Cover

Derry Presbyterian Church, Hershey, Pennsylvania, A. Thompson-Allen Company; New Haven, Connecticut

CONTENTS

FEATURES
The mythopoeia of the G. Donald Harrison signature organs; Part I by Neal Campbell

NEWS & DEPARTMENTS

Editor's Notebook

By Neal Campbell

MARCH 2022

Editorial Director

STEPHEN SCHNURR

PHOTOGRAPHY

SAUL SANDER

Editor and Publisher

STEPHEN SCHNURR

schnurr@sgmail.com

847/954-7899

President

RICK SCHWER
rschwer@sgmail.com

847/391-5148

Editor-at-Large

ANDREW SCHAFFER

diapasoneditsl@gmail.com

Sales Director

JEROME BUTERA

jbutera@sgmail.com

608/304-6253

Circulation/ Subscriptions

THE DIAPASON

P.O. Box 300

Lincolna, IL 60069-0300

DPP@omeda.com

Toll-Free: 877/655-3740

Local: 847/673-4033

Designer

KELLI DIREK

kellidirek@gmail.com

Contributing Editors

LARRY PALMER

Harpist

KIMBERLY SCHAFFER

BRIAN SWADER

Canton

THE DIAPASON (ISSN 0012-2378) is published monthly by Scanton Gilette Communications, Inc., 220 N. Smith Street, Suite 440, Palatine, IL 60067. Phone 847/954-7899. Fax 847/950-6408. E-mail: schnurr@sgcmail.com.


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

Cover

Derry Presbyterian Church, Hershey, Pennsylvania, A. Thompson-Allen Company; New Haven, Connecticut

The Cathedral of St. Mary of the Assumption, San Francisco, California

Editor's Notebook

Have you subscribed to The Diapason's YouTube channel?

If you have not already done so, visit our YouTube channel and become a subscriber today. Many of the quality videos from our website are already available here for your enjoyment, and more will be added continually in the future. Visit here: youtube.com/channel/UCRKFpzwM1W5FEMX_TNGU-aw.

In this issue

Our first feature is a new column by Neal Campbell. In the second installment of his series about select Aeolian-Skinner organs designed and finished by G. Donald Harrison that have consoles featuring ivory nameplates, Neal continues the triumination on rhythm in music and music pedagogy. John Bishop, in "In the Wind . . .," relates on various topics from overtones to pipe shapes. "Here & There" contains information about a new competition for organ accompaniment.

The First Feith International Organ Competition 2022 will take place September 13–21 in Vienna, Austria, organized in cooperation with the University of Applied Arts and Performing Arts Vienna. The competition is open to organists of all nationalities born after December 31, 1996. The first round of the competition will take place in St. Ursula Church, the second round in the Kalvarienbergkirche, and the final round in the Schottenkirche. First prize is €50,000, second prize, €40,000, third prize, €25,000. The jury consists of Karl-Gerhard Straßl (Austria), chair; Berlinda Haas (Germany); Margareta Hürholz (Germany); Robert Kovacs (Hungary-Austria); Peter Planavsky (Austria); and Lubos Sladky (Czech Republic). The deadline for application is May 31. For information: orgelbewerb.at.

Editor's Notebook

Have you subscribed to The Diapason’s YouTube channel?

If you have not already done so, visit our YouTube channel and become a subscriber today. Many of the quality videos from our website are already available here for your enjoyment, and more will be added continually in the future. Visit here: youtube.com/channel/UCRKFpzwM1W5FEMX_TNGU-aw.

In this issue

Our first feature is a new column by Neal Campbell. In the second installment of his series about select Aeolian-Skinner organs designed and finished by G. Donald Harrison that have consoles featuring ivory nameplates, Neal continues the triumination on rhythm in music and music pedagogy. John Bishop, in “In the Wind . . .,” relates on various topics from overtones to pipe shapes. “Here & There” contains information about a new competition for organ accompaniment.

The First Feith International Organ Competition 2022 will take place September 13–21 in Vienna, Austria, organized in cooperation with the University of Applied Arts and Performing Arts Vienna. The competition is open to organists of all nationalities born after December 31, 1996. The first round of the competition will take place in St. Ursula Church, the second round in the Kalvarienbergkirche, and the final round in the Schottenkirche. First prize is €50,000, second prize, €40,000, third prize, €25,000. The jury consists of Karl-Gerhard Straßl (Austria), chair; Berlinda Haas (Germany); Margareta Hürholz (Germany); Robert Kovacs (Hungary-Austria); Peter Planavsky (Austria); and Lubos Sladky (Czech Republic). The deadline for application is May 31. For information: orgelbewerb.at.
The jury consists of Michel Bouvard (France), Étienne Walhain (Belgium), and Marcel Verheggen (the Netherlands). The jurors will present a recital on October 7. For information: cesarfranckconcours.nl.

People

Jean Herman Henssler


Henry Sybrandy

Henry Sybrandy retired as organist for First Presbyterian Church, La Grange, Illinois, on November 7, 2021, after 43 years of service. At a celebration in Sybrandy's honor, the congregation named him Organist Emeritus. Sybrandy began his service to the church in 1978 while he was a graduate student in musicology at the University of Chicago. A native of Orange County, California, he began playing the organ at age 14 for his childhood Christian Reformed Church congregation. He attended Calvin College (now Calvin University) in Michigan as an organ student of John Hamerixna, completing a Bachelor of Arts degree with honors in music with an emphasis on organ performance. Between undergraduate and graduate schools, he received a draft notice from the United States Army and was stationed in North Saigon. After graduate school, he worked for the University of Chicago in various administrative positions. At La Grange, Sybrandy presided over the church's three-manual Aeolian-Skinner organ, Opus 1390, which was featured on the front page of the January 1963 issue of The Diapason. The church also has 1981 Brunnera Opus 3, the builder's first one-manual Kivensgel model. Sybrandy also served many years as organist for Ebenezer Christian Reformed Church of Berwyn, Illinois, where he played the 1965 Casavant Frères Opus 2902.

Quality Pipe Organ

Building and Service since 1969

bedient

pipe organ company

www.bedientorgan.com | 402.420.7662 | Lincoln, Nebraska
www.ConcertArtistCooperative.com

512.470.7782
ConcertArtistCooperative@Gmail.com

Faythe Freese, Director
Colin Lynch, Assistant Director
Beth Zucchino, Founder & Director Emerita

Allegro
con fuoco

Elsa
Bickers

Jackson
Borges

Robert
Brewer

Jeremy S.
Bruns

Tyler
Canonico

Vincent
Carr

Joseph
Causby

Carson
Cooman

Shin-Ae
Chun

Angela
Kraft Cross

Theo. S.
Davis

Laura
Ellis

Faythe
Freese

Joy-Leilani
Garbutt

Simone
Gheller

Margaret
Harper

Justin
Hartz

Sarah
Hawbecker

Jacob
Hofeling

Christopher
Jacobson

Jason
Klein-Mendoza

Peter
Krasinski

David
Lamb

Mark
Laurach

Colin
Lynch

Katherine
Meloan

Scott
Montgomery

Shelly
Moorman-Stahlman

Brenda
Portman

Joseph
Ripka

Vicki
Schaffer

Patrick A.
Scott

Thomas
Sheehan

David
Von Behren

Richard
Webb

Beth
Zucchino

Rodland Duo
Organ & Viola

Concert Artist Cooperative
Published:

Francis Jackson at his 100th birthday celebration at York Minster, October 4, 2017 (photo credit: Audun Curzon)

Francis Jackson, 104, organist, choirmaster, teacher, and composer, died January 10 in York, UK. He was born on October 2, 1917, in Malton, North Yorkshire. He began his career in church music in 1929 as a chorister and choirmaster under Edward Bairstow. In 1933, he was named organist of St. Michael's Church, Malton. Jackson continued studies with Bairstow until 1940, when he was called to military duty. In his military service, Jackson served in North Africa through World War II. Returning to York, he was named assistant organist at York Minster under Bairstow. Later, he wrote a biography of his teacher and mentor, Edward Bairstow.

Jackson was a prolific composer, with works including anthems, canticles, liturgical music, and hymntunes. He served as president of the American Guild of Organists, the Organ Historical Society of America, and an arrangement by Tobias Frank for Handel and Domenico Scarlatti in 1709.

Les Nymphéas

Dr. J. Butz & Musikverlag • Room No. 2.0

Butz-Verlag announces three new organ publications. Les Nymphéas, op. 54 (1958–1959), by Marcel Dupré, is a work of eight movements, inspired by the water lily paintings of Claude Monet. Originally composed for Dupré’s house organ in Meudon, the composer suggested effects such as “sustain” and “sostenuto.” The Butz edition (BU 3033, €15) offers 35 compositions for liturgical purposes—preludes, postludes, meditations, and interludes. Also new is Symphony No. 4 in A Major (“The Italian Symphony”), by Felix Mendelssohn, op. 90 (BU 3047, €28), in an organ duet arrangement by Markkus Epp. For information: butz-verlag.de.

Recordings

Händel vs. Scarlatti

L’Encelade


Det Danske Orgelselskab, 1970–2020


The Sound of Pipe Organs:

A Tour of Scaling, Voicing, Wind, and Tuning

WWENEND ORGAN MEDITATIONS

Grace Church in New York

www.gracechurchnyc.org

For over 140 years, Schantz Organ Company has provided clients with more than 6000 commissioned instruments thoughtfully designed and constructed, guided together with historically sensitive restoration. We encourage you to experience our work in all of its forms, and invite your inquiry.

