Editor’s Notebook

No Under 30 Class of 2021

Nominees are open from December 1 through February 1 for our “under 30” Class of 2021. Submit nominations at www.thediapason.com (click on “under 30”), by email (to sschnurr@sgcmail.com), or through postal mail (Under 30 Nomination, The Diapason, P.O. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005).

Nominees will be evaluated on how they have demonstrated such special accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, held, and significant performances, held, and significant performances.

Nominations should include the nominee’s name, email, birthdate, employer or school, and a brief statement (300-600 words) detailing the nominee’s accomplishments and why they should be considered. Please include your own name, title, name of company/school/church if applicable, and your email address (or phone number).

The selection criteria should also be conveyed, but those criteria should be transmitted to all bidders up front in the letter soliciting bids. As happened with all large purchases I made, organbuilders submitting unsuccessful bids will eventually know which bid was successful. It is an unavoidable procurement practice to do so. My company had a strict policy regarding this matter. The selection criteria should also be conveyed, but those criteria should be transmitted to all bidders up front in the letter soliciting bids. As happened with all large purchases I made, organbuilders submitting unsuccessful bids will eventually know which bid was successful. It is an unavoidable procurement practice to do so. My company had a strict policy regarding this matter. The selection criteria should also be conveyed, but those criteria should be transmitted to all bidders up front in the letter soliciting bids. As happened with all large purchases I made, organbuilders submitting unsuccessful bids will eventually know which bid was successful. It is an unavoidable procurement practice to do so. My company had a strict policy regarding this matter.

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In this issue, Stephen Schaeffer examines how postcards came to feature pipe organs in the early twentieth century, in many cases, the only surviving records of these instruments. John Bishop, in “In the Wind . . . ,” reminds us of the importance of planning in advance of a church or other institution is closing, causing the need to relocate a worthy pipe organ. In the twenty-first century, not every organ can ever be saved, and prudence needs to play a part in drafting a wise plan for which organs can and should be saved. In “On Teaching,” Gavin Black discusses pedagogy, as he plans to write a pedal method book for organists.

Our cover feature is the new Peragallo Pipe Organ Company in Massachusetts. In “New Organs,” there are instruments from Flentrop Orgelbouw and Michael Prosca Organbuilder, Inc.

Letters to the Editor

Interview with Thomas Murray

Thanks for Andrew Schaeffer’s interview with Thomas Murray in the July 2020 issue (pages 15-17). While some of Murray’s recordings were mentioned, there are some on the Direct-to-Tape label (DTM) I’d like to mention. The company’s name comes from the requirement that all artists had to play in complete takes with no editing as in the 78 days. This was later changed. In the beginning DTM produced tapes in various formats before the CD era.

I have a Dolly B cassette (SK-277) of Murray playing the Aeolian-Skinner in 1981 at Trinity Church, Boston. This recording was licensed from AFKA Records and includes works by Brahms, Massenet, Mendelssohn, Wagner, Bach, Thomas, Tchaikovsky, and Souse. Most of these works are transcriptions.

Mr. Ambrosino would like purchasers of The Diapason (page 3). It is not clear to me exactly what information concerning competition was shared with organizations of organs to convey to unsuccessful bidders. Please allow me to offer my perspective as someone who was a procurement professional for twenty-five years, fourteen of which years were with a large telecommunications company. For eight of those years my commodities were construction, architectural, and engineering services. I was responsible for purchasing all such services for the company’s eastern region as well as all such services nationwide (including the territories) for underground fuel tank remediation. My annual spend was in excess of $60,000,000, which I mention only to demonstrate that I was not making small insignificant purchases.

Soon after a contract has been awarded, the purchaser should inform all unsuccessful bidders that another bid was selected. No other information should be shared, as any information regarding things the company had bid was successful. It is an unavoidable procurement practice to do so. My company had a strict policy regarding this matter. The selection criteria should also be conveyed, but those criteria should be transmitted to all bidders up front in the letter soliciting bids. As happened with all large purchases I made, organbuilders submitting unsuccessful bids will eventually know which bid was successful. It is an unavoidable procurement practice to do so.

This is the responsibility of the purchaser to convey that information. Thomas L. Scheck Key West, Florida
in the church will be fully announced on December 2020, to December 2021. This event is the completion of the organ at St. Philip, Atlanta, Georgia, in a live-streamed recital on October 11. This is the second duet of the Chenaults, who have performed for numerous AGO regional and national conventions and have recorded four CDs for Gothic Records. The Chenaults, who have commissioned over 70 works, have performed in 33 countries. They have recorded four CDs for Gothic Records and plan their fifth organ duet CD in 2021. For information: www.concertartists.com.

### People

**Stephen Buzard** (photo credit: Alisha Young)

Stephen Buzard, director of music for St. James Episcopal Cathedral, Chicago, Illinois, and a member of THE DIAPASON’s 20 under 30 Class of 2018, directed the cathedral choir in the premiere performance of his Isolation Requiem on November 2. The Requiem is a work incorporating techniques of looping, phasing, and aleatory that could only be performed by a virtual choir. For information: saintjamescathedral.org.

**The Chenault Duo** (photo credit: Parlee Taagau)

The Chenault Duo premiered Rachel Laurin’s organ duet, Cantabile à Deux, opus 99, at the Cathedral of St. Philip, Atlanta, Georgia, in a live-streamed recital on October 11. This is the second duet of the Chenaults, who have commissioned from the French-Canadian composer who was awarded the 2020 American Guild of Organists Distinguished Composer Award. The Chenaults have performed in numerous AGO regional and national conventions and have recorded four CDs for Gothic Records. They commissioned their fifth organ duet CD in 2021. For information: www.concertartists.com.

**Bryan Dunnewald**

Bryan Dunnewald’s compositions are now published by Cordial Publications and are available at its online store. Dunnewald is a member of THE DIAPASON’s 20 under 30 Class of 2019. He has recently composed Communion Service in E-flat, a union service (for congregation, small choir, or soloist) with available choral parts, and Communion Service in G The Rosemont Service, for SATB choir and organ. Both are available from Cordial, and both are accessible and may be particularly useful with reduced musical forces during the pandemic. In August, Dunnewald released his Sonata in A for Clarinet and Organ. All of his works are found on his website, bryandunnewald.com or cordialpublications.com.

**Hal Pysher**

Hal Pysher has retired after a career of 33 years at the Church of Bethesda-by-the-Sea, Palm Beach, Florida, as associate for liturgy and music. During his tenure, Pysher established and maintained a high standard of choral, congregational, and instrumental music and guided the worship ministries of a
EXPERIENCE UNMATCHED TONAL VERSATILITY
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The centrally located high-resolution color LCD screen provides convenient visual access to the organ’s status and menus. Easy-to-reach drawknobs or tabs place the Imagine Series controls perfectly within reach, all while adhering to the strict building standards of the American Guild of Organists.
Carillon Profile
Situated on a pleasant main street, just off historic Route 66, the carillon of Plainfield United Methodist Church, Plainfield, Illinois, began as a ten-bell chime dedicated in 1907. Cast by Merzely & Co. of Watervliet, New York, the chime spanned just over an octave with a flattened seventh. The sounds of the chime on Sunday mornings became an indelible part of the church, motivating the congregation to fund the necessary repairs to not only keep it in working order, but to expand its musical possibilities for another century of service.

In 2005, the entire church building was renovated and expanded. During this project, the instrument was assessed and determined to be unstable, while other structural deficiencies were found to compound the problem. With the one-hundredth anniversary of the chime on the horizon, the church spearheaded a fundraising campaign to repair and expand the instrument. The campaign started with generous, but comparatively modest, donations by church members. As word of the project spread, two large donations were made, one from an attorney who grew up in the church and fondly remembered playing the bells as a child. The largest—and fondly remembered playing the chime on Sunday mornings—was from the Parks Foundation. The Foundation contributed $800,000 in memory of deceased congregants who were long-time members of the congregation. The successful campaign allowed for the expansion of the instrument to 18 bells, modification of the chimestand to match a baton carillon console, and repair of the structural problems. Eijssbouts of Asten, the Netherlands, cast the eight new bells to match the existing bells, while other structural deficiencies were assessed and determined to be unstable. The project was opened that September 15, 2006, and the new bells were cast and installed.

