELOW & Co.**  
 ORGAN BUILDERS  
 801-756-5777  
[www.bigeloworgans.com](http://www.bigeloworgans.com)

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

Member Firm: The Associated Pipe Organ Builders of America  
**RANDALL DYER & ASSOCIATES, INC.**  
 PIPE ORGANS OF QUALITY AND DISTINCTION  
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539  
[randalldyer@bellsouth.net](mailto:randalldyer@bellsouth.net) • [www.rdyerorgans.com](http://www.rdyerorgans.com)

**The Organ Clearing House**  
 PO Box 290786  
 Charlestown, MA 02129  
 Ph: 617.688.9290  
[www.organclearinghouse.com](http://www.organclearinghouse.com)

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

**LAUCK PIPE ORGAN CO.**  
 92 - 24th Street  
 Otsego, Michigan 49078  
 Ph: 269/694-4500  
[k.reed.com.krr@att.net](mailto:k.reed.com.krr@att.net)

PIPE ORGAN BUILDERS - EST. 1877  
**SCHOENSTEIN**  
 SAN FRANCISCO  
[www.schoenstein.com](http://www.schoenstein.com) - (707) 747-5858

Visit The Diapason website: [www.TheDiapason.com](http://www.TheDiapason.com)  
 Like The Diapason on Facebook:  
[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)

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





KRISTIAN ERICH BAUER-ROWE, Old West Church, Boston, MA, August 1: *Prelude and Fugue in D*, BWV 532, Bach; *Fantaisie (L'orgue mystique XV, Laetare Sunday)*, Tourmemire; Choral (*Symphonie X*, op. 73), Widor; *Variations on Weinen, Klagen, Sorgen, Zagen*, Liszt.

STEPHANIE BURGOYNE, St. Paul's Anglican Church, Stratford, ON, Canada, August 29: *Praeludium (Sonata No. 2)*, Yon; *Adagio*, Mozart; *Toccata (Sonata No. 1)*, Becker; *Melodia (12 Stücke für die Orgel)*, op. 59, no. 11, Reger; *Variates en Fuga*, Mudge.

CHELSEA CHEN, Chapel of Our Lady of Good Counsel, Mankato, MN, August 8: *Sinfonietta*, Gjeilo; *Prelude, Adagio, and Variations on Veni Creator*, op. 4, Duruflé; *Cantilène (Suite Brève)*, Langlais; *Chorale-Prelude on Bethold*, Mountain of Youth (*Taiwanese Suite*), Chen; God with Hidden Majesty, *Lobe den Herren (Lobe den Herren)*, Niedermaier; *Finale (Symphonie III)*, Saint-Saëns, transcr. Briggs.

KEN COWAN, with Lisa Shihoten, violin, Angela Grundstad and Kim Sueoka, sopranos, Linda Kachelmeier and Clara Osowski, altos, Cathedral of St. Paul, St. Paul, MN, August 6: *Rákóczi March*, Berlioz, transcr. Baker, after Liszt/Horowitz; *Fantaisie-Choral No. 1 in D-flat*, Whitlock; *Prelude and Fugue in G*, Martin; *Wotan's Farewell and Magic Fire Music (Die Walküre)*, Wagner, transcr. Lemare; *Étude-Caprice: Beelzebub's Laugh*, op. 66, Laurin; *Fuge, Kanzone, und Epilog (Dritte Sinfonische Kanzone)*, op. 85, no. 3, Karg-Elert; *Variations sur un vieux Noël*, op. 20, Dupré.

PHILIP CROZIER, Klosterkirche, Rid-dagshausen, Germany, July 30: *Air, Gavotte, Wesley*; *Trio Sonata in c*, BWV 526, Bach; *Epigrams*, Kodály; *Kyrie (Messe Double, Livre d'Orgue de Montréal)*, anonymous; *Praeludium in e*, BuxWV 143, Buxtehude; *Partite diverse sopra De Lofzang van Maria*, Post; *Hommage*, Bédard; *A Mighty Fortress Is Our God*, op. 69, no. 10, Peeters.