To learn more about Schantz Organ Company, visit www.schantzorgan.com
Schantz Organ Company. Orrville, Ohio, recently completed an organ for First Baptist Church, Mt. Holly, North Carolina, Opus 2339. The two-manual, 17-rank instrument occupies chambers surrounding the chancel of the rebuilt and modified sanctuary space. The 1924 sanctuary and its 1989 M. P. Möller organ were destroyed in a 2016 fire that left only the exterior walls of the building standing. The new edifice was designed by WKWV Architects with acoustical work by Scott R. Riedel & Associates.

Schantz has signed a contract with St. Mark the Evangelist Catholic Church, Norman, Oklahoma. This is in addition to a project already underway for St. Thomas More University Parish in Norman. This second project will consist of building an all-new mechanism for the console and pipes that were originally built by W. W. Kimball in 1928 for the north side of the Cook Convention Center, Memphis, Tennessee (KPO 7035). The organ will include 60 ranks of pipes playable from a five-manual console. A new façade will also be built as part of the project. For information: schantzorgan.com.

After 50 years, we too are just getting started!

THE DIAPASON • MARCH 2022 • 7
Further thoughts about rhythm

After writing my last column and in the course of searching for further ideas about rhythm, I came across this quote, which was new to me and I quite like. It is from a review of *Rhythm and Tempo* by Curt Sachs published in 1953 in *Journal of Research in Music Education*, written by Thomas C. Newman:

> The essence of all musical expression is that of creating a feeling of organic movement and that factor, above all else, which contributes to a work's organic unity, its total feeling, is rhythm. Rhythm is not a matter of divisions of time and accent but rather a relation of tensions—the preparation of new expectations by the resolution of former ones. It is rooted deeply in the framework of all living organisms. It permeates the very body of music—its tempo, melody, harmony, and form. Rhythm is, in fact, the most vital element in music.

I might quibble about the absolute terms in which some of this is expressed. Rather than “the essence,” I might say “an essence” or “one essential part.” Despite my focus on rhythm right now, I would not say that it is “the most vital” element of music. Certainly one of the most vital, and one that, defined broadly enough, must be present.

What I really like is the part about expectations. This is a powerful way of framing the theoretical background for my second mode (as per last month) of determining rhythm in music. The ebb and flow of tension, the creation of expectations—and then the fulfilling or the subverting of those expectations—is the source of the rhythm of my second sort. And this operates at every level, from a whole piece to the motion from one note to the next. Newman’s quote is a beautiful expression of the notion that rhythm can be derived from and described as something other than counting beats. For me, this description also establishes that the expectation-based sense of unfolding rhythm is primary. It is not just a system of departing from the rhythm created by the beat structure. If anything it is the deeper, more essential source of rhythm.

Here, it is possible to reconcile the simultaneous existence of these two radically different ways of defining, projecting, and perceiving rhythm in one piece of music? I do not know if I have a thorough or systematic answer to that. Both forces being discussed here are real, and therefore they do coexist pretty much regardless of whether we know why. Not having an answer to how or why that works may reflect something about how flexible it is in actual practice. It may also relate to the phenomenon of people responding differently as listeners to the choices made by performers. After all, expectation is a listener’s experience. And if a piece or passage of music creates or then fulfills or subverts expectations, then the actual flow of that experience is very likely determined in large part by the listener’s experience, training, philosophical stance, temperament, and so on. Different listeners will hear what is being performed in a way that is literally different.

If a piece of music is ostensibly measured and structured in a regular meter, then any overt conflict between the two approaches to rhythm would take this form. The intuitive, listening-based approach might well lead to something other than playing the rhythm as written, and playing the rhythm as written might lead to ignoring the ebb and flow of tension and expectation. One axis along which a solution to this conflict might exist is that the sense of pulse is remarkably strong and resilient.

My experiment with Helmut Walcha’s recording of Sweelink, as described in my December 2021 column, page 11, is a manifestation of this resilience. As I wrote then, my reason for testing out the literal metronome steadiness of the recording in the first place was that the performance came across to me as remarkably and inelegantly so. It was interesting and telling that the metronome reading varied so much across the course of searching for further ideas that varied so much across the piece. I have conducted similar tests on other recorded performances. For example, about eighteen different recordings of the beginning of the first movement of Charles-Marie Widor’s Sixth Symphony yielded similar results. That is, the conducting instructions about time have this same impact. A Chopin anecdote

There is an anecdote about Chopin that I have come across in writing twice over the years, though I cannot remember where exactly. One version framed the story around his manner of changing from one side to the other around his waltzes. It works equally well for either, as they are in ¾ time. The point is that a friend of Chopin’s said to the composer that when he played one of his own waltzes there were four quarter notes in each measure, not the notated three. Chopin denied this. The friend made him sit down and play and kept strict track of the timing, and Chopin was indeed taking four quarter notes worth of time between bar lines. This story implies three things: that Chopin was playing very freely, holding some supposed quarter notes for as much as twice as long as “they should be” held; that there was nonetheless something that could be identified as “the quarter note,” and that Chopin himself intuitively accepted what he was doing as being a manifestation of three quarter notes per measure.

It seems also possible that if the intuitive, expectation-based approach to rhythm is applied thoughtfully in a way that is really derived from careful involved listening, then it might enhance the sense of regular pulse while being less regular than a purely beat-based rhythm would be. If one has so much momentum that is associated with the concept of regular accent-based meter is as robust and as difficult to destroy as I suspect, and if an expectation-based shaping of rhythm can make the ebb and flow of intensity the most compelling thing, then it could be that the latter approach would make the accentuation patterns that define regular meter more rather than less convincing. If results of the two approaches do not always have to be very different from one another. For some performers and listeners experiencing repertoire, the listening-based intuitive approach might not yield convincing results that are quite regular in their actual rhythms. In musing a bit about how to introduce this idea to students, I start by quoting something that I wrote in my column from April 2015, page 17:

> I often suggest to students the following practice tool. Once you have identified a spot where they want to make a rhythmic gesture (usually of the sort that might be described as “rubato”) you practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.” This is to counter the fact that we usually ask the student to practice that gesture (usually of the sort that might be described as “rubato”) they practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.”

> From there on, you can work on making that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.” This is to counter the fact that we usually ask the student to practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.”

> It is important to point out that the same may be true of any other rhythmic gesture. In musing a bit about how to introduce this idea to students, I start by quoting something that I wrote in my column from April 2015, page 17.

> I often suggest to students the following practice tool. Once you have identified a spot where they want to make a rhythmic gesture (usually of the sort that might be described as “rubato”) you practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.”

> This is to counter the fact that we usually ask the student to practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.” This is to counter the fact that we usually ask the student to practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible, take the risk of executing a gesture that is utterly hasty, mannered, “rubato.”

Experimenting with notable works

As an experiment, try giving a rhythmic inflection different degrees of magnitude—including the highly exaggerated, but not limited to that—and try to experience and analyze what is happening with each different shape. For example, consider the very beginning of J. S. Bach’s *Toccata in D Minor*, BWV 565. Play the opening mordent and then listen for when you think that the following relationship to be variant to or of the mordent in. Try taking longer next time. What has changed? Have you lost the moment when the impact would have been greatest, or does the added suspense increase the impact? Does it sound like you caught a sort of wave of expectation when you initiated the scale passage, or did you miss it? If you missed it, could there be another one coming up, different yet also analogous?

Questions like these are easy to highlight with a moment in an intrinsically free passage like this, but they are potentially
present all the time. Returning to the pieces that I invoked at the beginning of this series of columns, I would say that the first barline in the opening of the first movement of Widtsoe’s Sixth Symphony is also a place where the dynamic of this sort of rhythm is clear. A student can play it metronomically and then try various timings, listening as closely and open-mindedly as possible. What is gained or lost by various different timing possibilities? What does the timing at that barline imply or suggest? Is it necessary about playing the second measure itself? Would the answers be different if this were not the opening of the piece? Is the answer to that question different if we stipulate either that it was a recapitulation or, on the other hand, that it was a new idea introduced in mid-piece? Does the use of this motif later in the movement as written affect choices here at the beginning?

It is interesting to listen for intuition-based timing of quick notes within a texture. In Example 1, in this Mozart Piano Sonata in A Major, K. 331, how can we determine exactly where to play the sixteenth notes? Can we determine exactly where to play, K. 331, how? Piano Sonata in A Major

It is natural to prepare for the moment looked-for time has arrived. When one asks a student to listen carefully to every moment in a passage and to discern as much as they can about rhythm through that listening, interesting things happen. Some of these are advantages while others are pitfalls. One great advantage is that this tends to keep the student from rushing. Not everyone has a tendency to rush, but most of us do at least some of the time. One reason for rushing is that we pay the most attention to the things that we must do physically—and for organ and harpsichord that means initiating the notes and releasing them. As soon as one note is safely played, there is some pull toward either the moment of release or the moment of initiating the next note. The sort of listening that I am describing here focuses the attention as much on the middle of a note as on the beginning and end.

Listening this way tends to lead to slower playing. That has been true for me, to a fault, some of the time, though it is a perfectly natural outcome of this approach. The way to counter this tendency is through awareness and honesty. This listening approach is both a practice technique and something to bear in mind while actually performing. As with any other sort of practice, it is important and good to utilize it at a slow tempo, but as with any slow practice, it should be ramped up to the desired tempo in a systematic way.

It is natural to prepare for the moment when you believe the next note should occur and then play that note. This makes that moment in the music late by definition and leads to slow playing. It is probably acceptable for this to happen early in practicing a passage, as long as you are aware of it and work on evening it out as you get to know the music better. I have also been guilty of this in performance, not recognizing it clearly enough in practicing, and therefore not working to smooth out the process.