The carillon is currently played daily on autoplay. The chime honors the original chime by displaying the original chime’s handles and other historical artifacts. The chime complements the active Bellissimo Handbell choir that performs for Sunday services.

James Kibbie
James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an “audio holiday card.” This year’s recording, the 1981 in the series, is Florence Price’s Retrospection (An Elf on a Moonbeam), available in MP3 format at www.umich.edu/~j-kibbie.

Bells of the tower (photo credit: Kimberly Schafer)

Chime artifacts (photo credit: Larry Blispens)

Plainfield United Methodist Church tower (photo credit: Kimberly Schafer)

The carillon clavier (photo credit: Larry Blispens)

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Here & There
Appointments
Stuart Forster is appointed associate for music and liturgy at the Church of Bethesda-by-the-Sea, Palm Beach, Florida. He is the author of Hymn Playing: A Modern Colloquium (MorningStar Music Publishers), two volumes of hymn descants and accompaniments (Selah Publishing), and numerous anthems and hymn arrangements (Paraclete Press, St. James Music Press, MorningStar Music Publishers). Forster was previously director of music and organist at Christ Church, Cambridge, Massachusetts—the Episcopal Church in Harvard Square—for 21 years. He earned degrees from the University of Sydney, Yale University, and the Graduate Theological Foundation. He has made commercial recordings as soloist and conductor. For information: www.StuartAForster.com and www.bbts.org.

Large parish. He leaves a legacy of the dual-console, 109-rank Austin organ (Opus 2777), the Boar’s Head and Yule Log Festival involving a cast of nearly 150, and numerous hymn arrangements and recordings.

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James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an “audio holiday card.” This year’s recording, the 1981 in the series, is Florence Price’s Retrospection (An Elf on a Moonbeam), available in MP3 format at www.umich.edu/~j-kibbie.

Beverly Jerold Scheibert recently authored two articles published by The Musical Times: “A 1760 dream for better performance standards,” Autumn 2020, pages 85–91 (an anonymous writer in the Kritische Briefe, probably the J. S. Bach student J. F. Agricola, describes in detail a dream in which he visits a city with outstanding music practices and large-scale performances, implying that their own are inferior); and “Distinguishing between dotted notes and notes ingéneas,” Spring 2020, pages 61–76. For information: http://themusicaltimes.blogspot.com/.

Nunc Dimititis
Philip Klepfer Gehring, 94, died October 6, 2020, in Oak Park, Illinois. Born November 27, 1925, in Carlisle, Pennsylvania, he graduated from Carlisle High School in 1943. He studied for one year at Franklin and Marshall College, Lancaster, Pennsylvania, before interrupting his education for three years in the United States Navy as an ensign. Upon completion of service, he continued study at Lincoln College and Conservatory of Music, Oberlin, Ohio, graduating with Bachelor of Arts and Bachelor of Music degrees in 1950. During this time, he was awarded prizes in theory and organ and was a student conductor of the college choir. From 1950 until 1952, he served as organist and choirmaster for Kimball Memorial Lutheran Church, Kannapolis, North Carolina. On August 26, 1951, in Clear Lake, Iowa, he married Betty Burns. The following year, he began graduate studies at Syracuse University, Syracuse, New York, where he earned a Master of Music degree in 1955. His principal organ teachers were Bernard Wert, Fennesz Douglas, and Arthur Pfeiter. Composition teachers included Herbert Eells and Ernst Bacon. He was a Fellow of the American Guild of Organists.

Philip Gehring was assistant professor of music and college organist at Davidson College, Davidson, North Carolina, from 1952 to 1958. He studied organ with André Marchal in France in 1947 under a grant from Southern Fellowships. He would later study with Harold Vogel and William Porter. In 1958, Gehring joined the faculty of Valparaiso University, Valparaiso, Indiana. The university’s Memorial Chapel, since renamed the Chapel of the Resurrection, was opened that September and dedicated the following year, along with its large Schlicker organ that would become an iconic instrument in the American Orgelbewegung movement. There he taught organ, improvisation, and other subjects and served as university organist. During leaves from the university in 1960–1961 and 1962–1963 he pursued doctoral studies at Syracuse University with a grant from Danforth Teacher Study Grants, earning the Doctor of Philosophy degree in humanities in 1963 with a dissertation, “Improvisation in Contemporary Organ Playing.” In 1985, Gehring was named the first...
Frederick A. and Maize N. Reddel Professor of Music at Valparaiso University. That same year, he was elected an honorary alumnus of the institution. In 2010, the Institute of Liturgical Studies at the university awarded Gehring its second Christus Rex Award for significant contributions to Lutheran liturgical scholarship and renewal.

In 1970, Gehring won the national improvisation competition of the AGO, and the following year he participated by invitation in the International Organ Improvisation Competition in Haarlem, the Netherlands. He was a visiting scholar at Stanford University.

Gehring served on the national council of the AGO, was president of the Lutheran Society for Music, Worship, and the Arts, a predecessor to the Institute of Liturgical Studies, and vice president of the international Lutheran church music organization, Ecclesia Cantans. His research was published in various journals, particularly on the subjects of performance practice in the organ works of Bach and on contemporary organ literature. As a composer, his organ and choral works were published by Concordia Publishing House, Augsburg-Fortress, MorningStar, Hinshaw, Brodt, and E. C. Schirmer.

Philip Gehring performed organ recitals and presented lectures and hymn festivals across the United States, including performances at three conventions of the AGO, as well as in Canada and Europe. He was represented by Phyllis Stringham Concert Management for many years. In 1982, he was a recitalist and judge for the Manchester (England) International Organ Competition. He frequently appeared in performance with his wife, Betty, a violinst who also served on the faculty of Valparaiso University. Philip Gehring recorded two LPs: one on the Reddel Memorial Schlicker organ in the Valparaiso University chapel with works by Schumann, Pachelbel, Barber, and Read, and An organ recital by Philip Gehring honoring Dr. Eugene Megerle, recorded on the Link organ in the Stadtkirche of Schorndorf, Germany, and featuring works by Lübeck, Bach, Pepping, and Mendelssohn.

After retirement from Valparaiso University in 1989, he remained active as a composer and performer. From 1993 until 1996, he served as founding editor of CrossAccent, the journal of the Association of Lutheran Church Musicians. Annual Christmas letters from the Gehrings included a freshly composed canon on a Christmas text. He and his wife Betty would move to Oak Park, Illinois, to be near children and grandchildren.

Philip Klepfer Gehring is survived by his wife, Betty; three children, Kristin Gehring and husband Walter Miller, Thomas Gehring, and Martin Gehring and wife Ruth Gehring; seven grandchildren and one great-grandchild. A memorial service will be held at a later date at First United Church, Oak Park, Illinois.

Allen Jay Sever, 91, died in Minneapolis on September 29. Born in Kansas City, Kansas, he graduated from the conservatory at Northwestern University, Evanston, Illinois, in 1951 with a double major in piano and organ. After serving in the Air Force, completing a...
Here & There

Allen Jay Sever

Master of Sacred Music degree at Union Theological Seminary, New York City, and studying on a Fulbright Scholarship at the Royal School of Church Music in England, Sever played the organ and directed the choir at West End Collegiate Church, New York, New York, for more than fifty years. He also played at Stephen Wise Free Synagogue for more than forty years and taught at the Manhattan School of Music and at Hebrew Union College. He was preceded in death by his wife Kathryn Cozine Sever. Allen Jay Sever is survived by his two children, Alicia (Eric Johnson) Cozine and Kirk (Elizabeth Short) Cozine of Minneapolis, and two grandchildren, Owen and McLean. A celebration of his life will be held in Minneapolis in September 2021.

Publishers

The Wide Night Sky: Ten Works for Solo Organ


Bund Deutscher Orgelbaumeister e.V. announces a new book, Das Große Buch der Orgel (The Big Book of Pipe Organs) (€19.50, plus shipping), available in English, German, French, Chinese, Japanese, or Korean. The 28-page (with two foldout pages), hardcover children’s book features numerous basic illustrations as to how an organ is constructed in an organ factory. For information: deutscher-orgebau.de.

