Editor's Notebook

Happy New Year 2022

The Editors of THE DIAPASON wish everyone a happy and healthy New Year. Continuing through all the days of the year 2022. We look forward to bringing you numerous articles for your reading pleasure and edification. This issue commences our 113th year of delivering news, features, events, and so much more.

The Gruenstein Award

Nominations for our second Gruenstein Award are accepted through January 31. The award honors the work of a young scholar through a feature-length article in the May 2022 issue. Submissions of articles are sought from those who have not yet reached their 35th birthday by January 31, 2022. For further details, see the September 2021 issue, page 3, or visit www.thediapason.com.

2022 Resource Directory

The 2022 Resource Directory is presented with this mailing. You will want to keep this publication handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

In this issue

John Bishop, in “In the Wind . . .,” muses on various organs he has known through his lifetime, from very small to very large instruments. St. John Cantius Catholic Church of Chicago, Illinois, has a fascinating history in the city’s Polonia area, and the parish pipe organ history is just as interesting. My essay on these instruments, some small, others large, is presented here. This church is a center of musical life.

This month’s cover feature spotlights the new instrument by Kegg Pipe Organ Builders for Little Flower Catholic Church, St. Louis, Missouri. The modest organ of three manuals, 26 ranks provides a wide array of colors.

Share the benefits of THE DIAPASON.

As you read this issue, consider giving a gift subscription for THE DIAPASON to a colleague, student, or friend. If you know someone who would like a sample copy (digital or print) as a potential subscriber, contact me. Our digital subscription is a bargain at $20 to receive the entire rate pack at $20. To begin a new gift subscription, telephone 877/501-7540.

Summer conferences, workshops, conventions, etc.

An upcoming issue will include our list of summer conventions, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event that should be featured in this list, please be certain to send me the appropriate information this month. Virtual and in-person events are welcome for listing.

Here & There

Correction

In “Harpsichord Notes,” December 2021, p. 8, the name of the harpsichord builder and performer was misspelled and should have been Colin Booth.

Education

The event concludes with a student performance on the Longwood Organ. The four students selected to participate will have housing and meals provided in the cost of tuition. For information: enwood@longwoodgardens.org and longwoodgardens.org.

For information: phlu.edu

People

Andrew Clarke and Andrew Peters

Andrew Peters played a recital of music by American composers on the concert series at St. John’s Episcopal Cathedral, Jacksonville, Florida, September 19, 2021. His program included works of Jacksonville composer Andrew Clarke. Timothy Tuller is the canon for music at the cathedral. For information: jaxcathedral.org.

The Hymn Society in the United States and Canada has released a four-episode series of videos featuring composer Andrew Clarke: Timothy Tuller is the canon for music at the cathedral. For information: jaxcathedral.org.

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THE Diapason

www.thediapason.com
the role of young organists in encouraging, promoting, and enlivening congregational song. Each video is available for free viewing and download and includes an interview conducted by Nathaniel Gumbs, director of chapel music at the Yale Institute of Sacred Music, New Haven, Connecticut, and a member of THE DIAPASON’s 20 Under 30 Class of 2017.

Each episode opens with a featured young artist performing a hymn accompaniment or a hymn-based organ work. The organists are Carolyn Craig, a Master of Music degree student at the Yale Institute of Sacred Music; and a member of THE DIAPASON’s 20 Under 30 Class of 2019; Asriel Davis, a Master of Music degree student at Syracuse University; Clara Gerdes, music director for Most Holy Redeemer and Nativity Parish, New York, New York; and Joshua Zentner-Barrett, minister of music for Kanata United Church, Ottawa, Ontario, Canada. For information: thehymnsociety.org/the-organ-congregational-song.

Appointments

Adam MacDonald

Adam MacDonald is appointed executive director of Friends of the Kotzschmar Organ (FOKO), Merrill Auditorium, Portland, Maine. MacDonald will work with the board of directors in shaping the future of the organization while advancing the organ’s place on the cultural stage of Portland, New England, and beyond.

MacDonald has worked in Maine’s nonprofit sector for over 15 years. Most recently, he served as marketing director for Portland Downtown. During his six-year tenure, MacDonald elevated the profile of the organization through strategic planning, creative business partnerships, and major community events such as Merry Madness and Downtown Worker Appreciation Day. For information: foko.org.

Participants in the 28th Texas Regional Carillon Conference, Austin

The 28th Texas Regional Carillon Conference was held October 22–23, 2021, in Austin, Texas. The event attracted 23 carillonneurs from across the country. Following open tower time and a host recital by Alex Johnson (a member of THE DIAPASON’s 20 Under 30 Class of 2021), Kimberly Schafer and Austin Ferguson, both former carillonneurs at University of Texas, performed recitals to end the first day’s events. The second day started with a lecture by Jesse Ratcliffe on reviving dormant carillons. Alex Johnson presented a detailed analysis of Roy Hamlin Johnson’s New River Nocturne. Loyd Lott offered an update on the re-installation of the Glasscock Memorial Carillon at First Baptist Church, Corpus Christi. The 2022 regional conference will be held in Corpus Christi in October.

Andrew Peters

Andrew Peters is appointed minister of music and organist for Augustana Lutheran Church, Denver, Colorado. There he directs the music ministry program and collaborates with six other staff musicians and various volunteers, plays for all services, directs the handbell choir, and works with Augustana Arts on concerts and musical outreach. He previously worked for fourteen years at Second Presbyterian Church, St. Louis, Missouri, where he oversaw the renovation of the 1965 Schantz organ and founded the Coats Music Series that provides free cultural outreach to the community. In addition to playing solo organ recitals and leading hymn festivals, Peters accompanies silent films starring Harold Lloyd.

Beginning in 2013 Peters was ensemble organist with the St. Louis Symphony. He has played under conductors including Karina Canallakis, Andrew Davis, Stéphane Denève, Matthew Halls, Bernard Labadie, Gemma New, David Robertson, and Ismael Z Jarre. He also performs as co-founder and artistic director of the Missouri Organ Society, a professional organization for the promotion of the organ in St. Louis that has presented 18 free concerts in its nearly 40-year history. Peters is an active carillonneur—having performed at five Texas Regional Carillon Conferences—most recently in 2019, when he served as the associate carillonneur for the 30 Under 30 Class of 2017.

Peters also is recognized for his efforts in the early music movement, most notably as a co-founder of the St. Louis Baroque. He has acted as organist in church services, recitals, and masterclasses in Europe and North America. He has appeared as soloist on many recordings, including three with the St. Louis Symphony and a 2013 album with the Oklahoma City Philharmonic. His next album, scheduled for release in 2022, features the complete works of John Dowland.

Geoffrey Smith on the classical organ repertoire: “An amazing diversity of music, replete with soaring lines and rich polyphonic textures.”

NY MUSIC DAILY
Organbuilders

Lewtak organ, Fairview Moravian Church, Winston-Salem, North Carolina

Lewtak Pipe Organ Builders has completed an overhaul of the organ at Fairview Moravian Church, Winston-Salem, North Carolina. The work included creating an all-new winding system; replacement of the electronic control system, several updates to the console, cleaning the entire instrument and all pipework from 39 years of accumulated dust, and recoating of all ranks.

The organ was originally built by Steiner-Reck in 1983 and later updated by Reuter Organ Co. It features 30 stops available on two manuals and pedal. For information: lewtak.com.

The restoration department at Rieger Orgelbau, Schwarzach/Vorarlberg, Austria, has been recently expanded and in recent years has increasingly developed concepts for maintenance, refurbishment, renovation, restoration, and reconstruction of existing pipe organs. Significant projects include the 2016 restoration of the 1901 Casaville/Coll/ Hurlin organ in the Thaikovsky Conservatory, Moscow, Russia, and restoration of the five-manual gallery organ in St. Stephen’s Cathedral, Vienna, the largest organ in Austria, completed in 2020.

Upcoming projects for Rieger include renovation of the organ of the cathedral in Luxemburg; restoration the 1906 Friedrich & Hammer organ in the Auenkirche, Berlin, Germany, as well as restoration (with Christian Scheffler) of the “Kaiser-Jubiläums-Orgel” of 1888 by Matthias Mauacher in Bad Ischl, Austria, an instrument on which Anton Bruckner regularly gave recitals. For information: rieger-orgelbau.com.

1888 Mauracher organ, Bad Ischl, Austria

Rendering of Taylor & Boody Organbuilders instrument for Luther Memorial Church, Madison, Wisconsin

Taylor & Boody Organbuilders, Staunton, Virginia, has been commissioned to build a new organ for Luther Memorial Church, Madison, Wisconsin. The three-manual, 75-rank organ will be installed in twin cases in the rear gallery of the church. Installation is expected in 2026.

The total design of the instrument is the result of a collaboration between Aaron Reichert of Taylor & Boody and John Chappell Stowe and Andrew Schaef er of Luther Memorial Church. Of particular note, the organ will feature a Grand Choir division comprising pedal stops extended to play on the manuals through electric action. The instrument will replace Austin Organs, Inc., Opus 2449, a 56-rank organ installed in 1966. For information: taylorandboody.com.

Recordings

A Love So Fierce: The Complete Solo Organ Works of David Ashley White

Acis Productions announces a new CD, A Love So Fierce: The Complete Solo Organ Works of David Ashley White (AFL10020). Featuring organist Daryl Robinson. This is the first commercial recording of 1958 Aeolian-Skinner Organ Company Opus 976 in Christ Church Cathedral, Houston, Texas, where Robinson is cathedral organist. The four-manual organ currently consists of 90 ranks. For information: acisproductions.com.

Harmonia Mundi announces a new 3-CD set, Johann Sebastian Bach: The Complete Works for Keyboard, Volume 5, Weimer 1708–1712, Toccatas and Fugues (HMM 902463.65), performed by Benjamin Alard. The first disc was recorded on the 2009 Quentin Blumenroeder organ at the Chapelle du Foyer de l’Ame, Paris, France. Disc 2 features a 1993 pedal harpsichord by Philippe Humeau, modeled after a 1720 instrument by Carl Conrad Fleischer. The third disc was recorded on a clavichord built in 1998 by Émile John, modeled after a 1773 instrument by Christian Gottfried Friederici Gera in the collection of the Musée de la musique, Philharmonie de Paris. For information: harmonia mundi.com.

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Here & There

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Longwood Organ Academy

June 20–25, 2022
Longwood Gardens
Kennett Square, PA

Designed as a summer academy for college students, the Longwood Organ Academy provides the unique opportunity to study organ transcriptions on one of the world’s largest symphonic organs, the Longwood Organ. During the week-long academy held at Longwood Gardens, students study with renowned instructors Peter Richard Conte and Alan Morrison, and conclude the academy with a student performance on the Longwood Organ.

