Saint Joan of Arc Catholic Church
Toledo, Ohio
Cover feature on pages 18–19
THE DIAPASON

Conferences

The Presbyterian Association of Music Ministers announces its 52nd Worship and Music Conference, “In the Stranger’s Guse,” in Montreal, North Carolina. Artists include John Sherer, Ellen Phillips, and David VanderMeer. In-person dates are June 19–24 (week 1) and June 26–July 1 (week 2). An online option will include stops in Bordeaux, Sarlat-la-Caneda, Bordeaux, France 1748 Dom Bédos organ, Abbatiale Sainte-Croix, Bordeaux, France

Historic Organ Study Tours (HOST) announces its 27th summer tour to southwestern France, August 25–September 3, from Bordeaux to Toulouse. Centered in the region of Nouvelle Aquitaine, the ten-day, 11-night tour will include stops in Bordeaux, Sarlat-la-Caneda, Marmande, Pau, Toulouse, and other locations. Organs by Cavalli-Coll, Dom Bédos, Grenzen, Merklin, and others are featured, more than thirty in total. Christophe Mantoux is the tour leader, co-directors are Bruce Stevens and William Van Pelt. For information: blstedevolts.com.

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Organ tours

Here & There

The first International Online Organ Festival (IOOF) will take place April 16-May 1 with more than 25 recorded contributions from organs around the world, as well as encounters with organists, webinars, masterclasses, online symposia with topics related to the organ—all digitally accessible worldwide.

The Sacred Music Festival of Perpignan, France, and the Friends of the Saint John the Baptist Cathedral Carillon announce the winner of the fifth carillon composition contest of Perpignan. Eleven candidates from three countries participated. The winning composition is Des Formes dans les Nuages, by Tom Gurin of Paris, France. Its premiere will take place during the concert that will be part of the 36th Sacred Music Festival, April 3, performed by cathedral carillonneur, Elisabeth Vittu and Laurent Piel. It will be performed on the Amédée Bollée carillon, which is ranked as a historic monument of France. The jury was composed of Jean-Marie Sciarelli, pianist and director of the Conservatoire Perpignan Méditerranée Métropole Montserrat Caballé (CPM-MMC), Mat Salto, organist of St. Matthew Church of Perpignan and organist of the choir organ of St. John the Baptist Cathedral, accompanied in the ancient music and dance department of the Conservatoire Montserrat Caballé of Perpignan; Christian Sala, professor of viola de gamba.

Editor’s Notebook

The Diapason has moved!

This month’s cover feature spotlights the Muller Pipe Organ Company offices in a new location as of February 1, 2022. Please note that all mail should be sent to THE DIAPASON, 220 North Smith Street, Suite 440, Palatine, Illinois 60067.

Summer events of all types

The summer list of conventions, conferences, workshops, and seminars for 2022 is in preparation. If your institution is sponsoring a new or revising an event of this type, please submit pertinent information to us no later than March 1. Also, is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send all the particulars for inclusion in the Calendar section and perhaps in Here & There.

A gift subscription is always appropriate!

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Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines are posted there. Also, one can find an ever-increasing collection of videos, as well. Visit thediapason.com frequently.

In this issue

Neil Campbell presents the first installment of his series about select Aeolian-Skinner organs designed and finished by G. Donald Harrison that had consoles that included ivory nameplates bearing Harrison’s signature. In “On Teaching,” Gavin Black presents further thoughts on rhythm in pedagogy. John Bishop, in “In the Wind . . .,” muses on the importance of specialized training in organbuilding and other trades. Kimberly Schafer’s Carillon Profile features the Glasscock Memorial Carillon of First Baptist Church, Corpus Christi, Texas, recently rebuilt by the Verdin Company.

This month’s cover feature spotlights the Muller Pipe Organ Company instrument recently finished for St. Jean of Arc Catholic Church, Toledo, Ohio. The organ includes some pipework from an M. P. Möller organ formerly in a church in Wisconsin, carefully worked into a new instrument, ready to serve a congregation for generations to come.

Here & There

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Tickets are available for purchase beginning in February. For information: www.io-of.org.
jamb at the Conservatoire Montserrat Caballé of Perpignan, as well as professor of contemporary music, improvisation, and chamber music; and Clément Perrier, carillonneur for the towns of Grézieu-la-Varenne, organist for the church of Nôtre-Dame de Bon-Secours in Lyon, and choir director of the Fétis Chanteurs de Saint-Thomas d’Aquin of Oullins.

Cordin is an alumnus of Yale University, New Haven, Connecticut, earning his bachelor's degree in music, studying with Kathryn Alexander. At the Royal Carillon School “Jef Denyn” in Mechelen, Belgium, he earned the artist diploma, studying with Eddy Marinin, Koen Cosaert, and Erik Vandevoort. From 2019–2021, he served as carillonneur for Duke University Chapel, Durham, North Carolina. He now studies composition at École Normale de Musique de Paris in Paris in the studio of Régis Caputo. For information: tonguart.com.

Competition

THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP

The Organ Historical Society announces its James M. Weaver Prize in Organ Scholarship, which will foster scholarly research of pipe organs, wherein finalists, through lecture and performance, illustrate the influence that provenance has on both repertoire and performance practice.

This new initiative accentuates the story of pipe organs in the United States and Canada. Organ scholars may demonstrate their passion for the instrument through inspired historical lectures and performances. For information: organhistoricalsociety.org

Guidelines for Applicants

- Applicants must be at least 18 years of age and reside in either the United States or Canada
- Instruments selected must be pipe organs
- The OHS Library and Archives must be used for a portion of the research
- The OHS Pipe Organ Database may be used as a resource
- The application period runs from March 1, 2022 through August 1, 2022

The James M. Weaver Prize in Organ Scholarship

Emily Currie plays the Woodberry & Harris organ at the Masonic Temple, Nashua, New Hampshire.

Nathan Barcelona plays the Austin organ at First Church.

On November 6, 2021, eight organ students currently sponsored by the Young Organist Collaborative (YOC) of Portsmouth, New Hampshire, went on a field trip to Groningen, the Netherlands, to take part in an organ concerto, accompanied by the vocal ensemble Sequenza 9.3. The concert was performed by organists Mélodie Michel, Alma Bettencourt, and Alexis Grizard. Young Lee and Yoann Tardivel.

The second International Martini Organ Competition Groningen (IMOGC) will take place July 31–August 6 in Groningen, the Netherlands. After the first competition in 2017, plans were made for this to become a biennial event, alternating with the other major organ event in Groningen, the Schnitger Festival. The second competition was to take place in 2020, but it had to be postponed due to the Covid pandemic. Registration for the 2022 competition is open to organists under the age of 35 from all over the world.

The jury consists of Eric Lebrun (France), Pier Damiano Peretti (Italy), Reijo Mattila (Finland), Jan-Claude Zehnder (Switzerland), and Nathan Laube (United States). The juries will also present concerts on the historic organs in Groningen. The competition will feature five instruments: the Martini organ by Schnitger, the recently restored Tonne organ in the Nieuwe Kerk, the Baroque-style organ built by Ediks in the Lutherse Kerk, the Schnitger organ in the Pelgrimshuiskerk, and the Schnitger organ in Der Au-kerk.

The competition week will include concerts, masterclasses, and organ excursions. For the second round of the competition in the Lutherse Kerk, participants will demonstrate their talent for ensemble playing. The Ediks organ (a reconstruction of the Schnitger organ that once stood in the church) has a free-standing continuo manual, which positions the organist between the other musicians. Participants will play an organ concerto, accompanied by the...
www.ConcertArtistCooperative.com
In April 2021, Rodgers Instruments US, LLC, relocated to a larger facility in Hillsboro, Oregon, not far from its previous location. The task to move the manufacturing company was a complex undertaking with much advance logistical planning, but it was carried out with order fulfillment and production resuming in 48 hours. In the new facility, Rodgers has expanded its team with people in production, engineering, and administration, and the firm continues to hire.

When international travel restrictions lifted, Rodgers CEO John Moesbergen and Global Organ Group CEO Marco Van de Weerd visited the new facility in person, after more than a year of virtual visits and meetings. For information: roddersinstruments.com.

Susan Louise Palo Cherwien
died December 29, 2021. Born May 4, 1953, in Ashland, Ohio, she was active in music in school and at Zion Lutheran Church (Finnish-American), Lutheran Church–Missouri Synod. Her undergraduate degree in church music and voice was earned from Wittenberg University, Springfield, Ohio, in 1975. Her junior year was spent at the Berlin Church Music School, Spandau, Germany. After graduating from Wittenberg, she returned to Berlin to complete a graduate degree at the Berlin Conservatory of Music. She was active in the American Lutheran Church in Berlin, a mission church of the Lutheran Church in America (now part of the Evangelical Lutheran Church in America).

It was through this church in Berlin that Susan Palo met David Cherwien, who came in 1979 to study at the Berlin Church Music School. They married on August 8 at Central Lutheran Church, Minneapolis, Minnesota. Two weeks later they moved to Seattle where David served at First Lutheran Church of Richmond Beach. Two sons were born, Jeremiah in 1983 and Benjamin in 1986.

In 1987 the family moved to the Chicago area for David to serve at St. Luke’s Evangelical Lutheran Church of Park Ridge, Illinois. During these years, Susan earned a master’s degree from Munde- len University and began her career as a writer. Since 1990 the family has lived in St. Louis Park, Minnesota, and has been a part of the community at Mount Olive Lutheran Church, Minneapolis, where Susan served in many capacities as volunteer, sacristan, and soloist.

As a poet, Susan Cherwien wrote extensively, especially in two areas: hymn texts and reflections for hymn festivals, published by Augsburg Fortress and MorningStar Music Publishers. Her hymns are included in hymnals of many denominations, including Evangelical Lutheran Book of Worship and its newest supplement hymnal, All Creation Sings.

Susan Louise Palo Cherwien is survive by her husband, David; sons and daughters-in-law, Jeremiah and Karen and their children Hannah and James; Benjamin and their children Eliza, Casen and Carter; and her mother Geraldine Palo of Richfield, Minnesota; sister-in-law Jeannie Bukowski of Sacramento, California. A funeral service was held on December 31, 2021, at Mount Olive Lutheran Church. Memorials may be directed to Mount Olive Lutheran Church debt reductIon fund (mountolivechurch.org) or National Lutheran Choir (nlca.com).

Merrill Nathaniel ("Jeff") Davis III

Merrill Nathaniel ("Jeff") Davis III, born February 13, 1941, in Chicago, Illinois, he lived most of his childhood and teen years in La Crosse, Wisconsin. He was an active organist while still in grade school, and at age 15 was dean of the La Crosse area chapter of the American Guild of Organists. Davis earned his bachelor’s degree at the University of Wisconsin, La Crosse, and studied organ privately with Arthur B. Jennings, Jr. He completed his Master of Music degree at the University of Minnesota in 1965.

Davis was a recipent of the American Guild of Organists’ Certificate of Merit for his organ recital at Central Lutheran Church, Minneapolis. In 1966, Davis served as organist and assistant pastor at Trinity Lutheran Church, Columbia, Missouri. In 1967, Davis became organist and assistant pastor at Canaan Lutheran Church, Ferguson, Missouri.