GREGORY CROWELL, St. Wendelin Catholic Church, Luxemburg, MN, August 9: *Voluntary*, Berg; *Andantino*, Volckmar; *Prayer*, Grieg, transcr. Crowell; *Wardie's*

*Dump*, Woodman; *Canzona*, Krieger; *My Laidye Nevells Grownde*, Byrd.

MONICA CZAUSZ, St. Boniface Catholic Church, Cold Spring, MN, August 9: *Pas-sacaglia on a Theme by Dunstable*, Weaver; *Dialogue of the Mockingbirds (Three Short Studies)*, op. 68, Laurin; *Blithely Breezing Along (Baronian Suite)*, Paulus; *Stèle pour un enfant défunt (Triptych)*, op. 58, Vierne; *Alle-gro, Chorale, and Fugue in D*, Mendelssohn; *Phantaisie über den Choral Wachtet auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

ISAAC DREWES, St. George's Catholic Church, West Newton Township, MN, August 8: *Fantasy for Organ*, Sul yok; *Scherzo (Sym-phony No. 1)*, op. 36, Laurin; *Jesus Calls Us O'er the Tumult (Gospel Preludes, Book 2)*, Bolcom; *Prelude on Veni Creator Spiritus*, Larsen; *Epilogue*, Willan.

RHONDA SIDER EDGINGTON, First Baptist Church, Hudson, WI, August 5: *MIDDLEBURY and FOUNDATION (An American Hymn Tune Sampler)*, Sanders; *Six Variations on a Ground Bass*, Sandresky; *Prelude on an Old Folk Tune, The Fair Hills of Éire, O, Beach*; *Preamble and Final (Suite for an Old Tracker Organ)*, Guinaldo; *Andante (First Organ Sonata in F)*, op. 5, Dayas; *Scherzetto (Twelve Short Pieces)*, op. 43, Laurin; *Four Short Pieces for Manuals*, Pinkham; *Planctus II (Piccoli fiori musicali)*, Cooman; *Toccata (Seven Compositions)*, op. 71, Fletcher.

CHRISTOPHER HOULIHAN, Court Street United Methodist Church, Lynchburg, VA, June 18: *Fantasia and Fugue in g*, BWV 542, Bach; *Ludus*, Lash; *Andantino (String Quartet)*, Debussy, transcr. Guilman; *Trans-ports de joie (L'Ascension)*, Messiaen; *Suite*, op. 5, Duruflé.

RACHEL LAURIN, Cathedral of St. Hyacinthe the Confessor, St. Hyacinthe, QC, Canada, July 7: *Fugue (Sonata III)*, Daveluy; *Praeludium in d*, BuxWV 139, Buxtehude; *Andante sostenuto (Symphonie gothique)*, op. 70, Widor; *Fugue chromatique sur un Thème original (Twelve Short Pieces, vol. 4)*, op. 68, Laurin; *Toccata Exultate Deo*, Leclerc; *Fantaisie in A (Trois Pièces, M. 35)*, Franck; *Labyrinth IV*, op. 818, Cabena; *The Flight of the*

*Hummingbird (Three Short Studies)*, op. 68, *Finale*, op. 78, Laurin.

RENÉE ANNE LOUPRETTE, Abbaye St.-Benôit-du-Lac, St.-Benôit-du-Lac, QC, Canada, July 7: *Kyrie, Gott heiliger Geist*, BWV 671, *Vater unser in Himmelreich*, BWV 682, Bach; *Pange lingua en taille à 4*, *Fugue à 5*, *Récit du chant de l'Hymne précédent (Livre d'orgue)*, de Grigny; *Intermezzo, Moto perpetuo, Fugue triangulaire (Douzes courtes Pièces)*, op. 43, vol. 1, Laurin; *Mytò*, Wammes; *Crucifixus (Mass in b)*, Bach, transcr. Bouvard; *Variations über den basso continuo der ersten Satzes der Kantata Weinen, Kleinen, Sorgen, Sagen und des Crucifixus der h-moll-Messe von Johann Sebastian Bach*, S. 139, Liszt.