This is analogous to something that can happen when using a metronome, when one listens for the metronome beat and then plays the note. Something like this can also happen with releases. If you hear the instant at which you want to release a note and then release it, the release is late. A release that is executed by pushing off—down, then up—will also be late if the downstream is timed to the desired moment of release. There is a sort of leap of faith when executing something, whether the timing of the beginning of a note, as we are discussing here, or of the end, without waiting to confirm that the looked-for time has arrived.

A few miscellaneous points

What is the meaning of any given note value? We know the answer: a quarter note is equal to two eighth notes or to half a half note; a whole note is four quarter notes, etc. But here’s another definition: a quarter note (or whatever note value) is whatever a listener will hear or accept as a quarter note. This relates directly to the Chopin story above.

Watching a TV game show recently, I heard the host say to a contestant, “Time is ticking away!” Why? Why is time defined as made up of discrete entities, ticks of a clock? Is it just because old clock technologies produced audible ticking? Or is there really something more fundamental about time that requires us to think that way? This vignette from a fragrant moment in a game reminds us that thinking of time as ticking tends to create a sense of impatience or even panic.

The beating of the heart is sometimes evoked as a possible source for the notion of beats in music. This makes sense because the heart does beat fairly regularly in the absence of a medical issue. That beating is audible to the one whose heart it is, though not usually in a way that rises to the level of conscious awareness. If you quiet the outside world, you will easily hear your heart beating. But no heart beats as absolutely steadily as the beat we hear from a metronome. If the heart is a model for musical beats, maybe it should confer some flexibility onto those beats. If the heart is the model for a beat-derived sense of musical rhythm, breathing should be the model for a sense of rhythm based on expectation and fulfillment.

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by email at gavinblack@mail.com.

By Gavin Black

With the Studio 170 and the Studio 370, Johannus puts the organ within reach for both the novice and professional organist. The series is complete, accessible, and produces the highest quality sound.

The two-manual Studio 170 has everything you need, including the world-famous Johannus sound. The 2.1 audio system consistently provides realistic sound reproduction for 28 wonderful stops.

As an advanced organist playing the new Studio 370, you’ll enjoy three manuals, a comprehensive stoplist with 37 stops, and a number of lovely solo stops. Studying has never been this much fun!
Ringing through the night

When we moved from our apartment in Greenwich Village in March of 2020, fleeing from the burgeoning epidemic to the relative safety of our home in Maine. Although the current second wave with choices of variants is ravaging the unvaccinated population there now, through the summer of 2020 Maine was one of the least affected states in the early stages of the epidemic with cases counted on your fingers compared to the tens of thousands each day in New York City. We ventured back into New York after sixteen months, gingerly returning to the places we have loved there. Finding our neighborhood transformed with outdoor dining consuming parking spaces and congesting sidewalks, we decided to continue living away from the city. We refer to the differing diameters of pipes of the same length as “scaling.” An 8 foot pipe with a large diameter (diapason) produces a broad tone, while one of narrow scale (string) produces a

Milnar Organ Company
Excellent used pipes
Built by top builders and suppliers from
North America
Reasonable prices
615-274-6400
dennis@milnarorgan.com
www.milnarorgan.com

In the wind...

Pythagoras guarding the entrance to the harbor, City and Island of Samos, Greece (photo credit: John Bishop)

The Children’s Chimes Tower, Stockbridge, Massachusetts (photo credit: John Bishop)
Fibonacci discovered a series of numbers that is found throughout nature. This series defines the spiral of a nautilus shell, the diminishing tiles of a pineapple or pinecone, and yes, the diminishing spirals of Romanesco broccoli. It also defines the sum of the preceding two. This series is the infinite Fibonacci series starting 1 + 1 = 2, 1 + 2 = 3, 2 + 3 = 5, 3 + 5 = 8, etc. Each successive number is the sum of the preceding two. He installed SSOS systems in dozens of America’s greatest organs and was available as mentor and guide, helping many of us find our way out of technical problems. I spoke with him, asking for advice about a complicated organ while he was recuperating from surgery coupled with complications, and though he was confined and suffering, he was eager to help, answering my questions and providing follow-up information.

His skills, wisdom, and thoughtful presence added much to the world of organbuilders, and I am grateful to have known him as a colleague and a friend. He cared deeply about the organ classes at the neighboring University of Michigan, inviting them to his home and workshop and sharing his experiences with them. Above everything, Dick was a gentleman in every sense of the word. I miss him, and I will remember him always.

So why the broccoli? The title of my lecture was “Pythagoras, broccoli, and the development of pipe organ stop action.” A thirteenth-century Italian mathematician named Fibonacci discovered a series of numbers that is found throughout nature.

The member firms of APOBA represent a combined total of over 1,500 years in the business of designing, producing, servicing and rebuilding pipe organs in America.

There are five member firms that have been serving the pipe organ industry for over 100 years. Every single builder has at least 30 years experience, with an average member being in business for 66 years.

Large, small, traditional, modern; we specialize in assuring you a quality instrument. Choose a builder that is right for you.

Call or email today for APOBA’s free 84+ page color prospectus! Please watch and share our short video at: apoba.com/video
The mystique of the G. Donald Harrison signature organs, Part 2

By Neal Campbell

Editor’s note: the first part of this series appeared in the February 2022 issue of The Diapason, pages 12–17.

Introduction

Based on correspondence in Barbara Owen’s and Charles Callahan’s books, we learned in the previous issue that it was Alexander Schreiner who, as the Tabernacle organist, was the first to request a signature organ, based on his own words in letters and correspondence with GDH. Harrison offered to sign the organ when they discussed the matter. He made the offer to all who had influenced him in the tonal design of the instrument. The only signature organs built by Aeolian-Skinner were those with which he was personally involved. Before identifying and commenting on those signature organs, a list which continues this month, I showed the progression of Harrison’s tonal ideas in the years leading up to the Tabernacle organ. Schreiner’s assessments of the Tabernacle organ in the years immediately following its completion, and the organ as it turned out, are what I provide here. Communications with Harrison’s and Schreiner’s assessments of the Tabernacle organ in the years immediately following its completion.

Following is the list of signature organs in this issue. I also comment on some organs built prior to the Tabernacle organ containing GDH’s signature plate and, assuming the Tabernacle organ to be the first organ GDH signed, I offer details as to their relative importance in the company trajectory. There follows commentary about significant Aeolian-Skinner organs of the era that do not contain Harrison’s signature, and then some brief commentary on the organs built in the era of Joseph S. Whiteford and the company’s final years.

In enumerating and commenting on the signature organs, the list and details are complete and accurate so far as I know. I have played many of the organs, but not all. I imagine there are signature organs of which I am unaware. For example, since beginning work on this article I learned via a Facebook page devoted to G. Donald Harrison and the American Classic Organ that the organ in the Worcester Art Museum bears a GDH signature plate. There likely are others, and I would be glad to hear from those with knowledge of them, preferably with documentation, and from those with additional commentary to what I provide here. Communications may be sent through the editor. Who knows, there may be an addendum or part 3 in the future?


The first organ for this congregation was built by Hutchings, Plaisted, & Co. in 1873 for the original church. This was later rebuilt by John Brown and later still by Ernest M. Skinner & Son of Methuen. In 1948, the church signed a contract with Aeolian-Skinner for additions to the existing instrument, and in 1951 another contract was signed as Opus 1149-A for a rebuilding and re-installation in the present church.4

This organ, now gone, was a very beautiful example of Aeolian-Skinner’s sound, even though it was of modest content and pedigree. My teacher, William Watkins, was the organist of the church at the time each contract was completed, and he and Joseph S. Whiteford did the work together on a very modest budget. Whiteford was a native Washingtonian, and he and Watkins were good friends; this was at about the time Whiteford became Harrison’s assistant at Aeolian-Skinner.

At the time, the church was famous for the preaching ministry of the Reverend Dr. Peter Marshall, who was also the chaplain of the United States Senate. Watkins at that time was a prominent concert organist, and he provided a serious program of organ music at services. The church maintained a choir of 100 singers directed by Charles Dana Beachler. Watkins told me that he simply asked Harrison to sign the organ when they moved into the new church. At the time Watkins was probably the best-known organist in the country aside from Virgil Fox, his teacher. The organ as it turned out was entirely worthy of the Aeolian-Skinner legacy, but GDH had nothing to do with it personally. He complied with the request solely on the strength of his associations with Whiteford and Watkins. So, if it happened here, it likely happened in other places—an important clue when considering criteria that may have influenced Harrison’s decision to sign an organ.

By the time I knew the organ as a substitute in the early 1970s the signature plate had disappeared, though the screw holes where it had been were clearly visible. When the church eventually moved into a new console and made some additions during the tenure of Wesley Parrott, a replacement signature plate was made and affixed to the new console.


Robert Glassow taught here before he went to the University of Michigan, and the organ was installed early in his tenure. He praised the organ in his address to the American Classic Organ Symposium in 1988. The college closed in May 2020, and the fate of the organ is still being determined.

Opus 1173: First Presbyterian Church, Kilgore, Texas, 1949.

This organ was a rebuild of a 1935 M. P. Möller, and it retained much of the pipework and structure, as well as the complete stops from the previous Henry Pilcher’s Sons organ. Nevertheless, it became one of the company’s most successful and best-known organs. It was used for examples supporting GDH’s narration in Volume I of King of Instruments, and in Volume II played by Roy Perry, the organist of the church for forty years and one of Aeolian-Skinner’s most successful representatives and finishers. Two tracks were also played by William Watkins on Volume II, although he was identified ignominiously as the “staff organist,” owing to union regulations at the time. Volume X featured Opus 1173 in a complete issue entitled “Music for the Church,” featuring works for choir and organ. The only organ piece on the album was Bruce Simon’s Prelude on Iam sol recedit igneus played by Roy Perry, who also played all of the choral accompaniments. The cover photo of the new Trompette-en-Chamade for Opus 1173 was used for the first time on Volume X and continued to be featured in company brochures and other volumes of the King of Instruments series, becoming
something of an Aeolian-Skinner icon. The company claimed that the stop was the first such built in America.