ClarinEditions announces a new organ publication. Music of Florence Beatrice Price, Complete Organ Works, Volume 5 (CN 114, $35). Price ($187-1953) is noted as the first African-American woman successful as a classical composer. Her first symphony was premiered at the Chicago World’s Fair in 1933 by the Chicago Symphony Orchestra. A native of Little Rock, she graduated at the top of her class at the New England Conservatory in 1905 and made her career in Chicago, where she was a member of the Chicago Club of Women Organists. Volume 5 includes her Pasacaglia and Fugue as well as six short pieces. All organ volumes are edited by Calvert Johnson, who also recorded the music in the first four volumes in Chicago Renaissance Woman: Florence B. Price Organ Works (Calcante CD0014). The music can be obtained through Classical Vocal Reprints: www.classicalvocalreprints.com or 800/298-7474. The recording can be obtained from Calvert Johnson: calvertjohnson@gmail.com.

Hinshaw Music announces new choral publications: Dust I Am (319755, SATB, $2.55), by Mark Miller; Be Thou My Vision (319765, SATB, $2.55), by Valerie Showers Crescenc; Now the Green Blade Rises (319754, SATB, $2.55), by Bradley Ellingsbroe; and Love Alone (319762, SATB, $2.55), by Stan Pethel. For information: hinshawmusic.com.

Dr. J. Butz Musikverlag announces new organ publications: Orgelsuiten, Band II: 8 Kompositionen für Orgel (€14), by Andreas Wilscher; Fantasie und Fuge (2961, €10), by Christian Heinrich Rücke, edited by Tobias Zuleger, and hver Transcriptionen aus dem Klienerwerk (2965, €15), by Felix Mendelssohn Bartholdy, transcribed by Martin Schmending. In addition, Butz offers its Orgelkalender Deutschland 2021 (978-3-925412-80-6, €9.90), a calendar featuring photographs of organs by Jenny Setchell. For information: butz-verlag.de.


Recordings


Florence Beatrice Price

OHS Travel-Orgue 2021

Editions Hortus announces a new recording of Les Sacrements (Hortus195, €15), featuring Grégoire Rolland, organist, with Cloeuregorgien de la cathédrale d’Aix-en-Provence, France. The disc, recorded at St. Sauveur Cathedrale in Aix-en-Provence, features a cycle of organ works composed by Rolland, inspired by chants related to the seven sacraments of the Catholic Church. The disc includes works by Bach, Poulenc, Mathias, Brahms, Mendelssohn, and others. The disc features works by Bach, Handl, Poulenc, d’Aquin, and others. For information: hona.net/hona-recordings.html.

Regent Records announces new CDs: Longing for Home: The American Hymn Tradition (RECCD599, £10.64) features the choir of St. Peter’s Church, St. Louis, Missouri, David Sinden, director, Scott Roberts and Sinden, organists, and Mark Pye, oboist. Composer featured include Dale Adelmann, Craig Phillips, Martha Shaffer, Frank W. Boles, and John Ferguson. From the Ground up (RECCD539, £10.64), features David Hill playing the Williams Hill organ of Peterborough Cathedral, UK, the first commercial solo organ recording of this instrument. The disc features works by Walter Alcock, Harvey Grace, Healy Willan, Herbert Murrill, and others. For information: regentrerecords.com.

Organbuilders

The Organ Clearing House started on October 28. For information: theorganclearinghouse.com.
Passing eras

My great-grandmother died in Boston in 1959 when I was three years old. I have a dim memory of her and of sitting in the kitchen of her apartment in Boston’s Back Bay at the time of her death, where I was served Cheerios with blue milk, food coloring added by her maid. Danny Brevard was born in 1867 and remembered her grandmother who was born in 1779. As I grew up, my grandfather made a point of reminding my parents and me of that to keep the nullify memory alive. Now, in my early sixties in 2020, I can claim to remember a family member who remembers a family member born during the Revolutionary War. Mozart was twenty-three years old.

Jason McKown (1906–1998) was an old friend of mine. We engaged in 1987 when I was engaged to care for the Skinner and Aeolian-Skinner organs at Trinity Church, Copley Square, in Boston (a few blocks from Granny Reynolds’s apartment), where Jason had been organ curator for fifty years. He was eighty-one years old when he told me that he was growing tired of the tall headers and narrow walkboards, but he was eager to retire so he introduced me to another of his clients, The First Church of Christ, Scientist, in Boston, home to the monumental Aeolian-Skinner organ with over two-hundred-fourty ranks.

Jason was a direct connection for that organ since it was installed in 1952, and in order to ensure a smooth transition after I was appointed; the church retained Jason for six months to help me learn the ropes. And some ropes they were. Forty-one ranks of reeds (including a full-length 32′ Contraflute and 5′ Quinte Trompette in the Swell), over a hundred ranks of mixtures (including some harmonic doublings), and nearly fifteen independent ranks in the Pedal. It is a model of engineering, three stories tall and three chambers wide behind an arched facade of gold-leafed facade pipes. Jason patiently shared his approach to the instrument, its strengths and weaknesses, and the history of repairs and adjournments at the organ every day. He had known the organ all day every Wednesday for those six months, with Jason leading me around as if he were the bandmaster. After more than sixty years as a tuner, he was an accomplished keyholder.

Shortly before I started at The Mother Church, my fiancé and I were in the City when the Boston Common, which the City had been contracted to install a solid-state switching and combination action supplied by Solid State Logic. Ron was the brother of Robert Poll, curator of the Church, chain-sawed into pieces and moved the Casavant organ to Salisbury, Mass., to be retained it until the end of his life with all its cases and components. He shook his head and said quietly, “this is for you young guys.”

During those months, as Jason and I shared lunches and coffee breaks, he told stories from his past. He remembered seeing the 32′ Open Wood Diapason from the Hutchinson organ in Boston’s Symphony Hall, across Massachusetts Avenue from The Mother Church, chain-saved into panels and nearly stacked on the sidewalk to make way for the new Aeolian-Skinner organ (Opus 1134, 1947). He remembered talking with Marcel Dupet as the great French organist prepared a recital at King’s College Chapel in Boston (Aeolian-Skinner Opus 170-A, 1946), asking how often the Casavant-Foll Organ at St. Sabina was tuned. “Not until the next cleaning.” Jason was a direct connection between Marcel Dupet and me.

Jason recommended me to a dozen or so other churches, one of which was especially meaningful. The Congregational Church of West Medford, Massachusetts, was home to Skinner Organ Company’s Opus 692 (1928), a lovely instrument with fourteen ranks. Jason was twenty-two years old when he worked on that installation, under the personal supervision of his employer, Ernest Skinner. The organ was fifty-nine years old when I became the second technician to care for it. Jason was a direct connection between Mr. Skinner and me.

Jason McKown and his wife Ruth were devoted members of Centre Meth- odist Church in Medford, Massachusetts, where the Bahaus sanctuary honored a 1973 three-manual Casavant with a harsh angular case design. Jason did not like the sound of it. He could not stand the advantages of steam machinery and regretted the demise, but today with very few exceptions, steam locomotives are more powerful, more economical to maintain and operate, and safer than those powered by steam, and steam locomotives became a thing of the past. As the writer T. “Peepee” (he called everyone Peepee), Jason Killick griped to the stewards mate, “I am a loyal fan of Patrick O'Brian's novels of about 1815- steam-powered ships were being introduced. It was easy for Jack to understand the advantages of steam power, allowing a ship to sail directly into the wind or without any wind at all. Guns could be mounted facing straight for- ward and backward, while sailing ships were encumbered by sails and rigging in both those directions and limited to firing broadsides. If your ship had steam power, you had an enormous advantage over sail; if you were sailing and encoun- tered an enemy in a steamship, you were in grave peril. Nonetheless, one tradition-bound and slightly drunken admiral lamented loudly about the Navy contemplating losing its skillful sailors to “a board of mechanics.”

Steam locomotives powered railroads from the early nineteenth century through the middle of the twentieth. Diesel powered (and diesel-electric) locomotives were first introduced around 1930. By around 1950, diesel locomotives were more powerful, more economical to maintain and operate, and safer than those powered by steam, and steam locomotives became a thing of the past. My grandfather made a point of reminding my parents and me of that to keep the nullify memory alive.

Chiaromone in D Minor, and Stephen plays the cello. As they sail around the world, they play the classics together deep into the night. Jack distinguished between his piano style and the previous Aranui that he kept at home. One night as they were tuning their strings, Jack’s steward Killick griped to the stewards mate, “This marvelous crew, never a tune you can sing to, not if you were drunk as Davie’s son.” Those stories are still the most adventurous and intrigue.