ALEXANDER PATTAVINA, Old West Church, Boston, MA, July 11: *Prelude and Fugue in C*, BWV 547, *Schmücke dich, o liebe Seele*, BWV 654 Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Prelude and Fugue in a*, BWV 543, Bach.

MATTHEW PHELPS, Christ Church Cathedral, Cincinnati, OH, July 12: *Prelude in b*, BWV 544i, Bach; *Fantasy on the Alleluia Chant for Easter Day*, Benoit; *St. Francis of Assisi Preaching to the Birds*, Liszt, transcr. Saint-Saëns; *Festival Toccata*, Whitlock.

CHERRY RHODES, Église Ss.-Anges de Lachine, Lachine, QC, July 4: *Lor qu'en la saison qu'ai jaule (Variations sur un Noël bourguignon)*, Fleury; *Combat de la mort et de la vie (Les Corps glorieux)*, Messiaen; *Deuxième Légende (Douze Pièces)*, op. 7, Bonnet; *Impromptu (Pièces de fantaisie, Troisième suite)*, op. 54, Vierne; *Chorale, Diferencias, and Glöses on Puer natus in Bethlehem*, Walter.

JEAN-BAPTISTE ROBIN, McGill University, Montréal, QC, Canada, July 5: *Plein jeu, Tierce en taille, Basse de trompette, Trio, Fond d'orgue (Suite du premier ton)*, Marchand; *Passacaille d'Arnide en Rondeau*, Lully, transcr. Robin; *Capriccio sopra il Cucu*, Kerll; *Pièce d'Orgue*, BWV 572, Bach; *Ciel éternel, Veni Creator en taille à 5*, Flamboiemment, *Fugue à 5*, Au-delà, *Duo, Le temps qui danse, Dialogue sur les grands jeux (Cinq versets sur le Veni Creator)*, Robin, and (*Hymne Veni Creator*), de Grigny.

NAOMI ROWLEY, First Congregational Church UCC, Appleton, WI, July 19: *Fantaisie on Ein feste Burg ist unser Gott*, Zwart; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Fugue on Vom Himmel hoch da komm' ich her*, Pachelbel; *Lobe den Herren*, Drischner; *Variations sur Herzlich tut mich verlangen*, Bédard; *Toccata on Nun danket alle Gott*, Hovland.

JOSEPH RUSSELL, St. Patrick's Cathedral, New York, NY, July 16: *Prelude and Fugue in E*, BWV 566, Bach; *Scherzo*, Adagio, *Finale (Symphonie III in f-sharp)*, op. 28, Vierne.

JOHN SCHWANDT, Mount Olive Lutheran Church, Minneapolis, MN, August 7: *Fantasy on the 8th Tone*, Cornet; *Aria*, Loeillet; *Choral II in b*, Franck; *Wachtet auf, ruft uns die Stimme, Sellenbräutigam, Wie schön leuchtet der Morgenstern*, Manz; *O Ewigkeit, du Donnerwort*, Schmidt; *Toccata*, Monnikendam.

NICOLE SIMENTAL, Jehovah Lutheran Church, St. Paul, MN, August 10: *Toccata in F*, BuxWV 156, Buxtehude; *Jesus Christus unser Heiland*, BWV 688, Bach; *Schmücke dich, O liebe Seele*, op. 122, no. 5, Brahms; *Variations sur un theme de Clément Janequin*, Alain; *Toccata*, Near.

MARK STEINBACH, Cathedral, Dresden, Germany, July 24: *Nun komm, der Heiden Heiland*, Heiller; *Prelude and Fugue in e*, BWV 548, Bach; *Missing Absence*, Lu; *Passacaglia in c*, Heiller; *Dance No. 4*, Glass.