Opus 1174: First Baptist Church, Longview, Texas, 1951. This organ provides an interesting contrast to its slightly older sister organ in Kilgore in that it was a completely new organ at the time of construction. The new church, has not been altered or added to, and was placed in a strikingly modern, large edifice designed with the organ’s success in mind at the outset. The nave of the church is 92 feet high at the peak of the ceiling, and it seats 1,700 persons. The church, the third to be erected by W. Morris Ford, was the driving force in both the building of the new church and the organ, and for many years thereafter musical events of significant proportions were included in the church’s program.

The leading organists of the day, including Virgil Fox and Catharine Crozier, plus many others, were included in the church’s program of the church’s program.

Catharine Crozier made tape-recordings during the 1952 Christmas holidays for two L.P. discs [on the Kedall label]. Harold Olds says Longview beats anything he has heard in Europe.

Opus 150-A: Cathedral Church of St. John the Divine, New York City, 1953. This organ is justly famous and needs little introduction, except to note that it used significant portions of the original instrument, one of Ernest Skinner’s early successes, especially structural components and orchestral stops. The organ has many unique features, and its success draws in large part from Harrison’s experience prior to his coming to the United States, where he worked closely with Willis on the organ in London Cathedral, a building approaching the size of St. John the Divine. For example, letters by GDH tell that in some stops the pipes for the individual notes are doubled, even tripled in the treble ranks, and that for the first time in many years Aeolian-Skinner built and voiced completely new Tuba stops for the organ.

An amusing story from the canon of early tradition tells of Norman Cole-Jephcott, organist of the cathedral during the planning stages, and GDH visiting St. Mark’s, Mount Kisco, New York, 1952.

A new three-manual organ of classic design was installed in carewear designed by Bertram Grooven Goodloe, architect of the church, which contained the former instrument. The organ featured a divided Swell division, such as was first used in one of Ernest White’s studio organs at St. Mary the Virgin in New York City, and later at Christ Church, Bronxville, New York; Opus 1092. The Positiv division is suspended from the ceiling at the entrance to the side chapel, across the chancel from the main organ. Edgar Hilliar, organist of the church from 1949 until 1984, directed much of the design, and he recorded a complete program for Volume IV of the King of Instruments series.

Opus 1208: St. Philip’s Episcopal Church, New York City, 1951. At the time the organ was installed, St. Philip’s was one of the largest Episcopal churches in the country and was a significant religious and political presence among the many churches in Harlem. The organ was a rebuild of the former 1943 Hillgreen-Lane organ of three manuals, reusing the console. It featured the company’s second Trompete-en-Chamade, which is similar in appearance to the one for Opus 1173 in Kilgore, Texas, except St. Philip’s is at the west end of the church.

Opus 1216: First Methodist Church, Tacoma, Washington, 1953.

The Kilgore signature plate did not include an opus number or date. The original plate fractured at the screw hole and this replacement plate was affixed to the console. (photo credit: J. David Brown)

The Kilgore Trompete-en-chamade was used frequently in company brochures and on the jacket covers for the King of Instruments series of record.ings.

A new three-manual organ of classic design was installed in carewear designed by Bertram Grooven Goodloe, architect of the church, which contained the former instrument. The organ featured a divided Swell division, such as was first used in one of Ernest White’s studio organs at St. Mary the Virgin in New York City, and later at Christ Church, Bronxville, New York; Opus 1092. The Positiv division is suspended from the ceiling at the entrance to the side chapel, across the chancel from the main organ. Edgar Hilliar, organist of the church from 1949 until 1984, directed much of the design, and he recorded a complete program for Volume IV of the King of Instruments series.

Since relocated to First Baptist Church, Seattle, Washington.

Opus 1235: St John Lutheran Church, Forest Park, Illinois, 1954. (See pictures on page 15.) Photographs of the stopjambs of this organ were used as the cover of company brochures in the 1950s. The Positiv was prepared for at the time and later added by Berghaus Organ Company to a design somewhat different than the original.

Opus 965-B: Bruton Parish Church, Williamsburg, Virginia, 1955. This was a large, four-manual organ of over 100 ranks with obvious Harrison attributes. The instrument also included an English organ from 1785 built by Samuel Green that had been donated to the church, made playable as a division of the organ. The unenclosed divisions were placed in a shallow gallery surrounding the Green organ over the altar, while the enclosed divisions were in attic chambers, including an Antiphonal division in the tower. The organ was an anachronism in the Colonial-era church, but it was very effective and saw much varied use in recitals several times a week for the many tourists who flocked to Williamsburg. The
organ was replaced in 2019 by Dolson Pipe Organ Builders Opus 96.


Opus 1265: The Temple, Atlanta, Georgia, 1954. Emilie Spivey, the organist of The Temple, commissioned Harrison to rebuild the 1931 Henry Pilcher’s Sons organ that had been installed in the new edifice. The new organ retained twenty-two ranks from the Pilcher. Virgil Fox was the consultant.

Opus 1275: Cathedral Church of All Saints, Albany, New York, 1953.

This is a rebuild of a 1904 Austin Organ Company instrument, retaining the console and some of the chests and pipework. There is a signature plate indicating that Harrison was responsible for the Great and Positiv divisions, and another indicating that Whiteford finished the Swell and Choir.


Significant structural portions and the three-manual console were retained from the previous organ, but little of the previous pipework was used in this rebuild, which was in the factory simultaneous with Opus 205-A for St. Thomas Church in New York City. Inasmuch as Harrison died while finishing the organ in St. Thomas, this organ may justly be identified as the last organ personally finished by G. Donald Harrison. Designed and installed during the tenure of Thomas Dunn, certain aspects of the unusual design and stop nomenclature have been attributed to him. The original Aeolian-Skinner nameplate and GDH signature plate were stolen, and the present console has replacements.

Over the years, during the long tenure of Richard Alexander, additions to the organ included a new four-manual console built by Austin and several vintage Skinner stops, which were placed in the large ceiling chamber toward the front of the nave where most of the original Skinner organ had been located. A new Grand Choeur division built by Schoenstein was also added.

Opus 205-A: St. Thomas Church, New York, New York, 1956. (See picture on page 17.)

Much has been written about this famous organ, and it has become the fodder of legend, beginning with the fact that GDH Donald Harrison died on the evening of June 14, 1956, after spending a day of tonal finishing on the organ as it neared completion, working against the clock to have it ready for the American Guild of Organists national convention a few weeks later. There was a subway strike in New York at the time, and GDH could not get a taxi, so he walked several blocks in extreme heat to the apartment he and his wife maintained on Third Avenue. Upon arriving home he felt poorly, but after dinner he relaxed and felt better. As he was watching Victor Borge on the television, he threw his head back roaring in laughter—and died of a sudden heart attack.

Many alterations were made to the organ over the years beginning in the late 1960s when the organ was barely a decade old. Toward the end of Gerre Hancock’s tenure he retrofitted nameplates on the right stop jamb documenting the provenance of the organ: The Ernest M. Skinner Co., Boston; Aeolian-Skinner; and Richard L. Adams. He also placed a GDH signature plate under the bottom manual near the General Cancel button.

Marcel Dupré made two stereo recordings for the Mercury Living Presence series of LPs in 1958, which assured the organ of a place in the annals of the Aeolian-Skinner history. Private recordings of rehearsals and concerts by Marie-Madeleine Duruflé, Alexander Boggy Ryan, and Garnell Copeland made on the organ before the long series of alterations have recently been remastered and made available as CDs, the latter two of which are found on the Aeolian-Skinner Legacy series of recordings obtainable through the East Texas Pipe Organ Festival.

Signature organs prior to Opus 1075

Several organs built prior to the Salt Lake Tabernacle Opus 1075 also have a Harrison signature plate affixed to the console. Assuming that the Tabernacle organ was the first that Harrison signed as Barbara Owen states (see endnote #1), the exact circumstances of the placement of signatures on these pre-existing organs are subjects of further conjecture and add another layer of mystique to a subject that is inherently somewhat esoteric and imprecise.

The trajectory of Harrison’s organs culminating in the Tabernacle organ design has already been traced. That some of these organs were later given Harrison’s signature is entirely logical, as they contain many design precedents found in the Tabernacle organ that led Alexander Schreiner to ask Harrison to sign it in the first place. In that Harrison and Aeolian-Skinner later made alterations to some of these organs, it is likely that GDH himself directed his signature plate to be affixed at that time. In others, the provenance is less obvious, and the exact logistics regarding their placement may be details consigned to the ages. I have attempted only to document what I know to have been in place at the time of this writing or at some point in the past. It is not difficult to fabricate these signature plates, and in several instances where the original nameplates have been stolen or broken, replacement replicas have been made available with relative ease.

Nora Williams told the story of someone in the console-engraving department who would routinely make keychain fobs out of Harrison signature plates to hand out to workers and friends! So, the mystique continues.

Opus 909-A: All Saints Episcopal Church, Worcester, Massachusetts, 1933, 1940–1949.

The organ was recorded for Volume XI of the King of Instruments series published by ACL Historical as the organist of the church at the time.


Richard Purvis played a program of his compositions for Volume V of King of Instruments, although he was identified simply as ‘staff organist.’