I am a loyal fan of Patrick O’Brian’s novels of about 1815—steam-powered ships were being introduced. It was easy for Jack to understand the advantages of steam power, allowing a ship to sail directly into the wind or without any wind at all. Guns could be mounted facing straight forward and backward, while sailing ships were encumbered by sails and rigging in both those directions and limited to firing broadsides. If your ship had steam power, you had an enormous advantage over sail; if you were sailing and encountered an enemy in a steamship, you were in grave peril. Nonetheless, one tradition-bound and slightly drunken admiral lamented loudly about the Navy contemplating losing its skillful sailors to “a board of mechanics.”

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I have gotten over it. I know that there are older organs that are no good at all. It is time to send them to the knacker’s yard, but when so many wonderful organs are of poor quality and doubtful musical intentions, and it is hard to justify encouraging their continued use. I am afraid that we are only a fraction of the available organ-based music at all.

Organists, electronic instruments, or no instruments at all, in which churches choose between pipe organs, historic artifacts, are glutting a market for music. It is a fascinating study, helping to understand just how music sounded when played centuries ago, but I doubt that anyone who thinks the organ is too loud “don’t have any taste.” I am tired of seeing images of gag stop knobs engraved with “Rector Ejector,” or “Gut Pulpit Mix.” They may be good for a smirk between organists, but they imply an underlying disrespect that is not good for our future.

An organist accepting a new position “if there will be a new organ” is an affront to church music. Maybe the place should have a new organ, but that should be the collective decision of a generous and worshipful community, not an arrogant demand. You likely know more about church music than those around you, but with your help, they can love it as much as you do. That is what honors the links between you and the centuries-old procession of brilliance which is the heritage of our music and our instruments.

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By John Bishop

A. POBA
Associated Pipe Organ Builders of America

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(photo credit: Felix Müller)
Towards a pedal method

I...
Deltiology:¹ an Early Twentieth-Century Postcard Tour of American Pipe Organs

By Stephen L. Pinel

In 1984, William T. Van Pelt, then the executive director of the Organ Historical Society, wrote in The Tracker:

Concomitant to the popularity of photography at the end of the nineteenth century was the blossoming of picture postcards that fortuitously embraced organs and church interiors among a wide range of subjects. Cards provide the examples we need to study architectonics and the visual evolution of organs, as well as traits of contemporary builders and their instruments. In some cases, a card represents the only remaining record of an organ’s existence.²

An accomplished photographer, Van Pelt had an uncanny awareness of the pipe organ as an entity of visual art. Like fine furniture, painting, sculpture, or any other form of high art, organ cases designed by organbuilders are distinctive and have identifiable characteristics. Cognizant of their usefulness for study, Van Pelt challenged the members of the OHS to search local antique and book stores for postcards showing vintage pipe organs. By the time his article was prepared for publication, ten society members had submitted more than a hundred cards. Sixteen were chosen to illustrate the article.³ In the thirty-five years since his article appeared, hundreds of organ postcards have surfaced, showing a wide variety of instruments by dozens of American organbuilders.

For context, some fundamentals of postcards may be informative. Cards are usually printed on thick paper or thin cardboard and measure approximately 3½ by 5½ inches. An image appears on the front, while the back is bifurcated—a message is written on the left with the address on the right. Only the post office can issue postal cards. The heyday of the postcard was between 1900 and 1945, and one has only to type “postcard” into eBay.com to locate tens of thousands of cards, covering every imaginable topic the world over. Postcards are inexpensive, highly collectable, and an entire subculture has evolved around them at “swap meets” and shows of ephemera. The research value of old cards is that the subject matter may have changed or disappeared,⁴ and the images they display are often not found elsewhere. Stated directly, postcards are primary source documents.

Illustration 1: the interior of the Cathedral of Saint John the Divine, New York City, and Ernest M. Skinner Company Opus 150, completed in 1910 (All cards that accompany this article are from the author’s collection)

Illustration 2: the Newberry Memorial Organ in Woolsey Hall, Yale University, New Haven, Connecticut

¹Deltiology
²Illustration 2: the Newberry Memorial Organ in Woolsey Hall, Yale University, New Haven, Connecticut
³Illustration 1: the interior of the Cathedral of Saint John the Divine, New York City, and Ernest M. Skinner Company Opus 150, completed in 1910 (All cards that accompany this article are from the author’s collection)

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American pipe organ history

to be written on the back, but freed the entire front of the card for the image. By 1910, postcards began to be published in color and were immediately mass-produced in huge quantities. About 1930, “linen” post cards first appeared. Those were printed on card stock with high-rag content, but the pressing of a machine gave the impression that the image was printed on linen. The most desirable cards dating from the first decades of the twentieth century were actual photographs, published on photographic paper. Those cards frequently carry high-quality images in keen focus and are eagerly sought by collectors. The final type, called the “chrome” postcard, came into circulation about 1950. They are published from a color photograph and have a shiny, glossy finish. Chrome cards are the type most often found today in souvenir shops.

There are many ways to identify and date postcards. Some images are fully identified on the card itself. Other clues may be deduced from the postmark, since a card was often mailed from its place of origin and a date usually accompanies the postmark. Obviously, the card must pre-date the postmark. Moreover, the image may offer clues to identify the card. Many of the pipe organs pictured on postcards during the first decades of the twentieth century were new when the cards were issued. Organs were expensive, and some organ cards were produced immediately after a new instrument was installed. A few cards actually declare: “Our new pipe organ!” Finally, the style of the stamp may help to narrow the date if the postmark is either faint or incomplete. The post office redesigned stamps every few years. The older cards usually have a one-cent “Franklin,” while by the second decade of the twentieth century it was a one-cent “Washington.”

American organbuilders soon realized the reward of using postcards for promotion. The Estey Organ Co. in Brattleboro, Vermont, the Votteler-Hettche Organ Co. in Cleveland, Ohio, and the Wicks Organ Co. in Highland, Illinois (among others), distributed organ postcards. They were an inexpensive way to advertise recent installations and simultaneously impressed prospective customers. Estey was especially prolific with this method of marketing: several dozen organ cards issued by the firm have been gathered over the years. Sometimes those cards represent an important 'one of this era’s most adventurous interpreters of the classical organ repertoire' NY MUSIC DAILY

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Illustration 8: promotional postcard issued by Voteller-Heitche Organ Co., showing an organ in First Methodist Episcopal Church, Petoskey, Michigan.

Illustration 9: Estey Organ Co. Opus 505, 1907, in the First Congregational Church, Chelsea, Massachusetts.

Illustration 10: a two-manual organ by W. W. Kimball Co. of Chicago in the auditorium, Valparaiso University, Valparaiso, Indiana.

A circa 1910 card shows a handsome 1872 instrument (Illustration 5) in the front of the Washington Street Methodist Episcopal Church in Petersburg, Virginia.23 The maker of the organ is unconfirmed, yet it appears to be the work of Geo. Stevens (1803–1894) of East Cambridge, Massachusetts. The case bears astonishing resemblance to the 1871 Stevens organ in the First Congregational Church, Rindge, New Hampshire.21 Stevens had worked for William Goodrich (1777–1833) and following the latter's death, set up shop in partnership with William Gayetty (d. 1830). Stevens' organs were characterized by fine workmanship and stately cases. Stevens built another organ for a Virginia client in 1861: a two-manual instrument for the Broad Street Methodist Episcopal Church in Richmond, installed just as the Civil War began.22 The Petersburg organ remained until it was replaced with a two-manual organ.

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American pipe organ history

The tracker is a musical instrument that has a long and interesting history. It is a form of organ that was developed in the United States during the late 19th century and early 20th century. The tracker was designed to provide a more natural sound than the traditional pipe organ, and it quickly became popular in American churches.

The tracker was invented by a group of musicians and organ builders who were looking for a way to improve the sound of the pipe organ. They came up with the idea of using a combination of pipes and a mechanical system to create a more natural sound. The tracker was first introduced in 1883, and it quickly became popular in American churches.

The tracker was initially used in larger churches, but it eventually became popular in smaller churches as well. The tracker was also used in military bands and other musical groups.