Application Deadline: March 6, 2022
Learn More and Apply: longwoodgardens.org/organ-academy

Application and audition recording required. The tuition of $1,000 includes housing, meals, and local transportation during the academy, as well as transport to and from the Philadelphia International Airport.
The Mass
Rudolf Jan “Rudy” Zuiderveld.

75. of Jacksonville, Illinois, died October 29, 2021, in Jacksonville. He was born November 26, 1945, in Groningen, the Netherlands. He married Sharon DeWinds on August 10, 1969, a Bethany Christian Reformed Church, Beloit, California.

Zuiderveld earned his AB degree from Calvin College, Grand Rapids, Michigan, in 1967 and, after being drafted, served in the United States Army during the Vietnam War from 1969 to 1971. Following his discharge, he earned his Master of Music degree from the University of Michigan, Ann Arbor, in 1972 and eventually earned his Doctor of Music degree from the University of Iowa, Iowa City, in 1978. He served as an instructor at Dordt College, Sioux Center, Iowa, teaching assistant at the University of Iowa, and assistant professor at Southeastern State University, Marshall, Minnesota, before moving his family to Jacksonville in 1990. He served in the music department at Illinois College, Jacksonville, from 1980 until his retirement as chair of the music department in 2010.

Zuiderveld served on the board of directors of the McGraw Fine Arts Series on the Illinois College campus for many years and was a member of the American Guild of Organists and Pi Kappa Lambda. In addition, he served as organist for First Presbyterian Church, Springfield, Illinois, for 30 years and was a member of Faith Lutheran Church, Jacksonville.

Rudolf Jan Zuiderveld is survived by his wife, Sharon, and by three sons, Nicholas (Krissy Gilhooby) Zuiderveld of Denver, Colorado; Loren (Anne Polec) Zuiderveld of Chicago, Illinois; and Mark Zuiderveld of Jacksonville, as well as five grandchildren.

A memorial service was held November 6, 2021, at Faith Lutheran Church, Jacksonville. Memorials are suggested to Faith Lutheran Church, 1385 W. Walnut St., Jacksonville, Illinois 62650.

— page 6 —

THE MASS
Patrick Cassidy

Supertain Records announces the premier recording of Patrick Cassidy’s The Mass, arranged for choir and organ. The recording was made virtually and as well as five grandchildren.

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respectively, of First Congregational Church of Saint Jude the Apostle, Lake City, Iowa, has moved its Opus 41, built in 1988 for Second Christian Reformed Church of Pella, Iowa, to Trinity English Lutheran Church, Pt. Wayne, Indiana. Sold by the Pella church when it resolved to construct a new building too small to accommodate it, the mechanical-action instrument was moved to Pt. Wayne by Dobson with the considerable assistance of Trinity Church’s volunteers.

The 17-rank organ is located in Kraus Chapel, a 100-seat space with a fine acoustic. To accommodate its new surroundings, the organ was totally re-regulated, the former Swell doors were replaced with more conventional shades, and a new pediment was constructed for the top of the case to tie it visually to the room. Nicole Keller, associate organist at Trinity Cathedral, Cleveland, Ohio, played identical recitals to capacity crowds on August 22, 2021. (See also “Recital Programs,” page 27 of this issue.) Robert Hobby is Trinity Church’s director of music, and Evan Anderson is associate director of music. For information: dobsonorgan.com.

— Nickole Keller at the dedication recitals for Dobson Opus 41, August 22, 2021 —

Oriumph on Rock of Ages

Dobson Pipe Organ Builders. Lake City, Iowa, has moved its Opus 41, built in 1988 for Second Christian Reformed Church of Pella, Iowa, to Trinity English Lutheran Church, Pt. Wayne, Indiana. Sold by the Pella church when it resolved to construct a new building too small to accommodate it, the mechanical-action instrument was moved to Pt. Wayne by Dobson with the considerable assistance of Trinity Church’s volunteers.

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Publishers

Augsburg Fortress announces publication of two new volumes in its Augsburg Organ Library, Series II. Lent (978-1-5064-4810-7, $45), with 43 pieces by various composers, and Easter (978-1-5064-4811-4, $45), with 35 pieces. For information: augsburgfortress.org.

CanticaNova Publications announces new choral and organ publications: Four Chorale Trios, Volume 1 (9003, $5.95), by Friedrich Wilhelm Marpurg, edited by Gary Penkala; All Creatures of Our God and King (4212, $2.85), by Robert Benson, for SATB, organ, and trumpet in C, Faithful Cross (3165, $1.50), by Raymond H. Clark, for SATB, Ewain Domine (7002, $1.90), by Giovanni Paolo Cima, edited by Gary Penkala, for two equal voices and continuo; and Communion Antiphons for Eastertide (3029, $4.50), by Colin Brumby and Gary Penkala, for SATB and organ. For information: canticanova.com.


Meniscus Organ Duet Series. For information: morningstarmusic.com.


Tim Knight Music announces new organ publications: Organ Music for Solera Occasions (TMK 825, $12.95) through August. Opening the new year is a verse setting for organ, On Rock of Ages, an American hymn tune dating from 1832. A three-verse hymn for organ and unison voices, Sing the Waters Ever Flooming, will be available in February.

Beginning in March, publications will include Variations on Wondrous Love; in April, Bach Birthday Album with five transcriptions and arrangements of familiar compositions; Fantasy on Down Anywhere will appear in May; and a Handel harp concerto transcription for June, all for solo organ. July will feature arrangements for carillon of three traditional American anthems tunes, while in August there will be an organ transcription of a Vivaldi concerto for lute and strings. All upcoming PDF files will be available on a monthly basis through the online home page. Numerous complimentary issues from previous seasons continue to be accessible. For information: frumuspub.net.

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new grant program for hosts of fall/winter gatherings. There were 13 participants, including organizers and leaders John Whiteside (carillonneur at St. Stephen’s Church), Lee Leach, Margaret Angelini, and Margaret Fan. Ellen Dickinson was the featured presenter and led the afternoon’s performance masterclass. For information: gcna.org.

Events
St. John’s Abbey, Collegeville, Minnesota, announces events for 2022 in the Abbey Church: January 23, hymn festival during the Week of Prayer for Christian Unity with the National Lutheran Choir and the St. John’s Boy Choir; February 29, Greg Zelek with Canadian Brass. For further information: saintjohnsabbey.org/concerts.

Competition
The Incorporated Association of Organists (IAO) and the Royal College of Organists (RCO) announce their 2022 IAO-RCO Organ Playing Competition for young organists aged 18 to 26 as of July 1. Six competitors will be chosen from recordings to participate in the semi-final round on July 23, with three advancing to the final round the following day, taking place during the 2022 IAO Music Festival at St. Cuthbert’s Church, Edinburgh, Scotland.

First prize is £1,000, with second prize at £500 and third at £200, with recital opportunities. The jury consists of David Hill, John Kitchen, and Naji Hakim. Application deadline is February 25. For information: rco.org.uk/events/iaa-rco-competition-2022.

Carillon News
The Franco Committee of the Guild of Carillonneurs in North America (GCNA) received five student composer/performer pair applications for grants in 2021 and has selected two pairs to receive funding. The award recipients are Emily O’Maloney (performer) and Ethan Stifflerman (composer), both at the University of California, Santa Barbara; and Claire Janzie (performer) and Jacob Liebowitz (composer). Janzie is at the University of Rochester, and Liebowitz is at the Manhattan School of Music. The two pairs will collaborate through early 2022 to compose and premier a new work for carillon, to be recorded and shared online.

Ronald Krebs, Betsy Banks, Bill Klimas, JR Neutel, and Andrew Schaeffer at the new Reuter organ in St. Mary’s Episcopal Church, Edmond, Oklahoma

Andrew Schaeffer performed a recital to inaugurate the new Reuter organ at St. Mary’s Episcopal Church, Edmond, Oklahoma, November 21, 2021. The instrument incorporates chests and pipework from the church’s previous 1976 Reuter organ (Opus 1899) and the 1962 Reuter organ formerly in First United Methodist Church, Pittsburg, Kansas (Opus 1358). The new instrument was designed collaboratively between JR Neutel, president of the Reuter Organ Company; and the late Roger Banks, who was the Oklahoma sales representative for the Reuter firm and also a member of St. Mary’s Church. For information: stmarysedmond.org.

The Opus Series was the first home organ series by Johannus. With its history dating back to the early 1970s, generations of organists have grown up with an organ from this beautiful series.

By using the latest technologies, the sound of the new Opus organs comes yet closer to that of the authentic pipe organ. Next to that, our newly developed bellows simulator ensures that the Opus breathes, and comes alive!
Spice is the variety of life.

Weed and I love to cook. We send recipes from newspapers back and forth and thumb through cookbooks planning what the next fun will be. We have picked up the vernacular of Asian, Middle Eastern, and Caribbean dishes. We grill and smoke meat and vegetables outside at our place in Maine (running a smoker in a New York City apartment is frowned upon), and we even have a lamb-sized charcoal rotisserie that has produced several memorable holiday events.

Some years ago, my brother and his wife gave us an assortment of spice mixers from a local bontique, and I have been ordering stuff from them ever since. Something as simple as their Tellicherry peppercorns are a revelation. The name does not denote a place of origin, but rather to the larger size of the peppercorns. Open the jar, take a whiff, and you know you are into something special. We have Caribbean seasoning with dried orange peel, chili peppers, and ginger that adds a dimension to grilled chicken. We have a Moroccan spice rub that is heavenly on grilled tenderloin with pilaf on the side, and a Merguez mix often found in lamb sausages that is marvelous on a butterflied leg of lamb. We have an artisanal butcher near us in Maine (I often send him photos of my outdoor triumphs), three or four organic farms, and as we are on the Maine coast, there are lobster, oysters, clams, scallops, and all sorts of fish. We keep a small garden with basil, oregano, sage, and chives. I consulted for a private school in Thailand in 2010, where I learned a few magic hints about how to achieve authentic flavors, and my pad thai is a family favorite. Our daughter and son-in-law live in Bay Ridge in Brooklyn, home of a wonderful middle eastern Halal market, and as our son-in-law is Greek, we have discovered rich sources of Greek ingredients in Astoria, Queens. As the day ends, an hour and a half in the kitchen is a time for reflection, creativity, small little tastes, and marvelous aromas. Add to that the smell of woodsmoke and a cocktail, and all is right with the world.

Variety is the spice of life.

Consider the clarinet. While clarinetists know the differences from one right with the world.

1977 Flentrop Orgelbouw organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

1870 Flentrop Orgelbouw organ, Trinity Episcopal Cathedral, Cleveland, Ohio (photo credit: William T. Van Pelt)

Heaven,” the Reverend Coffin shouted, “I haven’t heard that one in years,” ran over to the choir, and joined in, every verse memorized long ago.