G. Donald Harrison was a long-time organ teacher at the university, a collaborator on the job that reminded him of his association with Schreiner and the outcome of the Tabernacle organ. There may have been some personal affinity that prompted Harrison to pronounce his own benediction on the job. And Philip Steinhaus's letter to William Self at the outset of part 1 of this article confirms that the signature organs represent jobs with which Harrison was "delightfully and personally involved."

There certainly are wide varieties of style, composition, function, and intangible reasons. It is, however, a very important point that whether signed or not, there is no foolproof, obvious, definite distinction. Similarly, from a technical standpoint, there are no absolute defining characteristics or "smoking gun" signals that separate and identify GDH organs from those by other builders. Some signature organs are rather straightforward manifestations placed in ideal locations, and others are more complex. Similarly, from a technical standpoint, there are no absolute defining characteristics or "smoking gun" signals that separate and identify GDH organs from those by other builders. Some signature organs are rather straightforward manifestations placed in ideal locations, and others are more complex.

Conclusions

Beginning with the Groton organ in 1935, Harrison himself identified a signing policy for his funeral—though in the end the incumbent, such as clearly was the case with Opus 1149 in Washington. Or perhaps there was the sense of a successful achievement that involved working with a collaborator on the job that reminded Harrison of his association with Schreiner and the outcome of the Tabernacle organ. There may have been some personal affinity that prompted Harrison to pronounce his own benediction on the job. And Philip Steinhaus's letter to William Self at the outset of part 1 of this article confirms that the signature organs represent jobs with which Harrison was "delightfully and personally involved."

There certainly are wide varieties of style, composition, function, and intangible reasons. It is, however, a very important point that whether signed or not, there is no foolproof, obvious, definite distinction. Similarly, from a technical standpoint, there are no absolute defining characteristics or "smoking gun" signals that separate and identify GDH organs from those by other builders. Some signature organs are rather straightforward manifestations placed in ideal locations, and others are more complex.

In neither case, though, can it be said that Harrison or the company in any way designated these organs or regarded them with less favor than the signature organs. The organ in The Mother Church was featured twice in the *King of Instruments* series of recordings (Volumes IX and XIII) and in reissues. GDH was quick to praise the sounds that Virgil Fox got from the Riverside organ when writing to Willis about it. When Harrison died suddenly in 1956, Virgil Fox immediately offered to play for his funeral—though in the end the small service at St. Mary's Church in Hampton, Bay, Long Island, had no music whatsoever. The large organ formerly in the Cathedral Church of St. Paul in Boston, Massachusetts, was not signed by Harrison, for the presumed same reason, that it was the result of the collaborative design of Ned Gammons of the Groton School and George Faxon, the organist of the church. Yet, the organ contains all of the hallmarks of the American Classic movement—lavishly so in fact, and it was featured in the first two volumes of *King of Instruments*. There appears to be no obvious hints of pretentiousness or retribution in Harrison's decisions regarding jobs that he did not sign.

St. Mark's Church in Philadelphia is yet another example of a large, prominent organ in a notable urban parish church with the same Harrison tonal similarity. Although it is a very large, beautiful organ, in a prominent church in a major city, containing many singular attributes associated with Harrison and the American Classic Organ movement. Each possesses a sound that is unmistakable as being from Arold Skinner of the era. However, each of these landmark organs was designed under the significant influence of others—in this case Lawrence Phelps and Virgil Fox, respectively. That is, their design inception was just the opposite of Opus 1075 for the Salt Lake Tabernacle where GDH was given a free hand and charged at the outset to build the organ as he saw fit. So it seems likely that GDH may not have been moved to sign organs so closely associated with others, even though they were still built by Arold-Skinner.

In neither case, though, can it be said that Harrison or the company in any way designated these organs or regarded them with less favor than the signature organs. The organ in The Mother Church was featured twice in the *King of Instruments* series of recordings (Volumes IX and XIII) and in reissues. GDH was quick to praise the sounds that Virgil Fox got from the Riverside organ when writing to Willis about it. When Harrison died suddenly in 1956, Virgil Fox immediately offered to play for his funeral—though in the end the small service at St. Mary's Church in Hampton, Bay, Long Island, had no music whatsoever. The large organ formerly in the Cathedral Church of St. Paul in Boston, Massachusetts, was not signed by Harrison, for the presumed same reason, that it was the result of the collaborative design of Ned Gammons of the Groton School and George Faxon, the organist of the church. Yet, the organ contains all of the hallmarks of the American Classic movement—lavishly so in fact, and it was featured in the first two volumes of *King of Instruments*. There appears to be no obvious hints of pretentiousness or retribution in Harrison's decisions regarding jobs that he did not sign.

St. Mark's Church in Philadelphia is yet another example of a large, prominent organ in a notable urban parish church with the same Harrison tonal similarity.
attributes as contained in its contempo-
rary sister organs in Advent in Boston
and Groton, yet it was not signed by
Harrison. We know that Harrison and
Aeolian-Skinner later made significant
alterations at both Advent and Groton,
and it is easy to readily assume that
GDH, or someone else, added the sig-
nature plates at that time. If that be the
case, it is ironic that St. Mark’s, which
has received no substantive alterations,
does not bear Harrison’s signature; while
the other two that have been altered do!

Harder to document are instances
where there exists a beautiful example
of Harrison’s work without the signature,
and it is easy to readily assume that
the other two that have been altered do!

For the researcher, and especially for
the player, the presence of the Harrison
signature plate on the console suggests
an invitation to simply consider the
organ on another level, to check the
organ’s provenance and files, to try to
see who was behind a given project, and
to attempt to discover the lines of contin-
uity between Harrison and the project,
further appreciating the music the organ
produces in that light. In providing com-
mentary on the signature organs, I have
been able to dig deeper in some cases
than others, and in no way do I present
this monograph as the end of the story on
this topic.

**Aeolian-Skinner after Harrison**

In the years after Harrison’s death,
Joseph Whiteford continued the prac-
tice of placing his nameplate on many
organs, but to my knowledge it was never
in the form of his signature. Although
I have not researched it carefully, it
also appears that a larger percentage
of the company’s total output during
Whiteford’s tenure as tonal director
received his nameplate. Of course, the
total number of organs the company
built continued to decrease as the 1960s
led inexorably to the company’s sad
denouement in 1972.

Much has been written, and even
more spoken, about Aeolian-Skinner’s
decay. Twenty-five years after the com-
pany closed, Michael Gariepy, who had
been on the company’s technical staff,
writes:

> There were four “coffin nails” which sealed the fate of Aeolian-Skinner—
> 1. The death of G. Donald Harrison; 2. The Southeast Expressway, which
>     split the operation in two; 3. The departure of Joseph Whiteford from
>     the company; 4. The move to Randolph, such were the
disruptions caused by relocating the
>     company that it took six months to return to “normal” operational efficiency.

There is no doubt that Harrison’s
prestige brought credence and contracts
to the company, and his death is generally
thought to have been the beginning of
its end—and that may be so. But there
is every indication, including Dan &
Bradstreet reports, that Aeolian-Skinner
was never in a favorable financial
position following World War II and its
attendant inflation. Joseph Whiteford
clearly was not the typical career “organ
man” that Harrison had been. There
is no doubt that many of the old timers
in the company did not resonate to his
patrician ways and may have lacked
certainty in his leadership. But in

The author gratefully acknowledges
the assistance of Charles Czelusniak, Allen Harris, Douglass
Hunt, Allen Kinzey, and Larry Trupiano in the preparation of this article.
The organ’s first career

In 1951 New Haven’s Church of the Redeemer, founded in 1838, moved into a neo-colonial structure designed by prominent local architect Douglas Orr. The new church was located in the city’s East Rock neighborhood and quickly took its place among other distinct buildings that remain popular to the present day.

The founder of our company, Aubrey Thompson-Allen, was assistant to G. Donald Harrison while Opus 1132 was being negotiated. Harrison had spent several years developing the scheme for this instrument and provided detailed instructions for its construction, which included drawings specifying the placement and instruction for its construction, which included instructions specifying the placement and arrangement of the controls, ultimately placing a large stack of the organ’s stoplist and console console console concerns on his retirement in 1966.

As a teacher, Bauermann was famous for his attention to detail, so it is no surprise that he took an intense interest in the designing of Church of the Redeemer’s new organ, to be built by the Aeolian-Skinner Organ Company as their Opus 1132. The April 1951 issue of The Diapason stated: “Mr. Harrison carries a front-page article describing the completion of the new organ, noting:

The organ was designed by H. Lenny Bauermann, organist and choirmaster of the church, associate professor of the theory of music at Yale University and noted composer. Professor Bauermann spent several years developing the scheme for this instrument and provided detailed instructions for its construction, which included instructions specifying the placement and arrangement of the controls. A feature of the organ will be an unusually large number of mechanical controls, some of which were designed by Professor Bauermann.

Bauermann was especially known for accompanying oratorios as part of his music program, and he wanted an instrument that would facilitate complex registrations in such works. Not only did he specify several highly unusual console controls, but he also had some idiosyncratic ideas about the design of the stoplist. Specifically, he asked Mr. Thompson-Allen to design a console with a large number of manuals and stops. The founder of our company, Aubrey Thompson-Allen, was assistant to G. Donald Harrison while Opus 1132 was being negotiated. Harrison had spent several years developing the scheme for this instrument and provided detailed instructions for its construction, which included drawings specifying the placement and instruction for its construction, which included instructions specifying the placement and arrangement of the controls, ultimately placing a large stack of the organ’s stoplist and console console concerns on his retirement in 1966.

The new church was located in the city’s East Rock neighborhood and quickly took its place among other distinct buildings that remain popular to the present day.