In 1970, Davis served as organist and assistant pastor at St. Peter’s Lutheran Church, Mankato, Minnesota. In 1971, he was named organist and assistant pastor at Trinity Lutheran Church, Minneapolis, Minnesota. In 1975, Davis was named organist and director of music at Trinity Lutheran Church, Minneapolis, Minnesota. In 1982, Davis was named organist and director of music at Trinity Lutheran Church, Minneapolis, Minnesota. In 1989, Davis was named organist and director of music at Trinity Lutheran Church, Minneapolis, Minnesota. In 1993, Davis was named organist and director of music at Trinity Lutheran Church, Minneapolis, Minnesota.

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Susan served in many capacities as volunteer, sacristan, and soloist. Since 1990 the family has lived in St. Louis Park, Minnesota, and has been a part of the community at Mount Olive Lutheran Church, Minneapolis, where Susan served in many capacities as volunteer, sacristan, and soloist.

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Richard Stanley Houghten in 2018, working at St. John’s Lutheran Church, Wheaton, Illinois, M. P. Rathke Opus 5 (photo credit: Lloyd Lott)

partly at an organbuilding class taught by Robert Noehren at the University of Michigan, where he was studying psychology. He eventually apprenticed to Noehren as an organbuilder, as did classmate Jerroll Adams. Adams and Houghten would soon be sharing a barn-workshop in Milan, Michigan, and regularly collaborating.

A conscientious and well-rounded organbuilder, Richard became best known as a specialist in consoles and electrical systems. Early in his career he worked for Solid State Logic, eventually becoming president and board chair. In this role he was central to the industry’s adoption of solid-state technology, particularly in the 1970s and 1980s when such equipment was still novel. He was further central in evolving multilevel combination actions and other advanced console aids. By 1995, he was fully independent of SSL, undertaking projects and occasional organbuilding.

From 1989 he also acted as North American representative for the German supplier organbuilder Aug. Lauthauf.

For Houghten, denystifying solid-state technology was religion. He not only sold early systems but installed them, where, on site, he was intent on showing local technicians how to diagnose and service the new equipment. The reliable results of these early projects earned him a high reputation. Projects readily came his way, often without competition, and his client list over 57 years reads as impressively as any could. In the last 15 years alone, St. Paul’s School, Concord, New Hampshire; Duke University, Durham, North Carolina; Harvard University, Cambridge, Massachusetts; Calvary Church, Memphis, Tennessee; the Community of Jesus, Orleans, Massachusetts; and Trinity Church, Boston, Massachusetts, sought his work. In turn, Richard regularly collaborated with J. Zumberlan & Co. for woodworking and his trusted affiliate Vladimir Vaucik, whose wiring had all the Houghten trademark elegance.

Houghten was equally active as a subcontractor, working largely in the background to builders wanting clear systems design coupled to innumerable installation and wiring. The relationships he forged with those shops, together with his technical mastery and reassuring manner, made him a central figure in the field. It is somewhat of a mystery, however, who would be called in a crisis. “Is there anything you would be called in a crisis?” he asserted.

Throughout his career, Houghten retained connections to the University of Michigan. During Jerroll Adams’s long tenure as a curator there, the Houghten team renovated consoles for many campus organs, including the large four-manual at Hill Auditorium. The University link was further strengthened through a steady stream of organ students who also served as housemates in the Houghten condominium, tending to the cats and technology Richard gathered there.

The funeral for Richard Stanley Houghten was held January 12 at St. Paul’s Episcopal Cathedral, Detroit. A broader celebration of his life is being scheduled immediately preceding the 2022 Atlantic City Convention of the American Institute of Organbuilders, with which Houghten was centrally active, and at whose regular October gatherings he celebrated a half-century of his own birthdays. That same community remembers him as an uncommonly generous colleague, ready to share knowledge, solve a problem, or make something as good as it could be for the benefit of all organbuilding.

—Jonathan Ambrosino
Arlington, Massachusetts

Marilyn Kay Stulken RENCH

Marilyn Kay Stulken Rench, 80, organist, teacher, recitalist, author, and genealogist, died December 29, 2021, in Franklin, Wisconsin. She was born August 13, 1941, in Hastings, Nebraska, and studied organ and church music at Hastings College in Hastings, where she earned a Bachelor of Arts degree in 1963. During this time, she had several piano and organ students and from 1962–1965 served as organist and program director at All Faiths Chapel, Ingleside, Nebraska. At Eastman School of Music, Rochester, New York, she studied organ performance and church music, earning a Master of Music degree in 1967 and a Doctor of Musical Arts degree in 1975. One of her positions while in Rochester was as a singing therapist at Strong Memorial Hospital.

Stulken Rench held a number of church positions, including organist and choir director at St. Paul’s Lutheran Church, Pittsford, New York, 1966–1973; organist at St. Mark’s Lutheran Church, Cedar Rapids, Iowa, 1975–1978; director of music at Trinity Lutheran Church, Kenosha, Wisconsin, 1979–1985; and organist at St. Luke’s Episcopal Church, Racine, Wisconsin, from 1986 to the
Further thoughts about rhythm

What is rhythm? That question has recurred to me as I have thought about and written about rhythm over the last few months. The rhythm of writing is putting the cart before the horse. After all, how have I been thinking about rhythm without first sorting out what it is? But here is a bigger question, one that is very fundamental, and we all work with rhythm without having established a clear definition: I searched the internet with phrases such as “What is rhythm?” and “rhythm in music.” I was not looking for any answers as such, but to get an idea of some of the “headline” ways in which any sort of definition of rhythm is encapsulated. That momentum is something arising out of the desire for a certain kind of forward momentum; a need either to start a mood or to change the mood; and so on.

The results were very interesting. There was no one answer to this question. But there is no one answer to this question, or at least to the question “What is rhythm?” This is consistent with this concept of rhythm. The sound reaches the ears. Maybe a situation in the sound or in the way that we experience that sound will suggest when it feels right for the next sound to happen. What does it do that is different from what we might be able to do with musical sounds not organized that way? Are there necessary patterns in the way that one note value, and the other note values do not move through the same time. Time passes as one experiences that sort of artwork, but visual focus is up to the viewer, as is understanding. The same can be true of music, too; it requires interpretation. There is no set time that the rhythm of viewing a painting, for example, is the same for everyone. But very different in how straightforward they are to describe.

The first of these is the normal one for normal and frequent, it is defined as an interval between regular beats. The feeling of pressure or momentum to move to the next note or cluster of notes comes in part from an awareness of the imperatives of the beat structure. For example, everything about the opening chord and the act of moving away from the opening chord comes from sonority, ideally including whatever I can hear of room acoustics.

So how does this concept differ from a simple acknowledgment that it is possible to play ordinary measured music either rather strictly or more freely? This is a common thought among non-subjects who find that it is easier to play a certain kind of forward momentum, a need either to start a mood or to change the mood; and so on. The second idea is often most obviously at work in recitative. This only starts with “official” stag recitative. It also includes instrumental passages that imitate recitative and are marked as such—for example, the section in the first movement of Beethoven’s Third Symphony that immediately follows the opening in which I wrote in my September 2021 volume (pages 10–11), or sections of Bach’s Chromatic Fantasia and Fugue, BWV 903, or Toecata in D Minor, BWV 565. The opening of Bach’s Fantasia in G Minor, BWV 542, is not aesthetically like the opening of BWV 565. It has no fermatas, tempo changes, or other direct suggestions that the rhythm suggested by the mapping of the notes on the regular meter is not perfectly viable. When I played this piece decades ago, that was how I derived my sense of when the notes came. I recall being very focused and reading through it. I am more focused on listening to each sonority and trying to feel or intuit when does something new occur. This is not in the absence of an awareness of how the different note values stack up against one another or how the other elements of music supplements that. The feeling of pressure or momentum to move to the next note or cluster of notes comes in part from an awareness of the imperatives of the beat structure. For example, everything about the opening chord and the act of moving away from the opening chord comes from sonority, ideally including whatever I can hear of room acoustics.

By Gavin Black

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The Diapason • February 2022 • 9

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com.
One size fits all.

Welded aluminum architectural decoration built by Michael Bishop (photo credit: Michael Bishop)

Jack of all trades

David Margossian was a woodworker whose shop was in Edgecombe, Maine, a few miles downstream from our house. His first woodworking project was a mahogany and stainless-steel sailboat that could be sailed, rowed, poled, or sculled. He was interested in Shaker furniture early on, and over the years developed pieces that combined the Shaker tradition with elegant curves such as a chest of drawers with bowed front or a bow-legged dining table. He had an elaborate vacuum table set up in his shop, like that found in many vacuum workshops today, with a collection of windchest tables to grids, that allowed him to use the pressure of the atmosphere to create his curved elements.

We have one of his tables in our apartment in New York. It is made of cherry with the signature bowed legs and a neat sliding mechanism to allow the addition of two leafs for larger gatherings. There had been the host of countless wonderful dinners, and its graceful shape is a beautiful addition to our home. David was a grumpy old guy, very sure of himself, and proud of his designs and craftsmanship, and I loved visiting his shop as much as I love sharing meals at his table.

Camden, Maine, a coastal town an hour or so east from us, is home to a little shop that sells handmade leather goods where I bought a bag made of supple black leather that I use as a second briefcase. It is just the size of an iPad or letter-sized paper folded in half and has three zipper compartments with enough space for a phone/iPad charger, hand sanitizer, pens, a Moleskine notebook, and a bottle of water. It has a long, adjustable leather strap so I can carry it around my neck, and I take it to local meetings and on short trips when I know I am not going to need my MacBook. I never met the artisan who made it, but I appreciate the accurate cutting of the corners, the careful hand finishing, and the thoughtful usefulness of the design.

Early in 2015, I was tuning a venerable Hitchings organ in Cambridge, Massachusetts, when a 127-year-old lad- der collapsed under me. I had a classic view of a receding ceiling and landed flat on my back on the miraculously flat and unchuffed floor of the organ. (If I had landed on a windline, I would have thrown my back out again.) Fortunately it was time to change the organ’s batteries and I was under five feet tall and weighed a hundred pounds or less. We had paid the same price for our seats, and she was squeezing herself into my seat like toothpaste in a tube. We both were crammed, or legs would be sold as one-size-fits-all, but I knew that really means they will be loose on small people and tight on large people. So it goes with education. Modern pub- lic schools are governed by the demands of standardized testing as if every child in America needs an identical education. My son Chris teaches English as a second language in an urban public high school where his students are first- or second- generation speakers. Spanish, Vietnamese, and Chinese at home, as it is typical that their parents do not speak English. These kids cannot be expected to do well on standardized tests, to the same standards as their classmates who grew up speaking nothing but English. It is a heretical form of discrimination.

My other son Mike did not finish high school but worked in a succession of bicy- cle shops as a teenager and graduated to specialized piping, building the complex networks of tubing in university research labs. When he told me he had learned to weld, I was thrilled. He had the gift of being able to make things out of tiny stainless steel tubing. I knew he was going to be okay. He has now had a fifteen-year career with an architectural fabrication firm where he builds high-end signage with complex electrical systems, like the miles of LED displays that encircle the guitar-shaped Hard Rock Hotel in Holly- wood. Mike got his start in the business by calling all the road signs for Terminal B of Logan Airport in Boston (“Central Parking, New England; Let’s Get a Room, The Hamilton Square Garden including the jumbotron, and the new Whitney Museum of Ameri- can Art in New York City. You might think that I am hard on Mike because he did not have algebra or calculus in high school, but he uses more complex mathematics at his workday than many of us do in a lifetime.