Flentrop Orgelbouw (1770)

Trinity Episcopal Cathedral in Cleveland, Ohio, is a lovely Gothic building on Euclid Avenue, just east of downtown. I was a student at Oberlin and working for John Leck when the Flentrop organ was delivered there. John was a first generation Holland and friends with the people at Flentrop, and we were hired to help with the installation. The organ arrived from Rotterdam to the Port of Cleveland on the container ship Calliope, and we carried the bulk of the organ up the stone steps into the cathedral. I was used to the three-manual Flentrop at Oberlin that was dedicated in November, and the Truro case had been prepared, and we set up scaffolding towers on each side so we could hoist the heavy parts. I was on top of the growing tower with Jan Rudeński, the church’s sexton, when it looked as though we were going to run into the side of the ceiling. Jan gave a shove and moved the tower from the top, an experience that informed me that, while I was not afraid of heights, I sure was afraid of falling. In those days I was the young strong guy. I wore a leather holster as if I was carrying a flag in a parade and walked slowly up a ladder with each shiny façade pipe hanging from my belt, while others above me balanced and guided them. Leaving the cathedral at the end of the day, we turned back to look at the organ, and the façade was basking in blue and red light from the afternoon sun shining through the stained-glass windows.

Daniel Hathaway was organist of the cathedral, a friend from my teenage days, and together we played four or five times a week. We would practice in the music library and the music, and they were numbers that we did not seem to work. I had asked the organist to make up for the orchestra, and we took a few weeks before I realized that he was filling the tanks.

For the 275th anniversary of the parish, our pastor Mark Strieckland, went far the gold and invited William Skoane Coffin to speak at the celebratory banquet. He spoke, and I am referring to a review of hymns that might have been sung in different eras of the church’s history. When we got to “Life’s Railway to

In the wind...

Aeolian-Skinner Opus 1203, The First Church of Christ, Scientist, Boston, Massachusetts (photo credit: William T. Van Pelt)
organbuilder, and I made a few side trips to see and hear iconic organs. The organ by Johann Fux in the Fürstenfeld Kloster in Fürstenfeldbruck is a knockout. The church is one of those Rococo masterpieces with side altars with spiraling columns, murals, and statues everywhere—an army of carved angels. The organ is in the second balcony, high enough that it looks small. One reaches the organ by climbing and climbing and climbing an ancient stairway at the front of the church and walking down the length of the building about fifteen feet higher than the floor of the organ. You approach the organ from above. That’s when you realize that while it has fewer than thirty stops, those are 32 pipes in the façade. It is enormous. It is humbling to think of that beautiful casework, huge pipes, gorgeous keyboards, and complex mechanism being built with eighteenth-century technology and hoisted to that lofty place.

Christoph Hauser is organist of the Kloster. I attended a Sunday Mass and was delighted by his tuneful, luminous, even sassy improvisations. His affinity for the organ was obvious and infectious. I was to meet Christoph after Mass and assumed he would appear at the back of the room. Quite a bit of time passed before I spotting him, looking every bit of the room. Quite a bit of time passed.

An ancient stairway at the front of the church—a long, ancient stairway—leads up the length of the building, where you enter the organ. This is the organist, standing down front. We climbed the ladder behind the organ and opened case panels, getting a good look. That’s when you realize that while it has fewer than thirty stops, those are 32 pipes in the façade. It is enormous. It is humbling to think of that beautiful casework, huge pipes, gorgeous keyboards, and complex mechanism being built with eighteenth-century technology and hoisted to that lofty place.

That an organ more than 280 years old could have such relevance to our modern ears is testament to the timeless-ness of a great instrument. I was in the building for barely three hours including the Mass, but that intimate time with the organ will always be with me. I am grateful to Christoph for his generosity in sharing it with me.

Opus 283 is a large, three-manual organ with trumpets on the Swell and Great, lots of lively color, a big Double Open Wood Diapason, and a walloping Posaune [sic] with wooden resonators. The case has elements of Moorish design.

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A history of the organs of Saint John Cantius Catholic Church, Chicago, Illinois

By Stephen Schnurr

As one travels the John F. Kennedy Expressway on the north side of downtown Chicago, one can count the towers of five impressive church edifices that comprise the principal history of Chicago’s Polish Catholics. The heart of Chicago’s “Polonia,” the neighborhoods nearby, has been home to a large number of immigrants who came to the United States from Poland or are of Polish descent. In 1950, Chicago had the largest Polish population outside the city of Warsaw. Today, Polish is the third most frequently heard language in this city, behind English and Spanish.

This is a tale of a church founded for success with large numbers of faithful, only two generations later experiencing an alarming decline. Scheduled to close, the parish managed to turn itself around and is now thriving once again, a jewel box of sacred art and architecture, a model of traditional liturgy, and a home for the performing arts, sacred and secular.

Saint John Cantius Catholic Church was founded in 1893 to relieve the overcrowded parish of Saint Stanislaus Kostka and other Polish parishes in this area of the city. Saint Stanislaus had become the largest parish in the world in 1892, and, thus, a division of the parish of 8,000 families had become necessary. The mother parish was located approximately one mile away in its Patrick C. Keely–designed edifice constructed between 1877 and 1881 and housing a thirty-three-rank organ.

The Reverend John Kasparyczek, C.R. (Congregation of the Resurrection), was appointed first pastor of Saint John Cantius, a congregation with an immediate roster of 2,000 families. In acquiring the present property on North Carpenter Street between West Fry and Chicago Avenues, some twenty residences were demolished for the new parish campus. The cornerstone of the church was laid by Archbishop Patrick A. Feehan on September 4, 1893. A crowd of an estimated 25,000 attended the event, with music provided by twenty-seven Polish singing societies. By November, the parish school was opened in the basement section of the building. The rectory, located at the corner of Carpenter and Fry, was blessed on December 20. The lower church was opened in the basement section of the building. The nave of Saint John Cantius Catholic Church from the upper west balcony

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

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The Reverend Stanislaus Siatka, C.R., became pastor in 1909. Under his leadership, magnificent stained-glass windows were installed in the church. The Reverend Stanislaus Siatka, C.R., became pastor in 1918, membership climbed to 23,000 persons, with 2,000 children enrolled in the school.
In the 1950s, numerous neighborhood homes were demolished to make way for what would become known as the Kennedy Expressway, a project that drastically changed the parish environs. Parish membership, which had been in decline, would drop even more drastically. The school closed in 1967. At one point, the parish itself was to be shuttered.

The decline of the parish was reversed in the late 1980s with the appointment of the Reverend C. Frank Phillips, C. R., as pastor, and the parish was soon vibrant and growing, with membership coming from great distances. The Canons Regular of Saint John Cantius, a religious community of men, was founded in the parish in 1998, and this organization now administers the parish. The church interior has been thoroughly restored and enhanced, complemented with countless religious artworks now on display throughout the entire parish campus.

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The January 1, 1919, issue of The Diapason noted that a W. W. Kimball Company organ was dedicated at Saint John Cantius in December of 1918.

The first organ of record in Saint John Cantius Church was A. B. Felgemaker & Son Opus 723, installed in the choir gallery (the upper of two balconies) in the rear of the nave in 1900.

<table>
<thead>
<tr>
<th>Great (Manual I)</th>
<th>16' Bourdon (metal)</th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Open Diapason (wood &amp; metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Stopped Diapason (wood)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Salicional (metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Gemshorn (metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>4' Flute Harmonique (metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>2' Flageolet (metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
<tr>
<td>III Dulce Cornet (metal)</td>
<td>183 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Oboe &amp; Bassoon (metal)</td>
<td>61 pipes</td>
<td></td>
</tr>
</tbody>
</table>

PEDAL

<table>
<thead>
<tr>
<th>Pedal pipe Stop</th>
<th>16' Double Open Diapason (wood)</th>
<th>30 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Bourdon (wood)</td>
<td>30 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Violoncello (metal)</td>
<td>30 pipes</td>
<td></td>
</tr>
<tr>
<td>8' Flute (wood)</td>
<td>30 pipes</td>
<td></td>
</tr>
</tbody>
</table>

Couplers

Great to Pedal

<table>
<thead>
<tr>
<th>Great to Pedal Reversible</th>
<th>Swell to Pedal</th>
<th>Swell to Great in Sub-Octave</th>
<th>Swell to Great</th>
<th>Swell to Great in Super Octave</th>
</tr>
</thead>
</table>

Accessories

Forte Combination Great and Pedal Stops  | Piano Combination Great and Pedal Stops  | Forte Combination Swell and Pedal Stops  | Piano Combination Swell and Pedal Stops  | Tremolo  | Great to Pedal Reversible  | Balanced Swell Pedal  | Balanced Crescendo Pedal  | Bellows Signal  | Wind Indicator |

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Further information on this instrument has not come to light, and it may not have been installed in the church. It is possible that it was placed in the lower church-auditorium or elsewhere.

In 1922, Geo. Kilgen & Son of Saint Louis, Missouri, installed a new three-manual organ in the upper balcony of the church. Opus 3118. In 1927, the builder added an Echo division, placed behind the main altar, as their Opus 3932.

1922/1927 Geo. Kilgen & Son Opus 3118/3932

GREAT (Manual II, enclosed?)
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Gross Flute
- 8' Doppel Flute
- 8' Galba
- 4' Octave
- 4' Harmonic Flute
- 2' Octave

8' Tuba
Great to Great 16
Great Union Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Echo to Great 8

SWELL (Manual III, enclosed)
- 16' Liebherr Gedekt
- 8' Open Diapason
- 8' Stopped Flute (ext 16' Lieb Ged)
- 8' Salicional
- 8' Vox Celeste
- 8' Muted Viole
- 4' Violina
- 4' Flute
- 16' Fagotto
- 8' Cornopean
- 8' Fagotto (ext 16' Fagotto)
- 8' Vox Humana

Tremolo
Swell to Swell 16
Swell Union Off
Swell to Swell 4
Echo to Swell 8

CHOIR (Manual I, enclosed)
- 16' Quintadena
- 8' Violin Diapason
- 8' Melodia
- 8' Quintadena (ext 16' Quintadena)
- 8' Dulciana
- 4' Flute d’Amore
- 2' Piccolo
- 8' Clarinet

Tremolo

By the early 1990s, a one-manual, mechanical-action organ was relocated to the left balcony of the nave. The builder of this instrument was never ascertained, though interior evidence leads one to believe it was likely built around 1881 and perhaps in the New York City area. The organ has since been removed from the church and is now in storage at the retreat facility of the Canons Regular of Saint John Cantius in Loretto, Michigan. It has a 55-note compass (C–G, no high F#) and a Pedal compass of 27 notes (C–D).