DAVID VON BEHREN, Old West Church, Boston, MA, July 25: *Allegro e deciso (Evocation)*, op. 37, Dupré; *Trio Sonata in C*, BWV 529, Bach; *Toccata (Variations on The Old Hundredth)*, Bédard; *Adagio (Six Studies)*, op. 56, Schumann; *Allegro (Symphonie VI in g)*, op. 42, no. 2, Widor.

JAMES WELCH, Mount Angel Abbey, St. Benedict, Oregon, July 26: *Prelude and Fugue in D*, BWV 532, *Canonic Variations on Vom Himmel hoch*, BWV 769, Bach; *Blessed Assurance*, Hebble; *Con moto maestoso (Sonata III)*, op. 65, no. 3, Mendelssohn; *Allegro (Concerto in C)*, BWV 594, *Fugue in g*, BWV 578, Bach; *Sonata in D*, Carvalho; *Wonderful Words of Life*, Wood; *Introduction and Pas-sacaglia*, Reger.



bedient  
pipe organ company

bedientorgan.com



Milnar Organ Company

New Instruments—Used Pipes—Restorations  
3165 Hill Road, Eagleville, TN 37660  
www.milnarorgan.com



PATRICK J. MURPHY & ASSOCIATES, INC.  
ORGAN BUILDERS

610-970-9817 • [pjmorgans.com](http://pjmorgans.com)  
[pjm@pjmorgans.com](mailto:pjm@pjmorgans.com)

**M. P. Rathke, Inc.**  
Pipe Organ Builders

Post Office Box 389  
Spiceland, Indiana 47385 U.S.A.  
Tel. 317-903-8816 Fax 765-529-1284  
[www.rathkepipeorgans.com](http://www.rathkepipeorgans.com)

Check your listing in

**THE DIAPASON Resource Directory**

If changes are needed in your listing, contact Jerome Butera  
608/634-6253  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**DIAPASON Student Rate**

**WOW!** \$20 one year  
847/954-7989  
[sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)



Parkey ORGAN BUILDERS

New Instruments | RESTORATION & DESIGN  
770.368.3216 • DULUTH, GA • [www.parkeyorgans.com](http://www.parkeyorgans.com)


sound INSPIRATION

Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training

[www.riedelassociates.com](http://www.riedelassociates.com) • (414) 771-8966  
email: [consult@riedelassociates.com](mailto:consult@riedelassociates.com)  
819 NORTH CASS STREET • MILWAUKEE, WI 53202

**RIEDEL**  
hear the difference.

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



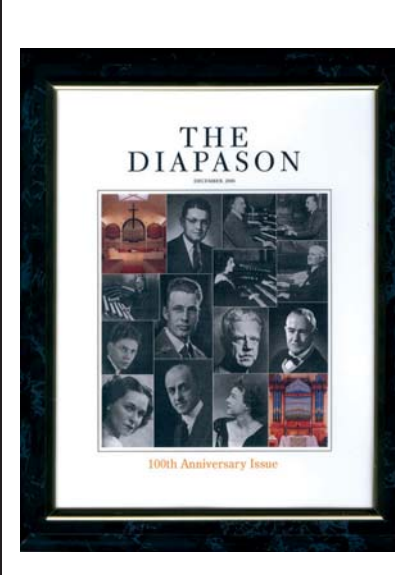
Include pictures with your classified ads on our website.

**WWW.THEDIAPASON.COM**

Contact Jerome Butera for details.  
608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Own a piece of history!**

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



Building websites for tomorrow



MEDIAPRESS STUDIOS  
An affiliate of Soranton Gillette Communications

Content Strategy Custom Coding  
E-Commerce SEO Training

Want to know more?  
[www.mediapressstudios.com](http://www.mediapressstudios.com) or  
e-mail [sales@mediapressstudios.com](mailto:sales@mediapressstudios.com)



# Classified Advertising

## POSITIONS AVAILABLE

**Organ/Accompanist Position.** Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's Northwest Suburbs) is seeking an organist/accompanist. This position is part-time and would include one Sunday morning service and a weekly choir rehearsal. If interested please send a resume and cover letter to the Director of Music at mikenelson71@comcast.net.