I had an industrial arts class in middle school where I learned to use a stationary shaper, metal band saw, and rivets, making a half-pipe-shaped, sheet-metal firewood caddy with decorative black iron legs and hoop handle. That golden- colored aluminum must have spent a lot of days in my career as an organ- builder developing the metal-working skills I learned when I was thirteen.

In his book Shop Class as Soulcraft (Penguin Press, 2009), Matthew Craw- ford wrote about the dwindling of public high schools for industrial arts where schools focused more on standardized testing and achieving 100% college admissions. The second paragraph of his book’s intro- duction described the disappearance of tools from our common education is the first step toward a wider ignorance of the world. Crawford went on to describe how modern engineering focuses on “hiding the works” by design- ing machines so that you cannot tell how they are put together or how they work. Open the hood of a new car, anyone can hardly tell there is an engine in there, and to keep our precious hands clean, some newer Mercedes models do not have dipsticks, as if it is not their responsibility to pay attention to whether there is oil in the engine.

In 1917, Congress passed the Smith- Hughes Act that provided funding for manual training in public schools, both as part of general education and as designated vocational schools. Crawford cites that starting around 1980, 80% of public high school shops programs began to dis- appear, and that the book was written in the case that while some people flourish practicing law or managing businesses, many people are cut out to work with their hands, gaining the satisfaction of making or repairing something, what he calls “primary work.” He points out that surgery is a nurturing of intellectual and manual disciplines. Standardized testing implies that a kid who is destined to be a plumber needs the same foundation as one who will be a musician or a corpo- rate executive. Who can tell the future of a ten-year-old? You can’t. You provide all children with an education that includes academics, the arts and humanities, the industrial world, and sports, and hope that each child will be captivated by something—liberal arts for teenagers.

Simply reading the table of contents of Crawford’s book gives an overview of his point of view regarding the manual arts: “A Brief Case for the Useful Arts,” “The Separation of Thinking from Doing,” “To Be Master of One’s Own Stuff,” “The Education of a Gearhead,” “The Further Education of a Gearhead: From Amateur to Professional,” “The Contractions of the Cubicle,” “Thinking as Doing,” “Work, Leisure, and Full Engagement.” As an organbuilder, I have spent much of my life negotiating and contemplating the differences between blue- and white-collar work, and I have purchased this book as a good read with lively writing and philosophical musings on the life of a literary motorcycle mechanic.

Early in my career, living and work- ing in Oberlin, Ohio, one of our friends taught diesel mechanics at the vocational high school. What could be more valuable to a rural farming community than a new generation of diesel mechanics? Let’s face it, we need people who can mend mechanics more than we need organ- builders. Those kids at Voke-Tech were on something.

Welded aluminum architectural decoration built by Michael Bishop (photo credit: Michael Bishop)

Organ by Joseph Gabler, Basilica of Saint Martin, Weingarten, Germany, completed 1750. Hand-planes and hand-sawn lumber (photo credit: John Bishop)

In the wind...
it?" He did not think it was funny, but the morning looked pretty rough. His pal told us that he had been in a bar the night before that had a boxing ring set up where patrons could wrestle with a bear, and the bear had won. Hughie (six foot, eight inches tall) stands out in my memory. The union was requiring him to attend anger management classes because he had beat up a highway toll collector as he passed through the booth. (Who gets that angry in that short a time?) We got along famously, and I will never forget the goodbye hug he gave me when the job was finished. The music theory classes I had at Oberlin had nothing to do with preparing me for Hughie’s hug, but I am sure that my knowledge of theory and harmony has informed my tuning.

We are all aware of the decline of "electives" in public schools like home economics, industrial arts, and the arts in general. The focus on college acceptance for Hughie’s hug, but I am sure that my knowledge of theory and harmony has informed my tuning.

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The mystique of the G. Donald Harrison signature organs, Part 1

By Neal Campbell

Introduction

During their seventy-plus-year history it was customary for organs built by the Skinner Organ Company and the Aeolian-Skinner Organ Company to contain an ivory nameplate bearing the firm’s name on the console, usually on the keystrip, although there was a brief period in the early 1960s when the company name was stenciled in gold letters in a way similar to that on pianos. Astute aficionados can sometimes even determine the era in which the organ was built by carefully examining the subtle differences in type styles that were used over the years.

After World War II some jobs featured an additional ivory nameplate bearing the signature of G. Donald Harrison, Aeolian-Skinner’s president and tonal director, which also gave the opus number and date. There is no definitive information to suggest why some organs received this signature plate, what criteria were used in selecting them, or what purpose it served. Much conjecture and oral tradition among enthusiasts has been promulgated to the point where there is a resultant mystique surrounding these “signature organs.”

The only thing approaching documentation on the subject that I have found is in the form of three letters, the first two written approximately twenty years before the latter. Barbara Owen writes in her history of the organ in the Mormon Tabernacle in Salt Lake City, Utah, Aeolian-Skinner’s Opus 1075.1

Shortly before the organ was completed, [Alexander] Schreiner wrote to Harrison, “I have long thought it would be a matter of pride to us, to have your name appear on the console name plate. Perhaps also the year, 1948. If that is possible, we should be very pleased.” Harrison complied by providing a signature plate on the right of the nameboard[keystrip], complementing the company plate on the left. Thus originated a practice that later became customary with Aeolian-Skinner. But it is perhaps nowhere more appropriate than on the Tabernacle instrument, which Harrison himself in later years felt to have been his finest work.

Harrison replied to Schreiner:

I note what you have to say about the nameplate, and I will provide one, but I fear it will not be ready to go [be shipped] with the console. I would like to have my name in the form of my signature if I can get this engraved in Boston.2

Then in 1968 Philip Steinhaus, executive vice-president of Aeolian-Skinner, wrote to William Self, organist and master of the choisters of St. Thomas Church, New York City.

From these letters we learn that: a) it was Schreiner who first brought up the idea in the form of a request, b) Harrison replied with the idea of using a facsimile of his signature for that purpose, and c) twenty years later Steinhaus summarized that these signature plates were put on organs that were finished by GDH and with which he was personally involved. However, upon examining and analyzing existing signature organs and the documented commentary about them, certain patterns do emerge and logical conclusions can be drawn, some of which are tonal and technical, and some purely personal.

It would be a fairly straightforward enterprise to simply list the known signature organs from Opus 1075 in 1948 onward until Harrison’s death in 1956, and I have done just that later in this article. Beyond that, however, I want to set the scene and cite some examples that show the trajectory of Harrison’s tonal ideas leading up to Opus 1075, together with information about the Harrison signature organs.

Historical context

A bit of history sets the stage for the emergence of G. Donald Harrison in the Skinner organization and helps explain why Harrison’s personal involvement came to be sought after and highly prized. The complete story is best told in the letters of the principal players as contained in Charles Callahan’s first book.3 But the main thing to take away, as it relates to the topic of the signature organs, is that customers and the leading organists of the era began to prefer instruments that show the trajectory of Harrison’s tonal ideas leading up to Opus 1075, together with information about the Harrison signature organs.

The officers of the Company would be greatly pleased if you would be good enough to help us continue to honor the work of the late G. Donald Harrison by removing his personal nameplate [...] from the console at St. Thomas Church. As you know, Mr. Harr-ison only agreed to using these tags [signed nameplates] on the jobs with whose finish- ing he was deeply and personally involved. We are in no way commenting on the pres- ent tonal characteristics of the St. Thomas organ, except in all honesty to say that its character is not recognizable as the work of Mr. Harrison, or the Aeolian-Skinner Com- pany for that matter.4

Dear Don:

I felt some embarrassment when Mar-cel [Dupré] handed me that testimonial so personal to myself regarding the Princeton organ, and I can imagine you may not have been without some feeling of being left out of it, so I want to say right here that I hold your contribution to the quality of that great instrument to be such that my opinion of you as an artist, publicly and privately expressed, is more than justified. Cordially, and with great admiration, Ernest M. Skinner.

Other early organs showing Harrison’s influence were Opus 851 for Trinity College Chapel in Hartford, Connecticut, in 1931, where Clarence Watters, the college organist, was a leading disciple of Marcel Dupré in America. By the time of Opus 909 at All Saints Episcopal Church in Worcester, Massachusetts, and Opus 910 for Grace Episcopal Cathedral in San Francisco, California, each from 1933, Harrison’s influence was clearly present, even though each of these organs, in their initial scheme, showed no radical departure from the prevailing Skinner stoplist. It was during this time...
that Ernest Skinner left the company to sell a competing firm, The Diapason Shop in Methuen, Massachusetts. Also, the firm acquired the organ division of the Aeolian Company to become the Aeolian-Skinner Organ Company in 1932. By 1935 it is clear that GDH was forging a tonal path different from Skinner, and different from Willis, for that matter. Willis in England writes to Emerson Richards:

Now quite privately to you, Don is not doing what he went to Skinner for, and that was to give Skinner Organs a Willis eclecticism. Don has struck out on what might be termed an individual line, obviously influenced in the strongest possible way (original emphasis). You will know that Don’s Continental European experience is limited, to French organs—he has not, to my knowledge been in any other European country and most certainly has not heard the various types of German organ. To Baroque or otherwise. On the other hand he can visualize them perfectly well, especially after hearing Steinmeyer’s Altona job. (The Catholic Cathedral of the Blessed Sacrament in Altoona, Pennsylvania.)

Nor do I see how you can dissociate your personal standpoint and ideals, even if I can’t go all the way with you sometimes. I cannot accept you, far more any other man, have rescued American organ building from where it was in when first visited America in 1924. I consider that my own influence has been for me, Don would not have gone to Skinner, for the purpose and object I named above.8

As Harrison’s star continued to rise, so Ernest Skinner’s waned. In Skinner’s exit scenario from the company, there was a period of five years when Skinner continued to draw a salary, but his personal involvement in the company was limited solely to activities where the customer had specifically requested his services. He was not allowed to call on customers, solicit new business, or incur any expense to the company, and was to come to the factory only if requested for business purposes.

Attributes and examples of the emerging American Classic style

American composers produced some very interesting organs during this period, and they varied enough in style and specification so as to appear to be completely different products. It is relatively easy to ascertain which organs reflected GDH’s emerging classic principles and which did not. For example, consider Opus 956 from 1938 for St. Paul’s Chapel, Columbia University, New York City, and Opus 964 from 1937 at Plymouth Church of the Pilgrims in Brooklyn, New York, with a very slight nod to progressive design, such as two mixtures in the Great, Pneumatics to initiate a typical four-manual Skinner scheme by comparison. Whereas the Columbia University organ featured two unenclosed divisions in addition to the Great—Percussion, and Brustwerk—and a fully developed independent Pedal organ, and was heralded as a new design for a new day, installed on the campus of a major university in the country’s largest city. It was a significant achievement that attracted considerable notice. E. Power Biggs played and recorded extensively on the organ. The theories that Harrison worked towards in the early years of the Great Depression may have been inspired by historic principles to some extent. He was gradually developing a new eclectic type of organ comprising existing mechanical components that were excellent, together with tonal properties that blended Romantic and Classical concepts, put together into a new, entirely American product on which early, Romantic, and contemporary music could be played with artistic conviction.