The stop controls for the Oberlinger organ

Choir to Choir 16
Choir Union Off
Choir to Choir 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Echo to Choir 8

ECHI (Manual IV, enclosed)
- 16' Bourdon
- 8' Open Diapason
- 8' Bourdon (ext 16' Bourdon)
- 8' String
- 8' Celeste (TC)
- 4' Flute
- 2' Zurl Flute (ext 4' Flute)
8' Vox Humana

Tremolo
Chimes

PEDAL
- 16' Subbass
Manual to Pedal Coupler

About 1996, the Kilgen organ in the rear gallery of the nave was rebuilt by Daniel Bogue and Associates of Downers Grove, Illinois, which closed in 1989. Some pipework was incorporated from an organ formerly in Aurora High School of Chicago. This organ was removed in late 2011.

PEDAL
- 16' Bourdon (wood)
- 8' Principal
- 8' Bourdon (ext 16' Bourdon)
- 8' Gambe
- 8' Gamba Celeste (TC)
- 4' Principal (ext 4' Bourdon)
- 4' Flute (open wood, harmonic from middle C)
- 2' Subbass
- 2' Nazard
- 1 3⁄5 Trumpet
- 1 3⁄5 Flute
- 8' Fagotto (1–12 half-length)
- 8' Fagotto (ext 16' Fagotto)
- 8' Bourdon (ext 16' Fagotto)

1991 Alfred Wild organ is pictured in the sanctuary before it was moved to the lower balcony. (photo courtesy Saint John Cantius Catholic Church)

1996 Daniel Bogue and Associates organ

GREAT (Manual II, enclosed with Choir, south side)
- 8' Principal
- 8' Flute (stopped)
- 4' Octave (5 ranks in façade)
- 4' Flute (harmonic from middle C)
- 2' Principal (ext 4' Octave)

IV Fourniture (1'
- 8' Trumpette (harmonic from B3)
- 8' Clarine (ext 8' Trumpette)

2 Blank tabs
Great to Great 16
Great Union Off
Great to Great 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Echo to Great 8

SWELL (Manual III, enclosed, north side)
- 16' Bourdon (wood)
- 8' Principal
- 8' Bourdon (ext 16' Bourdon)
- 8' Gambe
- 8' Gamba Celeste (TC)
- 4' Principal (ext 8' Principal)
- 4' Flute (open wood, harmonic from middle C)

Swell to Swell 16
Swell Union Off
Swell to Swell 4
Echo to Swell 8

The 2005 Oberlinger organ (photo courtesy Saint John Cantius Catholic Church)
In 2005, Saint John Cantius Church commissioned one of the last organs built by Oberlinger Orgelbau of Windesheim, Germany. The one-manual, mechanical-action instrument resides on the main floor of the nave. Manual compass is 51 notes (C–D). A lever transposes the organ one half-step down (A=415 Hz). The instrument was blessed on May 14, 2005, by the Most Reverend Basil Meeking, Bishop Emeritus of Christchurch, New Zealand.

2005 Oberlinger organ

MANUAL

8' Traversflöte (tenor B, wood)
8' Copula (stopped wood)
4' Gollackt (30-basses stopped wood, remainder open metal)
2' Principalflöte (18 capped metal basses, remainder open metal)
1 1/3' Quarte (24-capped metal basses, remainder open metal)
1 2/3' Cymbel (1/5')

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Pipe organ history

In August 2008, a two-manual, mechanical-action organ built in 1991 by Alfred Wild of Gottenhouse, France, was installed in the sanctuary of the church. It was on loan to the parish by a nearby resident who was a friend of Father Phillips. The stopknobs are unlabeled. Temperament is Kirnberger. Manual compass is 56 notes (C–G). In October 2015, the organ was moved to the lower balcony at the rear of the church, so that it could be used with the choir or instrumentalists when a small organ is desirable. In 2017 the instrument was returned to its owner.

1991 Alfred Wild organ

MANUAL I

8' Principal (B)
8' Stopped Flute (A, 1–49; E, 50–61)
8' Chimney Flute (A, 1–12; C, 13–61)
4' Principal (B)
4' Block Flute (A, 1–12, E, 13–61)
2 2/3 45⁄8' Quinte (D)
2' Block Flute (E)
III Mixture (D, F)
II Mixture (F)
PEDAL
16' Bourdon (A, 1–24; C, 25–32)
10 2/3 25⁄4' Quinte (A, 1–17; C, 18–32)
8' Principal (B)
8' Chimney Flute (A, 1–12; C, 13–61)
5 1/3 16⁄27' Quinte (A, 1–5; C, 6–12; D, 13–32)
4' Principal (B)
4' Chimney Flute (C)
2 2/3 45⁄8' Quinte (D)
2' Block Flute (E)
Mixture III (E, F)

Accessories
H–C (transposer)
10 General pistons (1–10, thumb; 1–5, toe)
5 Manual I pistons (thumb and toe)
5 Manual II pistons (thumb)
General Cancel (thumb)

Analysis
A=442/168, builder unknown, 61 pipes
B=3 4/3 Principal, 12 basses c. 1980 M. P. Möller, remainder 1978 Casavant, 73 pipes
C=4 4/3 Chimney Flute; c. 1870, builder unknown, 61 pipes
D=2 2/3 45⁄8' Quinte, builder unknown, 61 pipes
E=2 1/3 25⁄8' Block Flute, 1978 Casavant, 61 pipes
F=2 1/3 25⁄8' Block Flute; c. 1870, builder unknown, 61 pipes

The lower balcony at the rear of the nave housed an organ installed in January 2007. The instrument was built by Allyn Hoverland for his residence and sold to the church in December 2006. Wind pressure is 2 1/2 inches. The console is recycled from an M. P. Möller organ. The organ was blessed by Auxiliary Bishop Thomas J. Paprocki on Sunday, February 11, 2007. When the upper gallery organ was removed in preparation for the restored Casavant organ described below, this instrument was the primary organ in the church for several years. This instrument was sold to Saint Mary Catholic Church, Iron Mountain, Michigan, and moved there in late 2014 by J. L. Weiler, Inc., of Chicago.

1919 Allyn Hoverland organ

MANUAL I

8' Principal (B)
8' Stopped Flute (A, 1–49; E, 50–61)
8' Chimney Flute (A, 1–12; C, 13–61)
4' Principal (B)
4' Block Flute (A, 1–12, E, 13–61)
2 2/3 45⁄8' Quinte (D)
2' Block Flute (E)
III Mixture (D, F)
II Mixture (F)
PEDAL
16' Bourdon (A, 1–24; C, 25–32)
10 2/3 25⁄4' Quinte (A, 1–17; C, 18–32)
8' Principal (B)
8' Chimney Flute (A, 1–12; C, 13–61)
5 1/3 16⁄27' Quinte (A, 1–5; C, 6–12; D, 13–32)
4' Principal (B)
4' Chimney Flute (C)
2 2/3 45⁄8' Quinte (D)
2' Block Flute (E)
Mixture III (E, F)

Accessories
10 General pistons (1–10, thumb; 1–5, toe)
5 Manual I pistons (thumb and toe)
5 Manual II pistons (thumb)
General Cancel (thumb)

Analysis
A=166/256, builder unknown, 61 pipes
B=3 4/3 Principal, 12 basses c. 1980 M. P. Möller, remainder 1978 Casavant, 73 pipes
C=4 4/3 Chimney Flute; c. 1870, builder unknown, 61 pipes
D=2 2/3 45⁄8' Quinte, builder unknown, 61 pipes
E=2 1/3 25⁄8' Block Flute, 1978 Casavant, 61 pipes
F=2 1/3 25⁄8' Block Flute; c. 1870, builder unknown, 61 pipes

The lower auditorium of the church building houses a 1927 Wurlitzer organ that was installed by Century Pipe Organ Co. of Minneapolis, Minnesota. The Wurlitzer was built for the Terrace Theatre of New York City and, in 1935, moved by the builder to the studios
of radio station WOR of the Mutual Broadcasting System in New York City. At Saint John Cantius, the two-manual, seven-rank, electro-pneumatic-action organ (Style “E”) was placed in a special chamber built on the stage of the auditorium. Manual compass is 61 notes (C–G); Pedal compass (concave, radiating pedalboard) is 32 notes (C–G). The project was completed in 2013.

The console has stop-tongue control, with the following colors: reeds in red; strings in mottled yellow; flues in white; couplers in black. Originally, the Tibia, Vox Humana, and Trumpet ranks were in a separate expression box, though the entire organ is now in one enclosure. There are today still two expression shoes.

In 2015, J. L. Weiler, Inc., of Chicago carried out work on the console, improving its overall appearance, fine-tuning the key regulation and response, revising the key labeling and response, and tidying the wiring in the console. The existing solid-state control system was upgraded to its latest version.

1927 Wurlitzer organ 1818

Analysis
8’ Tibia Clavis 85 pipes
16’ Bourdon/Concert Flute 97 pipes
16’ Diapason/ Diapason D’ 85 pipes
8’ Trumpet 61 pipes
8’ Violin 73 pipes
8’ Violin Celeste 73 pipes
8’ Vox Humana 61 pipes

ACCOMPANIMENT (Manual I)
8’ Trumpet
8’ Diapason/ Diapason D’ 85 pipes
8’ Tibia Clavis
8’ Violin (Violin and Celeste)
8’ Concert Flute
8’ Vox Humana
4’ Octave
4’ Piccolo (Tibia Clavis)
4’ Viol (Violin and Celeste)
4’ Flute
4’ Vox Humana
2½’/3’/2’ Twelfth (Bourdon)
2’ Piccolo (Bourdon)

Accompaniment Second Touch
8’ Trumpet
8’ Open Diapason
8’ Tibia Clavis
4’ Piccolo (Tibia)
Chrysoglott
Glockenspiel
Cathedral Chimes
Accomp Traps

SOLO (Manual II)
16’ Trumpet (TC)
16’ Diapason
16’ Tibia Clavis (TC)
16’ Violone (TC, two ranks)
16’ Bourdon
16’ Vox Humana (TC)
8’ Trumpet
8’ Diapason Diapason
8’ Tibia Clavis
8’ Violin (Violin and Celeste)
8’ Concert Flute
8’ Vox Humana
5½’/5½’/5½’ Fifth (Tibia Clavis)
4’ Octave
4’ Piccolo (Tibia Clavis) 8’ Viol (Violin and Celeste)
4’ Flute
2½’/2½’ Twelfth (Tibia Clavis)
2’ Piccolo (Tibia Clavis)
2’ Fifteenth (Violin)
2’ Piccolo (Bourdon)
1½’ Terce (Tibia Clavis)
1’ Fife (Bourdon)
Solo Sub-Octave
Solo-Octave
Xylophone (C2-C5)
Glockenspiel (G2-C5)
Chrysoglott (G1-G3)
Sleigh Bells (C2-C4, tuned, reiterates)
Chimes (G2-C4) 18 tubes

PEDAL
16’ Diapason
16’ Bourdon
8’ Trumpet
8’ Diapason Diapason
8’ Tibia Clavis
8’ Gello
8’ Flute
Accomp to Pedal
Bas Drum
Kettle Drum (reiterates)
Tap Cymbal
Crash Cymbal

Tremulants
Tibia Clavis-Trem
Solo Tremulant
Main Tremulant
Vox Humana Trem

Accessories
5 Accompaniment pistons (thumb), usable as divisionals or generals
5 Solo pistons (thumb), usable as divisionals or generals
Celestes Off
Accomp Perc/Pedal

ченом, has a chapel named for Saint Joseph housing a two-manual, three-rank, electro-pneumatic-action Casavant organ, built for the chapel of the Servants of Jesus Marie, Rimouski, Quebec, Canada. This instrument was installed at Saint John Cantius in Autumn 2010 by Jeff Weiler and Associates of Chicago. The console of the organ is located in a balcony, while the pipework is in a free-standing case on the floor. Manual compass is 61 notes (C–G); Pedal compass (concave, radiating pedalboard) is 32 notes (C–G). The entire organ is enclosed.