The tracker was a success, and it quickly became an important part of American music history. It is still used today, and it has helped to shape the sound of American music in many ways.

Illustration 13: a small 1908 organ by the Hinners Organ Co. in the Presbyterian Church, Pawnee City, Nebraska

Illustration 14: a small, two-manual organ by Clarence E. Morey, Opus 247, 1907, in the Presbyterian Church, King Ferry, New York

Illustration 15: completely unidentified

Illustration 16: completely unidentified

Illustration 17: completely unidentified

5. Ibid.
12. Flut, frontispiece.

A. E. Schlueter

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Peragallo Pipe Organ Company, Patentmore New Jersey
Saint Leonard of Port Maurice Parish, Boston, Massachusetts

A long time ago, a young John Peragallo made his way up to Boston from what was then a much smaller New York City—a fraction of the size we know it today. He served as an apprentice under what was then a renowned and installer with the notable Ernest M. Skinner Company and had been recommended by his superiors to go up to Boston to gain experience at the big plant.

A lot has changed in both towns since that day, but some things remain the same. The North End neighborhood in Boston, which teemed with the Italian flavor from the old days and even today is filled with many people coming directly from just across the American dream. It is common to walk down the street and hear people conversing in their native tongue, living a day, not with the American rush, but with the pace and temperament you would expect to find on the streets of Rome. This neighborhood also holds many of Boston’s most historic treasures: the Old North Church, Paul Revere’s home, and the infamous ship built under the U.S. Constitution. These monuments are just steps away on the Freedom Trail from the parish church of Saint Leonard of Port Maurice.

Founded by the Franciscan friars from Italy, Saint Leonard’s parish has struggled through decades of stretched resources leaving the church severely impacted by the brutal Boston winters. The pastor of Saint Leonard’s, Monsignor Antonio Nardoianni, was handed a pipe organ in the year 1914, which has been home to a procession of parishioners, the tourists who passed the church doors. Making impactful changes to the church structure, not only serves the body of the church. The new design team simultaneously worked with the parish design team to develop the final look of the casework and organ case. The new design team simultaneously worked together to develop the final look of the casework and organ case.

From inception to completion, the project took less than a year to complete, with a promised completion by Easter of 2019. The Peragallo family brought their full complement of resources to bear, seeing the original instrument taken down and shipped back to the workshop in Paterson just as the Christmas season was wrapping up. The design team simultaneously worked on creating the organ case and new organ design, with the final plan being completed in late March by the Peragallo family, just in time, and as promised, to Monsignor, for Holy Week to begin.

Complete with the new organ, the newly renovated space holds a tremendous range of acoustic. One’s existence as an individual is noticeably distinguished upon entrance to this space from the bustling city just beyond the church doors. Making impactful music in this acoustic environment is natural and blossoms through Saint Leonard’s great dome with many of the well-known organ works, but also liberates the creative genius that can see new melodies transcend. It is such a pleasure to see that Saint Leonard’s is often a place where concert artists such as the notable Leonardo Ciampa

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### GREAT ORGAN

<table>
<thead>
<tr>
<th>Stop Name</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Flauto</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8' Flauto</td>
<td>Great Flute</td>
<td>49 pipes</td>
</tr>
<tr>
<td>4' Flauto</td>
<td>Great Flute</td>
<td>12 pipes</td>
</tr>
<tr>
<td>2' Flauto</td>
<td>Great Flute</td>
<td>6 pipes</td>
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### SWELL ORGAN (expressive)

<table>
<thead>
<tr>
<th>Stop Name</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Voix Humaine</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Voix Celeste (TC)</td>
<td>Great Flute</td>
<td>49 pipes</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Flute Traversiere</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>32' Broadside (g10)</td>
<td>Great Flute</td>
<td>3 pipes</td>
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<tr>
<td>16' Octave (ext Flute Trave)</td>
<td>Great Flute</td>
<td>12 pipes</td>
</tr>
<tr>
<td>8' Tierce (g20)</td>
<td>Great Flute</td>
<td>30 pipes</td>
</tr>
<tr>
<td>8' Cor di Bassetto</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>8' Voix Humaine</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Great Swell Organ</td>
<td>12 pipes</td>
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### CHANCEL ORGAN (expressive)

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<tr>
<th>Stop Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>8' Montre composite</td>
<td>Great Flute</td>
<td>49 pipes</td>
</tr>
<tr>
<td>8' Cor de Nuit composite</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Montre Composite</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Voix Celeste Composite</td>
<td>Great Flute</td>
<td>49 pipes</td>
</tr>
<tr>
<td>4' Prestant composite</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Flute Fiacque composite</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>4' Montre composite</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Great Swell Organ</td>
<td>12 pipes</td>
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### PEDAL ORGAN

<table>
<thead>
<tr>
<th>Stop Name</th>
<th>Description</th>
<th>Pipes</th>
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<td>Great Flute</td>
<td>30 pipes</td>
</tr>
<tr>
<td>16' Contre Basse</td>
<td>Great Flute</td>
<td>30 pipes</td>
</tr>
<tr>
<td>8' Contre Basse</td>
<td>Great Flute</td>
<td>30 pipes</td>
</tr>
<tr>
<td>8' Montre</td>
<td>Great Flute</td>
<td>30 pipes</td>
</tr>
<tr>
<td>8' Voix Humaine</td>
<td>Great Flute</td>
<td>61 pipes</td>
</tr>
</tbody>
</table>

### COUPLERS

- Great to Swell
- Swell to Pedal
- Swell to Pedal 4
- Chancel to Pedal
- Chancel to Great

### PERAGALLO PIPE ORGAN COMPANY

<table>
<thead>
<tr>
<th>Model</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREAT ORGAN</td>
<td>Saint Leonard of Port Maurice Parish, Boston, Massachusetts</td>
</tr>
<tr>
<td>SWELL ORGAN (expressive)</td>
<td>Saint Leonard of Port Maurice Parish, Boston, Massachusetts</td>
</tr>
<tr>
<td>CHANCEL ORGAN (expressive)</td>
<td>Saint Leonard of Port Maurice Parish, Boston, Massachusetts</td>
</tr>
<tr>
<td>PEDAL ORGAN</td>
<td>Saint Leonard of Port Maurice Parish, Boston, Massachusetts</td>
</tr>
</tbody>
</table>

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Cover feature
find themselves. Mr. Ciampa’s connection to Saint Leonard’s is beyond just a great performance space but one that dates back generations. His family has been patrons of Saint Leonard’s for over 100 years. Leonard’s constant drive to contribute to the knowledge and upbringing of new talents in the organ world is greatly appreciated, and the Peragallo family is honored that he was one of the dedicatory recitists of the new pipe organ.

The first dedicatory recital was performed by David Reccia Chynoweth, organist, on May 24, 2019.

The Peragallas thank everyone who made this project possible—Father Antonio Nardoianni, Carol and Nick Ferreri and family, and all who gave their time and support to the restoration of this great edifice and pipe organ. We also thank the staff of the church, the current pastor, Fr. Michael Della Penna, who was born and raised in the North End of this great city, and the current director of music, Juan Mesa, who continue the work of this parish to this day.