...
us as we have restored a number of Skinner and Aeolian-Skinner organs over the last fifty years. After we removed the organ from Church of the Redeemer we proceeded to complete the restoration. We had releathered the organ ten years earlier, but this did not include restoration of the pipework and new gaskets for all the chests and windlines.

The flue pipes were cleaned, repaired, and fitted with new stainless slide tuners. The wood flutes were cleaned and shellacked, with the stoppers releathered. Then each stop was placed on my voicing machine to be regulated for power and speech. The wind pressures were reset to the factory records. All the pitman and unit chests had been fully rebuilt and were in perfect condition. Anything that was not done during the previous work was now completed, including new gaskets for all the pitman and unit chests and assorted windline flanges.

The original console and all relays and wiring were replaced. The old console was painted and was unsuitable to go with the other woodwork in the church. A new oak console with Petersen solid state was built by Organ Supply Industries and was matched to the existing furniture in the new location. We made every attempt to replicate the appearance of an Aeolian-Skinner console, especially with knob, coupler, and piston layout.

We wanted to restore the organ tonally to the way that G. Donald Harrison had originally designed it. In the final specification the organ did not contain unison flutes on the Great, Choir, and Pedal. GDH was dead set against this, and he eventually put the project in Aubrey Thompson-Allen’s (assistant to GDH) hands.

We have endeavored to complete the specification with the addition of:
- A new Skinner-style Choir 8’ Concert Flute.
- A repurposed 1930 Skinner Great 8’ Flute Harmonique.
- A repurposed Pedal 16’–8’ Bourdon, retained from the Hershey church’s former Reuter organ.

In its previous home the Pedal Bombarde was buried in a tone pocket in the Choir organ and was ineffective. We have relocated it, unenclosed, with the Pedal division just behind and slightly above the Great division. It is a fine ‘English Trombone’ and is very successful in its new location. This and all of the other reeds in the organ have been beautifully restored by Broome and Company.

Relocating the organ designed for a completely different organ chamber presented many challenges, especially

The south façade in Church of the Redeemer (photo credit: Joseph F. Dzeda)

The new manuals replicate the “feel” of the Aeolian-Skinner keyboards (photo credit: Robert J. Polett, Photographer)

One of the two Swell windchests. In the foreground: 8’ Trompette and 4’ Clarion. (photo credit: Nicholas Thompson-Allen)

Pipework of the Great and Positive divisions (photo credit: Nicholas Thompson-Allen)
as Opus 1132 is much larger than the former organ. The entire organ was reconfigured and assembled in our erecting room. The organ had originally been installed either side of the chancel with the Choir, Positive, and Pedal on one side and the Swell and Great on the other. There were always pitch issues with the Great and Positive being in different locations, and it could be pernicious to combine them.

The new chamber has the Swell and Choir in identical swell boxes on either side of the chamber, with vertical shutters on the front and diagonally on the sides, with the shades angled to project the sound out into the church. The Great and Positive, which are on chromatic chests, are installed next to each other with the treble end facing the chamber opening and passage boards between the chests for tuning access. This has eliminated the pitch differences that had existed. The entire organ is on one level except for the Great and Pedal zinc boxes that had been in the façades of the Redeemer organ. These were cut to speaking length and placed on new chests for tuning access. This has had the added benefit of making the organ more accessible to maintenance.

The Pedal organ has been placed at the back of the main chamber starting with the 16' Contra Bass and continuing forward with the 16’ Bourdon and then the 16' Bombarde. The mouths are at different heights to ensure adequate speaking room, and every effort has been made to have all of the windchests accessible for maintenance.

The entire wind trunk system is made up of either new galvanized metal or the original windlines unsoldered and reconfigured as needed. All of the Aeolian-Skinner flanges were retained.

The original Spencer blower was retained and restored by Joseph Slone. The hubs and turbine fans had been badly damaged when the fans were removed to service the motor in the past. New fans and hubs had to be manufactured and installed, and the old single-phase induction motor was replaced with a new three-phase motor. We have found the single-phase motors to be unreliable after 70–100 years and warrant replacement for safety and reliability. Also, the blower never had a static reservoir, instead having a small Spencer pressure regulator. Not only did this have inadequate capacity, but it also allowed wind noise into the chamber through the windlines, caused by fan turbulence. We have installed a vintage Skinner reservoir over the blower to overcome these issues. New up in the chamber the organ is silent with the wind on.

This very rewarding project was completed by the following members of the ATA Company:

- Kurt Bocco—reservoirs, wind trunks and installation.
- Joseph Dzedra—wiring and keeping the company in order during our many weeks away.
- Joe Linger—all windchests and installation.
- Sam Linger—all windchests and installation.
- Nick Thompson-Allen—pipe restoration and voicing and installation and tuning.
- Nate Ventrelle—wiring and installation.
- Zack Ventrelle—layout, console and wiring, installation, and tuning.

Also, we thank:

- Chris Broome—all reed pipe restoration.
- Joseph Slone—blower restoration and installation.
- Bryan Timm and Organ Supply Industries—new console, new Peterson solid-state, new chests for the Great and Pedal basses and the two added stops, and the new pipes for the Concert Flute.

And finally:

- Grant Wareham—organist and liaison with the church, whose help and patience have been greatly appreciated.

—Nicholas Thompson-Allen

The musician’s perspective

Opus 1132 is a wonderful instrument. It is ideal for all types of choral accompanying, fills the room well for congregational singing, and can tackle almost any type of organ repertoire. All five divisions are exceedingly useful and come together for an excellent chorus. The Swell gives everything I would expect from an Aeolian-Skinner Swell division, and the 16' Clarinet doubles beautifully as a color reed. I’ve also found that removing the mixture and super-coupling the division into the chorus works very well for a “chorus-crowning” brilliance.

The addition of the Harmonic Flute gives added strength to an already-strong Great division. Similar in scale to the Principal Flute on the Newberry Memorial Organ at Woolsey Hall, it serves as a subtle third diapason from midrange down and scintillates imperceptibly in the soprano range. The rich, warm Monze and firm Diapason complement each other perfectly. The 2' and Quint can serve as an alternate mixture before adding the Fourniture to crown the chorus.

A pair of Erzähler on the Choir give the signature light Skinner string shimmer and are exceedingly useful for quiet moments either in repertoire or in services. The Koppelflöte and new钟 flute make a beautiful pair and blend nicely with the Viola. The English Horn is predictably delectable. With a non-mounted cornet and a sparkling Cymbal, the Positive rounds out the organ nicely.

The Bombarde is at its best in the Pedal—it’s an excellent, present reed at both 8’ and 16’ pitch. The addition of the 16’ Bourdon, from the Reuter instrument (Opus 1499) previously installed in the space, rounds out the bass end of the Pedal division beautifully. Adding the 10 2/3’ Quint stop produces a strong 32’ resultant and anchors the organ perfectly.

It was truly a pleasure to work with Nick Thompson-Allen, Joe Dzedra, Zack and Nate Ventrelle, Joe and Sam Linger, Kurt Bocco, and everyone at Thompson-Allen, who all worked very hard throughout this project. Through all the challenges this project threw them (including the physical puzzle of putting the pipework in the existing chamber, complex wiring, and pandemic-related delays), they displayed the utmost of professionalism. My thanks as well to Bryan Timm of OSI for the console, which is so close to Aeolian-Skinner specifications, I often forget it is, in fact, brand-new. I feel very lucky to preside over this fine organ.

—Grant Wareham

Total speaking stops: 59
Total ranks: 45
Total pipes: 2,794
Builder’s website: www.thompson-allen.com
Church’s website: www.derrypres.org
Cover photo by Robert J. Polett, Photographer
View a PDF of Opus 1132’s first front cover in this Diaspon, April 1951, at the website. Click on the cover feature for the March 2022 issue.
This, of course, is understandable if we consider the nature of many of these treatises i.e., basic primers for music education. These primers often begin with note names (even spelling out that the notes go on five lines), what the accidentals looked like and what they meant, the appearance and naming of the clefs, the value of the notes and rests, followed finally by a treatment of the tactus and time signatures. Imagine, if you would, a cantor of a smaller parish attempting to teach his band of boys how to follow his commands in performance: the most important aspect related to the tactus he would wish to impart would be what his conducting movements meant and how the student/musician should relate this with what they saw in their scores.

This is an enormous topic, and kudos to Julia Dokter for opening up consideration. She writes about tempo to the performer (p. 427):

As a gentle reminder, these metronome indications are only given to assist the performer and musicologist in understanding the tempo transitions from one section of a composition to another. By no means are they intended as absolute tempos to be adhered to in performance: they simply serve as a reference point. Ultimately, it is up to the performer to choose their own tempos based on the circumstances, taste, and the musicalological evidence.

Dennis E. Northcote is artistic director of the Handel Week Festival in Oak Park, Illinois, and is parish musician at Saint John’s Episcopal Church in Gig Harbor, Washington. He completed post-graduate work in musicology at Northwestern University, Evanston, Illinois. For information: denisnorthcote.com.