1957 Casavant Opus 2403

At Saint John Cantius, the two-manual, electro-pneumatic-action Casavant organ, housed a three-rank, electro-pneumatic-action Casavant organ, built for the chapel of the Servants of Jesus Marie, Rimouski, Quebec, Canada. This instrument was installed at Saint John Cantius in Autumn 2010 by Jeff Weiler and Associates of Chicago. The console of the organ is located in a balcony, while the pipework is in a free-standing case on the floor. Manual compass is 61 notes (C–G); Pedal compass (concave, radiating pedalboard) is 32 notes (C–G). The entire organ is enclosed.

1957 Casavant Opus 2403

The case of 1957 Casavant Opus 2403 in the Chapel of Saint Joseph

The former convent, now known as the Steinway, has a chapel named for Saint Joseph housing a two-manual, three-rank, electro-pneumatic-action Casavant organ, built for the chapel of the Servants of Jesus Marie, Rimouski, Quebec, Canada. This instrument was installed at Saint John Cantius in Autumn 2010 by Jeff Weiler and Associates of Chicago. The console of the organ is located in a balcony, while the pipework is in a free-standing case on the floor. Manual compass is 61 notes (C–G); Pedal compass (concave, radiating pedalboard) is 32 notes (C–G). The entire organ is enclosed.

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Pipe organ history

Vierno, Healey Willan, Charles-Marie Widor, and Marcel Dupré filled the nave with sound. An over-capacity crowd filled the church, including its side balconies, with additional faithful standing in the aisles. Following a dinner catered in the church’s lower level, the evening was capped with a dedicatory recital.

The event was the conclusion of a three-year restoration and relocation project for Casavant Frères opus 1130 built for Saint James Methodist Episcopal Church of the Kenwood neighborhood on the South Side of Chicago. Saint James, founded in 1864, was once attended by several of Chicago’s great commerce giants, including the Swift and Harris families of meatpacking and banking fame. In 1915, Gustavus F. Swift donated a four-manual Casavant organ built in the company’s South Haven, Michigan, plant. The Victoria Gothic church and its organ burned in 1924. The congregation commissioned Chicago’s Tallmadge & Watson to design an expansive new building, again in the Gothic style, completed in 1926. For this edifice, Tina Mae Haines, arguably Chicago’s finest female organist, lobbied the church’s leaders for a new, four-manual Casavant organ, despite pressure to purchase a Skinner organ, like many other wealthy churches. Miss Haines won her argument, and Opus 1130 was built to her specification, the funds again donated by the Swift family. $25,500 (M. P. Möller installed its Opus 4005, a two-manual, ten-rank organ costing $5,100 in the chapel.) The Casavant would be one of the South Side’s finest church and concert organs. Marcel Dupré gave a memorable program at Saint James in 1937 to a capacity crowd.

Sadly, Saint James United Methodist Church closed Sunday, December 26, 2010. The author was honored to be the last person to play the Casavant organ publicly in its original home, for an impromptu hymn festival at the conclusion of the church’s final service. Andrew Szymanski, a friend who had informed me of the church’s impending closure, joined church members as we all sang, concluding with “Alaside with Me” and George Frederick Handel’s “Hallelujah Chorus.” It was the first time the organ had been used in many years. Several congregants present at Saint James’s closing were present for the rededication, while the remainder of the main organ is in the upper west balcony with the Echo division in the north balcony (in a transarp). Nearly ninety years after its initial installation, the organ began a new era of promise. It is fondly known as “Tina Mae.”

1926 Casavant Frères, Limétié, Opus 1130

**GREAT (Manual II, 4-inch wind pressure)**
- 16’ Bourdon (wood)
- 8’ Open Diapason (metal) *
- 8’ Violin Diapason (metal) *
- 8’ Stopped Diapason (wood and metal) *
- 8’ Salicional (metal) *
- 8’ Viola da Gamba (metal) *
- 8’ Acalune (metal) *
- 8’ II Vent Celeste (metal) *
- 4’ Viola (metal) *
- 4’ Flauto Traverso (wood and metal) *
- 2’ Fagotto (metal) *
- 2’ Dolce Cornet III (metal) *
- 16’ Double Trumpet (metal)* *
- 8’ Cornopean (metal) *
- 8’ Oboe (metal) *
- 8’ Vox Humana (metal) *
- 4’ Clarion (metal) *
- Tremulant *
- Chimes (from Echo) *

**SWELL (Manual III, enclosed, 4½-inch and 7-inch wind pressures)**
- 16’ Bourdon (wood) *
- 8’ Open Diapason (metal)* *
- 8’ Violin Diapason (metal) *
- 8’ Stopped Diapason (wood and metal) *
- 8’ Salicional (metal) *
- 8’ Viola da Gamba (metal) *
- 8’ Acalune (metal) *
- 8’ II Vent Celeste (metal) *
- 4’ Viola (metal) *
- 4’ Flauto Traverso (wood and metal) *
- 2’ Fagotto (metal) *
- 2’ Dolce Cornet III (metal) *
- 16’ Double Trumpet (metal)* *
- 8’ Cornopean (metal) *
- 8’ Oboe (metal) *
- 8’ Vox Humana (metal) *
- 4’ Clarion (metal) *
- Tremulant *
- Chimes (from Echo) *

**CHOIR (Manual I, enclosed, 6-inch wind pressure)**
- 16’ Gamba (metal) *
- 8’ Open Diapason (metal) *
- 8’ Concert Flute (metal) *
- 8’ Dulciana (metal) *
- 8’ Linda Mari (metal) *
- 4’ Flute d’Amour (wood and metal) *
- 2½’ Nazard (metal) *
- 2’ Flaguette (metal) *
- 8’ Celesta (metal) *
- 8’ Cor Anglais (metal) *
- Tremulant *
- Celesta *
- Celeste Sub (from Celesta) *

**ECHO (Floating, enclosed, 3½-inch wind pressure)**
- 8’ Echo Diapason (metal) *
- 8’ Corno di Basset (wood and metal) *
- 4’ Flute (metal) *
- 8’ Posaune (metal) *
- Tremulant *
- Chimes (from tenor C) *
- 25 tubas

**PEDAL**
- 32’ Double Open (resultant, 16’ Open Diapason, with independent stops)
- 16’ Open Diapason (wood) *
- 16’ Bourdon (metal) *
- 16’ Contra Gamba (Ch 16’ Con Gamba) *
- 16’ Lieblich Gedekte (We 16’ Bourdon) *
- 16’ Flute (ext 16’ Open Diapason) *
- 16’ Stopped Flute (ext 16’ Bourdon) *
- 8’ Celesta (metal) *
- 16’ Trombone (metal) *
- Chimes (from Echo)

**Coupless**
- Great to Pedal 8
- Swell to Pedal 8
- Choir to Pedal 8
- Solo to Pedal 8
- Solo to Pedal 4
- Echo to Pedal 8
- Great to Great 4
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Solo to Great 8
- Solo to Great 4
- Echo to Great 16
- Echo to Great 8
- Echo On/Great Off
- Choir to Choir 16
- Choir to Choir 8
- Solo to Choir 8
- Solo to Choir 4
- Solo to Choir 8
- Solo to Choir 16
- Solo to Choir 8
- Solo to Swell 16
- Swell to Swell 4
- Solo to Swell 16
- Solo to Swell 4
- Solo to Swell 8
- Solo to Solo 16
- Solo to Solo 4
- Great to Solo 8
- Echo to Solo 8
- Echo to Solo 4
- Echo On/Solo Off
- All Swells to Swell Pedal

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**Miss Tina Mae Haines**

$5,100 in the chapel.) The Casavant would be one of the South Side’s finest church and concert organs. Marcel Dupré gave a memorable program at Saint James in 1937 to a capacity crowd.

Then followed a restoration project for Opus 1130, carried out by J. L. Weiler, Inc., of Chicago, and the organ builder Casavant, in Saint-Hyacinthe, Quebec, Canada. The console of the organ is located in the lower west balcony, while the remainder of the main organ is in the upper west balcony with the Echo division in the north balcony (in a transarp). Nearly ninety years after its initial installation, the organ began a new era of promise. It is fondly known as “Tina Mae.”

I was able to make phone calls that made the connections happen for the organ to be removed.

If not for that, the church would have silently ended its existence, instead, the church had been used in many years. Several congregants present at Saint James’s closing were present for the rededication of their organ at Saint John Cantius. That fateful phone call from my friend informing me the church was closing made the relocation of the organ possible. If not for that, the church would have silently ended its existence, instead,

---

Miss Tina Mae Haines

St. James Methodist Church
1440 E. 47th Street
Chicago, Illinois

**SOLO (Manual IV, enclosed, 12-inch wind pressure)**
- 8’ Strumentino (metal) *
- 8’ Flute (wood and metal) *
- 8’ Viole d’Orchestre (metal) *
- 8’ Yale (metal) *
- 8’ Tubas (metal) *
- Tremulant

**Choir Coupless**
- Great to Pedal 8
- Swell to Pedal 8
- Choir to Pedal 8
- Solo to Pedal 8
- Solo to Pedal 4
- Echo to Pedal 8
- Great to Great 4
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Solo to Great 8
- Solo to Great 4
- Echo to Great 16
- Echo to Great 8
- Echo On/Great Off
- Choir to Choir 16
- Choir to Choir 8
- Solo to Choir 8
- Solo to Choir 4
- Solo to Choir 8
- Solo to Choir 16
- Solo to Choir 8
- Solo to Swell 16
- Swell to Swell 4
- Solo to Swell 16
- Solo to Swell 4
- Solo to Swell 8
- Solo to Solo 16
- Solo to Solo 4
- Great to Solo 8
- Echo to Solo 8
- Echo to Solo 4
- Echo On/Solo Off
- All Swells to Swell Pedal

**Accessories**
- 10 General pistons (thumb and toe, originally 6)
- 3 ½ Octave pistons (thumb and toe)
- 7 Swell pistons (thumb and toe)
5 Choir pistons (thumb)
3 Solo pistons (thumb)
3 Echo pistons (thumb)
5 Pedal pistons (thumb)
Sequencer Up (4 thumb, 1 toe)/Down (1 thumb)
300 memory levels
Memory + Up/ - Down (thumb, under Manual IV)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (toe)
Choir to Pedal reversible (thumb)
Solo to Pedal reversible (thumb)
Echo to Pedal reversible (thumb)
Swell to Great reversible (thumb)
Choir to Great reversible (thumb)
Solo to Great reversible (thumb)
Swell to Choir reversible (thumb)
Manual 16′ On/Off (thumb, with indicator)
Manual 2′ On/Off (thumb, with indicator)
General Cancellor (thumb)
Combination Adjustor (thumb)
Balanced Swell Expression Shoe
Balanced Choir Expression Shoe
Balanced Solo and Echo Expression Shoe (with indicator dial)
Full Organ Reversible (toe, with indicator)
Generator Indicator
Wind Indicator

The Casavant organ can be heard on a compact disc recorded by Andrew Schaef-fer, St. John Cantius Presents The Nut-cracker, available from Amazon and other resources. The disc includes movements from Tchaikovsky’s The Nutcracker Suite, along with selections of music appropriate for Christmas. Also available is St. John Cantius Presents Jonathan Rudy: Epic Music for Organ, similarly available from Amazon and other resources.