—John Peragallo IV

Peragallo Pipe Organ Company
www.peragallo.com
Saint Leonard of Port Maurice Parish
saintleonardchurchboston.org/

Photos provided by the Peragallo Pipe Organ Company.
Flentrop Orgelbouw, Zaandam, Netherlands
Dypvåg kirke, Tvedestrand, Norway

The work of Arp Schnitger was the inspiration for the new Flentrop organ in Dypvåg kirke, best suited for seventeenth- and eighteenth-century music and with a warm and colorful sound. The organ has two wind chests, positioned one behind the other—a seventeenth-century solution—to save space, two wedge bellows, a stable but flexible wind supply, and a small pedal division behind the main case. The pipe metal was cast on sand. It is oak with hand carved ornaments, the naturals of boxwood, the sharps of oak with ebony covers. The stopknobs are ebony. The instrument’s inauguration was played by church organist Hans van der Meijden on October 20, 2019. This organ is a treasure that must be played by skilled hands. Its specific style and limited size require the organist to be creative in his or her registrations and sensitive to explore the beauty it contains. But when played with this care, the instrument will reward the organist and the congregation with a sound quality that touches the heart.
—Erik Winkel, managing director
Flentrop Orgelbouw

New Organs

2019 Flentrop Orgelbouw
Dypvåg Kirke, Norway

**Hauptwerk (Manual I, CD–d’)**
- 8′ Principal
- 8′ Flauto
- 8′ Rohr Schalmey (Pos)
- 8′ Octave (ext 3′/5′)
- 4′ Principal
- 4′ Octave
- 3′ Rohr Schalmey (Pos)
- 2′ Flauto (ext 4′)
- 1′ Octave

**Pedal (CD–d’)**
- 16′ Subbass
- 16′ Uнтерzeit

**Accessories**
- Tremulant
- Cimbobastern
- Vogelgeschrei

**Couplers**
- Hinterwerk + Hauptwerk
- Pedal + Hauptwerk
- Pedal + Hinterwerk

**Wind Pressure**
- 3.87″ H₂O
- 440 Hz at 30° degrees C
- Temperature: Kellis-Buch


---

Michael Proscia Organbuilder, Inc., Bowdon, Georgia
Alps Road Presbyterian Church, Athens, Georgia

Michael Proscia Organbuilder, Inc., has completed an organ rebuilding project for Alps Road Presbyterian Church, Athens, Georgia. In 1982, the church (then known as Central Presbyterian Church) commissioned the Schnitger Organ Company to provide an organ to be completed the following year. The instrument of 22 ranks with preparation for future additions included a two-manual, all-electric drawknob console. The exposed Great division was divided on either side of the chancel, with the Swell division to the right and Pedal division to the left as one faces the altar. The chambers are very generous in size with tonal egress on the long side via unobstructed openings, speaking directly into the chancel. The sanctuary contains some sound absorbing materials (pew cushions and carpeting); however, its rectangular shape, high ceiling, and generous size, allows the organ full bloom into the room.

From the beginning of our association with the church and organist Emma Pettyjohn, choir, and handbell ringers, we received a tireless commitment by church personnel: Corley Easterling, Jesse Caldwell, Mack Hudson, and Michael Isham. The Proscia firm offers special thanks to several church volunteers and Marvin Pettyjohn, without whose faithful help the project would not have moved along so smoothly.
—Michael Proscia, president

---

Dypvåg kirke, Tvedestrand, Norway, Flentrop organ (photo credit: Dannøv Foto)

---

**Chimes**
- 32′ Vox Humana
- 16′ Rohr Boudon (Sw)
- 8′ Rohr Boudon (Sw)
- 4′ Rohr Boudon (Sw)
- 2′ Rohr Boudon (Sw)

**Pedal**
- 32′ Rohr Boudon (Sw)
- 16′ Rohr Boudon (Sw)
- 8′ Rohr Boudon (Sw)
- 4′ Rohr Boudon (Sw)
- 2′ Rohr Boudon (Sw)

**Reversibles**
- 16′ Rohr Boudon (Sw) + 16′ Rohr Boudon (Sw)
- 8′ Rohr Boudon (Sw) + 8′ Rohr Boudon (Sw)
- 4′ Rohr Boudon (Sw) + 4′ Rohr Boudon (Sw)
- 2′ Rohr Boudon (Sw) + 2′ Rohr Boudon (Sw)

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**CONSOLE, ALPS ROAD PRESBYTERIAN CHURCH, ATHENS, GEORGIA**

**Builder’s nameplate**

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**Michael Proscia Organbuilder, Inc., Bowdon, Georgia**

**Alps Road Presbyterian Church, Athens, Georgia**

**Great**
- 8′ Principal
- 8′ Flauto
- 8′ Rohr Schalmey (Pos)
- 8′ Octave (ext 3′/5′)
- 4′ Principal
- 4′ Octave
- 3′ Rohr Schalmey (Pos)
- 2′ Flauto (ext 4′)
- 1′ Octave

**Swell**
- 16′ Rohr Boudon (ext 8′)
- 8′ Viole da Gamba
- 8′ Viola Cessato (TC)
- 8′ Rohr Boudon
- 4′ Principal
- 4′ Koppellote
- 2′/4′ Nasat
- 2′ Octave

**Pedal**
- 32′ Rohr Boudon (resultant)
- 16′ Principal (ext 8′/4′ Flauto)
- 16′ Rohr Boudon (Sw)
- 8′ Rohr Boudon (Sw)
- 4′ Rohr Boudon (Sw)

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**Accessories**
- Tremulant
- Cimbobastern
- Vogelgeschrei

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**Michael Proscia Organbuilder, Inc.**

**Alps Road Presbyterian Church, Athens, Georgia**

**Great**
- 8′ Principal
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- 4′ Rohr Boudon (Sw)

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**Accessories**
- Tremulant
- Cimbobastern
- Vogelgeschrei

**Couplers**
- Hinterwerk + Hauptwerk
- Pedal + Hauptwerk
- Pedal + Hinterwerk

**Wind Pressure**
- 3.87″ H₂O
- 440 Hz at 30° degrees C
- Temperature: Kellis-Buch
New Organ Music


My copy of the Harvard Dictionary of Music describes a toccata as “a keyboard composition in free, idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style (ligatures).” Of course the definition does not stop there; for many people the term “toccata” makes them think of the famous “Toccata” from Widor’s Fifth Symphony or possibly the Boellmann “Toccata” from Suite Gothique.

However, some contemporary composers have been writing toccatas that expand the definition of the term. One of the most recent of these is Thomas Åberg’s Toccata Nr. 20 with the subtitle “Distant Landscapes.” It is unusual in that Åberg specifies mp registration consisting of 8′ and 4′ stops on the Swell to begin, with Great 8′, 4′, 2′ used later. The hands switch back and forth on the Great and Swell with stops added or subtracted to bring out certain effects. The dynamic remains at the soft end of the scale until near the end when it builds to ff before returning to p and mp at the end.

I have given much thought to Åberg’s subtitle “Distant Landscapes.” Many people in Maine, where I live, think of the ocean when they hear this term—the vast distances stretching off as far as you can see. The interesting thing for me is that, having grown up on the prairie in Wisconsin, I see in my mind the great distances with their undulating surfaces; I can hear the birds calling from the grasses and even see the antelope grazing a couple miles off across the landscape. There are a multitude of things happening out there that you hear in the music, but cannot see, even the warning rattle of a nearby rattlesnake!

This piece does not appear to be very difficult at first, but the required stop changes keep you on your toes—not too bad with pistons. However, on the nineteenth-century organ that I play, I find that some of the changes of stops are difficult to navigate. Toe studs would be good to have for when you cannot get a hand free. You can expect to have to work on this music, especially with the many manual transitions.

I have been learning the music and trying to figure out how to make the required stop changes keep you on your toes—not too bad with pistons. However, on the nineteenth-century organ that I play, I find that some of the changes of stops are difficult to navigate. Toe studs would be good to have for when you cannot get a hand free. You can expect to have to work on this music, especially with the many manual transitions.

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$44 one year USA; $35 one year digital; $20 one year student display in these latter volumes. Although he generally sticks to no more than two or three tonal areas per composition, each statement of the chant demands our interest anticipated or preceeded by free material. Third, what has most astonished this reviewer is the free material that seems to have sprung from the chant itself. At times, this music is just a pure joy to play and hear, while at other times so heartfelt such that I wished the composer would pen more works on these themes.

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By comparison to the first three volumes of Gregorian Sketches, these latest editions reveal a richer harmonic language and greater use of chromaticism. The composer includes in each volume the chant source from the Liber Usualis that gives insight to his titles for each of these twenty-two pieces. Some of these chants will be unfamiliar to us now timeless the music of Gregorian chant, and he provides music that inspires, bridges centuries, and is music of great spiritual value.