Technical attributes of these new organs included low to moderate wind pressures, gentle but clear articulation, choral structure with an emphasis on the four-foot line, carefully worked out customized mixture compositions that were attactively finished as the ascending scale approached the breaks, and customized scaling and kidding ratios in different parts of the compass—generally narrower scales in the bass and gradually broader in the treble to effect a subtle gradual singing quality in the treble register, and a focused line in the bass. Where it was practical, unenclosed divisions were placed in an open location within lines of sight to the audience.

Consoles in general were of the same style and design as Skinner and Harrison developed their devises, with a few customized touches to suit the customer as needed, such as smaller drawknob heads, designed to effect a larger impression, occasional narrow swell shoes, varying degrees of console gadget assists, and, later, tracker-toucher keyboards. Harrison continued his method of simplifying console controls, and he and Schneider tended to agree on that as their discussions for the Tabernacle organ progressed. One need only compare the consoles for the Tabernacle with The Riverside Church, New York City, each of which contained five manuals and were in the factory at about the same time. Upon seeing pictures that GDH had sent to him, Henry Willis expressed his displeasure.

The new console at Riverside for Virgil Fox is, in my opinion, the ugliest, and unhandiest, large drawstop console to which my attention has been drawn. I say nothing of the stop grouping in three or two as fancy—it seems to be liked in the U.S.A.—nor of the apparent lack of added vertical space between departments. Nor the row of tablets over the fifth manual. But as for the arrangement of the toe pedals—help!

The swell pedals look ridiculous to me—the wide space in between reminding me of the old console at Wanamaker’s, Philadelphia.

Of course, this is Virgil Fox’s design— not yours—and I suppose you took the line that he could have what he wanted. But I think that no organist should be allowed to impose his own pet idiosyncracies on an instrument over which he, temporarily, presides.

Harrison replied a couple weeks later:

Your criticism of the Riverside console is well taken but you might modify some of your views if you actually examined it. When you are dealing entirely with detached consoles, if you use the English two note per department arrangement you would have to build a skyscraper. I see no point to it .... The number of couplers is essential when you are dealing with Channel and West End organs plus a 15-stop Echo all in one instrument. I have no use for the double organ idea.

Regarding the width of the Swell pedals with gaps. We have built one more extreme job than Riverside in this regard, Grace Church, New York (Opus 707). With narrower shoes plus clearance you can get five in where four would normally go with equal safety in clearance.

The Riverside console is normal in most respects, the added controls can be ignored by a visiting or future organist. You should hear the results that Virgil Fox can produce with this set up.10

Beginning in the early 1930s these new classic attributes increasingly appeared in prominent organs where Harrison was章程ing to advance his theories. Keeping in mind that there were about 100 persons employed by the company, it is clear that GDH was continually aware of the need to secure contracts to provide for his workers. He may not have been able to be so creative on each job, but all organs that passed through the factory in one way or another began to manifest these tonal properties in varying ways and degrees. But there are some jobs that obviously stand out as icons of this new style which came to be known via Emerson Richards as “the American Classic Organ.”

One thing is certain that as soon as the war is over and materials become available, there is going to be a big demand for either rebuilt or entirely new organs, and I am hoping that we will be able to push the Classic Organ. As you may have noted in the articles on the St. Mary’s job [Op. 819- A. St. Mary the Virgin, New York, 1942], I am endeavoring to give this the name of American Classic, although it is going to be awfully hard to dislodge the word Baroque. I did tag the name Romantic on the old ones, and that has stuck, even in England, but an expressive word for the new organ which is only quasi-Baroque in principle with some French, English and American practice, makes a new word imperative but difficult to find.11
In addition to the aforementioned organs for Columbia University and St. Mary the Virgin in New York, a sampling of these organs includes Opus 940 for Church of the Advent in Boston, Massachusetts; Opus 945 for Congregational Church in New York City; Opus 945 at St. Mark’s Episcopal Church, Philadelphia, Pennsylvania; and Opus 951, the famous Busch-Reisinger Museum for Germanic Culture at Harvard University in Cambridge, Massachusetts, which company records simply refer to as “Germanic” or “Experimental.” This organ was entirely unaudited and was on loan to the museum yet remained the property of the company. E. Power Biggs made extensive use of it for demonstrations, recitals, and his famous regular Sunday morning radio broadcasts, and it did a lot to promulgate Harrison's new classic concept.

As the decade progressed others included Opus 981 at Westminster Choir College, Princeton, New Jersey, for Carl Weinrich, his so-called ‘Praetorius’ organ—a near twin to the Busch-Reisinger, which happily still exists in excellent condition, having been recently restored by Stephen Emery, a WCC alumus. Opus 1007 for Christ Church in Cambridge, Massachusetts, which GDH used for musical examples in 1942 in an LP album titled Studies in Tone wherein he narrates some of his developing ideas on tonal design, complete with appropriate musical examples. Another organ for Westminster Choir College, and a large five-manual organ for the Curtis Institute of Music in Philadelphia, Opus 1022. Also, a significant summary of Harrison’s thinking during the development of the American Classic organ may be found in the article “Organ” in the 1944 edition of Harvard Dictionary of Music, an essay authored by Harrison. The article even contains a suggested stoplist for a three-manual organ that is easily recognizable as similar to some of these very organs.

However, among this pantheon the organs built in the 1930s and early 1940s leading up to his design for the Salt Lake Tabernacle, the organ in St. John’s Chapel of the Groton School, Groton, Massachusetts, Opus 936, stands out as a significant point of departure in the development of the American Classic Organ. Harrison often mentioned this organ in his correspondence in the ensuing years, particularly as he contemplates the design of the Tabernacle organ and in his reflections on it once it was finished. Writing to Alexander Schreiner, shortly after signing the contract for Opus 1075, he says:

> With the location of the organ, and the magnificent acoustics of the Tabernacle I feel there is a real chance to build the most beautiful organ in the world to date, at least that is what I am going to try to do. I say this not in a boastful spirit, but rather in one of humility. I don’t suppose you have ever heard the organ built for Groton School in 1936. The next time you come East I think we will make a little pilgrimage to that organ. I have heard it but it is perhaps the most successful organ we have built to date, and indeed it is praised alike by those who are for and aggressively against that type of tonal scheme: this morning I was thinking about it, and it suddenly struck me that unerringly I developed the scheme for Salt Lake as a kind of a big brother to the Groton organ. In other words, it seems to carry that tonal structure to its logical conclusion.12

Writing to Ralph Downes, the consultant for the new organ in Royal Festival Hall in London, in which Downes was contemplating elements of classical design, Harrison describes his experience:

> In 1936 I visited Germany completely with drudging equipment. I soon gave up taking measurements and decided it was better to absorb the musical result and then reproduce them in a modern way and in a manner that would be acceptable to modern ears and in our buildings. Providing you obtain such a polyphony-contrapuntal manner that more can you ask, providing you add and blend in romantic and modern material.13

And, later, GDH writes to Willis, his old boss in England who had began to question some of his ideals and goals:

> I am not attempting in any way to imitate the Silbermann organ or any Baroque organ for that matter, but am merely reintroducing some of the features of the older organs which have been lost to the modern ones, and using, to some extent, the principles utilized by the older builders in the great organs, the sole function of which was to provide the instrument a more nearly ideal one for the playing of the best literature written for this particular medium.14

And Richards, who could always be counted on for his unvarnished opinions, says:

> I agree that the Harrison work is merely an imitation that Harrison work is made on the theories of the older organ work. Remember that Don has no first-hand acquaintance with German work whatsoever. If he could see this in the Steindamm or Altona much as I have known my knowledge of French organs is really not extensive. Even in that respect, he has always been working on his own with only a hint from the older work. This is all for the best, since it results in innovation, not imitation. [Enthusiastic mine]

In making the point that Groton is an American achievement I am not trying to overstate the facts as I see them. America has profoundly changed Harrison’s mental and artistic makeup. To some extent even Don realizes this. He knows that he now chooses to deliberately do things that he would not have dreamed of doing when he left England ten years ago. He has caught the spirit and restless drive to be characteristic of America. Can’t you see this in the Groton organ? It’s all around flexibility, its readiness to take any part of the scheme of things from Schenck to Ravel, its break with tradition, its vivacity, and its sense of driving power. Of course, it is saved from the least commendable American traits by Don’s sense of artistic restraint. It is not a Dallir Mirror, but a New York Times.15

Plans emerge for a new organ for the Salt Lake Tabernacle

Beginning in the 1930s customers began to request that Harrison design an organ for their organs. Even Alexander Schreiner was long out of the picture by the time GDH and Alexander Schreiner began discussions in 1945, the concept drawn up by the Tabernacle authorities still reiterated their desire that Harrison design the organ:

> It is specifically agreed that a substantial and material part of the consideration in the contract for this agreement is the skill, knowledge, experience, and reputation of G. Donald Harrison as the organist, construction, finishing, installation, and tuning of pipe organs; that the builder, therefore, enters into this agreement with the understandings and defmite understanding that the Purchaser shall receive, without additional cost to it, the personal supervision and service of the said G. Donald Harrison in the performance of this contract and in particular in the designing, finishing, installing and tuning of said organ.16

Alexander Schreiner, chief organist of the Tabernacle, was born in Germany and had studied in France, and was one of the serious organists to emerge on the scene in the post-World War II era. He was an organist’s organist and was one of the most visible in America at the time, owing to his concert tours and weekly broadcasts of the Tabernacle choir and organ. He was the driving force in plans to rebuild the old Austin organ, even though he shared playing duties with Frank Asper, his elder colleague, who was himself a respected and popular organist in his own right. It appears that Schreiner was the point person in all negotiations pertaining to details of the new organ and in the campaign for it, a campaign that did not end immediately. Schreiner wrote Harrison asking his opinion about some minor improvements and additions. The idea of a completely new organ did not appear to be on either of their horizons.

Given the speculative nature of Schreiner's interest and the great distance involved, Harrison asked for a fee to visit and submit a report, not something he typically did anymore. When the authorities granted his request, he had no choice but to make the trip, so he went and gave his candid opinion, which was that unless they decided to build a completely new organ, the company was not interested in undertaking makeshift alterations to the organ, which he felt would not have dreamed of doing when he left England ten years ago. He has caught the spirit and restless drive to be characteristic of America. Can’t you see this in the Groton organ? It’s all around flexibility, its readiness to take any part of the scheme of things from Schenck to Ravel, its break with tradition, its vivacity, and its sense of driving power. Of course, it is saved from the least commendable American traits by Don’s sense of artistic restraint. It is not a Dallir Mirror, but a New York Times.15

The reason the Aeolian-Skinner Organ Company was chosen for the new organ at the Salt Lake Tabernacle was merely because this company does by all odds the finest work. That we have not been disappointed in the results achieved is clearly shown in the letter which I wrote to the company world to signed by Dr. Franklin and fellow organists, and published in the recent Diapason. I wish you well in your efforts to have your contract awarded to this company. In our case we did not even consider any competing bids. Also we did not ask for any reduction in the prices which were quoted. I would always prefer an Aeolian-Skinner organ to any other, even of twice the size.17

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G. Donald Harrison and Alexander Schreiner at the console of Opus 1075

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In the early stages of designing the Tabernacle organ there flows a great deal of correspondence between Harrison and Schreiner, and every detail was considered carefully. It was agreed that Schreiner would be the spokesperson in corresponding with GDH, although there is considerable documented input from Frank Asper, often on seemingly inconsequential matters such as “Will the strings be soft enough?”, what to do about harp and chimes, and whether to retain the old Vox Humana or build a new one. In the end they did both!