The Casavant Echo division is housed in the north balcony in a new case made to match that of the west balcony. (photo courtesy Saint John Cantius Catholic Church)

The Casavant console and its distinctive expression and crescendo shoes (photo courtesy Saint John Cantius Catholic Church)

The upper west balcony and 1926 Casavant Opus 1130. The distinctive twin chamber façades were retained from the former Saint James United Methodist Church and restored, including the gold-leaf details. (photo courtesy Saint John Cantius Catholic Church)

The restored Casavant console and its distinctive expression and crescendo shoes (photo courtesy Saint John Cantius Catholic Church)

The restored Casavant console (photo courtesy Saint John Cantius Catholic Church)

5 Choir pistons (thumb)
3 Solo pistons (thumb)
3 Echo pistons (thumb)
5 Pedal pistons (thumb)
Sequencer Up (4 thumb, 1 toe)/Down (1 thumb)
300 memory levels
Memory + Up/ - Down (thumb, under Manual IV)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (toe)
Choir to Pedal reversible (thumb)
Solo to Pedal reversible (thumb)
Echo to Pedal reversible (thumb)
Swell to Great reversible (thumb)
Choir to Great reversible (thumb)
Solo to Great reversible (thumb)
Swell to Choir reversible (thumb)
Manual 16′ On/Off (thumb, with indicator)
Manual 2′ On/Off (thumb, with indicator)
General Cancellor (thumb)
Combination Adjustor (thumb)
Balanced Swell Expression Shoe
Balanced Choir Expression Shoe
Balanced Solo and Echo Expression Shoe (with indicator dial)
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For further information: cantius.org/sacredmusic


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Stephen Schuerr is editorial director and publisher of The Diapason, director of music for Saint Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor in organ for Valparaiso University.

Sources
Kegg Pipe Organ Builders, Hartville, Ohio
Little Flower Catholic Church, Saint Louis, Missouri

When we were first approached by music director Chuck Chauvin of Little Flower Catholic Church, the conversation was long and rewarding. I immediately felt we were kindred spirits, so close were our thoughts and goals for the organ project. These boiled down to a new organ that would best address the musical needs of the parish, using what pipes were appropriate from the existing organ, and moving the organ pipe location into the room as much as possible.

As with many of our projects, this vibrant church has an active music program, and the existing pipe organ was deficient. The use of the organ in the Catholic Church has changed dramatically in the last seventy years. Also, the location of the musicians at Little Flower Catholic Church, the conversational organ revisions were made to help, but none were completely successful.

With input from Dr. Horst Buchholz, then music director of the Cathedral Basilica of Saint Louis, Chuck and I devised a plan for the organ. The existing Wicks organ from circa 1950 had several stops for an organ of this size, including a Gemshorn and open wood Diapason. The Tuba on ten inches pressure is in the style of E. M. Skinner and is located in its own expression box. The smooth tonality with independent expression makes this stop extremely flexible. It can easily solo out over the instrument or subtly add to it for additional tutti grandeur. With the box closed, it makes a lovely mezzo-forte lyric solo voice. The Great includes our Solo Diapason, which has found favor with many. This stop draws the Great Principal, the Pedal Octave, and the

<table>
<thead>
<tr>
<th>GREAT (Manual II)</th>
<th>SWELL (Manual III, enclosed)</th>
<th>CHOIR (Manual I, enclosed)</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16’ Gemshorn (fr #14) 12 pipes</td>
<td>73 pipes</td>
<td>14’ Gemshorn 61 pipes</td>
<td>32’ Resultant (derived)</td>
</tr>
<tr>
<td>8’ Solo Diapason III (fr #1, 2, 23)</td>
<td>61 pipes</td>
<td>8’ Harmonic Flute 73 pipes</td>
<td>21’ 16’ Open Diapason (wood) 32 pipes</td>
</tr>
<tr>
<td>8’ Principal</td>
<td>61 pipes</td>
<td>16’ Dulciana 61 pipes</td>
<td>22’ 16’ Bourdon 44 pipes</td>
</tr>
<tr>
<td>8’ Harmonic Flute (fr #15) Gemshorn (fr #14) 73 pipes</td>
<td>73 pipes</td>
<td>16’ Unda Maris (TC) 49 pipes</td>
<td>16’ Gemshorn (fr #14) 4’ Gedeckt (fr #4)</td>
</tr>
<tr>
<td>4’ Octave 73 pipes</td>
<td>73 pipes</td>
<td>4’ Principal</td>
<td>23’ 8’ Principal 44 pipes</td>
</tr>
<tr>
<td>4’ Harmonic Flute (fr #15)</td>
<td>61 pipes</td>
<td>4’ Flute (fr #15)</td>
<td>8’ Bass Flute (fr #22)</td>
</tr>
<tr>
<td>2’ Fifteenth (fr #2)</td>
<td>61 pipes</td>
<td>4’ Octave (fr #15) 61 pipes</td>
<td></td>
</tr>
<tr>
<td>2’ Octave</td>
<td>61 pipes</td>
<td>4’ Flute (fr #15)</td>
<td>8’ Gemshorn (fr #14) 32’ Harmonics (derived)</td>
</tr>
<tr>
<td>2’ Harmonics (derived)</td>
<td>61 pipes</td>
<td>4’ Octave (fr #23) 4’ Flute (fr #15)</td>
<td></td>
</tr>
<tr>
<td>4’ Flute</td>
<td>61 pipes</td>
<td>4’ Flute (fr #15) 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4’ Bourdon</td>
<td>61 pipes</td>
<td>4’ Clarinet (fr #20)</td>
<td></td>
</tr>
<tr>
<td>16’ Trumpet</td>
<td>85 pipes</td>
<td>10’ Trumpet (fr #12) 8’ Trumpet (fr #12)</td>
<td></td>
</tr>
<tr>
<td>16’ Trombone</td>
<td>85 pipes</td>
<td>16’ Trumpet (fr #12)</td>
<td></td>
</tr>
<tr>
<td>16’ Trumpet</td>
<td>81 pipes</td>
<td>8’ Trumpet (fr #12)</td>
<td></td>
</tr>
<tr>
<td>16’ Trombone</td>
<td>85 pipes</td>
<td>4’ Clarinet (fr #20)</td>
<td></td>
</tr>
<tr>
<td>16’ Trombone</td>
<td>61 pipes</td>
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<td></td>
</tr>
<tr>
<td>16’ Trumpet</td>
<td>85 pipes</td>
<td>4’ Clarinet (fr #20)</td>
<td></td>
</tr>
</tbody>
</table>

Kegg Pipe Organ Builders

World War II. It is built of cut stone and round, with a curved dome ceiling containing a stained glass oculus. The dome is covered in acoustic plaster, and there is carpet on most of the floor and aisles. It is covered in acoustic plaster, and there is carpet on most of the floor and aisles. When the choir and console were moved to the main floor, the distance from the organ pipes became even more of a problem. Several additional organ revisions were made to help, but none were completely successful.

Space available dictated the size of the organ. As it is a modest three-manual organ of twenty-six ranks, we took full advantage of the Kegg philosophy of best use of resources. The Great and Choir divisions share many stops, and the large Swell has some extensions and borrowings to add to the versatility, all while retaining the backbone of the instrument with required independent stops.

There is a luxurious number of 16’ Pedal stops for an organ of this size, including a Gemshorn and open wood Diapason. The Tuba on ten inches pressure is in the style of E. M. Skinner and is located in its own expression box. The smooth tonality with independent expression makes this stop extremely flexible. It can easily solo out over the instrument or subtly add to it for additional tutti grandeur.
Great Octave, all playing at 8’ pitch. The effect of these three 8’ stops in unison is similar to a First Open Diapason, but with the clarity of a single fine principal. The tenor range is particularly compelling. The Trumpet stop is large and dark in the bass and becomes brighter in the treble, adding the needed fire to the ensemble. The balance of the organ is typical Kegg with a firm bass, rich mid-range, and clean treble.

The organ case is curved to echo the line of the gallery. It is concave in the center and curves forward into two corner towers before returning to the building wall on the sides. The panels of the lower case have the wood grain set at an angle, creating a pleasant visual effect behind the rail. To help with sound to the choir, the Choir division has expression shades on the side as well as the front, to send sound from this division directly to the choir area.

The console is movable and resides with the choir on the main floor. The case has custom carved panels with arches that echo the stone arches seen in the walls all around. The console is fitted with all the expected features, including, of course, the Kegg pencil drawer and cup holder, as seen in Facebook memes. Wine bottle is not included.

I thank Father Lawrence Herzog, pastor, and Chuck Chauvin for their constant support and drive that made this project happen. As with any major church project, a new pipe organ requires vision and determination. These two gentlemen represent a gold standard in this regard. Despite delays due to Covid and a myriad of related issues, their constant work made the project a success.