**Wanted: Organists visiting Maui.** Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians and visiting artists. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

## PUBLICATIONS / RECORDINGS

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

**Prelude on "Divinum Mysterium"** by Frederick Candlyn. His most beautiful piece is an absolutely gorgeous and playable arrangement of "Of the Father's Love Begotten" that captures the beauty of the chant melody. If you don't have this, get it now! michaelmusicsservice.com 704/567-1066.

## PUBLICATIONS / RECORDINGS

**World Library Publications:** *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

**Organs of Oberlin** chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit [www.organsofoberlin.com](http://www.organsofoberlin.com).

**Organa Europae calendars** featuring famous pipe organs of Europe; years 1969 to 1977. \$10.00 each. 219/662-0677, rzahora@att.net.

**From Fruhauf Music Publications:** a complimentary online posting of two sample pages from *Free Harmonizations of Hymn Tunes*, Volumes 1 and 2. Featured for Lent—and all seasons—are two verse settings of *Rock of Ages*. Please visit [www.frumuspub.net](http://www.frumuspub.net) to access the PDF file, posted on FMP's home page Bulletin Board.

## PUBLICATIONS / RECORDINGS

**The OHS 2018 Calendar** celebrates the 63rd Annual Convention of the OHS—Rochester, New York, July 29 to August 3, 2018—showcasing a diverse collection of American and European organs from the 18th to 21st centuries. This calendar is filled with photographs by Len Levasseur, ranging from the Baroque splendor of both the "Craighead-Saunders Organ"—a process-reconstruction of a 1776 A. G. Casparini organ—and an original 18th-century Italian Baroque organ to the subdued polychroming of two late 19th-century Hooks and an early 20th-century New York builder C. E. Morey. Also included is the massive carved case of the 2008 Fritts at Sacred Heart Cathedral, referencing Dutch Renaissance models; the extravagant conservatory of the George Eastman Museum and its signature 4-manual Aeolian console; and modernist designs of the Organ Reform Movement represented by Holtkamp and Schlicker. Additional features include the neo-historical cases from C.B. Fisk and Taylor & Boody, as well as the Apollonian restraint and grace of Hope-Jones Organ Co. Opus 2 at First Universalist Church. Nathan Laube's article provides a snapshot of the offerings—organological and otherwise—that conventioners can expect to discover in Rochester and its surroundings. The Calendar highlights U. S. Holidays and the major dates of the Christian and Jewish year. Member price: \$14.99; non-member price: \$19.99. For information: [organhistoricalsociety.org](http://organhistoricalsociety.org).

**The new Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

## PUBLICATIONS / RECORDINGS

**Ed Nowak**, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit [ednowakmusic.com](http://ednowakmusic.com).

**Rheinberger Organ Sonatas, Vol. 5.** Bruce Stevens plays three 19th-century American organs. Sonatas No. 7 in F minor, op. 127; No. 9 in B minor, op. 142; No. 13 in E-flat, op. 161. The organs are: 1860 E. & G. G. Hook 3m, op. 288, St. John's Church, Bangor, Maine; 1898 Geo. Jardine & Son, op. 1248, St. Peter's Church, Haverstraw, New York; 1868 E. & G. G. Hook 3m, op. 472, Christ Episcopal Church, Charlottesville, Virginia, relocated in 2012 by Andover Organ Co. Raven OAR-993 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

**Pipe Organs of the Keweenaw** by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

## PIPE ORGANS FOR SALE

**Circa 1860 Pfeffer eight-rank organ**, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com).



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**GLÜCK**  
*pipe organs*

Sebastian M. Glück,  
Artistic and Tonal Director

170 Park Row, Suite 20A  
New York, NY 10038

[www.glucknewyork.com](http://www.glucknewyork.com) 212.608.5651

**For Sale: This Space**  
**For advertising information contact:**  
**THE DIAPASON**  
**608/634-6253 voice**  
**jbutera@sgcmail.com e-mail**