Through the correspondence it is clear that Schreiner had an above-average understanding of the principles of organ building, just as did Harrison of organ playing. Their discourse is thorough and often detailed, but always courteous and respectful—and helpful in coordinating the many logistical details of the complex job, one of the most vexing of which was that part of the organ was to remain operational at all times for the weekly choir rehearsals and Sunday broadcasts. Phone calls appear to have been rare, and written correspondence was the main medium of communication.

During World War II organ companies were severely limited in their ability to undertake new construction, and basically no new organs came from the Aeolian-Skinner factory during this time. In addition to rebuild and service work, Harrison spent the war years developing new schemes for new organs once production and stops such as the Rohr Schalmei, sounds inspired by classic antecedents, and Harrison began to share the news with his friends and colleagues, in each case describing the unique circumstances of Aeolian-Skinner’s selection being without competition and commenting on the remarkable acoustical properties of the Tabernacle. His report to Henry Willis is the most complete account:

“In my last letter to you I hinted that I was on the track of a very interesting and important deal. It has now been signed, and is for a completely new organ for the Salt Lake City Tabernacle. The present organ is a typical Austin which has been gendered up from time to time, the last work being carried out in 1940 when Janisson put in some Chorus Mixtures, which by the way are exceedingly poor. Last spring I was invited to go out there and look over the situation to see what could be done to further improve the organ, but being skeptical about the whole thing I declined; but now I am convinced that the organ must meet, so that I was able to work out something which more or less satisfied the ideas on which I have been working to their logical conclusion. Giving Harrison this degree of independence was really an extraordinary gesture on Schreiner’s part, especially when compared to the very intense, hands-on requirements that clients and their consultants place on organ builders today. Harrison proposes one such: After the war, including for the

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At the Curtis Institute of Music in Philadelphia [Opus 1022 in 1941], when the rebuilding processes were going on [we had three of them during the tenure of Mr. Harrison with Aeolian-Skinner] I spent much time with him. I made it a point to discuss with Mr. Harrison the peculiar needs of the organ department at the Curtis Institute of Music, then went off to California and let him BUILD the organ—I did not devil him! During the year in the period when the instrument was built, I spent a little time checking a few details in the factory in Boston, but for the most part I let him alone. During some of the discussions he loved to talk about some of the organs we both liked such as the Father Willis organ in Salisbury Cathedral—he seemed sure that another one couldn’t be built quite as fine as that one but he certainly did indeed try in Grace Cathedral in San Francisco. He always made much of the fact that his ideal in building an organ was to have it so that MUSIC could be played on it, not just one period but the complete organ literature.9

The completed Tabernacle Organ

In Opus 1075 for the Salt Lake Tabernacle we have an example of a very complete, large organ in a prominent and famous location that was

Harrison the design of this highly visible organ, and in the end acknowledging Harrison’s work by asking him to sign the organ.

In this case the results are as unique as the circumstances surrounding its inception, but it was by no means unique for clients to place this sort of complete trust in Harrison. Writing to Brock Downward for his dissertation about Harrison and the American Classic Organ, Alexander McCurdy said:

The Tabernacle organ there flows a great real chance that one rarely gets. I was given a free hand with the specification, but there was no way that the builder would be so obligated to meet, so that I was able to work out something which more or less satisfied the ideas on which I have been working to their logical conclusion.18

Giving Harrison this degree of independence was really an extraordinary gesture on Schreiner’s part, especially when compared to the very intense, hands-on requirements that clients and their consultants place on organbuilders today. I can think of several instances where the builder was so obligated to accommodate that the builder’s own identity is hardly discernible in the finished product. Here was Schreiner, one of the finest, best-known organists of the day who was not only comfortable with but insisted upon totally giving over to
complete Harrison's design without a lot of outside interference. It certainly has stood the test of time and it is worth taking the time to consider his own descriptions and reflections on his work once it was complete:

The enclosed photographs are of the console of the new Tabernacle organ at Salt Lake City. I have just returned after spending a couple of weeks on the job and I am returning after Christmas to see the finish. It is by far the finest organ in the United States. It has the advantage of a perfect location and ideal acoustics.

Another to the workers back in the factory:

It has proved my theory that the complex sound composed of many elements, all mild but different, build up to a sound of indescribable grandeur.

The strings are good but not so solid storing as I had hoped for, a trick of the acoustics, I feel, because all are modified.

Please tell the voicers of the great success of their efforts. There is not one regret in the job.

I don't believe anyone will say the job is too loud. It excites the nervous system!

A summary to Henry Willis:

A descriptive folder is being prepared and I will forward a copy shortly. It carries my usual ideas which started in 1935 in the Groton School instrument, to their logical conclusions. I was given my own way in everything and had to contend solely with two sympathetic organists. The organ does really sound superb, and I have never heard anything quite like it. Of course, it is of its own particular type. Although the full organ is tremendous, it is very easy on the ears, and you can play for long periods of time without fatigue. This is due, I think, to the fact that there are no very loud stops, the effect being obtained by the 189 ranks, all of which add one to another. The large-scale Mixtures give quite a powerful resultant effect, which in the resonant hall gives quite a lot of body to the tone, but it is a kind of transparent body, as you can well imagine. No, I wouldn't say that the organ sounds anything like a Casavant-Call. It is less reedy than a French ensemble as the balance between full flues and reeds is entirely different.

A similar summary to Ralph Downes in London, who was working on his own project for Royal Festival Hall, which was to reflect some classic elements in its design, stated:

Nice to hear from you, interested to hear of your project. I am in Salt Lake putting the finishing touches to the “giant,” see specification enclosed. It is somewhat larger than yours but along the same lines.

Musically speaking it is the most beautiful organ I have ever heard partly due to being sure to the superb location and acoustics. What you are proposing to do I have been experimenting with since 1936 at Groton School. That is a modern organ in which the old (classical) and new are so modified as to blend into one whole so that any worthwhile organ music can be played properly. Salt Lake Tabernacle represents the fruit of all my labors rolled into one organ. I can assure you it does something to the nervous system!

Salt Lake has proved to me a theory I have had for a long time, namely that the finished ensemble is produced by many ranks none of which are loud to themselves. Final result by these means is terrific and yet does not hurt the sensitive ear.

And, finally, an account by Alexander Schreiner himself after having played the Tabernacle organ for almost a decade stated:

No one stop, though it be of dominating quality, is allowed to blot out the whole sections of weaker voices. For example, the last Tuba is added, the sound is still that of a large organ and not that of one stop accompanied by all the rest. Naturally, there are delicate flue and reed stops which cannot be heard in the full ensemble, but the foundation stops, mixtures, and reeds, which are the backbone of the organ, are so well balanced that each contributes to a “democratic” ensemble of sound.

With this in mind, I think the Tabernacle organ is a good benchmark to consider in understanding what Jack Bethards meant when he says that the Tabernacle organ has a “signature sound,” the sounds Donald Harrison had in mind for this, the closest thing to his ideal organ, and of the organs to which he similarly affixed his signature plate.

Organ containing G. Donald Harrison’s signature plates

Opus 1082, Christ Episcopal Church, Bronxville, New York, 1949.

Shortly after this organ was built it was featured prominently in the company’s new King of Instruments series of record-ings, appearing on Volume II in selections played by Robert Owen, the organist of the church for over forty years and a well-known recitalist at the time. It was again featured in a full program on Volume III, again played by Robert Owen. Owen also made recordings on the organ for the RCA label. The instrument was later altered by Aeolian-Skinner and again by Gress-Miles. It was replaced entirely in
Opus 1100
St. Joseph’s Catholic Church, Newport, Rhode Island, 1950.

This is a three-manual design in a large, reverberant church, with obvious French inspirations in nomenclature and voicing that is very bold. The Great manual is placed on the bottom of three.

Opus 1103
Methuen Memorial Music Hall, Methuen, Massachusetts, 1947.

Much has been written about this unique organ, the design of which was entirely driven by the desire to keep the original slide chests that were built by James Treat to accommodate the organ when it was moved from the old Boston Music Hall and installed in this new hall in Methuen, designed by Henry Vaughan in 1899 specifically to house the organ. After almost a half century it was rebuilt by Aeolian-Skinner. It was nearing completion when work commenced on the Tabernacle organ, and GDH makes reference to it in his correspondence with Schreiner, alluding to the fact that it was used as a laboratory to experiment with possibilities for the Tabernacle.

Harrison makes this interesting comment about the Methuen organ:

“Finally I would like to tell you that I greatly enjoyed doing this job as I was able to renew my acquaintance in a big way with slide (air) chests. They have one advantage in regard to the initial speech for it is possible to voice with a higher position of the lapped keys when a slide chest is used. . . . On the other hand, there are so many disadvantages with this type of chest that I have felt no temptation to return to the sliders. There is no doubt in my mind that the modern chest we use gives an attack and cutoff which enables much finer degrees of phrasing to be accurately performed. . . . so that the result in the long run is more musical, which after all is the real test.”

Opus 1134
Symphony Hall, Boston, Massachusetts, 1950.

Essentially a new organ but using some existing Hutchings pipework; it was built on a very tight budget. For some existing Hutchings pipework, it was built on a very tight budget. For many disadvantages with this type of chest we used . . . . On the other hand, there are so many disadvantages with this type of chest that it is possible to voice with a higher position of the lapped keys when a slide chest is used. . . . On the other hand, there are so many disadvantages with this type of chest that I have felt no temptation to return to the sliders. There is no doubt in my mind that the modern chest we use gives an attack and cutoff that enables much finer degrees of phrasing to be accurately performed . . . so that the result in the long run is more musical, which after all is the real test.2

Opus 1134
Symphony Hall, Boston, Massachusetts, 1950.

Essentially a new organ but using some existing Hutchings pipework; it was built on a very tight budget. For many disadvantages with this type of chest we used . . . . On the other hand, there are so many disadvantages with this type of chest that I have felt no temptation to return to the sliders. There is no doubt in my mind that the modern chest we use gives an attack and cutoff that enables much finer degrees of phrasing to be accurately performed . . . so that the result in the long run is more musical, which after all is the real test.

The organ was used for examples to be continued.

Opus 1130
Methuen Memorial Music Hall, Methuen, Massachusetts, 1949.

This is a two-manual organ with the Positive division on the back wall. A photograph of it was used prominently in Aeolian-Skinner brochures, even featuring Harrison’s signature. The organist of the church at the time was Charles Munch, and Harrison’s business correspondent spectroscopes for him and his playing.

To be continued.
Muller Pipe Organ Company, Croton, Ohio
Saint Joan of Arc Catholic Church, Toledo, Ohio

Quite understandably, the Muller Pipe Organ Company is sometimes mistaken for the now defunct M. F. Müller Organ Company. We have answered countless emails and phone calls from across the country that begin with “We have one of your organs from...” and we very politely explain that we are not the same company. It is possible the confusion may have been magnified had our ancestors decided to keep the umlaut over the “u”!

Our company has been in business in Ohio since 1919, so area organists and churches are rarely confused by the similarity in name. Certainly, Saint Joan of Arc Catholic Church of Toledo, Ohio, was aware of the difference when we were asked to inspect the pipework from Müller’s Opus 10137. This small three-manual organ was originally built for Mount Olive Evangelical Lutheran Church in Madison, Wisconsin, and provided a fine foundation on which to build a new instrument for the parish in Toledo. While it might be tempting to call this instrument a “Müller-Muller” organ, it now bears little resemblance aurally, mechanically, or visually to the organ known in Wisconsin. Indeed, this instrument is a new Muller organ in every way.