Kegg Pipe Organ Builders
Charles Kegg, President and Artistic Director
Philip Brown
Erika Burns
Michael Carden
Joyce Harper
Philip Laakso
Nickolas Meyers
Bruce Schutrum
Christopher Soer
Paul Watkins

Little Flower Catholic Church, Saint Louis, Missouri

INTER-MANUAL COUPLERS
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 8
Choir to Great 4
Choir to Great 16
Choir to Choir 8
Swell to Choir 4
Great/Choir Transfer
All Swells to Swell

ADJUSTABLE COMBINATIONS
40 memories per User
Unlimited Users
Great 1-2-3-4-5-6 (thumb)
Swell 1-2-3-4-5-6-7-8 (thumb)
Choir 1-2-3-4-5-6 (thumb)
Pedal 1-2-3-4 (toe)
General 1-2-3-4-5-6-7-8-9-10 (thumb/toe)
General 11-12-13-14 (thumb)
General Cancel (thumb)
Set (thumb)
Range (thumb)
Undo (thumb)
Clear (thumb)
Next (General piston sequencer, 4 thumb, 1 toe)
Previous (2 thumb, 1 toe)
Bluetooth Page-turn (2 thumb, 1 toe)

REVERSIBLES
Great to Pedal (thumb and toe)
Full Organ (thumb and toe)
32’ Harmonics (toe)

ACCESSORIES
Swell expression pedal
Choir expression pedal
Tuba expression pedal
2-memory adjustable Crescendo pedal
Concave and radiating pedal clavier
Adjustable bench
Full Organ indicator
Transformer
Pencil drawer
Cup holder

TONAL RESOURCES
26 ranks
23 stops
1,595 pipes

Builder’s website:
www.keggorgan.com/
Church’s website:
www.littleflowerstl.org/

Available from RavenCD.com.


CD2: Pieces from Lastgarten Neuer Teutschen Gesang, Balletti, Galbarden und Intraden mit 1. 4. 5. 6. und 8. tourdions. Nico Brandt, Hieronymus Praetorius, and Pierre Attaignant; Fantaisie du Grand Clavier avec le tremblant lent by François Couperin.

NEW! The Not-At-Risk Duo & 84-rank Rieger! Sounds Lost But Not Forgotten

George Bozman and J. Bryan Dyker, organ builders as well as renowned musicians, have combined their expertise in a brilliant new concert that features music written from 1991 to 1974 by Rieger (42 ranks) at St. James Episcopal Church, Richmond, Virginia. "The organ burned in 1994, and we were able to record the same year," says the youngest CHS member when he joined at age 13. Heurtematte, Seasonal Organ Recital: "Pour le Nouvel An" by Samuel Scheidt, and "Chanson perpétuelle" by Samuel Scheidt.

NEW! Johann Matthaeus Colin Booth, Harpsichord

Celin Booth, British harpsichordist and builder, received stellar reviews in the November 2021 issue of The Diapason for his two recordings of Johann Mattheson’s harpsichord music. Hamburg-born Matthaeus (1681-1756) was a friend and one-time dueling partner of Handel; opera singer, composer, secretary to the English ambassador, prolific writer of music on, and well assimilated in society. Matthaeus’ Organ Music: The 12 Suites of 1714. Booth plays a harpsichord made in 1679 by Nicolas Collin, but with extended compass and improved compass. It is the same harpsichord upon which Booth recorded his recent and very well received recordings of Bach’s Well-Tempered Clavier. Issues 1 & 2, B2CD-205 $15.98 shipping in USA.

The Medelezh Talking Fingers 12 fugues published in 1735 and dedicated to Handel. There are three operas. Booth plays two harpsichords he built, both of two manuals. One is brass-stringed and based on the one-manual instrument by Christof van der Tempe at the Berlin Royal Chapel in 1728 in Berlin. In the German National Museum, Nuremberg, the other is a copy of the iron-stringed harpsichord of 1681 by Antonio Vivaldi, now in the Victoria and Albert Museum, London. B2CD-208 $15.98 free shipping in USA.

Fugue State Films Organ DVD/CD sets

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A Legend Reborn/The Valve Organ at Westminster Abbey, Matthew Peake, Westminster Abbey organ, 4-DVD/8-CD set FSPDVD-015 $79.95

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Organ Musique – Musik – Muziek, 1530–1660

Haydn, Beethoven, and Bruckner. C. B. Fisk, Inc., Opus 72 of 1981 in Houghton Chapel organ stands. Furthermore, in the center of the Thomas organ, was relocated to the right period in the middle of the seventeenth century for the design of the Champcueil organ more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ is more pleasing to the ear, both because of the temperament and because Dominique Thomas's organ...
McDonald's news first. First Flight, which received its premiere on April 21, 2021, JanEl Wil begins by playing Craig Phillips's Archangel Suite. Not surprisingly the first movement, "Michael," features a trumpet fanfare, a symbol of the "War in Heaven" foretold in the Book of Revelation. The second movement, "Gabriel," has a sparkling, mystical quality as it depicts the Archangel of the Blessed Virgin Mary. The third movement, symbolizing the healing ministry of Raphael, makes use of the strings to accompany various solo stops. The final, fourth movement, "Uriel," uses a fiery brilliance to evoke the Archangel of Light. Craig Phillips, who is director of music and organist of all Saint's Episcopal Church in Beverley Hills, California, was there. The new organ has forty-six ranks, spread over three manuals and pedals, with electric slider action and a detached, moveable console.

With pipework everywhere including in the galleries, behind the altar in the position where the old chamber organ stood, and to the side, the result was something of a mess. Fortunately, wiser counsels have now prevailed. The new Dobson organ is on the historic gallery behind the altar in the position where the old chamber organ stood, and to accommodate it a very tasteful new case was made so that one might think it had always been there. The new organ has forty-six stops, spread over three manuals and pedals, with electric slider action and a detached, moveable console.

Rebecca Davy, who has a bachelor's degree from the University of Puget Sound and two master's degrees from the University of Southern California, has been director of music and organist of Bruton Parish Church since 2004. JanEl Wil, who holds a Doctor of Musical Arts degree in organ from the University of Michigan, has been on the music staff of Bruton Parish Church since 1995. I read with interest in the letter that among the early twentieth-century instrument in the church was a concession to the age of the instrument. The old Dobson organ is on the historic gallery behind the altar in the position where the old chamber organ stood, and to accommodate it a very tasteful new case was designed in the style of the screen. It fits so well into the building that one might think it had always been there. The new organ has forty-six stops, spread over three manuals and pedals, with electric slider action and a detached, moveable console.

It's not too early to think about your nomination for The Diapason’s 20 Under 30 Class of 2023! See—Listen—Buy at www.thediapason.com/artists

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nomination deadline is Monday, 2013,  

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203 - Minnesota Music & Musicians . . . a collection of choice concert recordings from the home territory of PIPEDREAMS.

204 - From the Archive . . . recordings (on analog tape) made by producer-host Michael Barone in the days before PIPEDREAMS.

205 - This Price is Right! . . . recital and session performances by the youthful organ professor at Ball State University, Stephen C. Price.
**20 FEBRUARY**

- Raúl Prieto Ramírez: Williamsburg Presbyterian, Williamsburg, VA 4 pm
- Damin Spritzer: Cathedral of St. Philip, Atlanta, GA 3:15 pm
- Christopher Houlihan: University of Tampa, Tampa, FL 2 pm

Ken Cowan: Moores Presbyterian, Naples, FL 4 pm

Nathan Laube: Christ Church Cathedral, Cincinnati, OH 3 pm

**22 FEBRUARY**

- Nathan Laube: College of the Holy Cross, Worcester, MA 7:30 pm
  - Choral concert; Cathedral of St. John the Divine, New York, NY, 7:30 pm
  - Jeremy David Tarrant, lecture-recital, works of Vierne; St. Paul’s Episcopal, Richmond, VA 7 pm

**23 FEBRUARY**

- Bruce Bengston: Luther Memorial, Madison, WI 12 noon

**25 FEBRUARY**

- Ken Cowan: Market Square Presbyterian, Harrisburg, PA 7:30 pm
- Katelyn Emerson: Longwood Gardens, Kennett Square, PA 8 pm
- Michael Hey, masterclass; Advent Lutheran, Melbourne, FL 7:30 pm
- Jeremy David Tarrant: Cathedral of St. Paul, Detroit, MI 12:30 pm
- Amanda Mole: First United Methodist, Montgomery, AL 7 pm
- Alan Morrison: St. Paul’s Episcopal, Indianapolis, IN 8 pm
- Douglas Cleveland: Cox Auditorium, Principia College, Elsah, IL 7:30 pm

**26 FEBRUARY**

- Ken Cowan: Market Square Presbyterian, Harrisburg, PA 10 am
- Bruce Neswick, masterclass; Covenant-First Presbyterian, Cincinnati, OH 9:30 am
- Renée Anne Louprette, masterclass; Reyes Organ & Choral Hall, University of Notre Dame, Notre Dame, IN 10 am
  - Alan Morrison, masterclass; St. Paul’s Episcopal, Indianapolis, IN 10 am

**27 FEBRUARY**

- Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
- Stephen Hamilton: St. Joseph Catholic Church, Bronxville, NY 3 pm
- Nathan Laube: St. John’s Episcopal, Lynchburg, VA 4 pm
- Mozart, Mass in C; Christ Episcopal, Bradenton, FL 11 am
- Michael Hey: Advent Lutheran, Melbourne, FL 3 pm
- Bruce Neswick: Covenant-First Presbyterian, Cincinnati, OH 4 pm
- Renée Anne Louprette: Reyes Organ & Choral Hall, University of Notre Dame, Notre Dame, IN 4 pm

**UNITED STATES West of the Mississippi**

16 JANUARY
- Katelyn Emerson: Grace and St. Stephen’s Episcopal, Colorado Springs, CO 3 pm
- Raúl Prieto Ramírez: Trinity Episcopal Cathedral, Phoenix, AZ 3 pm
- Justin Foster: Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- Ken Cowan: St. Margaret’s Episcopal, Palm Desert, CA 4 pm

19 JANUARY
- Samuel Backman: St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)
- Christopher Houlihan: University of Nevada, Las Vegas, NV 7:30 pm

21 JANUARY
- Alan Morrison: First Presbyterian, Fort Worth, TX 7 pm
- Daryl Robinson: St. Peter’s Episcopal, McKinney, TX 7 pm
- Ken Cowan: Trinity University, San Antonio, TX 7:30 pm

23 JANUARY
- National Lutheran Choir & St. John’s Boy Choir, hymn festival; St. John’s Abbey, Collegeville, MN 5 pm
- Todd Wilson: Broadway Baptist, Fort Worth, TX 6:30 pm
- David Tiroano: Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- Chelsea Chen; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 JANUARY
- Christopher Houlihan, masterclass; First Presbyterian, San Diego, CA 10 am

30 JANUARY
- Christopher Houlihan: First United Methodist, San Diego, CA 7 pm

**FEBRUARY**

1 FEBRUARY
- Christopher Houlihan, masterclass; Concordia University, Irvine, CA 7 pm

2 FEBRUARY
- Christopher Houlihan: St. John’s Lutheran, Orange, CA 7 pm

4 FEBRUARY
- Nathaniel Gumbs, lecture; University of Arkansas College of Music, Fayetteville, AR 10 am
- Nathaniel Gumbs: Central United Methodist, Fayetteville, AR 5 pm
- Alcez Chrisi: University of Arizona, Tucson, AZ 7 pm