—David Troiano
St. Clair Shores, MI

New Recordings

Compact disc 1: Mass for the Par- ishes: Plein chant du Premier Kyrie, en tailles; Fugue sur les jeux d’Auches, 2e Couplet; Récit de Chromhorne, 3e Couplet; Dialogue sur la Trompette et le Christ du G. C. et le Bourdon et le Larigot du Positif, 4e Couplet; Trio, la dessus sur les Tierces, 5e Couplet; Plein chant du Premier Gloria, en basse et en taille alter- nées, 6e Couplet; Dialogue sur les Grandes jeux, 7e Couplet; Dialogue, Plein jeu, Premier Couplet du Sanctus; Duo sur les Tierces, 3e Couplet; Duet, le Larigot du Positif, 4e Couplet du Kyrie; Fugue sur la Trompette, 2e Couplet du Kyrie; Récit de Chromhorne; Trio à 2 dessus de Chromhorne et la basse de Tierce, 4e Couplet du Kyrie; Dialogue sur la Trompette du Grand Clavier, et sur la Moutre, le Bourdon et le Nazaréen du Positif, 5e et dernier Couplet de la Kyrie, Presseur du Premiere Couplet du G. C. Petite fugue sur le Chromhorne, 2e Couplet du Gloria, Duo sur les Tierces, 3e Couplet; Base de Trumptette, 2e Couplet; Chromhorne en taille, 5e Couplet; Dialogue sur la Voix Humaine, 6e Couplet; Trio, la dessus sur les Tierces, 3e Couplet du Sanctus; Récit de Tierce, 5e Couplet; Dialogue sur les Grands jeux, dernier Couplet; Offertoire sur les Grands jeux; Plein jeu, Presseur Couplet du Sanctus; Récit de Cornet, 2e Couplet; Élévation, Tierce en Taille; Agnus Dei, Plein jeu; Dialogue sur les Grands jeux, dernier Couplet; Le Larigot du Positif, 4e Couplet de l’Agnus Dei; Duo Gratias, Petit plein jeu. 

Ande Heartematte is professor of organ at the University of Paris, where he has taught organ since 1973. The organbuilder MullerHeineken, who also built the organ in Billettes Church, gave the instrument a sympathetic restoration in 2001. The Saint-Gervais organ has rich and distinctive timbres that we would have good reason to believe sound very similar to the way they did in Couperin’s time, which makes this the ideal instrumen for recording his music. The organ is not without its surprises. For example, I was astonished by the loudness and pungency of the Voix humaine.

As many readers will know, an organ Mass is alternated in couplets between a sung line and a line played as an organ movement, a practice known as alternation. The sections comprised Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei, plus a verse and response at the end—“Te, Missa est; Deo Gratias.” (The Mass is ended, thanks be to God.) Additional organ movements were often included, such as an Elevation and an Offertory, generally the longest movement of the Mass.

The leaflet accompanying these comp- pact discs is one of the most informative I have ever come across. Besides a thorough discussion of the tonal history of the instrument by organ historian Jean-Christophe Tosi, it contains a discussion of the background of Couperin’s organ Masses by Raphaëlle Legrand, professor of musicology at the Sorbonne. The leaflet makes it clear that there were in Couperin’s time very strict rules about how to compose organ Masses, and very strict rules as to how parish and organists were to engage in the performance of these Masses. Each of these similarities and differences may be seen by comparing the movements listed above. Descriptive texts included the Ceremonial parisiense of 1662. The main difference between the parish and nuncupate Masses was that the former included a more majestic treatment of the cantus firmus. 

The leaflet presents an explanation of the pungency of the Voix humaine.

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Reviews

Frensch Baroque and Classical periods, and best of Cooperin. She has recorded Frensch Baroque and Classical periods, and best of Cooperin. She has recorded works by his predecessor and mentor Michel-Richard Delalande, by Michel Gazette, by Jean-François Dandreu, and by Nicolas de Grigny. She makes use of subtle changes of touch and phrasing and occasionally, as in the case of the “Toccata sur le Transpertoire et le Chronhorne” in the Kyrie of the Mass for the Parishes, of the tasteful use of notes tied up. Her ornamentation is impeccable. I found myself comparing Heurtematte’s playing of the “Fugue sur les jeux d’Auchers” with an old recording of E. Power Biggs and found considerable liveliness in her phrasing when compared with his, which seems somehow staid by comparison. The “Offer- toire” falls into several distinct sections, making use primarily of the reed stops and forming the longest movement on either of the compact discs.

As the Heurtematte plays the Mass for the Concerts on the second compact disc. Her performance of the “Offertoire sur les Grands jeux,” which is again divided into several sections, is particularly exciting. Raven has made a masterful recording of a first-rate performer on a first-rate instrument.

The theme of the compact disc is light, and it is largely constructed around the chorale WIE SCHÖN LEUCHTET DER MORGENTHORN. Dr. Laver chose the C-major Toccata of Bach because of her belief that the theme of the first fugue is derived from that chorale. Eunyoung Kim did not base her improvisation on Venti Creator Spiritus on the chant, but it does reflect the theme of light in its evocation of the flames of Pentecost.

Judith Bingham’s St. Bride, Assisted by Angels recalls a legend that Saint Bride or Brigid was transported in time and space to the Nativity. Its first section depicts the brilliance of a sunrise over the sea as Brigid travels towards Bethlehem. “Clair de Lune” from the second suite of Vierne’s Pièces de fantaisie brings us to the moonlight, reflected, of course, from the sun. Another form of reflection is found in Ad Wammes’s well-known Miroir Pièce.

His registration is always impeccable, and her registration brings the best out of the Fritts organ, no matter what smaller Dutch-style three-manual, Cornett and all—but is the artistry of the pipe organ. Host Michael Barone’s celebration of the pipe organ and forming the longest movement on either of the compact discs.

The theme of the compact disc is light, and it is largely constructed around the chorale WIE SCHÖN LEUCHTET DER MORGENTHORN. Dr. Laver chose the C-major Toccata of Bach because of her belief that the theme of the first fugue is derived from that chorale. Eunyoung Kim did not base her improvisation on Venti Creator Spiritus on the chant, but it does reflect the theme of light in its evocation of the flames of Pentecost. Judith Bingham’s St. Bride, Assisted by Angels recalls a legend that Saint Bride or Brigid was transported in time and space to the Nativity. Its first section depicts the brilliance of a sunrise over the sea as Brigid travels towards Bethlehem. “Clair de Lune” from the second suite of Vierne’s Pièces de fantaisie brings us to the moonlight, reflected, of course, from the sun. Another form of reflection is found in Ad Wammes’s well-known Miroir Pièce.

The composer Heinrich Reimann (1856–1906) is a particularly interesting inclusion, since his music has tended to have wider recognition in France than in Germany. Another form of reflection is found in Ad Wammes’s well-known Miroir Pièce.

Thomas R. Thomas Organist/Choirmaster St. Luke’s Episcopal Church Live Oak, Florida 32064 thomcat55@aol.com

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UNITED STATES
West of the Mississipi

18 DECEMBER
Christmas concert: Christ Cathedral, Garden Grove, CA 7:30 pm

20 DECEMBER
Ken Cowan; Cathedral Church of St. John, Albuquerque, NM 3 pm
Jim Kyung Lim, organ and piano, with tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 DECEMBER
Pierre Zevort; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 JANUARY
Epiphany Lessons & Carols; Christ Cathedral, Garden Grove, CA 6:45 am
+ Frederick Swann, Paul Jacobs, Hector Olivera; Christ Cathedral, Garden Grove, CA 7:30 pm

4 JANUARY
Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 11:45 am
David Ball; Christ Cathedral, Garden Grove, CA 1:15 pm

5 JANUARY
Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 6:45 am
Paul Jacobs, with Pacific Symphony; Christ Cathedral, Garden Grove, CA 7:30 pm

10 JANUARY
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Aliece Chrisa; St. James Episcopal, Los Angeles, CA 6 pm

17 JANUARY
Justin Foster; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

16 DECEMBER
Stefan Schmidt; Kilianstom, Würzburg, Germany 4 pm
Wayne Marshall; Augustinerkirche, Würzburg, Germany 7:30 pm

19 DECEMBER
Ansgar Schlei; Willibrordi-Dom, Wiesel, Germany 6:30 pm
Natalia Uzhvi; Münster, Überlingen, Germany 7:30 pm

20 DECEMBER
Natalia Uzhvi; Münster, Überlingen, Germany 5 pm
Henri-François Vellut; Protestant Church, Aubonne, Switzerland 11:15 am