The dream of a pipe organ was first explored by parish leadership as part of a comprehensive project to modify the original 1980s-era interior decor to align with current ecclesiastical ideals. In a leap of faith and with guidance from Paul Monachino, diocesan liturgical music director, the parish purchased the Müller pipework and it was placed in climate-controlled storage pending completion of fundraising and the planned renovations.

The pipe organ portion of the project was undertaken in two phases. To coincide with renovations to the sanctuary, which included improvements to the acoustics, the initial phase was completed in 2018 and consisted of the installation of casework. The beautiful, mirror-image cases were constructed of cherry by Muller’s woodworking team using traditional mortise and tenon joinery. The overall design has a traditional feel, while the impost and tower crown moldings are more contemporary in appearance to complement the church’s architecture. The gold-lacquered façade pipes feature polished Romanesque mouths to enhance the beauty of the room.

When funding became available for the second phase, a specification was designed using available pipework where appropriate. The plan for a two-manual, sixteen-rank organ to fill the two empty organ cases was quickly adopted.

The Great is housed in the right case and possesses five ranks. The new façade allowed for moderate rethinking of this chorus’s scales and overall concept. The resulting S’ Principal is warm and articulate, but not particularly loud. The 4’ Octave sings beautifully over this foundation and additionally serves as the 2’ of the chorus. The S’ Rohrflöte is of moderate scale and wonderfully colorful. Independent mutations allow for multiple effects. The obvious combination is a cornet that works either with flutes or principals. A “composed” mixture created by using the S’ Principal, the 4’ Octave, the 2 2/3’ Quint, and the super coupler is particularly convincing. Borens from the Swell division serve to provide flexibility in registration.

The Swell is home to nine ranks and is located in the left case. A contrast to the Great Rohrflöte, the Swell Gedeckt is the workhorse of the division. In unit stops such as this, we voice the different “ranges” to serve in the way each will be most used. The lowest octave features a healthy dose of “quint” partial, which is a delightful change of pace from the Pedal’s Subbass. Continuing up the compass, this “quint” effect is not particularly useful in a small instrument, so we allow the stop to bloom into a lovely and full capped flute. Near the top, the scale reduces to promote brightness. This stop also functions as the basis for

Muller Pipe Organ Company
Saint Joan of Arc Catholic Church, Toledo, Ohio

16 Great - Union Off - 4
Swell to Great 16 - 8 - 4
Swell to Swell 16 - 16 - 4
Great to Pedal 8 - 4
Swell to Pedal 8 - 4
16 ranks, 978 pipes

### GREAT

- S’ Principal 61 pipes
- S’ Rohrflöte 61 pipes
- S’ Salicional (Swell) 61 pipes
- 4’ Octave 49 pipes
- 4’ Rohrflöte (ext S’ Rohrflöte) 12 pipes
- 2 2/3’ Quint 12 pipes
- 2’ Doublette (ext 4’ Octave) 12 pipes
- 1 3/5’ Tierce (TC) 12 pipes
- 8’ Oboe (Swell) 12 pipes
- 8’ Oboe (Swell) 12 pipes
- 8’ Echoes 12 pipes
- 8’ Chimes 21 bells

### SWELL (enclosed)

- 16’ Gedeckt (ext S’ Gedeckt) 12 pipes
- 8’ Gedeckt 61 pipes
- 8’ Salicional 61 pipes
- 8’ Vox Celeste (TC) 61 pipes
- 4’ Gedeckt (ext S’ Gedeckt) 12 pipes
- 2 2/3’ Nazard (from S’ Gedeckt) 12 pipes
- 2’ Flute (ext S’ Gedeckt) 12 pipes
- 2’ Mixture 12 pipes
- 16’ Contre Trompette (ext S’) 12 pipes
- 8’ Trompette 61 pipes
- 8’ Oboe 61 pipes
- 8’ Tremolo 61 pipes

### PEDAL

- 32’ Resultant (derived) 32 pipes
- 16’ Subbass 61 pipes
- 16’ Gedeckt (Swell) 61 pipes
- 8’ Principal 61 pipes
- 8’ Gedeckt (Swell) 61 pipes
- 4’ Octave (ext S’ Principal) 12 pipes
- 4’ Gedeckt (Swell) 12 pipes
- 16’ Contre Trompette (Swell) 12 pipes
- 8’ Trompete (Swell) 12 pipes
- 4’ Oboe (Swell) 12 pipes

### COUPLES

<table>
<thead>
<tr>
<th>Great 16</th>
<th>Union Off 4</th>
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<tr>
<td>Swell to Great</td>
<td>16 - 8 - 4</td>
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<tr>
<td>Swell to Swell</td>
<td>16 - 16 - 4</td>
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<tr>
<td>Great to Pedal</td>
<td>8 - 4</td>
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<tr>
<td>Swell to Pedal</td>
<td>8 - 4</td>
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<tr>
<td>16 ranks, 978 pipes</td>
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a small principal chorus, capped with a three-rank Mixture at 2′ pitch. A set of beautiful vintage strings serves as the organ’s only string stops.

While part of the Swell, the organ’s two reeds are available on both manuals. The small but feisty Trompette is perhaps the one “tell” of the organ’s Hagerstown heritage. It serves best as a chorus reed and, when used with the Great Principal, can be a convincing solo stop. The Oboe is a vintage stop from the 1930s and has a hauntingly beautiful English capped sound. These stops fit well with the organ’s aesthetic and are remarkable for their consistency and stability.

The Pedal division, as in most small instruments, is but two independent stops. The Subbass resides with the Great division and benefits greatly from its placement against a solid exterior wall. In contrast with many instruments where one can never have enough 16′ tone, we found ourselves voicing this stop with restraint and care lest it overpower the entire instrument. The Principal is located in the left case, where it forms part of the façade. It is voiced to complement the Great chorus, but also acts as a wonderful Pedal solo stop. The rest of the Pedal stops are borrowed to promote registrational flexibility.

The organ layout is very compact yet fully accessible for tuning and maintenance. Pipes are placed at impost height to maximize tonal egress and maintain a consistent temperature for tuning stability. The low-profile drawknob console allows for ease of play and good sight line to the choir and was constructed of cherry by our artisans. The console and the casework are finished with a clear lacquer to allow the wood to achieve the same rich patina as the existing sanctuary furnishings. New windchests, windlines, and support structure were custom designed and constructed in-house.

The dedicatory concert was given by Todd Wilson to an enthusiastic audience on September 26, 2021. Comments from area musicians reflect upon the pleasing balance and versatility of sound of this modestly sized instrument.

We especially thank Mr. Kevin Foos, director of sacred liturgy and music, for his dedication from conception to completion. We also express our gratitude to the Reverend Adam L. Hertzfeld, pastor, for his vision, perseverance, and encouragement. And to the individual benefactors who made this dream a reality, we believe it is a truly remarkable achievement that your contributions have provided a pipe organ as a musical legacy to enhance worship at Saint Joan of Arc Parish for many generations to enjoy.

—Scott G. Hayes and Mark A. Muller

Staff:
John W. Muller
Mark A. Muller
Jack Muller
Scott G. Hayes
Brad Ashbrook
Nathan Baker
Ryan J. Boyle
Jesse Braswell
Taylor Hendershot
Mike Hric
Jane Muller
Stan Osborn

Assisted by:
David R. Beck

Photography by Ryan J. Boyle and Jesse Braswell

Builder’s website: www.mullerpipeorgan.com
Church’s website: joanofarc.org
Fredericus Jakobus and Ludovicus Franciscus Verbruggen of Ghent between 1767 and 1770. The organ was most recently rebuilt by Pels-D’Hont of All-maar between 1960 and 1968, with Flor Peeters as consultant. The three-manual, forty-nine-rank organ has mechanical key and electric stop action.

In the Begijnhofkerk, the edifice’s organ history begins a bit later, in the early seventeenth century. The principal instrument was built in 1632 by Theo-dorus Sweert of Delft and rebuilt in 1692 by Petrus Stevens-Verneersch, also of Delft. As a major restoration project for the two-manual, sixteen-rank organ is still awaiting full funding and approval, a one-manual, thirteen-rank instrument was supplied in 2013 by J. Moors and placed on the nave floor.

In the chapel of the Oud Gasthuis, one finds a one-manual, eighteen-rank instrument built between 1770 and 1772 by Pieter van Peteghoven. This organ was restored between 1887 and 1990 by Jean-Pierre Draps of Erps-Kwerps, Bel-gium. The Franciscan monastery houses a one-manual, eleven-rank, mechanical-action organ built by the well-respected Pierre Schuyven of Elene in the nine-teenth century; rebuilt in 1980 by Aerts en Castrel of Duffel. (Schuyven’s largest and most famous instrument is found in the Cathedral of Antwerp.) A smaller chapel in the monastery is home to a one-manual, three-rank organ finished in 1980 by Bernhard Pels of Herselt. Sint-Janskerk is also home to a Pels organ, finished in 1977, consisting of two manuals, twenty-two ranks. As an addendum to the book, an organ formerly believed to have been in Henren-tals, built shortly after 1860 by Leonard Drijvers, now in Sint-Adriaanskerk in nearby Houthem, is presented, of two manuals, fourteen ranks.

The accompanying compact disc includes recordings from Sint-Walde-trudiskerk, the Begijnhofkerk, and the Oud Gasthuiskapel. Works of the seven-teenth through the nineteenth centuries as well as improvisations are presented by Bart Wuilmus and Luk Bastiaens.

The book and its disc are a bargain and indeed, sounds magnificent, and I was most adventurous in recommending them. I have never heard anything like it before. —Stephen Schnurr, Gary, Indiana

The organist, Christophe Mantoux, has for many years been a professor of organ at the Pôle Supérieur and the Conservatoire Régional de Paris, and since 1995 has held the post of titulaire at the Church of Saint-Sévère in Paris. He shows true mastery of Alain’s works in these recordings, and I have no hesita-tion in recommending them.
Fellow of Saint John’s College, Durham, followed by a retied as acting director of music at Newcastle Cathedral where he founded the Girls’ Choir. He then went to be master of the Song School at St. John’s College, Magdalene, Newmarket, Worcestershire, followed by two years as director of music at Holy Trinity Church in Dartford, Kent. He has been director of music at the Abbey of the Holy Family, Romsey Abbey since 2015. As a composer George Richford has been a recipient of the Three Choirs Festival Composition Prize and has had some of his music published by Universal Editions, including an Ave Maria Stella and a Magnificat and Nunc Dimittis. He has also taught at the University of Birmingham.

Marcel Dupré’s 15 Versets pour les Vêpres du commun des Fêtes de la Sainte-Vierge (op. 3, 1897) are a marvellous example of improvisations that he later wrote out. The premier performance took place at Saint-Ouen following the end of World War I in 1919. The organ antiphons are arranged in three sections or “books” of five, four, and six versets respectively, and each verset is divided by the chant sung by the Senior Girls of the Romsey Abbey Choir. The pure, clear sound of soprano voices reverberating around Saint-Ouen created an ethereal atmosphere.