5 FEBRUARY
- Alcez Chrisi, masterclass; University of Arizona, Tucson, AZ 10 am

6 FEBRUARY
- Christopher Houlihan: Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm
- Domenico Severini: Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 FEBRUARY
- Alison Luedecke: First United Methodist, San Diego, CA 12:15 pm

12 FEBRUARY
- Janette Fishell, class; St. Mark’s Episcopal, San Antonio, TX 10 am
- Alcez Chrisi, masterclass; St. James Episcopal, Los Angeles, CA 4 pm

13 FEBRUARY
- Katelyn Emerson: Augusta University, Sioux Falls, SD 3 pm
- Janette Fishell; St. Mark’s Episcopal, San Antonio, TX 5 pm
- Clive Driskill-Smith; St. Andrew’s Episcopal, Amarillo, TX 7:30 pm
- Mark Brombaugh; Pacific Lutheran University, Tacoma, WA 3 pm

Grant Smith; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Bruce Neswick: Covenant Presbyterian, Long Beach, CA 4 pm

Christopher Houlihan; St. James Episcopal, Los Angeles, CA 6 pm

14 FEBRUARY
- Bruce Neswick, masterclass; Covenant Presbyterian, Long Beach, CA 6:30 pm

15 FEBRUARY
- Christopher Houlihan; St. Margaret’s Episcopal, Palm Desert, CA 7 pm

16 FEBRUARY
- Jacob Benda; St. Olaf College Church, Minneapolis, MN 12:30 pm (livestream)

20 FEBRUARY
- The Queen’s Six; Church of the Incarnation, Dallas, TX 4 pm
- Jennifer Pascual; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 FEBRUARY
- Tom Treneen, hymn festival; St. John’s Abbey, Collegeville, MN 7 pm

27 FEBRUARY
- Hans-Uwe Hielischer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 FEBRUARY
- Greg Zelek, with Canadian Brass; St. John’s Abbey, Collegeville, MN 7:30 pm

INTERNATIONAL

29 JANUARY
- Marko Sever; Bloomsbury Central Baptist, London, UK 1 pm
- Philip Norman, lecture on transcriptions; Bloomsbury Central Baptist, London, UK 2 pm
- Simon Gledhill; Bloomsbury Central Baptist, London, UK 2:30 pm
- Gilliam Weir, masterclass; Bloomsbury Central Baptist, London, UK 3:30 pm
- Richard Hills; Bloomsbury Central Baptist, London, UK 6 pm

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John Fenselhemaker, Trinity-by-the-Cove Episcopal Church, Naples, FL, August 29: Offeratory for Easter Day, Dandrieu; Scherzo (Symphony II in e, op. 20), Viener; Dreams, McNamara; Comes Autumn Time, Sowery; Auld Lang Syne, arr. Lennare.

Jillian Gardner, St. Paul Catholic Cathedral, Pittsburgh, PA, August 22: Preludium in e, Brusins; Scherzo, Premi-Sonata I in f, BWV 540, Becker; Salmen Sonata, Locklear; Improvisation on nearer My God, to Thee!, W. 17, Karg-Elert; Passacaglia and Fugue in e, BWV 592, Bach.

Nicole Keller, Krauss Chapel, Trinity English Lutheran Church, Fort Wayne, IN, August 22: Marche Triumphale: Nun danket alle Gott (Choral-Improvisationen für Orgel, op. 65, no. 59), Karg-Elert; Toccata in F, BWV 136, Buxtehude; Psalm 23 (two settings), Mein junges leben hat ein End, Sweeney; Wer nur den lieben Gott läßt walten, Reger; Wer nur den lieben Gott läßt walten, Bach. Wer nur den lieben Gott läßt walten, Walcha; Wer nur den lieben Gott läßt walten, Reger; Wer nur den lieben Gott läßt walten, Van Swieten. Toccata in B, flat, op. 65, no. 4, Mendelssohn.

Jan Kravilj, First Baptist Church, Jackson, MS, August 1: Prelude in G, Bach; Prelude on Malabar, Sowery; Funerale March of a Marionette, Mathias; Prelude and Fugue in G, BWV 541, Bach; Pater noster, Ave verum (Esquisse Cézégériennes), Halin; Hymne d’Actions de grâce “Te Deum” (Trois Paraphrases de la Litanie Gregorienne), Bach; Slane, Willan, Carillon-Suite, Mellet.

Timothy Olsen, Old Salem Visitors’ Center, Winston-Salem, NC, August 29: Sonata in e, Wq 60, no. 6, C. F. E. Bach; Allegretto ma non troppo, Allegretto, Allegretto (Works for Flute Clock), Haydn; Außachtung (String Quartet No. 4), Peter, transcr. Henkelmann; Agus Dei (Lumhurn arrond Orgue Mass), Sandresky; Fantasia in D (Gross Praludium, no. 5), Kittel.

Eric PLUTZ, Princeton University Chapel, Princeton, NJ, August 29: Fantasy, Wyton; Psalm Preludes Set 1, no. 1, Howells; Comes Autumn Time, Sowery; Popular Song (Façade), Walton; transcr. Gower; Concert Overture in e, Hollins.

Daryl Robinson, St. Philip Presbyterian Church, Houston, TX, August 29: Preludium in E, BWV 141, Buxtehude; Ballo del Granucolo, Sow Wynt; Sweden; Veu Creator, de Gregor; Bergamasse (Flori musicali), Frescobaldi; March (Sonata in G, op. 1, no. 4), Gannhauer; Preludium in e, BWV 548, An- dante (Sonata in g, BWV 528), Fugue in e, BWV 545ii, Bach.

Andrew Schaeffer, Scott- ish Rite Masonic Center, Guthrie, OK, August 22: Overture (Die Zauberflöte), Mozart; transcr. Peace; Air and Gavotte in F, S. S. Wesley; Lieberstrauß No. 3, S. 541, Litzt, transcr. Ponto, Bondo Capriccio, Lennare; Nobles of the Mystic Shrine, Sousa; transcr. Linger.

Martin Stacey, St. Dmomic Prio- ry, London, UK, August 14: Prelude and Fugue in E-Flat, BWV 552, Bach; O Welt, ich muß dich lassen (Eleven Choral Prelu- des, op. 122), Brahms; Fantasia Chorale, Sweeney; Herzlich tut mich verlangen (Eleven Choral Preludes, op. 122), Brahms; Toccate en taille. Conpiner, Es ist ein B’os’entspann (Eleven Choral Fre- ludes, op. 122), Brahms; Sonata I in f, op. 65, no. 1, Mendelssohn.

Joshua Stafford, Chautauqua Institute, Chautauqua, NY, August 15: Prelude on Nicoa, Lotkin; Improvisation on nearer My God, to Thee!, W. 17, Karg-Elert; Three Preludes, Gershwin; Largo (Xeres), Handel.

Harold Stover, Basilica of Sts. Peter & Paul, Lewiston, ME, July 21: Allegro vivo e vivace, Benött; Veu Creator Spiritus, Stover; Prelude and Fugue in g, BWV 535, Bach; Tranquillo ma con moto (Six Short Pieces for Or- gue, op. 11), Howells; Adagio, Finale (Symphonique IV in f, op. 13, no. 4), Widor.

Paul Tegels, First Presbyterian Church, Port Townsend, WA, August 8: Sonata II in e, op. 65, no. 2, Mendelssohn. Herzlich tut mich verlangen (Eleven Choral Preludes, op. 122, no. 10), Brahms; Voluntary in D, Boyce; Andante in F, L’Organiste pratique, Touvenell; Improvisation, op. 46, no. 5, Guilmant.

John Vanek, St. Albans Cathed- ral, St. Albans, UK, August 30: Toccata in E, BWV 566, Herr Jesu Christ, dich zu uns herge- kommen, transcr. with motto in g (14 Pièces de divers auteurs, op. 45, no. 7), Boey; Choral No. 2 in b (Trois Chorals pour Grand Orgue), Franck; Intermezzo (Symphonie III in f-Sharp), op. 28), Vierne; Lied (Douce pieces, no. 3), Litzlau; Adagio deciso (Esocution, op. 37), Dupré.

Richard M. Watson, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, August 1: Donzolo; Bourgeois: The Star-panned Banner, Smith, Rubensmans en Beaulard; Ben- ott, arr. 1. Harte; Cecilia; A 4 Mers, anon- ymous; Adagio for Glass Harmonize, Mozart, transcr. Rylee. Albeniz, Jung-Keller; Ocer the Meadows, The Timid Maid; Can’t A-Rull in, Angello, Hann & Linger. March in B-flat, op. 45, no. 3, Schubert; transcr. with motto in g (Old Dutch Hymn, Timmermann, Mot- tional Music Hall, Methuen, MA, August 29: Offertory for Easter, Reger; Sonata No. 3 in e, op. 48, no. 1, Sweelinck; Passacaglia and Fugue in c, BWV 575, Bach.)

Mary M. Emery Memorial Carillon, Mariemont, OH, August 15: Donzolo; Bourgeois: The Star-panned Banner, Smith, Capricio, Biglowe. Air (Orchestral Suite in D), Bach; transcr. 1. Harte, Rom- dens in B-flat, van den Gheyn; Suite No. 4 on The Oats, Christiansen; Old McDonal- d’s Festival, Knight, Caro Nome, La donna e Mobile (Rigolotti), Verdi; transcr. 1. Hart; Serenade, Wesson; Air with Varri- ations in C, Smalley, transcr. on relax, J. Monke, transcr. on relax, Sowerby; March, Goodale, with Motto in g (Old Dutch Hymn, Timmermann, Mot- tional Music Hall, Methuen, MA, August 29: Offertory for Easter, Reger; Sonata No. 3 in e, op. 48, no. 1, Sweelinck; Passacaglia and Fugue in c, BWV 575, Bach.)

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Honor and Competitions

Agrimonti, Gabriele,* to win spiegelsymphonie award, National Association of Pastoral Musicians, No. 6.


Bennet, Mary Beth,* to present performance award of carillonneurs in North America 2021 Franco Composition Competition. Oct 8.


Clayton, Adam,* honored as fellow of the International Organists’ Fellowship. Aug 4.

Durno, Matthew,* to named to “20 under 30” Class of 2021. May 18.


Eichler, Jeffrey,* awarded Anthony P. Davison Scholarship Competition in Organ Playing. Apr 4.

Elkins, Robin,* wins the Oboe Woodwind and Brass Competition. May 6.

Ellsworth, Freddie, to presented Trinity-by-the-Cove Episcopal Church, Naples, FL. Nov 6.


Garrett, Andrew,* to come to Gavle, Sweden for International Organ Competition. Apr 4.

Gidley Stafford Prize, Royal Canadian College of Musicians. Apr 4.


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