24 DECEMBER
Josef Militschitzky; Basslika, Ottobeuren, Germany 11 pm

25 DECEMBER
Samuel Kummer; Frauenkirche, Dresden, Germany 9 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm

27 DECEMBER
Gerhard Löffler; St. Jacobi, Hamburg, Germany 6 pm

28 DECEMBER
Barbara Pibernik & Ulrich Theißen, St. Martin Pfarrkirche, Bamberg, Germany 5:30 pm

31 DECEMBER
Stefan Kagi; München, Herford, Germany 8 pm

Domínik Axtmann; Hofkirche, Bruchsal, Germany 9 pm
Christian Schmitt, with trumpet; Sankt Maria Kirche, Schramberg, Germany 9:30 pm
Johannes Mayr, with brass; München, Überlingen, Germany 10 pm
Gerhard Löffler; St. Jacobi, Hamburg, Germany 10:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:30 pm

1 JANUARY
Jean-Christophe Geiser; Lausanne, Switzerland 5 pm

3 JANUARY
Daniel Beckmann, with brass; St. Nikolaus, Frankfurt, Germany 5 pm

8 JANUARY
Olivier Latry; Katholischen Pfarrkirche, Kolbermoor, Germany 6 & 8 pm

10 JANUARY
Hayo Boerema; Lauferserkot, Rotterdam, Netherlands 3 pm

17 JANUARY
Marcello Giannini; Protestant Church, Aubonne, Switzerland 11:15 am

24 JANUARY
Cécile Maured; Protestant Church, Auvernier, Switzerland 5 pm

31 JANUARY
Juan Maria Pedrero; Protestant Church, Serrières, Switzerland 5 pm

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KENNETH DANCHIK, St. Paul Catholic Cathedral, Pittsburgh, PA, September 6: Incantation pour un Jour Saint, Langlais; Christ Jesus Lay in Death’s Strong Bands, Farrell; Dark Times, Musio; Hymne au soleil, Im-
promptu, Clair de lune, Gargouilles et Chimères, Toccat (24 Pièces de fan-
taisie), Vienne.

JON A. DEAVER, Trinity Episcopal Church, Covington, KY, September 16: Pavana, Chorcheretty, Ana detta Balletto (Il Secondo Libro di Toccare), Frescobaldi; Wondrous Love: Variations on a Shape-note Hymn, Barber; Suite Carmelitite, Francaix; Fugue in G, BWV 577, Bach.

MATTHER DION, Cathedral of St. Mary of the Assumption, Fall River, MA, August 15: Prachallum in F, Tunder; Nun danket, alle Gott, BWV 657, Bach; Toccèr in taiile (1ère Lecce d’orgue), DaMage; Flein jeu, Marchand, Mari-
alès, Halim; Cantilène, Prélude (Trois Pièces), Pierné.


PRZEMYSŁAW KAPITULA, Cathed-
ral, Lausanne, Switzerland, September 18: Improvisation pour un orgue sur un ancien cantique polonais, Surzycki; Of-
fertoire, op. 7, no. 2; Noworwolski; Jon- 
son, Symphonie II in e, op. 20, Vienne.

NOAH KLEIN, St. Joseph Catholic Cathedral, Columbus, OH, September 14: Bergmannia (Flor musciale), Fresco-
badli; Schmucke dich, a liebe Secle, BWV 654, Prelude and Fugue in D, BWV 532, Bach; Amazing Grace (Gospel Preludes, Book II), Bolcom, Adagio (Symphonie III in f-sharp, op. 28), Vienne; Allegro deciso (Exposition, op. 37), Dupré.

JIN KYUNG LIM, Cathedral of St. Mary of the Assumption, San Francisco, CA, August 23: Berceuse (24 Pièces en style libre, op. 31, no. 19) Symphonie IV in g, op. 32, Vienne.

GIULIO MERCATI, with Libia Bas-
terretxea Vila, soprano, Cathedral, Lau-
sanne, Switzerland, September 4: Prel-
lude and Fugue in C, BWV 531, Schro-
ßen können sicher wieden, BWV 208; Bach; Wie schön leuchtet der Morgenstern, Krebs; Toto pulchera es, Schumann; Im Treibhaus (Fünf Gedichte von Mathilde Wesendonck), Wagner; Sonata in E in, op. 65, no. 2; Mendelssohn; Ich steh an deiner Kripppe hier, op. 68, no. 3; Karg-
Elert; Maria Wiegenlied, Fantasy on Wie schon beichtet der Morgenstern, op. 40, no. 1, Reger.

GEOFFREY MORGAN, Christ-
church Priory, Christchurch, UK, Sep-
tember 24: Radetzky March, op. 229, Strauss; Vocalise (14 Songs, op. 34, no. 14); Bachman; Benedictus (12 Stücke, op. 59, no. 9); Reger; Fantasia and Fugue in e, BWV 537, Bach, Will’ o the Wisp, Nevin; Intermezzo (Sym-
phonie VI in g, op. 42, no. 2), Widor.


RICARDO RAMIREZ, St. Mary of the Assumption, San Fran-
sisco, CA, August 16: Scherzo, op. 2, Duruflé; Prelude and Fugue in C, BWV 541, Bach; Viva, Viva Jesus, Mi Amor, arr. Ramirez; Improvisation on a submit-
thed theme; Prelude & Fugue sur le nom de D’Ains, op. 7, Duruflé.

ANDREW SCANLON, Holy Name of Jesus Cathedral, Raleigh, NC, Sep-
tember 15: Postlude in D, Smart; An Wagnerföthen Bulbulon, BWV 653, Bach; O Antiphon Preludes, Moby; Berceuse à

la manière de Louis Vierne, Cocheren, trans. Blanc; Carillon-Sortie, Mulet.

JOHN W. W. SHERER, Fourth Presby-
terian Church, Christiansted, St. John-
ember 25: Voluntary in A, Eddy, Suite,
DeLamarter; Prelude on a Melody by Souzou, Simmons; Gigue on the Tabla
Steph, Wright; C 24 of Mass, The Holy
Wings, Webster; The Joy of the Re-
dedem, Dickinson, Carillon, Soverby; 
In Quietude, Moe, Price; Fansode, Pront,
National City Fanfare, Miller.

DUANE SOUBBOUS, Cathedral of St. Mary of the Assumption, San Fran-
sisco, CA, September 6: Preludium in C, Vater unser im Himmelreich, Böhm; Bksesymphorde (Three Preludes Founded on Welsh Hymn Tunes), Vaughan Will-
ami, Prelude, Fugue et Variation, op. 18 (Six Pièces d’Orgue, no. 3); Franck; Laed (24 Pièces en style libre, op. 31, no. 17); Vienne; Cantabile, op. 36 (Trois Pièces pour Grand Orgue, no. 2); Franck; Pre-
lude and Fugue in C, BWV 531, Bach.

DAMIN SPRITZER, Ball State Uni-
versity, Muncie, IN, September 27. 
Improvisation on "Te Deum" (Cinq Improvisations), Tournier; Fugue and Fugue in e, BWV 548, Allein Gott in der Hoff’ sei Ehr’, BWV 602, Bach; Chaconne in d, BWV 1004, Bach, transr. Messenger; Three Puhl Preludes, Set 2 a, no. 3; Hough, Wellg, Howe; Sym-
phonie in d, Kume.

JOSHUA STAFFORD, Jim Whelan Boardwalk Hall, Atlantic City, NJ, Sep-
tember 30: Bohemian Rhapsody, Mes-
ner, transr. Stafford; Songe Eroticks, op. 94, Jongen.

CHRISTOPH TIETZE, Cathedral of St. Mary of the Assumption, San Fran-
sisco, CA, August 30: Fugue in G, op. 37, no. 2; Sonata IV in B-flat, op. 65, no. 2; Sowerby; Passiongull and Fugue in e, BWV 582, Bach.

Raven has released a 2-CD set, Jehan Alain: Trois Danses and Other Organ Works, played by Christophe Mantoux on the 1890 Cavaillé-Coll 4-manual organ at St-Ouen in Rouen, France. The recording received the French Grand Prix du Disque in its initial release as a single CD in 1992 on a small French label, Studio SM, with fewer of Alain’s works included, and was reissued in 2009 on the Motette label. The Raven 2-CD release includes additional works recorded in the same sessions but never released, with new editing by Mantoux and new mastering. A perfect holiday gift for your favorite Francophile friend. Raven OAR-163 2-CDs for the price of one $15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, $26.95 plus postage and handling from Friends of the Wanamaker Organ, also from Amazon, E-Bay, etc.

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