In the first book, using verses from the Song of Songs, the organ versets are in contrasting styles, ranging from large choral works with a massive cantus firmus in the pedal for “Dum esset res” to rich, warm harmonies on gentler registrations for “Laeva ejus sub capite meo.” I especially liked the lift of the repeated refrain of “Nigra sum” (“I am black but comely”).

The second book using the Ave maris stella is the best known of the versets and it has ainthony (“So now we journey, help our weak endeavor”) and in somewhat similar vein, though with the solo now in the tenor, and a “plodding” feeling, is the antiphon to “Lex Mages” from Missa Sancti Iacobi, the Nativité du Seigneur. Book III, Magnificat, culminates in a “Faire petit paradis,” which is marked allegro con fuoco and is a brilliant toccatta for full organ with the chant melody in the pedal.

The song “Pie Jesu, Domine” inevitably evokes Faure’s Requiem, and this is pertinent since Lili Boulanger originally intended her Pie Jesu to be part of the Kyrie of a complete Requiem Mass. Boulanger’s health had always been frail, and at the time she was writing the Pie Jesu in 1918 it became clear that she was very near to death. She accordingly cut back the project to just the Kyrie, then to just the Pie Jesu, and even then had to make it shorter than she had intended, completing it in March 1918 very near the time of her death, with the assistance of her mother, Nadia Boulanger. It is Lili Boulanger’s only sacred composition and is in a sense a requiem for herself.

The work was originally scored for solo soprano, harp, and soprano and was published in Paris by Durand in 1922. The need for a string quartet and harp is a doubtless limited the number of occasions on which the composition could be performed, and so Durand published the work rescored for organ and harp in 1938. This is the edition on this compact disc, except that all the Senior Girls of the Romsey Abbey Choir sings it rather than just one soprano. There is an ethereal quality about the female voices seemingly floating above the strings of the organ. As the leaflet says, this piece deserves to be much more widely known.

Jeanne Dessusseix (1921–1968) was perhaps the greatest organist of her generation, and her early death was a great loss to the musical community. Of her 12 Chorale Preludes on Gregorian Chant Themes, op. 8, are among her most popular works. For this recording Colin Walsh selected the two penultimate chorale preludes, “Attende Domine” and “Rorate Caeli,” based on the Lents and Advent French, respectively. In Walsh’s excellent performance the beauty of the fonts of the Senior Girls of the organ is apparent in “Attende Domine,” while the gently accompanied solo of “Rorate Caeli” is also extremely effective.

As in the case of Lili Boulanger’s Pie Jesu, Litanies à la Vierge Noire was Franc- pu Poulen’s first sacred composition. In 1936 Poulen’s friend, the composer Pierre-Octave Ferroud, was decapitated in a horrendous road accident while visiting Hungary. A few days afterwards Poulen made a pilgrimage to the shrine of the Black Virgin at Notre-Dame de Rocamadour in southwestern France, where he prayed the French-language litany that forms the text of this composition.

Inquiring minds need to know; so I did a little research about the Black Virgin. It is a statue made of wood and more than a thousand years old. It was originally painted in bright colors, but the influence of trace amounts of hydrogen sulfide in the atmosphere has to the paint, based on lead oxide, turning black. The black color, as in other black madon- nas, is a result of great antiquity and has sometimes led to such images being revered as miraculous. The very day he visited the Black Virgin, Poulen resolved to write a setting of the litany as a tribute to his late friend and also determined that this composition should reflect the “peasant devotion” that had affected him so deeply at Rocamadour. Poulen scored the original version of Litanies for women’s or children’s choir and organ and published it in 1936. Later, in 1947, Poulen published a version for women’s or children’s choir and orchestra. This compact disc makes use of the original version of 1936. The piece alternates between a single voice line and voices in harmony with and without organ.

The harmonies are typical of Poulenc, in harmony with and without organ. The blended voices reverberating around Saint-Ouen was an extremely effective. As in the case of Lili Boulanger’s Pie Jesu, Litanies à la Vierge Noire was Fran- pu Poulen’s first sacred composition. In 1936 Poulen’s friend, the composer Pierre-Octave Ferroud, was decapitated in a horrendous road accident while visiting Hungary. A few days afterwards Poulen made a pilgrimage to the shrine of the Black Virgin at Notre-Dame de Rocamadour in southwestern France, where he prayed the French-language litany that forms the text of this composition.

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Richard Barrick Hoskins
Director of Music & Organist
St. Chrysostom’s Church
Chicago
richard@srants.org

KIM R. KASLING
D.M.A.
St. John’s University
Collegeville, MN 56321

Andrew Paul Moore
Southminster Presbyterian Church
614 Main Street, Racine, WI 53403

JAMES KIBBIE
The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

Karen Schneider Kriner
Organ, Harpsichord, Choral Composer,
Accompanist, karen.kriner@nd.edu

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

David Lowry
DMA, Hon.RSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201

Philip Crozier
Concert Organist
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
philipcrozier@sympatico.ca

Larry Palmer
Harpsichord – Organ
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Here & There
page 8
time of her death. In addition, she taught at Coe College, Cedar Rapids, Iowa, the University of Iowa, Iowa City; Carthage College, Kenosha, University of Wisconsin–Parkside, Kenosha; and Concordia University Wisconsin, Mequon.
On December 27, 1984, in Omaha, Nebraska, Marilyn Stulken married Thomas R. Rench, a pipe organ builder. Marilyn often played programs on instruments that Tom had built or restored. As a lecturer and organ recitalist, she appeared throughout the United States and Canada, including ten recitals for national conventions of the Organ Historical Society. After Tom installed a pipe organ in the family room of their home, the instrument was used for practicing and teaching. When her multiple sclerosis precluded her from playing the pedals, Tom engineered the keyboard at St. Luke’s so that a note played by her left hand could sound that same note on the pedalboard.
Stulken Rench was the author of the Hymnal Companion to the Lutheran Book of Worship (1981) and An Introduction to Repertoire and Registration for the Small Organ (1985), and counsellor with Catherine Salka of Hymnal Companion to Worship, Third Edition (1998). She was one of three contributors who assisted in the preparation of historical notes on the hymns in The New Century Hymnal (1995). With Martin A. Seltz and others, she compiled Indexes for Worship Planning (1986), and with James R. Sydor and Bert Polman, she edited Amazing Grace: Hymn Texts for Devotional Use (1994). She contributed an article, “Hymnody from German, Scandinavian and Finnish Sources,” to The New Century Hymnal Companion (1990), and “Hospital Hymnody at Transition Hymnody” to Well Short and Sing Hosanna: Essays on Church Music in Honor of William J. Reynolds (1998). She is the author of With One Voice Reference Companion (2000) and authored numerous articles and reviews for musical journals. Stulken Rench was active in the American Guild of Organists, the Organ Historical Society, the Hymn Society of America, and, for a time, was the worship representative on the Southport District Cabinet of the Wisconsin-Upper Michigan Synod of the LCA (Lutheran Church in America). Marilyn Kay Stulken Rench was predeceased by her husband, Thomas R. Rench, and a stepson, Evan Rench. For an obituary for Thomas R. Rench, see the January 2016 issue, p. 8. She is survived by her stepchildren Alan (Mary) Rench, Eric (Bobbie) Rench, and Kari (Jeff) Eschmann; seven grandchildren and seven great-grandchildren; as well as two sisters and a brother. A memorial service will be held in the spring. Memorial gifts may be made to St. Luke’s Episcopal Church, 614 Main Street, Racine, Wisconsin 53403.

Organbuilders
Spencer Organ Company, Inc., has been selected to complete the restoration of Geo. S. Hutchings Opus 410 at the Basilica of Our Lady of Perpetual Help (Mission Church), Boston, Massachusetts. The firm is taking over a challenging situation and will return the organ to its full glory. The scope of this project will include finding all the pipework following a thorough cleaning due to plaster dust infiltrating the organ as well as a few mechanical improvements. The three-manual organ comprises 52 stops, 64 registers, 76 ranks, 5 divisions. For information: spencerorgan.com.

Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts
The Organ Historical Society’s OHIS Press announces a new book: Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts ($30 hardcover, $25 softcover), by Stephen L. Pinell. The 170-page OHIS Monographs in American Organ History, the volume traces the life and work of this American organbuilder of the latter half of the 19th century. It contains 40 photographs, an annotated list of instruments, several dedication programs, and two rarely seen “circulars” issued by Holbrook during the 1860s. A review is forthcoming. For information: organhistoricalsociety.com.
**United States**

- **15 February**
  - Oliver Brett; Peachtree Road United Methodist Church, Atlanta, GA 7:30 pm
  - Reginald Mobley & Greg Zelek; Overture Center, Madison, WI 7:30 pm

- **16 February**
  - Just Bach; Luther Memorial, Madison, WI 7:30 pm

- **17 February**
  - Cozzolani, Marian Vespers; St. Luke in the Fields Episcopal, New York, NY 8 pm
  - Keith Reas, with Baroque cello; Memorial Art Gallery, Rochester, NY 7:30 pm

- **18 February**
  - Paul Jacobs, with Boston Modern Orchestra Project; Symphony Hall, Boston, MA 8 pm
  - Peter Richard Conte; Forrest Burdette United Methodist, Hurricane, WV 7 pm

- **19 February**
  - Georgia Boy Choir Festival; Christ Church Cathedral, Cincinnati, OH 7:30 pm

- **20 February**
  - Raúl Prieto Ramírez; Williamsburg Presbyterian, Williamsburg, VA 4 pm
  - Damín Spritzer; Cathedral of St. Philip, Atlanta, GA 7:30 pm
  - Christopher Houlihan; University of Tampa, Tampa, FL 2 pm
  - Ken Cowan; Moorings Presbyterian, Naples, FL 4 pm
  - Nathan Laube; Christ Church Cathedral, Cincinnati, OH 3 pm

- **21 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
  - Daryl Robinson; masterclass; Curtis Institute of Music, Philadelphia, PA 3 pm
  - Jeremy David Tarrant; lecture-recital, works of Vierne; St. Paul’s Episcopal, Richmond, VA 7 pm

- **22 February**
  - Bruce Bengston; Luther Memorial, Madison, WI 12 noon
  - Ken Cowan; Market Square Presbyterian, Harrisburg, PA 7:30 pm
  - Katelyn Emerson; Longwood Gardens, Kennett Square, PA 8 pm
  - Michael Hey; masterclass; Adven Luther, Brussels, Belgium 7:30 pm
  - Amanda Eole; First United Methodist, Montgomery, AL 7 pm
  - Alan Morrison; St. Paul’s Episcopal, Indianapolis, IN 8 pm

- **23 February**
  - Ken Cowan, masterclass; Market Square Presbyterian, Harrisburg, PA 10 am
  - Bruce NESwick, masterclass; Covenant-First Presbyterian, Cincinnati, OH 9:30 am
  - Alan Morrison, masterclass; St. Paul’s Episcopal, Indianapolis, IN 10 am
  - Alan Morrison; masterclass; St. Paul’s Episcopal, Indianapolis, IN 10 am

- **24 February**
  - Choral Evensong; St. John’s Episcopal, Princeton, NJ 5 pm

- **25 February**
  - Ken Cowan; Market Square Presbyterian, Harrisburg, PA 10 am
  - Bruce NESwick; Covenant-First Presbyterian, Cincinnati, OH 9:30 am
  - Alan Morrison; masterclass; St. Paul’s Episcopal, Indianapolis, IN 10 am