New Recordings

Once Upon a Time . . . At the Walt Disney Concert Hall


Improvisation on Fairy Tales, Robin; “Dance of the Sugar Plum Fairy” (The Nutcracker), Tchaikovsky; “Les Mantoires” (Cendrillon), Massenet, Suite, op. 5; “Prélude,” “Scénarisme” (Toccata) Durufle; “Clair de Lune” (Suite bergamasque), Debussy; “Deuxième esquisse in B-flat Minor” (Deux esquisses), op. 41, no. 2, Dupré; Preludes in D-flat, op. 28, no. 15, Chopin; Mother Goose: “Pavane of the Sleeping Beauty,” “Little Tom Thumb,” “Little Ugly Girl, Empress of the Pagodas,” “Conversation of Beauty and the Beast,” “The Fairy Garden,” Ravel, The Hands of Time, Robin. Jean-Baptiste Robin is organist of the Royal Chapel of the Palace of Versailles, France, and a professor at the Versailles Conservatory. Like the late Virgil Fox, he is a musician who endeavors to make the organ attractive to the masses. He is internationally known as a recitalist, and

Wow, that was quite a review! It seems that Julia Dokter’s book on Baroque tempo and tactus is quite comprehensive. Her in-depth knowledge of the topic is certainly impressive, and her ability to explain complex musical concepts in clear, straightforward language is a testament to her expertise.

The review also highlights the importance of tempo in performance, and the challenges faced by music educators, particularly in smaller parishes. Dokter’s book offers valuable insights into how to navigate these complexities, and it is heartening to see how she has addressed these topics in such a thoughtfully written manner.

As a performer myself, I can appreciate the challenges of interpreting tempo indications in historical performances. Dokter’s approach of using metronome indications as a reference point rather than a strict guide is both practical and realistic. It allows performers the flexibility to interpret the music in a way that resonates with the aesthetic and musical context of the piece.

Overall, this review is a compelling endorsement of Julia Dokter’s book. It is clear that she has done a tremendous amount of research and has a deep understanding of the subject matter. I am impressed with her ability to present such complex ideas in an accessible and engaging way. This book would be a valuable addition to anyone’s library, particularly for those interested in Baroque organ music and its performance.

As a performer myself, I can appreciate the challenges of interpreting tempo indications in historical performances. Dokter’s approach of using metronome indications as a reference point rather than a strict guide is both practical and realistic. It allows performers the flexibility to interpret the music in a way that resonates with the aesthetic and musical context of the piece.

Overall, this review is a compelling endorsement of Julia Dokter’s book. It is clear that she has done a tremendous amount of research and has a deep understanding of the subject matter. I am impressed with her ability to present such complex ideas in an accessible and engaging way. This book would be a valuable addition to anyone’s library, particularly for those interested in Baroque organ music and its performance.
this is by no means the first recording he has made in the United States. The organ, in the Walt Disney Concert Hall, the result of a collaboration between organ-builders Manuel Rosales and Casper Glattauer, together with architect Frank Gehry, has been controversial, particularly over the appearance of the case, which personally I think is something of a masterpiece of engineering.

Jean-Baptiste Robin includes organ works such as Maurice Duruflé’s Suite, op. 5, an ideal piece to demonstrate the esthetic of the Disney organ, and Marcel Dupré’s Dernière esquisse in B-flat Minor, but most of the pieces on the compact disc are transcriptions. Many of these are based on fairy tales as befits the association with Disney.

Robin uses some very original registrations. For example, the orchestral version of the march from the first act of The Nutcracker begins with a passage played on the celesta. In the absence of an actual harp/celesta stop on the Walt Disney organ, Robin makes use of what I think is probably the five-rank Compuces-tor stop on the fourth manual, which contains some rather exotic mutations including 1½ and 5½ ranks and produces a bell-like effect.

The final piece on the compact disc is the world premiere recording of Jean-Baptiste Robin’s own organ composition, The Hands of Time, commissioned for the 2018 American Guild of Organists’ convention in Kansas City. While unconnected with any of the other works on the recording, it provides a fitting climax to an excellent compact disc in which Robin successfully explores and demonstrates the multi-faceted resources of the Disney organ.

John L. Speller, who has degrees from Princeton University, Bloomington, IN 12 noon and 7:30 pm, and Concordia University, Chicago, WI 7 pm

General Koskinen, who has degrees from Concordia University, Bloomington, IN 12 noon and 7:30 pm, and Concordia University, Chicago, WI 7 pm

The staff of THE DIAPASON congratulates Alexander Mezler as the winner of the inaugural Gruenstein Award.

A gift subscription to THE DIAPASON

The perfect gift for
+ organist colleagues
+ students
+ teachers
+ choir directors
+ organ builders
+ clergy

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

For information, The Diapason, P.O. Box 300, Lincolnshire, IL 60069-0300, DPP @ omeda.com; Toll-Free: 877/501-7540; Local: 847/763-4933. Or visit www.thediapason.com and click “subscribe.”

$46 one year USA; $36 one year digital; $20 one year student

The Diapason

MARCH 2022

2022 THE DIAPASON www.thediapason.com

Calendar

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

16 MARCH
Nicole Keller; First Congregational Church, Columbus, OH 12:15 pm

Just Bach; Luther Memorial, Madison, WI 12 noon

17 MARCH
Christa Rakhich, with Baroque flute; Memorial Art Gallery, Rochester, NY 7:30 pm

Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

Ken Cowan; Union University, Jackson, TN 7 pm

18 MARCH
Stephen Hamilton, Dupré, Le Che- min de la Croix; St. Francis Xavier Catholic Church, New York, NY 7 pm

Michael Hey; Chapel, Princeton University, Princeton, NJ 8 pm

Marilyn Keiser; Grace United Meth- odist, Baltimore, MD 7:30 pm

Stephen Johnson; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 7:30 pm

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

Peter Richard Conte; John Dickin- son High School, Wilmington, DE 3 pm

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

Canticum Novum Singers, cantatas of Bach; St. Luke’s Episcopal, Kato- nah, NY 3 pm

Nicole Keller; Third Presbyterian Church, Reston, VA 3 pm

22 MARCH
James Kennerley; Merrill Audito- rium, 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

John Chappell Stowe; Luther Me- morial, 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

+ John Gouwens, carillon; Indiana University, Bloomington, IN 12 noon

United States

East of the Mississippi

KIM R. KASLING
MDA.
St. John’s University
Collegeville, MN 56321

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

COLIN LYNCH
Concert Organist
www.colinlynchorgan.com

PHILIP CROZIER
CONCERT ORGANIST
ACCOMPANIST
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec Canada
(514) 739-8966
philipcrozier@sympatico.ca

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

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

LARRY PALMER
Harpischord + Organ
Professor of Music, Emeritus
SMU, Dallas, Texas
Rechits – Lectures – Consultancies
lpalmer@smu.edu + 214.350-3628
27 MARCH
Choral Evensong; St. John’s Episco- pal, West Hartford, CT 3 pm
Solemn Vespers; St. Agnes Catho- lic, Cathedral, Rockville Centre, NY 7:30 pm
Adam J. Brakel; Pleasant Hill Com- munity 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 Sym- phony and Symphonic Chorus; Man- hattan School of Music, New York, NY 7:30 pm
Vox Venti; Lefteris Orfanou, Madison, WI 12 noon
St. Matthew Passion; Trinity Church Wall Street, New York, NY 8 pm
31 MARCH
St. Matthew Passion; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Peachtree Road United Methodist, Atlanta, GA 7 pm
4 APRIL
Choral concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
5 APRIL
Choral concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
6 APRIL
Andrew Schaeffer; Luther Memo- rial, Madison, WI 12 noon
7 APRIL
James Walton; Christ Episcopal, Bradenton, FL 12:15 pm
8 APRIL
Christa Rakich; Emmanuel Church, Chester Parish, Chester, CT 7:30 pm
Stephen Hamilton, with Michael Barone, narrator; Dupré, Le Chemin de la Croix; Cathedral of St. Paul, St. Paul, MN 7 pm
10 APRIL
Ken Cowan, masterclass; Curtis Institute of Music, Philadelphia, PA, 10 am
Passiontide concert; Cathedral of St. Paul, Detroit, MI 4 pm
Isabelle Demers; Michigan State University, East Lansing, MI 3 pm & 7 pm
Fauré, Requiem; Christ Church Cath-edral, Lexington, KY 4 pm
Choral Evensong; St. Chrysostom’s Episcopal, Chicago, IL 4 pm
11 APRIL
Jeremy Filsell, Decker, The Seven Last Words and Triumph of Christ; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm
12 APRIL
Vivaldi, Stabat Mater; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm
13 APRIL
Alan Morrison, with Chanticleer; Kimmel Center, Philadelphia, PA 8 pm
20 APRIL
Just Bach; Luther Memorial, Madi- son, WI 12 noon
21 APRIL
William Porter, with Baroque cello and viola da gamba; Memorial Art Gallery, Rochester, NY 7:30 pm
22 APRIL
23 APRIL
22 APRIL
Monica Czausz Beney: Cathedral of St. Michael the Archangel, Springfield, MA 7 pm

23 APRIL
TENET, works of Tomkins; St. Thomas Church Fifth Avenue, New York, NY 7 pm
Earth Day choral and orchestra concert; First Presbyterian, Arlington Heights, IL 4 pm

24 APRIL
Christopher Houlihan; St. Andrew’s Episcopal, Longmeadow, MA 4 pm
Scott Dettra; Pine Street Presbyterian, Harrisburg, PA 4 pm
Bradley Hunter Welch; Roswell United Methodist, Roswell, GA 3 pm

26 APRIL
Adam J. Braker; Community Church at Tellico Village, Loudon, TN 7 pm

27 APRIL
David Christiansen; Luther Memorial, Madison, WI 12 noon

28 APRIL
Todd Wilson, works of Gerre Hancock; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

29 APRIL
Hofstra Chamber Choirs; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm
Amanda Mole; Ginter Park Presbyterian, Scottsdale, AZ 3 pm

30 APRIL
Aaron Tan; First Congregational Church, Ann Arbor, MI 7:30 pm

UNITED STATES
West of the Mississippi

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
Bradley Hunter Welch; Utah State University, Logan, UT 7:30 pm
Katelyn Emerson; All Saints’ Episcopal, Kapaa, HI 6 pm