**Attention Organbuilders**  
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of THE DIAPASON to a friend!  
Contact THE DIAPASON at 608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)




**Andover**  
*Fine Mechanical Action Organs*

Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)


For Pipe Organ Parts:  
**arndtorgansupply.com**  
Or send for our CD-ROM catalog  
**Arndt Organ Supply Company**  
1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215



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


**MULLER**  
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013  
800.543.0167 | [WWW.MULLERPIPEORGAN.COM](http://WWW.MULLERPIPEORGAN.COM)



**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS  
P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
[www.nicholsandsimpson.com](http://www.nicholsandsimpson.com)  
C. JOSEPH NICHOLS WAYNE E. SIMPSON III

**PEEBLES-HERZOG, INC.**  
50 Hayden Ave.  
Columbus, Ohio 43222  
Ph: 614/279-2211 • 800/769-PIPE  
[www.peeblesherzog.com](http://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](mailto:royredman@redmanpipeorgans.com)



**Reuter**  
785.843.2622 [reuterorgan.com](http://reuterorgan.com)

**THE DIAPASON** 3030 W. Salt Creek Lane ph 847/954-7989  
Suite 201 fax 847/390-0408  
Arlington Heights, IL 60005 e-mail [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)



**PIPE ORGANS FOR SALE**

**43-rank Casavant-Létourneau pipe organ** for sale with 10-year warranty: \$839,000. Orgues Létourneau is offering a 43-stop pipe organ rebuilt to like-new condition for US\$839,000. The core is Casavant's Opus 2295 from 1955 with electro-pneumatic wind chests; the revised specification can incorporate up to eighteen new stops built by Létourneau. Installation costs, on-site voicing, an allowance for casework in red oak, a rebuilt three-manual solid-state console, and a ten-year warranty are included. Transportation from Québec is not included. The organ requires approximately 500 sq. ft. with 20' ceiling for 16' ranks. For more details, visit [www.letourneauorgans.com](http://www.letourneauorgans.com), e-mail [info@letourneauorgans.com](mailto:info@letourneauorgans.com) or call Andrew Forrest at 450/774-2698.

The Holtkamp Organ Company is proud to offer this fine instrument for sale. It is a **1937 Votteler-Holtkamp-Sparling**, originally located at St. Mary's Church in Millersville, Ohio. It was featured in *The Organ In Church Design*, by Joseph Edwin Blanton. It is two manuals, 7 stops, and 9 ranks. Its dimensions are roughly 12'-0" high, 8'-6" wide, and 5'-6" deep. The attached console adds another 2'-10" to the depth. After a complete restoration, it will make a beautiful organ for a small worship space. Contact the Holtkamp Organ Company for further details. 216/741-5180. [chris@holtkamporgan.com](mailto:chris@holtkamporgan.com).

**BIGELOW Opus 23 (1992), II/15 tracker.** Big sound, 16' Posaune. Quartered white oak case, 19' high x 13' wide x 5' deep. \$70K + move/install. [mail@bigeloworgans.com](mailto:mail@bigeloworgans.com), 801/756-5777; [bigeloworgans.com](http://bigeloworgans.com), click on news.

**PIPE ORGANS FOR SALE**

**Rieger 23-rank mechanical pipe organ for sale.** Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/8", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Asking \$55,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schulek Residence.

**Historic 1859 ROBJOHN, II+Ped, 11 ranks.** Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. [www.bigeloworgans.com](http://www.bigeloworgans.com). Click on News.

**Casavant Freres Opus 3818, 2004.** 3-manual drawknob, 52 ranks, E/P action in excellent playable condition. Scottsdale, AZ. Steve Beddia, 609/432-7876, [acorgan@comcast.net](mailto:acorgan@comcast.net).

**1874 Hutchings-Plaistead.** 2 manuals, 11 stops. Good restorable condition. Free to a good home. Boston area. Contact John Bishop, the Organ Clearing House, [john@organclearinghouse.com](mailto:john@organclearinghouse.com).