- **26 February**
  - Choral Evensong; St. John’s Episcopal, Princeton, NJ 5 pm

- **27 February**
  - Choral Evensong; St. John’s Episcopal, Princeton, NJ 5 pm

- **28 February**
  - Mark Steinbach; Christ Church Cathedral, Houston, TX 7 pm

- **29 February**
  - Mark Steinbach; Christ Church Cathedral, Houston, TX 7 pm

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- **February 2022, Volume 38, Number 2**

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**SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO**
1 MARCH
Nathan Laube; Collegedale Church, Collegedale, TN 7:30 pm

2 MARCH
Stephen Hamilton, Dupré, Le Chemin de la Croix; Church of the Redeemer, Sarasota, FL 8 noon
Nathan Laube; masterclass; Collegedale Church, Collegedale, TN 9:30 am
Christopher Urban, with trumpet; First Presbyterian, Arlington Heights, IL 12:10 pm

3 MARCH
Sam Nelson; Christ Episcopal, Bradenton, FL 12:15 pm

4 MARCH
Quire Cleveland; St. John Campus Catholic Church, Cleveland, OH 7:30 pm
Merce3; St. James Episcopal Cathedral, Chicago, IL 7:30 pm

5 MARCH
Mozart, Requiem; St. John’s Episcopal, West Hartford, CT 3 pm

6 MARCH
Alicia Salcedo; St. John’s Episcopal, West Hartford, CT 12:30 pm
Stephen Hamilton; Church of the Palms, Sarasota, FL 3 pm
Quire Cleveland; St. Elizabeth of Hungary Catholic Church, Cleveland, OH 4 pm

7 MARCH
Stephen Hamilton; Venice Presbytery, Venice, FL 3 pm

8 MARCH
Orotorio Society of New York; Cathedral of St. John the Divine, New York, NY 7:30 pm
Todd Wilson; Christ Church, Alexandria, VA 7:30 pm
Nathan Laube; St. Stephen’s Episcopal, Durham, NC 7 pm

10 MARCH
John Fenstermaker; Christ Episcopal, Bradenton, FL 12:15 pm

12 MARCH
Polymnia, works of Tye; St. Ignatius of Antioch Episcopal, New York, NY 8 pm

13 MARCH
Durufle, Requiem; Peachtree Road United Methodist, Atlanta, GA 7 pm
Istvan Ruppert; Christ Episcopal, Bradenton, FL 4 pm
Thomas Bara; First Presbyterian, Ypsilanti, MI 4 pm
Cantatas of Buxtehude; First Congregational, Ann Arbor, MI 5 pm
Choral Evensong; St. Chrysostom’s Episcopal, Chicago, IL 4 pm
David Higgs; University of St. Thomas, St. Paul, MN 3 pm

15 MARCH
Isabelle Demers; Overture Center, Madison, WI 7:30 pm

16 MARCH
Just Bach; Luther Memorial, Madison, WI 12 noon

17 MARCH
Christa Rakich, with Baroque flute; Memorial Art Gallery, Rochester, NY 7:30 pm
Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

18 MARCH
Stephen Hamilton, Dupré, Le Chemin de la Croix; St. Francis Xavier Catholic Church, New York, NY 7 pm
Marin Keiser; Grace United Methodist, Baltimore, MD 7:30 pm
Simon Johnson; Emmanuel Church, Chester Parish, Chestertown, MD 7:30 pm

19 MARCH
Boston Baroque, Vivaldi, Gloria, Handel, Ode for St. Cecilia’s Day; GBH Cadierwood Studio, Boston, MA 3 pm & 8 pm

20 MARCH
Boston Baroque, Vivaldi, Gloria, Handel, Ode for St. Cecilia’s Day; GBH Cadierwood Studio, Boston, MA 3 pm & 8 pm
Canticum Novum Singers, cantatas of Bach; St. Luke’s Episcopal, Kootahon, NY 3 pm

22 MARCH
James Kennerley; Merrill Auditiorium, Portland, ME 7 pm
Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

23 MARCH
Choral Evensong; Christ Episcopal, Bradenton, FL 6 pm

10 MARCH
John Chappell Stow; Luther Memorial, Madison, WI 12 noon

24 MARCH
Cynthia Roberts-Greene; Christ Episcopal, Bradenton, FL 12:15 pm

26 MARCH
TENET, works of Schütz; St. Luke in the Fields Episcopal, New York, NY 7 pm
Canticum Novum Singers, cantatas of Bach; St. Michael’s Episcopal, New York, NY 8 pm

27 MARCH
Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
Solemn Vespers; St. Agnes Cathedral, Rockville Centre, NY 3:30 pm
Adam Brakel; Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm

29 MARCH
Bach, St. Matthew Passion; St. Thomas Church, Fifth Avenue, New York, NY 7:30 pm

30 MARCH
Manhattan School of Music Symphony and Symphonic Chorus; Manhattan School of Music, New York, NY 7:30 pm
Vox Venti; Luther Memorial, Madison, WI 12 noon

31 MARCH
Bach, St. Matthew Passion; Trinity Church Wall Street, New York, NY 7:30 pm
Choir of St. Luke in the Fields, with Baroque in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm
Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm

UNITED STATES
West of the Mississippi

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

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

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

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

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

27 FEBRUARY
Douglas Cleveland; Principia School, St. Louis, MO 2 pm
Hans-Uwe Hielkscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 MARCH
Ruben Valenzuela; First United Methodist, San Diego, CA 12:15 pm

10 MARCH
David Higgs; University of Northern Iowa, Cedar Falls, IA 6 pm

11 MARCH
Daryl Robinson; California Lutheran University, Thousand Oaks, CA 3 pm

12 MARCH
Aicee Chris; All Saints’ Episcopal, Kapaa, HI 6 pm

13 MARCH
Douglas Cleveland; Trinity Lutheran, Lynnwood, WA 7 pm
Nathan Laube; St. Margaret’s Episcopal, Palm Desert, CA 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Clive Driskill-Smith; St. James Episcopal, Los Angeles, CA 6 pm
Monica Csaszar Berney; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Katelyn Emerson; Central Union Church, Honolulu, HI 2 pm

16 MARCH
Jennifer Anderson; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

18 MARCH
Colin MacKnight; Howard Center for the Performing Arts, Ruston, LA 7 pm

19 MARCH
Katelyn Emerson; All Saints’ Episcopal, Kapaa, HI 6 pm

20 MARCH
Federico Andrea; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Aicee Chris; Central Union Church, Honolulu, HI 2 pm
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THE DIAPASON

Rental Programs

DAVID HURD, St. John’s Episcopal Church, West Hartford, CT, September 21. Suite du Quartetton Titon, Gulian; Prelude in b, BWV 541e; Bach; Sonata II in D, BWV 532. 60th Choral Prelude (Te Deum Laudamus); Hurd; Improvisation.

NATHAN LAUBE, Wichita State University, Wichita, KS, September 21. Allegro vivace (Sinfoniche, op. 42, no. 1); Vidor; Concerto in d, BWV 592; Vivaldi. 3rd Prelude; Bach; Te Deum; Hurd; Improvisation.


JACOB REED, National City Christian Church, Washington, DC, September 17. Festal March, Adoration, In Quiet Mood, Allegretto in G, Little Melody, Offertory, Reverspective, Processo; Concerto in G; Ernst, transcr. Bach.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, September 10. Fantasy and Fugue in g, BWV 542. Bach; Nun bitten wir den Heiligen Geist, BWV 204; Buschhude; Andante sostenuto (Symphonie gothique, op. 70); Vidor; Choral doriens, JA 67. Lajen, in Quiet Mood, Price; Folk Tune (First Short Pieces, no. 2); Fanfare (Four Estoppelizations, no. 2); Whitlock.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 10. Sonata in the Style of Handel, Op. 122, no. 18; Telemann; Adagio; Rossig; Allegro and Allegro; Pasqueti; Meditation; Du; Bois; Bridal March (The Birds of Aristobolus); Parry; transcr. Fanchetti; Morning Songs, Walker.

KENT TRITTLE, Cathedral of St. John the Divine, New York, NY, September 28. Pastoral Drone, Crumb; Prelude and Fugue in e, BWV 546; Bach; Cantabile; PMW 36 (Trois Pièces pour le Grand Orgue, no. 2); Franck; Suite, op. 5; Durufle.

RICHARD M. WATSON, carillon, Mary Mary Emery Memorial Carillon, Marienont, OH, August 8. Deux Ludes: Bouquets; The Star-Spangled Banner; Smith; Preludium in d, Genvey; Toccata in d; Dux; Allegro in D; Carvallo; Gavotte (Injexion in Aulis); Andante & Air (Orfeo); Guck; transcr. Barnes; Fandion; tu es Voleage; Jeunets du Moulin; arr. Allard; Auric; de mi blanc; arr. Myhre; Theme and Variations; Nees; Barberiet; Lisette; arr. Chamberlin; Impromptus; Timmermans; O Thaler weit; O Hohen; Mendelssohn, transcr. Westcott; Prelude; 1st Hart; Evening; Walker; Abide with Me, Monk.

Mary M. Emery Memorial Carillon, Marienont, OH, August 22. Deux Ludes: Bouquets; The Star-Spangled Banner; Smith, The Peace; Menuet—Menuet II; The Rejoicing (Royal Fireworks Music); Hanbel, transcr. Buchanan; Stichten; Schmitt; Verbul; Fröhlicher, Leidliche Lied (Kinderzegen); Schumann; transcr. Hunsberger; Variations on The Genle Maiden, Ball; Three Pieces for Carillon; Barber; Jesus; of Man’s Desiring; Hanbel, transcr. Hugdahl; Preludio V in d, van den Gleyen; Land of Rest, Price; Abide with Me, Monk.

RUSSELL WEISMAN, St. Paul Catholic Cathedral, Pittsburgh, PA. August 1: Praeludium in e, BWV 551; Bach; Mad Bash, Glass; Pasaccaglia (Sonata VIII in e, op. 132); Rheinberger; Batte; Adagio; Scheibe; March (Elf Choral-Vorspiele, op. 122); Brahms; Prelude and Fugue in a, BWV 566. Bach; Iphigenia, BWV 570. Enthese.

BRADLEY HUNTER WELCH, First United Methodist Church, Baton Rouge, LA, September 26. Prelude and Fugue in B (Trois Preludes et fugues, op. 7, no. 1); Dupré; Prelude and Fugue in d, BWV 547; Bach; Prelude and Fugue in f, BWV 542. Dupré; Nocturne in d, Schmitt; Improvisation on Dupré; Prelude and Fugue in d, BWV 542. Handel; Prelude and Fugue in e, BWV 542; Bach; Prelude and Fugue in a, BWV 542; Bach; Prelude and Fugue in g, BWV 542; Bach.
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**From the Piano Bench to the Organ Bench**, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompaniment, and also from Amazon, E-Bay, etc. The CD includes a wide range of repertoire recommended by Beckerath to demonstrate the versatility of his instruments, including composers Franz Schmidt, Rheinberger, Brahms, Krebs, Frescobaldi, F. Couperin, Kerll, Böhm, and Bach. A Pittsburgh native, Weismann served as a cathedral musician for many years before taking a doctoral degree at George Mason University and writing a dissertation on Beckerath and his instruments, of which the St. Paul Cathedral organ is the largest he built in the United States. Raven OAR-172, $15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

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