20 MARCH
Bradley Hunter Welch; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Federico Andreoni; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Alice Chris; Central Union Church, Honolulu, HI 2 pm

26 MARCH
Lorraine Brugh; Pinnacle Presbyterian, Scottsdale, AZ 3 pm

27 MARCH
David Hund; Mount Olive Lutheran, Minneapolis, MN 4 pm
Nicole Keller; St. Mark’s Episcopal, San Antonio, TX 4:30 pm
Lorraine Brugh; workshop; Pinnacle Presbyterian, Scottsdale, AZ 10 am

1 APRIL
Paul Oftedahl; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

2 APRIL
Chelsea Chen; masterclass; University of Dubuque, Dubuque, IA 9:30 am
Incarnatus; Church of the Incarnation, Dallas, TX 7:30 pm

3 APRIL
Choir concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 APRIL
Chelsea Chen; University of Dubuque, Dubuque, IA 7:30 pm

7 APRIL
The Queen’s Six; St. Margaret’s Episcopal, Palm Desert, CA 7 pm

10 APRIL
Nathanial Gumbs; hymn festival; Gustavus Adolphus College, St. Peter, MN 6:30 pm

Aki Amai; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

13 APRIL
Jaebonwang; First United Methodist, San Diego, CA 12:15 pm

15 APRIL
Fauré; Requiem; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

17 APRIL
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 APRIL
Christopher Houlihan; Wichita State University, Wichita, KS 7:30 pm
Haydn, Little Organ Mass; First Lutheran, Marshall, MN 7 pm

20 APRIL
Christopher Ganza; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

24 APRIL
Tallis Scholars; Church of the Incarnation, Dallas, TX 7:30 pm
Peter Richard Conte; St. Andrew’s Episcopal, Amarillo, TX 7:30 pm
Paul Tegeli; Pacific Lutheran University, Tacoma, WA 3 pm
Organized Rhythm (Olve Driskill-Smith, organ, & Joseph Glaney, percussion); Southern Oregon University, Ashland, OR 3 pm
Jack Mitchener; California State University, Fresno, CA 3 pm
Amanda Mole; St. John the Evangelist Episcopal, San Francisco, CA 4 pm

29 APRIL
Peter Richard Conte; Valley Baptist (Olve Drive Campus), Bakersfield, CA 7 pm

INTERNATIONAL

16 MARCH
Bethany Reeves; Welsh Church of Central London, London, UK 1:05 pm

18 MARCH
Guy Bove; Collège Claparède, Geneva, Switzerland 8 pm

19 MARCH
Tigran Stamblituyan, Antonio Garcia & Thibaut Duret; Collège Claparède, Geneva, Switzerland 5 pm
Paul Goussot; Théâtre Barnabé, Servion, Switzerland 8:30 pm

20 MARCH
Guy Bove; Théâtre Barnabé, Servion, Switzerland 2:30 pm
Damien Desbenoit; with soprano; Temple, Aubonne, Switzerland 5 pm

24 MARCH
Bernhard Ruchti; Collège Claparède, Geneva, Switzerland 8 pm

25 MARCH
Lew Williams; Collège Claparède, Geneva, Switzerland 8 pm

26 MARCH
Karol Mossakowski; Collège Claparède, Geneva, Switzerland 8 pm

27 MARCH
Thilo Mustier, with taragot; Temple, Auvernier, Switzerland 5:30 pm
Vincent Thévenaz, with soprano; Catholic Church, Bernex, Switzerland 5:30 pm
Andrew Furniss; Methodist Central Hall, London, UK 3 pm

9 APRIL
Maurizio Croci; Temple, La Tour-de-Peilz, Switzerland 11 am

20 APRIL
Edward Kemp-Luck; Welsh Church of Central London, London, UK 1:05 pm

23 APRIL
Guy Bove & Simon Pequinou; La Collegiale, Neuchâtel, Switzerland 4 pm

24 APRIL
Olga Zhukova; Temple, Aubonne, Switzerland 6 pm

28 APRIL
Daniel Mout; Reading Town Hall, Reading, UK 6:30 pm lecture, 7:30 pm recital
RICHARD HOSKINS & TOM COLAO, St. Claremont's Episcopal Church, Chicago, IL, October 1: Prelude and Fugue in C (Three Preludes and Fugues, op. 37), Menahel, Chaconne in e, BuxWV 161, Buxtehude: Adagio (Symphonie III in c, op. 28), Allegro risoluto (Symphonie IV in c, op. 20). Vierne: Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons, op. 12, Durufle: Sonatina in E-flat, BWV 525, Bach, Introduction and Passacaglia in d, Reger.

NATHAN LAUBE, L'Eglise Saint-Sulpice, Paris, France, October 31: Passacaglia on the Te Deum, BWV 666, J. S. Bach; Passacaglia (Three pieces for organ, no. 4), Gigout.

MITCHELL MILLER, St. John the Evangelist Church, Islington, UK, October 30: Choral in a (Three Chorals, no. 3), Franck; Miroir, Wamuss, Prelude and Fugue in C (Three Preludes and Fugues, op. 7, no. 2), Dupré; Lullaby (Suite No. 2), Hampton, Overture (Tannhäuser), Wagner, transcri. Warren, Lenau, Laub.

KELLY LENAHAN, National City Christian Church, Washington, DC, October 29: In dir ist Freude, BWV 161, Bach; Trois Pièces, Boulanger. Les anges (La Nativité du Seigneur), Messiaen; Passacaglia in d, BuxWV 582, Bach; Prelude and Fugue in B (Three preludes and fugues, op. 7, no. 1), Dupré; Antiphon III, Magnificat V, Antiphon V (Voyage du commun des fêtes de la Sainte Vierge, op. 18), Variations sur un Noël, op. 20, Dupré.

GREGORY HAND, with Scott Conklin, violin, University of Iowa, Iowa City, IA, October 4: Tocata in C, BWV 564, Bach; La Malencinna (String Quartet No. 6, op. 18, no. 6), Beethoven; transcri. Hand; Te Deum, op. 11, Demessieux; Trois Variations sur un thème chromatique, Gisuz; Allegro decisio (Evocation, op. 37), Dupré.
POSITIONS AVAILABLE

Are you a pipe organ designer?
Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

Open Position: pipe organ tuner/technician.
We are willing to train the right candidate. Located in the Midwest, good pay and benefits, some travel. Please submit your resume and join our team. Interested parties contact Levens Organ Co., 563/381-1242, Levensorg@aol.com.

PUBLICATIONS / RECORDINGS

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

Contact: John @ FarmerPipeOrgan.com

Nine-rank home organ, 15 stops. Great: 8' copper Rohr Flute, 4' Gems- horn, 2' 2nd Flat Flute, Ill Zimbil. Three-rank Swell unified to 6 stops, Pedal to 5. Leather box: cherry case, $2.500 QBO, pickup in Florida. Includes 8 pipe trays, extra pipes including a 11'-rank 1' mixture, extra parts and some tools. 863/628-4204, rscuhamer5@verizon.net

Koehnken & Grimm, Pfeffer, Hil- green-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeor- gans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickey Blvd., Fort Worth, Texas; call 817/299-3085 or email royredman@ gmail.com.

PIECE ORGANS FOR SALE


Zoeller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, panel. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes), $10,000 or best offer, buyer to remove, located New- castle, Maine, 207/563-5679.

1979 Moller practice organ. Three extended stops. Organ on a moveable platform. Console cable plug-in. Ask- ing $8,000. We also have a free Harp. Please contact us at 615/274-6400 or dennis@milnarorgan.com
Contact Jerome Butera for all your advertising needs—print and digital, jbutera@sggmail.com, 608/634-6253.

Digital ORGANS FOR SALE

2003 Walker Technical Company organ: 3 manuals, 50 digital ranks, almost new speakers, older Rodgers console. Two 32’, solo trumpet (Princ- eton Chapel), etc. Currently in use on Cape Cod and being replaced by larger Walker instrument. Asking $250,000. Complete specification and more infor- mation: chrishabackock@aol.com

HARPSCICORDS FOR SALE

Frank Hubbard double manual harp- sischord: Taskin model, serial number 80. Disposition is 2x8’, 1x4’, with a range of FF to g”’ and two transposing pitch positions of a=415 and 440. Very good condition, and carefully main- tained by one owner since it was made. For information, Jane Gottschalk at harpsicordforsale2022@gmail.com

MISCELLANEOUS FOR SALE

Excellent used pipes, moderate scales and wind pressures, very clean, like new, 1/4 to 1/3 cost of new pipes. Specifications and photos available. 530/274-6400 or dennis@milnarorgan.com, www.milnarorgan.com.

ANNOUNCEMENTS

Consider a gift subscription to The Dia- pason for all your friends who love the organ, harpsichord, carillon, and church music. Your gift will be remembered throughout the year. (And don’t forget our special bargain for students at $20!) Visit www.thediapason.com and click on “subscribe” or call 877/501-7540.

Postal regulations require that mail to The Dia- pason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 220 N. Smith Street, Suite 440, Palatine, IL 60067.

CLASSIFIED ADVERTISING RATES

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

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

Category: __________________________ Regular: __________________________ Boldface: __________________________

Place on website: ________________

PAYMENT MUST ACCOMPANY ORDER

Name __________________________ Phone __________________________
Address __________________________ Total Enclosed __________________________
City/State __________________________ Zip __________________________ E-mail __________________________

WWW.THEDIAPASON.COM

THE DIAPASON • MARCH 2022 • 27