**CLASSIFIED ADVERTISING WORKS FOR YOU! TWO organs in The Diapason's January Classified ads are sold and no longer available. To place your ad, contact Jerome Butera: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com), 608/634-6253.**

**PIPE ORGANS FOR SALE**

**Expressive and compact—3/27 Kilgen (1940).** Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, [john@organclearinghouse.com](mailto:john@organclearinghouse.com).

**MISCELLANEOUS FOR SALE**

**Excellent used pipes, like new Austin actions** half price, all sizes of re-leathered bellows and solid-state equipment. Milnar Organ Company, 615/274-6400, [dennis@milnarorgan.com](mailto:dennis@milnarorgan.com). Please visit our website for information on available inventory: [www.milnarorgan.com](http://www.milnarorgan.com).

**Consoles, pipes** and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not comcast), phone 215/353-0286 or 215/788-3423.

**Gothic White Oak Organ Case.** 25' x 25' x 12'. Spiky towers, lots of filigree. Organ Clearing House, 617/688-9290, [john@organclearinghouse.com](mailto:john@organclearinghouse.com).

**SERVICES / SUPPLIES**

**Releathering all types of pipe organ actions** and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. [www.columbiaorgan.com/col](http://www.columbiaorgan.com/col).

**SERVICES / SUPPLIES**

**Aeolian/Robert Morton-style maroon leather** is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, [www.columbiaorgan.com](http://www.columbiaorgan.com).

**Do you have a pipe organ that you would like to interface with an electronic or digital organ?** We can interface any digital organ or any organ console with any pipe organ. For more information e-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not Comcast) or call 215/353-0286.

**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](mailto:john@organclearinghouse.com).

**ANNOUNCEMENTS**

**THE DIAPASON E-Newsletters** are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

**Goulding & Wood**  
PIPE ORGAN BUILDERS

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

**Advertise in THE DIAPASON**

For information on rates and digital specifications  
contact Jerome Butera  
608/634-6253, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Like THE DIAPASON  
on Facebook:**



**[www.Facebook.com/  
TheDiapason](http://www.Facebook.com/TheDiapason)**

**Berghaus**  
Pipe Organ Builders

2151 Madison St. [www.berghausorgan.com](http://www.berghausorgan.com)  
Bellwood, IL EMAIL: [info@berghausorgan.com](mailto:info@berghausorgan.com)  
60104 PH: 708.544.4052 FAX: 708.544.4058

**LEVSEN**



**ORGAN COMPANY** Phone: 1-800-397-1242  
Web: [www.levsenorg.com](http://www.levsenorg.com)

Visit [orgelkidsusa.org](http://orgelkidsusa.org) online!

**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
TRUNK ORGANS • POSITIVS • KIDS' KITS

605-335-3336 [www.jfnordlie.com](http://www.jfnordlie.com)

**ROSALES**

**PIPE ORGAN SERVICES, INC.**  
3020 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
323-262-9253

**Taylor & Boody Organbuilders**

Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)



**WICKS PIPE  
ORGAN COMPANY**  
"Building organs since 1906"  
[www.wicksorgan.com](http://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	30.00
Display Classified, per word	1.40
Display Classified minimum	35.00

Additional to above charges:  
Box Service (mail forwarding) 8.00  
Website placement (includes photo) 25.00  
(\$40 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 \$5.00 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** 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.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 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**



# Karen McFarlane Artists

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



George Baker



Martin Baker\*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Katelyn Emerson  
 2016 AGO National  
 Competition Winner  
 Available 2016-2019



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Alcee Chriss  
 Canadian International  
 Organ Competition Winner  
 Available 2018-2021



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Alan Morrison

## Choirs Available

Westminster Cathedral  
 United Kingdom  
 (October 2018)

Saint Thomas Church  
 New York City  
 (March 2019)

New College Oxford  
 United Kingdom  
 (March/April 2019)

Trinity College Cambridge  
 United Kingdom  
 (September 2019)

Notre-Dame Cathedral  
 Paris  
 (April 2020)



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
 Our 97th  
 Season!**

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